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26 Rowe Road, Great Barrington, Massachusetts 01230  
(413) 528-4575 FAX (413) 528-1866  
grm@minkoffbooks.com

**LIST 2019-B**

**LETTER FROM JOHN HANCOCK TO HIS FIANCÉ**

**1. HANCOCK, JOHN. 1 ALS, 1 page, to his fiancé Dorothy Quincy; dated "Philadelphia, June 11, 1775, Sabbath morning early."** Addressed on the verso "To Miss. Dorothy Quincy at Fairfield." Dorothy Quincy was the daughter of Justice Edmund Quincy of Braintree and Boston. She and John Hancock were married in August of 1775, two months after this letter was written. The letter reads in part:

"My Dear Dolly, I am obliged to work all days, I have been busy all the morning writing and preparing for the expresses, having finish'd must write you one line, tho' my letters are so little notice'd, but I will do my duty – I wrote you yesterday by Doctor Church, when I sent you a few little things in a paper bag, which I wish may suit you & be acceptable, I wish I could see them on the person, but hope they will not be quite worn out before I do see her, tho' I can't say how long it will be . . . I must insist you immediately wear all the articles, if not please to send them back. I hope the stockings & shoes will fit, the other shoes shall be sent as soon as finished. If there is any article you are in want of, I pray you would write me as free as tho' you was applying to an husband, you shall be gratified by me in every reasonable request. . . God bless you my dear Dolly, & believe me to be with great truth, yours most affectionately, John Hancock." Letter has been folded horizontally and vertically and taped on the verso along the folds; edges chipped, slightly affecting one word on the middle right edge, and a sentence at the bottom edge. Paper is chipped at lower right, not affecting the bold signature.

**HANCOCK, JOHN. Faneuil-Hall Lottery ticket, Boston, June 1765, for rebuilding Faneuil Hall.** Boldly signed by John Hancock. Ticket is approximately 2 by 3½ inches, attached to a stiff paper board, 4 by 5¼ inches.

**Plus the following Quincy family items:**

**QUINCY, EDMUND. 1 ALS, 2 pages, to his daughter Katherine Quincy (sister of Dorothy Quincy Hancock), dated Lancaster Oct. 29, 1776.** Addressed on the verso, "Miss Katherine Quincy in Philadelphia." The letter deals with family matters and reads in part: "I have been writing Dr. Y of your Sister H & other matters, am near tired but must go on, to tell you I wrote Mr. H of you abt 3 weeks ago, but as soon as wrote, was informed that your sister with you might be expected 3 weeks tho Mr. H could not come

with you: This was told me by Mr. Bank; afterward had it from W H as it was told him by Govr Hopkins . . . and there was told by a man who slept in a tavern - that you with your sister were seen going thru Braintree which makes me suppose you had been to Bridgewater to see Mrs. Perkins, they amused sent no letter forward, expecting next to see you at Boston . . . Dr. Y says in his letter that J.H. is in a thriving way . . . I know not from anyone your sister is now exceeding large & heavy, looking every day, I wish she may do well – the last boy J.H. is a most smart active one that ever she had & tho he has spoke as yet very little he’s a most rugged courageous child, that I ever saw at 17 mos. Tho they are all exceedingly lively and promising children . . . “ Edmund Quincy was a prominent Boston merchant. Some minor staining, folds; o/w in very nice condition.

**QUINCY, MARTHA. 1 ALS, 2 pages, to Elizabeth Anne Wakes, dated Dorchester, May 7<sup>th</sup> 1865.** “This letter in a case I present to you as a birthday present for May 7<sup>th</sup> 1865. It was written by your Great-Great Grandfather Judge Edmund Quincy, of Boston, Mass. to his daughter Katy Quincy who was then on a visit to her sister in Philadelphia, Dorothy Hancock, the wife of Hon. John Hancock, President of the First-Congress, in America. . .” Martha Quincy gave the Edmund Quincy letter (as described above) to her niece Elizabeth Anne Wakes. Also present is the silk-lined leather case, in which the Edmund Quincy letter was placed, with a presentation card and holograph note by Martha Quincy. Case is ~5¾ by 3½ x 1 inch, with blind-stamped design on cover, gilt rule at edge, 2 clasps, scuffed and worn.

**QUINCY, MARTHA. Holograph note, accompanied by a small piece of lace.** The lace, 2 inches by 2 inches, is sewed onto a small piece of satin. (Portland 1851). The note reads: “The following is from Mr. Richard Goodhue of Portland who has the original Bible of the family; now more than a hundred years old. Dolly Nothern, the grandmother of Hannah Bradstreet, was the original owner of that piece of lace, . . . It is gimpuie & is two hundred years old; & was worn by Dolly Northern as a tucker Miss Dolly married & has been dead two hundred years. Mr. Goodhue has in his possession, the bible that was presented to Mr. Richard Shatswell Goodhue on his marriage with Hannah Bradstreet in 1751 by his uncle judge Sewell, Chief Justice of the Kings bench . . .” On the verso is written, “This account given by Martha A. Quincy.” Fine.

Price for the collection: \$15,000.

## **DEFENSE OF FRENCH NAVAL ACTIONS DURING THE AMERICAN REVOLUTION**

**2. (AMERICAN REVOLUTION). *Campagne de M. le Comte d’Estaing en Amérique, ou Mémoire pour servir de réfutation au Libelle contre ce Vice-Amiral.*** 12mo. Disbound. A Bruxelles, 1782. Written in response to: *Extrait du Journal d’un Officier de la Marine de l’Escadre de M. le Comte d’Estaing.* (Issued without publisher or place) 1782. (Howes: “The unidentified author [possibly Captain Walsh, the Chevalier O’Connor] is highly critical of the conduct of his superior. A defense against his charges appeared at Brussels in 1782: *Le campagne en Amérique de . . . Estaing.*”)

Although the author is unknown, he was an officer of the squadron commanded by

Comte d'Estaing which was sent by France in 1778 to aid the American patriots. He gives a detailed account of the encounter with the British fleet under Lord Howe near Newport. He also gives a valuable firsthand report of the violent storm that separated the two fleets, making it necessary for d'Estaing to retire to Boston for repairs instead of remaining to support the American land forces. This compelled General Sullivan to evacuate Rhode Island and leave Newport to the British.

Charles-Hector, Comte d'Estaing was a vice-admiral in the French navy and the senior naval officer in American waters during the Revolutionary War. He transported the first contingent of French land forces to Rhode Island in 1778 and participated in 1779 in the siege of Savannah. He supported the Revolution in France after 1789 and died on the gallows during the Reign of Terror. Lower right edge of title page slightly chipped, with no loss to text; o/w a very nice, clean copy. Scarce. \$ 1750.00

**3. (AMERICANA). Elisha B. Perkins. *Address Delivered Before the Peace Society of Windham County. At Its Annual Meeting in Brooklyn. August 20<sup>th</sup>, 1828.*** 8vo. Original self-cover, disbound. 32 pages. Brooklyn, Con. Advertiser Press - William H. Bigelow, 1828. Second Edition. 32 pages. Some light foxing, o/w Very Nice. \$85.00

**4. (ANCIENT GEOGRAPHY). Pomponii Melae. *De Orbis Situ Libri tres, . . .*** With commentary by Ioachimi Vadiani. Illustrated with elaborate woodcut title page and woodcut initials. 4to. Bound in modern brown leather, spine with 5 raised bands, gilt letters, gilt decorations. Basel 1522. First Edition with the Vadianus Appendix. Pomponius Mela is considered an accurate sum of the European geographical knowledge before the discovery of the New World. *De orbis situ libri tres* dates from the first century A.D, and was first printed in 1471. It is the oldest surviving geographical text written in Latin. Mela's descriptions of Africa were used by the Portuguese sailors navigating the waters of the Atlantic for the first time.

Mela's text (printed in Roman) is surrounded by extensive commentary in italic by Joachim Vadianus. The volume ends with an appendix, "Loca aliquot ex Vadiani commentarijs summatim repetita, & obiter explicata," consisting of Vadianus' study of Mela's work and attempting to address inconsistencies and problems in it. Additionally the appendix, has a coda consisting of a 1515 letter from Vadianus to Rudolph Agricola, the Younger, which briefly discusses Vespucci and the New World when discussing the Spanish empire.

Lacking the folded map, found in only a few copies. (Whether all copies of the work were issued with a map has been long discussed and is without resolution: What we do know is that some have a map, most do not.) HARRISSE, BAV, 157; RENOUARD, Paris, 2210; ALDEN & LANDIS 530/30; SABIN 63958 (not calling for a map); GRAESSE, V, 401 (not calling for a map). Bookplate on front pastedown; title page darkened; a few pinholes, not affecting text; o/w a lovely, clean copy. Fine. \$2750.00

**5. ARAGON, LOUIS. *La Semaine Sainte. Roman.*** 8vo. Leather-backed decorated boards, leather spine label with gilt lettering. Original printed wrappers bound-in. Gallimard, Paris (1958). First Edition. Limited to 100 copies on velin pur fil Lafuma-Navarre. This copy #26. Presentation copy from Aragon, inscribed, "À Paul Schrag, par dessus les mers, sympathiquement, Aragon." Fine. \$475.00

**6. (ARCHEOLOGY). Anne-Claude, Comte de Caylus. *Recueil d'Antiquités Égyptiennes, Étrusques, Grecques et Romaines.*** Illustrated with 836 full-page and folding engraved plates, innumerable culs-de-lamps and vignettes. 4to. Bound in mid-18<sup>th</sup> century cat's paw calf, contemporary to the time of publication. Desaint & Saillant, Paris 1752-67. First Edition. 7 volumes. (Brunet I at 1705; Cohen de Ricci 211). The third volume introduces the 'Gaullois' ['Gallic'] antiquities, and mentions the fact on its title page.

*Recueil d'Antiquités* catalogues the private collection of the Comte de Caylus, the last volume being posthumous. Each volume was organized in the same manner: Egyptian antiquities, then Etruscan, followed by Greek and Roman. From the third volume forward, the great work also included Celtic antiquities. All the pieces that passed through Caylus' hands, those which he took for his own, and those which were simply for his study, were carefully measured, weighed, described and drawn, then engraved and brought together in the 7 volumes.

He also gave notes concerning the different peoples who used the object, as well as a geographical and climatic analysis of its country of origin. In the course of these considerations, Caylus constructed his theory of progress and of the migration of the arts amongst the ancients. The Greeks, in profiting by the progress of the Egyptians and the Etruscans, attained the summit of the pyramid, and arrived at a certain perfection. Each object in the *Recueil* was considered as an element of artisanal production, but the author did not conceptualize artistic creation as such.

With the late 18<sup>th</sup> century or early 19<sup>th</sup> century armorial bookplate of George Henry Cherry, MP for Dunwich. Cherry was the son of George Frederick Cherry, who was assassinated by Wazir Ali Kahn during the Benares Massacre as part of Kahn's uprising against British rule in India in 1799.

Hinges and book-blocks are very strong; spines gilt decorated, with 6 raised bands; each volume with 2 original 18<sup>th</sup> century red morocco labels; original 18<sup>th</sup> century hand-marbled endpapers. Some chipping to heads of spines, most notable on volumes 1 and 3, relatively minor on the other 5 volumes. Leather covering the hinges has begun to crack on a few volumes, but for the most part remains intact. Edges and corners show mild wear. The plates are excellent impressions in all cases. There is the slightest hint of occasional toning or foxing, but in general this is a very attractive set internally. \$6500.00

**7. (ART NOUVEAU). Jo Daemen. *De Heilige Vlam. Het Sprookje van Stephan Pártos.*** Illustrated with 13 full-page Art Nouveau / Art Deco black-and-white wood engravings by Jo Daemen. Folio. Brown cloth, with decorative gilt vignette on cover. Rotterdam, W.L. & J. Brusse, 1927. First Edition. Limited to 700 copies, set in the

Erasmus of S.H. de Roos, and printed on handmade Van Gelder paper by G.J. Thieme in Nijmegen. This copy # 98.

Jo Daemen was a Dutch graphic designer, illustrator, draftsman, glass artist and poet. She began her training in 1907 at the School of Applied Arts in Haarlem. She became a book cover designer for Brusse publishers in Rotterdam in 1909, and went on to illustrate sheet music and short stories for the magazine *De vrouw en haar huis*. Daemen also wrote lyrics for the Bussum pianist and singer Jacoba Craamer. She worked for some time in the studio of the famous glass artist Willem Bogtman. In 1919 Daemen became a member of the Nederlandsche Vereeniging voor Ambachts- en Nijverheidskunst (V.A.N.K.). The objective of the socialist-oriented association was to promote the development of craft and industrial art and to promote the interests of the practitioners of that art. Front cover slightly stained and discolored; endpapers darkened, with some offsetting; a few pages with light foxing; o/w Very Nice, with bright intricately designed woodcuts. Uncut. \$475.00

#### **SATIRICAL LITHORAPHS OF EARLY FRENCH CARS**

**8. (AUTOMOBILES).** *Encyclopédie Automobile: La Belle Epoque et Les Pionniers de L'Automobile*. Illustrated with 16 original color lithographs by Guy Sabran. Oblong Folio. Original pictorial olive green folding cover; title in a frame representing the entrance to the Parisian metro station Guimard, Champrosay, Editeur, Paris, 1956. First Edition. Loose illustrations, as issued, inserted in folding cover. A wonderful series of color lithographs satirizing early French car culture. Illustrations are: Coupé de Ville Renault 1905; Zèbre 1904; Double Phaéton Morse 1903; Double Phaéton Delaunay-Belleville 1911; Landaulet d'Amédée Bollée 1878; Phaéton Panhard Levassor 1891; Léger George Richard 1893; Peugeot Grand Luxe 1895; Delahaye 1897; Le Petit Phaéton Renault 1898; Cabriolet Chenard et Walker 1904; Le Phaéton Bardon 1899; LA "Jamais Contenté" de Jenatzy 1899; Phaéton Grand Sport Panhard 1899; - La Limousine de Ville de Léon Bollée 1899; Taxi Renault 1905. Covers slightly soiled; spine and corners worn; some slight warping to a few lithographs; some with tape at corners, having been crudely hung, not in any way damaging the images; o/w bright and clean. \$275.00

**9. (BATTLE OF GETTYSBURG).** "*Special Requisition for Ordnance and Ordnance Stores for the use of Company C 141<sup>st</sup> Regt.*" Dated July 29, 1863, right after the Battle of Gettysburg. 1 sheet, 8 by 14 inches, folded. Articles requisitioned are: 1 Springfield Rifle, Bayonet, Bayonet Scabbard, Cartridge Box, Cartridge Box Plate, Cartridge Box Belt, Cartridge Box Belt Plate, Waist Belt, Waist Belt Plate, Cap Pouch, Arm Sling. Document is signed by Lt. Elisha B. Brainerd of the 141st Pennsylvania. Brainerd enlisted on 8/27/1862 as a 2nd Lieutenant. He mustered into "F" Co. PA 141st Infantry. He was mustered out on 5/28/1865 at Washington, DC.

The regiment was organized in August 1862, with Henry J. Madill as colonel, Guy H. Watkins as lieutenant colonel, and Israel P. Spalding as major. It was sent to Harrisburg, Pennsylvania, where it was organized at Camp Curtin. After a couple of weeks, it was sent to picket the Potomac River in the area of Poolesville, Maryland.

The regiment became part of the 1st Brigade of the 1st Division of the III Corps. At the Battle of Fredericksburg, the regiment formed part of the force which engaged the Confederate right flank but lost few men. After the battle, the regiment went into winter quarters, but in the spring of 1863 was heavily engaged at the Battle of Chancellorsville, May 1–3, 1863, suffering over 50% casualties.

