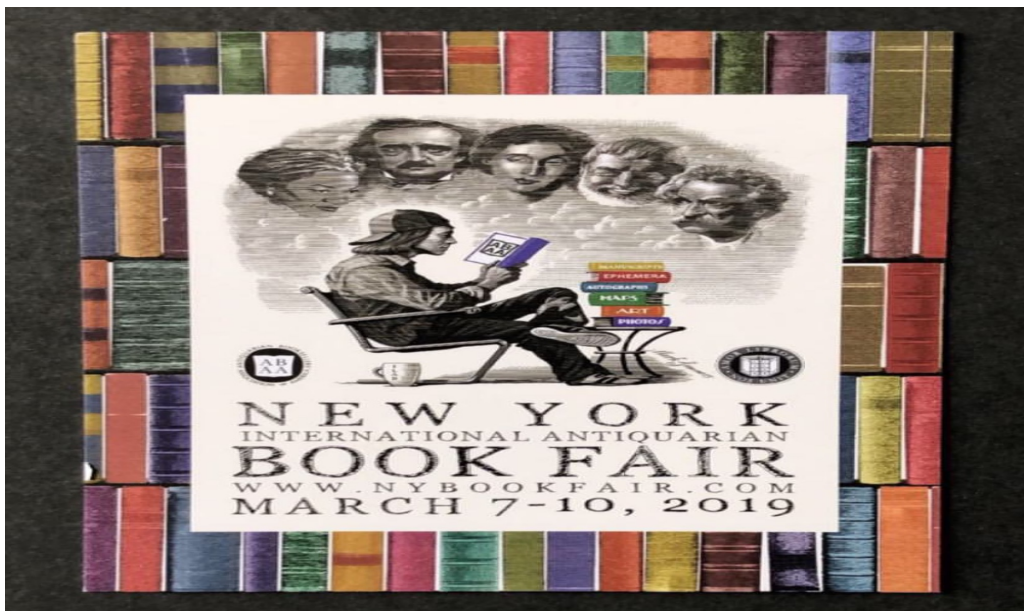




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## NEW YORK ANTIQUARIAN BOOK FAIR 2019



### 100 ITEMS SELECTED FROM 10 SUBJECT AREAS

*\* Photos and longer descriptions available upon request \**

AMERICANA

BIBLES

CINEMA

FRENCH

INCUNABULA

LITERATURE

MANUSCRIPT BOOKS & ALBUMS

NATURAL HISTORY

VISUAL ARTS

WOMEN

# AMERICANA

## THE FIRST PUBLICATION OF MILTON IN AMERICA

MILTON, JOHN. **An Old Looking-Glass for the Laity and Clergy of all Denominations, Who Either Give or Receive Money under Pretence of the Gospel.** Philadelphia: Robert Bell, 1770. 12mo, disbound. pp. 74. The first publication of Milton in America, preceding the first publication of Paradise Lost by seven years. Uncommon on the market. Sabin 49143.

1000

## RARE SEPARATE ISSUE OF LARGE ADDITIONS TO COMMON SENSE

[PAINE THOMAS]. **Large Additions to Common Sense: addressed to the inhabitants of America on the following interesting subjects. The American patriot's prayer. I. American independancy defended by Candidus. II. The propriety of independancy by Demophilus ... III. A review of the American contest with some strictures on the king's speech. Addressed to all parents in the thirteen United Colonies by a friend to posterity and mankind. IV. Letter to Lord Dartmouth by an English American. V. Observations on Lord North's conciliatory plan by Sincerus. To which is added and given an appendix to Common sense; together with an address to the people called Quakers on their testimony concerning kings and government and the present commotions in America.** Philadelphia : Printed and sold, by R. Bell in Third-street, 1776. 8vo. [3] 82-147 [1]. Later 3/4 morocco and plain gray cloth. Top of spine rubbed, cracking. Text block is very fresh. Decidedly scarce in commerce and especially rare as a separate issue.

25,000

## RARE POETRY VOLUME – ALEXANDER HAMILTON AS SUBSCRIBER

[POETRY] [LINN, JOHN BLAIR] **The Poetical Wanderer: Containing, Dissertations on the Early Poetry of Greece, on the Tragic Poetry, and on the Power of Noble Actions on the mind. To which are added, Several Poems.** New York: Printed for the author, by G. Forman, 1796. First Edition. 16 mo. 112, [1], [4]. With subscriber's list, which includes Alexander Hamilton, James K. Paulding, and Peter Stuyvesant. Contemporary sheep, red spine label; small chip to head of spine, but a still lovely copy of a rare book. Wegelin 243. Evans 30696. Linn graduated from Columbia College in 1795 and began the study of the law under Alexander Hamilton, who had recently resumed his legal practice. Linn abandoned playwriting and the law to study for the ministry, but continued to write verse. He died in 1805, at the age of 27.

1500

### UNRECORDED BROADSIDE ON SILK

[BROADSIDE – SILK] **J. Andrew Shulze's Inaugural Address to the Legislature, December 16, 1823.** Large 4to broadside on silk, text in two columns, with a typographical border featuring hearts and flowers and an eagle cartouche. [Pennsylvania] Printed by R.B. Wilkins & H. Minshall. Shulze was governor of Pennsylvania from 1823-1829. The broadside notes that he won election by more than 25,000 votes. When he was reelected three years later the vote came in at 72,000 to 2,000, one of the most lopsided victories in American political history. We could not locate this specific broadside, though a similar single page item is held by Pennsylvania Historical.

450

### AUTOGRAPH MANUSCRIPT OF THE FIRST AMERICAN NATIONAL SONG

[AMERICAN ANTHEM] Hopkinson, Joseph (1770-1842). **An autograph manuscript copy of "Hail, Columbia," written on February 22, 1838.** 2 pp. on a single sheet. Housed in a quarter morocco slipcase. While various 18th century printed versions of both the music and lyrics survive, as well as some early fair copy manuscripts, the original 1798 draft appears lost and we have been unable to locate any manuscripts in Hopkinson's hand. "Hail Columbia" was the first American national song and an unofficial anthem of America until "The Star-Spangled Banner" was named so in 1931. Interestingly, unlike other early American patriotic songs, including the "The Star-Spangled Banner" (which was based on a traditional English melody), both the words and music to "Hail, Columbia" were written in the United States.

20,000

### FIRST AUTHORIZED EDITION OF THE GETTYSBURG ADDRESS

[LINCOLN, ABRAHAM] EVERETT, EDWARD. **Address of Hon. Edward Everett, at the Consecration of the National Cemetery at Gettysburg, 19th November, 1863, with the Dedicatory Speech of President Lincoln, and the other exercises of the occasion.** Boston: Little, Brown and Company, 1864. 8vo. 20<sup>th</sup> century navy blue cloth. 88pp. "First authorized edition of Lincoln's address" - Howes. Both the lithographed map and tinted folding plan of the cemetery are present here. It is interesting that Howes does not call for the cemetery plan; it was apparently issued loose for insertion, likely accounting for its lacking from many copies.

1250

### LINCOLN CAMPAIGN BROADSIDE

[LINCOLN, ABRAHAM - BROADSIDE]. **"The Platforms" Baltimore Chicago. Presidential Campaign of 1864.** Rare broadside inserted into a copy of *The Early Life of Abraham Lincoln: Containing many unpublished documents and unpublished reminiscences of Lincoln's early friends*. TARBELL, Ida M. Assisted by James McCann Davis. Published by McClure, New York (1896). The broadside, printed in two columns, presents the platforms of the Republicans (who in June in Baltimore nominated Lincoln), and the Democrats (who in August in Chicago nominated McClellan).

1500

## MANUSCRIPT ACCOUNT ON TRAVELS IN THE WEST INDIES

[WEST INDIES] **Late-19th Century Manuscript by an American, "Travels in the West Indies"** Original unpublished manuscript by a young U.S. Navy chaplain, George A. Crawford, black ink on lined paper, in handsome script; 195 x 246 mm; pp. 29. An engaging narrative, offering brief histories and descriptions of the places Crawford visits, and remarks on race, slavery and -- briefly -- other political views such as education and women's rights. He visits St. Thomas, St. Croix, Martinique, Baradoes, Trinidad, Jamaica, and Havana -- and offers blunt, unflinching portrayals of their landscapes, people, and cultures. He also offers a 3-page historical narrative of the 1831 Jamaica slave revolt, anti-imperialist in tone, and extremely graphic in its litany of cruelties against inflicted against black people. He concludes with his 1875 stop in Havana, in which the fleet gains custody of a large group of Americans who were taken prisoner by the Spanish in 1873.

950

## CENTRAL PARK RARITY

NEW YORK – CENTRAL PARK] SMITH, CHARLES. **Sounds from the Cave in Central Park.** n.p. n.d.. Broadside; 300x239mm; an 11 stanza poem, plus the moral, printed (recto only) in two columns within a decorative border; mounted to plain paper over cardboard. N.d., likely early 20th century. A poem about an encounter with a British lion in New York's Central Park, referencing the American Revolutionary War -- specifically, the Trent Affair. Captain Charles Wilkes is mentioned by name, as are Mason, Slidell, and others, plus other well-known events (such as Bunker Hill). Wilkes (1798-1877) was an American naval officer and explorer. He led the United States Exploring Expedition, 1838-1842 and commanded the ship in the Trent Affair during the American Civil War (1861–1865), where he attacked a Royal Mail Ship, almost leading to war between the U.S. and the UK. The moral of the poem is "If you wish to live in PEACE, always be prepared for War; for a small matter kindleth a great fire! Large enough to set the world ablaze!" Very scarce, none found on OCLC, nor in the holdings of the NY Historical Society.

750

## WOODROW WILSON PRESENTATION COPY

WILSON, WOODROW. **The New Freedom.** New York: Doubleday, 1913. 8vo. Original red cloth, lacking dust jacket. First Edition. Presentation copy, inscribed by Wilson just six days after the start of his presidency, "To Frank with love from Woodrow Wilson." The recipient was almost certainly Wilson's future son-in-law Francis Bowes Sayre who would marry Wilson's daughter in November of the same year. The New Freedom is a compilation of excerpts from campaign speeches that stressed the individual rights of states and their citizenry. A range of topics are covered, including laws governing child labor, the restriction of monopolies, and tariff reform. Books inscribed by Wilson in such a warm fashion are notably rare.

2500

# BIBLES

## RENNER'S LAST VENETIAN BIBLE 1483 WITH DETAILED PROVENANCE

BIBLIA LATINA – RENNER, Franz (1450–1486). **Biblia Latina [cum postillis Nicolai de Lyra est expositionibus Guilelmi Britonis in omnes prologos S. Hieronymi et additionibus Pauli Burgensis replicisque Matthiae Doerring]**. Venice: Franz Renner, de Heilbronn, 1483. At its earliest known location, the bible resided in Luxembourg (“Lutzenberg”). One prominent name “Hiegaerts” seems to be tied to the historic region of Flanders, and variously dated in the 17th century. Archival descriptions expertly detail further provenance until about the year 1850, when the bible was likely sold with Thomas Baker, bookseller of London.

*Franz, or Franciscus, Renner (1450–1486), a German printer from Heilbronn, published this small quarto of the Latin Vulgate in Venice in 1483, it was the fifth and final edition of Renner's incunable Bibles from that city. Although this Bible originated in Venice, early inscriptions dating to about 1500 locate the book's ownership as far as northern Europe, probably first in Luxembourg and in the possession of a cleric. This copy of Renner's important biblical production is significant not only for leading the way in format and portability, and for being a prime example of early printed biblical commentary from Venice, but for the amazing survival of vellum wrappers that record roughly 350 years of ownership marks. The leaves are a veritable treasure-trove of readership evidence throughout the early modern period. ISTC ib00578000.*

12,500

## KOBERGER BIBLE 1486 IN AN EARLY GERMAN BINDING

BIBLIA LATINA – LYRA, Nicholas de (1270–1349) – KOBERGER, Anton (1440–1513). **Biblia Latina, cum postillis Nicolai de Lyra et expositionibus Guillelmi Britonis in omnes prologos S. Hieronymi et additionibus Pauli Burgensis replicisque Matthiae Doering**. Add: **Nicolaus de Lyra: Contra perfidiam Judaeorum**. Nuremberg: Anton Koberger, 1486. Part 3 (of 4). Chancery folio (305 x 205mm). Pagination: 348 leaves [near contemporary foliation in red ink throughout, though mispaginated at 188 with some worming towards end obscuring numbers]. 16 woodcuts, of which 3 full-page, illustrating Ezekiel's Vision (full-page on PP10r of Christ enthroned above Evangelist Symbols and Heavenly Wheel), diagrams of Solomon's Temple and different views of gates and enclosures of the Temple, and a full-page genealogical diagram for the Kings of Syria in the Book of Daniel and half-page diagram for kings. Rubricated throughout with blue and red Lombard initials, mostly over printed guide letters, extra flourished in red ink over the headlines, foliation, paragraph and signature marks. Near contemporary blind-stamped pigskin tooled with devices of stags and roses and other ornaments with original brass clasps and leather straps, contemporary manuscript leaves reused as binding waste visible in gutters; Front pastedown with added near contemporary manuscript index of 20 lines in Latin cursiva for contents books of prophets. In the early 18th century, this volume was in the collection of Gallus Winckelmann (1695–1757), a Benedictine monk and scholar active at Banz Abbey in Bavaria. Part 3 of the set contained the books of the Major and Minor Prophets, along with the books of the Lamentations and Maccabees. This edition includes the famous woodcut of Ezekiel's Vision and the various views and implements of Solomon's Temple, which were first printed by Koberger in 1481 with the complete commentary. This copy in an early German binding has a monastic provenance at Banz Abbey. ISTC ib00614000.

