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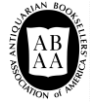
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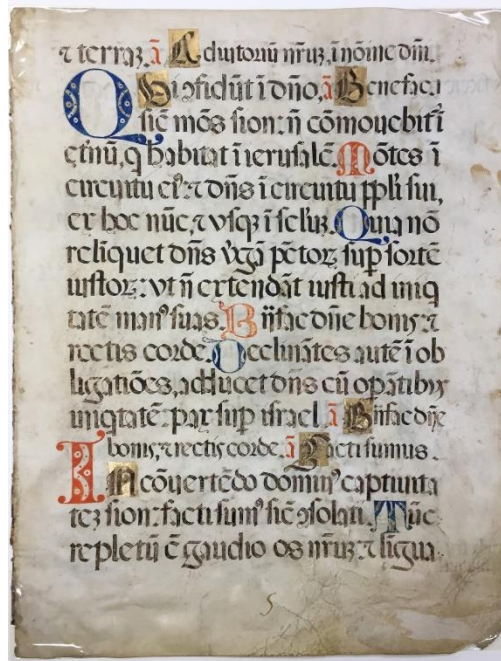
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DECEMBER 2016 HOLIDAY CATALOGUE

Full collations, descriptions, and bibliographical details are available for all items listed



1. Leaf from a Psalter. Fourteenth or fifteenth century.

42 x 55 cm. Red, blue, and gold decorated initials. Signs of use at margins and bottom right corner, with historical repair. Some paint losses on both recto and verso, but with more wear on verso. Written in a Gothic textura hand.

\$ 1500.00

Likely removed during the nineteenth century, when eager collectors cut miniatures and marginal decoration from illuminated manuscripts with little regard for the text, this leaf from a Psalter contains Psalms 124–126. The grand scale of the page, wide margins, and gold pigment on the decorative initials suggests this was part of an expensive commission for a liturgical setting.

**DEBUT WORK BY A POETIC PRODIGY
FROM THE LIBRARY OF MARION THOMPSON WRIGHT AND FAMILY**

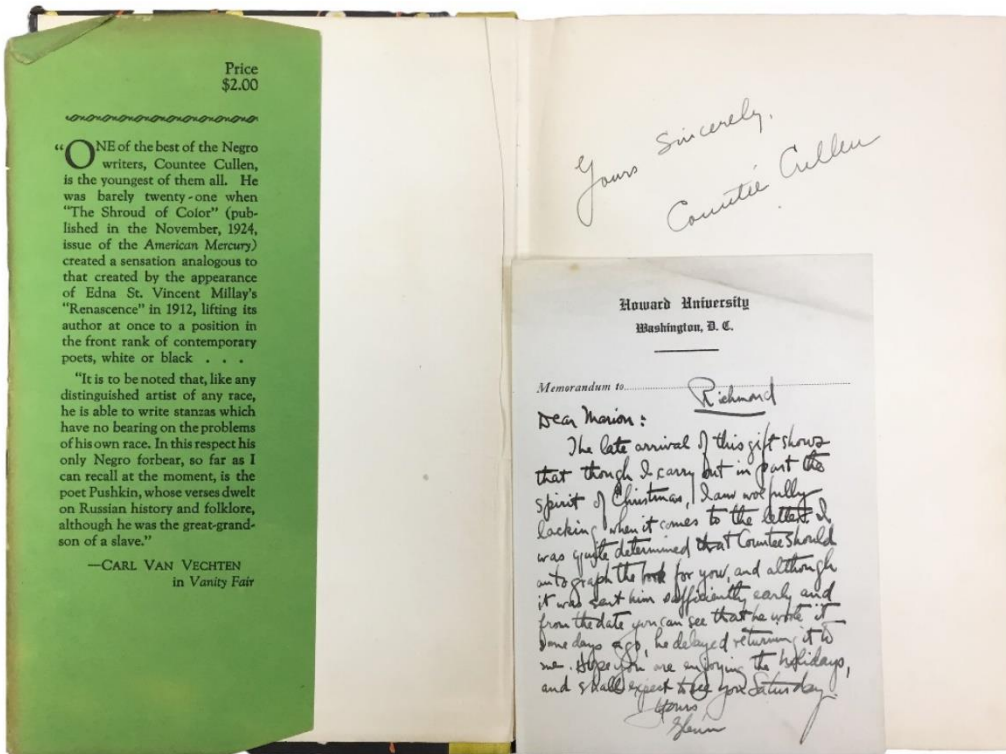
2. CULLEN, Countee

Color. New York and London: Harper & Brothers, 1925.

