AESOP'S
FABLES
With his Life
In English, French & Latin.
The English by Tho. Goddard Esq.
The French and Latin
by Rob. Goddington M.A.
Illustrated with
one hundred and ten
SCULPTURES
By Francis Barlow.
And
are sold at his House,
The Golden Eagle,
In New-Street,
near Shoo-lane.
1665
Another in my “Bookseller Cabinet” series wherein the bookseller plays. There are a wide variety of books in fine printing (Kelmscott, Grabhorn, Plantin Press), bibliography, voyages & travel (Struys, Tournefort), photography (Algiers, Persia), early printed books (Nicephorus Gregoras), philosophy (Blagrave, Glanvill), books on books, calligraphy (Father Catich), printing history, literature (Brontert Bridges, D.H. Lawrence, Thoreau, W.B. Yeats). Opening with a printing rarity, a survivor from the 1666 Great Fire of London, Barlow's great Large Paper illustrated Aesop.

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COVER: 1 – Aesop

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BARLOW’S MASTERPIECE
One of Three Known Large Paper Copies

1. AESOP; Francis BARLOW (ca.1626-1704). Aesop’s Fables, With His Life: In English, French and Latin. The English by Tho. Philipott Esq; The French and Latin by Rob. Codrington M.A. Illustrated with One Hundred and Twelve Sculptures by Francis Barlow. London: William Godbid for Francis Barlow, 1666. ¶ Folio. 14.5 x 9.5 inches. Collation: [*]2, [a]2, b2, B-L2, C2, [La Vie] B2, D-I2 [Aesopi ... Vita], B-R2, R-Z2, Aa-Zz2, Aaa-Eee2, Fff1, “Hhh2”=Fff2, Ggg-Ppp2. With C2 bound before B2. Pagination: [8], 40; 31, [1]; 17, 2-221, [3] pp. Quire B and pages C1v and C2r are in a different setting from the small-paper version: the “B” of signature B2r is under “of”, the hyphen at the end of line 1 of C1v is straight, and the first word of line 2 of C2r is “tbat” [sic]. Hofer adds: the pates XLVII-LXIX and for LXX-LXXI are transposed in the large-paper copy. Additional engraved pictorial title (oval surrounded by animals, headed by an eagle), 1 engraved plate (showing Aesop surrounded by animals) and 108 etched illustrations by Francis Barlow; pp. 133 + 192 with closed tears, 39 leaves re-margin [supplied from a shorter copy], a few minor short tears, scattered foxing, occasional stains. Text in English, with the verses in French and Latin. Dedication to Sir Francis Pruijan [sic], Knight.

Contemporary full English Restoration period (similar to that of SAMUEL MEARNE (1624-1683) red goatskin, single-line panel design, with corner floral ornaments and wide tools, seven gilt massed spine compartments, the inner panel with border of repeating floral motifs, flower tools at the corners, spine gilt in seven compartments within raised band, original marbled endpapers; refurbished and recently rebacked preserving original spine, lacking ties.

Bookplate of the Bradford Public Free Library, with related rubber stamps on the front e.p., dedication leaf, p.99, three faint blind-stamps not touching text. RARE.

$ 18,000

THE EXTRAORDINARY FIRST BARLOW ILLUSTRATED EDITION LARGE PAPER ISSUE. BARLOW’S MASTERPIECE – HIS MAGNUM OPUS – with his large and innovative illustrations depicting the famous fables of Aesop. This is a notorious rarity as the 1666 Great Fire of London destroyed virtually all copies. Only two other copies are known to survive. The Huth catalogue calls this edition “valuable on account of the brilliancy of the impressions.” A second Barlow edition was issued in 1687.

“It is natural that soon after the Restoration Francis Barlow should decide to illustrate an edition of Aesop’s Fables... during the 1650’s he was already recognized as the leading bird and animal artist of England... Barlow also turned publisher and brought out his edition of the fables together with a life of Aesop not provided by Ogilby. William Godbid was the printer. Thomas Philipott prepared the English text and
Roger Codrington the French and Latin... Emotional involvement is at the heart of Barlow’s success as an interpretive illustrator. His birds and animals, no less than his human beings, are the believable, reacting embodiments of those vain, gullible, shrewd, and predatory creatures that the legendary Aesop made immortal... “Barlow’s originality as an interpretive illustrator grows out of something more than his superb draughtsmanship. The constant emotional involvement of his characters, human and dumb creatures, in the scenes they act out so vigorously [showing how Barlow] invests his illustrations with dramatic excitement almost totally lacking in Aesopic illustrations before. The customary design for ‘The Countryman and Snake’ has a man alone in a kitchen, axe raised, about to strike a snake which, revived by the warmth of the fire, is ungratefully about to attack the farmer, who has saved it from freezing. Barlow enriches the fable by imagining the reality – the farmer would have a family. This he shows the snake about to attack the farmer’s wife, who shields a little girl, while a little boy sprawls in terror on the floor at the feet of the enraged farmer holding a pitchfork. Total involvement.” – Hodnett, Barlow (pp. 167+, 192-3).
“... an extraordinary folio edition of Aesop’s Fables... Breaking with the emblematic style of earlier fable illustrations... Barlow designed images of an astonishing concreteness and emotive force... Barlow’s vivid images evoked the behavior of real, sentient animals and their conflicts with the human race in a manner that was quite new, and emphatically gave the lie to Cartesian notions of the “beast-machine.” – Diana Donald.

The stock of Barlow’s 1666 edition at New Street was apparently destroyed in the Great Fire of London and copies are rare. Although, Philip Hofer believes that the general state of England after the plague, war, and fire may be the more likely reason for its scarcity. – Philip Hofer.

This work was issued in large and small paper copies. “The paper in the two copies differ both quality and in watermark, the large paper copy having heavier paper and a shield type of watermark...” [Hofer]. ESTC finds only the Huntington copy of the Large-paper issue. Hofer’s essay shows that Harvard also has a copy. Therefore there are only three known copies of this large paper issue.

This copy has 39 leaves supplied from the smaller paper copy which are neatly inset into larger leaves. The edition was otherwise destroyed by the Great Fire of London in 1666. The mounted leaves make this a complete copy. “By 1665, Barlow had established a shop in London called The Golden Eagle, in New Street near ‘Shool Lane’, close to St. Paul’s Cathedral. The Golden Eagle was destroyed in the Great Fire of 1666 but Barlow quickly re-established himself.” - Francis Barlow at Clandon Park [National Trust].

☼ Wing A696. ESTC r477463.


Binding: Nixon, Howard, English Restoration Bookbindings (see no. 30).


$ 12

This is the third and most complete edition of Lyser’s work on polygamy. Lyser, a 17th century Lutheran pastor, strongly defended plural marriage in his work entitled Polygamia Triumphatrix. He paid the price for his view on plural marriage by being imprisoned, beaten, exiled, and forced to wander from Italy to Holland. His book was so despised that it was burned by the public executioner. Although this imprint states that it was printed in Londini Scanorum (i.e. Lundae) which is Lund, Sweden, the British Library states that it was actually printed in Amsterdam; “the imprint is false, in fact, printed at Amsterdam”. The first edition was published in Denmark, but the King of Denmark ordered the edition destroyed, and legal action was brought against Lyser, who was exiled. A similar fate awaited Lyser in Sweden, forcing the publication of this edition under a false imprint of Lund as well as a pseudonym.

- BM Readex Vol. I, p. 371; Ditchfield, Books fatal to their authors.

4. [Algiers, Algeria; photograph albums]. Two photograph albums, ca. 1880s-1890s, showing images of Algeria. Probably assembled from the work of more than one photographer. 7 of the images are signed “ND Photo” from the studio of - Neurdein Frères. 4 of the images are by Garrigues [signed]. Mostly of the images are attributable to the Maghreb region, especially either Tunisia or Biskra, Algeria. ca. 1880s-1890s.
Two volumes. 4to. 11 ¾ x 10 inches. French titles. Contains 118 original photographs and 7 colored postcards of similar vintage (pre-1905). Original half black morocco, pebbled cloth sides, simple gilt spine rules. Both albums with ink stamp of “W – J&S” at rear; spine reinforced with black Kozo, scuffing painted black with an interest to keeping the album as fully original as possible. Very good.

$ 4,500

TWO ALBUMS FEATURING 118 ORIGINAL PHOTOGRAPHS [ca.1880s-1890s] SHOWING NOMADIC LIFE, COSTUMES AND CUSTOMS IN ALGERIA, TUNISIA AND THE MAGHREB REGION IN NORTHERN AFRICA.

Among the images are: scenes of Tunisia [including a birds-eye view by Garrigues], Nomadic scenes with desert vistas, a photographic portrait of a group of beggars [mendiants], a scene from a bazaar offering “Magasins de Curiosites” [ca. 1893], an emporium called the “Berbousci Frères’ Tunis”, a black woman with Turkish coffee service, a hanging of a man in a rural scene with several people watching, studio portrait of a young woman with large hoop earrings [Garrigues], six views of Constantine [by Neurdein Frères], several images showing date palm trees (particularly in the area of Biskra), an amazing image of 13 children running for joy, an encampment at Biskra, several views of the river El Kantara (near Biskra), Village Kabyle, a studio portrait of three women (one holds a water jug), a photo of a man leading his flock of sheep, a scene from the Sahara Desert, “Rue de la Mer Rouge”, and a man by himself carrying a full-sized piano strapped by a rope to his forehead, six riders of camels with their rifles, boys studying with an Imam, a camel rider with his trappings, some architectural settings, serving chai with brass cups, handsome group of armed soldiers, a desert scene with tents, etc. There are also 7 hand-colored postal cards. ONE REMARKABLE IMAGE IS IN COLORS SHOWING THREE ELABORATELY DRESSED BEDOUINS SEATED ON A SERIES OF ROCKS IN FRONT OF A MASSIVE STONE WALL WITH A STONE OPENING IMMEDIATELY BEHIND THEM; THE COLORS HEIGHTEN THEIR KNIVES AND SWORDS, THE GARMENTS, CLOAKS, TUNICS, A BOOT, ETC.

Neurdein Frères: This firm is known to sign their photographs “ND Photo”. The brothers were Étienne and Antonin Louis Neurdein. They specialized in images from France, Belgium, Algeria, and Tunisia. Ken Jacobson includes among their best work: views and portraits of life in North Africa.” See: Ken Jacobson, p. 259.

The Maison Garrigues was active 1870s-1911. This firm was very active in Tunisia and they were also one of the first in that city. Jacobson favors their studio portraits of local people, and in that we have a fine example, one he included in his book. See: Ken Jacobson, p.235.

Another photograph, is attributable to Emile Fréchon (1848-1921), may have contributed one image. He spent winters in Biskra, thus accounting for a high likelihood that images in this album could be partly his work. He had the practice of stamping his name to the back of the image, and
since these are mounted on board it will not be known if his blind stamp is present. See: Ken Jacobson, p. 231.

Based on evidence of the stamping [“W – J&S”] in both albums, it seems reasonable to project that the original owner of these albums may very well have been Scottish. The reason is that other albums are recorded with this same stamping, each from Scotland.

Ken Jacobson writes, “photographic prints ... are infrequently actually signed or stamped with the photographer’s name.” The images here are sometimes signed sometimes not, which is typical.


7. BARCKLEY, Sir Richard (d.1604). The Felicitie of Man: Or His Summum bonum. London: R. Y[oung] for Rich[ard] Roystone, 1631. ¶ 4to. Collection: [*], A-2A⁸, 2D⁸ [2D1, a cancel], 2E⁸, 2F⁸ [F3, a cancel], 2G-2X⁸. Pagination: [18], 368, 367-526, 607-717, [17] pp. Contemporary paneled triple blind-ruled calf covers, six raised bands, front hinge split but strong; lacks pastedowns, earlier vellum ms. used as binder's waste, Engraved title-page with figures and grotesques by “WM.” [William Marshall?], with key words “Vera Gloria” [man with crown and raised arm “one poyns upward, but his minde The Pompe and frailties of this world doth blinde ...” “I see, but understand not things above.” To his left is a burning heart – the blessed Saint above denotes true glory...” ]; “Mera transitoria” [=The Stars and Planets things mere transitory.” A cosmos]; “Theologist” [figure of a man, perhaps a priest, with both raised arms to heaven and one foot placed on the globe (earth) apparently with a human form being crushed by the weight of the globe, under]; “Mundanus” with a [“Naturall”] man dressed with a Turkic head wrap,
standing by a seated woman who holds a goblet, the floor shows a monkey]; additional banners stating Caelum. Non Solum." and "Non sapio quae Supra". Head- and tail-pieces. Early ownership inscription of William de Grey, November 6th, 1673, on inner front board and "Merton Library" entry on f.f.e.p. Fore-edge marked "BD". Nice copy.

$ 1,000

First Thomas Heywood Edition. With the printed sheet facing the engraved frontispiece: “The illustrations to the Frontispice” [sic.] states: “The Pious good man vanitie forsakes, The flesh, the World, and Devill his footstool makes. The Naturalist, things a heavenly doth disgust, His Summum bonum, pleasure is and Lust. Observe: The zealous man supports bee, Firme Faith, fixt Hope, and liberall Charitie: The Morall mans dejecters likewise three, Wine, Woman, and the love of Vanitie ... Those then that would to sovereign blisse attaine, Must know, all things beneath the Moone are vaine.”