8500

### LATIN BIBLE 1556 – EARL OF MACCLESFIELD COPY

BIBLIA LATINA – ESTIENNE, Robert (1503–1559) – BEZA, Theodore (1519–1605) – PAGNINI, Sante (1470–1536). **Biblia Utriusque Testamentia de quorum nova interpretatione et copiossimis in eam annotationibus quam in limine operis habes epistolam (Novum D. N. Iesu Christi Testamentum)**. Geneva: Robert Estienne, 1556. 20 woodcut text illustrations (some full page) based on the detailed descriptions of the Tabernacle, Solomon's Temple implements and architecture, including a menorah (fol. 75r), vestments of the high priest (f. 80r), also Hiram's laver (f. 109v), and Ezekiel's Vision (p. 275), several woodcut criblé initials throughout. Text in Latin and Hebrew. 17th-century Dutch vellum. This copy formerly in the Shirburn Castle library of The Earl of Macclesfield (their North Library bookplate marked '1.H.5–7').

The Estienne-Beza Latin Bible, with its copious notes and ties to Calvinist theology, was of considerable importance in the early modern era. The 20 woodcut biblical illustrations were first used in an Estienne edition of the Bible printed in Paris in 1540. This copy, beautifully bound in a Dutch vellum, enjoyed placement in one of the finest libraries in Britain from around the mid-18th century. See also Renouard, 'Estienne,' p. 87; cf. Schreiber, 'Estienne' 113.

6000

### ILLUSTRATED LATIN BIBLE PRINTED IN LYON 1567

BIBLIA SACRA – FRELLON, Jean (1517–1568). **Biblia sacra, veteris ad Novi Testamenti juxta vulgatem editionem maiori quam ante hac unquam Doctorum studio, ad veritatem Hebraicam & probatissimorum exemplarium fidem ...** Lyon: [Claude de Huchin] Apud Ioannem Frellonium (Jean Frellon), 1567. 8vo; later 3/4 tan calf; front board detached. Illustrated Latin Bible. Only two copies of this Lyonese edition in OCLC. With 10 (of 10 presumed) folding plates: maps and charts (the Heidelberg Copy has 7 folding plates noted - probably three wanting). 34 wood engravings. Title inscribed by Christopher Harvey (1597–1663), Vicar of Clifton in the county of Warwick, a later note mentions he was the editor. Later bookplate (partly removed) of Dr. Herman Blum, historian of Philadelphia, who established the "The Blumhaven Library" for his valuable collection. This fifth Frellon edition resembles the former editions, but has maps and other illustrations, which were not in previous versions. As early as 1553, woodcut illustrations adorned Frellon's editions of the New Testament. This is a rare edition of the Biblia Sacra, oft overlooked and not found in the usual references. OCLC locates two copies at Universitätsbibliothek at Heidelberg (OCLC no. 315584645) and Columbia University (OCLC no. 83326666). The edition is recorded in French Books III & IV (2011): No. 57420. These bibles were all the rage in 16th century Lyonnais print houses; most editions issued one right after the other; for example, there is an illustrated Latin Bible printed by Guliel Rovilium in Lyon also in 1567.

1500

## COMBINED RHEIMS + BISHOPS VERSIONS OF NEW TESTAMENT 1589

Bible in English. New Testament (Rheims and Bishops' Versions). **THE TEXT OF THE NEW TESTAMENT ...TRANSLATED ... BY THE PAPISTS OF THE TRAITEROUS SEMINARIE AT RHEMES ... WHEREUNTO IS ADDED THE TRANSLATION ... COMMONLY USED IN THE CHURCH OF ENGLAND, WITH A CONFUTATION OF ALL SUCH ARGUMENTS, GLOSSES, AND ANNOTATIONS, AS CONTEINE MANIFEST IMPIETIE, OF HERESIE, TREASON AND SLANDER, AGAINST THE CATHOLIKE CHURCH OF GOD ... BY WILLIAM FULKE.** London, 1589. First Edition thus. Small folio. Eighteenth-century Cambridge-style mottled calf; expertly rebaked to period style, red morocco lettering pieces. Rheims New Testament printed in roman type on the left, the Bishops' version in italics on the right. An exceptionally nice copy of the first edition of Fulke's refutation of the arguments and accusations contained in the Catholic New Testament appearing at the end of each chapter. Edited chiefly by Gregory Martin and printed at Rheims in 1582. The combined printing "secured for the former a publicity which it would not otherwise have obtained, and was indirectly responsible for the marked influence which Rheims exerted on the Bible of 1611." (Herbert)

5500

## 1607 FOLIO GENEVA BIBLE

Bible in English [Geneva Version]. **THE BIBLE THAT IS, THE HOLY SCRIPTURES CONTAINED IN THE OLD & NEW TESTAMENT.** London: Robert Barker, 1607. 2 parts in one volume, folio. Contemporary calf over beveled wooden boards, old suede calf spine nailed to front and rear covers. A nice example of a Folio Geneva Bible in a contemporary binding. 31 woodcut text illustrations, diagrams, and maps, woodcut initials and head- and tailpieces. The Geneva version of the Old Testament, translated by William Whittingham, Anthony Gilby, Thomas Sampson, and perhaps others, with Laurence Tomson's revision of the Geneva version of the New Testament and his translation of Franciscus Junius' translation of Revelation. The correct collation reads as in ESTC, not Herbert.

5000

## FIRST QUARTO EDITION OF THE KING JAMES BIBLE IN BLACKLETTER 1613

Bible in English [King James Version, 1st Black-Letter Quarto Edition "he"]. **THE HOLY BIBLE, CONTAINING THE OLD TESTAMENT, AND THE NEW: NEWLY TRANSLATED OUT OF THE ORIGINAL TONGUES.** London: Robert Barker, 1613. 18<sup>th</sup> century tree calf. The First Quarto Edition of the King James Bible in black letter, with "he" in Ruth 3:15. "This and many subsequent issues were produced in close imitation of those black-letter quarto editions of the Geneva Bible which had proved so popular." (Herbert) As they are often found, our copy is imperfect, but with an interesting Welsh family provenance. Our copy is lacking preliminary quire A including general title, but with an interesting line of provenance, as follows: William Albin (several signatures dated 1727, 1729 and 1732) — Theophilus Jones (gift inscription to Thomas G. Evans dated 1867) — Birth records of the Welsh family Evans, 1847–1874 (in one hand on flyleaf) — Christmas Evans (inscription dated 1935; Evans's probable namesake and ancestor was the famous Welsh Nonconformist minister, Christmas Evans, (1766–1838).

4500

## **“THE MOST SPLENDID FRENCH BIBLE EVER PRINTED” 1669**

[Elzevier's La Sainte Bible from 1669]. **LA SAINTE BIBLE. “La Sainte Bible, qui contient le Vieux et le Nouveau Testament. Edition nouvelle, faite sur la Version de Genève, revue et corrigée.”** Amsterdam: Chez Louys & Daniel Elzevier, 1669. 4 parts in one volume. Elephant folio. Engraved frontispiece (363 x 226mm) signed N. Berchem Invent.” & Matham [sic] Sculp” depicting two female figures holding “La Sainte Bible;” together with two cherubs, one holding the Ten Commandments and “Le Saint Evangile;” the latter with his foot on a skull. This spectacular frontispiece combines the works from three profound engravers of Dutch 17th century publishing activities. There are numerous engraved illustrations throughout the text, plus five added maps and plans.. Contemporary vellum; worn. La Sainte Bible printed by Louis and Daniel Elzevier of Amsterdam, has been called “without exception the most splendid French Bible ever printed.”

2500

## **ILLUSTRATED DUTCH LUTHER BIBLE 1702**

DUTCH LUTHER BIBLE – LUTHER, Martin (1483-1546) – VISSCHER, Adolf, trans. (1644-1701) – HOOGHE, Romeyn de, illus. (1645-1708). **Biblia, Dat is De gantsche H. Schrifture, vervattende alle de Canonijcke Boecken des Ouden en des Nieuwen Testaments, Door Laft der Hoogh-Mog: Heeren Staten Generael... uyt D.M. Luthers Hoogduitse Bybel.** Amsterdam: Jacob Lindenberg, 1702. Large folio. Extensively illustrated throughout with 63 full-page and 13 half-page engraved plates, nearly all of the full-page plates are with 2 images in vignette form by de Hooghe, beginning almost all Bible books, including Books of Prophets and Apocrypha. Printed in Dutch in double column. Printed marginalia. Period diced calf over beveled wooden boards. An immense biblical tome five inches thick from cover to cover, beautifully bound, probably for a church or religious institution. In 1648 Adolph Visscher of the Lutheran Church in Amsterdam revised a previous Mennonite translation of Luther's German Bible. This became the standard Bible or “State Bible” (Statenbijbel) of Dutch Lutherans. Illustrated throughout with engravings by Romeyn de Hooghe of the Rubens School, the engravings represent some of the most significant for the Dutch book illustrator. This volume maintaining the four original maps, some of the finest to appear in 18th century Bibles.

2000

## **ILLUSTRATED GERMAN LUTHER BIBLE 1748**

BIBLE (German) – LUTHER, Martin (1483-1546). **Biblia, Das ist: Die gantze Heilige Schrift Altes und Neues Testaments verdeutscht von Herrn Doctor Martin Luther...** Nuremberg: In Verlegung der Johann Andrea Endterischen Handlung [Endter], 1748. Large folio. Illustrated with 45 plates (including title), most of them full-page (few double-page) engravings depicting biblical scenes and prophet portraits, as well as some double-page maps and plans (temples and Holy Land maps), most illustrations also signed by Clausener. With the rare double-page engraving in rear showing royalty and court members in a large reception hall (Bischöffliche oder Fürstliche Saal) during the “Confessio” which took place in Augsburg in 1530 under Charles V. This plate is usually missing. An influential Luther Bible with exceptional engravings produced by the Gotha court. A visually stunning work.

4500



## CINEMA

### **INSCRIBED BY JOHN BARRYMORE TO DOUGLAS FAIRBANKS**

BARRYMORE, John. **Confessions of an Actor**. Indianapolis: Bobbs-Merrill, 1926. First Edition. Cloth, with b/w photo-illustrations throughout. Spine tips and edges of boards scuffed; text block a bit water-damaged, with slight wave and staining throughout. From the library of Douglas Fairbanks, Jr. (with his bookplate), and inscribed by Barrymore on the FFEP: "For Doug / from / Jack / 1926." It is possible (perhaps even likely) that this book was inscribed by Barrymore to the older Douglas Fairbanks, with his son adding his own bookplate later. The elder Douglas Fairbanks (*The Three Musketeers* among many others), along with Barrymore, was a towering figure in the early days of Hollywood. An extraordinary association copy, linking two of the great Hollywood families.

2000

### **FROM DIRK BOGARDE TO LAUREN BACALL**

BOGARDE, Dirk. **Closing Ranks**. Viking, 1997. First Edition. Cloth; dust jacket; 8vo; pp. [282]. Signed by Bogarde in a bookplate on the title-page, and inscribed by him on the dedication page, to Lauren Bacall, "Best really -- for B. Bacall -- with endless love -- from Dirk -- 7 May 97." (Lauren Bacall was born in the Bronx as Betty Joan Perske, and only close friends and loved ones used her real name.) The two legendary actors were long-time friends 'til the end. They spent time together in London the day before he died from a heart attack on 8 May 1999, age 78. Fine in Near Fine dust jacket.

750

### **BETTE DAVIS SCRAPBOOK**

[DAVIS, Bette] **Scrapbook Assembled by Bette Davis**. This was assembled following the birth of Davis's only biological child, Barbara Davis Sherry (b.1947), documenting her first seven years of life and providing a portrait of Davis as affectionate mother. This Hollywood artifact ultimately leads to an unhappy story, as Davis disinherited Sherry. The present scrapbook documents a rosier period in their relationship.

2500

## INSCRIBED TO CECIL B. DEMILLE FROM JOSEF SCHILDKRAUT

[DeMILLE, Cecil B.] **Handwritten and Illustrated Costume Manuscript Inscribed to Cecil B. Demille by Josef Schildkraut. Trachten des Christlichen Mittelalters Nach gleichzeitigen Kunstdenkmalen.** Mannheim, 1840. Manuscript, folio (300 x 220 mm). 58 tipped-in illustrations of which 24 are in full color, some heightened in gold, 5 in pen-and-ink, 29 in pencil on tracing paper; some marginal soiling, front endpaper torn, a few drawings removed. Half blue calf gilt; binding professionally repaired, edges and corners rubbed. Cecil B. DeMille (bookplate, his sale, Christie's East, 18 October 1988, lot 235), with presentation inscription by Josef Schildkraut dated 1935). Manuscript version from the library of Cecil B. DeMille given him by the film actor Josef Schildkraut. Jakob Hefner-Alteneck (1811-1903), director of the Bavarian National Museum in Munich, published this collection of reproductions from medieval manuscripts and sculpture in a 3-volume edition (Frankfurt: Keller-Beyerle, 1840-1854). This is a manuscript copy of the first part of that work based on the Mannheim edition (Lipperheide Ca5). The illustrations depict costume, armor, and courtly dress. DeMille's library was especially rich in illustrated books of historical costume and artifacts which he used as sources for costumes and props in his historical films. Schildkraut (1896-1964) appeared in some sixty films from 1915 to 1964 including the role of Otto Frank in *The Diary of Anne Frank* (1959). A fine manuscript book with notable provenance and a fine association.

