Catalogue 4
Catalogue 4

designed by Tom Lecky

Riverrun Books & Manuscripts
Hastings-on-Hudson NY
Bonellis’ first edition of Aesop’s *Fables*, illustrated with a superb series of woodcuts that were in part based on the first Venetian series, used by Bernardinus Benalius in his 20 November 1487 edition (GW 431, only a single imperfect copy known). “The book is charmingly illustrated; the designs being redrawn and improved from those in the Venice Aesop of 1487. There is so much artistic freedom in the treatment of the cuts, that they are fully entitled to be regarded as new and independent compositions. The animal-figures are full of spirit and are sketched with great boldness and precision; a more delicate grace marks the drawing of the human figures. Tasteful borders, composed of separate pieces frequently repeated in various combinations, serve as frames to the pictures. The engraving is executed in fine outlines” (Friedrich Lippmann, *The Art of Wood-Engraving in Italy in the Fifteenth Century*, London, 1888, p. 98).

According to Giovanni Mardersteig, half of the woodcuts are based on those printed by Benalius, and the “other half are original and are designed and cut by an able artist.” Arthur M. Hind rates these cuts as finer than Benalius’s, and the artist to be “nearly related to (if not identical with) the designer of the Mallermi Bible of 1493, [who] has a fine classic sense, and is well served by the delicate draughtsmanship of his cutter” (p. 414). The 31 January 1491 date in the colophon may be interpreted as 31 January 1491/92 with year-change on March 1. Bonellis reprinted his *Fabulae* in at least five later editions. The cuts continued to be used in octavo editions in Venice by Simone de Prello into the 1530s.

**Scarce:** In fifty years, only the Otto Schäfer copy is recorded at auction, bound with Bonelli’s 1492 edition of the *Vita Aesopi* (Goff A-110). Arnim 4; Essling 360; GW 432; HR 349 = H 346; IGI 105; Mardersteig, pp. 259-277; Sander 58; Goff A-151.

*4to (211 x 145 mm; 8⅜ x 5¾ in.). 70 (of 72) leaves, a2.7 supplied in facsimile. Gothic type, 40-41 lines, initial spaces with printed guide letters. 64 (of 66) woodcuts within any of five decorative historiated frames; a single woodcut initial. Modern russet morocco. Some spotting and soiling. Provenance: Giambattista Giorno (early ownership inscription); some early marginalia at end, and a few early ink outlines of animals; sold by Philip Hofer to Arthur and Charlotte Vershbow in 1967.*
“The most explicitly feminist text to be published in the first half of the [16th] century”
– Constance Jordan

2

[HEINRICH CORNELIUS AGRIPPA VON NETTESHEIM (1486?-1535)]
DAVID CLAPHAM (or CLAPAM, d. 1551), translator
A Treatise of the nobilitie and excellencye of woman kynde, translated out of Latine into englysshe by David Clapam
London: Thomas Berthelet, 1542
First edition in English

$80,000

The English edition of Agrippa’s treatise on the rights – and superiority – of women. A cornerstone work advancing core tenets of modern feminism. “It was Agrippa ... who voiced the revolutionary opinion that women’s status in society is determined by culture rather than by God” (Linda Woodbridge, Women and the English Renaissance: Literature and the Nature of Womankind, 1540-1620, Urbana and Chicago: University of Illinois Press, 1984, p. 54).

Exceedingly scarce on the market — no other copies have appeared at auction, and there is only one copy in the U.S. (Huntington; ESTC erroneously locates a second copy at Pierpont Morgan). Only four other copies are located (British Library; Caius College, Cambridge; Glasgow University; and Bodleian, Oxford).

“Agrippa stands head and shoulders above his contemporaries as a realist in the study of sexual politics” – Linda Woodbridge

Agrippa – the multifaceted German polymath, physician, soldier and occultist – has been said to be the first Renaissance figure to raise the philosophical debate over women’s cultural status when he presented his inaugural lecture at the University of Dôle in Burgundy in 1509. In the prelude to his lecture, Agrippa praised Margaret of Austria (1480-1530), Princess of Austria and Burgundy, and the daughter of Emperor Maximilian. His intention to develop this speech into a more comprehensive treatise in praise of womankind, dedicated to Margaret, resulted in his celebrated De nobilitate et praeceellentia foeminei sexus declamatio, which was first published in Antwerp in Latin in 1529. Agrippa’s lecture and subsequent publication sparked a literary quarrel that continued well into the 16th-century – the important querelle des femmes – and that spread across Europe and England. Agrippa’s treatise, advocating for the superiority of women, was at the vanguard of the debate.
A TREATISE OF THE NOBILITIE
and excellencye of vwoman kynde,
translated out of Latine into englyshe by
Dauid Clapam
AN.M.D.XLII,
1534
“The woman is made so muche more excellent than man” (A3r)

Heinrich Cornelius Agrippa, born near Cologne in Nettesheim, was one of Renaissance Europe’s leading intellectual figures, though his extensive writings on the occult surrounded him in controversy. Mary Shelley would later cite these texts as important influences in the early intellectual life of the young Victor Frankenstein. Agrippa’s work in the occult sciences, in tandem with his attack on human learning (On the Uncertainty and Vanity of the Arts and Sciences, 1530), led many of his readers to regard him as “a sorcerer and associate of demons, detested by others as an irreverent mocker and subverter of religion and good morals” (Stanford Encyclopedia of Philosophy).

Contemporary feminist scholars focusing on his Humanist writings argue, however, that Agrippa anticipates some of the core tenets of modern feminism. Indeed, his proposition is clear from the opening pages, where he states: “‘[God] hath given but one similitude and lykeness of the sowle both male and female, between whose sowles there is noo maner dyffercence of kind. The woman hathe that same mynd that a man hath, that same reason and speche, she goeth to the same end of blyssfulness, where shall be noo exception of kynde.”

The treatise is structured in four parts: an analysis of Genesis as the basis for Christian misogyny (the shoulder notes throughout reference Biblical passages); an enumeration of the God-given superior qualities of women; a catalogue of famous women from the Bible and antiquity who exemplify those qualities; and a reflection on contemporary restrictions placed upon women. “Agrippa argues that the contemporary treatment of women is contrary to both divine and natural laws. According to him, laws, customs, and education all contribute to the suppression of women. Changing such human constructs is his implicit goal.... Not content with proving that women are equal, he enthusiastically sets out to prove their inherent superiority to men” (Gold and Platter, pp. 189-190).

“Whether Agrippa’s work was intended as a sincere theological treatise or as a paradox has been the subject of some debate. But as Marc van der Poel has shown, some of the more controversial arguments that feature in the De Nobilitate, especially its defense of Eve, complement the views expressed in Agrippa’s subsequent theological works. The Treatise also addresses the education of women, observing that ‘were it not, that women in our tyme ar written in, to gyue them to good lernyges, we shulde euen nowe, haue women more excelle[n]t in wyt and lernynge than menne.’ Agrippa’s De Nobilitate would continue to play an active role in the English querelle, and was translated a further three times in the seventeenth century” (John-Mark Philo, “Tudor Humanists, London Printers, and the Status of Women: The Struggle over Livy in the Querelle des Femmes,” Renaissance Quarterly 69, no. 1 (Spring 2016): 40-79).

Linda Woodbridge concedes that Agrippa’s text could be taken tongue-in-cheek, in the tradition of the rhetorical paradox. But she deftly interprets his turn in the text where reasoned argument comes forward and his case for equality is demonstrated. “Agrippa stands head and shoulders above his contemporaries as a realist in the study of sexual politics. Controversialists seldom went farther
than to judge women good or bad by the degree of their conformity to a code of behavior seen as part of the natural order. Agrippa questioned the existence of a ‘natural’ order, viewing women’s condition as a product of forces less natural than cultural: ‘And thus by these lawes, the women being subdued as it were by force of armes, are constrained to give place to men, and to obeye their subdewers, not by no written, do divyne necessitie or reason, but by custome, education, fortune, and a certayne Tyrannical occasion’ (Sig. G, Gv). In the light of this statement, Agrippa’s lists of great women in history take on new meaning: women have done more in the past than they are doing now, because contemporary society denies them the education and the legal rights they must have to perform what they are capable of” (Woodbridge, p. 43).

**Agrippa’s English Audience**

In early 16th-century England, the focus of the debate was on the role of women as rulers. Catherine of Aragon, the first wife of Henry VIII (for whom Thomas Berthelet was King’s Printer and Binder), had the Spanish Humanist Juan Luis Vives’s *Instruction of a Christian Woman* (1523) translated for her daughter, the future Mary I. Thomas Elyot countered Vives’s claims in *The Defence of Good Women* (1540), arguing that women can rule as well as men, but they should do so only under special circumstances. Both works were printed by Berthelet.

It is notable that around 1528 Henry VIII invited Agrippa to take part in the dispute over the legality of the divorce of Catherine of Aragon. Agrippa declined, preferring the offer made by Margaret, duchess of Savoy and regent of the Netherlands, to become archivist and historiographer to the emperor Charles V. In early 1542, the year of the publication of Clapham’s translation of Agrippa, Henry ordered the execution of his fifth wife, Catherine Howard, on the grounds of treason for committing adultery. Clearly the *querelle des femmes* had immediate real-life consequences during this historical period.

“Agrippa of Nettesheim’s *De nobilitate et praecellentia sexus foeminei* (1509), translated as *Of the Nobilitie and Excellencie of Womankynde* (1542), is the most explicitly feminist text to be published in the first half of the century. It served further to focus opinion opposed to Vives. Dedicated in its original form to Margaret of Austria, Agrippa’s defense compliments her regency by celebrating the intellectual, political, and martial achievements of women. His English readers, on the other hand, would almost certainly have seen in it a topical reference to the two young princesses whose succession to the throne was in jeopardy, in part because they were female… [T]he decisive determinant of a woman’s equality is her economic power, which Agrippa links to her ownership and management of common marital property… Legally, in England… a couple’s common property was totally at the husband’s disposal… But Agrippa confers upon the wife an economic status equal to that of her husband” (Constance Johnson, *Renaissance Feminism: Literary Texts and Political Models*, Cornell University Press, 1990, p. 122).
Vives, and Thomas More in his *Utopia*, were concerned primarily with the education of women. “Their modest defense of feminine ability and intelligence paled beside Cornelius Agrippa’s fervent, unrestrained worship of the female sex in *De Nobilitate et Praecellentia foeminei Sexus* (1529). According to Agrippa, woman not only equaled man in every respect, she was decidedly superior. Woman was not only ‘fairer,’ more developed intellectually, and more moral, she was physically ‘the moste perfect of all goddis writt.... It is not written for a woman, to handle these partes of her body, in the writt of Nature ... her privie partes ar not so apparent as mans, but set in a place more secrete-ly.’ Women, claimed Agrippa, could successfully rule, as did Zenobia, or lead an army to battle, as did Joan of Arc. In concluding his argument, he bemoaned the unfortunate turn of events which made women second-class citizens — the lack of education and the repressive laws which, contrary to the Scriptures, forbade the participation of females in the commonwealth” (Paula Louise Scalingi, “The Scepter or the Distaff: The Question of Female Sovereignty, 1516-1607.” In: *The Historian*, vol. 41, no. 1, 1978, pp. 59–75).

John-Mark Philo highlights the importance of Clapham’s translation of Agrippa within the broader context of England’s side of the *querelle des femmes* and the group of female-centric works printed by Thomas Berthelet: “It is commonly observed in feminist criticism of the twentieth century that the Western literary and legal traditions have been dominated by male voices. Agrippa, in his treatise on female preeminence cited above, not only highlighted this fact, but imagined an alternative history written from a female perspective. As Clapham translates it, ‘If it had bene laufull for women to make lawes, too wryte histories, how gret tragedies (trow ye) wolde they haue written of the inestimable malice of men, amo[n]g whom many ben murtherers, theues, rauishers of uyrgins, periurers, robbers, burners of houses, traytours’…” (Philo, ibid.).

**The Printer Thomas Berthelet**

Little is known of the background of the printer Thomas Berthelet (d. 1555) until the recording of a marriage license in 1524, the same year he printed his first book. By February 1530 he held the office of King’s Printer and Binder under Henry VIII, a post he maintained until the king’s death in 1547. During this time Berthelet published many important Humanist texts, including Richard Taverner’s English Bible; the original works and translations of Sir Thomas Elyot; and a number of Erasmus’ works, including Sir Thomas Chaloner’s translation of *Praise of Folly*.

As noted, Berthelet published several works on the English side of the *querelle des femmes*, presenting the education of women in a distinctly positive light. These included Margaret Roper’s translation of Erasmus’s commentary on the Lord’s Prayer, *A deuoute treatise upon the Pater noster* (1526); Thomas Elyot’s *The defence of good women* (1540); and David Clapham’s translation of Agrippa. The woodcut border dated 1534 was reused in several of Berthelet’s editions. See Cyril Davenport, *Thomas Berthelet, royal printer and bookbinder to Henry VIII, king of England*, Chicago: Caxton Club, 1901. The scarcity of this edition is matched by the 1529 Latin edition, without auction records for at least the past century.
References: ESTC S104365; STC 203. In addition to the works cited above, see Barbara Gold & Charles Platter, *Sex and Gender in Medieval and Renaissance Texts: The Latin Tradition*, 1997; Marc van der Poel, *Cornelius Agrippa, the humanist theologian and his declamations*, 1997.

8vo (121 x 84 mm; 4 ¾ x 3 ⅜ in.). Collation: A-F⁸ G⁴. 51 (of 52) leaves (lacking terminal blank). Title, headlines, and shoulder notes in Roman type; text in blackletter. Woodcut title border dated 1534, woodcut historiated initial. Late 18th- or early 19th-century calf, covers tooled in blind, gilt inner dentelles, edges stained red; full morocco folding case. Some wear and staining to binding, headbands renewed; closely trimmed with some shoulder notes cropped, repairs to A2-3, F3 restored with parts of five lines supplied in facsimile, marginal repair to final leaf G3 not affecting text, lacking final blank. Provenance: Franciscus Deman (Flemish, probably Huguenot, 16th- or 17th-century English inscription on colophon).
GIACONDO ALBERTOLLI (1743-1839)
Ornamenti Diversi. Inventati Disegnati ed esequiti
[Milan, 1782]
First edition

$6,000

The Swiss-born architect, painter, and sculptor Giocondo Albertolli played a key role in the transition from rococo to neoclassical style in northern Italy. He prepared this work, and two others, while professor of architectural ornament at the Brera Academy in Milan. He worked on numerous North-Italian masterpieces, most notably the famed lakeside Villa Melzi d’Eril in Bellagio. The engravings here show designs of friezes, ceilings and candelabra. Rare in colored state. See Thieme/B. 1, 221. Berlin Kat. 595; Brunet, I:136; Cicognara 390.

Large folio (585 x 430 mm; 23 x 17 in.). 24 engraved ornamental illustrations by Giacomo Mercoli after Giocondo Albertolli (the last 4 on 2 plates), all with fine contemporary coloring, contemporary blue tissue guards. Contemporary Italian gilt-paneled sprinkled calf, artist’s name gilt-lettered on covers. Some light staining to covers, a generally fine and fresh set. From the Collection of Arthur & Charlotte Vershbow.
4

ALDINE CICERO

ALDINE PRESS

M. TULLIUS CICERO (106-43 BCE)

Epistolarum ad Atticum, ad Brutum, ad Quintum Fratrem, Libri XX

Venice: Aldus Manutius and Andrea Torresani, 1521
Second Aldine edition

$1,500

The letters of Cicero to Atticus, Brutus and his brother Quintus. Aldus had intended to publish all
the surviving works of Cicero, starting in 1502 with the Epistolae familiares. The first Aldine edition
was printed in 1513. Adams C-1909; Renouard 93,15.

Aldine 8vo (161 x 94 mm; 6¾ x 3¾ in.). Collation: aa-bb8 a-s8 tt4. 3- and 4-line printed guide letters.
18th-century red roan-backed marbled boards, smooth spine gilt-lettered and -ruled, all edges gilt. Some
rubbing to joints and extremities, lower margin of ss8 renewed, an occasional pale foxmark, but generally
very clean and crisp. Provenance: contemporary ownership signature “Francici de Reiry” on title, and
with occasional ink marginalia expounding on the text; Thomas Fleming, Jr. (bookplate, May 1841
acquisition note on verso of front free endpaper).

5

ALDINE CATULLUS

ALDINE PRESS

CAIUS VALERIUS CATULLUS (circa 84-54 B.C.E)

Commentary by Marc-Antoine Muret (“Muretus”, 1526-1585)

[Opera] Catullus et in eum commentarius M. Antonii Mureti

Venice: Paulus Manutius Aldus, 1554
First edition with Muretus’ commentary

$2,000

The text includes the “Priapea.” Marc Antoine Muret, or Muretus as he styled himself, was one of
the great humanists of the Renaissance, and is often considered the greatest Latin prose stylist of
the age. His commentary of Catullus first appears in this edition, issuing a “new age” of scholarship
according to D. F. S. Thomson. Muretus was “reinforced by a greater knowledge of Greek [than his predecessors]…. What is above all interesting in Muretus is the union, characteristic of French Humanism in that period, of poetry and scholarship” (Catullus, ed by D. F. S. Thomson, Toronto, 1997, pp. 48-49). It was Paulus Manutius, Aldus’ third son and successor, who made a place in Venice for Meretius when the latter was forced into exile for pederasty. The publisher assigned him the editorship of a series of classical texts, with this edition of Catullus being the first. Adams C-1145; BM/STC Italian, p. 161; Brunet I:1682; Renouard 162:19.

Aldine 8vo (152 x 96 mm; 6 x 3 3/4 in.). Collation: *4, A-Q8 R10. Large Aldine woodcut device on title and verso of final leaf. Italic type, occasional Greek and Roman types. 19th-century brown calf gilt, all edges gilt. Provenance: discreet contemporary ownership inscription on title, a few annotations in text. Spine label chipped, joints light rubbed; title slightly soiled, some occasional worming, most marginal.
ARCHIGRAM
PETER COOK (b. 1936), editor
Archigram 4 [The Zoom Issue]
London: Printed by Grant Productions for Peter Cook, Spring-Summer 1964
First edition, one of 1000 copies

$1,500

The most famous of the scarce pamphlets issued by London’s neofuturistic avant-garde architectural group, partly due to it being the first to have international distribution. Devoted to science fact, science fiction, and space comics, the issue has the appearance of a comic book, and even includes a comic panel tipped to p. 5 and a double-page spread pop-up of fantasy towers, Frank Linden’s “Pop Up into a New World,” all of which were hand cut by the members of Archigram. The silk screening was done by Denis Crompton. It is the first issue to use the word “capsule,” a mainstay of the later issues. The title “Zoom” refers to the speed of assembly inherent to small, prefabricated forms and spacecraft. Peter Cook designed the layout of the magazine save the first six pages and cover. Reyner Banham distributed about seventy copies to his influential colleagues in America and greatly increased Archigram’s international reputation. “The most significant project from Archigram 4 is the first iteration of Chalk, Cook and Crompton’s Plug-In City. The design was inspired by space age technology such as the space capsules. The form of the structure is scarcely more than the appliances. Overall, Archigram 4 boldly advocates the relevance of the day’s most modern vernacular, which was usually disregarded. These ideas, bubbles, spaceships, technologic environments, capsules and expandability inspired many of Archigram’s projects including the Suitaloon and Cushicle” (archived online at Architecture without Architecture).

8vo (218 x 166 mm; 8½ x 6½ in.). 20 pages, illustrated throughout in black-and-white, with mounted comic panel on p. 5, and pop-up hand-cut color silk screen at center. Stapled as issued in stiff color silk screened wrappers designed by Warren Chalk. In fine, unblemished condition, the colors fresh and bright.
JOHN ASHBERY

PORTRAIT IN A CONVEX MIRROR

THE POEM WITH ORIGINAL PRINTS BY RICHARD AVEDON, ELAINE DE KOONING, WILLEM DE KOONING, JIM DINE, JANE FREILICHER, ALEX KATZ, R.B. KITAJ, LARRY RIVERS.

TOGETHER WITH A FOREWORD BY THE POET, A RECORDING OF HIS READING OF THE POEM, & ON THE ALBUM AN ESSAY BY HELEN VENZLER.
FROM JIM DINE’S PERSONAL ARCHIVE

ORIGINAL PRINTS BY RICHARD AVEDON, WILLEM AND ELAINE DE KOONING, JIM DINE, JANE FREILICHER, ALEX KATZ, R. B. KITAJ, AND LARRY RIVERS

JOHN ASHBERY (1927-2017)

Self-Portrait in a Convex Mirror
San Francisco: The Arion Press, 1984
Limited edition, number 7 of 150 copies signed by Ashbery, Hoyem, and each artist $15,000

An exquisite collaborative artists’ book, and John Ashbery’s poetic masterpiece. Originally published in 1975, Ashbery’s eponymous collection received the Pulitzer Prize, the National Book Award, and the National Book Critics Circle Award. The artists for this Arion Press edition created images that react to the poem and the self-portrait by Parmigianino that inspired the poet. The prints are in various mediums including offset lithography (Avedon), lithography (the de Koonings, Katz, and Freilicher), woodcut (Dine), soft ground etching with aquatint (Kitaj), and etching (Rivers). The paper was made specially at Twinrocker Mill in Indiana and the text is handset in Cochin type in lines that radiate as spokes from a hub holding the page number, so that the pages must be turned to be read. Offered directly from the personal archives of the artist Jim Dine, with the original publisher’s cardboard shipping box addressed to him and their note to contributors laid-in.

8 prints signed and numbered by the artists Richard Avedon, Willem and Elaine de Kooning, Jim Dine, Jane Freilicher, Alex Katz, R. B. Kitaj, and Larry Rivers; a 33⅓ rpm LP of Ashbery reading the poem with a foreword and essay by Helen Vendler as liner notes, the album cover reproducing the 16th-century painting by Parmigianino of the same title. All prints and 32 text pages printed on circular 18-inch sheets; laid into a stainless steel canister with a convex mirror on the lid. In the original cardboard mailer addressed to Jim Dine.
VERNON HOWE BAILEY (1874-1953) and CASS GILBERT (1859-1934)

Skyscrapers of New York
New York: William Edwin Rudge, 1928
First edition

$800

A fine association copy, inscribed to the architect of New York’s Dewey Arch, Charles R. Lamb, on the front free endpaper: “To Charles R. Lamb Esq. who with inspired vision, first foreseeing the need of set-back architecture, new boulevards, and elevated speed ways, etc. now a reality, devised and advocated plans for them to the great benefit and beautification of the City of New York. Vernon Howe Bailey New York 1930.” Above this inscription is that “To David – Christmas 1946 from Mummy and Daddy”: i.e. from Charles Lamb’s son Joseph Condie Lamb and his wife Elizabeth Neal Lamb, presenting the book to their son David C. Lamb.

The work consists of reproductions of black-and-white line drawings by Bailey of New York buildings and vistas including the Woolworth Building, Hotel Warwick, Park Avenue and the Ritz Tower, New York Telephone Company Building, New York from Brooklyn Heights, Standard Oil Building, and Battery Park. Cass Gilbert, author of the introduction, was a prominent American architect and president of the American Institute of Architects. Among his many achievements, the finest were the Woolworth Building in New York and the Supreme Court Building in Washington, D. C.

Folio (419 x 273 mm; 16½ x 10⅝ inches). 5 pages text, 24 full-page plates including frontispiece. Original quarter white patterned muslin, blue boards, gilt-lettered on front cover and spine; portions of dust jacket preserved. A very good copy with light toning to boards, occasional pale spotting internally, and several small marginal closed tears. Provenance: Charles R. Lamb (1860-1942), American sculptor and architect (presentation inscription from the author); then to his son and grandson (inscriptions).
“THUS I HAVE ANIMATED AND MADE THE BALLET SPEAK, AND
COMEDY SING AND RESOUND, AND HAVE ADDED MANY RARE
AND RICH SCENES AND ORNAMENTS”

BALTASAR DE BEAUJOYEULX (circa 1535-1587)
Balet comique de la Royne, faict aux nopces de Monsieur le Duc de Joyeuse &
madamoyselle de Vaudemont sa soeur
First edition

$70,000

This famous early dramatic fusion of ballet, opera and poetry was commissioned by the Queen Consort of France, Louise de Lorraine (1553-1601), and was performed on 15 October 1581 as part of the festivities celebrating the marriage of her sister, Marguerite de Vaudemont (1564-1625), to Anne, Duc de Joyeuse (1561-1587), King Henri III’s favorite. The Italian dancing-master Baltazarini, called Beaujoyeulx, conceived the production, Jacques Patin designed it; La Chesnaye, Salmon and Beaulieu composed the music and poetry. The novelty was manifested in the dancing – the dancers’ steps measured and performed in synchronicity with the accompanying music and verse consciously reflecting the rules of Jean-Antoine de Baïf’s Académie de Poésie et de Musique. The publisher Patin was also responsible for the lavish illustrations, including a view of the spectators – among them the King and his mother, Catherine de’ Medici – and the decorated sets in the hall, without proscenium or separate stage area. The plates further depict the elaborate chariots, most notably the fountain that carried the Queen; sirens, tritons, allegorical figures and other participants in the drama. The gold medallions were presented by the Queen and nymphs of the ballet, all ladies of the court, to the King and noblemen in the audience.
Beaujoyeaulx outlines his intentions in the preface:

“For, as to the Ballet, even though it may be a modern invention, or at least repeated so far distinct from antiquity that it can be so called, being, in truth only some geometric mixtures of several persons dancing together to a diverse harmony of several instruments, I confess to you that simply represented by [means of visual] impression it would have had much novelty, and little beauty, the recitation of a simple comedy. Also it would have been neither very excellent nor worthy of such a great queen, who wished to do something truly magnificent and triumphant.

Because of this I decided it would not be a bad idea to mix one and the other together and to diversify the music with poetry, and most often to merge the two together; for in antiquity they never recited poetry without music, and Orpheus never played without words. I have, however, given first place and honor to the dance, and second place to the substance, which I have called ‘comic’ more for the beautiful, tranquil and happy conclusion than for the quality of the personages, who are almost all gods and goddesses, or other heroic persons.

Thus I have animated and made the Ballet speak, and Comedy sing and resound, and have added many rare and rich scenes and ornaments. I may say that within a single well-proportioned body I have pleased eye, ear, and mind.”

