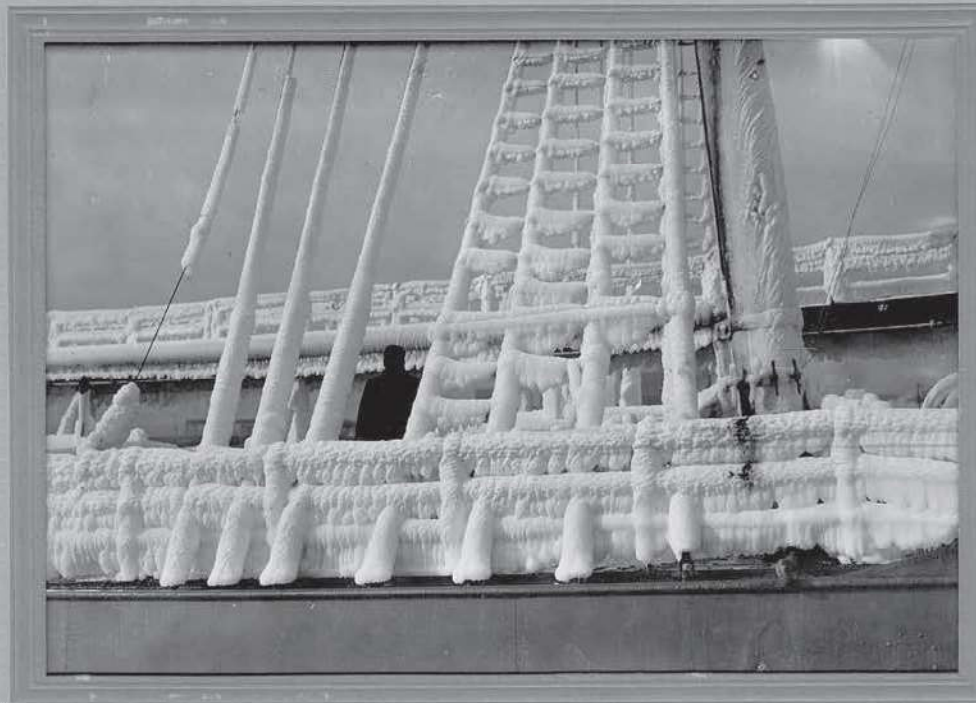


# RULON-MILLER BOOKS

Catalogue 166



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**Note to our Readers**

While the NUC (National Union Catalogue) counts in our catalogue descriptions remain accurate, as well as those from other hard-copy sources, OCLC (Online Computer Library Center) counts, and those from other online databases, may not be. While we have taken the time to check items in this catalogue where online counts are cited, and assume them to be correct, we also recognize that searches using different qualifiers will often turn up different results, and most all should probably be taken as measure of approximation.

1. **[Adagio Press.] Strouse, Norman.** *C-S The Master Craftsman. An account of the work of T.J. Cobden-Sanderson ... Cobden Sanderson's partnership with Emery Walker by John Dreyfus.* Harper Woods, Michigan: Adagio Press, 1969.

\$1,500

Edition limited to approx. 329 copies printed by Leonard F. Bahr, this, one of 75 copies (identified as I to LXXV, this being copy LIX), signed by Bahr on the colophon, with the two tipped-in Doves Press leaves on handmade paper and vellum; folio, pp. 54; mounted photograph of Walker and Cob-



den-Sanderson laid in, as issued, printed in red, blue and black throughout; original vellum-backed Cockerell paper-covered boards, gilt lettering on spine, original acetate jacket; a fine copy.

The best and most important work of the press. Also laid into this copy is The Doves Press list of publications of August 1912, a single bifolium printed in red and black.

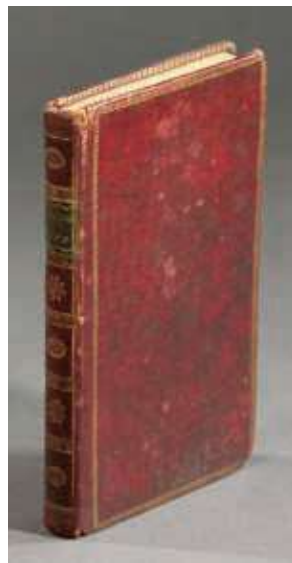
Lundeen 22.

**AN 18TH-CENTURY AMERICAN FINE BINDING - OLIVER EVANS AND BENJAMIN RUSH SUBSCRIBERS**

2. **Aikin, John, M.D.** *A view of the life, travels, and philanthropic labors of the late John Howard, Esquire, L.L.D. F.R.S.* Philadelphia: printed for John Ormrod by W. Woodward at Franklin's Head, 1794.

\$1,750

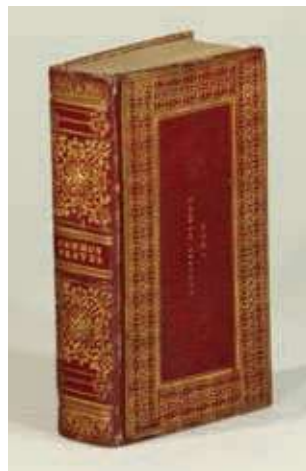
12mo (approx. 6½" x 4¼"), pp. 196, [7] Ormrod ads; the last 10 pages consist of a subscrib-



*Ode Inscribed to John Howard* by William Haley with separate title page occupies pp. [167]-185, as issued.

Evans 26543.

3. **[American Binding.]** *The Book of Common Prayer, and administration of the sacraments, and other rites and ceremonies... According to the use of the Protestant Church in the United States of America.* Philadel-



er list, among whom are Oliver Evans and Benjamin Rush; engraved frontispiece portrait (top blank margin trimmed); full crimson calf, covers roll-grained to resemble roan or goat, gilt key border on covers, smooth gilt-decorated spine laid out in 6 compartments, green morocco label in one, alternating gilt stars and rosettes in the others, gilt board edges and turn-ins, marbled endpapers; minor rubbing; near fine.

J. Maxwell, printer, 1821. \$3,000

24mo, unpaginated, i.e. pp. [328]; 6 engraved sectional titles; text largely in double column; contemporary full straight-grain morocco, elaborately decorated in gilt with

wide and ornate gilt-tooled borders on covers enclosing a central blindstamped panel in which is the name in gilt of an early owner, "Abigail Dimon / 1824," heavily gilt-decorated spine with gilt lettering, gilt edges and turn-ins, marbled endpapers, a.e.g.; fine copy of an ornate decorative American binding.

The binding is possibly attributable to Henry I. Megarey of New York based on stylistic evidence. See *Early American Bookbindings from the Collection of Michael Papantonio*, no. 39. *American Imprints* 4701.



4. **[American Revolution.] Andrews, John.** *History of the war with America, France, Spain, and Holland; commencing in 1775 and ending in 1783.* London: John Fielding, 1785-1786.

\$2,750

First edition, 4 volumes, 8vo, pp. [2], ii, [3]-448; [2], 449; [2], 445; [2], 416, [60] index, [v]-xiv (subscriber list); engraved portrait frontispiece of George III, title page vignettes, 23 plates, 7 partially hand-colored maps, 6 of which are folding; contemporary tree calf, decorative borders in gilt, 4 elaborately gilt-tooled ships on each spine in six sections, 2 spine labels in gilt-lettered black and red calf on each volume, marbled endpapers; edges and spine scuffed, hinges rather weak; 3-inch tear to one



map with discoloration from previous tape repair, else internally fine.

