



USE BOOKS
AS BEES
USE FLOWERS



- 1 **Malte Axelsson. *Sluss-Trollen Rull*.** [Bankeryd, Sweden]: privately printed, 1963. Large oblong folio, measuring 13 x 24 inches, buckram boards with screen-printed pastedowns. Twelve leaves, screen-printed in full color on rectos only. Housed in original slipcase with screen-printed pastedowns to both panels. \$1800.

Stunning privately printed artist's book, one of twenty *hors commerce* copies, produced entirely in serigraph by Swedish artist Malte Axelsson. The narrative follows a small family of trolls and a "tunnel-ghost" living in Stockholm's Slussen district, a transportation hub famous for its historic system of locks, metro station, bus terminal, and cloverleaf overpass. Each vibrant serigraph depicts a panoramic tableau of modern Swedish civil engineering, with the trolls (and in the final image, the ghost) moving unseen through crowded, bustling public spaces. In 2016, the iconic Slussen cloverleaf was demolished as part of an ongoing reconstruction of the area, after heated public debate. A contemporary Swedish newspaper report on the creation of *Sluss-Trollen Rull* notes that despite its apparently childlike theme, Axelsson's book is directed at "biblofiler och konstsammlare" (bibliophiles and art collectors), rather than children (*Jönköpings-Posten*, 1963). The signed limited edition, which followed the twenty *hors commerce* copies, was issued in a run of 150, with the addition of a pictorial title page (here used as the pastedown cover design). OCLC lists holdings at one American institution (Princeton). Text in Swedish. A near-fine example of a scarce and captivating modern artist's book.



2 [William Shakespeare]; Joseph Haslewood (editor). *Mirror for Magistrates*; with: *The Palace of Pleasure*. London: Lackington, Allen, and Co., 1815; Reprinted for Robert Triphook, 1813. Six quarto volumes, contemporary full dark brown crushed morocco gilt, engraved titles and half-titles. \$7500.

Deluxe large-paper reissues of two classic sixteenth-century source texts, the inspiration for some of the most important Elizabethan and Jacobean plays. First published in 1559, *Mirror for Magistrates* offers pointed verse portraits of historic rulers, good and bad, with an eye to instructing those in power: the chapter on “Queene Cordila” served as a key source for Shakespeare’s *King Lear*. *The Palace of Pleasure*, first published in 1566, translates dozens of sensational tales from Continental sources, including the first English translations of Boccaccio’s *Decameron* and Marguerite de Navarre’s *Heptameron*. The anthology provided English playwrights with a rich supply of plots, inspiring *Titus Andronicus*, *Romeo and Juliet*, *All’s Well That Ends Well*, *Timon of Athens*, *The Duchess of Malfi*, *Love’s Cruelty*, *Insatiate Countess*, and *The Revenger’s Tragedy*. Editor Joseph Haslewood, a founder of the Roxburghe Club, strove to bring neglected Renaissance texts to the attention of nineteenth-century readers and collectors; these lavishly produced sets, issued in editions of 150 copies, were part of his mission. These volumes were splendidly bound by Charles Lewis, “the leading figure in English binding of the first years of the nineteenth century” (Maggs 1075). A fine collection of Shakespearean source material.

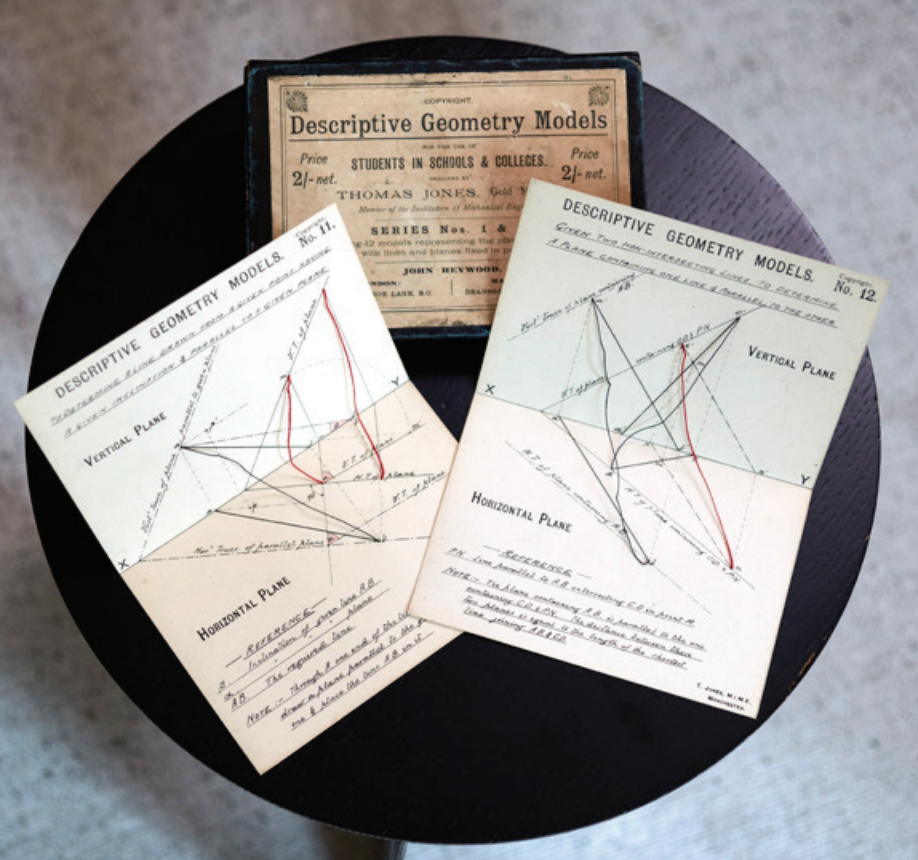
3 Ann Thicnesse; [Elizabeth Carter]. *Sketches of the Lives and Writings of the Ladies of France*. Addressed to Mrs. Elizabeth Carter. Volume the First. London: Printed for W. Brown, and sold by J. Dodsley, et al., 1778. Twelvemo, original wrappers, no frontispiece, uncut. \$1500.

Scarce first edition, complete in one volume, of Ann Thicnesse’s lives of French literary women. Drawn primarily from Joseph La Porte’s 1769 *Histoire littéraire des femmes françoises*, the lives include Marguerite de Navarre, Louise Labé, Madame de la Fayette, and other *femmes auteurs*. To inspire English women to comparable heights, Thicnesse dedicates this first edition of *Sketches* to Elizabeth Carter, who produced the first complete English translation of Epictetus in 1758, and invokes “an Aiken, and a Montague,” two of Carter’s Bluestocking friends: “One would have thought, the great reputation these Ladies have gained by their justly-admired talents, were sufficient to have inspired more English women with an emulation to excell.” Thicnesse’s attempt to win Carter’s support was not a success; in the three-volume second edition of *Sketches*, published by subscription in 1780–1781, she drops the dedication. *Sketches* would serve as a key source for the feminist historiography of the early nineteenth century, including Mary Hays’s 1803 *Female Biography* and Matilda Bethem’s 1804 *Biographical Dictionary of the Celebrated Women of Every Age and Country*. The “first collective biography of women by a named English woman writer” (*Cambridge Guide to Women Writing in English*), in original wrappers.