12mo. xvi, [i], 108 pp. Original patterned boards, dust jacket quite worn and chipped and separating in two at the spine; signed by the author on the flyleaf and dated New York, Dec. 20, 1925. Tucked inside is a handwritten note from Glenn [?] on Howard University stationery to Marion [Thompson Wright] detailing how he got Cullen to sign the copy (though not quite in time for Christmas). \$ 1500.00

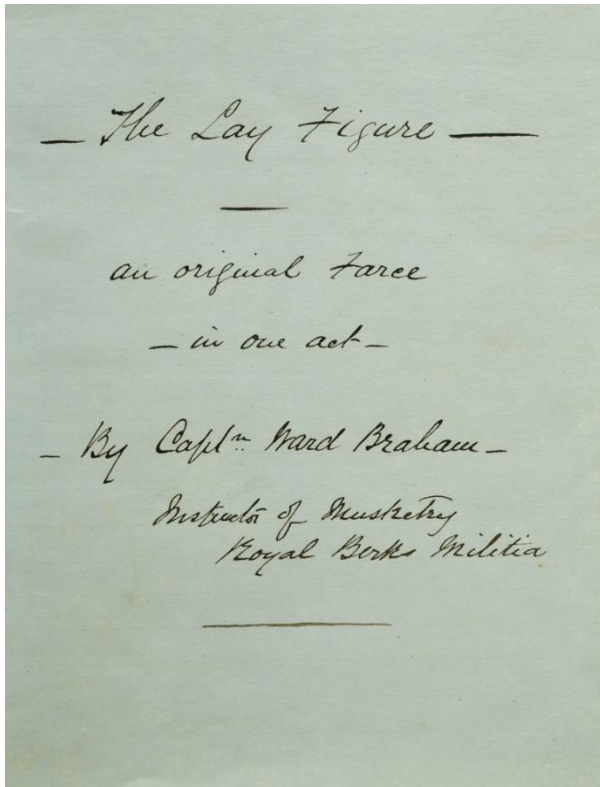
First edition, first printing of Cullen's very first collection of poetry, published when he was only 22 years old. This work contains what is widely regarded as his most famous poem, "Yet I do Marvel." Cullen's idealistic view of poetry as something transcendent of race made his work popular among both black and white audiences at the time.

Cullen (1903-1946) is widely regarded as one of the most distinguished poets of the twentieth century. He showed great literary promise from a young age, publishing several poems while he was still in school. In 1926 he finished his Master's at Harvard and then moved to New York where he flourished during the Harlem Renaissance.



Marion Thompson Wright (1902-1962) was a leading scholar in the field of African-American sociology and education, and the first African-American historian to receive a PhD from Columbia University, awarded in 1940.

We are pleased to offer Dr. Wright's collection of books, journals, and offprints, which includes an impressive array of authors, both black and white, who wrote about race relations and the black experience in America.



3. BRAHAM, Captain Ward.

The Lay Figure. An Original Farce in one act. [London ca. 1850].

4to 170 leaves on blue paper. Original vellum. \$ 3500.00

An unpublished play about an artist who is afraid to make love. Braham (1824-77) was an instructor of musketry in the Royal Berks Militia. He was the youngest son of John Braham (1774-1856), considered the greatest English tenor and composer of all time. Noted for his splendid voice and keen business sense, he made his debut at the Royalty Theatre in 1787 with great success. In Covent Garden at the Drury Lane Company, he produced many of his own operas, and built the St. James Theatre. His "Death of Abercrombie" and "Death of Nelson" are everlasting memorial to his brilliance.

Braham was the brother of Countess Frances Elizabeth Waldegrave (1821-1879), wife of Lord Chichester Fortescue, Baron Carlingford (1823-98), who with his wife inherited Strawberry Hill.

Braham was also a close friend of Edward Lear (See *Letters of Edward Lear to Chichester Fortescue, Lord Carlingford and Frances Countess Waldegrave, and Later letters, edited by Lady Strachey* (1907 & 1911)).

