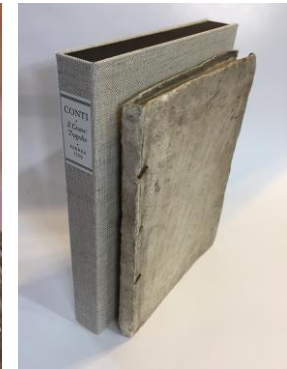
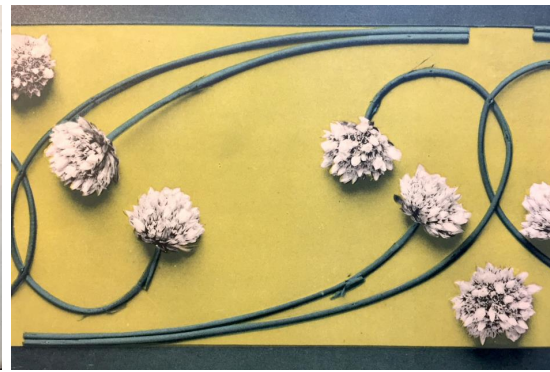
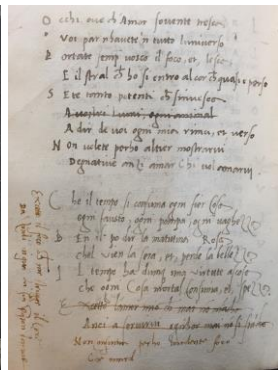


Rare Books Manuscripts & c. To be exhibited on the occasion of the 2020
New York Antiquarian Book Fair. Offered for sale at fixed prices by Michael Laird Rare Books



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http://michaellaird.com

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~ African-Americana ~

MARCH ON WASHINGTON FOR JOBS AND FREEDOM
NEWSPAPER ARCHIVE



This is certainly one of the largest -- if not *the* largest -- archives of contemporary documentation of both the 1963 March on Washington and the Poor People's Campaign in private ownership; furthermore, the archive provides key information about the development of American Civil Rights before, during, and

after these pivotal moments in American history. The archive -- as a repository of raw data -- allows researchers to contextualize the two Marches in within the White American psyche at that time. Page after page is filled with "news features" that in general seem laughably unimportant now in comparison to the nascent Civil Rights movement. In many instances, the reader's attention is drawn not to the articles concerning Civil Rights, but to the ubiquitous advertisements for consumer goods and merchandise such as expensive clothing, cars, food, and furniture: arguably the real preoccupation of White America in the 1960s.

This collection came to us from one of the original protesters at the March on Washington, Louis Ryan (1913-2011). At the time of the

1. [CIVIL RIGHTS]. **1963 March on Washington + 1968 Poor People's Campaign.** A VAST COLLECTION of 261 strictly contemporary newspapers and newspaper articles from around the U.S. regarding the 1963 March on Washington for Civil Rights and the 1968 Poor People's Campaign. (#2969) **\$7,500**

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March, Ryan was a Dominican priest; he separated from the Order in 1965, married in 1972, and together with his wife established L.J. Ryan Books of Columbus, Ohio. Lou undertook an in-depth study of the events before, during, and after the March, and in doing so assembled this extraordinary collection of contemporary newspaper accounts and related ephemera, all carefully stored and organized.



There are many complete newspapers which feature front-page news of the Marches, and accompanying bold headlines. Of equal importance are the scores of “minor” articles, columns, and blurbs relegated to the back pages which record critical events that transpired before, during, and after the Marches. Most of these minor pieces were buried amongst “more pressing” news, and thus have been overlooked by researchers because no attention has ever been drawn to them.

Yet despite their relative invisibility, the creator of the present archive was well aware of their significance: to indicate their location in the text he made small pencil checkmark at the top of the page in the associated vertical column. (See images in which such pieces are so flagged). The archive is comprehensive in its scope, paying close attention to the political and social conditions surrounding these major events, and painting a detailed picture of racial conditions across the United States during the 60s.



1963 March on Washington

The March on Washington was spearheaded by Bayard Rustin and A. Philip Randolph, who forged together an alliance of civil rights, labor, and religious organizations and leaders to bring attention to the issues of civil rights and inequalities in economic conditions for African

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Americans. It is estimated that approximately 250,000 came to Washington, D.C. to help raise public awareness of the issues. After the march and program, leaders met with President John F. Kennedy at the White House. Although criticized by many, including black activists, the March on Washington is credited with creating the momentum for the passage of the Civil Rights Act in 1964 and the Voting Rights Act a year later. Demands included withholding Federal funds from programs that were discriminatory, enforcement of the 14th Amendment, comprehensive and effective Civil Rights legislation to address the civil and economic inequalities, a broadened Fair Labor Standards Act, a federal Fair Employment Practices act barring discrimination, a national minimum wage act (\$2.00 an hour or more), and a federal program to train and replace unemployed workers, both Negro and white, on meaningful and dignified jobs at decent wages, among others.

At the end of the event, A. Phillip Randolph challenged the crowd with the pledge to go “back home to place the Cause above all else” and to “place the national human rights problem squarely on the doorstep of the national Congress and of the Federal Government.” These newspapers tell the rest of the story. All sides of the issue are documented; of particular note is the single issue of “The Worker,” issued by the Communist Party in the United States. These newspapers extensively document the political and social atmosphere of the United States before, during, and immediately after the 1963 March, with articles in 1964 reflecting on the effect of the March on the conscience of the American people and documenting the passage of the Civil Rights Act. Stories of police brutality, school desegregation, white mobs against racial integration, and champions of racial justice are prevalent, along with insight into the Kennedy administration during this tumultuous time.

Includes a single handwritten sheet analysis of the Boston Globe newspapers, undated, as well as a typed copy (inventory) of articles and

letters to the Editor of the Washington Post from 8/1/63 et seq. Additionally includes a folder of articles from US News & World Report from 8/3/63 – 9/16/63. Newspapers browned and yellowed as typical of such paper, edges brittle and chipped. Preserved between sheets of acid-free archival paper in grey acid-free Hollinger boxes (24 1/2” x 20 1/2” x 3”).



1968 Poor People's Campaign

Following the passage of the Civil Rights Act in 1964, segregation and discrimination continued rampantly in the United States. Housing discrimination would not be outlawed until the passage of the Civil Rights Act of 1968, and desegregation was slow-going even after the decision of Brown v. Board of Education in 1955. Gains in civil rights had not improved the material condition of life for many African

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Americans and other minority groups. Additionally, the Johnson administration began to severely neglect the so-called “War on Poverty,” which Johnson launched in 1964, in favor of focusing on siphoning off resources, time, and effort into the budding Vietnam War. Dr. King, the Southern Christian Leadership Conference (SCLC), and other civil rights activists thus shifted their focus to the poor, the simple idea being that all people should have what they need to live.



“economic bill of rights.” King’s plan, however, was extremely controversial, even within the civil rights movement. Bayard Rustin, who had helped organize the 1963 March on Washington alongside King, A. Phillip Randolph, and others, resigned from the march, worried that the campaigns would accelerate the backlash and repression on the poor and African Americans rather than alleviate it. However divisive his plan was, King would not see it through to completion. The Poor People’s Campaign began on May 2nd following King’s assassination on April 4th. Thousands of demonstrators flocked to the National Mall and set up a shantytown which they termed “Resurrection City,” staying for six weeks.

King’s vision for the campaign, which he termed “the second phase” of the Civil Rights Movement, was to bring the poor themselves into Washington to address poverty through income and housing, making poverty and hunger clearly visible to a government which appeared to have turned their backs on them. Participants would engage in nonviolent civil disobedience until Congress created for them an

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These newspapers mainly document the final moments of the Poor People's Campaign, their last demonstrations and the violence and police backlash that effectively ended it. Of particular note is a single issue of "Soul Force," the official journal of the SCLC, founded by Rev. Ralph Abernathy (1926-1990) in 1957. Newspapers browned and yellowed as typical of such paper, edges brittle and chipped. Preserved between sheets of acid-free archival paper in grey acid-free Hollinger boxes (24 1/2" x 20 1/2" x 3").

FINDING AID:

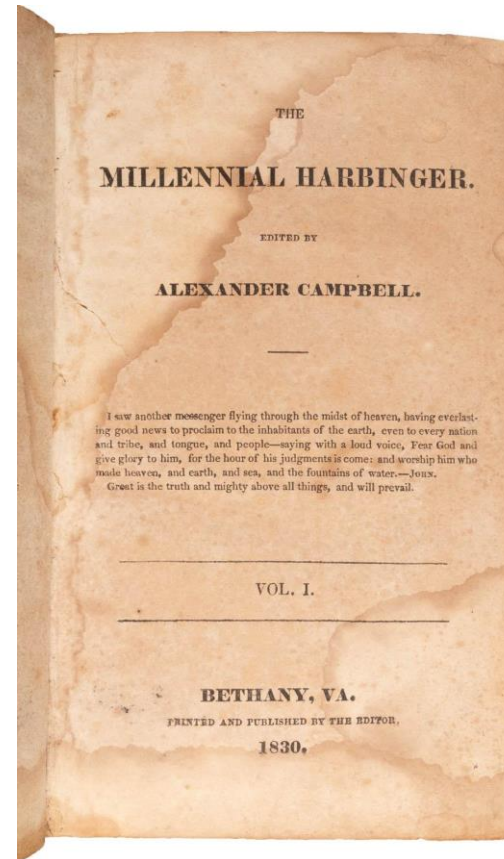
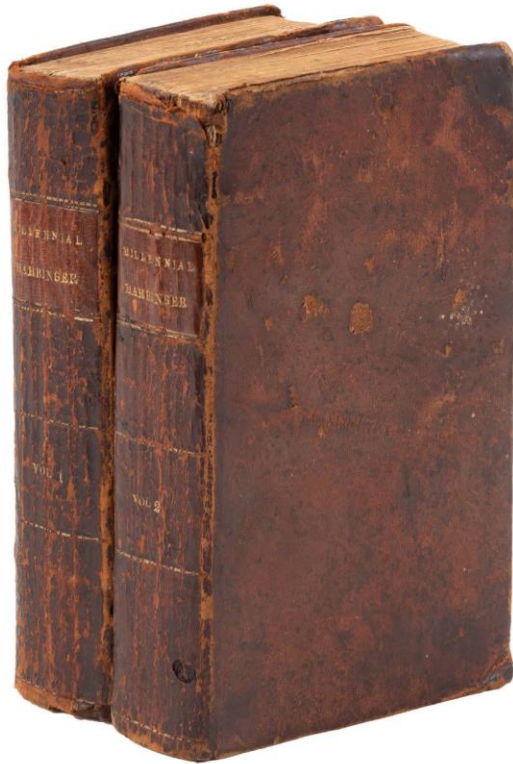
- Box 1:** San Francisco, CA. *San Francisco Examiner*. 8/1/63 – 9/1/63. *25 issues.
Box 2: Atlanta, GA. *Atlanta Journal*. 8/1/63 – 8/30/63. *15 issues.
Atlanta, GA. *Soul Force*. Vol. 1, No. 4. 6/19/68. *1 issue.
Chicago, IL. *Chicago's American*. 9/1/63. *1 issue.
Chicago, IL. *Chicago Sun-Times*. 8/29/63. *1 issue.
Chicago, IL. *Chicago Tribune*. 8/1/63 – 6/20/68. *29 issues.
Box 3: New Orleans, LA. *Times-Picayune*. 8/2/63 – 9/1/63. *24 issues.
Boston, MA. Boston Globe Analysis. Handwritten. Undated.
Boston, MA. *Boston Globe*. 8/4/63 – 8/22/63. *16 issues.
Box 4: Boston, MA. *Boston Globe*. 8/24/63 – 9/1/63. *9 issues.
Boston, MA. *Boston Herald*. 8/29/63. *1 issue.
Detroit, MI. *Detroit News*. 8/4/63 – 9/1/63. *19 issues.
St. Louis, MO. *St. Louis Post-Dispatch*. 6/19/68. *1 issue.
Box 5: New York, New York. *Herald Tribune*. 8/28/63 – 6/11/64. *2 issues.
New York, New York. *New York Times*. 8/1/63 – 6/20/68. *31 issues.
New York, New York. *New York Times Magazine*. 8/25/63 – 7/5/64. *2 issues.
New York, New York. *US News & World Report*. 8/3/63 – 9/16/63. *1 folder.
New York, New York. *Wall Street Journal*. 8/29/63. *1 issue.
New York, New York. *The Worker*. 6/18/63. *1 issue.
Box 6: Cincinnati, OH. *Catholic Telegraph*. 11/8/63. *1 issue.
Cincinnati, OH. *Cincinnati Enquirer*. 8/4/63 – 8/28/63. *9 issues.
Cincinnati, OH. *Cincinnati Post and Times-Star*. 8/19/63 – 8/27/63. *6 issues.
Cleveland, OH. *The Plain Dealer*. 9/1/63. *1 issue.
Columbus, OH. *Catholic Times*. 8/16/63 – 8/23/63. *2 issues.
Columbus, OH. *Columbus Citizen-Journal*. 8/29/63 – 6/21/68. *5 issues.
Columbus, OH. *Columbus Dispatch*. 8/28/63 – 7/3/68. *9 issues.
Zanesville, OH. *Times Recorder*. 8/26/63 – 9/1/63. *5 issues.
Pittsburgh, PA. *Pittsburgh Post-Gazette*. 8/29/63. *1 issue.
Box 7: Washington, D. C. *The Evening Star*. 6/19/68. *1 issue.
Washington, D. C. *National Observer*. 8/26/63. *1 issue.
Washington, D. C. *Washington Post*. Typed copies of articles. 8/1/63 et seq.
Washington, D. C. *Washington Post*. 8/1/63 – 6/19/68. *32 issues.
Box 8: Washington, D. C. *Washington Post*. 6/20/68 – 6/29/68. *9 issues.

 Numerous additional images [here](#).

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~ Americana ~

FIRST PRINTED ARTICLE ON MORMONISM IN BOOK FORM
SIGNED KENTUCKY BINDING
EARLY MORMON PROVENANCE”



2. Campbell, Alexander (editor). **The Millennium Harbinger**. Bethany, Virginia: Printed and Published by the Editor, 1830-1831. First Edition. 2 volumes, 8vo (202 x 120 mm - 8” x 4.75”), contemporary Kentucky sheep, morocco spine labels.

COMPLETE unbroken monthly run of the first two volumes, from Volume I, Number 1 (January 4, 1830) to Volume II, No. 12 (Dec. 5, 1831). Volume I with “Millennial Harbinger Extras” nos. 1 & 2 bound at end followed by the index; Volume II with index at end included in the pagination, followed by “Millennial Harbinger Extra” no. 3. [2],

576, 88, 4; [2], 574 (misnumbered 174), 48 pp. Textblock browned and stained, bindings worn but perfectly sound and completely unsophisticated. (#2884)

\$8,500

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Rarely found complete. Our copy is distinguished by the fact that it is preserved in its first binding, which is actually SIGNED by the provincial Kentucky binder (see below), and is PRICED by an early owner who may well have been identical with one of the original Mormon pioneers (see below). In the second number of Volume II of the Millennial Harbinger, Campbell published his notable challenge to the tenets of Mormonism, called "Delusions" (pp. 85-97), which was issued separately in pamphlet form one year later (1832). "Delusions" is the important first printed article on Mormonism in book form.

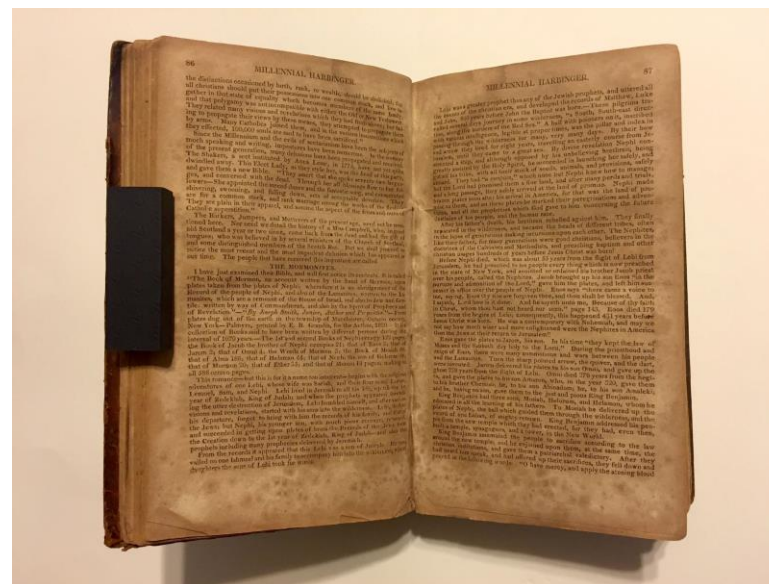
The "Millennial Harbinger" was the organ of Alexander Campbell's Restoration Movement, which sought "the unification of all Christians in a single body patterned after the church of the New Testament." The movement blossomed concurrently with, and competed with, Mormonism. Many Campbellites left the fold to join the Mormons, including Sidney Rigdon and Parley P. Pratt. The two bound volumes of the first two years of the Millennial Harbinger here offered are in their original leather bindings, rare thus.

BINDING: Our binding is actually signed in pencil by the original binder in block letters inside vol. 1: "S. FOSTER BOOK BINDER / HOPKINSVILLE (sic) KY." At that time Hopkinsville was little more than a village. It is unclear to us how -- or why -- a set of the Millennial Harbinger was transported to Hopkinsville, which is located in the middle of the Kentucky woodlands more than 70 miles away from the closest city (Nashville). We note with interest the misspelling of Hopkinsville by this rural bookbinder. The Kentucky provenance may well correspond with the individual named below:

PROVENANCE: "Lewis Ricks's Book Price \$3.30" -- early American book prices are rarely found in contemporary inscriptions. The price "\$3.30" for a 2-volume set of books bound in sheepskin is perfectly in

line with prices given by Earl L. Bradsher, "Early American Book Prices," Publishers Weekly, 83 (March 8, 1913), pp. 862-866.

It is possible that the individual who inscribed his name and purchase price in our volumes was Lewis Ricks (1830-1894), prominent Mormon Pioneer, first to Nauvoo, then Winter Quarters, and finally the Salt Lake Valley, arriving on 24 Sept. 1848, just fourteen months after Brigham Young, who would eventually task him to settle the Bear Lake Valley.




When Lewis Ricks was a young boy, the Mormon Elders visited the family home in Madison County, Illinois. He became greatly interested and was baptized at eleven years old. In 1845 the family moved to Nauvoo and the next year to Winter Quarters, later called Florence, Neb. In 1848 they joined Heber C. Kimball's company and started the long and weary trek across the plains on the Mormon Trail, arriving in the

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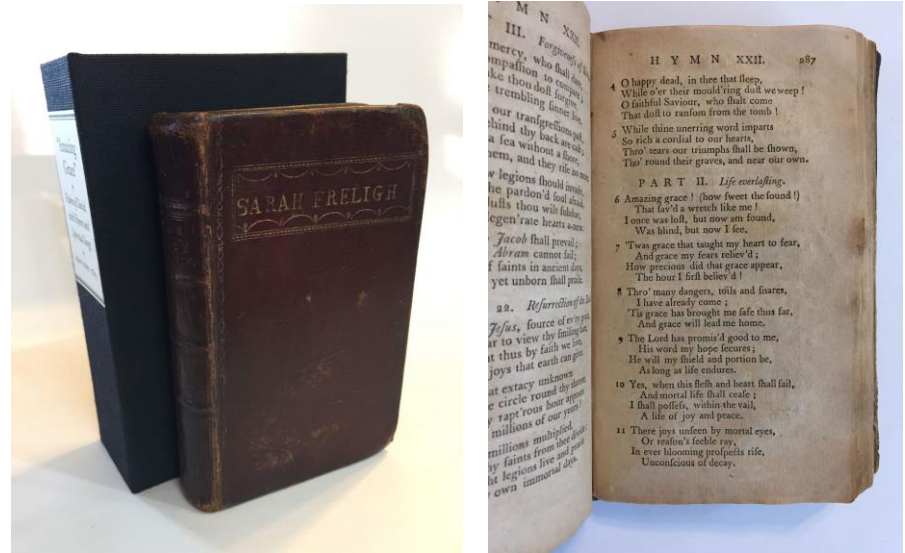
Salt Lake Valley on the 24th of Sept. 1848, settling in Centerville. In 1859 they moved to Cache Valley and built houses in Logan and Benson, where they farmed and tended the herd of sheep owned by Grandfather Joel Ricks. As a young man Lewis, with others went East to assist the immigrants coming to Utah. He made four such trips, and because of exposure and other hardships endured, he became ill and was unable to do hard work for two or three years. During this period he spent much of his time reading and studying.” (SOURCE: Howard Ricks, ed. “History and genealogy of the Ricks family of America; containing biographical sketches and genealogies of both males and females” (Salt Lake, 1957) p. 277 et seq.)

Lewis Ricks’ marriage on Christmas 1859 (to Amorette Allen) was the first marriage recorded by the City of Logan. In 1863 Lewis and his wife were called by other young couples by Brigham Young to go and help settle the Bear Lake Valley. Conditions there were brutal but they endured and raised a family. Ricks’ older brother Thomas Edwin (1828-1901) was actually born in Kentucky (Trigg County); it is not without interest that the present volumes were bound in Kentucky. Thomas was also a prominent Mormon, becoming first Bishop in the Snake River country, and then president of the Fremont Stake of Zion. Ricks was instrumental in establishing Bannock Stake academy (1888), the future Ricks College which was named after him.

Later provenance: Edward Lukasek Collection (2018). Lukasek, formerly of Houston, is a private collector whose Gay Studies Collection is now preserved at the University of Houston.

 Additional images [here](#).

FIRST PRINTING OF “AMAZING GRACE”
IN AN AMERICAN HYMN BOOK



3. [Livingston, John Henry]. [Newton, John]. **Psalms of David, with Hymns and Spiritual Songs [...] for the Use of the Dutch Reformed Church in North America.** New York: Hodge, Allen and Campbell, 1789. First Edition. 12mo. [64], 348, 148, [4] pp. COMPLETE with the “Heidelbergh” (i.e. Heidelberg) Catechism, and the 4-page publisher’s advertisement at end. In our copy gathering Hh (the Index) is bound following the A2. Contemporary American binding (New York City or Dutchess County, NY?): full red morocco, four raised bands on spine, covers gilt with the name of the first owner SARAH FRELIGH (see below), comb-marbled endpapers. Preserved in a cloth case. (#2977)

\$9,500

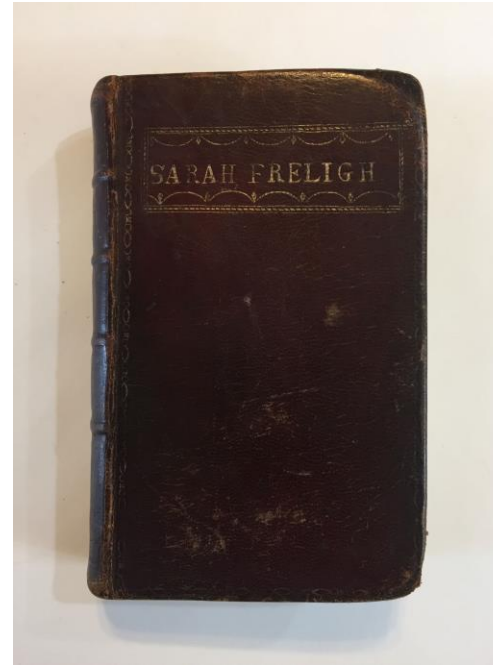
Rare Books Manuscripts & c. To be exhibited on the occasion of the 2020
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Outstanding copy in a contemporary American red morocco binding, and with a noteworthy provenance, of the first appearance of “Amazing Grace” in an American hymnbook. This hymn is a source of incalculable inspiration and hope which continues to the present day. Its international influence is attested by the fact that it has been translated into more than 50 languages, more than any other hymn in the world. The influence of “Amazing Grace” on American gospel music cannot be overestimated. Although the words were written by Englishman John Newton, they were largely ignored in England for decades. In the early 19th century, the hymn was embraced by the faithful in the United States, particularly in the South.

Reading this extraordinary hymn in its original Colonial context almost moves us to feelings of patriotism, sentiments we do not often experience nowadays. “Amazing Grace” here appears under its earliest title “Life Everlasting” (Hymn 22 Part II, pp. 287-288) and transports us to a very different time indeed. It is likely that our copy cannot be exceeded in terms of quality, preservation, and provenance, the contemporary binding executed at the time of publication for a woman parishioner of the Dutch Reformed Church, in Rhinebeck, NY (see below).

Some hymnologists have stated that our 1789 Dutch Reformed Church edition contains the first appearance of the words of “Amazing Grace” in America. In fact, it was preceded by a rare and little known book of English hymns (“Olney Hymns”), reprinted in New York in 1787, of which five copies survive.

Hindmarsh explains: “We cannot be certain when ‘Amazing Grace’ was first sung in America but the ‘Olney Hymns’ collection was reprinted in New York as early as 1787 and then again in 1790. It was also reprinted three times in Philadelphia before the end of the century.



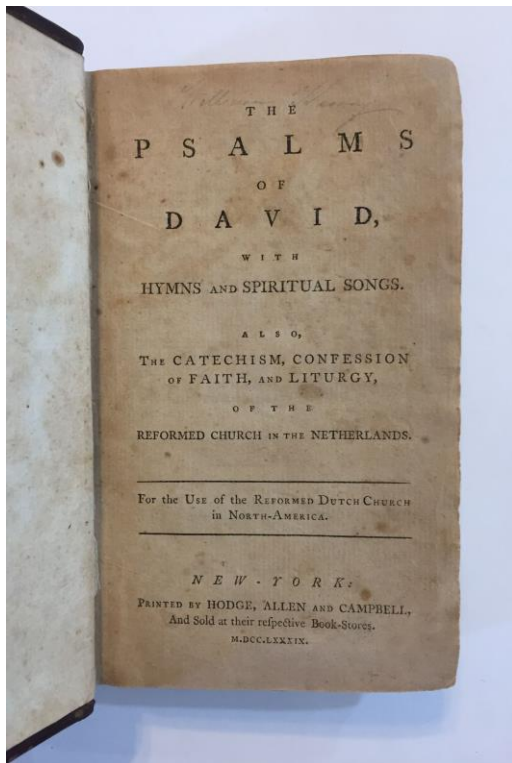
The first American hymnbook to include ‘Amazing Grace’ was the ‘Psalms of David, with Hymns and Spiritual Songs... for the Use of the Dutch Reformed Church in North America,’ printed in 1789 in New York by Hodge, Allen and Campbell -- the same printers who first reissued the ‘Olney Hymns.’ The English-speaking Dutch Reformed congregations in New York printed an English Psalm Book in 1767, but this [i.e. the present edition] was the first book to include actual hymns.”

Aiken describes the early development of the hymn: “Some New England hymnals soon featured ‘Amazing Grace’ in their pages, and by the 1830s Newton’s verse were being sung in churches of all major denominations. The hymn was becoming popular at revival meetings, where large numbers of people became converted. This popularity grew because ‘Amazing Grace’ was such a passionate expression of the spiritual emotions that flow from conversion -- remorse for past sins, gratitude to God, and joy for a new life in his grace. Revivalist religion, particularly in the Southern states, was accompanied by tuneful revivalist music, later and better known as GOSPEL MUSIC [emphasis ours].”

The tune now inseparably linked to “Amazing Grace” was called “New Britain.” It is not known how or why this came to be. “New Britain” had

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not been associated with any hymn until 1835, when it was popularized by William Walker, of South Carolina, in his songbook "The Southern Harmony." Walker's hymnal sold 600,000 copies in only ten years -- an incredible number considering that at the time the U.S. had a population of just 2.3 million -- and through its agency "Amazing Grace" became a quintessentially American hymn, a song of tremendous impact that was felt particularly in the American South.



Our 1789 edition is rare in private ownership: only one copy has ever appeared at auction, and that more than 100 years ago according to Rare Book Hub and ABPC (American Art Association, March 6-7, 1918, lot 680), which together record more than 9 million transactions of rare books. NB: The 1787 New York reprint edition of "Olney Hymns" mentioned above is equally rare on the market; again, only one copy has ever appeared at auction, and that was more than 100 years ago (Anderson Galleries, May 20-21, 1912, lot 699).

PROVENANCE: The front cover of the binding is boldly tooled in gold with the name of the first owner, "Sarah Freligh" (1766-1845) whose Dutch name, like those of her family, is variously spelled Fraleigh, Froelich, Frolick, Froehlick and Froeliegh. She was born, lived, and died in Rhinebeck, NY. She came from a long line of parishioners in the Rhinebeck Dutch Reformed Church. In 1782 she married a fellow parishioner, Barent van Etten (1761-1833) and had a daughter, Margaret (1800-1883). Sarah Freligh van Etten is buried in the Rhinebeck Reformed Church Cemetery. --> Later inscription in pencil on title: "William Henry."

LITERATURE: D. Bruce Hindmarsh, "Amazing Grace: The History of a Hymn and a Cultural Icon" in: Sing Them Over Again to Me: Hymns and Hymnbooks in America, ed. Noll and Blumhofer (2006), p. 9. – Jonathan Aitken, John Newton: From Disgrace to Amazing Grace (2007), pp. 232-233: "The first general hymnbook to include 'Amazing Grace' was a collection of psalms and hymns published by the Reformed Dutch Church in North America in 1789." -- Christopher Phillips, The Hymnal: A Reading History (JHU, 2018): "[Amazing Grace] first appeared in a denominational book in 1789 as an illustration of a point in the Heidelberg Catechism in the Dutch Reformed Church's 'Psalms of David, with Hymns and Spiritual Songs.'" -- Krabbendam & Rubin, Religion in America: European and American Perspectives (VU Univ. Press, 2004): "[Amazing Grace] was to have a far greater impact in America, where it first appeared in a Dutch Reformed hymnbook in 1789." (p. 254)

Cataloguer's note: We are obliged to Mr. Gordon Hopkins for drawing our attention to the 1787 reprint of "Olney's Hymns."

 [Additional images here.](#)

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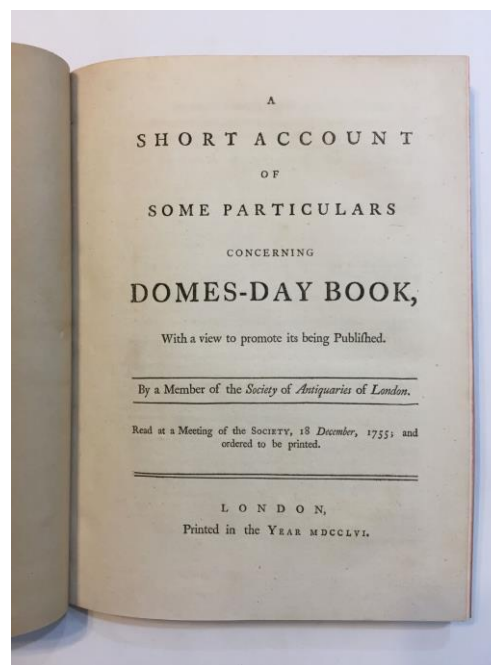
~ Antiquarian Bibliography ~

5. Webb, Philip Carteret (1702-1770). **A short account of some particulars concerning Domes-day Book, with a view to promote its being published.** London: Society of Antiquaries of London (printed by William Boyer), 1756. 4to. 242 x 186 mm. [1], A-B4, C3 = 12 ff. COMPLETE, in sympathetic marbled wrappers. A crisp and clean copy, textblock edges painted red, small chip along fore-edge of final leaf not affecting text, inscription in pencil on title. A4 has the foreedge folded in with a reference written in ink: "v.app.Res.Honor. / de Richeu.p.238." Good. (#2994) **\$300**

A historic pamphlet, published in the midst of the antiquarian movement and accompanying rising interest in local history.

First read at a meeting of the Society of Antiquaries of London on 18 December, 1755, the author, Philip Carteret Webb, was heavily involved in the 18th-century antiquarian movement. He became a member of the London Society of Antiquaries in 1747 as its lawyer, securing the incorporation of the Society in 1751 and putting it on level terms with the Royal Society, which many members saw as their arch-rival. As a collector, Webb purchased nearly one-third of the letters of Elizabethan lawyer and politician Sir Julius Caesar which, along with other manuscripts in his possession, were purchased by Lord Shelburne after his death, and which in turn were sold to the British Museum in 1807 where they are now part of the Lansdowne manuscript collection.

The printer, William Bowyer (1699-1777), was appointed printer to the Society of Antiquaries in 1736, of which he was elected a fellow in 1737. A note in ESTC reports that on p. 4014 of the Bowyer ledges, Bowyer records 500 copies of our pamphlet printed. Bowyer later printed a



further account of the Domes-day book in 1756 in "A short account of Danegeld," first read at a meeting of the Society on 1 April, 1756. An appeal was later made by the Society in 1757, also printed by Bowyer, and from the title of that pamphlet it is evident that Webb's desire to see the complete Domesday Book printed had not yet been heeded.

The Domesday Book was of the greatest interest to the antiquarian movement, as many accounts of local history and English shires were being published at the time: the Domesday Book was the most important source of medieval history for many of them. Part of the Society's mission was to publish a wide variety of ancient records, and though the Society struggled on this particular occasion to bring its plans to fruition, the Domesday Book was eventually published in 1783 by John Nichols.

Only two copies of this historic pamphlet appear on the market, and ours is superior in every way, being a crisp and clean copy without staining.

ESTC T4738.

 [Additional images here.](#)

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~ Architecture ~



THE ONLY SURVIVING RECORD OF THE FRESCOS IN
THE GARDEN PALACE OF SIXTUS V:
THE CASINO FELICE IN THE VILLA PERETTI MONTALTO, ROME

6. Angelini, Annibale. **Pianta del Palazzo Peretti** alla Terme Diocleziane, restaurato, nelle pitture, per ordini di Sua Eccellenza il Sig. Principe Don Camillo Massimo. Dall'Artista Cav. Prof. Annibale Angelini; 1871 e 1872. 1871. Oblong folio (350 x 450 mm). With 32 watercolors of high quality by Annibale Angelini delineated from the original frescos. Original red pebbled cloth (shaken), upper cover with the crowned monograph of Prince Camillo IX (Vittorio Emanuele) Massimo. In excellent unrestored state. Very good. (#1574)

\$25,000

Rare Books Manuscripts & c. To be exhibited on the occasion of the 2020
New York Antiquarian Book Fair. Offered for sale at fixed prices by Michael Laird Rare Books

An important discovery. This album of watercolors is the only surviving record of the once spectacular frescos and interiors of the elegant garden Casino Felice of the Villa Peretti Montalto alle Terme (later known as the Villa Massimo), built for Sixtus V by famed Roman architect Domenico Fontana. After centuries of neglect, the Villa, its two palaces, and its lush gardens were destroyed in the 1880s in order to make way for the central railroad station in Rome, the Roma Termini. The long-lost frescos of the Casino Felice are of the greatest interest to scholars of Renaissance Italian art: among the artists were C. Nebbia, F. Rosselli, D. Cresti (called il Passignano), G.P. Severo, L. Mainardi and G. Stella. All iconographic depictions of these frescos survive only in the present album of watercolors.

Situated on the highest point in Rome (on the Esquiline Hill overlooking the Diocletian Baths), the Villa Peretti Montalto was the palatial home of Cardinal Montalto Felice Peretti (b. 1521) who became Pope Sixtus V in 1585. Construction of the Villa and gardens continued unabatedly until the Pope died in 1590. The 160-acre Villa became the largest and most luxurious ever built within the Aurelian walls. The Pope's ambitions knew no bounds. In order to provide fresh water for the palace and its vast gardens, fish ponds, fountains, fruit trees, and cypresses, Sixtus commissioned Fontana's brother Giovanni to engineer and build an aqueduct fifteen miles long (!) which came to be known as the Acqua Felice.

Despite the tragic destruction of the Villa, and the complete lack of documentation of its art and architecture, the present manuscript allows us, for the first time since the 19th-century, to study and partially reconstruct the pictorial decoration of the interiors of the Casino Felice. The existence of the present manuscript was discovered by Patrizia Tosini in the archives of the Massimo family, but the manuscript itself was presumed lost (Tosini, 2015).



