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CATALOGUE 163

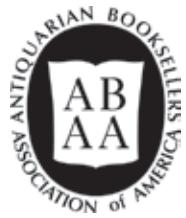


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**Catalogue 163**

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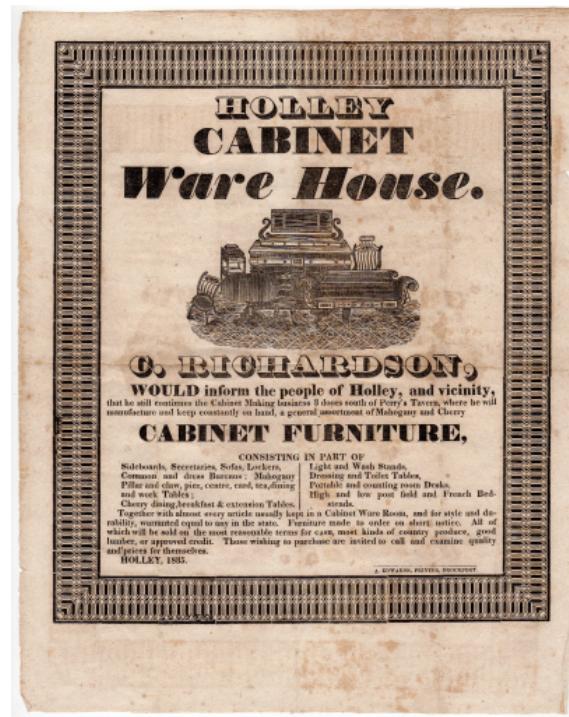
**TERMS**

- All books are guaranteed genuine as described, and are returnable for any reason during the first week after receipt. Please notify us as soon as possible if an item is being returned.
- Prices are net, plus sales taxes where applicable. Shipping charges are extra and are billed at cost.
- Foreign accounts should make payments in US dollars by paypal, wire, credit card, or postal money order, or with a check in US dollars drawn on a US bank. Bank charges may apply.



1. [Advertising.] Color photographic advertising display catalog. [Chicago: Will Penz Co., ca. 1927.] \$2,500  
Oblong 8vo, 35 color photographs backed in linen, 4 black and white photographs, 3 of them loose, depicting a variety of displays and packaging solutions; contemporary black calf, bound with cord through two-hole punch; binding rubbed, Stadler Photography Company stamp on verso of most photographs; an interesting survival in very good condition.

The bold color photographs of this album demonstrate the advertisement of a variety of products, including a Humpty Dumpty Circus toy kit, a display box for Planters Salted Peanuts with the Mr. Peanut icon, Little Crow Buckwheat and Pancake Flower containers, a cross section photograph of packaging for fragile glass lamps, and an advertising billboard for Kahnspatato boxes.



2. [American Cabinetmaking.] [Richardson, C.] Early American cabinetmaker's manuscript design book with unrecorded printed broadside. Holley, NY: [1835].

\$17,500

Small 4to notebook (approx. 8" x 6 1/4"), bound in original half calf over marbled boards, containing approximately 80 leaves with manuscript entries, and designs composed and drawn in ink and pencil; some blank pages scattered throughout.

This fine group of material illustrates an 1830's provincial craftsman working in the newly fashionable Empire-style designs. Among the more fully executed designs in this notebook are a washstand, stool, dressing tables, and secretaries, each with detailed measurements. Some are titled, such as "French Bureau," "Grecian Card Table," and "Portable Secretary." Others may have been sketched during a trip to York, Ontario (now Toronto),

including "York Bureau No. 1 and 2." Richardson was aware of the developments in furniture design in other parts of the state. One of the notes next to a drawing of a "Dress Beauro [sic] Plain" mentions what the same item sold for at Meads & Alvords. [John Meads & William Alvord operated a successful cabinet-maker's shop in Albany, NY until Alvord's death in 1847, according to a "Bi-centennial History of Albany" published by W.W. Munsell in 1886.] The notebook also includes details of carving designs, such as foliage, scrolls, turning profiles, and volutes.

Approximately 50 designs in all, including fully realized furniture styles with measurements, some sketches or details of design elements (table legs, column styles, acanthus leaf patterns, etc.), some more abbreviated images of design features. Dates on some of the drawings indicate the notebook was used between 1830 and 1833. One manuscript entry includes a grid-style list of prices for joints in various woods; another describes the construction of a portable desk, giving the cost of various additions to the basic design, such as a hollow for pens, a square drawer, and a book rest. Another 10 pp. offer approximately 18 recipes for stains and varnishes. Three loose scraps containing designs laid in. Moderate wear, dampstaining to endpapers, otherwise very good.

The letterpress broadside advertises Richardson's business, and reads, in part: "Holley / Cabinet / Ware House. / C. Richardson, / would inform the people of Holley, and vicinity, / that he still continues the cabinet making business 3 doors south of Perry's Tavern..." (Brockport: A. Edwards, Printer, [1835]). The broadside measures 14" x 11", printed in various sizes and styles of type, with a central composite image of period furniture, including a dresser, chairs, settee, and wash stand, the text within a thick ornamental border. Old fold lines, some foxing, else a nice example. This broadside is apparently unrecorded.

A very faint contemporary pencil notation on the front endpaper of the notebook reads "Chase Richardson, 1832." This is most likely the same Richardson who had the broadside printed, given that some of the

illustrations on the broadside appear to be taken from drawings in the accompanying manuscript. [Records from Hillside Cemetery, Clarendon, Orleans County, NY, just 3 miles from Holley, NY, mention a Chase Richardson (1810-1839).] Both items are housed in recent cloth clamshell boxes with gilt stamped leather labels.

At the beginning of the 19th century, the furniture industry in America saw a sudden shift of its epicenter from Philadelphia to New York. Dubbed the "London of America," it was thought at the time that New York would in fact be the leader in business in the United States. To facilitate the cabinetmaking industry a new directory for cabinetmakers in New York was published in 1805 and various guides were issued helping craftsmen to price their furniture. Styles were elegant and influenced highly by the European furniture which was also being imported into New York. Phyfe, Allison, and Ash produced some of the finest examples of furniture from that period. However, although the high styles of the time may have been determined by these well known cabinetmakers, others imitated and added their own interpretations. John L. Scherer, in his exhibition catalog "New York Furniture: The Federal Period, 1788-1825," [Albany: 1988] states: "Eventually cabinetmakers in upstate towns and villages who picked up New York City styles rendered their own versions. Using local woods, this furniture evokes a spirit of the time with a dash of country charm. As trends in New York State furniture moved upstate, they also spread across the country. New York remained in the forefront of furniture design and production until the end of the century."

In the back of the volume are several recipes for varnishes and stains, some intended to imitate more expensive materials such as mahogany, curly maple, and marble. For example, to imitate birds eye maple, one had



only to mix "cuprite two shades darker than white lead & chrome yellow & V. Red [plus] Raw Terra de Sena" using a quill and fingers as tools. Many of these recipes are credited to other cabinet-makers residing in Ontario and northern New England. A recipe for white varnish came from John Bradshaw of Waterson (sp?), a stain for Rose Wood Chairs from Silas Alden of Boston, a German Polish recipe from Clark H. Ober of New Ipswich, etc. While information and documentation for furniture makers in the larger cities is often obtainable, information on smaller, local artisans is much more scarce. Both items were inherited by Gertrude (Cole) Simmons (1895-1985) of an old Holley-area family. Her grandmother was Ellen Maria (Richardson) Cowles (1838-1873), who may have been the daughter or niece of the cabinet maker C. Richardson.

See also: Finkelman, *Encyclopedia of the New American Nation: The Emergence of the United States, 1754-1829*. Detroit, 2006; Scherer, *New York Furniture: The Federal Period, 1788-1825*. Albany, 1988; and, Scherer, *New York Furniture at the New York State Museum*, Alexandria, VA, 1984.

### 3. [American Illustrated Manuscript.]

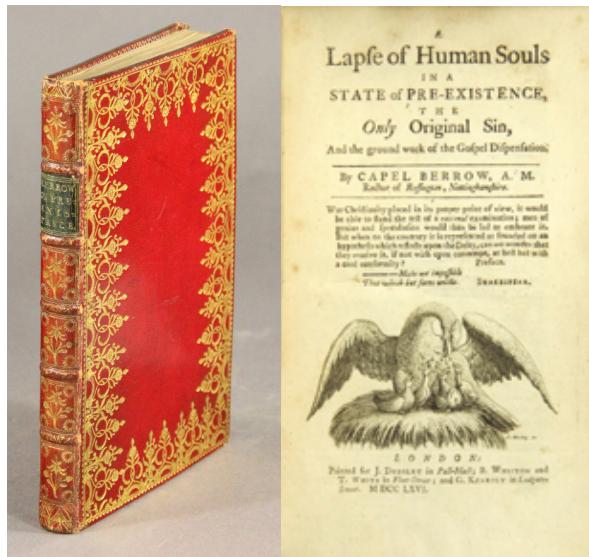
**McGivney, Peter.** [Folk art poetry album extensively ornamented with watercolor illustrations and colorful calligraphy. Dedicated to Miss Julia A. McGivney], ca. 1870s. \$5,000 4to, pp. [214]; ruled, wove paper, occasionally interleaved with color tissue, numerous calligraphic titles, decorations and borders, plus a few applied, hand-cut chromolithographic scraps; poetical manuscript in blue and occasionally red ink; some leaves with wear at edges; light soiling and marks of handling along the fore- and top edges; expertly rebound to style.



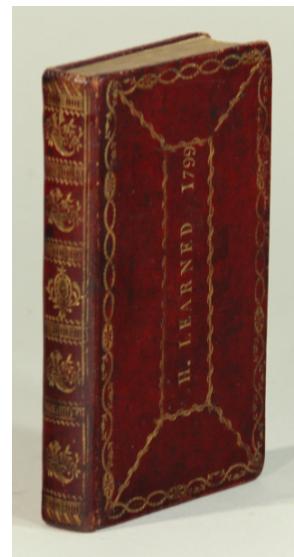
A lovely manuscript album of original poetry and popular songs written and extensively decorated by Peter McGivney. This work of folk art is an exquisite token of fraternal love dedicated and inscribed over and over to the artist's sister, Julia A. McGivney. All of the poems and songs have calligraphic titles and each is neatly copied out in a beautiful, flowing Spencerian hand. The titles are typically adorned with color and calligraphic flourishes, and are often accompanied by decorative borders, including birds, flowers, exotic fronds and vines, and patriotic emblems being common themes.

The poems themselves, many original compositions by McGivney, are largely directed to his sister Julia. Of the 21 full-page illustrations, 15 are watercolors and 6 are pencil sketches.





4. **Berrow, Capel.** *A lapse of human souls in a state of pre-existence, the only original sin, and the ground work of the Gospel dispensation.* London: J. Dodsley ... B. Whiston and T. White ... and G. Kearsly, 1766. \$4,500 First edition, 8vo, pp. vi, [1], 8-189; engraved vignette of an eagle feeding her young on title page, 6-line errata on verso of title page, but without the extra errata slip pasted in at the back of some copies, 6 small ink corrections in the text (authorial?); a stunning binding perhaps for presentation, of full red goatskin, elaborate gilt filigree borders on covers, gilt-decorated spine in 6 compartments, green morocco label in 1, gilt rolled edges and turn-ins, a.e.g., green silk bookmarker; bookplate of the Fintray House library; fine copy. Capel Berrow (1715-1782), was a divine whose work "was a farrago of ill-digested learning" (DNB). This is his last and best book. Samuel Johnson was one of the subscribers to his collected *Theological Dissertations*, 1782.

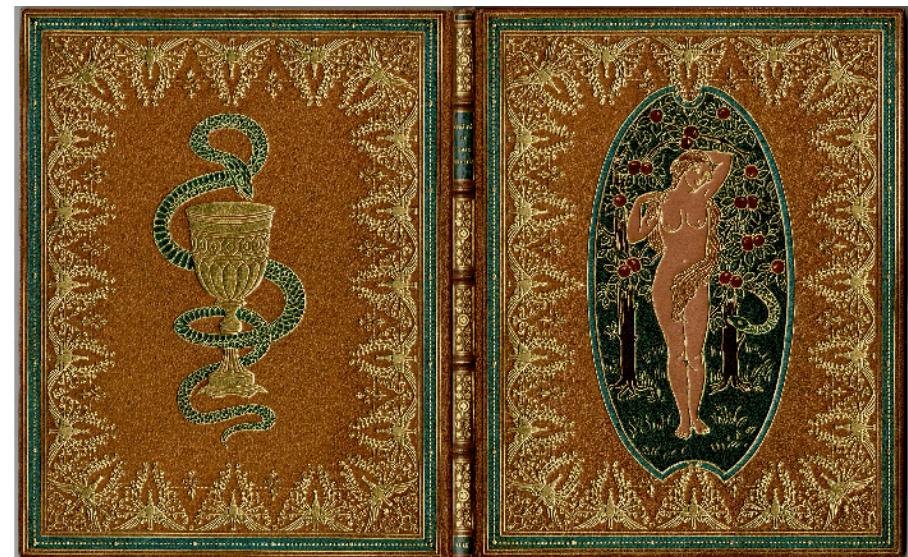


5. **[Binding, American.]** *A new version of the Psalms of David. Fitted to the tunes...* Boston: printed by Samuel Etheridge, for B. Larkin, W. Spotswood [et al.], 1795. \$6,500 Small 12mo (approx. 5½ x 3¼ inches); pp. 358; contemporary red straight-grained goatskin, fancy gilt-tooled borders enclosing a central gilt panel with the original owner's name H. Learned and the date 1799 in gilt on the upper cover, smooth gilt-decorated spine laid out in 5 panels, board edges gilt, a.e.g., gauffered edges, marbled endpapers.

An American and likely Boston 18th-century binding in fine condition. Evans 28274.

6. **[Bindings.] Fitzgerald, Edward, trans.** *Rubáiyát of Omar Khayyám, the astronomer-poet of Persia. Rendered into English verse. Second edition.* London: Bernard Quaritch, 1868. \$9,500

Edition limited to 500 copies, small 4to, pp. xviii, 30; elaborate full citron crushed levant binding by Riviere and Son elaborately gilt, with red, green, and brown



decorative onlays depicting on the upper cover Eve in the Garden of Eden, surrounded by two apple trees, one with a coiled snake; and on the lower cover a chalice around which a coiled snake; very elaborate gilt border of 20 peacocks with fanned tails, enclosed by a green onlay border with gilt pointilles; richly gilt spine in 6 compartments, green morocco labels in 2, gilt edges and inner dentelles, a.e.g.; fine in a fleece-lined custom chemise which is scuffed and cracked along the upper hinge.

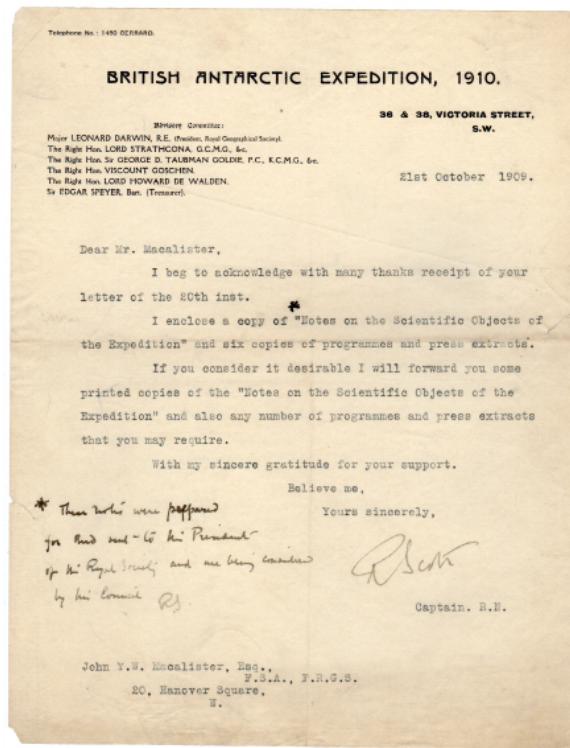
Edmund Gosse's copy, with his ownership signature and 1869 date at the top of the title page. Gosse wrote the introduction to the variorum edition of Fitzgerald's works.

The second edition contains 110 quatrains whereas the 1859 first edition contained only 75. "Its importance from the collector's standpoint is but little less than that of the princeps. From a literary point of view it is quite the equal of the first edition" (Mosher, *Rubaiyat*, 1902, p 10).

7. [British Antarctic Expedition, 1910.]

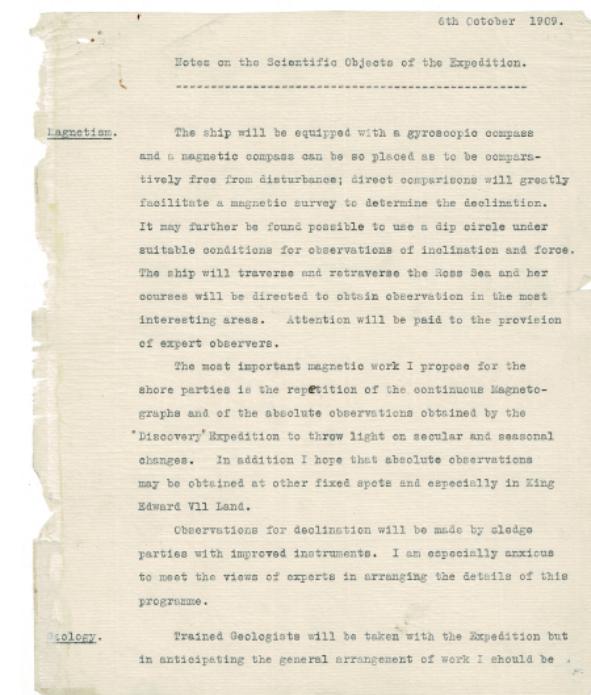
**Scott, Robert F., Capt.** A small archive of correspondence relating to the candidacy of Donald A. Macalister to become a member of the expedition. London: 1909-10. \$9,000

1. One-page autograph letter signed by John Scott Keltie, as Secretary of the Royal Geographical Society, to John Y. W. Macalister stating that he is writing "openly on behalf of your son to Scott. I believe he could not do better than take the boy." 8vo, September 25, 1909.
2. One-page typed letter signed from John Y. W. Macalister to his son, Donald A. Macalister, on Royal Society of Medicine stationery, noting "The enclosed is promising, as Keltie cannot fail to speak with considerable weight," 4to, September 27, 1909.
3. One-page typed letter signed by Capt. R. F. Scott to John Y. W. Macalister, on British Antarctic Expedition stationery, asking for support and interest in the expedition: "Feeling that the object of the Expedition is of a patriotic nature which must appeal to your sympathy, I have no hesitation in asking for your substantial support." 4to, October 6, 1909.
4. One-page pro-forma typed letter signed by Lieutenant Edward Evans to Donald A. Macalister, on British Antarctic Expedition stationery, thanking Macalister on behalf of Captain Scott for applying to the Expedition, and that his request "will be considered with that of other eligible candidates in due course," and with a holograph postscript: "He has received several very good letters about you..." 4to, October 8, 1909.
5. One-page typed letter signed from John Y.W. Macalister to his son, Donald, stating that "Scott is lunching with me tomorrow, and I hope to let you have some definite news immediately afterwards, but it may be that he will not be free to commit himself..." 4to, October 14, 1909.
6. One-page typed letter signed by Scott, on British Antarctic Expedition stationery, with a holograph



postscript signed with his initials, to John Y. W. Macalister, enclosing a copy of "Notes on the Scientific Objects of the Expedition" and "six copies of programmes and press extracts." Referring to the "Notes" Scott writes at the end, "These Notes were prepared [and] sent to the President of the Royal Society and are being considered by his Council. R.S." 4to, October 21, 1909.