As reported by Henry Southern’s very detailed and interesting discussion of this book: Barckley’s work consists of six books: “In the first, the author offer to prove, and by example to shew, that felicity consists not in pleasure, - In the second, not in riches, - In the third, not in honour and glory, - In the fourth, not in moral virtue, or in the action of virtue, after the academicks and peripateticks, not in philosophical contemplation, - In the fifth he declares his own opinion of the happiness of this life – and in the sixth, he shews, wherein consists the true felicity and SUMMUM BONUM of man, and the way to attain it. To establish these several propositions by examples, [the author] has wandered over all the fields of ancient and modern history, and culled every story, every anecdote, every narrative, and almost every maxim, that could by any means be made applicable to his purpose, and some that could not; - He has visited every spring that would yield a flower or an extraordinary weed on its green margin, and has ransacked every sequestered nook and secret place, to collect materials ... [for this work].” Henry Southern, Sir Nicholas Harris Nicolas, Retrospective Review: And Historical and Antiquarian Magazine, Volume 1, pp. 271-72.

This work contains the inspiration or base sources for three or four different Shakespearian plays: Taming of the Shrew¹, Antony and Cleopatra, pp. 45-51, and Pyramus and Thisbe, [Chapter III, p. 51-66]. Charles V’s story is also related in Barckley.²

This work contains much more. Of views of the East, Barckley writes of Xerxes – claiming him to be more in love of a tree than a woman(!) – more likely crossing the nature poetry of Persia and the important role of love in those sonnets. Of the prophet Mohammed Barckley brashly places Western views of brutes and lust and [evils of] “pleasures of life” –

claiming the his “Alcaron” [Koran] is more crafty in its verses. Barckley paints the East as consumed by earthly pleasures and in this paints an unlikely picture, [Mohammed] “promised his followers a Paradise in the life to come, wherein they should enjoy all man[n]er of pleasures which men desire in this world; as faire gardens environed with pleasant rivers, sweet flowers, all kinde of odoriferous Favours, most delicate fruits, tables furnished with most daintie meats, and pleasant wines served in vessels of gold, with beautifull damsels which every man might use at his pleasure.” (pp. 29-30). On one level, Western religions promise a heaven, but not so replete with luxury and lustful disrespect for women.

Barckley, Sir Richard [d.1604] “A garner filled with the most amusing and best histories and little narration, told in the author’s own words, and occasionally enlarged, but in perfect keeping and consistency...it purports to be an ethical treatise on human happiness, consisting of six books. In the first, the author offers to prove, and by example to show, that felicity consists not in pleasure; - in the second, not in riches; in the third, not in honour and glory; -in the fourth, not in moral virtue, after the academicks and peripateticks, nor in philosophical contemplation; - in the fifth, he declares his own opinion of happiness of this life; - and in the sixth, he shows wherein consists the true felicity and Sumnum Bonum of man, and the way to attain it...” “To worship and glorifie God in this life, that we may be joined to him in the world to come, is our beatitude, or Sumnum Bonum” – Allibone, Critical Dictionary of English Literature, I, p.116.

Provenance: Sir William de Grey, Knight, of Merton, Norfolk, England, father of Anne de Grey (d.1676). While there are several people of this same name, I have been unable to find this person’s dates. However it is clear that Sir William de Grey and the Merton Library belong together.


Printed by The Scolar Press, Ilkley. “While at the RCA, Bliss became a close friend of Edward Bawden and Eric Ravilious. Encouraged and inspired by Paul Nash, who was then teaching design at the Royal College of Art, he and Ravilious taught themselves wood engraving. Bliss was well known as a wood engraver and as a historian of wood engraving, although he was also known as a painter of watercolour landscapes. He selected and engraved Border Ballads for Oxford University Press in 1925 and wrote his History of Wood Engraving in 1928. He also illustrated many books throughout his lifetime before returning to painting watercolours in the 1980s. He was elected a member of the SWE 1934, and RBA 1939. He retired to Windley Cottage near Derby and was soon invited to become a Governor of the local art college, Derby School of Art. Bliss died on 11 March 1984”. Locations: National Library of Australia, UCD, UCLA, UCR, UCSB


13. **BEWICK, Thomas (1753-1828); Gordon R. WILLIAMS (1914-1996).** *Fantasy in a Wood-block or What Occurred When John James Audubon, the Naturalist, Visited with Thomas Bewick, the Wood-Engraver, in the year 1827. Being a narrative by Gordon R. Williams, together with a print taken by R. Hunter Middleton from the wood-block which Mr. Bewick was engraving at the time.* Chicago: Caxton Club, 1972. ¶ 8vo. [iv], 12, [6] pp. Illus., with a frontispiece woodblock modern printing, as issued (by Middleton). Quarter black cloth, decorative paper over boards, title spine label, original glassine wrapper. Designed by Greer Allen. Very good +. Limited edition of 500 copies.  $ 38


Early edition of this work that experienced an extraordinary success, resulting in being printed more than twenty times before 1657 [first printed in 1621. The earliest issues listed in WorldCat starting with 1621, followed by 1622, 1623, 1624, 1625, 1626, 1627, 1629, 1631, 1932, 1636, 1638, 1639, 1642, 1643 (etc.)]. Dedicated to Nicolas de Verdun, president of the Parlement de Pars. He was nicknamed, “bouche d’or” du Royaume, or – the “mouth of gold” of the Kingdom.

Richard Crescenzo calls this an unclassifiable, “strange” book: it makes an inventory of the world order, but in no way is it comprehensive. Henri Bremond characterizes Binet as a devout encyclopedist. The work tried to sum up all things known. It also records iconology, devices or emblemata that were in use at the end of the sixteenth century. It focuses on eloquence, alluding to the Iconologia of Cesare Ripa (published 1593, 1603). It contains a vast number of references to metaphors, and symbols used in speech. The contents are noteworthy: falconry, on birds, The Phoenix, The Nightingale, Bees (Apiary), Honey (drink), Marine Navigation, Water, Fish, earthquakes (specifically the Bay of Naples quake of Nov. 25, 1343), War, Weapons, Artillery, jewels, Of gold, metals, metallurgy, flowers (lilies, roses, “La Muse & les Senteurs”, Amaranth, sea anemone(!), violets, tulips), herbs, gardening, citrus (lemons), wine, printing, painting, embroidery, Coats of Arms, Paper, dyeing, medicine (also pharmacy, surgery), architecture, perspective, voice, carpentry, mathematics, “enrichments of eloquence”, music, Man, horses, sky, dew, and ends with the rainbow.

“The collection is rather unusual; the themes of the different sections have very little to do with each other. Still the book is not without its merits and gives curious information on some out-of-the-way topics. The ‘most noble artifices’ practically include the arts, as gardening, printing, painting, sculpture, dyeing, architecture, heraldry, music. etc. The aim of all this instruction, however, is not to enable the reader to understand or practice any of the arts, but to talk about them! The author says so. It was meant for the fine gentleman of the time, who wished to be able to converse on any topic with an appearance of consummate skill and learning, though he may have no practical knowledge whatever.” – Ferguson, Secrets.
Etienne Binet (1569-1659), Jesuit, entered the order in 1590. He was rector of the college of Rouen and Paris and provincial of France, Champagne and Lyon. A prolific author on a variety of subjects, Augustin de Backer and Charles Sommervogel, *Bibliothèque des Écrivains de la Compagnie des Jésus*, devotes seventeen columns to Binet.


WorldCat (sampling): UCB (1622 ed.); BM Lyon (1657 ed.); Gottfried Wilhelm Leibniz Bibliothek (1623 ed.).


   $ 350

LIMITED EDITION of 300 numbered copies. Contains fourteen samples of actual Japanese paper.


   $ 125

LIMITED EDITION of 350 numbered copies. Edward Gordon Craig (1872-1966), son of actress Ellen Terry and stage designer Edward William Godwin, was 60 years old when writing this diary. Craig became a graphic designer and wood cut artist. Heaney, *Thirty years of Bird & Bull*, A34.

18. **BLAGRAVE, Joseph.** *Blagrave’s Introduction To Astrology. In Three Parts.... The first containing the use of an ephemeris, and how to erect a figure of heaven to any time proposed: also the signification of the houses, planets, signs and aspects, the explanation of all useful terms of art; with plain and familiar instructions for the resolution of all manner of questions, and exemplified in every particular thereof, by figures set, and judged. The second treateth of elections; shewing their use and application, as they are constituted on the twelve celestial houses, ... The third comprehendeth an absolute method for rectifying and judging nativities, the signification and portents of directions, with new and

FIRST EDITION of this classic treatise on the art of astrology. “Its most important feature, however, is a fascinating section on electional astrology with much new and exciting material. Blagrave explains, for example, how to fit the chart to a particular person, in order to properly elect an auspicious time to assist or influence them.” – Christopher Warnock.

Blagrave’s work was a practical manual for applying astrological principles to everyday needs. It offered advice for when to do just about anything, giving “rules for knowing when to engage in a lawsuit, fight a duel, or propose marriage. By observing the masculine signs in the heavens it was possible to choose the appropriate moment for begetting a male child. John Case’s instructions were attractively simple: ‘If thou want’st an heir, or a man-child to inherit thy land, observe a time when the masculine planets and signs ascend, and [are] in full power and force, then take thy female, and cast in thy seed, and thou shalt have a man-child.’ Mutatis mutandis, the same instructions were to be followed for a daughter.’... Like other kinds of magic, the astrological election was a formula to which men might resort at moments of impotence and uncertainty, when all other human agencies had failed.” – Keith Thomas, Religion and the Decline of Magic.

“Blagrave also provides information on how to interpret an astrological chart to answer very specific questions, such as: whether an absent family member is still alive; when an expectant mother will deliver her child; whether a person is bewitched; whether cattle are bewitched; the time of one’s death, and other important questions.” The treatise deals
with medical issues including child birth: “A woman being with child, how speed at her lying in, and likewise after the Birth of her Child.” (p. 128). As well the author offers this for a sick body: “How by the Figure to give judgment upon the Decumbiture of a sick body; and whether they be like to live or die.” (p. 134). Continues: “The Figure being radical, first Venus being Lady of the Ascendant, is weak, and peregrine, in Conjunction with Jupiter, Lord of the eighth, which is the House of Death, Jupiter being the afflicting Planet, causeth his own Diseases, as Pleurisies, Apoplexies, and such Diseases who proceed from the Liver and Blood, as you may find more at large elsewhere: ... likewise it sheweth a great decay in the vital Spirits, Heart and Arteries. 3) is in Aries, afflicted both of ♀ and ♂, which causeth a strong Fever, and Madness, and a great decay in in [sic] the Vital Spirits: all which being considered, argueth death within a few days ... all which are Arguments of short life.” (p.135).

Joseph Blagrave (1610-1682), astrologer, friend of Elias Ashmole to whom this work is dedicated. “Of his personal history we have no knowledge beyond what is to be gleaned from a perusal of his books. His youthful years were spent in the study of astronomy and astrology, afterwards in philosophy and the practice of physic, upon which he writes: ‘Without some knowledge in astronomy one can be no astrologer, and without knowledge in astrology one can be no philosopher, and without knowledge both in astrology and philosophy one can be no good physician, the practice of which must be laid upon the five substantial pillars of time, virtue, number, sympathy, and antipathy’ (Astrological Practice of Physick, Preface)... His character appears to have been a curious mixture of earnest piety with a profound belief in the virtues of astrology. Of the various cures which he claims to have effected, one of the most curious is that of casting out a dumb devil from a maid at Basingstoke, where we are quaintly informed that, after invoking the name of the Tetragrammaton with that of the blessed Trinity, ‘the devil came forth, but invisible, with a great cry and hideous noise, raising a sudden gust of wind, and so vanished’ (Astrological Practice of Physick, p. 124). The whole story is a curious study in the demonology of the seventeenth century.


Wing B3119

Locations: British Library; Cambridge University; Edinburgh University; Glasgow University; Oxford University.

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.


22. **BOLTON, Robert & Nicolas ESTWICK.** *Mr. Bolton’s Last and Learned Worke of the Foure last Things, Death, Judgement, Hell, and Heaven. With his Assis-se-Sermouns, and Notes on Justice Nicolls his Funerall. Together with the Life and Death of theAuthor. Published by E.B. And re-viewed, with Marginall Notes, and an Alphabeticall Table added thereunto. Hereunto is added the Sermon at M. Bolton’s Funerall, by M. Nic. Estwick.* London: Printed by George Miller, 1639.

[**bound with:**] *Some Generall Directions for a comfortable walking with God: delivered in the lecture at Kettering in North-Hamptonshire, with enlargement: by Robert Bolton, Batchelor in Divinitie, and preacher of Gods Word at Broughton in the same county. The fifth edition: corrected and amended; with a table thereunto annexed.* London: John Legatt, for Edmund Weaver, 1638. [Lacks A1-6].
Robert Bolton (1572-1631), Church of England clergyman. “His mental outlook was transformed by the pains of his spiritual rebirth, in which God came ‘not by any soft and still voice, but in terrible tempests and thunder, the Lord running upon him as a giant, taking him by the neck and shaking him to pieces as he did Job; beating him to the very ground, as he did Paul, by laying before him the ugly visage of his sins’ (Bagshawe, pp.15-16).

From many months of temptations and suffering Bolton emerged with unshakeable convictions, but he never forgot the torment his conscience had suffered. Thus it was that ‘though in his preaching he was a son of thunder, yet unto bruised reeds and those that mourned in spirit, he was as sweet a son of consolation as ever I heard’. Indeed, conceded Anthony Wood, ‘he was sought to far and near, and divers beyond the seas’ came to him for relief from the doubts that afflicted their consciences (Wood, Ath. Oxon., 2.515).