At the Battle of Gettysburg on July 2, 1863, the unit was detached from the rest of the brigade and sent to the southern part of the Peach Orchard. There, the 141st helped repel the attack of Brigadier General Joseph B. Kershaw's South Carolina Brigade. However, shortly after this the Peach Orchard salient began to collapse. Separated from the rest of its brigade, the regiment never received orders to withdraw and stayed in line of battle near the Peach Orchard. Possibly because of the thick battle smoke, the regiment did not fire on the approaching brigade of Brigadier General William Barksdale. The 141st suffered a devastating volley at close range from one of Barksdale's Mississippi regiments, and after a brief resistance withdrew towards Cemetery Ridge with a loss of almost 70% of its members. Of 209 men present for roll-call earlier in the day, 149 were killed, wounded, or missing in action.

Following the Gettysburg Campaign, the regiment fought in the Bristoe Station Campaign, seeing action at the Battle of Auburn Bridge, one of the final actions fought by the III Corps before its incorporation into the II Corps. The regiment received many replacements over the winter. In 1864, the regiment fought in the Battle of the Wilderness (May 6–7, 1864), the Battle of Spotsylvania (May 11–12, 1864), and at the Battle of Petersburg (June 18, 1864). The regiment then took part in the Siege of Petersburg. Fine. SOLD

#### **AN EARLY ATTEMPT AT TOTAL EMANCIPATION**

**10. (BLACK HISTORY). H. Johnson.** Printed letter, signed in ink, from H. Johnson, Governor of Louisiana, to the Governor of New York (DeWitt Clinton), dated February 16<sup>th</sup>, 1826, stating that the state of Louisiana rejects Ohio's plan for the gradual emancipation of slaves. 2 pages, 8 by 10 inches. The letter reads: "In compliance with the request of the Legislature of this State, I have the honor to transmit to you a copy of a resolution of the said Legislature, passed at their present session, and to request that you will be pleased to lay the same before the Legislature of the State over which you preside . . . Your Excellency's Obedient servant, H. Johnson." The address leaf carries a New Orleans circular cancel with a 25 ms rate.

Together with the resolution: "Resolved by the Senate and House of Representatives of the State of Louisiana in General Assembly convened, That this legislature does not concur in certain resolutions adopted by the General Assembly of Ohio, at their session in the year one thousand eight hundred and twenty-four, proposing a plan for the gradual emancipation of slaves; and that the Governor be requested to transmit a copy of this resolution to the Executive of each of the United States. . . ."

The letter and resolution are folded horizontally and vertically with splits at all the folds, roughly repaired with tape. 1½-inch section missing from resolution, not affecting text. An early rejected attempt at emancipation by the state of Louisiana. \$3750.00

**SIGNED BY THE FIRST AFRICAN AMERICAN  
ELECTED TO PUBLIC OFFICE IN THE US**

**11. (BLACK HISTORY).** *Original deed, dated November 23, 1791, Washington, Maine, whereby Nathaniel Bartlett Doe sells to Daniel Davis of Durham, New Hampshire, 50 acres of land in Washington, Maine.* Signed at bottom by Nathaniel Bartlett Doe, Simon Doe, Edward Wells and Wentworth Cheswill. Signed on the back by Eliphalet Smith, Justice of the Peace, and William Frost, Register of Deeds. 1 sheet, 2 pages, 8 by 12 inches, with folds. Slight chipping on fold lines, o/w very nice.

Wentworth Cheswill was an American assessor, auditor, Justice of the Peace, teacher and Revolutionary War veteran in Newmarket, New Hampshire. He was of mixed race, one-quarter African and three-quarters European, and listed in the census as white. Elected town constable in 1768, he continued serving in local government, in various positions, every year but one until his death. Cheswill is considered by George Mason University to be the first African American elected to public office in the history of the United States.

During the Revolutionary War Cheswill was unequivocally for the patriotic cause. In April 1776, along with 162 other Newmarket men, He signed the Association Test. (Patriots collected signatures of people opposed to what they considered the hostile actions by the British). He was elected town messenger for the Committee of Safety, which entrusted him to carry news to and from the Provincial Committee at Exeter. On December 13, 1774, Paul Revere was dispatched to Portsmouth to warn the town that the British warships were on their way to reinforce Ft. William and Mary, and seize its powder and arms. When Portsmouth asked for help from neighboring communities, Newmarket voted to send 30 armed men to Portsmouth. Cheswill rode to Exeter to receive instructions from the Provincial Committee on where the men were to be sent. He was also with the party which built rafts to defend Portsmouth Harbor.

On the morning of December 14, 1774 John Langdon made his way through Portsmouth with a drummer, collecting a crowd to descend on the fort. Several hundred men responded to his call. The colonists removed 100 barrels of gun powder, light cannons, and small arms. These supplies were later used by New Hampshire's forces against the British military, including at the Siege of Boston.

Cheswill served as a private under Langdon in a select company called "Langdon's Company of Light Horse Volunteers," which helped to bolster the Continental Army at the Saratoga campaign. Langdon's Company made the 250-mile march to Saratoga, New York, to join with the Continental Army under General Horatio Gates, defeating British General Burgoyne at the Battle of Saratoga, which was the first major American victory in the Revolution. Cheswill's military service ended on October 31, 1777. As with many other men, he served for a limited time, as his family was dependent on him for support.

An interesting document signed by the first African American to hold public office in the US. Fine. \$1500.00

**12. (BLACK HISTORY). Marcel Sauvage. *Voyages et Aventures de Joséphine Baker*.** Illustrated with 16 full-page color pochoir drawings by Toé, Serge, L. Pageot-Rousseaux, Paul Colin, etc.; plus photographs and drawings. Two black-and-white frontispiece photographs. Small 8vo. Original pictorial wrappers, in glassine. Editions Marcel Seheur Paris (1931). First Edition. Limited to 1500 exemplaires sur couché. A very nice copy of this rare illustrated tribute to Josephine Baker. \$850.00

**13. (BLACK SUN PRESS). Caresse Crosby. *Painted Shores*.** Illustrated with three Watercolors by François Quélvée. Folio. Original wrappers printed in red and black. Editions Narcisse, Paris 1927. First Edition. One of 222 copies on Papier Vélin d'Arches. This copy # 39. Minkoff A-5. Original torn darkened glassine present. Spine darkened; cover slightly darkened at edges; o/w very nice. \$750.00

**14. BLIGH, WILLIAM. *A Narrative of the Mutiny, on Board His Majesty's Ship Bounty 1790*.** With a folding engraved plan, entitled "A Copy of the Draught from which the Bounty's Launch was built," by Mackenzie and 3 folding engraved charts, one printed on pale blue paper, by J. Walker after W. Harrison. 4to. Bound in ½-calf over marbled boards; spine with 5 gilt bands, speckled leaf edges. Printed in London For George Nicol, 1790. First Edition. With the initial 2 pages of 'advertisement.' The 'advertisement' acts as preface, and indicates the general circumstances before the narrative begins, which would later be elaborated on in *A Voyage to the South Sea*, published in 1792. The story of Fletcher Christian's mutinous commandeering of the *Bounty*, and the setting adrift of Bligh and his 18 loyal crewmen on a 23-foot launch is a tale known to all.

Bligh is now considered to have been an enlightened naval officer. *Bounty's* log shows that Bligh resorted to punishments relatively sparingly. He scolded when other captains would have whipped, and whipped when other captains would have hanged. He was an educated man, deeply interested in science, convinced that good diet and sanitation were necessary for the welfare of his crew. He took a great interest in his crew's exercise, was very careful about the quality of their food, and insisted upon the *Bounty* being kept very clean. He tried (unsuccessfully) to check the spread of venereal disease among the men. The historian John Beaglehole comments on Bligh's major flaws: "[He made] dogmatic judgements which he felt himself entitled to make; he saw fools about him too easily ... thin-skinned vanity was his curse through life ... [Bligh] never learnt that you do not make friends of men by insulting them."

In October 1790, Bligh was honorably acquitted at the court-martial inquiring into the loss of the *Bounty*. His skill as a navigator and his courage as a seaman ensured his continued employment by the Admiralty, led to his election to the Royal Society, and to his appointment as governor of New South Wales.



Binding is lightly scuffed; some chipping to head of spine; board corners slightly bumped. Corner of title page missing, affecting some letters. A few very small wormholes in upper margins to latter half of the volume, with some foxing to the final leaves and at the plates; some small occasional stains; o/w the leaves are generally clean and wide margined. A Nice Copy. \$5750.00

### THE COMPLETE WORKS OF BOETHIUS

**15. BOETHIUS. *In Omnibus Philosophiae Partibus . . . Opera . . .*** Edited by Heinrich Glarean and Martin Rota. Three parts in one volume. Text in Latin. Illustrated with woodcut printer's device on title page and verso of the final leaf; numerous historiated and decorative woodcut initials; numerous schematic woodcuts, and woodcut geometrical diagrams and tables in text. Thick folio. Bound in contemporary (mid-16th-century) limp vellum, rebacked using contemporary vellum. Printed by Heinrich Petri, Basel 1546. First Glarean Edition. (Adams B-2279; Graesse I, 462; Schweiger II, 28; Index Aureliensis 121.112; Sotheran 6292.)

This massive Folio contains Boethius' influential treatise *De institutione musica*, which was the first work of music theory written in the Christian west, and was considered to be the stepping stone to understanding music throughout the Middle Ages and Renaissance. In this edition the treatise is, for the first time, revised and corrected by Heinrich Glarean, an eminent Swiss music theorist, poet and humanist.

Also included are Boethius' important *De Arithmetica*, *De Geometria*, *De Consolatione Philosophiae*, as well as his voluminous works on logic and dialectic, including extensive commentaries on Aristotle's *Organon*, on Porphyry's *Isagoge*, and Cicero's *Topica*. There are also short theological treatises such as *De Duabus Naturis et una persona Christi*, *De Trinitate*, *De Unitate et uno*, *De Disciplina scholarium*, etc.

"Boethius's writings on logic, philosophy, music, mathematics, and theology were core texts in medieval schools. His *Consolation of Philosophy*, written in prison shortly before his execution, has had the most lasting influence. Boethius converses with Philosophy personified as a woman, drawing on Aristotle and Plato (in particular *Timaeus* and *Phaedo*), as well as Cicero, Epicurus, Seneca, and others, to develop an appealing form of Christian stoicism." (J. Pelikan, *The Reformation of the Bible: The Bible of the Reformation*, 1.8)

Two early (16th or early 17th-century) holograph ownership notes on title page (one partially erased) for a Franciscan convent at Ferrara, Italy, and another holograph note dated "Brescia, 1562." Also 19th-century stamp of the Pontifical University of Ferrara; and two 19th-century stamps of St. Charles Borromeo Seminary.

Fore-edge with contemporary manuscript labeling in large capitals "BOE." Binding rubbed, with some soiling and discoloration to part of the rear cover. Occasional moderate spotting or browning, a few opening leaves with minor worming, not affecting text. Some damp-staining to upper inner corners of leaves at the end of the volume,

mostly marginal; plus a darker stain along top edges of the last 50 pages, not affecting text. O/w a clean, solid and wide-margined example. \$2500.00

**16. (BOOK OF HOURS). *Horae: ad usum Romanum.*** (Rome) [French and Latin]. Illustrated with elaborate metalcut title page; 16 full-page metalcut illustrations; each page with elaborate border and hand-colored rubrications. Printed on paper. 4to. Contemporary decorated leather binding. The exact same binding as the copy in the Vatican Library. Paris: Philippe Pigouchet, for Simon Vostre, 20 Aug. 1496. Very rare copy on paper, possibly rubricated by the same rubricator as the Vatican copy, which is incomplete. Only a total of 5 paper copies are known, and 3 are incomplete. There are no paper copies in the United States, only one vellum copy and one fragment. This copy lacking leaves b<sup>1</sup> and b<sup>3</sup>.

(Goff H379; HCR 8851; Boh (1924) 593-594; Lacombe 36; Pell Ms 5908 (5895); Neveu 327; Torchet 446; Delisle 911; IGI 4843; IBE 2964; Martín Abad H-50; Pr 8187; BMC VIII 116; GW 13249)

Binding scuffed; some very slight foxing and staining to a few pages, title page and first page a little more marked, as usual; o/w a very nice copy of a beautifully printed Paris edition. This was the beginning of the Golden Age of French printing, and this Book of Hours is a wonderful example. Rare. \$18,500.00

#### SIGNED BY ALL THE CONTRIBUTORS

**17. (BRADBURY, RAY). *Lord John Ten (10): A Celebration.*** An anthology of writings to celebrate 10 years of publishing by the Lord John Press. Edited by Dennis Etchison. Introduction by Ray Bradbury. 8vo. Original cloth-backed paper-covered boards. Northridge, CA: Lord John Press, 1988. First edition. Limited to 250 numbered copies, signed by all 26 contributors. This is copy #135. Includes works by Robert Bloch, Ray Bradbury, Ramsey Campbell, Raymond Carver, James Crumley, Jack Dann, Dennis Etchison, William Everson, Gerald R. Ford, Bruce Francis, Stan Freberg, Tess Gallagher, Jim Harrison, Roberta Lannes, Patrick W. Magee, Barry N. Malzberg, William F. Nolan, Joyce Carol Oates, Robert B. Parker, Brnwyn G. Pughe, James Purdy, Whitley Strieber, John Updike, Diane Wakoski, Derek Walcott and Lorri Ziegler. Fine. Scarce. \$650.00

**18. CAMPBELL, ROY. *Flowering Reeds: Poems.*** 8vo. Original brown and beige cloth-backed boards, gilt letters on spine and cover, teg. (London) Boriswood Limited, 1933. Limited to 69 numbered copies on English hand-made paper, signed by the author. Printed at The Alcuin Press. 8 presentation copies were also printed. This copy #38. A fine, clean copy. \$275.00

#### THE FOUNDING OF MEXICAN MURALISM

**19. CHARIOT, JEAN. *Picture Book. 32 Original Lithographs by Jean Charlot.*** Lithographs drawn by Charlot directly on zinc plates, in a color separation process that he learned from Ben Shahn. Each lithograph is signed in color on the plate. Inscriptions by Paul Claudel. Translated into English by Elise Cavanna. 4to. Original pictorial black and cream wrappers. New York, John Becker, 1933. First Edition. One of 500 numbered copies signed by Charlot, printer Lynton R. Kistler, and designer Merle Armitage. This

copy #417. Each plate is preceded by a title-page and an accompanying page of descriptive prose by Claudel. John Charlot was a French and naturalized American painter and illustrator, who spent an extensive period of his life living and working in Mexico. Friends with Diego Rivera, Pablo O'Higgins and others, he was a student of Mayan civilization, and participated in the founding of Mexican muralism. Charlot is generally recognized as having brought international attention to José Guadalupe Posada, a Mexican printer who had produced more than 15 thousand prints and lithographs, devoted mostly to the popular readers of newspapers in pre-revolutionary Mexico. Wrappers slightly soiled; some wear to spine; a few chips and toning along edges; internally very nice. \$1200.00

**20. (CHILD LABOR LAWS). Rev. Thomas Nunns. *A Letter to the Right Hon. Lord Ashley, on the Condition of the Working Classes in Birmingham, Considered in Reference to Improvement in the Condition of the Same Classes in Manufacturing Districts and Large Towns Generally.*** 8vo. Original self covers, uncut and stitched. Birmingham: Henry C. Langbridge, 1842. First Edition. Signed on the cover, "T. Nunns 1848." Rev. Nunns addresses the evils of child labor in factories; the "indiscriminate employment of boys and girls in the same workshop;" the lack of moral and religious well-being; the ignorance of females in "domestic economy;" the low state of education in general, etc. Slight soiling to covers, o/w clean internally. \$250.00