One of the earliest British histories of the American Revolution, mostly compiled from newspaper clippings and the proceedings of the House of Commons. Includes, among many others, portraits of Generals Washington, Cornwallis, and Lafayette.

Howes A259; Sabin 1501.

### THE RIOT, THE MONKEYS, AND A LIBRARY

5. [American Theatre.] *Astor Place Opera House, sole lessee Mr. G. V. Brooke ... The injunction of the Court of Chancery having been dissolved, the regular and respectable legitimate monkey performances will be continued ... Donetti's comic troupe of monkeys, dogs and goats. At 8 o'clock the performance will commence with an overture by the orchestra. Leader ... Mr. Tyte. To be followed by the Collation d'Afrique ... After which, wonderful rotary exercises, by Mons. Von Spingalen, his first appearance in America. To conclude with the ascension of the dog, John Bull...* [New York: n.p., n.d., but 1852.] \$1,500

Tall narrow broadside approx. 22¼" x 5¾". Display type; some toning, else very good.

The Astor Place Opera House opened on November 22, 1847 under the management of Edward Fry who managed the opera house during its entire history. The house had something of an infamous and checkered history for its catering mostly to the moneyed classes. It was brought down for good by dogs, goats, and monkeys.

From the Daytonian in Manhattan blog (daytoninmanhattan.blogspot.com) we find the following wonderful account of the mess that ensued.

“The dichotomy between classes, as well as the rivalry between England and America, boiled

over on May 10, 1849. Edwin Forrest was the reigning American tragedian; the position held in England by Irish-born William Macready. A fierce rivalry already existed between the two actors and local loyalties to Forrest were intense. When the Astor Opera House booked Mccready to play Macbeth, thousands crowded into the streets of the fashionable neighborhood to voice their dissatisfaction.

“While the moneyed patrons inside applauded the British actor, scores of disgruntled immigrants who had paid their \$1 admission were intent on disrupting the performance. A pamphlet with the unwieldy title *Account of the Terrific and Fatal Riot at the New-York Astor Place Opera House on the Night of May 10th 1849, with the Quarrels of Forrest and Macready, including all the Causes which led to that Awful Tragedy!* laid out the details of that night:

“‘Around this edifice ... a vast crowd was gathered. On the stage the English actor Macready was trying to play the part of Macbeth, in which he was interrupted by hisses and hootings, and encouraged by the cheers of a large audience, who had crowded the house to sustain him. On the outside a mob was gathering, trying to force an entrance into the house, and throwing volleys of stones at the barricaded windows. In the house the police were arresting those who made the disturbance—outside they were driven back by volleys of paving stones’.

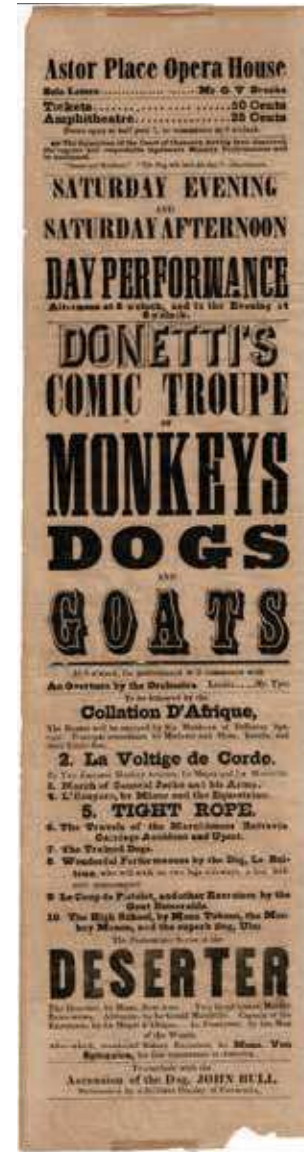
“The rabble turned its focus as much against the exclusive neighborhood and its residents as against the actor. Bricks

and rocks crashed through mansion windows, and panic ensued. The Seventh Regiment responded, firing into the crowd to quell the disorder and driving away what *Harper's Bazaar* called ‘the bleeding rioters, demoralized and defeated.’ When it was over 25 were dead and 120 hurt.

“Although the theater suffered severe damage to its reputation—it earned the nickname the ‘Dis-Astor Place Opera House’—it continued providing its high-end clientele with grand opera ... Some later historians blamed the riot for the eventual failure of the Astor Place Opera House, but it was actually a clever ploy by William Niblo, the proprietor of rival Niblo's Garden, that undid the theater. The *New-York Tribune* would report that he, ‘having vowed that he would ruin the Astor Place Opera House, succeeded in destroying its odor of aristocracy by hiring it for a dog show.’

“By booking the theater under an assumed name, Niblo was able to secure it for what the *New York Times* called ‘a novel species of entertainment.’ On June 8, 1852 the newspaper reported ‘The grand troupe of trained monkeys, dogs and goats, just brought over by Mr. Niblo, from Paris, made their first appearance.’

“When the owners of the Opera House realized what was going on, they served an injunction on Niblo ‘forbidding the promised performance on the ground that it was not ‘respectable’ enough for that House.’ Niblo countered that the ‘self-elected Censors’ could not deem the performance ‘not respectable’



because they had not seen it. His argument held and



the curtain rose.

“The audience was shown ‘half a dozen monkeys, of different species, large and small, seated at table—where they ate dinner, served by a couple of comical little fellows of the same race.’ The act was followed by horse-riding dogs and monkeys, and ‘sundry similar feats.’

“The snobbery of the Opera House owners was fodder for ridicule. The *New York Times* said ‘The fastidiousness of the owners of the Opera house was at once seen to be a most absurd affectation of gentility,’ and the comic magazine the *Lantern* published a cartoon of ‘dandified sprigs’ in the lobby of the building. A small boy says to his father, ‘Why, Pa, how much larger the monkeys look off the stage, than they did on.’

“Two days later Judges Duer and Bosworth decided in favor of Niblo, saying the show was “respectable” in spite ‘of the fastidiousness and ultra-exclusiveness of the owners of that establishment.’ The *Times* unabashedly opined ‘This is a substantial triumph of the doctrines of liberty, equality and fraternity, over aristocratic pretension.’

“It was the beginning of the end for the Astor Opera House. The *New-York Tribune* later remarked ‘Donetti’s highly respectable company of trained animals’ would appear every evening until further notice. Such was the inglorious end of the opera house.

“Far downtown at the corner of Beekman and Nassau Streets Clinton Hall had been dedicated on November 2, 1830. The Mercantile Library was housed here; but by the time that dogs, goats and monkeys were treading the boards of the Opera House the library had outgrown the building.

“In 1884 *The History of New York City* noted ‘So, after much deliberation, the association purchased the Astor Place Opera-House, which was fitted up with a capacity of one hundred and twenty-thousand volumes. In 1854 the library was moved

into the new home, a distance of two miles from its former dwelling-place.”

(Thank you, Daytonian in Manhattan.)  
Not found in OCLC.



#### WOODCUTS BY FRITZ KREDEL

6. [Anvil Press.] **Racine, Jean.** *Andromache: a tragedy freely translated into English in 1674 from Jean Racine’s “Andromaque” by a young gentleman & John Crowne. Foreword by Desmond Flower.* Lexington: Anvil Press, 1986. \$750

Edition limited to 100 copies (this, no. 44), printed in red and black in Victor Hammer’s American and Andromaque uncial types; 4to, pp. 10, [2], iv, vii, [1], 51, [7]; text printed in red and black throughout; with 21 woodcuts by Fritz Kredel; fine. Original prospectus, order form, extra label, and an autograph note signed by Carolyn Hammer all laid in.