7. Five-page typescript signed, being "Notes on the Scientific Objects of the Expedition", with three small corrections in the text presumably by Scott, and signed "R. Scott" at the end. Includes objective summaries of magnetism, geology, meteorology, botany, and "other branches of physical science," each under a separate heading. 4to, October 6, 1909 (but enclosed with no. 6, above).
8. One-page typed letter signed by Scott, to Donald Macalister, on British Antarctic Expedition stationery, thanking Macalister for a previous letter, and noting that "the selection for the posts of Geologists have not yet been made. Dr. E. A. Wilson, who will be chief of the scientific staff of the Expedition, is giving his attention to the selection of candidates and is making enquiries for suitable persons..." 4to, January 10, 1910.



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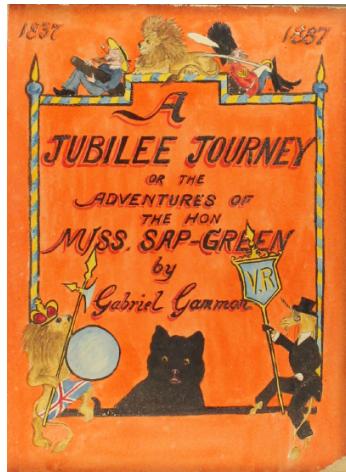
Perhaps needless to say, Macalister did not make the cut. Nonetheless, an interesting correspondence displaying how the process of selection of members of the expedition worked.

8. [British Illustrated Manuscript.]  
*Odds & Ends collected and arranged by an improvable M. P.* London [?]: ca. late 1880s, colophon dated 1890. \$4,500

4to, approx. 24 leaves including full color title page (incorporating 9 vignette portraits and 1 small albumen



photograph portrait of a woman (Annie Wise? - see below) and 86 individual whimsical and humorous pen & ink sketches (mostly 5½" x 4" but 10 of them 5½" x 8"); in the first section the artist takes a humorous whack at "Selections of the Most Notorious Poets, including Elizabeth Barrett Browning, Samuel Johnson, Tennyson, and Spenser; the second section concerns "Farming as a Fine Art: Letters on Agricultural Labourers and pursuits ... thus rendering farming a delight to the scientific and a profit to the fine art-full, by Mrs. Hold Gosling of the Science and Arts Department, South Kensington"; the third section is titled "A Day's Changes," four illustrations of a boy, a girl, and their dog in the countryside; the fourth section is titled "Breviates 'Brevity is the Sole of Wit' [Bacon, Shakespeare or some other fellow]"; the fifth section is titled "Studies in Black and White and a Few other Colors"; the fifth section is titled "Arts and Sciences: Seasonable Cookery / Save all your Coal by buying the new caloric apparatus"; the sixth section is



titled "Concise Medical Treatise [new edition]"; and the last, "A Novel in Three Chapters."

At the back is a separate title: *A Jubilee Journey or the Adventures of the Hon. Miss Sap-Green*, by Gabriel Gammon, 6 leaves, including a full-page color title and a colophon (dated 1890), and 15 original pen & ink sketches, each with a lengthy caption; a manuscript note mounted on the front free endpaper reads: "To Annie Wise, the guide, philosopher, & friend of many years, this Book of Sketches is presented by the artist as a memorial of their long friendship... [signed:] M.S.P." Some wear and minor loss at the corners of a few leaves; all else very good in contemporary red pebble-grain cloth, neatly rebacked.

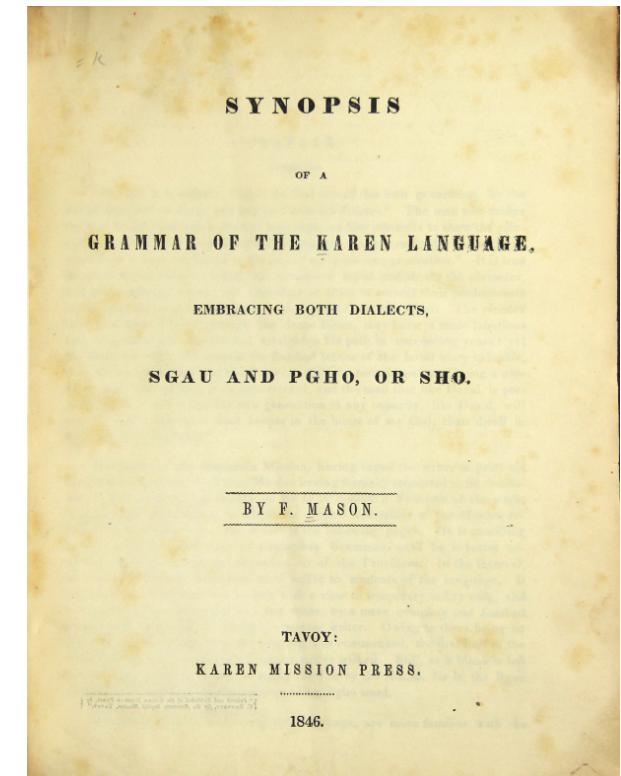
**9. [Burma - Karen Language.] Mason, Francis.** *Synopsis of a grammar of the Karen language, embracing both dialects, Sgau and Pgho, or Sho.* Tavoy: [printed and published at the] Karen Mission Press [by C. Bennett, for the American Baptist Mission], 1846.

\$3,500

First edition, 4to, pp. viii, 458; old pebble-grain brown cloth neatly rebacked in brown calf, gilt-lettered spine; near fine, and sound. Inscribed: "Society of [?], Newton Theol. Institution, Mass. From C. Bennett, Tavoy."

American missionaries first arrived among the Karen tribes in 1828. It was apparently impracticable for them to set up a printing-press in the wild country of the Shan states, but they did so several hundred miles further south, at Tavoy. The Karen were one of the chief tribes of Burma, supposed to be descendants of Chinese tribes driven southwards, ultimately from Mongolian lands. The Karen language is tonal, and belongs to the Siamese-Chinese branch of the Indo-Chinese family.

The first book of the press appears to be Jonathan Wade's unfinished Karen dictionary (Tavoy ca. 1842-44). In 1843 Francis Mason published a New Testament printed at the same press, and in 1846 the Rev. Cephas Bennett published there *An Anglo-Karen Vocabulary*,



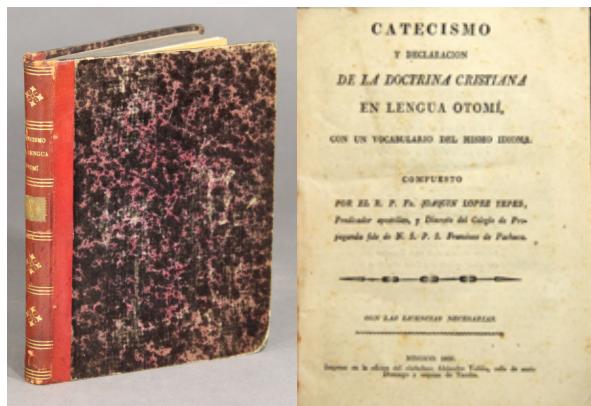
the same year as this Karen grammar by Mason.  
Not in Vancil; Astor Catalogue, p. 129.

**10. Burton, Richard F., Capt.** *Specification of Captain Richard Burton. Fire-arms and projectiles* [cover title]. London: printed by George E. Eyre ... at the Great Seal Patent Office, 1876.

\$7,500

Folio, a single sheet folded to make 4pp., last 2 pages blank; sewn into original blue printed wrappers; previous folds, a few short marginal tears and creases; very good. The date of Burton's patent (no. 3069) for a carbine pistol was September 1, 1875. "The principle of the weapon is to avoid the use of the shoulder on horseback. The weapon can be used either as a carbine with both hands, the left arm extended as in archery: in this case the cartridge

contains 84 grains of gunpowder. Used with one hand the charge must be reduced to 45 grains" (see Burton, Isabel, *Life*, I, pp. 455-57 for a good account). Rare. Huntington only in OCLC; no copy at auction in 35 years; Casada 327; Penzer, p. 229.



#### 11. [Catechism & Dictionary in Otomi.]

**Lopez Yépes, Joaquin.** *Catecismo y declaracion de la Doctrina Cristiana en lengua Otomi, con un vocabulario del mismo idioma.* Mexico: impreso en la oficina de ciudadano Alejandro Valdes, 1826.

\$3,200

First edition, small 4to, pp. 254, [2] errata; the dictionary occupies pages 93-251; contemporary red morocco-backed marbled boards, smooth gilt spine laid out in 6 compartments, gilt-lettered direct in 1; lightly rubbed, but in all a very good, sound copy. The last copy at auction was the Phillipps copy in 1988. This is an Ayer Linguistics duplicate with a withdrawn stamp on the front pastedown.

"The Othomi language differs in structure from those spoken in Mexico, having more resemblance to the language of Eastern Asia than any other. [Luis de Neve y Molina] was the first to establish a proper system of characters in 1767, which has since been retained" (Sabin). It is a monosyllabic language, which today is still spoken by nearly two million inhabitants of central

Mexico. "The Otomis comprise a large number of tribes occupying the plateau north of the Anahuac Sierras. They are a hardy people and are the least civilized of the four principal native races [of Mexico]" (EB).

"The author was a native Mexican, and a religious of the Franciscan College at Pachuca. His vocabulary is still the most complete which has been published of this language" (Pilling, quoting the Ramirez Sale Catalogue).

Ayer, *Otomi*, 6; La Vinaza, *Bibliografia Espanola de Lenguas Indigenas de America* (1892), 420; Ludewig, *Literature of American Aboriginal Languages* (1858), p. 141; Palau 142266; Pilling, *Proof-sheets*, 2316; Sabin 106013; Zaunmuller 293; not in Vancil or Trubner.



#### 12. Catholic Church, Liturgy & Ritual.

*Missale Cisterciense, juxta novissimam romani recogniti correctionem, autoritate reverendissimi domini D. Abbatis Cisterciensis generalis editum.* Antwerp: ex officina Plantiniana Balthasaris Moreti, 1688. \$5,000 Folio, pp. [60], 488, xcix, [1]; **bound with:** *Supplementum missarum pro monasterio Salem*, [Salem?: ca. 1700], 8pp. **bound with:** four single sheet special masses. Printed in red and black throughout, engraved vignette title page, 3 full-page copperplate engravings are found

before the proper of the season, the ordinary of the mass, and the feast of the Assumption; **bound in at the back** is an 8-page supplement for the Cistercian Monastery at Salem in southern Germany; bound in contemporary full black morocco, gilt-tooled paneling on both covers, gilt fillets on spines, leather thongs with brass clasps (one clasp missing); gold and red Dutch floral pastedowns, a.e.g., top and bottom edges gauffered around headbands; some finger soiling throughout, occasional mild damp-staining, but in all a very good, impressive copy.

A Catholic altar missal according to the Cistercian use, and employing the black notes and red staves of the Georgian musical notation. This copy was acquired by the Cistercian monastery in Salem in southern Germany (Baden) following the fire in 1697 that destroyed many of the buildings. The monastery secularized in 1802 and the library was moved to Peterhausen, and thence was sold to the University of Heidelberg. A portion of the library, including this volume, was acquired by Baron von Lassberg. The Lassberg collection of post-incunabula was sold in 1999.

The Cistercian Monastery at Salem was an important imperial abbey, founded in 1136 by Bl. Frowin (a companion of St. Bernard of Clairvaux). It was noted in the Middle Ages as being the most beautiful and richest monastery in all of Germany. At the beginning of the 14th century no less than 285 monks called it home. The Church was not destroyed until the fire of 1697, and the rest of the monastery was beautifully rebuilt around it. But by 1698 the monastery had only 49 priests and 13 choir monks. In September 1802, as a consequence of Napoleon's policies, the abbey was secularized and became Schloss Salem, a summer residence for the Margrave of Baden. An impressive volume, beautifully printed, and enhanced by the presence of the additional Supplement and single sheet masses at the back. Not in OCLC.

13. [China.] Collection of three hand-colored Qing Dynasty manuscript maritime charts and one Qing manuscript military map, as below.

\$95,000

This collection appears to have come into the possession of the commander-in-chief of the British forces in China during the First Opium War, Hugh Gough. 1st Viscount Gough, KP, GCB, GCSI, PC who served as commander-in-chief of the British forces in China during the First Opium War.

These hand-color manuscript charts use Chinese landscape painting techniques, sketching the outlines of topographic features such as straits of Zhejiang; Jiangsu and Fujian provincial boundaries; mountains; rivers; islands; reefs; and also architecture: walled cities and lower administrative regions; Chinese Qing marine posts; dams; bridges; temples; pagodas; ancestral halls, etc.

The three Chinese charts and military map (4 scrolls in total) are as follows:

- [浙江省海塘图 ( 宁绍台道) . [Zhejiang sheng hai tang tu (Ning Shao Tai dao)]. [Coastal Chart of Ning Shao Tai Circuit]. [Zhu, Ruilin], cartographer. 朱瑞麟 (畫士). (ca. 1757 – 1799).

A very attractive colored manuscript Chinese chart on paper mounted as a handscroll featuring the administrative region of 宁绍台道 “Ning Shao Tai Circuit” by a local artist Zhu Ruilin. This handsome



scroll was presented by an acting assistant county magistrate 秦仲康 [Qin Zhongkang] to his superior. 秦仲康 [Qin Zhongkang] appears to have been an official during Qianlong Era. 47.2 x 285cm. Neatly repaired 29cm closed tear with no loss, marginal loss lower border, little soiling on blank yellow paper at beginning of scroll, a little creasing, 13 cm tear at the junction of the paper with the roller. The colors are bright, and the creasing is minor. Overall in very good condition. The signature of Hugh Gough, 1st Viscount Gough, KP, GCB, GCSI, PC who served as commander-in-chief of the British forces

in China during the First Opium War at the far end of the scroll.

During the Qing Dynasty, a “Circuit” was a subordinate administration level directly under the Provincial level. This manuscript map covers the entire Ning Shao Tai Circuit with the exception of the Taizhou Prefecture which is located in the far south of the Zhejiang Province. The chart also shows the walled city of Hangzhou Prefecture including Xiaoshan County.

The walled city of Ningbo Prefecture is presented as the center of the map as at the time the head office of Ning Shao Tai Circuit was located in Ningbo. There is a red dotted line linking Ningbo and the counties (Cixi, Fenghua, Yuyao, Shangyu, Xiangshan, Shipu, Zhenghai and Shengxian) under the administration of Ningbo Prefecture. Annotations in red characters showing the distance between various places are written in Chinese “li” (half kilometer). As the frontier of in the suppression of piracy, Dinghai County (portrayed at the far east of the map), is indicated by a heavy military presence with small red houses and flags scattered around its coastal areas and also two artillery batteries located at the south tip of the island county. Other military posts called 路台 [lu tai] and 汛 [xun] are illustrated throughout the





region of Ningbo prefecture and its counties. Scale is not given, mountains are painted in blue, inner waterways, rivers and sea are in green.

It's interesting to note that, although this naval chart clearly shows the waterways, very little information on depth or width are provided. Some vague estimations of 曹娥江 “Cao'e River” are given. It reads “the width is between 50 to 150 [zhang] and the depth is between 9 [chi] to 1 [zhang] and 4 or 5 [chi]”. Other types of architectures illustrated in the map are: bridges, dams, Buddhist temples and pagodas, ancestral halls, etc..

**• Quemoy (or Kinmen) Neighbourhood. (No title in Chinese. Handwritten English title on exterior of scroll). Unknown Artist. No date.**

Beautifully painted manuscript Chinese Qing naval chart on paper mounted as a hand scroll. Large repaired tear at the beginning of the scroll with a little minor loss, paper frame laid down at edges torn in places not affecting the image, a little creasing. 70.7 x 215cm.

This chart shows the heavy military presence along the coast of Fujian Province, the frontier zone against 倭寇”dwarf pirates” ever since the Ming Dynasty's sea ban policy. The chart shows about 200 kilometres coastline north of 陸鰲城 “Lu'ao Town or

Liu'ao Town” (in Zhangzhou Prefecture under Qing administration) towards south of 惠安 “Hui'an Town” (in Quanzhou Prefecture under Qing administration). Red lines throughout the chart accompanied by blocks of text provide detailed information on zones of military responsibility and administrative authority. The marine compass assists in dividing the zones (坐卯向酉 “located at the direction of 90 degrees towards the direction of 270 degrees). With its military focus, it gives locations of various 水師營 “Marine Battalion” and 汎[xun] (a low level Qing naval force who were patrolling the region). The chart also depicts reefs, towns, bridges, Mazu Temples, harbours and naval ships.

Along the upper edge of the chart, the names of seven counties (Zhangpu, Haicheng, Tong'an, Hui'an, Nan'an, Jinjiang and Putian) are listed together with also several Marine and Land Battalions. Each of the names includes the character 印 “seal”. However, neither administrative nor military seals can be found on the chart.

Ming loyalist Zheng He and his anti-Qing rebellion kingdom occupied the Zhangzhou and Quanzhou region from 1673 to 1681, and during this time Kinmen or Quemoy island became a key trading zone. With the increasing military importance of Kinmen under Qing

imperial government, Emperor Kangxi appointed a Brigade General in charge of three marine battalions at Kinmen Town.

**• 全浙洋面島嶼圖說. [Quan zhe yang mian dao yu tu shuo]. [Complete Coastal Chart of Islands along the Coast of Zhejiang Province]. Artist Unknown. No date. [Qing Dynasty]**

A fascinating and most attractive coastal chart on paper mounted as a handscroll with attractive green patterned silk covers and a manuscript title label on silk. The chart shows topographic features and the military strength of Qing naval force along the East coast of Zhejiang Province. 44 x 487cm.

Large repaired tear without loss, a little occasional light staining, tiny 0.3 hole in one place, some minor rubbing and wear, little insect damage upper margin first part of the scroll not affecting the image or text.

The chart shows a long narrow stretch of the coastline north of 瑞安縣Ruian County towards the south of 海鹽縣Haiyan County. As the title of chart suggests, hundreds of islands and reefs were illustrated and named. Red and blue lines were drawn throughout. Notes written on both sides of some of the red lines show the zones of military responsibility. On each side of the red line, a low level Qing naval force is shown patrolling the region with the name 汎[xun] (indicated by a small red flag over the buildings). Often the higher level 水師營 “Marine Battalions” which those “xun” belong to were also mentioned. Blue lines link islands and small mountains. Other than the Qing naval force Marine Battalions and “xun”, many special military organisations called 衛 [wei] and 所 [suo] are also illustrated. “Wei” refers to the first class grain transport stations and “Suo” are the second class grain transport stations.

Two paragraphs of explanatory notes in calligraphy style were added in the beginning of the chart. The first paragraph goes into some detail to explain the military purpose of the chart. Three 水師總兵 “Naval Brigade General” were appointed for Dinghai County, Huangyan County and Wenzhou Prefecture. Their naval force patrolled the region between Dinghai County (East

point) and Ningbo Prefecture (West point), and between 乍浦Zhapu/ 崇明Chongming (North Point) and 黃巖 Huangyan/溫州 Wenzhou (South point). Two 水師參將 “Naval Lieutenant-Colonel” were stationed at Zhapu and 玉環Yuhuan. The second paragraph records various sea routes between places and their distance by using the Chinese nautical measurement 更 [geng]. One geng roughly requires 2.4 hours to travel at a speed of 60 Chinese li (30 Kilometre). The total distance recorded on the chart is around 1,100 Chinese li (550 kilometre). Scale not given.