**21. (CHILDREN'S BOOKS). Kathleen Aimslic. *"What I did."*** Illustrated. 12mo. Original pictorial stiff decorated card covers, silk cords and tassels. Castell Brothers, Ltd. London; New York Frederick A. Stokes Company, Printed in Bavaria, N.D. (1905). First Edition. 15 humorous color plates about a naughty Dutch boy doll's escapades at boarding school: fagging, smoking, cricket, romping in the dorm etc. The characters are charmingly dressed, and most are boys. Each plate faces a printed "handwritten" script. Covers slightly darkened, edges chipped, spine rubbed and split below lower cord, 1 vertical crease to front cover, 3 lesser creases to back cover; pages lightly browned at edges. A good well-used copy. \$45.00

**22. (CHISWICK PRESS). *A Book of Pictured Carols. Designed under the direction of Arthur J. Gaskin.*** With 10 illustrations designed by members of the Birmingham Art School. Small 4to. Beige linen-backed boards, pictorial ornament on cover. London: George Allen, 1893. First Edition. Uncut; partially unopened. Cover slightly soiled, endpapers tanned, o/w Fine. \$650.00

**23. (CHINESE ART). *Proverbs and Paper-Cuts from China.*** Illustrated with 12 original tipped-in paper-cuts, drawn by Clarke Hutton, and made in The People's Republic of China. 4to Original glossy decorated gold and maroon boards, gold spine label; enclosed in purple paper slipcase. The Penmiel Press, Esher, Surrey, 1986. First Edition. Limited to 100 numbered copies, signed by Edward Burrett. Designed, printed, and paper-cuts inserted by hand at the Penmiel Press by Burrett. Paper slipcase slightly faded; book and paper-cuts are in fine condition. SOLD

**24. (CIVIL WAR). *General Orders. Army of the Potomac. 1863. General Order No. 1, 5 January 1863 to General Order No. 106, December 20, 1863. Head-Quarters, Army of the Potomac, Camp near Falmouth, VA.*** 8vo. Approximately 186 loose sheets enclosed in black boards, with damaged cloth ties, handwritten label on front cover. 111 different orders, numbered, dated and titled. Most are signed and dated in holograph on the verso with annotations as to when they were received and when they were actually published. Collected and bound by the receiving headquarters officer. Lacking orders No. 61, 63, 64, 71, 72 and 93. Included is General Order, No. 67 issued June 28, 1863, placing George Meade in command of the Army of the Potomac, a position previously held by Joseph Hooker. This change in command comes two days before the Battle of Gettysburg.

Each page with 2 punch holes and fold marks, some with edge wear, chipping, minor soiling and discoloration; some contemporary underlining in text; o/w a Very Nice set. \$3500.00

#### **URGING PRESERVATION OF THE UNION**

**25. (CIVIL WAR). Thomas N. Crumpler. *Speech of T.N. Crumpler, of Ashe, on Federal Relations.*** 8vo. Original self cover; spine stitched. Printed at the Office of the Raleigh Register, Raleigh, NC. 1861. First Edition.

Crumpler represented Ashe County in North Carolina's House of Commons. In this fiery speech delivered on January 10<sup>th</sup>, 1861, he asserts "that the dangers which now menace the Government are the result of a deliberate plot to destroy the Union," engineered by the Southern Rights Democrats, those "disunionists" who met "at Charleston, in the National Convention held there last spring." He also blames the Abolitionists, who he calls "a leprous spot upon our body politic, . . . With hearts full of treason to the spirit of the Constitution, they have, for years, been digging at the foundation of our Government." Crumpler passionately urges preservation of the Union, with contingencies affording protection to the South. He delivered this speech at a time of strong Union sentiment in this remote mountain community. But when President Lincoln called for troops after the fall of Fort Sumter, the tide turned dramatically. Crumpler and his Ashe County constituency vehemently sided with the Confederate States, and in July of 1861 Crumpler enlisted as a Confederate Cavalry officer. He died in 1862 at Willis's Church, Virginia, during the Peninsula Campaign. Text block darkened but still readable; o/w Very Nice. \$250.00

**26. (CIVIL WAR). *The Voice of Patriotism from the Army of the Potomac.*** 1863. Original self cover. 8 pages, uncut, 6 by 9¼ inches. The letters are as follows: Colonel Walter Harriman's acceptance of Governor, by the Union Convention held at Manchester, N.H., February 25, 1863; letter from a Field Officer of the 12<sup>th</sup> New Hampshire volunteers, addressed to the *Belknap Gazette*, February 23, 1863; letter from Brigadier General John A. Logan, Democratic member of Congress from Indiana, February 12, 1863; letter to the President of the United States from the members of the 11<sup>th</sup> Army Corps of the Potomac, February 22, 1863; speech by an Illinois farmer. The letter from Colonel Harriman, as reported in *Newport News*, VA, February 25, 1863, reads in part: "None of our forefathers lived in a period like this. The 'times that tried

man's souls' brought no responsibilities comparing, in fearful import, with those cast upon us. It is not wonderful, under these circumstances that differences of opinion exist. Let us be tolerant; but let every man do his duty without fear, favor, or hope of reward. Our country is on the very brink of ruin; let us suppress every thought except the one patriotic desire to benefit and save it." Some light scattered foxing, o/w Very Nice.  
\$250.00

**27. COBBETT, WILLIAM.** *Cobbett's Paper Against Gold: containing the History and Mystery of the Bank of England, the Funds, the Debt, the Sinking Fund, the Bank Stoppage, the lowering and raising of the value of Paper-Money; and shewing that Taxation, Pauperism, Poverty, Misery and Crimes have all increased, and ever must increase, with a Funding system.* 8vo. Original ¼-paper-backed gray boards. Printed by William Molineux . . . Published by William Cobbett . . . N.D. (1817) First Edition.

An English pamphleteer, farmer and journalist, William Cobbett gained a reputation as a rabble rouser, famed for his political publications aimed at working class readers. He believed that reforming Parliament and abolishing the rotten boroughs would help to end the poverty of farm laborers, and he attacked the borough-mongers, sinecurists and "tax-eaters" relentlessly. He was found guilty of treasonous libel on 15 June 1810 after objecting in his *Weekly Political Register* to the flogging at Ely of local militiamen by Hanoverians. He was sentenced to two years imprisonment in Newgate Prison. While in prison he wrote the pamphlet *Paper against Gold*, warning of the dangers of paper money, as well as many essays and letters. On his release a dinner was given in his honor in London, Attended by 600 people. Head and heel of binding chipped; edges chipped; boards stained; foxing and toning to many pages; uncut. \$375.00

**28. COBBETT, WILLIAM.** *A Treatise on Cobbett's Corn, Containing Instructions for Propagating and Cultivating the Plant, and for Harvesting and Preserving the Crop,* . . . Illustrated. Small 8vo. Modern pebbled violet cloth, leather label on spine. London: Published by William Cobbett, 1828. First Edition (?) In 1820 on returning from the United States, where he had fled fearing arrest for his arguably seditious writings, Cobbett established a plant nursery at Kensington, where he trialed a dwarf strain of maize he found growing in a French cottage garden which grew well in England's shorter summer. To help sell this variety, Cobbett published *Treatise on Cobbett's Corn*. Charminglly written, including anecdotes of his travels through America, and the farming techniques and people he encounters there. Spine faded; some staining and foxing; marginal pencil markings; o/w Very Nice. \$500.00

#### PRESENTATION COPY

**29. COCTEAU, JEAN.** *Le Cordon Ombilical. Souvenirs.* 8vo. Original wrappers printed in red and black. Librairie Plon (Paris 1962). First Edition. 81 pages, on ordinary paper. Presentation copy inscribed by Cocteau, "à ma . . . cher Gérard d'Houville de beaux coeur Jean." Marie de Heredia, also known by her pen-name Gérard d'Houville, was a French novelist and poet. She married poet Henri de Régnier, but had a long-term relationship with Pierre Louÿs, who was probably the father of her son. She also took

several other lovers, and her association with openly lesbian colleagues led to rumors about her own sexuality. An interesting association copy. Very Nice. \$650.00

**30. COLERIDGE, SAMUEL TAYLOR. *Poems*.** 12mo. ½-leather-backed marbled boards, spine label. Printed by N. Biggs, for J. Cottle, Bristol, and Messrs Robinsons, London 1797. Second edition of Coleridge's first book. "To Which are Now Added Poems by Charles Lamb, and Charles Lloyd." Front hinge chipped; leather scuffed and worn; boards worn; foxing to title page and the last few pages; o/w Very Nice. \$950.00

#### SIGNED BY CONRAD

**31. CONRAD, JOSEPH. *Guy de Maupassant*.** 8vo. Original green printed wrappers, enclosed in folding sleeve and ¼-brown morocco slipcase, gilt lettering on spine. London: Printed for Private Circulation (for Thomas J. Wise) 1919. First Edition. Cagle A 32. Limited to 25 copies, signed by Conrad on the half title. The sixth of Wise's 20 limited edition Conrad titles, done between February 1919 and January 1920. This was the Introduction for de Maupassant's *Yvette and Other Stories* (London 1904) translated by Ada Galsworthy. With bookplate. Fine. Scarce. \$3750.00

**32. (CRANE, STEPHEN). *The Lanthorn Book. Being a Small Collection of Tales and Verses Read at The Sign o' the Lanthorn*.** Illustrated. 4to. Original green cloth, paper label on cover, rebacked. 126 William Street, New York (1898). First Edition. Limited to 125 numbered copies. This is copy # 52. Signed by Stephen Crane after his story, "The Wise Men." Also signed by 5 of the 6 other contributors: John Langdon Heaton, Irving Bacheller, Post Wheeler, Charles Gaines and Charles Lewis. Crane's story is the first of 7 pieces and it occupies more than half the volume. It was once believed that he signed only 10 to 15 copies, but that number now seems low. It is safe to say he did not signed all copies and the number he did sign is in question. Crane died at age 28, and his signature is exceedingly rare.

Scuffing to the front and back covers; paper label soiled; front endpaper slightly wrinkled; some foxing to a few of the preliminary pages; o/w very nice. Uncut; partially unopened. Scarce \$3750.00

**33. (CRUIKSHANK, GEORGE). *William Barnes Rhodes. Bombastes Furioso: A Burlesque Tragic Opera*.** With Eight Designs by George Cruikshank. Small 8vo. Original printed wrappers with cover vignette; enclosed in cloth slipcase, gold letters on front and spine. Thomas Rodd, . . . London, 1830. (Cohn, Cruikshank, 692). Seven leaves of plates included in pagination. From the library of Priscilla and Samuel Meek. Some slight chipping to slipcase; covers darkened; o/w Very Nice. \$225.00

**34. DE LA PORTA, GIOVANBATTISTA. *La Fantesca. Comedia di Giovanbattista de la Porta Napolitano*.** Al Clarissimo Signor Luigi Bragadino del Illustrissimo Sig. Giouanni Sig. mio Colendissimo. Woodcut brand on the title page, with Adam and Eve next to the apple tree around which the snake is twisted; in illustrated border. 16mo. Full parchment binding. In Venetia. Presso Gio. Battista Bonfadino, 1596. Early Edition.

Giovanbattista De La Porta, Neapolitan writer and scholar of occult sciences, had the alchemist Domenico Pizzimentiamong as his teacher. He founded the Accademia dei segreti (Academia Secretorum Naturae), which was suspected of dealing with occult topics and thus closed through Papal order. Della Porta was investigated in 1579 by the Inquisition. *La Fantesca* is the most lively of his comedies. Some slight soiling, o/w Fine. \$1350.00

**35. (DIDOT, FRANÇOIS-AMBROISE). François de Salignac de La Mothe-Fénelon. *Les Aventures de Télémaque*.** Frontispiece by Montulay. (misbound). 72 Figures Gravées d'Après Les Desseins de Charles Monnet . . . par Jean Baptiste Tilliard, et 24 planches avec texte des sommaires des chants, gravés et ornés de culs-de-lampe. Folio. Contemporary red morocco Edwards of Halifax binding; boards with gilt fillet borders; gilt designs on spines; spine labels with gilt lettering; aeg. 2 volumes. De L'Imprimerie de Monsieur (Didot, Paris) 1785. Limited to 200 copies, printed on papier vélin d'Annonay. (Brunet, 1212; Cohen, 384).

*Les Aventures de Télémaque* was the first book in the series of classic works of French and Latin literature published by François-Ambroise Didot for the education of Le Dauphin. This task was entrusted by King Louis XVI to Didot, arguably the best printer in France in the late 18th century. Some foxing; o/w a fine wide-margined example of Didot's typographical masterpiece. \$2500.00

**36. DREISER, THEODORE. *Moods: Cadenced and Declaimed*.** 8vo. Original cloth-backed decorative boards, gilt-lettered spine; enclosed in black paper-covered board slipcase. New York: Boni and Liveright, 1926. First Edition. Limited to 15 lettered copies, signed by the author on the colophon. This is Copy C. Fine. Scarce. \$950.00

**37. (DUTCH EAST INDIES). Jean Baptist Jozef van Doren. *Reis naar Nederlands Oost-Indie of land- en zeeogten gedurende de eerste twee jaren mijns verblijfs op Java*** . . . Modern ½-leather-backed marbled boards; 2 red leather spine labels with gilt letters; enclosed in red leather slipcase. Illustrated with 23 hand-colored lithographed costume illustrations, 9 lithographs of Java scenes (8 tinted), numerous wood engravings in the text, and 3 double-page maps and ground plans. 4to. 's Gravenhage, J. & H. van Langenhuysen, 1851 First book edition, originally published in episodes between 1847 and 1851. (Tiele 332. Bastin & Brommer n.237. Landwehr 273). 2 volumes in one, with 2 colored lithographed title pages. Text is printed within a decorated frame. Bibliographies above mention only 26 illustrations. This copy has 32 illustrations. Slight stains to edges of title page; some slight foxing and offsetting; o/w very nice, with clean colorful images. \$750.00

**CONTEMPORARY ANALYSIS OF THE FIRST PARTITION OF POLAND**  
**38. (EASTERN EUROPEAN HISTORY). Felix Loyko or Ignatius Pokubiatto. *Examen du System des Cours de Vienne, de Petersborug, et de Berlin. Concernant le demembrement de la Pologne*.** 8vo. Disbound. London 1773. (The imprint is purposefully false; all examples of this pamphlet were actually printed in Amsterdam.) First Edition. The pamphlet concerns the 1772 first partition of Poland, judging the

partition neither just nor useful. "... an unjust system by virtue of the violation of all the rights of Men; pernicious to Europe by an example that destroys the ties of society; dangerous to two Powers interested in the unmeasured and free elevation of the third, of which both Powers have much to fear." (Translated from the Polish)

The First Partition of Poland, or the Polish-Lithuanian Commonwealth, took place in 1772 as the first of 3 partitions that ended the existence of the Polish-Lithuanian Commonwealth by 1795. Frederick the Great engineered the partition to prevent Austria, jealous of Russian successes against the Ottoman Empire, from going to war. The weakened Commonwealth's land, including what was already controlled by Russia, was apportioned among its more powerful neighbors – Austria, Russia and Prussia – so as to restore the regional balance of power in Central Europe. With Poland unable to effectively defend itself, and with foreign troops already inside the country, the Polish parliament ratified the partition in 1773 during the Partition Sejm convened by the three powers. An interesting piece of Eastern European history. Leaves show very mild toning, o/w Very Nice. Rare. \$250.00

**39. (ECONOMICS).** *The Acts for Tonnage and Poundage, Shipping and Navigation . . . and the Book of Rates together with an Abridgement of all the Statutes now in force relating to the Customs. . . . Several Rules and Discretions for Gauging of Ships, Casks of Wine, and Oyl, and Measuring of Timber. Also The Fees of Officers, Tares of Commodities, Rates of Scavage . . . Tables for Olys, Linens, Silks, Tobacco . . . , Collated for Public Use.* Small 8vo. Leather binding, rebacked, leather label on spine. In the Savoy: Printed by the Assigns of J. Bill and Chr. Barker, 1675. First Edition. Early English treatise on maritime laws, namely navigation, shipping, tonnage, customs and trade, printed in both Roman and black letter fonts.