7. **Apollonius of Perga.** *Apollonii Pergaei locorum planorum libri II. Restituti a Roberto Simson M.D.* Glasgae: in aedibus Academicis, excudebant Rob. et And. Foulis, 1749. \$1,500

First edition, 4to, pp. xviii, 233, [1]; errata (partly on a printed slip pasted in) on verso of final

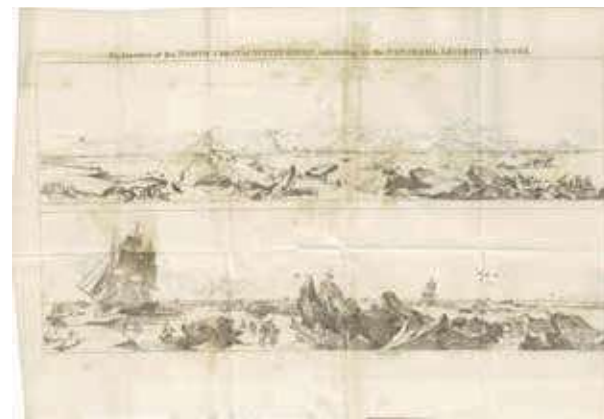


leaf; diagrams in the text throughout; one or two scuff marks but generally a near fine copy in contemporary full speckled calf, red morocco label on spine.

Apollonius of Perga (ca. 262 - 190 B.C.) spent a long time

in Alexandria studying with the successors of Euclid during the reign of Ptolemy Euergetes.

Gaskell 125.



8. [Arctic.] **Beechey, Frederick William.** *Description of a view of the north coast of Spitzbergen, now exhibiting in the large rotunda of Henry Aston Barker’s Panorama, Leicester-Square; painted from drawings taken by Lieut. Beechey, who accompanied the Polar Expedition in 1818, and liberally presented them to the proprietor. A view of Lausanne, and the*

*lake of Geneva is also exhibiting.* London: printed by Jas.-W. and Chas. Adlard, 1820.

\$1,750

Small 8vo, pp. 12; engraved folding plate (slightly spotted); very good in contemporary brown wrappers.

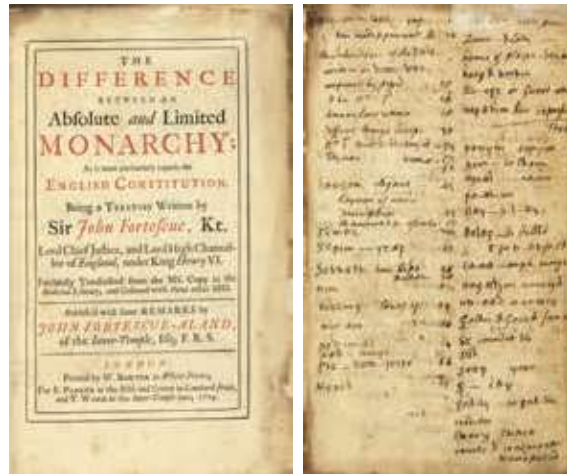
In the first edition of the pamphlet published the preceding year, "A view of Lausanne, and the lake of Geneva" in the title is replaced with "An interesting representation of the city of St. Petersburg, is open in the upper circle."

Ostensibly, the earliest polar panorama, depicting the exploits of Capt. David Buchan, who along with his young lieutenant John Franklin ventured through the ice near the Spitzbergen Islands in 1818 in search of the Northwest Passage. Frederick William Beechy, naval officer and hydrographer, was appointed to the brig *Trent*, and also served on the expedition. He later published an account of the voyage, *Voyage of Discovery Towards the North Pole Performed in His Majesty's Ships Dorothea and Trent, Under the Command of Captain David Buchan*, in 1843.

The panorama, celebrating the expedition, depicts the two ships, Capt. Buchan and Lieut. Franklin, the barrier of ice extending from Spitsbergen to Greenland, seals, polar bears, walrus, and "three magnificent icebergs."

**EXTENSIVELY ANNOTATED BY WELCOME ARNOLD**

9. [Arnold, Welcome.] Fortescue, John, Sir. *The difference between an absolute and limited monarchy; as it more particularly regards the English constitution. Being a treatise written by Sir John Fortescue, Kt. Lord Chief Justice, and Lord High Chancellor of England, under King Henry VI. Faithfully transcribed from the MS. copy in the Bodleian Library, and collated with three other MSS. Publish'd with some*



remarks by John Fortescue-Aland, of the Inner-Temple, Esq. F.R.S. London: printed by W. Bowyer in Whyte-Friars, for E. Parker ... and T. Ward, 1714.

\$2,500

First edition, 8vo, pp. [16], lxxxii, [4], 148, [4]; title-page printed in red and black, Saxon alphabet on verso of final leaf, engraved headpieces and initials; 20th century full blindstamped paneled calf, red morocco label on gilt-paneled spine; last leaf loose (but present); very good.

This copy extensively annotated throughout by Welcome Arnold, a well-known merchant and ship owner from Providence during the 18th century; he was heavily involved in owning privateering vessels during the Revolutionary War. He is also supposed to have participated in the raid against the British ship *Gaspee* in Narragansett Bay in June 1772. Many of the annotations are in Old English; a 2-page manuscript index to words in the text is written by Arnold on the final flyleaf. This book shows Arnold to be an erudite and studious man with extensive commentary on English law, politics, and the Saxon language.

Alston III, 15: Originally written ca. 1470. Contains Old English glosses, with an index of words

glossed ... The preface contains general remarks on the study of Old English."



10. [Artists' Books.] Spitz, L., & A. Pollack. *Spitz & Pollack's new standard and movable dictionary of the American language. Abridged edition, comprising selected words and phrases, re-interpreted with full definitions.* Philadelphia: Spitz & Pollack Publishers, 2005. \$1,800

Edition limited to 35 copies, this being 1 of only 2 artists' proofs signed by the collaborators and with one extra moveable which was not in the edition of 35; 4to, unpagged; 9 (instead of 8) moveable hand-cut and mounted illustrations on French-fold leaves; original maroon cloth-backed blue floral Indian paper-covered boards, gilt foil bas-relief of an eagle mounted on upper cover, gilt-lettered spine; matching slipcase bound in two different Indian papers, printed paper label mounted on upper slipcase cover; fine.

Laid in is a typed letter from Amee Pollack with a poignant P.S. in manuscript, as well as the original tri-fold color prospectus.

11. [Ascension.] Allen, William, Lieut. *Picturesque views in the island of Ascension.* London: Smith, Elder, and Co., 1835. \$2,500





First edition, oblong folio, pp. [16]; vignette title page showing a small topographical map of the island, 10 hand-colored lithograph plates (2 of them beautiful folding panoramas), all on India paper mounted, as issued, and each accompanied by descriptive text; modern quarter brown calf over marbled boards, red morocco label on upper cover; 2 plates with short mended tears in the fore-margins (not entering the image), binding very lightly rubbed; near fine throughout.

William Allen (1793-1864) was a naval officer best known for his part in the River Niger expeditions of 1832 and 1841-2. The sketches from which these lithographs were made were drawn by Allen during a two-month stay on Ascension, possibly while he recuperated from the rigors of the first Niger expedition.

The OCLC records look to be erroneous as they show in some cases fewer pages, and in others, fewer plates.

Not in Abbey, *Travel*. Not in Tooley, *Color Plate Books*.