The mythological subject of the performance is Circe’s enchantment of Ulysses and his companions and the triumph of the combined gods, representing the French King. It was a coherent choreographic and musical spectacle, staged in the vast Salle Bourbon of the old Louvre palace and lasting from ten in the evening until three the following morning. For analyses of the author’s new art form of court ballet, based mainly on this book, see H. Prunières, Le ballet de cour en France avant Benserade et Lully (1914); F.A. Yates, The French Academies of the sixteenth century (1947); M.M. McGowan, L’Art du ballet de cour en France (1963); and Lincoln Kirstein, Four Centuries of Ballet (1984). Destailleur 220; Harvard/Mortimer French 48; Picot, Rothschild II, 1445; Ruggieri 314; Vinet 477.

4to (231 x 165 mm; 9¼ x 6½ in.). Collation: a⁴ e⁴, A-T⁴, including 53 pages of typographical musical notation; 8 full-page etchings of the entertainment and 18 large etchings of pictorial medallions, designed by Jacques Patin, one full-page engraving of the Queen’s arms, printers’ woodcut device on title, woodcut initials and head-pieces. 18th-century mottled calf, gilt spine; red cloth slipcase. Joints partly split, repairs to spine; the full-page etchings slightly cropped along fore-margin or at bottom, as often. Provenance: Thomas Jolley (1846 owner’s inscription on pastedown); Alfred Cortot (1877-1962), Franco-Swiss pianist and conductor (bookplate, small inkstamp on title and several text leaves); Parmenia Ekstrom (1908-1989), ballet historian, author of The Ballerinas: from the Court of Louis XIV to Pavlova, (1972); purchased from Ximenes, 1991. From the Collection of Arthur & Charlotte Vershbow.
EDWIN BOOTH (1833-1893)
Collection of three photographs and five broadside playbills

$600

A fine collection of ephemera relating to America’s most celebrated Shakespearean actor, and brother of Lincoln assassin John Wilkes Booth. One of three illegitimate sons of the actor John Brutus Booth, Edwin Booth began performing at a young age next to his father. His success was marred by association with his brother, but his career and influence endured until his death in 1893. He ran his own innovative theatre from 1869 to 1874 in New York, succumbing to bankruptcy during the financial panic of the previous year. Edwin Booth afterwards toured the world and regained his fortune. He is best remembered for his record-setting run as Hamlet: to quote William Winter’s contemporary review of him in Harper’s 1881, it was "the part which has been the chief means of his development, his fortune, his fame, and the genuine, permanent and loving esteem in which he is held by the great body of his countrymen." Booth had first played Hamlet in New York, at Burton’s in 1857. Beginning November 16, 1864, and ending March 24, 1865, he played the part at the Winter Garden, for 100 nights, at that time the longest run any Shakespearian play had ever had in America.

Comprising:

HAMLET: Three black-and-white photographs of Booth in the role of Hamlet (two 4 x 2 3/4 inches, one 5 1/2 x 4 inches on 6 1/2 x 4 1/4 inch mount, 87 Union Square NY); Playbill, 9 x 4 inches, Boston Theatre, 8 April 1867. Boston: F.A. Searle, 1867. – RICHARD III. Playbill, 9 x 4 inches, Boston Theatre, 27 April 1867. Boston: F. A. Searle, 1867. – MACBETH. Playbill, 9 x 4 inches, Booth’s Theatre, 5-6 October n.y. (Some losses at edges affecting text.) – OTHELLO. Playbill, 9 x 4 inches, New York, 8 October, n.y. (Clipped from a newspaper with text on verso, chip at edge with loss of text.) – KING LEAR. Playbill, 9 x 4 inches, Booth’s Theatre, 17-18 October [1881]. (Closely trimmed and with a few abrasions affecting some letters, remnants of previous mounting.) Also advertises upcoming performances of the Merchant of Venice and Richard III.
THE AUTHOR’S FIRST MAJOR COLLECTION IN ENGLISH

JOSEPH BRODSKY (1940-1996)

Elegy to John Donne and other poems
Selected and translated by Nicholas Bethell
London: Longmans, 1967
First edition

$600

Presentation copy, inscribed on the front free endpaper: “Oct 13th 1990 / Cheltenham / For Brian Collie with gratitude for getting this book off the market / Joseph Brodsky.” This is Brodsky’s first major collection in English, published when he was twenty-six (it is preceded only by a pamphlet). His mentor Anna Akhmatova praised the lyricism of this very private poet, whose early work circulated in manuscript and by word of mouth. During his trial in 1964 in Leningrad, Brodsky was accused of corrupting the youth of the city with pornographic, anti-Soviet poetry; the prosecutors oddly aimed to prove he was not a poet at all. The equally hostile judge sentenced Brodsky to work on a prison camp in the far north of Russia. After this cause célèbre, the Soviets pardoned him, in part due to the advocacy of Akhmatova, Jean-Paul Sartre and other intellectuals, but Brodsky was finally expelled from the country in 1972 and immigrated to the United States.

8vo (215 x 140 mm; 8½ x 5½ in.). 77 pages. Original cloth; printed dust jacket. A fine copy in a near-fine jacket that has slightest of toning. There is a pale shadow, probably from a bookmark, over the inscription.
THE FIRST BOTANICAL BOOK TO CONTAIN REALISTIC AND ACCURATE ILLUSTRATIONS

OTTO BRUNFELS (circa 1489-1534)  
*Herbarum vivae eicones ad naturae imitationem*- *Novi Herbarii tomus II*- *De vera herbarum cognitione appendix*  
Strassburg: Johann Schott, 1532-1531 [vol. II second colophon: 14 February 1532]  
Second edition of volume I (the first was 1530) and first edition of volume two  
$40,000

A finely colored copy. Referred to as “the first great mind in modern botany” (Hunt), Brunfels’ most revolutionary contribution was his choice of artist accurately to portray these “living portraits of plants.” The magnificent woodcuts executed by Weiditz were taken from watercolors drawn directly from nature and delineate botanical details well beyond their known function in the taxonomic literature of the time.
The first volume was reprinted to be sold with the second, and this is how many sets are constituted. The appendix at the end of the second volume contains the first published writings of both Jerome Bock and Leonhardt Fuchs (see also item 32). After Brunfels's death, a third volume was published (1536-39) and was illustrated after different artists. Adams B-2924 and B-2925; Fairfax Murray German 462 (1530 edition); Garrison-Morton 1803; Grolier/Horblit 33a; Hunt 30 (mixed edition); Nissen BBI 257, Ib, Ia and 257, III; Norman 361; Staffeau &Cowan TL2 852 and 853; Pritzel 1283.

Two volumes bound in one (the appendix added to vol.II), folio (287 x 188 mm; 11¼ x 17½ in.).

Vol. I: Title within woodcut allegorical border, 4- and 5-part borders to several pages, woodcut arms of Strasbourg, ornamental and historiated initials, head- and tailpieces, 86 woodcuts of plants by Hans Weiditz; vol. II: Title within woodcut allegorical border, 4- part border on 2 pages, 49 woodcut illustrations by Weiditz, all colored in a contemporary hand. 18th-century mottled calf gilt, edges gilt. Rebacked preserving original gilt spine panels, repairs to corners, some slight drying; A4 in volume I bound after b4, lacking blanks b4 and G6 in the first volume and H4 and S6 in the second, small stain in lower margin of first title and first text leaf, some leaves lightly browned, occasional minor staining.

Provenance: Johannes Beusler (early ownership inscription on title); Jean Charles Patin (inscription dated 1817 on front flyleaf noting that he is a native of Manneville and currently farming in Bézu-la-Forêt); purchased from William Schatzki, 1971. From the Collection of Arthur & Charlotte Vershbow.
“MORE TROUBLE IN THE GOVERNMENT”

CHARLES BUKOWSKI (1920-1994)
“fourteen dollars and thirty two cents”
Typescript with holograph corrections signed (“Charles Bukowski / 9-28-77”)
[Los Angeles], 1977

Bukowski constructs a poem out of the pit of insomnia, and life-pressures, “dead cat on the boulevards. / de Sade grinning in the dark. / more trouble in the government. [...] getting an erection / from looking at the girl cashier. / ‘how you doing?’ she asks / ‘I need my teeth drilled,’ tell / her [...]”

Published in Dangling in the Tournefortia (Black Sparrow, 1981, p. 182). Aubrey Malone, in The Hunchback of East Hollywood: A Biography of Charles Bukowski, references this poem as an example of Bukowski’s “incredibly jumpy mind” (p. 126). Malone notes that in this poem, and in two others in the same collection, Bukowski “leaves us in little doubt that he likes to be left alone to get on with the business of wordmaking without the intrusions and handshaking brain pickers – but of course we knew that anyway” (ibid.).

Two pages, 4to (280 x 215 mm; 11 x 8½ in.), on cream typing paper, stapled. 51 lines, with 11 corrections to punctuation.
seventeen dollars and thirty-two cents
hair in the soup
blinders don't work
the usual insomnia.

plucked off at truffles
dead flowers

dental appointment

on auto insurance
turn shorts

roast in the radio

whore neighbors
lost space ship

bell down the neck

dead cat on the boulevard

de Sade grinning in the dark
more trouble with the government.

supermarket lines:
standing in turn shorts

with a bell on my neck

getting an erection

from looking at the girl cashier;

"How you doing?" she asks.

"I need my teeth drilled, tell her,
she doesn't answer.

she works the register

hugs my Greasewa.

I kiss her,

"have a nice day," she tells me.

I walk out,

my erection goes down.

there's trouble in the government.

I didn't run over the cat,

all those people in the market will eat tonight.

I will but I won't sleep.

I go to my car,

the blinders don't work

but it's only 8 p.m.

I'll see hand

signs,

does that girl cashier ever think of sex?

hair in the soup

dead flowers

roast in the radio

lost space ship

no auto insurance

I drive off

de Sade grinning in the dark.
ONE OF ABOUT 25 COPIES, SIGNED

RAYMOND CARVER (1938-1988)

Vitamins
[London]: Granta, [1981]
First edition, scarce offprint issue

$900

Signed by Carver. The title was specially-printed on the recto of the first sheet. This story appeared in Granta’s Beyond the Publishing Crisis issue in 1981, and was later included in the 1984 collection Cathedrals. Reputedly one of only 25 copies of this offprint issue.

One of Carver’s key stories around the theme of adultery, “Vitamins” demonstrates “that when Carver’s people commit adultery they do so not because of reckless eroticism but because of existential desperation. Drunk and jobless, they are frantic for comfort that they cannot find through their spouses. If these men and women are not cheating each other or being separated, they have succumbed to middle-class attrition, and they sit idly and numbly before the television, together but apart. What happened to their plans of happiness? American disappointment – it is everywhere in Carver” (William Giraldi, “Carver’s Dream,” in: The Sewanee Review, vol. 117, no. 4, 2009, p. 673).

8vo (207 x 143 mm; 8⅜ x 5⅝ in.). 16 pages, paged [215]-230. Stapled-as-issued. A fine copy.
KING CHARLES I AS CHRISTIAN MARTYR

CHARLES I, King of England (1600-1649) [JOHN GAUDEN (1605-1662)]
Eikon Basilike. The Pourtraicture of His Sacred Maiestie in His Solitudes and Sufferings
[London: printed by John Grismond for Richard Royston], 1648 [i.e. 1649]
First edition, third state

$1,000

Originally attributed to Charles I, the bibliographer Falconer Madan believes it was written by John Gauden, who probably included some authentic writings of the king. Though the title-page reads 1648, it was published on 9 February 1649, ten days after the king was beheaded in the aftermath of the English Civil War. The famous allegorical frontispiece by William Marshall depicts Charles I as a Christian martyr. The work was so successful in its portrayal of the king that, at the Restoration, a special commemoration of the king on 30 January was added to the Book of Common Prayer. Charles I is the only saint formally canonized by the Church of England. ESTC R10559; Madan 1c; Wing E270.

12mo (165 x 95 mm; 6½ x 3¾ inches). Engraved double-page portrait by William Marshall. Early 20th-century half calf, marbled boards, all edges gilt, by Zaehnsdorf. Light wear to extremities; a few occasional pale stains, lacks terminal blank, generally fresh.
THE FIRST PRINTED BIBLE CONCORDANCE SCARCE IN A CONTEMPORARY BINDING

CONRADUS DE HALBERSTADT
[CONRADUS DE ALEMANIA (active 1342-1362)]
Concordantiae bibliorum
[Strassburg: Johann Mentelin, not after 1474]
First edition

$60,000

**Binding:** Contemporary German dark brown calf over bevelled wooden boards, sides with two broad double-fillet outer panels bounding a floral roll, the central panels with intersecting double-fillets forming diamonds and triangles, each decorated within with roseate, leaf, quatrefoil, stag, and star tools, the spine in five compartments with four double-corded raised bands, 18th-century tan lettering-piece on spine in the second compartment, brass clasps and catches, printer’s waste endpapers. Straps and hardware renewed, probably when the label was added, some overall wear, old repairs to joints preserving original spine.

“...The origins of the Latin biblical concordance must be sought in the thirteenth century at the Dominican convent of St. Jacques in Paris, during a period when theologians felt urgent need for a compilation of all the uses of a particular scriptural word or phrase. Richard and Mary Rouse, in their fundamental article, ‘The Verbal Concordance to the Scriptures’ (Archivum Fratrum Praedicatorum 44 [1974], 5-30), have shown that three attempts were then made to produce such a concordance, all seemingly at St. Jacques. It was the third of these, to which the name of Conrad of Halberstadt was later erroneously attached by Trithemius, that won the day and obtained the largest diffusion. Over eighty manuscripts of this version survive, the majority written in Paris between 1280 and 1330” (Paul Meyvaert and Serge Lusignan, review of Novae concordantiae Bibliorum Sacrorum iuxta vulgatam versionem by Bonifatius Fischer, in: Speculum, Vol. 56, No. 3, July 1981, pp. 611-613).

Johannes Mentelin had published the first printed Bible in German in 1466 and Nicolaus de Lyra’s Postilla super totam Bibliam, a commentary on the Bible, in 1472. Of the approximately 40 works ascribed to his press, the Concordantiae bibliorum is notable as “very peculiar in its method of signature, and shows in an interesting manner the transitional period between the manuscript and printed methods of signing” (William Blades, ”The Use & Development of Signatures in Books” in: Books in Chains and Other Bibliographical Papers (1892), pp. 110-112). The signatures, mostly preserved in this copy, are printed in the lower right corner. The text is divided in quarters and designated with stamped signatures “a” through “d”. The copy in Leipzig UB has a rubricator’s date of 1474, establishing the latest possible year of publication.
Rare: Only two other copies have been offered at auction in the last 40 years: The Blades–St. Bride Foundation–Ratteney copy (sold Swann, 15 April 2004, lot 45, now in the Scheide Library, Princeton) and the copy sold Christie’s London, 17 November 1976, lot 143. These were both re-bound, and we trace no copies in contemporary bindings on the market. ISTC lists only seven copies in North America: Brown; LoC; La Casa del Libro; Mrs. Alexander P. Rosenberg, New York; The Morgan Library; Scheide Library, Princeton; the Huntington Library; and Bridwell Library, SMU.

References: Goff C849; BMC I, 58; BSB-Ink C-497; GW 7418; H 5629. See VL V 189-91 at 189-90, and R. H. and M. A. Rouse, “The Verbal Concordance to the Scriptures,” Archivum Fratrum Praedicatorum, 44 (1974), 5-30, at 19-20 and 25; also Kaeppeli I 276-83 no. 755, where it is ascribed to Conradus.

Large folio (410 x 292 mm; 16¾ x 11½ in.). Gothic types, 3 columns, 66 lines. Collation: the following gatherings all have stamped signatures a: [a–i₁₀ k l₈ m₁₀]; stamped signatures b: [2a–d₁₀ e₈+1 f₁₀ g–l₁₀]; stamped signatures c: [3a–h₁₀ i₁₂]; stamped signatures d: [4a–h₁₀ i₈ k₁₂]. 415 leaves (of 417, lacking preliminary and terminal blanks). 9-line initial “Q” in red and yellow on first page of text, 7- to 8-line red Lombard initials for each letter of the alphabet, column headings in red in upper margin, rubricated throughout. Approximately 50 leaves with mostly marginal tiny worm holes occasionally touching letters, the last leaf with lower half renewed not affecting text, a few leaves at end with skillful marginal repairs, occasionally affecting signature.

See illustration of binding overleaf
Cooper apparently returns a copy of a translation of *Frithiof’s saga, or The legend of Frithiof* by Esaias Tegner (London, 1835), edited and translated in part by Frye:

“My dear Major, I send back the Danes, big and little, Swedes, ‘pioneers and all.’ We think ‘Frithiof’ a striking poem, and owe you an especial notice for having translated it into any other than your mother tongue. With many thanks and constant good wishes, I am my dear Major, yours very truly J. Fenimore Cooper. Do you see the republicans were like to get the republic of Frankfurt. What a thing is a name.”

It is known that Herman Melville read *Frithiof’s saga*, and it fits that Cooper too would look to other epics in the process of writing his own of America.

One page, square 12mo (114 x 104 mm; 4½ x 4½ in.), a few pale stains, one short separation along fold.
STEFANO DELLA BELLA’S SPLENDID ETCHINGS
OF A MEDICI WEDDING STAGED BY ALFONSO PARIGI

GIOVANNI CARLO COPPOLA (1599-1652)

Le Nozze degli Dei, favola... rappresentata in musica in Firenze nelle Reale Nozze de Serenismi Gran Duchi di Toschana Ferdinando II e Vittoria Principessa d’Urbino

and FRANCESCO RONDINELLI (1589-1665)

Relazione delle nozze degli dei, favola alla serenissima Vittoria Principessa d’Urbino

Florence: Amadore Massi and Lorenzo Landi, 1637
First edition

$12,000

The libretto for the masque celebrating the wedding of Vulcan to Venus. This series of etchings by Stefano della Bella was his first major undertaking for the Medici court, after he succeeded Jacques Callot. It is also the only surviving record of Alfonso Parigi’s remarkable designs for the staging of Coppola’s opera with choreography by Agnolo Ricci.

Coppola, Bishop of Muro, was commissioned to commemorate the marriage of Grand Duke Ferdinando II de’ Medici (1610-1670) to Princess Vittoria della Rovere of Urbino (1622-1694) on 8 July 1637. It was the last opera to be held in the Medici court theatres. According to Rondinelli’s contemporary description (Relazione delle nozze degli dei), the libretto was set to music by the five principal composers of Florence, who employed counterpoint and entrancing arias, fitted to the beauty of the story. The composers are unnamed, but evidently included Marco da Gagliano and Francesca Caccini (and, according to The New Grove, Jacopo Peri). The music was organized by the poet and composer Ferdinando Saracini, a collaborator with Domenico Mazzocchi, who may also have contributed to the music. Berlin Kat. 4116; Brunet II:262; De Vesme 918-925; Lipperheide 2146; Nagler, Theater Festivals of the Medici, pp. 162-74; Ruggieri 795.

Two parts in one volume, 4to (236 x 172 mm; 9¼ x 6¾ in.). Etched title and seven double-page plates by Stefano della Bella after the set designs of Alfonso Parigi. 19th-century half roan, decorated paper boards. Some minor spotting, generally a fine copy. Provenance: purchased from George Staack, 1962. From the Collection of Arthur & Charlotte Vershbow.
An immaculate copy of Cornell’s scarce artist’s book, printed in an edition of 100 copies, this with an original image Cornell mounted in personalized copies, and accompanied by a letter presenting the pamphlet to American fashion designer Sylvia Pedlar (1902-1982).

[With:]
JOSEPH CORNELL. Typed letter signed (“Joseph Cornell”) to Sylvia Pedlar, 3708 Utopia Parkway, Flushing, NY, 27 May 1956. One page, 4to, on Valley Onion Skin.

Reading: “Long before the egan gallery suspended operation I have thought back to the pleasant occasion of meeting you there with Mr. [Bradley Walker] Tomlin. It is hard to take, – the news of his passing. Enclosed something more nostalgic than the weather prophet [Cornell’s 1954 assemblage], a little private printing of an aspect of ‘exploration’ which I hope to have more news of one of these days.” Cornell had his first show at the Charles Egan Gallery in 1949.
By 1956, when Cornell presented this book, Sylvia Pedlar was a leading designer of lingerie, having studied at Cooper Union and the Art, Students League. She launched her business, Iris Lingerie, in 1929. Though she hated the term, she is credited with creating the super short “baby doll” nighties — a clever response to the fabric shortage during the Second World War. She is also known for adapting the Roman toga to the American nightgown. Cornell refers to the New York Abstract Expressionist Bradley Walker Tomlin, who had died in May 1953 having had a heart attack after visiting Jackson Pollock in Long Island.

*Maria*, an appropriated text translated by Cornell from Elise Polko’s original prose-poem, reflects Cornell’s obsession with opera, and with the Spanish mezzo-soprano Maria Malibran in particular. A cache of the pamphlets were found in Cornell’s estate after his death, all lacking the blue tissue guard and the mounted image at end, both of which are present here. This early example is among those Cornell specially personalized for notable friends. Lynda Roscoe Hartigan proposes that Cornell turned to other creative activities such as this book in the 1950s due to his ambivalent attitude towards his constructions. He was periodically expanding his *Portrait of Ondine, GC44* from 1951 on, filling it with printed matter, notes, and excerpts in the manner of Duchamp’s Valises. He published *Maria* and *Bel Canto Pet* (1955) at his own expense, in the manner of the French feuilletons (see Hartigan, “Joseph Cornell: A Biography” in *Joseph Cornell*, ed. Kynaston McShine, New York: MoMA, 1980, pp. 108-109).

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4to (140 x 107 mm; 5½ x 4¼ in.). 10 pages. Engraved vignette, small color image of the Manhattan skyline mounted on last page; original blue tissue preserved. Stapled in original printed wrappers. A virtually untouched example in a custom folding case. Provenance: Sylvia Pedlar (1900-1972), American fashion designer.
19TH CENTURY NEW YORK MUG SHOTS

CRIME
Defenders and Offenders
First edition

$900

Includes 210 "mugshots," the first ten representing "New York's Finest," followed by 200 chromolithographic portraits of a wide range of criminals including several members of Western outlaw gangs. Mostly white males, there are also about 25 women, a few African-Americans and several Asian-Americans. "Rare. Has portraits of criminals, many of them western outlaws.... Jim Burrow, Charles Parker, Frederick Witrock, Edward Kinney, and Tom Price (the last three members of the Jim Cummings gang)" (Adams). Accompanying the portraits on the facing pages are brief biographies. The book was apparently offered by the Buchner Tobacco Company in exchange for "cigarette cards." Adams Six-Guns 578.

4to (230 x 175 mm; 9 x 7 in.). 10 chromolithographic portraits of policemen and 200 chromolithographic portraits of villains on 50 sheets. Original decorated cloth. Binding somewhat worn; internally clean, two tears repaired. With the booklabel of the O.K. Book Store, 3rd Ave, NYC.
21

THE FIRST AMERICAN TEXTBOOK ON GYNECOLOGY

WILLIAM POTTS DEWEES (1768-1841)

A Treatise on the Diseases of Females
Philadelphia: H. C. Carey and I. Lea, 1826
First edition

$1,200

A landmark in American medicine: the first textbook on gynecology in the country, illustrated with 12 plates, each facing detailed letterpress descriptions. Dewees was a "Philadelphian obstetrician ... so famous that no parturient woman of the time considered herself safe in other hands" (American Medical Biographies). He was Professor of Obstetrics at the University of Pennsylvania, and Chair of the Department from 1834 to his death in 1841. The Advertisement leaf at front makes plain the purpose of the book: "The necessity of a work on the Diseases of Females, and especially the most common of them, seems to be pretty generally acknowledged." There are twenty-one chapters, including material on tumors of external parts, displacement of the uterus, prolapse of the uterus, milk abscess of the breast (including rudimentary surgical treatments). This and Dewees's two other works on midwifery and the diseases of children were enormously influential in the 19th century, and each went to at least ten editions. Cordasco 20-0126; Garrison-Morton-Norman 6026.1; Rutkow GY1; Speert, America 127.

8vo (215 x 135 mm; 8½ x 5⅜ in.). xii, 557, [1 blank], 12 pages, advertisements at end. 12 engraved plates, two folding, by J. Drayton and W. Kneass after Alex Sheddon and J. Stewart, Jr. Contemporary sheep, red morocco lettering-piece. Provenance: contemporary signatures of Dr. Thomas Wies and Robert Wies on endleaves and title. From the Collection of Allan B. Kirsner, M. D.
JIM DINE (b. 1935), artist
SIGMUND FREUD (1856-1939)
The Case of the Wolf-Man
San Francisco: The Arion Press, 1993
Limited edition, letter I of 26 lettered and signed copies from an edition of 276

Dine’s superb series of etchings and woodcuts illustrate one of Freud’s most important, influential, and harrowing case-studies. This Arion Press edition includes an essay by the philosopher and art historian Richard Wollheim, reviewing the story of the Wolf-Man and the significance of this case for Freud, his followers, and critics. The types are Monotype Century Old Style, handset Century Expanded italic, and Miller & Richard Old Style capitals, in black and red inks. Intaglio printing by Pace Editions. The paper is mouldmade, French Johannot for the text and English T. H. Saunders for the prints. **Offered directly from the personal archives of Jim Dine.**

4to (305 x 242 mm; 12 x 9½ in.). 5 etchings and 6 woodcuts by Jim Dine. Original black quarter-morocco, spine lettered in silver, beige cloth-covered boards, upper cover printed in black, original cloth-edged slipcase with silver-printed label on spine.
JIM DINE (b. 1935)
The Temple of Flora. Twenty-eight drypoint-engravings ... with Botanical notes compiled and poetry selected by Glenn Todd & Nancy Dine
San Francisco: The Arion Press, 1984
Limited edition, number 158 of 175 copies signed by the artist and containing an additional signed print

Dine's reinterpretation of John Thornton's 1807 work of the same name – one of the greatest of all botanical color-plate books. Edited by Glenn Todd and Nancy Dine; with botanical notes compiled by Glenn Todd; poetry by John Ashbery, Richard G. Barnes, Hart Crane, Robert Creeley, E. E. Cummings, Hilda Doolittle, Robert Graves, Thom Gunn, Robert Hass, Andrew Hoyem, Ronald Johnson, Denise Levertov, Josephine Miles, Frank O'Hara, Ron Padgett, Robert Pinsky, Sylvia Plath, Ezra Pound, Kenneth Rexroth, James Schuyler, Edith Sitwell, Wallace Stevens, Philip Whalen, Jonathan Williams, and William Carlos Williams; and with 28 dry-point engravings by Jim Dine.