1500

## FROM JEAN COCTEAU TO MARLENE DIETRICH

[DIETRICH, Marlene] **Autograph Letter Signed, "Jean / [asterisk]," to Marlene Dietrich in French.** Wonderful letter from Jean Cocteau to Marlene Dietrich in which he compares himself to the Professor in *Der blaue Engel* [who would cock-a-doodle-doo like a rooster for the love of Lola, the character played by Dietrich]. November 1959.

1500

## FIRST EDITION INSCRIBED BY IAN FLEMING

FLEMING, Ian. **From Russia With Love.** London: Jonathan Cape, 1957. First Edition in original dustjacket (edgeworn). Inscribed to Erich Hartmann, head of Magnum Photo, who was friends with, and had done a series of photographs of, Fleming. The basis for one of the best and most memorable of the James Bond films.

25,000

### INSCRIBED FIRST EDITION – MIDNIGHT COWBOY

HERLIHY, James Leo. **Midnight Cowboy**. New York: Simon and Schuster, 1965. First Edition of the novel by James Leo Herlihy which served as the basis for the 1969 film starring Jon Voight and Dustin Hoffman. Directed by John Schlesinger from a screenplay by Waldo Salt, *Midnight Cowboy* won the academy award for best picture in spite of its original X rating, and has endured as one of great New York City films of all time. This copy is inscribed the year the film came out, not long before its release: "For Stuart -- / writer, / piano player, / friend, / Jamie / (James Leo Herlihy) / New York, NYC / March 14, 1969." Stuart Oderman was a piano accompanist and composer for silent films. A nice copy in lightly worn dust jacket.

750

### THE FIRST 75 ISSUES OF FILM CULTURE

[MEKAS, Jonas] **Film Culture**. A near complete run of this bastion of avant-garde cinema founded by Jonas Mekas who served as the editor. Featuring contributions from Rudolf Arnheim, Peter Bogdanovich, Stan Brakhage, Arlene Croce, Manny Farber, David Ehrenstein, John Fles, DeeDee Halleck, Gregory Markopoulos, Annette Michelson, Andrew Sarris, Parker Tyler, Andy Warhol, and many more. Published 1955-1985 in a range of sizes, the volumes range from very good to fine condition.

5000

### INSCRIBED FIRST EDITION - ON THE WATERFRONT

SCHULBERG, Budd. **On The Waterfront**. Inscribed first edition of Budd Schulberg's most famous work and the basis for the classic Academy Award winning film. Schulberg also authored the screenplay. Elia Kazan directed Marlon Brando in one of his signature roles, featuring one of the most oft-quoted lines in the history of American Cinema.

750

### ORIGINAL ARTWORK AND STORYBOARDS

[WAYNE, John] **Original artwork and storyboards for the John Wayne film, The Sea Chase**. Los Angeles, 1955. Two volumes (binders), plus original storyboards. Directed by John Farrow, with art direction by Franz Bachelin, "The Sea Chase" was a WWII seafaring adventure. Fiercely nationalistic, but vehemently anti-Nazi, German sea captain Karl Erlich (John Wayne) mans the helm of a decrepit freighter pursued by the British navy -- and as if being tailed by a warship weren't enough, violent storms, shark attacks, short supplies and a mutinous crew all conspire to prevent the skipper from reaching his homeland. Lana Turner co-stars as a beautiful German spy.

2500

## FRENCH

### AN EXQUISTE SERIES OF BIBLE PRINTS

[BIBLE ILLUSTRATIONS] DE MARNE, L. A. [Louis-Antoine, Engraver] (1673-1755). **Histoire Sacrée De La Providence Et De La Conduite De Dieu Sur Les Hommes Depuis Le Commencement Du Monde Jusqu'Aux Temps Predits Dans L'Apocalypse....** Paris: Chez l'Auteur, 1745. 2 volumes, folio (368 x 232mm). Unpaginated. 500 copperplate engravings engraved after Raphael and other Renaissance masters, with scriptural passages in Latin and French. Frontispiece engraving of Queen Marie Leszczyńska of France. The only texts are the dedication to the Queen, preface to the reader, and a note or summary on the scriptures for each volume. All engravings also have captions and biblical citations in French. Modern crimson cloth backed in red leather, lettered in gold; (very light, occasional foxing or browning). From the Stock and Reference Library of renowned book specialist and dealer Hans P. Kraus, his label loose and laid-in front. Louis-Antoine de Marne was a French engraver born in Paris in 1673. He attained sufficient distinction throughout his career and was eventually appointed as court engraver. He is chiefly known by this his "Sacred History," which was first produced in three volumes and published in 1728. Extraordinarily fine and complete collection of early Bible prints by the skillful engraver De Marne; the impressions remain bright and fresh and each scene is masterfully executed, usually two per page on ample margins.

2500

### DANCE OF DEATH CHAPBOOK IN ORIGINAL DECORATED WRAPPERS

[DANCE OF DEATH] **La grande danse macabre des Hommes et des Femmes, renouvellee de vieux Gaulois...** Troyes: Jean-Antoine Garnier, [1728]. 4to (218 x 169 mm). 76pp. 60 mostly large and half-page woodcut illustrations of the 'Dance of Death,' including the large woodcut on title, repeated in the first series, a large woodcut of a dead man rising from his coffin at the cemetery on title verso, and a large woodcut of the author at the head of the second series. Original blue printed wrappers in a checkered design, a few sheets unopened; cloth folding case. 19th-century armorial bookplate of collector G. Wüthrich on front pastedown.

Wonderful survival of this 'Danse Macabre' French chapbook in its original decorative wrappers, which was to be sold street side by peddlers and at markets. The classic pictures and verse dialogue of the Danse Macabre was one of the most popular illustrated books in Europe since the Middle Ages. Jean-Antoine Garnier's edition at Troyes had been textually revised but is still based solidly on Marchant's original work of 1486, and makes use of its woodcut designs that were originally engraved about 1480 although later editions made differences in the opening designs. Issued as a chapbook, the "Marchant," depicts people from every level of medieval society meeting their fate, and Death itself is depicted as a cheerful cadaver. Rather than being frightening, the images are jubilant. The chapbook ends with allegorical poems on the universal themes of life, death, and the afterlife.

4500

## EXTRAORDINARILY RARE EROTIC NOVEL

[EROTICA - VIVANT DENON, Dominique (1747–1825)]. **Point de Lendemain, Conte.** Paris: De l’Imprimerie de P. Didot l’Aîné, 1812. 12mo. Didot’s printer’s monogram on the title page with biblical epigraph “La letter tue, et l’esprit vivifie. E.D.S.P.” Full-page engraved frontispiece of possibly the author, Denon (as a distinguished, well-dressed gentleman with glasses, holding pen to book), margins shaved and this frontispiece plate likely inserted later (untraced). Full-page copperplate engraved scene of embracing lovers from behind by the French engraver Charles (Pierre Joseph) Normand (1765–1840), after the design by Louis Lafitte (1770–1828), inserted between pages 10 and 11 (which is the original frontispiece). Contemporary navy blue full straight grain morocco by Lefebvre of Paris, smooth spine divided into six panels by gilt rules, custom cloth clamshell case backed in tan morocco. Inscribed in early hand on front flyleaf “Par M. Denon.”

The classic French Libertine short novel *Point de Lendemain*, or “No Tomorrow,” was written in the style of elegant eroticism. It appeared in print for the first time in the June 1777 issue of the magazine *Mélanges littéraires, ou Journal des Dames*, which was dedicated to Marie-Antoinette. The story appeared in the issue with the author as a name initials MDGODR (M[onsieur] D[enon], G[entilhomme] O[rдинаire] D[u] R[oi]), sometimes confused with Claude-Joseph Dorat (1734–1780) [as Monsieur Dorat], but later attributed to Dominique Vivant Denon (1747–1825). This printing is the first separate edition and second version produced by the Parisian printer Pierre Didot the Elder in 1812; issued in “pocket-sized” duodecimo format. Unlike the 1777 version, this version emphasized the fiery side of the unnamed main protagonist. The Didot edition, still produced without the author’s name, was believed to have had a small printing destined for private circulation, although the announcement in the *Bibliographie de la France* names 300 copies (4 September 1812, no. 3830). Dominique Vivant Denon, one of Napoleon’s lieutenants, also an ambassador, museologist, and successful writer of comedic theatre, has been described as both a hedonist and a scholar. His *Point de Lendemain* details a young man’s one-day liaison with an aristocratic lady after a seemingly innocent trip to the opera. Writing with subtle seduction and suggestive undertones, Denon uses anonymous characters (“La Comtesse de \*\*\*\*”) to hint at flagrant sexual bliss. The *Point de Lendemain* elicited several clandestine editions of the 18th and 19th centuries; many augmented with obscene engravings and extra passages, and Honoré de Balzac in his *Physiology of Marriage* famously plagiarized it in 1829. Extraordinarily rare and other copies not located in usual searches. Brunet II, 599.

12,000

#### A REMBOÛTAGE OF AN ATTRACTIVE FRENCH EARLY FANFARE BINDING

[FINE BINDING] **SENECA, Lucius Annaeus (4 BCE–65 CE) – CAPPEL, Ange, trans (1537–1623).** *Quatre Opuscules de Senecque*. Paris: Chez Robert le Mangnier (au Palais en la gallerie par ou on va a la Chancellerie), 1581 (i.e. 1582). 8vo. A rare title with the fine semi-royal Joyeuse portrait and in a magnificent French pre-fanfare binding). Formerly in the famed collection of Leopold Double (his gilt armorial booklabel on front pastedown: Ex Museo L. Double; sold in 1863 cat. no. 364). Pictorial bookplate of Philip Hofer (d. 1984), curator of the Printing and Graphic Arts department in Houghton Library, laid-in to front. First French The simplified geometrical compartments on this magnificent French pre-fanfare binding gradually developed to include more ornamentation over the 17th century; this style resembles those bound by Clovis Eve. FB no. 47672.

4500

#### A CLASSIC WORK “GENRE POISSARD” LITERATURE IN A LOVELY PERIOD BINDING

[“FISHWIFE” LITERATURE] **VADÉ, Jean-Joseph (1720–1757) – LÉCLUSE, Henry de (1711–1792).** *Oeuvres Poissardes de J. J. Vadé et de L’Écluse*. Paris: De l’Imprimerie de Didot Jeune, Chez Ve Defer Demaisonneuve ... Josse, l’An IV, 1796. 12mo. Full-page engraved oval portrait frontispiece of Jean-Joseph Vadé and bottom frame filled with Vanitas implements. Four full-page copperplate engraved plates depicting lively scenes in streets, pubs, and markets of Paris illustrating pages 12, 60, 88, and 160 (after M. Monsiau [Nicolas-André Monsiaux]). Printed on papier vélin. 18th-century French tan calf gilt-ruled with scrolling floreate device and inner gilt dotted frame and floreate cornerpieces, flat spine gilt overall in stars, circles, and pointillé decoration, red morocco lettering label with title gilt “OEUVRES POISSARD DE VADÉ,” inner gilt dentelles, edges gilt, marbled endpapers, all contained in custom marbled paper case.

First Didot edition in duodecimo of the “Oeuvres Poissardes” of Jean-Joseph Vadé (1720–1757) edited by Henry Lécuse (1711–1792) and printed by André Defer de Maisonneuve (1749–1795) in Paris in 1796 on papier vélin; in this same year Didot produced a folio edition limited to 300 copies with color illustrations. The engravings were the original designs of the French history painter Nicolas-André Monsiaux (1754–1387). Jean-Joseph Vadé, French comedic author nicknamed the “Corneille des Halles,” is regarded as the father of the “genre poissard,” a literary type that emphasized the vulgarities and theatrics of the common people - literally as “fishwife” literature. This edition is not common, complete in a period binding.

1500

#### RARE 16<sup>TH</sup> CENTURY PRINTING OF THE FIRST COOKBOOK PRINTED IN EUROPE

[GASTRONOMY] PLATINA, Bartolomeo (1421–1481) – ANEAU, Barthélémy, trans. (ca. 1510–1561). **[Le Platine en français] Baptiste Platine de Cremone, de l'honneste volupté, livre très-nécessaire à la vie humaine, pour observer bonne santé, Diligemment reueu & corrigé comme est fait mention à la page suyauante.** Lyon: Par Benoist Rigaud (de l'imprimerie de François Durelle), 1571. Thick 8vo. *Pagination:* 667pp. (i.e. 334 leaves, lacking p. 275/276; remnant of leaf remains). Woodcut emblematic vignette on title of woman holding book beside crow in landscape with city in background (personification of Lyon?). Woodcut chapter headpieces and initials. Text in italic and roman types. Colophon on final verso: "A Lyon, De L'Imprimerie de Francois Dvrelle 1571." Late 19th century full navy blue crushed morocco (dated 1866 on rear inner dentelle), both covers with four gilt crowned monogram cornerpieces, spine with five raised bands and six compartments decorated with the same monogram device and gilt title "DE L'HONNESTE VOLVPTÉ".

Revised and corrected edition of the French translation of the *De honesta voluptate et valetudine* ("On Right Pleasure and Good Health"); the first cookbook printed in Europe. The text in 10 parts, an overall theoretical discourse on good living, table rituals, and temperaments, emphasized a moralistic approach to eating, which linked good health (*valetudine*) with the pleasure of eating (*voluptate*), but avoided a state of over-indulgence (since one remains "honest"). The Renaissance author, Bartolomeo (Sacchi) Platina of Cremona (1421–1481), was an Italian humanist, Vatican librarian, and gastronmist who is credited with transforming the information presented by the 15th century culinary expert Maestro Martino into a real doctrine. The *Le Platine en français* is, with *Le viandier*, one of the foundational works for gastronomic tastes and culinary practices in France. Of utmost scarcity outside of Europe; OCLC locates 2 copies of this edition in Paris, and others in Lyon, Dijon, and Berlin, and one in the US at the University of Minnesota.

