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LIST 2019 – A

DEED FOR LAND CLOSE TO, OR ABUTTING GEORGE WASHINGTON'S FATHER'S PLANTATION

1. (WASHINGTON, GEORGE). *True copy of a November 28, 1737, deed for property adjoining Pope's Creek, Westmoreland County, VA, sold by Morrice Veal II to Edward Bush. Circa 1743.* 3 pages, holograph, on folded sheet, 7½ by 12½ inches. The deed is docketed: "Veal to Bush Copy Deed F[or] Colo. Washington." This is Augustine Washington, Sr. (1694-1743) father of George Washington, who was often referred to as "Colonel Washington." Augustine had moved to Pope's Creek in 1718. Wakefield, the Manor House built by Augustine at Pope's Creek Plantation in 1722, was the birthplace of George Washington.

By 1737 Edward Bush owned 80 acres of land on Pope's Creek that formerly belonged to Augustine Washington. Thus, the property referenced in this deed is likely land owned by Veal that bordered Washington's land and Bush was expanding the land he had earlier purchased from Washington. This true copy is signed by Colonel George Lee (1714-61) as County Clerk [of] Westmoreland, thus dating this true copy between April 1742 (when Lee became Clerk of the County) and April 1743 (the month Augustine Washington died). Interestingly, George Lee and his wife, Ann Fairfax Washington Lee, (George Washington's former sister-in-law) owned Mount Vernon and leased it to George Washington.

The deed reads, in part:

"THIS INDENTURE made the 28th day of November [1737]... in the 11th year of the Reign of our Sovereign Lord George the Second by the grace of God of Great Britain, France & Ireland, King, Defender of the faith &c., Between MORRICE VEAL of Prince William County of one part and EDWARD BUSH of Westmorland County of other part; Witnesseth that MORRICE VEAL for... the sum of five thousand pounds of good, Tobacco in hand paid him... confirm unto the said EDWARD BUSH... One hundred acres of land be the same more or less situated in County of Westmorland & Washington Parish being part of a parcel of land formerly granted to MORRICE VEAL, Father of the aforesaid VEAL for two hundred acres, beginning at the head of POPES CREEK... with all houses, out houses, and Tobacco houses, with all Orchards, fences, and gardens thereon ... In Witness the parties above mentioned have interchangeably set their hands and seals the day and year above written MORRIS VEAL. . . [Witnessed by] NICHOLAS MINOR. GERRARD DAVIES, and WILLIAM BERKLEY. Recorded the Seventh day of December 1737, pr. G. TURBERVILLE, C. C. W. Copy Test: George Lee C.C. W."

John Washington, the grandfather of Col. Augustine Washington (and great-grandfather of George Washington) initially acquired Pope's Creek from his father-in-law, Nathaniel Pope (who is the namesake of Pope's Creek). Colonel Augustine Washington eventually inherited 150 acres of the Pope's Creek property and moved there in 1718. He began acquiring adjoining property and in 1722 began work on a manor house (named Wakefield). The manor house at Pope's Creek Plantation was located less than a mile south of the creek's confluence with the Potomac River... thus it was "at the head of Pope's Creek," as is the Veal/Bush property described in this document. Colonel Washington's manor house eventually controlled a plantation of 1,300 acres with several outbuildings and 20 to 25 slaves. George Washington was born at this manor house in February 1732.

Edward Bush (b. 1714) was a carpenter who was born and raised in Westmoreland County. Given where he lived, it is likely that he did carpentry work for Augustine Washington at the Pope's Creek Plantation. In 1742 Edward sold his Pope's Creek property and moved to Culpepper, VA. Those witnessing that deed were relatives and close friends of the Washington family. Less is known about Morrice (aka Maurice or Morris) Veale II (c. 1676-1750). He was the son of Morrice Veale I. In 1707 Morrice Veale II (and John and William Veale) sold an acre of land to Nathaniel Pope (1st cousin of Augustine Washington) upon which Pope built a grist mill. In 1728 Augustine purchased this same grist mill, probably for use by his Pope's Creek Plantation. In short, the Veal, Bush, and Washington families lived near each other, and interacted with each other.

George Lee, who signs this document as County Clerk of Westmoreland (and likely wrote the text of the entire document), was the brother-in-law of Major George Turberville (1694-1742), who had been the County Clerk up to the time of his death on March 30, 1742. (Turberville signed the original 1737 deed represented by this true copy). Lee was Turberville's deputy clerk from 1740-42, and became County Clerk after Turberville's death on March 30, 1742. Lee served as County Clerk until his own death on November 19, 1761. As this true copy was made for Colonel Washington, who died in April 1743, it dates this copy within the period between April 1742 and April 1743.

George Lee was born in London, the son of Richard Lee, and is distant ancestor of Robert E. Lee. Besides being County Clerk, he represented the County Burgess in 1748 and 1751, and was a Justice in Westmoreland County in 1737. In 1752 George Lee married Ann Fairfax Washington (1728-61) the daughter of Col. William Fairfax of Belvoir and the widow of Lawrence Washington, George Washington's elder half-brother, and owner of Mount Vernon. Mount Vernon was left to Ann and when Ann married George Lee they both had control of Mount Vernon. Ann and George did not live at Mount Vernon. Instead, they leased the property to George Washington. Upon Ann's death on March 14, 1761, George Washington inherited Mount Vernon.

The document is entirely silked. With partial splitting at the top and bottom middle vertical fold (not affecting any text). A small portion is missing at the bottom of the first sheet affecting some words on both sides of the document, o/w Very Nice. An important George Washington Association Item. \$5500.00

2. (ABOLITION). *The Fourth Annual Report of the American Society for Colonizing the Free People of Colour of the United States.* 8vo. Contemporary black straight-grain morocco, gilt decoration and lettering. (Almost certainly a presentation binding.) Washington: Printed by Davis and Force, 1821. First Edition. (American Bibliography 4467). Presentation copy inscribed on the front endpaper: "From the Board of Managers of the American Colonization Society to His Excellency Stratford Canning His Britannic Majesty's Envoy Extraordinary and Minister plenipo to the United States." Canning was the minister-plenipotentiary to the United States from 1819 to 1822. The goal of the American Colonization Society was to provide a colony in Africa for freed American slaves. The annual report discusses the many travails and mixed successes of their efforts, but states the resolve of the Society to continue its benevolent mission. At the time of this report, officers of the Society included Bushrod Washington, Andrew Jackson, Henry Clay and Francis Scott Key. Some light wear and foxing; o/w a very nice copy. \$1750.00

3. (AFRICA). (Jerónimo Lobo). *A Short Relation Of the River Nile, Of its Source and Current; Of its Overflowing the Campagnia of Aegypt, till it runs into the Mediterranean: And of other Curiosities, written by an eye-witnesse, who lived many years in the chief kingdoms of the Abyssine Empire.* Translated by Sir Peter Wyche. 12mo. Bound in 17th century full English calf, rebaked in the 20th century. London, Printed for John Martin for the Royal Society, 1673. Second Edition of the first English translation, commissioned by the Royal Society.

Jerónimo Lobo was a Portuguese Jesuit missionary. He took part in the unsuccessful efforts to convert Ethiopia from the native Ethiopian Church to Roman Catholicism, until the expulsion of the Jesuits in 1643. His highly regarded book about his time in Ethiopia, *Itinerário*, was published posthumously, and is considered to be an important source for the history and culture of that country.

Lobo's account of the Nile, one of the few books to be published during his lifetime, provided one of the earliest European descriptions of a Nile journey, and was certainly the earliest Nile description of the scientific revolution. Famously, it contains chapters on Prester John and on the unicorn, as well as the bird of paradise, the phoenix, the pelican, the ostrich and the palm tree, suggesting that not all its content was the product of direct observation. (It should be noted that Europeans of the time generally did not doubt the unicorn's existence, as witness important illustrated works of general natural history published during the 17th century.) A very nice copy, with clean, bright leaves and ample margins. Complete, including the imprimatur leaf. Scarce. \$4750.00

4. (AFRICAN POETRY). Léopold Sédar Senghor. *Élégies pour la reine de Saba (pour deux Kôras et un balafong).* Illustrated with 41 original lithographs by Serge Markó: 13 black and white; 6 double page; 28 in color. Oblong folio. Loose signatures in original wrappers; blind-stamped cream-colored dust wrapper; enclosed in cream-colored clamshell box, black letters on spine. Compagnie des Bibliophiles de l'Automobile Club de France, Paris 2004. First Edition. One of 99 numbered exemplaires copies on vélin d'arches for members of the Compagnie des Bibliophiles de l'ACF. This copy #47, for Philippe, Marquis de Flers, signed by Markó. The poems and lithographs celebrate the beauty of black women. The West African poet Léopold Sédar Senghor was the first black member of the French Academy and the first president of Senegal, serving for two decades. As a poet, Senghor became the foremost

spokesman for the literary and artistic expression of the black African experience. Mint.
\$1500.00

5. (ALMANACS). (Jean-Charles Poncelin de la Roche-Tilhac). *Almanach Américain, ou État Physique, Politique, Ecclésiastique et Militaire de l'Amérique . . .* Thick 12mo. Original stiff gray paper wrappers, sewn, paper label on spine lettered in ink. Paris, Chez l'Auteur, Lamy, 1783. First Edition. Sabin 941; Barbier I-99; Quérard, Sup. Litt., III-60. With information on the laws, commerce, and governments (including Saint-Dominique, Tobago, Mexico, Puerto Rico, Cuba, "La Nouvelle-Espagne," Surinam, Canada, Brazil, etc.); plus a list of colonies (French, Spanish, Portuguese, etc.); descriptions of the states; list of members of Congress in Philadelphia; history; etc.

A printed note on the back of the title states that the work was edited by M. [Poncelin] de la Roche-Tilhac. The work published in 1782, 1783 and 1785, under the title "État physique, politique, ecclésiastique et militaire de l'Asie, de l'Afrique et de l'Amérique, ouvrage," etc., apparently belongs to the same series. Barbier implies that it continued to be published until 1791. 1-inch chip at heel of spine; edges chipped and darkened; interior clean and bright; untrimmed and uncut. SOLD

FIRST BRITISH PRINTING OF THE DECLARATION OF INDEPENDENCE

6. (AMERICAN HISTORY). *The Remembrancer; or, Impartial Repository of Public Events. Part I [and Part II] For the Year 1776.* 8vo. Modern ½-leather-backed marbled boards, gilt lettering on spine. London: Printed for J. Almon . . . 1776. First Edition. 2 volumes. Rare untrimmed set of John Almon's record of the events of the American Revolution as they occurred, including the first printing in Britain of the Declaration of Independence. (Church 1115, Sabin 955, and Howes A-182).

There is no better contemporary source for the events of the American Revolution. Church describes the importance of *The Remembrancer* as follows: "One of the chief and most reliable sources of information regarding the revolution. It is a veritable mine of information, containing every authentic paper relative to the American Revolution, whether published in England or America, by the British Ministry or the American Congress, and is even today the original authority from which much of our information is obtained. The collection has a sympathetic leaning towards the cause of the colonists, or at least against the course pursued by the ministry."

Both volumes include all of the relevant proceedings of the Continental Congress, Proceedings and Resolutions of the various assemblies of the several American Colonies, Acts of the British Parliament, and Proclamations of King George III. The set begins with official reactions to the events at Lexington and Concord, and the subsequent British closing of the port of Boston. The first volume opens with the "Proceedings of the Provincial Congress of Georgia," including the message of the Congress to the Governor of Georgia, the Governor's response, and subsequent resolutions of the Congress detailing their sense of the abuses of the British Crown. Some chipping to edges; some slight soiling; o/w a fine, untrimmed copy. \$2500.00

7. (AMERICANA). Samuel Haven. *A Sermon Preached the Lord's-Day following the much lamented Death of the Honorable Henry Sherburne, Esq. One of His Majesty's Honorable Council for the Province of New-Hampshire, and one of the Justices of His Majesty's Inferior Court of Common Pleas . . .* 8vo. Original printed wrappers, sewn. Portsmouth, (New-Hampshire) Printed by Daniel and Robert Fowle, 1767. First Edition. Inscribed on the front cover, "From Mory Sherburne to Mark Henry Wentworth Esqr." Fine. \$750.00

8. (AMERICANA). H.B. Turrill. *Historical Reminiscences of the City of Des Moines. Together with a full description of the city and county, and an enumeration of the various advantages which the surrounding region offers to immigrants.* Illustrated with double-page panoramic frontispiece and 7 engraved plates. 8vo. Original printed wrappers. Redhead & Dawson, Des Moines, Iowa 1857. First Edition of the first county history in the state of Iowa. With 15 leaves of advertisements at the end. Moderate cover wear with ownership name inked along top edge; corners bumped; scattered foxing and toning, o/w generally clean internally. A very rare copy in original wrappers. \$1850.00

WITH 46 WOODCUT VIGNETTES

9. (ARIOSTO, LODOVICO). Orazio Toscanella. *Bellezze del Furioso di M. Lodovico Ariosto; Scielte da Oratio Toscanella: Con Gli Argomenti, et Allegorie de I Canti: Con l'Allegorie de I nomi proprii principale dell-opera: Et Co I Luochi Comuni Del L'Autore, per ordine di alfabeto; del medesio.* Illustrated with 46 woodcut vignettes. 8vo. Bound in 16th century vellum, with hand stenciling (probably 18th century) on spine. In Venetia; Appresso Pietro de I Franceschi, & nepoti; 1574. First Edition. Together with *I Luochi Comuni di Tutta L'Opera del Furioso, Di M Ludovico Ariosto; per ordine di alfabetico Da Oratio Toscanella cavati.* In Venetia, Appresso Pietro de I Franceschi. 1574.

Bellezze del Furioso is a study of the most beautiful passages of Ariosto's great epic poem *Orlando Furioso*. *Luochi Comuni . . . del Furioso* is essentially an annotated index to the same work. The 46 woodcut vignettes illustrate the 46 cantos of *Orlando Furioso*. Ludovico Ariosto, with Torquato Tasso, is considered the foremost poet of the late Italian Renaissance. His work is among the most important in the canon of Western literature, and exercised an immense influence upon Spenser, Shakespeare, Cervantes, La Fontaine, Byron and Borges. Light marginal damp staining to a few pages; o/w a fine, clean copy with ample margins. \$1250.00

10. BACON, FRANCIS. *The Learned Reading of Francis Bacon, . . . upon the Statute of Uses: Being his double Reading to the Honourable Society of Grayes Inn.* Small 4to. Later marbled half calf, lightly worn, gilt borders, gilt letters on spine. London; for Mathew Walbancke, and Laurence Chapman, 1642. First Edition. An important and rare work examining Francis Bacon's legal philosophy. The historian William Hepworth Dixon had referred to the Napoleonic Code as "the sole embodiment of Bacon's thought." A few unobtrusive marginal annotations, mostly in pencil; lacking the portrait; o/w a very nice, clean copy. Rare. \$975.00

11. BECKETT, SAMUEL. *Nohow On.* Illustrated with 6 original aquatint etchings by the white-on-white artist Robert Ryman. 4to. Bound in black Nigerian Oasis goatskin, gilt letters on front cover and spine; enclosed in felt-lined clamshell box, gilt-lettered label on spine. The Limited Editions Club, 1989. First Edition. Limited to 550 numbered copies signed by Beckett and Ryman. This copy # 13. Beckett's second great trilogy, consisting of *Company*, *Ill Seen Ill*

Said and Worstward Ho. Limited Editions Club announcement laid-in. Box faded to gray along the top and spine, lightly faded on the back; book is in mint condition. Scarce. \$5500.00

12. (BIBLES). (William Yates). *The New Testament of Our Lord and Saviour Jesus Christ, in the Bengali Language*. Translated from the Greek by the Calcutta Baptist Missionaries with Native Assistants. 8vo. Contemporary full calf with black- and gold-lettered spine labels. Calcutta: Printed at the Baptist Mission Press . . . 1841. First Edition. Limited to 5000 copies. This important translation was written by William Yates, an English Baptist missionary and orientalist who spent many years in Calcutta, laboring on translations of the Bible into various languages including Hindusta'ni' and Bengali. The present work was considered the best Bengali translation of the Bible produced up to that time, exceeding the previous efforts of both William Carey (1801) and John Ellerton (1819), and remaining the authoritative Bengali translation for many years. (See: *The Foreign Missionary Chronicle*, 1838, Vol. 6, p. 65). Published under Yates's direct supervision with attendant corrections, this is among the rarest editions of his *New Testament* in Bengali. This copy bears no institutional markings of any kind (a rarity in itself). Darlow & Moule 2074. Moderate cover wear; front hinge starting; o/w generally clean internally. Scarce. \$1500.00

