



AESOP'S
FABLES
With his Life
In English French & Latine.
The English by Tho. Phillips Esq.
The French and Latine
By Rob. Cudington 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 Shoe-Lane.
1665

Jeff's Fables Catalogue 179

2105

Another in my "Bookseller Cabinet" series wherein the bookseller plays. There are a wide variety of books in fine printing (Kelmescott, 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 XLVIII-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-margined [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).



When with a frost & Cruel Earth was seal'd
 A Clown brings home a snake almost Congeald
 Who having ward his venome by his fyres .
 Darts out his sting & spreads his linevy spies

And grown more insolent attempts with black
 Ingratitude his freehold to attacque
 But s. bold peabont his own right asserts .
 And w. just wounds s. vutthankfull snake subverts

Thus oft our obligations are persw'd

By worthless men with rude ingratitude.

F A B. L. De Rustico & Colubro.

“... 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 ‘Shoo 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 Clanton Park [National Trust].

☼ Wing A696. ESTC r477463.

See: Katherine O. Acheson, “The Picture of Nature: Seventeenth-Century English Aesop’s Fables,” *Journal for Early Modern Cultural Studies* 9.2 (2009): pp. 25-50; Grolier Club, *Catalogue of original and early editions of some of the poetical and prose Works of English Writers*, vol. II, 1905, no. 665; Pierpont Morgan Library, *Early children’s books and their illustration*, 1975; Diana Donald, *Picturing Animals in Britain, 1750-1850*, p. 121; Edward Hodnett, *Francis Barlow: First Master of English Book Illustration*, Berkeley: University of California Press, 1978, Aesop 72; Hoffmann I, 85; Philip Hofer, “Francis Barlow’s Aesop,” *Harvard Library Bulletin*, 2 (1948) pp. 279-295, I.

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

2. **[AGASSIZ] Edward LURIE.** Louis Agassiz; A life in science. Chicago: University of Chicago Press, (1960). Designed by Adrian Wilson. ¶ 8vo. xiv, 449 pp. Illus., index. White cloth-backed boards, dust-jacket. Very good +. \$ 12

3. **ALETHEUS, Theophilus**, pseudo. [**LYSER, Johannes** (1631-84)]. *Polygamia triumphatrix, Id est Discursus Politicus de polygamia. Auctore Theophilo Aletheo, cum notis Athanasii Vincentii*. Londini Scanorum: Sumptibus auctoris, 1682. ¶ 8vo. [8] [**2], 565, [1 blank], [32] pp. Leaf [**] (2-pages) supplied in photocopy facsimile. Contemporary full brown calf, raised bands gilt-stamped spine panels and label; rebacked, boards scuffed, corners bumped. Ink signature of R. Carleton on ffep. Very good. [AA2933]

\$ 400

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*.



*Featuring Marvelous Imagery from the
Middle East & Northern Africa*

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 blindstamp 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.

See: Jacobson, Ken, *Odalisques and Arabesques: Orientalist Photography 1839-1925*. London, Bernard Quaritch Ltd, 2007. Fleig, Alain, Reves De Papier. *La Photographie Orientaliste 1860-1914*. Neuchatel, 1997. Mégnin, Michel, *La photo-carte en Algérie au XIX siècle*. Mégnin, Michel, *Tunis 1900*, Lehnert & Landrock Photographes. Paris Méditerranée, 2005. Taraud, Christelle. *Mauresques femmes orientales dans la Photographie Coloniale 1860-1910*. 2003. Nicole Canet [publisher], *Beautés Exotiques*. Galerie Au Bonheur du Jour, 2005. Chatelain Retrouvé, *Photographe à Tunis 1903-1914*, Galerie Au Bonheur du Jour. Paris, 2006.

5. **[ANGEL, Marie] LA FONTAINE.** *Peint et écrit Fables de La Fontaine. [with]: 17 Fables by la Fontaine, translated by Sir Edward Marsh.* Boston: Alphabet Press, Neugebauer Press Book, (1981). ¶ Printed in Austria; French with English translation in a separate pamphlet. 4to. [32] pp. Color plates. Green cloth, dust-jacket, green cloth slip-case. Fine. ISBN: 0940032007 \$ 30

6. **[AUSTEN] ALDINGTON, Richard.** *Jane Austen.* Pasadena: Ampersand Press, 1948. Printed by Grant Dahlstrom. ¶ 8vo. 16 pp. Portrait. Black cloth, printed title label, plain dust-jacket (as issued). Very good +. \$ 15

7. **BARCKLEY, Sir Richard** (d.1604). *The Felicite of Man: Or His Summum bonum.* London: R. Y[oung] for Rich[ard] Roystone, 1631. ¶ 4to. Collection: [*]¹, 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 poynts 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 Turckic 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 footstoole 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 soveraigne blisse attaine, Must know, all things beneath the Moore 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” -

¹ See: William J. Rolfe, *Shakespeare’s Comedy of the Taming of the Shrew*, NY: American Book Co., 1898, p. 12. Mentions Holt White as comparing the Induction story as taken from Barckley [1598].

² See: The Dramatic Works of William Shakespeare, the text carefully revised with notes by S. W. Singer. Vol. III, London: George Bell, 1875, p. 116.

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 *Summun Bonum* of man, and the way to attain it..." "To worship and gloriffie God in this life, that we may be joined to him in the world to come, is our beatitude, or *Summun 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.

8. **[BAWDEN, Edward] Douglas Percy BLISS** (1900-1984). *Edward Bawden*. [Toronto]: The Pendomer Press, [1979]. ¶ 4to. 200 pp. Numerous illus. (11 in color). Cloth, dust-jacket. Near fine.

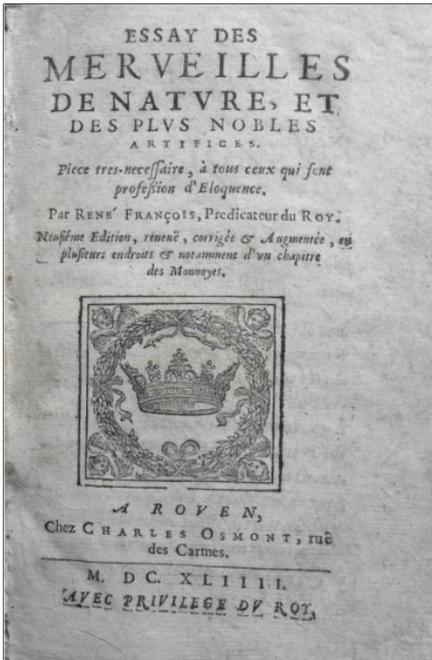
\$ 125

Printed by The Scholar 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

9. **BARKER, Nicolas.** *The Oxford University Press and the Spread of Learning 1478-1978. An Illustrated History. With a preface by Charles Ryskamp.* Oxford: Clarendon Press, 1978. ¶ 4to. xiii, 69 pp. 4 color pls., 332 plates. Black gilt-stamped cloth, dust-jacket; small nick to one corner. Very good +. \$ 10
10. **BEIDLEMAN, Richard G.** *California's Frontier Naturalists.* Berkeley, Los Angeles, London: University of California Press, (2006). ¶ 8vo. xv, 484 pp. Illus., index. Cloth, dust-jacket. Fine. ISBN: 0520230108 / 0-520-23010-8 \$ 20
11. **BENNETT, Whitman.** *A Practical Guide to American Nineteenth Century Color Plate Books.* New York: Bennett Book Studios, 1949. ¶ Sm. 8vo. XXI, 132 pp. Red rubber stamp on title (alternate distributor). Very good. \$ 20
12. **BEWICK, Thomas** (1753-1828). *Thomas Bewick's Birds. Watercolours and Engravings.* Cambridge: MIT Press, (1982). ¶ Sm. 8vo. 52 pp. Profusely illustrated (some color). Pictorial boards, dust-jacket; jacket edges worn. Very good. ISBN: 0262021765 / 0-262-02176-5 \$ 12
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
14. **[BEWICK, Thomas] S. ROSCOE.** *Thomas Bewick; a bibliography Raisonné of Editions of the General History of Quadrupeds, the History of British Birds, and the Fables of Aesop, issued in his Lifetime.* Folkstone & London: Dawsons of Pall Mall, 1973. (Originally issued in 1953). ¶ 8vo. xxx, 198 pp. Illus. Beige cloth, black gilt-stamped spine label. Fine. The standard reference work for Bewick. \$ 45
15. **BINET, Etienne** [pseudo. **René FRANÇOIS**]. *Essay Des Merveilles De Nature, et des Plus Nobles Artifices. Neusième Edition...d'un chapitre des Monnoyes.* Rouen: Charles Osmont, 1644. ¶ 8vo. Collation: a⁸, A-2Q⁸, 2R⁴ [last a blank]. Pagination: [xvi], 630, [2] pp. Printer's device on title, numerous text engravings (portraits pp.338-339, coats of arms pp.374-394, architectural motifs pp.436-472, perspective pp.474-483, music pp.543-546), head-pieces; occasional marginal damp-staining. Contemporary mottled calf, five raised bands, gilt-stamped spine, all edges speckled red; covers pockmarked, spine ends showing, rear joint split at bottom (to first cord) - save for the binding joint, a very good copy.

\$ 600

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 Verduin, president of the *Parlement de Paris*. 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.

John Ferguson, *Bibliographical Notes on Histories of Inventions and Books of Secrets*, III.43:69; Caillet 1168 (1646 ed.); Augustin de Backer and Charles Sommervogel, *Bibliothèque des Écrivains de la Compagnie des Jésus*, vol. I, 1493:10; Goldsmith, *British Library French* 17th, F11320; Jules Thiébaud, *Bibliographie sur la Chasse*, 94.

See: Richard Crescenzo, *Peintures d'instruction: la postérité littéraire des Images de Philostrate en France de Blaise de Vigenère à l'époque classique*, (1999), p. 202; Henri Bremond, *Histoire littéraire du sentiment religieux en France*, Paris, (1967), I, pp. 131-132.

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

16. **[BIRD & BULL PRESS] BARRETT, Timothy.** *Nagashizuki; the Japanese craft of hand papermaking*. North Hills: Bird & Bull Press, 1979. ¶ Tall 8vo. 120 pp. Illus. Bound by E.G. Perrot II in quarter maroon morocco, decorative paper over boards.

\$ 350

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

17. **[BIRD & BULL PRESS] Gordon CRAIG.** *Gordon Craig's Paris Diary 1932-1933. Edited with a prologue by Colin Franklin*. North Hills: Bird & Bull Press, 1982. ¶ 8vo. 154, [1] pp. Color plates. Bound by E.G. Perrot II in quarter brown morocco with matching tips, decorative paper over boards, maroon gilt-stamped spine label. Fine.

\$ 125

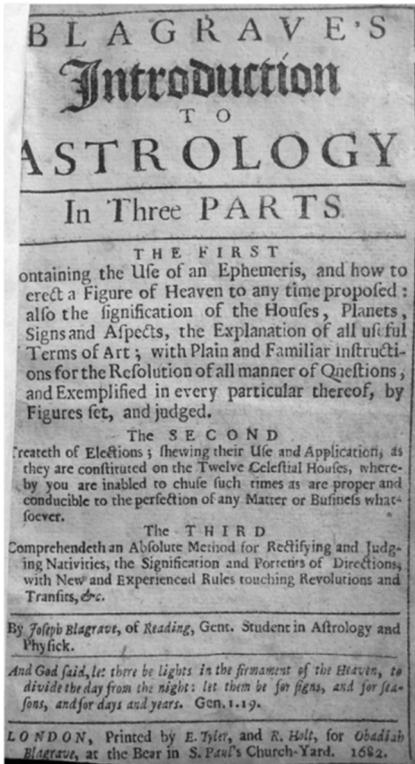
LIMITED EDITION of 350 numbered copies. Edward Gordon Craig (1872-1966), son of actress Ellen Terry and stage designer Edward William Godwin, was 60 years old when writing this diary. Craig became a graphic designer and wood cut artist. Heaney, *Thirty years of Bird & Bull*, A34.

18. **BLAGRAVE, Joseph.** *Blagrove'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*

experienced rules touching revolutions and transits, &c. London: E[van] Tyler & R[alph] Holt for Obadiah Blagrave, 1682. ¶ 8vo. Collation: A4, B - Y8. [Lacks A1 port.] Pagination: [6], 329, [7 ads] pp. Numerous astrological charts; marginalia [geniture] at on B6r, occasional browning and minor stains. Early 19th-century half sheep over boards; spine restored, rubbed, closed tears [E1-2], marginal ms., inner joints repaired with kozo. Ownership signature of Agnes Waitt, [?Loolbough], 1850. Good.

\$ 750

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 Blagrove (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 physick, 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.

Keith Thomas, *Religion and the Decline of Magic: Studies in Popular Beliefs in 16th and 17th Century England*. [numerous printings].