4 **The Gentleman's Love Feast: A New and Complete Original Valentine Writer, Consisting of a Collection of Amusing and Affectionate Epistles, Suited to Various Conditions and Circumstances.** London: Hodgson & Co., circa 1822. Twelvemo, modern green half-morocco lettered in gilt, marbled boards. Hand-colored folding frontispiece. \$2800.

Delightful Regency guide to valentine writing, offering a sentimental stock verse for every recipient. Of particular interest are the valentines tailored to the writer's line of work: bookseller, florist, gardener, goldsmith, musician, man servant, linen draper, butcher. The fishmonger laments: "Thin as a lobster I am grown, / Till scarce I by my friends am known," while the baker declares: "I roll in love, indeed I do, / Until my heart is soft as dough; / It late, was hardened as a crust; / But to Cupid yield we must." The colorful frontispiece depicts four vignettes: a young man at his desk, presumably at work on a valentine; a man declaiming verse to his beloved; a couple holding hands before a pedestal holding two flaming hearts; husband and wife leaving the church arm in arm. The book's owner could inscribe the back of the frontispiece with his chosen verse, and use it as a valentine card. Publishers Hodgson & Company were located at this Newgate Street address from 1822 through 1824. OCLC lists no holdings in the United States. A fine piece of Regency ephemera.



5 **Thomas Jones. Descriptive Geometry Models for the Use of Students in Schools & Colleges. Series Nos. 1 & 2.** London and Manchester: John Heywood, late 1890s. Twelve geometrical models printed on folding cards, each measuring 7.5 x 5.5 inches unfolded, featuring strategic hand-coloring, cut-outs, and colored cotton string. Two publisher's advertisements, printed on pink paper; three letterpress flyers, containing instructions for each series of models and a list of forty geometry problems. Housed in original black cardboard box with pastedown printed labels to top and bottom of sliding lid. \$2000.

Complete set of twelve numbered geometrical models designed by mechanical engineer and draughtsman Thomas Jones, with accompanying student exercises. Ingeniously constructed to represent problems in two and three dimensions, the models include "line represented by its projections," "oblique plane and the angle it makes to the vertical plane," and "triangle with its plane inclined to the horizontal plane." A contemporary review in *Science and Art* observes: "Mr. Jones has devised a cheap set of models which clearly present to the eye that which is so difficult to conceive in the mind. They are packed in a box which can be carried in the pocket." OCLC lists holdings at one American institution (Yale). A fine example of an ephemeral teaching aid, all twelve models bright and intact.



- 6 **Pietro Lazzari; [Caresse Crosby]. *Horses*; with: publisher's prospectus and eight original drawings.** Washington, DC: Black Sun Press, [1945]. Hand-assembled portfolio, paper boards hand-painted in red and black, containing four illustrated folding plates. Presentation inscription with a sketch to the verso of upper board: "To Smythe / Sincerely / Pietro Lazzari." With: illustrated card, measuring 4 x 6 inches, printed in red and black, announcing the publication of *Horses*. With: envelope containing eight original horse drawings by Lazzari, each measuring 5.5 x 6.5 inches. All housed in a custom chemise and clamshell box. \$3000.

Inscribed first edition of Pietro Lazzari's portfolio *Horses*, in the original handmade Black Sun binding, accompanied by the publisher's prospectus and a group of eight original horse drawings by Lazzari. An early member of the Italian Futurist group, Pietro Lazzari (1895-1979) moved to the United States in the 1920s. In 1945, Caresse Crosby of the Black Sun Press exhibited a group of his horse drawings at her Washington gallery, and published this companion volume. Later that year, she packed Lazzari's original horse drawings in a Schiaparelli hatbox, along with watercolors by Romare Bearden, and flew overseas on a military transport to mount one of the first postwar exhibitions of American art in Paris. The eight drawings included here do not appear in the published book. A near-fine copy of one of the last Black Sun publications, with original artwork by Pietro Lazzari.



- 7 **Dawn Powell. *The Tenth Moon*.** New York: Farrar & Rinehart, 1932. Octavo, original cloth, unclipped dust jacket (supplied). Inscribed to Jacques LeClercq. \$3500. First edition of Dawn Powell's elegiac Ohio novel, originally titled *Come Back to Sorrento*. Powell wrote *The Tenth Moon* quickly, but when she reread the novel years later she found it to be one of her best: "okay, critics, I won't give you a pound of flesh, I will cheat you. Result: a quivering book filled with pain and beauty." Warmly inscribed to Powell's lifelong friend Jacques LeClercq, "who got me published / and now wants to take it all back."
- 8 **Dawn Powell. *Turn, Magic Wheel*.** New York: Farrar & Rinehart, 1936. Octavo, original cloth, unclipped dust jacket (supplied). Inscribed to Jacques LeClercq. \$6500. First edition of Dawn Powell's first satirical novel. Powell worked on *Turn, Magic Wheel* for years: "I want this new novel to be delicate and cutting — nothing will cut New York but a diamond." The plot traces the shifting balance of power between an ambitious young writer and his middle-aged muse, the long-abandoned wife of a celebrity novelist based on Hemingway. Inscribed "with prettiest sentiments" to Jacques LeClercq.

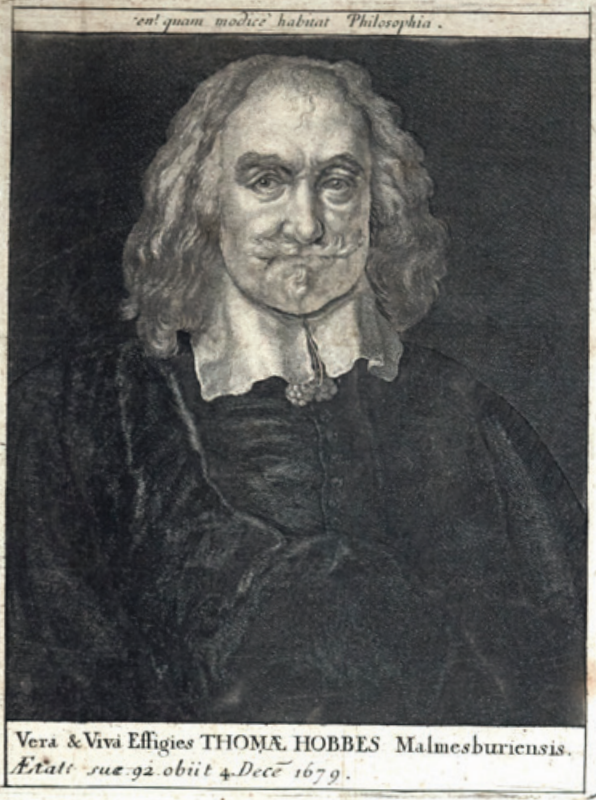
Provenance: French scholar Jacques LeClercq, a Greenwich Village neighbor, appears frequently in Powell's diaries over a period of forty years. From the estate of his daughter, polio-stricken *prima ballerina* Tanaquil LeClercq, final wife of George Balanchine.