“Our edition is a modern conceit: Dine used many of its color mezzotints as models for his own floral prints; its marriage of botanical information, philosophical commentary, and poetry was emulated by our editors; and the design of the volume is on a similarly sumptuous scale. While the later botany may be more exacting, Dine's renderings are less so, yet far more expressive. Some of the poems were commissioned to be written especially for this edition” (Arion Press)

The type is Monotype and handset Romulus. The paper is Rives BFK. Intaglio printing by R. E. Townsend, Inc., Georgetown, Massachusetts. Bound in boards with green goatskin spine and grey-green cloth sides; enclosed in a grey-green cloth box with inset bas-relief “Flora's Temple Gate” by Jim Dine, cast in bonded bronze, on the lid. Offered directly from the personal archives of Jim Dine.

Folio (520 x 356 mm; 20½ x 14 inches). 28 drypoint etchings, combining engraving and drypoint, using hand and electric tools, by Jim Dine, plus an additional print on chine colle from the second state of the frontispiece (entitled “Details from Nancy's Garden”), signed by Dine, laid in separate printed folder. Original quarter green morocco, gilt-lettered on spine; custom cloth box with an inset bas-relief sculpture designed by Dine and cast in bonded bronze by Ron Dillon, representing Flora's temple gate on upper cover.
JIM DINE (b. 1935), artist
FRANK O’HARA (1926-1966)
Essay and glossary by BILL BERKSON (1939-2016)

Biotherm
Limited edition, number 74 of 150 copies signed by Dine from an edition of 180
$5,000

Biotherm is the last long poem by Frank O’Hara, written shortly before his accidental death in 1966 at age 40. The poet and critic Bill Berkson, to whom the poem is addressed, provided the essay and compiled a glossary to explicate the references in the poem and to recount the circumstances of its writing. This was the sixth collaboration between Jim Dine and the printer Andrew Hoyem. The text was printed on English mouldmade paper on a hot-press finish and the lithographic work was done by Phelps-Schaefer, Brisbane, California. Offered directly from the personal archives of Jim Dine.

Broadsheets (558 x 381 mm; 22 x 15 inches). 42 lithographs by Jim Dine. With 8vo text volume (280 x 190 mm; 11 x 7½ in.) in pocket of box; sewn in original printed wrappers. Contents loose as issued in red cloth portfolio box.
“The artist Jim Dine had been inspired by a small porcelain figurine of a cat and monkey in human clothes. He enlarged and reinvented the couple for a major series of sculptures, paintings, and drawings. Friends of the artist and the publisher alerted them to a story by Henry James from 1873 that employed the same figurine for different ironic purposes. Dine photographed his clay maquette and bronzes, and publisher Andrew Hoyem arranged eighteen of the pictures as a narrative sequence, in which the romance of the two animals movingly evokes the human condition. The philosopher and art critic Arthur Danto wrote an essay on the James story and the Dine works. The book and the album of intaglio prints are enclosed in a box displaying a sculpture specially created by Dine for this edition” (Arion Press). The book The Madonna of the Future is designed by Hoyem and printed by letterpress. Offered directly from the personal archives of Jim Dine.

2 volumes: The Madonna of the Future, 8vo (305 x 228 mm; 12 x 9 inches), containing one photogravure and a tipped-in photographic plate. 67, [1] pages. – Ape & Cat an accordion-folded album (407 x 317 mm; 16 x 12½ inches) containing 18 mounted photogravure prints, all by Jim Dine. Both laid into publisher’s box with lead alloy inset bas-relief sculpture of the ape and cat cast at the foundry of M & H Type from mold made at the Walla Walla Foundry.
WILLIAM EGGLESTON (b. 1939) and
JOHN SZARKOWSKI (1925-2007)
William Eggleston’s Guide
First edition

Issued as the companion to Eggleston’s seminal 1976 exhibition at MoMA, a landmark in the history of photography.

“I once heard William Eggleston say that the nominal subjects of his pictures were no more than a pretext for the making of color photographs—the Degas position. I did not believe him, although I can believe that it might be an advantage to think so, or to pretend to think so. To me it seems that the pictures reproduced here are about the photographer’s home, about his place, in both important meanings of that word. One might say about his identity” (John Szarkowski, pp. 5-6).

“As pictures ... these seem to me perfect: irreducible surrogates for the experience they pretend to record, visual analogues for the quality of one life, collectively a paradigm of a private view, a view one would have thought ineffable, described here with clarity, fulness, and elegance” (ibid., p. 14). Auer 598; Open Book 308-309; Parr and Badger I:265; Roth 238-239.

4to (230 x 230 mm; 9 x 9 in.). 110 pages. Text printed on green paper. 48 color photographs and one black-and-white portrait of Eggleston. Original black bonded leather with gilt-stamped spine and cover onlay. A fine copy.
A PRE-PUBLICATION PRESENTATION COPY

T. S. ELIOT (1888-1965)

*Murder in the Cathedral*
London: Faber and Faber, 1935
First trade edition

Inscribed by Eliot on the title: "Inscribed for Dr. John Carroll Perkins by the author T. S. Eliot 11.vi.1935" (publication of its 3000 copies was two days later on June 13th). Rev. Perkins was from 1926 to 1933 minister of King’s Chapel, First Unitarian Church of Boston, the oldest church in the United States, and was well known in Eliot’s society. Upon his death, Eliot wrote in his condolence letter to Perkins’ wife Edith that he could express “what you know already, and what must have been said already by many friends: what a good and beautiful person Uncle John [Perkins] was, and how much loved he was. Like every one else who knew him, I shall continue to cherish every memory of his very Christian soul, of essential integrity and innocence.... His own patience and humility made one rather ashamed, and his readiness to see people at their best” (*The Letters*, Vol. 6). Mrs. Perkins was Eliot’s hostess in Chipping Camden each summer from 1934 to 1939, and the Perkins’ were instrumental in raising Emily Hale – T. S. Eliot’s early infatuation – after her mother’s illness. Gallup A29b.

8vo (220 x 140 mm; 8¾ x 5½ in.). 87 pages. Original purple cloth; later slipcase. Lack dust jacket, front hinge cracked, some toning to boards, pencilings in text presumably by Perkins.

$3,000
A FINE ASSOCIATION COPY OF A BASEBALL RARITY

HARRY ELLARD (fl. early 20th-century)

Base Ball in Cincinnati: A History
Cincinnati: Johnson & Hardin for the Author, 1907

Very scarce first edition, one of 500 copies of the “Subscriber’s Edition,” this copy out-of-series

$3,000

Inscribed on the front free endpaper: “To my friend Henry Taylor Birch (Captain of Antioch College Base Ball Team 1867-8) from Alfred K. Nippert Cincinnati O, Oct 17th 1937.”

Birch was the pitcher in the historic first game between the Cincinnati Red Stockings and Antioch College. He later became a prominent Chicago attorney and philanthropist. A public park in Ft. Lauderdale, FL bears his name, and he donated paintings to the Art Institute of Chicago. Nippert was one of the most prominent judges in Cincinnati (his wife was Maud Bamble Nippert, heir to the Proctor & Gamble Company). Nippert traveled to Germany in 1916 with an unofficial message from President Wilson: he met with Kaiser Wilhelm stating that while Wilson did not doubt the sincerity of the German leaders, he felt he had the support of the American people in his controversy with the Germans over submarine warfare.

“In 1869, when the Cincinnati Red Stockings began their inaugural season as history’s first professional baseball team, they played a preseason game at the site of what is now the Grand Union Terminal in Cincinnati against the Antiochs, who were regarded as one of the finest amateur clubs in Ohio. The game was played on May 15, 1869, and Cincinnati defeated Antioch 41-7. Antioch had been scheduled to host the first game of this professional tour on May 31, 1869, but pouring rain and an unplayable field kept the teams off the diamond. So, while Antioch was not a part of the first professional baseball game, the college does hold claim to hosting the first ever rainout in professional baseball” (Guschov, Stephen D., The Red Stockings of Cincinnati: Base Ball’s First All-Professional Team and its Historic 1869 and 1870 Seasons, Jefferson, NC.: McFarland & Co., 1998, p. 45).

Ellard writes of the game with Antioch on page 154, though he gets the details wrong (see Dan Hotaling, “The Antioch Connection The First Professional Game?”). Ellard’s father had been a founding member of the Red Stockings, often cited as the first professional club. Most of the book is dedicated to the Red Stockings of 1866-1870, which went undefeated for 1869 and much of 1870. The author had unique access to the original records of the club.

8vo (230 x 155 mm; 9 x 6 in.). 252 pages. Frontispiece portrait of the author, 57 plates. Original grey cloth, blocked in red on front cover, lettered on spine. A very good copy, hinges cracked, light wear at extremities. As-issued, without dust jacket.
AN UNCOMMONLY FINE COPY

WILLIAM FAULKNER (1897-1962) 
[and ERNEST HEMINGWAY (1899-1961)]

Salmagundi
Milwaukee: Casanova Press, 1932
First edition, limited issue, number 483 of 525 numbered copies

This was the first book issued by Milwaukee’s Casanova Press, designed by Paul Romaine, who, he states on the colophon, “is obviously very unlike Aldus or Bodoni, but who is very young and has many years to correct the glaring defects herein of composition.” The articles and poems in Salmagundi first appeared in the New Orleans’ magazine The Double Dealer and were reprinted with Faulkner’s permission. The inclusion of Hemingway’s poem on the rear wrapper was done as “just a whim,” but “a whim inspired by one of the oddest coincidences in modern literature: William Faulkner’s poem Portrait and Ernest Hemingway’s poem, Ultimately, both appear on page 337 of the June 1922 issue of The Double Dealer. (The meticulous Louis Cohn will be glad to know this, I am sure, since he forgot to include it in his complete bibliography of Hemingway’s works…. He also left out the names of the horses from whence came the glue to bind Hemingway’s books” (Preface). In addition to Hemingway’s poem, Salmagundi contains five poems and three prose pieces by Faulkner. Massey 753; Petersen A11a.

Tall 8vo (235 x 160 mm; 9¼ x 6¼ in.). 53, [1] pages. Printed in red and black. Photographic portrait of Faulkner mounted as frontispiece. Original printed wrappers, the rear wrapper printing Ernest Hemingway’s poem “Ultimately”, edges untrimmed; publisher’s board slipcase. Light rubbing to slipcase, a pale offset on endpapers; the book bright and fresh.
A now taken-for-granted treasure of American literature that received mixed reviews (if any) when it was published, had disappointing sales (Fitzgerald’s first two novels were far greater commercial successes), and apparently earned its author a scant $2,000. Thankfully, the world caught up to it.

With all first printing points: “chatter” on p. 60, line 16; “northern” on p. 119, line 22; “it’s” on p. 165, line 16; “away” on p. 165, line 29; “sick in tired” on p. 205, lines 9-10; and “Union Street station” on p. 211, lines 7-8. An unusually fine copy of Fitzgerald’s masterpiece. Bruccoli A11.1a.; Connolly The Modern Movement 48.

8vo (188 x 130 mm; 7½ x 5 in.). Original green cloth, titled-in blind on front, gilt-lettered on spine; quarter morocco slipcase. A fresh and bright copy, the spine gilt crisp, well preserved in a custom slipcase.
DELUXE COPY WITH AN ORIGINAL DRAWING AND A PRINTING PLATE

GUSTAVE FLAUBERT (1821-1880) and FERNAND HERTENBERGER (1882-1970)

La Tentation de Sainte-Antoine
Paris: La Tradition, 1943
Deluxe limited issue, number 33 of 33 copies on Velin d’Arches à la Forme

$1,750

One of 33 copies on Velin d’Arches à la Forme, accompanied by unique material from the artist Fernand Hertenberger: an original pencil drawing (for the etching on p. [115]), original copper plate for the etching that appears on p. 14; and a suite of sixty-six proof plates, each in two states; from an edition of 300.

Hertenberger was a painter and illustrator and a pupil of Tony Robert-Fleury and Adolphe Déchenaud. He exhibited at the Salon des Artistes in Paris and illustrated Là-bas by Huysmans and Colonel Chabert by Balzac. His work for Flaubert’s interpretation of Saint Anthony’s supernatural temptation is dense with imagery and fantastical tableaux built around horrific, hallucinatory convocations. Monod 4712.

4to (280 x 228 mm; 11 x 9 in.). 282 pages. 33 fine etchings by Hertenberger in text, some full-page; deluxe issue with an original pencil drawing and suite of 66 proof impressions. Contemporary red morocco, gilt-ruled and -lettered on spine, top edges gilt, others uncut, original printed wrappers bound in; cloth folding case. Joints skillfully restored, not all tissue guards present and some offsetting from them where present.
Leonhard Fuchs – the preeminent physician and botanist of the early German Reformation – produced botanical descriptions of great accuracy, marking a significant advancement in medical botany from earlier works. His celebrated herbal describes over 400 German and 100 foreign plants, each with its own detailed illustration, and includes the first description of several recently-discovered American plants, such as pumpkin, chili pepper, snap bean and maize (mistakenly thought by
Fuchs to originate in Turkey). His herbal was highly influential, with many new editions and translations into the main European vernaculars; its woodcuts were reused in all later editions, pirated several times and copied in the works of Hieronymus Bock, Rembert Dodoens, William Turner, and others. The drawings were made from life by Albert Meyer, largely relying on the plants carefully gathered by Fuchs in his garden in Tübingen. Heinrich Füllmaurer transferred the illustrations onto woodblocks, which were later cut by Viet Rudolph Speckle. The three artists received the unprecedented honor of having their portraits included in the book.

After completing his medical studies in Ingolstadt and teaching there, Fuchs moved to Tübingen, where he served Duke Ulrich of Württemberg. Here he contributed greatly to the reform of the local university, which became the first German institution of its kind to adopt a humanist and Lutheran program. His reputation became immortalized with a plant name – and the color fuchsia itself – being named for him. Fuchs wrote many medical commentaries and treatises, though this herbal was by far his major achievement. As he explains in the preface to the work, he wanted his own German translation to reach a broader audience than Latinate scholars and physicians, who had found in herbals a fundamental medical tool since Antiquity and the Middle Ages. Though they had hailed with enthusiasm the Latin first edition of the work, Fuchs realized that his own herbal could provide knowledge not only to the specialist but to the layman interested in plants and the popular remedies derived from them. In preparing the German edition Fuchs augmented his text with an index of illnesses treatable with herbs, enhancing its usefulness and popular appeal.

This first edition in German contains amendments and an additional 5 woodcuts not present in the Latin edition published the previous year as De Historia stirpium. The plates were printed from the same blocks, though the captions and numbering have been changed, many mistakes were corrected and five additional woodcuts were inserted, namely those depicting ‘Hunerbis’, ‘Spitziger Wegerich’, ‘klein Schlangen kraut’, ‘Knabenkrautweible’ and ‘Kuchens chell’. A fine copy in a contemporary German binding. Adams F-1107; Cleveland Collections 62; Nissen BBI 659; Pritzel 3139; Stafl & Cowan TL2 1910.
The Persick from the Hebrew.

Obseruations, touching the Arabick Language, in an oral conference I had with him: namely, that we have but three Arabick writers more ancient than Mahomet, which are Porquis, whose books hung up, with Mahomet, in his Temple. Also that Chalmytry received its origination from the Arabick.

5. 10 We now come to the Persick Language, with endeavors to demonstrate its original derivation from the Hebrew.

This seems manifest from many fragments of Persick Names and Titles scattered in sacred and prophane Historie. Strabo lib. 17. makes mention of 

Amanus, the chief Persian God (whereby they understood the Sun) which received its origination from the Hebrew שמים the Sun or fire: From whence also sprang the Persian آتی, which the Greeks called Ἀναρμίαν: the sacred Hearths whereon their sacred Fire was worshipped, as a Symbol of the Sun. This Anamis was called also by the Persians Mithras, from میثرب, Great, as hereafter.

We find farther notices of the cognition twixt the Hebrew and Persick Languages, in those many Persick words, extant in the books of Daniel, Ezra, and Esther; which contain stories of things done under the Persians. So Esther 3:9. הָנָה, (or as the ancients read it גַּנָּה) hammeleth, the Kings Trauritius, is of an Hebrew root, (as Bochart Plat. lib. 1. c. 15. will have it) which the Persians at this day found סְנָה. Thus likewise מַרְבָּא, (for the Hebrew שֲרָבָא) in Nehem. 2:8. is supposed to be a Persick word, as well as Hebrew. Also סְעָב, so often repeated in the book of Esther, (whence the solemn feast of סְעָב, purim amongst the Jews) as I am apt to conjecture, had its origination from the Hebrew סָעַב. That סָעַב of Caldea had its derivation from the Hebrew סָעַב, סָעַב, or סָעַב, we doubt not but to demonstrate its place. Now it is confessed by the Learned, that most of the Persian Sacreds were translated by their Magi, from the Chaldate.

Herodotus b. 9. cap. 85. makes mention of a custom among the Persians, which is also found in Nehem. 2:8. This Persick word סָעַב, סָעַב, or סָעַב, so often repeated in the book of Esther, had its origination from the Hebrew סָעַב, סָעַב, or סָעַב.
THE MAJOR WORK OF A NONCONFORMIST

THEOPHILUS GALE (1628-1678)
The court of the gentiles: or A discourse touching the original of human literature, both philologie and philosophie, from the Scriptures, and Jewish Church in order to a demonstration, of 1. The perfection of Gods Word, and Church light. 2. The imperfection of natures light, and mischief of vain philosophie. 3. The right use of human learning, and especially sound philosophie

Oxford: Henry Hall and Thomas Gilbert (vol. 1); William Hall and Thomas Gilbert (vol. 2), 1669-71
First edition of volume 1, reissue of volume 2 (after the first of 1670)

$1,250

Theophilus Gale’s major work, a compendium of philosophical learning ranging across many topics. It was attacked by the Church for its sometimes chaotic and erratic style and substance. Early exposure to the Dutch scholar Hugo Grotius’s *De Veritate* convinced Gale that all ancient learning and philosophy derived from the Hebrew scriptures, and he dedicated his life to the study of this theory. The present copy is unique, having been extensively annotated by an early, scholarly reader, who wrote in English, Latin and Hebrew.

This was Gale’s first book, and “was applauded as a marvel of erudition. Gale traces every European language to the Hebrew, and all the theologies, sciences, politics, and literature of pagan antiquity to a Hebrew tradition. A second part deals in a similar way with the origin of all philosophies. A third accounts for the errors of pagan philosophy and popish divinity on the theory of corruption by successive apostasies from a divine original. The fourth and largest part (in three books) is constructive, a reformed Platonism, ending with a powerful endeavour to rescue the Calvinistic doctrine of pre-determination from moral difficulties” (Alexander Gordon, *Dictionary of National Biography*). ESTC R202248 and R14287; Madan III:2830; Wing G-136.

2 volumes, 4to (193/199 x 155/153 mm; 7¾ x 6 in.). Near-uniform 18th-century calf. Both volumes rebacked to style; vol. 1 Gg3 with small hole and loss of a few letters; vol. 2 liii1 with marginal rust-hole affecting a few letters of shoulder note. Provenance: William Barter (contemporary ownership inscriptions “Gul. Barter” on title, substantial manuscript annotations in volume 1); note on pastedown noting acquisition in April 1893 by “H.T.F.”
A working draft for Gardner’s third novel in his series about Big Herbie Kruger, the anti-hero British spy. Published in 1984, The Quiet Dogs finds Kruger washed up and regarded with suspicion by his MI6 director and colleagues. He is given the Quixotic mission of extracting a long-term asset in Moscow without leaving London, and finds the opportunity to vanquish the KGB officer who almost destroyed him four years earlier in The Garden of Weapons.

Several sections are heavily excised, reworked and written in manuscript, and the typescript contains at end 52 sheets separately typed for insertions at various places. An additional 15 pages of xeroxed typed notes are found, in which Gardner includes editorial issues that need addressing. His header on these sheets perhaps implies that the irregular pagination of the present typescript was a final submission to the publisher for collation with a previous draft: “Please note. All page number [sic] — other than those marked ‘new pages’ — are in original page numbering. The ‘new page’ numbers follow directly on to the original numbering. It will be most important to renumber ‘all’ pages by hand when the ms is finally put together after following the instructions below.”

Carbon typescript with holograph corrections, 411 pages, 4to (280 x 215 mm; 11 x 8½ in.), a thorough revision of the draft manuscript apparently prepared at the final stages of pre-publication. Gardner has annotated some 215 pages, including the changing or removal of text, insertion or changing of words. Of these, 62 pages contain more extensive revisions, ranging from the insertion of a single sentence to an entire paragraph, in one of two pens (blue and black). Other minor editorial marks are found throughout the typescript. Some occasional handling wear.
for you," the Director General gave Big Barbie a quizzical look. "I don't think you should go out for an evening."

She saw no reason why Barbie should not pay her a quick visit, particularly as he would be catching a morning flight to Paris. Curry said he wanted Barbie there in good time, but the big German felt a morning arrival to be pushing things a shade too far.

To which, by Barbie's side, he replied, "Then I shall see you a second time."

When he finally left, complete with tickets and other travel documents, Barbie became even more conscious of Curry's team working around him. It had ceased to worry him by now; in many ways becoming habitual. With Jacob Vascoevsky on the rampage, who knew what devious methods were being used to watch his progress? If any mystery teams showed up, they would almost certainly abort the operation, switch plans, or drop Barbie out of sight. He reflected on the Director's ruthlessness - Stentor is expendable. Frantic that he agreed, but still firm in his resolution towards Vascoevsky.

Big Barbie took a taxi to the clinic, which looks like a normal, unmarked, block of flats in New Cavendish Street off Marylebone High Street. There he spent half an hour with Martha, who was tearful, but obviously pleased to see him. She had thought he would be in Paris; particularly after the message she passed on to Moscow from Lymington. "Double talk," Barbie grinned. "But I'll be away for a couple of days."

She asked him - pleading - to come and see her the minute he returned.

"Try and stop me," he winked, kissed her, and left - his mind humming a snatch from the Mahler Ninth. Why the Ninth? he asked himself, in the taxi on his return to St. John's Wood.

Back at the headquarters building, the Director-General, together with Tobias Fizner, continued their lengthy discussion with Michael Gold, who was now in an advanced state of fatigue. At the moment, if everything went to plan,
Garofalo was the first Neapolitan to enter the debate concerning Hebrew poetry at the beginning of the 18th century. “In the first decade of the century he was one of the few who dared to publish what he had learned from the ideas of Biblical criticism proposed by Spinoza and Richard Simon. [In this work] Garofalo dealt first with the explosive issue of the authority of the Hebrew Biblical text contending as had Spinoza and Simon, that it was in need of textual revision. He discussed the custom of all ancient peoples of preserving their laws in poetry. In the second part of the work he explained how Greek poets were expected to use popular fictions to persuade the uneducated to chose right behaviors. Such examples supported the Arcadian claim concerning the value of poetry in reforming the bad habits of people. On the issue of whether Hebrew used rhyme or rhythm Garofalo sided with the Protestant Le Clerc” (Harold Samuel Stone, *Vico’s Cultural History: The Production and Transmission of Ideas in Naples*, New York, 1997, p. 198).

*Two parts in one volume, 4to (236 x 171 mm; 9¼ x 6¾ in.). Roman and Hebrew types. Half-title. xvi, 61, [1]; 131 pages. Two woodcut initials, woodcut device on title. 18th-century Italian vellum over pasteboard. Some pale spotting, first few leaves with marginal dampstain and a few small marginal losses, covers lightly soiled.*

[Bound with:]

Comincia il secondo Cantico di Moisè.

Comincia il Cantico del Popolo d'Israele

D ij
ANDRÉ GIDE (1869-1951) and
PHILIPPE HALSMAN (1906-1979)
Superb portrait photograph by Philippe Halsman inscribed by Gide to Waldo Frank
Paris, 1934

$3,000

A fine presentation inscription by André Gide: “pour Waldo Frank en affectueuse souvenir André Gide.”

Waldo Frank (1889-1967) – American novelist, critic and political activist – wrote extensively for The New Yorker and The New Republic in the 1920s. In his memoirs, Frank wrote: “My first personal encounter with Gide was a parable. Gide invited me to lunch and was to pick me up at noon at the offices of NRF... Gide rushed in, a little late... ‘Come,’ he grasped my arm, not my hand. ‘There’s a big fire ... the magasins du Printemps are on fire. I have a police pass.’ He pushed me into the waiting taxi, ‘Do you like fires? I never miss a fire’....” Of Gide’s work, Frank wrote: “Gide’s general theme is the disintegration of the self, as the self has been regarded by the centuries of the Judeo-Christian culture. It is still believed in, still defended. But the revealment that this self is doomed and no new form of the self yet emerged from our cultural chaos gave Gide timelessness and power” (Waldo Frank, Memoirs, University of Massachusetts Press, 1973, pp. 117-118). Philippe Halsman opened his Montparnasse studio in 1934 and photographed many well-known artists and writers. Gide was awarded the Nobel Prize in Literature in 1947. Anglo-American auction results record only one inscribed photograph by Gide.

Gelatin silver print, 6 x 4½ inches on 9¾ x 7 inch textured-paper mount (153 x 114 mm and 237 x 177 mm), signed “Halsman | Paris” on the mount beneath the image and with his stamp on verso of the mount.
PRESENTATION COPY WITH A MANUSCRIPT POEM

MRS. ISOBEL GILL (1848-1919) and
DAVID GILL (1843-1914)
Six Months in Ascension: An Unscientific Account of a Scientific Expedition
London: John Murray, 1880
Second edition, inscribed by David Gill

Inscribed by David Gill on the half-title: “To Annie Maclear with best wishes from David Gill 1890 Nov 18.” And with a four-page manuscript poem by Isobel Gill pinned to the front free endpaper.

Annie Maclear (1868-1945) was the granddaughter of Sir Thomas Maclear (1794-1879), an Irish astronomer known for his work recalculating the dimensions of the Earth, and a friend of David Livingstone. Both Thomas Maclear and David Gill spent much of their careers in South Africa and both served as Her Majesty’s Astronomer at the Cape of Good Hope from 1833-1870 and 1879-1907, respectively.
When they first moved to Ascension Island, Annie Maclear was one of the Gills’ first visitors and became a dear friend. On December 28, 1890 in Cape Town, South Africa, Annie married Harold Jacoby (1865-1932), an American astronomer and an assistant of Gill’s. This book was perhaps an engagement or wedding gift, as the inscription is dated a month before the wedding.

The book details the Gills’ life on Ascension Island during the 1877 expedition to measure the solar parallax – the distance between the Earth and the Sun – by observing Mars, which was then the closer to Earth than it had been for a century. In his introduction to his wife’s book, David Gill details the various historical attempts to gain this measurement. Among his many achievements, David Gill was a pioneer in the field of astrophotography, having photographed the Great Comet of 1882, and he served as the director of Lord Lindsay’s (later, 26th Earl of Crawford) private observatory. His support of the Carte du Ciel project – an international effort to catalogue and map the stars – was instrumental in its success. The expedition to Ascension Island was partially funded by the Royal Astronomical Society, where he later served as president from 1909-1911. Despite Isobel’s claim that the book is an “unscientific account,” in the first chapter she wrote a very knowledgeable description of her husband’s work which relied upon objects, such as knitting needles and lengths of fabric, to explain the measuring of astronomical distances and angles. (David Gill was once asked if his wife knew anything about astronomy, to which he replied, “Not a word, thank God!”)