☼ Wing B3119

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

19. **BLIGH, William** (1754-1817). *Voyage a la Mer du Sud, Entrepris par ordre de S. M. Britannique pour introduire, aux Indes Occidentales, l'arbre à pain, et d'autres plantes utiles; Par le Lieutenant G. Bligh. Avec une relation de la révolte à bord de son vaisseau etc. Traduit de l'Anglais par F. Soulés*. Paris: Chez Garnery, Buisson, Desenne & Blanchon, 1792. ¶ 8vo. [4], 372 pp. 2 folding maps, 1 folding engraved plate; minor repair

to title-page. Original plain wrappers, ms. paper spine label; printer's cartonnage used as part of the wrapper. Very good. [LV1758]

\$ 1750

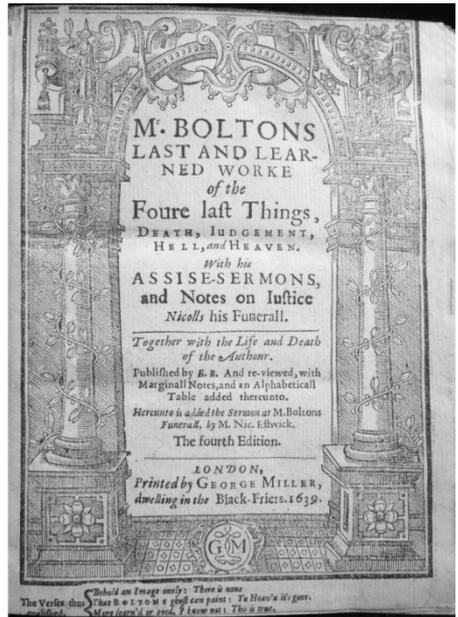
EARLY FRENCH EDITION of William Bligh's voyage to the South Pacific and the mutiny on the Bounty. A large folding engraved plate depicts the breadfruit, the tree that he was to transport to the West Indies as an agricultural experiment. One of the two maps shows Tahiti; the other shows the voyage of Bligh and his crew after the mutiny, on their way to Timor. Sabin 5911.

20. **BLAND, David.** *A History of Book Illustration; the Illuminated Manuscript and the Printed Book.* Berkeley & Los Angeles: University of California Press, 1969. ¶ Second revised edition (1st issued in 1958). 4to. 459 pp. 404 illus. (including 22 color illus. on pls.), index. Maroon cloth, dust-jacket. Very good. \$ 40

21. **BLUMENTHAL, Joseph.** *Art of the Printed Book 1455-1955; Masterpieces of Typography Through Five Centuries from the Collections of the Pierpont Morgan Library, New York. With an Essay by Joseph Blumenthal.* New York: David R. Godine; Pierpont Morgan Library, (1974). ¶ Second printing. 4to. xiv, 192 pp. 125 full-page illus., index. Full cloth, dust-jacket; jacket and edges a bit foxed. Very good. \$ 12

22. **BOLTON, Robert & Nicolas ESTWICK.** *Mr. Boltons Last and Learned Worke of the Foure last Things, Death, Judgement, Hell, and Heaven. With his Assise-Sermons, and Notes on Justice Nicolls his Funerall. Together with the Life and Death of the Authour. Published by E.B. And re-viewed, with Marginall Notes, and an Alphabetical Table added thereunto. Hereunto is added the Sermon at M. Boltons 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].



[bound with]: *Two Sermons Preached at Northampton at two severall assises there.* ... London: Printed by George Miller, 1639.

[bound with]: *A Learned and Godly Sermon Preached on the XIX. Day of December, Anno Dom. MDCXXXI, at the Funerall of Mr. Robert Bolton ... Revised and somewhat enlarged* ... London: Printed by George Miller, 1639. ¶ 2 works in 1 volume. Small 4to. Collation: A² [-A¹ port.], a-c⁸,d²; B-R⁸, S⁴, T⁴ [misplaced at end]; [*General Directions*] B-2B⁸, 2C⁶; [*Two Sermons*] A-N⁴; [*Learned And Godly*]A-I⁴; Pagination: [iii-iv], [x], 41, [1], 264; 224, 227-390, [8]; [6], 97, [1]; [2], 70, [7], [1] pp. Modern full dark calf, six spine bands, gilt title; 19th-century ink note on first leaf, marginalia on first leaf, some minor stains; Lacks *Meditationes in diebus dominicus de vita futura* (as often). *General Directions* lacks A1-6 prefatory matter & t.p. Good.

§ 275

Fourth edition of the first book; fifth edition of the second. Four works bound together.

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, simoniacal, 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)."

23. **Book Club of California; Michael TWYMAN** (et al.). *The Bicentennial of Lithography; A Keepsake of the Members of The Book Club of California*. San Francisco: Book Club of California, 1999. ¶ Large 8vo. 95 pp. Illus. (much in color). Orange printed wrappers. Fine.

\$ 15

Contents: Michael Twyman [5 papers], Lithography, the Birth of a New Printing Process; Lithographic Stone; Senefelder's Pole Press; Trade Cards of Early British Lithographer; The Lithographic Letterer; Grapes and Grape Vines of California by Edward Bosqui, by J. Curtiss Taylor; El Dorado on Stone: Books of the California Gold Rush, by Gary F. Kurutz; Lithograph of Gold: The Prints of George Henry Goddard, by Gary F. Kurutz; American Lithographers' Trade Cards, by George F. Fox.

24. **Boston Museum of Fine Arts**. *The Artist & the Book 1860-1960 in Western Europe and the United States*. Boston: Museum of Fine Arts, Harvard College Library, (1972). ¶ Second edition. Sq. 4to. 232 pp. Illus. (some color), index. White cloth, dust-jacket; jacket shows edge wear. Very good.

\$ 20

25. **[BOSWELL] Chauncey Brewster TINKER; Frederick Albert POTTLE**. *A New Portrait of James Boswell*. Cambridge: Harvard University Press, 1927. ¶ 4to. 17 pp. Frontispiece color portrait of Bowell, 9 additional plates. Original black cloth-backed, with gilt spine title, and red blind-stamped boards, plain dust-jacket. Limited edition of 425 copies designed by Bruce Rogers. Very good +. Scarce.

\$ 65

A Shelf of Bridges

26. **BRIDGES, Robert**. *October and Other Poems with occasional verses on the war*. London: William Heinemann, 1920. ¶ 8vo. xii, 64 pp. Original grey paper boards, printed paper spine label, deckled edges. Staunton Hill [David K.E. Bruce (1898-1977)].

\$ 300

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 to be appointed Poet Laureate, 1913-1930. He was elected to the Fellowship of the Royal College of Physicians of London in 1900.

27. **BRIDGES, Robert**. *Poems. By the author of "The Growth of Love."* London: Edward Bumpus, 1879. ¶ 8vo. 51 pp. Original gray-blue printed wrappers; laid into a quarter brown straight grain morocco, brown cloth slip-case (case rubbed). Staunton Hill [David K.E. Bruce (1898-1977)]. Very good copy.

\$ 185

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

28. **BRIDGES, Robert.** *The Feast of Bacchus.* Oxford: Privately Printed by H. Daniel, 1889. ¶ 8vo. 94, [2] pp. Original quarter vellum, plain blue-gray boards, gilt spine title, marbled slip-case; some discoloring or foxing of the covers, but otherwise near fine.

\$ 195

LIMITED EDITION of 105 copies. Madan #18

29. **BRIDGES, Robert.** *Demeter, a Mask.* Oxford: Clarendon Press, 1905. ¶ Sm. 8vo. 67, [1] pp. Original blue printed wrappers; small chip at foot of spine. Staunton Hill [David K.E. Bruce (1898-1977)]. Very good.

\$ 10

30. **BRIDGES, Robert.** *Poems.* Oxford: Printed at the Private Press of H. Daniel, 1884. ¶ Sq. 8vo. [viii], 52 pp. Original quarter vellum, blue paper over boards, gilt spine title; some aged dust-soiling but otherwise very good. ownership signature of Robert Gathorne-Hardy, 1928. Very good.

\$ 175

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

31. **BRIDGES, Robert.** *Hymns.* Oxford: Henry Daniel, 1899. ¶ 8vo. [iv], 62, [10] pp. Original printed wrappers. Very good.

\$ 200

LIMITED EDITION of 150 numbered copies. This is the first appearance of Hymns XXVIII-XLIII, predating the Oxford University Press edition. Madan 45: George L. McKay, *A Bibliography of Robert Bridges*, Columbia University Press, (1933), 35b.

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.

33. **BRIDGES, Robert.** *The Small Hymn-Book; The Word-Book of the Yattendon Hymnal.* Oxford: B. H. Blackwell; London: Simpkin, Marshall, Hamilton, Kent, 1899. ¶ 12mo. Various paginated. Original beige cloth-backed brown printed boards, spine title. Staunton Hill [David K.E. Bruce (1898-1977)]. Fine.

\$ 150

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

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

\$ 4000

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).

37. **BROWNE, J. Ross.** *Etchings of a Whaling Cruise.* Edited by John Seelye. Cambridge: Harvard University Press, 1968. Series: The John Harvard Library; Studies in American History. ¶ 8vo. *27, xiii, 580 pp. 13 illus. Two-tone cloth, dust-jacket; jacket a bit worn at edges, inner corner bumped. Generally very good. \$ 20

*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. [--- ?] Settle (Sherborne, Dorset³, 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 trial⁴ 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.

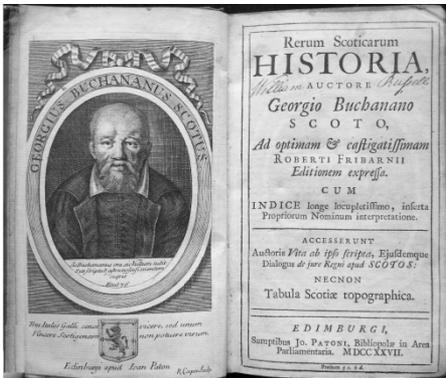
³ Sherborne School, Dorset, is the same school attended by Alfred North Whitehead, Alan Turing, Lord Swynnerton, John Cowper Powys, Jeremy Irons, Cecil Day-Lewis, etc.

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).

☼ Hodell, Charles Wesley. *An Essay On Robert Browning’s The Ring And The Book*. Whitefish, MT: Kessinger, 2006; Sarker, Sunil Kumar. *E. M. Forster’s A Passage to India*. New Delhi: Atlantic, 2007. [LV1761]



39. **BUCHANAN, George.** *Rerum Scotticarum Historia... Accesserunt Auctoris Vita ab ipso scripta, Eiusdemque Dialogus de jure Regni apud Scotos: Necnon Tabula Scotiae topographica.* Edinburgh: Jo. Paton, 1727. 12mo. Collation: a-b⁴, A-3F⁶, 3G⁵, A-D⁶, E³, [A]-[E]⁶. Pagination: [16], 634, [54], [2], 57, [1] pp. Frontispiece portrait of Buchanan engraved by R. Cooper, folding map of Scotland by John Adair and John Clark;

occasional ink marks, minor worm-trails at end. Contemporary full calf, five raised bands, gilt-stamped compartments, red morocco title label; spine head chipped. Bookplate of William S. McMullen, 1946; ink signatures of William Russell, Edinburgh 1753.” Very good.

\$ 200

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 lysis 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).

40. **BYTHNER, Victorinus.** *Lyra Prophetica Davidis Regis Sive Analysis Critico-Practica Psalmorum. In qua Omnes & singulae voces Hebraeae in Psalterio contentae, tam Propriae quàm Appellativae, (nullà exceptâ) ad Regulas Artis revocantur; earúmque significationes genuinae explicantur; Elegantiæ linguae propriae evolvuntur. Insuper Harmonia Hebraei textus cum Paraphrasi Chaldaea, & Versione Graeca LXXII Interpretum, in locis, sententiis discrepantibus, sideliter confertur. Cui ad calcem addita est Brevis Institutio Linguae Hebraeae & Chaldaeae... Opus novum, nec antè in tali forma tentatum: in quo quid praestitum, praefatio ad lectorem indicabit.* London: Jacob Flesher for William Morden, 1664. ¶ Two parts in one volume. Small 4to. Collation: A-2D⁸, (A)-(G)⁴. Pagination: [8], 352, [2], 69, [1]; [8], 46 pp. Title-page printed in red and black. Contemporary calf; rebacked, six raised bands, gilt spine title, new endpapers, wear to extremities, but acceptable. Old ownership inscriptions on f.f.e.p. of T. Oakley, 1791. Very good.

§ 175

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 Altling. 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 psalorum* (1650), a lexicon for the critical and grammatical study of the Hebrew psalter.

☼ John Callard, *A Catalogue of Printed Books in the Library of St. George's Chapel, Windsor Castle* (Windsor, 1976), p. 40.

41. **CARTER, John.** *ABC for Book-Collectors*. New York: Alfred A. Knopf, 1966. Fourth edition, revised. ¶ Sm. 8vo. 208 pp. Cloth, dust-jacket; jacket spine browned lightly. Very good. \$ 18



42. **CATICH, Father Edward M.** (1906-1979). "WES BROTH ICH ESS DES LIED ICH SING". = "Whose bread I eat, his song I sing" Signed, Framed: 18x31 inches [SLATE: 9 ½ x 22 ½ inches], incised slate, 3-color and gold leaf lettering. Original natural wood frame, made by Catich himself. Fine.