9 **Walt Whitman; Horace Traubel; [William Gable].** Scrapbook of notes taken by Horace Traubel in conversation with Walt Whitman. Camden, New Jersey: 1888-1889. Scrapbook, three-quarter morocco. Two-page presentation from Traubel to Gable. Passages from Traubel's 1888-1889 notes on Whitman cut and pasted to 39 pages, captioned with original dates. Gable's bookplate to front pastedown; 1917 letter from Traubel to Gable laid in. \$8500.

Scrapbook of original notes taken by Horace Traubel in conversation with Walt Whitman in 1888 and 1889, presented to Traubel's friend, William Gable, as a 1910 Christmas gift. Traubel was a young man when he met Whitman in Camden, eventually serving as the Good Gray Poet's companion, nurse, and secretary. From 1888 until Whitman's death in 1892, Traubel kept an extensive daily record of their conversations, publishing his notes in *With Walt Whitman in Camden*, a series that stretched to nine volumes. In these pages, Whitman reminisces about his past: "I think I met dozens of people in New York & Brooklyn those days who said to me... 'I heard Henry Ward Beecher last night (or night before) and his whole sermon was *you, you, you*, from top to toe!'" The notes capture Whitman's characteristically generous thoughts on his contemporaries, including Victor Hugo, Émile Zola, Leo Tolstoy, Thomas Carlyle, and Charles Darwin. He also muses on the direction the world is taking at the close of the century: "not Phila. alone, Camden alone, even New York alone, but all together — all nations — the globe — intercalation — fusion — no one left out!... Solidarity is the future." A remarkable survival, offering direct access to Whitman's daily thoughts at the end of his life.



Memorable Sayings of Mr. Hobbes in his Books and at the Table.



*Malmesburiensis Obiit, decessit Lumine vitæ,
Qui genus humanum ingenio Superavit, & omnes
Præstrinxit Stellar, exortus uti Æthereus Sol.*

THE Love of the knowledge of Causes draws a man from the Consideration of the Effect, to seek the Cause, and again the Cause of that Cause, till of necessity he must come to this thought at last, That there is some Cause, whereof there is no former Cause, but is Eternal, which is God; so that it is impossible to make any profound enquiry into Natural Causes, without believing there is one Eternal God.

If any man think this World without a mind, I shall think him without a mind.

Nothing is Law, where there are not manifest signs that it proceedeth from the will of the Sovereign.

To be slow in the belief of Miracles, is not a contempt of Divine Power, but a just circumspection that our Reason be not over-reacht.

All Devotion ought to be grounded upon Reason, and Truth, else it is Will-worship, and the Sacrifice of Fools.

The Doctrine of Original sin, ought to be cautiously handled, lest when the Bowl wanders from the Jack, the Biall, not the hand that delivers it, be blamed.

So ought the Doctrine of Imputed Righteousness, lest a man with a Silken Stockin on a Gouty Leg think himself well and at ease.

The Credulous choose rather not to doubt, than not to err.

Distance of time imprinteth false Images of things upon the mind, as well as distance of place.

Molt of the Valuable Opinions of mankind, if you search them in their Originals, being like an Egyptian Temple, with a magnificent Portico, much Sculpture, and Picture; but if you be admitted into the *Penetrals*, to see the God, you will find but an Ape, or an Asses Head, *Fancy Or Folly*.

My Noble Friend my Lord *Herbert of Cheshbury*, had no mean unworthy thought of God when he said, he was like the Sun, that always shined unto mankind with the same light.

The Absurd Opinions, and Evil Lives of the Clergy make them contemptible.

All the changes of Religion in the World may be attributed to one and the same Cause, *unpleasing Priests*, and those not only among Catholics, but even in that Church that hath presumed most upon Reformation.

Men are easily drawn to believe any thing, from such men as have gotten credit with them, and can with Gentleness, and Dexterity, take hold of their Fear, and Ignorance.

Whatever Power Ecclesiasticks take upon themselves (in any place where they are subject to the State) in their own right, although they call it Gods right, it is but Usurpation.

is easily deceived; which is the Reason that the Planters of false Religions, do so industriously keep all true Science from them they intend to impose upon.

There is no Doctrine which tendeth to the advancement of the Power Ecclesiastical, or to the reverence, or profit of the Clergy, but the contradiction thereof is by the Church of Rome made Herefie, and punished with Death.

I have been bitterly excepted against by the Ecclesiasticks, for making the Civil Power too large; by the Sectaries, for taking away Liberty of Conscience; by the Lawyers, for setting Sovereign Princes above the Laws, wherewith I am not much moved: For these men in doing this, do but their own business.

There is nothing but Infinite Power that is not to fear.

Every man is bound by nature, as much as in him lyeth, to protect in War the Authority by which he is himself protected in time of Peace.

Ambitious men wade through other mens blood to their own Power.

Evil Government is like a Tempest, may throw down here and there a Fruitful Tree, but Civil War, or Anarchy, like a Deluge, would sweep away all before them.

A Prince ought to remember that nothing hath been more the agreement of mankind in all Ages, and in all Nations, than this, To change their Government, for the Opressions and Corruptions in it.

The *Majestas Imperii*, and the *Salus Populi*, are always quarrelling, there wants a *Deus Terminus* in the World to set out the bounds of Dominion, and Obedience so clearly, as the passions of Prince or People, dare not adventure to leap over.

Drinking a Glas of Wine, he said, 'tis with Truth as it is with excellent Wine, the Drawer, (the Priest) is not to fill out the dregs with the purer Liqueur. And after another Glas, speaking of Government, he cited the *Arcadis*. Princes are to remember whom they Govern, Men, Rational Creatures, who soon soon at Follies, and repine at Injuries. Adding of his own, that it was unparalleled *Arrogance*, and *Fanaticism* in any one man to believe, that God from Eternity had appointed all Creatures for his Pleasure, Men for his Ambition, the Women for his Lust. And that the Doctrine of *Preces* and *Lachrymas*, ought to be discreetly handled, lest the people believe, they made themselves *Slaves*, when they became *Christians*; and lest Princes should so far mistake, as to believe their Subjects made up of Knees and Eyes, and no Hands.