13. (BLACK HISTORY). W. Mason. *An Occasional Discourse, Preached . . . in York, Jan. 27, 1788 on the Subject of the African Slave Trade*. Small 4to. Brown gilt tooled ½-calf with marbled boards. York: A. Ward, 1788. First Edition. Sabin 45485. This work is part of a late eighteenth century movement to abolish the slave trade that culminated with the Slave Trade Act in 1807. The mission of the Society for the Abolition of the Slave Trade was to inform the public of the immoral acts committed by slavery, to bring about laws abolishing the slave trade and to enforce these laws on the high seas and in West Africa, allowing Africans to live free of the risk of capture and sale. The Society pursued these proposals by writing and publishing anti-slavery books, abolitionist prints, posters and pamphlets, and organizing lecture tours in towns and cities. Some chipping and soiling, o/w Fine. \$950.00

RARE IN ORIGINAL BOARDS

14. (BODONI). Q. Horatii Flacci. *Opera*. Folio. Bound in original boards. Parma 1791. First Edition. One of 25 copies on papier verge of an edition of 128. Paper worn on spine; interior clean and bright. A Fine Copy. Probably the only copy in original boards. \$7500.00

PRINTED ON LIGHT BLUE PAPER

15. BOSWELL, JAMES. *The Life of Samuel Johnson, LL.D. Comprehending An Account of his Studies and Numerous Works, in Chronological order; A Series of his Epistolary Correspondence and Conversations with many Eminent Persons: And Various Original Pieces of his Composition, Never Before Published, The Whole Exhibiting a View of Literature and Literary Men in Great-Britain, for near Half A Century, During which he Flourished*. Complete in 2 volumes. Illustrated with frontispiece portrait of Johnson by J. Heath after Sir Joshua Reynolds, and 2 additional engraved plates. All 3 plates with imprints dated April 10, 1791. Frontispiece with the original tissue-guard intact. 4to. Bound in contemporary (circa 1800) speckled calf with gilt armorial supralibros on all 4 covers, spines with raised bands; red morocco gilt-lettered labels; small black morocco circular volume-number labels. Printed by Henry Baldwin for Charles Dilly, London, 1791. First Edition. Limited to 1750 copies. Printed on light blue paper. Vol. I has the correct "give" reading on page 135, line 10, generally

considered the second state (although, as Pottle notes, “booksellers have given this rather uninteresting ‘point’ more attention than it deserves.”)

In the 18th century, the only blue paper used in book production was light blue paper. The dyeing was too complicated to create truly dark blue paper, unless one wanted to go through the expense of crushing lapis to make a blue used by painters. This was obviously expensive and impractical for book printing. The light blue paper in the Boswell is basically the only blue used in publishing. Even then, it was rarely used. Actually, the blue paper corresponded with royalty, since blue, or light purple was associated with royalty. Historically, in the time of Elizabeth I and later, only royalty was allowed to wear purple, because of the expense of the dye. The same was true in ancient Rome

The copies printed on light blue paper were presumably reserved for members of the nobility: “When Boswell published his *The Life of Samuel Johnson*, the King was sent a copy of the First Edition, printed on blue paper, dutifully inscribed by Boswell himself.” (S. J. Patterson, “The Royal Library. Windsor Castle.” in M. L. López-Vidriero, P. M. Cátedra (eds.) *El libro antiguo español*, Vol. III, page 203). There is further evidence why they would print a separate copy for the King. George III was an avid book collector. His personal collection contained thousands of volumes, many quite rare and valuable, even in his time. The collection was given to the British Library, and is now known as The King’s Collection.

It should be noted that George III gave Samuel Johnson a yearly patronage, which helped his financial problems immensely. Therefore, Boswell might have had the blue paper copies sent to the King as a thank you for his kindness to Johnson, and also in hopes that he, too, might receive some royal patronage. There were times when Johnson was considered a propagandist for George III, especially during the American Revolution, which didn’t sit well with the Thirteen Colonies. Webster’s Dictionary was meant to Americanize the English language and free it from the grips of Johnson’s dictionary.

This “blue-paper” set belonged to the distinguished British Whig statesman, William, 1st Baron Grenville, PC, FRS (1759-1834) who served as Chancellor of the University of Oxford and Prime Minister of Britain from 1806 to 1807. Each volume carries on both covers gilt-stamped armorial supralibros of William Grenville (lettered “Sigill[um] W.W. Baronis Grenville Cancellarii Academie Oxoniensis”), apparently dating from the period 1809-1834, when he was the Chancellor of Oxford University.

Boswell’s *The Life of Samuel Johnson*, arguably the most famous biography in any language, was first mentioned in the author’s extensive diaries in March 1772, although it is likely Boswell conceived of the idea to “preserve but a faint impression of Johnson” (letter to Wilkes, 13 July 1765) several years before. The task, which Boswell saw as “a glory to myself and a benefit to mankind,” took the best part of two decades to come to fruition and was eventually published 28 years after the first meeting of the author and his subject in Thomas Davies’ back parlor in 1763.

When *The Life of Samuel Johnson* was published in 1791 it at once commanded the admiration that Boswell had sought for so long, and it has since suffered no diminution. Its style was unique in that, unlike other biographies of that era, it directly incorporated conversations that Boswell had noted down at the time for his journals. He also included far more personal and human

details than those to which contemporary readers were accustomed. Instead of writing a respectful and dry record of Johnson's public life in the style of the time, he painted a vivid portrait of the complete man, brought to life through a 'dramatic' style of dialogue. It has often been described as the greatest biography ever written.

With the usual cancel leaves Mm₄ in Vol. I and E₃, Oo₄, Qq₃, Zz₁ and Eee₂ in Vol. II (leaf Nn₁ in Vol. I does not appear to be a cancel). Bindings slightly rubbed with a few minor scratches; light wear and bumping to corners; bottom fore-corner of the front cover of Vol. I somewhat bent; joints somewhat worn with some partial superficial cracking, but all boards firmly and securely attached. Interiors with some light scattered spotting and minor foxing; a yellowish stain to page 530 in Vol. II; o/w a solid, clean, unmarked set with wide margins. A very rare blue paper copy. \$8500.00

16. BOWLES, PAUL. *The Spider's House*. With a Preface by the Author. 8vo. Original decorated cloth-backed paper-covered boards; paper label on spine. Black Sparrow Press, Santa Barbara 1982. First Edition. One of 4 copies for presentation marked "Presentation Edition 4/4," signed by the publisher John Martin on the colophon page. This copy a presentation copy from Bowles to Martin. "For John Martin, Greetings from the Third and Fourth Worlds. 'But what was the past of her to which she mattered?' Best, Paul Bowles Tangier, 9/11/82." Fine. \$2250.00

50TH ANNIVERSARY EDITION

17. BRADBURY, RAY. *Fahrenheit 451*. Illustrated by Ralph Steadman. 4to. Original cloth-backed decorated boards, gilt letters on spine, in pictorial dust wrapper, enclosed in publisher's black clamshell box, leather label on spine. GRAHAM, Los Angeles 2005. Specially Bound Illustrated 50th Anniversary Edition. Limited to 52 lettered copies signed by Bradbury and Steadman. This copy lettered "QQ/ZZ." Laid-in is an original silkscreen print titled "The Hound," signed and numbered "QQ/ZZ Ralph Steadman" in pencil. Mint. \$1250.00

ONE OF 52 LETTERED COPIES

18. BRADBURY, RAY. *Masks*. Edited by Donn Albright. Illustrated. 8vo. Original cloth, in dust wrapper, enclosed in publisher's box. Gauntlet Press 2008. First Edition. Limited to 52 copies, this being letter OO, signed by Bradbury on a special limitation page. *The Masks* was to be Bradbury's second novel (he considers *The Martian Chronicles* to be his first). In the late-forties Bradbury applied for a Guggenheim grant and submitted an early version of *The Masks*. While he didn't get the grant, he continued to tinker with it until 1952 or 1953. Editor Donn Albright has assembled the fragments into a cohesive story so the reader can compare Bradbury's first draft with later thoughts on the proposed novel. This lettered edition also includes six never-before-published stories written during this period: "The Face of Natalie," "They Never Got Mad," "The Drothldo," "In the Eye of the Beholder," "Gallagher the Great" and "The Doll." Also included are an alternate version of "Walker in the Night" and the previously unpublished "Study In Bronze," fragments of a short story written by Bradbury in 1948-49. Fine. Scarce. \$950.00

19. BROWNING, ELIZABETH BARRETT. *The Art of Scansion*. With an Introduction by Alice Meynell. Square 8vo. Original stiff printed green wrappers, stitched as issued. London Privately Printed by Clement Shorter, December 1916. First Edition. Limited to 25 copies

printed by Shorter “for distribution among his friends.” This copy #8. (Wise 35.) Prints for the first time an essay written in the form of a letter addressed to Sir Uvedale Price. Browning wrote the letter in April of 1827 when she was 21 years old. Lord Esher’s (Oliver Brett’s) copy, with his bookplate. Covers lightly soiled, o/w Fine. Enclosed in cloth folding slipcase, gilt letters on spine. \$750.00

21. CALVINO, ITALO. *Prima che tu dica “Pronto.” (Before you say “Hello”).* Original Italian text followed by English version translated by William Weaver, Calvino’s longtime translator. Illustrated with 4 multicolored woodcuts by Antonio Frasconi. 4to. ¼-leather-backed paste-paper boards, enclosed in publisher’s clamshell box, paper label on cover. Plain Wrapper Press, Cottondale, AL, 1985. First Edition. Limited to 75 numbered copies signed by Calvino and Frasconi. (Smyth 37.) This copy # 67. The second of two signed limited editions by Calvino in English. Without question, Calvino was one of the greatest of modern Italian writers. It was rumored he was about to receive the Nobel Prize in Literature, but he died shortly before the announcement. Fine. \$3750.00

22. (CHISWICK PRESS). *A Book of Pictured Carols. Designed under the direction of Arthur J. Gaskin.* With 10 illustrations designed by members of the Birmingham Art School. Small 4to. Beige linen-backed boards, pictorial ornament on cover. London: George Allen, 1893. First Edition. Uncut; partially unopened. Cover slightly soiled, endpapers tanned, o/w Fine. \$650.00

LAST ATTEMPT TO PREVENT THE CIVIL WAR

23. (CIVIL WAR). Crafts J. Wright, Secretary. *Official Journal of the Conference Convention, Held at Washington City, February, 1861.* 8vo. Original yellow printed wrappers, stitched. 93 pages. Washington: M’ Gill & Witherow, Printers, 1861. First Edition. Sabin 15433. This was the Union’s last gasp before War. Ex-President John Tyler of Virginia chaired the Convention. His career would close with his election as a representative in the Confederate Congress. All the proceedings, proposed solutions, and votes are set forth, including suggested constitutional amendments and other adjustments. Copyright slip tipped in after title leaf. Wrappers with some wear, o/w very nice. \$550.00

24. (CIVIL WAR). (John Townsend). *The South Alone, Should Govern the South. And African Slavery Should be Controlled by Those Only, Who are Friendly to It.* (Tract, No. 1). 8vo. original printed wrappers, stitched. 60 pages. (Charleston, S.C., 1860). First Edition. Three other editions were printed in this watershed year. Howes T317aa. LCP 10366. Sabin 96379. Work 316 (recording the third edition). III Turnbull 328 (third and fourth editions). Townsend states that the choice for Carolinians is “manly RESISTANCE” vs. “SUBMISSION.” Because Lincoln, Seward, and other “Black Republicans” intend the total abolition of slavery, he argues: “Is it the policy of the south to *wait* for that to take place, or to anticipate it by putting herself *beyond the influence of their policy or the operations of their laws?* . . . ‘By taking their destinies under their own control, and preparing, without delay, to organize for themselves a separate and independent confederacy.’ ” Secession must follow the defeat of the Southern Democratic ticket headed by Breckinridge of Kentucky. With 20th century ownership plates on cover. Covers soiled; first few pages chipped and folded at edges; scattered foxing; o/w very nice. \$850.00

25. COBBETT, WILLIAM. *A History of the Protestant Reformation in England and in Ireland*; . . . 8vo. ½ calf over marbled boards; spines with five raised bands, 2 black morocco labels, gilt lettered; leaf edges red speckled. London: Published by the Author . . . 1829. 2 volumes. Although not a Catholic, Cobbett took up the cause of Catholic Emancipation. Between 1824 and 1826, he published his *History of the Protestant Reformation*, a broadside against the traditional Protestant historical narrative of the British reformation, stressing the lengthy and often bloody persecutions of Catholics in Britain and Ireland. At this time, Catholics were still forbidden to enter certain professions or to become members of Parliament. The law was no longer enforced, but it was still officially a crime to attend mass or build a Catholic church. Although the politician William Wilberforce also worked and spoke against discrimination against Catholics, Cobbett continued a strident and racist opposition to the noted reformer, particularly after Wilberforce published his *Appeal in Behalf of the Negro Slaves in the West Indies* in 1823. Wilberforce, long suffering from ill health, retired the following year. Boards and spines lightly scuffed, with some small splits at most hinges, with the front split of volume II being the most severe. Some foxing at initial and final leaves, 2 ink signatures; o/w pages are clean; book block a little loose; o/w Very Nice. \$500.00

26. COBBETT, WILLIAM. *Advice to Young Men, and (incidentally) to Young Women, in the Middle and Higher Ranks of Life* . . . 8vo. Original ¼-blue cloth-backed brown paper boards, paper label on spine. London: Printed by Mills, Jowett, and Mills; Published by the Author . . . 1829. First Edition. An English pamphleteer, farmer and journalist, William Cobbett gained a reputation as a rabble rouser, famed for his political publications aimed at working class readers. He believed that reforming Parliament and abolishing the rotten boroughs would help to end the poverty of farm laborers, and he attacked the borough-mongers, sinecurists and “tax-eaters” relentlessly. He was also against the Corn Laws, a tax on imported grain and although he was not a Catholic, he became a fiery advocate of Catholic Emancipation in Britain. While supporting these more progressive policies, he was at the same time opposed to abolition. Through the seeming contradictions in Cobbett’s life, his opposition to authority stayed constant. In *Advice to Young Men* Cobbett heavily criticized *An Essay on the Principle of Population* published by the Reverend Thomas Robert Malthus. An interesting argument to read given Cobbett’s work on agriculture. Boards are bumped a bit at the corners and edges, with some fraying of the cloth at the rear hinge; spine label torn. Internally the leaves are clean and amply margined; uncut; with some faint occasional foxing or toning, o/w Very Nice. \$450.00

27. COBBETT, WILLIAM. *Twelve Sermons 1. Hypocrisy and Cruelty. 2. Drunkenness. 3. Bribery. 4. The Rights of the Poor. 5. Unjust Judges. 6. The Sluggard. 7. Murder. 8. Gaming. 9. Public Robbery. 10. The Unnatural Mother. 11. Forbidding Marriage. 12. Parsons and Tithes*. 8vo. Original ¼-brown paper over brown paper boards; paper label on spine: 1828. Printed by B. Bensley; Published by the Author . . . London 1828. “A New Edition.” An English pamphleteer, farmer and journalist, William Cobbett gained a reputation as a rabble rouser, famed for his political publications aimed at working class readers. He believed that reforming Parliament and abolishing the rotten boroughs would help to end the poverty of farm laborers, and he attacked the borough-mongers, sinecurists and “tax-eaters” relentlessly. He was also against the Corn Laws, a tax on imported grain and although he was not a Catholic, he became a fiery advocate of Catholic Emancipation in Britain. While supporting these more progressive policies, he was at the same time opposed to abolition. Through the seeming contradictions in

Cobbett's life, his opposition to authority stayed constant. Boards are bumped a bit at the edges and corners; label stained; foxing to title page, endpapers and first couple pages; o/w clean and amply margined; uncut. Very Nice. \$350.00

RARE HAND-COLORED ISSUE
FROM THE LIBRARY OF THE SON OF KING GEORGE III

28. (COLOR PLATES). Samuel Ireland. *Picturesque Views, with An Historical Account of the Inns of Court in London and Westminster*. 8vo. Illustrated with 21 hand-colored aquatint plates depicting the Inns of Court and some of their surroundings in London. Early 19th century diced Russia calf; spine divided by raised bands into 5 compartments, with original brown morocco labels giving the author and title; gilt floral devices, points and spirals; boards bordered in gilt; expertly rebaked with the original spine laid-down almost in its entirety. London: Printed by C. Clarke, . . . And Published by R. Faulder, 1800. First Edition. (Abbey #207). The first study of its kind of the Inns of Court in London, the rare hand-colored issue.