Pinned in is a fair copy of a lengthy poem in honor of Maclear entitled “In Memoriam” (“Died at Mowbray, on the 14th July 1879. Sir Thomas Maclear, late H. M. Astronomer at the Cape of Good Hope, in his 86th year…”) that is signed by Isobel Gill. The poem appears to be unique and unpublished. A footnote explains that Maclear was totally blind in his last years and the poem ends, appropriately, with the lines “The weary eyes that rested here, / Preparing for a purer light, / Have opened far beyond the stars, / And endless day succeeds the night.”

In a letter to the English mathematician and astronomer Sir George Airy notifying him of Thomas Maclear’s death, David Gill wrote that, though he had only met him a few times, he was deeply impressed by Maclear’s work and hoped to “produce much valuable metal from the ore which Maclear has collected.”

8vo (190 x 130 mm; 7½ x 5¼ in.). liv, 285 pages with 32 pages of ads dated September 1888 at end. Frontispiece map and with tables and figures in text. Publisher’s brown cloth, stamped in black and in gilt. Hinges split; top corner of front free endpaper wanting. Despite these minor faults a very fresh and handsome copy.
ALLEN GINSBERG (1926-1997)

Autograph note, on a title-page removed from a copy of Reality Sandwiches
New York, 7 January 1965
[Extracted from the book published San Francisco: City Lights, 1963]

$900

A fine note mentioning Mayakovsky and Frank O’Hara, with a drawing, presented to the British actor, author and filmmaker Herbert Marshall (1906-1991). Beneath the title Ginsberg draws the figure of Buddha’s footprint: “Three fish with one head — a sign of Buddhahood incised in giant stone carving of Buddha footprint found under Bo Tree at Bodh Gaya, mythological Indian site of the Buddha’s realization” (Ginsberg, quoted in the Collected Poems 1947-1980). He inscribes the title: “For Mr. H. Marshall on Times Square many years after reading his 1945 translation of Mayakovsky given to me by poet Frank O’Hara – Jan 7, 1965.” The black semi-oval at the foot of the page may have been added intentionally by Ginsberg.

Marshall’s compilation, Mayakovsky and His Poetry, was first published in London in 1942 and re-issued there in 1945 (the American edition was published four years later). The Russian poet was a great influence on Frank O’Hara, as reflected by Ginsberg in a 1975 lecture at the Naropa Institute: “There’s a poem by Frank O’Hara, who taught me Mayakovsky actually, gave me my first book of Mayakovsky, ‘A True Account Of Talking To The Sun At Fire Island’ [Allen begins] ‘The Sun woke me this morning loud / and clear, saying Hey...’ – So you see the shift of tone in 50 years. ‘Hey!’ – there’s a kind of brusque, boisterous Russian familiarity in Mayakovsky, but then, fifty years later in New York City gossip, funniness, faggotry, camp, ‘Personism’, the same thing as Mayakovsky. I think O’Hara liked Mayakovsky because Mayakovsky realized that he was as good as the sun. The sun shone, Mayakovsky shone, both were natural objects, both had nothing to fear from their shining. Both shone equally on their own nature, or the poet and the sun both shine equally of their own nature” (Ginsberg, lecture “The History of Poetry,” 17 June 1975). Ginsberg dedicated a 1981 lecture at Naropa to Mayakovsky and Russian “expansive” poetry.

O’Hara was one of the first U.S. poets to delve deeply into Mayakovsky’s body of work and share it with other burgeoning poets in the New York scene, spreading his work after it was censored due to the Russian’s association with Communism.

Single leaf, removed from the book. 165 x 127 mm; 6½ x 5 inches.
REALITY SANDWICHES

1953 - 60

ALLEN GINSBERG

For Mr. H. Marshall

'Scribbled secret notebooks, and wild typewritten pages, for yr own joy'

On Times Square May

Years after reading his 1945

Translation of Mayakovsky

Given to me by poet Frank O'Hara

Jan 2, 1965

CITY LIGHTS BOOKS
AN OUTSTANDING COPY, VIRTUALLY AS-ISSUED

GEORGE GISSING (1857-1903)

New Grub Street
London: Smith, Elder & Co., 1891
First edition, one of fewer than 1000 copies of the first issue

$5,000

The threats and opportunities of mass culture. New Grub Street is Gissing’s masterpiece about London literary life in the 1880s, its title referencing London’s neighborhood of poor, struggling, lowly writers. James Joyce compared Gissing’s inelegant style to a “Triestine noodle and bean soup,” and though Gissing would infrequently descend to the level of the hack-ish writers populating his book, his empathy for his disenfranchised characters – and particularly women – keeps his work vital. As does his penchant for suffering, risk, and pain that all add up to a search for truth: a space he gained not from an MFA or the right family name, but from doing the work. George Packer wrote that Gissing had only one subject: “the cost of poverty and social isolation to people of intelligence and sensitivity ... Orwell said, ‘Gissing’s novels are a protest against the form of self-torture that goes by the name of respectability,’ but the protest is muted by the fact that Gissing himself partly craved respectability. He might have been a socialist if he’d had more money; instead, the vision is of endurance and defeat. ‘New Grub Street’ carries it to almost unbearable intensity (George Packer, “The Struggling Writer: George Gissing Had It Right,” New York Times Book Review, 13 October 1991, p. 1).

A superlative copy, with the scarce advertisement leaf at end of volume 1, found only in a small number of copies. Collie A9b; Sadleir 971; Spiers & Coustillas M6; Wolff 2552.

3 volumes, 8vo (193 x 125 mm; 7¾ x 4¾ in.). Half-titles. With the advertisement leaf at end of vol. 1. Original morocco-grained green cloth, titles gilt-lettered on spine, and in blind on front covers, cream endpapers; velveteen-lined morocco-backed folding case.
Henry Gray's landmark *Anatomy*, which remains the standard work on the subject some 160 years after the publication of the first edition. The short-lived English anatomist and surgeon Henry Gray won prizes for his essays on the optic nerves (1849) and on the spleen (1854), the latter of which contained important facts about its function that had remained undiscovered for seventy years.

In 1855, Gray was approached by his colleague Henry Vandyke Carter (1831-1897) at St. George’s Hospital Medical School in London with the idea of producing a comprehensive, inexpensive, and accessible text on anatomy for medical students. After the publication in London of the *Anatomy* in 1858, numerous errors were found in its dense and technical text. The publisher’s notice in the American edition informs the reader that the book’s “passage through the press has therefore been superintended by a competent professional” to ensure the improvement of the text. The American edition enhanced on the index of the British edition, and rearranged certain parts for easier comprehension.

the muscular system is seen, connected as it is with the partner by a slip of muscle, having a part of the postbotic tendon of the adductor longus parallel with one another. The lower part of the adductor longus, being separated from the upper part of the gracilis by a ligament, is attached to the outer side of the femur, and the posterior part of the adductor longus by a ligament, is attached to the upper part of the gracilis. The adductor longus is seen, as well as the lower part of the adductor longus, being separated from the upper part of the gracilis by a ligament, is attached to the outer side of the femur, and the posterior part of the adductor longus by a ligament, is attached to the upper part of the gracilis. The adductor longus is seen, as well as the lower part of the adductor longus, being separated from the upper part of the gracilis by a ligament, is attached to the outer side of the femur, and the posterior part of the adductor longus by a ligament, is attached to the upper part of the gracilis. The adductor longus is seen, as well as the lower part of the adductor longus, being separated from the upper part of the gracilis by a ligament, is attached to the outer side of the femur, and the posterior part of the adductor longus by a ligament, is attached to the upper part of the gracilis. The adductor longus is seen, as well as the lower part of the adductor longus, being separated from the upper part of the gracilis by a ligament, is attached to the outer side of the femur, and the posterior part of the adductor longus by a ligament, is attached to the upper part of the gracilis. The adductor longus is seen, as well as the lower part of the adductor longus, being separated from the upper part of the gracilis by a ligament, is attached to the outer side of the femur, and the posterior part of the adductor longus by a ligament, is attached to the upper part of the gracilis. The adductor longus is seen, as well as the lower part of the adductor longus, being separated from the upper part of the gracilis by a ligament, is attached to the outer side of the femur, and the posterior part of the adductor longus by a ligament, is attached to the upper part of the gracilis. The adductor longus is seen, as well as the lower part of the adductor longus, being separated from the upper part of the gracilis by a ligament, is attached to the outer side of the femur, and the posterior part of the adductor longus by a ligament, is attached to the upper part of the gracilis. The adductor longus is seen, as well as the lower part of the adductor longus, being separated from the upper part of the gracilis by a ligament, is attached to the outer side of the femur, and the posterior part of the adductor longus by a ligament, is attached to the upper part of the gracilis. The adductor longus is seen, as well as the lower part of the adductor longus, being separated from the upper part of the gracilis by a ligament, is attached to the outer side of the femur, and the posterior part of the adductor longus by a ligament, is attached to the upper part of the gracilis. The adducto
“This catalogue will ever retain its value as one of the earliest works of its kind, and no library of the poetical literature of England should be without it”
- George Watson Cole

ONE OF ONLY 50 LARGE-PAPER COPIES

ACTON FREDERICK GRIFFITH, compiler
Bibliotheca Anglo-Poetica; or, a Descriptive Catalogue of a Rare and Rich Collection of Early English Poetry: in the possession of Longman, Hurst, Rees, Orme, and Brown
London: Thomas Davison for the proprietors of the collection, 1815
First edition, deluxe limited issue, one of 50 large-paper copies

$1,750

A luxurious bookseller’s catalogue of early English poetry. Longman purchased the library of English poetical historian Thomas Park (1759-1834) from Thomas Hill (1760-1840). “Longman’s speculation was not a profitable one. A few of the more expensive books were bought by Sykes and Heber ... the larger portion of the books ... were subsequently brought together again in the Britwell Library” (De Ricci, pp. 91-92).

This was one of the most comprehensive and detailed catalogues of English poetry compiled to date (if not the most). Griffith notes in the Advertisement that titles were exact transcripts (not mere abbreviations), that sizes are provided along with exact page counts to account for preliminary material, and that a synoptical index is included to assist the reader with the occasional anomalies in alphabetical order. Each of the 956 entries has a discursive note, some briefly highlighting a detail, while others provide extensive commentary on the author, title, or a bibliographical curiosity. Entries often quote from the dedication or other prefatory matter, and occasionally from the poems themselves. Works of singular rarity, such as James Yates’s *The Castell of Courtesie* (1582, item 889), are found. Priced here at £52.10s., no copies have appeared at auction in at least a century. At a mere £30 was Shakespeare’s equally scarce 1609 *Sonnets* (item 629). The prices total £7,559 15s., averaging nearly £6.10s. per volume. The text is occasionally punctuated by the addition of a small engraved portrait of an author, and these have been preserved with a facing plain tissue guard.

Thomas Corser, who included this work in his *Collectanea Anglo-Poetica*, says that not long after the present catalogue was issued “the entire collection was soon afterwards dispersed, and became scattered abroad and absorbed in the libraries of Heber, Freeling, Midgley, Broadley, Perry, and other eminent collectors of that period.” See George Watson Cole, “A Survey of the Bibliography of
English Literature, 1475-1640: With Especial Reference to the Work of the Bibliographical Society of London.” In: *The Papers of the Bibliographical Society of America* 23, no. 2 (1929): 1-95, item VIII.

Large 4to (263 x 168 mm; 10⅜ x 6⅝ in.). Title printed in red and black. Hand-colored woodcut frontispiece by Barriman showing John Lydgate presenting his book to Henry V (described in item 412 of the catalogue), engraved title vignette, various portraits and initials. Contemporary tan russia by Hering, outer gilt border with strapwork corners, inner blind dentelle border surrounding single fillet panel, fleuron tools in angles, spine in 5 compartments with four triple bands gilt-lettered within blind borders in two, the rest with central gilt saltire, fleurons, dots and roundels, board edges gilt, turn-ins gilt, all edges gilt. Skillfully rebacked preserving original spine, endpapers renewed, some very minor wear, occasional pale spotting. Provenance: Cornelius Paine (1785-1869) English book collector (cipher booklabel and armorial bookplate). Paine’s library was sold at Sotheby’s in 1891.
Grimaldi’s landscape shows a river and two tall trees, in the distance a tower, houses, and a mountain. “Most of these 17th century landscapes were based on studies and sketches from nature” (Sopher, 17th Century Italian Prints). Grimaldi trained in the circle of the Carracci family, and was later a pupil of Cardinal Francesco Albani. In Rome, he was appointed architect to Pope Paul V, and was patronized by succeeding popes. Around 1648, Grimaldi was invited to France by Cardinal Mazarin and was employed by him and Louis XIV for work on several buildings, and in fresco painting in the Louvre. Grimaldi executed engravings and etchings from his own landscapes and from Titian and the Carraccis. Bartsch XIX, 21; Bellini 21.

Etching, 146 x 214 mm; 5¾ x 8½ in., trimmed to the platemark. A good, even impression. Two insignificant thin spots; trace of a horizontal crease. Provenance: with Lucien Goldschmidt, 1985.
R. H. VAN GULIK (1910-1967)

Dee Goong An. Three Murder Cases Solved by Judge Dee. An old Chinese detective novel translated from the original Chinese with an introduction and notes
Tokyo: Printed for the Author by Toppan Printing Company, [1949]
First edition, deluxe limited issue, number 657 of 1200 copies signed by van Gulik, and with his red chopmark

$2,500

This was the first in the immensely popular series of stories and novels featuring Judge Dee. Van Gulik, a Dutch diplomat in Japan after the Second World War, translated the anonymously-written 18th century Chinese story Di Gong An (or Dee Goong An), having found a copy in a Tokyo bookstore. The story was based loosely on those of Di Renjie, a 7th century county magistrate and statesman of the Tang court. Van Gulik built off of the famous protagonist, writing his popular series of Judge Dee stories over the next 20 years. The first edition was bound specially with an original color woodcut on the cover and due to its fragility the book is often worn. The present example is fresh and bright. Evers, A Bibliography of Dr. R. H. van Gulik, p. 49.

8vo (210 x 147 mm; 8¼ x 5¾ in.). [8], iv, xxiii, 237 pages. Illustrated with three reproductions of original Chinese pictures, and with six plates after ancient Chinese models drawn by the author. Original pictorial boards using a color woodcut print. A very fresh and bright copy, the ends of spine and corners just slightly worn, an old paper insert lightly offset on the colophon. Discreet ownership identification in ink on front free endpaper.
WITH THE AUTHOR’S SIGNATURE

NATHANIEL HAWTHORNE (1804-1864)
The Scarlet Letter
Boston: Ticknor, Reed, and Fields, 1850
First edition, with Hawthorne’s signature bound in

$3,000

A very attractive copy of this landmark American novel, with a document bearing the author’s signature bound in: inlaid to size in a sheet facing the title is Hawthorne’s signature as customs examiner. From 1839, Hawthorne worked for three years as a weigher and gauger at the Boston Customs House. He was then living in a rented room, and furtively writing in what he called the home’s “owl’s nest” when not consumed with his bureaucratic duties at work. Of this period in his life he wrote to Longfellow, “I have not lived, but only dreamed about living.” Hawthorne left Boston in 1841 to join the utopian community at Brook Farm (mainly to save money in order to marry, not due to any sense of affinity with the social ideals of the place).

Hawthorne titled his introduction to The Scarlet Letter the Custom-House and writes of his three years’ employment there, making several allusions to local politicians. The inclusion of a signed document from this period in the author’s early career is thus an appropriate and evocative enhancement. BAL 7600; Clark A16.1; Grolier American 59.

8vo (177 x 112 mm; 7 x 4 1/2 in.). 322 pages. Title-page printed in red and black. Red morocco gilt by P. B. Sanford, spine in six compartments with five raised bands, gilt-lettered in two, a repeated leafy block in the rest, two triple-fillet panels on the sides, turn-ins gilt, top edges gilt; original cloth covers and spine bound in at end. Provenance: Alfred Nathan (morocco bookplate); with Inman’s (1975 slip laid-in). Bound without the ads, a fine copy with a few minor touches to joints and corners.
THE DISCOVERY OF HODGKIN’S DISEASE

THOMAS HODGKIN (1798-1866)

“On some morbid appearances of the absorbent glands and spleen”

In: Medico-Chirurgical Transactions, Published by the Medical and Chirurgical Society

London: Longman, Rees, Orme, et al, 1832

First edition

$8,000

The first full description of lymphadenoma, now known as “Hodgkin’s disease”. Hodgkin’s historic paper was read before the society on 10 and 24 January 1832. With characteristic modesty, Hodgkin outlined his findings, showing his careful scholarly correlation of clinical medicine and morbid anatomy in the delineation of the disease. “The morbid alterations of structure which I am about to describe are probably familiar to many practical morbid anatomists, since they can scarcely have failed to have fallen under their observation in the course of cadaveric inspection. They have not, as far as I am aware, been made the subject of special attention, on which account I am induced to bring forward a few cases in which they have occurred to myself, trusting that I shall at least escape severe or general censure, even though a sentence or two should be produced from some existing work, couched in such concise but expressive language, as to render needless the longer details with which I shall trespass on the time of my hearers.” He was most likely correct that others had observed the same condition. David Craigie, for example, discusses the pathology of the lymphatic glands in his Elements of General and Pathological Anatomy (1828), citing repeated attacks of inflammation alternating with resolution. But it seems unlikely that Craigie recognized the distinctive nature of the disease process. Hodgkin, however, was convinced that he was dealing with a primary disease of the absorbent (lymphatic) glands and not a banal secondary response to an obscure inflammatory condition. He briefly describes six cases, and references a seventh seen by Carswell, and his conclusions correctly identified the disease that now bears his name. See Henry S. Kaplan, Hodgkin’s Disease, 2nd ed., Cambridge, 1980, p. 1ff. Garrison-Morton-Norman 3762.

8vo (215 x 135 mm; 8⅛ x 5⅜ in.). Hodgkin’s paper is on pages 68-114. Entire volume: xxiii, 523 pages. Original embossed cloth, gilt-lettered on spine, gilt crest on front cover. Chipping to ends of spine, library bookplate on pastedown, hinges cracked but volume tight and clean. Provenance: from the Collection of Allan B. Kirsner, M.D.
ON SOME MORBID APPEARANCES
OF THE ABSORBENT GLANDS AND
SPLEEN.
BY DR. HODGKIN.
PREPARED BY DR. B. LEE.
READ JANUARY 10TH AND 16TH, 1827.

The morbid alterations of structure which I am about to describe are probably familiar to many practical morbid anatomists, since they can scarcely have failed to have fallen under their observation in the course of everyday inspection. They have not, as far as I am aware, been made the subject of special attention, or on which account I am induced to bring forward a few cases in which they have occurred to myself, trusting that I shall at least escape severe or general censure, even though a sentence or two should be produced from some existing work, couched in such concise and expressive language, as to render needless the longer details with which I shall trespass on the time of my hearers.

CASE I.

November 2, 1820. Joseph Simott, a child of about nine years of age, in Laturn's ward, under the care of J. Morgan. His brother, his constant companion with whom he had habitually slept, died of phthisis a few months previously; he was much reduced by an illness of about nine months, during which time he had been subject to pain in the back, extending round to the abdomen. On his admission his belly was much distended with ascites. He had also effusion into the peritoneum and pericardium. On the latter was a large ulcer, induced by a puncture made to evacuate the fluid.

Head.—There was a considerable quantity of serous effusion under the arachnoid, and within the ventricles. There were a few opaque spots in the arachnoid, but the membrane was in other respects healthy. The pia mater appeared remarkably thin and free from vessels. The substance of the brain was generally soft and flabby, but no local morbid change was observable.

Chest.—The pleura on the right side had contracted many strong and old adhesions, in addition to which there were extensive marks of recent pleuritis. On the left the pleura was nearly or quite free from adhesions, but there was some fluid diffused into
Majority

* Preferably for a unison chorus; it is almost impossible for a single voice to hold the part against the score.

Printed in the U.S.A.
“THE 114 SONGS FORMS THE MOST ORIGINAL, IMAGINATIVE, AND POWERFUL BODY OF VOCAL MUSIC THAT WE HAVE FROM ANY AMERICAN”

CHARLES E. IVES (1874-1954)

114 Songs
Reading, Connecticut: Published by the author, 1922
First edition, second issue

$1,000

“114 Songs [was] privately printed and distributed without copyright and free of charge; no one was expected or allowed to pay for them. They were sent to libraries, music critics, and musicians, and to anybody else who asked for them.... The 114 Songs forms the most original, imaginative, and powerful body of vocal music that we have from any American....” (Henry Cowell and Sidney Cowell, Charles Ives and His Music, New York, 1955).

When Aaron Copeland reviewed the book for the journal Modern Music, he wrote, “Almost every kind of song imaginable can be found ... songs of every character and description, songs bristling with dissonances, tone clusters and ‘elbow chords’ next to songs of the most elementary harmonic simplicity. All thrown together helter skelter ... without the slightest key or guide for the benefit of the unsuspecting recipient of this original edition” (“One Hundred and Fourteen Songs,” Modern Music 11, no. 2 [January-February 1934], pp. 59-64).

And Ives himself rather surprisingly wrote that “some of the songs in this book, particularly among the later ones, cannot be sung, and if they could, perhaps might prefer, if they had a say, to remain as they are; that is, ‘in the leaf.’ ... [A] song has a few rights, the same as other ordinary citizens ... If it feels like kicking over an ash can ... will you stop it? Must it always be ... a ribbon to match the voice? ... If it happens to feel like trying to fly where humans cannot fly, to sing what cannot be sung ... who shall stop it? – In short, must a song always be a song?” (Ives, 114 Songs, [262], as edited in Ives, Essays, pp. 130-31).

When the first issue appeared, the pages for the song “Grantchester” were issued blank, pending permission to use the text of Rupert Brooke’s poem. This second issue features the text. One-thousand copies of each issue were engraved by G. Schirmer, Inc. and were distributed privately by Ives. See H. Wiley Hitchcock’s excellent survey of the conception and composition of the book, “Ives’s ‘114 [+15] Songs’ and What He Thought of Them,” in: Journal of the American Musicological Society 52, no. 1 (1999), pp. 97-144; New Grove 9:425.

The 208 articles that comprise *The Rambler* were published on Tuesdays and Saturdays from 1750 to 1752. “He gave Sir Joshua Reynolds the following account of its getting this name: ‘What must be done, Sir, will be done. When I was to begin publishing that paper, I was at a loss how to name it. I sat down at night upon my bedside, and resolved that I would not go to sleep till I had fixed its title. The Rambler seemed the best that occurred, and I took it’” (Boswell’s *Life of Johnson*). Johnson’s style was more elevated than most of the writers of the day, a fact that lost him some readers: “As the Rambler was entirely the work of one man, there was, of course, such a uniformity in its texture, as very much to exclude the charm of variety; and the grave and often solemn cast of thinking, which distinguished it from other periodical papers, made it, for some time, not generally liked. So slowly did this excellent work, of which twelve editions have now issued from the press, gain upon the world at large, that even in the closing number the author says, ‘I have never been much a favourite of the publick’” (ibid.). History has proven the wiser, considering Johnson’s work in *The Rambler* to be his most consistent and sustained. Courtney and Smith, p. 33.

6 volumes, 12mo (161 x 98 mm; 6¾ x 3¾ in.). Contemporary calf, spines gilt in compartments, morocco lettering-pieces. Some browning, occasional splitting to joints. Provenance: Edward Harbord, 3rd Baron Suffield (1781-1835, British radical politician, anti-slavery campaigner and prison reformer. (armorial bookplate).
All but 12 of the 103 essays in *The Idler* were written by Dr. Johnson, and Boswell recalled that their author wrote them “as hastily as an ordinary letter.” The tautly-writ pieces originally came out every Saturday in the weekly *Universal Chronicle*. Despite whatever hurriedness composed them, they were among the 18th century’s most popular essays, and were published with Johnson’s authority and pirated numerous times. When this official collected edition was published, “The Vulture” (#22), an anti-war satire bordering on seditious, was replaced by an essay on the imprisonment of debtors.

Boswell wrote in his biography of Johnson: “The *Idler* is evidently the work of the same mind which produced the *Rambler*, but has less body and more spirit. It has more variety of real life, and greater facility of language. He describes the miseries of idleness, with the lively sensations of one who has felt them; and in his private memorandums while engaged in it, we find ‘This year I hope to learn diligence.’” Courtney and Smith, p. 83.

*Two volumes, 12mo (172 x 96 mm; 6¾ x 3¾ in.). Advertisement leaf in volume one, and 3-page publisher’s advertisements at end of volume two. Contemporary calf, spines gilt in compartments, morocco lettering-pieces. Some browning, slight splitting to top of hinges. Provenance: T. Fairfax Best (armorial bookplate); Frances Archer (early ownership signature on pastedown).*
DAVID JONES (1895-1974), artist
SAMUEL TAYLOR COLERIDGE (1772-1734)

The Rime of the Ancient Mariner
Bristol: Douglas Cleverdon for the Fanfare Press, 1929
Limited edition, number 265 of 480 copies

$1,250

Coleridge’s poem had haunted Jones since his childhood. “Though but little known as an engraver in the 1920’s, he was to be an inspired choice, and undertook his commission with great seriousness and devotion. From the first, Jones saw his task as not one of simple illustration, but as the attempt to realise in visual terms the symbolic imagery arisen from the deeps of Coleridge’s imagination. Jones tells us that between 150 and 200 preliminary drawings were made in response to the commission” (Peter Larkin, “David Jones and the Ancient Mariner,” in: The Coleridge Bulletin Conference Issue, [unnumbered] July 1996, pp. 2-20).

In 1964, while working on the foreword to a new edition, Jones wrote to the art critic Kenneth Clark, “it was quite a business finding a copper-plate printer [in 1929]. However we found one. Even in 1929 it was becoming difficult because printing from copper-plates had of course ceased as a normal means of reproduction years before then. And as you know the process is totally different from wood-block printing. I wouldn’t be surprised if very soon it will be impossible to get copper-plate engravings printed” (quoted in Thomas Dilworth, “Letters from David Jones to Kenneth Clark,” in: The Burlington Magazine 142, no. 1165 (2000), p. 223).