4. GROUP OF HOLIDAY POST CARDS

To Mr. & Mrs. Frank Graves, of Rockton, Illinois. From various family members and friends. Ranging in date from 1905-1912. Many with holiday themes. All approximately 88 x 140 mm. \$ 250.00

- Merry Christmas Greetings, to Miss Rena Sawyer
- A Merry Christmas to You, to Mrs. Clara Graves
- Christmas Greetings, to Mr. Frank Graves
- Xmas Greeting, to Mrs. Clara Graves
- A Merrie Christmas, to Mr. Frank Graves
- Fond Christmas Greetings, to Mrs. Clara Graves
- Happy Eastertide, to Mrs. F. Graves
- With Best Easter Wishes, to Mr. & Mrs. Frank Graves
- Easter card, to Mrs. Frank Graves
- A Merry Christmas, to Mrs. Clara Graves
- Wishing You a Happy Christmas, to Mrs. F. Graves
- A Bright and Happy Christmas, to Mrs. F. Graves
- Merry Christmas, to Mr. & Mrs. Frank Graves
- A Happy New Year, Mr. & Mrs. Frank Graves
- The Season's Greetings, to Mr. & Mrs. Frank Graves

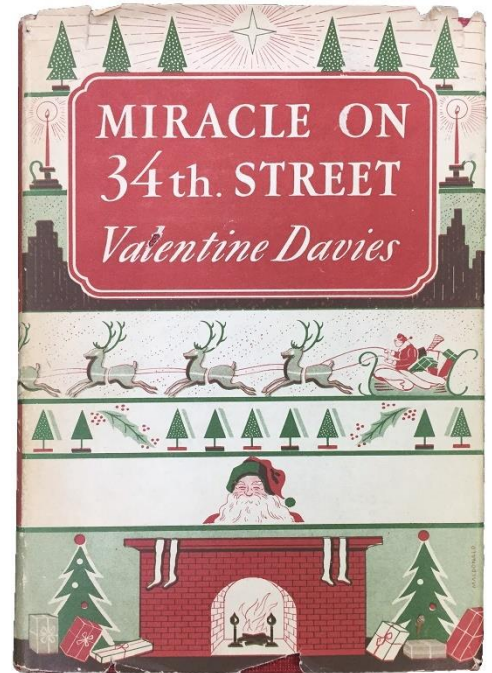


5. DAVIES, Valentine

Miracle on 34th Street. New York: Harcourt, Brace and Company, 1947.

8vo. [viii], 120 pp. Publisher's cloth with the dust jacket, clean and tight with only minor chipping at the edges and folds. Ownership signature on fly-leaf. \$ 400.00

First edition. An excellent copy of this Christmas classic, written by screenwriter Valentine Davies to accompany the release of the film version, which starred Maureen O'Hara and won Academy Awards for best writing and best screenplay.



6. DÜRER, Albrecht (1471-1528)

The birth of the Virgin, 1503. Sheet: 32.3 x 21.5 cm. Watermark crowned fleur-de-lys with margins. \$ 7500.00

Woodcut from *The Life of the Virgin*. Women swarm Saint Ann after she gives birth to the Virgin Mary, washing and coddling the new infant. Overhead the sky breaks to reveal an angel holding witnessing this holy moment. By setting the scene inside a sixteenth-century domestic interior, Dürer grounds religious narrative in daily life, making it appealing and relatable to contemporary viewers. Originally distributed as single sheets between c. 1502/4 to c. 1510/11 (before its publication in book form in 1511 with Latin verses by Benedictus Chelidonius), *The Life of the Virgin* highlights important events throughout the life of Mary including her birth and coronation as Queen of Heaven. Devotions to the Virgin were quite popular during this period, and this series would have been sought out by art collectors and devotees alike. From the mother and child collection of Lawrence Longo.



One of the greatest artists of the Northern Renaissance, the German painter and printmaker Albrecht Dürer (1471-1528) crafted works of extraordinary detail, emotion, and perspectival fluency. With an entrepreneurial spirit and great talent, Dürer used print technologies to spread his artistic fame across Europe.

Bartsch, 80; Hollstein, VII 155.192; Benezit, 56-60; Box, "The market for woodcuts in the 16th century: Albrecht Dürer's Life of the Virgin" *University of Melbourne Collections*, no. 14, June, 2014, pp. 36 – 41

GOULD'S STUNNING PARTRIDGES

7. GOULD, John

A monograph of the odontophorinæ, or partridges of America. London: Richard and John E. Taylor for the Author, [1844]-1850.