From the library at Kensington Palace of Augustus Frederick, Duke of Sussex, President of the Royal Society, and 6th son of King George III of England, his ornate armorial bookplate on the front endpaper. Also with the bookplate of Francis Darby of Colebrookdale, son and joint successor (with his brother) to Abraham Darby, the 18th century iron magnate. Darby having almost certainly purchased the book at the 1844 sale of the Duke's library. Minor scuffing of the boards; minor wear at edges; and moderate wear at corners; interior clean and bright; occasional minor foxing, and some offsetting from plates. The plates are excellent impressions, with vibrant coloring. A very nice copy of this rare hand-colored issue. \$2500.00

29. DANTE ALIGHIERI. *L'Amoroso Convivio. Con la Addition et molti suoi notandi* . . . Text in Italian (in prose and verse), printed in italic type. Title page with a fine woodcut portrait of Dante in profile, within a 4-panel ornamental criblé border. 8vo. 17th-century vellum over boards with manuscript title to flat spine; also a contemporary manuscript title (faded) written across bottom edge of text block. Printed in Venice by Niccolò Zoppino, 1529. Third Edition. A copy of this 1529 edition was owned by John Milton (see Campbell & Corns, *John Milton: Life, Work, and Thought*).

Convivio, or "The Banquet," is a long philosophical essay composed by Dante between 1304 and 1307, i.e. after his exile. It is divided into 4 'books' and is unfinished. The work sets forth some of Dante's important political and philosophical ideas, including advocacy for an imperial restoration under the spiritual authority of the Church. Dante also predicts a new age in which vernacular languages will supplant Latin as the primary medium of literary expression. The work also discusses scientific and astronomical topics. Dante proclaims the nobility of astronomy as a science, praising its "high and noble subject." (The importance of astronomy for Dante is evidenced by the many astronomical references in *The Divine Comedy*.) It also contains Dante's fullest description of an epicycle.

The second book provides a delineation of the Ptolemaic universe which the *intelligenze* (cosmic intelligences) govern, capped by a description of the Empyrean Heaven. The third book is perhaps the most important. Its central theme is praise of philosophy's power, as "*l'amoroso uso della Sapienza*" ("the loving use of wisdom") to impart the highest happiness to those who love her, perfecting their natures and drawing them close to God. The fourth book seems to have been

written later than the first three, and it is markedly different in orientation. The principal theme is the true nature of nobility.

Vellum binding with a few minor wormholes, minor repairs to spine and joints (crack to rear joint, but hinges solid); endpapers renewed. Title page with very minor marginal abrasions at gutter (just touching the woodcut border in a couple of places). Interior with occasional light soiling; a few leaves slightly toned. O/w a clean, well-margined example of this uncommon edition. SOLD

30. DEFOE, DANIEL. *A Short Letter to the Glasgow-Men.* 4to. Disbound. 8 pages. (Edinburgh, 1706). First Edition. Moore 132. One of Defoe's more famous pamphlets. Very Nice. \$1250.00

31. DEFOE, DANIEL. *A Letter Concerning the Union, with Relation to Trade, from Several Scots Gentlemen, Merchants in England, to their Country-Men, Merchants in Scotland.* 8vo. Disbound. 16 pages. London, printed for B. Bragg, at the Black-Raven in Pater-noster-row. 1707. Price Two Pence. First Edition. Note: Sometimes attributed to Daniel Defoe (Moore, Novak: "probably"). Very Nice. \$1250.00

32. DEFOE, DANIEL. *The Succession to the Crown of England, Considered.* 4to. Modern plain wrappers. 38 pages. London, Printed in the Year 1701. First Edition. Moore 29. Note: Anonymous. By Daniel Defoe. Printer identified by Moore as John Darby, senior or junior. Without the comma after "year" in imprint. Very Nice. \$1250.00

33. DEFOE, DANIEL. *A Letter from a Gentleman at the Court of St. Germain's, To one of his Friends in England; Containing a Memorial about Methods for setting the Pretender on the Throne of Great Britain. Found at Doway, after the taking of that town. Translated from the French Copy. Printed at Cologne by Peter Marteau.* Small 8vo. 47 pages. Disbound. With half title. London, Printed in the Year 1710. Moore 189. Note: Various attributed to Pierre Des Maiseaux, Daniel Defoe, and Arthur Maynwaring. For authorship controversy see Moore 189 and Snyder in *Literatur als Kritik des Lebens* (Heidelberg, 1975) p.123. Moore suggests that Des Maiseaux was only responsible for the French translation, but this undoubtedly appeared first - it is possible that he was the author. The Cologne imprint of that edition, however, is probably false. French version: *Lettre d'un gentilhomme de la cour de St. Germain*, . . . 1710, with the (false?) imprint "A Cologne, chez Pierre Marteau," probably in fact a translation from the English. Some soiling and darkening of paper, o/w Very Nice. \$875.00

34. (EARLY AMERICAN PLAYS). Samuel Yates Levy. *The Italian Bride. A Play in Five Acts. Written for Miss Eliza Logan, and Published for Private Distribution.* 8vo. Original brown cloth, stamped in blind, gilt title on spine. Savannah: John M. Cooper & Co., 1856. First Edition. (Singerman 1440. DeRenne 579. American Civil War Research Database. Rosen, *The Jewish Confederates*. Not in Sabin, Eberstadt, Wright, Decker.) Levy, a Jew from Savannah, was editor-in-chief of the *Savannah Daily Advertiser*. He enlisted in the 1st Georgia Infantry in August 1861 as a Captain and was promoted to Major in November. He was listed as a prisoner of war in June of 1864 at Marietta, and released from a Union camp at Johnson's Island, Ohio, in June of 1865. "In April 1868 Levy criticized in print the political views of a certain Dr. James Waring. Waring, apparently thin-skinned, demanded a duel. Levy obliged, but luckily friends were able to defuse the situation." (*Encyclopedia of*

Southern Jewish Communities, 2013). Eliza Logan was a popular actress of the time, daughter of Cornelius Logan, a comic actor and playwright who served as her manager. Born in Philadelphia, Logan made her name in the antebellum South, with many engagements in cities such as Savannah, where she, no doubt, inspired Mr. Levy to write this work in her honor. With contemporary pencil signatures of Major Ben E. Crane on front pastedown. Crane, a Georgian active in the Protestant Episcopal Church, served the Confederacy in the Civil War. Light water staining to back cover; head of spine chipped; light foxing; o/w Very Nice. \$2750.00

35. (ECONOMICS). Francois Véron Duverger de Forbonnais. *Recherches et Considérations sur les Finances de la France, depuis l'année 1595 jusqu'à l'année 1721*. Titles in red and black with woodcut vignettes; woodcut ornaments and initials; 16 folded tables. 4to. Contemporary polished calf, gilt rule; spines with 5 raised bands, gilt decoration, title and volume labels on each spine. Basel, Cramer Brothers, 1758. First Edition in quarto of this sumptuous treatise on the finances of the *Ancien Regime*. 2 volumes. "The best work on the history of French finance," written by a prominent French economist. (McCulloch, p. 346) (INED 4441; Kress 5692).

Forbonnais, a disciple of Gournay and a liberal scientist, was appointed inspector-general of currency in 1756, and in 1759 leading adviser to M. de Silhouette, Controller General of Finance. *Recherches et Considérations* is considered to be his best work. It is a year by year exposition of the French finances under Sully, Mazarin, Colbert and their successors up until the application of the system of law under Louis XV. Included are numerous tables, statistics, original documents and reports. Among these are the reports of Desmaretz, Davenant's memoir on English and Dutch finances, a part of the financial report of June 17, 1717, a memoir of the same year on the reduction of the debt, Law's memoir on money, &c. Numerous passages deal with the French colonies in America, Africa, Levant, and East Indies.

Old ownership signature on front free endpaper of Vol I. From the library of Anton Ritter von Beck (1812 - 1895) from Plevna/Cilli (Slovenia), with the large paper label with inventory number on spine of Vol. I. Bindings slightly scuffed; binding of Vol II with a small chip on front cover and a tiny hole on rear cover; 2 spine volume labels incomplete; interiors clean and bright, without any browning or staining. Pages 287-298 of Vol. II with minor holes in the broad white upper margins, o/w Fine. \$7750.00

36. (ELIZABETHAN HISTORY). Robert Parsons, Edward Gee. *The Jesuit's Memorial, For the Intended Reformation of England, Under their First Popish Prince. Published from the Copy that was Presented to the Late King James II*. With An Introduction, and some Animadversions. 8vo. 19th century blue morocco, gilt, with contrasting red-morocco shelf-mark piece. London. Printed for Richard Chiswel . . . 1690. (Wing P569). The first printing of an explosive late-Elizabethan tract planning for the reintroduction of Catholicism into England by Jesuit Robert Parsons (or Persons). Originally circulating in manuscript (a copy was held in Mendham's library), it was published in post-Revolution Britain as yet further warning against the reintroduction of a Catholic monarchy. From the Mendham collection. Without half-title or advertisement leaf. Rubbed, with cracking to upper joint; small tear at foot of spine; chipping to spine; internally clean and crisp; with penciled shelf marks to front endpaper and a few short penciled notes to blank opposite title. \$1500.00

THE OLDEST OF ANCIENT GREEK NOVELS

37. (ELIZABETHAN LITERATURE). *The Aethiopian History of Heliodorus. In Ten Books. The First Five Translated by a Person of Quality, The Last Five by N. Tate. To which are prefixed, The Testimonies of Writers, both Ancient and Modern, concerning this Work, viz. Dr. Peter Heylin, Cosmograph. Phil. Melancth. Stanizlaus Equ. Polon. Vincentius Obsopoeus, Cornelius Sutorius, Thomas Dempsterus, Hieronymus Commelinus.* 8vo. Bound in modern pasteboard wrappers. London, Printed by J. L. for Edward Poole . . . 1686. First Edition. Wing H1373. The oldest and best of all extant Greek novels, generally recognized as the first European novel, was brought to light in modern times in a manuscript from the library of Matthias Corvinus in 1526. It was first printed at Basel in 1534. The title derives from the fact that the story, developed in 10 books, begins and ends in Ethiopia.

Nahum Tate was an Irish poet, hymnist and lyricist, who became England's poet laureate in 1692. He is best known for *The History of King Lear*, 1681. He wrote the libretto for Henry Purcell's opera *Dido and Aeneas*, and the text for Purcell's *Birthday Ode Come Ye Sons of Art* in 1694. Tate's name is also connected with the New Version of the *Psalms of David* (1696), for which he collaborated with Nicholas Brady. A supplement was licensed in 1703 which included the Christmas carol "While Shepherds Watched Their Flocks," one of a number of hymns by Tate. The volume is complete, with the integral blank between the first and second parts. Minor wear to binding; o/w a bright, clean copy. Fine. \$1750.00

EMBLEMS ON DIVINE LOVE AND HUMAN LOVE

38. (EMBLEM BOOK). *Amoris divini et humani effectus varie.* Illustrated with engraved title within border of musical instruments and other emblems, and 48 engraved emblematic plates by Gillis van Schoor and Michael Snyders, all within border frames heightened in gilt. Small 8vo. Bound in 18th-century mottled cat's paw sheep; spine with 4 raised bands, gilt designs and red morocco label. Antwerp: Michael Snyders, 1626. First Edition of this anonymous collection of emblems on human and divine love, published a few years after Vaenius' *Amores divini emblemata*. 39 numbered plates have Latin captions and French couplets opposite; 9 emblems are without text. (Landwehr, Low Countries 36; Praz, pp. 254). With De Croix 1843 purchase note on rear pastedown; bookplate of Arthur and Charlotte Vershbow. Spine joints rubbed and slightly chipped; edges worn; o/w very nice. \$10,000.00

39. (EMBLEM BOOK). *Hadrianus Junius. Emblemata, ad D. Arnoldum Cobelium. Eiusdem Aenigmatum Libellus ad D. Arnoldum Rosenbergum.* Illustrated with 58 woodcut emblems by Gerard Janssen van Kampen and Arnaud Nicolai, after Geffroy Ballain and Pieter Huys. Small 8vo. Contemporary limp vellum, holograph title on spine. Antwerp: Christophe Plantin, 1566. Second Edition of this celebrated emblem book by the Dutch physician and classicist Hadrianus Junius (Adriaan de Jonge). It contains a letter to Sambucus, and the emblems have some iconography in common with those invented by Johannes Sambucus and Alciatus. This edition does not have the elaborate borders of the first, which had been published the previous year. (Adams J-445; Landwehr, Low Countries 400; Praz, 17th-Century Imagery II, p. 385). With the bookplate of Arthur and Charlotte Vershbow; vellum soiled; upper hinge cracked; some mostly marginal dampstaining; o/w a very nice wide-margined copy. SOLD

WITH AN ORIGINAL MANUSCRIPT LEAF

40. EMERSON, RALPH WALDO. *The Complete Works of Ralph Waldo Emerson. Autograph Centenary Edition.* With Biographical Notes and Introduction by Edward Waldo Emerson. Frontispieces. Illustrated with 56 engravings and photogravures. Large 8vo. ¾-green leather; spines with gilt letters and gilt decoration, 5 raised bands; gilt tooling to the front and rear panels; top edge gilt; marbled end papers and boards. Cambridge, Printed at the Riverside Press, 1903-4. First Edition. 12 volumes. Limited to 600 numbered sets, signed in Volume I by "Houghton Mifflin Co." This is set #197. With an original holograph double-sided, fold-out manuscript leaf written in ink by Emerson bound into Volume I. The leaf, measuring approximately 8 by 10 inches on blue paper, is from Emerson's 1856 essay "English Traits." It begins "French have no . . . romances have no comedy since Moliere because they have no manners which only free peoples can have." Emerson has drawn a line through three lines of manuscript, and placed a vertical line down the center of each page, possible because he transcribed it onto a fair copy.

This edition includes all of Emerson's poems, lectures, biographical sketches and letters, as well as his famous essays, several of which here see print for the first time. Their "ethical inspiration and stimulation, their occasional startling phrase, their individualistic idealism, which stirred nascent Yankee New England to its depths, speaks with the same simple power and force in the midst of modern complexities," (Grolier, American 100 47). Emerson remains among the pillars of the American Romantic Movement, and his work has greatly influenced the thinkers, writers and poets that followed him. When asked to sum up his work, he said his central doctrine was "the infinitude of the private man." Spines darkened, interiors clean and bright, with wide margins, uncut and unopened. An exceptional set of Emerson's Works enhanced by the inclusion of the manuscript page. \$4750.00

41. (ENGLISH HISTORY). *Manifeste ou Declaration, des Hauts & Puissans Seigneurs les Etats Generaux des Provinces Unies des Pays-Bas, Contenant une Vraye Relation de la Sincerite des Intentions qu'ils on eues, & des Justes Procedures, qui'ils ont tenues, en ce qui s'est Passe au Traitte Entre Eux & les Ambassadeurs . . . de ceux qui Gouvernent a present l'Angleterre . . . comme aussi des injustes & violentes Procedures de ceux dudit Gouvernement . . .* With United Provinces state emblem vignette on title. 8vo. 10 leaves, stitched. The Hague, . . . August 2, 1652. Addressed to Europe's public opinion, this declaration by the States-General of the United Provinces argues that the blame for the failure of its negotiations with England lies entirely with the Commonwealth of Oliver Cromwell. An important historical document concerning the conflict that is known in Dutch history as the First English War. Fine. \$450.00

42. (ENGLISH POETRY). **Mark Akenside.** *Odes on Several Subjects.* Illustrated with engraved vignette on title page. 4to. Modern half-leather-backed marbled boards. London: Printed for R. Dodsley at Tully's Head in Pall-Mall . . . 1745. First Edition. Unlike his *Pleasures of the Imagination*, but very much like his Whiggish politics, Akenside's *Odes* met with a dismissive reception from Samuel Johnson in his *Lives of the Poets*. Posterity, though, has been notably kinder, and both Wordsworth and Coleridge acknowledged the influence that Akenside's *Odes* had upon the development of their own poetry. A fine copy with wide margins. \$975.00

43. (ENGLISH ROMANTICISM). Joseph Warton. *Odes on Various Subjects*. 4to. Modern blue wrappers. London: Printed for R. Dodsley . . . 1746. First Edition. Hayward 169. Interestingly, this little volume was first intended to be published with the poems of Warton's friend William Collins. It seems that Dodsley may have deduced that Warton's poems would be more likely to sell, and therefore issued them separately. One of the earliest precursors of the Romantic Movement. Fine. Scarce. \$650.00

44. (ERASMUS). Lucius Annaeus Seneca. *Tragaediae. Pristinæ integritati Restitutæ* . . . Edited by Erasmus of Rotterdam, Gerardus Vercellanus and Gilles de Maizières, with commentaries by Badius Ascensius, Gellio Bernardino Marmitta and Daniele Caetani. Text in Latin (with some passages in Greek). Title-page printed in red and black, within a superb architectural woodcut border, a medallion vignette of a writer at his desk, and Badius' woodcut device depicting a printing press (with Badius' monogram, and words "Prelu[m] Ascensianu[m]" in red). Illustrated with numerous woodcut and metal cut white-on-black decorative and historiated initials, including large floriated criblé initials designed by Geoffroy Tory. Folio. ¼-leather-backed 18th-century marbled paper-covered boards, spine and corners renewed in modern sheep, spine with raised bands and gilt-lettered label. Printed in Paris by Jodocus Badius (Ascensius) for himself, December 1514. First Badius and First Erasmus Edition.