The plate at right is the fourth in the book. Entitled “Life-in-Death,” it depicts the skeletal ship and the two macabre dice-players. The plate caused Jones a great deal of trouble: “the balancing of the hollow spars undergirding the two figures took some time to get right, and he accidentally omitted the numeral 4 on the dice-board (his solution of re-inserting it as part of one of the dividing lines on the board is ingenious, and averted the need for a fresh plate). We are shown the two protagonists, Death together with Life-in-Death, in a strange suspended state of exultation above the yawning spars” (Larkin). The Artist and the Book 136; Ransom, Cleverdon 7.

4to (315 x 248 mm; 12¼ x 10 in.). 10 copper-engraved plates by Jones. Original quarter gilt-lettered cream cloth, green boards. Spine slightly soiled, light wear at extremities.
50

JAMES JOYCE (1882-1941) and HENRI MATISSE (1869-1954)

Ulysses
Introduction by Gilbert Stuart (1883-1969)
New York: The Limited Editions Club, 1935
First illustrated edition, limited issue, one of 1500 copies, signed by Henri Matisse
$5,500

Signed by Henri Matisse on the limitation leaf: printed on Worthy paper and bound by George McKibben & Son. “One of the very few American livres de peintres issued before World War II. According to [the publisher] George Macy, who undertook this only American publication of Matisse’s illustrations, he asked the artist how many etchings the latter could provide for five thousand dollars. The artist chose to take six subjects from Homer’s Odyssey” (Riva Castleman, A Century of Artists Books, pp. 35, 61).

It was long thought that Joyce was unaware of Matisse’s use of the Odyssey – and not his own novel – as the basis for his illustrations, but James A. Knapp discovered confirmation in the papers of Paul Léon that this was done with Joyce’s knowledge and consent. “The second-hand claim that Matisse had never read Ulysses (based on an interview with Mme. Lucie Léon in 1953 and a letter to [Joyce biographer Richard] Ellmann from Mrs. Maria Jolas in 1959) does not prove that Matisse ignored the novel in favor of the Homeric epic, as Ellmann implies. The extent to which Matisse was familiar with the novel by the time he began work on the etchings is still not clear, especially when Joyce’s confidence in Matisse is considered. Even if it is true that Matisse never read the novel, it is likely that he knew something of its experiment and its technique. According to Alfred Barr, at the very least Matisse had enough experience with the novel to suggest to Macy that he base his etchings on The Odyssey” (James A. Knapp, “Joyce and Matisse Bound: Modernist Aesthetics in the Limited Editions Club ‘Ulysses.’” ELH, vol. 67, no. 4, 2000, pp. 1055–1081). See Alfred H. Barr, Jr., Matisse: His Art and His Public (New York: The Museum of Modern Art, 1951, p. 249). The American Livre de Peintre 32; The Artist and the Book 197; LEC Bibliography 71; Slocum & Cahoon A22.

Large 4to (305 x 242 mm; 12 x 9½ in.). 382 pages. 6 etchings and 20 reproductions of preliminary drawings by Henri Matisse, tipped in. Original gilt-stamped pictorial brown cloth from a design by LeRoy H. Appleton; printed slipcase. A fine copy, the slipcase with a few repairs and minor stains.
A GUIDE TO IMPORTERS AND PURCHASERS OF WINE

[ANDRÉ JULLIEN (1766-1832)]
The Topography of all the Known Vineyards; Containing a Description of the Kind and Quality of Their Products, and a Classification
London: G. and W. B. Whittaker, 1824
First edition in English

$2,500

The first appearance in English of this work by the pioneering wine writer and vintner André Jullien. The first edition in French of Topographie de tous les vignobles connus was published in 1816, and was the most comprehensive work on the wine regions of the world published to date; a second edition came out in 1822. This abridged edition translated into English was published as “a manual and guide to all importers and purchasers in the choice of wines.”

“The French Work, from which the present abridged Translation is made, has the peculiar recommendation of being the only one of its kind. Many treatises have been written upon the general History of Wine, both ancient and modern, and the various modes of their fabrication; but hitherto no topographical description of Vineyards, nor classification of their products has been attempted.... In this work the wines are detailed and arranged, first in reference to each particular department; and in the second classification, according to their rank in the scale of wines in general.... The Work cannot fail of being an useful guide both to merchants and individuals, in making their purchases” (Preface). A 6-page Vocabulary precedes the text and at end is a listing of measurements by country and a table of customs and excise duties.

Scarce: only one copy has sold at auction in the past fifty years.

8vo (188 x 112 mm; 7½ x 4½ in.). 248 pages. Original plain boards, printed paper spine label, untrimmed. Some wear to label and spine, occasional minor spotting. Provenance: Sir Clive Coates (1879–1971), of Helperby Hall, 2nd Baronet (1938 inscription on front free endpaper; booklabel). In 1946, he married Lady Celia Crewe-Milne and changed his surname to Milne-Coates.
THE

TOPOGRAPHY

OF ALL THE KNOWN

VINEYARDS;

CONTAINING

A DESCRIPTION OF THE KIND AND QUALITY OF THEIR

PRODUCTS,

AND A CLASSIFICATION.

TRANSLATED FROM THE FRENCH, AND ABREVIATED SO AS TO FORM

A MANUAL AND GUIDE

TO ALL IMPORTERS AND PURCHASERS

IN THE CHOICE OF WINE.

LONDON:

PRINTED FOR G. AND W. B. WHITTAKER,

AVE-MARIA-LANE.

1824.
A COMPLETE RUN OF THIS IMPORTANT LEFTIST MAGAZINE

KEN MAGAZINE
Ken: The Insider's World
New York: 1938-1939
First edition

$2,000

A complete run of the short-lived illustrated large-format magazine, known for its controversial and political content, at once anti-fascist and anti-communist. Ken: An Insider’s World was founded by David A. Smart and Arnold Gingrich, who earlier founded Esquire. The first editor Jay Allen drew talent heavily from the political left. Quickly fired, he was replaced by George Seldes, who also proved too left-wing for advertisers. Some of the politicians featured with photo layouts were Presidents Calvin Coolidge, Grover Cleveland, Thomas Harding, and Franklin Delano Roosevelt, as well as many prominent German figures (a later issue surrounds the controversy of the recently-published American editions of Mein Kampf). Investigated in 1938 for being Communist-leaning, Gingrich denied the magazine had any political slant.

The magazine is an important window into the late 1930s, mixing the multitude of advertisements and their value as artifacts of material culture, with the dangerous world politics of the day and the major figures involved in it. Ken includes full-page photo spreads and vivid graphic covers, the most memorable being those early issues done by the Canadian-born pulp artist Wesley Neff (1895-1976). It is lavishly illustrated with cartoons, graphics, and photographs. The present set is in the buckram “reference binding” designed and issued by the publisher (and advertised in its pages) to preserve consecutive runs of the magazine.

Ken’s most notable publications were the articles by Ernest Hemingway on the Spanish Civil War that appeared in the first fourteen issues. In the first issue, it was stated that Hemingway was originally announced to be editor, but had taken no part in editing, nor in the formation of its policies. Hemingway, worried that their politics might be “liberal-phoney,” insisted that a disclaimer be printed: “If he sees eye to eye with us on Ken, we would like to have him as an editor. If not, he will remain as a contributor until he is fired or quits.”

39 issues, 7 April 1938 to 29 June 1939. 4to (343 x 255 mm; 13½ x 10 in., the last vol. 292 x 215 mm; 11½ x 8½ in.). Bound in four volumes, gilt-lettered black cloth, all original covers preserved. Some light rubbing, occasional browning of paper as usual.
ROCKWELL KENT (1882-1971)

This is My Own

New York: Duell, Sloan and Pearce, 1940

First edition

An important association copy, inscribed by Kent to Joseph R. Brodsky on the half-title: “Rockwell Kent to Brother Brodsky with the affection, by God, that one should have for a brother. And that’s a lot. April 6, 1941.” Communist attorney Joseph R. Brodsky (not to be confused with the poet and essayist) was employed on several high-profile cases by the International Labor Defense. Most notable of these cases was that of the Scottsboro Boys, nine African American teenagers accused in Alabama of raping two white American women in 1931. Brodsky was retained as second chair to Samuel Leibowitz in the defense of the teenagers. Rockwell Kent formed radical political views early in life, joining the Socialist Party of America in 1904. This is My Own is his autobiography, focusing on the years 1928–1939 in Au Sable Forks, New York in the Adirondacks.

8vo (230 x 160 mm; 9 x 6¼ in.). 393 pages. Illustrated by the author with 10 full-page plates and illustrations in text. Original tan cloth blocked in black. A fine copy with slight toning to spine, lacking the dust jacket.

$500
RUDYARD KIPLING (1865-1936)

Autograph letter signed (“Rudyard Kipling”) to French politician and economist Yves Guyot (1843-1928)
Burwash, Sussex, 30 December 1921

$2,500

Kipling met the French politician and economist Yves Guyot in 1905 through Louis Fabulet, one of the author's earliest and most productive French translators. Kipling thanks Guyot for translating a piece (“my little absurdity”) published in L’Information universitaire, “It was most admirably done, and it ‘went’ with a lightness that I could not myself get into the original.” The paper had requested a submission to coincide with the Sorbonne's presentation of an honorary doctorate on the 19th of November, and Kipling sent them his story “The first assault on the Sorbonne.” Guyot’s translation was published in the 21 December issue. Nine weeks later on 2 March 1922 Doubleday published the story as a copyright pamphlet of 50 copies in the United States, with facing French and English texts. This was its first and only publication in English until it was collected in the Sussex and Burwash Editions of Kipling’s works. Kipling also sends his greetings to Guyot’s son, and writes “Anyone can work (unfortunately, I myself have done so sometimes) but we and the world need solid young large Gauls in the future…” He makes reference to the accompanying enclosure at the head of the letter which contains his holograph copy of an excerpt in French from Rabelais’s Pantagruel, Book IV, entitled “Jamet Brayer” (the captain of Pantagruel’s fleet). Unpublished.

Together two pages, 12mo (193 x 67; 6 x 4 in.), on Kipling’s Bateman’s Burwash letterhead.
SIGNED AT THE PUBLICATION PARTY

PHILIP LARKIN (1922-1985)

High Windows
London: Faber and Faber, 1974
First edition

$2,000

A fine association copy, signed by Larkin and 11 others at a luncheon at the Garrick Club on 3 June 1974, held in honor of the book’s publication. The signers comprise: Larkin; Larkin’s partner Monica Jones; Peter du Sautoy (Chairman of Faber) and his wife Mollie; Charles Monteith (Faber Director and Larkin’s editor); Rosemary Goad (Faber editor); the authors Anthony and Ann Thwaite; Donald Mitchell (founder of Faber Music, who had recommended Larkin as a jazz reviewer to The Daily Telegraph) and his wife Kathleen; and the poet John Betjeman and his mistress, Lady Elizabeth Cavendish. The rose-colored stain to the binding and text suggests an unintentional mishap at a wine-filled meal. See Andrew Motion, Philip Larkin: A Writer’s Life, New York: FSG, 1993, p. 444 (the guests “were pleased to find how much more cheerful he seemed than his poems”). Bloomfield A10 (6000 copies printed).

8vo (215 x 135 mm; 8½ x 5¼ in.). Original cloth; dust jacket. Dampstained throughout – apparently from an errant slosh of wine, the jacket unharmed and bright.
KNUD LÖNBERG-HOLM (1895-1972) and LADISLAV SUTNAR (1897-1976)

Catalog Design
New York: Sweet's Catalog Service, a division of F. W. Dodge Corporation, 1944
First edition

$2,500

A scarce survival, and an important work from two of the great pioneers in the fields of information design and information architecture. "For a wide range of American businesses, Sutnar developed graphic systems that clarified vast amounts of complex information, transforming business data into digestible units. He was the man responsible for putting the parentheses around American telephone area-code numbers when they were first introduced" (AIGA National Design Center).

"An émigré to America in 1923, Lönberg-Holm was a fundamental correspondent with prominent European architects and their modernist counterparts in the U.S. Beginning in the late 1930s, Lönberg-Holm was the Director of Research for Sweet's Catalog Service, a division of F. W. Dodge Corporation in New York. Then as now, Sweet's was a clearing house for trade and industry catalogs selling common and arcane building, plumbing, electrical, and other construction supplies, to architects, contractors, and craftsmen" (Steven Heller, The Graphic Design Reader, 1999).

4to (210 x 150 mm; 8¼ x 6 in.). 36 leaves, unpaginated. Original printed boards, yellow endpapers, spiral bound. Pale marginal dampstain at end, light soiling to boards.
This large and handsome map spans the entire city of London and its environs, drawn, as its cover label reports, from a new survey, “including the actual and intended Improvements.” At furthest left are Hyde and Regents Parks, and at furthest left is Greenwich Park. The map shows as far north as Islington and Hackney and as far south as Deptford and Greenwich. The Thames is depicted horizontally across the map, and the hand-coloring demarcates various areas and features, such as central London defined by a red border, the major streets done in pink, the parks and water in green. Yellow is reserved only for Regent Street. Five bridges are shown, from west to east: Vauxhall, Westminster, Waterloo, Blackfriars, and London. Clearly shown from top left and wandering southeast to the Thames is Regent’s Canal, the large project that had reached completion just one year before this map’s publication. Printed at bottom is an alphabetical list of streets with a key to their positions on the map. With contemporary provenance, signed by “M. Maury London Sept. 1821” on verso of linen and title label.

Hand-colored engraved map by Sidney Hall, dissected into 21 sections and mounted on linen, overall 778 x 533 mm; 30¾ x 20¾ in., folding to 178 x 110 mm; 7 x 4½ in. In original publisher’s board slipcase, pink printed title label on front. Some pale offsetting, but a fine example.
ALFONSO LOSCHI (fl. 1652-1668)
Compendi Historici in questa sesta impressione regolati, & accresciuti dall’Autore con aggiunta de più memorabili successi di Europa, e Levante sino l’anno MDCLXVIII
Vicenza: Giacomo Amadio, 1668

Scarce expanded edition of this important genealogical work, unusual to find especially with the second part. First published in Venice by Pinelli in 1652, and with a final 17th-century edition published in 1694 in Bologna by Longhi. The text is an authoritative history of the dynasties and events linked to the kingdoms and republics of France, Spain, Austria, Great Britain, Flanders, Italy (Republic of Venice, Genoa, the Medici, the Estensi, the Savoy, Gonzaga, Farnesi, Alerami, Paleologhi, Montefeltro, Della Rovere, Dukes of Mirandola, and other families). Not mentioned in any of the standard bibliographies, illustrated by beautiful genealogical plates.

2 parts in one volume, thick 8vo (215 x 158 mm; 8½ x 6¼ in.). [16], 466, [6] pages; [12], 376 pages. Two etched and engraved titles and 15 folding plates by Jacopo Ruffoni. Contemporary vellum. An entirely original copy, unrestored, the binding worn and with losses; intermittent dampstaining throughout, several closed tears to folding plates. The plates clean and fresh.
A superb letter written by Lovecraft at the height of his literary career to the young Robert Bloch, a quarter century before the latter would redefine the thriller with his groundbreaking *Psycho*. Lovecraft traverses an enormous swath of his own literary universe. In the condensed space of one page and two postscripts, he references Arthur J. Burks, August Derleth, Robert E. Howard, Arthur Machen, C. L. Moore, E. Hoffmann Price, Clark Ashton Smith, Donald Wandrei, Howard Wandrei, and Farnsworth Wright, and mentions two of his own works, *The Thing on the Doorstep* and *Polaris*. 
Bloch received this as a 17-year-old high school senior. His first sale to *Weird Tales* would take place just two months after receiving this letter, and he would go on to become one of the greatest suspense writers of the 20th century, best known for *Psycho* (published 1959). Bloch was one of the youngest members of the Lovecraft circle, and the young writer even appears, thinly disguised, as the character “Robert Blake” in Lovecraft’s story “The Haunter of the Dark”, which is dedicated to Bloch.

Reading in full:

Dear Bho-Blok,

Congratulations on your minstrel success! You certainly appear to have constituted about nine-tenths of the performance... a 12-man cast in yourself! I can imagine the effect of your costume rendition – plus, no doubt, the widely imitated rubber cigar! I trust that your dramatic appearance of April 2nd proved equally a triumph. Glad you liked “The Thing on the Doorstep” – & hope [Farnsworth] Wright will do the same if I decide to submit it to him. Comte d’Erlette’s [August Derleth’s] main criticisms turned out to have a rather amusing basis – namely, that he read the story so superficially as to fancy the shooting in the asylum preceded the appearance of the Thing in actual order of events as well as order of narration! Since the entire dénouement depends on the actual chronological previousness of the doorstep appearance – it being this which impelled the narrator to do the shooting – you can see how careless little Augie’s reading must have been! However – it is only natural that so feverishly voluminous a reader should be inclined to skip & skim over any individual work ... particularly one of no especial importance. Yes – M. le Comte sent me the writeup he got in your local Journal. He is certainly headed for success, & I guess he deserves it. I must try to get hold of his published novel before long.

Enclosed is the FF [Fantasy Fan] with “Polaris.” You’ll also be interested in Klarkash-Ton’s [Clark Ashton Smith] excellent article on James. Thanks vastly for the glimpse of that pleasant little vampire head, which I return as per request. You certainly have a vast knack in art, & I trust you’ll keep on developing it. Some time soon I’ll lend you some photographs of the weird drawings of [Donald] Wandrei’s brother [Howard Wandrei] -- I think you’ll find them intensely interesting.

Rather a backward spring hereabouts – I certainly hope I can get to Florida May 1st. Depends on cash.

Robert E. Howard had a bad motor accident Dec. 29 – cut & crushed badly enough to kill an ordinary man. But he’s all right now – nothing can permanently down the iron physique of Conan the Reaver!


All good wishes-- & hope the spring rush won’t get too oppressive.

Yr. obt Grandsire, E’ch-Pi-El

P.S. [E. Hoffman] Price’s garage venture in Pawhuska didn’t pay, so he’s taking to the road again. Will visit Two-Gun Bob [Robert E. Howard] in Cross Plains & Klarkash-Ton in Auburn. I fancy his next tarrying-place will be his native region of San Francisco.


*One page, with 4-line postscript on verso, 8vo, 228 x 140 mm; 9 x 5½ in. In fine condition, in a quarter morocco portfolio.*

*A very fine letter, connecting two of the great horror/fantasy/suspense writers of the 20th Century.*
ALVIN LUSTIG (1915-1955)
Introduction by PHILIP JOHNSON (1906-2005)
The Collected Writings
First edition, one of 600 copies
$1,000

This was the first and only collected edition of Lustig's writings, published by Elaine Lustig Cohen in memory of her husband who had taught at the School of Art and Architecture at Yale from 1951 to 1954. In his introduction, Philip Johnson highlights Lustig's diverse talents, not only in typography and book design, but in architecture and public projects. “There was focused in his person a channeling from the great modern painting of Picasso, Matisse, and Mondrian. He focused their teachings into the creation of public symbols which make our surroundings. There is no one to take his place.”

“By the time he died at the age of forty in 1955, [Alvin Lustig] had already introduced principles of Modern art to graphic design that have had a long-term influence on contemporary practice. He was in the vanguard of a relatively small group who fervently, indeed religiously, believed in the curative power of good design when applied to all aspects of American life. He was a generalist, and yet in the specific media in which he excelled he established standards that are viable today. If one were to reconstruct, based on photographs, Lustig’s 1949 exhibition at The Composing Room Gallery in New York, the exhibits on view and the installation would be remarkably fresh, particularly in terms of the current trends in art-based imagery” (Steven Heller, “Born Modern,” in: Eye Magazine 1993, vol. 3, no. 10; and see Heller and Elaine Lustig Cohen, Born Modern: The Life and Design of Alvin Lustig, San Francisco, Chronicle Books, 2010).


The text comprises twelve of Lustig’s statements or essays on craft, including: “Designing, A Process of Teaching”; “Design Program for the University of Georgia”; “Graphic Design”; “Personal Notes on Design”; “Contemporary Book Design”; “The Architectural Review. A Lesson in Typographic Vigor”; “Formal Values in Trademark Design”; “What is a Designer?”; “Experimental Workshop in Graphic Design for Yale University”; “California Modern”; and “On Architecture.” At end are a chronology on Lustig’s life and career; a list of articles about Lustig; and a list of articles written by him.

8vo (217 x 135 mm; 8½ x 5¼ in.). 94, [1] pages. Original pictorial boards with a portrait of Lustig on the front cover by Maya Deren; original glassine. A fresh and bright copy, the corners and spine slightly bumped, front joint with a few small splits, glassine with a few chips.
McAlmon’s privately-printed second book (preceded by a collection of poetry) and the first book issued by his own Contact Publishing Co. This copy includes the broadside “From an h’English Printer to an English Publisher” laid-in.

The Dijon printer Maurice Darantière printed this book shortly before he completed work on Joyce’s *Ulysses*. McAlmon had assisted Joyce in the typing of the manuscript for that novel, reordering some of the material in the Penelope episode due to difficulties in interpreting Joyce’s handwriting. Born in the American Midwest, McAlmon expatriated to Paris where he was closely allied with Joyce, Stein, Hemingway, Williams, and many other Modernists. His publishing company published Hemingway’s first book, *Three Stories and Ten Poems*, among other seminal works of the period.

In his memoir, McAlmon recalled that Joyce said these stories reminded him of his own *Dubliners* and suggested the title *A Hasty Bunch* “because he found my American use of language racy” (p. 33). The story “A Boy’s Discovery” is among McAlmon’s more explicit explorations of homosexual themes.

*8vo (187 x 118 mm; 7¾ x 4¾ in.). 288 pages. Original printed French-folded wrappers, uncut and unopened. A beautiful, fresh copy with only a few areas of palest discoloration along the spine.*
MINIATURE BOOK
*Mignon Almanach auf das Jahr 1817*
Vienna: Jos[eph] Riedl, [1816]

$900

A very fine miniature calendar of saints, in original and fresh condition. The book is printed vertically, with the upper and lower halves of the months divided at the gutter, listing the name of the saint for each feast day. There are charming miniscule illustrations within each month for the phases of the moon. OCLC/Worldcat locates only one copy, at The Grolier Club. Bondy 51; Tissandier 16.

27 x 16 mm; 1⅛ x ⅝ in. 28 pages. Text in German. Engraved throughout. Original red morocco gilt by the publisher, titled and decorated in gilt, edges gilt; original green morocco gilt-decorated slipcase. In fine condition.
The Australian artist Neil Moore started his career as an etcher, and continued etching and painting after he moved to Italy in 1988. He typically does his own printing, but the etchings for this book were executed by Anna Zilotto. Moore's illustrations to this military epic are densely rendered, imbued with action and a Dürer-esque handling of line and shading. The illustration at left captures a moment of battle *in medias res*, the spears entering and leaving the frame of the image. Moore captures a dramatic interstitial moment between life to death, a vivid portrayal of the fallen and falling.

The text is an Italian translation of the Old Slavic poem by an anonymous author, The Tale of Igor's Campaign, giving the account of the failed raid of Igor Svyatoslavich (d. 1202) against the Polovtsians of the Don River region. The authenticity of the poem has been questioned, but scholarship now generally agrees that it is authentic and dates to the 12th century. Alexander Borodin composed an opera based on the poem and staged it in St. Petersburg in 1890.

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RICHARD NEUTRA (1892-1970)

Life and Shape


First edition

$500

A fine association copy, inscribed by Richard Neutra to the photographer Barbara Morgan on the half-title: “To Barbara Morgan and her husband – who have suffered making the best book about a man, who deserves only the third best – Most cordially and sincere wishes to them and theirs Richard Neutra.” Further inscribed by the artist Annita Delano on the front free endpaper: “To Barbara Morgan and to William Morgan to my mind two of the happiest people I have ever known, Annita Delano.” The noted photographer Barbara Morgan – a co-founder of Aperture magazine – taught at UCLA with Neutra and Delano in the 1920s. Barbara Morgan at this time also assisted her husband, the writer Willard Morgan, in photographing the modern architecture of Frank Lloyd Wright and Richard Neutra, including a full documentation of the building of the Lovell House (hence Neutra’s comment on their working on a book about him). Barbara Morgan went on to be renowned for her pictures of dancers. She and Delano co-curated an exhibition of Edward Weston’s work at UCLA in 1927.

Life and Shape summarizes the celebrated architect’s beginnings, and his thoughts and reflections on future living and building.

8vo (212 x 142 mm; 8¾ x 5½ in.). 372 pages. Plates. Original cloth; pictorial dust jacket. A near-fine copy with light wear to jacket, a few minor spots to sheet edges.
NEW YORK
ELLIOT & CRISITY, publisher

Elliot & Crissy’s New-York Directory, for the year 1811, and 36th of the
independence of the U. States of America
New York: Elliot and Crissy, at the Tontine Coffee House, [1810]
First edition

Contains laws and regulations; rates of wharfare, storage, cartage; a list of the banks; restrictions on
importation; corporation officers; an alphabetical list of all of the streets; benevolent institutions and
Masonic lodges; and an extensive list of residents with occupations and addresses (on pp. 90-455).
On pages [460] to 483 is “An act to provide against infectious and pestilential diseases. Passed, the
8th day of April, 1811.”

A number of notable New Yorkers appear in the Directory: John Jacob Astor (“mer[chant]. 141
Greenwich  h[ome]. 223 Broadw[ay]”); Dewitt Clinton (“mayor richmond hill”); Washington
Irving (“attorney 135 Pearl”); and James J. Roosevelt (“merchant 102 maiden lane”). A wide array
of professions are recorded – accountants, attorneys, booksellers, butchers, cabinet makers, tobacconists, printers, seamstresses, ship masters, waiters, and beyond – with one citizen standing out with
his embellished description, a Roger Prout “printing-ink maker  278 greenwich, where unchange-
able ink, and of a good quality, is made.” Perhaps this extra publicity was given in exchange for a
discount on the ink used for the printing of the book.

With contemporary provenance: signed by John Pier Groshan, 1811 on front free endpaper. Gro-
shan is listed as a brewer living at 128 Duane St. (at the corner of Church) on p. 224 in the list of
city residents. This was later the address of the publisher Howard Lockwood & Co. The building,
and the address, no longer exist.

Uncommon. No copies at auction since 1923, and that copy lacked the final two leaves. The Li-
brary Company copy is incomplete, wanting pp. 387-402, and all after p. 482. Shaw & Shoemaker
51086; Spear, Dictionary of North American Directories, p. 239.

8vo (144 x 87 mm; 5¾ x 3½ in.). 486 pages. Original sheep-backed printed boards. Binding worn,
paragraphs on errata leaf and p. 89 relating to the Officers of the Tammany Society effaced in ink by a
contemporary owner [most likely Groshan, see provenance above], mostly marginal pale staining and
spotting, last leaf with upper margin torn away.
ELLIOIT & CRISSY's
NEW-YORK
DIRECTORY,
FOR THE YEAR
1811,
and 56th of the independence of the U. States of America.