5500

#### HANDSOME COPY OF LA FONTAINE'S FABLES ILLUSTRATED BY GRANDVILLE

[GRANDVILLE, J. J.] La Fontaine, [Jean de] **Fables de La Fontaine, Illustrations par Grandville.** Paris: Furne et Cie, 1847. Gilt-ruled speckled calf, ornately gilt-stamped spine bands (5) and compartments, gilt-stamped lettering in black morocco spine label (2nd compartment), inside gilt dentelles, a.e.g.; 4to (167 x 260 mm); pp. xxiii, [1], 598, with beautiful engraved illustrations throughout. Some very light scuffing along joints and edges of boards, otherwise book is fine. A sumptuous binding, in custom cloth box with gilt-lettered leather spine label.

850

#### FIRST ILLUSTRATED EDITION OF HUGO'S NOTRE DAME

HUGO, Victor. **Notre-Dame de Paris.** Paris: Eugene Renduel, 1836. First Illustrated Edition. Black blind-tooled calf with gilt-stamped border on boards, gilt-stamped lettering and detail on compartmented spine, all edges marbled, inside gilt dentelles; pp. 631, plus 11 engraved plates. Spine tips and corners scuffed; light rubbing along edges of boards.

1250

#### EXCEEDINGLY RARE EARLY MODERN FRENCH WEDDING EPITHALAMIUM

[MARRIAGE] EPITHALAMIUM – HOUSE OF BOURBON-MONTPENSIER – LE GRANT, Pierre (fl. 1590s). **Epithalame svr le mariage de Monseigneur Henry de Bourbon, Duc de Montpensier avec Madam Henrye Catherine fille unique de Monseigneur le Duc de Joyeuse. Par Pierre le Grant Berryen.** Paris: Par Clavde de Monstr'oeil & Iean Richier, 1597. 18th-century crushed red morocco triple gilt-ruled borders, spine gilt "PIERRE LE GRANT EPITHALAME 1597", inner gilt dentelles, marbled endpapers; front cover detached but present; internally fresh; a compact volume of utmost rarity.

The sonnets were composed for the dynastic marriage of Henri de Bourbon, Duc de Montpensier and Henriette Catherine de Joyeuse in 1597. Little is known about the named poet, "Pierre le Grant" or "le Grand," probably from Berry, France ("Berryen"), but of particular and great interest is the unique "AV LECTEVRE" passage inscribed on the title verso. In 21 lines, beginning "A my, ie m'estoy amuse a chanter en cest Epithalame par maniere de resiouissance" or "I was happy to sing in this Epithalamium in a joyful manner." Le Grant mentions that he prepared a performance at the Château de Montrésor, for Madame la Vidame d'Amiens, Françoise de Bartanay (1534–1617), widow of Francois d'Ailly, relation to Joyeuse, and after 1581, countess of Montrésor and a regular in Bourbon circles, with a little bit of "solemnity." He is apologetic for errors in this edition and ends with a warning that things may be different from actual events due to the printer's haste ("trop grande hastiveté"), and signed by Le Grant in Levroux, France (May 1597). The intimate details in this note suggest this copy had a presentation association with the author.

An Epithalamium, a wedding speech or song, was a regular feature of marriages from classical times, usually sung before the ceremony in praise of the new couple. By the end of the 16th century, the French Renaissance was coming to an end as writers, philosopher, artists, and musicians moved on to explore new horizons. This dynastic nuptial poem is a culturally important piece from early modern France; a fine example of early French lyric, which would help usher in the artistic age known as the *Grand Siècle*, magnificently enhanced with a letter to the reader from the poet himself. Of utmost rarity, this title cannot be located in usual searches; a copy was sold in the *Biblioteca Heberiana* sale at Sotheby's in 1835 in a collection of poetry.

6500

#### TWICE INSCRIBED BY EMILE ZOLA

ZOLA, Emile. **Theatre: Therese Raquin, Les Heritiers Rabourdin, Le Bouton de Rose / Le Roman Experimental / Le Naturalisme au Theatre: Les Theories et les Exemples.** Paris: G. Charpentier, 1878, 1880, 1881. Three volumes. "Roman Experimental" and "Le Naturalisme" are inscribed by Zola. Decorative cloth, gilt-stamped lettering in leather spine labels. Spine tips and corners gently bumped and a little frayed, otherwise a lovely little set.

2500



# INCUNABULA

\* see also Bibles \*

## RUBRICATED THROUGHOUT IN A CONTEMPORARY HAND

ANTONINUS FLORENTINUS (Antonino Pierozzi). **Confessionale [version:] Defecerunt scrutantes scrutinio [with:] Titulus de restitutionibus.** Venice: Bartholomaeus Cremonensis, 1473. [Venice]: Bartholomaeus Cremonensis, [not after July] 1473. Folio (240 x 180mm); 128 folios (early ink pagination). Collation: a-b(10), c(12), d-m(10), n(6). Opening five-line initial D of "Defecerunt" decorated with blue and red penwork and descender. Double columns of roman type in 35 lines, unnumbered leaves, without signatures or catchwords, rubricated throughout in red and blue ink in a contemporary hand. 8 pages of table with red paragraph marks. 18th-century full white vellum, spine gilt and lettered SANCTI ANTONINI CONFESS, all edges red. A sound copy with wide margins.

The Confessionale - Defecerunt was printed in total 71 times to about 35,000 copies; it was a verifiable early print age favorite and a noted best seller in its time. penance. This edition includes the Titulus de restitutionibus (Title of Restitutions), which detailed the acts of justice and reparation, which were indebted to the trespasser. Antonino's profound theological works and austere and humble bishopric earned him canonization to sainthood in 1523. ISTC ia00797000

8500

## VERY RARE FRENCH INCUNABLE

JACOBUS DE VORAGINE (1230-1298). **Legenda aurea.** Paris: Ulrich Gering, Martin Crantz and Michael Friburger, before 1475.

The very rare first edition printed in France, with figural decoration. This encyclopedia of the lives of the saints was incredibly influential in the Middle Ages and the Renaissance, with more incunable editions printed than the Bible. This was the first edition printed by Gering, Crantz, and Friburger, the Germans who established printing in France with their press based at the Sorbonne in Paris in 1470. After this undated edition, a second edition dated 1475 followed. The present copy was decorated for the Augustinians at Bourges, including a miniature of Saint Ursinus, the patron of that city. There are only two copies held by institutions outside France; RBH and ABPC record no copies at auction. CIBN J-66; GW M11262; ij00088300; Oates 2876; not in Goff. See Dibdin Spenceriana 796 (the second ed.; Dibdin doubts the existence of the present ed.).

Folio (307 x 213mm). 290 leaves (of 292, lacking initial blank and one leaf of text before Bernard of Clairvaux). Unsigned, without catchwords, running manuscript headlines identifying saints. First leaf with bas-de-page scene of Saint Ursinus and partial border with fire-breathing dragon; red and blue decorated initials, paragraphs marked in red, blue, and yellow (first leaf toned with repaired closed tear, dampstain to upper margin of final gatherings, blank bottom half of final leaf replaced, some marginalia cropped). Brown levant morocco gilt by Canape-Belz. Provenance: Biblioteca Bituricensis (Augustinian library at Bourges) – Henry William Poor (1844-1915, American banker; morocco bookplate, his sale, Anderson, 17 November 1908, lot 1015).

25,000

## “ENCYCLOPEDIA OF ALL THE KNOWLEDGE OF THE ANCIENT WORLD”

PLINY THE ELDER (23-79 CE). **Historiae naturalis**. Edited by Philippus Beroaldus. Treviso: Michael Manzulus, 1479.

An incunable edition of Pliny’s “encyclopedia of all the knowledge of the ancient world” (PMM), with copious early scientific marginalia and illuminated white-vine initial. When it was published in Venice in 1469, this work marked the first appearance of any scientific text in print. This sixth Latin edition is one of the finest specimens from the press of Michael Manzulus, and the second edition of Beroaldo’s recension of the text. This copy is extensively annotated by an early learned owner with a particular interest in plants and animals. Pliny, an enthusiastic student of nature unto death, ultimately perished while observing the eruption of Vesuvius. BSB-Ink P-603; Goff P-791; HC 13092\*; ip00791000. See PMM 5 (1469 ed).

Folio (290 x 190mm). 356 leaves (of 360; lacking bifolium [rum]4-6 and first and last blanks). Illuminated white-vine initial M, other large and small red and blue initials (with 19th-century manuscript facsimile of lacking pages bound in; first few leaves worn, some leaves of first gathering repaired at inner margin; occasional worming and dampstaining). Modern auburn morocco. Provenance: extensive early marginalia in several hands – Maffeo Pinelli (1736-1785, important Venetian collector, his catalogue no. 1756) – George Kloss (1787-1854, bibliographer; his sale, Sotheby’s, 7 May 1835, lot 3151 [erroneously identified as Melanchthon’s copy]) – Lewis H. Machen (1790-1863, clerk of the United States Senate and Virginia farmer; pencil note).

15,000

## AN IMPORTANT WORD STUDY OF BIBLICAL LANGUAGE

MARCHESINUS, Johannes (ca. 1280–1320) – JENSON, Nicolaus (printer, ca. 1420–1480). **Mammothrectus super Bibliam**. Venice: Nicolaus Jenson, 1479. 4to (198 x 147mm). Pagination: [260] leaves, with d6 and d5 bound between d3 and d4. Collation: a-y(8), 1-6(8), 7(10), A(10, A1 blank), B-C(8) (a1r beginning author’s prologue, colophon on 7/9v, 7/10r-v table of contents, A2r-C8v subject index). Colophon: “Actum hoc opus Uenetijs anno d[omi]ni.1479.nonas kalendas octubris per inclytum uirum Nicolaum Jenson gallicum.” 38 lines. Double column. Gothic type. Capital spaces with printed guide letters. Contemporary manuscript initials occasionally supplied in the *Legenda sanctorum* (in quire 5) in alternating red and blue ink. Later vellum boards with manuscript title to spine. Contemporary Latin inscription on rear leaf of contents comprising short prayer of protection, “mugitus me p(er), effudi me p(er), tuere me p(er).”

*This is the 1479 edition by Nicolaus Jenson of the Mammothrectus super Bibliam by Johannes Marchesinus (aka. Giovanni Marchesino); the mammoth biblical vocabulary was first printed in Mainz by Peter Schoeffer in 1470. Nicolaus Jenson, a French-born printer, carried out most of his work in Venice and his productions were celebrated for their fine typographic layout. The Mammothrectus super Bibliam (literally the “maternal milk” of the Bible) was his major work which he wrote in Reggio Emilia at the end of the 13th century. The Mammothrectus was a popular biblical vocabulary and reference work throughout the Middle Ages, especially for Franciscans, that all but fell out of fashion by the early 16th century. ISTC no. im00239000.*

4500

## FORMERLY IN THE COLLECTIONS OF THE BRITISH MUSEUM AND ESTELLE DOHENY

THOMAS AQUINAS, Pseudo-. **De periculis contingentibus circa eucharistiae sacramentum.** Würzburg: Georg Reyser, 1486. [4] leaves. Gothic type. Later manuscript initial in colors mounted on first page. Folio, 270x204 mm, late 18th-/early 19th-century 1/2 sheep, edges worn; minor marginal spotting and soiling. Cancelled stamp of the British Museum on first and last page; bookplates of James Thomas Hand, Jacob Weinberg, and Estelle Doheny. Self-contained text extracted from the 1486 Statuta synodalia Herbipolensis. HC 15036\*; BMC II, 572; ISTC is00741000.

1950

## VENETIAN PRINTING OF CITY OF GOD

Augustinus, Aurelius; [St. Augustin]. **De Civitate Dei (With Commentaries of Thomas Waleys and Nicholas Trivet) -- [CITY OF GOD].** Venice: Bonetus Locatellus for Octavianus Scotus, 1489. 18 February (12 Kl. Martias) 1489/90. Chancery folio (270 x 203 mm). Types 2:130G (titling), 4:92G (text), 1:74G (commentary), full-page woodcut, Scotus device B (Kristeller 282). Double column with surrounding commentary, 65 lines commentary + headline; initial spaces. Unrubricated. Collation: A-R8 S6 t-z, AA-EE8 FF-HH6: 264 leaves, both the first and last pages with printed titles; upper and lower margins cut close, one headline just shaved, early foliation mostly trimmed away. Nineteenth-century vellum with green morocco label, edges plain; endleaves renewed. The fine portrait woodcut on A1v is original to this edition. Goff A-1245; Hain 2605; GW 2889; Sander 670; Essling 73; BMC V 437 (IB.22832); BSB-Ink A-862; Bod-inc A-531. The two title-pages of this edition, on first and last pages, are illustrated by Margaret M. Smith, "The Title-Page: Its Early Development 1460-1510" (2000), p. 72.