It is impossible without Letters for any man to become either excellently wise, or [unless his memory be hurt by Disease or ill Constitution of Organs] excellently foolish; For words are wise means

10 [Thomas Hobbes]. Memorable Sayings of Mr. Hobbes in his Books and at the Table. London: [1680]. Letterpress broadside, measuring 23 x 15.75 inches, laid down on card at an early date. Etched portrait of Hobbes by Wenceslaus Hollar, two columns of quotations attributed to Hobbes. \$25,000.

Memorial broadside for English political philosopher Thomas Hobbes. A keen and uncompromising analyst of power, Hobbes managed to survive one of the most turbulent periods in English history. Although targeted by religious and political critics throughout his life, denounced as “The Monster of Malmesbury,” he saw his polarizing works widely read, discussed, and pirated, both at home and abroad. Samuel Pepys describes his search for a “mightily called for” secondhand copy of *Leviathan* in 1668: “what was heretofore sold for 8s. I now give 24s. for, at the second hand, and is sold for 30s., it being a book the Bishops will not let be printed again.”

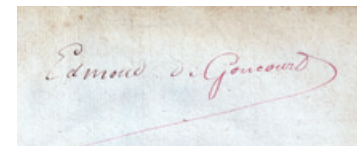
While Hobbes is best remembered today as a political thinker, in his own time he drew greater fire for his religious arguments; as Pepys notes, it was “the Bishops” who prevented the reprinting of *Leviathan*, not the King. This memorial broadside opens, accordingly, with an attempt to reestablish Hobbes as a man of faith. Only then does the subject turn to politics, with quotations that underscore Hobbes’s insistence on a strong central authority as the primary condition of peace: “Evil Government is like a Tempest, may throw down here and there a Fruitful Tree, but Civil War, or Anarchy, like a Deluge, would sweep away all before them.” We locate copies at the Bodleian (“imperf.”), the Folger (“damaged”), and Harvard. An extremely scarce broadside, an early attempt to shape the posthumous legacy of one of the greatest English philosophers.



- 11 **Sophocles; George Adams (translator). *The Tragedies of Sophocles, Translated from the Greek. With Notes Historical, Moral, and Critical.* London: C. Davis and Stephen Austen, 1729. Two octavo volumes, contemporary full speckled calf, not uniform, one spine label renewed. Frontispiece portrait of Sophocles. \$5800.**

First edition in English of the collected plays of Sophocles, including the first English appearance in any form of *Oedipus at Colonus*, *Women of Trachis*, and *Antigone*: “I was not born to hate with others, but love.” Sophocles produced over one hundred tragedies over his long career, winning first prize in the most important Athenian dramatic festival, the City Dionysia, an unmatched eighteen times. The first of his plays to appear in English was *Electra* in 1649, followed by *Ajax* in 1714, *Oedipus Tyrannus* in 1715, and *Philoctetes* in 1725. In this 1729 edition, George Adams offers a lengthy “defence of Tragick Poetry,” followed by new English prose translations of all seven of Sophocles’s extant plays. Adams published these volumes fifty years before the collected works of Sophocles’s great rivals, Aeschylus and Euripides, would appear in English. As a result, the plots and characters of Sophocles exerted a significantly greater influence on the eighteenth-century London stage than those of his Athenian contemporaries (Hall and Macintosh, *Greek Tragedy and the British Theatre 1660-1914*). This edition was printed by William Bowyer, whose records indicate a run of only 1000 copies. ESTC T140983. A handsome copy of an important early translation.

- 12 **Jean-Antoine Bérard; [Jeanne Antoinette Poisson, Marquise de Pompadour]; [Edmond de Goncourt]. *L'Art du Chant, Dédié à Madame de Pompadour par M. Bérard.* Paris: Dessaint & Saillant, et al., 1755. Octavo, contemporary full mottled calf. 34 numbered, fully engraved pages of musical notation. Ownership signature of Edmond de Goncourt. \$2800.**



First edition of this eighteenth-century guide to the art of singing, dedicated to the famously musical Madame de Pompadour. *L'Art du Chant* opens with an account of “la mécanique de la Voix,” including a startling full-page engraving of a pair of human lungs, and closes with a songbook that encourages the reader to practice the vocal techniques described in the text. *L'Art du Chant* is dedicated to royal favorite Pompadour, who by 1755 had retired as Louis XV’s mistress and assumed her final role as friend of the King and informal minister of the arts. Pompadour was a gifted amateur musician whose talents were on full display at Versailles. Renowned for her “light, crystalline voice,” she was frequently pictured beside her musical instruments. This copy belonged to French man of letters Edmond de Goncourt, founder of the the Académie Goncourt, a writer passionately nostalgic for the musical court ladies of Versailles. In 1860, Edmond and his brother Jules published *Les maîtresses de Louis XV*, in which the “marvellous aptitude” of Pompadour takes center stage: “her charming voice warbles some charming air, or her fingers awake music from the clavicord...she marches [Louis XV] about and carries him with her from diversion to diversion.” *Bibliothèque des Goncourt, XVIIIe siècle*, 275. Text in French. A near-fine example, with excellent provenance.



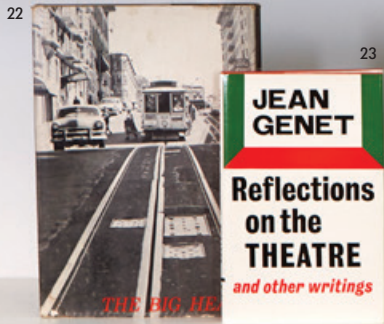
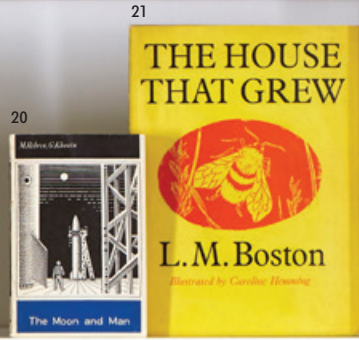
13 John Flaxman (illustrator); Homer; Aeschylus; William Blake (engraver). *The Iliad of Homer*; with: *The Odyssey of Homer*; with: *Compositions from the Tragedies of Aeschylus*. London: Longman, Hurst, Rees & Orme, 1805; J. Matthews, 1795. Three oblong folio volumes bound as one: 40, 35, and 31 engraved broadside sheets including engraved title pages. Contemporary three-quarter black calf, brown marbled paper boards. \$3000.