CONTAINING

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APPENDIX.

NEW-YORK:
PRINTED AND PUBLISHED BY ELLIOT AND CRISSY,
at the Tontine Coffee House.
PRICE ONE DOLLAR.
NEW YORK
M. HALE

Spring Water, Versus River Water, for Supplying the City of New-York, Containing a Compendious Examination of the Internal Supplies, the Method, and Actual Expense of Obtaining Them, Also, An Examination of the Water Commissioners Report of Nov. 1833, refuting many of the objections therein contained, and exhibiting errors in their estimate of expense for procuring water on the Island, of more than Two Millions of Dollars! [$2,000,000!]

New York: Marsh & Harrison, 1835
First edition

Scarce pamphlet, in a sammelband with original manuscript notes and printed New York City government documents relating to the development of the city’s water supply
This volume apparently was collected by a surveyor investigating the veracity of the author’s claims that Manhattan’s water supply could entirely be self-generated through the boring of wells. Levi Disbrow, an ingenious New Jersey mechanic, lived at various times in Piscataway, Franklin, and Brunswick. He bored the first successful artesian well in the United States in 1824, in New Brunswick. His unprecedented exploits boring wells from Virginia to Boston were reported in many contemporary newspaper reports. After 1828, he was based in New York City. Disbrow bored a well for the Manhattan Company to a depth of 448 feet. Between 1832 and 1834, he and his partner Louis Sullivan tried to persuade the Common Council to rely on bored wells to meet future needs of the city. Wisely, the council decided to bring water from the Croton River. There is no record of Disbrow after 1836, when his son took over the business. (See Richard P. McCormick in Encyclopedia of New Jersey, ed. Maxine Lurie and Marc Mappen, 2004, p. 210).

8vo (217 x 127 mm; 8½ x 5 in.). 50, [2] pages. Large folding frontispiece lithographic map by P. Desobrys (215 x 1373 mm; 8½ x 54 in.), two plates on one folded sheet (390 x 490 mm; 15¼ x 14¼ in.) Original boards, plain paper spine. A few minor foxmarks, smaller folding plate with closed tear crossing image.

[Bound with:]
MANUSCRIPT. “Levi Disbrow’s Wells.” Five pages, plus one blank. Records surveying notes for 23 wells bored by Levi Disbrow on Manhattan Island, including details on their depth, condition, and the cost per foot of their boring.

[Bound after:]
MANUSCRIPT. Penciled notes on Disbrow’s wells, noting their quality and depth, docketed on verso “Disbrows Wells / J.B.R.” Two pages.

[Bound at end:]
NEW YORK

JAMES TOWNSEND BAILEY

An Historical Sketch of the City of Brooklyn, and the Surrounding Neighborhood, including the Village of Williamsburgh, and the Towns of Bushwick, Flatbush, Flatlands, New Utrecht, and Gravesend. To Which is added, an interesting account of the Battle of Long Island

Brooklyn: By the author [printed by Robert Craighead], 1840

First edition

$2,500

Presentation copy, inscribed by Bailey on the front flyleaf: “Presented to Mrs. Thos. McGeorge with the Author’s best respects.” The author gives a history of Brooklyn – including its important role in the Battle of Long Island – focusing on the rapid progress since its incorporation in 1834. The changes are “a matter of surprise and astonishment,” and include the erection of many new buildings and an increase in population. While other authors had written about the subject before,
Bailey aimed to produce a less expensive work that could reach more of the city’s citizens. One imagines a 21-year old Walt Whitman owning a copy and appreciating this democratic approach to sharing Brooklyn’s history. The text includes a general history of the earliest settlement, as well as accounts of prominent residents and businesses. Dividing this first part of the text on the areas within Brooklyn and the second part on the Battle of Long Island is a single-leaf census of Kings County taken in 1835. Howes B-32; Sabin 2737. A beautiful copy of a scarce pamphlet, in a presentation binding.

12mo (176 x 109 mm; 7 x 4¾ in.). 72 pages. Folding “Plan of the Battle of Long Island” (sheet 245 x 174 mm; 9¾ x 6¾ in.). 19th-century straight-grained red morocco gilt, the covers with gilt corner-pieces and wide blind roll-tooled border, centering an inner gilt panel and the arms of New York State at the center, spine gilt-decorated and -lettered, top edges gilt, red silk page marker, by Thierry St. de Petit-Simer. A fine copy. Provenance: Mrs. Thomas McGeorge (presentation inscription from the author); Robertson Trowbridge (armorial bookplate) by descent to: Pierce Trowbridge Witter (d. 1963), mechanical engineer and a leader in battles to preserve New York City’s landmarks (inscription on bookplate). His most bitter opponent was Robert Moses, and he successfully defeated the Commissioner of Parks’ plan to change the character of Washington Square.
A fine portrait album of the entire New York State Assembly just after the Civil War, presented by one of its members to a New York publishing powerhouse. Inscripted on the front flyleaf: “To Hon. Ben. Wood with the compliments of quite an old friend this in part ‘Rogue’s Gallery’ is given. It will remind him of some men at least who should be doing service at Sing Sing and not at Albany. New York. Nov 20. 1867. Geo. M. Curtis.”

The three large oval portrait are of: 1) Reuben E. Fenton (1819-1885), lumber merchant and NY politician first elected as a Democrat and who later helped organize the Republican party; he was Governor from 1865 to 1868, and U.S. Senator 1869 to 1875. 2) Thomas G. “Old Salt” Alvord (1810-1897), lawyer, merchant, and politician. He was Fenton’s Lieutenant Governor from 1865 to 1866. 3) Lymnan Tremain (1819-1878), jurist and politician, then Speaker. He was a delegate to the 1868 Republican National Convention and placed Fenton’s name in contention for Vice President on the ticket with General Grant. He served with his law partner’s oldest son in the prosecution of Boss Tweed. The large oval portraits are interrupted at front by one page of smaller portraits of senior officials, and afterward follow the Assemblymen in alphabetical order; nine portraits of support staff – from clerk to post master, librarian, and door keeper – complete the album. Included are Secretary of State Francis C. Barlow, later State Attorney General who prosecuted the Boss Tweed Ring; Thomas Hillhouse, Comptroller. Many of the men in the Assembly at this time were veterans of the Civil War.

With fine New York political provenance: Wood purchased the New York Daily News in 1860 and was a Southern sympathizer during the Civil War, issuing coded messages for readers in the South (this paper is not to be confused with the modern paper founded in 1919 of the same name). He was elected as a Democrat to the 37th and 38th United States Congresses (March 4, 1861 – March 3, 1865), but after his arrest for publishing his encrypted messages in 1865, he was thereafter considered a traitor by many. He nevertheless managed election to the New York State Senate, and was a member there in 1866 when Curtis presented this volume to him. This is most likely George Martin Curtis (b. 1843) of New York, member of the New York State Assembly from New York County 3rd District, 1864 and 1866. His portrait is included in the album. The irony of Curtis’ inscription – given the state’s history of political roguery – should not go unnoticed.
143 albumen photographs mounted on card, all by Haines & Wickes, Albany, NY. Comprising three large oval portraits (178 mm; 7 in. tall) and 140 carte-de-visite portraits (90 x 55 mm; 3½ x 2¼ in.), on 36 mounts, each within double gilt-rule border and with photographer’s imprint in gilt. Each with manuscript identification of the subject’s name and political office or district written beneath the image. Contemporary half morocco, cloth boards, name of Benjamin Wood gilt-lettered on front cover. Binding with some wear at extremities, mounts bowed, photographs generally crisp and fresh. Provenance: Benjamin Wood (1820-1900), American politician and publishing entrepreneur from the state of New York during the American Civil War (binding; presentation inscription).
DAVID OGILVY (1911-1999)
Confessions of an Advertising Man
New York: Atheneum, 1963
First edition

$1,000

A scarce presentation copy in the fragile folding jacket, inscribed by legendary Madison Avenue ad-man David Ogilvy on the front free endpaper: “Marion Baum from David Ogilvy.” The dust jacket flaps advise the reader to “see inside ... for samples of David Ogilvy’s wizardry,” and it unfolds to reveal six classic advertisements he created. Born in 1911 in England, David Ogilvy emigrated to America to become Associate Director of Dr. George Gallup’s Audience Research Institute at Princeton. During the war, he was on Sir William Stephenson’s staff in British Security Co-Ordination and served as Second Secretary at the British Embassy. After the war he founded the advertising agency Ogilvy, Benson and Mather. It continues today as Ogilvy & Mather.

Known as “the father of advertising,” Ogilvy attributed the success of his campaigns to meticulous research of consumer habits, a skill gained during his years at Gallup. Confessions of an Advertising Man was a best seller, and is considered required reading in many modern advertising classes. This first edition consisted of 5,000 copies, most of which were heavily read and worn, and few of which are found inscribed.

8vo (204 x 165 mm; 8 x 6½ in.). Original cloth; folding dust jacket. Jacket toned, a few small chips at ends of spine panel, short separation along upper joint where folded; cloth fresh and bright.
PAPERMAKING
SIDNEY E. BERGER
The Handmade Papers of Japan. A biographical sketch of its author and an account of the genesis and production of the book. With a reprint of the original text by Thomas Keith Tindale and Harriet Ramsey Tindale
Newton, PA: Bird & Bull Press, 2001
First edition, limited issue, number 129 of 170 copies
$2,000

Includes a full reprint of the original 1952 text by Thomas and Harriet R. Tindale, with Dard Hunter’s foreword, considered by many the finest general book on Japanese paper scholarship. This lavish book from Henry Morris’ Bird & Bull Press includes photographs of the Tindales and various locales they visited in Japan, and offers a useful series of reproductions of watermarks. In writing and researching this book, Tindale’s son, Andrew Tindale, gave Sidney E. Berger unlimited access to Tindale’s archives, which yielded a wealth of previously unknown information. The original paper samples provide the visual power of the book: unsparingly beautiful and inspiring examples of the masters’ work.

PARIS
[CLAUDE PHILIBERT COQUÉAU (1755-1794)] and
BERNARD POYET (1742-1824)
Mémoire sur la nécessité de transférer et reconstruire l’hôtel-dieu de Paris, suivi d’un projet de translation de cet hôpital. [Bound with:] Supplément au mémoire ...
[Paris]: 1785-1786
First editions

The plates depict an aerial plan of the hospital and its environs; a detailed plan of the first floor; and two perspective views on one sheet. The Hôtel-Dieu de Paris is the oldest hospital in the city. The present texts document the plans for reconstructing it after the ascension of Louis XVI, who, unlike his father, favored renovation rather than demolition of the existing structure. The architect Bernard Poyet was supervisor of works in the city of Paris. He proposed a new façade based on Rome’s Colosseum. The design was composed of a series of pavilions converging towards a center, like the spokes of a wheel merging at the hub. His plan was rejected in favor of a more utilitarian design. Duveen & Klickstein, pp. 272-273.

4to (231 x 183 mm; 9⅛ x 7¼ in.). 44 pages. Three large folding engraved plates. Late 19th or early 20th-century boards. Intermittent foxing. Provenance: with contemporary ink annotations in French on the title identifying designers of other plans; Bibliothèque Imperiale (inkstamp on some text leaves and plates, duplicate stamp); Louis Greenbaum (bookplate).

[Bound with:]

Two copies of: Supplément au mémoire... Paris: Desenne, Bailly, Petit, 1786. 4to. 63 pages.
PARIS
ANTOINE LAURENT LAVOISIER (1743-1794), and other authors
Extrait des registres de l’académie royale des sciences. Du 22 Novembre 1786. Rapport des Commissaires chargés ... de l’examen du projet d’un nouvel Hôtel-Dieu. [Bound with:] Troisième rapport...
Paris: Imprimerie Royale, 1786, 1788
First editions
$500

“Lavoisier was a member of an Academie committee appointed to report on the terrible and insanitary conditions in Paris hospitals, and particularly the Hotel-Dieu, with a view to replacing it with a new building on the Isle des Cygnes. The committee concluded, that four smaller hospitals would be more efficient than a single large one, and in 1787, Louis XVI ordered their construction” (Christie’s, catalogue of the sale of the Haskell F. Norman Library, Part II, 15 June 1998, lot 608 [not this copy]). Duveen & Klickstein 239; Norman 1289.

4to (235 x 188 mm; 9¼ x 7½ in.). 128, vi pages. Folding table. 20th-century leather-backed boards. Some intermittent pale foxing. Provenance: occasional ink annotations in a contemporary hand supplementing the information provided in the text; Bibliothèque Imperiale (inkstamp on some text leaves and table, duplicate stamp); later pencil annotations.

[Bound with:]

 PARIS
CONSEIL GÉNÉRAL D’ADMINISTRATION DES HOSPICES
Rapports au Conseil Général des Hospices, sur Les Hopitaux et Hospices; Les Secours a Domacile; La Direction des Nourrices
Paris: Imprimerie des Hospices Civils, an XI [1802-1803]
First edition

$400

Contains a “report on the administration of home help” and a “report on the office of hiring and direction of nannies.” Scarce. NLM Index-Catalogue, p. 607; Tourneux, Bibliographie de l’histoire de Paris pendant la Révolution française, 20522.

Three parts in one volume, 4to (250 x 197 mm; 9¾ x 7¾ in.). viii, 200; [2], 67; [2], 16 pages. Half-title. Folding table at end. Late 19th or early 20th-century boards. Provenance: Bibliothèque Imperiale (inkstamp on some text leaves and table, duplicate stamp).
RARE SEPARATELY ISSUED SUITE OF PICASSO’S WOODCUTS. These woodcuts had been commissioned by Ambroise Vollard and were cut by George Aubert in 1925 at the time Picasso illustrated the *Chef d’Oeuvre Inconnu*. The project was postponed until 1955 when the cuts were issued as an additional suite for the play *Hélène chez Archimède* by André Suarès. Apparently only 50 copies of this separately-issued suite were published.

"The total result is very surprising. The fact that the drawings appear not in the text but on separate plates has softened the divergence between word and image. The effect is almost of an independent accompaniment which is in the same key and in the same spirit as in the text, and one is left with an impression of much greater homogeneity than one had been prepared to expect" (Horodisch S. 42). Johnson, *Vollard* 193; Monod 10485; Rauch 80; Solvay 861; Strachan, *The Artist and the Book in France*, p. 340. Not in Cramer.

22 large woodcuts on 21 sheets after Picasso by Georges Aubert. Sheets 432 x 331 mm; 17 x 13 in. Several printed on pale blue paper. Loose in portfolio. Portfolio worn, plates in fine condition, with full margins.
“A CHALLENGE TO THE MEDIOCRITY OF THE ARCHITECTURAL SCENE IN ROME”

GIOVANNI BATTISTA PIRANESI (1720-1778)

Opere varie di Architettura, prospettiva, groteschi, Antichità
Rome: Giovanni Bouchard, 1750
First collected edition, first issue

$90,000

A very fine and early set, greatly expanding on the earlier separately printed Prima parte of 1743-49. Piranesi wished “to offer a challenge to the mediocrity of the architectural scene in Rome” (Wilton-Ely), and the fantastical works of architecture and perspective in the Opere varie matched his ambition. He in part shows the influence of architect and scene-painter Ferdinando Galli da Bibiena, and the four plates of the Groteschi are more influenced by Tiepolo than anything else in his body of work. But the genius is Piranesi’s alone. Two important plates in this work are the Parte di ampio magnifico porto and Pianta di ampio magnifico collegio which inspired young architects of the time. Among them were Académie pensionnaires like Charles de Wailly (1729-1798) and Marie-Joseph Peyre (1730-1785). Piranesi’s drawings provided new design ideas and represented a new creative path in architecture. Though they remained archaeological, the images juxtaposing elements derived from Antiquity with archaic figures and archetypes derived from Egyptian and Etruscan repertoires (see Fatma İpek Ek, The Archaeological Sublime: History and Architecture in Piranesi’s Drawings, 2006). Horace Walpole wrote of Piranesi’s masterful inventions: “He piles palaces on bridges and temples on palaces, and scales Heaven with mountains of edifices” (Anecdotes of Painting in England, IV, 1771, p. vi). See Andrew Robison, Piranesi: Early Architectural Fantasies, Washington/Chicago, 1986, p. 212 (this copy cited). According to Robison, the watermark found in the present copy is the earliest watermark to possibly occur in the Opera Varie (see his pencil inscription on pastedown, dated 12/69).

[Bound with:]

"THE ARTIST’S GRAPHIC MASTERPIECE"


“These exquisite plates ... may be considered among the artist’s graphic masterpieces” (Wilton-Ely). A fine copy with wide margins of Piranesi’s etchings of the antiquities of Rome and of monuments outside Rome, preceding his similarly named magnum opus. Piranesi’s archaeological interests are evident not only in the historical accuracy of the views, but in the two plates recording inscriptions on monuments which precede the views. These etchings “possess a unity of and range of experiment lacking in the Varie vedute and even in the early plates of the larger Vedute di Roma, which probably overlap this series in time. [The plates] show strong evidence of Tiepolo’s decisive influence on Piranesi during the latter’s return visit to Venice in the mid-1740s, together with the first signs of certain compositional ideas which were to be transferred to the larger Vedute in the next decade” (Wilton-Ely, p.144). This series is based upon Piranesi’s sketches made during travels in Rome and Italy between circa 1743 and 1747. Hind p. 75; Focillon pp. 287-290; W.-E. 108-118 and 120-133.

MARIO PUZO

The

Godfather

For Bill Tyg.
My partner in a great crime affectionately

G. P. PUTNAM'S SONS
New York
MARIO PUZO (1920-1999)

The Godfather: An important collection of books and unpublished original material pertaining to Mario Puzo’s celebrated 1969 novel, from the personal archive of his editor William Targ

$60,000

William Targ (1907-1999) was Editor-In-Chief at Putnam’s from 1968 to ’78. He acquired The Godfather for $5,000 after it had been rejected by two other publishers. The novel was an instant bestseller, and Targ famously sold the paperback reprint rights for $410,000. The story spawned not only the 1972 Academy Award-winning film (for which Puzo wrote the screenplay, in collaboration with director, Francis Ford Coppola) but became a cultural phenomenon that has helped shape the past fifty years. This archive exposes new insights into the publication history of this seminal American novel.

Comprising:


2. MARIO PUZO. The Godfather Papers & Other Confessions. New York: G.P. Putnam’s Sons, (1972). 8vo. Publisher’s cloth-backed boards; dust jacket. First edition, presentation copy of this collection of journalism and occasional pieces, including the long essay “The Making of The Godfather,” inscribed on the front free endpaper to Bill and his wife Roslyn Targ: “For Bill & Roz / Who helped me write this book and who [?] will be helping me on many more books to come. / Affectionately / Mario Puzo.” With 3½ x 4½ inch color photograph of Puzo and Bill Targ in Targ’s home mounted to upper pastedown, and 3½ x 4½ inch color photograph of Puzo and Bill and Roslyn Targ mounted to verso of rear free endpaper. Roslyn Targ was the head of the Roslyn Targ Literary Agency, whose clients included Italo Calvino, Samuel Beckett, Chester Himes, Henry Roth, among many other authors.

3. WALTER J. MINTON. Memorandum from the President of Putnam’s to Bill Targ, on the subject of The Godfather. One page, typed on yellow paper, dated August 2, 1968, with additional notes by Minton in pencil.

Minton’s damning reader’s report prior to the novel’s editing and ultimate publication. Targ had acquired the novel on spec as the result of an otherwise unsuccessful campaign by Putnam’s to discover new writers. Minton, in his scathing seven-paragraph memo, decries the acquisition, and
describes the book as repetitious, lacking in characterization, underdeveloped, and “recounted by the author in long, dull blocks of not very distinguished prose.” In particular, Minton cites Puzo's treatment of Michael Corleone, about whom he says: “[He] could have been the heart of the book – the boy who is born into this family of hoods, does the ivy league bit – then finds he can't escape the web that his family and heritage have woven for him.... But Mario just has not got the skill to handle this rather dramatic potential.” He criticizes Puzo's handling of the characters Tom Hagen and Kay Corleone, the novel's ending, and the chronology and structure of the whole book, suggesting that it be re-set in the present day, rather than the 1940s and 50s. Minton is skeptical of the book's commercial prospects, “short of a complete rewrite.” Ironically, he concludes: “Yes I can understand the movie interest. They'll make a big violent Mafia picture out of this that will out-violence and out-headline the violence of the TV crime shows. But it won't sell in hard covers. Whether we can stick somebody for the paper rights I do not know. But it sure as hell will have to be on the basis of the promise of the movie.” (Minton's penciled notes pertain to Johnny Fontane, Puzo's thinly disguised portrait of Frank Sinatra.)

Stapled to the Memorandum is a typed note by Targ (signed by him) detailing the memo's origins: “[Minton] happened to see the Puzo manuscript on my desk and insisted on taking it along and reading it. I pointed out to him that it was unedited and he insisted on taking it along – out of curiosity.... Needless to say, this memo from Minton is a historical document – confidential ... The Godfather was the most successful novel ever published by Putnam’s....”

4. MARIO PUZO. Typed letter signed to Bill Targ. Two pages typed on blue paper, with numerous corrections in blue and red ink, and two post-scripts in red ink in Puzo's hand.

This undated letter from Puzo to Targ evidently accompanied the submission of a portion of an early manuscript draft of The Godfather. Puzo lists changes made under the heading “ACTION TAKEN ON YOUR SUGGESTIONS,” mostly relating to the character of Johnny Fontane, reflecting Targ’s communication of some of Minton's concerns. Among other things, Puzo justifies his decision to withhold a sex scene: “I wrote a scene and it was phony, in fact scene is much sexier without sex. Also: sex at this point detracts from impact of sex scene ... which appears later on in the chapter.” He also urges Targ to preempt Putnam's copy-editors from making any but the most necessary changes and corrections, and argues against Minton's suggestions regarding the book's chronology and use of time: “I have deliberately left the time sequences vague to give the general impression [sic] that time has passed, without being too specific. This is important. The reader has to feel that years have passed by but he doesn’t need a specific sense of time, not in a book like this where a fast pace is important.... But it is important that the book start in 1946 though I understand your objection.” In the handwritten post-scripts, Puzo defends the book's overall tone, and his style: “That’s not bad grammar, that’s my style!”

Accompanying the two-page letter are three additional typed and hand-corrected extracts from a draft of the novel. They comprise:

5. MARIO PUZO. Typescript with manuscript additions: his title-page with dedication “For Anthony Cleri,” and epigraph quote from Balzac: “Behind every great fortune there is a crime” (with Puzo's note to “check this”) – both appeared in the published book; the first two paragraphs of
DEDICATION

FOR ANTHONY CLERI

Quote: "Behind every great fortune there is a crime."

*BALZAC*
Chapter 1, with minor corrections that appear in the published book; and a page from a scene later in the same chapter (pages 13-14 in the published book), depicting Johnny Fontane’s battered wife taunting him (some of the corrections from this page appear in the published book, others do not.)

6. Envelope embossed with Puzo’s home address in Bay Shore Long Island, with William Targ’s name in blue marker in Puzo’s hand, containing: two Autograph Notes Signed, one Typed Note Signed, and two color photographs, each measuring approximately 3½ x 4½ inches. Each of the three notes is undated, addressed to Targ, and on Puzo’s letterhead stationary. One (typed) appears to be prior to the novel’s publication, as it conveys a favorable quotation about the book, presumably solicited for promotional use, made in a letter by Puzo’s friend, the writer Bruce Jay Friedman. In another, Puzo thanks Targ for the loan, most likely of a book. In the third and longest, post-publication, Puzo requests that Targ send pre-autographed copies of the novel to an enclosed list of names (list not present), along with fifty copies directly to him, asking his editor to “charge all this stuff to my account.” Puzo also refers to a recent sales meeting, and promises to send Targ a card from an upcoming trip to Europe. One photo is of Puzo and Targ in Puzo’s home, the other is of Puzo, Targ and an unidentified third man seated at a restaurant table.

7. Various contemporary newspaper clippings of reviews and advertisements for The Godfather Papers & Other Confessions and the first television broadcast of the first two Godfather films (1977), as well as Puzo’s obituary by Mel Gussow in the New York Times (July 3, 1999); all folded. There is also a photocopy of a two-page holograph letter from Roslyn Targ to the Puzo family expressing condolences for Puzo’s passing on behalf of herself and Bill, who at that time had Alzheimer’s disease. She reflects fondly on Puzo, remembering a meeting with him at “a Mulberry St. restaurant where he ate 3 portions of ... Pasta Fa Giolle [sic] & said it was better than his mother’s. I shall not forget him.”
A revealing literary archive. Minton’s memorandum and Puzo’s letter and hand-corrected typescript pages shed new light on the pre-publication history of a major bestseller and basis for one of the most popular and influential film franchises of all time. The publisher’s early resistance to the book appears never to have been reported and Puzo himself seems to have been unaware of Minton’s antipathy for his book, or that the edits urged on him by Targ derived from Minton’s comments. In Targ’s 1975 memoir, *Indecent Pleasures*, he never mentions the controversy in any of its 400 pages, and he has nothing but praise for Walter Minton: “I’ve often been asked what it is like to work for him, and my answer is simple: He is a tough, brilliant publisher, a shrewd and able businessman. We often disagree, but while he has shown doubt or displeasure over some of the books I’ve brought in, not once in eleven years has he vetoed a book I wanted to publish. I don’t want to boast, but during my tenure (twelve years) at Putnam’s, in no year did I lose money for the firm. That goes far toward a good relationship” (Targ, *Indecent Pleasures*, New York: Macmillan, 1975, p. 85). Though many of the notes in the present archive pertain to the relatively minor character Johnny Fontane, it is notable that Fontane occupies a greater role in the novel than he does in the film adaptation (not to mention possible concern over a potential libel suit from Sinatra). Indeed, the novel is composed of many subplots, whereas the film focuses more purposefully on the evolution of Michael Corleone’s character, as Minton originally suggested. Puzo may have been unwilling or unable to alter his conception for the novel, but when it came time to rework the story for the screen, he may have found the wisdom of heeding Minton’s advice, no doubt softened by the counsel of his editor and friend, Bill Targ.
A FOUNDATIONAL WORK IN THE HISTORIES OF TECHNOLOGY AND BOOK DESIGN

AGOSTINO RAMELLI (circa 1531-after 20 August 1608)

*Le diverse et artificiose machine ... Nellequali si contengono varij et industriosi movimenti*

Paris: The Author, 1588

First edition

$50,000

Ramelli explains in his preface that the extravagance of the book was meant as much to foil a crudely pirated publication of some of his designs (probably in the circa 1583 work by Timon of Ambroise Bachot, future *ingénieur du roi*), as to fulfill his desire to show gratitude to his patron Henri III. The work was reprinted only once, in 1620.