\$ 3000

"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

43. **CATICH, Edward M.** (1906-1979). *Reed, Pen, & Brush Alphabets for Writing and Lettering*. Davenport, IA: Catfish Press, 1972. Two volumes (text vol. with portfolio). 8vo. viii, 32 pp. [preliminary pages numbered out of sequence]. 27 numbered double-sided calligraphic plates (alphabet + ampersand), portfolio with additional title-page, loose in matching slipcase (11 ¾ x 9 inches), as issued. Quarter gilt-stamped cloth over marbled paper-backed boards, printed paper front cover title, matching slipcase. Fine. SIGNED "E. Catich" (ffep). \$ 600

44. **CATICH, Edward M.** (1906-1979). *Letters Redrawn from the Trajan Inscription in Rome*. Davenport, IA: Catfish Press, 1961. 2 volumes (text volume with separate portfolio). 8vo. xi, [1], 44, [2] pp. 94 numbered plates*, with additional title plate, loose in slipcase. Gilt-stamped rust cloth, slipcase quarter white cloth over patterned paper-backed boards, paper titles. Fine [Some portfolios with foxed spines—these are very good].

\$ 200

* 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 Diggins, 1951.

45. **CATICH, Edward M.** (1906-1979). *The Origin of the Serif: Brush Writing & Roman Letters*. Davenport, IA: Catfish Press, (1968). FIRST EDITION. 4to. xi, [1], 310, [2] pp. 235 figures, index. Gilt-stamped navy blue cloth, light blue front cover decoration, dust-jacket. Fine [Some copies' jackets with marginal tears—these are fine in very good jackets].

\$ 75

46. **CATULLUS, Gaius Valerius; edited by: ELLIS, Robinson; Joannis P. POSTGATE; Joannis S. PHILLIMORE.** *Scriptorum Classicorum Bibliotheca Riccardiana. Catulli, Tibulli, Properti, Carmina quae extant omnia cura Robinson Ellis, Joannis P. Postgate, Joannis S. Phillimore, apud P.H. Lee Warner Mediceae Societatis Librarium*. London: Philip Lee Warner, 1911. ¶ 8vo. [viii], 318, [2] pp. Original quarter linen, blue-gray boards, paper spine label, original printed dust-jacket, slipcase. Added printed labels mounted at rear gutter. Some wear to head of slip-case, but the book is in remarkable condition. Near fine.

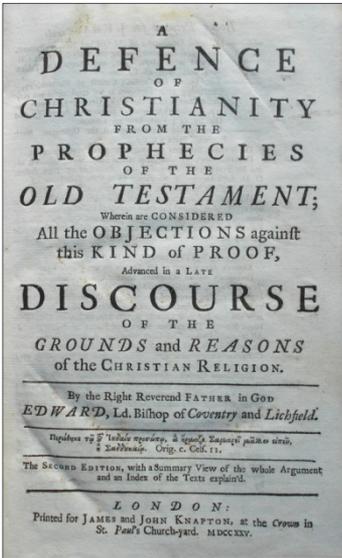
\$ 95

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

47. **CAUGHEY, John Walton** (ed.). *The Indians of Southern California in 1852. The B.D. Wilson Report and a Selection of Contemporary Comment. Edited by ...* San Marino: Huntington Library, 1952. ¶ 8vo. xxxiv, 154 pp. Quarter beige cloth, blue-gray pictorial boards, printed paper spine label, dust-jacket; jacket edges a bit worn, front flap price-clipped. Very good. First edition, designed and printed at the Plantin Press under Saul Marks. \$ 28

48. **[CAXTON] N.F. BLAKE.** *Caxton and His World.* [London]: Andre Deutsch, (1969). ¶ 8vo. 256 pp. Plates, index. Blue cloth, dust-jacket. Fine. \$ 10

49. **[CAXTON] NEEDHAM, Paul.** *The Printer & the Pardoner. An Unrecorded Indulgence Printed by William Caxton for the Hospital of St. Mary Rounceval, Charing Cross.* Washington: Library of Congress, 1986. ¶ 4to. 101 pp. Plates (1 folding), illus., index. Green gilt-stamped cloth, dust-jacket. Near fine. ISBN: 0844405086 / 0-8444-0508-6 \$ 10



50. **CHANDLER, Edward, Bishop of Coventry & Litchfield.** *A Defense 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

Second edition, with a "Summary View of the whole Argument".

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 Squadrone, 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

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."⁷⁶ – 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 Belaysse of Brancepeth Castle, County Durham, where his brother Thomas was rector, when he married Anne Duncombe of Duncombe Park in Yorkshire. Bridget Belaysse 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.

\$ 750

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.

53. **[COOK] J.C. BEAGLEHOLE.** *The Life of Captain James Cook.* Stanford: Stanford University Press, (1974). ¶ Thick 8vo. xi, 760 pp. Illus., index. Navy blue silver-stamped cloth, dust-jacket. ISBN: 0804708487 / 0-8047-0848-7 \$ 20

One of 30 Copies

54. **[Cresset Press] OVID.** *The Heroycall Epistles of the Learned Poet Publius Ovidius Naso. Translated into English verse by George Turberville. With ten full-page illustrations by Hester Sainsbury. Edited with an introduction and glossary by Frederick Boas.* London: Cresset Press, 1928. ¶ 4to. xxiv, 349 pp. 10 illustrations by Hester Sainsbury, t.e.g. Green tinted vellum over boards, gilt-stamped black leather spine label; slightly rubbed, front pastedown off-setting (bookplate removed). Interior fine.

\$ 500

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

Turberville's *The Heroicall Epistles...* (first published 1567) "constitutes at least one example of sixteenth-century Ovidian reception. It is an early modern transvestite version of *l'écriture féminine*, one that Michael Drayton utilized in his much later imitation of the same text, *Englands heroicall 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.

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

55. **[DICKENS] John FORSTER**. *The Life of Charles Dickens. With 500 portraits, facsimiles and other illustrations. Collected, arranged, and annotated by B.W. Matz*. London: Chapman and Hall, 1911. 2 volumes. Memorial edition. ¶ 8vo. xxxiv, 481, [1]; xxvi, 514, [1] pp. 2 frontispieces, numerous plates, index. Original blue blind and gilt-stamped cloth, with Forster's and Dickens' initials in gilt to top boards, t.e.g. Very good. \$ 300

56. **[DOVES PRESS] John MILTON** (1608-1674); **T.J. COBDEN-SANDERSON** ((Thomas James), 1840-1922.). *Areopagitica; a speech of Mr. John Milton for the Liberty of Unlicenc'd printing, to the parliament of England*. Hammersmith: Doves Press, 1907. ¶ Sm. 8vo. 73, [3] pp. Original limp vellum, gilt-stamped spine, by the Doves Press bindery. Fine.

\$ 950

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

☼ Clark Library, *Kelmscott and Doves*, p. 95; Ransom, *Private Presses*, p. 251, no. 12; Marianne Tidcombe, *Doves Press*, p. 160; Tomkinson, p. 55, no. 12.

57. **[DOVES PRESS] Percy Bysshe SHELLEY; T.J. COBDEN-SANDERSON** ((Thomas James), 1840-1922.). *Shelley. [Poems Selected, Arranged, and Printed by T. J. Cobden-Sanderson at The Doves Press]*. Hammersmith: Doves Press, 1914. ¶ 8vo. 181 pp. Original limp vellum, gilt-stamped spine, by the Doves Press bindery. Fine.

\$ 850

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

58. **ELIOT, T.S.** *Triumphal March. Drawings by E. McKnight Kauffer.* London: Faber & Faber Ltd., 1931. ¶ 8vo. [10] pp. Illus. Gray gilt-stamped boards. Near fine.

\$ 475

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.

59. **FOUQUET, Marie de Maupéou, Vicomtesse de Vaux.** *Secretti Overo Rimedii di Madama Fochetti. Per sanare con poca spesa ogni sorte d'infirmità interne, & esterne, invecchiate, e passate fino al presente per incurabili ... In questa nuova impressione aggiuntovi [sic] la terza parte, che in essa opera si contiene. Trodotti [sic] dal francese da Lodovico Castellini.* Venice: Il Prodocimo, 1702. 12mo. Collation: A-P¹², Q¹⁰. Pagination: 336, 20, [24] pp. Contemporary vellum, title in old hand on spine; light stain on t.p., pages evenly toned. RARE.

\$ 200

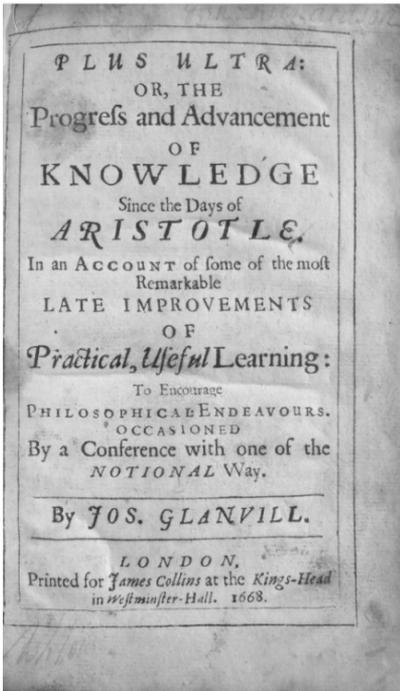
EARLY ITALIAN EDITION, translated by Ludovico Castellini, being a well-known book of secrets.

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).



60. **GLANVILL, Joseph.** *Plus Ultra: Or, The Progress and Advancement of Knowledge Since the Days of Aristotle. In an Account of some of the most Remarkable Late Improvements of Practical, Useful Learning: To Encourage Philosophical Endeavours...* London: Printed for James Collins, 1668. ¶ 8vo. Collection: [Lacks imprimatur leaf] [1]^{2[-1]}, A-L⁸, M⁵; Pagination: [xxxiv], 149, [5] pp. Modern paneled calf, gilt spine title. Some minor stains, some repaired (some holes left unrepaired) marginal worm-trailings, A6 repaired margin. Bookplate of University of Keele, presented by C. W. Turner; early pencil signature of Henry Richardson on title. RARE.

\$ 800

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.

A Masterpiece from the Grabhorn Press – Signed by the Printer

61. [GRABHORN PRESS] **ANGELO, Valenti** (1897-1982). *The Voiage and Travaill of Sir John Maundevile Kt. Which treateth of the Way to Hierusalem, and of Marvayles of Inde, with other Ilands and Countreyes.* New York: Printed at San Francisco, by Edwin and Robert Grabhorn for the Random House, 1928. ¶ Folio. [iv], 156, [1] pp. 31 illustrations by Valenti Angelo, 34 hand painted color initials. Printed in Rudolf Koch's Gothic type. Original quarter brown Niger morocco, raised bands with blind-stamped title, wooden oak boards, by William Wheeler. With the original slip-case. The slip-case shows the ownership mark of Newbegins. Bookplate of Marjorie & Martin Mitau. Near fine.

\$ 1,750

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 vermilion, 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."

See: Joseph Blumenthal, *Art of the Printed Book*, p. 47, no. 114; Heller & Magee, *Grabhorn Press Bibliography*, 107; Roby Wentz, *The Grabhorn Press*, (1981), 39, 45-46.

62. [GRABHORN PRESS] **William SHAKESPEARE**. *The Tragedy of Richard the Third: with the Landing of Earle Richmond, and the Battell at Bosworth Field.* San Francisco: Grabhorn Press, 1953. ¶ Large 8vo. (in 6s). [vi], 190, [1] pp. 6 color woodcuts by Mary Grabhorn. Original full limp vellum, gilt-stamped spine title, with green cloth ties, green slip-case. Bookplate of Robert Strong. Fine.

\$ 450

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

63. [GRABHORN PRESS] **Roby WENTZ**. *The Grabhorn Press, a biography*. San Francisco: The Book Club of California, 1981. ¶ 4to. 151 pp. Illus. Quarter white linen-backed, gilt spine title, decorative boards, plain white dust-jacket (as issued). Fine.

\$ 45

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.

64. **Grolier Club; Paul Mellon**. *Fifty-five Books Printed Before 1525 representing the works of England's First Printers; an exhibition from the Collection of Paul Mellon, January 17-March 3, 1968*. New York: Grolier Club, 1968. ¶ 8vo. xiii, 62 pp. Plates. Beige gilt-stamped cloth, original glassine wrapper. Very good +.

\$ 14

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

65. **HAMMER, Victor** (1882-1968); **John ROTHENSTEIN**. [2 books]: *Victor Hammer Artist and Craftsman*. *Victor Hammer, Artist and Printer*. Edited by Carolyn R. Hammer. Boston: David R. Godine; Lexington: The Anvil Press, 1978, 1981. ¶ 2 volumes. Sm. 4to. 57; [x], 213 pp. 19 color plates, numerous b&w illustrations. Matching full goldish-brown cloth stamped with black spine lettering, publisher's slip-cases. Fine.

\$ 225

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

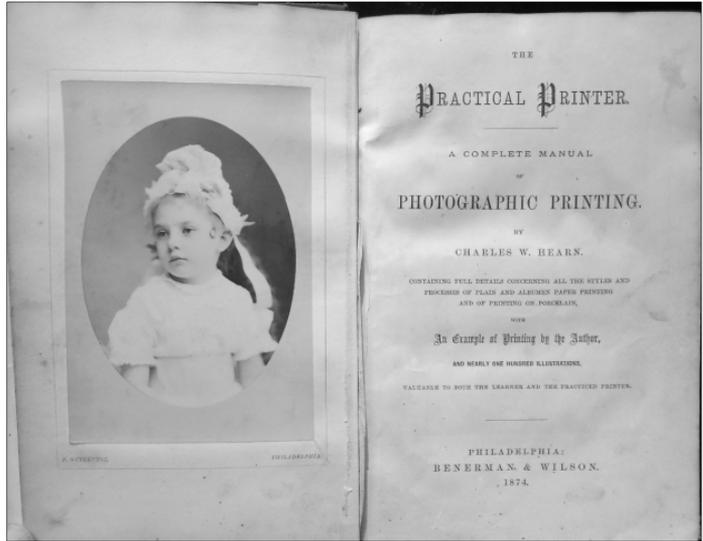
66. **HEARN, Charles W**. *The Practical Printer. A Complete Manual of Photographic Printing*. Philadelphia: Benerman & Wilson, 1874. ¶ Sm. 8vo. 212 pp. With original albumen photograph of a small child mounted as frontispiece (by F. Gutekunst, photographer), plus an albumen photograph of a man on card mounted to front pastedown, plus 51 small illustrations, advertisements (pp. 193-212); frontispiece remounted with

cellophane tape at gutter (recto), missing facing tissue. Original brick red cloth lettered in gilt; cover worn, bumped and exposed, half of ffeep is torn away. Signature of Winthrop J. Robinson, [photographer] Bath, ME, and Rockland (about 45 miles north of Bath).