Handsome bound volume, containing early expanded editions of Flaxman's engraved illustrations of the *Iliad* and the *Odyssey*, first published in 1793, bound with the 1795 first edition of his illustrations of the tragedies of Aeschylus. Inspired by ancient Greek vase painting, and refined during his work with potter Josiah Wedgwood, Flaxman's austere line drawings defined popular English neoclassicism. In these three series of plates, Flaxman guides the viewer through the legends of Achilles and Hector, Ulysses and Penelope, Agamemnon and Clytemnestra, Electra and Orestes, often with only a fragmentary classical quotation for context. His view of the judgment of Paris captures, in the cool backward glances of Minerva and Juno, the full force of the seven-word caption: "E'er since that day implacable to Troy." Flaxman's contemporary, the painter George Romney, remarked of these immediately iconic compositions: "They look as if they had been made in the age when Homer wrote." Three of the *Iliad* illustrations were engraved by Flaxman's friend William Blake. Near-fine copies of three landmarks of neoclassical illustration.

14 Henry Highland Garnet. *A Memorial Discourse by Rev. Henry Highland Garnet, Delivered in the Hall of the House of Representatives, Washington City, D.C. on Sabbath, February 12, 1865*. Philadelphia: Joseph M. Wilson, 1865. Octavo, original cloth, rebacked. Frontispiece portrait of Garnet. Two early ink ownership signatures, "Miss Lottie Wilson" and "Mrs. J.B. Jackson" (the same owner's married name). \$4500.

First edition of the first address delivered before Congress by an African American, abolitionist Henry Highland Garnet, whose sermon marked the passage of the 13th Amendment ending slavery. During the Civil War, Garnet helped raise three regiments of the United States Colored Troops, and became their chaplain. In the wake of his wartime service, he was invited to preach to the House of Representatives. Garnet takes Matthew 23:4 as his text, building an argument for slavery as America's national sin: "The great day of the nation's judgment has come, and who shall be able to stand?"

This copy was owned by Lottie Wilson Jackson (1854-1914), one of the few African-American women admitted to the National American Women's Suffrage Association. After traveling to the 1896 NAWSA convention by train, she proposed that the organization adopt language condemning Jim Crow "separate coach" laws. The failure of her proposal marked a significant rift in the suffrage movement over questions of race. A landmark in American history, with provenance speaking to the long struggle for African-American civil rights.



- 15 **Adolf Hoffmeister. Dalekohled [Binoculars, or Who Doesn't Want to Believe Can Leave].** Prague, 1966. Expanded edition, nineteen color plates. Text in Czech. \$150.
- 16 **A. Arlazorov, F. Arsky, et al. Outer Space and Man.** Moscow, 1967. English translation, illustrated throughout text. \$100.
- 17 **Chris Raschka. The Cosmobiography of Sun Ra: The Sound of Joy Is Enlightening.** Somerville, 2014. First edition, illustrated throughout text, signed by the author. \$150.
- 18 **Eleanor and Herbert Farjeon. Heroes and Heroines.** New York, 1933. First American edition, illustrated throughout text by Rosalind Thornycroft. \$125.
- 19 **Evelyn August, editor. The Black-Out Book, Being One-Hundred-and-One Black-Out Nights' Entertainment.** London, 1939. First edition, illustrated throughout text by "Woods." \$125.
- 20 **Mikhail Rebrov and Grigori Khozin. The Moon and Man.** Moscow, 1967. English translation, illustrated throughout text. \$100.
- 21 **L.M. Boston. The House That Grew.** London, 1969. First edition, illustrated throughout text by Caroline Hemming. \$250.
- 22 **Melvin Van Peebles. The Big Heart.** San Francisco, 1957. First edition, signed by the author, photographs throughout text by Ruth Bernhard. \$250.
- 23 **Jean Genet. Reflections on the Theatre and Other Writings.** London, 1972. First edition in English. \$75.
- 24 **Lena Ahlers. Daughters Known to Fame.** Chicago, 1932. First edition, illustrated throughout text by Estelle Frantz. \$75.
- 25 **Sinclair Beiles. Tales.** Johannesburg, 1972. First edition, six color woodcuts by Cecil Skotnes. \$300.
- 26 **Helen Hunt Jackson. Letters from a Cat.** Boston, 1880. Early edition, illustrated throughout text by Addie Ledyard. \$600.
- 27 **Frank Atkinson. "Atkinson" Sign Painting Up to Now.** Chicago, 1909. First edition, illustrated throughout text. \$1000.
- 28 **Nathaniel Hawthorne. Mosses from an Old Manse.** Philadelphia, 1897. Illustrated throughout text. \$50.
- 29 **Seneca. The Tragedies of L. Annaeus Seneca the Philosopher.** London, 1702. First edition, frontispiece and five engraved plates, fine binding. \$1500.
- 30 **William Targ, editor. American Books and Their Prices.** Chicago, 1941. First edition, extra-illustrated and specially bound large-paper copy, signed and annotated by the editor. \$175.
- 31 **William Demby. Love Story Black.** New York, 1978. First edition, cover design by Lezley Saar. \$35.
- 32 **Yuri Gagarin and Vladimir Lebedev. Psychology and Space.** Moscow, 1970. English translation, illustrated throughout text. \$100.
- 33 **William Congreve. The Way of the World and Love for Love.** New York, 1929. Illustrated throughout text by John Kettelwell. \$75.
- 34 **Jakob von Staehlin. Original Anecdotes of Peter the Great, Collected from the Conversation of Several Persons of Distinction at Petersburg and Moscow.** London, 1788. First edition in English, fine binding. \$1250.
- 35 **Samuel Johnson, et al. The Adventurer. New Edition.** London, 1770. Four volumes, fine binding. \$850.
- 36 **Arthur Conan Doyle, Maurice Leblanc, and Johnston McCulley. Shonen Tanteitan [Juvenile Detective].** Tokyo, 1928. Illustrated translations of three detective tales for children. Likely the earliest appearance of Arthur Conan Doyle's "Sign of Four" in Japan. Text in Japanese. \$850.
- 37 **Edgar Allan Poe. Tales of Mystery and Imagination.** London, 1919. Deluxe limited edition of Harry Clarke's illustrated Poe, one of 170 copies signed by Clarke. \$8000.
- 38 **Elizabeth MacKinstry. The Fairy Alphabet: As Used by Merlin.** New York, 1933. First edition, illustrated throughout text, signed by the author. \$300.
- 39 **Esther Averill. When Jenny Lost Her Scarf.** New York, (1951). Early edition, illustrated throughout text. \$150.
- 40 **May Mulvany-Dauteur. Joan and Pierre.** Garden City, 1931. First edition, illustrated throughout text. \$200.
- 41 **Barbara Lehman. The Red Book.** Boston, 2004. First edition, illustrated throughout text, signed by the author. \$150.
- 42 **Hans Christian Andersen, Jacob and Wilhelm Grimm, Charles Perrault, et al. Arthur Rackham Fairy Book.** Deluxe limited edition of Arthur Rackham's illustrated collection of fairy tales, one of 460 copies signed by Rackham. \$2500.
- 43 **"HOB" (Francis Duckworth). Starlight Stories by "HOB."** London, 1905. Advance presentation copy, inscribed by the author, illustrated throughout text by Dorothy Hilton. \$150.
- 44 **Memorials of Early Genius; and Achievements in the Pursuit of Knowledge.** London, 1848. First edition, illustrated throughout text. \$85.
- 45 **Emile Antoine Verpillieux. The Picture Book of Houses.** New York, 1931. First edition, illustrated throughout text. \$200.