One of the most important early scholarly editions of the collected tragedies of Lucius Annaeus Seneca. Full of violence and horror, these 10 plays exerted a profound influence on poets and playwrights of the Italian Renaissance as well as on their successors in Tudor England. The Elizabethan dramatists found Seneca's themes of bloodthirsty revenge very congenial to English taste. Senecan influence is evident in Thomas Kyd's *The Spanish Tragedy*, and in Shakespeare's *Titus Andronicus* and *Hamlet*. All three share a revenge theme, a corpse-strewn climax, as well as ghosts among the cast – all of which can be traced back to the Senecan model.

Erasmus remarked about his editorial work on Seneca in his 1523 letter to Johann von Botzheim. "... On Seneca's Tragedies . . . I felt I had made a few successful corrections, but not without the help of ancient codices. The printer's copy I deposited with Aldus, leaving it to him to decide what to do with it; except that I made a fresh recension of Seneca's tragedies afterwards in England and sent them to Bade, who thought fit to mix my material with other people's." (*The Correspondence of Erasmus*: Letter 1341A).

Josse Bade, aka Jodocus Badius, was a renowned French humanist philologist and publisher. His press issued over 750 editions, over 30 a year period, its output reflecting primarily humanist interests. The accuracy of Bade's classical texts was renowned; even more impressive is the fact that he personally edited and/or wrote the commentaries for most of them. This edition contains Bade's own commentary and his dedicatory epistle, in which he declares the tragedies particularly beneficial to kings and rulers; while another editor, Marmitta, in his own preface states that through the terrifying portrayal of the hero's demise, Seneca's tragedies inspired men to embrace virtue and yearn for eternal life.

E.P. Goldschmidt in his 1934 Catalogue 31 "The Renaissance in France" notes that this 1514 Badius edition "contains, among other interesting things, a curious passage on the new discoveries which makes this book a hitherto unrecorded early Americanum." Referring to

Seneca's verses "*Oceanus vincula rerum laxet...*" at the end of *Medea*, Act. III (which can be translated as: "After long years a time will come when Ocean shall relax his chains, and a vast continent appear, and Tiphys [the pilot of the Argonauts] shall find new worlds, and Thule will no longer be the end of the Earth.") has long been viewed as prophecy of the discovery of the New World.

With the signature of Robert Cooke ("Robertus Cocus") Vicar of Leeds (1550 -1615), on bottom margin of title page. Also the armorial bookplate of Charles Mason White (1772-1850) on front pastedown. White was employed in the East India Company and in the Embassy to China, and for many years served in the Royal Navy. In 1805 he participated in Admiral Nelson's pursuit of Villeneuve.

Boards scuffed, with wear to edges. Moderate dampstaining to preliminary leaves; light marginal water staining (in blank lower outer corner) to some further leaves; occasional light soiling, mostly marginal; a few leaves with minor ink-spots. Lower portion, 2- 3 inches wide, of leaf a₂ torn off, affecting a few lines of commentary (restored with missing text neatly provided in facsimile); tear in inner margin of c₈ affecting a few words (minor loss); closed tears on leaves a₃ (repaired) and c₇ without loss. A few leaves with manuscript marginal notes in an early hand; o/w a wide-margined, solid copy. Rare. \$3500.00

45. (FINE PRINTING). David Chambers, Colin Franklin and Alan Tucker. *Gogmagog: Morris Cox & the Gogmagog Press*. Illustrated with black-and-white and color illustrations; plus 9 mounted specimen leaves. 8vo. Original black cloth, ruled in gilt; gilt letters on spine, enclosed in publisher's slipcase. Private Libraries Association, Pinner, Middlesex, England, 1991. First Edition. One of sixty-nine special copies of which the first three, with additional specimen leaves, are reserved for the authors; numbers four to ten have twenty specimens inserted, and the remainder have nine. This is copy #52, signed by Morris Cox on the tipped-in colophon. 3 of the specimen leaves are original woodcuts, titled, signed and dated by Cox: "FG," 21/30, 1936; "Women & Child," 20/45, 1938; "Mother & Child," 33/36, 1938. Mint. \$650.00

RARE VERSAILLES IMPRINT

46. (FRENCH PRINTING). Longus. *Les Amours Pastorales de Daphnis et Chloé*. Ecrites en grec par Longus, & traduites en françois par Jacques Amyot. Illustrated with 7 full-page etchings. 32mo. Bound in red morocco, gilt rule and design on covers; spine with 5 raised bands, gilt letters; marbled endpapers; aeg. A Versailles, Sévere Dacier, Libraire de M^m Les Gardes-du-Corps du Roi, 1784. A fine copy of this rare Versailles imprint. \$750.00

47. (FRONIUS, HANS). Rudolf Borchardt. *Das Buch Joram*. Illustrated with 7 woodcuts by Hans Fronius. Folio. Original cloth, in plain gray dust wrapper. (Frankfurt am Main, Trajanus Press 1962.) First Edition. Limited to 250 numbered copies signed by Fronius, of which 50 were not for sale. This copy #124. The art historian Otto Benesch thought Fronius was the most significant Austrian illustrator since Alfred Kubin. His work is considered an example of 'Expressive Realism,' with subjects that include portraits, street scenes, and literary interpretations. He was one of the first illustrators of the stories of Franz Kafka, and contributed illustrations to works by Edgar Allan Poe. A fine copy. \$950.00

48. GAY, JOHN. *Poems on Several Occasions*. Illustrated with engraved frontispiece by William Kent and 2 full-page plates illustrating *The Shepherd's Week* and *Dione*; plus vignettes and head pieces in text; titles printed in red and black. 4to. Full 18th century marbled calf, gilt ruled; spine with 5 raised bands, red title label, gilt designs. London: Printed for Jacob Tonson . . . and Bernard Lintot, 1720. 2 volumes bound as one. First collected edition of Gay's poems, including *Rural Sports*, *The Fan*, *The Shepherd's Week*, *Trivia*, his play *The What d'ye call it*, and most of his occasional poems, several of which appear here for the first time, as does his pastoral tragedy, *Dione*. List of subscribers include Arbuthnot, Berkeley, Teresa and Martha Blount, Congreve, Harley, Handel, Bolingbroke, Kneller, Prior, Pulteney, Pope, Walpole, Wharton, and Young. Covers slightly worn; some light foxing and soiling; o/w fine. \$850.00

ONE OF 26 LETTERED COPIES, INSCRIBED

49. GOREY, EDWARD. *Amphigorey Also*. Illustrated. 4to. Original pictorial cloth, in pictorial dust wrapper; enclosed in publisher's slipcase, pictorial label. Congdon and Weed, New York (1983). First Edition. One of 26 lettered copies, signed by Gorey. This copy inscribed "For Isobel" on the colophon page. Isobel was a very good friend of Gorey's, and the dedicatee of his book *The Water Flowers*. A compilation of 17 books including *The Utter Zoo*, *The Blue Aspic*, *The Epileptic Bicycle*, *The Sopping Thursday*, *The Grand Passion*, *Les Passementeries Horribles*, *The Eclectic Abecedarium*, *L'Heure Bleue*, *The Broken Spoke*, *The Awdrey-Gore Legacy*, *The Glorious Nosebleed*, *The Loathsome Couple*, *The Green Beads*, *Les Urnes Utiles*, *The Stupid Joke*, *The Prune People*, and *The Tuning Fork*. Dust wrapper price clipped, some white staining on front of slipcase, o/w a fine copy. Scarce. \$2250.00

50. GOREY, EDWARD. *Cat^e gor y. Fifty Drawings*. Illustrated. Square 8vo. Original blue cloth, paper labels on spine and front cover, in publisher's slipcase. Gotham Book Mart (New York 1973). First Edition. One of 26 artist's copies, signed by Gorey. This is copy "C." Spine faded; slipcase slightly soiled; o/w Fine. \$1500.00

51. GOREY, EDWARD. *The Loathsome Couple*. Illustrated by Edward Gorey. Oblong 8vo. Original pictorial cloth, in pictorial dust wrapper; enclosed in publisher's black slipcase. Dodd, Mead & Company, New York (1977). First Edition. Limited to 250 numbered copies, signed by Gorey. This copy # 172. *The Loathsome Couple* is an illustrated, fictionalized account of the Moors murders. Very light stain to cover of dust wrapper, o/w Fine. \$750.00

52. (GOREY, EDWARD). Felicia Lamport. *Light Metres*. Illustrated by Edward Gorey. 8vo. Original gilt decorated cream-colored cloth; original torn, incomplete glassine dust wrapper present; enclosed in publisher's green slipcase. Everest House, New York (1982). First Edition. Limited to 350 numbered copies, signed by Gorey and Lamport. This copy # 118. Fine. \$275.00

53. GOREY, EDWARD. *La Balade Troublante*. Illustrated by Gorey on the rectos only, with text in French under each illustration. 12mo. Original pictorial stiff wrappers. The Fantod Press, N.P. 1991. First Edition. (Toledano A103). Signed by Gorey on the title page. Fine. \$250.00

ONE OF 5 COPIES WITH AN EXTRA SUITE

54. (GLUCKMANN, GRIGORY). E.T.A. Hoffmann. *Salvator Rosa*. Traduction de Albert Béguin. Illustrated with 19 full-page etchings, some in color, by Grigory Gluckmann. 4to. ¾-leather-backed marbled boards; gilt rule on front cover; gilt letters and decoration on spine; original pictorial wrappers bound-in. Editions de la Pléade, Paris 1926. One of 5 Hors Commerce

copies on Hollande van Gelder, with an extra suite of black-and-white engravings bound-in. This is copy VI.

Russian-born American painter Grigory Gluckmann studied art in Moscow before immigrating to Europe in 1922. He lived in Berlin, Florence and Paris. His works were exhibited at the Autumn Salon and the Salon des Independants, as well as at personal exhibitions. In 1937 he was awarded a gold medal at the International Exhibition in Paris. With the beginning of World War II, Gluckmann moved to the United States. In 1945, he received the award of the Art Institute of Chicago. Traditions of Russian art techniques and knowledge of techniques of the European schools of painting are fused in Gluckmann's works. He used colorist achievements of old Venetian masters and French artists of the late 17th and early 18th centuries. Like the old masters, he mostly painted on wooden panels, overlaying paints to achieve the effect of depth and richness of colors. Spine slightly faded; interior with some offsetting from the plates; o/w clean and bright. Scarce. \$650.00

55. HALL, RADCLYFFE. *The Master of the House*. Thick 8vo. Vellum-backed yellow cloth, gilt letters on spine. London, Jonathan Cape 1932. First Edition. Limited to 172 numbered copies signed by the author. This copy unnumbered. Head of heel of spine stained and darkened; top of front cover lightly stained with ink spots; interior clean and bright. \$450.00

56. HOUSMAN, LAURENCE. *All-Fellows. Seven Legends of Lower Redemption with Insets in Verse* . . . Illustrated with engravings, cover and title page design and initial letters by Laurence Housman; title page design printed in red. 8vo. Original green cloth, gilt design on cover, gilt letters on spine. London, Kegan Paul, Trench, Trübner & Co. Ltd., 1896. First Edition. Each of these 7 Christian fantasy tales for adults is preceded by an engraving. 6 pages of reviews of Housman's books at rear. Cover slightly soiled; spine faded; endpapers darkened; o/w Very Nice. \$450.00

57. (GERMAN CINEMA). *An important collection of film periodicals concerning German silent films, dating from 1925-1929*. The collection contains approximately 210 issues of 3 different film periodicals: *Kinematograph*, *Film-Echo*, and *Film-Journal*. They were issued in the last years of classic German silent films, during a very artistically daring period of the Weimar Republic. *Kinematograph* was a trade publication, primarily read by film exhibitors. It has full-page ads for hundreds of films, many with Expressionist imagery, and often with Bauhaus-influenced lettering, as well. Much space is devoted to the late German silent film, which retained a strong Expressionist aesthetic. *Film-Echo* and *Film-Journal* appear to have been publications for the film lover. Both are in a folio newspaper format featuring advertisements for the films of the day. All 3 of these publications are exceedingly scarce, and, together, this substantial collection provides a close-up view into the German film industry in the second half of the 1920s. A complete illustrated catalog is available upon request. The price for the collection is \$15,000.00

PRESENTATION COPY TO CECIL GEORGES BAZILE

58. HARRIS, FRANK. *Oscar Wilde. His Life and Confessions*. Together with *Memories of Oscar Wilde* by Bernard Shaw. Illustrated. Frontispiece. 8vo. Original green cloth, gilt letters on front cover and spine; in original white printed dust wrapper. Printed and Published by the

Author, 29 Waverly Place, New York 1918. First Edition. 2 volumes. Presentation copy from Frank Harris. "A Monsieur, M. Cecil Georges Bazile from the author, Frank Harris. June 1918. 29 Waverly Place. New York City, U.S.A." Cecil Georges Bazile was a translator of Oscar Wilde and Frank Harris. Extra dust wrappers tipped-into both volumes. Dust wrappers worn, with 2-inch chip missing from wrapper of volume I; o/w very nice. \$450.00

59. (HERCULANEUM). Prosper-Sylvain Marechal. *Antiquités d'Herculanum*. Gravées par F. A. David avec Leurs Explications par Prosper-Sylvain Marechal. Illustrated with 8 engraved titles and 1089 engravings on 620 plates. 8vo. Bound in contemporary French red morocco, gilt floral decoration on front and back covers; gilt decoration and letters on spines; raised bands; a.e.g. A Paris; Chez David, Graveur. . . 1780-1781. First Edition. 8 Volume set of 12, of which volume 9 to 12 were supplemental and published in 1803. First volume dated 1781. Other volumes all dated 1780. An influential study of the antiquities of the Italian city of Herculaneum, destroyed during an explosion of Mount Vesuvius in 79 A.D. With ex-libris of Biencourt-Poncins. Some light foxing; o/w a fine set in an attractive binding. \$3750.00

A MAJOR CONTRIBUTION TO THE PHILOSOPHICAL THOUGHT OF THE RENAISSANCE

60. (HERMETIC TRADITION). Charles de Bovelles. (*Opera*). *Que hoc volumine contine[n]tur: Liber de intellectu; Liber de sensu; Liber de nichilo; Ars oppositorum; Liber de generatione; Liber de duodecim numeris; Epistle complures . . .* Text in Latin. Profusely illustrated with numerous schematic and figurative woodcuts in text, several of which are full-page, as well as several tables; plus numerous woodcut initials. Title within historiated woodcut border with winding vines, flowers and angels; incorporating the arms of the University of Paris and the initials of Henricus Stephanus. Chancery Folio. Rebound in modern half-leather, tooled in blind, over wooden boards, retaining 2 front fly leaves from an early binding. Spine with raised bands; printed paper title-label in gothic script on front cover; edges speckled red.