Large folio (545 x 306 mm). Complete with half title, list of subscribers, and 32 magnificent hand-coloured plates by Gould and Henry Constantine Richter. Contemporary morocco with elaborately gilt decorated spine, insignificant repair on spine, all edges gilt, marbled paste-downs; some light spotting on first and last blank leaves, otherwise an excellent copy. \$ 24,000.00

First edition of Gould's splendid folio on the partridges of America, in which he celebrates the unassuming game bird in a grand and sumptuous style. He here expertly illustrates 35 partridge species in their natural surroundings, greatly enlarging their recorded number. Each spectacular plate is accompanied by detailed information on each figure, including measurements, behavior, and habitats.

Gould (1804-81), one of the most innovative, productive, and versatile ornithological illustrators of the nineteenth century, began his study of birds and taxidermy while assisting his father at Windsor. He became taxidermist to the Zoological Society of London in 1827 and began publishing his own books on birds beginning in 1832 with his landmark work *A Century of Birds from the Himalaya Mountains*. "In the field of natural history the accomplishments of John Gould are truly monumental. No other ornithologist has ever exceeded (or will ever exceed) the number of Gould's bird discoveries and the magnitude and splendor of his folio publications" (Sauer, *John Gould*, xv).

Anker, 176; DNB, VIII, pp.287-8; Sauer, 13; Sitwell, *Fine Bird Books*, p. 102; Wood, p. 365



A LEFTIST VERSION OF LIFE MAGAZINE

8. *KEN*. Chicago: Ken, Inc., April, 1938–March, 1939.

Twenty-three issues, April 7, 1938–March 23, 1939. In excellent condition with the exception of front covers detached without loss on four issues. \$ 2500.00

Ken was issued in 23 biweekly issues (which are offered here); on April 3, 1939, it became a weekly magazine until it ceased publication on August 3, 1939. A sort of leftist version of *Life*, it was a project of Arnold Gingrich (1903–1976), the co-founder and editor of *Esquire Magazine*. Born out of Gingrich's anti-fascist political leanings and his sympathy for Spanish loyalists, *Ken* sought "to give unhampered and unbiased demonstration of whatever dangers threaten our democracy." Contributors included Ernest Hemingway, George Seldes, Jay Cooke Allen, and political cartoonists such as David Low, famous for his Colonel Blimp character and for satirizing Hitler and Mussolini.

Because of Hemingway's interest in the Spanish Civil War, he contributed fourteen articles to the publication. Hemingway was also contracted as an editor for the magazine, but he didn't seem anxious to fulfill that job duty. A disclaimer appears in the first issue, apparently at Hemingway's insistence:

"If he sees eye to eye with us on *Ken*, we would like to have him as an editor. If not, he will remain as a contributor until he is fired or quits."

Ken demonstrated that American magazine market in the late 1930's was a conservative arena with little room for a different voice. The fascist threat as embodied by Germany, Italy and Japan was one of the most treated political topics by the magazine's contributors. Notwithstanding, Gingrich testified before the Special Committee of Un-American Propaganda activities in the United States of America in October, 1938 where he declared that "*Ken* is opposed equally to the threat of dictatorship, both from the left and from the right, regardless of what label may be attached to these threats to our democracy." Under the appearance of being mainstream and apolitical, the magazine had a clear leftist-progressive leaning.

Ken has been a unique experiment, among American periodicals, to exploit the potentialities of a mainstream magazine to expose liberal political themes to the middle-class readership. But it failed, not due to a lack of consumer interest, but because conservative forces were strong enough to kill it financially. So the magazine folded after seventeen months as the advertisers refused to buy space and the Catholic Church boycotted it.



Gregory S. Baptista, *Politics, the press, and persuasive aesthetics: shaping the Spanish Civil War in American periodicals*, Penn State University, Department of English, 2009, p. 190

AN EXCELLENT STUDY OF CHAGALL'S ART



9. LASSAIGNE, Jacques

Chagall. Paris: Maeght, 1957.