Several of Bolton’s works reflect a deep preoccupation with the inner life of the saint, not least in their titles: Some General Directions for a Comfortable Walking with God; Instructions for a Right Comforting Afflicted Consciences; A Cordiall for Christians in the Time of Affliction. There is no doubt that Bolton’s ministry was directed at a minority of that minority who conventionally saw themselves as good people in the sight of God: there was ‘no hope for the drunkard, the swearer, the liar, the usurer, the unclean person, the sabbath breaker, the sacrilegious, simonical, and sinners of such infamous rank,’ though he spoke with grief rather than anger of the sins of his flock. Yet ‘many thousands’ of others falsely supposed that, being free ‘from gross and notorious sins,’ and having ‘civil honesty, a formal profession of Christianity, outward performances of religious seriousness, that then their case is good enough for heaven, though there be wanting the saving power of inward sanctification, and the truth of a sound conversion.’ And he pointed instead to ‘a paradise of Christian comforts, a royal peculiar, a victorious simplicity, a neglected
innocency, a marvellous light, an invisible kingdom, an heaven upon earth; which I call the state of grace’ (Bolton, *Discourse*, sig. A3).”


LIMITED EDITION of 65 copies, of which this is number 45, signed by the author. Printed on hand-made paper. Bridges, who studied medicine at London’s St. Bartholomew’s Hospital, was the only medical graduate be appointed Poet Laureate, 1913-1930. He was elected to the Fellowship of the Royal College of Physicians of London in 1900.


Bridges first book of poems issues in 1873 was suppressed in 1878 by the author. This was the corrected reprinting of that work.

LIMITED EDITION of 105 copies. Madan #18


LIMITED EDITION of 150 copies. With the original prospectus mounted on front endpaper.


32. **BRIDGES, Robert.** *Eden an Oratorio. Set to music by C.V. Stanford.* London: Geo Bell & Sons, Novello Ewer and Co., 1891. ¶ Sm. 8vo. 40 pp. Original cream boards with gilt-stamped title on upper cover, t.e.g. Staunton Hill [David K.E. Bruce (1898-1977)]. Fine. $45

LIMITED EDITION of 110 numbered copies, printed on hand-made paper.


LIMITED EDITION of 100 copies, printed on hand-made paper, SIGNED by the author. See: Carl P. Daw, Jr., “An Introduction to the Yattendon Hymnal.” - Virginia Theological Seminary.

34. **BRIDGES, Robert.** *The Shorter Poems.* London: Geo Bell & Sons, 1890. 12mo. 91 pp. Original green cloth, printed paper spine label. Bookplates of Michael Sadler, 1914; Staunton Hill [David K.E. Bruce (1898-1977)]. Very good. LIMITED EDITION of 110 numbered copies. $20
35. **BRIDGES, Robert; Maurice HEWLETT.** *A Poem; On Fairies.* [Literary magazine]. London: English Review, March 1911. ¶ 8vo. pp. 585-759, [1], ads. xvi. Later half brown morocco, brown cloth, raised bands, gilt stamped spine title, t.e.g.; extremities a bit worn. Bookplates (3) of Staunton Hill [David K.E. Bruce (1898-1977)], Anne J. Smith and John Quinn. Very good. $125

*Limited Edition of 100 Copies*


Limited edition of 100 numbered copies, signed by the artist McGraw. This piece does not follow the usual tradition of fine printing. Namely, the book is a work of art featuring brilliant colors and an unusual 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).

*E.M. Forster’s Copy with His Signature & the Author’s Tipped-in Signature*

38. **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. [FFF ?] Settle (Sherborne, Dorset, 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.

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 trial 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.

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3 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.

4 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.”
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).


George Buchanan, BA, MA (February, 1506 - September 28, 1582) was a Scottish historian and “the most renowned Scottish humanist of the sixteenth century.” [Mason-Reid, p. 12]. Buchanan studied at St. Andrews and Paris, lived in Europe and for a time in Portugal, “where he fell foul of the Lisbon Inquisition.” [op cit.] He was part of the Monarchomach movement.

“The first of his important late works was the treatise De Jure Regni apud Scotos, published in 1579. In this famous work, composed in the form of a dialogue, and evidently intended to instill sound political principles into the mind of his pupil, Buchanan lays down the doctrine that the source of all political power is the people, that the king is bound by those conditions under which the supreme power was first committed to his hands, and that it is lawful to resist, even to punish, tyrants. The
importance of the work is proved by the persistent efforts of the legislature to suppress it during the century following its publication. It was condemned by act of parliament in 1584, and again in 1664; and in 1683 it was burned by the University of Oxford.

The second of his larger works is the history of Scotland, Rerum Scoticarum Historia, completed shortly before his death (1579), and published in 1582. It is of great value for the period personally known to the author, which occupies the greater portion of the book. The earlier part is based, to a considerable extent, on the legendary history of Boece. Buchanan’s purpose was to “purge” the national history “of sum Inglis lyis and Scottis vanite” (Letter to Randolph).

Andrew Melville (1545–1622) admired this book, written by his close friend, and studied his copy of the 1582 first edition and annotated it thoroughly. “The De Jure Regni (1579) argued that Scotland had had a form of elective monarchy based on ‘popular’ sovereignty since its origins under its founding king, Fergus I, in 330 BCE, and that hereditary kingship had been accepted by the nobility under Kenneth III only on the understanding – implicit in the coronation oath – that the monarchy was founded on a contract and that the people could revoke the king’s authority for due cause. Buchanan’s work drew on a wide range of classical and humanist ideas, chief among them a ‘powerful strain of Aristotelian natural-law theory … modulated by Ciceronian Stoicism’, and argued that while the perfect king would be a ‘paragon of virtue’ and require no correction, since the vast majority were all too fallibly human they had to be subjected to the rule of law as promulgated by the people...” – See: Roger A. Mason & Steven J. Reid, Andrew Melville (1545–1622): Writings, Reception, and Reputation, 2014. (p. 49).


Bythner (c.1605–c.1670), grammarian and university teacher was born in Poland. He became a theology student at the University of Groningen, where, under the direction of Franciscus Gomerus, he refined his command of the Hebrew language and tutored another pupil of Gomerus, the precocious Jacobus Alting. By 1635 Bythner was at Christ Church,
Oxford, where he lectured on Hebrew in the great refectory before the outbreak of the civil war. A ‘useful person’ (Wood, Ath. Oxon., 3.675) ...his last work and magnum opus, Lyra prophetica Davidis regis, sive, Analysis critico-practica psalmorum (1650), a lexicon for the critical and grammatical study of the Hebrew psalter.


“It is hard to organize Catich works by date because he did not date (or even sign) most of his work. These fine grained, slim but weather
impervious plaques (some are rescued schoolhouse blackboard fragments) bear figures or letters that are first laid out in paint then expertly carved with a carbon alloy tipped chisel (always at a 30 degree angle reflectivity) painted in color or gilded (with 23 karat gold leaf)... Catich was a master calligrapher and hands-on maker of printed books, including his own. He operated his own printing press under the name Catfish Press. Rebelling against lettering designed by mechanical precision, he believed that evidence of one's hand in lettering would be one of the last remaining indicators of individuality in our computer age. He created his own fonts -- Petrarch and Catfish... Slate carvings by Catich may be found in the Newberry Rare Book Collection in Chicago and the Houghton Library at Harvard University in Cambridge, Massachusetts, among other collections.” [Edward M. Catich: Rock, Paper Scissors, Glass -- a Selection of Works from St. Ambrose University, March 17 - May 13, 2007].

“Founder and former chairperson of the St. Ambrose University Art Department, Fr. Edward Catich was well known as an author, stone-cutter, calligrapher, photographer, musician, liturgical artist, historian and lecturer. Born in Stevensville, Montana, and reared in Butte, he was orphaned at an early age and, with his three brothers, was relocated to Illinois. Following a sign-writing apprenticeship under Walter Heberling in an Illinois orphanage, he worked as a union sign-writer in Chicago, where he also attended the Chicago Art Institute for three-and-a-half years. After receiving a graduate degree from the University of Iowa, he went to Rome. During four years (1935-1939) of intensive paleographic and epigraphic research, he saw and formulated the kinesthetic linkage between the inscription letter-making of Imperial Rome and his own familiar Chicago sign writing. He was staff consultant for the Los Angeles County Museum of Art, calligraphic consultant for Encyclopedia Britannica (he designed EB’s corporate identity symbol and bi-centennial medal) and acted as consultant for several nationally known architectural firms. His alphabet stones are in permanent collections of
seven museums. His reputation as a stone cutter, calligrapher, liturgical artist and craftsman commands the highest respect in the United States and abroad. Examples of his lettering work in stone have been exhibited in institutions throughout the country and are a permanent part of the collection at Encyclopedia Britannica’s corporate headquarters, the Los Angeles County Museum of Art, Reed College, Morton Arboretum and Harvard College.” [St. Ambrose University].

Signed Copy


* Title indicates 93 plates, but in actuality there are 94 numbered plates plus the title-page. Note: All copies have the preface signed in facsimile by Dwiggins, 1951.


LIMITED EDITION of 1,000 copies printed at the Riccardi Press for members of the Medici Society.


50. **CHANDLER, Edward, Bishop of Coventry & Litchfield.** *A Defence of Christianity From The Prophecies Of The Old Testament; Wherein are considered All the Objections against this kind of proof, Advanced in a Late Discourse of the Grounds and Reasons of the Christian Religion.* London: James and John Knapton, 1725. ¶ 8vo. Collation: A-2C8. Pagination: [8], vi, [2], xvii, [1], 366, [2], [4 ads] pp. Contemporary paneled calf, five raised bands, gilt spine compartments, maroon gilt-stamped title label; label chipped, spine ends chipped, shelf worn. Armorial bookplate of George Baillie, Lord of the Treasury, 1724. Very good copy. $ 175

Provenance: George Baillie (1664-1738), of Jerviswood, Lanark, held positions as Lord of Trade 1710-12, Lord of Admiralty 1714-17, and Lord of Treasury 1717-25, “George Baillie’s father was executed in 1684 on a charge of complicity in the Rye House plot. After the execution Baillie fled to Holland with his father’s political associate, Sir Patrick Hume, whose daughter he married. Returning with William of Orange, he played a prominent part in Scotland as a leader of the Squadrione, whose votes gave the Act of Union a majority in the Edinburgh Parliament. Elected to the first British Parliament on the interest of his father-in-law, now Earl of Marchmont, he represented Berwickshire as a Whig for 26 years, according to his daughter ‘without its ever costing him a shilling except a dinner the day of the election’.1 Appointed lord of the Admiralty at
George I’s accession, he was one of the ten ‘chief men in place’ in the new House of Commons,2 seconding the impeachment of Lord Strafford in 1715 and speaking for the Government on the vote for measures against Sweden, 9 Apr. 1717. Promoted to the new Treasury board which was formed on Walpole’s resignation a week later, he retained his office after Walpole’s return to the Treasury in 1721, acting as consultant on matters relating to Scotland.3 In 1723 he describes himself as wishing well to Walpole, who professed a personal regard for him, but as ‘now quite out of business’ and ready to ‘make room for others’.4 Turned out when the Squadrone element in the ministry was replaced by the adherents of the Duke of Argyll and Lord Ilay in May 1725 with a pension equal to his salary,5 he is not recorded as voting in the next Parliament. From May 1731 to October 1733 he was in Italy with his wife.6 Standing down in 1734, he died 6 Aug. 1738.” – The History of Parliament.

Could this belong to the original “Bonny Bobby Shafto”? ♫ “Bobby Shafto’s Gone to Sea…”

51. **CHILLINGWORTH, William.** *The Religion of Protestants A Safe Way to Salvation. Or an answer to a booke entitled mercy and truth, or, charity maintain’d by Catholiques, which pretends to prove the contrary.* Oxford: Printed by Leonard Lichfield, and are to be sold by John Clarke, 1638. ¶ 4to. [xxxii], 413, [1] pp. Leaf ³³³ verso signed “Henry Gibbe a Churchwardin”; ffep also extensively inscribed (signed multiple times): “Ralph Tasker 1665 … Ralph Tasker His Book 1717: May ye 17: Elizabeth Hawkins … Let unity and peace allways abound That we with Christ forever may be crowned … To love each Neighbour as our brother.” Page 67 (recto) inscribed in margin: A Man his Mind should never sett a upon a thing hee cannot get …. By Robto: Duncombo J. Wiggonton, 1705.” [?] – see also p. 170: “Robert Duncombe … my name and in my name is no … R” p. 171: “Elzzabeth Ronningo, Daniell Westfield, Elizabeth Westfield is my name … and you may Westfield”; various early ink marginalia throughout. Contemporary dark calf, maroon title spine label; neatly rebacked preserving original spine, corners bumped, edgewear to preliminary leaves. Generally very good.

$ 750

FIRST EDITION of the author’s great work, admired by John Locke as a model of clarity, much reprinted and discussed, and marked an epoch in English theology. “His major work was an intervention in another controversy, undertaken in defense of Christopher Potter, Provost of The Queen’s College, Oxford, against the Jesuit Edward Knott. Potter had
replied in 1633 to Knott’s *Charity Mistaken* (1630), and Knott retaliated
with *Mercy and Truth*, which Chillingworth attempted to answer. Knott
brought out a preemptive pamphlet tending to show that Chillingworth
was a Socinian. Chillingworth wrote *The Religion of Protestants* while
staying at Great Tew, owned by Lucius Cary (by then Lord Falkland).
Laud, now Archbishop of Canterbury, was anxious about Chillingworth’s
reply to Knott, and at his request it was examined by Richard Baily, John
Prideaux, and Samuel Fell, and published with their approval in 1637,
with the title *The Religion of Protestants a Safe Way to Salvation.*

“The main argument is a vindication of the sole authority of the Bible in
spiritual matters, and of the free right of the individual conscience to
interpret it. In the preface Chillingworth expresses his new view about
subscription to the articles. “For the Church of England,” he there says,
“I am persuaded that the constant doctrine of it is so pure and orthodox,
that whosoever believes it, and lives according to it, undoubtedly he shall
be saved, and that there is no error in it which may necessitate or
warrant any man to disturb the peace or renounce the communion of it.
This, in my opinion, is all intended by subscription.”” – Wikipedia.