#### COPIOUSLY ANNOTATED

12. **Bailey, Nathan.** *Mr. Nathan Bailey's English dictionary, shewing both the orthography and the orthoepia of that tongue ... translated into German and improved, as also added an appendix not onely [sic] of such words as are*

*not of so general in use ... by Theodore Arnold.* Leipzig: printed for the heir of the late Mr. Gross, 1736-39.

\$3,300

First German edition of Bailey and one of the rarest of all Bailey dictionaries; 2 volumes

in 1 (English-German, and German-English), 8vo, pp. [18], unpaginated lexicon in double column, [2], [78], [32]; [2], unpaginated lexicon in double column (collated complete), engraved portrait frontispiece of Bailey by [Johann Christoph] Sysang laid down and with the ownership (?) signature in the bottom margin of "Bielenberg," German and English title pages in the first volume, German title only in the second volume (as issued); contemporary full calf, elaborate gilt-decorated border on covers, the whole cracked, rubbed, worn, the front cover almost loose, the spine separated, but the binding structure is sound. Frankly, a fair copy only, but a most interesting one as well.

On the recto and verso of the front flyleaf are approximately 80 lines of notes in a small but readable hand, ca. 1759 in German, English, and French, by one who appears to be a native German speaker, on other dictionaries, notably Serenius's *An English and Swedish dictionary* (1757), those of Junius, Menage, and Boyer's *Dictionnaire royale* (1727), etc., and

quoting extensively from Mr. Boyer's "advertisement" regarding usage and its influence over the French and the English vocabularies. Furthermore, the first volume has many hundreds of words underlined, and there are copious annotations in the margins for about 200 words, 100 of which are more substantial, generally amplifying meaning, primarily in English, but also French, and to a lesser extent German.

A German translation, with the addition of a German vocabulary, of the second iteration of Bailey's *The Universal Etymological Dictionary* of 1727 which "enjoyed a separate publishing existence" (Alston). Entry words in English in the first volume, with equivalents variously in English, French, and German. The appendix at the back is "added, for the most part, from Mr. Thomas Dyche's *Spelling Dictionary*." The second volume with German entries and English equivalents only.

Interestingly, no English edition of Bailey contained a portrait and the portrait only appears in German editions.

Bookplate of E[manuel] E[mory] Straus (1878-1956), president of the Courier-Journal Job Printing Company, Louisville, Kentucky, which was

organized by his father August "Gus" Straus (1855-1912) in 1888. This copy emanates from this family and has not previously been on the market.

Alston XIII, 31.





## PRINTED BY JAMES FRANKLIN

13. **Barclay, Robert.** *An apology for the true Christian divinity, as the same is held forth, and preached, by the people, called in scorn, Quakers ... The sixth edition in English.* Newport: James Franklin, 1729. \$2,500



First American edition of Barclay's seminal treatise, 8vo, pp. [12], 524 (i.e. 574), [32]; full contemporary and probably original paneled calf, spine with a number of hairline cracks, extremities rubbed and worn, corners showing, joints tender with gaps, title page slightly miscreased, but all in all a good, unrestored copy in a Rhode Island binding.

One of the first ten pieces of printing done in Rhode Island, and exclusive of almanacs and broadsides, just the fifth (the first printed piece in Rhode Island is the 1727 Almanac, also printed by James Franklin). On the verso of the terminal flyleaf in a bold hand: "Gemima Arnold's book."

James Franklin (1697-1735) was the elder brother of Benjamin Franklin who taught him to print; but there was no love lost between the two. In 1723 Benjamin, tired of James's "harsh and tyrannical treatment," set out on his own for Philadelphia. "Though a brother," Franklin wrote in his *Autobiography*, "he considered himself as my master, and me as his apprentice, and accordingly expected the same services from me as he would from another, while I thought he demeaned me too much in some he required of me, who from a brother expected more indulgence."

"Barclay's great book, *The Apology*, is remarkable as the standard exposition of the principles of his sect, and is not only the first defense of those principles by a man of trained intelligence, but in many respects one of the most impressive theological writings of the century" (DNB).

Alden 11; Evans 3129; Hammett, p. 19; Sabin 3364.

## WITH FIVE SIGNED ARTIST'S PROOFS

14. **[Baskin, Leonard.] Miller, Arthur.** *The death of a salesman. Certain private conversations in two acts and a requiem.* New York: Limited Editions Club, [1984]. \$3,200



Edition limited to 1500 copies signed by Miller and the illustrator, Leonard Baskin (this, no. 727); 4to, pp. [8], 164, [4]; 5 etchings by Baskin; bound in full maroon niger, gilt-lettered spine, publisher's slipcase. Fine. Contains a new Preface by Arthur Miller.

**Accompanied by:** *Death of a Salesman: Five Etchings by Leonard Baskin* [box title], folding maroon niger portfolio containing 5 separate artist proofs (each on water-marked paper and measuring approx. 12" x 9") duplicating those in the published edition, each marked in pencil by Baskin, "Artist's Proof" and signed "Baskin."

*LEC Bibliography* 540 making no mention of an additional suite; nor can I find any mention of it elsewhere; Lisa Baskin notes that it was likely made up by the original owner, so almost certainly it's unique.

## A COMPLETE RUN

15. **Beadle & Adams.** *Beadle's Half-Dime Singer's Library. Comic and sentimental songs of all nations and ages.* Nos. 1 - 43 (complete). New York: Beadle & Adams, [1878-79].

\$4,500

2 volumes, 4to, contemporary half calf over marbled boards, joints cracked, cords holding (but barely), spines perished; occasional light foxing else internally fine. With 43 hand-colored illustrations, each on the first page of every issue.

Cf. Johannsen, *The House of Beadle and Adams*, I, 391-95, plus



full-page illustration between pp. 388-89. *Beadle's Half-Dime Singer's Library* "appeared, with occasionally a break, in weekly numbers between the 18th of May, 1878, and the 29th of March, 1879, ending with No. 43. The booklets are thin quartos, of 16 pages each, and measure 11¾" by 8¼". There are no outside wrappers, but early editions ... have a colored illustration on the first page [as here] ... the coloring was apparently done by color stencil ... The sixty songs in each number consist not only of the popular songs of the day, but also include original contributions. Beneath the titles of many of the songs is given the name of the original publisher from whom the music could be attained ... The only bound volume that I have seen contained the whole 43 numbers and was without an Index [as here]."

Contains lyrics to nearly 2500 songs (without music), including standards such as *The Star-Spangled Banner*; *Hail, Columbia*; *America*; *When Johnny*

Comes Marching Home; Old Rosin the Beau; Oh! Susannah; and, The Yellow Rose of Texas; also, The Spider and the Fly; I Wish I Was in Dixie's Land; Oh, Take Me back to Tennessee; Hush-a-By Baby; Down By the River Side; Base-Ball; and the whole of Gilbert & Sullivan's *H.M.S. Pinafore*, plus many more written specifically for *The Singer's Library*.

Also, The Rat-Catcher's Daughter; The Mormon's Lament; The Day I Played Base-Ball; 'Tis the Money that Makes the Mare Go! or L.S.D.; Some Girls Do and Some Girls Don't; Drunk Again, or, Timothy Tottle; Poor Kitty Popcorn; Gay Young Clerk in a Dry-Goods Store; and my two favorites, Move My Arm Chair, Dearest Mother; and, Turn Off the Gas at the Meter.

Eleven (presumably) complete runs in OCLC: NY Public, Huntington, Yale, Northern Illinois, Minnesota, Dartmouth, Princeton, Ohio State, Pittsburgh, Brown, and Texas.