4to. 177, [2] pp. With 13 original lithographs in color, 2 in black and white, plus 11 color and numerous black and white reproductions. Minimal wear to head and foot of the jacket spine, otherwise in excellent condition. \$ 1200.00

First edition of one of the best books on Chagall. The lithographs were printed by Mourlot of Paris. Text is in French. Included are two poems by Chagall, plus a critical study of Chagall's work. An excellent publication. Lassaigue (1911-1983) has written a dozen of books on art and artists, including Toulouse Lautrec, Matisse, Miro, Van Gogh, Daumier, Van Eyck, and Dufy.

FIRST COMPLETE LATIN BIBLE PRINTED IN ENGLAND

10. [TREMELLIUS, Immanuel], [JUNIUS, Franciscus]

[BIBLE, Latin]. *Testamenti veteris biblia sacra sive libri canonici, priscae Judaeorum ecclesiae a Deo traditi, Latini recens ex Hebraeo facti, brevibusque scholiis illustrati ab Immanuele Tremellio & Francisco Junio: Accesserunt libri qui vulgo dicuntur Apocryphi, Latine redditi & notis quibusdam aucti a Francisco Junio, multo omnes quam ante emendatiùs editi, numeru locis[ue] citatis omnibus capitum distinctioni quam haec editio sequitur exactiùs respondentibus: quibus etiam adjunximus novi Testamenti libros ex sermone Suriaco ab eodem Tremellio in Latinum conversos*. London: Excudebat Henricus Middletonus, impensis W. N[orton], 1580.

4to. Four parts in one. [xvi], 219, [1]; 299, [1]; 251, [1]; 390 pp. Woodcut title vignette, woodcut initials, head- and tailpieces. Later tree calf in a contemporary style, spine with raised bands and "Biblia Sacra" in gilt; very narrow strip cut away from top of title page affecting manuscript ownership signature. Lacking the final two parts as well as the separate title pages for the second through fourth individual parts. Contemporary annotations. \$ 5500.00

First edition of the first complete Latin Bible printed in England, one of five imprints of the 1580 edition. The Latin translation from the Hebrew and Syriac was the work of Immanuel Tremellius (1510-1580), an Italian Jewish convert, first to Catholicism, then to Protestantism. In 1547 he was invited to England by Thomas Cranmer (1489-1556), the Archbishop of Canterbury. In 1549 he succeeded Paul Fagius as Regius professor of Hebrew at Cambridge. He was assisted by Franciscus Junius (the Elder) (1545-1602), his son-in-law. Tremellius' translation first appeared in 1569 in Geneva, and portions relating to the Old Testament were published at Frankfurt between 1575 and 1579. He here improved on the work of Thomas Berthelet's 1535 partial printing of the Vulgate to such an extent that he ultimately exerted considerable influence in England and on the Continent ("Although his version was far from faultless, it evinced very thorough scholarship, and for long, both in England and on the continent, was adopted by the reformers as the most accurate Latin rendering. With some alterations, it even received the sanction of the universities of Douai and Louvain"; see ODNB).

11. VISSCHER, Nicolaes

Novissima et accuratissima totius Americae, descriptio per N. Visscher. [ca. 1658].

Map: 42 x 52.9 cm; on sheet: 52 x 62 cm. Upper left-corner of map appears to have been torn away and subsequently repaired; a cartouche that appears in this location on other copies is missing from this copy. Map shows evidence of having been folded in half vertically and affixed in a volume; repaired separation along the center fold, some remnants of tape on verso, some staining. \$ 2500.00

Engraved and hand-colored map of the Western Hemisphere. This is the first state of the map, without the “privilege.” In this map that had significant influence on subsequent maps, California is shown as an island; the western portion of what is now the United States is labeled “Nova Granada” and the eastern portion is divided between “La Florida” and “Virginia.” The title is contained in an elaborate cartouche, surrounded by fanciful representations of the inhabitants, flora, and fauna of the Americas. The map is based on the Blaeu 1648 wall map of the world.

The Visschers were a family of map publishers in seventeenth and early eighteenth century Amsterdam, producing maps of a quality that approached that of the Blaeu family. This map is attributed to Nicolaes Visscher (1618-1679), the son of the founder of the family firm.