William Chillingworth (1602-1644), born in Oxford and the godson of
William Laud, scholar and later fellow of Trinity College (1628), Oxford.
Known to be controversial, a skillful orator, he embraced Romanism and
went to Douay in 1630, returning to Oxford in 1631, abjured Romanism
in 1634.

“He attacked the Romanist assumption of certainty by a keen analysis of
the grounds of belief, which he regarded primarily as intellectual assent;
he drew clear distinctions between different kinds of evidence, between
probable and necessary inferences, between moral and intellectual error.
He argued on behalf of free enquiry.” – *Dictionary of National Biography.*

Here is the known modern version of the poem:

Bobby Shafto’s gone to sea,
   Silver buckles at his knee;
He’ll come back and marry me,
   Bonny Bobby Shafto!

Bobby Shafto’s bright and fair,
   Panning out his yellow hair;
He’s my love for evermore,
   Bonny Bobby Shafto!

PROVENANCE: It is compelling that page 170 is signed with the name
“Robert Duncombe” who is perhaps Robert Duncombe Shafto [aka
“Shaftoe”]. “The original Bobby Shafto has been identified with a resident
of Hollybrook, County Wicklow, Ireland, who died in 1737. It was used by
the supporters of Robert Shafto (sometimes spelt Shaftoe), who was an
eighteenth-century British Member of Parliament (MP) for County
Durham (c. 1730-97), and later the borough of Downton in Wiltshire. The
song is said to relate the story of how he broke the heart of Bridget Belasyse of Brancepeth Castle, County Durham, where his brother Thomas was rector, when he married Anne Duncombe of Duncombe Park in Yorkshire. Bridget Belasyse is said to have died two weeks after hearing the news.” – Opie and P. Opie, The Oxford Dictionary of Nursery Rhymes (Oxford University Press, 1951, 2nd edn., 1997), pp. 90-1. [See Wikipedia].

☼ STC5138.

Original Printing of 150 Copies

52. [CIRCLE PRESS] KING, Ronald. The Song of Solomon from the Old Testament with original screen images designed & printed by Ronald King. Guilford, Surrey: Circle Press Pubs., 1968. ¶ Folio. 65 pp. With 2 color silk-screen illustrations on covers and 47 additional color illustrations throughout the text (several are essentially double-page images). Original colored illustrations on upper and lower cover; some abrasion, or rubbing to covers, cellophane tape applied to inner dentelle folds. The slip-case is not present. RARE.

LIMITED EDITION of 150 copies. This is marked “AP” [artist’s proof] “of an edition of 150 books, with 15 Artist’s proofs and 5 H.C. copies.” This is one of the 15 proofs in original printed wrappers. Further the book is inscribed by the designer-artist Ronald King “To Jerry, Ron King, ‘68”.

Of this edition King writes, “Over 30 screen printed images, including 8 double spreads - text printed letter-press in 30 pt. Fry’s Baskerville, interwoven with the designs. 150 signed copies, 15 proofs – 72 pp unbound on J. Green mould-made paper – 40 x 30 cm – in gold-blocked red cloth cover and slip-case. 50 copies reserved for London Graphic Arts Inc. and 10 for Imre Maltzahn Gallery. Separate editions of 30 signed prints on Hosho paper of all double spreads and 2 single pages were issued without text.”

The book was popular and sold out; a second edition, much reduced in format, was issued in 1990. From the prospectus: “This is the first four colour litho reproduction book published by Circle Press. The book comes with commentary by George Szirtes. Gold blocked as the original. ... Included with the book is an eight page leaflet (Artists and Books in the 20th Century) written by Pat Gilmour, art historian and critic.”

The Circle Press was originally formed in 1967 and was a gathering of several different artists interested in publishing limited edition books. Among other pieces Ronald King has made an edition of Macbeth, 1970, and another piece based on Bartok’s opera, called, “Bluebeard’s Castle,” 1972, and “The Left-handed Punch,” 1986.

The press describes its own history:
“CIRCLE PRESS, formed by Ron King in 1967, is both part of a tradition and a breaker of tradition. The stages of its life are marked not only by the individual natures of those whose books and prints it has published but also by the differing character of the decades through which it has passed. The Press has been highly productive for over forty years and has had a profound effect, directly and indirectly, on other artists working with books, for it has provided a continuity and a context against which such activity can be measured, even for those whose output and philosophy are utterly different or even opposed.

The name Circle Press was chosen by Ron to suggest his vision of a group of like-minded persons working within a shared, supportive framework, a circle which over the period of time has enlarged to include over 100 artists and poets. He has had the confidence to be unfashionably catholic in his choice of writers and artists whom he has invited to be associated with the press justifying his list with the deeply held conviction that he will only publish work that reaches its optimum vitality in printed form.


One of 30 Copies


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 fourteener, poulter’s measure, and blank verse” (Stapleton, p. 82).
Turberville’s *The Heroycall Epistles*... (first published 1567) “constitutes at least one example of sixteenth-century Ovidian reception. It is an early modern transvestite version of *l’écriture feminine*, one that Michael Drayton utilized in his much later imitation of the same text, *Englands heroicall epictles* (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.


LIMITED EDITION of 325 copies, of which this is one of 300 copies on Batchelor paper.


LIMITED EDITION of 200 copies on paper. Marianne Tidcombe, *Doves Press 35.*

LIMITED EDITION of 300 “large paper” numbered copies, signed by the author.

After ‘Marina’ Eliot turned briefly to a quite different mode, that of the Coriolan poems (1931). These (‘Triumphal March’ and ‘Difficulties of a Statesman’) seem to have been an attempt to revive an element of social criticism or satire in his poetry. The ‘eagles’ and the ‘trumpets’ of ‘Triumphal March’, and the way the whole display of imperial might modulates at the end of the poem to the bathos of Cyril and the ‘crumpets’, recalls this comic deflation in ‘A Cooking Egg’ … – Martin Scofield, *T. S. Eliot: The Poems*, (1988), page 183.


EARLY ITALIAN EDITION, translated by Ludovico Castellini, being a well-known book of secrets.

Fouquet (1590-1681) French scientist, wife of Francis IV Fouquet, daughter of Gilles de Maupéou, and author of several volumes of medical formula written for the poor, and achieved some success. This is an Italian translation of her Méthode que l’on pratique à l’Hôtel des invalides pour guérir les soldats de la vérole, first printed in 1665 (in two parts). This is a separate work, complete in itself, but issued as a third part to her other volumes of “Secreti” or medical formulae. The contents for this work includes “chemistry, pharmacy, materia medica, the powder of sympathy, treatment of snakebite, toothache, migraine, epilepsy, melancholy, etc.” [Neville]. Fouquet wrote of the methods employed at the hospital, the cures applied to soldiers affected by the “French disease” syphilis.

Locations: Chemical Heritage Foundation; Harvard University.

See: *The Roy G. Neville Historical Chemical Library, Chemical Heritage Foundation*, vol. 1, p.465 (1717 edition). Calls this “very rare”.

Not in Cushing, Duveen, Edelstein, Ferchl, Ferguson (Book of Secrets), Partington, Smith, Watt, Wellcome; Krivatsy 4233 (1697 issue).

First Edition of Glanville’s defense of the Royal Society as encouraged by Oldenburg.

Glanvill defended the researches of the Royal Society in a long address to the Society and he was admitted as a member and earned a reputation as a “potentially valuable apologist.” ... “The address won Glanvill election to the Royal Society and a reputation as a potentially valuable apologist. When Thomas Sprat’s *History of the Royal Society *failed to silence the critics, Oldenburg encouraged Glanvill to write a supplementary defense, which appeared in 1668 under the title *Plus ultra*. Its main theme is that the experimental philosophy, and the Royal Society in particular, have accomplished more to advance useful knowledge in a few years “than all the Philosophers of the Notional way, since Aristotle opened his Shop in Greece.” - *Dictionary of Scientific Biography*.

Glanvill (1636-1680), “His style is often admirable, not infrequently recalling that of Sir Thomas Browne. His intellect was versatile, active, and sympathetic, but he is rather rhetorical than logical. In his dislike to the scholastic philosophy he followed Bacon and the founders of the Royal Society. Though he was in this direction a thorough-going skeptic, he was opposed to the materialism of Hobbes....” - *DNB*.

Wing G820.

LIMITED EDITION OF 150 numbered copies, this no. 38. THIS COPY IS INSCRIBED BY THE PRINTER, ED GRABHORN, to “J.J.N.”, one of his closest clients, John J. Newbegin. The box also bears the stamped name of Newbegins’ bookshop. In addition the original prospectus is retained (browns due to the wooden boards).

With 31 illustrations by Valenti Angelo, as well as 34 initials hand illuminated in vermillion, blue, and gold and numerous colored paragraph marks. Angelo’s work on this edition, the Whitman, Leaves of Grass, the Arabian Nights, and Aesop’s Fables, were among his greatest achievements in book illustration.

In terms of design and execution, this is thought by many to be one of the most desirable books of the Press, especially with its content of Mandeville’s early guide for Holy Land pilgrims which takes us through Scythia, Armenia, Egypt, both Libyas, Arabia, Turkey, Media, Persia, Mesopotamia, Greece, India, &c. Bernard Cerf certainly approved - the Grabhorns had intended to sell all 150 themselves but when Cerf saw the proofs he bought the entire edition for Random House. The book was selected for the year’s Fifty Books. The Saturday Review of Literature in a column by Carl Purrington Rollins, wrote “The Maundevile is a noble and successful piece of typography.”


LIMITED EDITION of 180 copies with color woodcuts by Mary Grabhorn. Grabhorn Bibliography, 537. Includes the original prospectus and the return-order slip.

Limited edition of 750 copies printed at The Grace Hoper Press, Aptos, California. Initials by Mallette Dean. Publication no. 168 of The Book Club of California. The highly collected Grabhorn Press is honored with this full biographical treatment of the press, their operators, the authors and stories behind some of their greatest works.


Edition printed in an edition of 1650 copies, of which 1500 were bound in cloth.


Limited edition of 450 or 550 numbered copies, of which this is one of the numbered copies (1/450; 1/500); the alternate issue was lettered I-L, being a deluxe version with added ephemera. Designed by Martino Mardersteig at the Stamperia Valdonega. Rothenstein’s text deals with the life and work of this artist and focuses on the Kolbsheim Chapel, near Strassbourg. The text includes Hammer’s 1944 description (writing from NY) of the small village of Kolbsheim and this chapel. The second volume contains Rudolf Koch’s paper, translated into English, “Who is Victor Hammer?” and another paper by Ulrich Middeldorf on mezzotints, followed by studies of Hammer’s engravings, woodcuts, inscriptions, and symbols. R. Hunter Middleton, Hermann Zapf and W. Guy Readings, Jr., discuss Hammer’s Uncial type-faces. Finally there are two bibliographical lists compiled by Paul Holbrook and David Farrell. The presses: Stamperia del Santuccio, The Wells College Press, Hammer Press, and The Anvil Press.

19th Century Printing Manual

66.  HEARN, Charles W. The Practical Printer. A Complete Manual of Photographic Printing. Philadelphia: Benerman & Wilson, 1874. ¶ Sm. 8vo. 212 pp. With original albumen photograph of a small child mounted as frontispiece (by F. Gutekunst, photographer), plus an albumen photograph of a man on card mounted to front pastedown, plus 51 small illustrations, advertisements (pp. 193-212); frontispiece remounted with
First edition. Rare photography instructional work, with valuable information on the process, print materials, manufacture and methods of photographic prints from the 1870s. This copy with 2 mounted albumen photographs: an unnamed bearded gentleman on the front pastedown, and one of a small girl as frontispiece. The numerous ads all relate to the photographic process and businesses who had products to sell.

Frederick F. Gutekunst, Jr., Photographer (1831-1917)*, contributed the albumen photographic print used as the frontispiece for this volume. The oval image depicts a little girl with a white dress and a white head-piece. The image bears Gutekunst’s name on the bottom left corner. Gutekunst was a photographer from Philadelphia with photographic studios located in Arch Street. He was born in Germantown, Pennsylvania and began working in photography in 1854. He is known for photographing Walt Whitman and Ulysses S. Grant as well as many of the well-known and wealthy of the East Coast.

[“Frederick Gutekunst was a daguerreian from 1857-1860 in Philadelphia, Pa. From 1854 to 1860 the firm was listed at 706 Arch Street (In 1857 at 164 Arch Street). Before entering into photography as a full time business, he succeeded in making copper electrotype plates from daguerreotypes. He obtained his first daguerreotype camera by trading an electrical battery to Dr. Isaac Norris for it, and then he got a better lens for the camera from a photographer known as the “Buckeye Blacksmith”. Born in 1831 in Germantown, Pa., Frederick experimented early with the daguerreian process, and opened a gallery with his brother Lewis Gutekunst in 1856. Frederick Gutekunst is listed in “Photography in America” on several pages.” – http://www.gutekunst-archiv.de/Gutekunst_Art.htm]
His studio was located in various addresses on Arch Street, including 706, 164 and 712. According to the New York Times, published on January 27, 1886, “the photographic establishment of F. Gutekunst, which occupied the whole of No. 12, caught fire. It was more seriously damaged than any of the adjoining properties.”