\$ 450

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."

See: Winthrop Robinson – photographer, Bath, Maine, City Directory, 1878; Reilly, James M., *The Albumen & Salted Paper Book: The history and practice of photographic printing, 1840-1895*. Light Impressions Corporation. Rochester, 1980.

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.

67. **HODNETT, Edward.** *Image and Text; Studies in the illustration of English literature*. London: Scolar Press, (1982). ¶ 8vo. vii, 271 pp. 42 illus., index. Brown cloth, dust-jacket. ISBN: 085967603X / 0-85967-603-X \$ 32

68. **HODNETT, Edward.** *Marcus Gheeraerts the Elder of Bruges*. London, and Antwerp. Utrecht: Haentjens Dekker & Gumbert, (1971). ¶ 8vo. 86 pp. Frontis., plates. Brown gilt-stamped cloth. Fine. \$ 38

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.

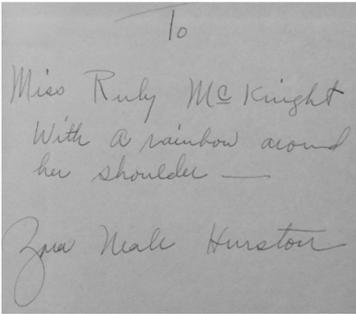
69. **HUNTER, Dard** (1883-1966). *A papermaking pilgrimage to Japan, Korea and China*. New York: Pynson Printers, 1936. ¶ 4to. 148, [4] pp. Frontispiece, illustrated with 68 photogravures and drawings, index. With 50 examples of paper tipped-in. Original quarter black gilt and red-stamped morocco, decorative paper printed with a pattern from an old Korean woodblock by Gerhard Gerlach; spine faded, but otherwise a very clean and well-preserved copy; lacks slip-case. Bookplate of Marjorie & Martin Mitau. Near fine. \$ 1,800

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

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.

In the 1930s, he visited paper mills, and papermakers in Japan, Korea, China, Siam, Indochina, and India, and established a school of papermaking in Rajahmundry, India, in 1937. He established the *Dard Hunter Paper Museum* in the Massachusetts Institute of Technology in 1939 (moved to the Institute of Paper Technology, Appleton, Wisconsin, in 1954. – David Shavit, *The United States in Asia: A Historical Dictionary*, 1990, p. 254.

See: Hunter, *My Life with Paper*, pp.127-129; Leonard B. Schlosser, *An Exhibition of Books on Papermaking*, Philadelphia: Free Library of Philadelphia, 1968, p. 13.



70. **HURSTON, Zora Neale** (1891-1960). *Moses, Man of the Mountain*. Philadelphia: J.B. Lippincott, (1939). First edition. 8vo. 351 pp. Reddish-brown pictorial (of Moses) cloth. Near fine copy. INSCRIBED BY THE AUTHOR "To Miss Ruby McKnight with a rainbow around her shoulder -- ..." [LV1965]

\$ 1,000

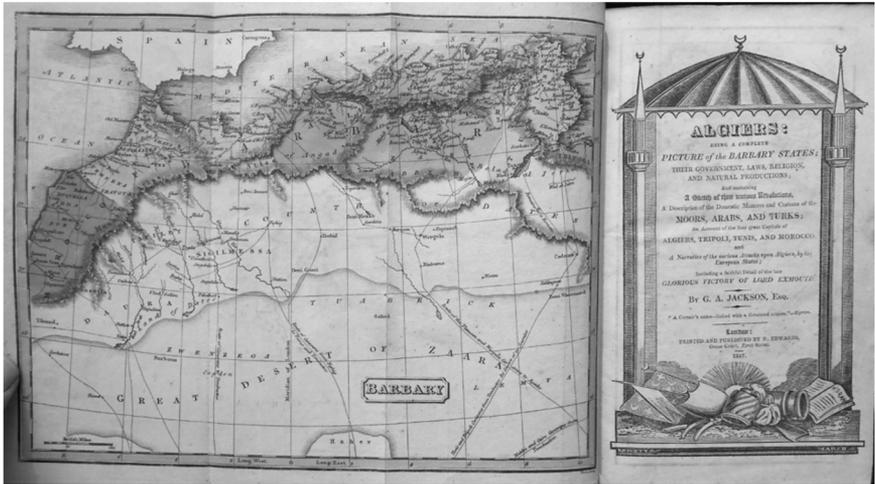
Hurston, folklorist, anthropologist, was one of the most important writers in the 1930s Harlem Renaissance. She died in obscurity, working as a house servant. This is a fanciful novel that recasts the Old Testament story of Moses in the modern black vernacular infusing black folklore and song. Author 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).

References: Michael E. James, *The Conspiracy of the Good: Civil Rights and the Struggle*, 2005. Obituary, *Pasadena Journal*, 8/19/1999, p.1. Obituary, *Pasadena Star News*, 8/17/1999. Keller, Loretta Schertz, *Activist*, 90, sees the fruits of her labor for equality, *Los Angeles Times*, 12/6/1990, Page J-3.

71. **HUTTON, William Rich.** *California 1847-1852; Drawings by William Rich Hutton. Reproduced from the originals in the Huntington Library. With an introduction by Willard O. Waters.* San Marino: Huntington Library, 1942. ¶ Oblong 4to. Limited edition of 700 copies printed by the Grabhorn Press. First edition. \$ 45

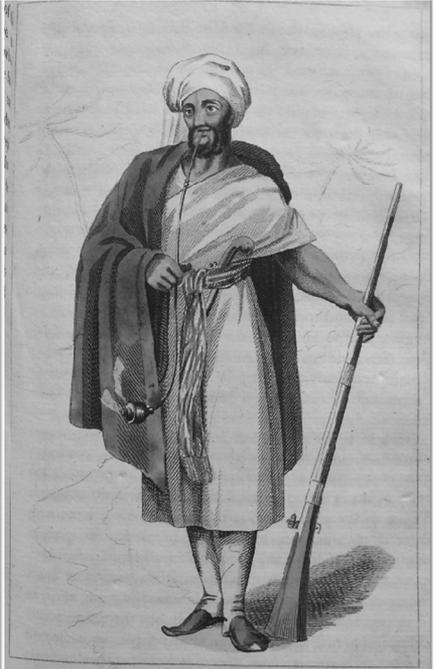


72. **JACKSON, George Anson.** *Algiers: being a complete picture of the Barbary States, their government, laws, religion, and natural productions, and containing a sketch of their various revolutions, a description of the domestic manners and customs of the Moors, Arabs, and Turks, an account of the 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

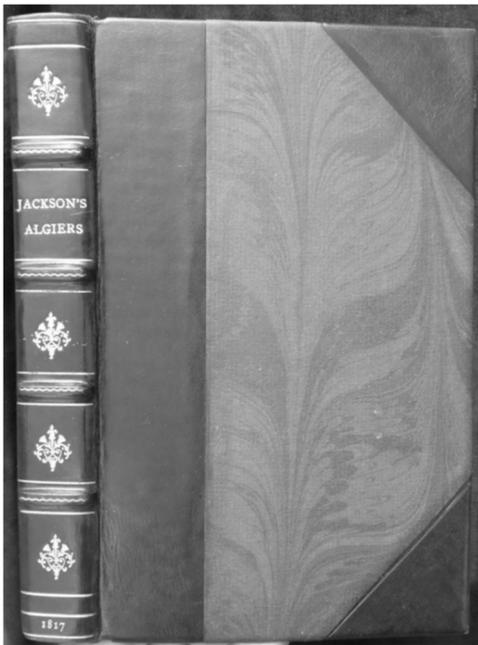
FIRST AND ONLY EDITION of this fascinating study of North Africa by G. A. Jackson (unknown in biographical literature). He describes the inhabitants (Berbers, Arabs, Moors, Turks, Muslims and Jews of the Barbary States) and the many aspects of their customs and manners including details of daily life, 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



A Captain.



Arab Soldier.



Christians and a seamen who were made slaves, and their cruel treatment, especially in the midst of the normal, daily events of the city.

☼ Abbey Travel 300; William Gallois, *A History of Violence in the Early Algerian Colony*, Macmillan, 2013; Thomas K. Park, Aomar Boum, *Historical Dictionary of Morocco*, Scarecrow Press, 2006, p. 556; Gillian Weiss, *Captives and Corsairs: France and Slavery in the Early Modern Mediterranean*, Stanford University Press, (2011), Pages, 151, 316.

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.

74. **[KELMSCOTT PRESS] CAVENDISH, George** (1500-1562). *The Life of Thomas Wolsey, Cardinal Archbishop of York.* Hammersmith: William Morris at the Kelmscott Press, 1893. ¶ 8vo. [1], iv, 287, [1] pp. Original full vellum, gilt spine title with green cloth ties. Bookplate of Crosby Gaige. Near fine.

\$ 1,000

LIMITED EDITION of 250 copies. Peterson A14.

75. **[KELMSCOTT PRESS] MACKAIL, J.W.** *Biblia Innocentium: Being the story of God’s Chosen People before the Coming of Our Lord Jesus Christ upon Earth, written anew for Children ...* Hammersmith: William Morris at the Kelmscott Press, 1892. ¶ 8vo. viii, 249 pp. Original full vellum by Leighton of London, green cloth ties, gilt spine title; ties severed at ends. Some light foxing within, pp. 103/4 torn across margin.

Bookplates of George Kitchin (designed by F.C. Tilney) and Albert Parsons Sachs. Very good.

\$ 500

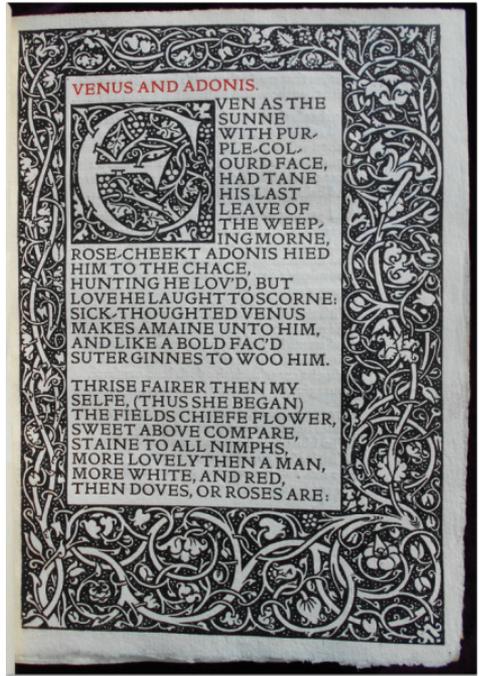
LIMITED EDITION of 200 copies. Peterson A9.

76. **[KELMSCOTT PRESS]**
SHAKESPEARE, William.

Poems. Printed after the original copies of Venus and Adonis, 1593. The rape of Lucrece, 1594. Sonnets, 1609. The Lover's Complaint. Middlesex: William Morris at the Kelmscott Press, 1893. ¶ 8vo. 216 pp. Original full vellum by Leighton of London, green cloth ties, gilt spine title; ties severed at ends. Very good.

\$ 2,750

LIMITED EDITION of 500 copies. Peterson A11.

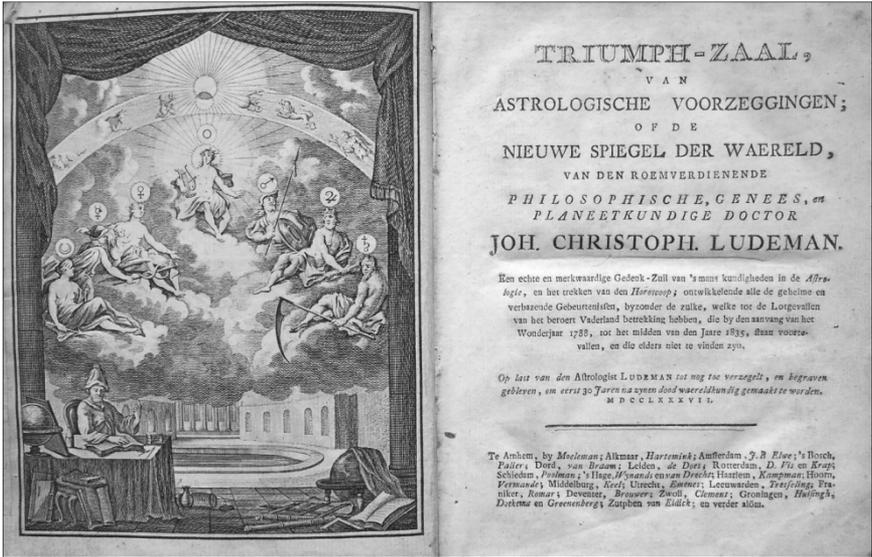


77. **KERSTEMAN, Franciscus L., & Johann Christoph LUDEMAN.** *Triumph-Zaal, van Astrologische Voorzeggingen; of de Nieuwe Spiegel der Waereld... Op last van den Astrologist Ludeman tot nog toe verzeget, en begraven gebleven, om eerst 30 Jaren na zynen dood waereldkundig gemaakt te worden MDCCLXXXVII.* [with]: *Sleutel van Meester Franciscus, Op het Astrologisch werk van Docter Ludeman, getyeld Triumph-Zaal...* Arnhem et al: Moeleman et al, 1787-88. ¶ Two works in one. 4to. 8, 344; 134, [10] pp. Engraved frontispiece with Ludeman at a table studying his book with zodiac symbols in a cloud formation above him. Contemporary calf-backed paper-covered boards, gilt spine bands; title-label lacking, spine head and foot and extremities worn. Internally very good.