•**船由橫閘出江形勢圖. [Chuan you heng zha chu jiang xing shi tu]. [A Situation Map Showing an Alternative Exit where the Grand Canal Exits into the Yangtze]. Unknown Artist. No date [Qing].**

This striking Qing manuscript maritime chart on paper mounted as a handscroll covers parts of the Zhenjiang Prefecture in Jiangsu Province. Blue covers with manuscript title label. 49 x 108cm. Scale not given. Some light abrasion of paper lower section, some browning upper right, a little light creasing but overall very good.

This interesting chart highlights the exits around 京口 [Jingkou] and 丹徒 [Dantu] section of the Grand Canal. 橫閘 “Heng River Gate” mentioned in the title is located on the left adjacent to another river gate called 越閘 “Yue River Gate”. The two gates were used mainly during the dry season when the main exit at 西閘 “Xi River Gate” was not able to be used. The gates are also used as check points to catch illegal salt smugglers. The walled city illustrated at the upper right section 鐵甕城 “Tieweng city” served as a strategic military stronghold since the Three Kingdoms Era and was famous throughout for its advanced defence architecture. 金山 “Jin Shan” island is featured lower right section away from the mainland. 金山 “Jin Shan” is often associated with the well-known Chinese folktale “Legend of the White Snake”.

Handwritten notes on red paper are tipped-in onto the chart. These notes mention, for example, the

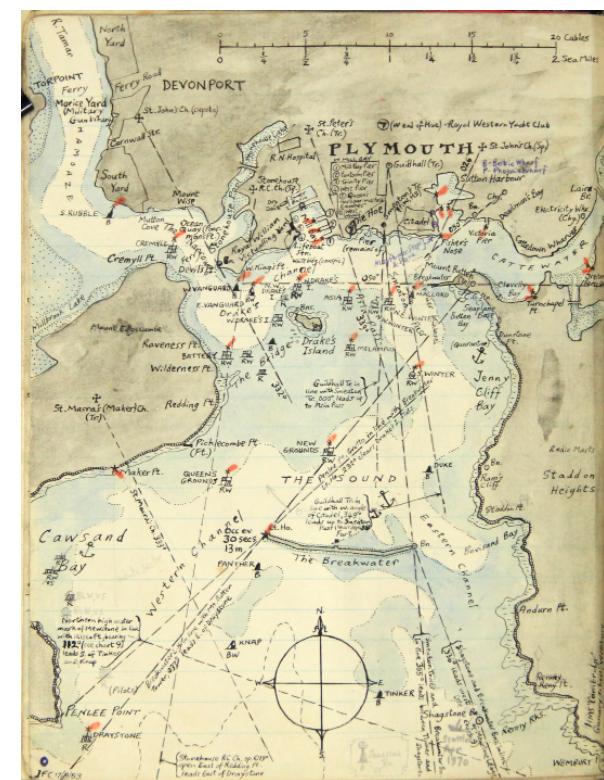
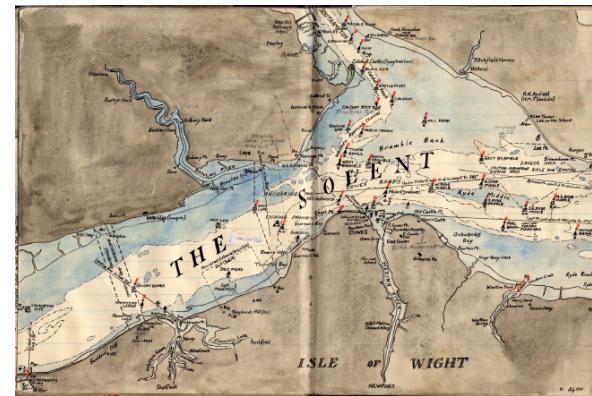
distance from a harbor where heavy ships can be moored. Military posts are shown alongside both sides of the river. Military posts on the 象山 [Xiangshan] side are shown with illustrations of swivel guns, the other military force is located across Yangtze River on the side of 瓜洲 [Guazhou] town with illustrations of artillery battery. Guazhou, was a strategically important location from the Southern Song on and was the war frontier between Southern Song and 金 [Jin]. During both Ming and Qing Dynasties, Guazhou become an interchange for grain transportation where the Grand Canal meets Yangtze River. Unfortunately, the town vanished in 1895 as a result of Yangtze River’s gradual movement towards north.

Provenance of this collection of charts: Hugh Gough, 1st Viscount Gough, KP, GCB, GCSI, PC and by descent. Gough after successfully leading the assault at the Battle of Amoy in August, 1841, took these charts from a fort he and his men had overcome.

**14. Coldwell, James F. [Sea Charts of the South Coast of England.] Britain: 1953-67.**

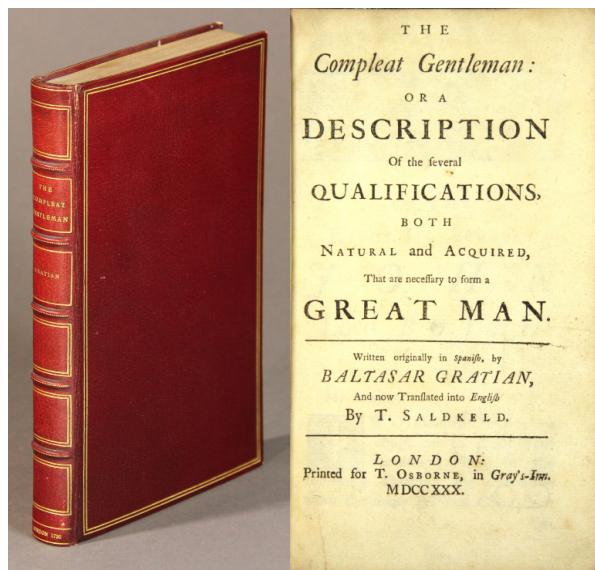
\$3,250

8vo, 21x16 cm, 53 pp., with approximately 44 manuscript charts, largely on the south and southwest coast of England, from Cornwall to Dover, with an emphasis on the Solent, some folding, some double-page; many meticulously drawn and colored with blue, gray and a



touch of red wash. These charts were drawn by a young yachtsman who ultimately turned professional. The charts were done ostensibly as a tool both to learn the coast better and for practical use, but plainly Coldwell, whether consciously or not, created something that transcends a mere utilitarian purpose, for the charts exude a beauty that the common lined notebook paper cannot extinguish.

There are a number of additional notes, largely in pencil from a later date, such as that mentioning the grounding of the Liberian tanker *Torrey Canyon* and showing the extent of the oil spill. Also one page of hand-colored signal flags, and throughout are neatly written notes on how to handle particular waters - a privately made coastal manual of sorts. The old note paper has soiling and waviness from use. The later recasing is fine, with some clean extra leaves in the back.



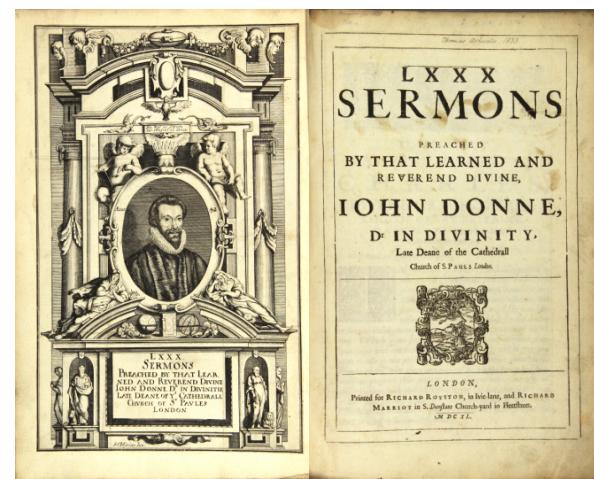
15. [Courtesy Book.] **Gratián, Baltasar [i.e. Gracián y Morales, Baltasar].** *The compleat gentleman: or a description of the several qualifications both natural and acquired, that are necessary to form a great man. Written originally in Spanish ... and now translated into English by T. Saldkeld.* London: printed for T. Osborne, 1730. \$1,500  
First edition in English, 8vo, pp. [12], 236; 20th-century full crimson goat, gilt-paneled spine in 6 compartments, gilt-lettered direct in 3, t.e.g.; one or two tiny scuff marks; generally fine throughout.

Baltasar Gracián was an aphorist, imaginary biographer, and novelist, who published studies of ideal figures and handbooks on the arts of rhetoric and comportment. Many high officials felt attacked by the controversial and critical works of this Jesuit priest-professor. Gracian refused to be censored, and was eventually confined to solitary house arrest, where he died.

His *El Discreto* (1640) is addressed to the ordinary man. He aimed at portraying what came to be regarded later as the distinguishing qualities of the English

gentleman. Each of the 25 chapters deals with one of these qualities (Sense and Genius, Speaking and Acting, Politeness and Order, etc.). There is no fixed plan of composition. We find dialogues, letters, allegories, essays, all brought in to illustrate the virtues in question. The translator sums it up: "Good natural parts well cultivated with Literature, a Genius, a True Taste, a good discerning Faculty, a Knowledge of the World, good Nature, good Breeding and Virtue, all these qualities' and accomplishments harmoniously corresponding and agreeing together make up the great, amiable and consummate character recommended by the author." This is the rare first English translation of this book.

Palau lists it erroneously under the translations of Oraculo Manual (III, 391). Heltzel, *Courtesy Books*, 660.



16. **Donne, John.** *LXXX sermons preached by that learned and reverend divine, John Donne...* London: printed [by Miles Flesher] for Richard Royston, and Richard Marriot, 1640. \$4,000

First edition of the first folio collection of Donne's sermons; folio, pp. [32], 826, [22]; initial and final blank leaves wanting; engraved additional architectural title with an oval portrait of Donne laid down (with "Æstat:

42." in the frame, as usual); title page with woodcut printer's device (McKerrow 308); woodcut head- and tail-pieces and decorative initials; contemporary full paneled black goat with a 20th-century rebacking in calf, gilt-ruled spine in six compartments with red morocco label in one; front hinge starting, minor board wear, occasional light spotting, short worm track in preface, very good.

With the signatures of John Newton and a much later signature by a Thomas Ashwell, and a manuscript annotation at the end of preface. The preface is the first printing of Izaak Walton's classic *Life of Donne*. Keynes 29; STC 7038.

17. **Eills, John.** Manuscript account book. Rindge, New Hampshire: 1792-1803. \$9,500 Folio, approx. 100 pages, and many blank leaves at the back; contemporary and likely original full reversed calf; moderate waterstaining throughout, especially in the fore-margins, but the text still mostly legible (but with occasional loss of either date or price of service); the binding is sound.

John Eills was an American Revolutionary soldier, born Boxford, MA in 1746 and died in 1803 in Rindge, NH. In 1773 he married Rebecca Page, then of Groton, and subsequently of Rindge. During the Revolution he was a signatory of the "Association Test" (essentially a pledge of allegiance against the British), in Rindge. He served in Capt. William Tucker's company, Col. Jacob Gerrish's regiment in 1778, and later was Ensign of the Militia in Ridng. For several years he was the tax collector and constable, and during the Revolution the town's portion of the state tax was frequently paid by him.

There does not seem to be much information available about Eills' life after the Revolution, but this ledger sheds considerable light on his last 10 years in Rundge. In short, he was a cobbler, but he also performed various day jobs. The ledger lists approximately 45 separate accounts, some of them carried over "from the old book," with a name generally at the top of each page, with the services provided together with the date and

price underneath. In all, there are nearly three thousand separate entries for goods and services provided. For example, Joseph Smith ... Octo 23, 1793, for mending your boots, .8." Or, "Capt. Salmon Stone ... For half a day hoing, 1.8."

The work billed out is predominately for making



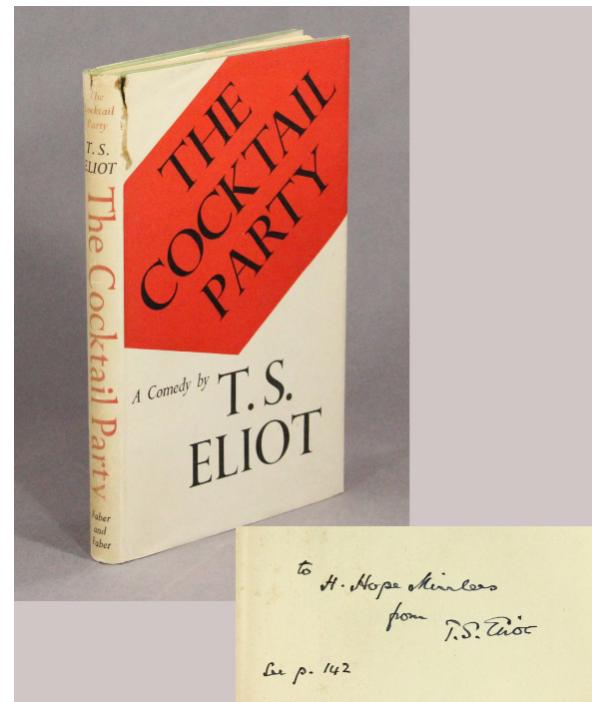
and repairing shoes and boots, but he also does plowing, mends plows, hauls dung, carts bricks, sells pigins [sic], quarters lamb, chops wood, does reaping, digs potatoes, hires three boys for picking rocks, does spinning, weaving and carding, and sells honey. Sometimes redundant, his cobbler work, such as "making your wife's shoes heel raised," or "for making three pair of women's shoes," or, "mending shoes for your girls," or "making W.C. shoes for dancing" apparently gave him his greatest pleasure if not his income.

What we have here is the story of a war vet coming home after the hostilities to make his way in the new country he helped to create. An Everyman, of sorts, who has to scramble to make a living. I love the redundancy of the shoe entries - hundreds of them - but each one ever so slightly different. But being a cobbler wasn't enough. He still has to chop wood and haul dung to get by. Not much different than today when the Iraq vet comes home, takes a job as a mechanic, and has to drive for Uber at night.

After John Eills' death, many accounts are closed and settled by his wife in 1804 and 1805.

Laid in are approximately a dozen small slips of paper comprising promissory notes, receipts, slips

with mathematical calculations, and a 1-page A.L.s. from Eills' family member Benjamin Maynard to his brother regarding the death of their father. Much doodling on the endpapers and random scraps of the man's life: "My mare will be eight years old 1802 / the colt foaled 1801 in May," as well as numerous ownership inscriptions (all by Eills), the earliest of which: "John Eills book 1792 in Rindge in the county of Cheshire, in the state of New Hampshire."

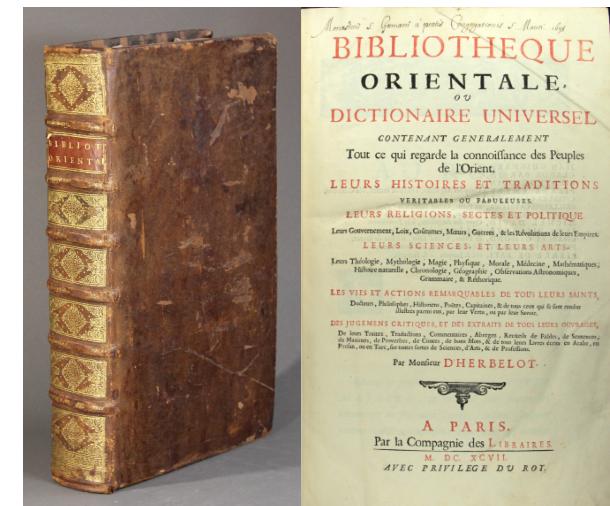


18. Eliot, T. S. *The cocktail party. A comedy.* London: Faber & Faber, [1950].

\$3,500

First edition, first issue, 8vo, pp. 167, [4]; fine copy in original green cloth, gilt-lettered spine and an unclipped dust jacket with small tear and tape stain at the top of the front hinge. This copy inscribed by Eliot: To H. Hope Mirrlees from T. S. Eliot / See p. 142." Hope Mirrlees (1887-1978) was a British translator, poet and novelist. She was a friend of Virginia Woolf, Gertrude Stein,

Bertrand Russell, as well as Eliot. Page 142 concerns monkeys, perhaps a reference to Mirrlees's move to South Africa in 1948, but more likely a reference to her most famous novel, *Lud-in-the-Mist*.



19. [Encyclopedia.] Herbelot de Molainville, Barthélémy d'. *Bibliothèque orientale, ou Dictionnaire universel contenant généralement tout ce qui regarde la connoissance des peuples de l'Orient. Leurs histoires et traditions ... leurs religions, sectes et politique ... leurs sciences, et leurs arts ... les vies et actions remarquables de tous leurs saints ... des jugemens critiques, et des extraits de tous leurs ouvrages.* Paris: par la Compagnie des Libraires, 1697.

\$2,500

First edition, folio, pp. [32], 1059, [1]; title page printed in red and black, woodcut ornaments and initials; full contemporary calf, gilt-decorated spine in 7 compartments, red morocco label in 1; edges a little worn, a few minor tears and dampstains in the text, but in all, a very good, sound copy. Manuscript inscription at the top of the title page reads: "Monasterii S. Germani a pratis Congregationis S. Maun: 1698."

Based on the immense Arabic bibliography (the *Kashf al-Zunun*) of Hadji Khalfa (Katip Çelebi), of which it is largely an abridged translation, but it also contains the substance of a vast number of other Arabic and Turkish compilations and manuscripts. Four editions of this encyclopedia on the culture and history of the Near East were printed, the last being 1781-83.

Atabey Sale, 563: "Herbelot spent the last thirty years of his life working on his *Bibliothèque orientale*, a landmark in Arabic studies which was unfinished at his death and completed and published two years later by the orientalist Antoine Galland in 1697. He knew a range of languages, including Arabic, Turkish, Persian, Aramaic, Syriac, and Hebrew, and was familiar with their literature and history, of which this work forms an encyclopaedia."

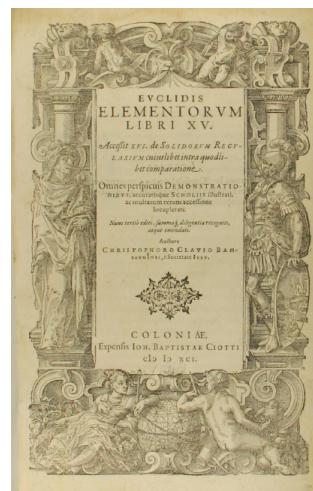
A supplement compiled by Claude de Visdelou wasn't published until 1780.

James Ford Bell Catalogue, cites the 1781-83 edition only.

**20. Euclid.** *Euclidis Elementorum libri XV. Acessit XVI. de solidorum regularium cuiuslibet intra quodlibet comparatione ... Nunc tertio editi, summaq(ue) diligentia recogniti, atque emendati.* Coloniae: Ioh. Baptistae Ciotti, 1591. \$3,000

Folio, 2 volumes in 1; pp. [16], 359, [1]; 355, [1], [40] index; roman and italic types throughout; printer's device on the verso of the last leaf in each volume; both title pages within architectural woodcut borders, numerous woodcut geometric figures in the text, woodcut initial and ornaments; contemporary full vellum; 3 (of 4) green silk ties preserved, but frayed; some minor wear and tears in the fore-margin of the first 2 and last 2 leaves (no loss of any letterpress); all else very good and sound.