North American 23 locations: UCSB, UCB, Getty, University of Arizona, Simpson University Library, College of Western Idaho Library, Dordt College (Iowa), University of Missouri – Columbia, University of Iowa Libraries, University of Minnesota, Minneapolis, University of Chicago Library, University of Illinois at Urbana Champaign, George Eastman House, LC, Smithsonian Institution Libraries, University of Ontario Institute of Technology and Durham College, Hagley Museum & Library, Lehigh University Libraries, McGill University Library, NYPL, Harvard University, Saint Mary’s University, Patrick Power Library.


The text offers a history of Gheeraerts’ artistic career, arranging his work as a painter, etcher, engraver, original drawings and works after him, making his name primarily as a sixteenth-century book illustrator.


LIMITED EDITION, being no. 30 of 370 numbered copies, each signed by both Dard Hunter and the publisher Elmer Adler.

$ 1,800

Beautifully printed and designed book as per Dard hunter’s inestimable standards. It contains 50 specimens mounted at the rear, each collected by the author during his travels to visit the traditional handmade papermakers and paper mills in Japan, Korea, and China Asia.


Hurston, folklorist, anthropologist, was one of the most important writers in the 1930s Harlem Renaissance. She died in obscurity, working as a house servant. This is a fanciful novel that re-casts the Old Testament story of Moses in the modern black vernacular infusing black folklore and song. Author Alice Walker called her “A Genius of the South.” She wrote, “In Search of Zora Neale Hurston,” contributed to the March 1975 issue of Ms magazine, reviving interest in Hurston’s work.

From the collection of Ruby McKnight Williams (1894-1999), educated at the Topeka Colored normal School, worked as a schoolteacher, moved to Pasadena from Kansas in the late 1920s, and became a leader in the civil rights movement, a former president of the Pasadena NAACP (retired 1982). See: Interview with Ruby McKnight Williams, Pasadena Oral History Project, Pasadena Heritage, 2001.

James writes, On arriving at Pasadena she felt this was to be her home, “... one day as she walked along Colorado Boulevard, [she puzzled] at why so many white faces seemed to stop and stare and why no one like her was shopping at Nash’s department store. In fact, somewhat to her amazement, there were no other black people out that day. What McKnight came to find was that African Americans in Pasadena shopped mainly on Tuesday – the designated ‘day-off’ for colored help. McKnight was there on Thursday. She also came to learn that Pasadena did not hire ‘colored teachers’, or, for that matter, any professionals who did not adhere to the principles established by the founders. To gain access to public Pasadena, one had to be white, Protestant and at least middle class – certainly not black and certainly not Mexican.” (p. xviii).


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72. **JACKSON, George Anson.** *Algiers: being a complete picture of the Barbary States, their government, laws, religion, and natural productions, and containing a sketch of their various revolutions, a description of the domestic manners and customs of the Moors, Arabs, and Turks, an account of the four great capitals of Algiers, Tripoli, Tunis, and Morocco, and a narrative of the various attacks upon Algiers, by the European states; including a faithful detail of the late glorious victory of Lord Exmouth*. London: R. Edwards, 1817. ¶ Small 4to. iv, [2], 411, [1] pp. Folding color map (frontispiece), decorative title woodcut border, 9 hand-colored plates; some offsetting of plates. Modern gorgeous half gilt-stamped black calf over dark marbled, new endpapers. Fine. $ 2,500

FIRST AND ONLY EDITION of this fascinating study of North Africa by G. A. Jackson (unknown in biographical literature). He describes the inhabitants (Berbers, Arabs, Moors, Turks, Muslims and Jews of the Barbary States) and the many aspects of their customs and manners including details of daily life, the way they dress, their history, religion, etc. Of particular interest is his accounts of slavery in such areas as Tripoli, Tunis, Algiers, and New Sallé. His interviews of captured
Christians and a seamen who were made slaves, and their cruel treatment, especially in the midst of the normal, daily events of the city.


73. **JEFFERS, Robinson.** *Descent to the Dead; Poems written in Ireland and Great Britain*. New York: Ransom House, 1931. ¶ Large 8vo. 29 pp. Original vellum-backed brown printed boards, spine printed with black titling, original slip-case. Very good. $175

LIMITED EDITION of 500 numbered copies, signed by the author.

“Jeffers promised [Bennett Cerf] something suitable for Random House “in six month.” Random House ended up publishing *Descent to the Dead* (1931), the sequence Jeffers wrote in Ireland and England as a limited edition title (it was later incorporated in *Give Your Heart to the Hawks*), and when Liveright went bankrupt in 1933, Random House became Jeffers’ publisher.” Una Jeffers’ letters suggest Jeffers began writing the *Descent to the Dead* poems sometimes in August, a month or so after they arrived in Ireland ... and that he finished them sometime in November. ... The Irish poems apparently came first, the British poems last, following the progress of their travels. “Subjected Earth” would have been written sometime after September 19. The title of “The Dead to Clemenceau: November 1929” gives its approximate date, and “Iona: The Graves of the Kings” likely dates from this time also, or just a bit earlier, since both were written on stationery from the same Manchester hotel. During the trip Jeffers may also have considered a narrative with an Irish setting, since a few fragments on the *Descent to the Dead* manuscripts read as if they might be the starts of narrative episodes ...” – Tim Hunt, *The Collected Poetry of Robinson Jeffers: Volume Five Textual Evidence and Commentary*, Stanford University Press, 2002.


LIMITED EDITION of 250 copies. Peterson A14.


76. [KELMSCOTT PRESS]


LIMITED EDITION of 500 copies. Peterson A11.


“JOHAN CHRISTOPH LUDEMAN: In the eighteenth century the astrologist and uroscopist Johan Christoph Ludeman was without any doubt the most renowned irregular healer in the Netherlands. Apart from a few lacunae, the course of his life is fairly well known. He related much about himself and his mistress address a few odd details, as did several contemporaries. A recent biographical sketch sums up many of the known details. Ludeman was born in 1683 in the small North German town of Harburg. When he was 30 years old the local, very orthodox
Lutheran clergy, who strongly disapproved of his sympathies for the ideas of Paracelsus and Jacob Böhme, forced him to leave his home town. In the sixteenth century the German physician Paracelsus had argued that every physician should be familiar with astrology and should have knowledge of minerals and metals, and from the works of the mystic Jacob Böhme, Ludeman learned how to become a reborn Christian. These convictions brought with them great problems in his Lutheran home town, and in any case his neighbours disdained him because he habitually abused his wife Dorothea. In 1711 Ludeman went bankrupt, which further exacerbated his situation. Two years later he arrived in Amsterdam.”

“Shortly after his arrived in Amsterdam Ludeman started to practice as a uroscopist and astrologist, without asking the Collegium medicum or the burgemeesters for permission. Around the same time he met Brita Beyer, a Swedish woman who shared his admiration for Böhme. She soon became his mistress and took up residence with the Ludeman family. Together the healer and his new companion abused Ludeman’s wife who eventually ran away in 1721, and five years later their separation was made official.”

There was a public scandal and he and his girlfriend wrote some pamphlets, causing the Collegium medicum to demand seeing his university diploma – which he did not have. For this he had to appear in court and his business declined. From there he went to the University of Hardewijk to obtain an easy degree. By 1728 he ‘bought’ his doctorate, offering a dissertation on seven forms of dropsy, each form being governed by the seven planets. “By then Ludeman’s escapades had become the subject of a number of sarcastic libels and even of a farce. The healer was widely exposed as a mof, a fraud, quack, money grubber,
adulterous hypocrite and wife beater.” Despite prosecuting him and being backed with the testimony of three patients who had been given exorbitant bills for treatments, the Collegium medicum had to decide in his favor since the patients themselves had both followed his prescriptions and accepted his medications. Thereafter his business thrived. There exist today seventeen examples of his prescriptions and they show his pattern of treatment. He mentions the relevant planets, applies this to the illness and its causes, without mentioning the patient’s name or anything of their background. “Although he completely lacked any formal training and despite the fact that the physicians of the Collegium medicum strongly disapproved of his therapies, he overcame their opposition by acquiring the impregnable defense that a university degree could offer.” – Marijke Gijswit-Hofstra, Illness and Healing, (1997).

Franciscus L. Kersteman (1728-1793), a congenial spirit who became both rich and famous due to fortune-telling, was a friend and biographer of Ludeman. He posthumously published fortunes under Ludeman’s name.


78. **KRUEGER, Janet.** *I Saw a Yellow Spider and other poems.* Binding by Ruth McLelland. [Long Beach: for the author], 1995. 15 cm. [32] pp. Bound in decorative red paper, ties. Possibly unique as this came from the author’s persona; collection and this is clearly personally printed. No copies listed on WorldCat.  

$75
Paul Landacre’s greatest work

79. LANDACRE, Paul (1893-1963). *California Hills & Other Wood Engravings*. Los Angeles: Bruce McCallister, 1931. ¶ Folio. (320 x 240 mm). [5] ff., 14 wood engravings and a small engraving on the cover and on the colophon, uncut, the images are very clean and, the endleaves are perfectly clean. Original pasteboard orange and gray boards, the spine on this book is always a concern: in this copy the gauze threads are showing along the spine, but all is intact and untouched, inner hinges in excellent condition. Housed in a folding chemise and custom quarter orange morocco and Cockrell marbled paper slipcase, spine with extra-gilt flourish. FINE.

FIRST EDITION Limited edition of 500. Un-numbered, signed by Paul Landacre on the colophon. Printed from the original blocks by Harold Young. The views include Big Sur, Indio Mountains, Point Magu [sic], Malibu Coast, San Bernardino Mountains, Monterey Hills, and others.

Paul Landacre’s passion, perfectionism, integrity, and joy and sense of wonder before nature’s mysterious power and beauty earned him an enduring and unique place in the history of American printmaking with his sensual landscapes and nudes, rhythmic abstracts, and iconic representations of natural objects. Even Rockwell Kent, Landacre’s chief contemporary rival for the title of America’s best wood engraver, was humbled by Landacre’s individual style and technical virtuosity.” [Lehman, Paul Landacre, p. 163].


Superb Copy With Original Jacket

81. LAWRENCE, D.H. *Lady Chatterley’s Lover*. Florence: Privately Printed, 1928. Small quarto. 365 pp. Original brown printed boards with the black phoenix insignia on the upper cover, printed paper spine label, plain cream jacket, top edge rough-trimmed; faint trace of foxing to fore-edges. The jacket is extremely fine and as well preserved a copy as one might hope to find. Near fine.

LIMITED EDITION of 1000 numbered copies, signed by the author.

ONE OF THE MOST IMPORTANT AND INFLUENTIAL NOVELS OF THE TWENTIETH CENTURY AND ONE WHICH WAS BANNED AND SHUNNED BY BRITISH AND AMERICAN PUBLISHERS WHO SOUGHT TO SENSOR THE FRANK NATURE OF THE WRITING AND ITS EROTIC THEMES.
The London publisher, Martin Secker, had refused to publish Lawrence’s unexpurgated version of the story. He thus determined to publish it himself, away from copyright protection in England, in its original form, in this edition of 1,000 copies. The author’s signature on the edition was certainly a mark of giving both the author’s stamp of approval or authentication as well as increasing its collector’s value as a signed book. Lawrence turned to the Tipografia Giuntina or Florence to issue his edition. In 1955 the Dial Press published the first British edition but it was cleaned and not obscene. “Writers including J.B. Priestley, Graham Greene and Aldous Huxley penned passionate defenses of the book, condemning the Government’s description of the novel as “pornographic” and demanding the book be published. In October 1960, *Lady Chatterley’s Lover* became the first novel to be targeted under the 1959 Obscene Publications Act, when Penguin attempted to publish the book in Britain to commemorate the thirtieth anniversary of Lawrence’s death.” - Roya Nikkhah, (Oct. 20, 2010), *The Telegraph*. After a court case it took 32 years before society allowed the book to be published in either the United States or the United Kingdom. Thus in 1959 a court case cleared the way for Penguin Publishers to issue the first authorized unexpurgated edition of *Lady Chatterley’s Lover* in 1960.

Several noted writers wrote in support of Lawrence’s novel: “[Aldous] Huxley … provided a handwritten deposition to the defense team, writing: “*Lady Chatterley’s Lover* is an essentially wholesome book … That a beautiful and serious work of art should run the risk of being banned because its creator … chose to make use of certain words that it is conventional to regard it as shocking – this is surely the height of absurdity.”” “Following a two-week trial, on November 2, 1960 the jury delivered a unanimous verdict of “not guilty”. *Lady Chatterley’s Lover* sold more than three million copies within three months of the verdict.” – Roya Nikkhah.


O’Brien is the librarian emeritus of Whittier College and devoted his collecting passion to T.E. Lawrence.


FIRST EDITION of Morcelli’s presentation of Leontios’ life of St. Gregory of Agrigento.
Besides a collection of letters surviving the Roman patrimony in Sicily, “only one other contemporary source about seventh-century Sicily and Rome survives:... (An account of the life of Saint Gregory, bishop of the church of Agrigento), written in about 640 by a Greek monk, Leontios, abbot of the monastery of Saint Sabas near the gate to Ostia in Roma” (Martyn, p. 26).