With an early engraved bookplate of Marques of Tweeddale. Also with the signature of Nathaniel Westland, dated 1675. Westland, a prominent merchant from Burlington, New Jersey, was appointed agent for the sale of land by the West New Jersey Society, a great land company organized in London in 1691. Being a merchant, Westland would have had much use of this book to check shipping rates on cargo from England. Fine. \$850.00

#### ONE OF ONLY 55 COPIES

**40. (ELIOT, T.S.) John Dryden.** *Of Dramatick Poesie: An Essay 1668. Preceded by a Dialogue on Poetic Drama by T. S. Eliot.* 4to. ¼-vellum-backed decorated white linen, gilt letters on spine. Frederick Etchells & Hugh Macdonald, London, 1928. First Edition. Limited to 55 numbered copies printed on Millbourn hand-made paper, signed by Eliot. In a deluxe binding. This is copy #31. (Gallup B7a). Linen slightly soiled, o/w a fine copy with clean, crisp pages. Unopened. \$4500.00

**41. (EMBLEM BOOK).** Francis Quarles. *Emblems, by Fra. Quarles; with Hieroglyphicks: All the Cuts Being Newly Illustrated.* Illustrated with engraved frontispiece, title page, and half title page to *Hieroglyphicks*; profusely illustrated with 77 full-page emblems in 5 books and an additional 15 illustrations in *Hieroglyphicks*. 16mo. Original full leather binding, blind tooled design on covers; spine with 4 raised bands. London; Printed for M.G. and W. F. and to be Sold by Roger Clavel . . . 1696.



Early illustrated edition of Quarles' *Emblems*, together with the *Hieroglyphicks of the Life of Man*. Francis Quarles was an English poet most famous for his emblem book. It was originally published in 1635, with grotesque illustrations engraved by William Marshall and others. Each "emblem" consists of a paraphrase from a passage of scripture, expressed in ornate and metaphorical language, followed by passages from the 'Christian Fathers,' and concluding with an epigram of 4 lines. Spine and edges worn; some soiling and darkening to edges of pages; 1-inch tear to bottom of page 4; o/w Very Nice. SOLD

**PRESENTATION COPY FROM RALPH WALDO EMERSON**

**42. (EMERSON, RALPH WALDO).** *Rev. William Emerson. An historical sketch of the First Church in Boston, from its formation to the present period. To which are added two sermons, one on leaving the old, and the other on entering the new house of worship.* 8vo. Original board covers, stained and worn, spine missing; front and back covers detached. Boston, Munroe & Francis, 1812. First Edition. Presentation copy from Ralph Waldo Emerson to the Kentucky Historical Society, inscribed on the top of page 9, "K H. S. from R. W. Emerson Concord Mass." Also inscribed on the front free endpaper (detached), "Kentucky Hist. Society/ from R.W. Emerson." This second inscription is blurred by the nature of the paper it's written on, but is probably also by Emerson. The book, written by R.W. Emerson's father, is complete but externally very worn. Covers and first 4 pages detached. Enclosed in custom-made black and green leather-backed clamshell box, gilt tooled, gilt lettering on spine. A Rare Emerson Presentation Copy. SOLD

**ILLUSTRATED WITH 367 COPPER PLATES  
OF WHICH 191 ARE HAND-COLORED**

**43. (ENGLISH ENCYCLOPEDIAS).** *Pantologia. A New Cyclopaedia, Comprehending a Complete Series of Essays, Treatises and Systems, Alphabetically Arranged, with a General Dictionary of Arts, Sciences and Words: the Whole Representing a Distinct Survey of Human Genius, Learning and Industry.* Edited by John Mason Good, Olinthus Gregory and Newton Bosworth. Illustrated with Elegant Engravings; Those on Natural History Being from Original Drawings by Sydenham Edwards and Others, and Beautifully Coloured After Nature. Illustrated with 367 copper engraved plates (1 folding map of England), of which 191 are hand-colored (2 folding). 8vo. Contemporary gilt decorated black calf bindings, covers with blind and double gilt borders, elaborate gilt decorated spine with 3 raised bands and 2 maroon gilt-lettered morocco labels. London: Printed for G. Kearsley, Walker, Stockdale, . . . 1813. First Illustrated Edition in English. 12 volumes.

Work had begun in 1802, by Gregory and Bosworth and an anonymous writer, who left after about a year. They were later joined by Good. The preface lists the subjects for which each editor was responsible. The work was published serially, and the dates on the plates indicate the first sections were published in 1808. 191 of the plates are related to natural history, and the balance to miscellaneous subjects. A number of the latter, dealing with manufacture and inventions, were drawn by John Farey, Jr. and engraved by Wilson Lowry. The hand-colored natural history drawings were mainly by Sydenham Edwards.

Farey used the drawings of John Smeaton as the basis for his plates relating to engineering and manufacturing. Some wear to bindings; some age toning and foxing; o/w pages and illustrations are clean and bright. Scarce. SOLD

#### EARLY WORK ON ENVIRONMENTALISM

**44. (ENVIRONMENTALISM). Tommaso Campanella. *De sensu rerum et magia, libri quatuor, pars mirabilis occultae philosophiae, ubi demonstratur, mundum esse Dei vivam statuum, beneque cognoscentem*. . . Edited by Tobias Adam. Illustrated with engraved title border incorporating a bell, symbolizing Campanella's name; plus a few woodcut headpieces and initials. 4to. 19th- early 20th-century sheep, with blind ruled calf covers (presumably from the original binding) laid down on both boards; spine with raised bands and gilt-lettered black morocco label. Frankfurt: Egenolph Emmel for Gottfried Tampach, 1620. First Edition. Written when Campanella was imprisoned by the Inquisition. (Krivatsy 2088; Wellcome 1236; Graesse, Trésor, VII, pp.150-151; Thorndike, VII, 291; Caillet, I, 1984; cf. Ferguson I, 138, citing 1636 edition only.)**

In this work Campanella, a prominent Italian Renaissance philosopher, theologian, astrologer, poet and political thinker, expounds his vision of the natural world as a sentient organism whose individual parts are invested with life and sensitivity. On this basis he discusses natural divination, natural magic and occult marvels. He discusses the senses, the intellect, the soul, immortality, physiognomy, anima mundi, the external world, and magic. He sharply criticizes Aristotle, repeats views of Telesio, and brings to mind Giordano Bruno's *De rerum principiis* and *De magia* of the previous century. Campanella held that natural truth was not revealed in Scripture, but in the physical world. Thus the study of natural phenomena was seen as an important step toward theological understanding.

In Book IV of the *De sensu rerum*, Campanella reinterprets the tradition of natural magic in the light of the doctrine of the sense of things and of the spiritus. The magician is he who understands the sense inherent in each being and is capable of inducing certain alterations and passions into the spiritus. He knows how to activate the vital forces by suggesting appropriate foods, beverages, climates, sounds, and herbal and animal remedies; he understands the secrets of procreation and of illnesses, and can explain natural divinations, the prophecies of dreams, etc.

Accused of magic, atheism and treason (charged with plotting a revolt in Calabria) the author was imprisoned in Naples from 1599 to 1626, during which time this work was published, edited by Tobias Adam. Later editions were expurgated, but not this first edition.

From the library of Edward Synge (1663-1678), Church of Ireland Bishop of Cork, Cloyne, and Ross, with his signature on the title-page. The book is listed in the catalogue of the library of Synge's grandson, Edward Synge junior (1691-1762), Anglican bishop in the Church of Ireland, who inherited the library from his father, Archbishop Edward Synge (1659-1741), an Anglican clergyman who served in the Church of Ireland as Chancellor of St Patrick's Cathedral, Dublin.

Binding slightly rubbed; some scuffing to edges and spine. Title page worn, slightly shaved and frayed at fore-edge, affecting the outer edge of the engraved border, but with no essential loss; preliminary leaves also with outer margin slightly frayed at fore-edge (mainly corners). First 4 leaves, including title, with minor marginal worming to inner top corner, not affecting text. Rear pastedown removed; o/w a clean, complete example of this rare and important work. \$7500.00

#### ONE OF THE GREATEST EXAMPLES OF SATIRE

**45. ERASMUS. *Moriae encomium . . . una cum aliis aliquot libellis, no[n] minus eruditis quam amoenis. (In Praise of Folly)*.** Illustrated title page with fine historiated woodcut border of allegorical female figures; decorative woodcut borders to next 2 pages; woodcut ornamental head-pieces and initials; Froben's large woodcut device designed by Ambrosius Holbein above colophon. 8vo. Late 19th-century full vellum, flat spine, paper label with manuscript title on spine. Basle: Johannes Froben, (July) 1522. Erasmus wrote *Praise of Folly* for the amusement of his English friend Thomas More, while staying at More's house in London during the winter of 1509-1510. It was first printed by de Gourmont in Paris in 1511.

The text of *Moriae encomium* is here accompanied by his pupil Gerard Listrius' commentary bordering Erasmus' text. This edition also includes: Erasmus' long 1515 letter to Martin Dorp, Professor of Philosophy at Louvain, in which he defends his *Praise of Folly* and his famous edition of the New Testament; *Calvitii encomium* by Synesius of Cyrene, Neo-Platonic philosopher and Bishop of Ptolemais, translated by John Phreas, with commentary by Beatus Rhenanus; *Apocolocyntosis* by Roman Stoic philosopher Seneca, a political satire on the Roman emperor Claudius (which is one of only two extant examples of classical Menippean satire, the other being Petronius' *Satyricon*), with Rhenanus' commentary.

The *Praise of Folly* is a biting satire which lampoons all human professions, from monks and theologians to grammarians, poets, and rhetoricians like himself. Erasmus followed classical models of ironical eulogies by Isocrates, Lucian and Seneca, in its composition, and infused it with Christian Platonism. He wrote in the character of Folly, daughter of Money and Youthfulness. Folly declaims on the foibles of mankind – sometimes in a light and humorous vein and sometimes taking careful and deadly aim at beliefs and abuses of the time. Naturally, Erasmus' satire on the church and its political allies would inspire various figures of the Protestant Reformation.

With the mid-20th-century name-stamp of Hermann Funke, a German classical scholar and philologist; bookplate and signature of Hans-Georg Bandi, a notable Swiss anthropologist and historian. Binding slightly soiled, spine label rubbed and worn; short superficial crack to foot of front joint; minor repairs to outer blank margin of the first 4 leaves and index leaf, not affecting text; first quire with light staining to inner margin. Otherwise a fine example of this beautifully printed edition, with very wide margins (possibly untrimmed), of Erasmus' greatest and most enduring work. \$4950.00

**46. (ERASMUS). Demosthenes. *Logoi Duo Kai Hexekonta ... Habes lector Demosthenis Graecorum oratorum omnium facile principis orationes duas et sexaginta, et in easdem Vulpiani Commentarios quantum extat: Libanii Argumenta... Tum collectas a studioso quodam ex Des. Erasmi Rot. Guilhelmi Budaei. . .*** The original Greek text of Demosthenes with the Greek scholia of Ulpinus, and the commentary of Erasmus and Budaeus bound-in. 18<sup>th</sup> century ½-calf-backed marbled boards, spine rebacked. Folio. Johannes Herwagen, Basel 1532. Second Edition of Demosthenes in the original Greek, and First Edition of the commentary of Erasmus and Budaeus. Marbled papers on front cover torn in 3 spots; small puncture hole on back cover; 2 instances of worming in the upper outer corners, extending for 3 or 4 gatherings, but not affecting the text; o/w very good to excellent condition internally, with remarkably wide margins. An exceptionally beautiful book, produced by one of the great scholar-printers of the Renaissance. \$3250.00

**47. (ESCHER, M. C.). D. Giltay Veth. *Dutch Book Plates. A Selection of Modern Woodcuts and Wood Engravings.*** Translated from the Dutch. Illustrated with 83 woodcut book plates, including an original woodcut by M.C. Escher. 12mo. Yellow and Black cloth. Golden Griffin Books, New York 1950. The Second of the Golden Griffin Books. Limited to 500 copies on antique laid paper. This copy #251. The Escher book plate for A.M.E Dishoeck (page 75) is listed by Locher/Bool #329. Slight staining to covers; interior clean, with sharp, bright images. Fine. \$650.00

#### **PRECURSOR TO THE EUROPEAN UNION**

**48. (EUROPEAN HISTORY). Charles Irénée Castel de Saint-Pierre. *A Project for Settling an Everlasting Peace in Europe. First Proposed by Henry IV. Of France, and approved of by Queen Elizabeth, and most of the then Princes of Europe, and now discussed at large, and made practicable.*** Engraved vignette of Europe and Northern Africa on title. 8vo. Bound in contemporary half-calf over marbled board, recently rebacked. London: Printed for J. W. . . . 1714. First Edition. (ESTC T44576) English translation of the Abbé de Saint-Pierre's proposal for universal peace, widely seen as a precursor to the modern European Union and United Nations, and an important influence in its own time on both Rousseau and Kant. A fundamental text in the study of both modern and Enlightenment attitudes towards war.

The existence of such translations of Saint-Pierre's work is significant: the scheme depended on wide adoption by the sovereigns of Europe, and the present translation suggests that some in England were prepared to take the Abbé's suggestions seriously. Saint-Pierre himself was evidently aware of this translation, as acknowledged in a letter from him appended to the end of the work, dated April 14, 1714. The translator, however, remains unidentified.

The Abbé proposed the creation of a central pan-European Union which would eventually be extended first to the Muslim nations, and then to Asia. In addition to presenting 15 distinct advantages of a 'European Society,' he considers in his treatise over 60 moral, political, and practical objections to his proposal, including the objection that 'princes do not read.' The project was widely criticized as utopian. Yet Immanuel

Kant revived essentially the same proposal in 1795, in a more sardonic and ambiguous tone, and with considerably less detail, and it is he rather than the Abbé who often receives credit for having envisioned the modern United Nations. The Abbé's proposal was also revived by Rousseau, who issued his own critical abridgment of the *Projet* with commentary in 1761.

Early ownership inscription on front and rear pastedowns; some underlining in pencil to scattered pages; boards slightly scuffed, missing 1-inch section of marbled paper on front cover; occasional toning or browning to text; o/w Very Nice. \$3750.00

**49. (EXPRESSIONISM). Daniel Defoe. *Das Leben und die ganz ungewöhnlichen Begebenheiten des weltberühmten Engelländers Robinson Crusoe.*** Illustrated with 10 full-page black and white signed lithographs by Walther Klemm. Folio. Original vellum-backed decorated boards; gilt letters on spine. Leipzig, Verlag bei Friedrich Dehne, 1919. First Edition. Limited to 300 copies. This copy #125. Covers soiled at edges; interior clean with wide margins and clean lithographs. Walther Klemm was a noted German Expressionist painter, printmaker, and illustrator. **SOLD**

**50. FACINO, MARSILIO. *De triplici vita aurea volumina tria . . . Primus de vita sana: seu de cura valitudinis eorum: qui litterarum studio incumbunt. Secundus de vita longa. Tertius de vita celitus comparanda. Item apologia quedam: in qua de medicina, astrologia, vita mundi, subtiliter tractatur.*** Text in Latin. Edited by Luca Panetti, with his dedicatory epistle to Patriarch of Venice, Antonio Contarini. Numerous decorative and historiated woodcut initials of various sizes. 8vo. Contemporary Italian blind-stamped brown morocco; both covers with a centerpiece stamp of Christ Child in Glory, holding a long cross with a banner, with floriated stamps and ornamental border of winding vines; blind-tooled spine. Venice: Cesare Arrivabene, 30 April 1518. Scarce Post-Incunabulum Edition. First published in 1489, *De triplici vita* is, arguably, the most popular of Ficino's original works.