"The [editor] was Christophorus Clavius (Schlüssel) of Bamberg, of the Society of Jesus, a mathematician who gave the Gregorian Calendar of New Style its present form and made all the calculations necessary for its verification. It contains the fifteen books



and gift cards with fringe bindings. Various: 1875-1885.

\$11,500

A collection of approximately 80 gift books and gift cards with fringe bindings, bound in paper wrappers with chromolithograph images, many over gilt backgrounds, the majority of them very good with occasional condition issues, including worn fringe, a few with water stains, and chipping and loss to spines.

The collection includes approximately 36 books (i. e. more than 4 pages). Many with original printed paper folders and one in the original clamshell box. Accompanied by an assortment of 45 fringed cards for holidays and for mourning. A few titles duplicated but



with very full scholia, and the addition of a sixteenth, "De solidorum regularium comparatione" (Thomas-Stanford, p. 11). Two octavo editions preceded this in 1574 and 1589. This is the first edition in folio.

Adams E-988;  
Thomas-Stanford 23.

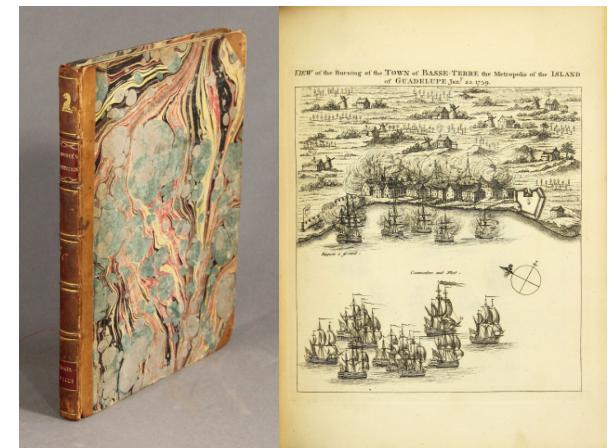
## 21. [Fringe Benefits.] Collection of gift books

under different imprints. The use of silk fringe in the binding of gift books was a short-lived fad at the end of the 19th century. This collection serves as an excellent survey of this publishing phenomenon. A complete list of titles is available on request, as well as a medium-long story about how the collection came about.

**22. Gardiner, Richard.** *An account of the expedition to the West Indies, against Martinico, with the reduction of Guadelupe, and other the [sic] Leeward Islands; subject to the French King, 1759...The third edition.*

Birmingham: printed by John Baskerville, for G Steidel, 1762. \$4,500

4to, pp. [6], 91, [1]; 4 engraved copperplates (2 folding); bound with, as often: the French version of the same: *Relation de la Expedition...* Birmingham, 1762, pp. [6], 91, [1]; together in contemporary quarter calf over



marbled boards, red morocco labels on spine, edges stained yellow; very good, sound copy.

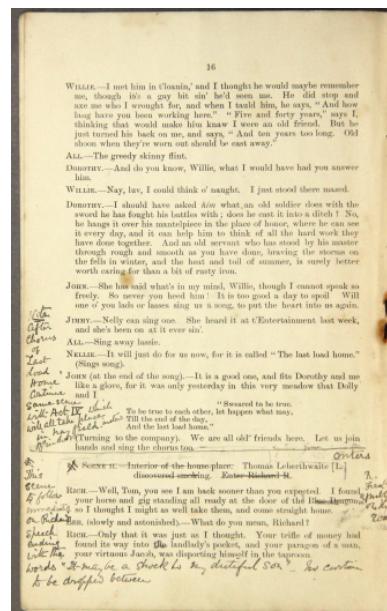
An uncommon Baskerville production, first published in London in 1759. Gaskell 24 and 25 respectively. Sabin 26628: "A beautiful specimen of typography." Not found in Howgego.

**23. [Grasmere Dialect Plays.]** A small collection, as below. English Lake District: 1892-1926. \$2,250

Grasmere village, and its dialect is native to the Lake District, home to Romantic Poets, including Wordsworth and Coleridge, and a number of their descendants, several of whom were poets themselves. William Wordsworth lived in Grasmere for many years, and is buried there. In his poem "Farewell", he calls the village "eminently fair" and the "loveliest spot that man hath ever found."

The dialect spoken in Grasmere, which was in the historic county of Westmorland, though it is currently regarded as part of Cumbria, has been exemplified and preserved in what came to be called the Grasmere village dramas or the Grasmere dialect plays, which were produced and performed in the village for decades, starting in the 1890s. The undisputed founder of the series of Grasmere dialect dramas was Charlotte Maria Fletcher (1854-1926), a great granddaughter of Wordsworth's great friend Eliza Fletcher.

An early and evocative commentator on the Grasmere drama was Hardwicke Drummond Rawnsley (1851-1920), the indefatigable writer and conservationist, who was one of the founders of the National Trust, and chaplain to King George V. Long a resident and champion of the Lake Country, Rawnsley wrote: "at the Grasmere play one can sit for a couple of hours and hear in its unashamed



quaintness and racy humour the real folk-speech of the people." He claimed the instigators of the dramatic movement in Grasmere insisted the plays always "be in the home dialect". He singled out "Miss Charlotte Fletcher" as the "prime mover in this dramatic revival" (Rawnsley, *Months at the Lakes*, 1906, p. 11).

1. [Fletcher, Charlotte Maria.] *The Dalesmen, or Lebberthwaite's Farm. A Melodrama in Four Acts. Written for the Grasmere Temperance Society, Ambleside: "Herald" Printing Works, Xmas, 1892.* 8vo, pp. 21; original drab wrappers, stitching loosening. The extremely rare first play in the series of Grasmere dialect dramas. No copy in COPAC or OCLC. Eight pages of our copy have manuscript annotations or revisions, some extensively altering or expanding the dialogue. On the cover is the ownership inscription of Dorothy Kirkby, dated

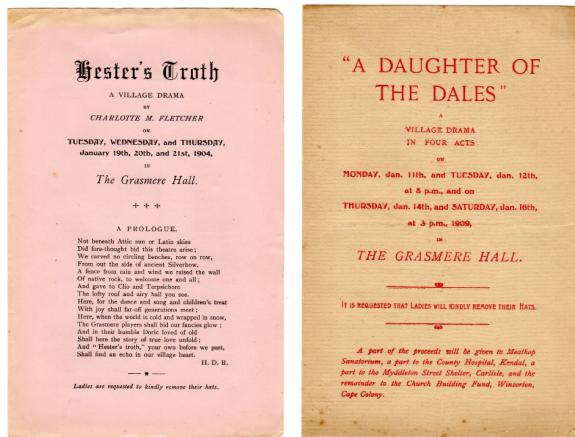
1893. The online catalogue of the British Library attributes one of Charlotte Fletcher's later plays, *The Testing o' John Trueman*, to a pair of co-authors: Charlotte Maria Fletcher and Dorothy Kirkby. Almost certainly this is the same Kirkby. The fact that Kirkby would collaborate with Fletcher after the time of *The Dalesmen* makes this a particularly interesting copy, and one wonders if the manuscript markings here are perhaps Kirkby's or even Fletcher's.

2. Fletcher, Charlotte Maria. *"A Daughter of the Dales": A Drama of Westmorland Village Life by C. M. Fletcher -- 1901 (Adapted by E. F. Simpson)* [cover title]. Grasmere, 1909. 8vo, pp. 48; original printed wrappers. COPAC locates only the British Library and Oxford copies. COPAC finds only one copy of another edition, also at Oxford, with a slightly different title, *A Daughter o' the Dales*, and is dated conjecturally to "[1900]". OCLC adds UNC-Chapel Hill.

the title *Hester's Troth* in COPAC or OCLC. There is, however, something catalogued as *Hester's Tooth and How She Kept it* [1903] in COPAC, which finds only a single copy, at Oxford. This copy of this

play has brief, neat MS annotations on 36 pages, most being stage directions.

3. [program for:] *Hester's Troth: A Village Drama by Charlotte M. Fletcher on Tuesday, Wednesday, and Thursday, January 19th, 20th, and 21st, 1904, in the Grasmere Hall.* 8vo, unpaged bifolium; printed on pink paper. This program, for the January 1904 performances of *Hester's Troth*, is likely unrecorded. No copy in COPAC or OCLC. The program includes text which is not in the book of the play itself: for instance, there is "A Prologue" in verse by "H. D. R." - undoubtedly Hardwicke Drummond Rawnsley (1851-1920), well-known as a contributor to and supporter of early Grasmere drama. For more on Rawnsley, see Oxford DNB and Wikipedia. For his own account of Grasmere dramas, see his essay "The Grasmere Dialect Play" in his memoir, *Months at the Lakes* (1906), pp. 7-17. Somewhat later, in 1918, Rawnsley would marry Eleanor Foster Simpson (1873-1959), one of the chief writers of Grasmere dialect plays after Fletcher stopped writing them herself. Simpson was a family friend of Beatrix Potter, who lived nearby, and who wrote on these figures and Grasmere culture in her published *Letters* (1989), edited by Judy Taylor.
4. Fletcher, Charlotte Maria. *"A Daughter of the Dales": A Drama of Westmorland Village Life by C. M. Fletcher -- 1901 (Adapted by E. F. Simpson)* [cover title]. Grasmere, 1909. 8vo, pp. 48; original printed wrappers. COPAC locates only the British Library and Oxford copies. COPAC finds only one copy of another edition, also at Oxford, with a slightly different title, *A Daughter o' the Dales*, and is dated conjecturally to "[1900]". OCLC adds UNC-Chapel Hill.
5. [program for:] *"A Daughter of the Dales": A Village Drama in Four Acts on Monday, Jan. 11th, and Tuesday, Jan. 12th, at 8 p.m., and on Thursday, Jan. 14th, and Saturday, Jan. 16th, at 3 p.m., 1909, in the Grasmere Hall.* 8vo, bifolium, text on 3 pages. This program, for the January 1909 run of



A Daughter of the Dales is rare. The British Library has the only holding. The program gives the names of twenty-six actors and singers who took part in the play -- this information not being present in the book of the play itself. The verso of the second leaf has three brief MS annotations, commenting on the quality of the performances of the actors.

6. Fletcher, Charlotte Maria. *Echoes of Easedale* by C. M. Fletcher. Ambleside: printed by George Middleton, The St. Oswald Press, 1926. 12mo, pp. [4] obituary notice of Fletcher, 66; original cloth-backed printed boards. This is Fletcher's collected verse, published posthumously. COPAC finds copies only at the British Library and Oxford. OCLC finds no copies in the United States, adding only the University of Victoria, British Columbia. An informative four-page notice gives Fletcher's life, highlighting her role as the founder of the Grasmere dramas: "Miss Fletcher was the originator of the Grasmere dialect plays, which have since become such an important feature of the winter life of the village. In 1893, unable to find a suitable play, she wrote, rehearsed, and produced *The Dalesman* within three weeks. Three other plays, *A Daughter of the Dales*, *The Testing of John Trueman*, and *Hester's Troth*, were written by her. ... During the last few months she collected and revised her poems

for publication." Numerous poems in *Easedale* touch on Grasmere life and on people involved with the plays, such as Canon Rawnsley. Easedale was the cottage in Grasmere in which Fletcher lived in her later years. This copy also has a newspaper article, "Miss Fletcher, A Memory" by "E. Chadwick", loosely laid in. It too touches on the Grasmere dramas.

**24. Graves, Robert.** Eleven-and-a-half page heavily corrected typescript of a magazine article, "Miss Briton's Lady-Companion." [Mallorca? 1967.] \$7,500

This article, on twelve 11" x 8.5" sheets, appeared in Family Circle magazine on September 24, 1967.

An affectionate account of the early life of Robert Graves's mother, who, while still a young girl, became "not only lady-companion but cook, housekeeper, secretary and nurse to an old recluse" named Miss Briton. Miss Briton, who lived in Kensington, suffered from a delusion of extreme poverty, and while Graves's uncles and aunt were leading a fairly extravagant life in Munich, Graves's mother had a lean time with Miss Briton. However, Miss Briton appointed Graves's mother her sole heiress, and when Miss Briton died in 1890 she left "over one hundred thousand pounds." Graves explains these hardworking years as the prelude to her marriage (at thirty-six) to Alfred Percival Graves (a widower with five children) and her increasingly happy married life.

The second half of the article contains Robert Graves's own childhood memories, an account of his being reported dead on the battlefield which lead to his mother's loss of faith, and his summary of his own qualities that he feels he owes to her, above all, the wisdom of her dictum: "Work is far more interesting than play."

An excellent example of Graves's success in autobiographical prose. The extensive revisions and insertions, in black ink, with many deletions and much new and substituted autograph material (amounting to approximately 350 words), in addition to corrections of

8.

end of her triumphs. She seemed to get younger and younger, happier and happier and ~~had~~ two more sons, the last when she was forty-nine. And no more daughters, since practice had ~~had~~ perfect.

They built a big house near London where my Father was now working, and another in North Wales where ~~she~~ had taken her for a holiday by the sea. Stumbling on a peculiarly romantic spot near Harlech Castle she told my Father: "Alfred, this is beautiful beyond expression. I should like to die here."

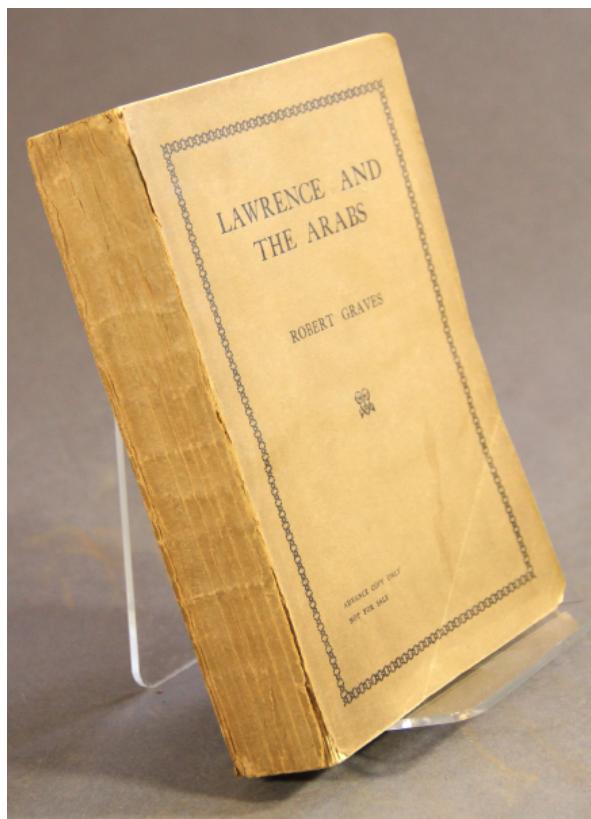
"Why not live here instead?" he ~~said~~ in her own practical language.

So they bought the site and built a big house on it, and when my father retired ~~she~~ sold the London house and went to live there. It was our holiday heaven, with a sandy beach, wild hills, berries, flowers, mushrooms, adventures. For as we grew older, she allowed us more liberty, though continuing as religious as ever; but pleading with us to take no risks in rock climbing: "I do not like breaking children any more than you like ~~brown~~ ~~brown~~ On a picnic at Harlech one day she ~~had~~ a German song, to the effect that the person whom God wishes especially to bless ~~was~~ send out into the wide, wide world. And afterwards, looking around us in pure joy, she said: "You can't think how fortunate I feel.... There was a man once, a Frenchman, who died of grief because he could never become a mother." We had family prayers every morning and as a rule went to church twice every Sunday, which was the day ~~when~~ we were ~~allowed~~ to play cards or other games of chance. I remember persuading her to let us play charades on Sunday evenings. ~~and~~ that the scenes ~~were~~ were wholly Biblical. None of us drank or smoked or had friends of the opposite sex until we were grown up. Yet somehow we never felt deprived, which surprises me when I look around me today. She trusts that one day we will all meet in God's glorious heaven, long after her own death. So as an equally sincere belief I add her deeply once: "Mother, when you die will you have nothing?" "No, nothing, nothing, nothing." "Do you hope so?" "Yes, but just to have a memory than in God's glorious heaven, and I want with the bicycle to put flowers on your grave."

grammatical errors illuminate the methods of his composition. The longest insertion is a 90-word anecdote of the young Graves' wish for a bicycle supplementing his mother's sincere belief in an afterlife.

- 25. Graves, Robert.** *Lawrence and the Arabs ... Illustrations edited by Eric Kennington maps by Herry Perry*. London: Jonathan Cape, [1927]. \$2,250  
"Advance copy only / not for sale," 8vo, pp. [2], 454; with the full complement of 28 plates and maps as in the published edition; original brown printed wrappers; bookplates inside both front and back wrapper, minor cracks at the spine extremities; in all, a very good copy.

## CATALOGUE 163

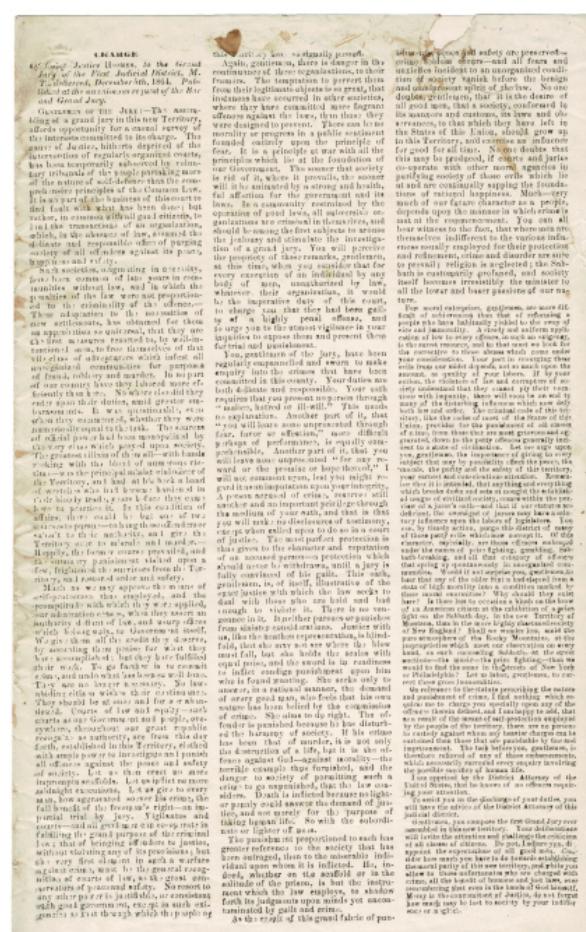


See Higginson & Williams A26 for the published edition, who make no mention of this advance issue. OCLC locates the Huntington copy only.

26. *Hosmer, Hezekiah L. Charge of Chief Justice Hosmer, to the Grand Jury of the First Judicial District, M.T., delivered, December 5th, 1864. [Virginia City, Montana, 1864.]*

\$6,000

Bifolium, 12 $\frac{1}{4}$ " x 7 $\frac{3}{4}$ " (31 x 19.5 cm); single page of text in triple column; embossed seal at the top of the first column; small scallop tear at the top of the third column, barely touching 1 letter; all else very good. Streeter IV, 2211: "This previously unrecorded one-page charge to Montana's first grand jury ... marks the beginning of legal



administration of justice in Montana. It is likewise the second Montana broadside."