\$ 450

“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.”

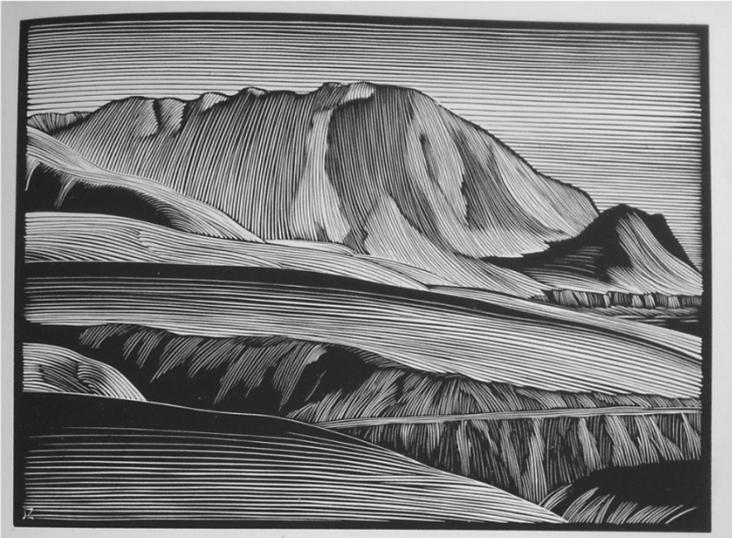
There was a public scandal and he and his girlfriend wrote some pamphlets, causing the *Collegium medicum* to demand seeing his university diploma – which he did not have. For this he had to appear in court and his business declined. From there he went to the University of Hardewijk to obtain an easy 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.

References: Louis David Petit; Th. J. I. Arnold, *Catalogus der bibliotheek van de Maatschappij der Nederlandse Letterkunde te Leiden*: Brill, 1887, page 19; *Catalogus Der Boekerik Van Het Prinvinciaal Genootschap van Kunsten en Wetenschappen in Noord-Brabant. ’s Hertogenbosch*: Gebroeders Muller, 1879, (no. 94) p. 169.

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 Cockerell marbled paper slipcase, spine with extra-gilt flourish. FINE.

\$ 4,000

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].

80. **LANDWEHR, John**. *Fable-Books Printed in the Low Countries; a concise bibliography until 1800*. Nieuwkoop: B. De Graaf, 1963. ¶ 8vo. xv, 43 pp. 12 plates, index. Green gilt-stamped cloth. Fine. Lists 301 books.

\$ 15

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.

\$ 18,000

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.

Warren Roberts & Paul Poplawski, *A Bibliography of D. H. Lawrence*, Cambridge University Press, (2001), A42a.

82. **[LAWRENCE, T.E.] Philip M. O'BRIEN.** *T.E. Lawrence: A bibliography*. Boston: G.K. Hall, (1988). First edition. ¶ Thick 8vo. xii, 724 pp. Illus., index. Cloth, dust-jacket. Fine. Title-page SIGNED BY THE AUTHOR.

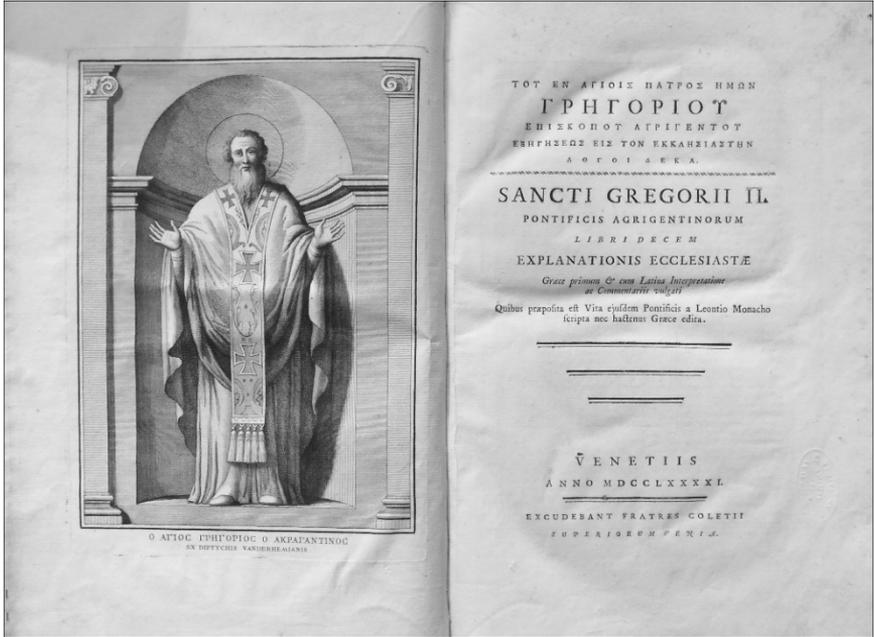
\$ 50

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

83. **[LAWRENCE, T.E.] Jeremy WILSON.** *Lawrence of Arabia; The Authorized Biography of T.E. Lawrence*. New York: Atheneum, 1990. ¶ Thick 8vo. xi, 1188 pp. Illus., index. Quarter green cloth, beige boards, dust-jacket. Very good +. ISBN: 9780689119347

\$ 22

84. **LEIGHTON, Clare.** *Growing New Roots; an essay with fourteen wood engravings.* San Francisco: Book Club of California, 1976. Series: BCC Publication number 151. ¶ Sm. 8vo. Frontis., title printed in red & black, illus. Cloth. Fine. Designed and printed by Lawton & Alfred Kennedy. SIGNED BY CLARE LEIGHTON. Printed in an edition of 500 numbered copies for members of the Book Club of California. \$ 50



85. **LEONTIOS; SAINT GREGORY, BISHOP OF AGRIGENTO & Stefano Antonio MORCELLI** (1737-1822) (editor). *Sancti Gregorii II. Pontificis Agrigentini Libri Decem Explanacionis Ecclesiastæ, Græcè primum & cum Latina interpretatione ac commentariis vulgati. Quibus præposite est Vita ejusdem Pontificis a Leontio Monacho scripta nec hactenus Græcè edita.* Venice: Excudebant Fratres Coletii, 1791. ¶ At head of title, in Greek: [*Tou en Hagiois Patros Hēmōn Grēgoriou Episkopou Agrigentou Exēgēsēōs eis ton Ekklēsiastēn logoi deka*]. Tall 4to. [iii], cxxvii, [1], 335, [1] pp. Portrait frontispiece of Gregory, tailpieces, indices; occasional light foxing to final leaves. Printed in parallel columns of Latin and Greek. Contemporary quarter vellum over paper-backed boards, gilt-stamped brown leather spine label; worn, paper label spine foot. Untrimmed. Theological Institute of Connecticut blind-stamps to first and last few pages. Very rare. Very good.

\$ 850

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 Ecclesiasten 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).

☼ *Atti della Accademia delle scienze di Torino: Classe di scienze fisiche, matematiche e naturali*, vol. 57, (1922); Blake, Wilson Wilberforce [bookseller], *Catalogue no. 3 of Second-hand Books and Manuscripts: Being a Collection of Rare Volumes relating chiefly to Spanish America, Mexico*, 1899, p. 121 (lot 2681); Cavalli, Ferdinando, *Biografia di Stefano Antonio Morcelli*, Padova, 1851 (p. 14); D’Ambrodio, Marcellino, *The Crossroads Initiative*, available on-line; Martyn, John R.C. & Pope Gregory I, *The Letters of Gregory the Great, Books 5-9*, Toronto: Pontifical Institute of Mediaeval Studies, 2004.

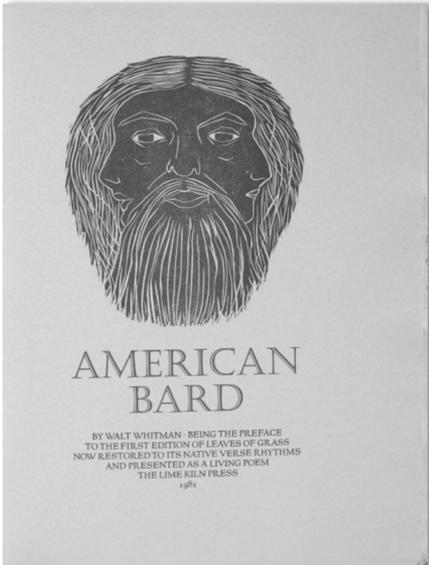
Locations: Copac: 3 copies; WorldCat (11 copies): Alcuin Library - Saint John’s University; Brown University; Gonzaga University; Bibliothèque nationale de France; Universidad Iberoamericana; BM Lyon; University of Manchester Library; University of Oxford; Université du Québec à Trois-Rivières; University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

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

the book's publication, held on 6/3/1981 at the UC Santa Cruz McHenry Library. Near fine. RARE.

\$ 2000

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



This work was issued by Everson as “a structural re-arrangement of Walt Whitman’s prose introduction to the first edition of *Leaves of Grass*, rendered into verse following the characteristic Whitman rhythms—and thus presenting the work as a poem in its own right, with its presumed original form made evident”

(Everson, p. 405). Everson, suffering from Parkinson’s Disease, retired from the Lime Kiln Press after its publication. It is also the only Lime Kiln work that he both printed and illustrated.

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

87. **LOWRY, Martin**. *The World of Aldus Manutius; Business and Scholarship in Renaissance Venice*. (Ithaca): Cornell University Press, (1979). First Edition; ¶ First Printing. 8vo. 350 pp. Illus., index. Cloth, dust-jacket. Near fine. ISBN: 0801412145 / 0-8014-1214-5

\$ 100

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

88. **MACLEISH, Archibald** (1892-1982). *American Letter for Gerald Murphy*. Arroyo Grande, 1935. ¶ 4to. Contemporary quarter mauve cloth with patterned cloth sides and printed paper title label mounted on upper cover. Near fine.

\$ 175

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].

89. **MAGEE, David**. *Infinite Riches; the adventures of a rare book dealer*. Introduction by Lawrence Clark Powell. New York: Paul S. Eriksson, (1973). ¶ Sm. 8vo. xiii, 274 pp. Illus., index. Cloth, dust-jacket; jacket nicked at head of spine. INSCRIBED BY THE AUTHOR, “With best wishes, David Magee.” Very good.

\$ 48

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.

90. **MÉRIMÉE, Prosper**. *Carmen and Letters from Spain; newly translated*. With ten monochrome water-colours by Maurice Barraud. New York: Harrison of Paris, 1931. ¶ 8vo. 175 pp. Original pictorial brown boards, gilt-stamped spine title, original slip-case with printed paper label; upper joint splitting. Good.

\$ 45

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.

91. **MICHELANGELO BUONARROTI; Robert BRIDGES** (trans.) *Sonnet XLIV of Michelangelo Buonarroti; Translated for Andrew Lang by Robert Bridges with his accompanying Epistle thereunto*. 1912. ¶ 8vo. [10] pp. 2-page facs. Original blue printed wrappers. Bookplate of Staunton Hill [David K.E. Bruce (1898-1977)]. Fine. Limited edition of 35 copies printed for distribution among friends by J. St. T. L.

\$ 35



92. **MORGENSTERN, Philip** (Pseudonym for Grataroli, Guglielmo (1516-1568)), editor. *Turba Philosophorum, Das ist, Das Buch von der güldenenn Kunst, neben andern Auctoribus, welche mit einander 36. Bücher ausmachen, darinnen der besten urältesten Philosophorum Schriften zusammen getragen, welche alle einhellig von der Universal-Medicin handeln, in zwey Theile abgefasset und mit schönen Figuren gezieret.* Vienna: John Paul Kraus, 1750. ¶ Volume one only (of two). 8vo. Collection: [*]²,),) ()², 3)¹, A-2T⁸, 2U⁴. Pagination: (ii [blank]), (ii), (10), 680 pp. Vignette on title page of lion eating the sun. Contemporary mottled calf, five raised bands, spine gilt (worn away), later paper ms. title label, marbled edges; worn and rubbed, font hinge and spine repaired with colored paper, some worm holes to spine and

hinges. Occasional browning. Good.

\$ 600

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.

☼ See: John Ferguson, *Bibliotheca chemica*, (1906), p. 478; John Ferguson, *Bibliotheca chemica*, (1954), vol. I, p. 52 and vol. II, p. 107; Henry Carrington Bolton, *A select bibliography of chemistry, 1492-1892, Volume 1*, (1893), citing the 1613 edition.