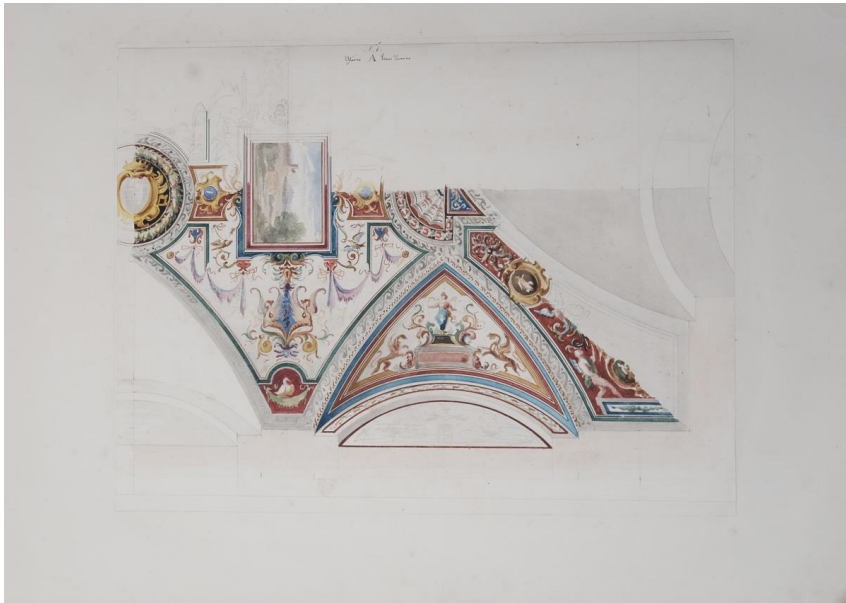
The Villa Peretti Montalto had two palaces. The Casino Felice, the favored residence of Sixtus and the subject of the present manuscript, was built first (1578-1581), while Peretti was still a Cardinal. Then, as Pope, he authorized his sister Camilla Peretti to build the Palazzo alle Terme (1586-1588). The Casino Felice was situated on an elevated place in the gardens, and consisted of three floors. Although it was the smaller of the two palaces, it was more secluded, and Sixtus preferred to stay there according to Fontana.

The present manuscript was created by Annibale Angelini in 1871-1872 for the then owner of the Villa Peretti Montalto, Prince Camillo IX (Vittorio Emanuele) Massimo (1803-1874). Angelini (1810-1884) was Prof. de Geometria, Propet. et Ottica nell'Accad. di S. Luca (Perugia). It was his intent to "restore" the Casino Felice, but as we can see from his watercolors in the present album, this would have taken years. Angelini's patron, Vittorio Emanuele Massimo, died the following year and the

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project was abandoned. By 1888 the Casino Felice was completely destroyed.

Vittorio Emanuele had long been interested in the history of his beloved Villa; in 1836 he published the single most important monograph on its history, the *Notizie istoriche della villa Massimo alle Terme Diocleziane*. The text describes the layout of the Casino Felice in some detail, and a floor-plan of the 1st floor was given (plate V, p. 137), but no illustrations of the frescos or interior decorations have ever been published.



Based on solely on Massimo's descriptive text, a theoretical reconstruction of the interiors of the Casino Felice was proposed by Sigrid Epp and Rita Torchetti, who in addition offer a possible layout of the second floor. Moreover, the names and locations of some of the

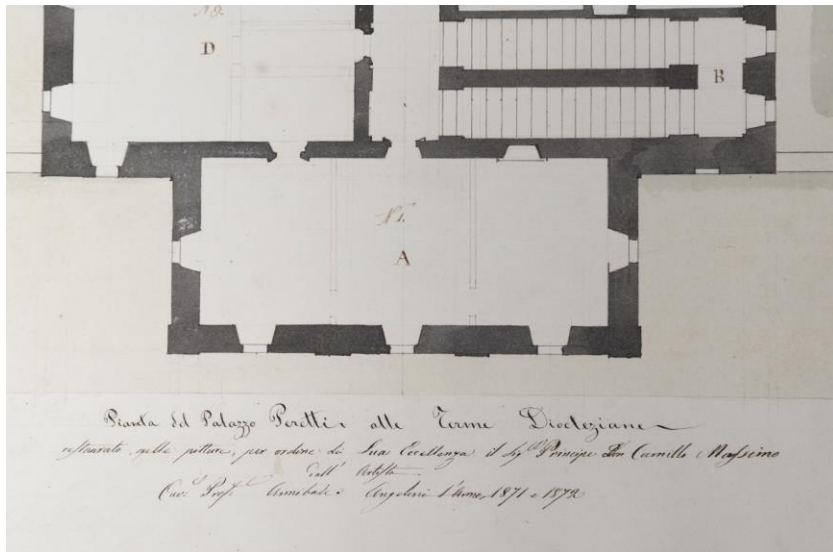
Renaissance frescos are also proposed. The present manuscript largely confirms their theories, although they had no idea what the frescos actually looked like. After the death of Sixtus V, the Villa Peretti Montalto passed to the Pope's great-nephew Cardinal Alessandro Peretti Montalto. When the main branch of the Peretti family became extinct, the Villa passed to the Savelli family. In 1696 the Villa was sold by auction to the newly appointed Cardinal Gio. Francesco Negroni (1629-1713), treasurer to Innocent X. But the Negroni family lived in Genoa, and basically neglected the property. It was purchased by Giuseppe Staderini, a merchant, in 1784, who immediately cut down all the trees, and in 1786 sold all the sculpture (including the famed Bernini sculpture of Neptune and Triton, now in the V&A). The now dilapidated Villa was bought in 1789 by Prince Camillo VII Francesco Massimo (1730-1801). His son Vittorio Emanuele, Marquis Camillo VIII (1770-1840) was the author of the aforementioned "*Notizie istoriche della villa Massimo*" (1836). The property was inherited by his son, Vittorio Emanuele (who commissioned the present manuscript), and thence to Massimiliano Massimo, a Jesuit, who sold the entire property to the Church. As a form of compensation, the Palazzo Massimo alle Terme was built as a Jesuit school near the site under the direction of architect Camillo Pistrucchi. Construction of the Palazzo took four years (1883-1887); this fine building now houses a section of the Museo Nazionale Romano, the Istituto Massimiliano Massimo being relocated to the EUR district in Rome in 1960.

While the frescos in the Casino Felice were completely lost, a group of thirty-six fragments of frescos from the Palazzo Peretti (Salone Sistino) were saved. Prof. Tosini (2015) has undertaken extensive research about the surviving pieces, which include fourteen landscape views (now in the Istituto Massimiliano Massimo), twenty female allegories of the Virtues, and two coats of arms of the Peretti Montalto family. Just prior to the destruction of the Palazzo Peretti, these fragmentary frescos were

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detached, remounted on canvas, and dispersed. Three locations of the surviving Palazzo Peretti fragments are known, all in Rome: the Istituto Massimiliano Massimo, the Palazzo Ricci Paracciani, Collezione Milton Gendel, and a Private Collection.

In the archives of the Istituto Massimiliano Massimo, Prof. Patrizia Tosini made an amazing discovery of an album of photographs of the frescos of the Palazzo Peretti (but not the Casino Felice). This photograph album, assembled in 1888 just prior to the Villa's destruction, is the subject of her new monograph (see below). In the same archive she also discovered the 1870 contract between Annibale Angelini and Camillo Vittorio Massimo to create the present manuscript. Prof. Tosini transcribes Angelini's detailed description of the Casino Felice in full. However, without the present album of watercolors the frescos would have forever remained "invisible."



COLLATION: Numbered sequentially 2-34, including blank leaf "2," complete.

2. Blank
3. Floor plan of the Piano Terrano / title: Pianta del Palazzo Peretti alla Terme Diocleziane, restaurato, nelle pitture, per ordini di Sua Eccellenza il Sig. Principe Don Camillo Massimo. Dall'Artista Cav. Prof. Annibale Angelini; 1871 e 1872.
- 4-6. Piano Terrano: Portico del Palazzo (Epp & Torchetti: A)
- 7-11. Piano Terrano: Scala (Epp & Torchetti: B)
12. Primo Piano: Vestibolo (Epp & Torchetti: C)
13. Primo Piano: Il sogno di Innocenzo III (Epp & Torchetti: C.d)
14. Primo Piano: Il Cardinale Montalto ritratto nel suo studio (Epp & Torchetti: C.e)
15. Primo Piano: Galleria del Mose (Epp & Torchetti: A)
16. Primo Piano: Mose salvato dalle acque (Epp & Torchetti: A.1)
17. Primo Piano: Roveto ardente (Epp & Torchetti: A.2)

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18. Primo Piano: Miracolo della verga tramutata in serpente (Epp & Torchetti: A.3)
 19. Primo Piano: Mose e il Faraone (Epp & Torchetti: A.4)
 20. Primo Piano: Sortilegi dei maghi egizi (Epp & Torchetti: A.5)
 21. Primo Piano: Mose muta le acque in sangue (Epp & Torchetti: A.6)
 - 22-23. Primo Piano: Camera di Constantino (Epp & Torchetti: D)
 - 24-25. Primo Piano: Camera di David (Epp & Torchetti: E)
 26. Primo Piano: Camera di Elia (Epp & Torchetti: G)
 27. Primo Piano: Camera dell' Ascensione (Epp & Torchetti: H)
 28. Secondo Piano: Galleria (Epp & Torchetti: A)
 - 29-30. Secondo Piano: Camera de quadri dei ruderi Romani (Epp & Torchetti: D)
 31. Secondo Piano: Camera di Abramo (Epp & Torchetti: G)
 32. Secondo Piano: Camera della Samaritana (Epp & Torchetti: H)
 33. Secondo Piano: Gabinetto (loose sheet) (Epp & Torchetti: I)
 34. Terzo Piano: Camera a Loggia (Epp & Torchetti: L).
- Loosely inserted:
- 1-2. two states of the engraved plate that was published in Massimo's *Notizie* (opposite p. 58)
 3. Floor plan of the Piano Terrano of the Casino Felice (ink and wash)
 4. unidentified architectural drawing (watercolor).

PROVENANCE: Camillo IX (Vittorio Emanuele) Massimo (1803-1873), by descent to his daughter Maria Francesca Bourbon del Monte (Massimo) (1846-1893) and her husband Ranieri Bourbon del Monte, 3rd Prince of San Faustino (1843-1892) -- by descent to their son, Carlo Bourbon del Monte, 4th Prince of San Faustino (1868-1917) -- by descent to his son, Ranieri Bourbon del Monte, 5th Prince of San Faustino (1900-1977) -- by descent to his wife, the American Lydia Bodrero (1902-2009) -- by descent to her son, Montino Bourbon del Monte, 6th Prince of San Faustino, Marchese del Monte Santa Maria, of Santa Barbara, CA (b. 1942).

LITERATURE: Domenico Fontana, *Della trasportatione dell'obelisco vaticano*, 1590, ff. 37-8. Camillo Vittorio Massimo, *Notizie storiche della villa Massimo alle Terme Diocleziane con un'appendice di documenti* (Rome, 1836). Patrizia Tosini, *Immagini ritrovate: Decorazione a Villa Peretti Montalto tra Cinque e Seicento* (Rome, 2015), especially pp. 127-131 for the text of Angelini's description of the Casino Felice. Sigrid Epp & Rita Torchetti, "Villa Montalto: Casino Felice" in: *Roma di Sisto V: le arti e la cultura* (Rome, 1993), pp. 152-155.

CATALOGUER'S NOTE: We are grateful for the scholarly generosity of Prof. Patrizia Tosini (Università di Cassino e del Lazio Meridionale) in the preparation of this description. Prof. Tosini hails the discovery of the present manuscript and is presently working on a detailed study of it. She enthusiastically welcomes all inquiries.



[Numerous additional images here.](#)

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ORIGINAL PUBLISHER'S DELUXE BINDING, SIGNED "DM"

7. Donati, Alexandri (Alessandro). Roma vetus ac recens utriusque aedificiis illustrata. In multis locis aucta, castigatior reddita, indice locupletissimo, & figuris aeneis illustrata. Amsterdam: printed by Janssonio-Waesbergios & Joannem Wolters, 1694. Editio Ultima; First Dutch Edition. 4to. 236 x 184 mm. Pagination: [10], 356, [20] pp. Collation: *4 (-*1, a blank - see below) **2, A-Aaa4 = 202 ff. With an engraved frontispiece by J.F. Greuter, 4 fold-out plates of architectural drawings, and 89 full-page engravings. COMPLETE. Large neo-classical

woodcut initials of 10 lines begin each book, in-text woodcut illustrations of mostly coins and medals. Index of figures and subject matter back. Title page in red and black with engraved title-vignette (see below). Bound in contemporary - no doubt publisher's - ivory Dutch vellum (see below), tooled in blind with large floral lozenge (with the initials of the tool maker "DM" inside) in center of both covers bordered by two sets of double line rolls, five raised bands, red morocco label in second compartment titled in gilt (now faded), unimportant 3mm orange stain near fore-edge of upper cover, corners slightly bumped, endleaves with occasion spotting, hinges with minor scuffing. Edges sprinkled red, top edge a little dusty, small tear in fold-out plate between ff. **2 and A1, light foxing along edges throughout, small water stain at bottom right corner of ff. Ff2-Gg3 (not objectionable). (#2998) **\$2,500**



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An influential pictorial guide to the ancient buildings and monuments of Rome, our copy preserved in beautiful condition in the original publisher's binding, the elaborate decorative stamp on both covers signed by the engraver "DM" here noticed apparently for the first time. We have observed this same stamp on other copies of the same book, and yet the identify of "DM" has eluded us, for now. This Dutch craftsman merits further research.

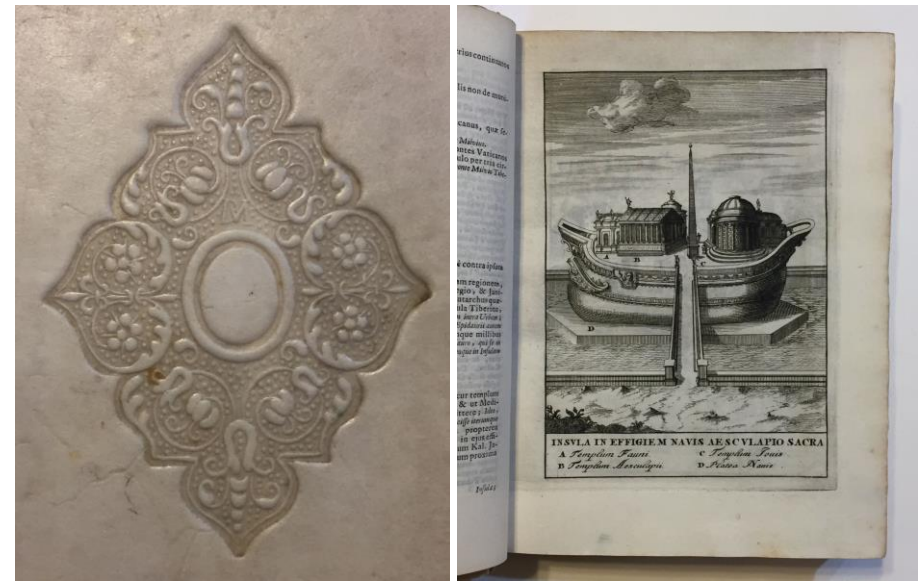
Donati's landmark work was issued in three editions in Rome before the plates were sold to the Amsterdam publishers Wolters and Janssoons van Waesberge. The spectacular allegorical frontispiece was re-engraved for the present edition by J.F. Greuter after Giovanni Antonio Lelli's original design for the 1638 first edition. So useful was Donati's guide that it was republished throughout the 18th century, a testament to growing topographical studies of antiquity in the early modern era.

The four books included in this masterpiece provide a topographical and architectural study of the ancient city of Rome as a reflection of the Roman Empire itself. Donati traces its shape, growth, extent, walls, gates, and roads, and gives a general overview of construction and repair from Romulus to Justinian. The book concludes with a guide to select Christian constructions from Constantine to Sixtus V, followed by a chapter on Donati's general conclusions based on his comparison of ancient Rome and the modern Baroque Rome of Urban VIII.

Alessandro Donati (1584-1640), born in Sienna to a noble family, entered the Collegio Romano in 1600 where he resided as a teacher and administrator for most of his life. He joined the Jesuit order in 1617 and quickly became known as an eminent author of books on poetics and Roman history.

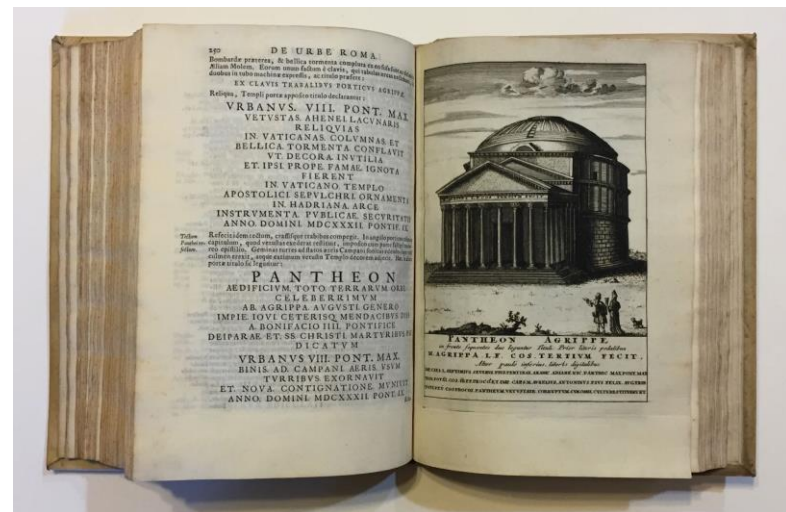


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Two issues of the title-page exist, noted here apparently for the first time. In our copy the vignette is a fine metal engraving of a candle and an inscription found on early Roman graves, “aliis inseruendo consumor” (i.e. “consumed in the service of others”). In the Universidad Complutense de Madrid copy the vignette is a simple woodcut of a bush. The Madrid copy also contains a leaf of instructions to the binder in German, French, and Dutch, and a Priviledge leaf, but not the first folding plate which precedes page 1. Rossetti G-955 (this edition) calls for preliminary gathering *4, apparently recording a blank leaf *1, not present in this copy, which collates exactly as per the digital surrogate at the University of Amsterdam.

[Additional images here.](#)



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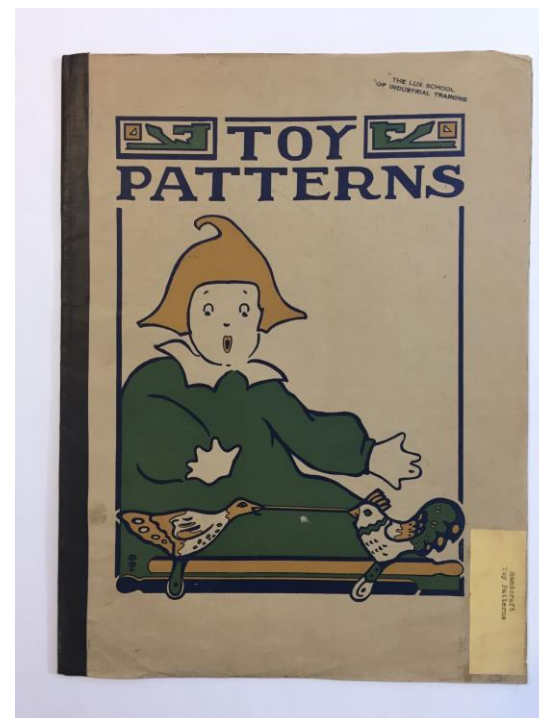
~ Art and Design ~



8. Anonymous artist.
[Watercolor] **Girl with demonic mask.** S.l., n.d. (20th century). Watercolor on paper. Matted (visible 163 x 83 mm) and framed (257 x 150 mm). (#3001)
\$950

This weird and wonderful watercolor may be something we will forever regret selling at any price. It is unsigned, but clearly by an artist of considerable imagination. We find the image compelling and highly curious: in the shadow only one hand is holding the mask, and yet the girl is firmly grasping it with

two. What is the significance of this demonic mask, and why would a girl be presenting it above her head, in a manner that could almost be described as ritualistic? The child seems to gaze away from the viewer, but who (or what) is she looking at? We unable to explain our fascination with this watercolor. For those who are similarly ensorcelled: no explanation is required.



MANUAL ARTS FOR CHILDREN

9. Dank, Michael C. **Toy Patterns.** Peoria, Illinois: The Manual Arts Press, 1920. Large portfolio (355 x 268 mm), COMPLETE with all 12 full-page illustrations, loosely inserted as issued. PORTFOLIO: wrappers with black taped spine, as issued, with an inner flap of the same material to hold the loose sheets (some wear and minor soiling, a few small marginal tears, small purple paint stain on back cover, fold of inner flap separating along bottom). Early typed title label affixed. With faults described certainly in much better condition than commonly found.

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Illustrations with signs of use, light browning, and small tears along the top and bottom edges of 5, 6, 11 and 12. Stamp of The Lux School of Industrial Training on the front cover and on ten of the twelve illustrated sheets. Very Good. (#2991)

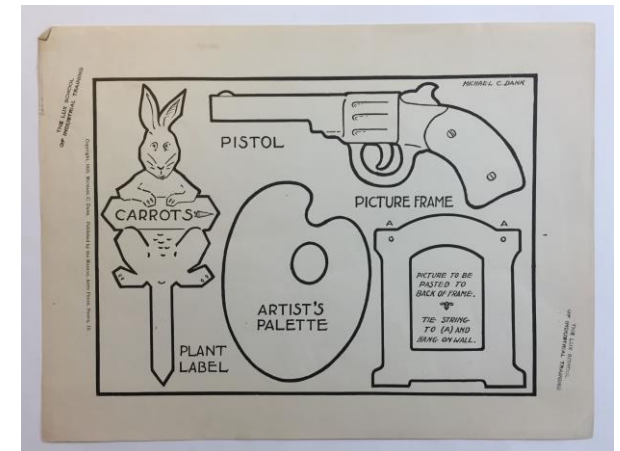
\$750

Excellent copy, rarely found complete as here. From a contemporary review: "The present portfolio contains twelve sheets of full-size patterns for

nineteen different toys - mostly suitable for direct copying and reproduction, with the coping saw. The toys emphasize children's love for humor and interest in motion. They are suitable for reproduction in the school or the home shop and should find wide use." (Source: Industrial Arts & Vocational Education Professional Magazine, vol. 10, 1921). The patterns are arranged into groups, each sheet having an average of three patterns. Some of these groups are: jointed animals, animal rocker toys, wheeled platform toys, lever toys, string toys, and novelties.

Michael C. Dank lived as an Instructor in Manual Arts (or Instructor of Manual Training) in Brooklyn, NY. His biography in the present portfolio states that he had "long experience in the teaching of toymaking in Public Schools, Private Schools and Summer Camps." Though now mostly known for his woodwork manuals, Dank was a staunch supporter of what was then still frequently called "manual training" (though the term "industrial arts" was quickly gaining ground). These fields were newly considered important to the general education of children; indeed, Dank himself, in an article for the "Industrial Education Magazine" (vol. 22, 1920) states that toy-making had only recently begun to be recognized by these programs as "an activity possessing many sound educational values." By 1927 Dank's training manual had become a main reference work for primary art work in classrooms around the country. A second series was published in 1934, also by The Manual Arts Press.

Provenance: Lux School of Industrial Training, which was established by Miranda W. Lux in 1894. Dedicated to the technical education of girls, the Lux School operated in San Francisco from 1908-1953.



Other copies on the market are all incomplete and in comparatively poor condition.

[Additional images here.](#)

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10. [DEVOE PAINT]. “Devoe Poster and Showcard Colors” Sample Book. S.l. [Chicago]: F.W. Devoe & C.T. Raynolds Co., 1920. First Edition. n.d. (ca. 1920). Brochure (8.75 x 10.5” unfolded) folded three times, and containing 24 rectangular sample chips in bright, brilliant colors. Front wrapper illustrated with an Art Deco design of a man in formal attire (“School Arts Poster”), a few minor rubbed spots to spine; light wear to edges; small puncture to upper margin of front flap; overall in very good condition. Very good. (#1615) **\$120**

An appealing Art Deco sample book of colors, with all samples present and preserved in brilliant vibrancy. The Devoe & Raynolds paint company can trace its origins to 1754, when William Post began selling paints on the East Side of New York. Charles T. Raynolds became a co-owner in 1848 and Frederick W. Devoe became a partner in 1852 in the newly-renamed firm of Raynolds & Devoe. After a brief split in the 1870s, the partnership was renewed in 1892 under a new name - the F.W. Devoe & C.T. Raynolds Co. They had offices in two separate locations in Chicago and they manufactured inks, color pencils, crayons, coatings, etc.

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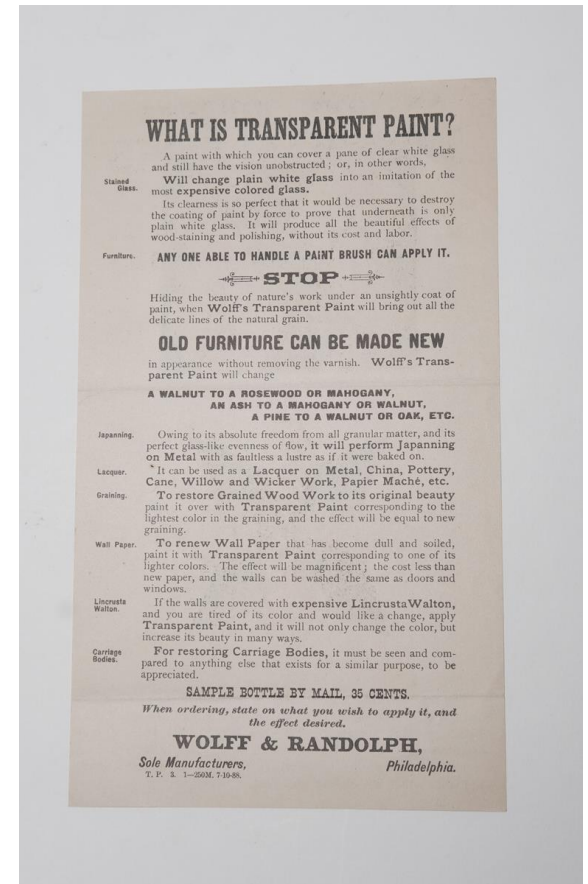
11. Wolff & Randolph Chemical Company. [Wolff's Transparent Paints]. Antique windows. Philadelphia, 1880-90. Single-sheet handbill. 217 x 127 mm. The numbers on the two colored drawings on the front of the handbill correspond to the numbers of the paint colors used. Slight soiling, horizontal creases across middle and bottom of sheet. Very Good. (#2993)

\$95

Scarce and colorful Victorian handbill for Wolff's Transparent Paints. An exceptional survival.

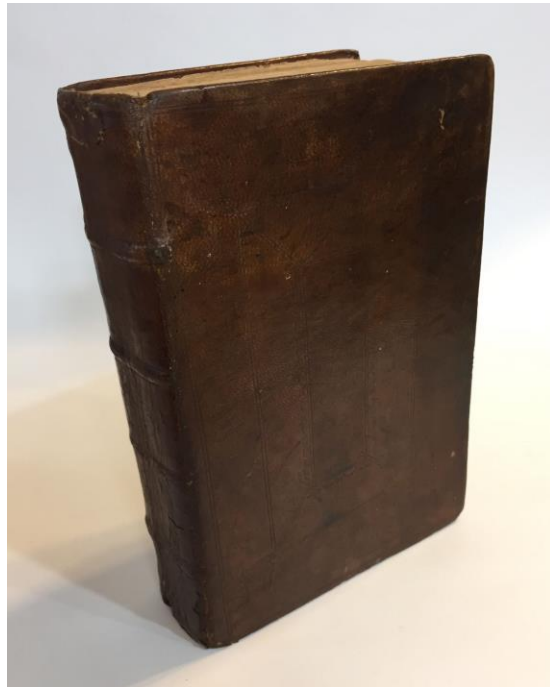
Philadelphia based Wolff & Randolph was mostly known for their Acme shoe blackening, though the transparent paint mentioned here quickly became a success under the patented trademark name "Pik-Ron."

By 1891 advertisements for Pik-Ron had begun to appear in a variety of magazines and journals across the country, stating that "all retailers sell it." This handbill, presumably printed before the product name was trademarked, gives several uses for the paint, such as for stained glass, furniture, lacquer, and in the restoration of furniture, carriages, and wall paper. Wolff & Randolph here advertise their transparent paints as a cheap alternative to the real thing, or to replacing soiled or dirty material. Their paint, they state, "will change plain white glass into an imitation of the most expensive colored glass [...] without its cost and labor."



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~ Bindings (Fine and Historic) ~



EARLY RHODE ISLAND IMPRINT
BOUND IN NEWPORT BY FRANCIS SKINNER

12. Barclay, Robert (1648-1690). An Apology for the True Christian Divinity, as the same is held forth, and preached, by the people, called in scorn, Quakers. Newport, Rhode-Island: Printed by James Franklin, 1729. Collation: A8 (-A1) B-2Q8, COMPLETE with both blank leaves A2 (sic) and 2Q8. [12], 574, [31] pp. Contemporary American sheep, covers with two rectangular frames, surrounding the innermost one is a scallop roll composed of small dots, at the corners of the outermost

frame are four impressions of a floral ornamental stamp with a small fleur-de-lis in its center. Binding somewhat worn and with some staining on the lower cover (front hinge mended, headcap with unsightly repair), textblock with browning and staining as is almost always the case with early American imprints; endpapers a little soiled; a well used copy, preserved in a cloth protective case. (#2983) **\$3500**



Very early Rhode Island imprint, bound in Boston by FRANCIS SKINNER, one of the earliest American bookbinders whose name has come down to us. Willman and Carol Spawn, in their analysis of Skinner's life and work, published a full-page reproduction of their own copy of Barclay's "Apology," likewise printed in Newport by James Franklin in 1729.

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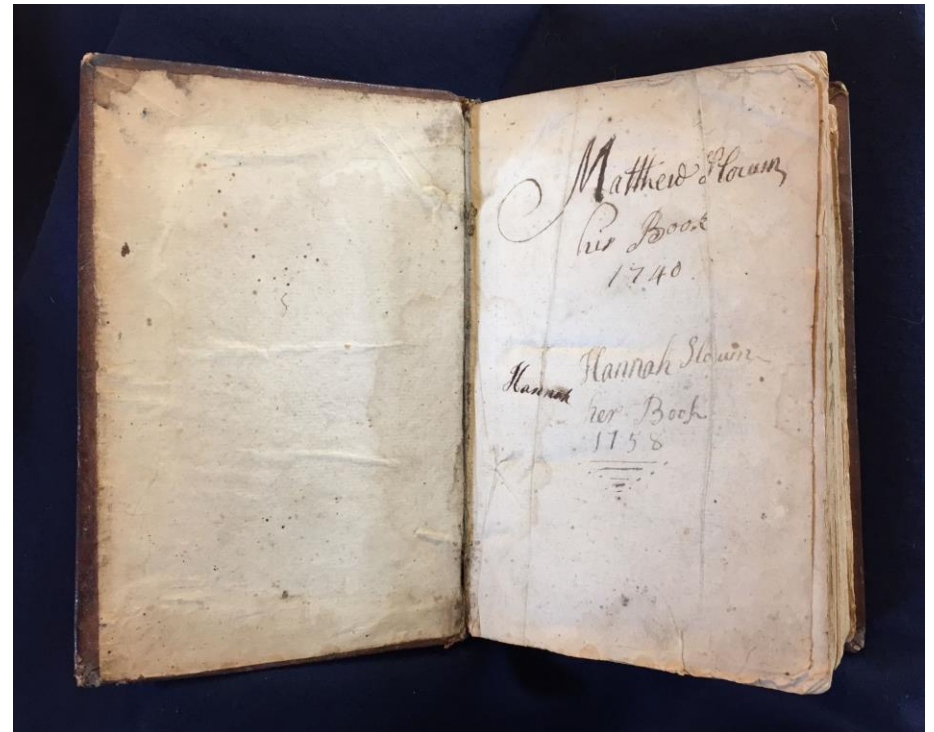
The two volumes are bound EXACTLY the same (see the Spawns' fig. 1, Roll A, and Ornament 7). Skinner (ca. 1708-1782) moved from Boston to Newport in 1737. Among his official customers in Rhode Island were the Public Notary, the Governor of Rhode Island, the General Assembly, the Court of Equity, the Navy Board, etc. His was the longest career of any known American bookbinder of the 18th century.

The book was printed by the noted colonial American printer / publisher James Franklin (1697-1735), older brother of Benjamin who learned the craft from him. When James's "New England Courant" newspaper was suppressed in 1727 for publishing "scandalous libel," he and his wife Ann left Boston for Newport; in doing so he became the first printer in Rhode Island. The present volume is one of the earliest books printed in Rhode Island according to J.E. Alden's unsurpassed "Rhode Island Imprints 1727-1800" (ours is No. 11).

Our copy is further distinguished by its early Newport, Rhode Island provenance: inscribed on the integral first blank by Matthew Slocum (1715-1799) and dated by him "1740"; his signature also appears on the verso of the final integral blank --> and by his wife Hannah (nee Tallman) Slocum (1723-1797) and dated by her "1758." Additionally, there is a monogram "G.S." in MS on the fore-edge of the textblock. It is unclear if this was written before or after the Slocums owned the book.

We are pleased to record our discovery at AAS of an almost identical Francis Skinner binding on the same edition of this book (Bindings Coll. B copy 1, ex-Michael Papantonio) which had seemingly gone unnoticed. NB: the AAS catalogue suggests that this edition requires "14" unnumbered pages at the beginning, and "34" at the end, an absurdity unless we count integral blanks as "pages." Our copy contains both blank leaves, and collates exactly as per Alden and Evans (no. 3129), both of

whom give the correct pagination. Two settings of gathering F have been noted; in our copy the catchwords are: p. 65 "to"; p. 68 "among"; p. 78 "that".

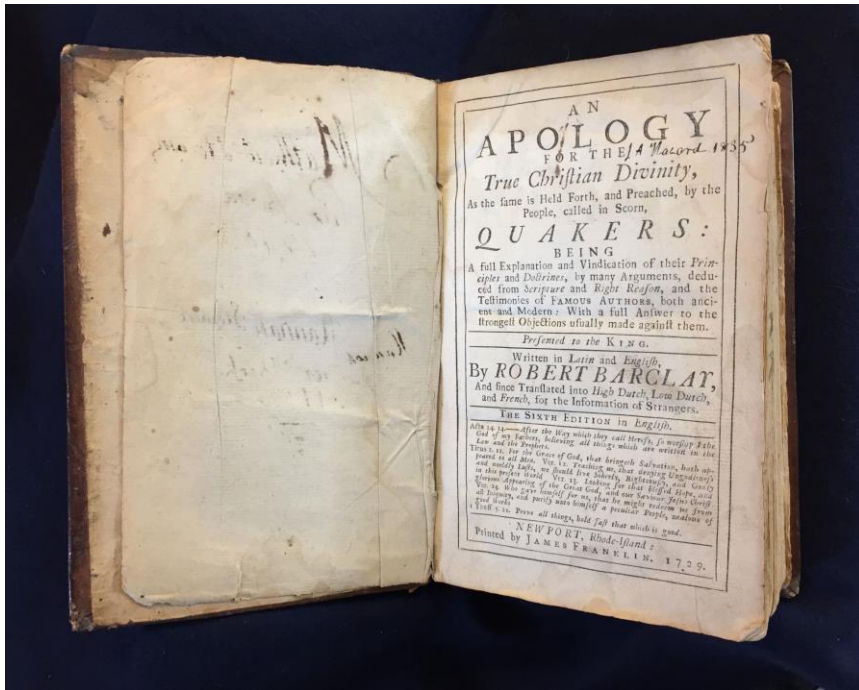


Literature: See Willman & Carol Spawn, "Francis Skinner, Bookbinder of Newport: An Eighteenth-Century Craftsman Identified by His Tools" in: Winterthur Portfolio (1965, vol. II, pp. 47-61, especially fig. 1; sadly the reproductions of the rubbings are so atrocious as to be almost useless).