"Justice Hosmer discusses the previous attempt at preservation of order by the vigilance committees, and comments on the need of extra legal action since 'the sources of official power had been monopolized by the very class which preyed upon society. The greatest villain of them all - with hands reeking of the blood of numerous victims - was the principle ministerial officer of the Territory, and had at his beck a band of wretches who had become hardened in their bloody trade, years before they came here to practice it!' While praising the work

of the vigilance committees Judge Hosmer warns the jury of the danger of the continuance of such organizations. It is a fine change and one can understand the unanimous request of the Bar and the Grand Jury that it be published."

This is a separate setting of type from that printed later in the *Montana Post* of December 10, and with slight variations in the text. The *Montana Post* was Montana's first newspaper, which began publication on the 27th of August, 1864. A (somewhat larger) facsimile was done in an edition of 400 copies at Meriden Gravure for friends of the Yale Collection of Western Americana.

Hosmer arrived in Montana only two months earlier - in October - to become Montana's first Chief Justice.

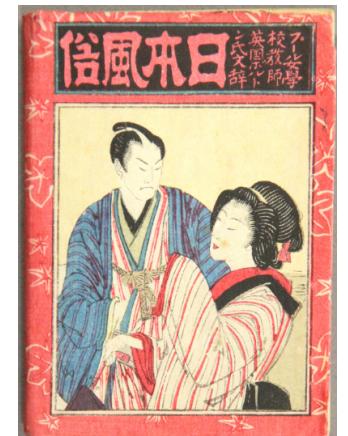
Yale and SMU only in OCLC, to which we can add the copy at the Montana Historical Society.

PRINTED AT THE WOMEN'S COLLEGE IN OSAKA

27. [Japan - Costumes.] T., N. 日本風俗 = *Nihon fuuzoku* (Japanese Costumes). Osaka: Poole Women's College, [i.e. 1890].

\$3,500

A delicate and quirky Japanese rarity in fine condition: 3 volumes, contained within a printed wrap-around band, together in a single pictorial sleeve, each volume approx. 4 $\frac{1}{2}$  x 3 $\frac{1}{4}$ ", printed and bound in the Japanese manner in decorative paper wrappers, each with a double-page folding color wood-block panorama (The Daimyos Procession, The Procession of the Mikado, and The Bridal Procession of the Common People), and each followed by 26 (for a total of 78) color



woodblocks of samurais, court officials, nobles, servants, merchants, girls of high and low station, nurses, weavers, cooks, soldiers, courtiers, fishermen, etc., indeed, the entire panoply of Japanese society. From the Preface, "These books are not only designed to please children, but to show the manners and customs of the ancient and modern people of Nippon. The fine illustrations afford an important aid in this respect. It is through the eye that the understanding itself is most quickly reached."

## 28. [Jay Treaty.]

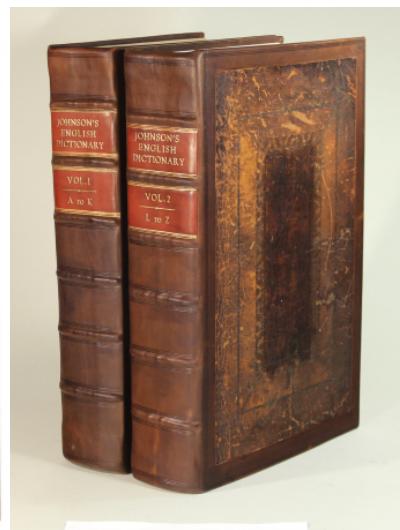
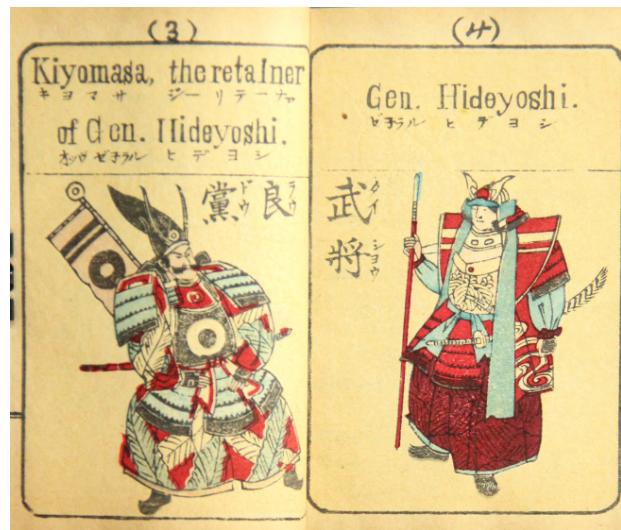
*Extraordinary. The Times.*

*Le Cours du Temps. Friday, July 24, 1795.*  
*Vendredi, 24me Juillet. No. 52 [drop title].*  
 [Montreal, Quebec: Wm. Vondenvelden, 1795.]

\$3,500

Contains the full text of the Treaty of Amity, Commerce, and Navigation, between his Britannic Majesty and the United States of America [i.e., the Jay Treaty] which was conditionally ratified by the U.S. Senate June 24, 1795. 4to, pp. [439]-444 (i.e. three single leaves); printed in double column, recto and verso; previous folds; very good. Printed entirely in English except as noted in the title, and bi-lingual advertisements on the last page for a revival of the Montreal Gazette, and a tailor.

Not found in OCLC. Lande 2251 (for a holding of 10 issues, not including this one); Tremain, p. 643-6 (locating only one copy at the Public Archives, Ottawa): "No. 52 was an *Extraordinary* issue ... containing the text of the Jay Treaty ... On the following Monday, July 27, 1795, the regular publication day, no. 52 *Supplement* appeared with the announcement that the *Times* had ceased publication." Sabin 96585 notes the first Canadian book or pamphlet publication of the Jay Treaty, Quebec 1796, also by William Vondenvelden.



The paper ran weekly from August 4, 1794 to July 27, 1795, evidently ending with the issue following the publication of this "Extraordinary."

Signed November 19, 1794, the Jay Treaty adjusted a number of thorny matters which grew out of the Peace Treaty of 1783, including several on America's northern frontier, especially boundary gaps and the failure to evacuate frontier forts. Thus, the publication of this treaty with Great Britain had important ramifications in U.S. relations with Canada, especially Quebec. Perhaps more important, the "war crisis" of 1794 was in measure precipitated by the bellicose speech of Lord Dorchester, the Governor-General of Canada, to the western Indians. In the treaty Great Britain agreed to evacuate the frontier forts by 1796 and two mixed boundary commissions were set up. The Jay Treaty thus helped avert another war with Great Britain, and perhaps more significantly, established the principle of international arbitration. The text of the Treaty ends with resolution of the U.S. Senate for the conditional ratification, which advised President Washington to amend the treaty by suspending the 12th article, which concerned trade between the U.S. and the West Indies; and the printed text of the letter written by Thomas Jefferson (then Secretary of State) to George Hammond, the first British envoy to the United States,

dated Philadelphia, September 5, 1793. Jefferson was harshly critical of the treaty.

29. **Johnson, Samuel, Dr.** *A dictionary of the English language. In which the words are deduced from their originals, and illustrated in their different significations by examples from the best writers. To which are prefixed, a history of the language and an English grammar.* London: printed by W. Strahan for J. and P. Knapton, 1755.

\$12,500

First edition, 2 volumes, folio, title pages in red and black, lexicon in double column; contemporary full calf neatly rebacked and re-edged, new maroon morocco labels on spine; a nice looking copy in sturdy bindings; cloth clamshell boxes, green paper labels lettered in gilt on spines. Leaf 19S1 in vol. 2 with tear in gutter margin neatly closed; LN2 in volume 1 with the top of the fore-edge torn with loss to the beginnings and ends of approximately 20 lines each on recto and verso.

Alston V, 177; Courtney & Nicol Smith, p. 54; Grolier, *English 100*, 50; Fleeman 55.4D/1a; *Printing and the Mind of Man*, 201; Rothschild 1237.

30. [Johnson, Samuel.]. *A journey to the western islands of Scotland.* London: W. Strahan and T. Cadell, 1775. \$6,500



75.1J/1a; Rothschild 1257.

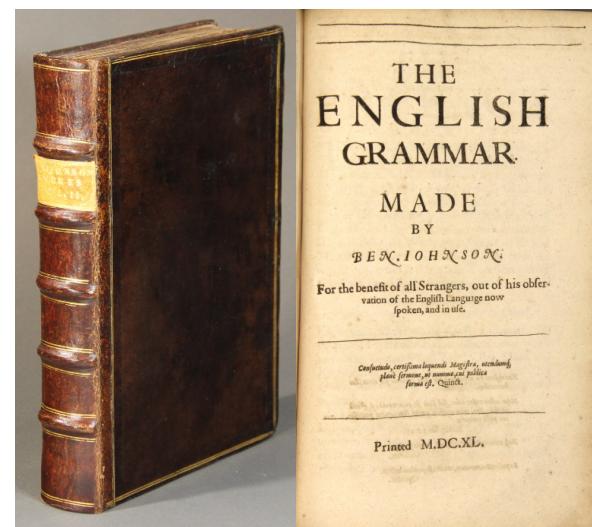
31. Jonson, Benjamin. *The workes of Benjamin Jonson. The second [and third] volume. Containing these plays: Viz. 1. Bartholomew Fayre. 2. The Staple of Newes. 3. The Divell is an Asse.* London: printed for Richard Meighen, 1640. \$4,500

Folio, pp. (II): [12], 88, 75, [1]; [2], 93-170; (III): 155, [1]; 292, 132; D<sup>3</sup> in volume 2 with neat marginal repair; 19th-century full calf with a 20th century rebacking; citron morocco label on spine; very good and sound.

The three plays comprising volume 2 ("Bartholmew [sic] Fayre", "The Diuell is an asse", and "The staple of nevves") each have separate title page with imprint "... printed by I[ohn]. B[eale]. for Robert Allot ... 1631"; "The staple of nevves" begins new pagination on 2A<sup>1</sup>.

Volume 3, printed by John Dawson 2 for Thomas Walkley, without a general title page, as issued, and the

First edition, 8vo, pp. [2], 384, [1] errata; uncut; original blue paper-covered boards neatly rebacked to style, printed paper label on spine; edges rubbed, but generally a fine copy, contained in quarter brown morocco chemise and slipcase. Fleeman notes that 2000 copies were printed. Chapman & Hazen, p. 151-52; Courtney & Smith, pp. 122-23; Fleeman



order of the parts varies; the order given here is copy specific and varies from Greg, but the book is complete: "The Magnetick Lady ... printed M.CD.XL. [sic]" begins new pagination and register; within this section, "A Tale of a Tub ... printed M.DC.XL." and "The Sad Shepherd ... printed M.DC.XLI." have separate title pages. "Christmas, His Masque" begins pagination on B<sup>1</sup>; within this section, "Under-woods" and "Mortimer His Fall" have separate title pages dated 1640. "Horace, His Art of Poetrie ... M.DC.XL." begins new pagination and register; within this section, "The English Grammar ... M.DC.XL." and "Timber ... M.DC.XLI." have separate title pages.

STC 14754; Pforzheimer 560.

32. La Fontaine, Jean De. *Contes et nouvelles en vers.* Amsterdam [i.e. Paris, Barbou]: 1762. \$7,500

First edition (the so-called Fermiers-Generaux edition), 2 volumes, 8vo, pp. xiv, [2], 268, [2], 8; [2], viii, [2], 306, [4], [9]-16; complete with the half-titles, 2 engraved frontispiece portraits and 80 plates after Eisen by Aliamet, Delafosse, Longueil, Le Mire, etc.; 2 title-page vignettes, 2 headpieces, and 51 tailpieces by Choffard; full con-

temporary mottled calf, gilt decorated spines, covers with triple gilt borders, maroon morocco labels on spines, a.e.g.; lightly rubbed, but no cracks in the joints; mild dampstaining at the back of vol. II; but in all, a very good, sound, and unrestored copy in what is likely the original binding, with strong impressions of the plates and generally clean internally.



Ray, *Art of the French Illustrated Book*, 26: "The Fermiers Generaux, an association of the members of which had charge of gathering certain kinds of taxes, formed 'the first financial company in the kingdom.' Seeking to affirm their position, they commissioned this edition of La Fontaine's broad and spirited tales, a suitable choice for men of affairs who had recently risen to prominence and did not pretend to refined and delicate taste. They were determined that the book should be the best of its kind ... 'one of the handsomest disbursements of witty and sensual money of Louis XV's reign' ... Eisen's eighty designs for La Fontaine are the liveliest and most adroit that he ever drew. Thoroughly at home with the varied action of these lusty stories - their love passages, their intrigues, their practical jokes - he is also expert in choosing the moment in each that will best serve his purpose as an illustrator ... Choffard's fifty-three tailpieces and four vignette fleurons form a perfect compliment to Eisen's plates."

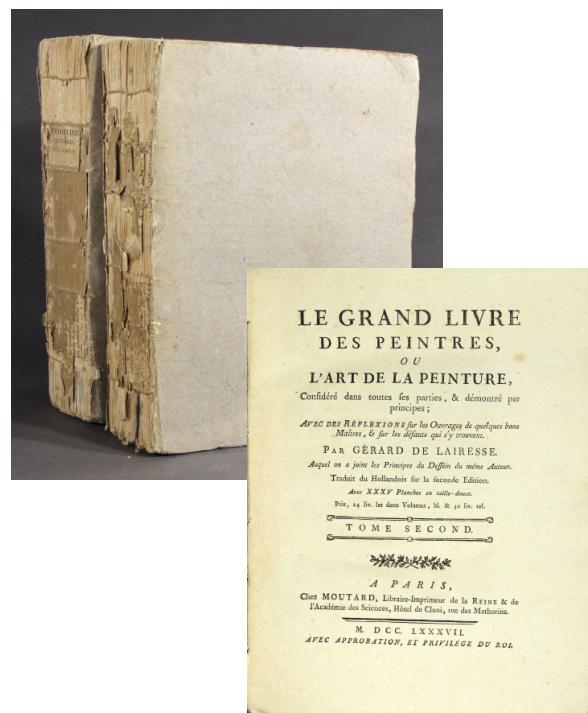
33. **Lairesse, Gerard de (1641-1711).** *Le grand livre des peintres, ou l'art de la peinture, considéré dans toute ses parties, & démontré par principes; avec des réflexions sur les ouvrages de quelques bons maîtres, & sur les défauts qui s'y trouvent...Auquel on a joint les principes du dessein du même auteur. Traduit du Hollandois sur la seconde édition.* [Translated by Hendrik Jansen]. Paris: [Pierre-Nicolas de Lormel for Nicolas-Léger] Moutard, 1787. \$4,500

2 volumes, 4to (272 x 212 mm), pp. xxii, 527, [1 blank]; [4], 662, [2]; 35 engraved plates (3 folding), engraved under the direction of Robert Bernard; a few woodcut head- and tail-pieces; original boards, entirely untrimmed, printed paper label on spine of volume 1 (paper backstrips worn, exposing cords, volume 2 label perished), pastedowns and spine liners of printer's waste, inserted manuscript sheet with a pen-and-ink elevation of a building on recto and a list of jokes in French on verso.

Uncut, unpressed, and in the original publisher's boards: an unusual and compelling copy of the first edition in French of the *Groot Schilderboek*, a comprehensive manual of art theory and technique for aspiring artists by the Golden Age Dutch painter.

Known as the "Dutch Poussin" for his classical French style, Lairesse's success as a painter of grand historical and mythological scenes for the palaces of the Amsterdam elite was cut short by blindness before he turned 50, probably a result of congenital syphilis. Because of the disease, diagnosed in the twentieth century on the basis of Rembrandt's famous portrait, Lairesse showed physical disabilities that his personal charm and talent rendered irrelevant. When no longer able to paint, he turned to writing. In his art theoretical works Lairesse preached the superiority of the classical tradition.

First published in Amsterdam in 1712, the "Great book of painters" provides comprehensive technical instruction for artists, treating portraiture, composition, the application of color, landscape painting, still-life,



murals, ceiling painting, sculpture, engraving; and the depiction of interiors, perspective, light and shade, clothing, flowers, women, and architecture. Lairesse describes how to imitate the Old Masters and provides a survey of ancient mythology and classical history for the less educated artist. More than a simple manual, the work was a vehicle for Lairesse's conservative views of the meaning, function, and appropriate subject matter of art, his aesthetic views harmonizing with his French-influenced paintings. His book influenced numerous 18th and 19-century painters.

This edition was shared: many copies have the imprint "à l'hôtel de Thou, rue des Poitevins." Preceding the *Grand livre* is a translation of Lairesse's first art manual (first edition 1701, first edition in French 1719), the *Grondlegginge ter teekenkonst*, an instructional program for learning drawing "using the elements of geometry" in 14 lessons.

The pastedown endpapers of this copy, consist-

ing of proof sheets from different editions, show that it was stitched into temporary protective pasteboards on the premises of the publisher-bookseller. Three editions are represented, of which at least two were published by Moutard (the comedy *Les Courtisannes* and the *Continuation de la description des arts*, respectively in 1775 and 1782). The two pastedowns of vol II are from the 1741 number of the periodical *Histoire de l'Académie royal des sciences*, edition unknown.

Wormtrack in blank inner margin of a few quires, light foxing to folding plate in vol. II, small stain to lower cover of vol. II, otherwise a clean, crisp copy, about twice as thick as regular bound copies.

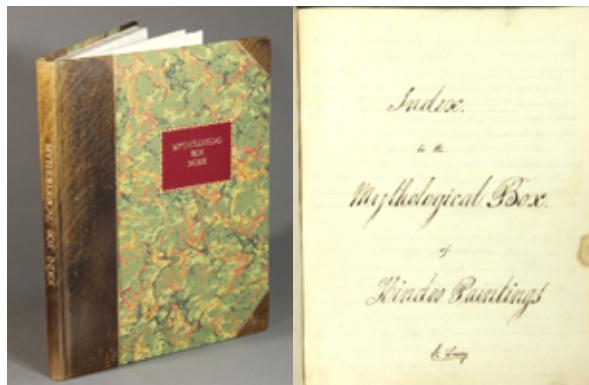
Cicognara 152; Schlosser-Magnino, *Letteratura artistica* (1956), pp. 641 & 645.

#### UNPUBLISHED MANUSCRIPT ON HINDU DEITIES

34. **Lacey, Charles.** *Index to the mythological box of Hindoo paintings.* [Odisha, India: ca. 1840]. \$2,500

4to, manuscript text, pp. [8], 165, [1]; half calf over marbled boards, red morocco label on upper cover, gilt title on spine; small oil spot on title page, fine. A manuscript index, intended to accompany images collected into a "mythological box" which was then sent to friends in Europe for their education and entertainment.

The introductory apology states: "It was thought that without some explanation, the figures of the Hindoo deities would afford little either amusement or information." He goes on to explain why one should take interest in "monstrous fiction," saying that to millions of people the myths are true, and that sympathy for this mindset would better help the missionary do his work. Following this are descriptions of 48 images distributed across 12 boards, which comprise the contents of the said box. The descriptions are quite thorough, and cover the general concept of the image (usually a god), its history or origin, practices associated with them and so on. The entry on Kallee (Kali), for example, describes her relationship with other gods, her domains of influence, some important stories involving her, who worships her and how, and

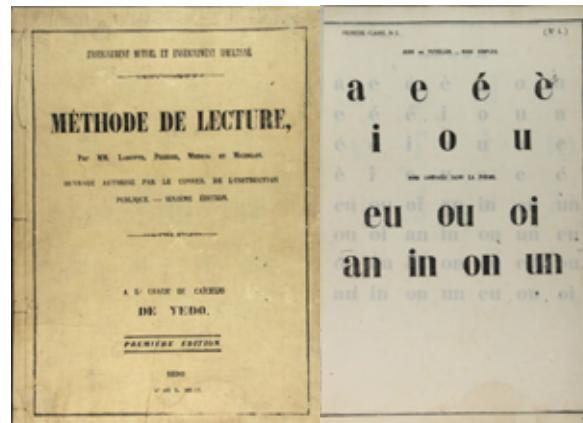


even includes a hymn that Lacey claims is sung by human sacrifices "just before they are murdered." Other entries are similarly graphic, and some make mention of local events.