8500

## HEAVILY ANNOTATED TEXTBOOK OF HUMANISTIC RHETORIC

EYB, Albrecht von (1420-1475) -- INCUNABLE. **Margarita poetica.** Venice: Johannes Rubeus, 1493. Venice: Johannes Rubeus, 1 January 1493. Folio (315 x 225mm). 174 leaves. Collation: a (7); b-x (8); tabula (7). 61 lines, Roman type, capital spaces unrubricated. Contemporary notation and hand-drawn manicules indicating the text throughout, many are whimsically flourished or holding objects. From the Collection of Baron de Eyb (his heraldic, lithographed ex-libris, dated 1899, to front pastedown), an evident descendant of the author. Eyb is the name of an old Franconian noble family which is named after Eyb in Ansbach. It is likely this volume was owned by a contemporary with familial ties to the author and stayed within the family until the early 20th century. Albrecht von Eyb, one of the earliest German Humanists, was born in 1420 near Ansbach. Eyb wrote *Margarita poetica* in honor of his mother, Margarete von Wolmershausen. It was first published in Nuremberg by Johann Sensschmidt in 1472 and reprinted at least 13 times by 1503. It remained a popular manual of classical rhetoric by its three distinct focuses: letter-writing, model orations and florilegia (compilation of excerpts). The Catholic Encyclopedia calls it, "a textbook of humanistic rhetoric, consisting of a collection of passages in prose and verse from Latin authors, to which are added specimens of humanistic eloquence."

6500

## WITH A 1521 RECORD OF PURCHASE FROM A CLERIC IN A DOMINICAN MONASTERY

GERMAN INCUNABALA -- ST. AUGUSTINE OF HIPPO – JOHANNES AMERBACH, pr. (1434-1513). **Sermones de tempore [de sanctis], [WITH] Amerbach Anno salutis feri virginalis partus: Nonagesimoquinto supra millesimu[m] quater[que] centesimum.** [Basel]: P[er] magistru[m] Joanne[m], [1495]. Together, 2 volumes in one, separately titled, folio. Copy of cleric Johannes Schneyser of the Dominican monastery of Landshut, dated 1521, his purchase inscription on front free- endpaper, "Iste liber est conuent lantzhutnis cardinis predicatorum empt per venerabilem premonasterem fur Johannes Schneyser ... Anno salutis 1521."

First Collected Edition of the sermons of St. Augustine, published in 7 volumes, consisting of parts 6 and 7 complete (Sermones de tempore and Sermones de sanctis) within a larger collection of sermons by Augustine.

7500

## THE FIRST BOOK PRINTED AT AVIGNON

Luciani Palinurus. Luciani Scipio romanus. Luciani heroica in amorem. Luciani Asinus aureus. Bruti romani epistole. Diogenes cynici epistole. [Avignon, France] : [Pierre Rohault, Michel du Ruzeau and Richard le Gentilhomme, for Nicolaus Tepe], [15 October 1497] Provenance: Dr. Kloss , sold at Sothebys 1835, lot 233. Condition: Marbled boards, likely German early 19th century. Half the volume has a dampstain primarily affecting the inner margin.

The First Printed Book at Avignon and a Great Rarity in Commerce. ISTC records 23 copies and 3 copies in the US. No copies appear in the auction records. The last record of a sale we could locate was the Bernard Quaritch, 1886 catalog (#208) described as "excessively rare"

The work is a very interesting example of provincial French printing, often the product of itinerant presses in search of ecclesiastical commissions. Nevertheless, this sammelband of humanistic texts was almost certainly one of the first French incunabula intended specifically for student use. The 1924 Bookman's Journal makes this point and draws attention to the "lines being thickly leaded to provide for inserted annotations" The work is sometimes cited in studies of incunabula press runs as having been printed in a remarkable number of 1500 copies, but the surviving contract states that this was a maximum number, and it very plausible that such an ambitious run was not achieved given the reality of the experimental demands on the compositor in making this student's book.

35,000

## VENETIAN PRINTING OF THE SATIRICAL POEMS OF JUVENAL

JUVENALIS, Decimus Junius. **Satyræ. With commentary by Antonius Mancinellus; Domitius Calderinus; Georgius Merula; and Georgius Valla.** Venice: Johannes Tacuinus, 24 July 1498. Woodcut of the author and 3 commentators at top of title; white-on-black historiated or ornamental initials throughout. [12], 205 leaves; lacking only the final blank. Folio, 278x200 mm, old blind-ruled mottled sheep; margins trimmed without text loss, marginal staining, old scored inscriptions on title. H 9714\*; BMC V, 533; Sander 3729; ISTC ij00666000.

3500

# LITERATURE

## EARLY FAULKNER MANUSCRIPT WITH FAMILY PROVENANCE

FAULKNER, William. **Autograph manuscript.** Autograph manuscript, 8.5 x 11 inch blank leaf, half page covered. While it is unclear to which, if any, of Faulkner's works this page might be linked, it does seem rather early, possibly from his New Orleans period. It reads, in part: "I came to the center of the square and stopped and stood for a moment and let my eyes wander about -- wandering from the darkened store fronts to the center of the square where the marbled confederate soldier stood in strange whitened contrast to the shadowed (?) of the deeply shaded court yard." A visually handsome page from Faulkner, in his neat and tiny hand, some lines crossed over in his determined manner. Manuscript pages from Faulkner such as this one have become quite uncommon on the market. Provenance: Dean Faulkner Wells.

5000

## HEMINGWAY'S DEBUT NOVEL, INSCRIBED TO A FAMILY MEMBER

HEMINGWAY, Ernest. **The Torrents of Spring.** New York: Charles Scribner's Sons, 1926. First Edition. Black cloth, in red cloth chemise and slipcase. Presentation copy, inscribed by Hemingway on the FFEP, "To Cliff and Dudley, with much affection, Ernest." Clifford R. Bragdon has signed his full name beneath the inscription, and added "Paris, 1927." Clifford and Dudley Bragdon were the nephews of Hadley Richardson, Hemingway's first wife. Spine tips and corners gently bumped; some light feathering to author inscription.

12,500

## JOHN BARRYMORE'S COPY

HOUSMAN, A. E. **A Shropshire Lad.** London: Kegan Paul, Trench, Truber & Co. LTD., 1896. 8vo, vii, 96pp. Original vellum backed boards, light wear only. First Edition, First State. One of only 500 copies printed at the author's expense. John Barrymore's copy with his bookplate. The great actor wrote poetry, and was a book collector. Housman was one of his favorites. Housed in a cloth slipcase. Laid in is an early Housman letter dated 1898 offering thanks to the (unknown) recipient for writing that his verses pleased him. Written in 1898 they can only refer to these.

8500

## RARE ASSOCIATION COPY

LAWRENCE, D. H. **New Poems**. London: Secker, 1918. 64pp. 8vo. Original printed wraps; light soil. One of 500 copies, inscribed by Lawrence on the title page: "C.A. from D.H.L." The recipient was Lawrence's close friend Lady Cynthia Asquith. Seven months prior to publication Lawrence had sent her a manuscript version of the poems for her perusal. "Long ago I put these little poems together, and asked you if you would like me to inscribe them to you. Then I held them back, because they were ironical and a bit wicked; tell me what you think of the poems – if they make a bad impression on you, I will hold them back, I think." (The Collected Poems of D. H. Lawrence, London: 1977, vol. 1, 544). This copy contains several small pencil marks, presumably poems Asquith preferred.

5000

## A HIGHSPOT OF 16TH CENTURY ENGLISH LITERATURE

SPENSER, Edmund. **The Faerie Queene. Disposed into Twelve Books, Fashioning xii Morall Vertues**. London: Printed [by John Wolf] for William Ponsonbie, 1590. Imprinted at London: [by Richard Field] for William Ponsonbie, 1596.

Two volumes. First editions of both parts. The 1590 edition contains Books 1–3; the 1596 edition, the Second Part, Books 4–6. Part I has page 332 in state with Welsh words in lines 4–5. Pp6–7 not cancelled as in most copies. Full antique crushed red morocco by Lloyd, expertly rebacked. Bookplate of Ross Winans.

RARE FIRST EDITION OF BOTH PARTS of The Faerie Queene, a seminal early work of English Literature. "Spenser was considered in his day to be the greatest of English poets, who had glorified England and its language by his long allegorical poem The Faerie Queene, just as Virgil had glorified Rome and the Latin tongue by his epic poem the Aeneid. Spenser had a strong influence upon his immediate successors, and the sensuous features of his poetic style, as well as his nine-line stanza form, were later admired and imitated by such poets as Lord Byron and Percy Bysshe Shelley in the Romantic period of the late 18th and early 19th centuries. He is widely studied today as one of the chief begetters of the English literary Renaissance and as a master who embodied in poetic myth a view of the virtuous life in a Christian universe" (A. Kent Hieatt, Britannica).

50,000

## FIRST EDITION OF ONE OF THE GREAT COMIC NOVELS

STERNE, Laurence. **The Life and Opinions of Tristram Shandy (9 Volumes)**. London, 1760-67. First Edition. London, 1760-67. 9 volumes. 12mo, contemporary calf, Volumes 1, 2, and 9 rebacked in period style with endpapers sympathetically renewed; occasional light marginal soiling, early owners' signatures on front free endpaper of Volumes 7 and 8, and title of Volume 9. Engraved frontispiece after Hogarth (lightly offsetting onto title) and inserted leaf of marbled paper in Volume 3. Half-titles in Volumes 4-6 and 9, as called for. First state of Volume 7 title, with errata on verso. Volumes 5, 7, and 9 signed by Sterne as usual. Cross, page 600-603; Rothschild 1970. Cloth drop-front case, worn.

12,500

## FDR'S SET, SIGNED AND WITH A NOTE IN HIS HAND

STERNE, Laurence. **A Sentimental Journey through France and Italy. By Mr. Yorick**. London: T. Becket, 1768. Second Edition. Two volume set. Franklin D. Roosevelt's copy of Sterne's 18th century classic. Volume one has his full signature, "Hyde Park" and a note in his hand noting "the very nice second edition" having been given to him as a gift. Volume two contains his initials FDR. Each volume with a small bookplate indicating his library and a catalog number. A handsome set in full later calf, rubbed at extremities, but still overall quite fresh. This second edition of Sterne's work, published the same year as the first edition. Works of this stature with Presidential provenance are genuinely rare on the market.

3750

## SAMUEL ROGERS'S COPY OF GULLIVER

SWIFT, (JONATHAN). **Travels into Several Remote Nations of the World ... by Lemuel Gulliver**. London, Benjamin Motte, 1726. 4 parts in 2 vol., 8vo., 183 x 115mm **FIRST EDITION**, Part I on in Teerink's "AA" engraved portrait of the author (second state) Part II in Teerink's "B". 6 engraved plates. Light spotting and toning, Plate II/II untrimmed but with margin thumbed. Early full polished calf, hinges rubbed and tender. Ref: Teerink 289 "A" edition; ESTC T139451; PMM 185; Rothschild 2104].

Provenance: Samuel Rogers (30 July 1763 – 18 December 1855) with Holland House armorial to front paste-down and note to verso of blank reading "This book belonged to Mr. Samuel Rogers and was bought by me at the sale of his library after his death in May 1856 | Holland | Holland House 1856" Additionally is a 1 pp. MSS, unsigned but in Samuel Rogers's hand (verified with known examples), of a transcription of the famous letter of Mr. Gay to Dr. Swift Nov. 17. 1726. Copies of Swift's great classic with literary provenance are very rare in commerce.

8500

## THE HAPPY PRINCE, INSCRIBED WITH ORIGINAL VERSE

WILDE, Oscar. *The Happy Prince and Other Tales*. London: David Nutt, 1888.

8vo. First Edition. Illustrations by Walter Crane and Jacomb Hood. Original pictorial Japanese papered boards printed in red and black, with some soiling. Housed in a full morocco slipcase, with wear. Remarkable Presentation copy of the first edition of Wilde's book of fairy tales. The inscription on the recto of the first blank is one of the lengthiest known Wilde presentations in a book. It reads:

" *I have cried and | laughed over the Happy | Prince," ... Ellen Terry" |*

*Art knoweth neither great nor small |  
She loves not marble more than clay |  
If there be beauty - That is all |  
she needeth : and she hath her way  
For lo! to please a little child |  
I told a tale for childrens' ears |  
and grave Melpomene hath smiled, |  
Thalia's eyes are dimmed with tears. | Oscar Wilde"*

It is not certain for whom this presentation was intended. The inscription is undated, which is highly unusual for Wilde, and there is no clear recipient. There has been some speculation that the book may even have been his personal copy.

95,000

## A MAGNIFICENT PRESENTATION SET OF YEATS

YEATS, William Butler. **The Collected Works in Verse and Prose of William Butler Yeats**. Stratford-On-Avon: Shakespeare Head Press, 1908. Eight octavo volumes, vellum spines with titles in gilt. Light soiling to spines. An extraordinary and personal set of *The Collected Works*, dating from *The Abbey Theatre* in Dublin 1910, with SIGNED INSCRIPTIONS FROM YEATS IN ALL 8 VOLUMES. The selections from his own work are highly unusual, clearly chosen with the recipient in mind. Extremely rare, if not unique, with all volumes inscribed.

45,000



## MANUSCRIPT BOOKS AND ALBUMS

### **SUBLIME AMERICAN CALLIGRAPHIC POETRY ALBUM**

[ALBUM - AMERICAN POETRY] **Gathered Blossoms or, American Poetic Gems.** Extraordinary calligraphic album of American poetry, created for a mid 19th-Century woman from Bucks County, Pennsylvania, named Caroline A. Smith. The album was presented by her fiancée, Thomas Loyd [sic] Bailey (the book's dedication reads, "CAS from TLB / 3rd month 2nd 1853") whom she married the following year on November 9th in a Quaker service in Abington, PA. A second dedication leaf states: "This Little Volume composed entirely of selections from the writing of Our Native Bards is most respectfully dedicated to Caroline A. Smith by The Compiler 1853." [7], 169, [2] pages. Folio, contemporary tan calf gilt extra, titled "Gathered Blossoms" on covers. Some rubbing to leather, but, overall, still quite solid and sound.