*De triplici vita* is a key work in the history of Renaissance astrological magic and the hermetic and neoplatonic revival in 15th century Florence. The book is a curious amalgam of philosophy, medicine, natural magic and astrology, and is possibly the first book ever written focusing primarily on the health of an intellectual and its peculiar concerns.

This edition also includes the *Apologia*. From Ficino's correspondence in 1490, we know Pope Innocent VIII found inklings of heresy in the work (particularly its more esoteric Book III), causing Ficino to petition his friends in Rome for help in restoring his name to favor. The *Apologia*, emphasizes his vocation as a priest and physician interested in physical healing for the sake of spiritual healing, and states emphatically that he does not approve of "profane magic," but only "natural magic," such as that practiced by the Magi who first adored Christ at his birth.

Binding slightly rubbed with some wear to corners, minor repairs to top and bottom of spine; old, faded stamp to bottom margin of title-page; minor ink mark to (blank)

bottom margin of A2r; a few pages with unobtrusive early underlining; occasional light soiling and browning; small marginal hole to top outer corner of final leaf, not affecting text. In all, a clean, solid, well-margined example in a very appealing Italian Renaissance binding. \$3750.00

**51. GERSHWIN, GEORGE. *George Gershwin's Song-Book*.** Introduction by George Gershwin; a short piece on the artist by Samuel M. Kootz. Frontispiece portrait of Gershwin by Maurice Goldberg. Photograph of Gershwin's hands by "Fitz." Illustrated by Constantin Alajalov. Original blue morocco, gold lettering on front cover and spine, decorated with art deco rules along the edges; enclosed in original publisher's cardboard slipcase. Random House, New York, 1932. First Edition. Limited to 300 numbered copies signed by Gershwin and Alajalov. This copy is # 267. Each of the 18 published songs is preceded by a full-page color plate by Alajalov, followed by Gershwin's original piano score, with lyrics by Ira Gershwin. Songs include "Swanee," "Do it Again," "Sweet and Low Down," "Fascinating Rhythm," "I Got Rhythm," "The Man I Love," etc. The sheet music for "Mischa, Yascha, Toscha, Sascha" by Gershwin, with words by Arthur Francis, is present in the rear pocket of the book. Cardboard slipcase faded, somewhat chipped and taped along edges. Spine of book slightly worn; interior bright and clean. A superior copy of this popular musical songbook, rare in this condition, with the original slipcase. Enclosed in custom-made ¼-leather-backed linen clamshell box. \$5500.00

**52. GODWIN, WILLIAM. *Mandeville. A Tale of the Seventeenth Century in England*.** 8vo. Original buff paper boards, paper rebacked. Edinburgh. Printed for Archibald Constable and Co. And Longman, Hurst, Rees, Orme, and Brown, 1817. First Edition. 3 volumes. *Mandeville* was the author's fourth, and arguably most Gothic novel. It provoked an anonymously published spurious fourth volume, and was also one of several influences of Peacock's *Nightmare Abbey*. Set in 17<sup>th</sup>-century England, it follows the trials and social tribulations of Charles Mandeville, an orphan with Anglo-Irish connections, who loses his honor, his sister and finally suffers facial disfigurement through involvement with his most popular Winchester School colleague, Lionel Clifford. With half titles to Vols. I and II. Some light wear to extremities, rubbing to boards and occasional soiling. Early signature on title pages of three volumes. Uncut. \$950.00

#### FIRST PRINTING OF HERACLITUS

**53. (GREEK PHILOSOPHERS). Henri Estienne (Henricus Stephanus) Editor. *Poesis Philosophos. Poesis Philosophica, Vel saltem, Reliquiae poesis philosophicae, Empedoclis, Parmenidis, Xenophanis, Cleanthis, Timonis, Epicharmi. Aiuncta suntÂ Orphei illius carmina qui a suis appellatus fuit oTheologos. Item, Hercliti et Democriti loci quiddam, & eorum epistolae.*** With Latin Notes by Joseph Justus Scaliger. 8vo. Bound in 18<sup>th</sup> century red morocco, gilt decorated spine, gilt borders, 5 raised bands, aeg. Geneva, Henri Estienne 1573. First Edition. Bound with: *Ek ToN / Aristotelous Kai Theophrastou. Aristotelis et Theophrasti scripta quaedam, quae vel nunquam antea, vel minus emendate quam nunc, edita fuerunt.* Geneva, Henri Estienne 1557. First Edition. *Poesis Philosophica* contains the first appearance in print of almost all of the Presocratic philosophers, from Plato through Holderlin, Nietzsche, Heidegger and

Derrida. These includes the editiones principes of Parmenides, Heraclitus, Cleanthes, Empedocles, Xenophanes, Timon Syllagaphus, and Epicharmes. It also contains the Orphic Hymns and works by Democritus. It is of major importance to the history of Western thought.

*Scripta Quaedam* contains editiones principes of works by Theophrastus and Aristotle in Greek, as well as the complete text of the immortal “Characters” of Theophrastus, one of the most influential literary texts in Western history. These two are of the rarest and most desirable works produced by the Estienne Press, the greatest scholar-printers. The Estiennes produced the most significant Latin and Greek Bibles after the principes, as well as editions of Plato, Homer, Plutarch, Cicero and Herodotus that continue, in many respects, to be the standard 450 years later. Above this achievement, the Estiennes produced a series of editiones principes in Greek and Latin that can be rivalled only by the Aldine Press.

With 18th century bookplate of W Burrel on the verso of the title of the *Poesis*, and his small stamp on the title of the *Scripta Quaedam*; plus 3 additional bookplates. Complete except for 2 blank leaves in the *Poesis*. Mild rubbing to spine and corners of binding; light toning to title page of the *Poesis*, caused by Burrel bookplate; some minor toning; o/w a Fine Copy. \$9500.00

#### FIRST WOMAN PRINTER / SCHOLAR OF IMPORTANCE

**54. (GUILLARD, CHARLOTTE) Pope Clement I. *Diui Clementis Opera quae ad hunc vsque diem extare comperta sunt. Cuius D. Paulus ad Philippenses scribens meminit, quique eam quae ad Hebraeos conscripta est epistolam, magno Graecorum & Latinorum consensu scripsisse fertur Rufino Torano Aquileiense interprete. Accesserunt Canones Apostolorum per eundem Clementem in vnum co[n]gesti, vna cum interpretatione Gregorii Haloandri et veteri editione. Adiecimus insuper selectissimas uetustissimorum praesulum, non minus doctrina & eruditione quam morum sanctimonia insignium epistolas ad fidem ueterum exemplarium Victorinorum restitutas. . . .*** Translated into Latin from the original Greek. Illustrated with woodcut title page and initials. Folio. Original contemporary binding in full soft vellum with laces. Parisiis apud Ioannem Roigny sub Basilisco & quator elementis, via ad diuum Iacobum, 1544. (Colophon: Parisiis: excudebat Carola Guillard, 1544).

The “Canones Apostolorum” (leaves 57-63) consists of Greek original and two Latin translations in parallel columns. The work also contains letters of Popes Anacletus, Evaristus, Alexander I., Sixtus I., Hyginus, Soter, Victor I., Zephyrinus, Urban I., Pontianus, Anterus, Eutychianus, Marcellinus, Marcellus, Eusebius, Mark, Liberius, Felix II. (antipope), Damasus, Innocent I., Celestine I. and Leo I., the canons and creeds of Nicea, Constantinople, Ephesus, and Chalcedon, edicts of the Emperors Constantine, Valentinian and Marcian, and letters from the Councils of Carthage and Milevum.

Charlotte Guillard was the first woman printer/ scholar of importance. She worked at the famous Paris Soleil d'Or printing house from 1502 until her death in 1557. Her name is sometimes noted in Latin books as Carola Guillard. She first married Berthold Rembolt in 1502, who worked with the French printer Ulrich Gering. Their printing business went so well that they eventually took over a small hotel that housed their family and employees. Rembolt died in 1519 and Guillard took over management of the business. She took on the duties of proofreading the Latin publications, and her works were recognized for their beauty and accuracy. Her reputation was such that she was commissioned by the Bishop of Verona to publish his works. Covers slightly soiled; ½-inch chip to front edge of spine; slight water staining to top of first few pages; o/w a clean, bright copy. \$4750.00

**55. (HERMETIC NOVEL). Béroalde de Verville. *L'Histoire Veritable, ou Le Voyage des Princes Fortunez.*** Divisee en IIII. Entreprises. Illustrated with engraved title, folding woodcut map of the Grand Continent de Moso, and the Plan of the Palace of Secrets. 8vo. 20<sup>th</sup> century ¼-leather-backed marbled boards; spine with 5 raised bands; morocco label with gilt lettering on spine. A Paris, Chez Pierre Chevalier (1610). First Edition. According to Paul Lacroix, in his *Recherches bibliographiques* of 1880, it is thought that book was suppressed by the authorities shortly after publication, resulting in many copies having their titles excised, making the present copy very rare.

Béroalde's great novel tells of the 'Fortunate Princes,' their voyage to the Great Continent of Moso and neighboring islands, and their adventures there. It is an alchemical novel in its characters, puns, anagrams, and themes. It is a steganographic novel in the sense that it delights in the revelation of hidden things. It is an imaginary voyage to an unknown island, anticipating *Gulliver's Travels* and many other works. It satirizes Lucian of Samosata in its claim to be a 'true history,' and it satirizes Trithemius in its explicit claim to be a steganographic novel. It is hermetic in its learning, polyglot in its interest, and the first great French oriental novel because of the destination of the fortunate princes. Above all this, it is a dystopian novel because the Great Continent of Moso is not an imaginary best-place, but much closer to the reverse.

Béroalde had close ties to the intellectual and creative milieus of the late 16th and early 17th century, and was under the protection of two conseillers du roi. His writings cover topics as varied as history, mathematics, optics, alchemy, medicine, painting, sculpture, love, silk, etc He wrote in both verse and prose, and in all manner of tones (satirical, moral, spiritual, philosophical, political). Béroalde represents a literature of transition from the Valois court (and the generation of "La Pléiade") to the Bourbon court of Henri IV and the baroque, and (like his contemporary Nicolas de Montreux) he attempted to compete with the translation of foreign masterpieces by the creation of original works in French.

Leather hinges light scuffed; internally clean, with clear print and ample margins. The engraved title shows 2 very small chips from the fore-edge, not affecting the image, some soiling to leaves; folding map shows a very small edge-tear, again not affecting the



image; o/w a very nice copy of this rare Hermetic novel. Complete in all respects.  
\$4750.00

**56. (JANUS PRESS). Helen Siegl. *Mother Goose. Twelve Rhymes on Broadsides.*** Illustrated with 15 wood-engravings by Helen Siegl. Folio. Loose sheets inserted in folding title page and pictorial blue paper wrappers. The Janus Press, Newark, Vermont 1972. First Edition. One of 10 numbered copies, signed by Siegl, with an extra suite of wood engravings printed on Okawara paper, each signed by Siegl. This is copy # IX. Broadsides and extra suite enclosed in blue buckram clamshell box, spine label. Fine.  
\$750.00

**57. (LURÇAT, JEAN). André Verdet. *Au Parvis de l'Avril. Poèmes.*** Illustrated with an original etching and 2 prints by Jean Lurçat. 8vo. Loose signatures laid into white printed wrappers; enclosed in burgundy folding sleeve and slipcase. Aux Dépens des Amateurs. (Nice 1966). First Edition. Limited to 150 numbered copies on BFK paper. This is copy #2. Fine. \$450.00

**WITH 2 ORIGINAL SIGNED COLLOTYPE PRINTS**

**58. (MAN RAY). Pierre Bourgeade. *Bonsoir, Man Ray.*** 8vo. Original printed wrappers. Chez Pierre Belfond, Paris 1972. First Edition. Limited to 150 numbered copies and 30 exemplaires numbered I to XXX. This copy hors commerce, numbered, "H.C. IV." Inserted as issued is an original Collotype print, in color, numbered "HC IV," signed in pencil by Man Ray. Plus an extra print on Japan Paper, numbered "HC IV / XXX," signed by Man Ray. The book is in fine condition and partially uncut. Hors commerce copies are Rare. \$3500.00

**WITH A MARIE ANTOINETTE BINDING**

**59. (MARIE ANTOINETTE). Guillaume Paradin. *Historiarum memorabilium ex Genesi descriptio.*** Bound with: **Guillaume Borluyt. *Historiarum memorabilium ex Exodo sequentibusque; libris descriptio.*** Illustrated with 230 woodcuts (94 in the first work and 136 in the second) after Bernard Salomon, one of the most renowned French painters, craftsmen and engravers of the Renaissance. 8vo. Bound in 18th century full vellum, with the gilt-stamped monogram of Marie Antoinette, Queen of France. Lyon, J. de Tournes, 1558. First Latin Editions of these popular, exquisitely executed biblical summaries. In the mid-sixteenth century, with the publication of the *Icones* of Hans Holbein the Younger, Lyons became the dominant production center for a series of Bible picture books. The debts to Holbein, and to Sebald Beham, are present in the scale and feel of this work. However, "the cumulative effect of Salomon's carefully detailed scenes is that of an individual contribution to Bible illustration." (Mortimer. *Harvard French*). His work is especially noted for several night scenes in Exodus and a particularly strong rendering of the storm over Noah's ark. Paradin and Borluyt contributed the 4-line quatrains that accompany the images. They were first published in French in 1553 as *Quadrins historiques*. A fine, wide-margined copy on clean, crisp paper. \$5500.00

### BOLD PRESENTATION COPY

**60. McCULLERS, CARSON. *Le coeur est un chasseur solitaire. (The Heart is a Lonely Hunter.)*** Traduit de l'Anglais par Marie-Madeleine Fayet. Preface de Denis de Rougemont 8vo. Original printed wrappers. Éditions Stock, Paris 1947. First French Edition of McCullers' first book. One of 100 hors commerce copies, of a total edition of 2750 copies printed on "velin blanc suédois." Inscribed on the front free endpaper, "For Francis Ambrière from Carson McCullers." Francis Ambrière was a French author. He was selected for the Prix Goncourt in 1940, for his book *Les Grandes Vacances*. A fine, partially unopened copy. McCullers presentation copies are scarce. \$1000.00

**61. (MORETTI, RAYMOND). Arthur Rimbaud. *Le Bateau Ivre. (The Drunken Boat)*.** Illustrated with 36 color plates and text manuscript by Raymond Moretti. Folio. Cream-colored vellum binding, with Moretti a illustration on cover; enclosed in ¼-leather-backed marbled board box, with vellum spine label. Chez Joseph Pardo à l'enseigne du Sefer, Nice (1966). One of 350 copies on vellum pure rag, with an extra suite of 11 full-page color plates on Japan paper. This copy #298, dedicated and signed by Moretti. Laid-in is a "Certificat de Garantie" from Joseph Pardo. Spine of box chipped and frayed; edges chipped; book in fine condition, with clean, bright pages and plates. Rare. \$2750.00

**62. (NEW ORLEANS). *Company Muster Roll of Captain Charles W. Boothby's Company D of the First Regiment of New Orleans Volunteer Infantry.*** Lieut. Colonel Eugene Tisdale, from the 28<sup>th</sup> day of February, 1866 to the 30<sup>th</sup> day of April, 1866. 1 folio sheet, 30 by 21 inches, folded horizontally and vertically. Signed by Captain Boothby and Lieut. Col. Tisdale. Listing 51 names, noting when and where the men enlisted, when mustered into service, last paid, remarks (giving amount due), etc. Also signed by each soldier. Most enlisted in New Orleans, others in Fort Pike, Jackson, Miss., Donaldsonville, Kalamazoo, etc.