16. **[Bee-Hive Broadside.]** *Platform bee-hive. Invented by Sylvester Davis, and patented July 26, 1853...* Claremont, N.H.: Claremont Power Press Office, N. W. Goddard, printer, n.d., [ca. 1853-4]. \$900

Attractive folio broadside approx. 19½" x 12½", text in double column beneath the running head, enclosing at the top a wood engraving of the bee-hive, the whole within a typographic border incorporating bees and flowers; two oil stains, pencil mathematical calculations on verso, previous folds in quarters, all else very good.

"With this hive any one may keep bees with perfect safety and success ... It has been exhibited to more than 100,000 people, and is admitted by *all* to be the best arrangement for keeping bees that has ever been offered ... The bees have an opportunity to exercise ... The bees can be fed much earlier in the spring ... The bees may be made to swarm from



one or more hives ... The bees can be transferred as often as necessary, to give them new comb, and without killing them..."

A half-dozen testimonials follow. At the bottom: "Agents a satisfactory commission for selling - Individual rights with books, bill of feed, &c. giving full directions for making the hive and managing the bees, can be had for \$10.00."

The text is signed in type "Joseph Pilkington, Hoboken, Agent for New-Jersey. Address (Patentee, Claremont, N.H.) S. Davis."

Not found in OCLC.

17. **[Bible in English.]** *The Columbian family and pulpit Bible; being a corrected and improved American edition of the popular English Family Bible; with concise notes and annotations, theological, historical, chronological, critical, practical, moral, and explanatory...*

Boston: Joseph Teal, printed by J. H. A. Frost, 1822. \$1,500

First American edition, large folio, text in double column, unpaginated, 4 p.l., [604] leaves;



A-Z<sup>2</sup> in 12 alphabets, A13<sup>1</sup>-B13<sup>2</sup>; 2 engraved frontispieces and an engraved title page (these rather water-stained in the margins), plus 34 engraved plates, 3 engraved maps, 1 engraved folding register, by Chorley, T. Kelly, Gregory, John Van Ness Throop, O.H. Throop, and A. Bowen, after Shepperson, W. M.

Craig, H. Williamson, Raphael, B. West, Monsiau, and Vandyk; good, sound copy or better in contemporary full mottled calf, red morocco lettering piece on gilt-decorated spine.

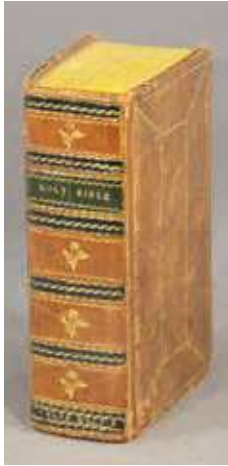
Originally issued in 139 numbers. "From Poole, Brown, [et al.] ... with numerous additions ... from ... Michaelis, Lowth [et al.] ... containing also ... readings, from the most ancient Hebrew and Greek manuscripts, and the most celebrated versions of Scripture; also, sundry corrections and improvements, of our excellent English version ... also, an illustrative argument prefixed to each sacred book or epistle ... together with a valuable appendix."

Hills, *English Bible in America*, 434: "This Bible was issued in numbers and had more than 3,000 subscribers. The Rev. Jonathan Homer, D.D. of Newtown, Mass. revised some of the notes and enlarged others.

*American Imprints* 8011.



18. **[Bible in English.]** *The Holy Bible, containing the Old and New Testaments ... Stereotyped by B. and J. Collins.* Boston: R. P. and C. Williams, stereotyped by B. & J. Collins, 1818. \$1,750



Small 12mo (approx. 5¾" x 3½"), engraved frontispiece, sectional title page for the N.T.; contemporary full sheep, gilt borders on covers enclosing a central gilt panel, gilt-decorated spine with 2 morocco labels and fillets also with gilt decorations (the bottom one with an early owner's name in gilt: "Chloe Holt's"), board edges gilt, edges stained yellow, marbled endpapers; some toning of the text, but in all a

very good, sound copy in a nice early fine American binding.

"This seems to be an erroneous date as it is too early for a Collins stereotyped edition" (Hills). This is evidently born out in an inscription on the first flyleaf by Chloe Holt dated "Townsend, Sept. 18, 1824."

Hills, *Bible in America* 239 ("not located").

#### THE FAMED "GUN-WAD BIBLE"

19. **[Bible in German.]** *Biblia, das ist die ganze gottliche hielige Schrift alten und neuen Testaments nach der deutschen Uebersetzung D. Martin Luthers...* Germantown: Christopher Saur, 1776. \$4,200

Thick 4to, pp. [4], 992, 277, [3]; ex-AAS, with their engraved bookplate on the front pastedown; title page cleaned and backed, the title and second leaf with neat repairs to the fore-margin; moderate toning and foxing throughout, and a bit of occasion-

al waterstaining; full contemporary calf, black morocco label on spine; rear board replaced, and the whole rebaked using the original front board and spine; in spite of the restorations, a pretty nice copy, lacking the original clasps.

A pencil note on the flyleaf reads: "Purchased Anderson Auction Co., Sale Oct. 13, 1909." And a corroborating notation in ink on an old bookseller's catalogue cutting pasted in under the bookplate: "Geo. Matthews sale 10/13/09 Anderson Gall."

Saur's famed "Gun-Wad Bible," so named because the remaining unbound sheets were used for gun-wadding when the British entered Philadelphia during the American Revolution.

The first Bible printed in the Western Hemisphere was Eliot's Indian Bible of 1663. The first Bible printed in the Western Hemisphere in a European language was Christopher Saur's German Bible, published in 1743; it was reprinted in 1763, and again in that fateful year, 1776. "This edition consisted of 3000 copies. The Revolutionary War broke out about the time it was issued, and after the Battle of Germantown, Saur, to preserve the residue of his property, and in the supposition that American independence could not be maintained, went into Philadelphia and resided there whilst the British held possession of that city. His estate was subsequently confiscated in consequence, and his books sold. The principle part of this third edition of the Germantown Bible in sheets were thus destroyed, having been used for cartridge paper" (O'Callaghan, p. 29).



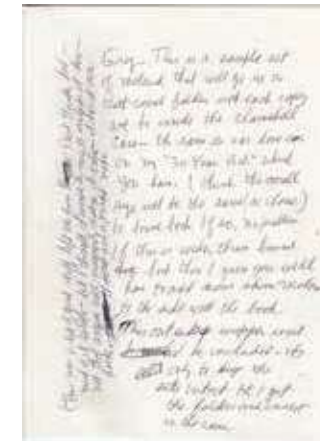
Wright, *Early Bibles of America*, pp. 28-54; Darlow & Moule 4240; Evans 14663; Hildeburn 3336; Bötte & Tannhof 475; Sabin 5194.



#### WITH A UNIQUE PORTFOLIO AND A LETTER TO HIS BINDER

20. **[Bird & Bull Press.]** Berger, Sidney E. *Forty-four years of Bird & Bull Press. A bibliography, 1958-2002.* Newtown: Bird & Bull Press, 2002. \$2,500

Edition limited to 150 copies, this the book-



binder Greg Campbell's copy, Campbell-Logan Bindery, and out of series; folio, pp. 99, [3]; numerous tip-ins and sample pages; original quarter brown Niger over green cloth, green morocco label on spine; accompanied by a separate portfolio containing two score other samples of text and illustration, ephemera, etc. emanating from the Bird & Bull Press (including a number of multiple-page gatherings, and an entire separate folder containing material from the Bird & Bull Dard Hunter book); together in a green cloth clamshell box, brown



morocco label on spine; fine.