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Comment: Following James Franklin's death in 1735, his widow was left with four children to support. She petitioned the General Assembly of Rhode Island, seeking printing work in order to support her family. The Assembly awarded her the contract, and thus she became the official printer to the Colony, a post she held until her death in 1763. As an aside, Ann Franklin is recognized as being the first female newspaper editor in America, and the first American woman to write an almanac.

[Additional images here.](#)

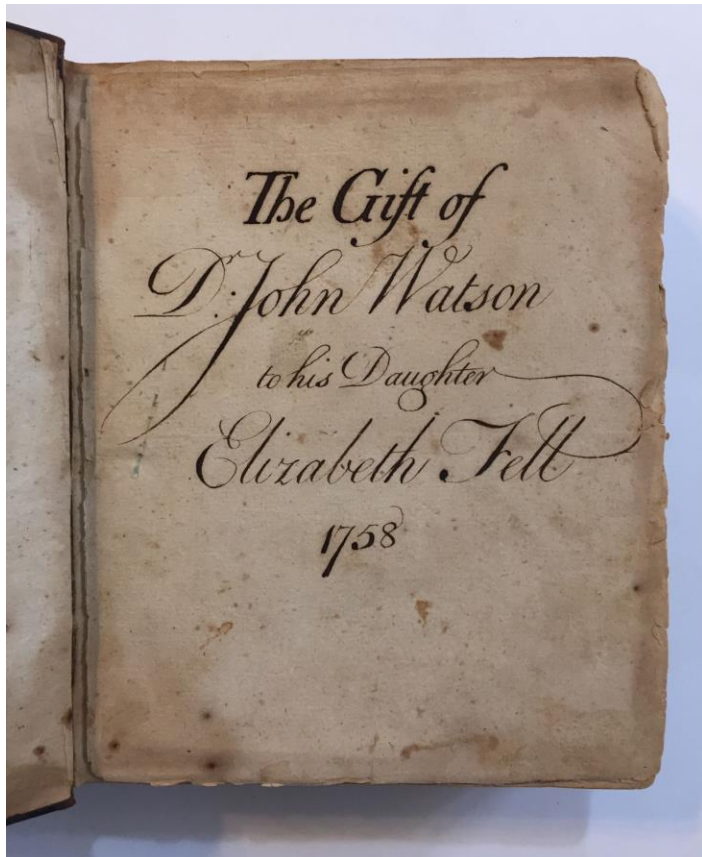


BOUND IN THE GERMANTOWN SHOP OF CHRISTOPHER SAUER

13. Everard, John. Some Gospel Treasures, or the Holiest of All Unveiling (sic); Discovering yet more the Riches of Grace and Glory to the Vessels of Mercy ... London printed in the Year 1653.
Germantown, PA: Christopher Sower [Sauer], 1757. First American Edition. 4to. Collation =)(,)(2, A-Kk, Ll2; Mm-Zzz = 292 ff., COMPLETE. Royalist ornamental initial on A1r, floral woodcut initial on Mm2r. Early Colonial Pennsylvania sheep binding, stamped in blind with concentric panels of different frames of acid treatment on the leather, fleurons at corners of inner panel in blind, raised bands.

Rare Books Manuscripts &c. To be exhibited on the occasion of the 2020
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Spine leather cracked, with large chip at head and foot exposing sewing structure, corners bumped and leather partly removed, worn covers, leather removed from central panel on front and back, hinges cracked. Ink stain title, browned, some foxing throughout, first two leaves detached. Two volumes in one, different pagination but continuous signature. Very Good. (#2940) **\$950**



BOUND IN GERMANTOWN, PA IN THE CHRISTOPHER SAUER WORKSHOP. Due to the paltry number of surviving colonial Pennsylvanian Dutch / German bookbindings, very little scholarship has been undertaken. We know that the Elder Sauer's son did his own bookbinding after taking over the Sower printing and publishing operation; thus it is almost certain that this binding came from the Sauer workshop.



Born in Ladenburg, Germany, the Elder Sauer migrated to Germantown in 1724 with his wife and son Christopher and became the first German-language printer and publisher in colonial America. At a time when Benjamin Franklin dominated the trade, supplying printed materials to the large German community around Pennsylvania using a Roman typeface, Sower distinguished himself by using Fraktur type from a foundry in Nuremburg, a typeface which his German readers could read more easily. In 1738, Sauer began publishing almanacs, calendars, books, and newspapers, some of them the first of their kind published in Pennsylvania. Additionally, Sauer made his own ink. His personal religious beliefs and sentiments are evident in his prolific output, which included the first European-language colonial Bible (1743), and the first Bible printed in the American colonies after the Eliot Indian Bible of 1661 and 1663. Sauer was also a Pietist, a movement with its origins in

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Lutheranism though widespread in North America by German and Scandinavian immigrants, where it eventually contributed to the 18th century Protestant movement of evangelicalism. Through his religious motivations, Sower was an active social figure in Germantown, originally settled by German Pietists like himself, opposing slavery, traditional religion, and the mistreatment of immigrants. Incidentally, Germantown, founded by German Quaker and Mennonite families in 1683, plays an important part in American history as the birthplace of the American antislavery movement, which Sower was almost surely a part of. Upon his death in 1758, his son Christopher Sower II (1724-84) took up the family business, for which he was additionally responsible for the bindery and the manufacture of ink.

EARLY PENNSYLVANIA QUAKER PROVENANCE: Handsome inscription on front endleaf: "The Gift of Dr. John Watson to his Daughter Elizabeth Fell 1758." John Watson (1697-1760) was born in England and traveled with his parents (who were Quakers) to America in 1702. He married Ann Beal in Abington, PA in 1717, and settled in Buckingham, Bucks County, PA. Watson was a successful medical practitioner and for a time was the only doctor for twenty miles in any direction from Buckingham. They had three children, the eldest of whom was Elizabeth (1717-1812). She married John Fell in 1738 in Buckingham, and they resided in Doylestown where they raised ten children. At the time of her death, at age 95, she still walked to Quaker meetings of the Friends. (SOURCE: Sarah M. Fell, Genealogy of the Fell Family in America, 1891, p. 36).

Evans 7889; Hildeburn 1525.

[Additional images here.](#)



EMBROIDERED FRENCH FIN-DE-SIECLE BOOK COVERS

14. Giralton, Adolphe (designer). **Embroidered book covers, designed for Edmond About's "Tolla" (empty covers)**. Paris: Hachette et Cie., 1889. Large 4to (313 x 235 mm). Original chemise of cisele velvet on satin ground with silk and gold thread, four long silk ties (ca. 400 x 25 mm). Very good. (#3004) **\$350**

An extraordinary example of fin-de-siecle French book arts, manufactured specially in Lyon by Maison Tassinari & Chatel, at that time one of the foremost makers of fine textile in the world then. The present item is a silk and velvet embroidered book cover ("chemise") designed by noted Parisian book artist Adolphe Giralton, commissioned by Hachette et Cie. for their 1889 edition of Edmond About's "Tolla."

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According to Vicaire (I, col. 3) the edition was limited to 900 copies, with the bindings of the first 300 “recouverts en velours de Genes.” The present example no longer accompanies the printed book, but it certainly did at one time: the long silk ties are creased in the centers, evidence that they were once knotted in a bow.

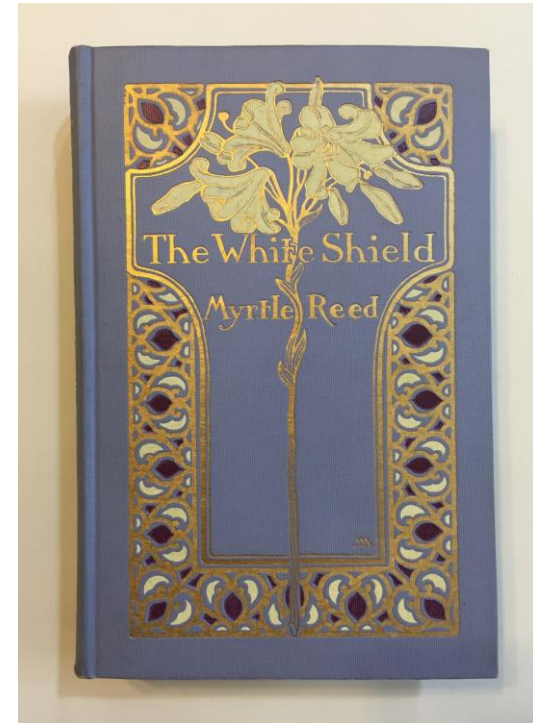
The inside and outside of the textile covers have been reproduced several times, most notably by Octave Uzanne in: “L’art dans la décoration extérieure des livres, en France et a l’étranger” (1898) specifically the two plates following p. 108. It was reproduced again in 1899 by Victor Champier in his “Documents d’atelier: art decoratif moderne (2eme serie): Album contenant 60 planches en couleurs fac-simile d’aquarelles.”



A copy of the book was exhibited at the 1990 centennial exhibition of The Musée des Tissus et des Arts Décoratifs, Lyon, and resides in their permanent collection; this is presumably the copy donated by Giraldon and Hachette et Cie. It is recorded by Raymond Cox, “Le Musée historique des tissus de la Chambre de commerce de Lyon: précis historique de l’art de decorer les etoffes et catalogue sommaire” (1902), no. 1111.

Adolphe Giraldon (1855-1933) was celebrated for his designs for fine bindings and commercial bindings. For further literature see the entry on Giraldon in the “Dictionnaire de biographie française.”

[Additional images here.](#)



BINDING DESIGNED BY MARGARET ARMSTRONG

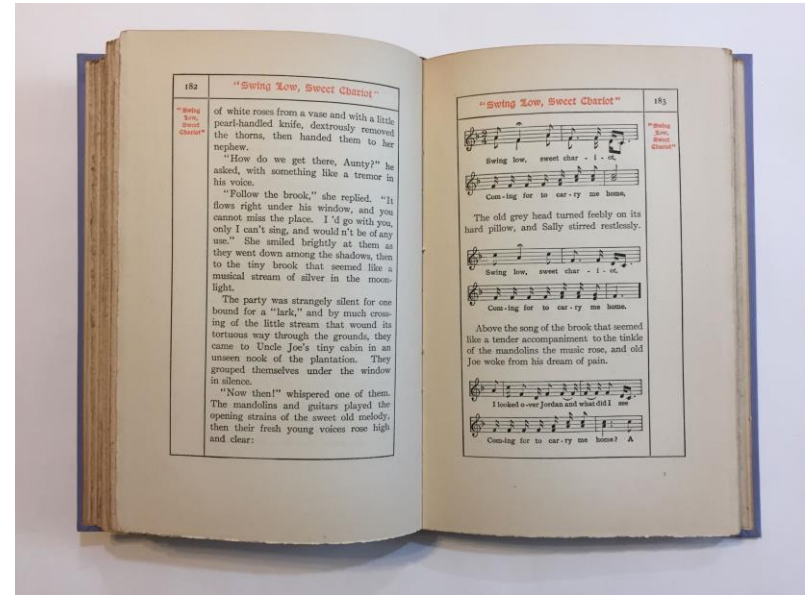
15. Reed, Myrtle. With Elizabeth A. Reed (editor). **The White Shield, a collection of short sketches by Myrtle Reed.** New York: G.P. Putnam’s Sons (The Knickerbocker Press), 1912. First Putnam Edition. 8vo. xi, 343 pp., With 5 unnumbered leaves of black and white plates, by Dalton Stevens (see below), including a full-color frontispiece; headlines in red throughout, music type featured in “Swing Low, Sweet Chariot.” With publisher’s advertisement for other books by Reed laid in. Bound in original publisher’s lavender cloth, stamped with gold, maroon, and gilt.

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Central floral design with cream flower petals, floral style border around central design, signed "MA" (Margaret Armstrong) in bottom corner, gilt lettering on spine with two bordering fleuron-type ornaments, also gilt, head and foot of spine almost imperceptively bumped, lower cover with 1cm blemish. Top edge gilt, other edges rough cut as issued, Ownership inscription of Rosamond Berry on front endleaf. Preserved in glassine jacket. Near Fine. (#2988) **\$50**

Very nice binding designed by famed book decorator Margaret Armstrong, during the "golden age" of American Art Nouveau publisher's bindings. This Putnam edition features the first appearance of her design.

Margaret Armstrong (1867-1944) flourished in designing book covers and decorating texts from 1890-1926. With a background in painting, she began designing book covers with the McClurg Publishing Company, though quickly began freelancing her work to a variety of publishers, including Scribner and G.P. Putnam, her two most important clients. Her bindings are generally identifiable through the monogram "MA" with which she signs them, as here. Armstrong favored abstract and floral designs, much like her possible model, fellow designer Sarah Wyman Whitman, though with a wide color palette and little empty space on her covers, often repeating the same design style for a particular author. Thus, the bindings she designed for Myrtle Reed's books are fairly similar in style and aesthetic, though her later designs show the influence of the then-new Art Nouveau style, complete with stylized plants and asymmetrical designs, such as here. Armstrong, along with Whitman and Alice Cordelia Morse (1863-1961), is considered to be one of the best book designers of the "golden age" of publisher's bindings, helping to pave the way for women artists to gain professional status and bring good design to mass production.

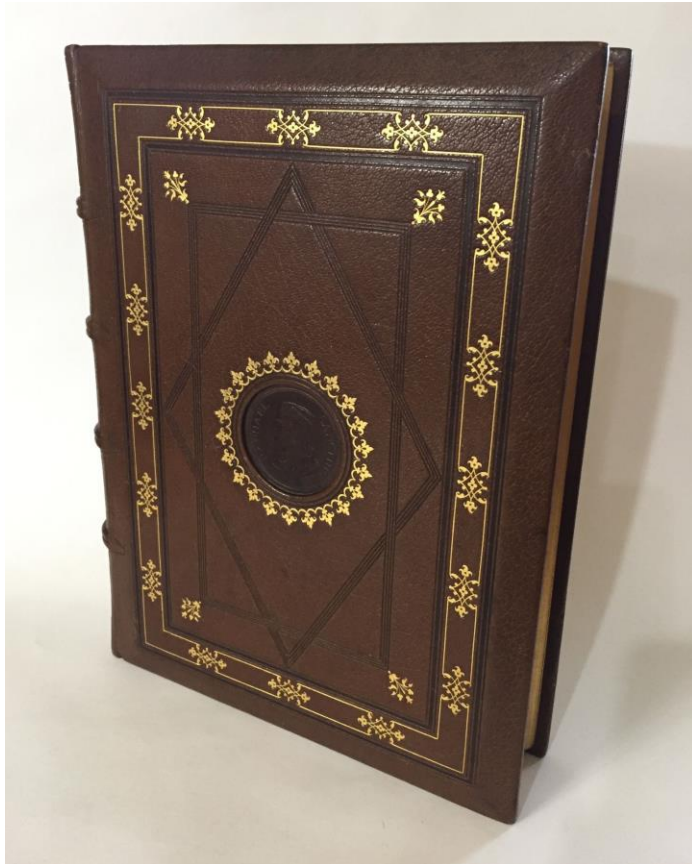


Myrtle Reed (1874-1911) followed in her mother's footsteps and became an accomplished author, with several bestselling novels and cookbooks, the latter of which she published under the pseudonym Olive Green. The stories in "The White Shield," consisting of mostly reprintings of her periodical work, was first published by Grosset & Dunlap in 1902. Our edition was published posthumously, as Reed overdosed on sleeping powder with suicidal intent in 1911. The illustrator, Edward Dalton Stevens (1878-1939), was at that time well-known for his work in American magazines, such as McClure's Magazine, Pearson's Magazine, and the Metropolitan Magazine.

Gullans & Espey, Margaret Armstrong & American Trade Bindings, 213.

 [Additional images here.](#)

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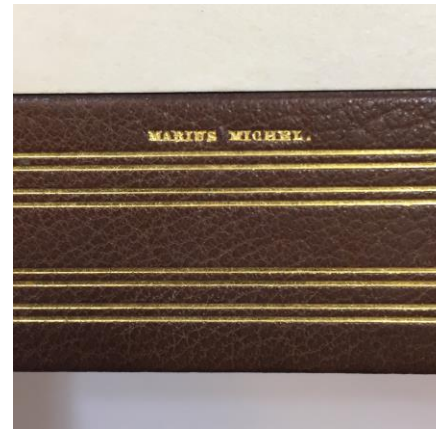


BOUND BY MARIUS-MICHEL

16. Muntz, Eugene (author). Marius-Michel, the Elder (binder). **Raphael: Sa vie, son oeuvre, son temps.** Paris: Hachette, 1881. First Edition. Large 4to. (325 x 250 mm). 648 pp., profusely illustrated with 155 reproductions of paintings or drawings and 41 full-page plates.

Contemporary brown crushed morocco over beveled boards, richly tooled in blind and black to a retrospective design, rounded spine, four double bands, compartments similarly decorated, red, yellow and green endbands, turn-ins with four gilt frames, parchment pastedowns, parchment endleaves and three binder's blanks at the front and back (the first two inexplicably soiled and slightly creased), original endleaves on Chine at the front and back, all edges gilt. Some scuffing to binding extremities, not detracting from the beauty and interest of this beautiful binding, and thus priced accordingly. Hors commerce copy, PRINTED ON CHINE for Rene Fouret, an associate of the Librairie Hachette et Cie. (#2976)

\$1,800



A VERY IMPOSING RETROSPECTIVE BINDING by Jean Marius-Michel (1821-1890), “the Elder,” who is justly celebrated as “le Grand Doreur du XIXe siecle” on account of his marvellously exact forwarding and finishing, for which he had few rivals in the 1880s. Previously he had trained at the bench of such French luminaries as Paul Gruel, Trautz, Duru, and Cape. Flety, at the end of a long biographical note on Marius-Michel, remarks that our binder was a lifelong, “fervent” admirer of 16th century bindings. With respect to the present binding, it is clear that his enthusiasm was unbridled. The design itself harkens to the 1540s, the large central lozenge entwined within a frame surely inspired by Jean Picard’s bindings for Jean Grolier. The construction of the binding, and the execution of the finishing, is pure 19th century French bibliophily at its apogee.

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That the present binding is signed on the turn-in “Marius-Michel” does not automatically imply that it did not receive the attention of Marius-Michel le Jeune (1846-1925), who is known to have created fine bindings with his father as early as 1866.

The present binding features a sunken medaillon portrait of Raphael signed by Augustin-Desire (dit “Auguste”) Souze (1829-1900) who specialized in designing and engraving plaques and plates specifically for bookbinders. Souze is particularly well known for his panel stamps that were employed polychrome publisher’s bindings. He invented a process for engraving on percaline, using overlapping plates and inks of various shades.

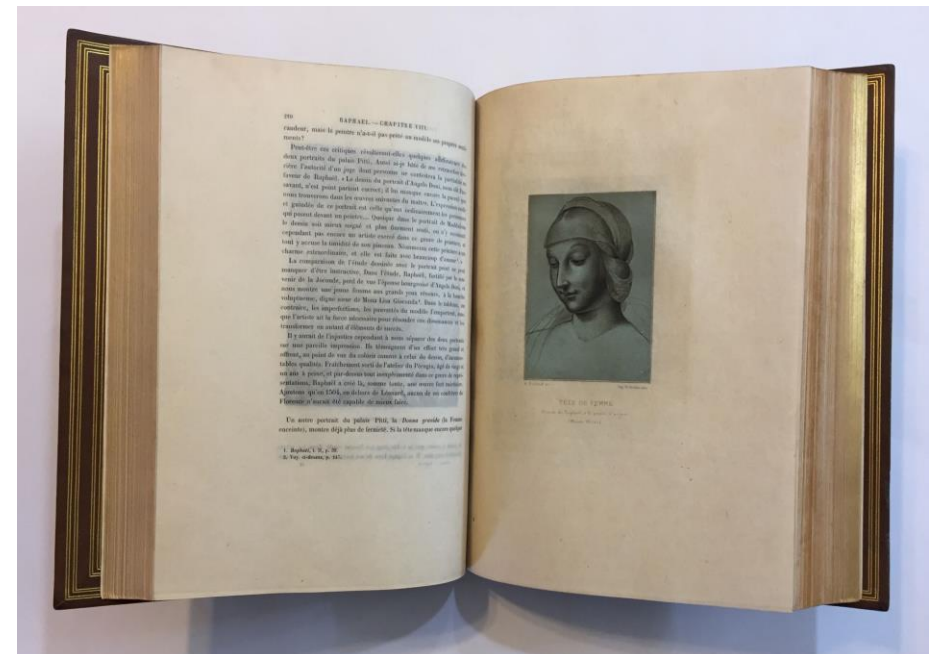
The text is Eugene Muntz’s lavishly illustrated, critical analysis of the life and work of Renaissance master-painter Raphael (1483-1520). Muntz here offers real contextualization by providing a detailed history of the time and place.

¶ Literature: On Marius-Michel, see, i.a., Maurice Flety, *Dictionnaire des reliures francaises* pp. 120-121. On Souze, see Jean-Paul Fontaine’s excellent blog entitled “Auguste et Paul Souze, graveurs sur metaux,” with numerous reproductions of Souze’s spectacular publisher’s bindings.

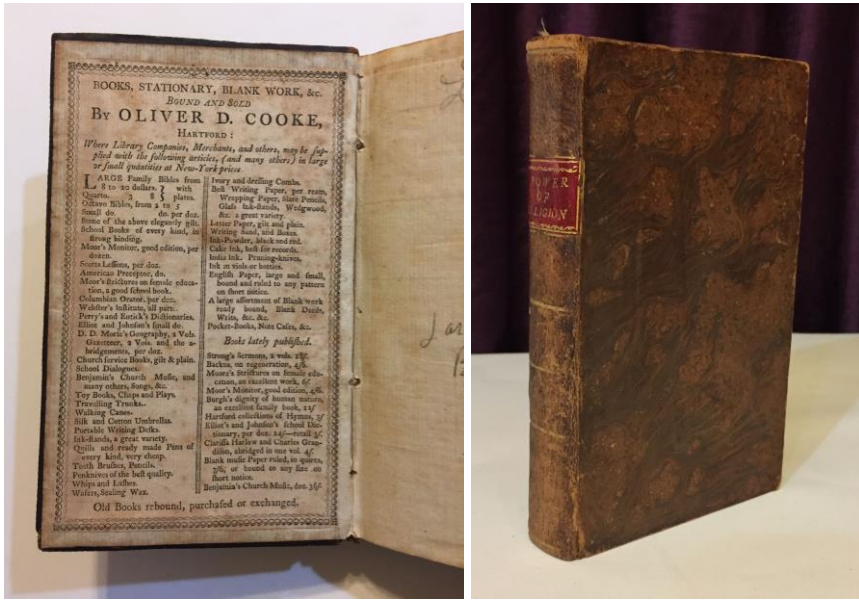
[Additional images here.](#)



We have seen a different Marius-Michel binding on a copy of the same book at Librairie du Bacchanal, likewise printed on China for an associate of Hachette, the retrospective design similarly Grolieresque. Incidentally, none of the copies printed on China were ever offered for sale.



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AMERICAN BOOKSELLER / BOOKBINDER ADVERTISEMENT

17. Murray, Lindley. **The Power of Religion on the Mind, in Retirement, Affliction, and At the Approach of Death.** New York: Isaac Collins and Son, For John Murray, 1802. Tenth Edition, Corrected and Greatly Enlarged. 12mo in 6's. A-Z6, Aa-Bb6, COMPLETE. Two binder's leaves at front and back. Paginated: xi, [1], 280 pp. Bound in contemporary American tree sheep, single gilt roll along recessed bands and head and foot of spine, double gilt roll along edges of red spine label, blue speckled edges. Large bookbinder / bookseller advertisement affixed to front pastedown (see below). Minor foxing here and there as is true in all copies on account of the paper stock; some staining to the outer margins, binding extremities a little rubbed. Very good. (#2890)

\$980

Measuring 153 x 91 mm, this is the largest American bookseller / bookbinder advertisement we've seen preserved *in situ*. Five other copies of the advertisement are known, none of which are *in situ* (see Census below). The label describes the broad array of goods that were available from the original seller (and binder?) of our copy, Oliver D. Cooke. Offered were blank books, Bibles, literature and books of moral instruction, traveling trunks, walking canes, silk umbrellas, portable writing desks, ink-stands, quills, tooth brushes, whips and lathes, sealing wax, ivory and dressing combs, many types of writing paper, ink, and much more.

Oliver D. Cooke (1766-1833) first went into partnership with his brother, Increase Cooke, under the name Increase Cooke & Co. In the 1799 Andrews Hartford Business Directory, he is listed as a purveyor of books, stationary, umbrellas &c. By 1804, Oliver had added "bookbinder" to his list of occupations, and in 1805 dissolved the partnership with his brother. From 1816-1819, Cooke was in business with Horatio G. Hale (1812-1853) and traded under the name Cooke & Hale. After this partnership was dissolved, Cooke formed his own firm, Oliver D. Cooke & Co., which he ran until his death. According to the American Antiquarian Society, the present bookbinder / bookseller label dates from 1802.

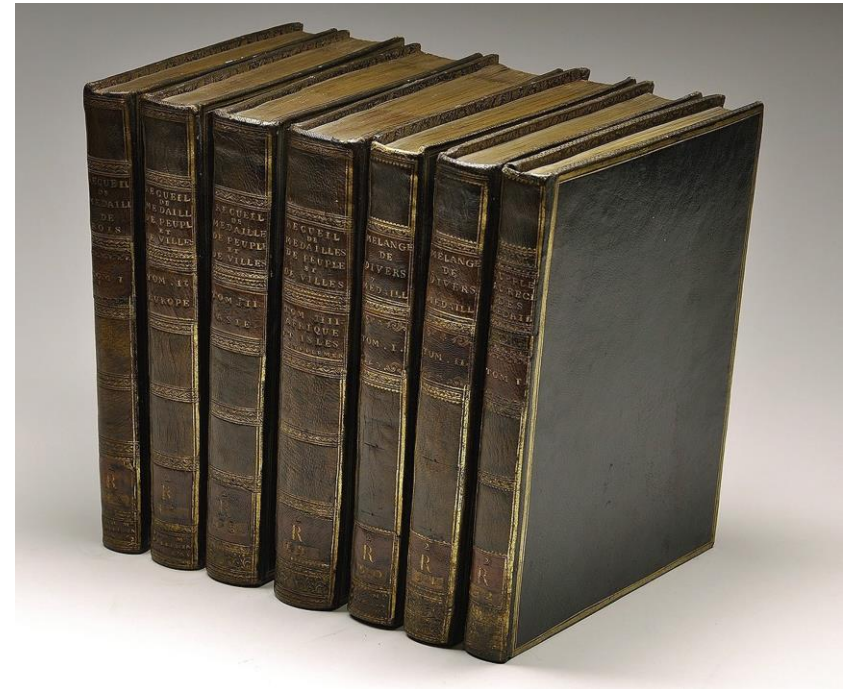
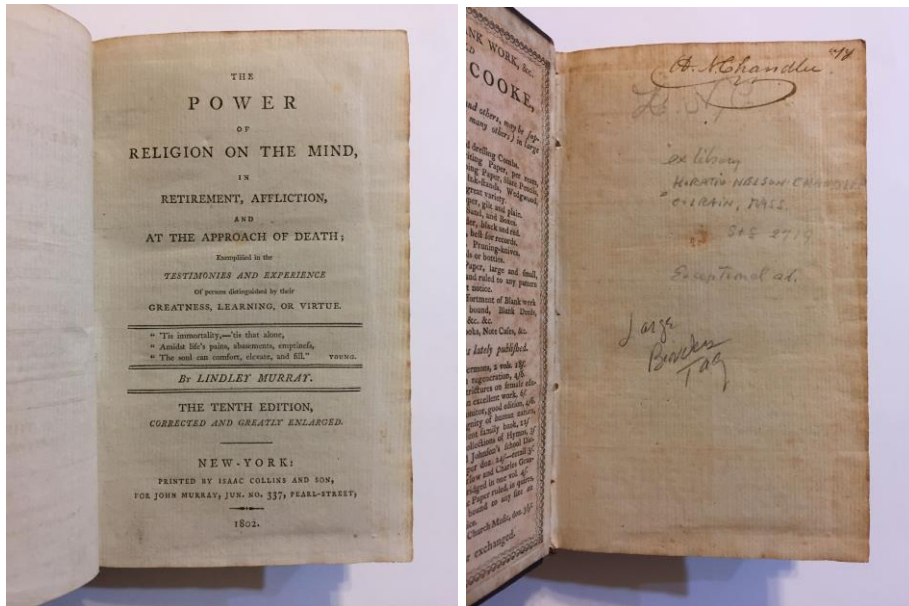
Our copy of Murray's "The Power of Religion on the Mind" was first owned by Horatio Nelson Chandler (1804-1873), and bears his inscription on the first blank leaf. Originally of Colerain, Mass., Chandler became a merchant in Brattleboro. The movement of this copy (New York --> Hartford --> Massachusetts) attests to the vibrancy of the early American book trade.

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CENSUS: Three examples of this binder's label are held by AAS, none *in situ*: two are in the trading cards collection, and a third was inexplicably removed from the book that originally contained it; the other examples (University of Delaware and Connecticut Historical Society) were never affixed to books.

This bookbinder's advertisement is not mentioned in Spawn and Kinsella, *American Signed Bindings* (Bryn Mawr); no examples of this binder appear in the Frederick E. Maser or Papantonio collections. The label itself is reproduced in the Archive of Americana, Broadside and Ephemera as no. 19720.

[Additional images here.](#)



LAMOIGNON COPY OF "THE BIBLE OF NUMISMATICS"

18. Pellerin, Joseph. Recueil de medailles des rois [grecs]. WITH: Recueil de medailles de peuples et de villes. I (Europe), II (Asie), III (Afrique etc.) WITH: Melanges de diverses medailles, I-II. WITH: Supplement, I-II. Paris: Guerin et Delatour, 1762. First Edition. Dates: 1762-1766. Quarto. Eight volumes in seven, COMPLETE THUS, with 202 folding engraved plates, illustrating more than 4000 coins and medals (!). The eight volumes contain numerous elaborately engraved vignettes, head- and tailpieces throughout.

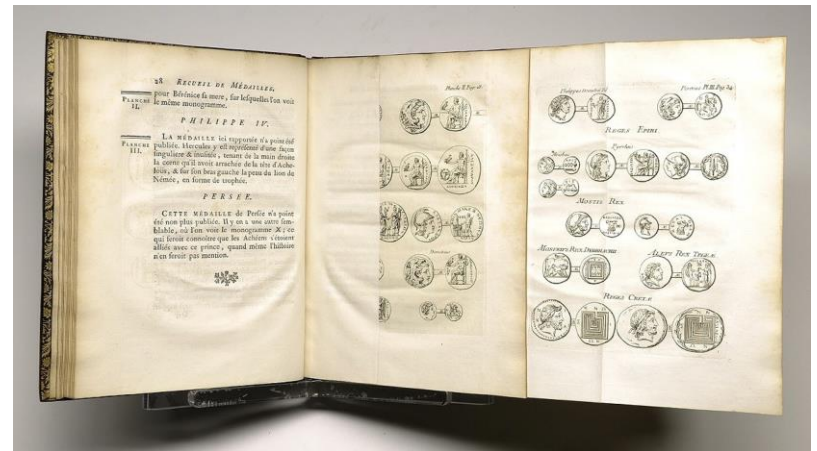
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Collation: pp. iv; 220; 22 engraved folding plates. + xxviii, 207 (1); xviii, 255 (1); liv, 288 (1), including Tables; 136 folding engraved plates. + iv, 356; iv, 376; 32 folding engraved plates. + xii, 70; 2 folding plates; viii, 200; 10 folding plates. BINDINGS: Elegant contemporary blue morocco, smooth spines gilt, all edges gilt, lower compartments gilt with the original shelf-marks of the first owner Chretien Francois de Lamoignon (1735-1789), inner dentelles gilt, marbled pastedowns and endpapers (spines lightly faded to chestnut brown, one headcap chipped). Very good. (#139) **\$12,500**

The Lamoignon copy of the catalogue of the finest private numismatic collection ever formed by a single individual, a pioneering work of illustration and scholarship, with more than 4000 coins and medals presented on 202 folding engraved plates. ¶

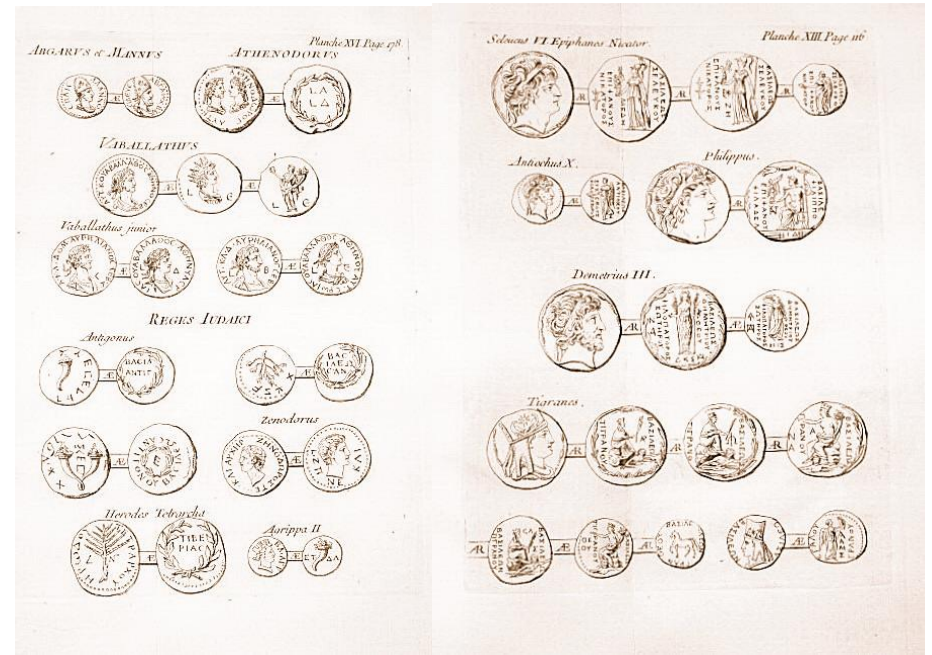


Joseph Pellerin (1684-1782) is the most celebrated numismatist of the Ancien Regime, and is considered to be one of the founders of modern numismatics. In public life, he served Louis XV as one of the first Directors of the French Royal Navy. Upon his retirement, in 1745, the king promoted him to the rank of General, granting him a pension of 8000 pounds. Pellerin then began the second phase of his life, namely that of a numismatist, dedicating himself to the study of ancient coins and medals. He was to form the largest and finest cabinet ever owned by a private individual, estimated to have contained about 44,000 separate pieces. Pellerin's name is synonymous with his epochal *Recueil de medailles*, a vast scholarly work that was absolutely unprecedented in the study of numismatics. In it, Pellerin single-handedly introduced the historical method in the classification of medals, adopting a logical methodology, and providing insightful explanation with great keenness of observation (despite the fact that he was becoming increasingly blind in later life). Pellerin's *Recueil* was the acknowledge inspiration for Joseph-Hilaire Eckhel's *Doctrina numorum veterum* (1792), today widely recognized to be the "Bible of Numismatics." ¶



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Louis XVI, an aspiring numismatist, purchased 32,500 pieces from the Pellerin collection in 1776 for the astronomical sum of 300,000 pounds (!) -- these medals now form the most important component of the Cabinet des medailles at the Bibliotheque Nationale. After Pellerin's death, his library and the rest of his numismatic collections were sold at auction by her heirs. Lamoignon was inspired by the ideals of the French Enlightenment. He entered public life at an early age, becoming a magistrate of Parlement in 1755; he was to become an important actor in the troubles which heralded the French Revolution. First on the side of the Parlement, and later on that of the king (who named him Garde des Sceaux in 1787), Lamoignon was one of the assistants of Lomenie de Brienne, whose unpopularity -- and fall -- he was to share (Lamoignon died on 15 May 1789, presumably by suicide). He left behind a magnificent collection of books, most of which he had had elegantly bound by Enguerrand, the Royal Binder, in the highest quality goatskin morocco. A catalogue of the Lamoignon Library was printed for private circulation in 1770. Lamoignon was one of the earliest collectors to request that the date of publication appear at the foot of the spine, usually on the first volume only (as here), along with the actual library shelf-marks. The Lamoignon library was purchased en bloc by Thomas Payne and sold in Paris in 1791 and 1792 (cf. "Catalogue des Livres de la Bibliotheque de feu M. de Lamoignon, Garde de Sceaux de France"). We consulted the sale catalogue of the Lamoignon library, in which this Pellerin set appears as lot 5715. While some additions to Pellerin's Recueil appeared in later years, Lamoignon evidently did not own these less significant, practically unillustrated volumes, namely: the two small Supplements of 1767 which contained only 9 plates, and two titles that were published outside France, namely the Lettres de l'auteur (Frankfurt, 1770) and further Additions (The Hague, 1778), together containing only 4 engraved plates. ¶



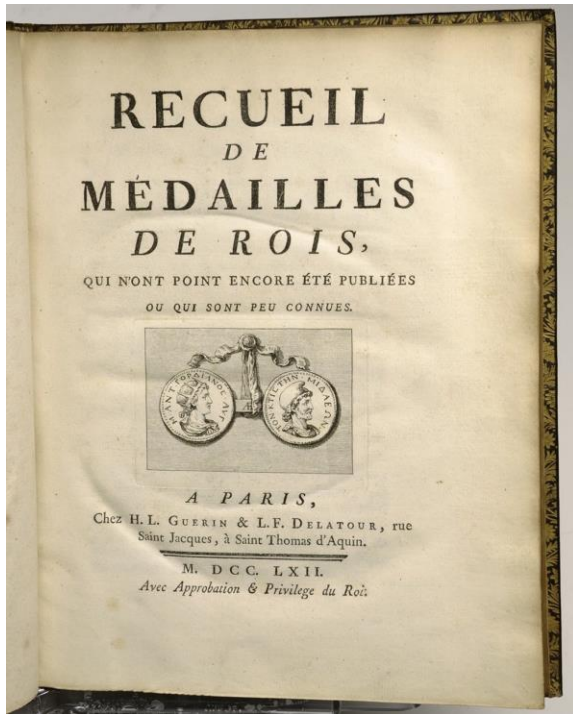
CONDITION: In very good unsophisticated state, printed on fine paper: the text and plates are crisp and white, virtually without blemish. Suitable for study and exhibition. ¶

LITERATURE: Dominique Gerin, "Le Portrait de Joseph Pellerin" in: *Le Cabinet des medailles, Revue de la Bibliotheque nationale de France* (1994, No. 3). Barbier IV, 70. Hoefler XXXIX, 494-495. Querard VII, 28. On the Lamoignon Library and the bindings therein, see Dibdin's *Bibliographical Decameron* (vol. II, p. 497).