- 46 **Currer Bell [Charlotte Brontë]. *Jane Eyre. An Autobiography.* London: Smith, Elder, and Co., 1847. Three octavo volumes, modern green three-quarter crushed morocco, marbled cloth boards, publisher's advertisements dated October 1847, original brown cloth binding bound in at rear of each volume. \$40,000.**

First edition of Charlotte Brontë's *Jane Eyre*, a landmark in the history of the English novel, one of only five hundred copies. In 1846, the three Brontë sisters issued a slim collection of poems under newly assumed names: Currer Bell (Charlotte), Ellis Bell (Emily), and Acton Bell (Anne). The self-published volume of poetry sold only two copies, but prepared the way for an extraordinary series of novels in 1847: Charlotte's *Jane Eyre*, Emily's *Wuthering Heights*, and Anne's *Agnes Grey*, all published under the Bell pseudonyms. *Jane Eyre* was the breakthrough success of the three, going into a third edition by 1848, and sparking widespread debate over the true identity of the unknown "Currer Bell." In *Jane Eyre*, Brontë draws on the familiar conventions of the *bildungsroman*, the Gothic novel, and the marriage plot to create a new kind of heroine: "I am no bird; and no net ensnares me: I am a free human being with an independent will, which I now exert to leave you." Jane's passionate insistence on her right to exist — even though poor, orphaned, and plain — became a touchstone for future writers and readers, rivalled only by Jane's problematic narrative foil, the madwoman in the attic. A very good example of a classic of English literature, with none of the usual foxing, handsomely bound by Zaehnsdorf.

- 47 **Florence Nightingale. *Notes on Nursing: What It Is, and What It Is Not.* New York: D. Appleton and Company, 1861. Octavo, original brown cloth. Bookplate of Susan Hayhurst. \$950.**

Early American printing of Florence Nightingale's classic treatise on the care of the sick, first published in 1859, the copy of the first female pharmacist in the United States. A lifelong health educator, Susan Hayhurst chaired the Committee of Supplies of the Pennsylvania Relief Association during the Civil War. In 1883, she became the first woman to receive a pharmacy degree in the United States, going on to mentor generations of women pharmacists at the Woman's Hospital of Philadelphia. A very good copy, bringing together two pioneering women in medicine.

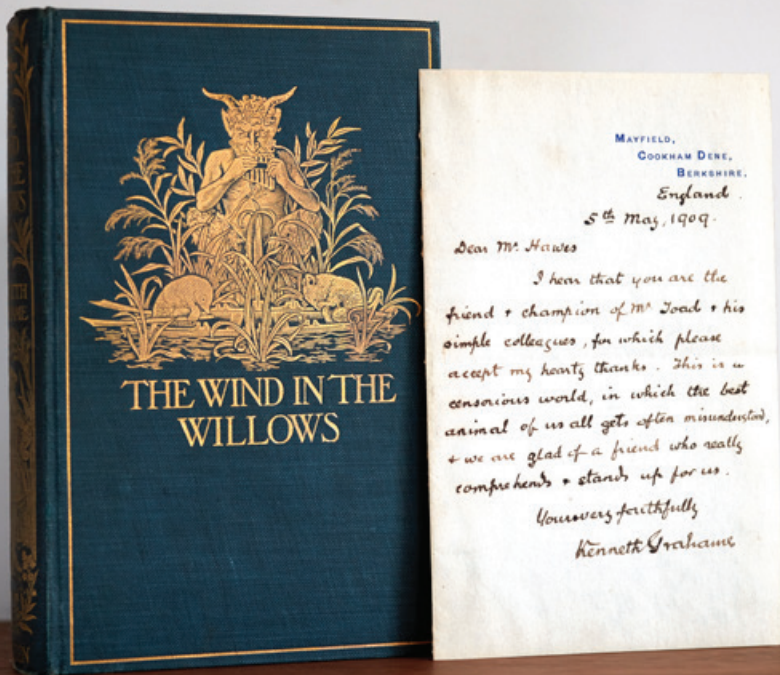
- 48 **[WWII]. *First Aid in the Home.* London: Odhams Press Limited, (1939). Twelve illustrated volumes, original wrappers. Test booklets laid into every volume. \$650.**

Complete first printing run of these civilian handbooks for treating wartime wounds, published the year before the Battle of Britain. Anticipating combat on the home front, the British took steps to prepare the populace for the realities of war; with so many able-bodied men already enlisted, the task of administering first aid to the injured fell primarily to women. These illustrated pamphlets cover topics such as "Shock, Wounds and Haemorrhage" and "Transport and Reception of Accidents." An evocative survival, evidence of keeping calm and carrying on.



49 [Richard Bloxam]. *Urania's Mirror, or, A View of the Heavens*. London: Samuel Leigh, 1825. Complete set of 32 hand-colored engraved cards, measuring 7.75 x 5.5 inches, perforated to indicate position of stars, tissue guard mounted to verso of each card. Housed in original publisher's box. Without accompanying publisher's guide (*A Familiar Treatise on Astronomy*). Half-sheet of nineteenth-century manuscript astronomy notes laid into box. \$5500.

Second edition of this innovative nineteenth-century set of astronomical cards, issued one year after the first edition, revised to depict additional stars. Each brightly hand-colored card depicts the mythological figures within a constellation, while strategic pinholes indicate the location of the stars, allowing a viewer to visualize their appearance in the sky when the card is held up to a light. (Few copies of *Urania's Mirror* survive intact, as the cards frequently caught on fire.) A contemporary review in the *Weekly Globe* declared: "By this elegant and ingenious device, the study of astronomy is rendered not only familiar and amusing, but a knowledge of this sublime science is communicated at a glance more effectually than by a course of lectures." The set depicts 79 constellations in all, with the final card (Hydra, Corvus, Centaurus, et al.) boasting the most on a single card at twelve. Although attributed to "a lady," *Urania's Mirror* was almost certainly designed by the Reverend Richard Bloxam, assistant master at Rugby School; the images are based on the illustrations in Alexander Jamieson's 1822 *Celestial Atlas*. A fine complete set.