Printed in Paris by Henri Estienne for Jean Petit, 1510. (Date from the main colophon; individual works have special colophons with various dates ranging within 1509-10). First Edition of Bovelles' important collection of 12 philosophical and mathematical works. A major contribution to the philosophical thought of the Renaissance.

Perhaps the most significant work is the *Liber de Sapiente*. It is of great importance to intellectual history, as it exemplifies the transition from the Medieval to the Renaissance way of thinking. According to Ernst Cassirer, this remarkable treatise "constitutes the immediate continuation and the systematic development of the basic ideas in Pico's *Oration (on the Dignity of Man)*. Bovillus' *De Sapiente* is perhaps the most curious and in some respects the most characteristic creation of Renaissance philosophy. In no other work can we find such an intimate union of old and new ideas." (E. Cassirer, *The Individual and the Cosmos in Renaissance Philosophy*, p. 88).

Charles de Bovelles, a French Renaissance mathematician and philosopher, studied under the noted French humanist Jacques Lefèvre d'Étaples. He eventually moved beyond Lefèvre to concentrate on the works of such thinkers as Nicholas of Cusa, Ramon Lull, Hermes Trismegistus and Denis the Areopagite. His aim was to estimate the importance of man in the cosmos; and to estimate the value of the cosmos itself by revealing its inner secrets and

principles of operation. This task Bovelles attempted in a series of works represented in this volume.

Of note is Bovelles' illustration of "The Great Chain of Being" (leaf r₁v), which demonstrates not only the positive progression of beings, but also the regression caused by sins: It starts at left with *petra*, a rock, an inanimate object (the *Minerale* stage of being), which simply exists. Next is *arbor*, the plant or tree (the *Vegetabile* stage), which not just exists but lives. This is followed by *equus*, exemplifying an animal (the *sensibile* stage), which is, lives and senses. The progression continues to *homo* (the *Rationale* stage), who is, lives, senses, but also thinks, and is capable of rational cognition. This highest stage of humanness is only maintained by the *Studiosus*, a studious person, whose ontological characteristic is virtue. The further, descending, steps of the pyramid indicate the regression from that high rank, inevitably produced by the deadly sins of lust, gluttony and sloth, that reduce the man, respectively, back to the state of an animal, then a vegetable, and finally, an inanimate object that only exists.

In his curious philosophical tract *De Nihilo* ("On Nothingness") Bovelles often foreshadows some modern existentialist ideas. Also included is a selection of Bovelles' letters, among which (on f.172) is the famous letter of 8 March 1508 to his friend Germain de Ganay, in which he describes his 1504 visit to Trithemius in Sponheim, and denounces his host on account of the necromantic content of his *Steganographia*. Bovelles' letter, which was widely publicized, delivered a serious blow to Trithemius' reputation.

A copy of this 1510 edition was owned and read by Copernicus (by evidence of his marginal notes). A copy was also in the library of John Dee, the English mathematician, astrologer, alchemist, occult philosopher, and advisor to Queen Elizabeth I. Knowing Dee's interest in angels, what must have attracted his attention was the work's extensive discussion of the *intellectus angelicus*.

Title-page with early English monastic ownership inscription of Fr[ater] Sen.(?) Johnston, and another one (unidentified) dated 1574. Ownership inscription "Charles Hurt, Junior, Wirksworth, Derbyshire, November 18, 1820" on front fly leaf. Hurt was Sheriff of Derbyshire in 1797. He ran a lead works and smelting business and acquired a reputation as an expert in the construction of soughs. Hurt was friendly with many of the eminent intellectuals of the day and had a vast library of books on astronomy, mathematics, natural history, the classics and European literature. He was painted by Joseph Wright in 1789. The front fly-leaf bears extensive manuscript notes in Hurt's hand (mostly on Henri Estienne, citing Dibdin).

Marginal repairs to title just touching woodcut border and with loss of a few letters in the dedication on verso. Some damp staining to edges of leaves in the first half of the volume and a few leaves at the end, slightly impinging upon text in about 60 leaves, and resulting in light marginal softening of paper in the fore-edge of the affected leaves. Many leaves with top outer corner frayed and worn. Approximately 40 leaves at beginning and 6 at end have outer margin partially reinforced (with occasional restorations) along fore-edge with archival tissue. The first 8 leaves also have inner margins reinforced at gutter. Final leaf with outer margin chipped along fore-edge (some losses of blank paper, text not affected), and is entirely overlaid on verso with rice paper, but with text legible. 8 final leaves with a few small worm-holes at bottom, affecting

a few letters of text. 2 leaves (k₂ and l₁) with long closed tears repaired without loss. Otherwise a wide-margined, mostly clean example of this remarkable work, with text legible throughout and with woodcuts intact. \$6500.00

61. (HISTORY OF SCIENCE). Leonhard Euler. *Theoria Motuum Planetarum et Cometarum. Continens Methodum Facilem ex Aliquot Observationibus Orbitas cum Planetarum Tum Cometarum Determinandi. Una cum Calculo, Quo Cometae, Qui Annis 1680. Et Itemque Ejus, Qui Nuper est Visus, Motus Verus Investigator. . . .* Illustrated with a frontispiece engraving of a comet by F. H. Fritsch; 4 folding diagrams at rear; plus Ornamental vignettes with fantasy motifs. 4to. Contemporary leather binding, spine with 5 raised bands; gilt-lettered red morocco label and gilt designs. Berolini Sumtibus Ambrosii Haude . . . (Berlini 1744). First Edition. (Brunet: II, col. 1092; Graesse: II, p. 518; Houzeau & Lancaster: N° 11948; *Dic. Biographique et Bibliographique*: p. 308.)

Leonardo Euler, the noted Swiss mathematician, physicist, astronomer, and philosopher, was for many years a professor in Berlin at the Court of Frederick the Great. In 1766, at the request of the Empress of Russia, Catherine II, he left Germany and went to Russia, where lived until his death in 1783. His work in astronomy was recognized by a number of Paris Academy Prizes over the course of his career. In this work Euler gives “the solutions of the main problems of theoretical astronomy dealing with the structure, nature, motion and action of comets and planets. . . . a complete mathematical treatment of the two-body problem consisting of a planet and the Sun.” (Debnath, *The Legacy of Leonhard Euler*, page 364). His accomplishments include determining with great accuracy the orbits of comets and other celestial bodies, understanding the nature of comets, and calculating the parallax of the sun. His calculations also contributed to the development of accurate longitude tables. Binding slightly scuffed, traces of bugs on the first few pages; some slight foxing; o/w Very Nice. Rare. \$5500.00

ONE OF THE FINEST WORKS OF ILLUSTRATION EVER PUBLISHED

62. (ILLUSTRATED BOOKS). Ovid. *Les Metamorphoses d'Ovide, en Latin et en Francois. De la Traduction de M. l'Abbe Banier, de l'Academie Royale des Inscriptions & Belles-Lettres; Avec des Explications Historiques.* Illustrated with 139 full-page plates by Boucher, Eisen, Gravelot, Monnet, Moreau, and others. Plus engraved title, 3 pages of dedications, 4 fleurons on title pages, 30 engraved vignettes and 1 full-page cul-de-lampe by Choffard and Monnet closing Volume 4. Engraved by Le Mire and Basan. Large 4to. Full 18th century French marbled calf; spine with 5 raised bands; red and green morocco labels; gilt spines, gilt borders and edges; original hand-marbled endpapers. A Paris, Chez Leclerc . . . 1767 to 1771. 4 volumes. One of the finest works of illustration ever published, marking the transition from Rococo to the Neo-Classical Era of European art.

Ovid's *Metamorphoses* are of course, are some of the most famous stories to survive from antiquity; they tell, essentially, a history of the world in dactylic hexameter, the meter of the epics. Ovid's stories are as foundational to Western literature as any other book written; they include the story of Io and Jupiter, the stories of Cadmus, Pyramus and Thisbe (of Shakespeare's *A Midsummer Night's Dream*), Philomela, Andromeda, Proserpina, Arachne, Niobe, Daedalus and Icarus, Orpheus and Eurydice, Hercules, Atalanta, Romulus, Pythagorus, Hippolytus, Caesar, and the great contest between Ajax and Odysseus for the arms of Achilles.

Minor scuffing and wear to binding; occasional minor marginal toning; o/w clean and bright, with clear print and ample margins throughout. The engraved plates and other illustrations are excellent impressions. A fine copy of this important book. \$7500.00

ILLUSTRATED WITH OVER 600 WOODCUTS

63. (ILLUSTRATED BOOKS). *BIBLIA, ad vetustissima exemplaria nunc recens castigata, in quibus praeter ea quae subsequens praefatio indicat, capita singula ita versibus distincta sunt ut numeri praefixi lectorem non remorentur et loca quaesita tamquam digito demonstrent.* Edited by Johannes Hentenius. Title page illustrated with an elaborate architectural woodcut border incorporating several scenes: St. Jerome in his study, Abraham's sacrifice of Isaac, and Cain slaying Abel; plus over 600 text woodcuts after Hans Holbein, Bernard Salomon and Pierre Eskrich. Thick 4to. Bound in 16th- or 17th-century full vellum over semi-rigid boards; spine titled "Biblia Sacra" in an early hand. Printed in Venice [by Altobello Salicato] for heirs of Niccolò Bevilacqua & assoc., 1574. The Latin text of this Venetian edition is of Hentenius' influential 1547 Louvain Bible, which closely follows the Estienne Bible of 1538-40, with some modifications of the text and marginal matter.

"The artist of these illustrations worked from various sources, notably the three sets of woodcuts by Hans Holbein, Bernard Salomon, and Pierre Eskrich, introduced at Lyons from 1538 to 1562 and widely used in Bibles and picture books [...]. This Venetian set also has scenes not usually illustrated." (Mortimer/Harvard, *Italian Books*, No. 62, describing a 1576 ed. with the same woodcuts).

The Vulgate Bible is an early 5th century Latin version of the Holy Scriptures, translated from the Hebrew and Aramaic by St. Jerome between 382 and 405 A.D., on the orders of Pope Damasus I. It takes its name from the phrase *versio vulgata*, "the translation made public." and was written in a common fourth-century style of literary Latin in conscious distinction from the more elegant Ciceronian Latin. The Vulgate improved upon several translations then in use, and became the definitive and officially promulgated Bible version of the Roman Catholic Church. Its Old Testament is the first Latin version translated directly from the Hebrew Tanakh rather than from the Greek Septuagint. In terms of its importance to the culture, art, and life of the Middle Ages, the Vulgate stands supreme.

Preliminaries include Lenten's preface to the 1547 Louvain Bible, St Jerome's prologues, *Index testimoniorum a Christo et apostolis in Nouo Testamento*, *Ordo librorum*, and another preface by Francesco Antonio Faccini. At the end of the Bible are Interpretation of the Hebrew, Chaldaic and Greek names, Index of Subjects and Sentences, Index of Epistles and Gospels, as well as *Proprium Sanctorum* and *Commune Sanctorum*.

Binding slightly rubbed and soiled, with light wear to extremities, minor tears at joints. Title-page somewhat soiled with chipping around edges, neatly backed on its blank verso with old paper at an early date (minor loss to top outer corner of the woodcut border). Some scattered soiling; occasional light water-staining; a small stain to bottom outer corners of several leaves. A short, thin worm-track to inner margin of a few leaves at the end. 2 leaves with minor repairs to inner margin affecting just a few letters, woodcuts not affected. 2 early ownership inscriptions to title-page, and a later ownership name to front pastedown. Some tearing to pastedowns due to

lifting vellum turn-ins. In all, a clean, well-preserved example of this scarce, sumptuously illustrated Vulgate Bible. \$3500.00

64. JOYCE, JAMES. *Ulysses*. Thick 8vo. Original printed blue wrappers. London: Egoist Press 1922. First English Edition. Printed in Dijon, France. Limited to 2000 numbered copies on handmade paper. This copy #463. Of the total edition, 500 copies were exported to America; most of these were destroyed by U.S. Customs officials. Connolly 100. Wrappers slightly chipped at edges, with 2½-inch tear at lower front edge of spine; 2-inch tear at lower rear edge of spine; 1- by ½-inch section missing from lower front edge of spine; o/w interior clean and bright; lacking the 8 page errata sheet. Enclosed in damaged folding sleeve (torn but intact) and ¼-leather-backed blue cloth slipcase, scuffed, with 5 raised bands, gilt decorations and gilt lettering on spine. \$3250.00

**WITH 2 ORIGINAL WATERCOLORS,
2 COPPER PLATES, AND 2 EXTRA SUITES**

65. (LEPAPE, GEORGES). Alfred de Musset. *Oeuvres Complète*. Illustrated with 144 engravings by Georges Lepape. 10 volumes. Folio. Original pictorial wrappers, in glassine; enclosed in folding marbled board sleeves and marbled board slipcases, with paper labels on spines of the sleeves and front of the slipcases. Paris, Le Vasseur et Cie Editeurs, 1937. Limited to 69 copies on Imperial Japan. With 2 original watercolors and 2 copper plates that were used in the printing of the engravings; plus a suite of illustrations in color, and a suite in black and white. This is copy No 3.

The volumes are: *Premières Poésies* 1828-1833, 18 Illustrations; *Poésies* 1833-1852, 17 Illustrations; *Comedies et Proverbes*, 3 volumes, 15 Illustrations each; *Confession d'un Enfant du Siècle*, 14 Illustrations; *Contes et Nouvelles*, 2 volumes, 13 Illustrations each; *Mélanges de Littérature et de Critique*, 10 Illustrations; *Oeuvres Posthumes*, 14 Illustrations.

Alfred du Musset was a French dramatist, poet, and novelist. Along with his poetry, he is known for his autobiographical novel *La Confession d'un enfant du siècle* (*The Confession of a Child of the Century*), which tells the story of his celebrated love affair with George Sand. Musset's *Nuits* (*Nights*) traces the emotional upheaval of his love for Sand from early despair to final resignation. He is also believed to be the anonymous author of *Gamiani, or Two Nights of Excess*, a lesbian erotic novel also believed to be modeled on Sand.

Georges Lepape was a French writer, fashion designer, and illustrator, particularly representative of the 1930s. His work is influenced by Orientalism, Persian miniatures and the Ballets Russes. Like many artists of this innovative time, he exhibited boldness and elegance in a variety of fields: posters, theater programs, textiles, fans, and advertising catalogs including Wallace & Draeger. He is the illustrator of thirty books.