¶ PROVENANCE: Chretien Francois de Lamoignon (1735-1789) with his label ("Bibliotheca Lamoniana Z 38") inside volume 1, his ink stamp on leaves A2 in all seven volumes, and his shelf-marks (2 R 46, 2 R 47, 2 R

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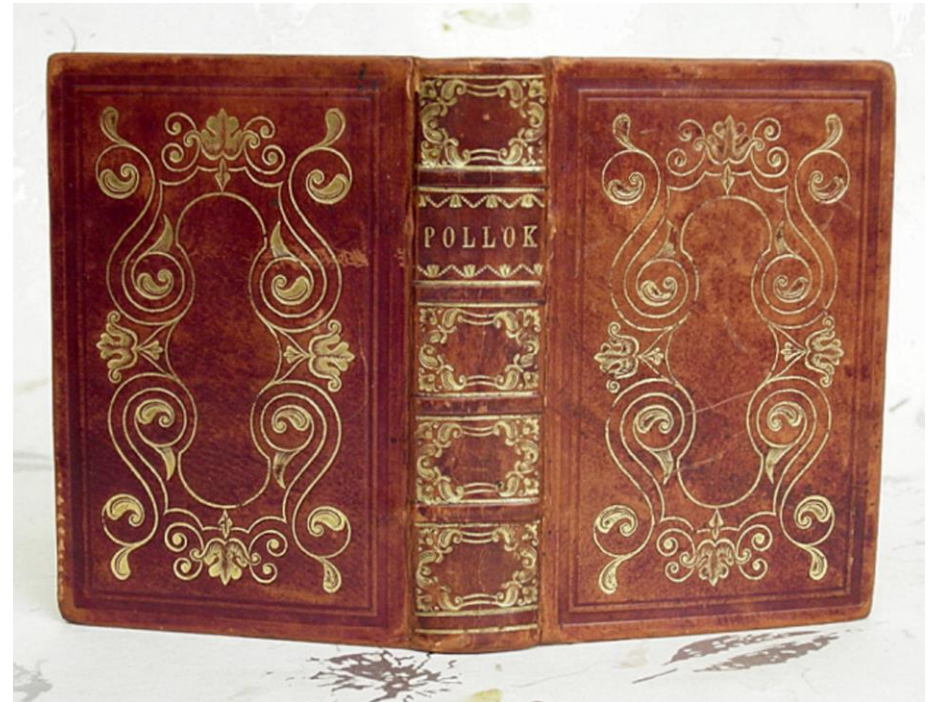
48, 2 R 49, 2 R 50, 2 R 51, 2 R 52) tooled at the foot of the spines of each volume (these shelf-marks are also written on the front flyleaves of each volume. ¶



Lamoignon's set was bound in the famed workshop of Pierre & Etienne Enguerrand (a.k.a. Anguerrand). Pierre Enguerrand was royal binder to Louis XV from 1759 to 1766; he was succeeded by his son Etienne in 1767, who served as royal binder to Louis XVI until 1783. The shop accepted commissions from the foremost collectors of the age, such as the Abbe Rothelin, the Comte d'Argenson, the Marquis de Paulmy (son of

Comte d'Argenson and founder of the Bibliotheque de l'Arsenal), and Lamoignon, for which see Sabrina Le Bris, "La communaute des relieurs et doreurs parisiens a la fin de l'Ancien Regime (1776-1795)" (Thesis: Ecole nationale des Chartes, 1995). See also Thoinon, "Notes historiques sur les relieurs des rois de France" in: *Le Moniteur du bibliophile*, Vol. 1 (1878) p. 363.

[Additional images here.](#)



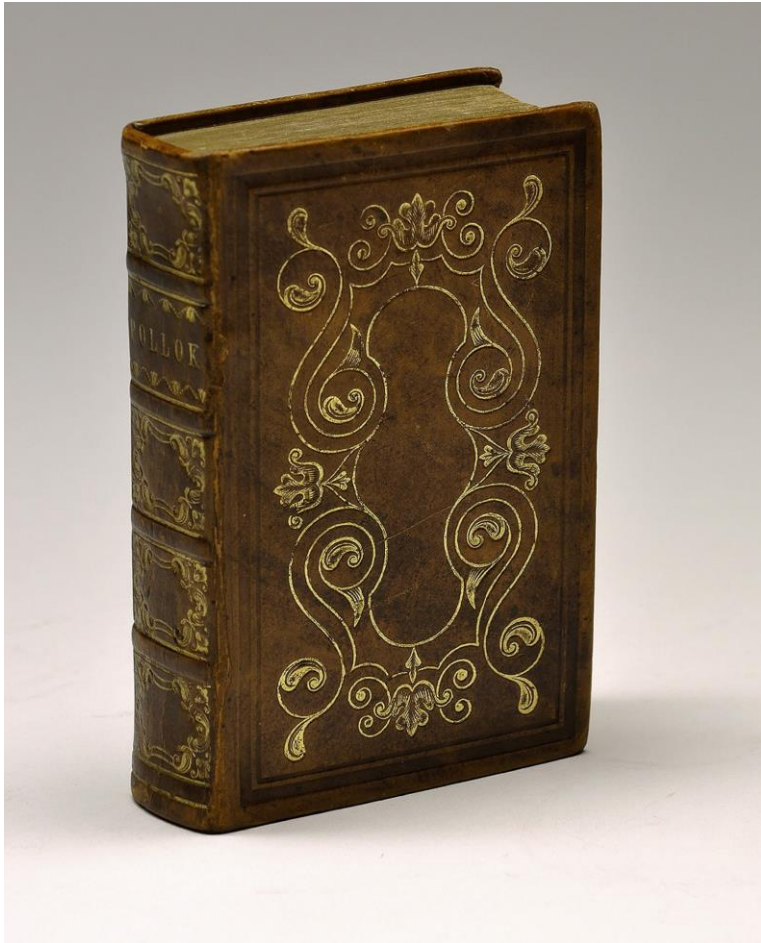
BOUND BY CHARLES WELLS (?)

19. POLLOK, Robert. *The Course of Time: a poem.* New York: Charles Wells, 1833. N.d. (ca. 1833). 16mo. [2], xiv, [3], 14-227, [4], 230-328, [1], iv-x pp. Contemporary beige calf (by Charles Wells of New York?) elaborately gilt, a.e.g. Front free endpaper excised, binding with some minor refurbishment. Very good. (#331) **\$550**

Charles Wells was described in New York City Directories as a bookbinder until at least 1832; thereafter he was listed as a bookseller; in 1838 he appears in the Directories as a publisher, and then in 1844 his trade is simply described as "books." There is a good possibility that the

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present binding came from his shop. Wells may have been the chief importer and user of English-made dies. Not in Edwin Wolf, "From Gothic Windows to Peacocks: American Embossed Leather Bindings, 1825-1855." * Early gift inscription from Ima Hitchcock to Emily Perkins, dated Dec. 25, 1856.



PORTUGUESE LAW BOOK, LAVISHLY BOUND
WITH THE ARMS OF KING JOAO VI

20. Sousa e Sampaio, Francisco Coelho de. *Preleccoos de Direito Patrio Publico, e Particular [...] Primera e Segunda Parte. [Bound with:] Preleccoos de Direito Patrio Publico, e Particular [...] Terceira Parte. [Bound with:] Observacoes as Preleccoos de Direito Patrio, Publico, e Particular.* Coimbra; Lisbon: Real Imprensa da Universidade; Impressao Regia, 1793; 1794; 1805. 4to. 210 x 145 mm. 3 parts in 1 vol. + additional work. Parts 1-2: [3], xiv, 202 pp. Part 3: [4], xvi, 202. Observacoes: [10], 91 pp. Engraved portrait frontispiece of the dedicatee, Joao VI.

Rare Books Manuscripts & c. To be exhibited on the occasion of the 2020
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Bound in contemporary red morocco with the arms of Joao VI of Portugal in gilt in the center of both covers, covers double-bordered in gilt roll of flowers and vines with smaller outer border of a rhombus and star patterned roll, the same rhombus and star patterned roll along either side of spine, gilt urn ornaments at corners, gilt “sun” roll along edges of covers, gilt floral roll of similar design divides each spinal compartment with single thin gilt roll above and below, flat spine with morocco lettering piece in second compartment, gilt urn

ornament with garland in each compartment, with highly unusual gilt edges; cream colored endpapers with offsetting of the leather turns-ins below. Corners slightly bumped, binding extremities a little worn, with some gilt worn away, two small, almost imperceptible worm holes in lower spine compartment, not affecting any pages. Long contemporary annotations in Portuguese on pp. 116-7. Impression of a removed booklabel (?) on front pastedown, P.A.W. booklabel at bottom of same, prior bookseller inscriptions in pencil on front endleaves, persistent staining along bottom edge and fore-edge not affecting text, and no more than 1cm wide, small stain on top of pp. i-ii of Part 1. Very Good.

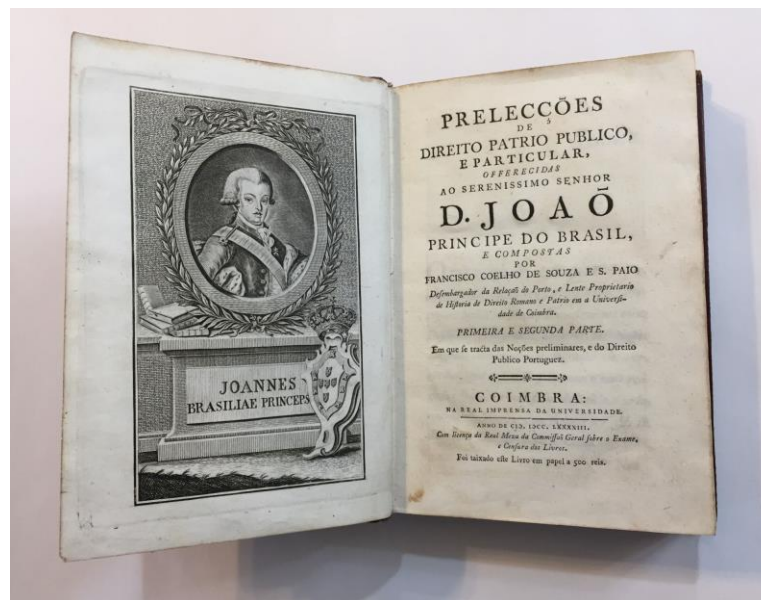
(#2987)

\$2500

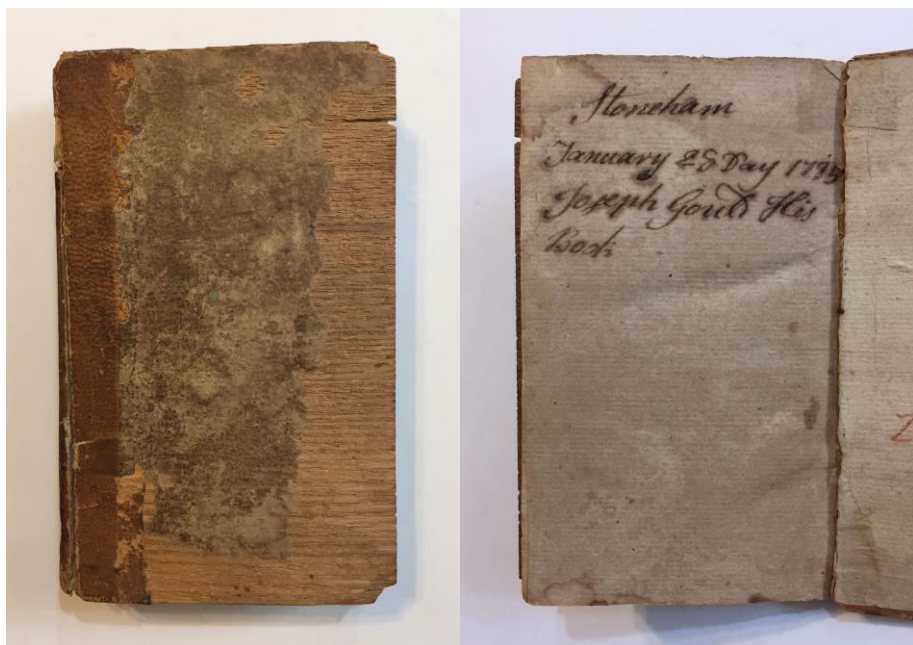
Very special copy, bound in contemporary red morocco with the arms of Joao VI of Portugal (1769-1826). Nothing of this type was exhibited in “Legally Binding: Fine and Historic Bindings from the Yale Law Library” (2019) curated by Michael Laird and Mike Widener. The binding features an impressive armorial stamp in gilt and provides a unique and unusual example of textblock edges that were treated with acid over which was applied a layer of gold leaf.

The text contains lectures on public and private laws by the chair of law at the University of Coimbra. This is a sumptuously-bound copy complete with all three parts, bound with an addition book of commentaries on the same.

 [Additional images here.](#)



Rare Books Manuscripts & c. To be exhibited on the occasion of the 2020
New York Antiquarian Book Fair. Offered for sale at fixed prices by Michael Laird Rare Books

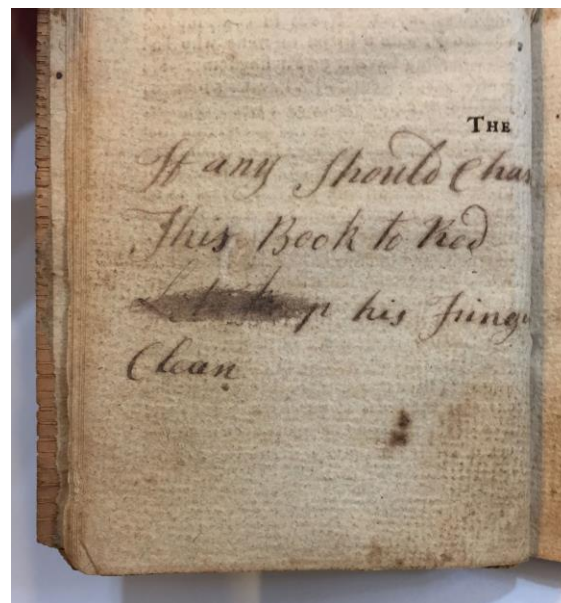


AN EARLY READER DEMANDS: "KEEP YOUR FINGERS CLEAN"

21. Webster, Noah (1758-1843). **The prompter; or a commentary on common sayings and subjects...** Boston: printed and sold by John W. Folsom, 1794. Fourth Edition. 12mo in 6's. 140 x 87 mm. A-H6 = 48 ff. Paper-covered scaleboard binding with sheep spine, hinges cracked, paper almost completely removed from covers, wood chipped away at corners, leather chipped at head of spine, leather rubbed along spine. Front binder's blank slightly detached, pages browned, small water stain on bottom edge of back pastedown, inscription on p. 18. Ownership inscription of Joseph Gould on verso of final binder's blank (see below). Good condition, complete and unsophisticated. (#2990) **\$500**

A scarce 18th-century American SCALEBOARD BINDING on a popular work by Noah Webster. Despite the modesty of the present binding, its first owner, Joseph Gould, was clearly a discerning bibliophile: on page 18 he has written:

"If any should chance this book to red (sic) let keep his fingers clean."



Scaleboard (a.k.a. scabbard or scabboard) was made from very thin sheets of wood that had been split (going towards the grain) instead of being sawed. Whereas the survival rate of early American scaleboard bindings is not high, owing to their fragile nature, they were once in great abundance, used in place of paste or pulpboard from the 1680s until the mid-nineteenth century, most

often on widely disseminated texts such as this one. In the present binding, the grain of the scaleboard is horizontal, a common New England practice.

The present text was first printed in Hartford in 1791, and was reprinted well into the 19th century. Webster's authorship of the text was revealed in an advertisement in the "American Minerva," dated January 16, 1796, which Webster had established in 1793 as New York's first daily

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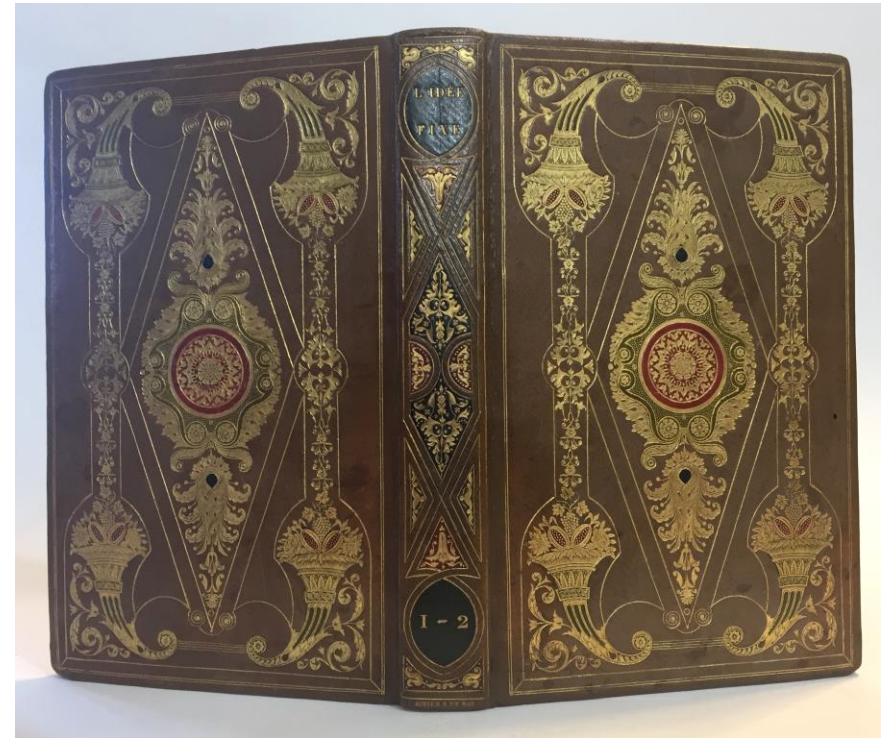
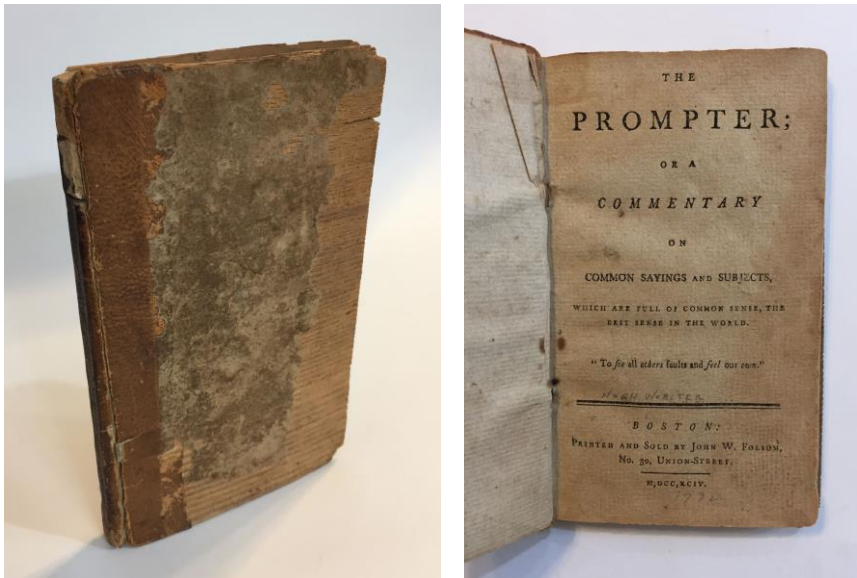
newspaper and edited for four years. Called “the father of American scholarship and education,” Webster’s name became practically synonymous with the word “dictionary” when his his *Compendious Dictionary of the English Language* was published in 1806.

Provenance: inscribed “Stoneham / January 28 Day 1795 / Joseph Gould His / Book.” This may be Lieut. Joseph Gould (1767-1800), who is buried at the Old Burying Ground (sic) in Stoneham.

Only one other copy of this edition appears on the market, though not in a scaleboard binding.

Sabin 102383; Evans 28050; Skeel, E.E.F. Webster, 662; ESTC W27908.

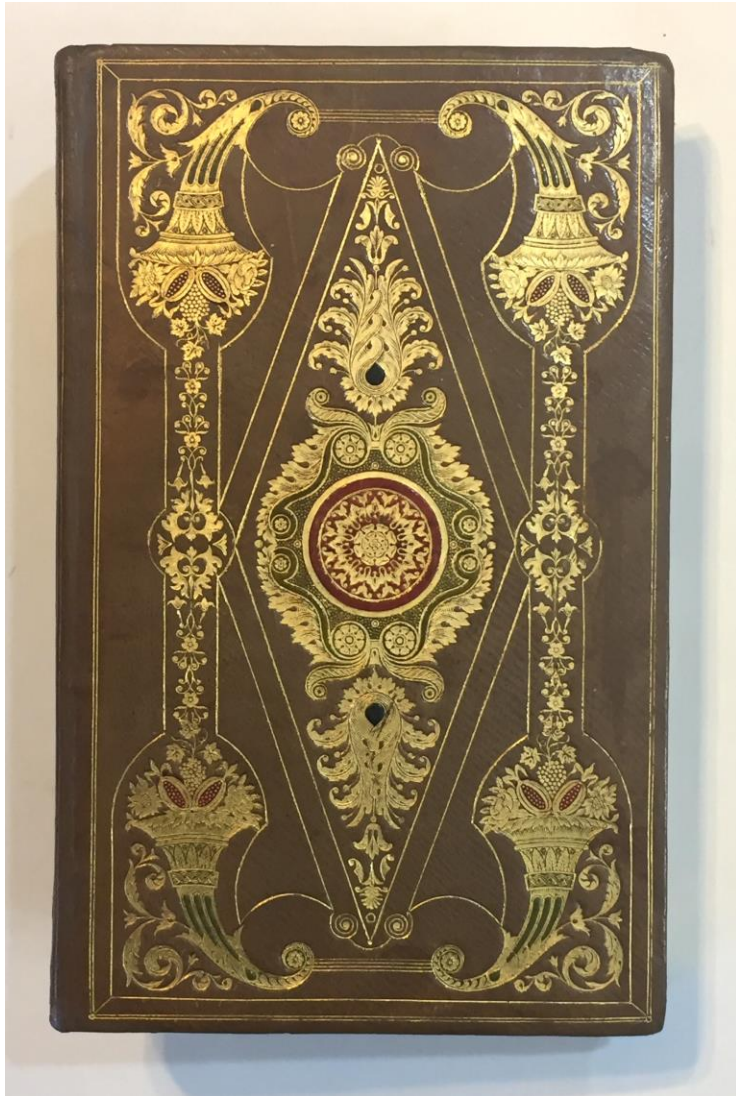
[Additional images here.](#)



BOUND BY SIMIER, RELIEUR DU ROI

21 bis. Sousa. Vatout, Jean (1791-1848). *L'Idée fixe*. Par l'auteur des *Aventures de la Fille d'un Roi*. Paris: Chez Dupont, libraire, 1830. First Edition. 8vo. [4], 218 pp. Contemporary Parisian binding by Rene Simier: brown calf elaborately gilt with large plaques and small tools, discretely inlaid in red and black, smooth spine similarly gilt, brown moire endpapers, turn-ins gilt, a.e.g. Some foxing, traces of damp at end. Large flowing gift inscription opposite title-page. Binding with minor wear, which does not detract from its beauty and interest. (#2982) \$1,150

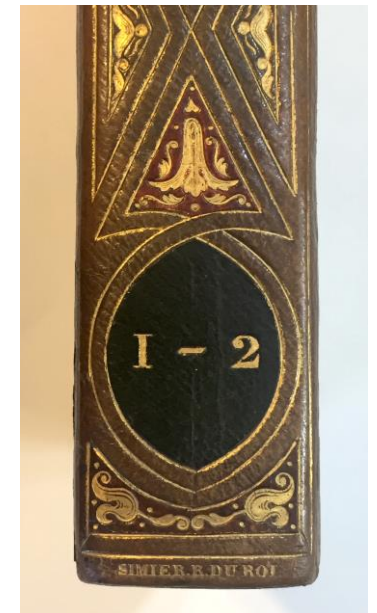
Rare Books Manuscripts & c. *To be exhibited on the occasion of the 2020*
New York Antiquarian Book Fair. *Offered for sale at fixed prices by* Michael Laird Rare Books



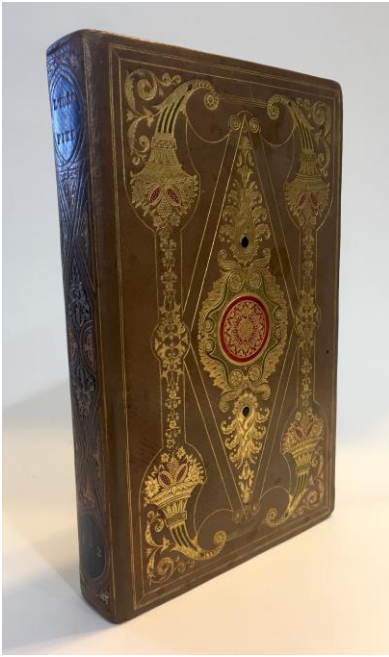
An exuberantly decorated French Romantic bookbinding by Rene Simier (1772-1843) who -- with Joseph Thouvenin -- popularized the genre, and in certain respects brought the art of French bookbinding to its apogee. In his long and distinguished career Simier was appointed binders to Empress Marie-Louise, Louis XVIII, Marie-Caroline de Bourbon-Sicily (subsequently Duchesse de Berry). According to Ramsden ("French Bookbinders 1789-1848") Simier's "variety and technique were superb; he had no superior and few rivals during his career."

The large and highly elaborate central lozenge on our binding has been reproduced in Roch de Coligny's highly informative sale catalogue "Les relieurs des rois de France: L'atelier Simier" (vente Lafon - Castandet - Drouot, 6/2/10) namely no. 107 "Plaque de milieu à décor romantique." Coligny locates a number of other reproductions of this impressive plaque, namely: Beraldi I, opp. 94; Bernard, La reliure en Belgique aux XIXeme et XXeme siecles, p. 62; Cent reliures de la reserve precieuse no. 74. The vibrant cornucopia on our binding is reproduced on both pp. 61 and 254 of the bespoke catalogue, on a citron morocco binding for Marie-Caroline.

Our binding is signed at the foot of the spine "Simier R[elieur] du Roi" as commonly. On the verso of the front endleaf is a partial ticket which if perfectly intact would read: Simier, Relieur du Roi, Rue St Honore, a Paris."



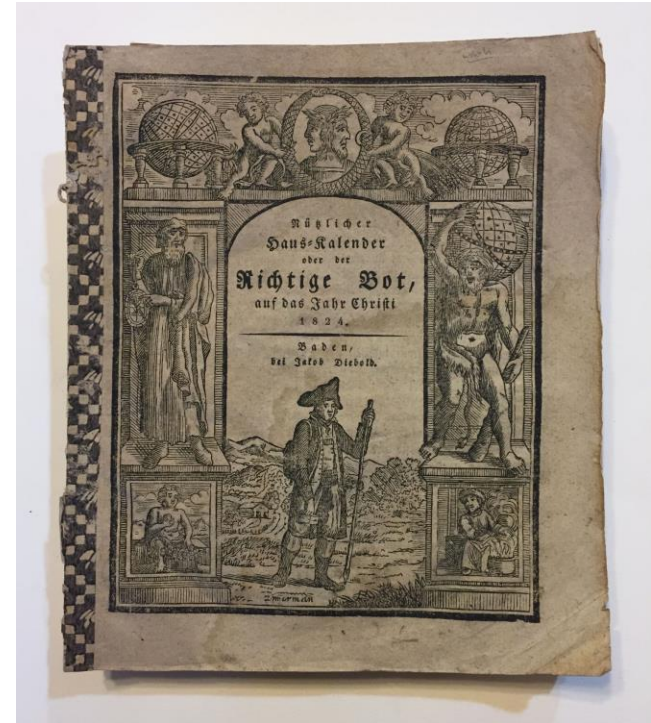
Rare Books Manuscripts & c. To be exhibited on the occasion of the 2020
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LITERATURE: Didier Travier, "Les Simier, relieurs du roi et propriétaires sarthois" in: *Revue historique et archéologique du Maine*, 2003, p. 121-163. -- Paul Culot et Denise Rouger, "Louis Médard et les relieurs de son temps. Gustave Durville, Gout fils et François-Noël Jaujon de Montpellier et leurs confrères de Paris" (Lunel: Bibliothèque municipale de Lunel, 2003). -- Elizabeth Mismes, "L'atelier Simier: un patrimoine unique" in: *Arts & Métiers du Livre*, 2007, no 260, pp. 48-55.

[Additional images here.](#)

~ Ephemera ~

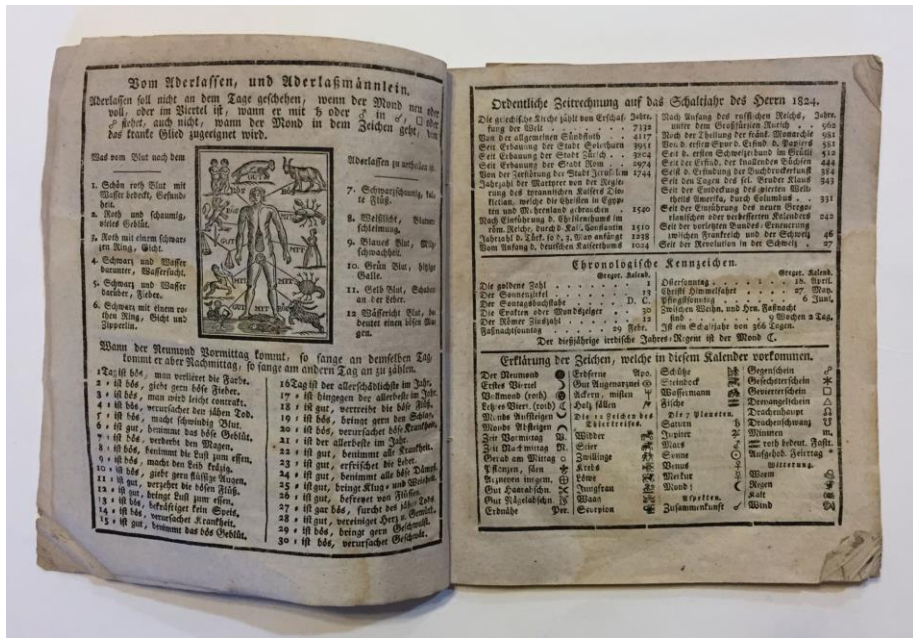


1824 SWISS ALMANAC IN GERMAN

22. Nutzlicher Haus-Kalender oder der Richtige Bot, aus das Jahr Christi 1824. Argau, Switzerland: Jakob Diebold, 1823. 4to. 48 pp. Pictorial wrappers, stitched as issued. Tables printed in black & red, lower page corners folded, some moderate edge wear, a bit of foxing or staining. Well worn but generally very good, with a few small tears along edges. Very Good. (#2966) **\$750**

Rare Books Manuscripts &c. To be exhibited on the occasion of the 2020
New York Antiquarian Book Fair. Offered for sale at fixed prices by Michael Laird Rare Books

An extremely scarce 1824 provincial Swiss Almanac, well illustrated with curious woodcuts including an elaborate title-page border in the neo-classical style, back cover depiction of the slaughter of the Greek patriarch, a double-page fold-out plate of a castle in Baden (small dirt stain at top), and twelve emblematic woodcuts depicting astrological attributes of each month. Owing to the fact that only one other copy seems to have survived, it is not surprising that we have been unable to locate reproductions of any of these woodcuts published elsewhere. The title-page woodcut appears to have been signed in the border the artist / engraved "Z. Morman." Several of the woodcut zodiac symbols are signed "Z."



Jakob Diebold, a bookbinder, took over the publication of this Haus-Kalender (a.k.a. the Swiss "Baden Kalender") from Heinrich Joseph Keiser sometime after 1808, during which time he ran both the bindery and the Baldinger printing press. Sales of the

almanac under Diebold greatly improved, largely due to the improving economic and intellectual conditions of Baden. This calendar contains a "Directory of school books, children's writings and writing materials, which are available from B.J. Diebold, book printers and bookbinders in Baden." The almanac includes a report on the New Year (i.e. 1824), a directory, and covers a range of topics including chronology, astronomy, astrology, and herbal medicine.

The ZB Zurich has scattered holdings of Diebold's publication, namely: 1811-1812; 1819-1821; 1824 (the present year), 1825-1826; 1831; 1837; 1846. The Landesmuseum has three unrelated issues (1817-1819).