The 1st Louisiana Regiment New Orleans Infantry was a regiment in the Union Army. It was organized in New Orleans on March 6, 1864, and was on garrison and guard duty in the New Orleans defenses until the unit mustered out in May 1866. Historians estimate that more than 5,000 Louisianans enlisted in Louisiana Union regiments. Most of these men were immigrants (German and Irish), and many had been previously impressed into Confederate service. Once New Orleans fell in 1862— thanks in large part to these men and their less than enthusiastic support for the Confederacy — many enrolled in Union regiments, motivated both by sentiment and salary.

Charles W. Boothby was born in 1837. He was a teacher by profession; in 1861 he enlisted as a private in the 12th Maine Infantry Regiment, and was promoted to lieutenant. The organization of the 1st New Orleans Volunteers gave Boothby the opportunity to rise in rank. He remained in New Orleans after he was mustered out of service. He married a local woman, Celia O'Neal, had seven children, and held a variety of positions in the city, including the office of Superintendent of Public Education. It was during his tenure in the final years of Reconstruction that there were several major violent episodes in response to efforts to integrate New Orleans schools. Boothby sought to

maintain the status quo, urging black leaders to stop short of forcing black enrollment in white schools. In 1900 Boothby attended the Republican National Convention as a representative of the 1st District of New Orleans. He later served as Superintendent of the U. S. Mint. Some slight soiling, o/w Very Nice. \$375.00

**63. (NEW ORLEANS). *Return of Captain Charles W. Boothby's Company D of the First Regiment of New Orleans Volunteer Infantry . . . for the Month of December 1864.*** Original roster of men present and absent. 1 sheet, 16 by 10¼ inches, folded, signed by Captain Boothby, dated Lake Port, LA, December 31, 1864. Document lists 3 men on "Extra or Daily duty," and 12 "Absent Enlisted Men," either absent without leave, in confinement, sick in hospital, or awaiting sentence.

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**64. (NORTH CAROLINA). *1 ALS, 1 page, from Major Joseph D. Stubbs of Refugees and Freedman's Bureau, to Major N. D. Norton, dated New Berne, N.C., November 19, 1866.*** Office Chief Quartermaster, Military command of North Carolina. The letter concerns commutation for Major Norton and reads in part: "I find in looking over your orders assigning you to duty at Charlotte, N.C., that they are dated the 13<sup>th</sup> of Oct. and consequently you can only receive commutation at Charlotte from the 14<sup>th</sup> of Oct. and I have madeup copies which please have properly signed, and return to this office. . ." Fine. \$95.00

### PRECURSER TO 1984

**65. (ORWELL, GEORGE). Jean François La Harpe. *Du Fanatisme Dans La Langue Révolutionnaire, Ou De La Persécution Suscitée par les Barbares du dix-huitième siècle, contre la Religion chrétienne et ses Ministres*. 8vo. Contemporary full calf; gilt decorations on spine; spine label; green silk bookmark. A Paris, Chez Les Marchands De Nouveautés, 1797. First Edition. La Harpe was the first to denounce an essential mechanism of terror, the manipulation of language; or the concept of “Newspeak,” as developed by George Orwell in 1984.**

La Harpe shows how revolutionaries gave words new meanings to handle the crowds. They established a “reverse language” that allowed tracking in the name of freedom, tyranny in the name of equality, massacre in the name of fraternity, persecution in the name of tolerance, etc. This inversion of language - which led to the guillotine and the Vendée “genocide” - was set up by the so-called Enlightenment philosophers, including Voltaire who consistently associated the word “fanatical” with Catholic. Binding worn and chipped at lower spine and bottom edge; endpapers refreshed; generally clean internally. Scarce. \$2500.00

### AN ATLAS OF THE ANCIENT WORLD

**66. (PTOLEMY’S ATLAS). Girolamo Ruscelli. *La geografia di Claudio Tolomeo. . . .; Espositioni et introduzioni universali. . . .; Discorso universale di M. Gioseppe Moleto mathematico. . . .* Illustrated with 64 double-page copper engraved maps: 27 Ptolemaic double-page maps with accompanying explanatory text showing the ancient world as Ptolemy knew it, including one world map, (28 leaves); 37 “modern” double-page maps with descriptions, including 2 world maps; plus several woodcut diagrams, illustrations and decorative initials. Three parts in one volume. The 64 maps are enlarged versions of those created by Giacomo Gastaldi for his 1548 edition of Ptolemy. 4to. Bound in later boards. Venice: Vincenzo Valgrisi, 1561. First Italian Edition, translated from the Greek of Ptolemy’s *Geographia*. (Stevens 50; Adams P-2235; Shirley, Mapping of the World, 109-111; Nodenskiöld 30.)**

Ten of the maps relate to the Americas, including map XXXV, a revised version of the Zeno map of the Arctic, describing the journey of the author’s ancestors in the 1390s to Greenland, Iceland, the mythical islands of Frisland and Icaria, and what is now thought to be Newfoundland and Labrador. While Zeno shows Greenland connected to Norway, Ruscelli has updated the map by eliminating this land bridge. Other New World maps include the South American continent, Brazil, Central America and the Baja Peninsula, the eastern coast of North America, Cuba and Hispaniola.

Claudius Ptolemy (90-168 CE) was a Roman geographer and mathematician living in Egypt, who compiled his knowledge and theories about the world’s geography into one seminal work. Although his maps did not survive, his mathematical projections and location coordinates did. During the Renaissance revival of Greek and Roman works, *Geographia* was rediscovered by monks and based upon Ptolemy’s detailed instructions, the maps were recreated. The first printed edition of *Geographia* with maps was published in Bologna in 1477.

Girolamo Ruscelli (c. 1504-1566) was a Venetian editor who worked for the important Valgrisi publishing firm as curator of various Italian classics. He introduces several important innovations in this volume through his 37 “modern” maps, which cover Europe, Africa, Asia and the New World. He also includes a double hemisphere world map, the first of its kind to be used in an atlas, and “Carta Marina Nuova Tavola,” a rare sea chart of the world.

Ruscelli’s translation is based on the original Greek as opposed to a further critical editing of later Latin translations. Ruscelli points out that Ptolemy was Egyptian, and writing in Greek led him to use long sentences and punctuation that could lead to misinterpretation of his text. Ruscelli is also the first of Ptolemy’s translators who explains the mathematical projections and location coordinates. He analyzes the various units of measurement in geography and describes how to draw a geographic table in a bi-dimensional representation that remains proportional to the earth’s orbit, as well as explaining where to print the names of cities, landmarks, etc., on each map.

The second part is the “Espositioni et introduttioni universali,” a treatise on geography, in which Ruscelli confirms that terrestrial spheres on paper (globes) were produced in Italy in the first half of the 16th century in a limited number and in small sizes, and that he was involved in crafting those. In the last part, “Discorso universale di M. Giuseppe Moletto mathematico,” Moletti addresses the issue of geographical coordinates and how to measure them. He also deals with the Ptolemaic cycles and the origin of the winds related to the use of a compass.

Giuseppe Moletto or Moletti (1531–1588) was an Italian mathematician and a prominent professor of mathematics at the University of Padua best known for his “Dialogo intorno alla meccanica” (Dialogue on mechanics). He advised Pope Gregory XIII on establishing his new Gregorian calendar and was certainly acquainted with Galileo, sharing with him works dealing with gravity.

Light water stains on first and last leaves; a few minor stains; marginal wormholes on last few leaves, no loss of text. Maps are in very good condition. A very rare and important document bridging the new discoveries in America and the geographical knowledge of the ancient world. \$15,750.00

**67. (RECONSTRUCTION). *Full Muster Roll, Dated 31 August 1868 to 31 October 1868, 3rd Artillery Company of Brvt. General Abram C. Wildreck.*** The Muster Roll lists names and signatures of over 100 men in the regiment as they reach their destination of Atlanta, Georgia, signed on back by Wildreck, dated October 31, 1868, Artillery Camp Post of Atlanta, GA. Also signed by each man. The document states where and when the men were enlisted, and by whom; when paid and amount paid; general remarks, etc. The men enlisted at Portland ME, New York City, Raleigh, NC, Ft. Wayne, IN, Cleveland, OH, Chicago, IL, Atlanta, GA, Davenport, IA, etc. The document is ~ 20 by 26 inches, plus an additional sheet of ~10 by 26 inches, folded horizontally and vertically.

Abram Calvin Wildrick (August 5, 1836 - November 16, 1894) was a career United States Army officer who served in the Union Army during the Civil War. In 1866, he was nominated and confirmed for appointment to the grade of brevet brigadier general of volunteers to rank from April 2, 1865.

Wildrick was appointed a brevet second lieutenant on July 1, 1857, a second lieutenant on October 5, 1857 and a first lieutenant on April 27, 1861. After serving as an assistant adjutant general in August 1861 until September 13, 1861, he was appointed assistant quartermaster for the District of Oregon in the Department of the Pacific on September 13, 1861. He was promoted to captain in the Regular Army (United States) on February 8, 1864. On October 11, 1864, Wildrick was appointed colonel of the 39th New Jersey Volunteer Infantry Regiment. The regiment had just been organized. The regiment then participated in the Siege of Petersburg and fought at the Third Battle of Petersburg on April 2, 1865 as part of Brigadier General Robert B. Potter's division. Wildrick received brevet appointments as a major and lieutenant colonel in the regular army and a brigadier general of volunteers for his service at Petersburg. Wildrick was mustered out of the volunteers on June 17, 1865.

On January 13, 1866, President Andrew Johnson nominated Wildrick for appointment to the grade of brevet brigadier general of volunteers, to rank from August 2, 1865, and the United States Senate confirmed the appointment on March 12, 1866. Wildrick was promoted to major in the regular army on November 3, 1882 and to lieutenant colonel in the regular army on July 1, 1892. He retired from the army on October 10, 1894. Some paper loss at fold intersections, o/w Very Nice. \$850.00

#### **THE GREATEST BOOK OF RENAISSANCE ARCHITECTURE**

**68. (RENAISSANCE ARCHITECTURE). Philibert de L'Orme. *Le Premier Tome de l'Architecture*.** Illustrated with 205 large woodcuts, including 74 full-page and 7 double-page blocks; magnificent allegorical woodcut title border; large woodcut head-pieces and large floriated and grotesque woodcut initials; leaf I<sub>4</sub> slightly taller than the rest of the text block, to accommodate a tall column woodcut, with about 2 cm section at top folded in. Royal Folio. 19th-century ¼-vellum over marbled boards; spine decorated and lettered in gilt; edges gilt. Paris: Fédéric Morel, 1567. First Edition. First Issue. The most influential and most lavishly illustrated handbook of French Renaissance architecture. The first and only published volume. A second volume was planned by the author but never completed.

Mortimer, Harvard College Library Cat.: *French 16th-Century Books*, no.355; Brunet, Supple. I, 888-9; Fowler Architect. coll. 99; Clouzot, *Philibert de l'Orme*, pp. 90-107; *Berliner Ornamentstichkatalog* 2362; Pettegree, *French Vernacular Books* 15434; cf. Adams L 1513 and Millard French I, 105 (citing 1568 2nd issue).

“De l'Orme's text systematically traces the process of building, from the choice to the smallest decorative details. In addition, this work is a major source for biographical information on de L'Orme. His style is as much personal, as theoretical, and his comments on relations between patron and architect or on the practical problems

involved in certain structures are based on his own experience. The second volume of the Architecture proposed by de L'Orme at the end of the dedication and again at the end of the text, was never published." (Mortimer, Harvard College Libr. Cat.: French 16th-century Books, No. 355)

Describing the illustrations of this splendid volume, Mortimer writes: "Among the buildings shown in detail are the château of Anet, built by de L'Orme for Diane de Poitiers, in his capacity as royal architect to Henri II, and de L'Orme's own house in Paris. It is characteristic of de L'Orme's approach to his subject that he should include among the illustrations three allegorical woodcuts concerned with the figure of the architect and the philosophy of a profession for which de L'Orme himself was the first French spokesman. [...] A device on leaf i<sub>3v</sub> depict[s] the architect as a learned man, relying for support on serpent-twined compasses as he moves cautiously from a cave of contemplation to a palm tree symbolizing the honor of his profession. At the end of the volume this idea is developed further in a summary of the attributes of the architect based on two full-page woodcuts on leaves Eee<sub>1r</sub> and Eee<sub>3r</sub>. The first represents the incompetent architect as a figure without hands and eyes, in a harsh landscape setting. In the second cut [...] the good architect, with three eyes and four hands, is speaking to a young apprentice in a garden, with classical buildings in the background."

Manuscript acquisition note in French by marquis Pierfrancesco Palmucci [de Pellicani], dated 1740. Palmucci was an 18th-century Italian aristocrat, jurist and antiquarian from Macerata, who superintended the publication of an essay on medieval bronzes "Delle Tessere cavalleresche di bronzo tenute al collo" (Florence, 1760). A diminutive ex-libris to front pastedown of Count Giacomo Manzoni (1816-1889), a prominent Italian book collector and bibliographer. Manzoni's engraved bookplate is remarkable for being "one of the smallest ever regularly used as a book-plate." (Gelli, 3500 *Ex Libris Italiani*, pg. 240, fig. 441).

Without the blank ê<sub>6</sub> (as usual), but including 2 unnumbered leaves at the end, which are rarely present, though second leaf trimmed close to text and laid down on the final blank (without loss). Binding rubbed with some wear to extremities. A few leaves with some early manuscript marginalia; title page with a couple of early ownership signatures inked out. Occasional light browning and some soiling (mainly marginal), a few minor ink smudges. Several minor marginal repairs not affecting text; leaf O<sub>3</sub> with a tear slightly affecting the bottom of woodcut on verso, but without loss, repaired in blank portion of recto. In all, a nice, genuine example of this rare work, exceptionally tall with very wide margins. \$25,000.00

#### WITH EPILOGUE BY JOHN DRYDEN

**69. (RESTORATION DRAMA).** Nathaniel Lee. *Mithridates King of Pontus, A Tragedy: Acted at the Theatre-Royal, by their Majestie's Servants.* With Epilogue by John Dryden. Small 4to. Modern 1/2-leather-backed marbled boards, gilt lettering on spine; new endpapers. London, Printed by R.E. for James Magnes and Rich. Bentley . . . 1678. First Edition. (Wing L854 and MacDonald 112a).

The famous King Mithridates of Pontus defended his kingdom against the Roman Republic in 3 separate wars, and managed over the course of his life, to immunize himself against all known poisons. The result was that finally when his armies were defeated, he could not kill himself by taking poison, no matter how he tried, and was made to resort to death by the sword of another (whether his bodyguard, as Appian tells it, or the very people he had sent against his treacherous son, as Dio Cassius relates).

Nathaniel Lee was educated at Charterhouse School, and Trinity College, Cambridge. He tried to earn his living as an actor in London, but acute stage fright made this impossible. His earliest play, *Nero, Emperor of Rome*, was acted in 1675 at Drury Lane. Two tragedies written in rhymed heroic couplets, in imitation of John Dryden, followed in 1676, *Sophonisba, or Hannibal's Overthrow* and *Gloriana, or the Court of Augustus Caesar*. Both are extravagant in design and treatment.