ORIGINAL MINIATURE PAINTINGS AND PRINTING ON MONOTYPE

12. WIGHT, Henry A.

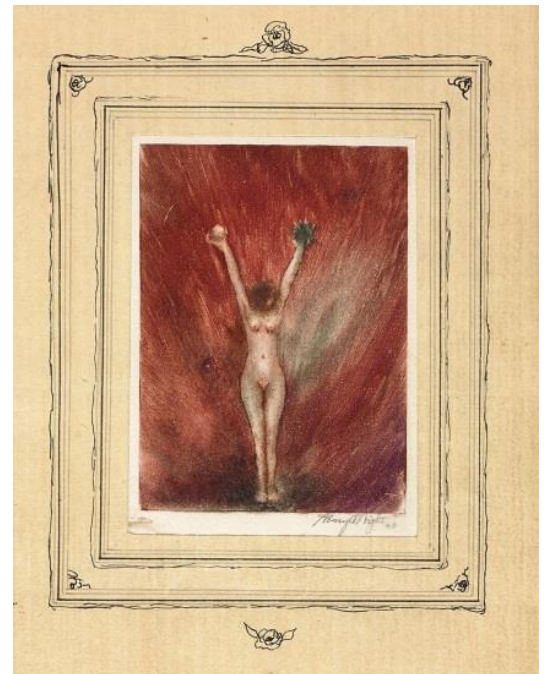
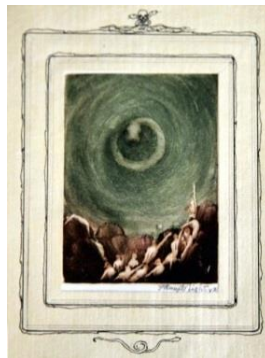
[*Development of the universe. From Creation to the Great Calm*]. New York, 1923.

6 ½ x 5 inches (page size); 3 x 2 inches of image size surrounded by 4 x 3 ¼ double decorative border. xiv, 24, 16 pp. Each of the 24 miniature paintings with decorative separate title page, which includes title of painting and number. Each painting is signed and with tissue cover. The 16 pages of printing contain quotations and poems from Blake, Tennyson and Goethe, Amaranth & Asphodel, and songs all finely decorated. The book is dedicated to the author's wife. Original calf binding with the author's wife's initials on front cover, probably bound especially for her. \$ 12,500.00

Unique work of 24 miniature paintings by Henry Wight. Titles are: Creation; The Birth of Woman; The Wail of the Sea; From out the Darkness; Humanity; Robe of Inspiration; A Glimpse into Eden; Heralds of New Life; The Spirit of Hope; The Cycle of Fear; Creative Desire; The Communion of Souls; The Flames of Passion; Symphony of the Soul; Beyond the Shadows; Consolation; Struggle of the Senses; The Awakening; The Dawn of Understanding; The Source of Life; The Spirits of Autumn; A Prisoner of Thought; The World of Mystery; and The Great Calm.

Henry A. Wight, little known artist and poet, discovered his gift for painting at a later age. This New York business man found the medium of monotype painting to express his creativity and spiritualism. He has been called a mystic and a visionary. "No art could be more the outcome of natural impulse than his. And this impulse is aesthetic. In these small monotypes the author conveys ideas mysterious and charming," much in the manner of the great visionary painter William Blake.

The pattern of his work follows closely to the development of the universe. Barren rock and earth, water, trees with vibrant foliage and then animal forms such as birds and beasts inhabiting the new world. Human forms draped at first then the pure undraped bodies of men and women. It was noted that his paintings are suggestive of Dante's *Divine Comedy*, symbolic of the struggle of human existence.



“Beside distinctive color harmony, he shows within small areas an appreciation of spaces and rhythmically arranged forms. His refinement of execution does not preclude a sense of largeness in the little naked figures, childlike figures, well defined but which continue into space. In other of the small circular monotypes longer and slimmer draped figures move with arms gracefully outstretched, sensitively indicated and with action. These glide through greens, browns, and reds, sensitive in color with subtle gradation” (Raymond Henniker-Heaton, from *A Catalogue of Paintings and Monotypes by Henry A. Wight*, 1922).

Eleanor Carey, “Henry A. Wight, Artist of the Soul” (*Psychology Magazine*); Ehrich Galleries, New York,” Exhibition of Paintings in Monotype,” 1923, 1927; Worcester Art Museum,” Catalogue of an Exhibition of monotypes in color by Henry A. Wight,” 1923; Raymond Wyer, *Imagination and Technique*. ca. 1920’s



*Wishing You Happy Holidays
from Barbara, Leon, Howard, Alessandra, Alexandra, and Daisy!*