The separate portfolio here is unique: all the material is in a manila file folder on which Henry Morris has scrawled a long letter to Greg Campbell: "Greg - This is a sample set of material that will go in a cloth-covered folder ... I think the overall size will be the same (or close) to the bound book. If so, no problem ... This outside wrapper won't be included. It's only to keep the set intact... There was a lot of great stuff left over from the Dard Hunter book - much of it saleable..." There are also three or four other notes from Morris to Greg Campbell laid in, mostly regarding specifications, sewing, and labeling.



**FIRST EDITION WITH ROUSSEAU'S APPENDIX**

21. **Brossard, Sebastian De.** *A musical dictionary: containing a full explanation of all the terms made use of in the historical, theoretical, and practical parts of music: also explanations of the doctrines of ancient music, and mathematical and philosophical inquiries into the nature of sound ... A new edition, to which is added an appendix, selected from the Dic-*

*tionnaire de Musique of M. Rousseau: containing all the new improvements in music since the first publication of this dictionary.* London: J. Robson, 1769. \$950

8vo, pp. v, [1], ix-xii, 347, [1], [4], 52; Rousseau's appendix with a separate title page, 4 engraved plates (2 folding), musical notation throughout; clean tear in Y<sup>2</sup>, front joint cracked, but generally a nice copy in orig. calf-backed marbled boards, uncut, red morocco label on spine.

Includes observations on the phenomena of sound, and concords and discords.

Vancil p. 35 citing the first edition of 1740 (without the appendix by Rousseau); Zischka, p. 162; not in Tonelli.

22. **Bruce, James, of Kinnaird.** *Travels to discover the source of the Nile, in the years 1768...1773.* Edinburgh: J. Ruthvan for G. G. J. and J. Robinson, London, 1790. \$6,500

First edition (published later in London the same year); 5 volumes, 4to, engraved vignette title page in each volume, 58 engraved charts, battle plans, and plates, 3 engraved folding maps, 7 typographic pages of Ethiopic characters between pp. 400 and 401 of the first volume, and the list of plates at the



back of vol. V which is usually lacking; contemporary marbled boards, neatly rebacked in calf, gilt-lettered spine; a few marginal tears neatly repaired, light occasional foxing, but in all a very good, sound, and absolutely complete copy, with the requisite half-titles in each volume.

Bruce arrived in Alexandria in June 1768 committed to discovering the source of the Nile, which he thought began somewhere in Abyssinia. He traveled across the northern desert in the guise of a Turkish sailor and finally reached Abyssinia in early 1770. In November of that year, he found the previously unknown



source of the Blue Nile, which he claimed (mistakenly) to be the Nile of the ancients, and therefore more important than the larger White Nile.

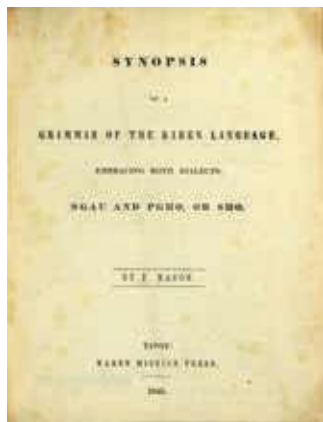
Bruce's difficult return in 1771 was highlighted by another first: he became the first to trace the Blue Nile to its confluence with the White Nile. The last major obstacle was a dangerous trip back into the desert to recover his journals and baggage which had been left behind after his camels died. Though his *Travels* was criticized by some contemporaries, "the substantial accuracy of every statement concerning his Abyssinian travels has since been amply demonstrated" (*Ency. Britannica*). Bruce's account is also notable for its famous plate of the figure of a harpist in the tomb of Rameses III, "the first picture of a scene in the royal tombs to be published" (Romer, *Valley of the Kings*, 36).

Blackmer 221; Cox I, 398-99; Howgego, III, B171; Ibrahim-Hilmy, p. 91.

## PRESENTATION COPY

23. [Burma - Karen Language.] **Mason, Francis.** *Synopsis of a grammar of the Karen language, embracing both dialects, Sgau and Pgho, or Sho.* Tavoy: [printed and published at the] Karen Mission Press [by C. Bennett. for the American Baptist Mission], 1846. \$3,500

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



American missionaries first arrived among the Karen tribes in 1828. It was apparently impracticable for them to set up a printing-press in the wild country of the Shan states, but they did so

several hundred miles farther south, at Tavoy. The Karen were one of the chief tribes of Burma, supposed to be descendants of Chinese tribes driven southwards, ultimately from Mongolian lands. The Karen language is tonal, and belongs to the Siamese-Chinese branch of the Indo-Chinese family.

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

Not in Vancil; Aston Catalogue, p. 129.

## HIS ONLY PATENT

24. **Burton, Richard, Capt.** *Specification of Captain Richard Burton. Fire-arms and projectiles* [cover title]. London: printed by George E. Eyre ... at the Great Seal Patent Office, 1876. \$3,800



Folio, a single sheet folded to make 4pp., last 2 pages blank; sewn into original blue printed wrappers; previous folds, a few short marginal tears and creases; very good.

The date of Burton's patent (no. 3069) for a carbine pistol was September 1, 1875.

"The principle of the weapon is to avoid the use of the shoulder on horseback. The weapon can be used either as a carbine with both hands, the left arm extended as in archery: in this case the cartridge contains 84 grains of gun-powder. Used with one hand the charge must be reduced to 45 grains" (see Burton, Isabel, *Life*, I, pp. 455-57 for a good account).

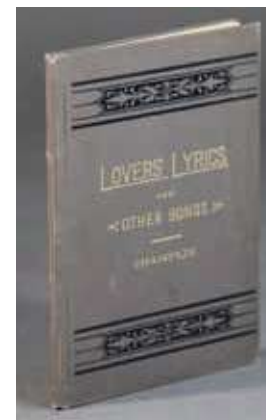
Huntington only in OCLC; no copy at auction in at least 45 years; Casada 327; Penzer, p. 229.

## AN EARLY A. EDWARD NEWTON PUBLICATION

25. **Champlin, Edwin B.** *Lovers' lyrics, and other songs.* Philadelphia: A. Edw. Newton & Co, 1012 Walnut Street [E. A. Stillman, printer, Westerly, R. I.], 1888. \$800

First edition, slim 12mo, pp. iv, [1], 6-38; near fine in original brown cloth stamped in gilt and black on the upper cover.

Champlin (1854-1927) was born, raised, and died in Westerly, Rhode Island. He was by turns a



journalist, author, and poet. A slim volume of verse which were it not for its publisher would likely have been long forgotten.

"This scarce book is noted by Winterich in his article on Newton imprints (no. 4) and states there are two different cover colors. Winterich believed that Newton published this book

was some indication that his publishing firm was more than just a vanity press and actually had some reputation in the field of publishing" (Oak Knoll Catalogue 86, no. 403).

## EXTENSIVE U.S. NAVY JOURNAL

## BY A KENTUCKY MIDSHIPMAN

26. **Chenoweth, G. D.** Midshipman's manuscript "*Journal of a cruise in the U.S. Ship of the Line Columbus, bearing the broad pendant [sic] of Commodore Char[le]s W. Morgan,*" and a subsequent cruise on board the U.S. Sloop of War, *Jamestown*. At sea: 1842-45. \$3,500

Folio; 199, 101-200, [134] pages (approximately 433 pages in all); pen-and-ink title with an original drawing of a sailing vessel of war on the title page; a second drawing of *Columbus* occurs inside; contemporary full calf; gilt-decorated spine, decorative gilt borders on covers; written in a neat, legible hand; very good and sound.