2 boxes are cracked and split at top and bottom seams; 1 sleeve is cracked but holding; interiors are clean and bright with brilliant colored engravings. Uncut. \$5500.00

20 SIGNED LITHOGRAPHS

66. MASSON, ANDRÉ. *Carnet de Croquis. Vingt Lithographies.* Original pictorial wrappers with lithograph on cover, in glassine dust wrapper. Illustrated with 20 lithographs, initialed and numbered by Masson; loose sheets as issued. 4to. Paris: Galerie Louise Leiris, 1950. First Edition. Limited to 50 numbered copies on Vélin d'arches. This copy #11. Minor wear to covers, o/w a fine copy with vivid impressions of the lithographs. Rare. \$3500.00

67. MAUROIS, ANDRÉ. *La Conversation. Notes et Maximes.* 8vo. Full calf Bradel style, cover embossed with picture of a Naja type snake implemented in snakeskin, gilt letters; original wrapper and spine bound-in; yellow ribbon marker. Librairie Hachette (1927). First Edition. "Edition Originale" copy on alfa paper, marked "HC." The endpapers on China paper embossed with stencil in brown and gold. Some minor foxing to pages 5, 6, 8 and 11, o/w a fine copy. \$375.00

TREATISE ON AGRICULTURE

68. (MEDIEVAL ECONOMICS). Agostino Gallo. *Le Vinti Giornate Dell' Agricoltura et de' Piaceri Della Villa.* . . Illustrated with 19 full-page wood engraved plates of agricultural tools and equipment. 8vo. Limp remounted vellum. Venice, Camillo Borgominerio (Borgominieri), al segno di San Giorgio, 1578. Later Edition. Agostino Gallo was a famous agronomist who introduced the cultivation of rice and wheat in Italy. This treatise on agriculture describes in detail various farming practices; the quality of the soils; the cultivation of alfalfa, vine plants, gardens, etc.; and the cows, oxen, sheep, goats, horses and donkeys who were an integral part of the process. Endpapers renewed (with 18th century paper); 2 old marginal inscriptions; slight water stain on one page; o/w a fine copy of this fascinating treatise on 16th century agricultural practices. \$1250.00

FACSIMILE OF A MEDIEVAL MANUSCRIPT WITH 96 HAND-COLORED MINIATURES

69. (MEDIEVAL MANUSCRIPT). *Histoire des Seigneurs de Gavres. Roman du XVe Siecle, publie par Van Dale.* Edited by Emile Gachet. With engraved title page and 96 hand-colored miniatures and illuminated initials by Hilaire-Antoine Kreins, after the originals. Thick 4to. Modern ¼-leather-backed marbled boards. Printed in lithographic facsimile by Degobert of Brussels. (1845). First Edition. First lithographic facsimile printing of a little-known 15th-century chivalric novel preserved in manuscript form in the library of the Ducs de Bourgogne in Brussels. Limited to approximately 200 copies. The book is a mix of high quality printing with delicate hand painted illustrations by Kreins after the original illustrations. Lacking letterpress title page. Some foxing to title page; interior pages are clean, with fine bright illustrations. SOLD

70. (MYTHS). Antoninus Liberalis. *(Metamorphoseon Synagoge) Transformationum Congeries.* Translated by Wilhelm Xylander; Edited by Thomas Munckerus. Illustrated with additional engraved title page by C. Decker; woodcut initials. 12mo. Greek and Latin texts on facing pages. Contemporary semi-limp vellum; gilt borders with acorn corner tools and Upsilon centerpiece to each board; title inked on spine. Amstelodami (Amsterdam): apud Janssonio-Waesbergios 1676. (Willems 1894; Hoffmann I 193; Spoelder 527 (Delft I)). Known as *The Metamorphoses*, Liberalis' only surviving work is a collection of 41 brief tales of mythical transformation. Written in conversational prose rather than the usual verse, its modern translator Francis Celoria notes that its koine Greek is entirely acceptable while also being

“grimly simple.” Wilhelm Xylander first printed the text in 1568; since then some leaves of the single surviving manuscript (late 9th century) have disappeared, making the editio princeps a necessary textual authority. The Upsilon character in the center of each board could depict a Y, U, or V initial, or could, in its use as an emblem for a point of change resulting in divergent paths of virtue and vice, refer to the book’s subject. Binding slightly soiled; endpapers worn; ties lost; o/w Very Nice. \$1500.00

ILLUSTRATED WITH 162 WOODCUTS
EARLY BOOK ON MEASURING AND SURVEYING

71. (NAVIGATION). Cosimo Bartoli. *Del Modo Di Misurare Le Distanti. Le superficie, i corpi, Le piante, Le provincie, Le prospettive, & Tutte Le altre cose terrene, che possono occorrere a gli huomini, secundo le vere regole D’Euclid & De gli altri piu lodati scrittori.* Illustrated with 162 woodcut illustrations, including elaborate title within decorated woodcut border, medallion portrait of Bartoli, numerous illustrations, diagrams and tables, a few full page, 2 folding plates. Small 4to. Contemporary full vellum, gilt decorated spine, professionally rebaked, with 4 raised bands and red gilt lettered morocco label, new marbled endpapers. Venice: Per Francesco Franceschi Sanese, 1589. Second Edition. Adams B277; Wellcome I, 700. First published in 1564, this edition uses the same wood blocks and the famous woodcut title which Sanese used for Alberti, Vitruvius and other architectural books. A classic book on measuring and surveying, containing a series of reflections on the problems of measuring distances and height using geometrical methods, with much attention paid to the questions of perspective and geometrical projection. It also addresses the construction and use of the compass, demonstrating the quadrant, astrolabe and compass. Kemp points out, in *The Science of Art*, that the methods of triangulation and instruments described here are still in “essentially their mediaeval form” though the instruments were “mediaeval instruments of considerable elaboration and precision,” Title page outer edge slightly frayed and minor dust soiling, some minor worm holes, slight sporadic damp staining to lower corners, o/w Fine. \$3250.00

72. (NOSTRADAMUS). Jean de Nostredame. *Le vite delli piu celebri et antichi primi poeti prouenzali che fiorirno nel tempo delli Re di Napoli, & Conti di Prouenza, li quali hanno insegnato à tutti il poetar vulgare / Raccolte dall' opere de diuersi eccellenti scrittori, ch'in quella lingua le scrissero in lingua Franzese da Gio: di Nostra Dama poste: & hora da Gio: Giudici in Italiana tradotte, e date in luce. . .* Illustrated with woodcut initials and ornaments. 12mo Contemporary full vellum. In Lione: appresso d'Alesandro Marsilij L’anno M. D. LXXV. [1575]. First Edition in Italian. The original French version was published in the same year; it was translated into Italian for this edition by Giovanni Giudici, with many additions and corrections. The second Italian edition was not published until 1722. Nostredame or Notredame, was the younger brother of the astrologer Nostradamus, and a 'procureur' to the Parliament of Aix. He was very early drawn to poetry and wrote a large number of songs. He was also a great connoisseur of Provençal poetry and amassed a large collection of books on the subject, from which the present text was compiled.

Nostredame gives a short biography of 76 early Provençal poets, with selected examples of their work. He mentions a number of Troubadours referred to by Dante in the *Divine Comedy*: Bertran de Born, Arnaut Daniel, Folquet de Marseille and Sordello. The work starts with the 12th-century poets Jaufre Rudel and Marcabru, and goes on to the golden age of the Troubadours,

with such figures as Bernart de Ventadorn and Raimbaut d'Orange, making the work a 'who's who of Troubadours,' for whose often ephemeral careers this is both the earliest and the pre-eminent source. (BM STC Fr., p. 327; Adams N-348; Baudrier II, p. 163; Brunet IV, p. 109; Graesse IV. P. 691; Not in Cantamessa.) Title page restored at lower right; some pages soiled and browned, more marked in the final pages (but text easy to read); o/w Very Nice. \$975.00

73. (OFFICINA BODONI). *The Creation. The First Eight Chapters of Genesis.* The Text of the King James Version. Illustrated with 24 woodcuts by Frans Masereel, of which 8 are full-page. Designed by Hans Mardersteig. Folio. Original pictorial wrappers, in glassine dust wrapper, enclosed in publisher's slipcase, paper label on front. Pantheon Books (Verona: Officina Bodoni 1948). First Edition. Limited to 125 numbered copies on Fabriano handmade paper. This copy #3. Fine. \$5500.00

74. (OFFICINA BODONI). *The Making of a Book at the Officina Bodoni.* With a Note by Giovanni Mardersteig. Illustrated with 12 full page woodcuts by Frans Masereel, printed from the original blocks. 8vo. Vellum colored Linson boards with gilt letters on spine and gilt press device on upper cover; enclosed in original card slipcase. Officina Bodoni, Verona 1973. First Edition. One of 100 copies in boards from an edition of 300 copies, 200 of which were for friends of the press. (Mardersteig 183). Set in Dante roman and italic types and printed on Magnani mould-made paper. Published to celebrate the fiftieth anniversary of the Press. Fine. \$850.00

75. (OHIO). *The Fourth Annual Report of the Ohio Life Insurance and Trust Company.* 8vo. Disbound. Cincinnati: Isaac Hefley & Co . . . 1838. First Edition. A detailed financial report of the Insurance and Trusts Departments and the Banking Department. Fine. Rare. \$95.00

THE FIRST COMPLETE EDITION

76. POPE, ALEXANDER. *An Essay on Man. In Epistles to a Friend.* Four parts bound as one. Illustrated with woodcut head and title pieces. Folio. 18th Century red ½-morocco-backed calf boards; spine with 5 raised bands, gilt lettering and designs. London: Printed for J. Wilford, at the Three Flower-de-Luces . . . (1733-34). Second Edition (Griffith) or Third Edition (Wise) of Epistle I, with important authorial corrections; First Issues of the First Editions of Epistles II, III, and IV. The four parts together constitute the First Complete Edition. The first edition to include the note "To the Reader," and the first to include the Table of Contents to all 4 parts. Epistle II, with the lines numbered; Epistle III, with the note on the final page set in 2 lines; Epistle IV, with the advertisement for the previous three epistles on the penultimate page. One of the great poems in the English language, including the first appearance in print of the phrase, "Hope springs eternal in the human breast."

The first part, corrected by Pope, is now called 'Epistle I' rather than 'Part I,' and includes a note to the reader stating Pope's reasons for having the first 3 Epistles published separately, and now includes a table of contents to all 4 Epistles. These innovations combine to suggest that the author and publisher now wish, for the first time, for all 4 Epistles to be considered together as part of a single work. Under this scenario, the absence of the half-titles in Epistles II and III makes sense – they would be cancels rather than truly absent, and would thereby bring Epistles II and III into conformity with Epistles I and IV, which were issued without half-titles. References: Epistle I, Foxon P827 and Griffith 307; Epistle II, P833 and Griffith 3000; Epistle III, Foxon P840 and Griffith 308, and Epistle IV, Foxon P845 and Griffith 331.

Lacking half titles for the second and third Epistles, possibly not included by the publisher in all copies. Moderate scuffing to boards; edges and corners worn; interior generally clean, with wide margins and hand marbled endpapers. Very Nice. \$2000.00

THE FIRST COMPLETE EDITION

77. POPE, ALEXANDER. *An Essay on Man. In Epistles to a Friend*. Four parts bound as one. Illustrated with woodcut head and title pieces. Folio. 18th Century red ½-morocco-backed calf boards; spine with 5 raised bands, gilt lettering and designs. London: Printed for J. Wilford, at the Three Flower-de-Luces . . . (1733-34). Second Edition (Griffith) or Third Edition (Wise) of Epistle I, with important authorial corrections; First Issues of the First Editions of Epistles II, III, and IV. The four parts together constitute the First Complete Edition. The first edition to include the note “To the Reader,” and the first to include the Table of Contents to all 4 parts. Epistle II, with the lines numbered; Epistle III, with the note on the final page set in 2 lines; Epistle IV, with the advertisement for the previous three epistles on the penultimate page. One of the great poems in the English language, including the first appearance in print of the phrase, “Hope springs eternal in the human breast.”

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Lacking half titles for the second and third Epistles, possibly not included by the publisher in all copies. Moderate scuffing to boards; edges and corners worn; interior generally clean, with wide margins and hand marbled endpapers. Very Nice. \$2000.00

AN ATLAS OF THE ANCIENT WORLD

78. (PTOLEMY’S ATLAS). Girolamo Ruscelli. *La geografia di Claudio Tolomeo. . . .; Espositioni et introductioni universali. . . .; Discorso universale di M. Giosepe Moletto mathematico. . .* Illustrated with 64 double-page copper engraved maps: 27 Ptolemaic double-page maps with accompanying explanatory text showing the ancient world as Ptolemy knew it, including one world map, (28 leaves); 37 “modern” double-page maps with descriptions, including 2 world maps; plus several woodcut diagrams, illustrations and decorative initials. Three parts in one volume. The 64 maps are enlarged versions of those created by Giacomo Gastaldi for his 1548 edition of Ptolemy. 4to. Bound in later boards. Venice: Vincenzo Valgrisi, 1561. First Italian Edition, translated from the Greek of Ptolemy’s *Geographia*. (Stevens 50; Adams P-2235; Shirley, Mapping of the World, 109-111; Nodenskiöld 30.)

Ten of the maps relate to the Americas, including map XXXV, a revised version of the Zeno map of the Arctic, describing the journey of the author’s ancestors in the 1390s to Greenland, Iceland, the mythical islands of Frisland and Icaria, and what is now thought to be

Newfoundland and Labrador. While Zeno shows Greenland connected to Norway, Ruscelli has updated the map by eliminating this land bridge. Other New World maps include the South American continent, Brazil, Central America and the Baja Peninsula, the eastern coast of North America, Cuba and Hispaniola.

Claudius Ptolemy (90-168 CE) was a Roman geographer and mathematician living in Egypt, who compiled his knowledge and theories about the world's geography into one seminal work. Although his maps did not survive, his mathematical projections and location coordinates did. During the Renaissance revival of Greek and Roman works, *Geographia* was rediscovered by monks and based upon Ptolemy's detailed instructions, the maps were recreated. The first printed edition of *Geographia* with maps was published in Bologna in 1477.

Girolamo Ruscelli (c. 1504-1566) was a Venetian editor who worked for the important Valgrisi publishing firm as curator of various Italian classics. He introduces several important innovations in this volume through his 37 "modern" maps, which cover Europe, Africa, Asia and the New World. He also includes a double hemisphere world map, the first of its kind to be used in an atlas, and "Carta Marina Nuova Tavola," a rare sea chart of the world.

Ruscelli's translation is based on the original Greek as opposed to a further critical editing of later Latin translations. Ruscelli points out that Ptolemy was Egyptian, and writing in Greek led him to use long sentences and punctuation that could lead to misinterpretation of his text. Ruscelli is also the first of Ptolemy's translators who explains the mathematical projections and location coordinates. He analyzes the various units of measurement in geography and describes how to draw a geographic table in a bi-dimensional representation that remains proportional to the earth's orbit, as well as explaining where to print the names of cities, landmarks, etc., on each map.

The second part is the "Espositioni et introductioni universali," a treatise on geography, in which Ruscelli confirms that terrestrial spheres on paper (globes) were produced in Italy in the first half of the 16th century in a limited number and in small sizes, and that he was involved in crafting those. In the last part, "Discorso universale di M. Giuseppe Moletto mathematico," Moletti addresses the issue of geographical coordinates and how to measure them. He also deals with the Ptolemaic cycles and the origin of the winds related to the use of a compass.

Giuseppe Moletto or Moletti (1531–1588) was an Italian mathematician and a prominent professor of mathematics at the University of Padua best known for his "Dialogo intorno alla meccanica" (Dialogue on mechanics). He advised Pope Gregory XIII on establishing his new Gregorian calendar and was certainly acquainted with Galileo, sharing with him works dealing with gravity.

Light water stains on first and last leaves; a few minor stains; marginal wormholes on last few leaves, no loss of text. Maps are in very good condition. A very rare and important document bridging the new discoveries in America and the geographical knowledge of the ancient world.
\$15,750.00

THE GREATEST BOOK OF RENAISSANCE ARCHITECTURE

79. (RENAISSANCE ARCHITECTURE). Philibert de L'Orme. *Le Premier Tome de l'Architecture*. Illustrated with 205 large woodcuts, including 74 full-page and 7 double-page blocks; magnificent allegorical woodcut title border; large woodcut head-pieces and large floriated and grotesque woodcut initials; leaf I₄ slightly taller than the rest of the text block, to accommodate a tall column woodcut, with about 2 cm section at top folded in. Royal Folio. 19th-century ¼-vellum over marbled boards; spine decorated and lettered in gilt; edges gilt. Paris: Frédéric Morel, 1567. First Edition. First Issue. The most influential and most lavishly illustrated handbook of French Renaissance architecture. The first and only published volume. A second volume was planned by the author but never completed.

Mortimer, Harvard College Library Cat.: *French 16th-Century Books*, no.355; Brunet, Suppl. I, 888-9; Fowler Architect. coll. 99; Clouzot, *Philibert de l'Orme*, pp. 90-107; *Berliner Ornamentstichkatalog* 2362; Pettegree, *French Vernacular Books* 15434; cf. Adams L 1513 and Millard French I, 105 (citing 1568 2nd issue).

“De l'Orme's text systematically traces the process of building, from the choice to the smallest decorative details. In addition, this work is a major source for biographical information on de L'Orme. His style is as much personal, as theoretical, and his comments on relations between patron and architect or on the practical problems involved in certain structures are based on his own experience. The second volume of the Architecture proposed by de L'Orme at the end of the dedication and again at the end of the text, was never published.” (Mortimer, Harvard College Libr. Cat.: French 16th-century Books, No. 355)

Describing the illustrations of this splendid volume, Mortimer writes: “Among the buildings shown in detail are the château of Anet, built by de L'Orme for Diane de Poitiers, in his capacity as royal architect to Henri II, and de L'Orme's own house in Paris. It is characteristic of de L'Orme's approach to his subject that he should include among the illustrations three allegorical woodcuts concerned with the figure of the architect and the philosophy of a profession for which de L'Orme himself was the first French spokesman. [...] A device on leaf i_{3v} depict[s] the architect as a learned man, relying for support on serpent-twined compasses as he moves cautiously from a cave of contemplation to a palm tree symbolizing the honor of his profession. At the end of the volume this idea is developed further in a summary of the attributes of the architect based on two full-page woodcuts on leaves Eee_{1r} and Eee_{3r}. The first represents the incompetent architect as a figure without hands and eyes, in a harsh landscape setting. In the second cut [...] the good architect, with three eyes and four hands, is speaking to a young apprentice in a garden, with classical buildings in the background.”