Charles Lacey spent the majority of his life doing missionary work in Orissa (Odisha). He arrived in India at the age of 24, and passed away at the age of 54. During his time in Orissa he became notably fluent in the local language. His obituary stated that "few missionaries ever acquire so thorough a mastery of the tones and idioms of a foreign tongue as he did," and his knowledge of Hindu mythology was noted as "very extensive and accurate." As part of his missionary duties Lacey translated and published a variety of material for the local missionary press, but as far as we know this text was never printed.

Another copy of this index appeared at auction in 2010, accompanied by a collection of watercolor illustrations. It incorrectly states that our copy is part of a printed edition. The box itself appears to have disappeared. Our copy has no illustrations, just the holograph manuscript by itself. It also contains a few corrections in a less stable hand on the table of contents, and a footnote added in that same hand that refers to an incident in 1851, initialed by Lacey. As Lacey died in 1853, our assumption is that this is Lacey's personal copy, to be kept by him after the box and its index were sent to his friends in Europe.

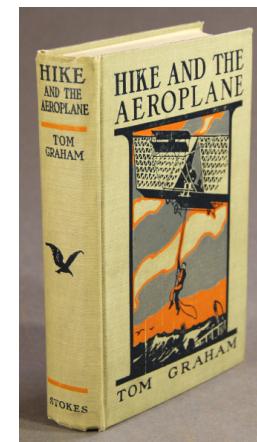
See *The General Baptist Repository*, and



*Missionary Observer*, 1852, p. 302 for Lacey's obituary.

35. **Lamotte, Perrier, Meissas et Michelot.** *Methode de lecture... ouvrage autorise par le conseil de l'instruction publique.* Yedo (Tokyo): a l'usage du Caiceijo [Kaiseijo], Meiji 2 [1869]. \$4,000  
"Première édition," large stab stitched book, 13.5" x 9.75", woodblock text in French printed on rectos only, 50 leaves; printed paper cover; damp stain on lower edge worming, good and sound. A series of exercises starting from the French alphabet, to words, phrases, and eventually short essays. One of the earliest books printed in French in Japan. Styled after *Le méthode de lecture sans épellation*, printed in France by the same authors. The Kaiseijo or School of Foreign Studies was established in Edo as the Institute for the Study of Barbarian Books and would eventually become one of the predecessor organizations of Tokyo University. No copies in the US and two only outside of Japan.

36. **[Lewis, Sinclair.] Graham, Tom.** *Hike and the aeroplane.* New York: Frederick A. Stokes Co., [1912]. \$5,000  
First edition of the author's first book, 8vo, pp. [12], 275; 4 duotone plates by Arthur Hutchins; small piece of the



corner missing on the last page of text, 1912 Xmas inscription in ink on front free endpaper, very light scratch on the front cover illustration, otherwise fine and bright, and unusual thus. Sinclair Lewis's pseudonymous debut novel. In a new quarter morocco clamshell box, green marrocco label lettered in gilt on spine.

#### TWO INCUNABLE COMMENTARIES ON ARISTOTLE

37. **Magistris, Johannes De.** *Quaestiones super tota philosophia naturali.* Venice: Bonetus Locatellus for Octavianus Scotus, 30 May, 1487. \$9,250

Third edition but the first with illustrations, large 8vo, approx. 9" x 6½" (203 x 165 mm); collating a<sup>2</sup>-a<sup>8</sup>, b<sup>8</sup>-v<sup>8</sup>, x<sup>5</sup>; 164 (of 166) leaves, possibly without the preliminary blank and the final leaf bearing the printer's device (but see below); 50 lines plus headlines, gothic letter; with 8 woodcut illustrations and diagrams of varying sizes (1 full-page and another nearly so), 22 13-line woodcut initials plus numerous smaller woodcut initials throughout; occasional reader's annotations in an early hand. Goff M-26; Hain-Copinger 10448\*=4348;

**Bound with:** Magistris, Johannes De, *Quaestiones super totum cursum logicae Aristotlis et Porphyrii*, Venice: Bonetus Locatellus for Octavianus Scotus, 20 June, 1487, large 8vo, approx. 9" x 6½" (203 x 165 mm); collating A<sup>2</sup>-A<sup>8</sup>, B-Y<sup>8</sup>, Z<sup>6</sup>, 181 (of 182) leaves, Ipossibly without the initial blank leaf (but see below), text in double column, 50 lines plus headlines, gothic letter; printer's device printed in red on the recto of the final leaf (the same device as what would have been in the title above), and with 13 woodcut illustrations and diagrams of varying sizes (1 full-page), 14 13-line woodcut initials plus numerous smaller woodcut initials throughout; occasional reader's annotations in an early

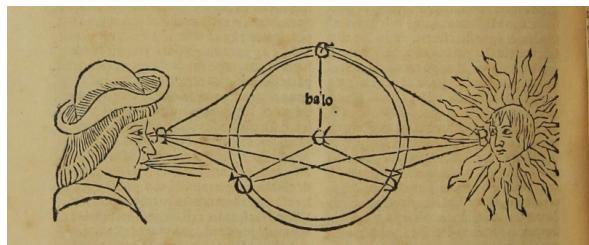


hand. Goff M-29; BMC V, 436; Hain Copinger 10452\*-9424.

The completeness of these two works is complicated by their current arrangement and binding. After leaf Z<sup>6</sup> of the second work, 2 blank leaves have been bound in. These may be the two initial blank leaves of the two works. What is certain is that the first of these leaves has a nearly complete watermark of a bull's head surmounted by a serpent coiled around a cross, corresponding to Briquet, *Les Filigranes*, no. 15372 which dates the paper to Venice, 1487. If these leaves are accepted as the transposed initial blanks, the only leaf wanting is the terminal x<sup>6</sup> of the first work.

Together 2 incunables in 1 volume of recent half pigskin over green speckled paper-covered boards, red morocco label on spine reading "Sammelband zu Aristoteles"; both text blocks clean.

The first is a commentary on Aristotle and the



second a commentary Aristotle's *Logicae et Porphyry* who himself also wrote a commentary on Aristotle's *Categories*.

**38. [Manuscript in Ge'ez.] [The Homily of the Archangel Michael.] Ethiopia: late 19th - early 20th century.**

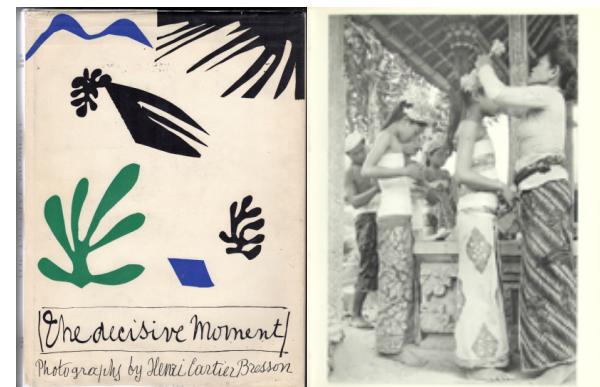
\$8,500

Folio (approx. 33.5 x 25.5 cm / 13 1/4" x 10"), 155 leaves (first and last blank, and the last one loose) on parchment; text in triple column, in black and red ink, 7 vibrantly colored full-page miniatures; contemporary full crimson goat sewn over boards, with 6 nested panels tooled in blind on each cover with a blind Coptic design central; approx. 20 leaves with natural flaws and/or with native repair; the penultimate leaf with two tears entering into the text from the fore-margin (no loss of text); an unusually large Ethiopic manuscript, contained in a coarse leather pouch, flaps opening at the top. Condition overall is very good and the text and illustrations clean throughout. Thanks to Eyob Derillo in the Asian and African Studies Department at the British Library for his help in dating and deciphering the text.

**39. [Matisse, Henri.] Cartier-Bresson, Henri. *The decisive moment*. New York: Simon & Schuster in collaboration with Verve Editions, Paris, [1952].**

\$4,500

First edition, folio, pp. 29, and 126 photographic illustrations (some double-page) on rectos and versos of 62 plates; dust jacket with 2 or 3 small black ink marks on front panel, and slight wear at edges, else generally a fine copy in original printed pictorial boards by Henri Matisse, repeated design on jacket. Laid in, as issued, is the 12-page pamphlet *The Decisive Moment - Captions*.





40. **Mayer, Luigi.** *Views in Egypt, from the original drawings, in the possession of Sir Robert Ainslie, taken during his embassy to Constantinople by Luigi Mayer; engraved by and under the direction of Thomas Milton; with historical observations, and incidental illustrations of the manners and customs of the natives of that country.* London: printed by T. Bensley for R. Bowyer, 1805. \$7,500 Folio, pp. [4], 102, [2]; 48 hand-colored aquatints by Thomas Milton after Luigi Mayer; contemporary if not original quarter red straight-grain morocco over marbled boards, gilt-lettered direct on gilt-decorated spine; some rubbing and minor wear, but generally a very good, clean copy. First published in 1801 as part of Mayer's three-part collection, *Views in Egypt, Palestine, and other parts of the Ottoman Empire*, and now here published separately. See Abbey, *Travel*, 369 (note); Lipperheide 1577.

41. **McKenney, Thomas L., & James Hall.** *History of the Indian tribes of North America: with biographical sketches and anecdotes of the principal chiefs...* Philadelphia: D. Rice & A. N. Hart, 1854. \$12,500 Second octavo edition, 3 volumes, 120 brilliant hand-col-



ored plates by J.T. Bowen, mostly after Charles Bird King; a lovely set in publisher's full blindstamped brown morocco, gilt-lettered spines, a.e.g.; very neatly and professionally rebacked with the old spines laid down; the covers with minimal wear and the plates generally fresh and clean (2 plates and several pages in volume I with a tiny dampstain in the very top margin, not affecting any text or illustration); a near fine, sound copy.

Originally published in three large folio volumes 1836-44. "These are the most colorful portraits of Indians ever executed ... The original oil paintings of which these plates were copies were all destroyed in the 1865 Smithsonian fire" (Howes M129). Field 992: "The plates are accurate portraits of celebrated chiefs, or of characteristic individuals of the race; and are colored with care, to faithfully represent their features and costumes." Sabin 43411.

**A TEXT FOR CHILDREN,  
BUT NOT A CHILDREN'S BOOK**

42. **[Midnight Paper Sales.] Coy, John, Gaylord Schanilec, Barbara Ejadi, Paul Nylander, et al.** *My mighty journey: a waterfall's story. Words by John Coy and pictures by Gaylord Schanilec.* Saint Paul: Midnight Paper Sales, 2018. \$12,500



Edition limited to 40 copies (actually 41), large oblong folio, 36 leaves, 16 color illustrations mounted on handmade paper, with text printed on verso, and interleaved with protective translucent blank sheets; printed colophon sheet mounted to final leaf of handmade paper; bound in suminagashi paper over boards, sewn on 10 cords, with uncovered spine, revealing sewing structure. The images were printed using blocks made from material collected along the banks of the Mississippi River where the waterfall traveled up the river gorge. The blocks also include wood cuts, wood engravings, and the occasional photo polymer plate. Images were printed on Mohawk Superfine paper, and text on handmade Cave paper from handset ATF Bernhard Gothic foundry type. The sum-



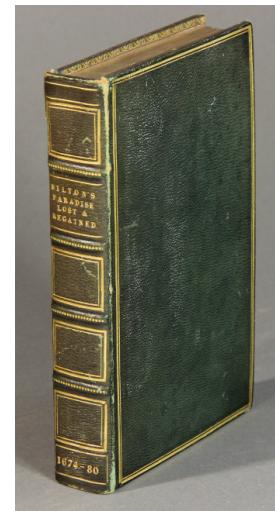
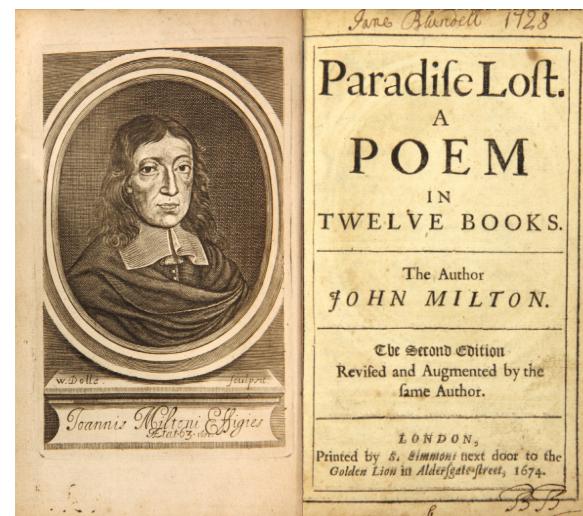
inigoshi cover art was created by Amanda Degener. Issued in a cloth-covered clamshell box (61 x 71 x 6 cm). A text for children, but not a children's book, about the 12,000 year journey of Saint Anthony Falls from St. Paul to its current home in Minneapolis.

Out of print, and not surprisingly so. Schanilec's work continues to amaze most of us who have followed his career. And while I don't like this book as much as his *Sylvae* (2008) or *Lac de Pleurs*, (2015), I recognize that he has stretched the limit of what is possible in modern printing, and has effectually redefined the concept of 'nature printing.' In twenty-five years this may well be seen as his masterpiece.



#### MILTON'S FINAL TEXT

43. **Milton, John.** *Paradise lost. A poem in twelve books ... The second edition revised and augmented by the same author.* London: printed by S. Simmons, 1674. \$9,500  
8vo, pp. [8], 333, [1]; the Dolle engraving of the Faithorne portrait bound in as a frontispiece; includes the commendatory poems by S.B. in Latin and by Andrew Marvell in English; lacking the final blank leaf Y<sup>8</sup>. Parker, William R., *An Exhibit of Seventeenth Century Editions of Writings by John Milton*, Lilly Library, 1969, 60; Wing M-2144; Coleridge 91a: "This version in 12 books is the standard text; it was the last supervised by Milton, and incorporates his final alterations."



morocco, double gilt rules on covers, gilt-paneled spine in 5 compartments, gilt-lettered direct in 2, a.e.g.; lightly rubbed; a very good copy. Bookplate of William Bateman, F.A.S.

#### Bound with:

Milton, John. *Paradise regained. A poem in IV books. To which is added Sampson Agonistes.* London: printed for John Starkey at the Mitre in Fleet-street, 1680. Second edition, pp. 132, [4] Starky ads; Parker, William R., *An Exhibit of Seventeenth Century Editions of Writings by John Milton*, Lilly Library, 1969, 66; Coleridge 169; Wing M-2153.

Together, 2 volumes in 1, full 19<sup>th</sup>-century green



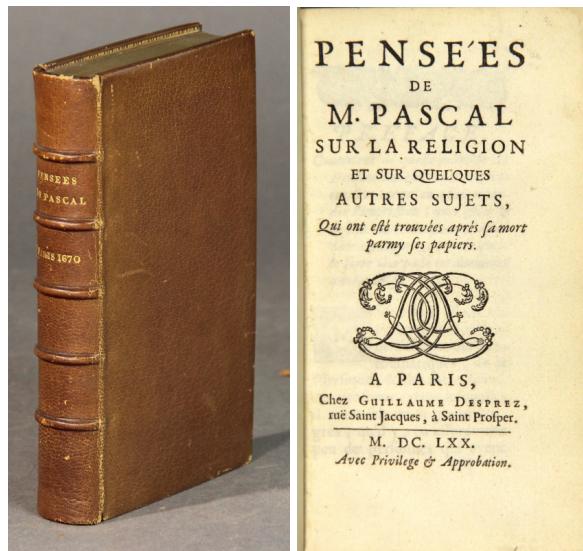
44. **[Mississippi River.]** *Chippewa Falls Union Lumbering Co's mammoth raft.* n.p. [Saint Paul?]: 1869. \$4,500

Large plate albumen photograph approx. 12" x 21" mounted on a printed card approx. 16" x 21"; slight toning; very good. A large and unusual photograph by an unnamed photographer showing the steamer *Buckeye* towing what was at the time the largest raft ever run on the Mississippi River, from Read's Landing in Minnesota, to St. Louis, Missouri.

45. **Pascal, Blaise.** *Pensées ... sur la religion et sur quelques autres sujets, qui ont été trouvées après sa mort parmi ses papiers.* Paris: Guillaume Desprez, 1670. \$8,500

First edition, second issue (the first issue of 1669 - unobtainable - is known by 2 copies only, both in France); 12mo, pp. [82], 365, [21]; printer's device on title page, engraved headpiece, woodcut ornaments; 19th-century full brown levant by the Paris binder Trautz-Bauzonnet, gilt-lettering direct on spine, gilt turn-ins, a.e.g.; very lightly scuffed, else fine.

Blaise Pascal (1623–1662) was a French mathematician, physicist, and religious philosopher. He laid the foundation for the modern theory of probabilities, formulated what came to be known as Pascal's principle of pressure, and propagated a religious doctrine that



taught the experience of God through the heart rather than through reason. The subject of endless controversy, these fragmentary meditations on faith and reason influenced generations of thinkers, both sceptics and believers alike, making this work a fundamental text in the history of western thought and literature.

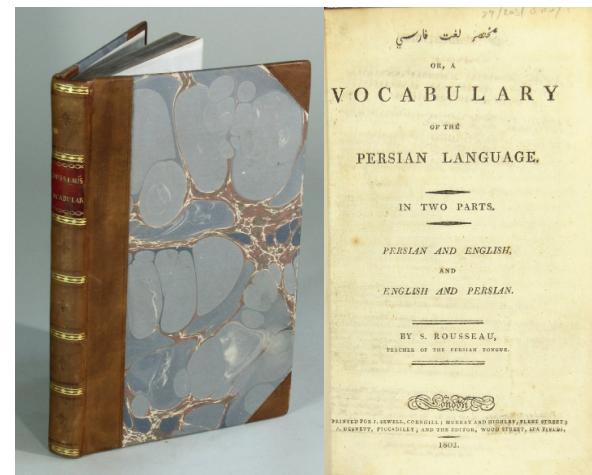
*Printing and the Mind of Man* 152; Brunet IV, 398.

46. [Persian.] Rousseau, S. [Title in Persian = *Mukhtasar-i lughat-i farsi*] or, a vocabulary of the Persian language. In two parts. Persian and English, and English and Persian. [London]: J. Sewell ... Murray and Highley ... J. Debrett, and the Editor, 1802.

\$2,800

First edition, 8vo, pp. [2], x, [9]-484 columns, [2]; text in Farsi and roman character throughout; nice copy in mid-20th century quarter tan calf over marbled boards, red morocco label on gilt-paneled spine.

"Printed by [the author] S. Rousseau at the Arabic and Persian Press, Wood Street, Spa Fields." The author is identified on the title page as a "teacher in the



Persian tongue." His was the first Oriental press in England.

Not in Zaunmuller or Vancil.