With the author's name (Midshipman) "G. D. Chenoweth, U. S. Navy," stamped in gilt on the upper cover. U.S.S. *Columbus* was a 90-gun ship of the line in the United States Navy. She was launched on 1 March 1819 at the Washington Navy Yard and commissioned on 7 September 1819.

Chenoweth, a Kentucky native, received his



midshipman's warrant on 19 October 1841. He died in April 1847, but where and from what is not clear. His journal is a lengthy and detailed record spanning the three years from August 1842 to August 1845.

This is a fine example of a U.S. Navy midshipman's journal, proper, neat, and orderly. Chenoweth generally records one day's particulars per page, noting almost always location (at sea; Bay of Gibraltar, off Georgetown, Harbor of Rio de Janeiro, Navy Yard, Gosport, Va., Naval Anchorage, Norfolk, Porto Praya, Port Mahon, etc.); course sailed, nautical speed, and wind direction for each of the 24 hours in the day. These are followed by "Remarks" which, while at sea, are generally rather perfunctory and taking no more than 8-12 lines; but others are quite lengthy, especially when in a port-of-call, often running to multiple pages. At Port Mahon, for example, the remarks run to two-and-a-half pages at the first calling, and six pages at the second calling; at Toulon, two pages; at Genoa 22 pages (over a four-month layover); at Rio de Janeiro, 18 pages (over a two-and-a-half-month layover).

Chenoweth commences his journal at Boston, August 3rd 1842, noting that at 3:30 p.m. on that day the 74-gun Ship of the Line *Columbus* was commissioned. [This is at variance with the Wikipedia entry on the ship.] He then lists the 60-odd officers, midshipmen, and mates who have reported for duty; Captain William A. Spencer is the commissioning commanding officer.

The next three weeks are filled with entries reflecting preparations for the ship to deploy to the Mediterranean. Included are accounts of taking on provisions, and equipment (including "three boxes of books for the apprentice boys"), and the release of a minor back to his parents who had signed on illegally.

"At one o'clock p.m. called hands to bend



sails and bent the courses, topsails, jib, and spanker. Received stores in some of the departments. At 5 p.m. furl'd sails. Hoisted a red flag at the fore and received on board one hundred and twenty five barrels of powder. Transferred to the hospital Mr. McLaughlin ... and John Higgins. Received on board one box of books for the Seaman's Library and two boxes for the Officers Library and one signal book in the Masters Department ... Received stores in the Carpenters and Gunners Departments ... Sent ten men to bury the mortal remains of Wm McLaughlin late attached to this ship ... Received in the Purser's Department five thousand dollars and some other articles ... received on board fresh beef and a quantity of vegetables ... At 1 o'clock called all hands to unmoor the ship and hove up the larb'd anchor. Sent the mortal remains to the *Ohio* to be sent to the hospital for interment, and Robert Bennett ... William Gibson ... and Thos. Jenkins to the hospital for medical treatment. At 3 o'clock hove up the starboard anchor and cast with the jib, flying jib and fore-topmast staysail. Passed the *Ohio*. She cheered us which we cheerfully returned. Fired a parting salute of 17 guns ... At 5 o'clock hove to outside of the harbor when the pilot Wilson left the ship with a bag of letters..."

The *Columbus* arrived in Gibraltar on 30 September, departed on 5 October, was joined by the frigate *Congress* at sea on 12 October, and arrived at Port Mahon on 17 October where Commodore Charles Morgan was waiting aboard the sloop of war *Fairfield*. With the sloop of war *Preble* and *Congress* in company, Morgan, now on the *Columbus*, sailed in late October for Genoa where he remained for over four months.

On the 24th of February 1843 Captain Abraham Bigelow assumed Command of *Columbus*. Chenoweth executes a lovely drawing of a sailing ship of war on the occasion, presumably the *Columbus*. Captain Bigelow reviews and approves of Chenoweth's journal following the entry for 31 May 1843. Back in Gibraltar in June Captain Benjamin Cooper assumes command, and shortly thereafter *Columbus* departs for the Brazil station arriving in Rio on 30 July 1843 where Daniel Turner relieved Commodore Morgan. (Turner, a Congressional silver medal winner for gallantry at the 1813 battle on Lake Erie, had recently completed a three-year tour as commanding officer of *Constitution* on the Pacific station.)

Ships variously joining *Columbus* on station included the frigates *Brandywine* and *Columbia*, and the schooners *Enterprise* and *Lexington*. *Columbus* arrived at Montevideo in October and returned to Rio de Janeiro in January 1844 where she was joined by the frigate *Raritan*, the sloops *James Adams* and *Boston*, and the brigs *Chipola* and *Perry*. [All these arrivals and departures are duly recorded in the journal.]

The next day *Columbus* departed for New York arriving there in late May where Chenoweth apparently detached on or soon after 6 June 1844, that being the date of the last entry on *Columbus*. Chenoweth was then ordered to the sloop-of-war *Jamestown* under construction at Gosport. *Jamestown* was launched on 16 September 1844 and commis-





sioned on Christmas day of that year, Robert B. Cunningham, commanding. The journal resumes following two very interesting pages detailing the specifications of *Jamestown* (some very detailed), as well as the ship's stores and equipment.

Daily entries recommence on 19 December 1844, at Norfolk. Chenoweth records the visit of Secretary of the Navy John Mason on 2 January 1845, and the hoisting of the Broad Pennant of Commodore Charles W. Skinner on 23 January as *Jamestown* departed Norfolk in company with *Portsmouth* bound for the African station. Arriving in the Cape Verde islands on the 15th of February *Jamestown* exchanges salutes and visits with Commodore M. C. Perry on the *Macedonian*. After several months on the African station the journal ends abruptly on 28 August 1845, *Jamestown* at Porto Grande in the Verde Islands.

27. [China.] 船由橫閘出江形勢圖. [*Chuan you heng zha chu jiang xing shi tu.*] [*A Situation Map Showing an Alternative Exit where the Grand Canal Exits into the Yangtze.*] Unknown Artist. N.p., n.d. [Qing]. \$28,000

This striking Qing manuscript maritime chart on paper mounted as a handscroll covers parts of the Zhenjiang Prefecture in Jiangsu Province. Blue covers with manuscript title label. 49 x 108cm. Scale not

given. Some light abrasion of paper lower section, some browning upper right, a little light creasing but overall very good.

This interesting chart highlights the exits around 京口 [Jingkou] and 丹徒 [Dantu] section of the Grand Canal. 橫閘 “Heng River Gate” mentioned in the title is located on the left adjacent to another river gate called 越閘 “Yue River Gate”. The two gates were

used mainly during the dry season when the main exit at 西閘 “Xi River Gate” was not able to be used. The gates are also used as check points to catch illegal salt smugglers. The walled city illustrated at the upper right section, 鐵甕城 “Tieweng City” served as a strategic military stronghold since the Three Kingdoms Era and was famous throughout for its advanced defence architecture 金山 “Jin Shan” island is featured lower right section away from the mainland. 金山 “Jin Shan” is often associated with the well-known Chinese folktale “Legend of the White Snake.”

Handwritten notes on red paper are tipped-in onto the chart. These notes mention, for example, the distance from a harbour where heavy ships can be moored. Military posts are shown alongside both sides of the river. Military posts on the 象山 [Xiang-



shan] side are shown with illustrations of swivel guns, the other military force is located across Yangtze River on the side of 瓜洲 [Guazhou] town with illustrations of artillery battery. Guazhou, was a strategically important location from the Southern Song on and was the war frontier between Southern Song and 金 [Jin].