“The standard Greek text has a parallel Latin version by Stephano Antonio Morcelli.... This is preceded by an investigatio by Morcelli of the monk Leontios...and followed by an account of the Sicilian saint’s life, heavenly honors, and writings..., as well as Gregory’s Explanatio super Excclesiasten libri I-X..., also in Greek with Morcelli’s Latin version alongside.

“This biography is useful in showing how the pope selected bishops. Born in 559, this Gregory was consecrated (when he was a little over 30 years old) in place of one of two eminent clerics sent over with their supporters from Agrigento, for the pope to decide. It shows how a ‘framed’ bishop was imprisoned and tried, how well trained he was in the Classics, rhetoric, and theology, and how he was miraculously able to fast continually and cure illnesses. This Greek biography is an important, contemporary document on the cities, clergy and people of Agrigento, Jerusalem, Antioch, Constantinople and Rome during Gregory’s papacy” (Martyn, p. 26).

Unofficial ecclesiastical sources identify St. Gregory of Agrigento as a 6th-century Italian bishop, not to be confused with his contemporary, Pope St. Gregory the Great. “Gregory was born in the sixth century AD near the town of Agrigentum, in Sicily. He was ordained a deacon while on Pilgrimage to the Holy Land and was later consecrated bishop of Agrigentum in Rome, serving during the time of Pope St. Gregory the Great, who addressed several letters to him. He died around 594, and is regarded as one of the Early Church Fathers (D’Ambrosio).


Locations: Copac: 3 copies; WorldCat (11 copies): Alcuin Library - Saint John’s University; Brown University; Gonzaga University; Bibliothèque nationale de France; Universidad Iberoamericana; BM Lyon; University of Manchester Library; University of Oxford; Université du Québec à Trois-Rivières; University of Amsterdam, Central Library; University of Wales Trinity Saint David (lacks port.).

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

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


This is the highly regarded account of this leading Renaissance printer. Lowry offers a thorough assessment of the history of this press.

LIMITED EDITION of 150 numbered copies printed by Ward Ritchie and Gregg Anderson for Hazel Dreis and her pupils, Edward McLean and Margaret Harrison as Christmas gifts for their friends, 1935.

“That September, as he finished *Portrait*, he received a letter from Archie [Archibald MacLeish] — a letter in the form of a poem, which MacLeish later published, with some minor alterations, as “American Letter— For Gerald Murphy” in his collection *New Found Land*. … ‘American Letter” was MacLeish’s answer to the question – implied between them ever since the quarrel last spring – “Who am I?” *Portrait* was Gerald’s [answer]. Shortly after he completed it, on October 23, the five Murphys sailed from Marseille on the liner *Saturnia*, bound for the United States.”

– Amanda Vaill, *Everybody Was So Young: Gerald and Sara Murphy, A Lost ... Broadway*, 2013. [also: Houghton Mifflin, 1998].


One of the finest modern bookseller accounts of his exploits as a hunter of rare and exotic books. Magee was well-known in his day, a fixture of San Francisco and able to bring humor to bookish pursuits.


LIMITED EDITION of 595 copies, this copy “not for sale” and thus out-of-series. The sixth publication from the press; designed by Monroe Wheeler. The stencils were colored by Eugene Charpentier. This is the narrative that Bizet made famous with the opera of the same name.

Morgenstern may be, and most likely is, a pseudonym. This is a translation of the Ars Aurifera of 1593 or 1610. This volume contains twenty-four alchemical tracts. The Ars Auriferae was one of the chief collections of alchemical treatises. Jung made extensive use of the 1593 edition. Ferguson suggests that the original text dates from the twelfth century due to examples from later periods are not mentioned.

The title Turba Philosophorum, translates to “Assembly of the Sages”. Grataroli was known for his work on memory systems, the plague, epidemics, the medicinal properties of wine, herbal medicine, and veterinary medicine. Influenced by Paracelsus he also had interest in alchemy. He was also involved with physiognomy.

Grataroli (1516-1568) was born in Bergamo to a wool trade manufacturing company centered in Venice. In 1593 he joined the medical profession, having studied medicine at the University of Padua. His was often in conflict with the Catholic Church. He refused to recant his statements and was thus forced to suffer the consequences. He was forced to leave to Tirano where the authority of the inquisition was not recognized. He was, nonetheless, found guilty of heresy in absentia and sentenced to death. Later he moved to Strassbourg and Basel. He in fact saved the life of Girolamo Cardano. He finally took residence in Switzerland and died in 1568.


95. **Nicephorus Gregoras and Laonicos Chalcondylas.** *Romanae, hoc est Byzantinae historiae Libri XI: quibus res à Graecis Imperatorib. per annos CXLV, à Theodoro Lascari priore, usque ad Andronici Palaeologi posterioris obitum gestae, describuntur, & Nicetae Acominati Choniatae... suppleuntur... His adiunximus Laonici Chalcocondylae Turcicam historia, Conrado Clausero Tigrinoro interprete... Philippi Gundelli exemplar emendatam. Ita quatuor his scriptoribus, Zonara, Choniate, Gregora, Chalcocondyla conjunctis...* Basel: Johann Oporinus, 1562. ¶ Folio. Foliation: αβ, α-γδ, εζ, Α-Ν, ΟΡ. Pagination/Columnal: [16], (274) pp. 275-534 [double columns], [38], [2] pp. Some mis-numbered pages or columns. Large printer’s woodcut device (mythological lyre player Arion of Lesbos supported by a Dolphin on the sea – being one of at least two versions of this device) on title-page, 4 full-page woodcuts of Byzantine emperors, large colophon of figure with violin and dolphin on verso of last leaf; decorated and historiated initials. Modern quarter calf, marbled boards, six raised bands, gilt spine title. Early owner’s 7-line inscription on title-page in a fine hand; signed. A fine copy. $3,000
EDITIO PRINCEPS OF GREGORAS. “The first part is the first edition of the first eleven books of Byzantine history, being the principal work of the historian Nicephorus Gregoras (1295-1359). He was the greatest of the writers who flourished during the last two centuries of Byzantine history. The second part is the ten books of Chalcondylas’ Turkish history, the only Athenian work in Byzantine literature. The editor and translator, Hieronymus Wolf, was librarian to the Fugger family of Augsburg, and the work is dedicated to Anton Fugger.” – Blackmer Catalogue.

Johannes Oporinus (1507-1568), humanist printer in Basel and the son of painter Hans Herbst. Oporinus studied medicine and was a student of Paracelsus. He left his medical studies to serve his printing apprenticeship at Basel’s most distinguished printer of the sixteenth century, the shop of Johann Froben. A learned philologist, Oporinus was known for his knowledge of ancient languages as well as his accuracy for the editions he printed. By 1542 he open his first printing shop, one that grew to six presses and retaining some thirty employees, making his a large operation. His first two commissions were his most important, including the greatest medical anatomy of all time, the Fabrica of Vesalius, printed by Oporinus in 1543. He also printed the first Latin edition of the Koran, 1542/3, etc. [See: Harry Clark (1984), “The Publication of the Koran in Latin: A Reformation Dilemma,” The Sixteenth Century Journal, Vol.15, No.1, (Spring 1984), pp. 3–12].


First edition of this printing. SIGNED by the author. The House of Incest was originally issued in 1936. This is the author’s surrealistic work that is written in the form of a telling of her subconscious mind; she had experienced a sexual awakening with her relationship with Henry and June Miller. In her own words she was trying to escape from “the woman’s season in hell.” This is her second book and considered one of her most important.

5 “Paracelsus demanded a new level of observation in medicine. In 1527 he built a bonfire at the University in Basel. Into it he flung Galen’s classic Roman medical text. He condemned the old scholastic medicine. He told doctors that their eyes and their heads would teach them what Galen could not.”

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


99. OWEN, Thomas (d.1598). The Reports of the late Reverend and Learned Judge, Thomas Owen, esquire; one of the justices of the Common Pleas; wherein are many choice cases, most of them throughly [sic] argued by the learned Serjeants, and after argued and resolved by the grave judges of those times: with many cases wherein the differences in the year-books are reconciled and explained. With two exact Alphabeticall Tables, the one of the cases, and the other of the principal matters therein contained. London: Printed by T.R. for H. Twyford, T. Dring, and J. Place ..., 1656. ¶ Sm. folio. [12], 158 [i.e. 154], [2 blank], [6] pp. Error in paging: no. 77-80 omitted; pages 1-4 in early manuscript copy, numerous ink annotations throughout in an early hand, including a line added to the upper margin of p. 76 offering an explanation of the pagination, “altho the figures [page numbers] to the pages are wrong, yet there is nothing wanting in this book.” Name index, errata, index [“Table of the principall matters contained in this Book”]. Twentieth century plain canvas cloth binding with maroon leather gilt-stamped spine label. As is. Together with a typed note from Francis M/ Wheat, dated January 6, 1993, “… these grave reports of cases were prepared by a most learned judge ‘chosen by that wise princesse, Queen Elizabeth.’” As is. $ 250
A collection of British sixteenth century legal cases heard by Judge Thomas Owen, with a brief description of each case and the outcome. The types of cases reviewed are varied, from trespassing & death, what action is taken upon slanderous when spoken, various aspects of rents, quit-rents, “The wife shall have damages in a Trespass, if the husband dye before execution [p.83], law relating to the constable, copyhold = copyright, damages awarded by a jury, dowry, errors in judgment, execution, inheritance of fish in a pond, “Frankmarriage,” slander [“calling one Bastard”], tythes, wardship, etc. Owen was an educated man with a considerable library of books in French, Italian and Spanish as well as works of common law. Owen was a capable lawyer, but he was above all a man of very sound and reliable judgment, a noted counsellor, and much resorted to for advice. – Wood, Ath. Oxon., 1, p. 673. DNB. Wing O832.

Wheat’s letter, written to his former colleague, points out three passages in the work of Owen, an argument of Serjeant Williams “for the defense in Palmer’s case (it’s no slander to say a man has as much law as a jack-a-napes since this does in no wise negate his having more, but to say ‘he hath no more law than a jack-a-napes’ is slanderous.”

ESTC R013317; Wing no. O832.

100. [Persian Photograph Album, Abadan] Original Photograph Album of the famous Abadan Oil-Fields, Persia, with 37 black & white mounted photographs. Each is labeled in English. Abadan, Persia, 1926. 10 ¾ x 7 ¼ inches. With 37 original black & white mounted photographs (approx. 6 ¼ x 4 ¼ inches each). English titles. Original green blind-stamped cloth period album. Signed with the name of “A. H. Rogers, Abadan, Persian Gulf, 15.11.27” Fine.

$ 1,850

This album contains a selection of professional photographs taken that document the presence of the Anglo-Persian Oil Company [APOC], founded in 1908 and in 1954 renamed British Petroleum Company. The discovery of the largest oil field in Masjed Soleiman, Persia, changed the progress of both the British Empire and Persia. It led directly to appointing Mohammad Reza Shah Pahlavi, known as the British appointed puppet king in 1941.

These images are in excellent condition and offer both Company photos as well as local tribe personages, including a fine photo of a Dervish, a few images of the Bakhtiari tribe, some remarkable panoramas of the landscapes, some images showing the construction of buildings or operation of the same relating to the railroad and oil fields, pipe-lines, surveying, etc. One image preserves the meeting of a Member of Parliament, Henry Brittain, and Thomas Lavington Jacks (1884-1966), the first Resident Director for Anglo-Persian Oil Company, Abadan. A couple of fine photos show retailers in the local Bazaar, including a corn merchant, a tailor, the making of cotton-soled shoes – called ‘giveh’. All the images are from 1925-1926 and the album itself is signed by a British member of the Company, 1927. The photo showing tanker-ship,
the “British Sovereign”, and three other steam-powered tankers (in the distance), shows the method of transferring oil to Britain used at the time. The most striking images in this album are the three panoramic scenes that are made-up with folding “plates” comprised of 2 or 3 consecutive photographs.

The images are:
derrick in background. 34) Transporting cased oil by caravan in the desert. 35) Date-palm tree climber. 36) On the move, Bakhtiar tribesman’s “pantechnicon” (a British word for a moving van, but in this case it is a donkey moving a tribesman’s goods). 37) A mahala [single masted ship] en route for Shustar, Karun River.

“From the moment oil was discovered in Persia (now Iran) in May 1908, the issue arose of how best to ship it back to Britain. The Anglo-Persian Oil Company (APOC) initially employed independent contractors to carry the oil by sea. However, the directors of the APOC soon decided it would be better for the company to possess its own fleet of tankers. It set up the British Tanker Company Limited (BTC) in April 1915, with an initial capital of £100,000. The BTC placed orders with two Tyne based shipbuilders, Armstrong Whitworth and Swan Hunter, for a total of 7 steam-powered oil tankers. The BTC’s first tanker was the 3,663 gross tonnage British Emperor, launched in 1916. She was employed to take oil from Abadan to the ports of Bombay, Karachi, Madras and Calcutta. … The names of all the first 7 ships bore the prefix “British”, and all future additions to the fleet followed the same naming convention.” – Wikipedia.