Manuscript acquisition note in French by marquis Pierfrancesco Palmucci [de Pellicani], dated 1740. Palmucci was an 18th-century Italian aristocrat, jurist and antiquarian from Macerata, who superintended the publication of an essay on medieval bronzes “Delle Tessere cavalleresche di bronzo tenute al collo” (Florence, 1760). A diminutive ex-libris to front pastedown of Count Giacomo Manzoni (1816-1889), a prominent Italian book collector and bibliographer. Manzoni's engraved bookplate is remarkable for being “one of the smallest ever regularly used as a bookplate.” (Gelli, *3500 Ex Libris Italiani*, pg. 240, fig. 441).

Without the blank \hat{e}_6 (as usual), but including 2 unnumbered leaves at the end, which are rarely present, though second leaf trimmed close to text and laid down on the final blank (without loss). Binding rubbed with some wear to extremities. A few leaves with some early manuscript marginalia; title page with a couple of early ownership signatures inked out. Occasional light browning and some soiling (mainly marginal), a few minor ink smudges. Several minor marginal repairs not affecting text; leaf O₃ with a tear slightly affecting the bottom of woodcut on verso, but without loss, repaired in blank portion of recto. In all, a nice, genuine example of this rare work, exceptionally tall with very wide margins. \$25,000.00

**ONE OF THE MOST INFLUENTIAL EARLY MODERN
ENGLISH DRAMAS, BASED ON A NOVEL BY APHRA BEHN**

80. (RESTORATION DRAMA). (Catherine Trotter). *Agnes de Castro, A Tragedy. As it is Acted at the Theatre Royal, By His Majesty's Servants*. Written by a Young Lady. 4to. Bound in ½-vellum-backed marbled boards; gilt letters on spine. London: Printed for H. Rhodes . . . R. Parker . . . S. Briscoe, 1696. First Edition of Trotter's first published play, which she wrote when she was 16 years old. (Wing C4801). The play is based on Aphra Behn's novella *Agnes de Castro: Or the Force of Generous Love* (1688), itself an almost literal translation from the French original by Mlle. de Brillac. Behn's text differs from Trotter's, in that it concentrates on the historical scope of the story to speak about contemporary history and politics, whereas Trotter enforces primarily a moral reading of female behavior.

"If the aim of true tragedy, as drama critics insist on underlining, is always to 'bring chaos into an ordered world' (Wilson, 1968: 52), the Restoration playwright Catherine Trotter, one of the three 'Female Wits,' succeeds in doing so, not only at the basic level of plot and story, but more clearly at the level of characterization and gender roles. In compliance with the tastes of the Restoration audience, as many other tragic authors, in 'Agnes de Castro' Trotter chooses a source which provides her with numerous scenes of intrigue, jealousy, revenge and murder on-stage. These hallmarks of sensationalism were also to appear in later fiction. . . .

"... virtue is a key term in Trotter's production, in her tragedies as much as in her comedies and works of fiction. In fact, she had a tendency to develop good characters at the expense of villains and villainesses, who remained minor characters. Trotter reveals [herself] thus, as one of the initiators of the sentimental vein, inaugurated in the 1690s, especially as she usually presents a moral conflict which affects female characters, and which must be resolved during the play. In this respect, the tragedy is the most favourable medium to idealise extreme versions of female virtue. This insistence [on] delineating female virtue, especially on stage, comes from Trotter's inclination to moral reform. In a time in which love and its ways held the audience's attention, Trotter extends the grip of women far from the realm of emotions to the public sphere of politics. Trotter's originality consists, precisely in her first tragedy, in benefitting from the genre to expose gender reindications: *Agnes de Castro* represents both at the same time the traditional extremely virtuous heroine and the courageous female hero. . . ." Sonia Villegas Lopez, "Catherine Trotter's 'Agnes de Castro,' or the Revision of Female Virtue."

The binding is moderately scuffed and worn at edges and corners; spine somewhat rubbed; minor toning to title and the final leaf on the recto and verso; some mild foxing, mostly marginal. The lower margin is cropped slightly upon pages 21-2 and 35-6 (2 leaves only), touching the bottom of the final printed line upon pages 21-2, and a bit more of the final printed line on pages 35-6.

With the 19th century ticket of T. Connolly, Dublin bookseller, on the front endpaper. With the advertisement for *The Fatal Mistake; Or, the Plot Spoil'd: A New Play* by Joseph Haines. A Very Nice Copy of this early play by one of the most prominent proto-feminists of the 17th and 18th centuries. Scarce. \$4500.00

81. (SAVAGE, REGINALD). *A Book of Romantic Ballads*. Illustrated by Reginald Savage. Illustrated endpapers (printed in olive green), sepia-colored frontispiece plate and title-page vignette, 6 black-and-white plates, 4 double-page headpieces, printed on watermarked paper. 8vo. Original vellum paper-backed boards, gilt letters on spine. George Newnes, Ltd., London 1901. First Edition. Limited to 100 numbered copies on "O. W." paper, signed by Savage. This is copy # 95. The Pre-Raphaelite-style illustrations in this poetry collection, one of several beautifully crafted titles in Newnes's Caxton series, are by Reginald Savage: a designer, illustrator, painter and wood engraver closely associated with the Essex House Press. The endpaper designs and probably also the title-page vignette are the work of Alfred Garth Jones (1872-1930), who illustrated Tennyson's 'In Memoriam' for the Caxton series (likewise published in 1901). The 55 poems are not credited, but are from various poets such as Dante Gabriel Rossetti, George MacDonald and John Keats. Spine darkened; head and heel of spine chipped; interior clean and bright; partially unopened. \$750.00

SENECA'S COMPLETE TRAGEDIES ILLUSTRATED WITH 10 WOODCUTS

82. SENECA, LUCIUS ANNAEUS. *Opus tragoediarum aptissimisque figuris excultum. In quo tria millia errata atque inuersa loca exemplorum depravatione et librariorum incuria diligentissime ad veterem lectionem nunc primum reformata. Cum expositoribus luculentissimis* . . . Text in Latin with many passages in Greek. Edited by the Italian humanist Girolamo Avanzi, with extensive commentary by Gellio Bernardino Marmitta and Daniello Gaetano. Illustrated with woodcut border on title page and 10 woodcut illustrations in text; plus numerous woodcut historiated and decorative white-on-black initials of various sizes. Folio. Modern ¼ -leather, blind-stamped in period stile, over 16th-century wooden boards; retaining three brass catches on front covers (but clasps gone). Seneca's text printed in single column in roman letter, surrounded with commentary printed in double columns in smaller roman type. Printed in Venice by Bernardino Viani de Lexona, 6 Nov. 1522. According to Schweiger this edition is based on the 1510 Filippo Pinzi edition. Includes Avanzi's dedicatory epistle to Latinus Juveniles from the 1517 Aldine edition (dated 7 Oct. 1517). (Sander 6929; Essling II, 209, 1691; BM STC Italian 621. Schweiger II, 938; Not in Adams.)

Ten extant plays have come down under Seneca's name, 8 of which are commonly believed to have indeed been written by him, namely: *Hercules Furens*, *Medea*, *Troades*, *Phaedra*, *Agamemnon*, *Oedipus*, *Phoenissae*, *Thyestes*. The other 2 are spurious: *Hercules Oetaeus* is generally considered not to have been written by Seneca, and *Octavia* is certainly not. Full of violence and horror, these 10 plays exerted a profound influence on poets and playwrights of the Italian Renaissance as well as on their successors in Tudor England.

The Italian humanists rediscovered these works, making them models for the revival of tragedy on the Renaissance stage. The two great, but very different, dramatic traditions of the age - French neoclassical tragedy and Elizabethan tragedy - both drew inspiration from Seneca. The

Elizabethan dramatists found Seneca's themes of bloodthirsty revenge more congenial to English taste than they did his form. The first English tragedy, *Gorboduc* (1561), by Thomas Sackville and Thomas Norton, is a chain of slaughter and revenge written in direct imitation of Seneca. Senecan influence is also evident in Thomas Kyd's *The Spanish Tragedy*, and in Shakespeare's *Titus Andronicus* and *Hamlet*. All three share a revenge theme, a corpse-strewn climax, and *The Spanish Tragedy* and *Hamlet* also have ghosts among the cast; all of these elements can be traced back to the Senecan model.

"In the sixteenth century the popularity of Seneca's tragedies was immense. To English dramatists, struggling to impose form and order on the shapeless, though vigorous, native drama, Seneca seemed to offer an admirable model. His tragedies contained abundance of melodrama to suit the popular taste, whilst his sententious philosophy and moral maxims appealed to the more learned, and all was arranged in a clear-cut form, of which the principle of construction was easy to grasp. The great Greek tragedians were little studied by the Elizabethans. Greek was still unfamiliar to a large number of students; and it may be doubted whether in any case Aeschylus or Sophocles would have been appreciated by the Elizabethan public. The Senecan drama, crude, and melodramatic as it seems to us, appealed far more strongly to the robust Englishmen of the sixteenth century, whose animal instincts were as yet only half subdued by civilization." (Evelyn Mary Spearing, *The Elizabethan Translations of Seneca's Tragedies*)

Interior with occasional moderate browning; a few minor ink-spots or smudges, some light marginal soiling; several leaves in the beginning with minor contemporary manuscript marginalia in 16th-century hand, and a few words underscored; small marginal torn hole to title leaf (border not affected). In all, a pleasing, clean, wide-margined example of this attractive and scarce edit. \$3500.00

THE FIRST KNOWN VERSION OF DON JUAN IN ENGLAND.

83. SHADWELL, THOMAS. *Don John; or, The Libertine Destroy'd. A Tragedy. As it is now Acted by Their Majesties Servants.* Frontispiece. 32mo. Modern blue boards. London: Printed for W. Feales . . . 1736. Sixth Edition, but the first to use Don John in the title. Thomas Shadwell, whose *The Libertine* (first performed in 1675) marked the first known version of the Don Juan story in England, was also the first to use the label "tragedy" for it. Unlike the typical Don Juan, Shadwell's hero seems virtually immune to sexual desire. Women serve merely as vehicles for his violent self-assertiveness. Don John occasionally uses his arts of seduction, but more often he prefers to rape his victims, and, whenever possible, beat or murder them. From the library of W. A. Foyle, Beeleigh Abbey, with his red morocco bookplate. Fine. \$275.00

84. (SHAKESPEARE). *Lancelot Andrewes. Tortura Torti: siue, Ad Matthaei Torti librum responsio, qui nuper editus contra Apologiam serenissimi potentissimique principis, Iacobi, Dei gratia, Magnae Britanniae, Franciae, & Hiberniae Regis, pro iuramento fidelitatis.* 8vo. Modern ¾-leather-backed decorated boards, spine labels, gilt lettering. London: Excudebat Robertus Barkerus . . . 1609. Second Printing? This copy exhibits the reading 'agi-' at the end of line 11 on B_{2r} indicative of the form with some of the errata corrected, and 3E₂ blank, rather than bearing errata.

Lancelot Andrewes was an English clergyman and scholar, who held high positions in the Church of England during the reigns of Queen Elizabeth I and King James I. He was in turn

Bishop of Chichester, Ely and Winchester, and oversaw the translation of the Authorized (King James) Version of the Bible. His *Tortura Torti* - a learned work which grew out of the Gunpowder Plot controversy - was written in answer to Roberto Bellarmino's *Matthaeus Tortus* which had criticized James I's oath of allegiance. *Tortura Torti* is one of the Bishop's most substantial controversial works, in which he "refuted papal supremacy and the pope's power to dispense Catholics from moral and civil laws, and defended the king's supremacy over the Church of England. One of the views intruded into the argument by James was a defence of his position that any pope who dispensed subjects from temporal loyalties was Antichrist, an uncharacteristically shrill strain of anti-Catholicism for Andrewes which was tacitly qualified by his studied avoidance of questioning the pope's spiritual (as opposed to temporal) powers." DNB. Andrewes preached many times at Court and it is absolutely certain that Shakespeare heard him. Some sight foxing, o/w Fine. \$1850.00

**FIRST TREATISE ON ENGLISH DRAMA
BASED ON ORIGINAL SOURCES
A SWISS PIRACY**

85. (SHAKESPEARE, WILLIAM). Edmund Malone. *Historical Account of the Rise and Progress of the English Stage, and of the Economy and Usages of the Ancient Theatres in England*. 8vo. Contemporary ½-calf over marbled boards, skillfully rebaked with remains of spine laid on. Basil: Printed and sold by J. J. Tourneisen, 1800. Sole edition of this Swiss piracy of an important work on the history of English theater, including printed tables. (ESTC N17674. Jaggard, pg. 206). The present Basel printing appears to be better known than the original London edition of 1790, recorded in just 2 copies in the ESTC. The *Encyclopedia Britannica* refers to the present 1800 edition as "the first treatise on English drama based on original sources."

"On the Continent ... interest in England and English affairs grew throughout the century and supported an ever-increasing tide of translations, which, owing in part to certain legal and economic conditions, later led to the wholesale publication of English works abroad in English." (Barber). Tourneisen proved to be by far the most prolific printer of these Swiss piracies, issuing some 50 English language books running to approximately 175 volumes. Edward Gibbon (another victim) described the typography of these volumes as "neat, the paper tolerable and the text wonderfully correct." Barber suggests it is also an attempt to give a decidedly English appearance to these productions. Rear board with scuff mark, slightly dented; minor foxing to last few leaves; o/w Very Nice. SOLD

NEW YORK CENSUS LISTING NUMBER OF SLAVES

86. (SLAVERY). *Third Census of the State of New-York*. Original broadside, Approximately 20 by 24½ inches, framed, under glass. Dated January 16, 1812. The broadside lists all the counties, wards, and towns in New York State, giving the number of citizens and the number of slaves. "West-Chester County contains 30,272 inhabitants, of whom 982 are slaves." "City and County of New-York contains 96,373 inhabitants, of whom 1,686 are slaves." Lower left edge torn; a few small tears along the folds, not affecting text; slight water damage to lower right, not affecting text. A fascinating accounting of the 1812 census. Quite Rare. \$1250.00

EARLY SOUTH AFRICAN IMPRINT

87. (SOUTH AFRICA). Reverend Henry Frazer. *A Sermon Preached In Rondebosch Church, Cape of Good Hope, On Sunday, the 17th February 1839, On The Occasion of The Fifth Anniversary of The Opening of That Church.* 8vo. Disbound. A. S. Robertson, Cape Town 1839. First Edition. The List of Subscribers notes only 177 copies. Complete in 25 pages. Rondebosch Church was one of the earliest churches in South Africa. Reverend Frazer, Colonial Chaplain of Simon's Town, was from Trinity College, Dublin. Very Rare. \$1500.00

88. STEIN, GERTRUDE. *Matisse Picasso and Gertrude Stein with Two Shorter Stories.* Small 8vo. Original printed orange wrappers in scarce publisher's slipcase, Paris: Plain Edition (1932). First Edition. Limited to 500 copies. Presentation copy, signed and inscribed by Stein on the front endpaper, dated Oct 20, 1933, shortly before she returned to America after a thirty-year absence. Wrappers and slipcase lightly soiled, o/w fine. \$2500.00

INCUNABLE PASTORAL MANUAL

89. (THEOLOGY). Guido de Monte Rochen. *Manipulus curatorum.* 8vo. 19th- century ½-vellum. Venice: (Damianus de Mediolano, de Gorgonzola) 16 Nov. 1493. (ISTC No.: ig00602500; H 8207; GW 11804). Guido de Monte Rochen's *Manipulus curatorum* is considered the most important of the medieval pastoral manuals. It was not made obsolete until the Council of Trent in 1566. It is especially important as a key example of the intersection of religious doctrine and practice. The author attempts to make centuries of theology and canon law comprehensible for the priest of little learning and, in turn, for his parishioners. No other work did this as successfully. Binding slightly bent; title page a bit dusty; a few leaves mis-numbered in manuscript; o/w a fine copy with large margins of this rare incunable. No copies known in the United States. \$8750.00