[Additional images here.](#)

Rare Books Manuscripts & c. To be exhibited on the occasion of the 2020
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23. Tamagno, Nicolas (artist). Cointreau (firm). **Creations Cointreau.**
[A quantity of 3 menu cards printed in chromolithography]. Paris:
Imp. des Arts Industriels, 1900 (ca.). 3 sheets (250 x 170 mm). (#2984)
\$450

These curious fin-de-siecle Parisian chromolithographs were created by the noted designer Francesco Nicolas Tamagno and are a joy to behold, as well as being perfectly suited for instructional purposes. Tamagno (1851-1933), an Italian by birth, lived in Paris from 1880 to 1914 and there designed some of the most iconic posters and commercial art of the era. Interestingly, we have been unable to locate any other examples of these particular chromolithographs, which are the very definition of ephemeral. In the present collection, each menu card is blank, save for

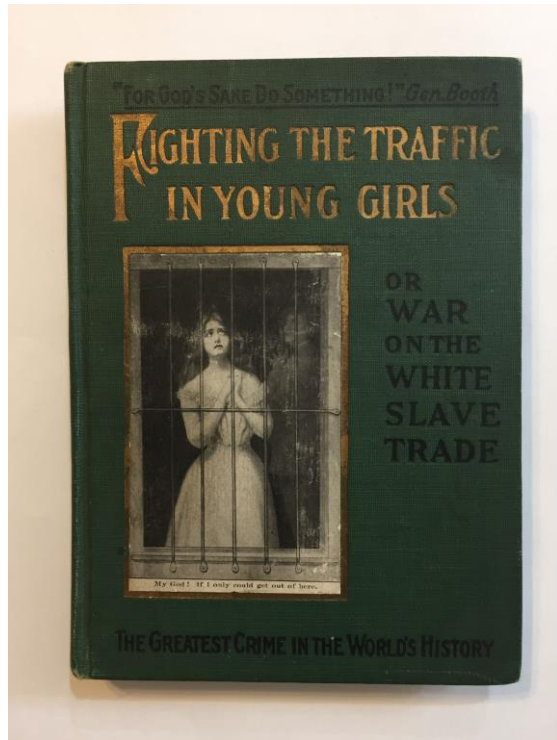
Tamagno's excellent Pierrot figures which are invariably flanked by his sidekick, the very odd-looking clown. In the first menu card they are riding in a Hot Air Balloon and are observed by a gleeful Moon; in the second, Pierrot enjoys a moonlight serenade, playing "air guitar" with an oversized bottle of Cointreau, his sweetheart gazing down from a window while he is threatened by a irate vieillarde holding a stick. The final menu card is certainly unusual in that four different artists have apparently collaborated on its design: at a table are seated the Pierrot (this figure is signed by Tamagno), the odd clown (signed Jussol), a woman slipping her hand into a gentleman's pocket (signature indeterminate), and a second gentleman standing to the right, his glass raised to the merry company (signed Guillaume). It is no wonder that these menu cards were never used for their original purpose!

[Additional images here.](#)



Rare Books Manuscripts & c. To be exhibited on the occasion of the 2020
New York Antiquarian Book Fair. Offered for sale at fixed prices by Michael Laird Rare Books

~ Human Sexuality ~



24. Bell, Ernest A. **Fighting the Traffic in Young Girls**. Chicago: G.S. Ball, 1910. First Edition. 8vo. Selections from the total 481 pages of the published version, with 27 b/w reproductions of photographs and several illustrations in the text. Bound in original green publisher's cloth, front cover depicting a girl imprisoned, with a vague male figure lurking from behind, the caption reading "My God! If I only could get out of here." Covers slightly soiled, some foxing here and there, otherwise in very good condition. (#2986) \$80

SALESMAN'S DUMMY of this sensationalist account of innocent girls captured and forced into sexual slavery. The 32 dramatic black-and-white photographs illustrating the text show "the workings of the blackest slavery that has ever stained the human race." Described herein is the shocking debauchery of the times, culminating in widespread enslavement of young girls into the brothels of Chicago and elsewhere.



From the title page: "A complete and detailed account of the shameless traffic in young girls, the methods by which the procurers and panders lure innocent young girls away from home and sell them to keepers of dives. The magnitude of the organization and its workings. How to combat this hideous monster. How to save your girl. How to save your boy. What you can do to help wipe out this curse of humanity. A book designed to awaken the sleeping and protect the innocent."

Rare Books Manuscripts & c. To be exhibited on the occasion of the 2020
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~ Humanism ~



With photographs of houses of prostitution in Chicago, photographs of prostitutes, and more. A very intriguing Salesman's Dummy.

[Additional images here.](#)

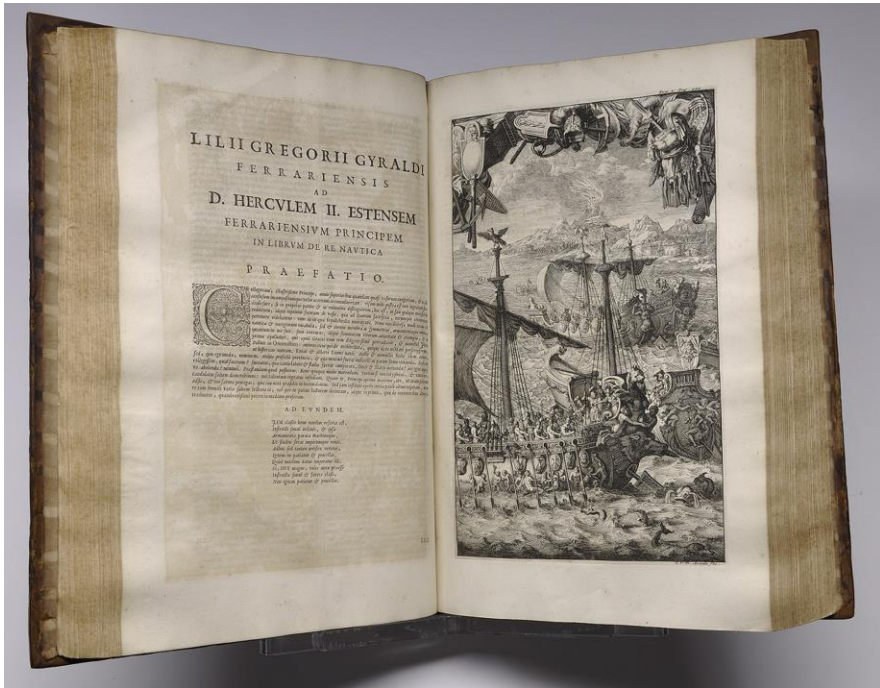


THE FIRST SYSTEMATIC STUDY OF GREEK AND ROMAN MYTHOLOGY

25. Giraldi, Giglio Gregorio (a.k.a. Giralduus, Lilius Gregorius). Lilli Gregori Gyraldi Opera Omnia duobus tomis distincta [Johannes Jens, ed.]. Leiden: Jacob Hackius, Cornelius Boutesteyn, Johannes Du Vivie, Pieter and Johannes Vander Aa, and Jordan Luchtmans, 1696. Folio (376 x 245). 2 works in one volume, each with separate title-page. Text in the original Latin, with some use of Greek and Hebrew types. Pagination:

Rare Books Manuscripts & c. To be exhibited on the occasion of the 2020
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[10] ff., 676 cols., [2] ff., 685-772 cols., [13] ff., (Index); [2] ff., 928 cols., 1 p. (numbered "929"). Collation: *7 **2 ***1 A-Lll4; [pi]2 A-Qqq4. COMPLETE. With an allegorical frontispiece + 9 engraved plates (of which 2 are double-page and folding). Bound in contemporary sprinkled calf (worn along extremities), sympathetically rebacked with new spine in the style of the period, corners renewed, original pastedowns and endleaves preserved. Early blind-stamps of the Theological Institute of Connecticut (now known as the Hartford Seminary) on first two and final two leaves. NB: in 1976 a collection of more than 200,000 books from the Hartford Seminary Library were sold to Emory University, including this one --> deaccessioned from Pitts Theology Library. Minor even browning. Very good. (#629) **\$3,000**



THE ORIGINS OF 16TH CENTURY MYTHOGRAPHY, and the FINEST EDITION of the works of Giralaldi (1479-1552), Renaissance Italian polymath, poet, and classical scholar; this imposing folio volume was finely printed and illustrated with engraved plates of high quality by Jan van den Aveelen after drawings by F. Boitard.

“Lilio Gregorio Giralaldi was one of the most important humanist scholars of the 16th century. He left an impressive core of scholarly works written in Latin, among which is not only the most learned and complete Renaissance mythography, but also the most advanced and complete literary history of antiquity, both Greek and Latin authors (‘Historia poetarum tam Graecorum quam Latinorum dialogi decem’), a most interesting contemporary literary history (‘De poetis suo rum temporum dialogi duo’), and a series of works on Greek and Roman antiquity. From the moment when his works appeared in print, Giralaldi was highly admired by his contemporaries and later humanists, like Alciato, Josephus Justus Scaliger, Robortelli, Montaigne, Casaubonus, Daniel Heinsius and Salmasius. When the Duke of Florence, Cosimo I. de’ Medici, opened in 1547 his new ducal printing press, run by Lau rentius Torrentinus, a treatise by Giralaldi was chosen as the first work to appear. Giralaldi’s works received much attention and were widely read by Renaissance students of antiquity, as is shown by the great number of preserved handwritten excerpts drawn from his works. His fame was also widely spread by many printed editions of classical authors which included excerpts of Giralaldi’s works, for example his literary history. By contrast, modern scholarship has not shown much interest Giralaldi.” SOURCE: Karl A.E. Enenkel, The Making Of 16th-Century Mythography: Giralaldi’s “Syntagma De Musis”(1507, 1511 and 1539), “De Deis Gentium Historia” (ca. 1500-1548) and Julien Dehavrech’s “De Cognominibus Deorum Gentilium” (1541), in: Humanistica Lovaniensia, Vol. 51 (2002), pp. 9-53.

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Giraldi was clearly a man of great erudition. His 'Historia de diis gentium' was the first systematic study of Greek and Roman mythology, and his 'De annis et mensibus' and 'Calendarium Romanum et Graecum' helped to bring about the reform of the calendar. It is a remarkable fact that Giraldi names CHAUCER ("Galfredus Chauserus") in his text (vol. II, col. 557 - G), noting Chaucer's high esteem in Britain and his many works, and describing him as a "Knight." Giraldi's information probably taken from John Bale (see George B. Pace, "Giraldi on Chaucer" in: The Chaucer Review, Vol. 7, No. 4, Spring, 1973, pp. 295-296).

The 'Historia de diis gentium' (first published in 1548) is an influential encyclopedic manual of the Greek gods and goddesses, and forms the first part of Vol. 1. Henry Hallam praises this treatise "A work of considerable merit for the times, by Lilio Gregorio Giraldi, one of the most eminent scholars of that age, entitled 'Historia de Diis Gentium.' It had been preceded by one of inferior reputation, the Mythologia of Natalia Comes." According to the Biographie Universelle, "Giraldi is the first who has treated properly the subject of Classical Mythology, so difficult on account of its extent and complexity. He made use not only of all Greek and Latin authors, but of ancient inscriptions, which he has explained with much sagacity. Sometimes the multiplicity of his quotations renders him obscure, but the 'Historia de Diis Gentium' is still consulted."

This edition features a double-page engraving which acts as a pictorial table of contents to assist the reader in locating each gods' entry. In the text, Giraldus refers to the works of Didodorus Siculus (Greek historian, 1st c. BCE) and his great work on mythology A second double-page engraving depicts medallions of ancient Greece and Rome. A section on The Muses has a full-page engraving; the section on Hercules features a spectacular engraving of the life and labors of Hercules including the infant Hercules strangling snakes put in his crib by Juno, his struggle with

Atlas and his battles with the Gorgon, the bull and Cerberus the three-headed dog that guards the gates of Hades. The other fine engravings include a plate for De navigiis libellus, the funeral of Carolum Milthzienum Germanum, a mythological convocation of famous Greek and Latin poets, and a plate of the signs of the Zodiac, flanked by Bacchus, Ceres and Janus.



Giraldi's life was filled with ill-health, poverty, and neglect. He lost all his property in the Sack of Rome (1527), which coincided with the death of his patron Cardinal Rangone. "He is alluded to with sorrowful regret by Montaigne in one of his Essais (I, 34), as having ended his days in utter destitution. His epitaph makes touching and graceful allusion to the sadness of his end. Numerous testimonies to his profundity and accuracy

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have been given both by contemporary and by later scholars” (E-B). Giraldi was a likely prototype for the mysterious Renaissance writer ‘Giraldus’ which William Butler Yeats described in “A Vision.” Therein Yeats bases his mystical doctrine of “gyres” on an imaginary treatise “Speculum Angelorum et hominis,” supposedly printed at Cracow in 1594.

Other works by Giraldi contained in this massive folio include studies of the sacrificial rituals of various religions; the Ten Muses; Hercules and his famous ‘labors’; ships, shipbuilding, navigation and other naval affairs of the ancients; funeral rites and customs of various ancient cultures; a biographical and literary encyclopedia of ancient poets; an interpretation of the mystical symbols used by Pythagoras and the Pythagoreans; a very curious work on the famous ‘Aenigmata’ riddles; an assessment of contemporary (i.e. Renaissance) Italian poets; and a collection of Giraldi’s own poetry. LITERATURE: Maia W. Gahtan, “A Renaissance treatise on time: Lilio Gregorio Giraldi’s De annis et mensibus” in: Acta conventus Neo-Latini Cantabrigiensis: proceedings of the Eleventh International Congress of Neo-Latin studies, Cambridge, 30 July - 5 August 2000 (2003), pp. 207-216). Idem, “Giraldi’s Aenigmata” in: Acta conventus neo-latini Bonnonensis: proceedings of the twelfth international congress of Neo-Latin Studies (Bonn 3-9 August 2003), (2006), pp. 315-323. F. Secret, “Gianfrancesco Pico della Mirandola, Lilio Gregorio Giraldi et l’alchimie” in: Bibliothèque d’Humanisme et Renaissance 38, 1976, p. 93-108. Henry Hallam, Introduction to the literature of Europe, in the fifteenth, sixteenth, and seventeenth centuries, London, 1864, vol. II, p.55). See also James D. Johnson, “Identifying Chaucer Allusions, 1953-1980: An Annotated Bibliography” in: The Chaucer Review, Vol. 19, No. 1 (Summer, 1984), pp. 62-86.

[Additional images here.](#)

~ Illustrated Books ~

ARTIST’S EDITION LIMITED TO 5 COPIES
WITH EACH ILLUSTRATION SIGNED BY THE ARTIST



26. Phillips, Chet (author / illustrator). **Monster Zen: Art and Haiku Poetry.** Austin: Dancing Cat Bindery, 2017. First Edition. Oblong 8vo (217 x 240 mm / 9.25” x 8.5”). Contains 16 illustrations, each with accompanying Haiku poetry and text on facing pages. Bound by Julia

Rare Books Manuscripts &c. To be exhibited on the occasion of the 2020
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Sullivan in a modified version of a traditional Japanese four-hole, non-adhesive binding, Kyoseishi paper covers. The book enclosure is Asahi book cloth ena Chiyogami decorative paper. Images printed with archival ink on archival 60 lb. Polar Matte paper. Custom gold foil title stamp in Japanese (“Kaiju” which translates to “Strange Beast” in English). Each image is signed by the artist. Fine in Fine dust-jacket. (#2380) **\$750**

ARTIST’S EDITION, LIMITED TO JUST 5 COPIES, printed on fine archival paper, with each illustration signed by the artist, and bound by Julie Sullivan in the Japanese style.

From the artist’s statement:
“Imagine a place where fearful beasts and monsters inhabit a world of calm tranquility. Japanese gardens, pastoral landscapes and quiet rooms are combined with nightmarish creatures to create a strange and unharmonious take on the feel of ancient Japanese printmaking. Perhaps these monstrosities find a level of inner peace and serenity they never before experienced. At least for a brief moment of time.” A characteristic example is the first image: Godzilla, clad in a traditional Japanese tea garb, and seated in a formal



tea garden, is described in the following Haiku: “The gentle breeze drifts / Before rampaging resumes -- / A moment for tea.” The Japanese characters on the upper left corner translate to “Tea Ceremony.” The Haiku, at first seemingly irreverent, inspire and enhance the illustrations, and celebrate Japanese and American monster movies. The monsters depicted in this book are: Godzilla, Xenomorph Alien, Shelob spider from Lord of the Rings, Cthulhu, Pacific Rim Kaiju, Mothra and Rodan, Mars Attacks Martian, Actor in Godzilla Suit, Predator, Ghostbusters Gargoyle Dog, Gremlin, Werewolf, Six Headed Demon, Terminator, Mechagodzilla, and Godzilla vs. King Kong.

Austin artist Chet Phillips continues to delight readers with his slightly off-center view of the world through his digital woodcut styled illustrations. For 30+ years his work has been showcased by advertising agencies, design firms, corporations, book publishers, magazines and movie studios.

[Additional images here.](#)



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~ Literature and Literary Studies ~

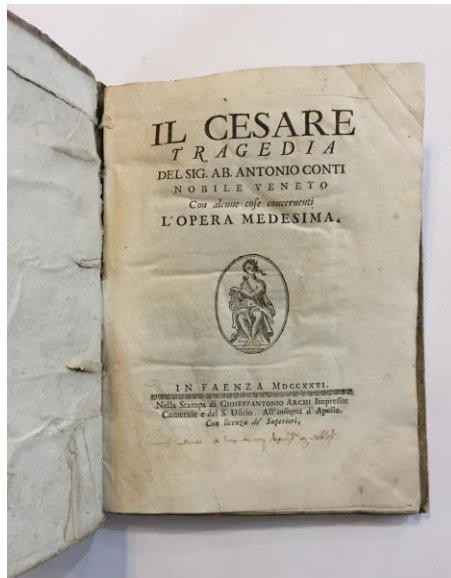
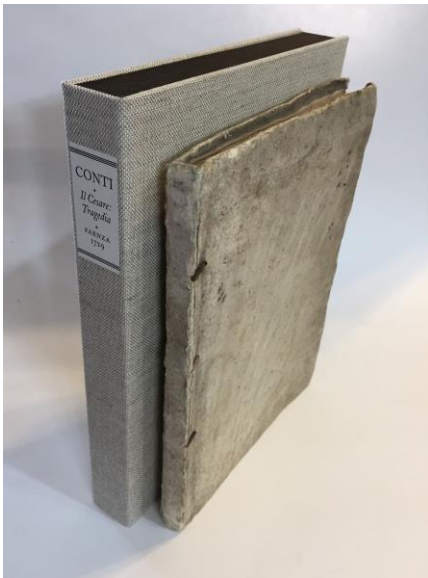
THE FIRST OPINION ON SHAKESPEARE
EVER TO BE PRINTED OUTSIDE ENGLAND

27. [SHAKESPEARE]. Conti, Antonio. **Il Cesare tragedia. Con alcune cose concernenti l'opera medesima.** Faenza: Archi, 1726. First Edition. 8vo. 185, [1] pp. Collation: A-Y4 Z6 (lacking final blank leaf Z6). With a printer's mark on title-page and p. 76 (Apollo with lyre) plus a large woodcut of Hercules and the Nemean Lion on final page. Some early corrections on pages 50, 55. Original printer's "temporary" paste-paper boards (dust-soiled and a trifle worn at the corners). Textblock sewn onto three leather strips laced into the boards. Completely unpressed, unsophisticated, and suitable for exhibition. (#2975)

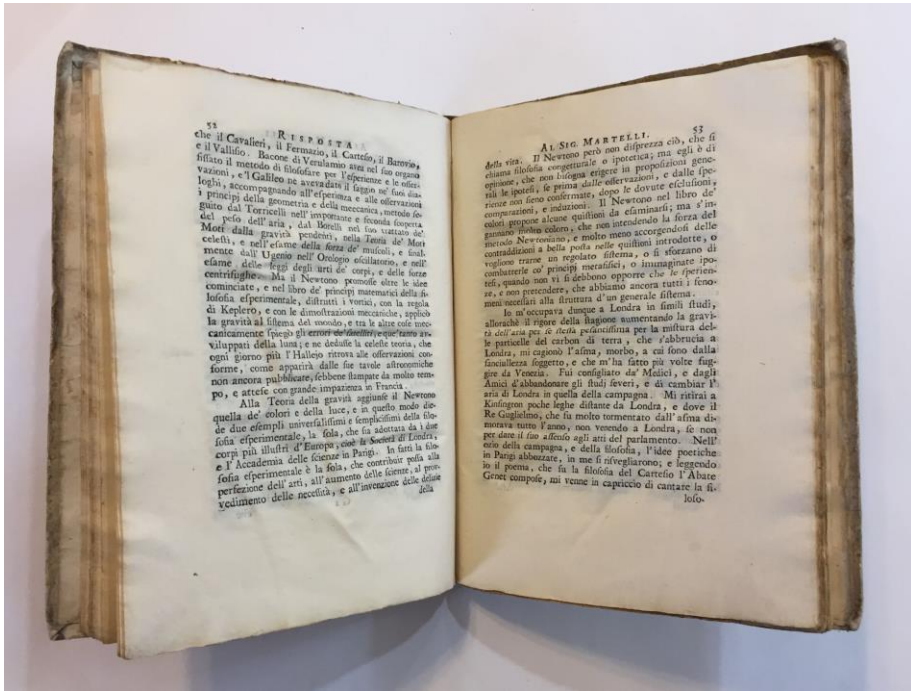
\$15,000

FIRST EDITION, PRESENTATION COPY, of Conti's *Il Cesare*, which Gamba pronounces as "ONE OF THE BEST ITALIAN TRAGEDIES," which is further distinguished by containing what is acknowledged to be THE FIRST ITALIAN REFERENCE TO SHAKESPEARE, and is at the same time "THE FIRST OPINION ON SHAKESPEARE EVER TO BE PRINTED OUTSIDE ENGLAND" according to Petrone Fresco (see below). Included is a fascinating discussion of the Bard's "unruly genius" and the nature of the tragic drama itself.

Prefixed to Conti's play, a tragedy based on the life of Julius Caesar, is the author's famous letter to Jacopo Martelli, a portion of which is here translated: "Sasper (i.e. Shakespeare) is the Corneille of the English, only far more irregular than Corneille, though, like him, he is full of great ideas and noble sentiments. I shall only mention his Caesar here. Sasper makes him die in the third act. The rest of the tragedy is taken up with Mark Antony's speech to the People, then with the wars and the deaths of Cassius and Brutus. Could there be a greater violation of the unities of time, action and place? But the English, before Cato, treat Aristotle's rules with contempt, for the aim of tragedy is to please, and the best is the one which is most successful in this. [...] Such were, I imagine, the views of most Italians, spoilt by Spanish comedies, in the seventeenth century" (pp. 54-55).



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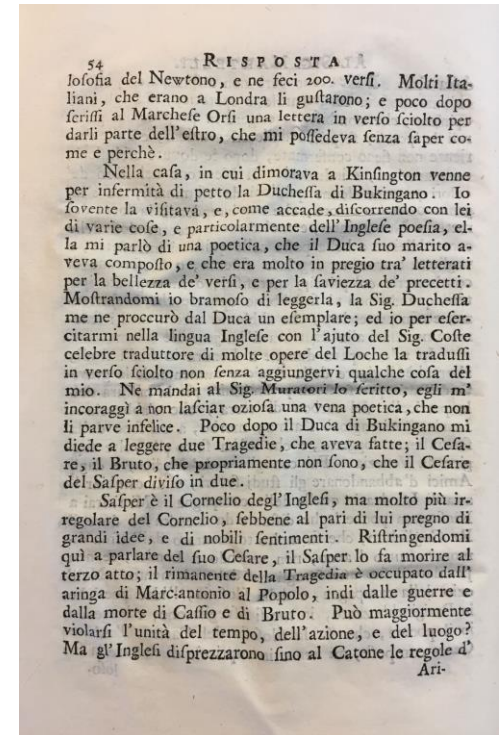


Conti “is surprised that no one thought of translating the English plays of the time, since ‘they are crowded with incident, like the Spanish, while their characters are certainly more natural and more pleasing.’ The Histories especially he thinks might have proved most instructive to his countrymen then.” (SOURCE: Lucy Collison-Morley, “Shakespeare in Italy,” Stratford-upon-Avon, 1916, translating “Il Cesare” p. 54).

J.G. Robertson has underlined how Conti’s judgement was soon to influence critical opinion both in Italy and the rest of Europe: “The importance of [Conti’s] statement is that here, for the first time, we find a critic outside England not merely regarding Shakespeare with respect, but hinting at the possibility of the continental nation learning from him.

That Conti’s own ‘Cesare,’ excellent though it is, has nothing Shakespearian about it, does not impair his argument, and his words fell on fruitful ground in both France and Germany.” (SOURCE: “The Knowledge of Shakespeare on the Continent at the Beginning of the Eighteenth Century” in: *The Modern Language Review*, I, 1905-1906; see also Robertson’s *Studies in the Genesis of Romantic Theory in the Eighteenth Century* (Cambridge, 1923) in which Conti’s appreciation of Shakespeare is shown to have profoundly influenced the French and German romantic credo.

Antonio Conti (1677-1749) was a cultured Venetian abbot who came to London in 1715, attracted by the fame of the Royal Society and the brilliancy of English scientific inquiry. He excelled in mathematics, philosophy, and belles lettres, and was provided with excellent introductions to English scholars and some of the leading scientists of the day, including Newton (see Conti’s preface pp. 49-52). London’s foul air disagreed with him, and he retired to the country house of the Duke of Buckingham where he was introduced to Shakespeare’s works. The Duke had written tragedies on the subject of Caesar and Brutus, and

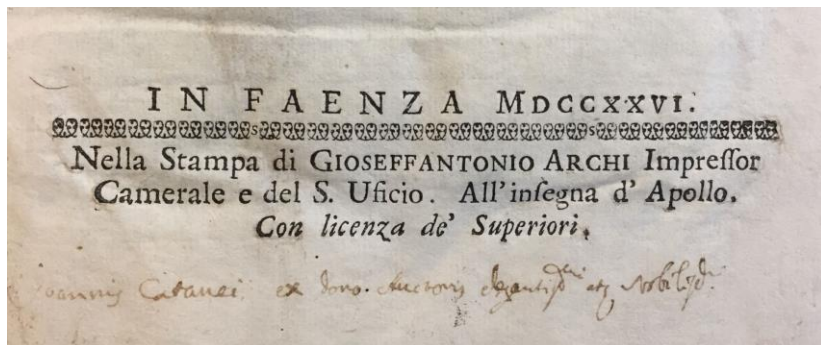


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Conti's ambition was fired to write a similar work. The result was "Il Cesare" which Conti read aloud in several literary circles in Paris, and copies of it circulated in manuscript. Ultimately Cardinal Bentivoglio, also in Paris serving as Papal Nuncio, had "Il Cesare" printed -- without Conti's permission -- and in 1726 the present volume was printed in Faenza.

According to Petrone Fresco, this is "the really important date in the history of Shakespeare's reception not only in Italy but in a larger European perspective as it marks the first opinion on Shakespeare ever to be printed outside England."

CONTENTS: A Sua Eminenza il signor cardinale Bentivoglio d'Aragona; Lettera del signor Pier-Jacopo Martello al signor ab. Antonio Conti; Risposta del signor abate Antonio Conti al signore Jacopo Martelli; Versi del padre Frugoni; Giulio Cesare, tragedia.



PROVENANCE: On the title-page is the following ownership inscription, which states that the book was the gift of the author himself: "Joannis Catanei ex dono Auctoris elegantissimi atilissimi." The recipient was Conte Giovanni Cattaneo (1691-1761), energetic Venetian adversary of the Enlightenment, opponent of Voltaire and Montesquieu, and

personal friend of Antonio Conti (see DBI, 22, pp. 467-468; see also R. Mortier's "Un adversaire vénitien des 'lumières', le comte de Cataneo" in: Studies on Voltaire and the eighteenth century, 1965, Vol. 32).

REFERENCES: Gamba, No. 1881. Allacci 180. Salvioli 717. Poggiali (II), n. 331 ("Il Giulio Cesare vien giudicata una delle migliori (tragedie) che si abbiano in nostra lingua"). Olschki Cat. CXXXI, n. 114 ("Natali, p. 955, fait un parallele entre cette tragedie et le Julius Caesar de Shakespeare"). DBI XXVIII, pp. 352-359. See also Victor Hamm's "Antonio Conti and English Aesthetics" (in: Comparative Literature, Vol. 8, No. 1 [Winter, 1956], pp. 12-27); N. Orsini, "Shakespeare in Italy" (in: Comparative Literature, Vol. 3, No. 2 [Spring, 1951], pp. 178-180). Petrone Fresco, "Shakespeare's Reception in 18th Century Italy: The Case of Hamlet" (Warwick PhD Thesis, 1991, p. 52-53 and passim).

[Additional images here.](#)



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ANONYMOUS COLLECTION OF POETRY BY A TRANSGENDERED MAN

28. [Dods, Mary Diana - a.k.a. Walter Sholto Douglas and / or David Lindsay, attributed author]. Tales of the Wild and the Wonderful. London and Halifax, Yorkshire: Milner and Sowerby, 1867. Second edition. 8vo. 320 pp. including half-title, engraved woodcut frontispiece and additional woodcut title-page. Bound in green

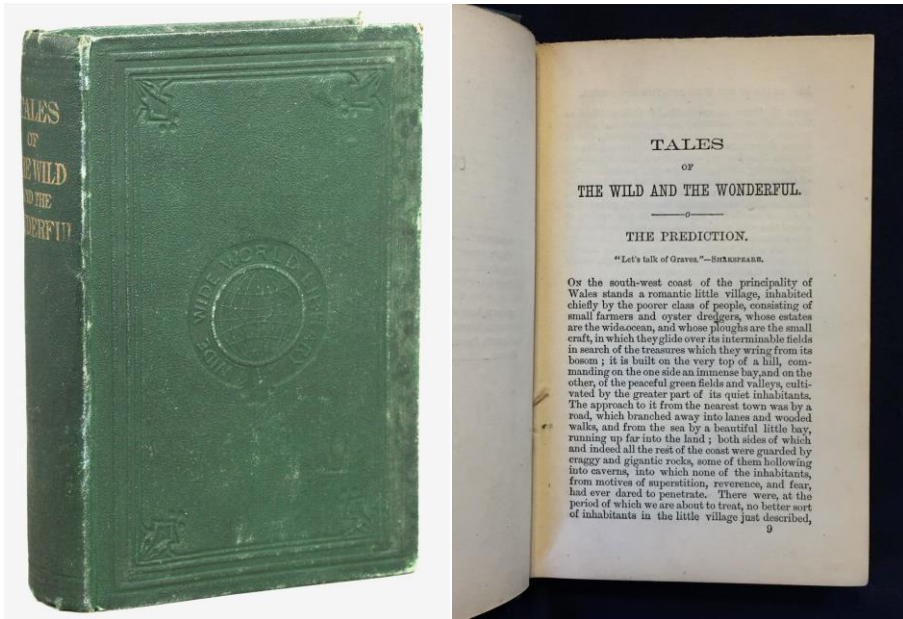
publisher's cloth (trifle worn), tooled in blind with the stamp of the "Wide Wide World Library" in the center of the upper and lower covers and the bottom of the spine, publisher's printed spine title in gilt, corners bumped and slightly abraded, lower joint cracked but perfectly sound, yellow-coated endpapers, small water stain on pastedown and front endleaf only. A very good, honest copy, completely unsophisticated. Very Good. (#2957) **\$3,000**

Rare, anonymously published collection of Gothic tales by Mary Diana Dods, a woman of multiple names and genders, and an intimate friend of Mary Shelley who championed her writings in the face of destitution. By 1827, Mary Dods had radically transformed herself into "Walter Sholto Douglas." Adopting a masculine dress, s/he played the role of "husband" of Isabella Robinson, a young coquette who needed a father for her illegitimate child. Indeed, Shelley helped to secure false passports for the couple, who emigrated to Paris and there lived as Mr. and Mrs. Douglas.

Dods herself was an illegitimate daughter of a Scottish aristocrat (George Douglas, 16th Earl of Morton). S/he published dramas and stories under the pseudonym "David Lindsay" in Blackwood's Magazine, literary annuals, and gift books. S/he should have enjoyed privilege but instead was constantly impoverished -- and constantly ill. According to her contemporaries, Dods was disfigured, ambiguously gendered, and brilliant. Mary Shelley at times acted as the literary agent of Walter Sholto Douglas, and in Paris introduced the couple to elite Anglo-French society where they mixed with intellectuals such as Stendhal and Fauriel.

A substantial separation from Isabella thereafter caused a sharp decline in Dods's mental and physical health. Mary Shelley, who originally assisted in the creation of the Mr. Douglas persona, abruptly began treating him as a sort of villain with a "diseased body" and a "diseased mind" (ut Friedman / Bennett). Having struggled with a liver disease for most of

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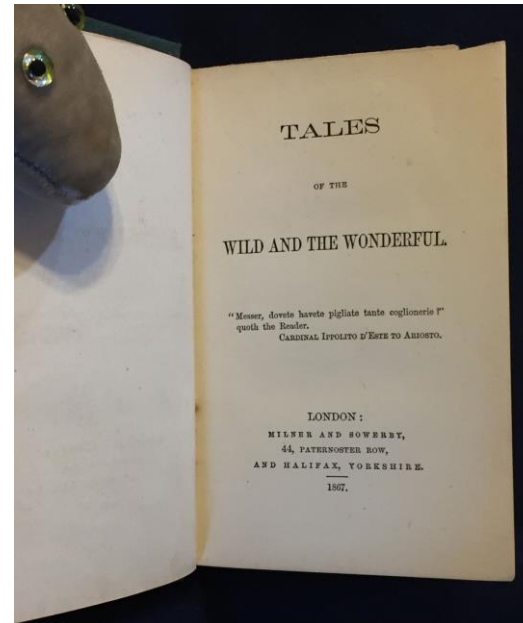
her adult life, Dods died of her ailments ca. 1829-1830, following several months in French debtor's prison.

With one exception, the stories in this collection are original, though imbued with material from then-popular German fairy-tales, as noted by the author in the Preface ("Der Freischütz," a translation of a well-known tale by Apel). The present expanded edition, published as part of Milner and Sowerby's "Wide Wide World Library" series, appends two stories, the authorship of which is unknown: "The Spectre Barber" and "The Sleeping Friar; or the Stone of Father Cuddy," both of which appeared earlier in "Traditions and Legend of the Elf, the Fairy, and the Gnome" (c. 1830s) and "Tales of Fairy Land; Or, Legends of the Olden Time" (1844). The attribution of "Tales of the Wild and the Wonderful"

to George Henry Borrow, first proposed by Walter Jerrold in 1921, has been rejected.

This expanded edition is not in UVa Sadleir-Black Collection of Gothic Fiction, or anywhere else in the U.S. for that matter; indeed only a single copy of it appears in OCLC (University of Guelph, Ontario); COPAC lists only the Bodleian copy (the catalogue record assigns authorship to "G.H. Borrow"). Ours appears to be the only copy of any edition on the market.

Biographical sources: Geraldine Friedman, "Pseudonymity, Passing, and Queer Biography: The Case of Mary Diana Dods" in: *Romanticism on the Net*, Issue 23 (Aug. 2001), online, which relies heavily on the research of Betty T. Bennett, *Mary Diana Dods: A Gentleman and a Scholar* (Johns Hopkins, 1991).



References: Barron (ed), "Fantasy Literature" 1-82; Block, "The English Novel 1740-1850," p. 24 (1825 edition, attributed to George Borrow); Garside, *Raven & Schöwerling*, 1825: 15 (1825 edition); Wolff 601 (1825 edition); Bleiler (1978), p. 27.