### SIXTEEN TRACTS ON ENGLISH HISTORY BEFORE 1500

47. Phillips, Thomas, Sir. Catalogue of Pictish kings. Communicated by Sir Thomas Phillips, Bart. [Extracted from Vol. II. Part II. of the *Transactions of the Royal Society of Literature*.] Read Feb. 2, 1833... [drop title]. London: J. Moyes, n.d. \$2,500  
4to, pp. 5; OCLC finds only the U. of Chicago and Newberry copies;

**bound with:** *Observations on the coffin-plate and history of Gunilda, sister of the Saxon king, Harold II*, by G.F. Bletz, London, 1834, pp. 15; frontispiece facsimile of the coffin-plate;

**bound with:** *Observations on the Bayeux Tapestry*, by Hudson Gurney, London, 1817, pp. 14; partially in double column detailing the 72 inscriptions on the tapestry;

**bound with:** *Some observations on the Bayeux Tapestry*, by Charles Strothard, in a letter addressed to Samuel Lysons, London, 1819, pp. 10;

**bound with:** *A defense of the early antiquity of the Bayeux Tapestry*, by Thomas Amyot, London, 1819, pp. 19, including an appendix containing a 3-p. poem on the Battle of Hastings;

**bound with:** *Observations on the History of Adeliza, sister of William the Conqueror*, by Thomas Stapleton, London, 1835, pp. 14, including a half-page family tree;

**bound with:** [Petri, Henry.] *Magni rotuli scaccarii Normanniae de anno ab incarnatione Domini M.C.LXXXIII, Willielmo filio Radulfi senescallo*, [Edinburgh: privately printyed, 1830], pp. [4], 12; largely printed in Saxon type, n.p., May, 1830; the text of a Norman pipe-roll and "printed for private distribution" to draw attention to "our own invaluable series of Pipe-

Rolls, of which it is believed comparatively little is known"; inscribed "Henry Ellis Esq. with Mr. Petrie's comps.";

**bound with:** *De rebus gestis Richardi Angliae regis in Palestina. Excerptum ex Gregorii Abulpharagii chronicō Syriaco. Edidit verit illustravit Paul. Jac. Bruns, Oxonii: apud J. & J. Fletcher; D. Prince & J. Cooke, 1780*, pp. 20, xi, (last 6 leaves printed in Syriac);

**bound with:** *A table of the movements of the court of King John of England*, by Thomas Duffus Hardy, London, 1828, pp. 39, text largely in double column;

**bound with:** *Narrative of the progress of King Edward the First in his invasion of Scotland in the year 1296*, by Nicholas Harris Nicolas, London, 1826, pp. 23;

**bound with:** *A brief summary of the wardrobe accounts...of King Edward the Second*, by Thomas Stapleton, London, 1835, pp. 30;

**bound with:** *Account of the tomb of Sir John*

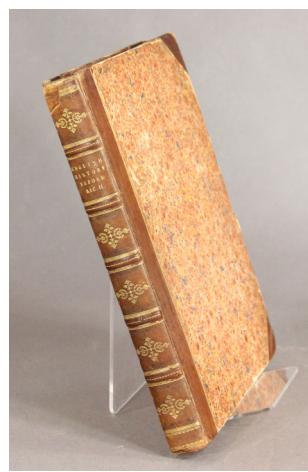
*Chandos, Knt. A.D. 1370 at Civaux, a hamlet on the Vienne in France*, by Samuel Rush Meyrick, London, 1823, pp.14, with an attractive copper-engraved plate of the tomb; Glasgow and Southampton in OCLC;

**bound with:** *Transcript of a chronicle [of the time of Edward the Third] in the Harleian Library of MSS. No. 6217* [drop-title], [by Thomas Amyot], London, 1828, pp. 82; not in OCLC;

**bound with:** *Two English poems in the time of Richard II.* Communicated by the Rev. J.J. Conybeare, M.A., Professor of Poetry in the University of Oxford, ... (Read 3 March, 1814), [n.p., n.d. ?London, 1814], pp. 8; Wellcome Library only in OCLC;

**bound with:** *Some account of the coronation of King Richard the Second*, by Alfred John Kempe, London: printed for the author, n.d. [ca. 1831], pp. 16, hand-colored engraved frontispiece showing the crowns of 11 kings, text largely in double column; 3-line and presumably authorial correction to the text on p. 5;

**bound with:** *An account of the army with which King Richard II. invaded Scotland*, by Nicholas Harris Nicolas, London, 1828, pp. 9.



Conybeare and the Oxford imprint are terrific.

Together 16 scholarly texts in a contemporary binding of quarter tan calf over marbled boards, gilt decorated spine, gilt lettered direct ("English History before Ric. II."); joints starting, minor rubbing; most acceptable. Nine titles are offprints from the *Archaeologia* as published by the Society of Antiquaries, and mostly printed by J. Nicols and Son. All are presumably rare. The

**DITCHLING HANDWORKER'S MARKET**

will be held in the Village Hall, Ditchling  
Monday Aug. 31st. to Saturday Sept. 5th.  
10.30 a.m. to 6.0 p.m.



Weaving, Spinning, Leather Work, Book-binding, Printing, Stained Glass, Sculpture, Furniture, Etchings, Wood-cuts, Script, Jewellery, Metal Work, Bread, Cakes, Sweets and Jams.

**DRAMATIC PERFORMANCES**

*In and out of a punt* by H.V. Esmond  
*The Cat and the Cherub a Chinese Tragedy*  
A scene from *Twelfth Night*

Mon. Aug. 31st., Wed. Sept. 2nd., Thurs.  
Sept. 3rd. at 6.30 p.m. and on Sat. Sept. 5th.  
at 8.30 p.m. Tickets 2s 4d & 1s 3d from  
Messers Heasman, Hoadley and Mayston.

Printed at S. DOMINIC'S PRESS, Ditchling Common, Hassocks, Sussex.

48. [S. Dominic's Press.] *Ditchling Handworker's Market will be held in the Village Hall, Ditchling Monday Aug. 31st. to Saturday Sept. 5th. ... Weaving, spinning, leather work, bookbinding, printing, stained glass, sculpture furniture, etchings, wood-cuts ... cakes, sweets and jams. Dramatic performances... Ditchling Common, Hassocks, Sussex: printed at S.*

Dominics Press, n.d., [1925]. \$3,000  
Folio broadside approx. 15½" x 9", printed in red and black; small, neat professional repairs to breaks in the top edge; fine. Neatly matted to archival standards.

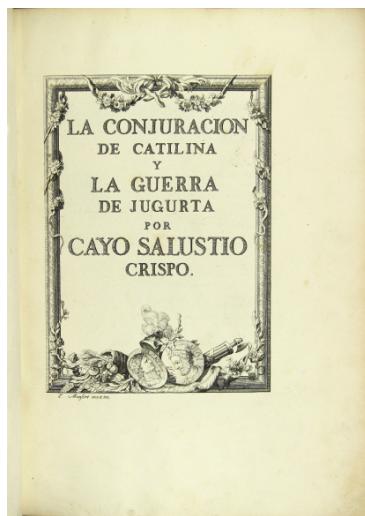
Taylor describes the S. Dominic's posters "as among the most striking and original of his productions. But posters are of their nature ephemeral, and very few St. Dominic's Press posters have survived." Pepler himself wrote that "Were personal taste the deciding factor in the choice of work I think the Hand Printer would prefer poster printing to any other kind. It is full of variety and soon over ... The poster should contain as little information as possible and that of the greatest moment. It should say one thing and supply only sufficient directions for getting it."

Taylor & Sewell D-17, citing copies at the Gleeson Library in San Francisco and the Whittington Press. Not found in OCLC.

49. **Sallustius Crispus, Caius.** [*Opera.*] *La Conjuracion de Catalina y la guerra de Jugurta por Cayo Salustio Crispo.* [Madrid: Joachin Ibarra, 1772]. \$8,500

Large 4to, this one of 120 copies on large paper (entire edition), pp. [16], 295, [1]; engraved title page, engraved map, 9 engraved plates, plus a number of engraved initials, head- and tail-pieces and a few other illustrations in the text, primarily numismatic; contemporary Spanish (?) mottled calf recently rebacked to match, old morocco label on spine preserved; textblock is fine; old inscription at the bottom of \*1 is eradicated.

An Ibarra masterpiece, and one of the finest books produced in the 18th century, beautifully printed in Spanish and Latin, the Spanish translation in italics with the Latin text underneath in double columns, in roman type. The engraved title page is signed: E. Monfort inv. et inc.; the engraved portrait of Sallust is signed 'M.S. Maella del. E. Monfort sculp.' The 9 engraved plates are signed M.S. Maella, J.Fabregat, J.Ballester, F. Asenssio, and J.A.S. Carmona. The detailed 'Mapa de la Africa y especialmente de la Numidia antigua, acomo-



dado a la Guerra de Jugurta segun Salustio' is signed Juan de la Cruz. Included are lengthy notes and a section on the Phoenician language.

Sallust was a Roman historian (86-c.34 BCE); his principal works are these, the accounts of the Catiline conspiracy and the Jugurthine War. Lasala 325; Palau 288134; Updike, *Printing Types* (1937), II, pp. 55-73: "120 large paper copies were printed on a rich, creamy, handmade paper", and that these were mostly presented by Don Gabriel, to relatives, friends, and persons of distinction."

#### PRESENTATION COPY

50. **Schoolcraft, Henry R.** *Information, respecting the history, condition and prospects of the Indian tribes of the United States... Illustrated by S[eth] Eastman, Capt., U.S.A.* Philadelphia: Lippincott, Grambo & Co. [later, Lippincott & Co.], 1853-57. \$15,000  
Second edition, 6 volumes, large 4to, complete with engraved portrait and 330 maps and plates (some chromolithographs,

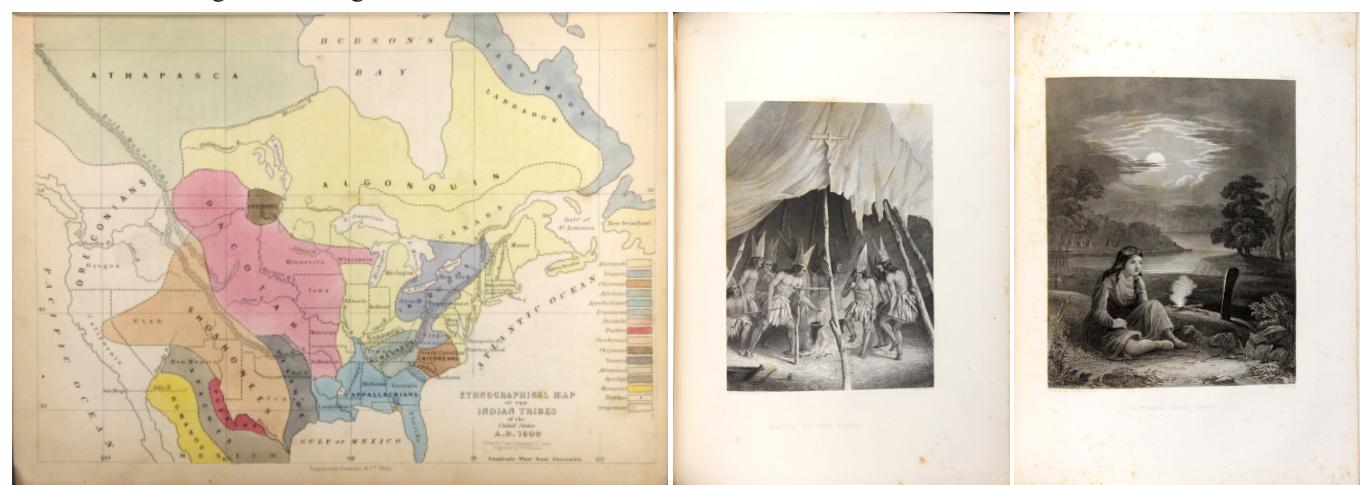
some tinted lithos, some steel engravings, a few hand colored), plus a folding table; engraved vignette title pages in each volume; volume 6 under a slightly different title, and duplicating some of the plates in the earlier volumes; original blindstamped cloth, gilt vignettes on upper covers, gilt lettering on spine. Volumes 2-6 are in green cloth; volume I is in brown cloth and bears a presentation inscription from Schoolcraft to the "Hon. C. G. Green"; volume 2 with an inscription to the "Hon. Joseph A. Woodward with the respects of L. Lea, Comm: Ind Affairs"; volume 5 with rubberstamp of the Willowbrook Public Library and the Indian Prairie Public Library, both of Willowbrook, IL, on the front pastedown, and inscribed on the front free endpaper to "Lt. Col. Chas. Thomas, U.S. Army, with the respects of Geo. W. Manypenny, Comr.: Ind. Affairs"; neat repair to the spine ends on volumes 1, 2, 3, and 5; spine ends cracked or chipped on volumes 4 and 6; volume 2 rebacked with old spine laid down, hinges cracked on volume 6. As often, a set made up from individual volumes. Good and sound.

"Schoolcraft's work was intended to be a great encyclopedia of information relating to the American aborigines. With great earnestness, some fitness for

research, and a good deal of experience of Indian life, Mr. Schoolcraft had but little learning and no scientific training. In consequence, his six volumes are little more than a magazine, of such matter relating to the Indians as fell top his hand, including a rehash of all which he had before written ... Badly arranged, and selected as it is, the work contains a vast mass of really valuable material. It has indeed performed a very important service for Indian history, in collecting and preserving an immense amount of historic data. Vocabularies of Indian languages, grammatical analyses, legends of various tribes, biographies of chiefs and warriors, narratives of captivities, histories of Indian wars [etc.] are all related and blended in an extraordinary and perplexing manner... A very large number of beautiful steel engravings, representative of some phase of Indian life and customs, are contained in the work, but the most valuable of its illustrations are the drawings of weapons, domestic utensils, instruments of gaming and amusement, sorcery and medicine, objects of worship...and every form of antiquities which have been discovered" (Field).

Accompanied by: *Index to Schoolcraft's "Indian Tribes of the United States,"* compiled by Frances S. Nichols, Washington: G.P.O., 1954, 8vo, pp. vi, 257; fine in original printed wrappers.

Sabin 77855; Howes S-183; Field 1379.



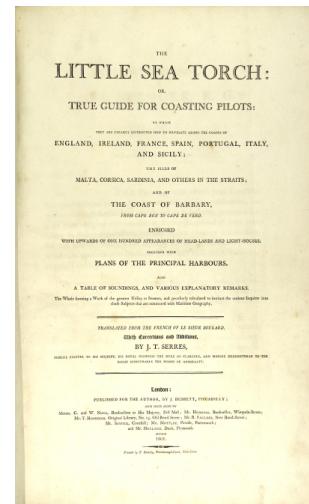
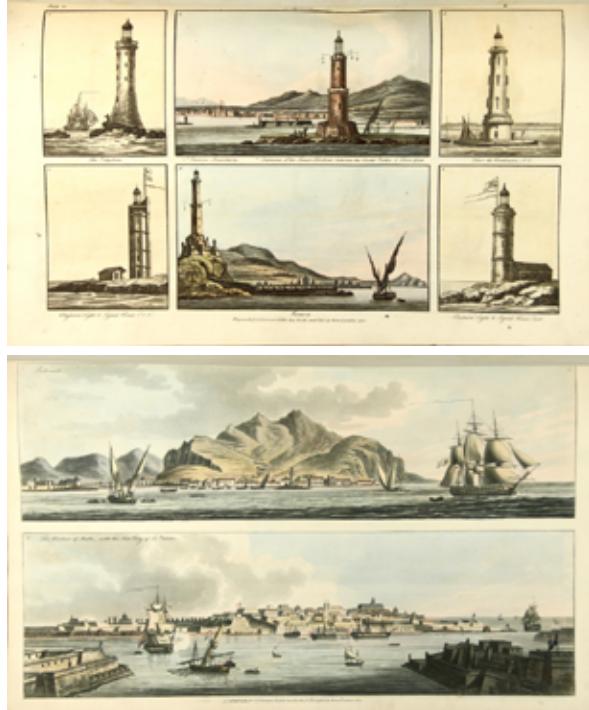
**WITH 44 HAND-COLORED PLATES AND CHARTS –  
A SUBSCRIBER'S COPY**

**51. Serres, John Thomas, & R. Bougard.** *The little sea torch: or, true guide for coasting pilots.* London: for the author by J. Debrett, 1801.

\$12,500

First edition, folio, pp. [2], [i]-ii, [v]-vi, 144, [6]; likely original marbled boards, rebacked in gilt-paneled brown calf, original red morocco label preserved; minor spotting; a very good, sound, and attractive copy. The subscribers' list contains 171 names taking 191 copies, so the edition was likely a small one. This copy with the engraved bookplate of Joseph Neeld, one of the subscribers.

A lovely work on "how to navigate along the coasts of England, Ireland, France, Spain, Portugal, Italy and Sicily; the isles of Malta, Corsica, Sardinia, and others in the straits; and of the coast of Barbary ... enriched with upwards of one hundred appearances of head-lands and light-houses, together with plans of principal

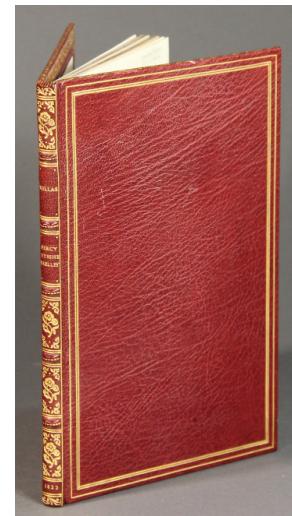


gard's *Petit Flambeau de la Mer*.

Phillips 2852; National Maritime Museum III, 218; Abbey, England, 344.

**52. Shelley, Percy B.** *Hellas a lyrical drama.* London: Charles and James Ollier, 1822.

\$3,000

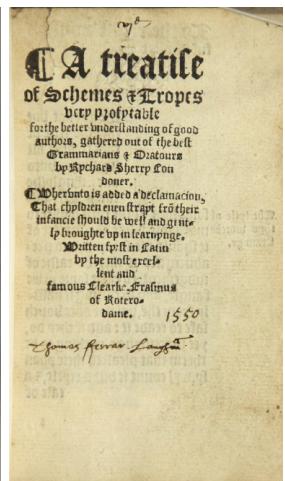


harbours..." With 130 pages of sailing directions for and descriptions of the above named places, followed by 20 full-page hand-colored aquatints, showing views of about 125 ports, harbor entrances, and harbors. These are followed by 12 engravings with 24 hand-colored charts of harbors and seaports. The text is a translation, with revisions and additions for the British market, from the French of Bou-

garde's *Petit Flambeau de la Mer*.  
Phillips 2852; National Maritime Museum III, 218; Abbey, England, 344.

*Hellas* was the last work Shelley published; three months later, on 8 July 1822, he drowned in the

Bay of Spezia. Ashley Library V, pp. 84-85; Tinker 1902.



**53. Sherry, Richard, & Desiderius Erasmus.** *A treatise of schemes & tropes very profitable for the better understanding of good authors, gathered out of the best grammarians & oratours...Whereunto is added a declamation, that chyldren even strapt fro their infancie should be well and gently broughte up in learnynge. Written fyrist in Latin by the most excellent and famous clearke, Erasmus of Roterodame.* [London: imprinted at London by Iohn Day dwellinge ouer Aldersgate, beneth saint Martyns. And are to be sold at his shop by the litle conduit in Chepesyde at the sygne of the Resurrection, 1550].