The album contains 69 hand-copied poems by Longfellow, Bryant, Lowell, Percival, Gould, Halleck, and numerous other well- and lesser-known writers, each with elaborate geometric borders, floral embellishments, titles and initials in variously colored inks. Additionally, the album contains 20 illustrated plates, a brightly colored manuscript bouquet near the front, followed by engravings and hand-colored lithographed plates of Niagara Falls, Laurel-Hill Cemetery, the Tomb of Washington, among other images, including several beautifully colored flower plates. An index at the front lists each poem, as well as each illustration. A truly stunning display of calligraphy throughout, that requires examination to be properly appreciated. American commonplace books of poetry are fairly ubiquitous, with varying degrees of charm and qualities that either set them apart, or not. The calligraphy, the colors, the geometric designs, the size, and the unity of spirit, all elevate this volume, making it one of the more remarkable examples of its kind.

10,000

### **AN EARLY SPANISH CARTA EXECUTORIA DATED 1509**

[CARTA EXECUTORIA] **Carta Executoria de hidalguia in favor of Geronimo de Torre.** Jaén, Spain: July 12, 1509, reign of Joanna of Castile. Vellum self wrappers, sewn with a woven cord at the spine. 12 x 8 1/8 inches (30.5 x 20.5 cm); 18 ff. on parchment vellum, f. 1 verso and f. 2 recto with four-sided illuminated borders (the first with a fine historiated initial), written throughout in a fine blackletter between red rules, signed on the final leaves by the officiants. Rather than a grant of arms, this is the record of a suit between de Torre and the Council and official of the town of Jaén, in South-Central Spain regarding his claim to nobility. This is the formal record of the decision in his favor, signed by the relevant officials and notaries. An unusual class of armorial grant, representing the retention of disputed armorial rights rather than the creation of new ones.

2500

## A MAGNIFICENT MANUSCRIPT COSTUME ALBUM

[COSTUME]. **19th-century Maquette Book, Souvenir of Costumes.** [N.p. but Germany, possibly Liechtenstein], [c. 1820]. 4to. A compilation of 73 brightly colored watercolors, many with manuscript captions in German, some are dated for the costume, all clipped and mounted into book, and illustrating the costumes and attributions of court officials, knights (Templar), Tartar costume, St. George on horseback, German orders of nobility, also for Spain, France, Holland, Italian, Turkish, Egypt and Babylon, and other various orders (as in Order of the Garter, in England and France) and religious dress of ordained and lay members of various orders including German, Italian, Spanish and Cistercian, Carmelite, Carthusian, Capuchin and Franciscan monks. Colors remaining extraordinarily fresh and bright. Armorial bookplate from the Princely house of Liechtenstein on front pastedown. Unique compilation of 73 expertly executed hand-colored watercolors of various religious, knightly and official orders with a bookplate of the royal arms of Liechtenstein. Each figure is executed with extraordinary talent and is superbly hand-colored in a range of washes; many of these costumes have changed very little and have a history stretching back to medieval times. The watercolors are full of expression, and with strikingly attractive faces and gestures. Perhaps this book was once in the royal home of the Johann I Joseph, Prince of Liechtenstein, who had fourteen children.

10,000

## FINE SERIES OF ORIGINAL ART WORKS FROM CRIMEAN WAR

[CRIMEAN WAR] **Album containing 14 graphite, ink wash and watercolor drawings related to Crimean War.** Drawing on paper tipped onto larger sheets with ink captions dated May to November 1854; four drawings monogrammed "EM" and each measuring approximately 5 1/2x10 inches; occasional light foxing, few with a wrinkle at mount points. Oblong 4to, original worn blue cloth with "Crimea" blocked in gilt on upper cover, binding quite worn. Crimea, 1854

The fourteen nicely drawn scenes presumably sketched first-hand by an English serviceman during the Crimean War represent: Entrance to the Dardanelles, May 1854 \* The Dardanelles, May 1854 \* Castle of Asia - Dardanelles, May 1854 \* The Barracks at Scutari - Afterwards a Hospital, June 1854 \* Port of Stanbul - Constantinople, May 1854 \* Bebek Castle - The Bosphorous, June 1854 \* Entrance to the Black Sea from the Bosphorous, June 1854 \* Port of Varna, Fort, Camp, etc from Lake Devna. June, 1854 \* Plain of Varna. Lake Devna - Company of Guards Camp. June, 1854. \* Upper End of Lake Devna from 2nd Div. Camp. July, 1854. \* Pravadi - On the Road from Varna to Shumla. July, 1854. \* Ruins of the Old Castle of Balaclava - Crimea. October, 1854. \* The Harbour of Sebastopol - Malakoff Tower, Fort Constantine, etc. Nov. 1854. \* Upper End of the Harbour. Sebastopol - Inkerman Valley & Ruins. Nov. 1854.

4800

## A COLORFUL INK AND WATERCOLOR FACSIMILE

[**HERALDRY**] Forman, Robert. Scottish Armorial Attributed to Sir Robert Forman of Luthrie. Lyon King of Arms, 1555 to 1567. Original in Advocates Library (MS. No.31.4.9). Facsimile by William Rae MacDonald, 1895 (full calligraphed title-page). Ink and watercolor facsimile with title, 9 pages of contents listing the arms of Lords, Commoners, and Nobility, and over 130 skillfully rendered pages of coats of arms, most single page, but those at the end bearing up to four images. 4to. [12],130,[1]pages. Folio, original full blindstamped pictorial calf, raised spine bands, silk endpapers, elaborate inner dentelles with multi-colored inlaid panels and gilt, stamped and signed by Annie S. MacDonald, with mottos stamped along them, some rubbing and light surface scuffing to covers, joints with early expert restoration; endpapers a bit worn. Np [Scotland], 1895 Notes: An elaborate facsimile of the Forman Armorial, a 16th-century Scottish armorial attributed to Robert Forman, Lyon King of Arms, the Scott responsible for regulating heraldry. William Rae MacDonald was Carrick Pursuivant of Arms, another officer of Scottish heraldry. The binding is done in a 16th-century manner.

5250

## BEAUTIFULLY PRESERVED SPANISH ANTIPHONAL

[**HYMNAL**]. **KYRIALE-HYMNAL [Probably written in Spain, first half 17th century]. Manuscript on paper.** 161 leaves (419 x 289mm). Quires in alternating 8s, 4s, and 12s. Pagination: Part I: 1-150 and II: 1-168 (in early ink in upper margin). Written in black ink in a Gothic bookhand with calligraphic major initials. Ruled in red for one column of 5 staves and 5 text lines, square neumes of musical notation, large five-line calligraphic initials in black, one large sixteen-line initial R of Rex in red and blue puzzlework beginning Vespers on Christmas Day. Contemporary Spanish brown leather over thick boards with repoussé metal bosses and scalloped metal edges, contemporary paper manuscript as binder's waste, four raised bands; (one leaf loose but present and inserted before Ordinary, some offsetting from ink, intermittent marginal staining and browning, binding metal rusted with some minor scuffs).

This copy given by Mrs. Lucy Drexel, wife of philanthropist and bibliophile Joseph William Drexel (1833-1888), to The Metropolitan Museum Library with the number 5141 (stamp and bookplate). Sometime in the 19th century, the Library presented this copy to the Department of Medieval Art, who later deaccessioned it to benefit the Acquisitions Fund. This collection of Gregorian chants provided the sung elements for Ordinary of the Mass, called the Kyriale, and the hymns for the major feasts of Christmastide, Eastertide, Trinity, and Corpus Christi. It would have been produced within a series of chant books that comprised the musical accompaniment for the liturgical year. These oversized antiphonal manuscripts of large script would have been positioned at the center of a chorus. The script style and five-line staves indicate a Spanish origin, while the binding and calligraphic initials point to a date in the first half of the seventeenth century. There is a long, unchanged tradition of monastic commissions of these manuscript chantbooks in Spain, which were in ecclesiastical use throughout the medieval and early modern periods. This manuscript is a fine, beautifully preserved example of this music tradition for the Mass from the late Golden Age in Spain, contained in an authentic binding.

6000

## SKETCHBOOKS OF INDIA BY TWO SISTERS

[INDIA – TRAVEL SKETCHBOOKS] – FLORENCE FOSTER & MARY FOSTER  
The Sal Forests of Mundla, and The Banjar Valley Forest. [India: circa 1890].

2 volumes (10 x 7½ in.; 254 x 190 mm). Together 2 manuscript title pages, 24 sepia ink and ink wash sketches on tabs, interleaved with printed captions; minor foxing and toning, occasional offsetting onto verso of caption leaves. The Sal Forests of Mundla: Full green textured cloth, covers gilt lettered; recased, overall rubbed. The Banjar Valley Forest: Half green morocco over green textured cloth, spine with raised bands in six compartments, gilt-lettered red morocco label to second, others with repeat gilt rules; overall rubbed, corners bumped.

A charming pair of sketchbooks, illustrating life in India circa 1890. These accomplished sketches were accomplished by Florence and Mary Foster—likely sisters—depict in detailed fashion felling trees, building camps, and rafts floating down the Banjar River.

3750

## MAGICIAN'S BOOK OF ILLUSIONS AND TRICKS

[MAGIC] Leader, Budd. **Handwritten and Illustrated Magician's (or Conjuror's, Illusionist's) Book of Illusions and Magic Tricks.** America, 1947. Cloth-covered 3-ring binder (American manufactured), covers illustrated in black marker with drawings of top-hats, an ace of spades, an eight ball, faces, names, and maxims ("Flunk Early, Avoid the Rush," "Here's Your Hat What's Your Hurry?"). The inside front cover bears our author's name ("Budd Leader, Sophomore, 1st half") as well as a cloud of girls' names (Joan, Ginger, Darlene, Sally, Betty, Roberta, et al), perhaps referring to his lovely assistants -- women who put birds back in their cages, who comforted newly hatless rabbits, who were sawn in half, or who otherwise gave themselves to magic. This distinctly American binder is bursting with 382 tricks, handwritten in ink in tidy script, on lined paper, most of them accompanied by careful pencil drawings (demonstrations of steps and techniques) on small leaves of onion skin paper, stapled to the trick they describe.

Includes tricks with cards, rope, dice, balloons, sleights of hand, mind reading, break-away cabinets, and so much more. Though some of the illusions strike this cataloguer as enticingly practical ("How to be Marvelous without Skill," "The Vanishing Alarm Clock"), many of the illusions seem quite advanced, and particular to the world of magic ("Second Sight Extraordinary," "Mind Signals," "You Do As I Do"). Though little can be found on Budd Leader now, he was clearly a high school student of some talent and considerable dedication. A remarkable volume.

3750

## **CIRCA 1800 MANUSCRIPT AMERICAN SONGBOOK**

[MUSIC]. **Early-19th Century Manuscript American Songbook, "A Choice Collection of Songs and Tunes"** America, c. 1800. Contemporary limp calf; oblong 4to (190x130mm); pp. [2] (title-p.), 61 leaves (contemporary foliation to 63, lacking leaves 22-23), scores and lyrics (in English) in brown ink on recto and verso. Lower stitching gone; many leaves worn and chipped; 2 leaves loose. Early ownership signatures of John G. Scott on the title-page. A fragile survival.

A collection of seventy-eight songs, usually in treble and bass clef, with lyrics in English, offering an interesting look at the marches, popular songs, and ditties of the period. It includes songs from Ireland, Scotland, England, and France, as well as songs now thought to be distinctly American, including "Anacreon in Heaven," the tune that would become "The Star-Spangled Banner," and the very rare "Galley Slaves." For a complete list of titles, please inquire.

3000

## **SHIP'S LOG ILLUSTRATED WITH CHARMING SKETCHES AND PENCIL DRAWINGS**

[SHIP'S LOG] **Log Book Containing the Proceedings On Board the Larkins.** Manuscript ship's log book, 3 volumes, folio (317 x 260 mm), March 12, 1840-February 27, 1841, in pre-printed log books by Charles Wilson of London, entries in ink and pencil, together with some very fine pencil drawings of boats, and whimsical sketches. Original half red morocco and blue boards.

Provenance: William Nevett (1821-1898 bookplate). □ Containing passenger lists, distances and coordinates, and long-form notes, recording a journey from Madras to Calcutta, the Cape of Good Hope, St. Helena and London, and back to India. Numerous small clipped pencil sketches are pasted into one volume. Larkins sailed under contract to the British East India Company. Launched as the Louisa in 1808, she was purchased before completion by John Pascal Larkins, who renamed her. She carried convicts to Australia on a number of voyages, and traded between London, India and Australia until being converted to a coal hulk in 1853. She was broken up in 1876. Her figurehead of a mustachioed man now resides in the Western Australian Museum. An obituary of the previous owner of these volumes, William Nevett, is pasted into one volume beside his bookplate, and indicates that he was a midshipman on this voyage.