Lee's reputation was made in 1677 with a blank verse tragedy, *The Rival Queens, or the Death of Alexander the Great*. The play, which deals with the jealousy of Alexander's first wife, Roxana, of his second wife, Statira, was a favorite on the English stage right up to the days of Edmund Kean. It was followed by *Mithridates, King of Pontus* (acted 1678), *Theodosius, or the Force of Love* (acted 1680), *Caesar Borgia* (acted 1680), *Lucius Junius Brutus, Father of His Country* (acted 1681), and *Constantine the Great* (acted 1684). *The Princess of Cleve* (1681) is a gross adaptation of Madame de La Fayette's exquisite novel of that name. *The Massacre of Paris* (published 1690) was written about this time.

Lee had given offence at court by his *Brutus*, which had been suppressed after its third representation for some lines on Tarquin's character that were taken to be a reflection on King Charles II. He therefore joined Dryden, who had already admitted him as a collaborator in an adaptation of *Oedipus*, in *The Duke of Guise* (1683), a play which directly advocated the Tory point of view. Part of the *Massacre of Paris* was incorporated in it. Lee was now thirty, and had already achieved a considerable reputation. He had lived in the dissipated society of John Wilmot, Earl of Rochester, and his associates, and imitated their excesses. As he grew more disreputable, his patrons neglected him, and by 1684 his mind was allegedly completely unhinged. He spent five years in the notorious Bedlam Hospital. He lamented his situation with the following missive: "They called me mad, and I called them mad, and damn them, they outvoted me." He recovered and was released only to die in a drunken fit in 1692.

With the bookplate of T. Connolly, Bookseller, Dublin; binding worn; leave mildly toned, (title and the final leaf a little more notably so); occasional minor foxing; o/w generally clean pages throughout. \$1250.00

**70. (RESTORATION DRAMA). Thomas Otway. *Venice Preserv'd, or, A Plot Discover'd. A Tragedy. As it is Acted at the Duke's Theatre.* Small 4to. Modern 1/2-leather-backed marbled boards, gilt letters on spine; gilt rule; new endpapers. London, Printed for Jos. Hindmarsh at the sign of the Black Bull . . . 1682. First Edition. "This is the most famous product of the Restoration stage and has probably been revived more often than any other play save those of Shakespeare." (Pforzheimer 779). Contemporary**



signature on title page; with the bookplate of T. Connolly, Bookseller, Dublin. Binding worn, corners and edges bumped; small damp stain on title page; o/w Very Nice. \$950.00

### LAUGHING AT THE TAX CODE

**71. (SATIRE). Maurice Gonon, Éditeur. *Code Général des Impôts. Text Officiel. (Tax Code.)*** Extraits choisis et commentés par X. G. Renard et J. Edward. Illustrated with 42 color illustrations, in and out of text, by Albert Dubout. 8vo. Original pictorial wrappers. Maurice Gonon (Neuilly sur Seine 1958). First Edition. Limited to 500 numbered copies, with an extra suite of black-and-white illustrations. This copy #445. Albert Dubout was French cartoonist, illustrator, painter, and sculptor, who was considered to be one of the great European satiric artists. He was awarded the Legion of Honour in 1953. The Albert Dubout Museum in Palavas-les-Flots, France is dedicated to his work. *Code Général des Impôts* is a fine example of Dubout's humor, with his fabulous satirical drawings. Book and extra suite inserted in printed poster board folding sleeve, enclosed in printed poster board slipcase. Slipcase soiled, seam of bottom edge opened; front wrapper of book has been folded; interior of book clean, with bright illustrations; unopened. \$475.00

**72. (SCHMIED, THÉO). Madame D'Aulnoy. *L'Oiseau Bleu. (The Blue Bird)*.** Illustrated with 12 full-page engravings on wood in color by Théo Schmied, as well as 36 ornamental initials and 15 illustrations in the text. Large 4to. Loose leaves in folded pictorial wrappers, enclosed in cloth-backed paperboard folder and paperboard slipcase; spine label on folder. Théo et Florence Schmied, Montrouge (1947). First Edition. Limited to 80 numbered copies on vélin Lana. This copy #39. *The Blue Bird* is a French literary fairy tale first published in 1697. Slipcase is faded and chipped at upper corner; offsetting from the colored illustrations; o/w Very Nice. \$1200.00

**73. (SENDAK, MAURICE). *The Juniper Tree and Other Tales from Grimm*.** Selected by Lore Segal and Maurice Sendak. Translated by Lore Segal. With Four Tales Translated by Randall Jarrell. 2 volumes. Illustrated by Maurice Sendak. Frontispieces. Small 8vo. Original gold-stamped decorated cloth; teg; in dust wrappers. Farrar, Straus and Giroux, New York (1973). First Edition, first issue. Limited to 500 numbered copies, signed by Lore Segal and Maurice Sendak. This copy #372. With an extra suite of illustrations printed exclusively for this edition on Beckett paper under the supervision of the artist, enclosed in publisher's blue box. 2 volumes and extra suite enclosed in publisher's blue slipcase. Fine. \$975.00

**74. SHAHN, BEN. *Haggadah for Passover*.** Illustrated with stencil-colored lithographed title page and frontispiece; 12 full-page color collotype plates after Shahn's original watercolors; 10 color plates after drawings, and Hebrew lettering by Shahn. Folio. Loose as issued, in original lettered parchment wrappers and glassine. Trianon Press, Paris 1965/66. Limited to 292 copies. This copy out of series. Signed by Shahn on the title page. The text is printed in both Hebrew and English in letterpress. Lacking original box. Enclosed in custom made black and blue leather-backed clamshell box, gilt tooled, gilt letters on spine. A fine Copy. \$4500.00

**75. (SHAKESPEARE). Giovanni Battista Giraldi Cinthio. *Discorsi di M. Giovambattista Giraldi Cinthio nobile ferrarese e segretario dell' illustrissimo et eccellentiss. duca di Ferrara intorno al comporre de i romanzi, delle comedie, e delle tragedie, e di altre maniere di poesie: Con la tavola delle cose più notabili in tutti essi discorsi contenute.*** Woodcut title page; woodcut initials and head pieces. 8vo. Bound in old brown and beige soft cardboard, first plat a bit loosened. In Vinegia: Appresso Gabriel Giolito de Ferrari et fratelli. M D LIII (1554). First Edition of Cinthio's work about the composition of novels, poems, tragedies, etc.

Cinthio's literary work was ideologically influenced by the Catholic Reformation. In the theatrical works there appears a vein of experimentation that anticipates some typical elements of taste of the modern European theatre, for example the Elizabethan theatre and baroque styles, where psychological violence and horror are used in function and dramatic action structured in real time.

Among the prose works of Cinthio is the *Hecatommithi* or *Ecatomiti*, a collection of tales told somewhat after the manner of Boccaccio, but still more closely resembling the novels of Cinthio's contemporary, Matteo Bandello. Something may be said in favor of their professed claim to represent a higher standard of morality. Originally published at Mondovì in 1565, they were frequently reprinted in Italy, while a French translation appeared in 1583 and one in Spanish in 1590. They have a peculiar interest to students of English literature, for providing the plots of *Measure for Measure* and *Othello*. That of the latter, which is to be found in the *Hecatommithi*, was almost certainly read by Shakespeare in the original Italian; while that of the former is probably to be traced to George Whetstone's *Promos and Cassandra* (1578), an adaptation of Cinthio's story, and to his *Heptamerone* (1582), which contains a direct English translation. Binding slightly chipped at spine; tear on front endpaper taped; restoration on final page; some light soiling; o/w Very Nice. \$2500.00

#### **ONE OF THE MOST IMPORTANT BOOKS IN THE DEVELOPMENT OF SIGN LANGUAGE**

**76. (SIGN LANGUAGE). Giovanni Bonifaccio. *L'Arte De Cenni Con la Quale Formandos: Favella Visibile, Si Tratta Della Muta Eloquenza, che non e' altro che un Faccondo Silento. / Divisa in Due Parti. . . .*** 4to. Bound in 20<sup>th</sup> century rustic boards, with marbled paper spine. In Vicenza, Appresso Francesco Grossi, 1616. First Edition. (Norman 264, Garrison-Morton 3344, and Krivatsy 1516).

"Bonifacio's 'book is one of the earliest to be published in Europe that is devoted exclusively to gesture. It was published in Vicenza in 1616 under the following title which, as will be seen, provides a good summary of the aims and contents of the work: " 'The Art of Signs with which a visible language is formed, deals [dealing] with the mute expressiveness that is none other than an eloquent silence. It is divided into two parts. The first part deals with the signs that are made by us by the parts of our body, revealing their meanings which are confirmed by famous authors. In the second part it is shown how all the liberal and mechanical arts make use of this knowledge. New material pertinent for all men and particularly for Princes who, because of their dignity, make

themselves understood more with signs than with words.’ ” Adam Kendon *Gesture: Visible Action as Utterance*

Giovanni Bonifacio practiced as a lawyer and magistrate in several cities, including Venice. He wrote plays, some poetry, and a history of the city of Treviso, several legal treatises, a short book on the *Republic of the Bees ...* (1627) and a book on the *Liberal and Mechanical Arts as they have been Demonstrated by Irrational Animals to Humans* (1628). *L'Arte de Cenni ...*, aside from his history of Treviso, remains his most original (and curious) book.

“*L'Arte de Cenni ...* is an attempt to describe all the signs that it is possible to make with the body, and it also considers significations made through clothing. Bonifacio believed that ‘as one knows the will of the master through the actions of his servants, so from bodily actions one can comprehend the inclinations of the soul, and from the acts, gestures, and bearing of bodily members our internal feelings can be conjectured” (p. 17, trans. Kendon). He believed that bodily signs reveal more clearly and truthfully than words a person’s feelings and intentions. At the same time, however, he believed that if one can master the art of using the body to make signs one can control the impression that one makes on other people. Title page with minor toning, o/w leaves are clean, with full margins; pages untrimmed with deckle edges throughout. \$1100.00

#### INSCRIBED TO ROBERT GRAVES

**77. SITWELL, EDITH. *Bucolic Comedies*.** 8vo. Original brown and black patterned papered boards, spine faded and chipped, missing 2-inch section at head of spine. Duckworth & Co., London (1923). First Edition. Presentation copy inscribed by Sitwell to Robert Graves on the front endpaper. “For Robert Graves / with admiration / from / Edith Sitwell.” With errata slip on page 7. With 7 pencil notations on page 53. Some slight foxing; o/w a very nice copy of this great association copy. Enclosed in custom box of brown leather-backed marbled boards, 5 raised bands, gold lettering on spine. \$750.00

**78. SNODGRASS, W.D. *Six Minnesinger Songs*.** 8vo. Original printed wrappers. Burning Deck Press, Providence (1983). First Edition. One of 26 lettered copies, signed by Snodgrass. This copy with 2 colophon pages, lettered “I” and “J,” both signed by Snodgrass. Mint. \$275.00

#### GREATEST VOLUME OF POETRY PRODUCED BY A JEWISH EXILE IN THE SPANISH LANGUAGE

**79. (SPANISH POETRY). Don Miguel de Barrios. (Daniel Levi). *Las Poesias Famosas (Flor de Apolo)*.** Illustrated with 11 engraved half-page vignettes after Diepenbeke (by Coluwet and Melaer); title page in red and black. Bound in 18<sup>th</sup> century vellum (endpapers renewed). Geronymo and Juan Verdussen, Antwerp 1674. First Edition. Second Issue. (Note that pages 105-6 are canceled in all known copies of the 1674 issue, as here). The leaves were in fact printed in Brussels in 1665 by Balthasar Vivien. Upon his death, his stock went to the Verdussen brothers, who reissued the few remaining copies with a cancel title page dated 1674. All copies are very scarce; those

with the cancel title (as here) are still more so.

Don Miguel de Barrios, the most prolific Marrano poet of the 17<sup>th</sup> century, was born in 1635 at Montilla near Cordoba. He declared his Jewishness openly while in Italy, and then spent a number of years in Brussels, where he served in the Spanish army, advancing to the rank of Captain. By 1662 he had reached Amsterdam. *Las Poesias Famosas*, or *Flor de Apolo*, is his best known collection of verse. The second to fourth parts consist of 3 comedies: *Pedir favor al contrario*, *El canto junto al encanto*, and *El espanol de Oran*. In spite of the secular content of the collection, reflecting his Christian past in Spain, Barrios had attempted to obtain permission from the governing board of his congregation of the Talmud Torah in Amsterdam before publishing the work, in accordance with the rule of the congregation. The rabbis were incensed by the many mythological and pagan illusions and by the sensuous nature of the amorous verses in the *Flor de Apolo*. Barrios then had the book printed in Brussels, which is probably an indication that he made no changes to his text, but wished to avoid further problems with the Sephardic community. Ironically, the work turns up over and over in the inventories of Amsterdam Jews, testimony both to its popularity and to the secular spirit of Sephardic culture in 17<sup>th</sup>-century Netherlands. Barrios went on to compose many works honoring his community, and came to be considered the poet laureate of the Talmud Torah.

Vellum slightly soiled, with minor, expert repair at head of spine; some mild toning to leaves, and occasional mild foxing, more noticeable on the first 3 leaves.; o/w generally clean, with clear print and ample margins. Very Nice. \$2750.00

**80. (SOUTH CAROLINA).** *Original Muster Roll of the Ordnance Detachment of the United States Commanded by Lt. Colonel Stephen Lyford, Charleston, South Carolina Arsenal.* Dated November 12, 1869. 1 folio sheet, 15 by 22 inches, folded. The Muster Roll from August 31, 1869 to October 31, 1869, lists the 14 men in the detachment, noting when and where they enlisted (Charleston Arsenal and Washington Arsenal), when last paid, amount of pay, etc.; with the men's signatures, and Lyford's signature after each man's name, and on verso of the report. The Charleston Arsenal was seized by the Confederate state militia at the outbreak of the Civil War.