[Additional images here.](#)

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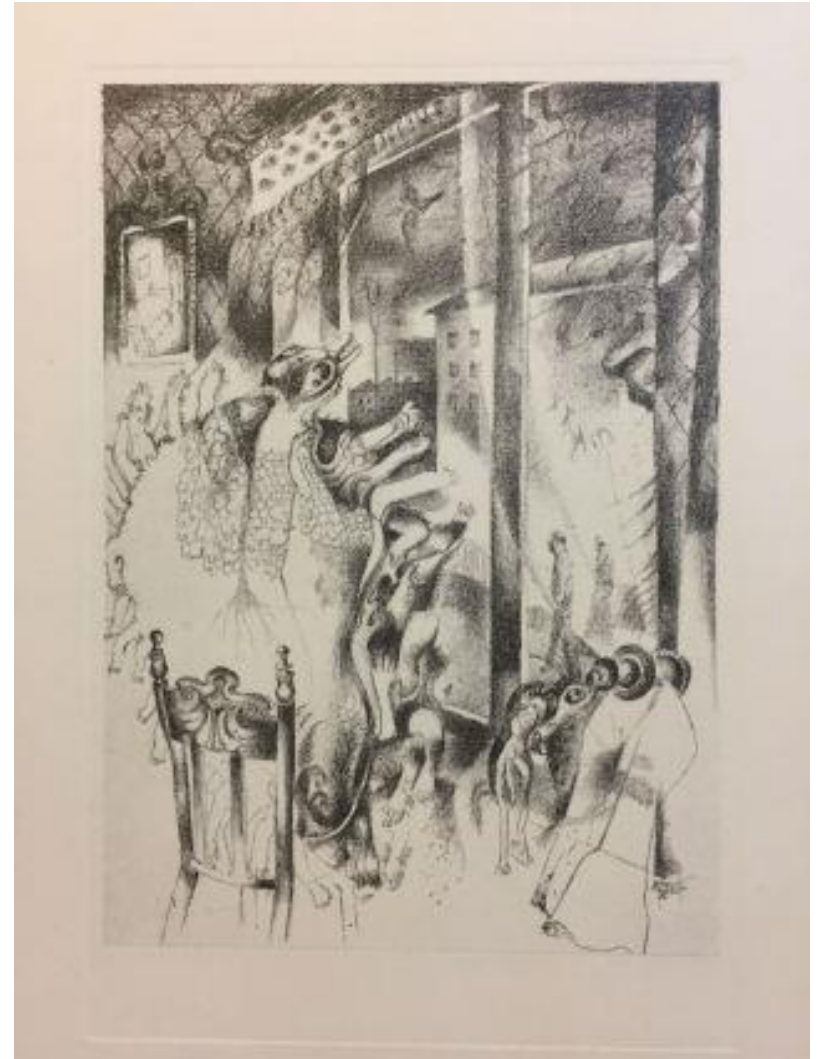
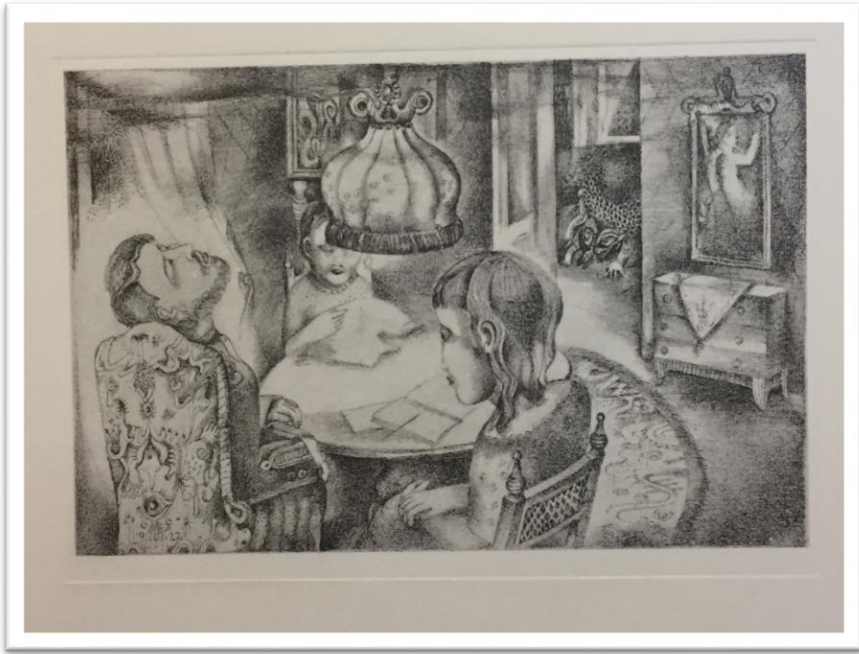
FIRST ILLUSTRATED EDITION OF ANY OF KAFKA'S WORKS
WITH:
THE FIRST CZECH EDITION OF "METAMORPHOSES"

30. Kafka, Franz; Coester, Otto (illustrator); Vrána, Ludvik; Pastor, František; Janouch, Gustav (translators). Promena [Metamorphosis - First Czech edition]. Together with: Promena, Sestero Konfigurací k Stejnomené Povídce Frant. Kafky [Metamorphosis, Six Illustrations of the Story of the Same Name by Franz Kafka - First Illustrated edition]. Stara Rise (Czech Republic): Josef Florian, 1929. First Edition. Together 2 volumes, large 4to and 8vo. PORTFOLIO (310 x 235 mm). Half-title SIGNED by the artist, title-page, 2-page translation of Kafka's "Ein Traum" into Czech by Gustav Janouch, list of plates, and statement of limitation printed in red and black.



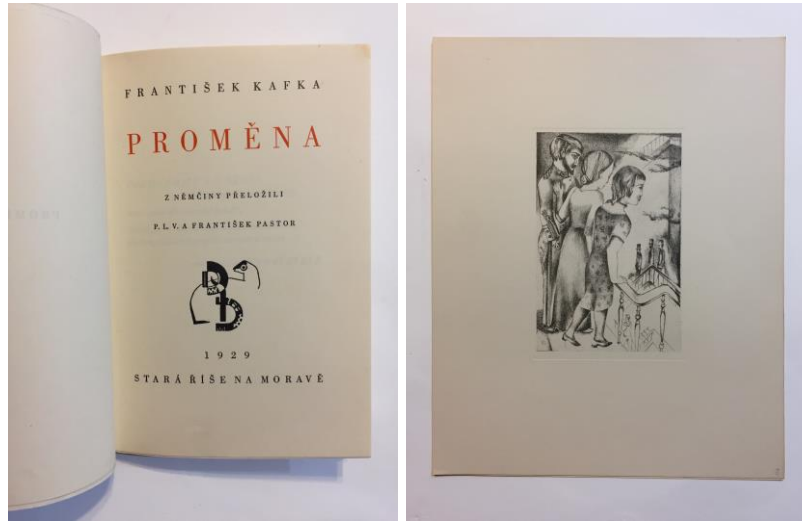
With 6 full-page heliogravures from etchings by Otto Coester numbered 1-6 in pencil. Loose as issued original brown textured wrappers, front wrapper with vignette printed in black (spine chipped with long tear along fold), plates perfectly clean. TEXT VOLUME (170 x 115 mm). 82, [3] pp. Pictorial title-page printed in red and black. With 7 b/w illustrations in the text, likewise by Coester, 3 elaborate decorative initials printed in red. Original pale ivory wrappers, front wrapper and spine lettered in purple and grey (lightly rubbed). ADDED: 4-page publisher's prospectus and with illustrated card of Coester's "Promena" laid in. The entire ensemble preserved in a light gold colored cloth case. Very Good in Very good dust-jacket. Softcover. (#2905) **\$12,500**

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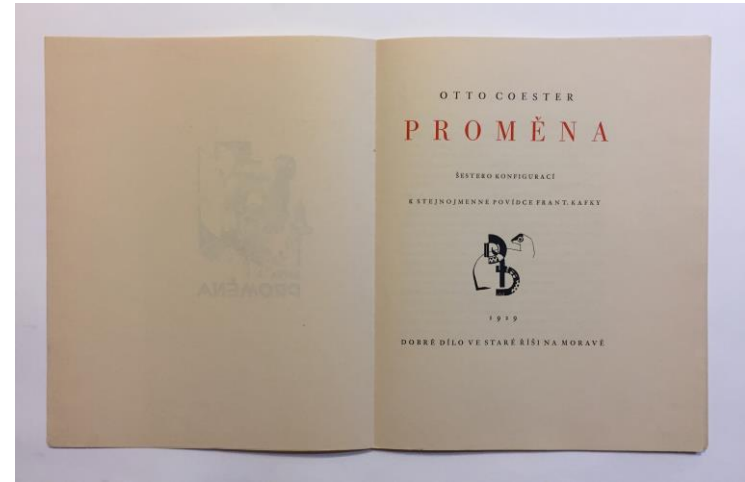
Important collection of the first illustrations of any Kafka work in any language. Here offered is the scarce first edition in Czech of “Metamorphosis,” along with the rare, separately published portfolio of six heliogravures from etchings, all illustrated by Swabian artist Otto Coester. Coester lived in Moravia in the 1920s and belonged to a close-knit circle of Kafka admirers. Although there is no confirmed record of Kafka and Coester ever meeting in person, they certainly knew each other by reputation, and their proximity has led some scholars to question whether or not Coester had some inside knowledge of Kafka’s vision (see: David Gallagher, “The Metamorphosis,” p. 134).

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That Kafka's legendary "Der Verwandlung" is illustrated here for the first time is highly significant. From its "inception," Kafka had insisted that the creature exist only as the product reader's own worst nightmare, undefined by any graphic representation on the printed page. Indeed, concerning publication of the 1915 Leipzig first edition of "Der Vanderlung," Kafka demanded that: "The insect itself must not be illustrated by a drawing. It cannot be shown at all, not even from a distance."

Thus these 1929 illustrations are the earliest published depiction of the mythic creature. The arresting, eerie heliogravures depict various highlights of the story, from the protagonist Gregor Samsa awakening "from monstrous dreams" to his transformation "right there on his bed into some sort of monstrous insect"; Gregor's wife Grete playing her violin for the boarders; the discovery of Gregor's disgusting carcass, and more.



The text volume, published contemporaneously with the portfolio, contains an entirely DIFFERENT series of Coester's "Metamorphosis" illustrations; therefore, in order to assess the full complement of the iconographic tradition of Franz Kafka's writings, we must examine both Coester editions together. Doing so is extremely difficult: OCLC identifies Univ. Illinois and Univ. Indiana as the only American institutions holding both the portfolio and the published first Czech edition; Harvard has only the book.

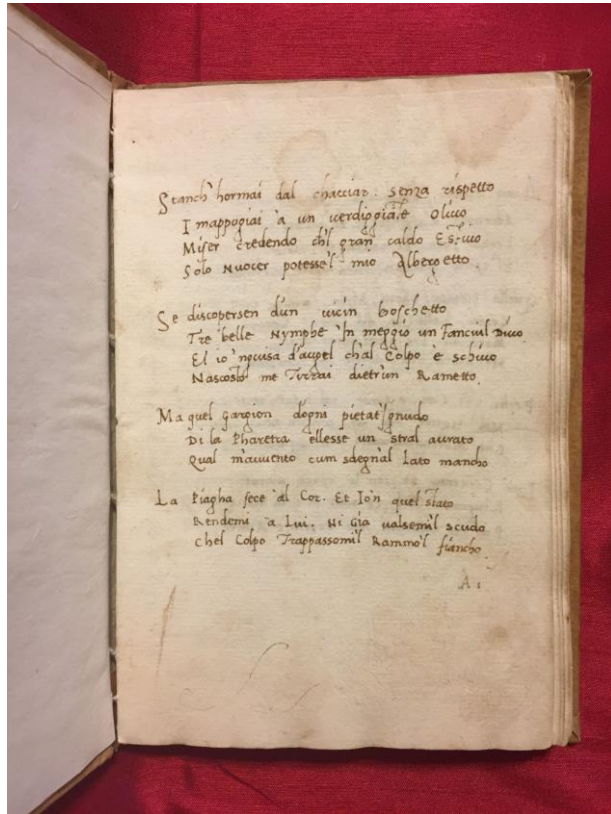
[Additional images here.](#)



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~ Manuscripts ~

UNKNOWN RENAISSANCE MANUSCRIPT OF UNPUBLISHED
SONNETS AND LOVE LETTERS
"25 januarij 1510 venetiis"



(*Litterae cursivae A*)

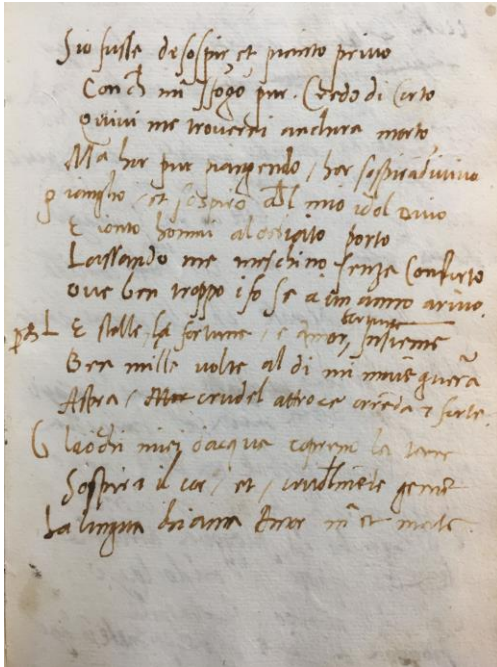
29. [Anonymous]. [Canzoniere]. Poesie. Manoscritto antico d'ignoto autore (early title in MS on upper cover). Manuscript on paper. Written in Venice, likely ca. 1490 through 1520, although the sonnet on fol. 46r is clearly dated "25 januarij 1510 venetiis."

Venice, 1510 (25 January). 8vo. in fours. Collation: A-Q4, COMPLETE. 64 ff. (some signatures written in contemporary MS, several erroneously, neat modern foliation in pencil). Paper size: 155 x 105. Watermarks: Northern Italy, ca. 1480-1520 (see below). Bound in late 18th century Italian sprinkled ochre boards, upper cover with title in MS. Text in Italian, and with the titles of several poems in Latin. Several types of Italian humanistic *litterae cursivae*, all apparently by the same person (see images below), numerous corrections throughout. (#2973) **\$58,000**

An important discovery. Unknown manuscripts of unpublished Italian poetry, written in Venice during the age of Aldus Manutius, are rare in private ownership. The present manuscript contains 100 poetical compositions (sic) and merits considerable scholarly inquiry: certain sonnets and poems were extensively revised, showing authorial development; the handwriting is perfectly clear, in some instances modeled after contemporary Italian writing masters; and finally, the codex is preserved in remarkably fresh condition and is perfectly suitable for exhibition and intensive study.

The manuscript consists mainly of sonnets in the style of Petrarch, several capitoli and strambotti, and includes many revisions, variants, and even cancellations, to which two intriguing love letters were added.

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(Litterae cursivae B)

The name of the author is unknown but his identity may yet be discovered, as he left a number of intriguing clues in the text, the most obvious one being the family name Colonna, famous in Venice and Rome, and the names of several of his muses.

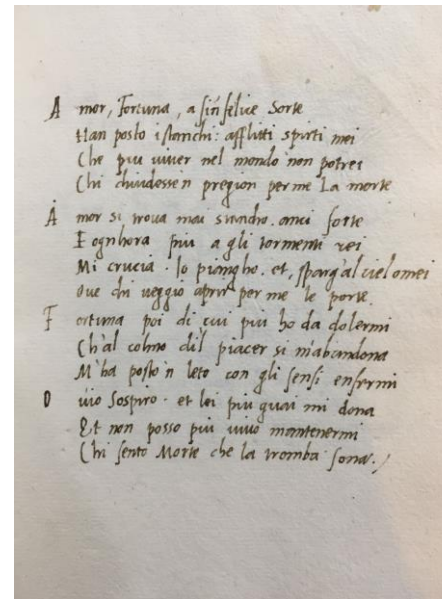
Certain sonnets exhibit handwriting reminiscent of Giovanni Antonio Tagliente (ca. 1460s - ca. 1528) who worked for the Venetian Chancery and whose *Lo presente libro* (Venice, 1524) continues to inspire modern-day calligraphers and typographers.

We may also reference the work of writing master Ludovico Vicentino degli Arrighi (1475-1527), who seems to have started his career in Venice before becoming a Papal scribe and type designer.

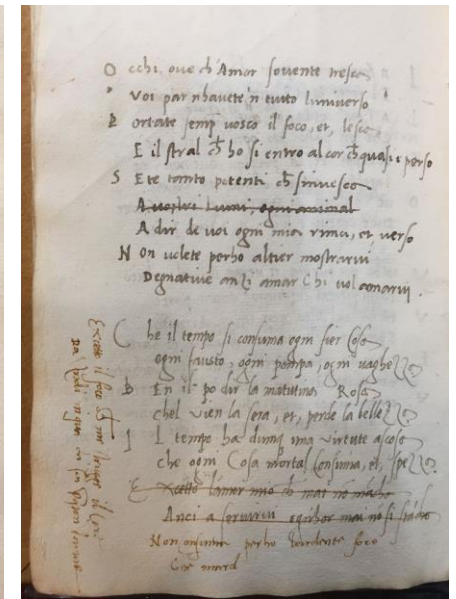
That the MS was written over a long period, in some instances interpolated on (formerly) blank leaves, is attested by the changes in handwriting and ink. To illustrate the development of the codex itself, we propose an artificial division of four sections:

Section A contains 42 sonnets written in the *littera cursiva* styles A and B. The neat humanistic handwriting is comparable with that used by contemporary Venetian scribes. If the text had been copied from previous drafts, it is clear that the author remained unsatisfied, as there are a number of substantive revisions in the text. In the upper margin of eleven sonnets were written the title of the poem - in Latin - at some point in the life of the MS. Two sonnets in this section were cancelled by the author.

Section B contains 32 poems written in the *littera cursiva* styles C-G. These were presumably written in the same period except for some interpolated sonnets that were written slightly afterwards.



(Litterae cursivae C)



(Litterae cursivae D + E)

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Section C contains 16 poems, one of which bears the date 27 Ianuarij 1510 (fol. 46v). This section surely contains poems written in a different period, including two sonnets (fol. 49r-v) that were written in the humanistic *litera cursiva* style A which begins the MS.

Section D contains two Love Letters, plus an Addenda of 10 “new” poems and capitoli, hastily written.

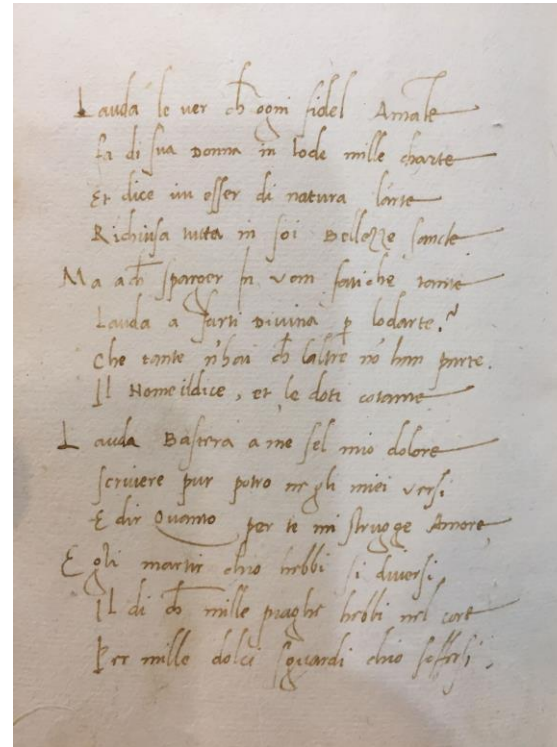
That the author may have had thoughts on publishing his work is suggested by the “printer’s signatures” that were written by him in ink in the lower margins of the first 16 leaves. If such a book was ever printed, it has not been located; indeed, not even a single poem has been traced (see below for a complete Index Poematum).

The fact that the author never signed his work may be due to the private and very personal contents of this Canzoniere. The work was probably begun by the author as a young man, and for years it served as a vehicle of consolation for unrequited love.

Helena Colonna, Faustina, Laura, Arianna

In the first sonnet, *Stanch’ormai dal cacciar senza rispetto* (fol. 1r), the author claims to have met “three beautiful nymphs” during a break from hunting. A possible connection to the Colonna family is first suggested in Sonnet II, *A una colonna d’alabastro fina* (1v), in which the poet declares his eternal lover for Faustina (“ni altra Dea adorerò ch’a Faustina.”) The word *colonna* is found in other compositions throughout the Canzoniere, suggesting that at least one of the author’s muses was a member of the famous Colonna family. Sonnet XVIII *Ardo, piango, sospiro et a tutt’hore* (9v) ends with the verse *chiedendo sempre a un cor di marmo, a una colonna viva* (“always begging a marble heart, a living column”), again suggesting, by means of a well-crafted literary image, the

Colonna family. Most importantly, the actual name “Helena Colonna” appears as the caption heading to Sonnet LXXXII *Da una marmorina Alta colonna* (48v). Lady Colonna may be referenced in the first Love Letter (53v), in which the author describes her as *alta colonna di mia vita* (“high column of my life”). No longer is the Colonna surname obscured behind imagery.



(*Literae cursivae F*)

The promise of endless love to Faustina was not kept, unless the author cleverly utilized more than one name for the same woman, a not-uncommon practice in this particular genre. Two other names appear herein, namely Laura and Arianna. That the author may have had changes of heart might be due to the fact that he seems to have written the poems over an extended period of time (see images of the handwriting development, A-G), and is therefore a record of failed love, years in the making.

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The sonnets reflect perpetual, desperate longing, almost always to the point of death. How could it be otherwise?

The Philosopher and His “Poetessa” Muse

In Sonnet LI, *I’ soleva ben la penna, et l’intelletto* (28v), the author states quite clearly that the object of his desire was also a poet, declaring that a mortal blow has pierced his side because he has lost the paper, the ink and each amorous rhyme of his Lady’s verse (persi la carta, l’inchiostro e ogni amoroso detto). The author claims that he is much better at writing about philosophy:

*Smaritha quella strada. altro sentiero
Hora mi è scorta mi governa, et regge
Qual va fina Avicenna, e agli aphorismi
Ove Signor si vostre rime egregge
Non han da me risposta: a dirvi ’l vero
Mi torna meglio scriver Syllogismi.*

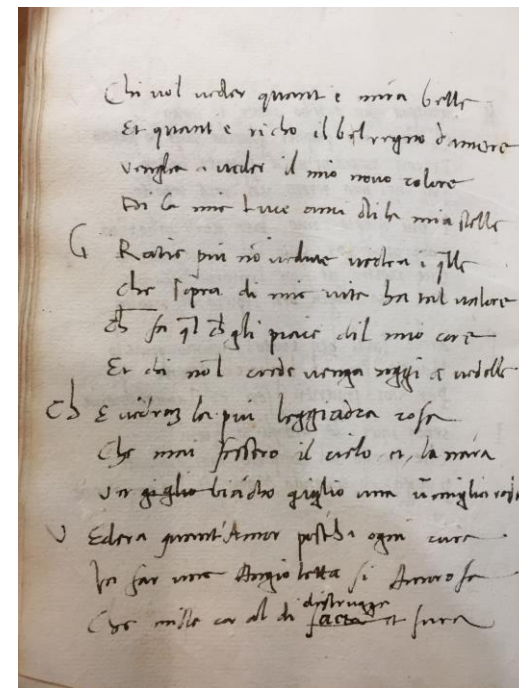
“The road is lost. A different path is now taking me to Avicenna [the philosopher], and to Aphorisms, where, Lady, your excellent rhymes have no answer; to tell you the truth, I’m better in writing Syllogisms.” Thus the identity of the author, a “reluctant poet,” may be found among contemporary Venetian philosophers.

Index Poematum

Section A (*litera cursiva* styles A and B):

- I. *Stanch’ormai dal cacciar senza rispetto* (fol. 1r)
- II. *A una colonna d’alabastro fina* (1v) III. *Deponni l’archo, la pharetra Amore* (2r): textual corrections

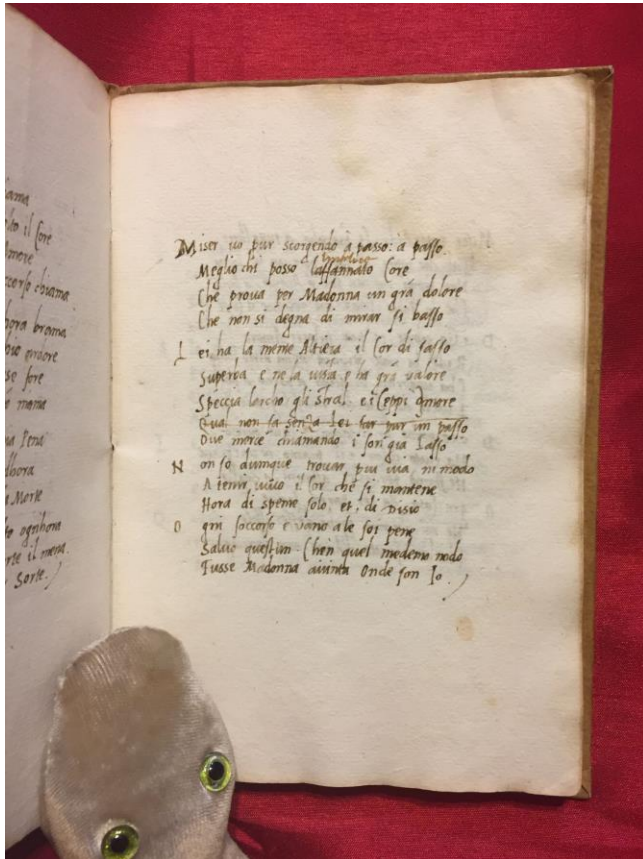
- IV. *Deb! Potess’io canggiar tecco mia sorte* (2v): caption title in Latin
- V. *Non posso più celar la fiamma ardente* (3r): caption title in Latin
- VI. *Era tutto coperto d’adamante* (3v): caption title in Latin, textual correction
- VII. *Vedendo de gli fior le Vite corte* (4r): caption title in Latin, textual correction
- VIII. *Vaten felice Aventurata Rosa* (4v): caption title in Latin
- IX. *L’esca, gli stral, et l’amorosa Rete* (5r): caption title in Latin
- X. *Quando sera quel giorno che chi m’have* (5v): the entire sonnet cancelled
- XI. *Dolce m’e ’l giogo et la pregion men grave* (6r): caption title in Latin
- XII. *La singular mia fede che vi porto* (6v): entire sonnet cancelled
- XIII. *Ardo d’Amor, et ho la fiamma viva* (7r): caption title in Latin, textual corrections
- XIV. *Donna gentil fin hor son sta paziente* (7v): caption title in Latin
- XV. *Se mai per tempo alchun mi vedrò sciolto* (8r): caption title in Latin
- XVI. *Amor un dolce viso teso havea* (8v): caption title in Latin
- XVII. *Madonna ogni mio ben da dolci Rai* (9r)
- XVIII. *Ardo, piango, sospiro et a tutt’hore* (9v)
- XIX. *Qual vero Pregionier al sacro Tempio* (10r)



(*Literae cursivae G*)

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- XX. *Sono doi animali un de si altera* (10v)
XXI. *Un scoglio d'una Pietra è tanto ardita* (11r)
XXII. *Amor in guisa d'buom che guerra aspetta* (11v)
XXIII. *Il mie Adversario a cui in tutte l'hore* (12r)
XXIV. *Amor nel volto mio ben più di mille* (12v)
XXV. *Sapete che ben solo me nutrisco* (13r)
XXVI. *Una che qui tra noi excider suole* (13v)

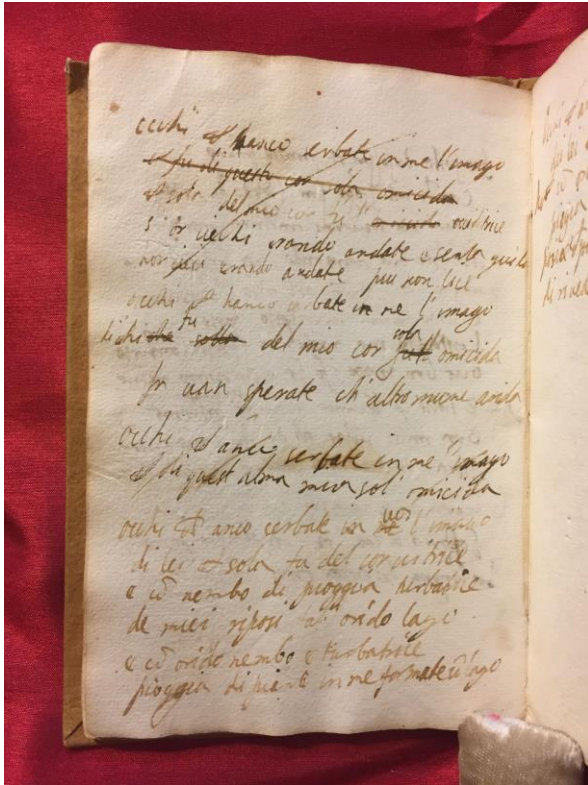


- XXVII. *Si questo e ver Amor como se dice* (14r)
XXVIII. *Donna gentil mi sento* (14v)
XXIX. *Deh! Perché non vi è noto il mio dolore* (15r)
XXX. *Se gli è pur mio destin ch'amando i' rompa* (15v)
XXXI. *Sempre vidi Iustia star accorta* (16r)
XXXII. *Come voi ho et, d'enverno et, d'estate* (16v): textual corrections
XXXIII. *D'un verdeggiante Lauro un giorno Amore* (17r): textual corrections
XXXIV. *Gli occhi leggiadri ove ch'alberga Amore* (17v): final line verse rewritten in an 18th century hand
XXXV. *S'io fusse di sospir, Et pianto privo* (18r): extensively revised then completely cancelled
XXXVI. *Gratie che a poche donne Amor concede* (18v)
XXXVII. *Occhi miei lassi ho ben mirare Fiso* (19r): textual corrections
XXXVIII. *Il Pellegrin avintto dal disio* (19v): textual corrections
XXXIX. *Il Chacciator che nel bosco la Ferra* (20r)
XL. *Smarite piaggie ov'hor piangendo torno* (20v)
XLI. *Mille fiate al di m'assale Amore* (21r)
XLII. *Ogni luocho mi spiace ov'io non trovo* (21v)
fol. 22r: *S'io fusse de sospir, et pianto privo*: variant of Sonnet XXXV, hastily written as a draft 22v-23r: two pages of verse, extensively revised and then apparently abandoned 23v: blank

Section B (litera cursiva styles C-G)

- XLIII. *Amor, Fortuna, a sì'nfelice Sorte* (24r) Fol. 24v: blank
XLIV. *Lasso credendo haver pur qualche pace* (25r): textual corrections
XLV. *Scoprir non posso l'amorosa fiamma* (25v)
XLVI. *Miser vo pur scorgendo a passo: a passo* (26r): textual corrections
XLVII. *Miser tutto ardo, Et piango a tutte l'hore* (26v)
XLVIII. *Io viverei con la Phenice a prova* (27r)

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XLIX. *Per la merce dil mio
si longo affanno* (27v)

L. *Gli occhi beati intorno
han l'esca e'l visco* (28r):
textual corrections

LI. *P' solea ben la penna, et
l'intelletto* (28v)

LII. *Sotto rara beltà
nascosto è l'hamo* (29r):
textual corrections,
including one stanza
cancelled

LIII. *Piangio cantando 'n
rime il mio lamento* (29v):
textual corrections

LIV. *Qual dolce mana, qual
esca, qual visco* (30r):
introduction of "**Laura**"

LV. *Quando Madonna con
dolci parole* (30v)

LVI. *In fronte meco i' porto
l' ben e il male* (31r):

textual corrections

LVII. *Occhi ove ch'Amor sovente tresca* (31v): textual corrections (LVII and LVIII are written on the same page but in different handwriting styles)

LVIII. *Che il tempo si consuma ogni fier cosa* (31v): textual corrections

LIX. *Sol p[er] farmi gustar mana in veneno* (32r)

LX. *Baso ogni giorno mille, et, mille volte* (32v)

LXI. *N'anti ch'entrasse un'hora me ritrovo* (33r)

Fols. 33v-34r: blank

LXII. *Lauda le ver ch'ogni fidel amante* (34v)

LXIII. *Laura soave che si dolcemente* (35r): reintroduction of "**Laura**"

LXIV. *Deh! Vi fusse si noto quanto ch'io ardo* (35v) Fol. 36r: blank

LXV. *Si come è vagho un vivido colore* (36v): a capitolo written for "**Arianna**"

LXVI. *Maraveglia non è si ho mesto il volto* (37r)

LXVII. *Chi non vedrà quanto è mia bella* (37v)

LXVIII. *Dovran per mostrar gran maraviglia* (38r)

LXIX. *Si come è bello un vivido colore* (38v): preliminary verses, corrected, cancelled and apparently abandoned

LXX. *Se mai per altra donna i' ro[m]po fede* (39r)

Fols. 39v-40r: blank

LXXI. *Et copre donna q[ue]l candido seno* (40v): caption heading:
"**L[au]ra S. C.**"

LXXII. *Amor da cui mai fu troppo lontano* (41r)

LXXIII. *Quella ch'un tempo la ti piacque tanto* (41v-42r)

LXXIV. *S'el p[rimo] di che mi piacesti tanto* (42r-43r): ending with "**Telos**" (in Greek)

Fol. 43v: blank

Section C:

LXXV. *Vaga, et, smarita va Phylosophia* (44r)

LXXVI. *Spirto gentil in cui valor si trova* (44v)

LXXVII. *Occhi che nel mio cor fate il bel nido* (45r)

LXXVIII. *Gli occhi ove scherzar si vede amore* (45v): textual corrections

LXXIX. *S'el vivo Sol, et, le doi chiare Stelle* (46r): **dated 27 January 1510 at Venice**, "M.E."

LXXX. *La meggia notte facea meglio giorno* (46v): textual corrections

LXXXI. *Gratie da gli occhi uscian sante, et, si nove* (47r): textual corrections

Fols. 47v-48r: blank

LXXXII. *Da una marmorina Alta colonna* (48v): textual corrections; caption title: "**Helena Colonna**"

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LXXXIII. *Istarò sempre come scoglio al onde* (49r)
LXXXIV. *Ogni supplitio dammi ogni martoro* (49v)
LXXXV. *Questo già non pensai superba Altera* (50r)
LXXXVI. *Deb! Pensa un poco a la mia Iniqua sorte* (50v)
LXXXVII. *Da poi che per amar son gionto a morte* (51r)
LXXXVIII. *Non è cosa mortal benchè in fra sphaera* (51v)
LXXXIX. *Ben è infelice chi in fra mondo ingrato* (52r)
XC. *Se dil mio amor volevi esser felice* (52v): textual corrections

Section D (Sigs. O-Q4):

NB: These three gatherings have a waterstain which does not appear in any of the preceding gatherings or individual leaves.

First Letter: *Honoranda et singular mia Diva, la cui imagime como richo thesoro* [explicit:] *Vale, o et praesidium et dulce decus meus* (53r-54v)

Second Letter: *Suolsi communemente dire almo mio Sole* [explicit:] *Vale.* (54v-55v)

XCI. *Così come un sasso accorto, et, destro* (55r)

XCII. Né [illegible word] d'haver più pena vale (55r)

XCIII. *A che mostrarmi pace nel aspetto* (56v)

XCIV. *Io son contento poi che m'hai nel Iochò* (57r-57v)

XCV. *Sacro santo mio nome Alma mia stella* (58r-59r): caption heading: "Capitolo" / *Finis*

XCVI. *Rotto e carcho d'amor, spreciato e l'arco* (59r-60v): caption heading: "Capitolo" / *Finis*

XCVII. *Un dolce laccio ha fatto amore* (61r-61v): textual corrections; caption heading: "Capitolo" / "Telos" (in Greek)

Fols. 62r-63r: blank

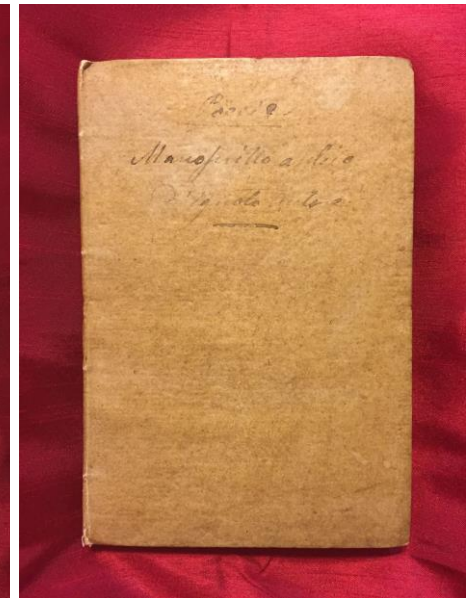
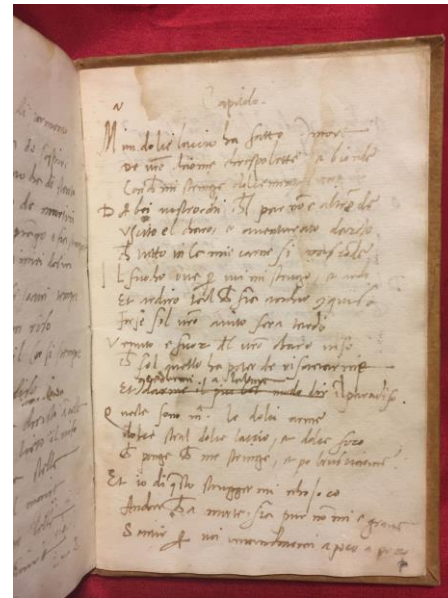
XCVIII. *Mai rosa fu si vagha nel mattino* (63v): caption heading: "Strambotti"

XCIX. *De' Lumi da begli occhi discendea* (63v): caption heading: "Strambotti"
C. *Doi occhi da far arder* (64r): caption heading: "Sonetto"
Fol. 64r: blank

WATERMARKS: As the book is an octavo, the watermarks appear in the upper gutter margins, and thus only one half appears at one time; however, it has been possible to make positive identifications with the aid of the countermarks ("angle" and "lettre B").