2750

# NATURAL HISTORY

## FIRST GENERAL SYSTEMATIC TREATISE ON COMPARATIVE ANATOMY

[ANATOMY] BLAES, Gerard. **Anatome Animalium, terrestrium variorum, volatilium, aquatilium, serpentum, insectorum, ovorumque, structuram naturalem ex veterum, recentiorum, propriisque observationibus proponens, figuris variis illustrata.** Amsterdam: widow of Johannes van Someren, Hendrik and widow of Dirk Boom, 1681. First Edition. 4to. With full-page engraved frontispiece by J. Luyken, and 60 numbered and 5 unnumbered full-page engravings. Contemporary calf, rebaked. Garrison & Morton 296; Krivatsy 1339; Nissen, ZBI 381; Wellcome II, p. 179; Wood, p. 243. "The first general systematic treatise on comparative anatomy" (Garrison & Morton) and a "well known and important early treatise" (Wood).

1250

## 32 HAND-COLORED PLATES OF THE BIRDS OF CUBA

[BIRDS OF CUBA] D'ORBIGNY, Alcide Dessalines; and SAGRA, Ramon de la. **Historia Fisica Política y Natural de la Isla de Cuba--Aves.** Paris: Arthus Bertrand, 1839. 32 hand-colored engraved plates after Edouard Traviès and Jean-Gabriel Prêtre. 220 text pages in Spanish. Folio, modern green morocco over marbled boards, gilt spine labels; original hand-coloring heightened with gum arabic; plates browned and spotted as commonly found, colors remaining strong, and with some wonderful ghost impressions as well. Rare ornithological section of Sagra's monumental work on the natural history of Cuba.

1750

## 120 HAND-COLORED ENGRAVED PLATES OF BRITISH FISHES

[FISH] Donovan, E. [Edward]. **The Natural History of British Fishes, Including Scientific and General Descriptions of the Most Interesting Species, and an Extensive Selection of Accurately Finished Coloured Plates, Taken Entirely from Original Drawings, Purposely Made from the Specimens in a Recent State, and for the Most Part Whilst Living (Vol. I-V).** London: Printed for the Author and for F. C. and J. Rivington, 1802-1808. Half gilt-ruled red morocco and marbled paper, gilt-stamped lettering and ornament in spine compartments (5 raised bands), t.e.g.; complete set of 5 volumes, 8vo (240x150mm); with 120 hand-colored engraved plates (watermarked 1805). Some very light scuffing along joints and edges of boards. Ex-library blindstamps on titles and a few text leaves, but overall, internally bright and clean, and colors remain true. Plates are striking.

3600

## FIRST EDITION OF FREUD'S FIRST PUBLISHED PAPER

[FREUD, Sigmund]. *Über der Ursprung der hinteren Nervenwurzeln im Rückenmark von Ammocoetes (Petromyzon Planeri),* in *Sitzungsberichte der Mathematisch Naturwissenschaftlichen Classe der Kaiserlichen Akademie der Wissenschaften*. LXXV. Band. III. Abtheilung. Jahrgang 1877. Original blue printed wraps; with folding lithograph plate. In marbled paper and navy morocco clamshell box. Vienna: In Commission bei Carl Gerold's Sohn, 1877 - Octavo, Freud's paper pp. 15-27. "Freud's second piece of student research, on the function of the large Reissner cells in the spinal cord of the primitive fish *Petromyzon*, was assigned to him by Professor Ernst Brücke, head of the Institute of Physiology in Vienna, where Freud had been admitted in the fall of 1876. Freud showed that the Reissner cells 'gave rise to the root-fibres of the posterior roots' (Standard edition III, p. 228). Freud's investigation of the Reissner cells appeared in print three months before the publication of his first original piece of student research, on the gonadic structure of the male eel" (Norman).

2000

## A STUNNING BOOK ON HORSEMANSHIP

[HORSES] Herzog Wilhelms von Newcastle; Monseigneur le Duc de Niewcastle; [William Cavendish, Duke of Newcastle]; Pernauer, Johann Philipp Ferdinand von; Solleysel, Jakob von. *Neu-eröffnete Reit-Bahn, Welche Erstlich durch Ihme selbst erfunden... Anjetzo aber dem Hoch-Löbl. Deutschen Adel zu Ehren, Nutz, und Vergnügen, auf Ersuchen eines, der Edlen Pferd - und Reit-Kunst grossen Liebhabers ins reine Teutsche gebracht von Johann Philipp Ferdinand Pernauer... / Nouvelle Methode pour Dresser les Chevaux, en Suivant la Nautre & même la perfectionnant par la subtilite de l'art... Avec des Annotations, ou Supplemens pour rendre plus intelligibles les endroits difficiles, par Monsieur de Solleysel...* Nuremberg: Johann Michael Spörlin für Johann Zieger und Georg Lehmann / Jean Sieger & George Lehmann, 1700. First Edition. Contemporary vellum over boards, manuscript title to spine (in French). pp. [28] (title-pages in German and French, dedication and full-page engraving of coat of arms, table of contents, etc.), 301; plus 2 folding, 1 single-, and 79 double-page engraved plates. Complete. Text in two columns, in German and French.

Excellent copy of the first German ed. of a magnificent book on horsemanship. Based on "A New Method and Extraordinary Invention, to Dress Horses" (1667) – an edited version of "General System of Horsemanship" (1658), the first book on formal horsemanship produced in Britain, also by Cavendish – this work redefined the style and methods of the aristocratic horseman.

6000

## 267 ENGRAVED PLATES OF INSECTS

[INSECTS] REAUMUR, [Rene-Antoine Ferchault de, 1683-1757]. *Memoires pour servir a l'Histoire des Insectes*. Paris: Imprimerie Royale, 1734-1742, 1742. First Edition. 267 folding engraved plates. 6 volume set. 4to, contemporary sprinkled calf gilt with morocco lettering pieces, some wear to spine ends; title pages wrinkled, with clean tears or small holes in the last 3, occasional toning of text, light marginal dampstaining on plates in Volume 2. Overall, a very nice set. "Reaumur's greatest work. It describes the appearance, habits, and locality of all the known insects except the beetles"--Garrison-Morton 304.

2500

## TWO BY PERRAULT

[PERRAULT, Claude, and Jean PICARD]. **The Natural History of Animals. Containing the Anatomical Description of several creatures dissected by the Royal Academy of Sciences at Paris. Translated by Alexander Pitfield.** London: printed for R. Smith, 1702. Tall 4to. 267 pp. + index. 40 pp. Complete. Measure of the Earth bound in after index. Contemporary calf, Cambridge style binding. Early armorial bookplate of Hopetoun, and a second modern bookplate. First published in English in 1688, both that edition and this one have become surprisingly scarce on the market. This is a very nice copy; leather rubbed along the spine, but still quite sound with fresh pages throughout and fine impressions of the handsome plates.

1750

## IMPORTANT WORK ON COMPARATIVE ANATOMY

PERRAULT, Claude (1613-1688) – LECLERC, Sebastian (engr., 1637-1714) – BOSSE, Abraham (c.1604-1676). **Description anatomique d'un Cameleon, d'un Castor, d'un Dromadaire, d'un Ours, et d'une Gazelle.** Paris: Frederic Leonard, 1669. First Edition. 4to (242 x 185 mm). 120pp. From the collection of Charles Philippe Robin (1821-1885), French doctor, anatomist and politician (bibliographical note at foot of title). The work is illustrated beautifully with five large folding plates by the expert painter, engraver, and writer, Sebastian Leclerc (1637-1714), four of which were engraved by Leclerc, and one by the watercolor painter, writer and printmaker, Abraham Bosse (c. 1604-1676). The large folding plates remain fresh and intact. No such detailed and exact descriptions and illustrations had been published before.

2250

## AN EARLY MONOGRAPH ON PRIMATES

[PRIMATES] Hugues, P.; [Jacob, N. H.]. **Storia naturale delle scimie e dei maki disposta con ordine da P. Hugues, dietro le scoperte dei piu rinomati Naturalisti.** Milano: P. Hugues, 1817. Contemporary half black and green morocco, gilt-stamped lettering and ornament direct in spine compartments (5 raised bands). Folio. Collates complete, with printed and engraved text, and a grand total of 85 very fine -- and very charming -- engraved plates of monkeys, most of whom will remind you of someone you know. Spine tips and edges of boards discreetly renewed; some light scuffing along spine and joints. Marginal browning; a few tiny worm holes to last few leaves; otherwise nice and bright. Bookplates of Cecilia Barbosa de Moura. An important early monograph on primates, including, orangutans, baboons, guenons, sapajous, lemurs, indris, loris, galagos, tarsiers.

8500

## LARGE PAPER COPY WITH 110 HAND-COLORED PLATES

[SPORTING] Williamson, Captain Thomas]; Howitt; Atkinson; Clark; Manskirch; et al. **Foreign Field Sports, Fisheries, Sporting Anecdotes, &c. &c., from Drawings by Messrs. Howitt, Atkinson, Clark, Manskirch, &c., with a Supplement of New South Wales.** London: Edward Orme, n.d. (circa 1823). Contemporary full straight-grained red morocco, with gilt-stamped lettering and ornament in spine compartments (expertly rebacked with original backstrip laid down), ornate gilt-stamped borders; folio; with 110 hand-colored aquatint plates. Edges of boards a bit scuffed; small circular stain on front board; minor off-setting from plates. Second, large-paper edition. Identical to the 1819 edition published by H. R. Young in six points, but has imprint of Howlett and Brimmer on title-page verso. The vibrant illustrations depict all manner of hunting sports, including big game hunting, whaling, fishing, birding, and bull fighting in North America, Germany, Lapland, Spain, Russia, and Africa. Abbey Travel 2-3.

6000



# VISUAL ARTS

## **INSCRIBED COPY OF CARTIER-BRESSON'S MASTERPIECE**

CARTIER-BRESSON, Henri. **The Decisive Moment**. New York: Verve, 1952. First Edition. Folio. Original decorative boards, designed by Matisse. In matching dust jacket of the same design. 12 page pamphlet laid in. Book is inscribed and signed by the great photographer in his elderly hand. Inscription reads: "Pour Micahellah a tout moment. Enri Cartier Bresson." Small crack to head of spine. Front panel of the DJ with some uneven sunfading at the top and running down the spine, tears and creasing to rear panel. Inscribed copies of this seminal photography book have become uncommon on the market.

5000

## **INSCRIBED BY MAX ERNST**

ERNST, Max; Valancay, Robert (trans.). **Paramythes**. [Paris]: Le Point Cardinal, 1967. Limited Edition. Illustrated wraps; with tipped-on frontispiece and 8 full-page illustrations. Inscribed by the author on the half-title page, "Hi Bill! Happy New Year / Max." Number 335 from a limited edition of 1000 copies. Covers scuffed and lightly creased at along edges, spine, and at corners; slight wrinkle to top corner of text block. A nice copy, with bright, clean illustrations.

375

## **LIMITED EDITION ARTIST BOOK**

**FONTANA** by Fontana, Lucio [1899–1968] and Giampiero Giani. Stamped number “391” from a limited edition of 600, printed in Italy, 1958. FONTANA. Proprieta' Letteraria Riservata, Edizioni del Cavallino, Venezia, Italy, June 1958. Published in the uncommon yellow cloth hardcover (also published in green and orange variations) with red lettering and drilled holes. Accordion-style binding with uncoated yellow and black thick paper pasted together, in sixteen numbered pages with thirteen tipped-in plates including a photo of the Artist in the courtyard of his Milan studio by Ugo Mulas, 6 x 7.75h”, Italian text. Fontana’s twelve artworks from 1953–58 are reproduced mostly in color on coated and uncoated paper with biographical notes and an index identifying all plates. Includes an introductory essay by Giampiero Giani, author of Spazialismo [Spatialism: origins and developments of an artistic movement, 1956], the art movement founded by Argentine-born Italian artist Fontana in Milan in 1947 where he advocated to synthesize color, sound, space, movement, and time into a new “spatial” art of the post-war period. A rare, very good and still bright yellow hardcover from one of twentieth century’s most innovative artist. With minimal dusting, a slight bow to the boards and some light corner creasing to a few plates. A small “WITTENBORN ART BOOKS” label pasted to the rear interior cover. The first major survey of Fontana’s work in the United States in more than forty years is currently being exhibited at The Met Breuer until April 14, 2019.

2000

### ISHIMOTO'S CLASSIC BOOK ON CHICAGO INSCRIBED TO THE HEAD OF MOMA

ISHIMOTO, Yasuhiro. **Chicago, Chicago.** Tokyo: Bijutsu Shuppan-sha, 1969. First Edition. Original black cloth, lettered in white. Housed in publisher's slipcase. Some light soiling to front and back of slipcase. Overall, a very nice copy. Book is inscribed by the photographer: "To Miss Grace Meyer. This is the step to New York-New York. Yas Ishimoto." A rare book inscribed.

4500

### INSCRIBED BY WIFREDO LAM

[LAM, Wifredo] Ortiz, Fernando. **Wifredo Lam y Su Obra Vista a Traves de Significados Criticos.** La Habana, Cuba: Publicaciones del Ministerio de Educacion, Dirreccion de Cultura, 1950. Cuadernos de Arte 1. Wraps; 4to; unpaginated (approx. pp. 100), text, plus a full-color reproduction of "Zambezia-Zambezia," and 18 works reproduced in b/w on glossy stock. Inscribed by Lam to his artist friend, Enrico Donati: "Para mi amigo Enrico Donati, con un buen recuerdo del cubano, Wilfredo 1950." Covers lightly soiled, and a little chipped along yapp edges. Contents are fine. With a laid-in folded poster advertisement for "Exposicion Lam," printed in full-color on one side, and with text on the other.