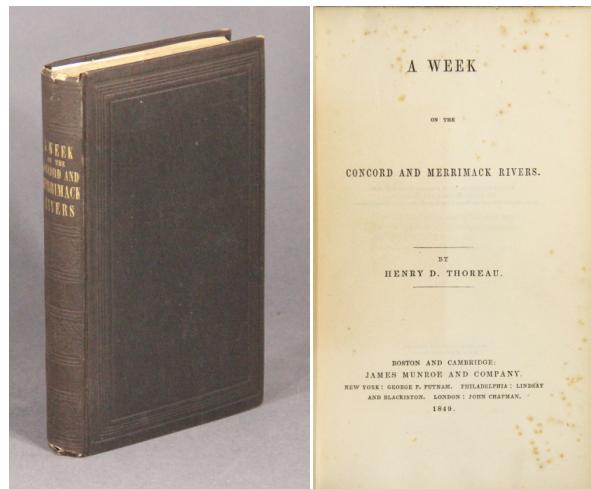
\$22,500

First edition, small 8vo (139 x 86 mm), ff. [116], collating A-O<sup>8</sup> P<sup>4</sup>; printed in Black Letter throughout; woodcut initials; later vellum-backed marbled boards; title leaf torn at the top margin (no loss); the binding lightly rubbed. Early ownership signature of Thomas Ferrar on the title page; ex-Earl of Macclesfield, with their North Library bookplate on the front pastedown and their blindstamp

at the top of the title page. Part of this is a translation of the *De civilitate morum puerilium... libellus* of Desiderius Erasmus, which was regularly reprinted throughout the 16th century.

Rare: ESTC records only 6 copies, only Huntington and Yale in the U.S. STC 22484; Alston VI, 8.

Sherry's work "is a mirror of one variation of rhetoric which came to be called the rhetoric of style. As a representative of this stylistic school...it carries forward the medieval concept that ornateness in communication is desirable; it suggests that figures [of speech] are tools for achieving this ornateness; it supplies examples of ornateness to be imitated in writing and speaking; it supports knowing the figures in order to understand both secular and religious writings; it proposes that clarity is found in the figures. In short, the work assisted Englishmen to understand eloquence as well as to create it" (Herbert W. Hildebrandt in his introduction to the 1977 facsimile reprint).



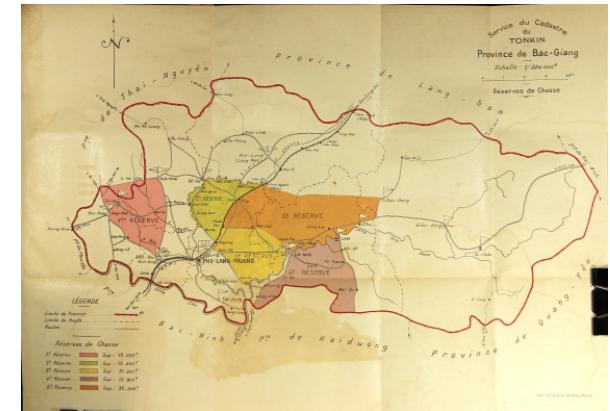
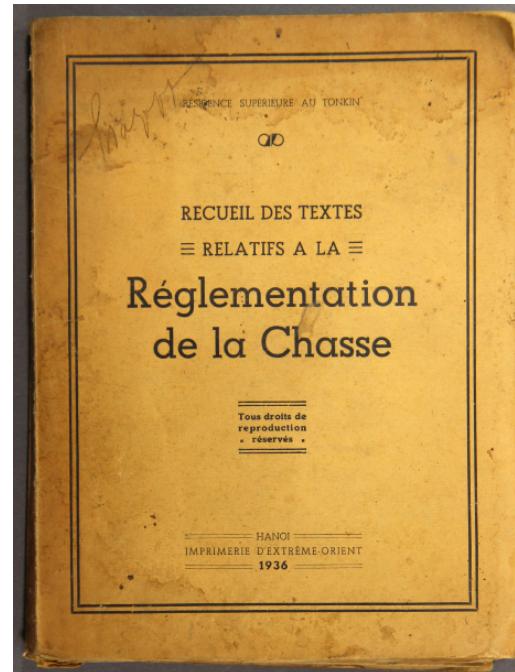
54. **Thoreau, Henry D[avid].** *A week on the Concord and Merrimack Rivers.* Boston & Cambridge: James Munroe & Company. New York: George P. Putnam, [et al.], 1849.

\$12,500

First edition, and one of only 1000 copies printed at Thoreau's own risk, 12mo, pp. 413, [3] including the advertisement leaf for *Walden*; a bit of slight chipping at the top of the spine, bottom of the spine slightly cracked (but the imprint "Munroe & Co." is preserved); otherwise, a very good, bright and sound copy, in BAL's brown cloth binding 'A' ("trade binding," no priority) with no cracking of the hinges. A better copy than most.

Thoreau's first book, published at his own risk, and with *Walden*, the only book published in his lifetime. The book did not sell well and the publisher returned a remainder of 706 copies to him in October of 1853 which prompted Thoreau to write: "I have now a library of nearly nine hundred volumes, over seven hundred of which I wrote myself. Is it not well that the author should behold the fruits of his labor?" By April of 1862, Thoreau had disposed of 111 of these copies leaving just 595. These he sold to Ticknor and Fields, and 450 of these were subsequently reissued with a new title page, dated 1862.

BAL 20104; Borst A1.1a.



# **ONLY KNOWN COPY OF A VIETNAMESE ATLAS OF GAME RESERVES**

55. [Vietnam.] *Recueil des textes relatifs à la réglementation de la chasse.* Hanoi: Imprimerie d'Extreme-Orient, 1936. \$3,500  
Small 4to, pp. 80; 12 hand-colored folding maps showing various hunting reserves throughout Vietnam by province; original brown printed wrappers; very good. Unlocated and likely unrecorded.

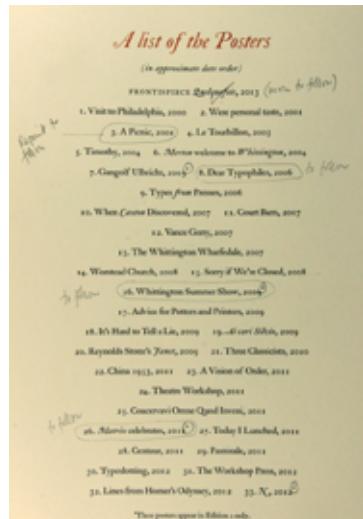
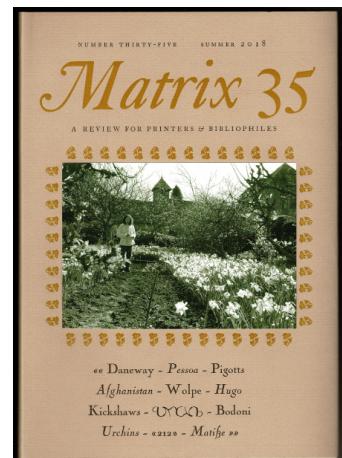
**TOTALLY SOPHISTICATED,  
WITH THE PRESS'S BINDER'S GUIDE**

56. [Whittington Press.] **Randle, John, & Patrick Randle**. *A book of posters printed at Whittington [With:] Posters from Whittington, 1996-2013.* [Risbury, Herefordshire]: Whittington Press, 1995, 2013. \$9,500 Both first editions limited to 125 and 140 copies respectively, the first being no. 20, the second no. 3, both editions "A" with additional posters laid in accompanying chemises; 2 volumes, large folios; 10 loose posters in the first volume, 19 (instead of the usual 12) in the second - a story comes with this if you are the purchaser; with 35 and 34 tipped-in posters respectively; the first volume in half brown cloth-backed pictorial boards with matching portfolio, together in cloth clamshell box, brown morocco gilt spine label; the second volume in tan cloth-backed



pictorial boards with matching portfolio in tan cloth clamshell box, salmon gilt morocco spine label. The box of the first volume a bit rubbed, else a fine set of an elegant collection.

The first volume signed by John Randle on limitation page, the second with a brief A.L.s. from him which is part of the story. The second also with a proof entitled "binder's guide for posters from Whittington (2013) ... with binder's notes" (in pencil on the front), 9 gatherings sewn, but without covers, a folio in 6s, with 33 (of 34) posters (broadsides) tipped or bound in, the whole with numerous binder's and printer's marks in pencil.



**57. [Whittington Press.] Randle, John, & Rosalind Randle, editors. *Matrix: a review for printers and bibliophiles*. Nos. 1-36 [complete]. Andoversford, Gloucestershire; & Risbury, Herefordshire: Whittington Press, 1981-2017. \$8,500**

Includes both editions of volumes 1 and 2; 38 volumes in all, several small and minor blemishes, but a fine set in original printed wrappers. The limitations vary from 350 for the first volume to as many as 900 for some of the later volumes. Hands down, the best typographic journal in English ever, filled with all sorts of

important articles on virtually every aspect of private press and fine printing, printing history, paper and papermaking, book illustration, all lavishly illustrated with color, tipped-in illustrations, foldouts, broadsides, samples, etc. The list of authors is a roll-call of the most esteemed printers, book historians, illustrators, paper-makers, typographers, etc.

**Together with: Type & Typography: Highlights from Matrix...West New York, NJ: Mark Batty, publisher, 2003. First edition, large 8vo, pp. xx, [4], 374, [2]; illustrated throughout; fine in dust jacket. Includes an introduction by John D. Berry; and from the editor, John Randle, *The Genesis of Matrix*.**



#### ALREADY OUT OF PRINT

**58. [Whittington Press.] Randle, John, et al. *Vance Gerry and the Weather Bird Press. With contributions by Vance Gerry, Simon Lawrence, David Butcher, Patrick Reagh, James Lorson, and John Randle. With a checklist of publications compiled by David Butcher*. [Risby, Herefordshire]: The Whittington Press, [2018]. \$4,500**

Edition limited to 235 copies, this being one of 40 'A' copies bound in full Oasis by the Fine Book Bindery, accompanied by 22 items (in this case, 26) of Weather Bird ephemera found in Vance's workshop after his death, "and mostly bound up in his simple style by the Fine



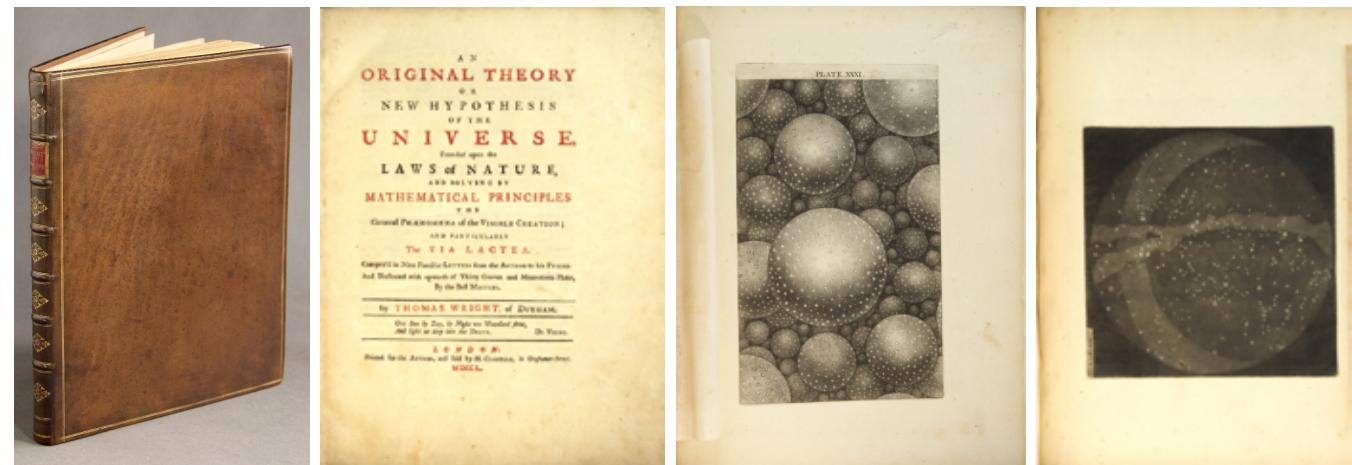
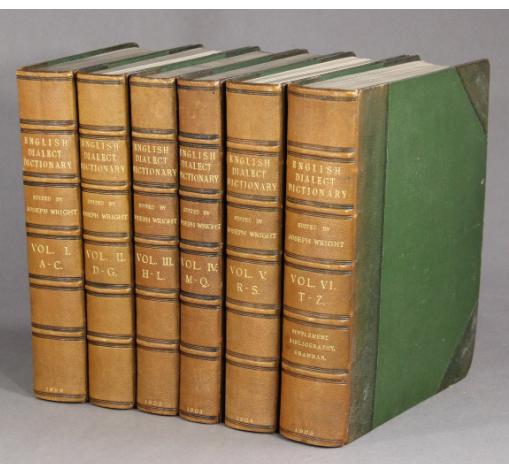
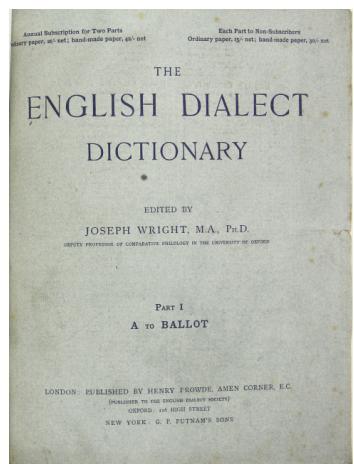
Book Bindery," also a facsimile edition of *Jazz Instruments*, plus a portfolio of 13 facsimiles of Vance's letters (in this case, 15), all contained in a leather-backed solander case; small folio, pp. [10], 86, [4]; mounted color frontispiece portrait after a watercolor of Mary, Vance's wife, plus 30 other illustrations in all, from various sources, including line drawings, linocuts, wood engravings, and 12 pages of 26 color reproductions of Vance's pouchoir illustrations.

With 3 exceptions "the engravings and linocuts are printed from the original blocks, and the line blocks are from Vance Gerry's workshop." The deluxe 'A' version is now out-of-print, all being subscribed for prior to publication.

#### WITH A LETTER AND ADDITIONAL MATERIALS

59. **Wright, Joseph.** *The English dialect dictionary being the complete vocabulary of all dialect words still in use, or known to have been used during the last two hundred years.* London and New York: Oxford University Press & G.P. Putnam's Sons, 1898-1905.

\$2,500



First edition, American issue, 6 volumes, large 4to; green morocco-backed green pebbled cloth, stamped in gilt on spines; spines sunned, corners bumped, bookplate, a very good set with a number of additional materials, including in volume 1 a manuscript letter from Wright tipped in to the front free endpaper detailing the method of subscription; the original upper wrapper for the first part; and, a subscriber list tipped in in back; also tipped in at the back of volume 6 are the original title pages and preliminaries for parts 1-4, a bibliographical note list, subscriber notices, and back wrapper of an original part tipped in in back.

Thirty-three years in the making this is the most comprehensive dialect dictionary ever published in any language, with over 100,000 words and half a million quotations and references - "a storehouse of folklore, a mine of learning for philologists" (Wright II, 397).

#### FIRST ILLUSTRATIONS OF THE MILKY WAY

60. **Wright, Thomas.** *An original theory or new hypothesis of the universe, founded upon the laws of nature, and solving by mathematical principles the general phaenomena of the visible creation; and particularly the Via Lactea.* London: printed for the author, and sold by H. Chapelle, 1750. \$35,000  
First edition, 4to, pp. viii, [4], 84; title page printed in red and black, 32 engraved plates (2 folding, 8 rather spectacular ones in mezzotint), wood-engraved initials, head- and tailpieces, with the errata- and list of subscribers leaves, without the final blank; recent full speckled calf by Phil Dusel, double gilt-rule on covers, gilt-decorated spine in 7 compartments, red morocco label in 1, gilt edges; quarter tan calf clamshell box. A very nice, large copy measuring 11 3/8" x 9". The list of subscribers consists of a mere 113 names, so the edition was likely a small one and the book is consequently rare.

A beautifully illustrated book, and one of considerable importance in the history of science. Wright first explained the Milky Way and the nebulæ as external galaxies and provided the basis for the theories on the universe by Kant, Herschel and Laplace. Wright, a teacher of navigation and a land surveyor by profession, "hypoth-

esized a 'divine center' of the universe, corresponding to a gravitational center around which the sun and other stars orbited. He also proposed, as a possible explanation for the visual phenomenon of the Milky Way, a model of the universe in which the orbiting stars formed a flattened ring. This hypothesis caused Immanuel Kant, who did not realize that Wright's 'center' was supernatural, to credit Wright with originating a disk-shaped model of the galaxy" (Norman).

Norman 2265; DSB XIV, p.518-9; Honeyman 3143; Gingerich, *Rara Astronomica* 53.

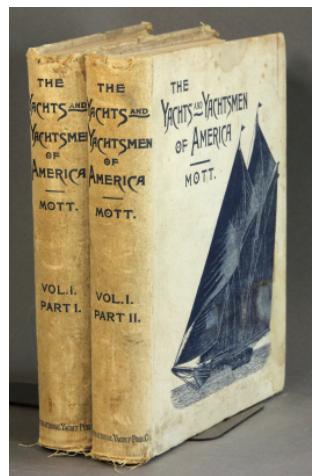
**61. [Yachting.] Mott, Henry A. *The yachts and yachtsmen of America ... being a history of yachting and of yacht clubs, as well as of the various yachts, with biographies of the founders and members of the different clubs of the United States and Canada.* New York: International Yacht Publishing Co., [1894].**

\$6,500

2 volumes, large 4to, pp. [8], 366; [367]-692; 87 photogravure plates of yachts by Frederiksen, Bruce, Bolles, Stebbins, and Johnson, (numbered I - LXVIII, without plate LXI which was not published); plus 13 more

photogravure plates of yacht clubs, 42 half-tone portrait plates of club officers, many more smaller half-tone portraits in the text, and nearly 600 wood-engraved illustrations throughout, some quite large.

This work can be found bound together in a single, very bulky volume, or bound in two separate volumes. Because of its massive



size the one-volume configuration usually appears, when it appears at all, in a broken binding. Alternately, volume II of the two volume set is often missing. This set is complete, and in excellent condition internally. Bound in the two volume configuration, in heavy cream cloth stamped in blue with the distinctive yacht design on the front boards. Some soiling and staining to the covers, extremities worn, corners showing, some mild abrasion, back hinge of volume II is cracked but holding. Yet... because of their size, they need to be handled with care.

A source book for American yachting up to the turn of the century. "Histories of individual American yacht clubs, drawings of important or typical yachts, photographs and brief biographies of American yachtsmen ... For each club data is provided on members, boats, regattas and rules." Chapters include Evolution of the Yacht, History of Yachting, Yachting in the United States, Speed Records of Sailing Yachts, Types of Yachts, Centerboards, The Rigs of Yachts, The Cost of Yachting and Yacht Decorations, Trophies, and the histories of approximately 45 American yacht clubs, including those on the St. Lawrence, the Great Lakes, inland lakes, the west coast, and Canada.

Toy 102; Morris & Howland, p. 97.

**62. [Zimmerman, Robert Allen, aka Bob Dylan.]** Page from a songbook with an original pencil drawing of Davey Moore signed "Bob Dylan '65" and asking "Who killed him?" from "Who Killed Davey Moore" (Bootleg Series Vols. 1-3). \$15,000