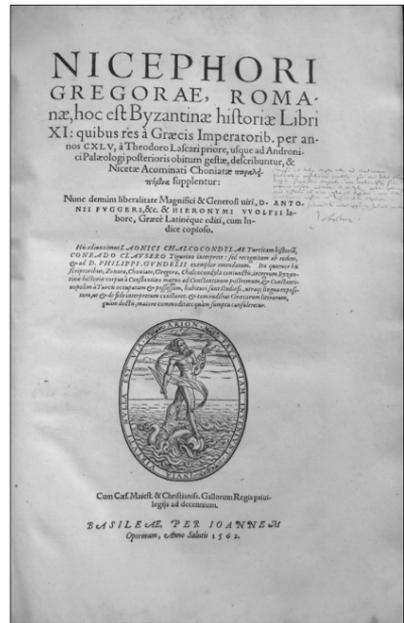
See: J. R. Partington, *A History of Greek Fire and Gunpowder*, (1960), page 70.

93. **[NASH] Robert D. HARLAN.** *John Henry Nash; the biography of a career.* Berkeley ...: University of California Press, 1970. ¶ 8vo. xi, 167 pp. Frontis., index. Navy blue silver-stamped cloth, opaque wrappers. Very good. \$ 10

94. **NEWMARK, Harris.** *Sixty Years in Southern California 1853-1913. Containing the Reminiscences of Harris Newmark. Edited by Maurice H. and Macro R. Newmark. Fourth edition, revised and augmented with an introduction and notes by W.W. Robinson.* Los Angeles: Zeitlin & Ver Brugge, 1970. ¶ 8vo. "vii-a"-vii-j", vii-xxxv, 744 pp. Illus., index. Red cloth, dust-jacket; a couple of small holes at edges of jacket. Very good. Limited edition of 1250 copies. This is the most comprehensive history of early Southern California. \$ 40

*The Editio Princeps of Gregoras'
Byzantine & Turkish Histories*

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 Tigurino interprete... Philippi Gundelli exemplar emendatam. Ita quatuor his scriptoribus, Zonara, Choniatae, Gregora, Chalcocondyla coniunctis...* Basel: Johann Oporinus, 1562. ¶ Folio. Foliation: a⁸, a-y⁶, z⁴, A-N⁶, O⁸. 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.⁵ 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].

☼ Adams G1082; Hoffmann II, 624; Blackmer, *Greece and The Levant. The Catalogue of The Henry Myron Blackmer Collection Of Books And Manuscripts*, 141; Leonora Navari, *The Ottoman World. The Sefik E. Atabey Collection. Books, Manuscripts and Maps*, 748; Emile Legrand, *Collection de monuments pour servir a l'etude de la Langue Neo-Hellenique*, 614 ("Edition peu commune").

96. **NIN, Anais.** *House of Incest*. [New York]: Gemor Press, [1947]. ¶ Sm. 8vo. 52 pp. Original orange-red cloth printed in black, a bird's image on the upper cover with metallic green painted over its eye. Former ownership signature.

\$ 250

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."

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

\$ 850

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

98. [OFFICINA BODONI] Giovanni MARDERSTEIG. *The Officina Bodoni; An account of the Work of a Hand Press 1923-1977*. Edited and translated by Hans Schmoller. Verona: Edizioni Valdonega, (1980). ¶ First English edition. 4to. LIX, 285, [1] pp. Illus. (some in color), indexes. Original grayish-tan gilt-stamped cloth, publisher's plain cardboard slip-case. Fine. Limited edition of 1500 copies. ISBN: 8885033040 \$ 110

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:

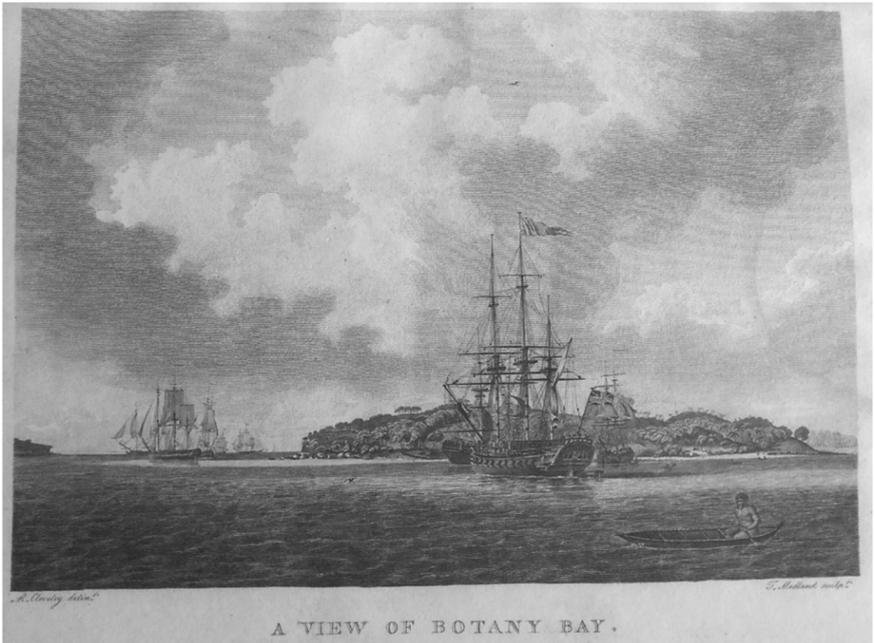
Panoramic view of Abadan (3 folding panels). 2) Knocking-off time at Abadan Refinery. 3) “British Sovereign” [ocean oil tanker] undergoing repairs, Bawarda. The ship was owned by the British Tanker Company, built 1917; it was one of the first ships built by the British to transport oil from Persia to Britain after WWI. Gross tonnage: 3,657. Built by: Armstrong Whitworth & Co Ltd, Newcastle. Decommissioned in 1954. 4) Pack mules crossing the ford at Godar-i-Cham, Zurah River, en route to Gach Qaraguli. 5) Persian road gang, building a road to Gach Qaraguli, 1926. 6) The Company’s Head Office building in Mohammerah. 7) The Company Laundry, Mohammerah. Showing men at work. 8) Ahwaz – Company store yard, Kārun River [Khorramshahr, Persia]. 9) Boys at drill at the Company school, Ahwaz. 10) Dar-i-Khazinah. Upper-river steamer alongside sief. 11) Railway bridge over the Rhada River, en route to the oil fields. 12) Panorama of the oil fields, Tembi valley, Ab-i-Gulistan & Tui-i-Khayyat. (2 folding panels). 13) Tembi oil pumping station and Power House. 14) Group of men laying oil pipe-line, near Haddam, 1926. 15) Panoramic view of oil fields. Abadan (3 folding panels). 16) Company Main Office, Masjid-i-Sulaiman [Masjed Soleyman, near the Zagros Mountains]. 17) Sick line of daily patients, Company Hospital, Masjid-i-Sulaiman. 18) Persian bazaar scene: corn merchant. 19) A barber at work in the Mohammerah Bazaar. 20) Persian bazaar scene. Making “givas” [giveh], a native cotton footwear [shoe]. 21) Bazaar: Tailor smoking the qalyan. 22) Road with a car, camels heading to Isfahan, Company road, near oil fields, 1926. 23) Fire Temple at Masjed Soleyman, oil fields. Smoke is from the oil fields (burning off oil and/or gas). 24) Rig of rotary-drilled well, Tul Bazun, Fields, 1926. 25) Geologist G.M. Shaw taking a map survey, near Tembiun. Asmari Mountain (background). Shaw was part of the Anglo-Iranian Oil Co., Ltd. 26) View of Company main stores (supply houses), where the railroad is shown, source of supply line. Crane unloads a motor chassis. 27) Three men at 2,200 ft., Godar Landor, Persia. T.L. Jacks, Resident Director, Sir Harry Brittain, M.P., and J.L. Wright, Fields Manager. Henry Ernest Brittain (1873-1974) was a Member of Parliament. Thomas Lavington Jacks (1884-1966) was the first Resident Director for Anglo-Persian Oil Company in Persia, Abadan. See: John Curtis, St. John Simpson, *The World of Achaemenid Persia: History, Art and Society in Iran and the Ancient Near East*, (2010), pp. 429-435. [Jacks]. 28) Bakhtiari native crossing a river on the back of an animal made buoyant with inflated goat-skins. 29) “Killick” – a type of raft used by the Bakhtiari. This tribe was against the Shah when he first became supported by the British and Americans. 30) Members of the Company’s staff entertained at a luncheon by the Kashguli Khans, 1925. 31) A Dervish at Masjed Soleyman. 32) Two Persian women and their children, at the Persian oil fields. 33) Persian peasant ploughing arable land, Masjed Soleyman. Old

derrick in background. 34) Transporting cased oil by caravan in the desert. 35) Date-palm tree climber. 36) On the move, Bakhtiari tribesman's "pantehnicon" (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.

See: Archibald H. T. Chisholm, *The First Kuwait Oil Concession Agreement: A Record of the Negotiations 1911-1934*. London, 1975.

Stephen Kinzer, *All the Shah's Men*, (2003). Many references to the early history of APOC. "Winston Churchill called [the import of oil from Persia] it 'a prize from fairyland beyond our wildest dreams.'" [p. 39].



Colonized New South Wales

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 reinforced 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.

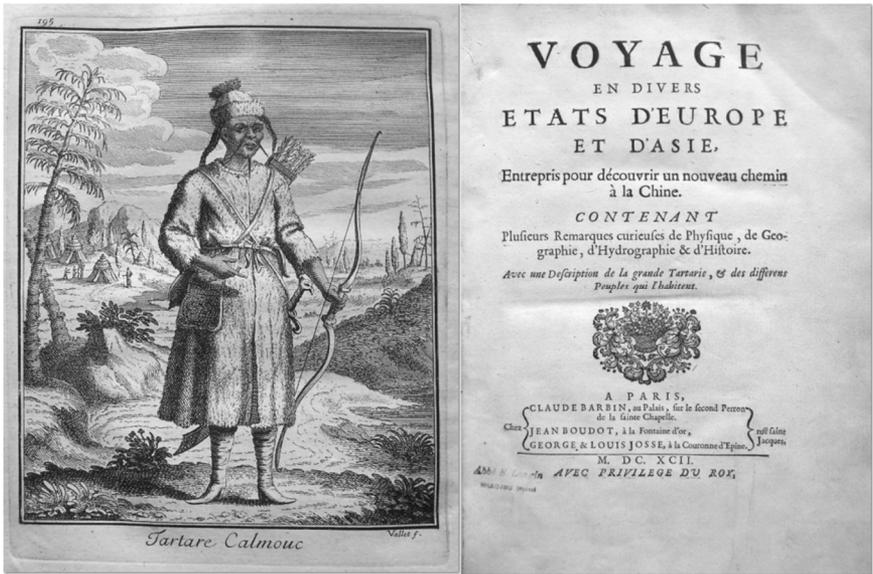
Another of the convicts: George Barsby, Winchester, March 1, 1785, has given a life sentence for "for assault and highway robbery with a value of 228 shillings. He was sentenced to transportation for life having been originally sentenced to death, and left England on the Scarborough with age unknown. 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.

See: Alan Frost’s book gives the first full biography of Arthur Phillip, detailing his travels to the Arctic, coasts of Europe, West Indies, Brazil, The Cape of Good Hope, India and Australia. He is best known as the founder of the colony at New South Wales. – Alan Frost, *Arthur Phillip, 1738-1814: His Voyaging*, 1987. Oxford University Press, Melbourne 1987.

☼ Ferguson 47; Hill 1346; Nissen ZBI 3158.



102. **PHILIPPE, Avril** (1654-1698). *Voyage en divers Etats d'Europe et d'Asie, Entrepris pour découvrir un nouveau chemin à la Chine. Contenant Plusieurs Remarques curieuses de Physique, de Géographie, d'Hydrographie & d'Histoire. Avec une description de la grande Tartarie, & des Differens Peuples qui l'habitent.* Paris: Chez, Claude Barbin, Jean Boudot, George & Louis Josse, avec privilège du Roy, 1692. ¶ Sm. 4to. [xx], 406, [xxiv] pp. 6 chapter vignettes engraved by Vallet (pp. [aⁱⁱ], 1, 71, 165, 231, 323), large engraved portrait of General Stanislas Jablonowski (by Picart), large folding map of Siberia, 3 engraved plates: engr. pl. of transport sled of Moscow (facing p.150), engr. pl. of a Calmouc Tartar (facing p. 195), “Esquiss des Cosaques” (facing p. 356). Nineteenth century quarter maroon morocco, maroon paper over boards; rubbed.