1750

### SEMINAL ART AND GEOMETRY INSTRUCTIONAL BOOK

[MEXICAN IMPRINT] Landesio, Eugenio . **Cimientos del artista, dibujante y pintor. Las veintiocho laminas explicativas del compendio de perspectivas lineal y aérea, sombras, espejos y refracción, con las nociones necesarias de geometría.** [The Foundations of the Draftsman Artist and Painter: A compendium of lineal and aerial perspectives, shadows, mirrors, and refraction, with the necessary notions of geography.] Dedicado a la Academia Imperial de Nobles Artes de San Carlos. Por el profesor de pintura de paisaje y de perspectiva Eugenio Landesio de Turino. Mexico: Academia Imperial de Nobles Artes de San Carlos, 1866. First Edition. 58pp., recto pages only, 9 x 13.25". The seminal art and geometry instructional book authored by Italian born Eugenio Landesio (Turin, 1810–1879), the Romantic landscape painter describes the bases of geometry and the application of the principles of perspective for painting. Landesio first studied under French painter Amédée Bourgeois before becoming a student of Károly Markó the Elder (Carlo Marco), one of the first Hungarian landscape painters. In 1855, Landesio began teaching at the Academy of San Carlos, Mexico where he instructed classes on landscape, perspective, and the principles of ornamentation. This compendium helped influence disciples of Mexican landscape painting such as Luis Coto, José María Velasco and Gregorio Dumaine, all who may have helped in the production of the plates. Cimientos del artista, dibujante y pintor is a compendium of 28 single-leaf examples of Landesio's linear perspective. Good with the leather spine and marble covered boards rubbed, with corners and edges bumped. Text block is slightly loose from binding with creasing to the first blank sheet, some pages thumbled and a hint of edgewear. Sheet No. 4 has been removed from binding (still included) with wear to the right edge. Overall, a clean copy of this increasingly rare art and geometry instructional publication.

1500

## CATALOGUE RAISONNE

MIRO, Joan. **Joan Miro: The Illustrated Books.** Geneva: Patrick Cramer, 1989. Thick quarto. pp. 675. Preface by Rosa Maria Malet. Fine in DJ and publisher's red slipcase.

300

## SIGNED BY PICASSO

PICASSO, Pablo. **Corps Memorable. Couverture par Pablo Picasso, avec un poeme liminaire de Jean Cocteau, et douze photographies par Lucien Clergue.** Paris: Pierre Seghers, 1957. Full-color illustrated paper over boards; glassine dust jacket; tall 8vo; pp. 37, [3], printed in red and black; with 12 reproductions of Clergue's b/w photographs of female nudes. SIGNED by Picasso on FFEP. Tiny chips in the glassine at spine tips and corners, slightly larger chip at top edge of front panel. Some very faint foxing throughout; leaves loose throughout, as is often the case with this title as the pages are not sewn. A scarce book to find signed by Picasso. Poems by Paul Eluard, and a single poem by Jean Cocteau. Photography by Lucien Clergue. Dust jacket design by Pablo Picasso.

4500

## WITH A MANUSCRIPT POEM DEDICATED TO THE ARTIST

[SURREALISM] Gomez-Correa, Enrique; Donati, Enrico (illus.). **En Pleno Dia.** Santiago de Chile: Ediciones Mandragora, 1949. Wraps; 4to; pp. 51, [3], with b/w illustrations by Enrico Donati. Number 2 from a limited edition of 500 copies, signed by Gomez-Correa on the limitation page. Additionally, with a four-stanza poem on the FFEP, handwritten and signed by Gomez-Correa, dedicated to Donati. Enrico Donati (1909-2008) was an Italian-born American painter and sculptor, known for his works in Surrealism, Constructivism, and Abstract Expressionism. He attended the New School for Social Research, and in 1942 had his first one-man show at the New School's gallery. His work impressed the art historian Lionello Venturi, who brought him into a circle of prominent European artists, many of them Surrealists, who had gathered in New York at the outset of the war – Andre Breton, Max Ernst, Salvador Dali, Yves Tanguy, Arshile Gorky, Marcel Duchamp, Giorgio de Chirico, Fernand Léger and Alexander Calder. Mr. Donati's work is in the permanent collections of the Museum of Modern Art, the Guggenheim Museum, and the Whitney Museum of American Art in New York.

800

## WARMLY INSCRIBED TO A PROTEGE

WEBER, Max. **Essays on Art.** [New York] : [Printed by William Edwin Rudge], 1916. First Edition. Original illustrated wraps; pp. 77. Inscribed by the artist, "To Helaine with sacred and eternal love -- unearthly -- Divine -- Max / New York April 4, 1956." Yapp edges lightly wrinkled and chipped. A remarkable association copy, Helaine Blum was a protege of Weber's, and the two remained close, life-long friends. The two corresponded for decades on the personal and the professional, including their artistic aspirations.

1500

# WOMEN

## COLLECTION OF FINE BINDINGS BY AN AMERICAN WOMAN.

[BINDINGS]. A collection of 15 fine press edition books bound in leather (and housed in custom boxes), all by Suzanne Schrag. Even though every one of Schrag's bindings has a distinct design and coordinated color scheme, the maker's style is always conspicuous. The influence of European modernism and Schrag's own sensibility for balancing shapes and color make this a unique collection of a talented amateur woman bookbinder. A PDF of all bindings, along with the complete list of titles, is available upon request.

3750

## A CLASSIC OF EARLY FEMINIST LITERATURE

CHOPIN, Kate. **The Awakening**. Chicago and New York: Herbert S. Stone and Co. 1899. First Edition. 8vo. Original pictorial green cloth, stamped in red and green. Slight spine lean, but overall a very good copy of a book that has proven extremely difficult to find in collectible condition, when copies even turn up at all. Chopin's novel has endured as a classic of early feminist literature, even as its blunt examination of a woman's sexual desire crippled her own career. She died only five years after publication, years filled with poor health and both personal and professional frustration.

8500

## FROM THE ARCHIVE OF AGATHA CHRISTIE'S AGENT

CHRISTIE, Agatha. **Typescripts from the Archive of Agatha Christie's Agent. Black Coffee [Two Typescripts PLUS Two Printed Editions] and Someone at the Window [Typescript]**. Small archive featuring early typescripts of Agatha Christie's "Black Coffee," the author's first piece for the stage, which launched her successful second career as a playwright. The first typescript is dated 1932, stamped by the Royal Typing Bureau, with a handwritten note on the first page, "All communications to / L. E. Berman / 32 Shaftesbury Avenue / W.1" (the author's agent). "Someone At The Window," is adapted from the short story "The Dead Harlequin." Stitched wraps with text typed on the front cover (including title and author name, the name and address of Christie's agent, L. E. Berman, and marked "4th copy" though we find no other copies or editions -- as far as we can tell, unique); 220x295mm; approx. pp. 100, typed on the recto only, with underlining in red. "The Dead Harlequin" was first published in the March 1929 issue of Grand Magazine. About a year later, it was published in the UK by William Collins & Sons, and in the US by Dodd, Mead and Company, as part of the short story collection, "The Mysterious Mr. Quin." The short story features the familiar characters Mr. Satterthwaite and Mr. Quin, as they unravel a mysterious death at Charnley House, finding it reflected in a painting exhibited at the Harchester Galleries more than a decade after the occurrence. The unpublished play offered here (which has a scene set at the Mayfair Galleries in June 1934), changes the setting and the characters, and twists and expands and contracts the earlier short story into a remarkably different performance.

6000

## A COLLECTION OF CIVIL WAR LETTERS

[AMERICAN CIVIL WAR LETTERS]. **Woman's Handwritten Civil War Era Letters. Westhampton (likely, Massachusetts), 1861-1864.** Group of 13 manuscript letters (black ink in tidy cursive), addressed to "Hattie" (who is, perhaps, in Springfield). Most are signed "Mother," the one letter in pencil is signed "Sister Anna," and all are dated (22 April 1861 - "Sabbath Eve" May 1864) in Westhampton. An interesting group, quintessential for their reports on the health of (seemingly) everyone in town, and for their concern with the American Civil War. "I am taking a great interest in war matters, feel curious to read the daily paper, think the North will come off conquered, and I hope without shedding Oceans of blood," she remarks in the earliest letter. Some remarks from later letters include: "We heard that Bolton and Alvin Clark were sick at Annapolis and that Henry Smith is a prisoner at Richmond... Mother England blusters about terribly doesn't she? Hope she isn't going to declare war against us..."; "Our people have had no letters since the battle, are expecting some daily. Edward Coyt [?] of Huntington was one of the wounded. After the battle of Roanoke he wrote to his folks he'd seen enough of war..."; "Our men A. P. Bridgman, Davis, Burt, Bartholt, Bissell, Edward, Delany, Charles Land, Henry Sulliver, a fellow living at Capt, Custs, and an Irishman. So you see we send seven married men..."; "Frank Hule was killed in the battle at Murfeesboro Dec 31st by the first fire of the Rebs".

375

### “SHAME AT OUR NATIONAL DISGRACE AND LACK OF JUSTICE”

COOPER, Susan. **Autograph Letter Signed to William Cullen Bryant.** A very fine ALS from Susan Cooper, daughter of James Fenimore Cooper, written to William Cullen Bryant. Bryant was a huge admirer of Susan Cooper's *Rural Hours* (a scarce first edition of which is offered in this catalogue). In this letter, dated in Cooperstown, 24 January 1885, Cooper discusses her father's high regard for the American Indians, and her shame at her country's treatment of them: "My Father always had in his library works connected with the Red Man and these always had a great attraction for me...As I grew older...[I felt] grief and shame at our national disgrace and lack of justice, and wisdom, in dealing with the wild race whose place we have taken." She also refers glowingly to Bryant's poem, 'The Waterfowl'.

1250

### RARE SET IN THE ORIGINAL BOARDS

LAMB, Lady Caroline]. **Glenarvon.** London: Henry Colburn, 1816. Three volumes. First Edition; a rare set in the original boards (spines quite worn) with pages uncut. Housed in a modern slipcase. Complete with the half-titles as called for. Lamb's notorious fictionalized account of her affair with Byron was published anonymously, with Byron intended as Glenarvon (Lord Ruthven) and Lamb as Calantha, Lady Avondale.

3500

### “THE MOTHER OF THE MUSES”

PIX, Mary] Pix, Mrs. *The Beau Defeated: Or, The Lucky Younger Brother.* London: W. Turner, 1700. Disbound. [4], 47, [1]. Leaf 39-40 is loose. A rare work for which we could find no auction record. Mary Pix's plays were known for containing significantly more female roles than was generally typical at the time. A contemporary of Aphra Benn, Pix (1666-1720) is in the midst of being rediscovered. This play was retitled "The Fantastic Follies of Mrs Rich" and performed by the RSC in Stratford at the Swan Theatre in 2018. In life, Pix was apparently generously proportioned with a great appetite for food and drink; at least that is how she is depicted in the anonymous, *The Female Wits* (1696), as the character, "Mrs. Wellfed" – described as "fat, well matured" and "big enough to be the mother of the Muses."

2250

## INSCRIBED BY GEORGE SAND TO A CLOSE FRIEND

SAND, George. **La Coupe**. Paris: Ancienne Maison Michel Levy Freres, 1876. 8vo; pp. 318; t.e.g. Bound in near-uniform half green morocco for Henry HARRISSE, peacock marbled covers, the foot of each spine with his monogram. Some rubbing to binding, but overall a very good or better copy. Inscribed by the author to her friend: "A mon ami H. HARRISSE/G. Sand". With HARRISSE's ownership signature in ink on the verso of the front free endpaper. HARRISSE was born in Paris, but spent most of his younger years in America, where he was a lawyer and historian (and an eminent Americanist). He returned to France in late 1866/early 1867, and began to mingle in French literary circles where he met, and formed a close friendship with, George Sand. He became a fixture in the salons frequented by Sand, Gustave Flaubert, Saint-Beuve and others. His friendship with Sand survived until her death in 1876 (this volume inscribed in the year of her death), and (with most of literary France) he attended her funeral at her house in Nohant. Works inscribed by Sand are uncommon on the market.

850

## "THE SWAN OF LICHFIELD"

SEWARD, (Anna). **Monody on Major Andre by Miss Seward, to which are Added Letters Addressed to Her by Major Andre in the year 1769**. Lichfield: J. Jackson, 1781. First Edition. Nice copy in 19th century ¾ red morocco (rebacked). Signed 'Anna Seward' at the end of Monody on p. 28, as with other copies. Dubbed the "Swan of Lichfield," Seward here writes famously choice words for America's future first President: "Remorseless Washington! the day shall come/Of deep repentance for this barb'rous doom!" The poem celebrates John Andre, a dashing British officer, who was executed a year earlier for being a spy, operating under a feigned name, with ties to Benedict Arnold. But the legacy left behind was actually one of sympathy from across both sides of the Atlantic. Alexander Hamilton wrote: "Never perhaps did any man suffer death with more justice, or deserve it less."

1750

## THE FIRST PUBLISHED TREATISE ON FEMINISM

WOLLSTONECRAFT, Mary. **A Vindication of the Rights of Woman: With Strictures on Political and Moral Subjects**. London: for J. Johnson, 1792. 8vo. First Edition. Volume 1 (all published). An increasingly rare copy in the original boards (rebacked). Light wear only. A fresh copy. Housed in a half morocco clamshell box.

The first published treatise on feminism and a cornerstone of the movement, *Vindication of the Rights of Woman* was written in a "plain and direct style, and it was this as well as the idea of writing a book on the subject at all, which caused the outcry that ensued... she argued for equality of education for both sexes... and co-education. It was a rational plea for a rational basis to the relation between the sexes... Its chief object was to show that women were not the playthings of men but ought to be their equal partners, which they could be only if they were educated in the same way" (PMM 242).

37,500