101. **PHILLIP, Arthur** (1738-1814). *The Voyage of Governor Phillip to Botany; with an Account of the Establishment of the Colonies of Port Jackson & Norfolk Island*.... London: for John Stockdale, 1789. 4to [276 x 211 mm]. 6, [2, errata], viii, [8, list of subscribers], [4], x, 298, lxxiv pp. Engraved frontispiece portrait of the author, title vignette, and 53 maps and plates (some folding); occasional foxing and stains predominately to plates, offset from some plates. Original full polished calf, covers set with gilt armorial stamps, gilt-lettered spine label, gilt-stamped raised bands; spine somewhat sunned, joints reinforced with kozo, inner joint with cloth reinforce hinge. Very good copy. $6,000

**FIRST EDITION.** Phillip, the first governor of New South Wales, was instructed to build a convict settlement in Australia. He reached Botany Bay in 1788, but found the site unsuitable and then sailed to Port Jackson, where he founded the city of Sydney. The First Fleet sailed from Portsmouth in England in May 1787 and comprised eleven ships (2 naval vessels, 3 store ships and six transports). Arthur Phillip was appointed Governor of New South Wales in 1787, and presided over the settlement at Port Jackson for five years, naming the location Sydney after Thomas Townsend Viscount Sydney. He managed the settlement through many privations from lack of food and free settlers. “When the time shall arrive that the European settlers on Sydney Cove demand their historian, these authentic anecdotes of their pristine legislator will be fought for as curious, and considered as important.”

“The work contains twenty plates of birds, ten of animals, four of fishes, two of natives, one of plants, one of weapons, also eight maps and charts, one vignette, five views and three portraits.” – George Burnett Barton, Alexander Britton, Frank Murcot Bladen, *History of New South Wales from the Records: Governor Phillip 1783-1789*. (1889), page 581.

A list of Convicts sent to New South Wales in 1787 forms the 20 pages Appendix.6 The book also includes meteorological observations collected during the voyage. – Hill, p. 233.

Another of the convicts: George Barsby, Winchester, March 1, 1785, has given a life sentence for “for assault and highway robbery with a value of 228 shillings. He was sentenced to transportation for life having been originally sentenced to death, and left England on the Scarborough with age unknown. He had no occupation recorded. He died in 1787. Died in Portsmouth before departure.” James Cox, Exeter, May 24, 1784, stole

6 Nearly all are sentenced to either 7 or 14 years, or life – to New South Wales. The tables show where the person was convicted and the date of their sentence. For example: Esther Abrahams, London, was sentenced 30 August, 1786, for 7 years because of shoplifting. She was convicted of stealing 24 yards of black silk lace, the property of Joseph and Charles Harrop, taken from their shop. The Baioley’s record records the court statements (see Appendix).
12 yards of thread lace & other items – for this he was first sentenced to death and then commuted to a life sentence in New South Wales. John Cuss, also convicted to life, had set fire to a house and stole 40 pounds of bacon. Ann Coombes broke into a store and stole 3 petticoats. John Clark, was sentenced to death for stealing “2 wether lambs and a quantity of mutton” but commuted to 7 years.


☼ Ferguson 47; Hill 1346; Nissen ZBI 3158.

Avril Philippe, a Jesuit, born in France, explored extensively throughout Asia and the Far East. He was a professor of mathematics and philosophy in Paris before he began his overland journey. He traveled for six years through Kurdistan, Armenia, Astrakhan, Persia and other parts of the southeast. At one point he came to Moscow and was refused entry to Tatary. He was sent by the government to Poland via Istanbul and back to France. Apparently affected by exhaustion and disease he still undertook another voyage, his last, for the ship was lost at sea circa 1698. – Love, Ronald S. “A Passage to China: A French Jesuit’s Perceptions of Siberia in the 1680s.” French Colonial History, 3: p. 94, 2003. Ames & Love offer: “Though obliged to leave Moscow, [Avril] did not return to France with Louis Barnabé … Remaining instead at Warsaw, the two Jesuits had entered in early March 1688, Avril attempted twice more to achieve his objective or reaching China by land – if not through Siberia, then via Persia and Central Asia. Aided in part by the Polish monarch, John Sobieski (r.1674-1696), and his ambassador to Russia, the French priest once again traveled to Moscow in late spring. Just two days after his arrival in the Muscovite capital, however, Avril was ordered summarily out of the country. Once again, he appealed the command in vain. ‘Russia intended to keep her trade with China a secret.’ Nor did he have better luck later the same year (1688), when he and a fellow Jesuit, Père de Beauvillier, tried going south to Constantinople instead, and thence through Persia to Bokhara, Samarkland, and the Chinese frontier. Crossing secretly into Ottoman territory, the two men were arrested as spies. After several weeks, they secured their release and resumed their trek. But Avril, whose health had been waning as a result of relentless exertions, suddenly developed a hemorrhage. Ordered to abandon the search and return home by his superiors, he reached France in autumn 1689.” (Ames & Love, p. 219).

For Abbé Emile Longin, provenance: see, Bulletin de la Société des sciences et arts du Beaujolais, (1904), p.92. There is a Maggs Bros. [London booksellers], receipt of sale of this copy to Armand Pushman,
10, Nov. 1932. Armand was one of two sons of Hovsep Pushman (1877-1966), an American artist of Armenian descent. He had studied art at the Imperial School of Fine Arts, Istanbul. For a time Pushman lived at the famous Mission Inn, Riverside, California. He was also involved in the founding of the Laguna Beach Art Association. Armand Pushman (d.1999), lived to 98 years and had been throughout his career a partner with his brother in their carpet business Pushman & Company. See: NYT, Obituary, January 11, 1999.


LIMITED EDITION of 140 copies, designed and printed by Saul & Lillian Marks at the Plantin Press.

Valtón owned thirty-nine pre-1600 broadsheets, listed here by Ed Carpenter (1915-1995). This leaf book contains an original printed leaf from the first press in the New World. It is known that all copies of this edition differ, some printed leaves being more desirable.

The present specimen is a promissory note, opening with the printed phrase, “Sepan quantos estra carta vieren come yo ...” translates closely to “Know by all men that this letter ...” The accompanying essay describes that similar legal documents were among the first printed documents in Mexico. This was because certain legal phraseology allowed for a document to print the standard words needed and then add the necessary text in manuscript, as with this specimen. Dr. Emilio Valtón was the first bibliographer to collect this extremely early and otherwise ignored form of printing in Spain.
“Carta de pago” [power of attorney]. Gothic type. Approx. 9 x 12 \(\frac{1}{2}\) inches. 44 lines. Printed on one side. With a leading capital letter S followed by the phrase cited above, “Sepan...” followed by seven lines of manuscript text. Then, in printed form begins, “Generalmente para a en todos mis pleitos, causas ceuiles y criminal les mouidos y poz mouer, que yo be y tengo con qual esquier personas, y las tales y otras quale ...” The verso also has a nine-line manuscript with elaborate signature. By inference this piece is attributed to Pedro Ocharte.


Inscribed by Powell


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

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

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

“After emigrating to the United States from Warsaw, Poland, in 1928 Saul Marks founded the press with his wife Lillian (whom he married in 1928). Marks arranged the typography and decorative type ornaments with great agility and originality. The Plantin Press is an example of how ‘commercial’ printing can aspire to the level of a fine press, a possibility Updike and Meynell had demonstrated earlier in the century” (Hutner & Kelly, xxvii).

Second edition of the first collection (1673) of Plato’s dialogues printed in England, edited by Joannes North and translated into Latin by Marsilius Ficinus. John North, D.D., 1645–1683, professor of Greek and master of Trinity College, Cambridge. “He was a diligent student from his boyhood, and, after proceeding to the usual degrees, he was made fellow of his college in September 1666, and began to get together a huge library, which he continued to add to during all his life. “Greek,” says his brother Roger, “became almost vernacular to him.” ...There can be no doubt that North read himself to death, and overtaxed powers which appear to have been of a high order.”


Third edition of, *The History of Heaven*, the authorship published anonymously. The work contains unusual phenomena which is
associated with dreams and the theory of dreams initiated by Democritus. "With Democritus and Aristotle there began what may be called the naturalization of the supernatural dream. Democritus (460-370 B.C.) is credited with the first physical theory of dream telepathy (Dodds. F. R. Supernormal phenomena in classical antiquity. Proceedings of the Society for Psychical Research, 55: 189-237, 1971)" [see: Jon Tolaas and Montague Ullman]. This book discusses mythology (primarily, Egyptian and Greek) and its influence on celestial bodies as solar symbols and figures, including misconceptions. Includes identification of historical symbolism (such as from Egypt, etc.).

Noel-Antoine Pluche (1688 – 1761), La Varenne-Saint-Maur (near Paris), known as the abbé Pluche, was a French priest. He is now known for his Spectacle de la nature, a popular work of natural history.

Pluche, son of a baker, was born in a street now named after him. He became a teacher of rhetoric. The Bishop of Laon made him head of the town college, a post he accepted to escape judicial consequences of opposing the papal bull Unigenitus (1713). He withdrew in 1749 to La Varenne-Saint-Maur, where he remained for the rest of his years.


Jon Tolaas and Montague Ullman, Extrasensory Communication and Dreams.

Augustus Charles Thompson
D.D.’s copy

107. PRIESTLEY, Joseph
(1733-1804). An Essay on a Course of Liberal Education for Civil and Active Life. With plans of lectures on I. The study of history and general policy. II. The history of England. III. The constitution and laws of England. To which are added, Remarks on a code of education, proposed by Dr. Brown, in a late treatise intitled, Thoughts on civil liberty, &c. [London]: Printed for C. Henderson, et al, 1765. ¶ Small 4to. [4], iii, [1], 213, [1], [10] pp. Errata, decorative woodcut chapter head and tailpieces, 1 biography chart; slightly foxed toward beginning and end, minor burn-hole pp. 83-4, slight tear bottom margin of pp. 171-2, a few minor ink marks in
FIRST EDITION – with the title referring to the offering of this title in original boards as in this copy (spine rebacked). “This work, dedicated to the ‘President and … Trustees of the Academy at Warrington’, was one of the most frequently published of Priestley’s works. It was reprinted separately, appended to early editions of his Miscellaneous Observations Relating to Education and then moved to prefix lectures on History and General Policy, for at least sixteen printings” (Schofield). The book also formed the basis of Priestley’s courses at Warrington Academy, parts of which were retained even after his departure. As a result of Priestley’s scholarly contributions Warrington rivalled both Oxford and Cambridge. The Academy gained popularity as a dissenting college, meaning it did not train many for the ministry and also offered secular subjects. However, the Academy closed in 1786. Decades later, Priestley’s work still retained value and was republished and eventually appeared in an American edition in 1803 (Kimball). Priestley’s educational philosophy had a great impact, ushering in a new era in education reform as the colonies became the United States. Priestley was sensitive to a loss of liberty, having himself fled England for religious and political freedom. He saw “state interference as a threat to the freedom of dissenters to determine the education of their own children,” (Rivers).

PROVENANCE: Reverend Augustus Charles Thompson D.D. (1812-1901), was pastor of the Eliot church. He had a vast personal library which was given to the Hartford Seminary, Connecticut. “Born in Goshen, Connecticut, Thompson graduated from the Theological Institute of Connecticut (later renamed Hartford Seminary) and served as pastor of the Eliot Church in Roxbury, Massachusetts, for virtually his entire clerical career. He wrote and compiled a number of books, the most famous of them his Moravian Missions (New York, Charles Scribner’s Sons, 1890), a thorough review of the German sect and its pioneering and widespread missionary efforts.” He was active as a Missionary and visited India in the 1850s, in service to the American Board of Commissioners for Foreign Missions. His letters sent home have been preserved. He was author of numerous sermons including, Military success from God. A sermon, 1862, [and], Lyra celestis Hymns on heaven, 1863, [and], A memorial of the 25th anniversary of the settlement of Rev. A.C. Thompson, D.D., pastor of the Eliot church. Cambridge, 1868.

108. **REED, John** (1887-1920). *The Day in Bohemia, or, life among the artists*. New York: Printed for the Author, 1913. ¶ 8vo. 48 pp. Original printed brown wrappers; slight wear to spine ends, else very good. $500

LIMITED EDITION of 500 copies printed at Hillacre, Riverside, Connecticut.

“After returning from a merry post-graduation visit to England, France and Spain, Reed settled in New York in March 1911. ... With the invaluable help of his friend Steffens, Reed found work with the American Magazine, where, among other editorial tasks, he selected from poetry manuscripts those worth arguing for in the editorial committee. The Monthly and the *Lampoon* at Harvard had trained him in such disputations, and in *The Day in Bohemia*, a delightful verse parody written during the summer of 1912 during a long stay in Portland [Oregon] after the death of his father...” – Eric Homberger, *John Reed*, Manchester University Press, 1990, page 27.

The dedicatory epistle to Lincoln Steffens offers: “Steffens, I hope I am doing no wrong to you / By dedicating this doggerel song to you; / P’raps you’ll resent / The implied compliment, / But light-hearted Liberty seems to belong to you. / ... “But there’s anæmia / Ev’n in Bohemia, / That there’s not more of it – there is the miracle!” John Silas “Jack” Reed was an American journalist, poet, and socialist activist, best remembered for his first-hand account of the Bolshevik Revolution, *Ten Days that Shook the World*, (1919). He was married to writer and feminist Louise Bryant. Reed died in Moscow due to potted typhus; he was just 33 years of age.


110. **SANTARELLI, Antonio** (1569-1649). *Tractatus de Haeresi, Schismate, Apostasia, Sollicitatione in sacramento Poenitentiae, et de Potestate Romani Pontificis in his delictis puniendis; Cum duplici Indice disputationum, & rerum refertissimo. Ad serenissimum principem Mauritium Cardinalem a Sabaudia*. Rome: Apud Haeredem Bartholomaei Zannetti, 1625. ¶ Small 4to. [xxiv], 644, [28] pp. Title page in red and black, title vignette, index, 2-page errata; light foxing scattered throughout, marginal worming (not affecting text) to free end-papers, pp. 148-183 (upper margin), and last 13 leaves. Original full vellum, 6 raised bands; soiled, front cover detached, rear hinge splitting. SCARCE. As is, internally very good.
First edition, also issued in 1626. Controversial in its time, this treatise on heresy by Santarelli, a Jesuit priest, met severe resistance in France. As many at the Sorbonne and in the French Parliament opposed the Jesuits, the book was publicly burned through a parliamentary act.