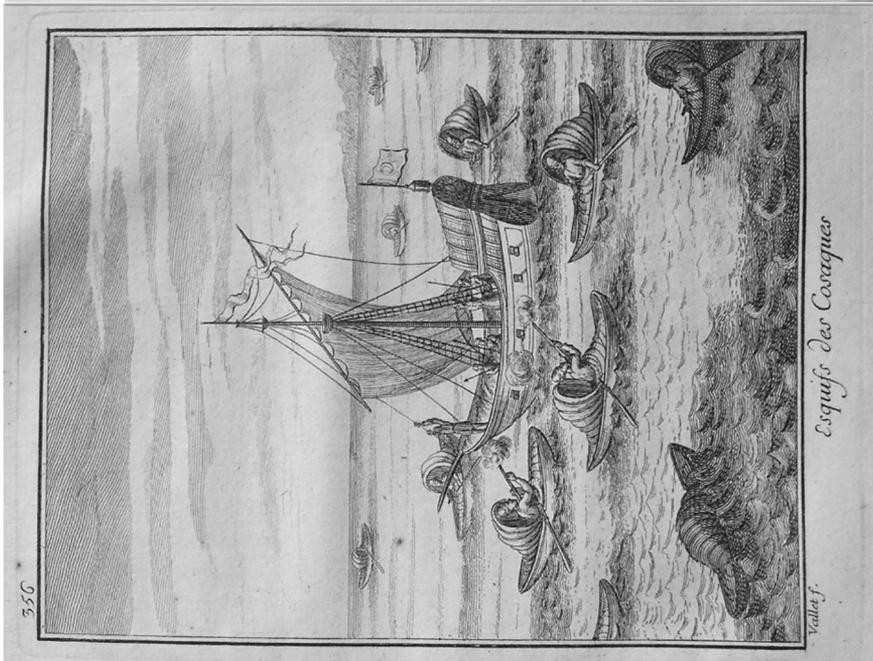
Rubber-stamp of Abbé E. [Emile] Longin, Beaujeu [fl.1904]; receipt of sale of this copy to Armand Pushman, 1932 [NYC?].

\$ 2,500

First edition. This work was first translated into English in 1693. "At this time, a major preoccupation of the Catholic Church and its China mission was to discover a safe land route from Europe to Peking through central Asia. This was due to the large numbers of out-going clergy who perished tragically every year at sea." (Ames & Love, p. 202). "The last decade of the century saw the publication of the accounts of several overland travelers to China and their destinations of China's inner-Asian neighbors. The story of the Jesuit Philippe Avril's attempt to establish a route across Russia for the safe passage of missionaries to China appeared in 1692 and includes descriptions of both the routes from Moscow to China and the peoples on China's frontiers. Avril, himself, however, did not travel beyond Moscow, and his descriptions therefore are not the result of his own observations." (Lach & Kley, pp. 1685-1686). The same for Nicolaas Witsen.

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 Tataria. 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.

☼ See: Henri Cordier, *Bibliotheca Sinica Dictionnaire Bibliographique des ouvrages relatifs à l'Empire chinois*, t. III, 2088; De Backer, Augustin & Carlos S.J. Sommervogel, *Bibliothèque de la Compagnie de Jésus. Bibliographie*, tome I, p.706; Donald F. Lach, Edwin J. Van Kley, *Asia in the Making of Europe, Volume III: A Century of Advance (book 4: East Asia)*. University of Chicago Press, 1998; Glenn Joseph Ames, Ronald S. Love, *Distant Lands and Diverse Cultures: The French Experience in Asia, 1600-1700*. Praeger, 2003 – pp. 202, 219; Howgego A142; Salmaslian, Armenag, *Bibliographie de l'Arménie*, (1946), p. 238; Walravens, Hartmut, *China illustrata., Das europäische Chinaverständnis im Spiegel des 16. bis 18. Jahrhunderts. Mit einem Beitrag von David E. Mungello*. Ausstellung im Zeughaus der Herzog August Bibliothek Wolfenbüttel vom 21. März bis 23. August 1987. (Ausstellungskataloge der Herzog-August-Bibliothek Nr. 55), Wolfenbüttel: Herzog August Bibliothek, 1987, 55. (1691).

103. [PLANTIN PRESS] **Edwin H. CARPENTER**. *A Sixteenth Century Mexican Broadside from the collection of Emilio Valtón. Described, with a Checklist, by Edwin H. Carpenter*. Los Angeles: Dawson's Book Shop, 1965. ¶ Folio. 14 pp. Title printed in red & black; front pocket. Original quarter beige cloth with blue-gray boards and a gilt-device on upper cover, printed spine label; covers foxed, otherwise fine.

\$ 2,000

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 ½ 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 pleytos, causas ecuales 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.

☼ See: Valtón, Emilio. *Impresos Mexicanos del siglo XVI (Incunables Americanos) en la Biblioteca*. 1935.

Inscribed by Powell

104. **[Plantin Press] William Wilcox ROBINSON & Lawrence Clark POWELL.** *The Malibu. I. Rancho Topanga Malibu Sequit: An Historical Approach by W. W. Robinson. II. Personal Considerations: Essays by Lawrence Clark Powell. Illustrations by Irene Robinson.* Los Angeles: Plantin Press for Dawson’s Book Shop, 1958. ¶ 8vo. [vi], 86 pp. Folding map, beautiful color illustrations. Quarter beige cloth over patterned paper-backed boards, printed paper spine label. SIGNED by both authors and their wives, and the illustrator at limitation page. Extra-signed and inscribed from Powell to Bob Johnson at limitation page. Bookseller label. RARE. Fine.

\$ 1,500

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).

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

105. **PLATO; John NORTH** (editor). *Platonis De Rebus Divinis Dialogi Selecti Graecei & Latine, Socratis Apologia, Crito, Phaedo, E. Libb. Legum Decimus, Alcibiades Secundus, De Religione, De Justo, De Animae Immortalitate, De Dei Existentia, De Precibus: In commodas Sectiones dispersiti...Editio Secunda, Auctior & Emendatio*. [Cambridge]: John Hayes & John Creed, 1683. ¶ 8vo. A-R⁸. Pagination: [16], 256 pp. Text in Greek/Latin juxtaposed. Title-page printed in red and black, printer's ornaments; occasional stains. Modern quarter dark calf, marbled boards, edges speckled red. Nice copy.

\$ 400

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."

Brunet IV, p. 700. See: James Darling, *Cyclopaedia Bibliographica: A Library Manual of Theological and general literature ...*, (1854-59), Volume 2, col. 2215.

106. **PLUCHE, Noel Antoine**. *Histoire Du Ciel, Ou l'on recherche L'Origine De L'Idolatrie, et les Méprises De La Philosophie, Sur la formation des corps célestes, & de toute la nature*. Paris: Chez la Veuve Estienne, 1742. 2 volumes. 12mo. xxxvii, [3], 518, [2]; [iv], 528, 487-495, [3] pp. Engraved frontispiece by J.P. Le Bas, featuring Democritus, and 24 copper engraved plates (all in vol.1). Note misnumbering of final table of contents. Contemporary mottled calf, raised bands, gilt tooling to compartments, gilt spine labels; edges worn, Vol. II with paper label at head of spine. Vol. one: D2 - E1 light worming to outer margins, little affect, few pages with lower outer corners chipped, no affect, some browning and waterstains. Good.



\$ 225

Third edition of, *The History of Heaven*, the authorship published anonymously. The work contains unusual phenomena which is

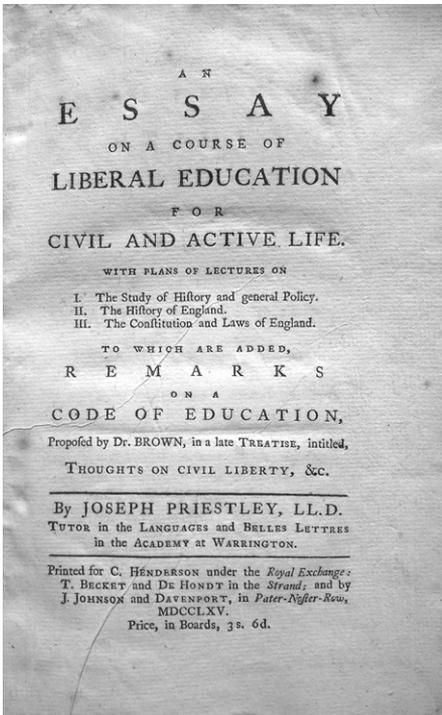
associated with dreams and the theory of dreams initiated by Democritus. "With Democritus and Aristotle there began what may be called the naturalization of the supernatural dream. Democritus (460-370 B.C.) is credited with the first physical theory of dream telepathy (Dodds. F. R. Supernormal phenomena 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.

See: *Écrire la nature au XVIIIe siècle: autour de l'abbé Pluche*, 2006.

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

margins and bit underlined on p.157. Original blue boards; rebacked with kozo and new paper spine label. Early bookplate of A. C. Thompson ["In Lumine Luce"], early ink signature of J. Cappe (?). Very good copy. RARE.

\$ 1500

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 caelestis 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.

☼ Crook, Ronald Eric, *Bibliography of Priestley 1733-1804* H.387; DNB, XVI, pp. 357-76; Kimball, Bruce A. *The Liberal Arts Tradition: A Documentary History*, 2010, page 239; Schofield, Robert E. *The Enlightenment of Joseph Priestley: A Study of His Life and Work from 1733 to 1773*, (1997), pages 121, 126; Rivers, Isabel and Wykes, David L. *Joseph Priestley, Scientist, Philosopher, and Theologian*, (2008), p. 32, 34.

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.

109. **REZANOV, Nikolai Petrovich**. *Rezanov Reconnoiters California, 1806; a new translation of Rezanov's letter, parts of Lieutenant Khvostov's lof of the ship Juno, and Dr. Georg von Langsdorff observations*. Edited by Richard A. Pierce. San Francisco: Book Club of California, 1972. ¶ 8vo. xix, 73, [1] pp. 17 plates and maps. Original pictorial rust-brown paper covered boards, plain white dust-jacket (as issued). Near fine.

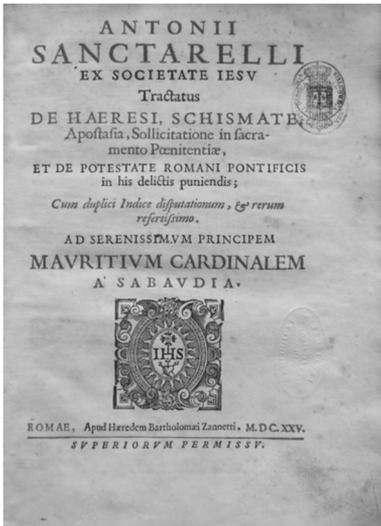
\$ 30

Limited to 450 copies printed and designed by Jack W. Stauffacher of The Greenwood Press; letterpress by Grabhorn-Hoyem. Publication no. 140 for the Book Club of California.

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 Omni-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 Jesuites*” (Brodick, pp. 37-38).

☼ Brodick, J. *The Economic Morals of the Jesuits: An Answer to Dr. H. M. Robertson*. London: Oxford University Press, 1934.

WorldCat, 13 locations: University of Iowa, Medical College of Wisconsin Libraries, Pitts Theology, Woodstock Theological Center, Cornell University, University of Pennsylvania, British Library, Bibliothèque interuniversitaire Sainte-Geneviève, Bibliothèque nationale de France, Lyon [France], University of Cambridge, University of Oxford, Union Catalog of Polish Research Libraries. No copies found on the market (save reprints).

111. **SARPI, Paolo** (1552-1623). *Opere di F. Paolo Sarpi, Servita Teologo e Consultore della Serenissima Repubblica di Venezia*. Helmstat [Verona]: Jacopo Mulleri [Vols. I-VI], & Nella Stamperia Moroni [Vols. VII-VIII], 1761-1768. ¶ 8 vols. in 4 books. 4to. viii, 148, 364; 443, [1 blank]; [viii], 352; [iv], 492; [iv], 388; [iv], cvi; [2], 220; [viii], 391, [1 blank]; [iv], 378 pp. Vols. I-II with frontispiece and 1 plate, title-vignettes, separate title-pages for all volumes; HEAVY WATER-STAIN AFFECTING LOWER HALF OF TEXT BLOCK THROUGHOUT VOLS. I-II; light water-stain to upper margin Vols. III-IV (mostly unnoticeable). Original full pigskin, gilt-stamped brown leather spine labels, 5 raised bands, all edges red; lightly soiled, Vols. I-II & VII-VIII missing spine labels. Rubber stamps of Oblatorum S. Caroli Biblioteca to first title-pages and free end-papers with matching bookplates, bookplates of Pitts Theology Library, bookseller labels of C.I. Stewart, London. Vols. V-VI include separate *Epistolae*. Good. RARE COMPLETE SET.

\$ 500

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'" (Robertson, p. v).

He is perhaps best remembered for his *Istoria del Concilio Tridentino* (London, 1619).

☼ Robertson, Alexander, *Fra Paolo Sarpi: The Greatest of the Venetians*, London: Sampson Low, Marston, 1893.

112. [SPARROW, John]. *The Warden's Meeting; a tribute to John Sparrow*. Oxford: Oxford University Society of Bibliophiles, 1977. ¶ Sm. 8vo. 131 pp. 6 plates. Maroon cloth, dust-jacket. Near fine. essays in honour of John Sparrow written among others by Nicholas Barker, John Buxton, John Feather, Colin Franklin, Michael Hunter, Paul Morgan, John Simmons, Anthony Davis, Simon Nowell-Smith and others. \$ 30

Rare First Edition in English

113. **STRUYS, Jan Janszoon** (ca.1629/30 – ca.1694); [Olfert DAPPER (1639-1689)].⁷ *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 frontispiece⁸ (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.



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)⁹ Brewer St.) 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.¹⁰ 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).¹¹

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 Glanus, 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

⁹ See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists and Binders*, p. 189.

¹⁰ Boterbloem, p. 150.