50 Kenneth Grahame. *The Wind in the Willows*; with: autograph letter signed by Grahame. London: Methuen and Company, 1908. Octavo, original pictorial blue-green cloth stamped in gilt, ivory endpapers, top edge gilt, other edges uncut. Tissue-guarded pictorial frontispiece by Walford Graham Robertson. 1909 autograph letter signed by Kenneth Grahame on his Mayfield stationery laid in. Without extremely scarce dust jacket. \$20,000.

First edition of one of the most beloved modern children's books, the Grolier 100 copy, inspired by the bedtime stories that Kenneth Grahame told his son. *The Wind in the Willows* follows the country adventures of Mole, Ratty, Mr. Toad and Badger on the banks of the Thames: "Believe me, my young friend, there is nothing — absolutely nothing — half so much worth doing as simply messing about in boats." The friends' peace is broken when Mr. Toad's obsession with motor-cars leads him down a destructive path. Laid into this copy is a 1909 autograph letter from Grahame on his Mayfield stationery, written to an early admirer of the book: "I hear that you are the friend & champion of Mr. Toad & his simple colleagues, for which please accept my hearty thanks. This is a censorious world, in which the best animal of us all gets often misunderstood, & we are glad of a friend who really comprehends & stands up for us." *Grolier 100 Books Famous in Children's Literature*, 61. A fine copy of a children's classic, crisp and bright, with a delightful note from the author.



51 Hand-colored broadside celebrating the French Revolution. Nuremberg: Johann Andreas Endterische Handlung, circa 1794. Engraved pictorial broadside, measuring 12.25 x 15 inches. Illustrated with twenty-seven hand-colored portraits of allegorical figures and republican heroes. Several pinholes to lower lefthand corner (not affecting text or images). \$2200.

Remarkable hand-colored broadside, closely mirroring a popular children's history of the ongoing French Revolution, *Livre indispensable aux enfants de la liberté* by François-Jean Dusausoir and Jean-François Génin. The broadside, like the book, represents the abstract values of the Republic as nine allegorical figures, among them Liberté, Egalité, and Fraternité, although the broadside replaces the book's chilling illustration of death ("la mort aux tyrans") with the figure of Justice. Broadside and book present the same nine historical figures as exemplars of republican virtue: Lycurgus of Sparta, Lucius Junius Brutus, Demosthenes, Cato the Elder, William Tell, Voltaire, Rousseau, and the American revolutionaries George Washington and Benjamin Franklin. The final nine broadside portraits, "Martyrs de la Liberté," include Le Pelletier and Marat, assassinated to great public outcry; Beaurepaire and Moulin, commanders who committed suicide rather than surrender; boy heroes Bara and Pajot; battlefield casualties Richer and Lajousky; and Jacobin leader Chalier, who fell to the guillotine. A compelling visual document of a turning point in modern European history, in fine condition.



IX

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- 52 **Avril Henry. Toys.** *England, no date, circa 1957. Folio, original tan morocco stamped with gilt stars. 22 manuscript leaves, fourteen original drawings and gouache paintings.* \$2200.

Illustrated anthropological manuscript on the role of toys across cultures, produced by English historian Avril Henry as an art student in the 1950s. Henry illustrates her essay with examples of toys from the Stone Age to the Age of Steam, including full-color images of Javanese shadow-puppets, an African mask, Hopi Indian dolls, a Victorian rocking-horse, and an American teddy bear — many drawn from life.

- 53 **Space race rocket shot tabletop game.** *France, 1960s. Hinged wooden box, opening to reveal a spring-loaded launcher, two original plastic rockets, and eight painted targets labeled "Pluton," "Neptune," "Saturne," "Mars," "Venus," "Lune," "Gagarine," and "Cooper."* \$1200.

Midcentury tabletop game based on the unfolding space race between Soviet cosmonauts and American astronauts, featuring rival spaceships, marked "CCCP" and "USA," shooting through a deep blue field. Players can choose the red rocket of Yuri Gagarin, who in 1961 became the first man to orbit the earth, or the yellow rocket of "Gordo" Cooper, who manned the longest and final Mercury spaceflight in 1963. Evidence of the global fascination with the space race in the 1960s.

- 54 **Aristotle. Aristotle's Art of Poetry.** *London: Dan. Browne and Will. Turner, 1705. Octavo, full contemporary calf.* \$6000.

First edition in English of Aristotle's *Poetics*, the earliest extant work of Western literary criticism. Aristotle famously argues that tragedy, rightly composed, produces a transformative *catarsis* in the audience, purging spectators of dangerous emotions: the experience of tragedy "by means of Compassion and Terror perfectly refines in us, all sorts of Passions." Compressed in scope and unified in action, tragedy emerges as the most powerful poetic form. A landmark of Greek philosophy.

- 55 **Erasmus. The Colloquies, or Familiar Discourses of Desiderius Erasmus of Rotterdam, Rendered into English.** *London: E.T. and R.H. for H. Brome, B. Tooke, and T. Sawbridge, 1671. Octavo, full contemporary calf. Frontispiece portrait.* \$4000.

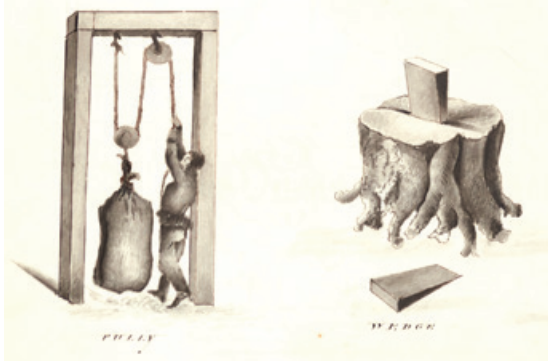
First edition in English of the complete *Colloquia Familiaria* of Erasmus, first published in 1518. Originally intended to model colloquial conversation for students of Latin, these pointed dialogues on modern political, religious, and philosophical questions found a readership far beyond the Renaissance schoolroom. This edition includes the first appearance in English of *De utilitate colloquiorum*, Erasmus's 1526 defense of the *Colloquies*, published after the Sorbonne condemned the book for impiety. Despite his efforts, it would remain on the Papal Index of banned books through the nineteenth century.



GEOLOGICAL MAP OF ENGLAND



COMPARATIVE MAGNITUDES OF THE PLANETS.