Ramelli shows “the unlimited possibilities of machines. For example, the dozens of water-powered pumps and mills shown in his treatise clearly demonstrated that non-muscular power could be substituted for horse- or human-power in any mechanical task requiring continuous or repetitive application of force, and the portrayal of over twenty types of water pump ... destroyed the notion that there were necessary limits to the configuration or arrangement of a machine” (Norman). Most notable among the engravings is the famous “reading wheel” – an innovative device to facilitate handling of multiple books (see illustration). About half of the engravings depict hydraulic devices, the rest show military machines as well as fountains, bridges, cranes, foundry equipment, etc. The images proved highly influential, and were copied in a number of technical books during the next two centuries. Adams R-52; Brunet IV:1095; Dibner *Heralds of Science* 173; Harvard/Mortimer *French* 452; Norman 1777; Riccardi I:341.

Folio (375 x 252 mm; 14¾ x 9¾ in.). Text in French and Italian, in roman and italic types respectively. Engraved title within architectural frame, engraved portrait of the author on verso of title, title and portrait by Léonard Gaultier, 194 engravings, of which 174 full-page and 20 double-page [numbered to 195, numbers 148-149 a single double-page plate], three signed with the monogram “JG”, text and engravings printed within borders of typographic floral ornaments, 4-line historiated and 2-line floriated initials, woodcut tail-pieces and corner ornaments. Green-stained vellum over boards. Title and a few leaves repaired (including: d4, l1, z2, B2, C7, D1, M1, X2 and Kk1-2), L3 with hole affecting text and image. Provenance: purchased from George Staack, 1963. From the Collection of Arthur & Charlotte Vershbow.
THE DESIGNER’S ANNOTATED COPY

PAUL RAND (1914-1996), his copy of:
HANS LUDWIG COHN JAFFE (1915-1984)
De Stijl 1917-1931
London: Alec Teranti, Ltd, 1956
First edition

$1,500


Extensively annotated by Paul Rand: 71 pages bear a total of 164 of Rand’s penciled notes, underlinings, and doodles. In total, 91 phrases or sentences are underlined, 63 notes in margins repeat or amplify ideas, and there are five doodles, four annotated commentaries, and one correction.

Paul Rand, the leading American modern graphic designer of the day, visited Hans Schleger (1898-1976) in the autumn of 1969 in London. Rand admired Zero, as Schleger fashioned himself, once praising his role in modern design: “Hans Schleger was a graphic designer before the concept of graphic designer was invented.” Zero pioneered the concept of corporate identity, working on logos and branding for John Lewis, Penguin Press, and Finmar Furniture, among other companies. The two designers met soon after the war at the Arts Club in Dover. “It was only a short time after we left the club that we were walking arm-in-arm along Piccadilly, destined to be friends” (Paul Rand, Graphis 188). Rand wrote the forward to the first comprehensive survey of Zero’s work, published by Princeton Architectural Press in 1994.

This book is a significant document in the history of modern design, and especially in the relationship between European and American schools, for Rand was “the channel through which European modern art and design – Russian Constructivism, Dutch De Stijl and the German Bauhaus – was introduced to American commercial art” (Heller, Paul Rand, London, Phaidon, 1999, p. 12).

Rand shows an active engagement with Jaffe’s book, early in the text marginally noting “dynamic equilibrium” (p. 5) as an ideal of the movement. A number of Rand’s notes mark points of comparison with Bauhaus tenets, and at one point he makes special reference to the concept of play in de Stijl practices (p. 100). There are several notes in the section on Van Doesberg’s writings on a new architecture (pp. 160-61). A rather vehement note of “No Math!” accompanies Jaffe’s writings on the need to step away from mathematical composition (pp. 104-105).
This significant association copy, connecting two 20th century masters to one of its major design movements, is accompanied by two evocative documents of the trip:

1. Paul Rand’s boarding pass from his flight aboard the Concorde. Rand’s name is written in twice on the die-cut ticket. He sat in seat 1B.

2. Rand’s hand-written notes and drawings on a sheet of lined paper (illustrated at right). Includes a dozen small drawings in blue ink, and notes for a lecture on de Stijl (including a reference to Matisse): “The story of modern art is the story of The Transformation of the 3 dimensional world of the documentary to the 2 dimensional world of the imaginary.” Two pages on one sheet, 8 x 5 inches.

8vo (235 x 178 mm; 9¾ x 7 in.). viii, 293 pp. Four color plates showing designs by Mondrian, Rietveld, Van der Leck, and Van Doesburg and Van Eesteren; and 48 black-and-white plates at end on 24 sheets. Original cloth. Light age-toning to sheet edges; minor handling wear to binding.
P26 - De Stil "Peynay 40"

Great technical knowledge
dramatically

The history of art is the history of seeking.

1. for order
2. for equilibrium
3. for composition
4. for comfort
5. Mutual parts it.
“In the music of Steve Reich, we encounter one of the most radical renewals of musical language in recent times.”
– Paul Hillier

79

MINIMALISM’S FIRST MASTERPIECE

STEVE REICH (b. 1936)
Original manuscript score of Drumming: Part One For 4 Pair of Tuned Bongo Drums and Male Voices
A fair-copy signed twice: “Steve Reich 2/71” on title-leaf, and at end longitudinally at terminus of final measure: “Original version, copied in ink on May 8, 1971 – Steve Reich”
[New York], 1971
$65,000

Steve Reich: Composer

Born in 1936, Steve Reich was raised in New York and California before attending Cornell University from 1953 to 1957. He graduated with honors in Philosophy and a minor in Music. His choice of Ludwig Wittgenstein as the subject for his B.A. thesis may indicate an early expression of his later creative growth.

Reich studied composition with Hall Overton after graduation, and furthered his musical study at Julliard with William Bergsma and Vincent Persichetti. He received his master’s degree in music from Mills College in 1963, where he worked with Luciano Berio and Darius Milhaud. Influenced in the 1960s by the minimalist composer Terry Riley, Reich began his experiments in pulse, repetition, canons, and phasing – aspects of his artistic originality that have influenced composers and mainstream musicians alike.

Throughout the 1960s Reich was an active participant in New York’s avant garde, where artists crossed fields and collaborated across disciplines. Paul Hillier notes that experimental film and dance were fertile fields for interactive creativity, and among those involved were Michael Snow, Bruce Nauman, Meredith Monk, Richard Serra, Robert Morris, Sol LeWitt and Laura Dean (see Hillier’s introduction to Writings on Music 1965-2000, Oxford UP, p. 16).
DRUMMING

PART ONE

FOR 4 PAIR OF TUNED BONGO DRUMS
AND MALE VOICES

The drums are stand mounted and played with tunable sticks (double). One end of the stick is
covered with masking tape, wool, or some other padding to make the “soft stick,” while the
uncovered wood end is the “head stick.” The drums are tuned and arranged for the drummers
who stand while playing thus:

Since drummers 1 + 2 and 3 + 4 play on the same set of drums they must take care not to
strike each other’s sticks.

[Signature]

Steve Reich 3/77
Drumming’s Background and Reception

During the summer of 1970, with the help of a grant from the Institute for International Education, Reich studied drumming at the Institute for African Studies at the University of Ghana in Accra. *Drumming* was a ground-breaking result of this trip. Composed for a percussion ensemble with voices and piccolo, *Drumming* marked the beginning of a new period in Reich’s career and the formation of his ensemble, Steve Reich and Musicians.

Although Reich himself has resisted (or rejected outright) the use of the term “minimalism,” his aesthetic has reflected hallmarks of the category, whether seen in his use of a Wittgenstein-like aphoristic prose style in his writings or in the formal concepts used in his musical language. His early experiments in developing a unique musical language culminate in *Drumming*, the final work in which Reich used the phasing technique that was so important in his work throughout the 1960s. Reich later reflected on the piece, and its place in his body of work:

In the context of my own music, *Drumming* is the final expansion and refinement of the phasing process, as well as the first use of four new techniques: (1) the process of gradually substituting beats for rests (or rests for beats); (2) the gradual changing of timbre while rhythm and pitch remain constants; (3) the simultaneous combination of instruments of different timbre; and (4) the use of the human voice to become part of the musical ensemble by imitating the exact sound of the instruments. ([Writings on Music 1965-2000](https://www.oup.com/us), Oxford UP, p. 64)

*Drumming* has been called by music critic K. Robert Schwarz “minimalism’s first masterpiece,” a “transitional” piece between Reich’s early, more austere compositions and his later works that use less strict forms and structure.

The contemporary review in *New Music Box*, published after its first performance in New York at the Museum of Modern Art on December 3, 1971, captured the immediacy of *Drumming*’s acceptance as a major contemporary work:

“It's not very often that a long complex piece of new music receives a standing ovation. What was it about Steve Reich’s ‘Drumming’ that brought the audience to its feet at the Museum of Modern Art on December 3? The simple fact that 13 musicians had performed intricate rhythms with amazing precision for an hour and half no doubt had a lot to do with it. Or perhaps it was because the simple white-note scales were refreshing to ears grown weary of dissonance. Or perhaps it was the joyous blend of marimbas, glockenspiels, drums, and voices that turned everyone on. Or was it the pleasure of seeing African and European elements so thoroughly fused—almost as if we really did live in one world. Or perhaps it was because the music had spoken directly to the senses, with the sound itself never sacrificed for the more intellectual rhythmic side of the piece” (published 9 December 1971)
The second page of the score.
© Hendon Music, Inc.
Composer’s Notes

“For one year, between the fall of 1970 and the fall of 1971, I worked on what turned out to be the longest piece I have ever composed. *Drumming* lasts from 55 to 75 minutes (depending on the number of repeats played) and is divided into four parts that are performed without pause. The first part is for four parts that are performed without pause. The first part is for four pairs of tuned bongo drums, stand-mounted and played with sticks; the second, for three marimbas played by nine players together with two women’s voices; the third, or three glockenspiels played by four players together with whistling and piccolo; and the fourth section is for all these instruments and voices combined…

“I am often asked what influence my visit of Africa in summer of 1970 had on *Drumming*. The answer is confirmation. It confirmed my intuition that acoustic instruments could be used to produce music that was genuinely richer in sound than that produced with electronic instruments, as well as confirming my natural inclination towards percussion (I became a drummer at the age of 14)” (Steve Reich, composer’s notes reproduced by Boosey and Hawkes).

Russell Hartenberger, a percussionist and member of Steve Reich and Musicians since 1971, has written extensively about the performative aspects of the piece in his *Performance Practice in the Music of Steve Reich*, Cambridge University Press, 2016, pp. 33ff.

The Manuscript Score

The score for *Drumming* was not published until 2011, and the present manuscript shows noticeable differences from that final form of the piece. Reich’s opening notes on the title refer, for instance, to covering one end of the percussionists’ sticks with “masking tape, rubber, or some other padding to make the ‘soft stick.’” In the published version, refined after years of performance, the instruction is given that “One end of the stick is covered with several layers of felt, or some other padding.”

This minor adjustment is not nearly as significant as the complete change in structure of form. Reich remarked in his notes to the published edition that he first had only jottings in notebooks and would use them to teach members of his ensemble how to play the piece during rehearsals: “Only after the entire piece was completed did I make an ink manuscript which in many ways was difficult to read, ambiguous as to interpretation and in some cases, mistaken as to note values.... For 40 years this manuscript has circulated [in mechanically-reproduced copies] and an increasing number of unfortunate performances have been the result.”

While the published score reads in the conventional left-to-right form, the manuscript requires a performer to jump periodically down a column of bars. The difference is significant in several ways, not least of which is evident in its appearance: the manuscript, with its elegantly written performance notes, looks like a work of art. This graphic quality is missing from the utilitarian structure of the printed score. And while its published edition may more fully reflect the composer’s musical intentions after more than a quarter century of performances, the original manuscript represents an artistic sensibility in and of itself. Reich’s textual notes throughout interact and inform the musical notation, and reinforce the work’s conceptual framework. It is, in brief, a beautiful encapsulation of all that Reich was trying to achieve in the piece, and a summation of his experimentations throughout the previous decade.
“[One of] a handful of living composers who can legitimately claim to have altered the direction of musical history”
- Andrew Clements, The Guardian

“[Steve Reich] may ... be considered, by general acclamation, America’s greatest living composer”
- Kyle Gann, The Village Voice

“The most musical thinker of our time”
- Alex Ross, The New Yorker

“Among the great composers of the century”
Scarcity of Reich manuscript material on the market

As late as 1990 – well after Reich’s stature was established – it was difficult to obtain Reich’s scores in any form: manuscript, printed or reproduced. “There can be few major composers, at least in the 20th century, whose scores have been as difficult to obtain as those of Steve Reich” (Keith Potter, “Reich in Score,” The Musical Times, Vol. 131, No. 1773, November 1990, pp. 597-98). The score to Drumming was printed in 1972 by John Gibson and Multiples, Inc. in a signed edition of 500 copies. But general access to scores was restricted until Universal Edition and Boosey and Hawkes were engaged to reproduce Reich’s scores. As difficult as it was for musicians to obtain scores for performance, acquiring Reich manuscript material has always been among the most elusive of goals.

Availability is likely to remain virtually non-existent. In 2008, Reich negotiated the donation of his archive to The Paul Sacher Stiftung in Basel. The collection there covers the composer’s entire oeuvre, from his dodecaphonic early works to his most recent compositions. The archive consists of letters, sound recordings, manuscripts from various stages in the creative process, and other documents. Also included are his many audio and program files, which capture his working methods that long have made use of computers, synthesizers, and samplers.

Because Reich kept meticulous care of his archive, virtually no original manuscript material has been seen in the open market. Even fewer opportunities are now likely since the archive was acquired by the Sacher Stiftung. We are aware of only one fragmentary autograph manuscript to come to the market: a passage of eight-bars from ‘Variations for Winds Strings & Keyboards,’ sold at Sotheby’s London in 2009. This 1980-piece dates from later in Reich’s career, and was but a tiny quotation from this work for orchestra. This fragment was sold at a charity auction for the War Child Foundation, and its presence on the market was then the first and last time a Reich manuscript of any kind was recorded at auction. No other Reich material has sold at auction before or since, and there have been no documented private sales.

The present manuscript comprises the entire first part of Drumming, is in superb condition, and shows the beautiful graphic process by which Reich prepared his finished working manuscripts. This manuscript was acquired from Reich in the early 1970s, soon after the debut of the piece, and has remained since in the same private collection.

This is likely a unique opportunity to acquire a major manuscript from this ground-breaking American artist.

Manuscript on translucent paper. 8 leaves, folio (355 x 280 mm; 14 x 11 in.), including title. Title-leaf with general textual description and drawing of performance parameters, all but two of the leaves of the score with extensive performance notes written at the foot of the page. In fine condition.
AN INDUSTRIALIST’S ANNOTATED COPY

JAMES FORD RHODES (1848-1927), his copy of:
EDWARD GIBBON (1737-1794)
The History of the Decline and Fall of the Roman Empire
With notes by Dean Milman and M. Guizot; additional notes by William Smith
London: John Murray, 1887

$1,500

Extensively annotated by the American industrialist and historian James Ford Rhodes, who signed the first two titles in pencil and dated them in 1897; he notes in several volumes that he completed reading them in 1898-99. Rhodes’s penciled underlinings in the text and densely written penciled notes on the front and rear endleaves, and on two titles, show a close reading of this edition of Gibbon’s text. There are in total 70 pages of notes on the endleaves, all in the first six volumes, as follows: v.1: 11pp; v.2: 13pp, and extensive notes on 7 pages of the table of contents; v.3: 14pp; v.4: 15pp; v.5: 7pp; v.6: 3pp (all at end).

The Cleveland-born Rhodes earned his fortune in iron, coal, and steel and retired from business in 1885, afterwards dedicating himself to historical research. His 8-volume History of the Civil War won the Pulitzer Prize in 1918. Rhodes expressed his admiration for Gibbon in 1899, soon after his reading of this set: “To my mind, one of the most charming things in historical literature is the praise which one great historian bestows upon another, Gibbon speaks of ‘the discerning eye’ and ‘masterly pencil of Tacitus—the first of historians who applied the science of philosophy to the study of facts.’
whose writings will instruct the last generations of mankind.’ He has produced an immortal work, every sentence of which is pregnant with the deepest observations and most lively images.’ I mention Gibbon, for it is more than a strong probability that in diligence, accuracy, and love of truth he is the equal of Tacitus.... Gibbon’s work has richly deserved its life of more than one hundred years, a period which I believe no other modern history has endured. Niebuhr, in a course of lectures at Bonn, in 1829, said that Gibbon’s ‘work will never be excelled’" (Rhodes, paper presented at the annual meeting of the American Historical Association in 1899. Published in: Annual Report of the American Historical Association, 1899, pp. 56–63.)

8 volumes, 8vo (220 x 140 mm; 8¾ x 5½ in.). Frontispiece portrait in vol. 1 by Sir Joshua Reynolds, 12 folding maps. Near-contemporary brown half morocco, marbled boards, top edges gilt, by Little Brown & Co. A near-fine set with a few trifling areas of wear at ends of spines, two bumps to board edges, several minor creases to folding maps. Provenance: James Ford Rhodes (1848-1927), American industrialist and historian (signatures on titles of vols. 1 and 2 dated 1897, annotations); Félix O. Matton (bookplates).

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PAUL ROBESON (1898-1976), his copy of:
NOËL COWARD (1899-1973)

Present Indicative
London: William Heinemann, 1937
First edition

$1,250

Paul Robeson’s copy, signed by him on the pastedown. Robeson was a contemporary of Coward’s and had great success in England after his 1928 performance in Show Boat where he established the definitive version of “Old Man River.” Paul and his wife Essie first met Coward in 1926, probably introduced by their mutual friend Rebecca West. Essie’s diaries reveal that she saw Coward a great deal during the winter of 1930-31, when he was the recipient of her woes about her marital difficulties with Robeson. “His attentions were evident from a letter Robeson wrote to Essie in January 1931: ‘I had a talk with NC. We talked frankly as he said he knew all the facts.... He was noncommittal, and rightly so. After all, his business with you is your concern, not mine....’ Robeson’s biographer, Martin Duberman, found ‘no evidence of a sexual affair.... Nonetheless, the oblique reference in Paul Robeson’s letter leaves the matter in doubt.’ Essie and Noël ‘stopped traffic’ when they arrived together at the NAACP ... annual ball at the Savoy” (Philip Hoare, Noël Coward: A Biography). Laid-in: Playbill for Coward’s Present Laughter at the Theatre Royal Haymarket. A fine association copy.

8vo (220 x 145 mm; 8⅝ x 5¾ in.). 431 pages. Black-and-white plates. Original cloth; dust jacket. Dampstaining to jacket and covers. Provenance: Paul Robeson; Huntly Carter (ca 1862-1942), British writer and critic of performing and visual arts; Herbert P. J. Marshall (1906-1991), British writer, filmmaker, theater designer and director; Robert Hollister.
FROM AN EXCEPTIONAL COLLECTOR TO A RENOWNED PRINTER

LESSING ROSENWALD (1891-1979)
Recollections of a Collector
Jenkintown, PA: The Alverthorpe Gallery, 1976
First edition, one of 250 copies

$600

A superb association copy, inscribed by the great book collector to Blumenthal – the book's designer – on the front free endpaper: “To Joseph Blumenthal / Wishing that my contribution to this book was as good as yours / Lessing Rosenwald 2/10/76.” Designed by Joseph Blumenthal and printed by The Stinehour Press.

Rosenwald was one of the founding donors to the National Gallery of Art when it opened in 1941, giving some 27,000 prints and drawings. His 2,600 rare books, and an additional 5,000 books, were given to the Library of Congress.

8vo (252 x 165 mm; 10 x 6½ in.). [10], 148, [1] pages. Original black quarter morocco, cloth sides; slipcase. A fine copy with light wear to the slipcase.
A FINE ARCHIVE OF PHOTOGRAPHS OF THE COSMETICS ENTREPRENEUR, ART COLLECTOR, AND PHILANTHROPIST

HELENA RUBINSTEIN (1872-1962)
Photographic archive of 162 black-and-white portraits
Various places, 1902-1958

$2,500

Including photos by Ashley & Crippen, Blackstone Studios, Charmante Studios, Drucker-Hilbert Co., Jerry Ehrlich, George Valentine Enell, George Maillard Kesslere, Keystone, Arno Kikoler, Lenscraft Photos, Studio Lipkitski, Émile Marcovitch, Sam Miller, Pan-American Airways, Frederick W. Raetz, Hank Schneider, Romaine-Skelton, Soichi Sunami, Graham Sutherland, Alfredo Valente. Though unattributed, several of the prints are of photographs taken by Cecil Beaton for a 1950 shoot for Vanity Fair (see image upper left). Most 8 x 10 inches.
“The most renowned series of artist’s books in the history of the genre”
– Martin Parr and Gerry Badger

84

ED RUSCHA (b.1937)
Some Los Angeles Apartments
[Los Angeles: printed by Anderson, Ritchie & Simon for the artist], 1970
Second edition, one of 3000 copies (the 1965 first edition was of 700 copies)
$550

It is easy to breeze through one of Ed Ruscha's conceptual photobooks and see it is a catalogue of the mundane, a glib visual flip-book. But there is more to gain from this so-called “anti-photographer” when one brings attention to his images and experiences their quiet power. Ruscha's humble photobooks are a kind of modern secular devotional, collecting pictures of everyday surroundings that demand contemplation and renewal. They catalyze meditation, when one can either be distracted by all of the noise outside and speed on with life, or engage with them and make new discoveries about the world. These books also are eminently democratic: self-produced, inexpensively published by the artist, infused with a do-it-yourself ethos, and subversively simple. Ruscha has said that he is not interested in photography per se, but in the books that the photographs build as a whole. The premise – that we might re-see and re-fill the things that we pass by every day – encourages us to stop moving and to look. See Open Book p. 105; Parr & Badger, vol. 2, pp. 140-141; Various Small Books Referencing Various Small Books by Ed Ruscha, ed. Jeff Brouws, Wendy Burton, Hermann Zschiegnzer, MIT Press, 2013.


85

ED RUSCHA (b.1937)
Various Small Fires
[Los Angeles: printed by Anderson, Ritchie & Simon for the artist], 1970
Second edition, one of 3000 copies (the 1965 first edition was of 400 copies)
$550

SOME

LOS ANGELES

APARTMENTS

VARIOUS

SMALL

FIRES
"AN ALMOST PERFECT MONOGRAPh"

FREDERICK SOMMER (1905-1999)
Aperture issue 10:4:
1939-1962 photographs. Words not spent today Buy smaller images tomorrow
[Rochester]: Aperture, 1963
First edition, deluxe limited cloth issue

Frederick Sommer’s first book and the first book issued by Aperture in hardcover (it was originally published as Aperture 10:4). The cloth issue was not offered for sale, but distributed to close friends of the publisher and photographer. The cloth issue is rumored to be 50 copies. “An almost perfect monograph”; “this early enactment of Sommer’s ideas about the workings of linguistic and pictorial logic is a gem” (101 Books, pp. 162-3). Sommer was born in Italy, then raised in Brazil, educated at Cornell, and finally settled with his wife and muse Frances Watson in Tucson, Arizona in 1931. He was a close friend of Max Ernst, and the cryptic, haunting subject matter captured by the self-taught photographer has certain affinities with the surrealists. MoMA first collected Sommer’s work in 1941 for its Image of Freedom exhibition. Open Book, pp. 192-3.

4to (235 x 205 mm; 9¾ x 8 in.). 21 leaves. Original white cloth, lettered in black on upper cover. Some pale spotting, generally tight and sound, the photographs crisp.
A wonderful association copy warmly inscribed by 8 of the 10 members of the first crew of the B-24 Liberator Bomber “Billie B” to the woman for whom the plane was named by its first pilot, 1st Lt. Joseph Robins Littlepage. Nearly full-page inscriptions, by the pilot, navigator, and co-pilot (in blue ink on the front pastedown and the front free endpaper), as well as by the crew engineer, assistant crew engineer, radioman, assistant radioman, and one of the gunners (in blue ink on the rear free endpapers). The pilot’s inscription reads “To Billie – / From the skipper to her namesake. There isn’t much I could tell you other than we are just another combat crew tryin to bring our standards up to the finest ship ever built (42-40076) the Billie “B” / JR Littlepage / First Pilot” The navigator’s inscription reads “May 16, 1943 / Hi Billie – / Tho I haven’t had the pleasure of meeting you I feel that I already know you. However I still have hopes of meeting you in the near
future. In the meantime I’ll keep doing my darndest to navigate your name sake safely to her targets and back again. / Best wishes from the navigator / James H. Scholl / Gonzales, Texas” The co-pilot’s inscription reads “Hello Billie – / We are all waiting for the day that we can introduce you to the “Billie B.” However, from the way Joe talks, it won’t be a fair comparison. We will all be seeing you. / Until then – George L. Goddard / (co-pilot)” The inscription by S/Sgt. Harold A. Denison, Asst Crew Engineer, is a charming 4-line attempt at poetry. The other inscriptions are by S/Sgt. Thomas R. Brady, Jr., Gunner, T/Sgt. Cyril B. Cluff, Jr., Radioman/Gunner, and S/Sgt. Clifford H. Muhlhausen, Asst. Radioman. Below that of S/Sgt. Harold Hutton Justus, Crew Engineer, is this moving addition by the pilot “Note – / I’d rather fly without one of the engines than leave him on the ground, loyal to the crew, faithful at his work and loves the ship as I do -- the Air Corps has none as good – the country none better – / J.R.L..” In addition the pilot has annotated 49 of the 60 B&W photos the accompany Steinbeck’s journalistic account of the training of a typical flight crew.

The notes are often amusing: the captions of pictures of a B-17 and a B-24 on facing pages were (modified) to read “Boeing B-17E, commonly known as the Flying Fortress (Junk Heaps)” and “Consolidated B-24, commonly known as the Liberator (Billie ’B’)”; in many cases they are merely informative, aimed at telling her name sake about crew activities and features of the plane; and sometimes touching (beneath the chapter opening photograph of a pilot, 1st Lt. Littlepage has added “And don’t think he’s not scared”). The only members not represented are 1st Lt. Leonard Barton Conway, Bombadier, and S/Sgt. William Posledni, Gunner.

The newly commissioned B-24 Liberator Bomber “Billie B” (42-40076) was assigned to the 13th Air Force, 307th Bombardment Group (“The Long Rangers”), 370th Bomber Squadron, and was first stationed at Carney Field, Guadalcanal, on May 29, 1943, with this crew flying missions until July 3, when the plane was grounded for repairs. On July 6 the 10-man crew was assigned to another plane for a bombing mission to Bougainville Island, and the plane and crew was lost at sea on its way back from the Philippines. The “Billie B” was assigned to a replacement crew and went on to serve valiantly in the South Pacific until the end of August, 1944.