As Brodick tells it in his *Economic Morals of the Jesuits*, a doctor of the Sorbonne, whose brother was a Jesuit at Clermont, borrowed the book from a local seller in order to study it. However, he “remarked that, while he was studying the volume, one of his confreres of the Sorbonne, very hostile to the Jesuits, had paid him a visit and hastily jotted down some passages in a note-book. Within twenty-four hours copies of the passages were in circulation among members of the university, Parliament, and even the Court. ‘Our enemies,’ wrote one of the Jesuits concerned, ‘went off in their hundreds to the shops of the booksellers demanding Antonius Santarellus, *De Omnium potentia Pontificis*.’

“As the book was not procurable in Paris, a special messenger was sent to Lyons for a copy which was put at once in the hands of a certain Dr. Filesac, notoriously hostile to the Jesuits. This man’s one idea in making his selection of passages was to furnish the Parlement with as strong a weapon as possible. All modifying clauses and other explanations were omitted. Yet even as thus travestied the work was unobjectionable to any but the out and out Gallicans. It bore the Imprimatur of the Dominican Master of the Sacred Palace, Rome, and the approbation of another Dominican, a professor of theology, to the following effect: ‘I have read the *Tractatus de Haeresi, Schismate*, &c., with the greatest attention and have found therein nothing contrary to sound faith or good morals. Moreover, this work appears to me full of erudition and composed with remarkable intelligence. The author rests his doctrine very appropriately on the authority of illustrious writers and on opinions of great weight. I therefore judge that this book is very worthy of publication for the good and advantage of great numbers.’

“Nevertheless, the Paris Jesuits were compelled under threat of expulsion from France to sign a declaration disavowing Santarelli, and the book itself was publicly delivered to the flames. It was only the death of Pere Goton, whom the King and Queen loved, that prevented worse consequences. The Parlement having vented its spleen, it became the turn of the Sorbonne doctors, who issued a resounding censure which may be read in *La Theologie morale des Jesuits*” (Brodick, pp. 37-38).

FIRST EDITION of Sarpi’s collected works and a biography of his life [vol. 6], including the supplement(s) and a “Difesa di Giovanni Marsilio” and the “Istruzione ai Principi circa ;a politica dei Padri Gesuiti”.

Paolo Sarpi “was a Venetian patriot, scholar, scientist and church reformer. His most important roles were as a canon lawyer and historian active on behalf of the Venetian Republic” (*Wikipedia*). He was a friend and contemporary of Galileo, and proficient in mathematics, metaphysics, anatomy, theology, and optics. At the age of 53, he was appointed state theologian to the Venetian Republic.

“In the domain of astronomy, Galileo called him, ‘My father and my master.’ As a mathematician the same great authority said, ‘No man in Europe surpasses Master Paolo Sarpi in his knowledge of the science of mathematics.’ As an anatomist, making invaluable discoveries, such as that of the valves of the veins, and dividing with Dr. Harvey the honour of that of the circulation of the blood, Acquapendente, the famous surgeon of Padua, called him ‘The oracle of this century.’ As a magnetician, Porta of Naples, and Gilbert of Colchester, acknowledged his learning, the former saying ‘I do not blush, but confess myself honoured to confess, that many things concerning magnetic phenomena I have learned from Fra Paolo, a true ornament of light, not only of Venice, but of Italy, and of the whole world’” (Roberton, p. v).
He is perhaps best remembered for his *Istoria del Concilio Tridentino* (London, 1619).


*Rare First Edition in English*

113. STRUYS, Jan Janszoon (ca.1629/30 – ca.1694); [Olfert DAPPER (1639-1689)]. *The Perillous and most Unhappy Voyages of John Struys, Through Italy, Greece, Lifeland, Moscovia, Tartary, Media, Persia, East-India, Japan, and other places in Europe, Africa and Asia….* London: Samuel Smith, 1683. ¶ 4to. [24], 378, [10] pp. [various errors in pagination]. Engraved frontispiece (by Jacob van Meurs (ca.1619-before1680)), 19 double-page engraved plates, folding chart; plates laid-on to added sheets, directions to the binder [p. xxiv]; faint top-edge stain to first five pages (not affecting text), p. 79 small ink blot, plate 5 with repaired tear. Bound by J.

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7 Boterbloem writes that Dapper was likely the ghostwriter for this work, that Struys himself was illiterate. p. 4.
8 van Meurs’ engraving shows ‘evil’ Eastern men in turbans, savages dressed in furs who are firing arrows at the bearded St. Sebastian-like figure tied to a tree, additionally a man (St. Sebastian?) is shown being dragged by a horse a man with a spear is threatening to stab him, the title is within a cartouche of human skin (alluding to the story of the Polish slave in Persia, whose skin was removed by her husband – further depicted in the scene by the darkened figure laid on a bench, next to the turban-bearing men). The frontispiece promises in the text to offer tales of faraway places and of horror and adventure. The frontispiece itself depicts the East as savage, evil and cruel and the West as victim and closer to God. The European publisher’s attitude is shown that they feel this frontispiece image will sell their book: giving the stereotypical image and text of intolerance towards others.
Leighton (John Leighton, (1822-1912) in 19th-century armorial English full calf, re-backed with original spine laid down, five raised bands and gilt-stamped spine; extremities lightly rubbed, a few scratches. Bookplate of William Stirling. Very good. $ 6,000

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

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

Howgego gives Struys’ dates as (1630-94) and tells of his journey beginning in 1647 and traveling from “Holland to Italy, Greece and Muscovy (=Russia), then down the Volga and through the Caspian Sea to

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10 Boterbloem, p. 150.
Persia, then on to Siam (=Thailand), the East Indies, Formosa (=Taiwan) and Japan. He returned to Holland, by way of the Cape of Good Hope and Ascension Island, in 1672.” Howgego offers no biographical information on the author. It is somewhat interesting that critics of this account state that Struys is clearing recording an often fictional account of his voyage. Whereas Jonathan Swift, in *Gulliver’s Travels*, written in 1713-20 (published 1720-24), is pure literary satire and upheld thus as a monument of English literature, though controversial and knowingly issued at the risk of the author's and publisher’s personal safety.

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


$ 600

FIRST EDITION, printed in an edition of 1650 copies published on May 28, 1864 with the list of Thoreau’s books priced and no edition statement on the copyright page.

An Important Book of Voyages to the Levant


$ 4,750

First Quarto edition. There are two issues of this work, one on ‘papier fine’ and one on ‘ordinary’ paper. This is one of the sets on ordinary paper. “The First Edition Is Rare...Tournefort was one of the greatest botanists of his time, discovering many new plant species during his travels in the Levant.” [Blackmer]. The 152 engraved plates and maps (many folding) were drawn by Claude Aubriet, who participated in the expedition.

Tournefort was a professor of botany at the *Jardin des Plantes* in Paris. He was sent to the Levant (countries in the eastern part of the Mediterranean Sea) by Louis XIV in 1700 to conduct botanical and zoological research. He was accompanied by doctor von Gundelsheimer and the artist Claude Aubriet. The outbreak of plague prevented him from exploring Egypt and Syria. This account of his travels 1700-1702, consisting of letters written to the Comte de Pontchartrain, Minister of Marine, who sponsored the mission, contains remarks on topography, maps, customs, costumes, antiquities, commerce, zoology, botany, and mineralogy. He traveled through the archipelago, visiting most of the islands of the Cyclades. He visited Crete before going to Constantinople and Turkey, covering the coasts of the Black Sea, continuing into
Armenia, Mount Ararat, and Persia, Georgia, and returned by Asia Minor to Smyrna. “Tournefort was one of the greatest botanists of his time, discovering many new plant species during his travels in the Levant.” The outstanding achievement of the expedition was the record of 1256 plants, many of which were previously unrecorded.

Tournefort (1656-1708), renowned French botanist. “After his school-days at a Jesuit college he studied theology at Aix, but in 1677 he turned his attention entirely to botany. He studied medicine at Montpellier and Barcelona. In 1683 he was made a professor and director at the Jardin des Plantes, Paris; he became later a member of the Academy (1692), a doctor of medicine (1698), and professor of medicine at the Collège de France (1702). Tournefort is recognized as a botanical explorer, and as the author of the artificial system of plants named after him. As a youth he travelled repeatedly through Western Europe, exploring particularly the region of the Pyrenees. In 1700-2 he visited the Orient, passing through Greece. The account of this journey, Relation d’un voyage du Levant (Paris, 1717), appeared after his death; his work is a classic and was translated into English (1741) and German (1776). He collected 1356 species of plants during this one journey.” [Catholic Ency.]

Provenance note: Sir Frederick Hervey Bathurst (1807–1881), 3rd baronet, a famous cricketer. But this attribution for the bookplate on this book doesn’t seem right – I wonder if this book had been in the family library earlier. It is interesting that Hervey Bathurst (1714-1794), a lawyer and member of Parliament, also knew Sir William Jones (1746-1794), the pioneering Orientalist and translator of many Persian tales into English. This book would be a logical addition to a library with such an association. “Among those upon whom he conferred office was Sir William Jones, who in return dedicated to Earl Bathurst his translation of the speeches of Isæus.” – DNB. His son, Henry Bathurst, was the 3rd Earl Bathurst (1762-1834), also a politician. See: Debrett’s Baronetage, p. 394.


of 600 copies printed by Richard J. Hoffman. Publication no. 163 for the Book Club of California. $ 25


FIRST EDITION. James Ussher (1581-1656), Church of Ireland archbishop of Armagh and scholar. “The main focus of Ussher’s early academic career was anti-Catholic theology and history. In 1613...published his first work, *Gravissimae quaestiones, de Christianarum ecclesiarum.* This demonstrated what became the hallmarks of Ussher’s published work: thorough and impartial scholarship which demonstrated a rare gift for discovering and printing crucial primary sources; often, however, allied to a rather more partial and polemical subtext. The main substance of the work was a meticulous and path-breaking account of many medieval heretical groups, based upon extensive and often original manuscript research. But it also had an underlying polemical purpose: this was to trace the rise of Antichrist in the Roman Catholic church, especially from the eleventh century, and to demonstrate how the purity of the Christian gospel was preserved in the later middle ages by groups such as the Cathars and Waldensians. Hence Ussher sought to emphasize the proto-protestant elements of the heretics, and discard as Catholic distortions evidence which contradicted this. According to the table of contents, the work was to extend up to the Reformation, but the latter part was never completed; Ussher abandoned the narrative in the early twelfth century, thus leaving it unclear just how radical he was prepared to be in tracing a non-episcopal descent for
the protestant churches through an at times bizarre collection of heretics.” – Oxford DNB.

Robert Cooke (1549/50-1615), Vicar of Leeds. Cooke was a zealous opponent of Catholicism; his Censura quorundam scriptorum (1614), dedicated to William James, bishop of Durham, strove “to detect the numerous forgeries and unauthorized insertions made by Roman Catholic editors or transcribers in the works of the Fathers.” Cooke provides a list of the works cited by Christian apologists cited by Roman Catholic writers. It was often cited in its time and went through a number of editions.

Provenance: Robert Ormes Dougan (1904-1999), born in Scotland, was the director of the Huntington Library (1958-1972). Dougan, a Book of Kells scholar, bibliophile and librarian, greatly increased the Huntington Library’s vast collection of rare books and manuscripts. “He also took General Macarthur’s view of retirement and for many years after put his knowledge and experience at the disposal of anyone who came to the Huntington. He had a remarkably good memory, and could recall the incidents of a long life in the old book trade and the custody of rare books until well into his eighties. He was himself a considerable collector [of photographs and books].” – Nicholas Barker, The Independent, Obituary, Thursday 27 May 1999.

STC 24551 (Ussher); 5470 (Cocus).


Scarce edition, reissue of 1678 with new title-page.

Valerius Maximus, a Roman historian and contemporary of the emperor Tiberius (42 B.C.-A.D.37), “was the compiler of an extant collection of anecdotes, ‘facta et Dicta Memorabilia’, in nine books, for the use of orators. The anecdotes are arranged, according to the subjects that illustrate, roughly as follows: Book I, religion, omens, prodigies; Book II, social customs; Books III - VI, virtuous conduct (fortitude, moderation, humanity, etc.); Books VII and VIII, a miscellaneous group including good fortune, military stratagems, famous law-suits, eloquence, and many other items; Book IX, evil conduct. The examples on each topic are grouped separately according as they are drawn from the lives of Roman or foreign worthies...the work proved useful, and its popularity, which it
retained in the Middle Ages, is shown by the fact that two epitomes of it were made.” OCCL.


Vaniere (1664-1739), sometimes called “the Virgil of France”, became a Jesuit and a highly regarded late Latin poet who was professor and rector of schools belonging to the Jesuits in Montpellier, Toulouse, and Auch. The present pastoral work, regarding a country farm, is considered to be his best Latin poem, and some believed it raised him to the level of the best Latin poets of the period. The fourteenth poem is about bees. Other books offer poems on horses or cattle (3), of trees (5 & 6), seasonal work (7 & 8), garden (9), wine (11), farmyard (12), stagna ponds (15), and Vivarium: the warren and the park (16). Vaniere died at Toulouse while endeavoring to finish a Latin and French dictionary.


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[1 Aesop]
INVIA VIRTUVTI NVLLA EST VIA.