ONE OF 15 COPIES

90. (TRAGARA PRESS). Stephen Spender. *Cyril Connolly. A Memoir.* Frontispiece. Small 8vo. Original cloth-backed decorated boards, gilt letters on spine. Privately Printed at The Tragara Press, Edinburgh 1978. First Edition. 1 of 15 numbered copies printed on Turkey Mill Paper, signed by Spender. This is copy #4. The memoir first appeared in *The Times Literary Supplement* on December 6, 1974. Mint. \$950.00

91. (TRAGARA PRESS). Frank O'Connor. *W.B. Yeats. A Reminiscence.* Small 8vo. Original boards, in marbled paper dust wrapper, paper label on cover. The Tragara Press, Edinburgh 1982. First Edition. 1 of 20 copies printed on Arches paper, of an edition of 125 copies. This is copy #4. This is the text of a radio talk given by Frank O'Connor on May 4, 1947. Mint. \$375.00

92. (UTOPIAN COMMUNITIES). *Constitution of the Society of the "United Germans" at Teutonia.* Original folded sheet, with printing on 3 pages. 11½ by 9 inches. (Canton Ohio, Peter Kaufmann 1827). First Edition. (Coyle, 348). The Society of United Germans was a Rappite offshoot established in Teutonia in 1827 and lasting until 1831. Peter Kaufmann was a German born printer and publisher. He joined the community in 1826, and was the leader of a group that established Teutonia the following year. The constitution is printed in double columns with German text in the left column and English text in the right column. There are 8 articles which include such subjects as rules for communal living, finances, education, converting Native Americans to Christianity, eliminating slavery and cannibalism, etc. "We shall further use a part of our means for the redemption of our *Black* brethren, not only out of their bodily slavery, but

also for their reformation into quiet, peaceable and industrious men, and exemplary Christians. . . . Something similar we have in view, with regard to the *Aborigines* of our blessed country – as we shall not shun any pains, to ennobling civilization.” The text is followed by 19 printed names of the signers of the constitution, including Peter Kaufmann. Foxing and toning, with damp-staining which is heavier to the lower page. Scarce. \$1250.00

PROFUSELY ILLUSTRATED POST-INCUNABLE EDITION IN FOLIO

93. VIRGIL. *Opera Vergiliana*. Edited by Josse Bade (Jodocus Badius). Text in Latin (with some Greek passages in the commentaries). Two volumes bound in one. Illustrated with over 200 woodcuts; also, numerous woodcut historiated and decorative initials; each volume with title-page printed in red-and-black with a fine elaborate woodcut border of winding vines and putti. Folio. Bound in early 18th-century 'Cambridge style' English paneled calf; neatly rebacked, unlettered spine with six raised bands. Printed by Jacques Mareschal, Lyons, 1527-28 (both title pages dated 1528, while the colophon is dated 1527).

The large volume is embellished with numerous charming woodcuts, which, though smaller in size, follow the series of woodcuts from the celebrated Sebastian Brant edition of Virgil's complete works printed by Grüninger in Strasbourg in 1502. The Grüninger edition was the first notable printed edition of Virgil after the medieval period. Its editor, Sebastian Brant believed that the illustrations would help the “unlearned” to understand the classical text, even if they could not read. Hence the narrative quality of the illustrations: they follow the text so closely that a sort of animated effect, like a cartoon strip, is achieved. Some scenes are illustrated in several cuts, almost creating an effect of spatial and temporal movement. This narrative quality of the cuts is retained, to some extent, in this 1527 edition.

In addition to Virgil's masterpieces - the *Aeneid*, *Bucolics*, and *Georgics* - the volume also contains his *Opuscula*, lesser known works that are rarely printed. These include: *Aethna*, *Culex*, *Syris*, *Hortulus*, *De ludo*, *De Viro bono*, *De venere & vino*, *De Quatuor temporibus anni*, *De Ortu Solis*, *De littera Pythagorae*, *Coppa & rosa*, *De fortuna*, *De Orpheo*, *De signs coelestibus*, etc. Also included is the important 'sequel' or continuation ("the 13th Book") of Virgil's *Aeneid* written by Maffeo Vegio, an Italian Renaissance poet, regarded by many to be the finest Latin poet of the 15th century.

This edition also contains a wealth of scholarly notes and editorial apparatus including the classical commentaries by Maurus Servius (4th cent. AD) and Marcus Valerius Probus (1st cent. AD), as well as notes and commentaries by the foremost contemporary humanist scholars: Josse Badius, Filippo Beroaldo, Pierio Valeriano (with corrections and variant readings of the text), Domizio Calderino and Agostino Dati.

The editor of this edition, Josse Bade, was a renowned French humanist philologist and publisher. Over thirty years his press issued over 750 editions, its output reflecting primarily humanist interests. The accuracy of Bade's editions of classical texts was of wide renown.

Manuscript monogram signature 'AB' in the blank escutcheon of the title-border, with a date of 1600; early 17th- or 18th-century signature to outer margin of the main title, partially erased and illegible.

Complete (except for the final leaf containing second colophon only). Binding rubbed with some scratches, bumping to corners and minor repairs; first title-page with some ink-marks and marginal soiling; inner margin neatly restored. A few leaves with minor marginal tears; occasional light soiling and some light ink-spotting; light damp-staining to some leaves at front and rear. A few pages with faint early underlining. Final leaf of text repaired at bottom with loss of three words, and slightly affecting the last woodcut. In all, a generally clean and solid example of this scarce, scholarly, and richly illustrated edition. \$3750.00

WITH THE FOLDING MAP

94. (WESTERN AMERICANA). Patrick Gass. *Voyage des Capitaines Lewis et Clarke, depuis l'Embouchure du Missouri, jusqu'à l'Entrée de la Colombie dans l'Océan Pacifique; Fait dans les Années 1804, 1805 et 1806, par ordre du Gouvernement des États Unis: Contenant le Journal Authentique....* Translated from English to French by A.J.N. Lallemant. With folding copper-engraved map. 8vo. Original green speckled wrappers, paper label on spine. Paris, Chez Arthus-Bertrand . . . 1810. First French Edition. (Graff 1519; Howes G77; Wagner-Camp 6:3; Wheat Transmississippi 300.)

Patrick Gass was one of the sergeants of the Lewis and Clark expedition. As instructed by Thomas Jefferson and Meriwether Lewis, he kept a daily journal during the journey, and published his account a year after the return of the expedition. His narrative was eagerly seized upon in the absence of the official report, which did not appear until 1814.

This is the first publication in a foreign language of any detailed information of the Lewis and Clark expedition, which was of especial interest to the French, because it went through lands they had recently laid claim to. Perhaps more notable, however, is the presence of the map by J.B. Tardieu, "Carte servir au Voyage des Capes. Lewis et Clarke. . ." which seems to be the first map published that mentions Lewis and Clark and locates parts of their route.

The French edition also adds 2 letters of William Clark not published in other editions of Gass; one dated April 2, 1805 from Fort Mandan, written to William Henry Harrison; and the second dated Sept 23, 1806 upon returning, written to his brother. The second letter is listed separately in Wagner-Camp and had various periodical appearances, but first appears in book form herein. Wrappers chipped at edges and along the spine; back cover almost detached, holding only by a thread; corners of back cover curled; page 36-35 folded over; edges of folding map slightly foxed; interior clean and bright; untrimmed and uncut. \$6000.00

95. (WHALING). 1846 *Run of The Corrector. (Published Semi-Weekly.) Sag Harbor Long Island New York.* Illustrated with small woodcut sketches. Folding Folios, 14 by 21 inches, originally bound together, now loose. Sag Harbor: Henry Wentworth Hunt, 1846. First Edition. A consecutive run of 71 issues of this Sag Harbor, NY newspaper: Vol. XXIV, Wednesday, March 4, 1846 to Vol. XXV, Saturday, November 7, 1846 inclusive. Printed 5 columns to a page, each issue with 4 pages. Featuring several detailed reports of the whaling industry under the "Marine Intelligence" section, with news of ships and landings at various known locations from which news is gleaned - the Sandwich Islands (Hawaii) and other whaling ports - news of ship disasters; the amount of whale oil taken and specifically, how the ships of the Sag Harbor fleet were faring, with barrels counted and ships and men lost. The whaling industry was just

about at its peak in 1846. The discovery of alternative fuels in the Pennsylvania coal fields eventually crippled the whale-oil business and much of the prosperity of American coastal whaling towns, including Sag Harbor. Plus other nautical news, such as “Two Sea Serpents Seen,” etc.

National and international news includes the Mexico-Texas border conflicts, which were leading up to the Mexican War; the border disputes with Great Britain in Oregon; and much of local commercial interest, various business endeavors and offers, auctions, wholesale and retail merchants offering their goods week to week, with descriptions of their wares. One issue prints the New York State Constitution, revised in 1846 after the state convention. Plus news of various duels from around the country, some of which were fought by political figures of note; mention of a slave released by the court in New York; plus poetry, prose, history, editorial pieces, local deaths, bankruptcies, legal announcements, etc. Some edge-wear, darkening, occasional foxing, o/w very clean and readable. \$850.00

INSCRIBED BY THOMAS J. WISE TO JOHN DRINKWATER

96. (WISE, JOHMAS J.). Dante Gabriel Rossetti. *Letters from Dante Gabriel Rossetti to Algernon Charles Swinburne Regarding the Attacks Made upon the Latter by Mortimer Collins and upon Both by Robert Buchanan.* 8vo. Original printed wrappers, stitched as issued. London: Printed for Private Circulation Only by Richard Clay and Sons, Ltd. 1921. First Edition. One of 30 copies printed for Thomas J. Wise. (Ashley Library, IV, 156.) Presentation copy from Wise to John Drinkwater. “For John Drinkwater from Thos. J. Wise.”

John Drinkwater wrote an introduction to the fourth volume of *The Ashley Library: A Catalogue of Printed Books, Manuscripts and Autograph Letters Collected by Thomas James Wise* (1923). “This was (Wise’s) greatest bibliographical achievement, a complete catalogue of his books, with full descriptions and collations. The first two volumes were published in 1922 and volumes 3-4 the next year. The massive and still very useful book was to run to a final total of eleven volumes. Each volume had a preface by a different luminary. . . The edition was limited to 250 copies of which 50 were on special paper. This was a short enough limitation to cause quite a scramble for copies and it was the éclat associated with this book that finally set the seal on Wise’s reputation as *the* bibliographical authority. Viewed with hindsight, some of the prefaces read rather oddly, none more so than John Drinkwater’s.” (John Collins, *The Two Forgers. A Biography of Harry Buxton Forman & Thomas James Wise*, page 217.) Upper corner of front cover creased, o/w Fine. Enclosed in blue folding slipcase, gilt letters on spine. With John Drinkwater’s bookplate. An interesting association copy. \$1500.00

TALES OF VIRTUE AND VICE

97. (WOMEN). Giovanni Felice Astolfi. *Scelta Curiosa, et Ricca Officina di Varie Antiche, & Moderne Istorie . . . nella quale si spiegano Essempi notabilissimi, à Virtù, & à Difetto pertinenti . . .* Illustrated with Sessa’s woodcut cat and mouse printer’s device on title page; 69 woodcut text illustrations; woodcut head and tailpieces. 4to. Contemporary limp vellum (neat repairs to spine and back cover). Venice: Appresso gli heredi di Marchio ò Sessa, 1602. First Edition. (Kelso, *English Gentleman*, 34a; Graesse I, p. 241; Gay-Lemonnyer, *Bibl. Des Ouvrages Relatifs à l’Amour*, III, col. 1080; Piantanida, *Liberia Vinciana*, 3327).

Curious courtesy book consisting of a large collection of tales of virtues and vices exemplified by miscellaneous historical and contemporary figures. The tales include sections excerpted from the works of Doni, Fra Sabba da Castiglione, Guicciardini, Domenichini, Contarini and others. Included are curious stories about women, the Vestals, the blind, the lascivious, the vain, the greedy, the lazy; plus witches, drinkers, magicians, warrior women, oracles, serpents, dragons, marriage, etc. The woodcuts originally appeared in Francesco Marcolini's *Le sorti, intitolate Giardino di pensieri*, Venice, 1540; second edition 1550. (Mortimer, *Italian 16th Century Books*, nos. 279-280). In the present work the captions have been dropped and their significance reinterpreted.

Faint damp mark in bottom blank margins of last 3 leaves; few tiny worm holes in last leaf; faint old stamp of the "Collegio San Giorgio di Novi Ligure" on title and repeated in bottom blank margins in text; interior pages clean. Fine. \$3500.00

98. (WOMEN). Emma Willard. *Advancement of Female Education: or, A Series of Addresses, in Favor of Establishing at Athens, In Greece, A Female Seminary, Especially Designed to Instruct Female Teachers*. 8vo. Disbound. Troy: Printed by Norman Tuttle 1833. First Edition. Sabin 104043. AI 22661 (5). With the minutes of "Troy Society for the Advancement of Female Education in Greece," listing the names of Officers and the Executive Committee. Willard rails against laws "which bear unequally on our sex." The Greeks "have bled at every pore in the cause of liberty, and the rights of man." For female education in Greece, "small means may now effect what could not be done at all, should we wait till female schools on the old European plan are established." With small rubber stamp on title page; some light foxing; o/w Very Nice. \$1250.00

99. (WOMEN'S HISTORY). Frances Wright (D'Arusmont). *Altorf, A Tragedy. First Represented in the Theatre of New-York, Feb. 19, 1819*. 8vo. Modern green cloth, dark green morocco label on spine, gilt lettering. Philadelphia: Published by M. Carey and Son, 1819. First Edition. (*American Bibliography* 50175; Wegelin, *Early American Plays*, page 82; Hill, *American Plays*, 334). The first book by Frances Wright (later D'Arusmont). Wright began writing the play in Scotland, but did not publish it until she moved to the United States in 1818. In the Preface she comments on the friendly reception she has received in the U.S., as a young, unknown author, and how it would have been difficult for her to publish and have performed such a play in England. Wright's sentiments were with social reform and progressive movements, and she became an influential abolitionist and promoter of feminist causes. Text somewhat browned and foxed. \$1950.00

100. (WOMEN'S HISTORY). Maria Weston Chapman, Compiler. *Report of the Boston Female Anti-Slavery Society; with a Concise Statement of Events, Previous and Subsequent to the Annual Meeting of 1835*. 12mo. Original printed wrappers, 108 pages. Boston: Published by the Society, 1836. First Edition. (*American Imprints* 36307; Sabin 11994). The second annual report of the Boston Female Anti-Slavery Society. Report includes an account of the obstacles to its founding and events at its first meeting, at which William Lloyd Garrison was arrested. Also containing a letter from Lydia Maria Child. At the conclusion are several poems and hymns, including ones by Chapman and Bernard Barton. Maria Weston Chapman was a founding member of the Society, and was closely associated with Lucretia Mott, Lydia Maria Child and

the New England abolitionists. Wrappers a little worn and beginning to separate at the spine; o/w Very Nice. \$1250.00

101. (YEATS, W. B.). *Matrix 21: A Review for Printers & Bibliophiles*. Edited by John and Rosalind Randle. Bound in ¼-Oasis leather-backed marbled paper-covered boards, gilt lettering on spine. Illustrated with numerous inserted and tipped-in illustrations, photographs, sample typefaces, etc., many in color, some fold-outs. 4to. Whittington Press, Risbury 2001. Deluxe Edition. Limited to 80 numbered copies. This copy # XXII. A beautifully printed book including articles by James Mosley, Martyn Ould, Anne Ridler, Hal Bishop, David Buckman, Jonah Jones, David Chambers and many others. Laid-in are a flyer for *Matrix 21* and 2 printed sheets from the publisher.

With a separate sleeve containing Frederick Prokosch's presumed piracy of "Quarrel in Old Age," by W.B. Yeats. Illustrated by Prokosch. 16mo. Original plain wrappers, sewn, with hand-written label on cover. Hand-painted frontispiece tipped-in, signed "P.P." The Prometheus Press, Grasse 1984. Limited to 5 hand-illustrated copies. This copy on Japon, numbered "epsilon," signed by Prokosch. Laid-in is a list of 100 Prometheus Press titles, signed by Prokosch. Not in Wade. Book and sleeve enclosed in publisher's slipcase. Spine of book slightly faded, o/w Fine. \$1500.00