8vo (215 x 153 mm; 8½ x 6 in.). 185 pages. 60 black-and-white photographs by John Swope. Original decorated cloth. A very good copy, without the jacket.
An intimate association copy, with a lengthy inscription by Alfred Stieglitz on a laid-in sheet to Dorothy Norman: “I did not fail to inscribe this book – If you will look at the last leaves of the volume you’ll find way down in the left hand corner in pencil DPN / AS 1931. So we had not forgotten. For Dorothy, Alfred. An American Place. May 11 - 1940.” The pencil inscription is on the final leaf.

Dorothy Stecker Norman – photographer and patron of the arts – was one of Stieglitz’s most devoted followers after they met in 1927. Though both married at the time – Stieglitz to Georgia O’Keeffe and Norman to Edward A. Norman (son of an early Sears & Roebuck entrepreneur) – they soon became friends and lovers. Their relationship continued until his death in 1946; she was divorced from Norman in 1951. Though she never worked as a professional photographer, Norman is remembered for the many intimate portraits of artists, writers, and social figures important to the time, and for documenting the spaces in which they traveled. She took a well-known series of images documenting An American Place, Stieglitz’s last gallery and publisher of this edition of Marin’s letters.

Stieglitz’s lengthy inscription implies the depths of their relationship, just four years after they met. His initialed presentation inscription, hidden at the end of the volume in a tiny penciled script, shows a quiet acknowledgment of their relations, while his boldly penned laid-in inscription more forcefully declares his intentions to present the volume to his lover.

Marin had held his first one-man exhibition at Stieglitz’s 291 Gallery in 1909. They remained friends for over 40 years, and Stieglitz showed Marin’s work almost every year in one of his galleries. His major retrospective at MoMA would take place five years after the publication of these letters, which show the major impact each had on the other artistically, socially, and financially.

8vo (240 x 160 mm; 9½ x 6¼ in.). Original grey cloth, gilt-lettered on spine. Glassine lightly worn otherwise a fine copy.
I did not fail to inscribe this book—
If you will look at the last leaves of
the volume you'll find way down in the left
hand corner in pencil

25th

G. P.
1931

So we had not

forgotten.

For Dorothy

Geisha

An American Place
May 11, 1960
GRAHAM SUTHERLAND (1903-1980) and DOUGLAS COOPER (1911-1984)
The Work of Graham Sutherland
London: Lund Humphries, 1961
First edition

$25,000

The author’s copy with a presentation inscription and full-page drawing from the artist.
Inscribed on the pastedown, facing Sutherland’s inscription in vari-colored crayon: “For Douglas / a token / for all the thought / all the trouble / all the journeys / & for his understanding / with my immense / gratitude / Graham.”

Sutherland’s finely executed full-page drawing, crossing the gutter of the two endleaves, shows a frontal view of an open-mouthed iguana, and is dated in the year of publication, 2 December 1961.
Corrected by the author: the text shows Cooper’s meticulous reading and updating, with 42 corrections and additions throughout its 97 pages. The majority of Cooper’s annotations are found in the list of plates, where his updates of provenance illustrate that he returned to this copy throughout his life when he learned of Sutherland’s works changing hands.

Sutherland and Cooper were close friends after a skeptical start, their bond forged from their mutual involvement in the so-called Tate Affair in the 1950s—possibly the source of the “trouble” Sutherland mentions in his inscription. As a critic, Cooper’s brutality was legendary, especially against British artists, but Sutherland was one of the few to escape his contempt, at least until they finally fell out later in life. Cooper came to quarrel with nearly everyone in the art world, even his old friend Picasso, about whom he wrote extensively.

John Richardson, in his portrait of Cooper, writes that this monograph was a direct outcome of the Tate Affair: “Hours were spent discussing whether or not Graham should resign his Tate trusteeship. Douglas finally persuaded him to do so. There was an implicit quid pro quo. Graham wanted Douglas to devote a monograph to his work. He apparently believed that the stamp of Douglas’s approval would upgrade him from an insular petit-maître to an international star. Eight years later Graham would get his monograph. It failed to validate his work in modernist circles, and did in Douglas’s reputation as a progressive pundit” (John Richardson, The Sorcerer’s Apprentice: Picasso, Provence, and Douglas Cooper, NY: Knopf, 1999, p. 162).

In the text of this monograph, Cooper is nothing but celebratory of the artist whom he considered a protégé: “Graham Sutherland is the most distinguished and the most original English artist of the mid-20th century.... During the last ten years Sutherland has developed a more penetrating vision, his handling has become more sure, and his colours clearer and more brilliant. In short he has overcome the weaknesses which bedevil painters of the English school and has emerged as a painter of international standing.... Sutherland ... has succeeded where his predecessors have failed for he has established a cunning and convincing balance between these two elements: the English and the European.” Surely this effusive praise enlivened Sutherland to elaborately and intimately inscribe this copy to his friend the author.

Inscribed copies are very scarce according to auction records, and more so with a drawing. The copy inscribed to W. Somerset Maugham was sold Sotheby’s London, 17 June 1987. No other significant association copy has sold in the past thirty years. This, the author’s copy, with his corrections and emendations to the text, is of the utmost art-historical importance.

Folio (293 x 242 mm; 11½ x 9½ inches). 97 pages. With the errata slip tipped-in before the plates. Portrait frontispiece; 174 and 15 black-and-white reproductions on 102 leaves. Original printed boards reproducing a design by Sutherland; linen folding case. Near-fine with minor spotting to boards. Provenance: Douglas Cooper (presentation copy from the artist; ownership inscription in pen above Sutherland’s inscription “Personal Copy / Douglas Cooper”; bequeathed in his estate to:) William A. McCavity-Cooper, the author’s lover and adoptive son (sold A.N. Abell Auction Company, 1992).
GIOVANNI BATTISTA TIEPOLO (1696-1770)

Vari Capricci
Venice, before 1750

$25,000

Tiepolo began making prints in the 1730s, and the Vari Capricci was his first set of etchings. Having studied in the collections of Anton Maria Zanetti the Elder and Zaccaria Sagredo, Tiepolo created this series as a personal response to the prints and drawings of Salvator Rosa and Giovanni Benedetto Castiglione. The prints generally show groups of figures at rest or in contemplation: pastoral landscapes with soldiers and young boys, a horse and rider with a groom, women and children with goats and other animals. The ancient or Arcadian world is occasionally evoked, with figures set beside tombstones, classical urns and fragments of obelisks. In one print the figure of Death is shown reading from an open book, faced by a group of the living (see illustration).

“From about 1742 Zanetti began including the Vari Capricci in his own volume of woodcuts, the Raccolta di Varie Stampe, writing to the Prince of Lichtenstein in 1751 that he had added prints by Tiepolo, ‘being of a most spirited and piquant taste and worthy of the highest esteem.’ These prints were followed by a second series of twenty-three etchings, the Scherzi di fantasia, which was not widely circulated until after Tiepolo’s death. Tiepolo’s etchings received great acclaim among collectors and connoisseurs, their enigmatic meanings considered a mark of his brilliance and a successful rendering of the term capriccio. In 1774 Pierre-Jean Mariette wrote of Tiepolo’s ‘rich and fertile genius … it shines above all in his prints.’ The dating of Tiepolo’s two etched series, the Vari Capricci and the Scherzi di fantasia, has been the subject of lengthy debate, most recently by Jaco Rutgers (Print Quarterly, XXIII, 3, 2006, pp. 254-63)” (Royal Collection Trust). De Vesme 3-12; Rizzi 29-38.

The complete set of ten etchings, plates 140 x 180 mm, sheets 235 x 305 mm, (plates 5½ x 7½ in; sheets 9¼ x 12 in.) very good impressions, with wide margins (occasionally uneven), three plates with a capital R watermark, one with O, and two with an indistinct proprietary mark, presumably from the edition published by G. Manfrin in 1785, with stitching holes in the left margin. In generally good condition. Each sheet mounted, the whole in a modern cloth solander box. Provenance: purchased from Hellmuth Wallach, 1954. From the Collection of Arthur & Charlotte Vershbow.
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HENRI DE TOULOUSE-LAUTREC (1864-1901)

Débauché (deuxième planche). Cover for: Catalogue d’Affiches artistiques françaises étrangères. Estampes
Paris: [Imprimerie Henon for] A. Arnould, June 1896

$3,500

Toulouse-Lautrec’s provocative lithograph, used as the cover of this catalogue, shows an anonymous French prostitute with Maxime Dethomas, the artist’s close friend and fellow artist. Débauché (deuxième planche) is a crayon, brush, and spatter lithograph printed in three colors from three stones. Despite this reduced palette, the print is filled with impact, most notably in the juxtaposition of the countenances of the two subjects. Arnould’s sale catalogue promotes a collection of posters, and illustrates examples by Toulouse-Lautrec, Steinlen, Beardsley, Mucha, and other artists. Peter Wick, Toulouse-Lautrec Book Covers and Brochures, no. 10. W. 167; D. 178; AD. 187.

8vo (235 x 145 mm; 9 ¼ x 5 ¾ in.). 32 black-and-white plates. Pictorial wrappers with Toulouse-Lautrec’s lithograph [second state, with letters], folded as issued; glassine; morocco-backed chemise, slipcase. Minor splits to the spine, otherwise in very good condition. Provenance: purchased from Valette, 1977. From the Collection of Arthur & Charlotte Vershbow.
Catalogue d'Affiches artistiques

A. Arnould
7, rue Racine
Paris.
A large-paper copy from the library of renowned collector, naturalist, and founder of the British Museum, Sir Hans Sloane. *The Independent Whig* ran from 1720 to 1721, espousing the editors’ anticlerical lines of argument as opponents of the High Church Party. Trenchard and Gordon also wrote, from 1720 to 1723, 144 weekly essays entitled “Cato’s Letters” in which they condemned corruption and warned against tyranny. These essays became the cornerstones of the Commonwealthmen tradition. ESTC N7172.

ONE OF THE FINEST BOTANICAL WORKS OF THE 18TH CENTURY

CHRISTOPH Jakob Trew (1695-1769) and
Benedict Christian Vogel (1745-1825)

*Plantae Selectae*
[Nuremberg]: 1750-1773
First edition

$60,000

Trew and Ehret's celebrated collaboration, magnificently colored by hand. Nissen considered the *Plantae selectae* to be the finest botanical work ever printed in Germany. Trew, physician at Nuremberg and amateur botanist, admired the talent and skill of his younger countryman, Georg Ehret, a gardener and flower painter. This work is their major collaboration, although Ehret did contribute several drawings to Trew's *Hortus nitidissimus*. Ehret is one of the great painters of flowering plants in the eighteenth century, and all 100 plates of the *Plantae selectae* were painted by him. Trew died in 1769, leaving the last three parts uncompleted. The work was finished by Benedict Christian Vogel, Professor of Botany at the University of Altdorf.

The work was conceived as early as 1742 when Trew wrote to Christian Thran in Carlsruhe: “Every year I receive some beautifully painted exotic plants (by Ehret) and have already more than one hundred of them, which with other pieces executed by local artists, should later on, Deo volente, constitute an appendicem to Weinmann’s publication but will, I hope, find a better reception than his.” In 1748, agreement was reached that Johann Jacob Haid from Augsburg should provide the engravings, and the first part appeared in 1750. Trew died before the text of the last three *decuriae* was written and before the illustrations of Decuriae IX and X were printed. The work was then completed by Benedict Christian Vogel. In a letter in Latin to Trew, Linnaeus expressed his opinion: “The miracles of our century in the natural sciences are your work of Ehret’s plants, Edward’s work of birds and Roesel’s of insects, nothing equal was seen in the past or will be in the future” (Gerta Calmann, *Ehret Flower Painter Extraordinary*, 1977, p. 97). This copy contains the general title and is without the 10 section titles. Other copies include the 10 section titles but not the general title. This copy is without the very rare supplement by Vogel (published in two *decuriae* in 1790-1792). Dunthorne 309; *Great Flower Books*, p.78; Hunt 539; Nissen *BBI* 1997; Pritzel 9499; Staflue & Cowan TL2 15.131.

10 parts in one volume, folio (518 x 353 mm; 20½ x 13⅞ in.). 3 mezzotint portraits of Trew, G. D. Ehret and J. J. Haid, one engraved general title, heightened in red and gold, 100 hand-colored engraved plates by Johann Jacob Haid and Johann Elias Haid after Georg Dionysius Ehret, each with the first word of the caption heightened in gold. Contemporary half calf; spine gilt. Rebacked, with the old spine laid down, corners repaired; some very minor occasional spotting. Provenance: purchased from August Laube, 1967. From the Collection of Arthur & Charlotte Vershbow.
ANANAS umbatus, fructu veste, carne albula
Semper, fructu ferte, caro albula
GIUSEPPE VERDI (1813-1901) and
ARRIGO BOITO (1842-1918)

Falstaff. Lyrical Comedy in Three Acts
Milan, Rome, etc.: G. Ricordi & Co, 1893
First edition in English

Published the same year as the first edition in Italian. *Falstaff* is the last of Verdi’s operas, composed as he neared his eightieth year. The composer wanted to write a comedy, and collaborated with Boito for three years from mid-1889. Of his 27 operas, this is only his second comedy (the first was his second opera, *Un giorno di regno*). The work premiered at La Scala in Milan on 9 February 1893; it was published in its original Italian and in translations later that year.

4to (267 x 203 mm; 10½ x 8 inches). 471 pages. Full-page portrait of Verdi. Original gilt-lettered and -ruled green cloth. A fine copy with only slightest of wear at the ends of the spine.
ANTONIO VISENTINI (1688-1782) and
ANTONIO ZATTA (1757-1797)

L’Augusta Ducale Basilica dell’evangelista San Marco nell’inclita dominante Di Venezia
Venice: Antonio Zatta, 1761
First edition of the text, a reissue of the plates

$12,500

First published by Visentini in 1726, this impressive work “showed his talent for architectural drawings and perspective” (Millard). Visentini apprenticed with the painter Giovanni Antonio Pellegrini, and later collaborated with artists such as Canaletto, Tiepolo, and Mengozzi-Colonna. For provenance see “Books from Beckford’s Library now at Barnbougle,” The Book Collector, Autumn 1965, pp. 324-334. Berlin Kat. 2708; Cicognara 3944; Lanckoronska 19; Morazzoni 214.

Broadsheets (655 x 478 mm; 25¾ x 18¾ in.). Engraved title, frontispiece, portrait and 8 engraved plates by Antonio Visentini, 18 head- or tail-pieces, engraved initials, including one in green and one in brown. Early 19th-century English half calf gilt with L-shaped corners, by S.C. Kalthoeber. Some minor rubbing, light dampstaining to lower cover; frontispiece cropped, some minor marginal dampstaining at beginning, a few short tears along folds. Provenance: William Beckford, Hamilton Palace (sale, Sotheby’s, part IV, 29 November 1883, lot 639); Earl of Rosebery (armorial bookplate); purchased from Marlborough Rare Books, 1984. From the Collection of Arthur & Charlotte Vershbow.
VITRUVIUS (Marcus Vitruvius Pollio, ca 80-70 BC to after ca 14 AD)  
CLAUDE PERRAULT (1613-1688), editor

Architecture generale de Vitruve
Amsterdam: Georges Gallet for Huguetan, 1681 [but 1691]
Second edition, the first illustrated

$1,000

A fine abridgment by Claude Perrault of Vitruvius’s treatise. “The Amsterdam edition attested to the success beyond French borders of this handy ‘manual’ (in-12) intended for practitioners. It would be used as a base for various translations, in particular the English version published in London in 1692 and the Italian version appearing in Venice in 1711” (Frédérique Lemerle et Yves Pauwels, Architetura). Perrault is renowned for his translation of the ten books of Vitruvius, published in 1673, and his treatise on the five classical orders of 1683. He was commissioned, along with Louis Le Vau and Charles Le Brun, by Louis XIV to design the east façade of the Louvre. Though the title is dated 1681, the frontispiece is dated 1691. The list of books for sale by Gallet on three leaves, is here bound after the title; it is sometimes found bound at the end of the work. BAL IV:3540; Cicognara 729; Ebhardt 77; Fowler 420 (“A reprint of the abridged edition of 1674 with reworked plates from the original blocks”); Poleni 119; SKB 1819; Univ Cat II.2079; Vagnetti 63.

12mo (152 x 95 mm; 6 x 3¾ in.). Title-page printed in red and black. Engraved frontispiece and eleven engraved plates. 18th-century mottled sheep. Leather somewhat peeled and rubbed, losses at ends of spine; two plates with margins renewed, occasional foxing, pale dampstaining and browning. Provenance: William Cholmondeley, 3d Marquess of Cholmondeley, British peer (gift inscription on front free endpaper verso to:) Sir John Thomas Ilheston Selwin (1789-1869), Bart., then to his son; John Selwin (d. 1869; armorial bookplate).
“ONE OF THE BEST, POSSIBLY THE VERY BEST” EDITION OF THE
CELEBRATED COMPLEAT ANGLER

IZAAK WALTON (1593-1683), CHARLES COTTON (1630-1687), and
HARRIS NICOLAS, editor
The Complete Angler or the Contemplative Man’s Recreation Being a Discourse of
Rivers Fish-Ponds Fish and Fishing
London: William Pickering, 1836
First Nicolas edition. Deluxe extra-illustrated large-paper copy

$6,500

This deluxe issue is enhanced by the addition of a second suite of plates, nearly all on india paper on thick-paper mounts. “One of the best, possibly the very best of ... [the 146 editions of The Compleat Angler published between 1836 and 1901] was the superb edition edited by Sir Harris Nicolas for Pickering with engravings after Stothard, Inskipp and others. It was printed by Whittingham and was one of Pickering’s most profitable ventures” (Percy Muir, Victorian Illustrated Books, 1971, p. 21). Pickering employed 27 of the most prominent artists, painters, and engravers to illustrate it. Coigney 44; Horne 43; Keynes, p. 94; Oliver 41.

2 volumes, 4to (270 x 180 mm; 10⅝ x 7⅛ in.). Half-titles, titles printed in red and black, 61 steel engravings in two states, many printed on india paper. Contemporary dark green morocco by Hering, wide borders gilt, fish tool cornerpieces gilt, spines in 6 compartments with 5 raised bands, gilt-lettered in two, fish tool gilt in the rest, edges gilt. Some occasional spotting; some light wear, spines somewhat dry and slightly darkened. Provenance: William George Prescott (1800-1865) British banker (bookplate); Alfred Harmsworth, 1st Viscount Northcliffe (1865-1922) British newspaper and publishing magnate (bookplate).
ACCOUNT BOOK OF THE GENERAL’S EXPENSES

[GEORGE WASHINGTON (1732-1799)]
Fac-Simile of Washington’s Accounts from June, 1775 to June, 1783
Washington, D. C.: The Treasury Department, 1833
First edition

$750

The facsimile of Washington’s handwritten ledger of expenses for the eight-year period during the Revolutionary War, June 1775 to June 1783. Washington received no compensation for his services during the war, but kept this account book of his expenses and presented it to the government at the end of his service. According to Sabin, “As many copies have been rebound it is difficult to be certain how many of the variations in preliminary and final leaves represent varying issues.” This copy is in entirely original condition. Scarce: only one copy of this work has ever appeared on the market at auction. Sabin 101546.

Small folio (332 x 206 mm; 13 x 8⅛ in.). Facsimile of accounts throughout, 3 pages facsimile documents and plans and one-page letterpress “Extract from Marshall’s Life of Washington, Vol.I. 1758.” at end. Contemporary half sheep, marbled boards, letterpress label to upper cover, stab-sewn. Text loose in binding, some rubbing or light wear; dampstain to lower gutter corner, some light browning or stains. The first letterpress leaf is signed by Chief Clerk in the Registrar’s office M. Nourse, beneath the printed notice: “General Washington’s account of expenses during the Revolutionary War, in his own hand writing, is on file in this office—the annexed is a facsimile copy thereof.” The four final pages include a facsimile of a plan submitted to General Forbes by Washington in 1758. Provenance: Mr. Galland(?) (early gift inscription from M. B. W. Edgar on slip of paper pinned to front free endpaper).
INSCRIBED PHOTOGRAPH OF WELLES AS CHARLES FOSTER KANE

ORSON WELLES (1915-1985)
Publicity photograph from *Citizen Kane*
1941

$1,500

The renowned actor/director stands at a desk with co-stars Joseph Cotton and Everett Sloane seated on either side of him. Welles points to Charles Foster Kane’s "declaration of principles" with one hand. A gas lamp on the desk adds dramatic highlighting and background shadows to the composition. Welles inscribes the photograph "Best regards / Orson Welles" across his white shirt at the center of the image.

203 x 254 mm; 8 x 10 in. Matted, framed, and glazed.
EDWARD WESTON (1886-1958)
MERLE ARMITAGE (1893-1975)
The Art of Edward Weston
Foreword by Charles Sheeler, Appreciation by Lincoln Steffens, Prophecy by Arthur Miller, Estimate by Jean Charlot
New York: [Will A. Kistler Company] for E. Weyhe, 1932
First edition, limited issue, number 48 of 550 copies

A fine presentation copy, inscribed by Weston to Hollywood director Lewis Milestone on the epigraph leaf facing the title. Milestone (1890-1980) is renowned for his direction of Two Arabian Knights (1927) and All Quiet on the Western Front (1930) – both of which received Academy Awards for Best Director. Milestone apparently re-gifted the book, as the half-title bears his inscription “To the Roberts, Milly.” A fine association, linking Weston (who early in his career worked in Hollywood doing stills for films) to the celebrated director Lewis Milestone.

Printed on Artisan enamel paper by Champion Paper, photographic reproductions by the Los Angeles Engraving company, binding by Earle A. Gray.

Folio (345 x 260 mm; 13½ x 10¼ in.). 12 pages text, 39 photographic plates. Original printed paper-backed black boards. Light toning and wear to binding, some pale foxing as often, lacks original slipcase but with modern cloth slipcase.
MAURICE WILKINS (1916-2004); RAYMOND G. GOSLING (1926-2015) and W. E. SEEDS; MRS. MARY J. FRASER and ROBERT D. B. FRASER

Physical Studies of Nucleic Acid
London: Nature, 1951
First edition, offprint issue

$1,250

Signed by Gosling on the front wrapper. This important paper is illustrated with electron microscope photographs of fibers of sodium thymonucleate (4 copies of two side-by-side prints). Wilkins’ studies of sodium thymonucleate led him to Raymond Gosling, a graduate student working with outdated x-ray equipment. Despite the limitations of the technology, they were able to produce several landmark pictures of proteins in crystalline forms.

8vo (215 x 140 mm; 8½ x 5½ in.). 7 pages. Original printed wrappers. Lightly age-darkened.
Wondriska’s original maquette for the first edition in English of Georges Bernanos’s final novel (he died in 1948). Accompanied by a copy of the finished, published book (in a chipped jacket). The final design closely follows the mock-up, with the notable exception of price: it went from $2.95 to $3.95 during the course of production. Wondriska studied at Yale and the Art Institute of Chicago before entering a career in design. As founder of Wondriska Associates, he became known for branding such clients as the Walt Disney Company, Children’s Television Workshop, the Art Institute of Chicago, the National Gallery of Art, and the Boston Symphony. In addition to his work in promotional design and advertising, Wondriska wrote eleven books for children.

Small 8vo (190 x 140 mm; 7½ x 5½ inches). Original maquette for the novel, comprising: dust-jacket [watercolor on paper]; board binding [watercolor reproducing design on jacket]; text [half-title, double-page title, colophon, author’s note, and beginning of text, all in pen-and-ink on paper]; the remainder of the volume comprised of blank sheets. Some chipping at edges and slight age-darkening at edges.
“IT WAS AN UNCERTAIN SPRING...”

VIRGINIA WOOLF (1882-1941)
The Years
London: The Hogarth Press, 1937
First edition

Virginia Woolf’s penultimate novel, published six years after her previous, The Waves. Woolf started writing the book in 1932, and the labor of it at times confined her to bed with severe headaches. On some days, she could work on it for no more than an hour. Woolf’s opinion of it varied, sometimes writing in her diary that it was a “full, bustling, live book” and at others confessing that “I have never suffered since The Voyage Out, such acute despair on re-reading” (Letters, vol. 6, p. 1). Writing to the Argentinian intellectual Victoria Ocampo, Woolf worried that it was too ambitious, but shared that “it’s taught me much about my own art and limits” (ibid., p. 35). The pale dust jacket reproducing Vanessa Bell’s beautiful design especially is susceptible to discoloration, and the present example remains fresh and bright. Kirkpatrick and Clarke A22a; Wolmer 423.

$1,750

“THESE SHEETS MAY BE DISPLAYED INDIVIDUALLY BY STANDING THEM ON EDGE”

HERMANN ZAPF (1918-2015)
Poems selected by Walter Schmiele and Peter Frank
Poetry Through Typography
New York: Kelly/Winterton Press, 1993
Limited edition, one of 60 copies for sale, from an edition of 99

$450
Designed by Hermann Zapf and printed at 7 different presses by Sebastian Carter, Walter Hamady, Klaus Hoffmann, Jerry Kelly, Martino Mardersteig, Ludwig Ochms, and Jim Yarnell. Zapf professes in his introduction: “Typography – next to calligraphy – is the most satisfying visible interpretation of language, of the words of a poet. Poetry may be represented in a cool, impersonal and restrained manner, or expressed with vigor and virile power. The reader should not just absorb the words silently with his eyes; no, he should be invited to the typographic arrangement of a poem to read lines out loud, especially when they appear in larger type sizes than usual or when he is in the company of friends.” This performative aesthetic is reflected in the printing of the pieces, each able to unfold and stand on a desk, a persistent visual presence that continually draws the viewer to return. The poets include Shakespeare, Keats, Coleridge, Shelley, Rimbaud, Rilke, Dickinson, Longfellow, Petrarch, and Whitman.

8vo (215 x 135 mm; 8½ x 5¼ in.). Fourteen loose pieces: half-title, title/clophon/introduction (“These sheets may be displayed individually by standing them on edge”), and 12 poems, each printed separately. The half-title a bifolium, the remainder accordion-folded. Opening to 20 inches. Loose as issued in cloth folding case. A fine copy.
Conceived and designed by Tom Lecky.

Riverrun was founded in 1978 by Frank Scoscia, continued in 1993 by Christopher P. Stephens, and purchased in 2016 by Tom Lecky. This is the fourth catalogue in the new series.

Riverrun’s logo was designed by Chris Koelle of Greenville, South Carolina

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