¹¹ *Ibid*, p. 153. Where reader's interests shift toward "novels set in exotic locales..." p. 157.

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.



ISFAHAN, PERSIA

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.

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

114. **THOREAU, Henry D.** *The Maine Woods*. Boston: Ticknor and Fields, 1864. 12mo. 328, ads. 22 pp. Ads dated April 1864. Original dark plum blind-stamped cloth with corner pieces and a wreath center device, gilt spine title; slightly frayed at spine ends. Minor dampstain on upper margin throughout. Ownership signature of Maria Whitney. Very good.

\$ 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.

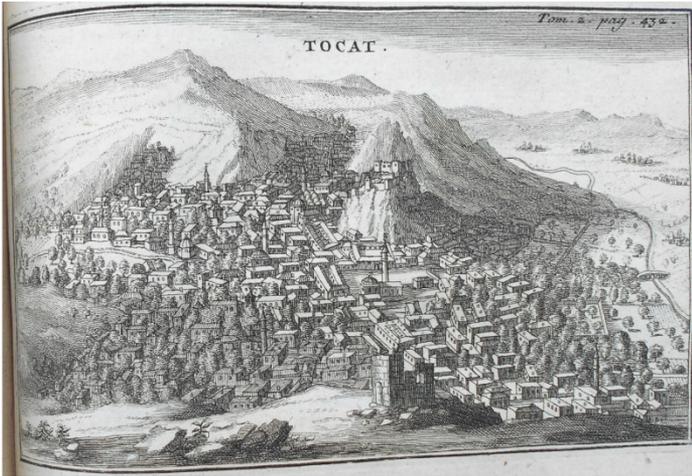
An Important Book of Voyages to the Levant

115. **TOURNEFORT, Joseph Pitton de.** *Relation d'Un Voyage du Levant Fait par Ordre du Roy. Contenant L'Histoire Ancienne & Moderne de plusieurs Isles de l'Archipel, de Constantinople, des Côtes de la Mer Noire, de l'Armenie, de la Georgie, des Frontieres de Perse & de l'Asie Mineure. Avec les Plans des Villes & des Lieux considerables; le Genie, les Moeurs, le Commerce & la Religion des differens Peuples qui les habitent; Et l'Explication des Médailles & des Monuments Antiques. Enrichie de descriptions & de Figures d'un grand nombre de Plantes rares, de divers Animaux; Et de plusieurs Observations touchant l'Histoire Naturelle*. Paris: de l'Imprimerie Royale, 1717. ¶ Two volumes. 4to. 250 x 185mm. Collection: a-b⁴, c¹ A-3Y⁴; [*]², A-3V⁴ 3X-4G² [4G² blank]. Pagination: [xxviii], 544; [iv], 526, [38], [3 blank] pp. 152 plates & maps, after Claude Aubriet; head and tail-pieces & initials, a few text cuts; some occasional toning, some offsetting from plates. Contemporary dark calf, seven raised bands and gilt-stamped compartments, double blind rules, gilt, gilt-stamped labels on red and black calf; previously re-hinged and re-capped, joints skillfully strengthened with colored Kozo. Armorial bookplates of Sir Frederick Hervey Bathurst. Very good.

\$ 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.

Atabey 960 (this issue). Leonora Navari, *Greece and the Levant: The Catalogue of the Henry Myron Blackmer Collection of Books and Manuscripts*, Maggs Bros, 1318; Blackmer Sale Cat. 329 (copy on papier fin); Cox *Travel* I, 221; Weber 458; Lipperheide, *Treasures from the Lipperheide collection and the Ornametstich collection*. Kunstbibliothek, Staatliche Museen Preussischer Kulturbesitz, (1970), 1442 (Amsterdam 1718 ed.); *Hunt Botanical Catalogue* 444 (Third ed., Amsterdam 1718 issue); Nissen (ZBI) 4154. Christos G. Zacharakis, *A catalogue of printed maps of Greece, 1477-1800*, Nicosia, (1982), 2058-2068 (Amsterdam 1718); Crowther 2022; Brunet V,903; *The A.E. Nordenskiöld collection in the Helsinki University Library: Annotated catalogue of maps made up to 1800*. Humanities Press, (1979), 3,697.

116. **THAYER, James Bradley.** *A Western Journey with Mr. Emerson. Edited with a foreword and notes by Shirley Sargent.* San Francisco: Book Club of California, 1980. ¶ 8vo. 110 pp. Frontispiece, 8 illus. Black cloth-backed decorative boards, plain white dust-jacket. Fine. Limited edition

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

117. **TWAIN, Mark.** *Adventures of Huckleberry Finn. Illustrated by Barry Moser. Foreword by Henry Nash Smith.* Berkeley: University of California Press, 1985. ¶ 8vo. xxxi, 417 pp. Illus. Cloth, dust-jacket, slip-case. Ownership signature. Very good. \$ 30

118. **[TWAIN] HOFFMAN, Andrew.** *Inventing Mark Twain; The Lives of Samuel Langhorne Clemens.* New York: William Morrow & Co., (1997). ¶ First edition, first printing. 8vo. xviii, 572 pp. Illus., index. Hardcover, dust-jacket. Fine copy. ISBN: 068812769X / 0-688-12769-X \$ 7.95

119. **USSHER, James, & Robert COCUS [COOKE].** *Gravissimae Quaestionis de Christianarum Ecclesiarum, In Occidentis praesertim partibus, ab Apostolicis temporibus ad nostram usq; aetatem, continuâ successione & statu, Historica Explicatio.* London: [Eliot's Court Press for] Bonham Norton, 1613. ¶ [with]: **COCUS [COOKE], Robert.** *Censura Quorundam Scriptorum, Quae Sub Nominibus Sanctorum & veterum Auctorum, a Pontificiis (in quaestionibus potissimum hodie controversis) citari solent. In qua ostenditur, scripta illa, vel esse supposititia, vel dubiae saltem fidei.* London: Richard Field, by Guilielmi Barret, 1623. ¶ Two volumes in one. 4to. Collation: ¶⁴, A-3A⁴, 3B²; *⁴, A-2I⁴. Pagination: [xvi], 372; [16], 247, [1] pp. Printer's mark and decorated initials in second work, errata. Original full blind-stamped calf, red speckled edges; joints splitting, extremities worn, worm trailing in lower margin of first work to F1. Bookplate of Robert Ormes Dougan, old signatures "Liber Biblioth. Prosb. Hadintonensis" on title-page showing donation in 1703. Very good. \$ 350

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 quaestionis, 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).

120. **VALERIUS MAXIMUS.** ... *His Collections of the Memorable Acts And Sayings of Orators, Philosophers, Statesmen, and Other Illustrious Persons of the Antient Romans, and Other Foreign Nations, Upon Various Subjects. Together With the Life of that Famous Historian.* London: Printed for Benjamin Crayle and John Fish, 1684. ¶ 8vo. Collation: [-]², A⁴, B-2F⁸. Pagination: [10], 365, 396-478 pp. Engraved frontispiece of 12 famous ancient figures with “London Printed for Samuel Speed” at bottom; frontispiece edges re-margined, title gutter reinforced, small ink nick at top of a few leaves, worm-track hole at end with some text affected, foxing, occasional rust stains, paper toning. Modern quarter dark brown leatherette, modern endleaves. Generally very good.

\$ 295

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.



121. **VANIERE, Jacob (Jacobi VANIERII).** *Praedium Rusticum. Nova Editio Caeteris Emendatior.* Paris: Jos. Barbou, 1774. ¶ Small 8vo. Collation: a⁸, A-2D⁸. Pagination: xvi, 427, [5] pp. Engraved frontispiece by Gravelot and De Longueil, printer's device on title, engraved head and tail pieces. Modern full calf, blind tooled border, gilt-stamped red morocco spine label, all edges gilt, recent endpapers; moderate browning and foxing, notch in bottom margin of E3, with no effect on text. Very nice copy.

\$ 185

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.

122. **WAKEMAN, Geoffrey.** *Victorian Book Illustration: the technical revolution.* Newton Abbot: David & Charles, (1973). ¶ 8vo. 182 pp. Illus., index. Red gilt-stamped cloth, dust-jacket. Very good. \$ 12

123. **WELTY, Eudora.** *Fairy Tale of the Natchez Trace.* Jackson: The Mississippi Historical Society, 1975. ¶ Sm. 8vo. 27 pp. Green boards with paper cover label. Fine.

\$ 135

LIMITED EDITION of 1000 copies, this copy SIGNED by the author on the half-title.

124. **WOODHOUSE, S.W.** *From Texas to San Diego in 1851; The Overland Journal of Dr. S. W. Woodhouse, Surgeon-Naturalist of the Sitgreaves Expedition. Edited [and annotated] by Andrew Wallace and Richard H. Hevly.* (Lubbock): Texas Tech University Press, (2007). ¶ 8vo. xl, 357 pp. Map, plates, index. Green cloth, dust-jacket. Fine. ISBN: 9780896725973 \$ 28

125. **WRIGHT, William Greenwood.** *Colored Plates of the Butterflies of the West Coast; being actual photographs, life-size, and in all their natural colors.* San Bernardino: Printed for the Author, 1907. ¶ Sm. 4to. 32 color plates with facing text. Original maroon black-stamped cloth; some fading to spine. Rubber ownership-stamp of Lloyd M. Martin. \$ 32

126. **YEATS, William Butler.** *A Vision: An Explanation of Life Founded Upon the Writings of Giraldus and Upon Certain Doctrines Attributed to Kusta Ben Luka.* London: T. Werner Laurie, Ltd., 1925. ¶ 8vo. xxiii, 256 pp. Original cream paper backed blue-gray boards, paper spine label, pale green dust-jacket with added paper spine label; cream paper shows mild foxing, jacket browned. Very good.

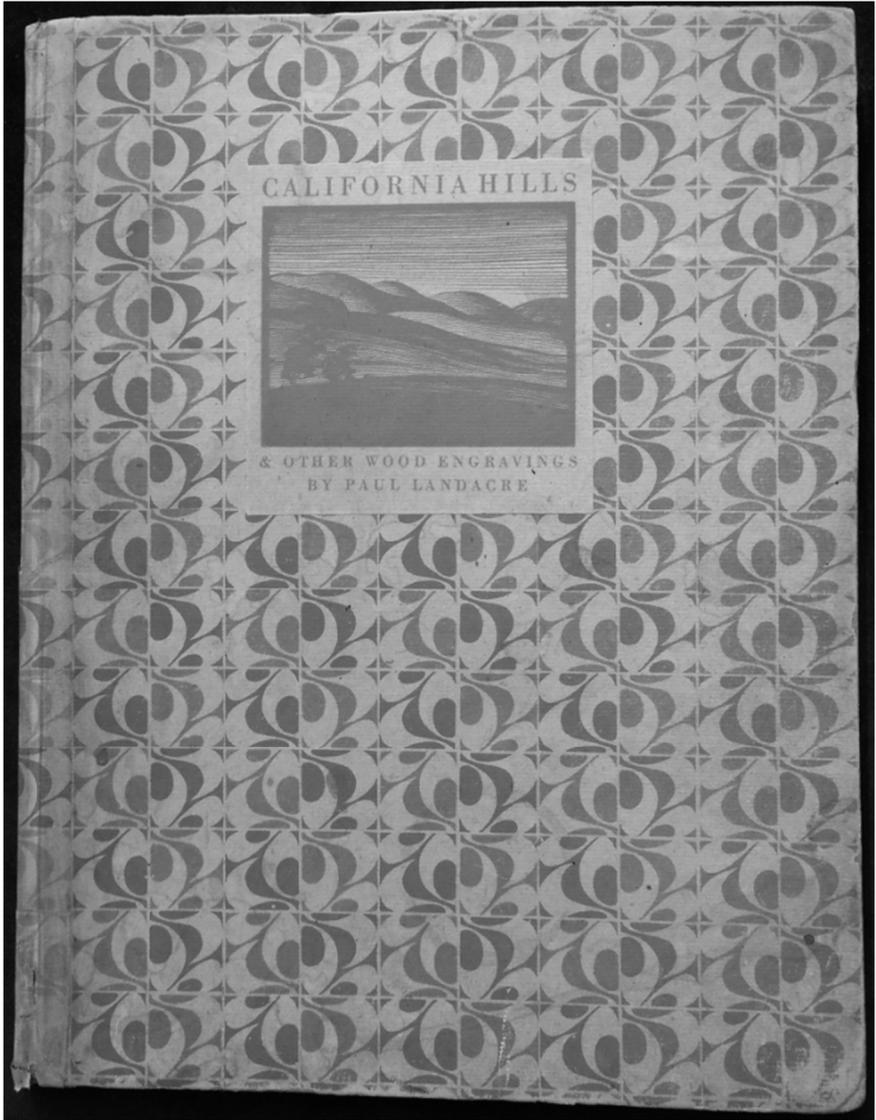
\$ 2,000

LIMITED EDITION of 600 numbered copies, signed by the author.

127. **[ZAEHNSFORF] Frank BROOMHEAD.** *The Zaehnsdorfs (1842-1947), Craft Bookbinders.* (Middlesex): Private Libraries Association, 1986. ¶ Edition of 2,250 copies. 8vo. 109 pp. Illus., index. Maroon gilt-stamped cloth, glassine wrapper. Very good +. \$ 10



[1 Aesop]



[79 - Landacre]



[95 Printer's mark: Johannes Oporinus]