Skeleton of the Mesopithecium



Skeleton of the Megalotherium

*Manubria: 1 Ercani
Mesopithecium, 1
Cheropithecus, 1
Cebus, Racoon, Genet
Serpents.
Birds: Buzzard, Owl
Pheasant, Albatross,
Arctics. Fishes:
genera.
2. Miocene period: 1
Mastodonte, Rhinoceros,
Sus, Feline, Mastodon
Hippopotamus, Horse
3. Pliocene period: Fly
Wombat, Lemmings, 1
Hyena, Ursus, Weasel
Dasyurus, Marmoset
Birds: Pigeon, Raven
Fishes: (in the formation
species, now extinct,
extinct, and as many
Insects: 162 genera of
Aptera, Hymenoptera
Shells: In the world
of living species; 1
Pliocene: 17 per
in the Eocene, and
Plants: Poplars, W
and nearly 200 species
which are novelty
of plants.*

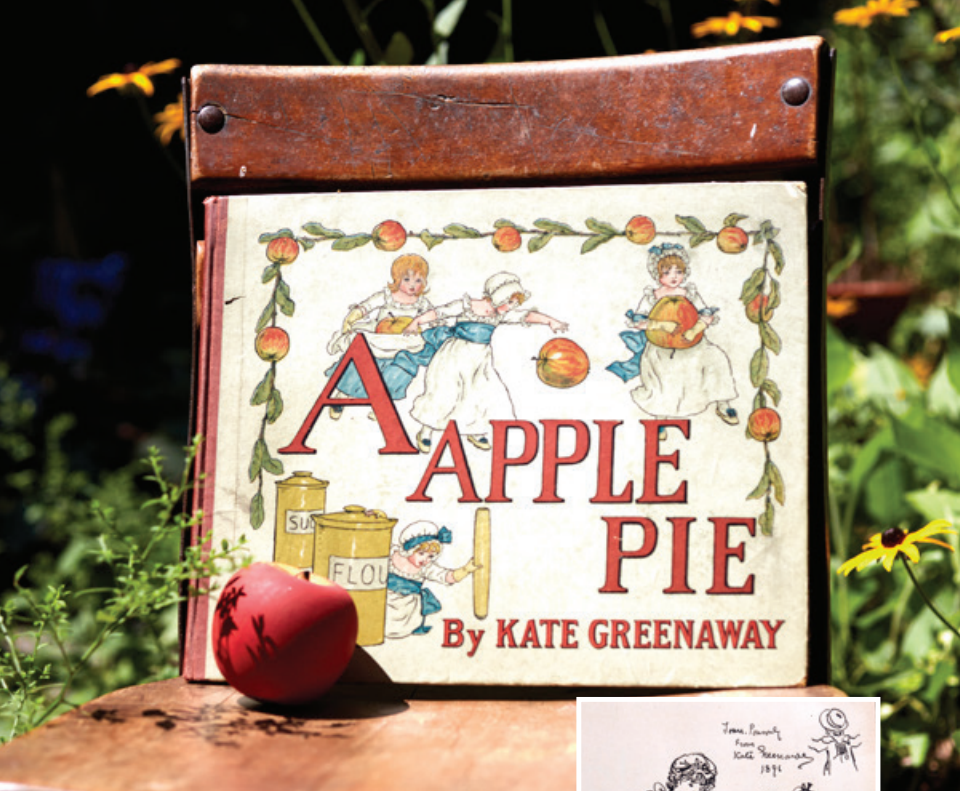
56 **Edith Crafton. Victorian schoolgirl's illustrated science notebook.** *South End House, Croyden, Surrey, circa 1850. Oblong folio, contemporary three-quarter diced brown calf, green and gilt plaid paper boards. 41 manuscript leaves, most covered with pen-and-ink illustrations and notes in various calligraphic styles. Fourteen full-page illustrations, maps, and graphs; four of them hand-colored; an additional eleven pages formatted with a wide illustrated column beside a column of text. \$7000.*

Remarkable illustrated manuscript by Edith C. Crafton, a student at South End House, a Society of Friends boarding school in Croyden, Surrey. If the author is Edith Caroline Crafton (later Edith Crafton Wise) of Croyden, as we believe, she would have been about sixteen years old when she produced this survey of current scientific thought, drawing on a number of popular contemporary publications.

Crafton's notebook contains a handful of entries unrelated to science: a transcribed poem by Felicia Hemans; two copies of society portraits (one based on Thomas Lawrence's image of the Calmady girls); a chronological chart of the sovereigns of England, France, and Scotland; a biographical note on British prison reformer John Howard, much admired by the Quakers. The bulk of the manuscript, however, is dedicated to geography, mechanics, astronomy, and geology. Crafton's entries vary in format, reflecting an interest in the graphic representation of data: she charts the comparative sizes of lakes and rivers throughout the world, expresses the

relative distance of planets from the sun as a function of "a cannon ball flying at the rate of 1000 Miles an hour," and produces a painstakingly hand-colored copy of George Greenough's geological map of England and Wales, color-coded by strata. Throughout these exercises, Crafton draws on recent scientific and educational publications, among them James Reynolds's popular chart of comets and aerolites, John Tallis's comparative views of the Eastern and Western hemispheres, and contemporary articles on astronomy in Chambers's *Edinburgh Journal*.

Crafton's most sustained engagement with a source text comes in the final section of the notebook, where she transcribes multiple geological passages from Thomas Milner's 1846 bestseller, *The Gallery of Nature*, billed as a "tour through creation." Her precise hand-drawn copies of Milner's wood-engraved fossils, bones, and dinosaurs, ranged in a column that runs for a dozen pages, produce a sense of acceleration in the modern reader, as the science of natural history hurtles toward an evolutionary model unexplored in the texts that Crafton transcribes. A skillfully executed sourcebook of contemporary scientific thought, produced by a Victorian schoolgirl on the eve of the Darwinian revolution.



57 Kate Greenaway. *A Apple Pie*. London: George Routledge & Sons, [1886]. Oblong quarto, original color-printed pictorial boards, color-printed wood engravings by Edmund Evans after watercolors by Greenaway on each page, printed on rectos only.

Ink presentation inscription on half-title, framed by sketches: "Joan Ponsonby from Kate Greenaway / 1891." Housed in a custom chemise and slipcase. \$8000.

First edition, the Grolier 100 copy, inscribed by Kate Greenaway with original sketches. First published in the eighteenth century, the ABC rhyme "The Tragical Death of A Apple Pye" appeared in countless chapbooks before Greenaway produced this colorful large-format edition. Her vibrant illustrations depict a crowd of children in Regency dress tussling over the oversized pie of the title. Finally, in Greenaway's original closing rhyme, "U V W X Y Z(ed) / All had a large slice / and went off to bed." *A Apple Pie* was a resounding popular success, although the book caused some tension between Greenaway and her friend John Ruskin, who disliked the stylized feet, "literal paddles and flappers," of Greenaway's children. Greenaway has inscribed this copy to Joan Ponsonby, born in 1887, the granddaughter of her close friends Gerald and Maria Ponsonby. The ink sketches of young girls that frame the gift inscription may be portraits of little Joan herself. *Grolier 100 Books Famous in Children's Literature*, 50. A near-fine presentation copy of a Victorian classic.



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