Chapeau: type of Briquet 3456 (Venice 1499) and Briquet 3461 (Udine, 1521). *Balance*: type of Briquet 2575 (Venice 1478), Briquet 2587 (Verona et al. 1525).

[Numerous additional images here.](#)



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1925 CALLIGRAPHIC MANUSCRIPT BY ELISABETH SATORI

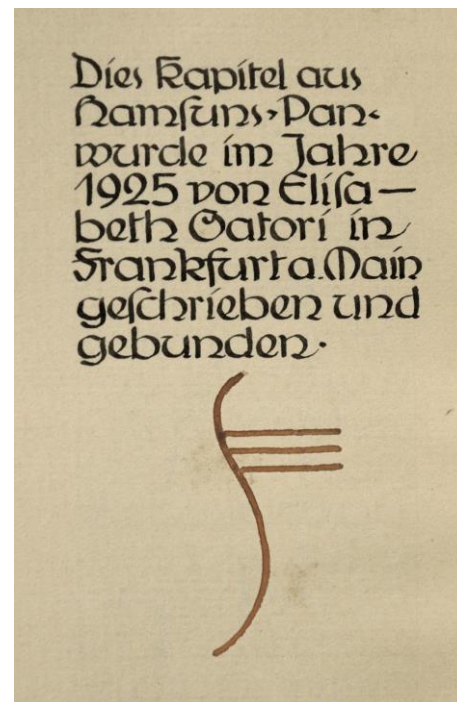
30. Hamsun, Knut. [Elisabeth Louise Satori, scribe and binder]. Calligraphic manuscript with original watercolor, being a lengthy passage from Knut Hamsun's "Pan: From the papers of Lieutenant Thomas Glahn" (in German). Frankfurt, 1925. Calligraphic manuscript on paper: 10 pages, including an original watercolor by the artist, and bound by her. Written on Flinsche Paper (Frankfurt). Large "modernist" watercolor illustration on first leaf (evidence of deep pencil scratch in outer margin), on the recto a manuscript dedication (dated June 1925) being a six-line poem by Nietzsche entitled "Ecce Homo" (the inscription is signed by "Stefan"). Bound in original beige linen over boards (worn and slightly stained). Overall in good antiquarian condition. Good. (#855)

\$1,850

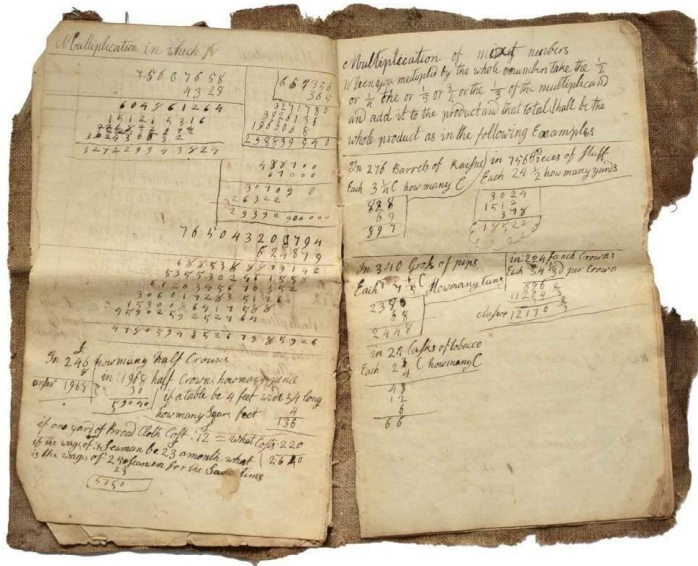
An accomplished calligraphic manuscript, presenting a poignant passage from Knut Hamsun's "Pan: from the papers of Lieutenant Thomas Glahn" (Chapter XXIII). The manuscript was written and bound by a young Frankfurt artist who appears to have faded into almost complete obscurity; we believe that the artist was Elisabeth Louise Satori, born in Oberrad (Frankfurt) in 1907. She would have been 18 years of age at the time the present manuscript was written.

The Frankfurt Institut für Stadtgeschichte very kindly supplied us with information that her father was Heinrich Satori (born in Wiesbaden in 1877) and her mother was Elisabeth, nee Kircher (born in Frankfurt in 1886). They married in 1905 and resided in Oberrad, a suburb of Frankfurt, where they raised a family of two children: Heinrich Jr. (born 1905) and Elisabeth Louise. In the 1951 Frankfurt City Directory, the name of Heinrich Satori (Junior), a gardener, appears alongside that of Elisabeth (Louise) Satori, residing at the same address.

The manuscript dedication is Nietzsche's 6-line 'Ecce Homo':
"Ja, ich weiss woher ich stammel
/ Ungesättigt gleich der Flamme,
/ Glhe und verzehr ich mich, /
Licht wird alles was ich fasse, /
Kohle alles was ich lasse: /
Flamme bin ich sicherlich!"



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AMERICAN CIPHER MANUSCRIPT

31. [Higgins Family]. **Early American Student's Ciphering Book.** Cape Cod, MA, 1793. Folio (paper stock ca. 300 x 200 mm). 24 pp. on laid paper, MS entries covering every page. In contemporary "home-made" rough canvas wrappers (worn), some damage (with loss of text) and inherent soiling to text. At least 8 ff. have been excised at the end and elsewhere. Fair condition, but an extraordinary survival. Preserved in a mylar L-sleeve backed with lig-free board. (#3003) **\$1,250**

This crude manuscript graphically exhibits the extraordinary lengths to which colonial American students had to go in order to teach themselves. Provincial home-made textbooks such as this one almost never survive; we are unable to explain how -- or why -- this relic survived at all, especially considering its lamentable condition. The manuscript was certainly owned by the Higgins family of Cape Cod, who had descended from the Mayflower and who fought during the Revolutionary War (see below).

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The present ciphering book solves often complex math and word problems, generally in the service of commerce. Currency is almost exclusively in British coinage but there is one reference to the conversion of **British pounds into dollars** (fol. 7v). The present manuscript bears the date “April the 17th year 1793” (in a later hand!) on the final page: thus the MS features a very early reference to U.S. dollars by an American student (NB: on April 2, 1792, the U.S. Congress created the United States dollar as the standard unit of currency).

Lessons herein include the Numeration Table; Addition of Money; Addition of Troy Weight; Addition of Dry Measure; Subtraction; Multiplication Table; the Golden Rule or Rule of Three, and more.

PROVENANCE: Higgins family of Eastham / Granville / Orleans, MA). Several hands have contributed to the creation of the MS. On the verso of the penultimate leaf are written the first names of several members of the Higgins family, including Solomon, Anna, Elisa, etc. These names were written below an exercise concerning the application of the Golden Rule to calculate the division of a bequest, in this instance the Higgins family itself. On the recto of the final leaf is the repeated inscription of a member of the Higgins family who has resisted identification. The text on the verso of the final leaf is dated 1793 but this was clearly written by a later hand. On this page are written the names of several debtors to an unidentified individual, including “Timothy Doane of Eastman” and “Solomon Higgins of Granville.” More provenance research on this MS will no doubt prove rewarding.

[Additional images here.](#)



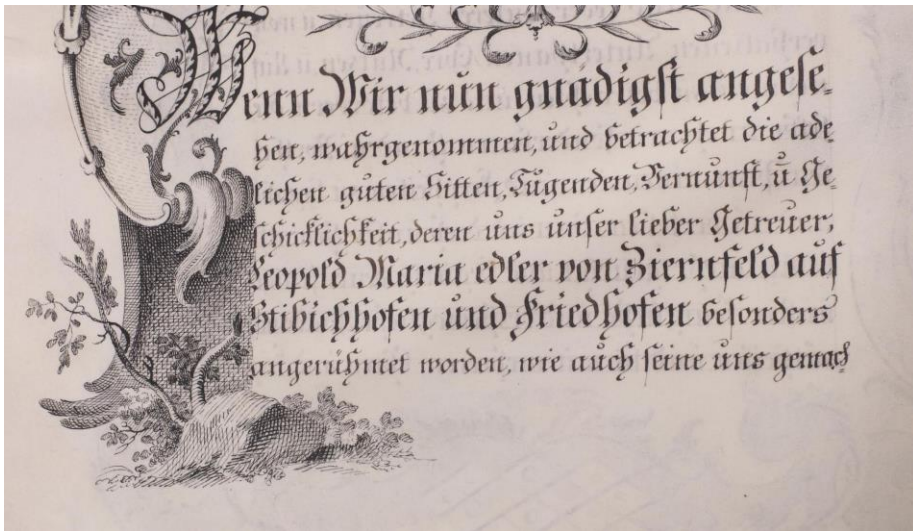
PATENT OF NOBILITY, SIGNED BY JOSEPH II, HOLY ROMAN EMPEROR
CALLIGRAPHIC MS ON VELLUM

32. [Joseph II, Holy Roman Emperor]. [Franciscus Mayer, artist]. Calligraphic MS on vellum, three printed engraved borders. Austrian Patent of Nobility for Leopold Maria Edler von Zierenfeld auf Stibichhofen und Friedhofen, elevating him to the Baronial status. Vienna, 1787 (April 21). Folio in 2s (360 x 305 mm). 10 vellum sheets, folded once to produce 20 pages. German Fraktur script, 3 elaborately engraved rococo borders by Fredericus Mayer; calligraphic text

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throughout in an accomplished hand (no doubt Viennese), 9 large ink borders in manuscript (ca. 250 x 50 mm), and one full-page engraved coat-of-arms of the recipient, BEAUTIFULLY ILLUMINATED in gold and colors. Bound in contemporary red velvet over boards (well worn), at front and back a paper binder's blank followed by a blank vellum leaf; evidence of four pairs of silk ties, large knotted gold and fabric cord with two knotted tassels preserved, typically adorned with a large seal not present here, decorated paper pastedowns. (#3005) **\$2200**

Every word in this Patent of Nobility (a.k.a. "diploma") is handwritten in beautiful calligraphic script. Furthermore, there are 9 large and very fine vignette drawings, almost certainly created by the calligrapher himself as the application and color of the ink is often almost indistinguishable from that of the script. Our volume was written by a calligrapher of consummate ability. It is probable that this is the individual who signed his monogram at the foot of the vignette on fol. 3v: "F. L. M. G."



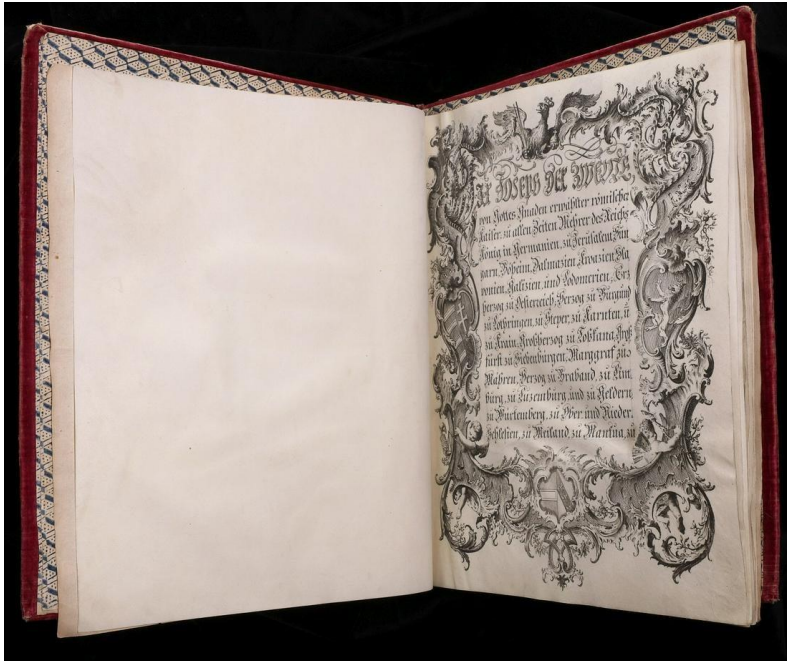
The present Habsburg diploma exhibits the influence of the Rococo on the book arts in Austria through the end of the 18th century -- and even into the 19th. It belongs to a very specific type of document that was issued not only by Maria Theresa of Austria, but her son Joseph II (as here), his son Leopold II, and his son Francis II. These lavish diplomas were painstakingly written in calligraphic script on fine vellum; interestingly, some of the very best ones feature three printed engraved borders, as here. On the first page of our diploma -- and others like it -- is a large rococo engraved border which is signed "Franciscus Mayer fecit 1757" and features the Habsburg arms (with the name of the respective ruler accomplished in MS). Franciscus Mayer was no doubt responsible for the engraved borders on fol. 1v and 2r. He was a painter from Melk, Austria, who was designed the altar and interiors of the parish church of the Abbey of Melk (see Thieme-Becker XXIV, 4719).

The superbly illuminated full-page coat-of-arms (fol. 6r) must be seen to be fully appreciated; it is distinguished by the elegant use of multiple colors heightened in gold. The template for this particular page is likewise engraved, a feature in other Habsburg diplomas like ours, although the armorial devices were customized according to the Patent (see below).

In our diploma, below the signature of Joseph II, we find countersignatures of Leopold v. Kolowrat-Krakowsky, Chancellor of the High Chancellery; Johann Rudolf von Chotek, Chancellor of the Bohemian Court Chancellery; and Franz Mariophilus von Leissner, Court Registrar. THE RECIPIENT: Leopold Maria (1746-1816), Herr auf Friedhofen und Stibichhofen, was the first-born son of Georg Joachim von Zierntfeld (1711-1757) of Styria. In 1764 he married Marie Anna Thien, daughter of Josef Thien, who owned the Thinnische Hammerwerke in Liesingau near Kalwang. This was a large and important hammer mill which produced wrought iron products for

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manufacturing agricultural tools, military weapons, etc. Leopold Maria's arms are emblazoned in MS on fol. 7r-v, and feature a fine ink drawing of the three most important components, namely "ein schwarzer springender Steinbock, ein weisser blaugesamter Balken, und ein schwarzer Adler im Herzschild."



The text of Leopold Maria's diploma is historically significant, and portions of it have been transcribed by Ernst Johann Jutmann (see below). The present diploma is cited in Constant von Wurzbach's "Biographisches lexikon des kaiserthums Oesterreich" (Vienna, 1891) vol. 60, p. 73. Also: Karl Schmutz, "Historisch-topographisches Lexicon



von Steyermark" (Graz, 1823), vol. 4, p. 431. Another example of this Austrian Patent of Nobility is described in "Die lateinischen Handschriften der Sammlung Hamilton zu Berlin" (no. 426).

Jutmann, "Die Edlen und Freien von und zu Ziernfeld," in: Mittheilungen des historischen Vereines für Steiermark (Graz, 1890) vol. 38, p. 86 (transcription below).

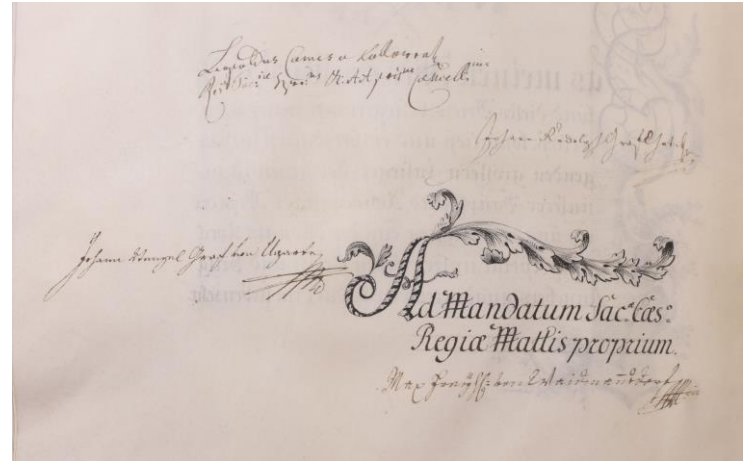
(Fols. 2r-3v): *"Wenn Wir nun gnädigst angesehen, wahrgenommen und betrachtet die adelichen guten Sitten, Tugenden, Vernunft und Geschicklichkeit, deren Uns unser lieber getreuer Leopold Maria edler von Ziernfeld auf Stibichhofen und Friedhofen besonders angerühmt worden, wie auch seine Uns gemachte Vorstellung zu Gemüth geführt haben; dass er nämlich sich in verschiedenen kreisämtlichen*

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*Commissionen viel
Zutrauen und die volle
Zufriedenheit verdient
habe, und durch seine
Hammerwerke vielen
Menschen Arbeit und
Nahrung verschaffte,
folglich auch hiedurch um
das gemeine Beste sich
verdient mache; dass
ferner sein leiblicher
Vater Georg Joachim von
Ziernfeld, Reichsritter
und steyrischer
Landmann, von dem
Franz Leopold Freyherrn
von und zu Ziernfeld auf
Stibichhofen und
Friedhofen (da dieser
Letztere keine eigenen
Leibserben von der
ziernfeldischen Linie aus
Tyrol hatte) mit Unserer
Allerböchsten Bestätigung
an Kindesstatt*

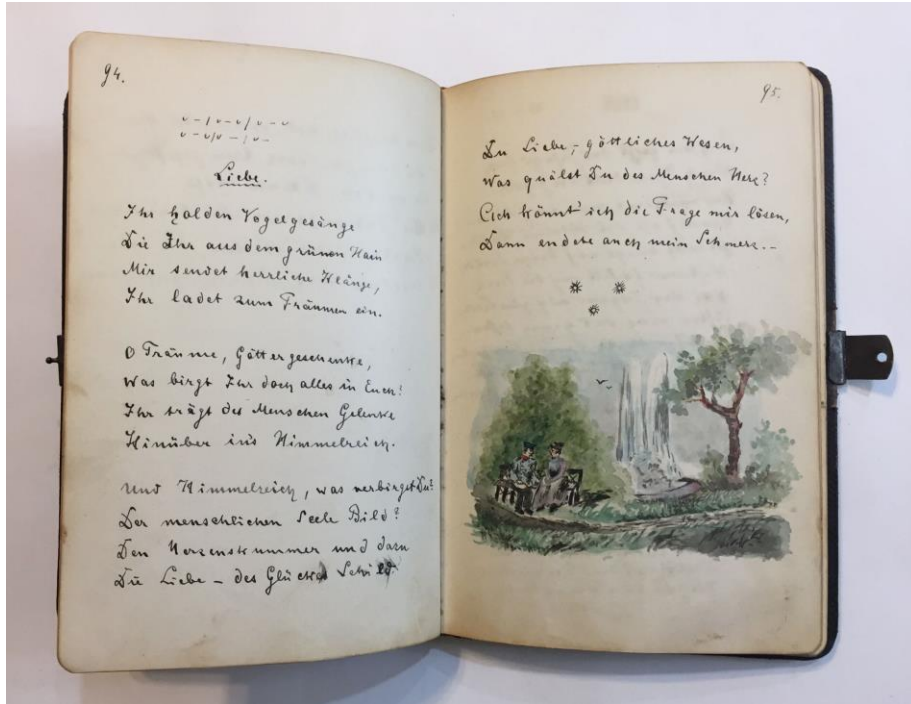
*angenommen, und eben dieser Georg Joachim von der damaligen Repräsentativ und
Kammer, dann steyrischen Landständen und nachmaligen Kreisämtern in vielen
Commissionen mit gutem Nutzen gebraucht worden, und da auch der dermalige
Leopold Maria edler von Ziern-feld auf Stibichhofen und Friedhofen des Erbiethens
ist, sich um das gemeine Beste ferner nach Kräften verdienet zu machen."*



[Additional images here.](#)

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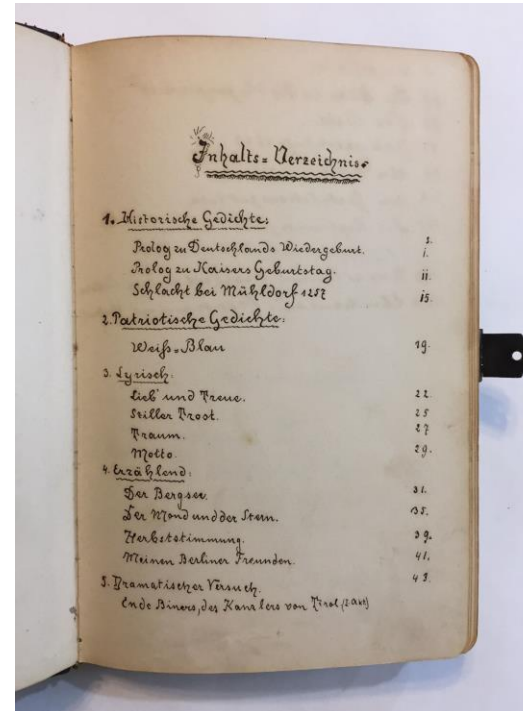
UNPUBLISHED MANUSCRIPT
BY A KNOWN WWI GERMAN OFFICER



33. Richard Ferdinand Graf von Rambaldi. "Der Hinkende Pegasus."
1894-1899. 8vo. [4], 165, [6] pp., every page filled with manuscript. Divided into 6 sections of verse, lyric, drama, and prose, with 11 small vignette drawings of which two are heightened in watercolor. Numerous annotations and revisions in the text. Bound in contemporary roan leather with pewter clasp (back of clasp slightly loose), some rubbing along binding extremities; floral endleaves patterned in green and gold, all edges gilt. Front pastedown with a few illegible letters in ink, apparently backwards (offset from a note loosely inserted?), small negligible ink stain

on lower right corner on final 10 leaves and the back endleaves, foxing on pp. 41-48. Very Good. (#3007) **\$1,280**

A fascinating literary manuscript from a known WWI German officer, providing insight into pre-war German nationalism and culture. ALL writings contained herein are apparently unpublished.



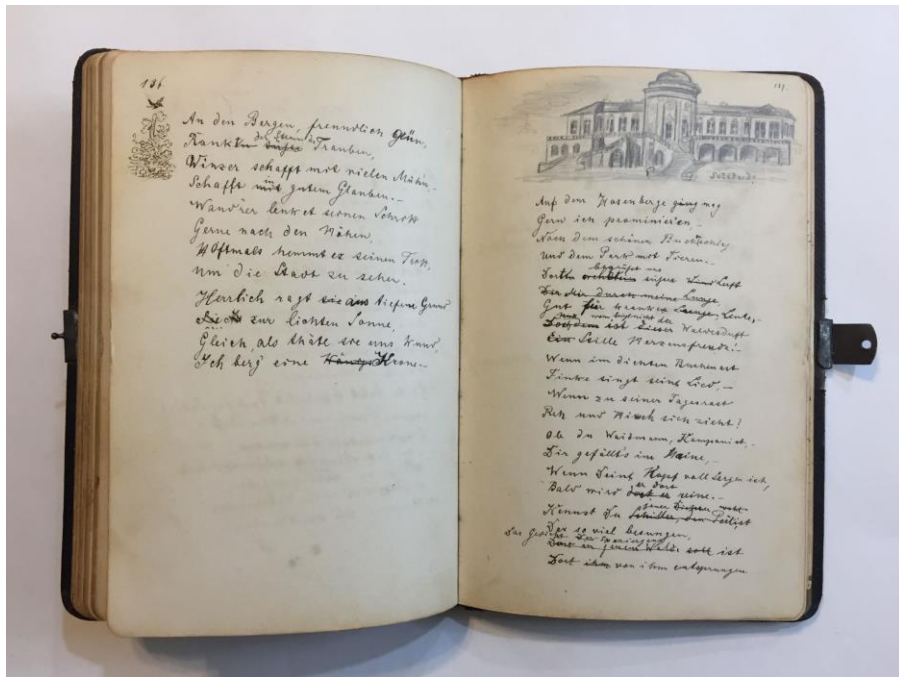
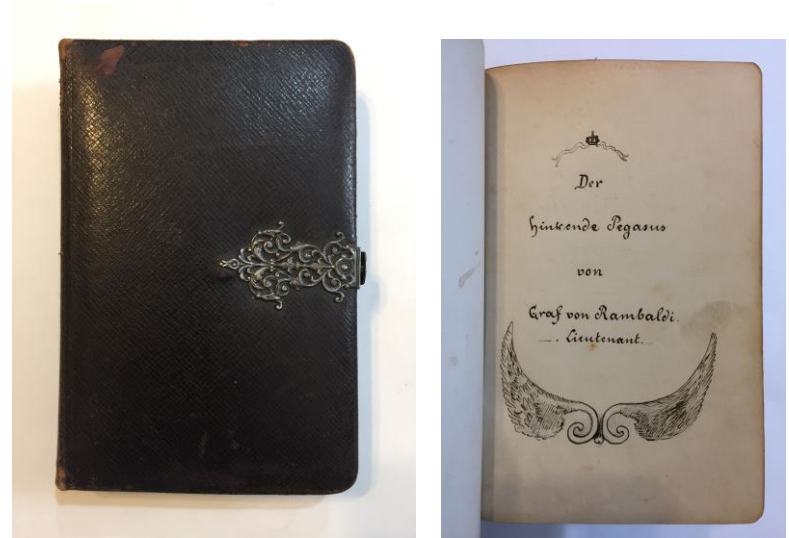
The manuscript is divided into 6 sections: Historische Gedichte (pp. 1-18), Patriotische Gedichte (19-21), Lyrisch (22-30), Erzählung (31-42), Dramatischer Versuch (43-86), and Verschieden (87-131). A further group of verses follow (132-165), with one additional prose section (166-171). Annotations and corrections throughout in pen and ink suggest that this is indeed the original manuscript for the bespoke writings.

The manuscript begins with verses on the subject of Germany's rebirth ("Patriotischer Prolog zu Deutschlands Wiedergeburt"), in which "Kriegers" from the German War of Liberation in 1813, the Austro-Prussian War in 1866, and post-unification in 1871 discuss the evolution of Germany and German nationalism. The drama and poetry herein are ominous, and for the

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author: foretelling. Richard Ferdinand Graf von Rambaldi (1875-1917) was a captain and battalion commander who was killed in action during WWI. He is interred at the Alter Sudfriedhof Munchen in Isarvorstadt, Bavaria. Rambaldi published a book entitled “Der Welfen Wiege” (1912), on the title of which he is named as a captain and commander in the service of King Wilhelm I. None of the writings in our manuscript were published therein, or elsewhere as far as we have been able to determine.

The section of “Dramtischer Versuch” is particularly intriguing. “Ende Biners, des Kanzler von Tirol” (not to be confused with Josef Wenter’s much later drama of the same name), is a history play on the trial and execution of Wilhelm Biener (1590-1651). It was modeled after Hermann



Schmid’s historical novel “Der Kanzler von Tirol.” Many of Schmid’s novels have their roots in Bavarian peasant life and customs, and as such perhaps appealed to Rambaldi.

The in-text drawings reflect the author’s preoccupation with nature, history, and the love his country: an ink and watercolor of the flags of Bavaria stands above patriotic verses. The poem “Liebe” (p. 95) features a watercolor of an idyllic waterfall, in front of which are seated a military officer and his lady; perhaps this is a self portrait? Several poems make direct reference to Stuttgart, such as “Solitude” (p. 137) which is illustrated with a drawing of Schloss Solitude, and “Stuttgart 1899” (pp. 135-6), a reminiscence on summers spent hiking in Baden-Wurttemberg. A very interesting manuscript which merits further investigation.

[Additional images here.](#)

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~ Music ~



34. KRLD Radio Station, Dallas, Texas. Souvenir Album for the 2nd Annual All-Night Broadcast. Dallas: Stamps-Baxter Music & Printing Co., 1939. 198 x 135 mm. [1], 2-48 = 48 pp. Bound in stapled paper wrappers, soiled on front and back covers. Pages slightly yellowed, some foxing and staining throughout, pp. 23-26 loose. An advertisement for a new Stamps-Baxter publication, "Favorite Radio Songs No. 2" on pp. 46-48. With some condition problems, and priced accordingly. (#2997)

\$250

A fascinating piece of Dallas radio history, being program notes of an All-Night broadcast of early Southern Gospel Music on KRLD Radio Station (July 1-2, 1939). The pamphlet contains information and

photographs of 30 obscure, now forgotten Gospel singing groups from all over the American South, and thus remains a valuable source of information not obtainable elsewhere.

According to the introductory article by Harvey A. Armstrong, the purpose of the All-Night Broadcast was "to help promote and encourage nation-wide and better gospel singing." Many famous songwriters and Southern gospel music composers were in attendance that night as well, including Luther G. Presley, Albert E. Brumley, Wilbur Wilson, and V.O. Fossett, all of whom worked exclusively for Stamps-Baxter Books at the time. Their portraits can be found herein as well.

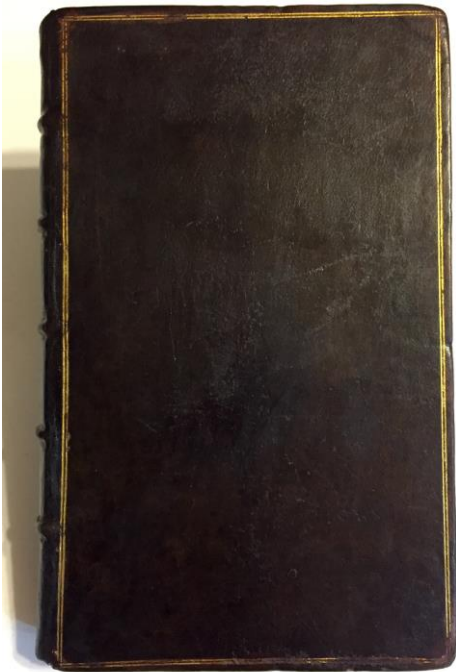
Stamps-Baxter Music & Printing Co. was responsible for the publication of many country, gospel, and bluegrass "standards," including "Precious Moments" and "Farther Along." As a way of promoting their music, the company sponsored gospel quartets to sing their music in churches throughout the United States, many of which performed in the present All-Night program.

[Additional images here.](#)



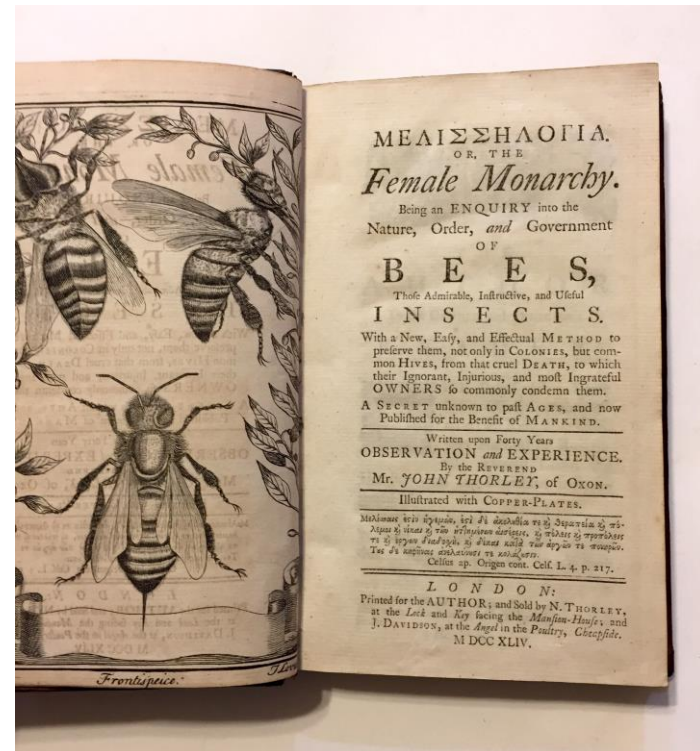
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~ Natural History ~



CAN FEMALES RULE THE HIVE?
CONTROVERSY OVER GENDER ROLES

35. Thorley, John. *Melissologia* [Μελισσηλογία], or the female monarchy, being an enquiry into the nature, order and government of bees... With a New, Easy, and Effectful Method to preserve them, not only in Colonies, but common Hives. London: Printed for the Author, 1744. First Edition. 8vo, xliii, [2], 206, [2] pp. Frontispiece (Cesi's three bees: the first drawing of bees made with the aid of a microscope, 1625) and four copperplate engravings, one folding. Contemporary brown



English calf, covers ruled in gilt with double fillet. Early ownership inscription "Susannah Page August 23 1770" on the front pastedown and "Jeremiah Guard [?] February 4, 1811." Final endpaper sympathetically renewed, binding refurbished. Overall very good. (#2517) **\$1,650**

First edition of this fascinating and highly readable work in which natural history, sociology, and politics are curiously combined. "Of English writers, Thorley was the first to mention having found wax scales in the pockets of worker bees. "In his Female Monarchy, published in 1744,

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John Thorley discussed entomological discoveries in more stridently moralistic language. Like the 17th-century apicologist, he described the monarchy of the bees, contrasted with the democracy of the ants, as a divinely ordered example of ‘the most natural and absolute form of government.’ He praised their loyalty, industry, and harmony, as well as their neatness, which provided ‘a pattern to all, especially the female sex.’ After reminding his readers that God not only established monarchy but also subjected women to men, Thorley acknowledged that the ruler of the hive was a queen. He had no patience with those who confused the issue by ‘saying that the king is a female, that is, the king is a queen, or the male is a female.’” (Source: Jeffrey Merrick, *Order and Disorder under the Ancien Regime*, p. 10).

Harding, *British Bee Books*, p. 97.



~ Photography ~



EERIE PHOTOGRAPHS OF NATURAL HISTORY SPECIMENS
SIGNED BY THE PHOTOGRAPHER

36. Breakey, Kate. **Flowers / Birds (two works in one volume, bound accordion-style).** Austin: Eastland Books, 2002. First Edition. Square 8vo (160 x 155 mm). Altogether 24 color reproductions of hand-colored photographs, bound accordion style by Cloverleaf studios, of which 12 flowers appear on one side, and 12 birds on the other. Similarly, the binding features two colors of cloth: olive on the recto (flowers) and ochre on the verso (birds), both foil stamped in blue. As new. (#2968)

\$800

Rare Books Manuscripts & c. To be exhibited on the occasion of the 2020
New York Antiquarian Book Fair. Offered for sale at fixed prices by Michael Laird Rare Books



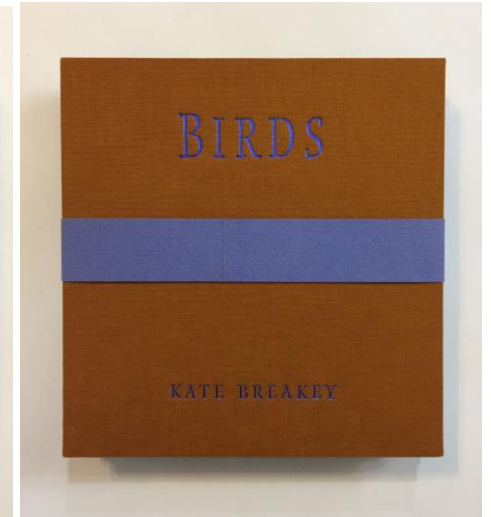
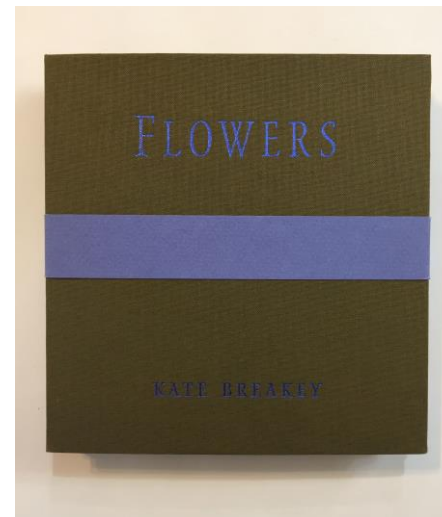
Euphagus cyanocephalus BREWER'S BLACKBIRD I

An arresting series of photographs which, in the artist's words, "tenderly record the beautiful bodies now in transition towards decomposition and disintegration." "Flowers / Birds" is only Breakey's second book, and is here offered in mint condition. Statement by the publisher:

"Two separate series -- Birds on one side and Flowers on the other -- are featured in this beautifully produced accordion-fold artist's book. For several years now, Breakey has been memorializing the small creatures that live and die in our proximity in large format photographs that are vibrantly hand-colored. She has used the same technique with flowers, producing extraordinary results."