Lt. Colonel Stephen Carr Lyford, a New Hampshire native, graduated 11<sup>th</sup> in his class in 1861 from the U.S. Military Academy. He was commissioned a brevet second lieutenant and assigned to the First United States Dragoons with a later assignment to the 1st United States Cavalry at the rank of second lieutenant. His transfer to the 3rd United States Artillery occurred in the fall of 1861. During his years at West Point, he excelled in the study of the ordnance field, and on October 24, 1861 Lyford transferred to this branch of the United States Army. For his "gallant and meritorious service during the siege of Vicksburg, Mississippi," he received the honorary rank of brevet captain to rank from July 4, 1863. For his "gallant and meritorious service during the war," he was awarded a promotion of brevet lieutenant colonel on March 13, 1865. He remained in the military at the conclusion of the war. Later he returned West Point as an instructor in math. In addition, he instructed the cadets in Ordnance and Gunnery. As a career military officer,

he was stationed in various arsenals throughout the country including Missouri and South Carolina. Some slight tears at folds; o/w Fine. \$275.00

**81. (SOUTH CAROLINA). *Consolidated Morning Report of 47<sup>th</sup> Regiment, New York, Commanded by Christopher R. MacDonald.*** Station: Morris Island, South Carolina. Dated October 25, 1863. 1 sheet, 12 by 22 inches, folded. Signed by Company Adjutant and Major MacDonald. The report lists number of field staff and officers present for duty; sick; in arrest or confinement; numbers absent; on detached service with leave; sick; absent without authority; etc. Christopher MacDonald enrolled on July 24, 1861, at New York City, to serve 3 years. He mustered in as first lieutenant, Co. D, on August 28, 1861; promoted captain on December 14, 1861; mustered in as major on July 27, 1863; as lieutenant-colonel on November 1, 1863; as colonel on March 20, 1865; mustered out with regiment on August 30, 1865, at Raleigh, N. C. Slight chipping at edges where paper is folded; o/w Very Nice. \$550.00

**82. (SOUTH CAROLINA). *Consolidated Morning Report of 47<sup>th</sup> Regiment, New York, Commanded Major C. R. MacDonald.*** Station: Morris Island, South Carolina. Dated October 23, 1863. 1 sheet, 31 by 10½ inches, folded vertically several times. Signed by Major Christopher MacDonald. The report lists numbers of enlisted men and commissioned officers for Companies A through K; counting those Present for Duty; on Special, Extra or Daily Duty; Sick; in Arrest or Confinement; plus numbers Absent; on Detached Service with Leave; Sick; Absent without Authority; etc. Christopher MacDonald enrolled on July 24, 1861, at New York City, to serve 3 years. He mustered in as first lieutenant, Co. D, on August 28, 1861; promoted captain on December 14, 1861; mustered in as major on July 27, 1863; as lieutenant-colonel on November 1, 1863; as colonel on March 20, 1865; mustered out with regiment on August 30, 1865, at Raleigh, N. C. Very Nice. \$550.00

#### THE FATHER OF ARCHITECTURAL RESTORATION

**83. (THEATER). Giovanni Poleni. *Exercitationes vitruvianae hoc est... commentarius criticus de Vitruvii architecti X librorum editionibus, necnon de eorundem editoribus, atque de aliis, qui Vitruvium quorumque modo explicarunt aut illustrarunt.*** Illustrated with woodcut printer's mark on title and sectorial titles, 3 engraved head-pieces, 3 engraved initials, 1 full-page engraving of a theater and another engraved illustration in text (all by A. Visentini, though only one signed); 3 series of woodcuts numbered 1-33, 1-3 and 1-21; plus 6 full-page woodcuts. Folio. Original limp boards. Padua, typis Seminarii, apud Joannem Manfré, 1739 (sectional title 1741). First Edition. Poleni was known especially as a prominent physicist. His scientific activities were paralleled by archaeological and architectural researches which made him so famous that the Pope called him to Rome to examine Saint Peter's dome and to propose means to prevent its further movement.

This work had been devised in 9 parts, but only the 3 gathered here were ever published. The first part is the first Vitruvian bibliography reedited with scientific criteria. The second part contains a letter of Morgagni on different passages of medical interest comprised in the works of Vitruvius, the biography of Vitruvius written by Bernardino

Baldi, a XVII century historian of mathematics born in Urbino, and an anonymous compendium of Vitruvian teachings with the annotations of Poleni. The third part contains the commentaries on Vitruvius written by different prominent mathematicians and architects. This section comprises the second printing of Baldi's "Scamilli Impares Vitruviani." Three of the sections of this last part deal with theatre architecture, of great interest to Poleni, who had been the author of projects for the restoration of the Palladian Teatro Olimpico in Venice.

"In the *Exercitationes*, Poleni produced the first scientific study of an architectural text produced after the great Renaissance season. Adopting a philological method he provides in the first section a thorough study of the manuscript tradition (*recensio*), followed by a critical analysis of the text to determine authenticity (*examinatio*), correcting the Vitruvian text where he considers it manifestly in error. This work can also be interpreted as an examination of the publishing history of Vitruvius ... The *Exercitationes* is more elegant than the Frontinus edition as a result of the decorations by the architect Antonio Visentini. . . . His contribution to the development of the "science of architecture" placed Poleni at the center of the great debate of the middle of the century regarding the restoration of the dome of Saint Peter in Rome. Poleni . . . has been called the father of the architectural restoration..." (Millard). Ex-libris (end of the XIX century) of Antonia Suardi Pozzi. An excellent copy, completely untrimmed and partly unopened. Scarce. \$4500.00

**84. THURBER, JAMES. *The Beast in Me and Other Animals*.** Illustrated. 8vo. Original pictorial green cloth, spine faded, in pictorial dust wrapper. New York, Harcourt, Brace and Company (1948). First Edition. Presentation copy, inscribed on the front endpaper, "For Pooz and Ruth Happy days Don't tease the animals Jim Jano / Thurber." Dust wrapper chipped at head and heel of spine; 3-inch tear on front bottom right corner; plus chips along top and minor soiling; o/w very nice. \$385.00

**85. THURBER, JAMES. *Alarms & Diversions*.** Illustrated. 8vo. Original pictorial yellow cloth-backed boards, in pictorial dust wrapper. Harper and Brothers, New York (1957). First Edition. Presentation copy inscribed by Thurber on the front endpaper, "Cheerio and Good Luck to Milt Jim Thurber." 1-inch tear to top of dust wrapper, plus 4 smaller tears; o/w very nice. \$375.00

#### AMERICAN ANTI-TOBACCO AND TEMPERANCE BROADSIDE

**86. (TOBACCO). R.H. McDonald & Co. *Dead River Grand Trunk Railway. Broad Gauge Air Line. Shortest Route! Quickest time! Rum Policy, President. S.U.R.E. Death, Superintendent.*** Original illustrated, folded broadside. 4 pages. 8½ by 10½ inches. N.P., N.D. (Ca. 1870 – 1872). (*Archive of Americana, American Broadside and Ephemera*, Series 1, No. 12927). Caption title. "Reader, will you assist in diffusing information about the above road, so that the multitudes who are invited to excursions upon it, may be informed of the country through which it passes, and where it terminates? This advertisement will be sent free to any address, on application to R.H. McDonald & Co., 32 & 34 Commerce St., New York." Followed by 12 reasons why no rational being should use tobacco. Plus articles about the evils of alcohol, "Moderate drinking,"

“Bitters,” “Satan’s Agents,” “Woman’s Virtue,” a Testimonial for Dr. Walker’s Vinegar Bitters, “Purely Vegetable, Free from Alcohol,” etc. R.H. McDonald & Co. is listed in New York City directories for 1870-71 and 1871-72. Broadside worn, with some browning and creasing, a small hole, 1-inch tear at fold, chipped around edges. Rare. \$450.00

**87. (TRADE CATALOGUES).** *Illustrated Circular of Roots’ New Acme Hand Blower for Blacksmiths.* Illustrated. 4to. Original decorated wrappers. The P.H. & F.M. Roots Co. . . . Connersville, IND 1890. First Edition. The circular also features Roots’ New Acme Fire-bed and Tuyere, and New Acme Portable Forge, along with numerous customer testimonials from all over the country. “The Blower works to perfection in every particular, and has more spare wind than a ‘life insurance agent.’ ” Moderate cover wear; some mild toning; faded ownership ink stamp to front cover and a few pages; o/w clean internally. \$75.00

**88. (TRADE CATALOGUES).** *The Simes Company Inc. Lighting Consultants: A Valuable Reference of Lighting in all its Branches, Covering the Application of Traditional Styles and Contemporary Trends.* Illustrated. Oblong Folio. Cloth-backed gray boards with gold decorations. The Simes Company, Inc., New York (1939). First Edition. Limited. This copy is #631. With the bookplate and signature of architect Lawrence C. Licht. Profusely illustrated with full-page illustrations of lighting fixtures for public buildings and residential settings; plus illustrations of buildings with Simes lighting. Complete with index and specifications. Fine. \$125.00

### 3 TRADE CATALOGUES RELATED TO THREAD AND DYEING

**89. (TRADE CATALOGUES).** *Number 6 and 8 Winding Machines. Universal Winding Company 1923. Instructions for Installing and Operating and Part Catalog.* Illustrated. 8vo. Original printed wrappers. Boston 1923. First Edition. Plus: *Indigo.* Illustrated with 18 original color samples of felt and different threads. Original blue boards printed in silver and black. Farbwerke vorm. Meister Lucius & Bruning, Hoechst am Main, 1901. First Edition. Samples mounted on loose card stock, inserted in folding covers; one card stained at top. Plus pamphlet attached to inside front cover giving instructions for vat dyeing in German and English. Plus *Cotton Colors Manufactured by John Campbell & Co., 75 Hudson Street, New York.* Illustrated with 111 original thread colors. 8vo. Black boards, chipped silver lettering, folding out into 5 panels (approximately 36 inches) displaying the thread samples. New York N.D. First Edition. Also instructions for dyeing basic colors, etc. \$75.00

**90. (WALLPAPER SAMPLE BOOK).** *Approximately 99 full-page German wallpaper samples.* Folio. ½ cloth-backed marbled boards. (Leipzig, ca 1868). The patterns are very similar to the wallpaper popular in New York from the 1890s to the 1920s. Colors are predominantly muted greens, browns and blues. The wallpaper samples are glued onto the pages of the illustrated newspaper *Illustrirte Britung*, Leipzig, Verlag von J.J. Weber 1868. At the front of the volume is a full-page etching title page from the newspaper. At the end of the volume are 3 issues of the paper, dated

April 4, April 11 and April 18, 1868. Pages contain illustrated articles (including an image of Disraeli), music, advertisements, etc. Binding soiled and chipped; cloth of spine torn at the top; first page of samples is loose; some slight water staining; imperceptible tiny cuts in the samples where very small pieces have been removed, but not in any way affecting the pattern in the sample; foxing to some pages of the newspaper. \$750.00

**FASCINATING MEMOIR OF LIFE IN WASHINGTON, D.C.  
DURING THE CIVIL WAR**

**91. (WASHINGTON, D.C.) Virginia Miller.** *“One of the noted men of Washington & his surroundings as I have known them.”* Original 28-page holograph manuscript, biographical remembrance of Dr. Thomas Miller, dated May 1, 1898, written and signed by his daughter Virginia Miller. Bound with 3 brass pins. Dr. Thomas Miller (1806-73) attended every President from William H. Harrison to James Buchanan, (except John Tyler). He was President Harrison’s personal physician at the White House and was at his bedside when Harrison died. Dr. Miller was also physician to Jefferson Davis, Stephen A. Douglas and other notables of the era. He was also the model for Emanuel Leutze’s painting of George Washington at Valley Forge. Although the focus of this journal is on her father, Miller intersperses it with her own descriptive memories of growing up in Washington D.C. during the Civil War. – meeting Native Americans on the street; seeing Abraham Lincoln ride by on horseback; plus descriptions of the shops, the houses, and the people.

The manuscript reads in part: “My father, Dr. Thomas Miller, was the center round whom all our thoughts revolved... a magnificent looking man, 6 feet 2 inches in height... large blue eyes and very dark brown hair... at the request of Leutze, the artist, he stood for General Washington in Leutze’s painting of Valley Forge. . .

Miller talks about government offices usually closing at 3 p.m., and the custom of the workers going for evening strolls up to the Capital, where they met other groups. She mentions the people she met on these strolls, such as “Commodore Maury, General Scott, looking very stately.” She describes Pennsylvania Avenue in some detail, with bookstores outnumbering dry goods stores.

“General George Gibson was generally to be seen sitting in front of this store, either leaning with both hands on his long gold-headed cane, or whittling a piece of wood with his knife, while he talked to the friends who gathered to see him . . . everybody loved him. He was devoted to my father, and on his death bed in 1862 had his portrait painted as a keepsake for father... Professor [Joseph] Henry and his family and Mr. Bell, of Tennessee (so well known as a Presidential candidate), lived on the east side of 14<sup>th</sup> Street. . . On one occasion we children were charmed to see General Tom Thumb’s coach... drive up to Dr. Humphrey’s [dentist] door, with coachman and footman in splendid liveries, cocked hats, etc. It had come to bring the poor little fellow to have a tooth drawn, and he was carried into the dentist’s in some one’s arm with a red silk handkerchief thrown over his head... [She then discusses a fire at a livery stable across from their home, horses burned, those injured but not killed by the fire being afterwards shot.]...



“There were a great many Indians in Washington when I was a child. I suppose they came to sign treaties. They lodged at Marr’s Hotel... my father attended a number of them, and once... he took me over to the hotel to see them... [They filled] the great bare rooms, the squaws with the papooses sitting on the floors, and the braves standing about. It was no uncommon thing to hear the Indian war-whoops on the streets. Sometimes the warriors were made very angry by boys on the street whooping and shouting after them... once two blanketed and highly decorated chiefs walked into our parlor and seated themselves with evident enjoyment before the big open fire. Our front door was seldom locked, so it was an easy matter for them to walk in...”

“My father’s patients [included] Cabinet officers, diplomats, old army and navy officers and old citizens. When President William Henry Harrison, in consequence of the fatigues attending his campaign and inauguration, was taken ill, he refused to have any physician called in except “Young Miller,” to whom he had taken a great fancy. It was a great compliment, but at the same time a fearful responsibility for a young practitioner, and my father so felt it. As soon as he saw the President he felt it was an almost hopeless case, but determined to do his best, and he insisted, against the will of his patient, on calling in his old and lifelong friend, Dr. J. C. Hall, and also Drs. J. F. May and Worthington, in consultation, hoping they might suggest something he had overlooked, but it was all in vain. General Harrison’s family were most grateful and appreciated of Dr. Miller’s devotion and efforts for his relief, and they presented him with a handsome gold headed cane as an expression of their gratitude. General Harrison’s successor, Mr. Tyler, had Dr. John Thomas for his physician, but my father was the physician called in when needed by all the other occupants of the White house until Mr. Lincoln became President, when Dr. Robert King Stone was called in. I don’t think there was much sickness in the White House except with Mr. Know Walker’s family and Mrs. Fillmore and Mrs. Pierce, and of course General Taylor... Mr. Pierce was a frequent visitor at our house. He used to step in when taking a morning walk for a little chat... [T]he marriage of Miss Annie Payne, [Dolley] Madison’s niece... to Dr. J.C. Causten, one of my father’s pupils, took place in our parlor... Mr. [Henry] Clay was one of the guests...”

“Our home was regarded as headquarters for Southern people during the war, and at one time it was placed under strict surveillance, a mounted guard being on duty in front of it. Dr. Miller was [later] informed by the Provost Marshal that for 18 months every word spoken in the house had been reported to him.... After the war Generals Lee, Beauregard, Magruder, Longstreet, Mosby and other were entertained here, and Mrs. Jefferson Davis spent several weeks under its roof, while her husband was a prisoner at Fortress Monroe... Mr. [Robert] Toombs lived on F St. and kept a typical Southern home, with a number of his servants from Georgia around. Lord Napier’s little boys were always much attracted by these negroes, and use to ask if they were genuine African negroes. Alexander H. Stephens almost lived at Mr. Toombs’.... After the Toombs family went South the house was rented for a boarding home. General Sickles was brought to it wounded from Gettysburg. I have often seen Mr. Lincoln ride up on horseback, surrounded by his body guard, dismount and go in to see General Sickles....

“The next house in the row was occupied by Judah P. Benjamin [CSA Attorney General]... John C. Breckinridge and Charles Sumner boarded in the neighborhood... on the southwest corner of 14<sup>th</sup> and F Street was Col. Kearney’s house and grounds. Willard’s Hotel now occupies the site. On the east side 14<sup>th</sup> St. above F was the home of Jefferson Davis, [who] was a patient and an intimate friend of my father.... Another friend who lived on F street was General Thomas Jesup... it was here that General Harrison breakfasted the morning of his inauguration.... General Robert E. Lee, General Montgomery Meigs, and Captain, afterwards General, Richard L. Page, happened to come in to call at the same time. They were all ... in full uniform....”

The journal is signed “Virginia Miller, 1729 P Street. May 1, 1898.” Some slight wear to corners and edges; a small piece missing on the last page, affecting one word; o/w fine.  
SOLD