Breakey (b. Australia 1957) is best known for her preternatural photographs of landscapes and natural history specimens which must be seen to be fully appreciated. She is the recipient of numerous awards, and has been the subject of more than 75 solo exhibitions, most notably: Small Deaths, Creatures of Light and Darkness, Slow Light, Painted Light, and Out of Darkness. She currently resides in Tucson.

[!\[\]\(8d0f0e0fe25b320c33272c52aec1fbca_img.jpg\) Additional images here.](#)



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ORIGINAL SILVER PRINT

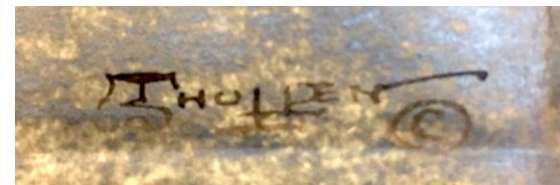


37. Holden, T.S. **Untitled photograph (silver print).** Large original silver print (345 x 268 mm). Signed “T.S. Holden (c).” On stiff paper with a slightly yellowed back. Residue of hanging material on back at the top of the print, small stains along edges, pencil inscription on back. Preserved in a mylar L-sleeve with lig-free card backing. Very Good. (#3006) **\$1,250**

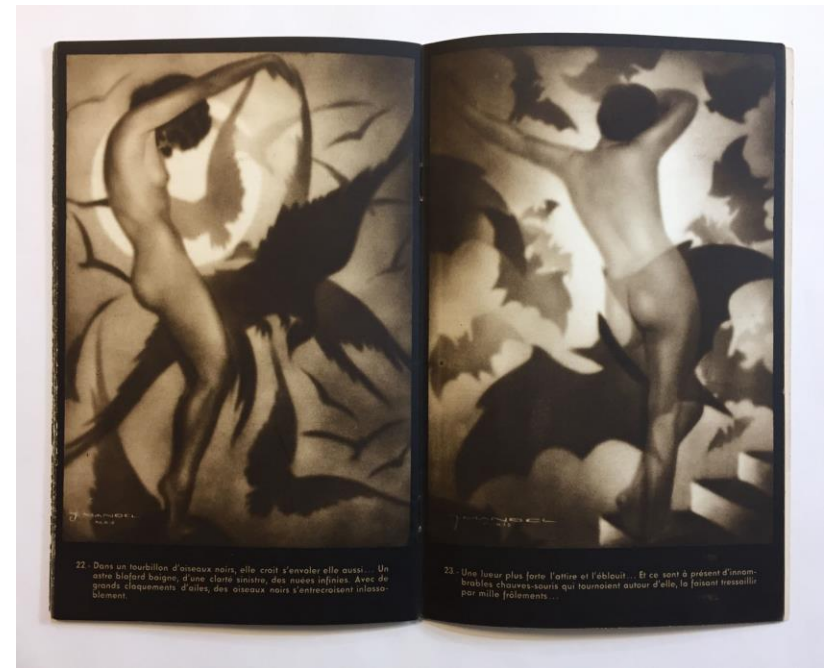
In every way a remarkable photograph, the luminous silver and black both reflect and absorb light, with eerie effect, and **MUST BE SEEN TO BE FULLY APPRECIATED.**

The name of this outstanding “amateur” photographer is T.S. Holden, as we learn from the signature on the lower right hand corner of the silver print. No further information about him or her has been forthcoming. However that may be, we are struck by this haunting, even melancholic scene, portraying a bare and somewhat desolate (winter?) landscape. Although silver prints are highly susceptible to deterioration due to the oxidation of the silver, our photograph survives in remarkable condition.

The gelatin silver photographic process was first developed by Richard Leach Maddox in 1871, with significant improvements made in 1878 by Charles Harper Bennett. Though silver paper was commercially produced as early as 1874, it was not made widely available to the public until the 1890s.



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38. Mandel, Julien (1872-1935). **Nus fantastiques.** Paris: Paris Art Editions, 1932. First Edition. Tall 8vo. (270 x 170 mm). Including the sensational cover there are 32 full page heliogravures illustrating wildly stylized photomontage designs of a nude model presented in dark settings, usually threatened by creatures real and imaginary. On the verso of the final leaf and inside the lower cover are advertisements for “Les 33 Albums la Beaute” (sic) in which are depicted a total of 2,600 photos of nudes (80 nudes per album), with images of the various nudes and a price list. Original wrappers, stapled as issued, some surface scrapes on front cover as is always the case on account of the softness of the rotogravure, spine worn but perfectly sound, certainly in much better condition that we have ever seen. (#3002) **SOLD**

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STRANGE AND WONDERFUL collection of 1932 Parisian photomontages which seem to blur the boundaries between Expressionism and Surrealism. This is cinematic photography of the most perplexing sort. While the original intention may have been to suggest eroticism, we are simply left bewildered. The photomontage series documents a dream which soon becomes a nightmare in a shadowy world. The dreamer finds herself tormented by

malevolent devils and demons, and variously confronted by an ape who breaks through bars, a wolf, a man whose passions are “unchained,” a giant snake, swans who wrap their long necks around her legs, hunting dogs, “malicieuses gambades,” a fierce lion, a skeleton wearing a top-hat, and much more. Each image is accompanied by obscure texts which

describe the young woman’s descent into madness, until finally she awakens.

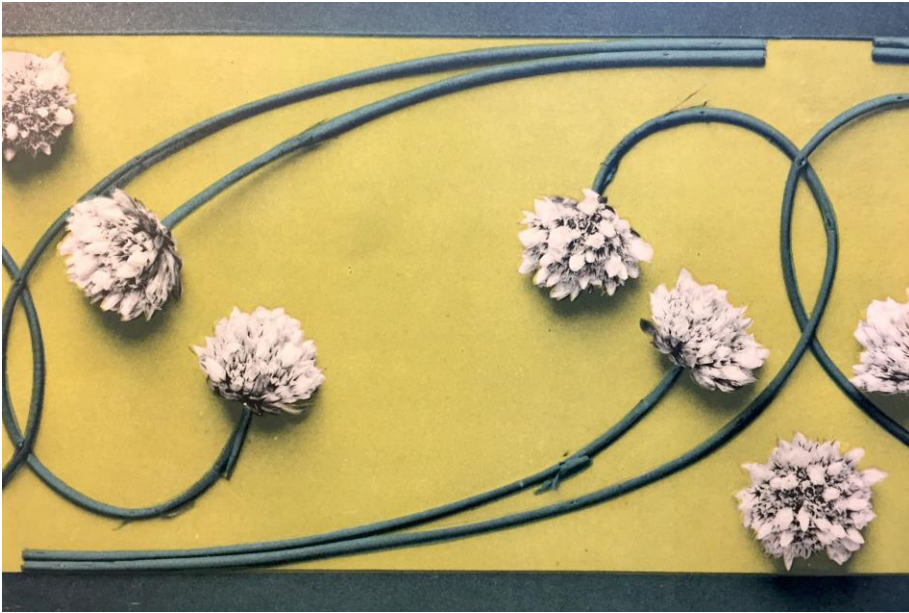
While now little known, Julien Mandel was one of the most imaginative photographers of the early twentieth century. In his day he was famous for his studies of the female form, artfully composed. Mandel championed photography as an art form at a time when “art photographs” were synonymous with erotic photographs of male and female nudes.



MUST BE SEEN TO BE FULLY APPRECIATED.

[Additional images here.](#)

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EXTRAORDINARY ART NOUVEAU PHOTOGRAPHS
PRECEDING KARL BLOSSFELDT BY 25 YEARS

39. [Verneuil, Maurice Pillard]. **Le Décor Floral. 50 planches. Bordures et Panneaux - Semis, Fonds ornés, etc. (cover title).** Paris: Librairie Centrale des Beaux-Arts, 1904. First Edition. Folio (385 x 295 mm). Title-page (color collotype) + 50 color collotype plates after original photographs. Loose as issued in original cloth-backed illustrated boards (soiled, very worn and partially defective), three pair of cloth ties, all present. Title-page with original ownership stamp crossed out; some plates faintly soiled / worn along edges, not egregious, and certainly not affecting images or caption titles. Bookplate inside front board: "Ex libris Gaston Heliot." Preserved in a protective cloth case. Very good. (#2754)

\$4,500

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Complete set of fifty design masterpieces by M.P. Verneuil, of great significance in the history of art history for indicating the logical transition from Art Nouveau forms to Art Deco repetition, the initial development credited largely to Verneuil himself. The hues of the color collotype photographs are eerily beautiful. The “Decor Floral” portfolio was issued for artists and designers, and is distinguished the meticulous arrangement of actual flowers, leaves, vines, and grasses, beautifully photographed and printed in soft, pale colors. The floral designs merge into ornamental friezes, pilaster columns, carpets, cornices, and mirrors, and **MUST BE SEEN TO BE FULLY APPRECIATED**. Surely the present portfolio is one of the earliest expressions of what was to be called Art Deco. It was created by M.P. Verneuil (1869-1942), a famous designer who literally wrote the first book on the subject of Art Deco, namely in his “Etoffes et Tapis Etrangers” (1925) which documented - and championed - the Exposition Internationale des Arts Decoratifs et Industriels Modernes, from which the very term “Art Deco” takes its name. Verneuil’s designs covered both the Art Nouveau and Art Deco periods, subsequently transitioning into his much acclaimed, almost dizzying geometric patterns that found their wildest expression in his “Kaleidoscope, ornements abstraits” (ca. 1923).

What makes the present portfolio so special is the austere elegance of the color collotypes, and the geometrical arrangements of the flowers and plants (all of which are named in the captions). It is a remarkable fact that our portfolio preceded by 25 years Karl Blossfeldt’s first published effort, the great “Urformen der Kunst,” which did not appear until 1928.

The success of Verneuil’s “Le Decor Floral” is due to the sensitive presentation and composition, relying on the symmetry juxtaposed with asymmetry; repetition of the motifs; and a certain formal purity. Highlighted are the lines and the graphic qualities of the flowers and plants, which include chrysanthemums, ferns, irises, wild gladiolas,

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mistletoe, holly, sapwood, laurels, wheat, violets, begonias, ivy, maple leaves, lily-of-the-valley, lemons, and much more. The result is the clearest rendition of the decorative potential of actual plant specimens. “Le Decor Floral” celebrates not only the shapes of nature, but man’s ability shape Nature itself in the pursuit of aesthetic beauty.

Whereas Verneuil’s name does not appear on the portfolio’s cover or title, there is no longer any doubt that this is his work. We have discovered in the 1903 *Mercure de France* (vol. VIII, pp. 514-515) the following announcement concerning the forthcoming publication of “Le Decor Floral” (here translated): *La Librairie centrale des Beaux-Arts, which M. Levy directs with a keen sense the needs and trends of modern art, is publishing a series of documents of decorative flora, chosen by M. VERNEUIL [emphasis ours], and photographed from nature.*



The “Decor Floral,” which will be published in instalments of ten plates, will form a complete volume in fifty plates and will be of the greatest utility to all decorators. It is a kind of herbarium that is easy to handle and whose advantage is to provide the artist, in a more durable and less fragile way than dried plants, exact documents not only as to the form, but also as for the color” (unsigned but written by Yvanhoe Rambosson).

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Another pre-publication description of the book is given in Bernard Quaritch's Catalogue 234, p. 121 (immediately above Verneuil's "Etude de la Plante: Son Application aux Industries d'Art," 1903) which we here translate from the French: "As its title indicates, this book is a collection of ornamental documents from nature, whose sole source is the vegetable kingdom. Is it not that the decorative arts of every era have taken their best inspiration? The interest of this book is twofold. To industrialists (sic), the work provides many decorative compositions that can be used as is, or can receive an even more ornamental application. Decorative panels, shaded borders, ornate backgrounds or spandrels, friezes or foliage, are all available herein, offering the most diverse compositions. To artists, the work furnishes numerous and excellent documents on the flower itself, the compositions being ornamentally variegated without modification, but always with the specter of its own constitution. The work serves to inspire variations on decorative compositions. It will be useful to all floral arrangers -- and who are they who do not use flowers? This work, important as much by the number of ornamental documents as by the number of the various plants represented, will contain 50 plates, and the color will add to its charm and to the precision of the documentation."

Attention is drawn to an earlier photographic design portfolio by Martin Gerlach, whose "Festons und decorative Gruppen nebst einem Zieralphabet" appeared in Vienna in 1893. In our opinion Gerlach's work is considerably inferior to Verneuil's "Decor Floral": the placement of the flora (and fauna) is boring, and the color hues average. It is likely -- if not certain - that Verneuil knew of Gerlach's work, having visited Vienna in 1902. Gerlach published another similar design portfolio at this time, namely the "Formenwelt aus dem Naturreiche" (1902-1904). Verneuil is not known to have undertaken photographic work, but in any event the real artistry of the "Decor Floral" is his and his alone. Witness

the discernment of the botanical selections and their exquisite arrangement in the nascent Art Deco style, which he innovated.

The Librairie Centrale des Beaux-Arts, one of the preeminent publishers of art portfolios at this time, European and otherwise, recognized Verneuil's genius, and issued some of his most significant works (e.g. "L'Animal dans la décoration," 1898 and "Etude de la plante," 1908). The firm also published important design portfolios by Alfons Mucha and Eugene Grasset, who was Verneuil's mentor.

REFERENCES: Helen Bieri Thomson, Maurice Pillard-Verneuil, p. 118. P. Forestier, Photographie florale et arts decoratifs dans la IIe moitie du XIXe siecle, in: Histoire de l'art 33/34, pp. 38 et seq.

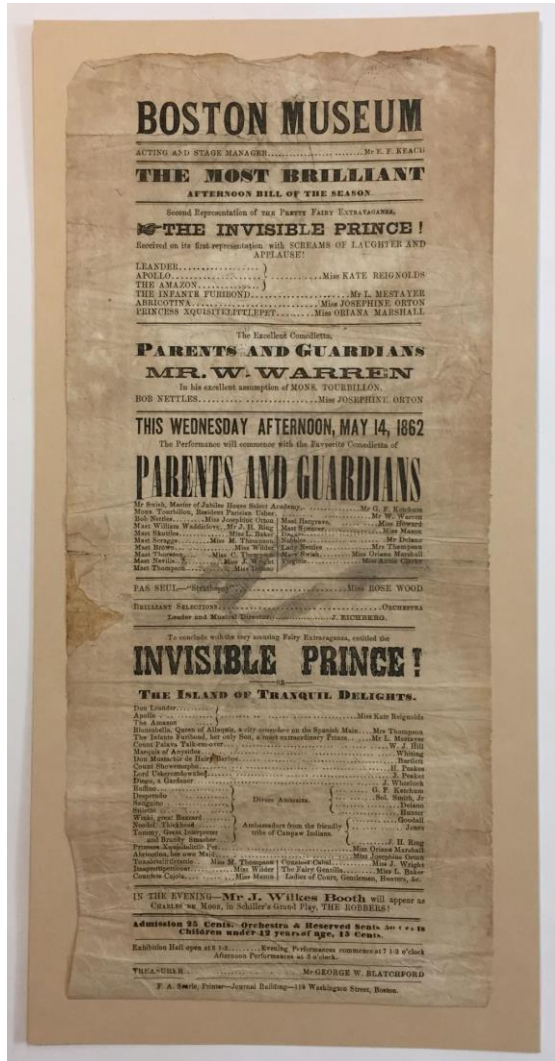
 [Additional images here.](#)



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~ Theatre ~

ANNOUNCING JOHN WILKES BOOTH



40. Boston Museum playbill for May 14, 1862 [“The Most Brilliant Afternoon of the Season” / “The Robbers” etc.]. Boston: printed by F.A. Searle, 1862. Broadside. 360 x 157mm. Small tears along edges, worn and browned, wrinkled, previously folded, staining here and there, dark smudges in center not affecting legibility. Preserved in a mylar sleeve backed in lig-free board. Good. (#2995) **\$450**

One of the earliest playbills to use John Wilkes Booth’s famous surname, from the third night of his first Boston engagement.

Booth’s performance in Schiller’s play was highly praised. From Arthur Loux’s “John Wilkes Booth: Day by Day” we learn that a contemporary review described the performance as “a brilliant success,” noting that Booth was “thrice called before the curtain by the enthusiastic plaudits of a very large audience.... It is gratifying to record the triumph of one so worthy in every respect of wearing his lamented father’s mantle.”

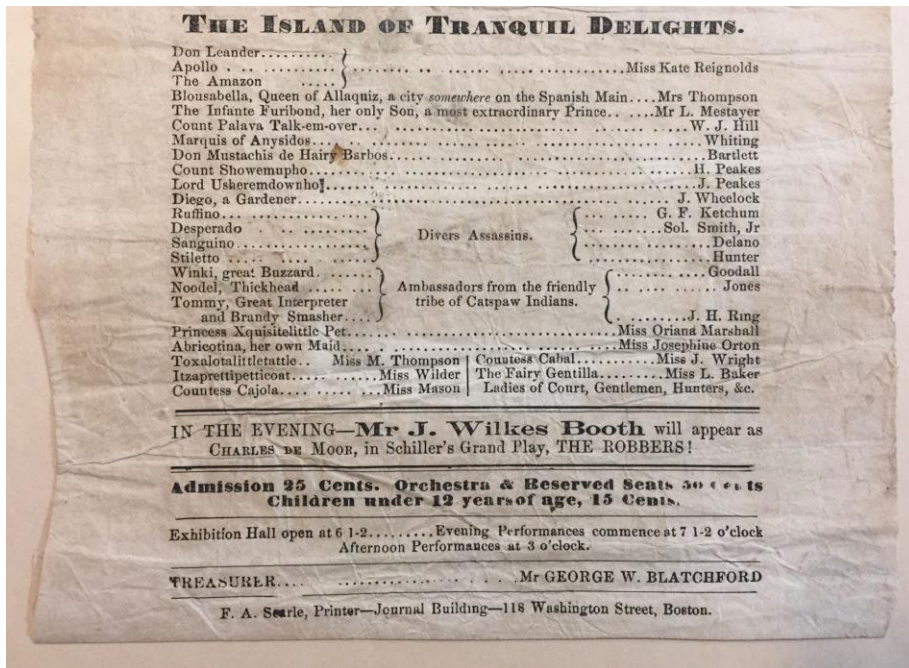
John Wilkes Booth (1838-1865) embarked on a career in theater, though originally under the name “J. Wilkes.” He made his stage debut in 1855 as Earl of Richmond in Baltimore’s Charles Street Theatre production of Richard III and quickly rose in popularity, finding great success in Philadelphia, Richmond, and other provincial theatres, but he did not decide firmly on a career in acting until early 1860. Booth embarked on his first tour as a leading actor following the 1859-60 season at the Richmond Theatre in Virginia, though performing only in the Deep South. He made his national debut in New York in March of 1862 followed quickly by two weeks in Boston, of which this playbill survives as a record of the third night of this engagement, May 14, 1862. His performance this night was as Charles de Moor in “The Robbers” by

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German playwright Friedrich Schiller, which began at 7:30 in the evening. The rest of the playbill records the afternoon performances, including a second representation of “The Invisible Prince, or The Island of Tranquil Delights” by J.R. Planché and “To Parents and Guardians” by Tom Taylor. Taylor’s other major success, “Our American Cousin,” remains famous as the piece that was being performed at Ford’s Theatre when Lincoln was assassinated.

No other copy can be found on the market, though we did locate a broadside playbill for Booth’s performance as Richard III at the British Museum the following afternoon, May 15, 1862.

~ Theology and Religion ~



41. Anonymous Artist . **The Wicker Colossus of the Druids** (extracted from “The Complete English Traveller” by Nathaniel Spencer (pseud. Robert Sanders). London: printed for J. Cooke, 1771. Engraved print, framed behind glass. Print size: 215 x 133 mm, slightly cropped affecting several letters. Frame size: 342 x 263 mm. Very good. (#2992) **\$500**

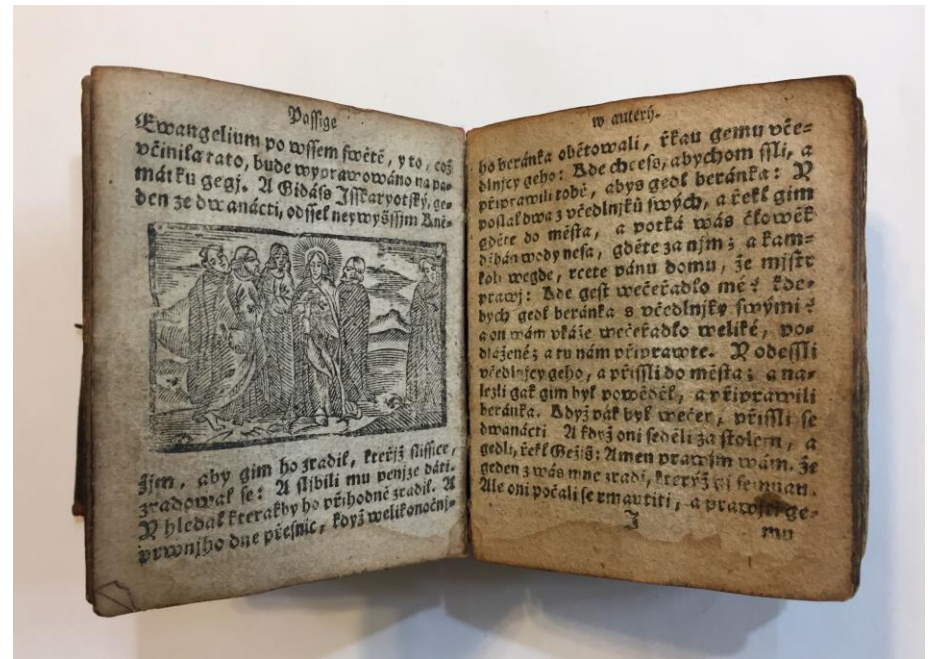
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A striking 18th century engraving of a great and terrible Wicker Man. It would appear that an image of the iconic Wicker Man first appeared in print in 1610 with the publication of John Selden's "Jani Anglorum." We find it again in Aylett Sammes's "Britannia Antiqua Illustrata" (1676), which clearly influenced the anonymous artist of the present engraving -- and many others who followed.

It is believed that so-called Wicker Man statues were ritually burned by the ancient Druids; that they were at times filled with human sacrifices may be an early modern fabrication. The caption of our print promotes these wild and terrifying claims: "The Wicker Colossus of the Druids, wherein Malefactors, Prisoners of War, and sometimes Innocent Persons (when there was a deficiency of the former) were Burnt as Sacrifices to their Deities."

This particular print appeared opposite page 77 in the 1771 edition of Spencer's "Complete English Traveller."



WITH 65 EARLY CZECH WOODCUTS

42. [Gospels, Bohemian / Czech]. [Supplied title: **Ewangelia, tez Episstoly na Nedele a Swatky pres cely Rok, gakoz y Passyge Pana Krysta, dle Wypsanj ctyr swatych Ewangelistu, ec.** Litomysl: Vaclav Vojtech Turecek, 1789. 16mo in 8's. 110 x 80 mm. A-Z, Aa-Ff8 (lacking title-page A1, S3-8, Dd-Ff8) = 209 ff. Text in Bohemian / Czech. Contains 65 in-text woodcuts measuring an average of approx. 43 x 67 mm. Bound in contemporary Bohemian dark calf, textblock detached to reveal original sewing structure, worn leather with worn and buffed edges, large split in raised spine near upper cover, original pin attached, clasp lacking. Textblock edges painted red, now darkened, waterstained along bottom and fore-edge, some annotations, pages very worn and

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browned, fol. A7 chipped along fore-edge affecting legibility of text, small hole on fol. J8. Armorial bookplate of I.G. Schorsch on front pastedown (see below). Fair. (#2989) **\$1,250**



A rare Czech liturgical book printed in a small and very obscure Bohemian town. This volume, while worn and partially incomplete, is unsophisticated and offers first-hand study of provincial Bohemian book arts which remain little known outside Czechoslovakia: there are 65 woodcuts herein, none of which are repeated; furthermore, the binding structure is completely visible. The woodcuts are unsigned (though the online Czech Encyclopedia suggests

that the printer, Vaclav, may have been personally responsible) and certainly warrant further study.

The printer of our text, Vaclav Vojtech Turecek (d. 1822), founded an important printing house in the middle of nowhere: Litomyšl, located about 100 miles to the east of Prague. Trained as a printer from 1771-2 in Kutna Hora, CZ, Vaclav moved to Litomyšl in 1775 and built his own printing house, which he operated for most of the rest of his life; he was

succeeded by his son Jan Josef Turecek (d. 1836) who also produced traditional but still popular prayer books, religious writings, and folk literature.

Early books printed in Litomyšl are almost impossible to obtain on the market, and even more rare to find such a book properly described. We have compared our 1789 edition with a much later 1812 digital surrogate at the National Library of Austria: it would appear that the woodcuts were still in use after 23 years (!). Of our edition, the Databáze Národní knihovny ČR locates just one copy in Czechoslovakia, at the National Library (Prague), to which KVK adds no others.

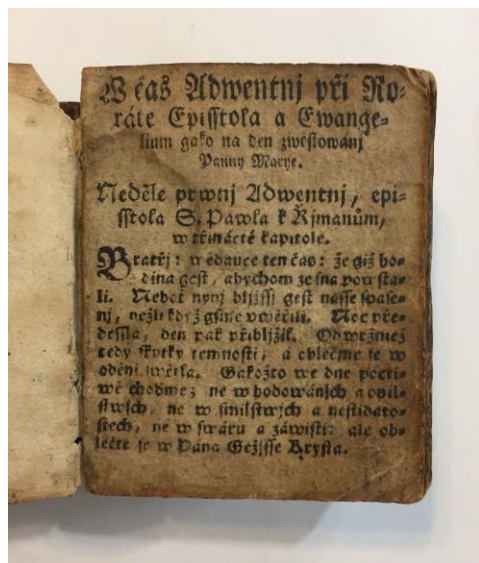


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The text itself is a Czech liturgical calendar for personal use, according to the Roman Missals of Pope Clement VIII and Pope Urban VIII, beginning with Advent and including various feast days and other holy days.

Provenance: from the distinguished library of Irvin and Anita Schorsch (most bear the armorial bookplate of the Bibliotheque Schorsch) which was dispersed in 2016. The collectors were both sophisticated and eclectic (their so-called “farmhouse” in Meadowbrook, PA was described as a “mini Winterthur”). Charles Hummel, curator emeritus of the Winterthur, remarked that the Schorsch library contained “the best privately owned collection of emblem books in the United States,” of which our teaching collection formed just one part.

Cataloguer’s note: in our copy the woodcuts appear on A3a, A4b, A6a, B1a, C1a, C2b, C4a, C5b, C7b, D1b, D3b, D5a, D6b, D8b, E2a, E5b, E8a, F3b, F5a, F7a, G1b, G3b, G5b, H1a, H8b, J8a, L1a, L3a, M1b, M3a, M4b, M7b, N1b, N3a, N5a, N6b, N8a, O4b, O6a, O8a, P2a, P3a, P4b, P6b, P8a, Q1b, Q3a, Q5a, Q6b, Q8b, R2a, R3b, R5a, R7a, R8b, S2a, T1b, T3b, T5a, T6b, T8b, V2a, V4a, V5b, and V7a.



[Additional images here.](#)

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PIONEER ENGINEERING:
A PROVINCIAL AMERICAN "DUST JACKET"

43. Patton, Rev. William (editor). **The Cottage Bible and Family Expositor.** Hartford: D.F. Robinson and H.F. Sumner; stereotyped by James Connor and William R. Cooke, 1834. 2 vols. Vol 1: [2], 3-736, [2] = 738 pp., with frontispiece and 7 plates. Vol 2: [2], 737-995, [9], 1003-1440, [3] = 711 pp., with engraved frontispiece and 5 plates. Bound in speckled calf, spines lettered in gilt. Covered with provincial American dust jacket of cloth, with holes cut out to show title and volume number on spine (cloth covers with minor wear along spines, slightly soiled,

corners bumped). Marbled textblock edges, age-toned, foxing throughout. Tissue guards heavily foxed as commonly. In both volumes the ownership inscription of Mr. Isaac Humeston dated March 8, 1835. Good. (#2999) **\$950**

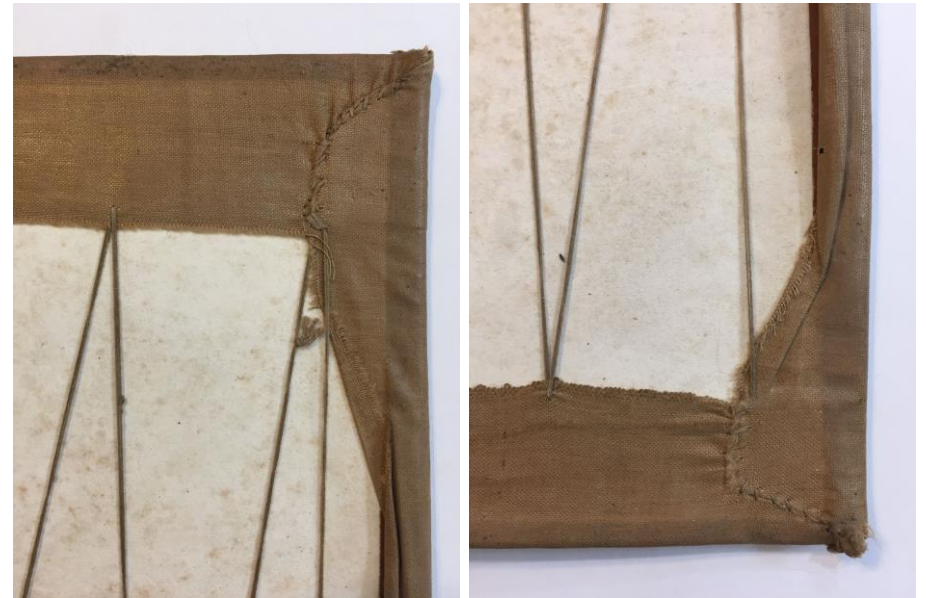
A striking example of a home-made American cloth "dust jacket," the likes of which we have not encountered. The jackets cover two publisher's leather bindings on the 1834 Hartford Cottage Bible which -- on account of the ingenious construction of their coverings -- have never seen any sunlight. We have noted identical bindings on Robinson-Sumner's Cottage Bible (Hartford, 1835), always surviving in poor condition. While our home-made jackets appear to have been crudely made, they were in fact remarkably effective, and have continued to protect our copy brilliantly for nearly two centuries.



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Mr. Isaac Humeston.
March 8th, 1835. ~

FAMILY RECORD.	
MARRIAGES.	MARRIAGES.
Isaac Humeston	Isaac
Benjamin Humeston	Jan 27 th 1835
Samuel Humeston	May 25 th 1837
Isaac Humeston	Jan 11 th 1839
Isaac Humeston	May 19 th 1842
Isaac Humeston	Jan 20 th 1844
Isaac Humeston	Apr 11 th 1846
Isaac Humeston	Jan 29 th 1848
Isaac Humeston	Jan 29 th 1850
Isaac Humeston	Jan 29 th 1852
Isaac Humeston	Jan 29 th 1854
Isaac Humeston	Jan 29 th 1856
Isaac Humeston	Jan 29 th 1858
Isaac Humeston	Jan 29 th 1860
Isaac Humeston	Jan 29 th 1862
Isaac Humeston	Jan 29 th 1864
Isaac Humeston	Jan 29 th 1866
Isaac Humeston	Jan 29 th 1868
Isaac Humeston	Jan 29 th 1870
Isaac Humeston	Jan 29 th 1872



Although little known by specialists, Patton's *Cottage Bible* is an excellent example of American book arts at this date. Enriched with etchings and engravings by American artists F. Kearney, W. Keenan, J.A. Adams, A. Dick, M. Osbourne, James Smillie, and J.B. Longacre, the *Cottage Bible* is very useful for instructional purposes. That it has been largely ignored is possibly due to the fact that it is always found in poor condition.

Provenance: Isaac Humeston (b. 1778 in New Haven, CT - d. 1855 in West Springfield, MA), with records of the Humeston family through 1872 written on the nine pages bound in vol. 2 between the Old and New Testaments.

[Additional images here.](#)

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~ Travel ~



44. The Mountaineers Society. Photographs of the Mountaineers Society Summer Outing for 1925. Tacoma, WA: Asahel Holmes Denman (photographer), 1925 or 1926. A quantity of 32 black and white photographs, with one envelope addressed to Charles M. Farrer from A. H. Denman, presumably that in which some, if not all of the photos, were sent. Photos variously numbered in pencil on back. Preserved in glassine sleeves in a folder bound with brads. Good. (#2985) **\$350**



These photographs from the 1925 Mountaineers Expedition from Chimney Rock to Mount Stuart reflect the enthusiasm of naturalists in the Northwest shortly after the establishment of the U.S. National Parks. The photographs were taken by Asahel Holmes Denman; a few were published in "The Mountaineers" of 1925, but most of them appear to have remained unpublished.

The Mountaineer Society was founded in 1906 to explore the Puget Sound region, offering a wide range of outdoor activities such as hiking, climbing, and skiing. The annual summer outing was the highlight of the year, generally lasting for 2 or 3 weeks and participated in by upwards of 100 Mountaineers in some years.

The 100-mile expedition began with a trek to Snoqualmie Lodge. The next day the trail turned northeast towards the Dutch Miller Gap, in which area they spent the better part of five days, summiting such peaks as Iron Mountain, Overcoat, and Summit Chief. They then circled high above Summit Lake and then down to Shovel Creek, then from Shovel Creek to Spectacle Meadows where they scaled Mineral Mountain, Lemah-Thumb, and Lemah's Middle Peak. The party turned northeasterly again to Waptus Lake, forded the Waptus River, and made it to Deep Lake where they climbed the Buttress and Cathedral Rock.

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The party then split, with some traveling for the East Peak of Mount Daniels and others for the part of Daniels over the Lynch Glacier. A few days later, the party tramped down the valley of Cle Elum up to Fortune Creek, from which they moved south to Ingalls Peak and, after summiting it, camped at its base at Ingalls Lake. Their final summit was Mount Stuart, near the start of their trip, and a few days later the group went up and over Turnpike Pass.

Henry A. Loss was the Chief Packer on this particular trip, a veteran packer of the Cascades and who was, according to Charles M. Farrer, a blessing and “a good fellow to be out with.” Farrer, who joined the society in 1907 shortly after its creation, served as club secretary from

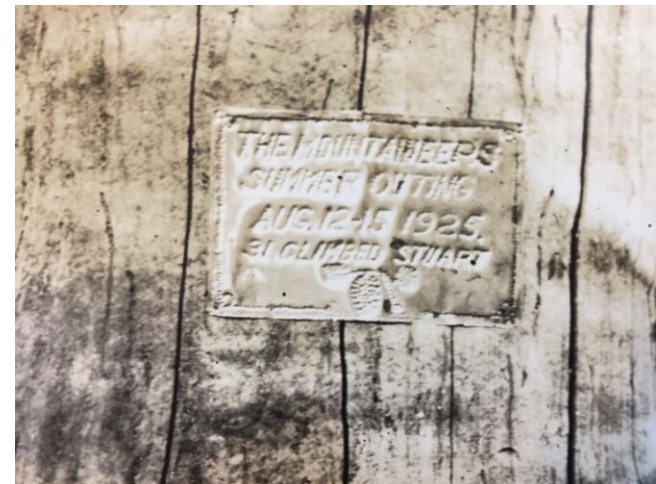
1908-1914, and was a member of the 1925 committee, can be seen seated in photo 63.

Many of the vistas in the present album are similar to those found in “The Mountaineer,” 1925. For example, photos 32 and 30 show Spectacle Lake, similar to the photo found on p. 24 of “The Mountaineer”; photo 3 shows Mount Wright and Snow Lake as on p. 22; and photo 59, showing Mt. Stuart from Ingalls Lake, is reproduced on p. 19. Photo 62, of a lodge-pole pine, is reproduced on p. 65.

The Mountaineer Society is heavily documented by the University of Washington, who holds collections of photographic albums with dates inclusive of 1907-1951. However, the university does not have photo albums from 1925 or 1926.

SOURCE: “The Mountaineer,” Dec. 15, 1925, vol. XVIII, no. 1.

[Additional images here.](#)



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