During both Ming and Qing Dynasties, Guazhou become an interchange for grain transportation where the Grand Canal meets Yangtze River. Unfortunately, the town vanished in 1895 as a result of Yangtze River's gradual movement towards north.

#### CHINESE PAGODA PRINTED ON SILK

28. [Chinese Pagoda.] *View of the Chinese pagoda and bridge in St. James Park. Erected in commemoration of a general peace! Taken on the first of August, 1814, the day of the Grand Jubilee; just as Mr. Sadler was ascending in his balloon, and about five hours before the upper part of the beautiful structure was unfortunately, and by accident, destroyed by fire, occasioned by the discharge of fireworks.* [London]: printed and published by G. Davis, at the Royal Jubilee Printing Office, in Hyde Park, 1814. \$3,500

Small folio broadside printed on silk (approx. 13" x 9½"); near fine.





Monday, 1st August 1814 was both the anniversary of the Battle of the Nile and the centenary of the ascension to the throne of the Hanoverian monarchs; to celebrate these and the signing of the Treaty of Paris, which ended hostilities between Britain and France, the day was chosen for a grand national Jubilee.

Thomas Smith of Marylebone, in his *Historical Recollections of Hyde Park*, left us a detailed account of the day: “Many hundreds of workmen had been employed for several weeks in making the necessary preparations, while a numerous body of artists from the Royal Arsenal at Woolwich were occupied in arranging the fire-works under the superintendence of Sir W. Congreve, in temporary buildings erected for that purpose in the Green Park. The most judicious precautions were adopted to prevent accidents from the pressure of the crowd, by taking down the iron railings and part of the wall in several places, thus affording free access to the immense multitude that had been attracted from all parts of the country. It is an indisputable fact, that such a number of persons were never brought together on any former occasion of public rejoicing.

“In St. James’s Park, the principal object was

a bridge thrown across the canal on which an elegant Chinese pagoda of seven stories was erected, profusely ornamented and hung with lamps, with fire-works affixed to various parts, the interior of the enclosure being appropriated to those who paid for admission; numerous booths and tents were pitched, while boats filled with elegantly dressed females on the canal, presented to the eye a scene of enchantment not easily to be imagined or described ...

“In the early part of the evening Mr. Sadler ascended with his balloon from the space in front of Buckingham House to the great gratification of the royal party, who had taken a lively interest in witnessing the preparations for the ascent; at a later period of the evening, an unfortunate accident happened which threw a damp over the whole proceedings at this point, the fire-works having set fire to the pagoda; two of the men employed were so seriously injured that they expired on the following day; and before the fire could be got under control, five stories of the pagoda were consumed.”

29. **[Chinese Photobook.] Perckhammer, Heinz von.** *Edle nacktheit in China*. Berlin: Eigenbrodler Verlag, 1928. \$2,000

First edition, large 8vo, pp. 7 (text), [1], [31] (full-page photogravures), [1]; text in German;



French-fold text-block, maroon paper wrappers, in a dust jacket sporting the 32nd (unique) photogravure on the front panel; light soiling to dust jacket, very good.

Perckhammer served in the Siege of Tsingtao during

the First World War, and from 1917 to 1919 was a Japanese prisoner of war. He remained in China after his release, and produced two photo books. One was a collection of Peking street scenes, and the second was this book, a collection of soft-focus nudes, mainly of prostitutes from Macao, which had to be smuggled out of China. In his introduction to the English language edition Perckhammer states, “Pictures of nude women, setting aside the ugly caricatures of the “Spring pictures” of erotic scenes, simply do not exist in China. Therefore, I believe, I have created something entirely new and of value,” and indeed we have seen few if any such books appear ourselves. The book was later banned by the Nazis under their list of harmful and undesirable writings.



30. **[Christian Ventriloquism.] Rea, Katheryn.** The archive of a Christian ventriloquist. [Columbus, OH: 1953 - 1961.] \$2,000

An archive of material from the Christian ventriloquist Katheryn Rea (1917-2010) of Columbus, Ohio. She and her husband James operated Jimmy Rea Electronics in Columbus from the 1950s well into the 2000s. The couple also founded the Interdenominational Drive-In Christian Film Association, which operated a long-time free Christian drive-in



theatre on the west side of Columbus.

The feature of the archive is “Chubby,” a wooden and paper-mâché ventriloquist’s dummy measuring approximately 32 inches in height, and dressed in his original home-made clothing. Also, 25 pages of holograph performance scripts and notes, ventriloquism-related publications, ephemera, and correspondence, together in a contemporary hard-shell suitcase. The story goes that Ms. Rea acquired this dummy from the noted figure builder William Kirk Brown of Miami, Florida, likely ca. 1954. (The manufacturer’s pencil markings to the dummy’s interior suggest he was “born” on December 23, 1953 and given the name Chubby. The near coincidence to the Nativity seems apt. Rea’s scripts reference the dummy’s good fortune to be delivered into a good Christian household in Ohio and out of the fleshpots of the Miami nightclubs.

Rea’s scripts are geared toward spreading the Good Word to children, and appear to have accompanied Saturday and Sunday evening showings at the drive-in during the 50s and early 60s. The relationship between Christian evangelism and ventriloquism, is of course not so straightforward. Ventriloquism as a form of entertainment emerged during the 16th and 17th centuries, and was generally associated with demonism or magic. But by the 1920s ventriloquism had been made suitable for the vaudeville stage, though the acts still bore the stigma of night clubs, alcohol, and the bawdy secular world. By the 1950s the taint of the bawdy associations was beginning to be scrubbed from the ventriloquist. In his *Hearing Things: Religion, Illusion, and the American Enlightenment*, Leigh Eric Schmidt notes in 2000:

“The demonic voices and divine locutions of the old ventriloquism sounded incredibly docile once turned into an amusement. Just how safe that medium had become is indicated by the evangelical embrace of the art as an acceptable form of evange-

listic entertainment ... Now ‘gospel vents’ have crowded onto the stage with their older vaudeville counterparts — stalwarts in a thriving evangelical subculture of entertainers, puppeteers, clowns and magicians, most of whom aim their ministries at children and youth. This convergence, with roots at least as early as the 1920s, took firm hold by the 1950s.”

Rae and her dummy thus stand at the apex of wholesome, Eisenhower-era, Ed Sullivanesque evangelical entertainment - delivering with a smile and a joke the once disassociated oracular voices of exhortation here transformed in such forms as a sing-along to the popular tune of the “Ballad of Davy Crockett,” rewritten to teach the return of Christ: “Jesus is coming and the time is near, / When the angel’s voice and the trumpet we shall hear. / He will take us up to be by his side. / And there we will ever more abide, / Jesus, blessed Jesus / We await thy call.”

Rea displayed the lyrics to this song in holograph on the verso of a 27” x 41” movie poster, present here in the archive. Also present is the song that leads children in marching around the Walls of Jericho to bring them down: “Oh my how did they do that - did they use an atomic bomb to knock it down?”

Much of the content of Rea’s act as collected here appears to be of her own creation, though the influence of popular entertainment might perhaps be discerned. When the dummy (renamed by her Johnny, or sometimes Albert) harasses the concession staff asking for pop, one easily imagines a nightclub routine in which a dummy demands booze from a bartender. That this bit also points the crowd to Rea’s drive-in concession stand cannot be entirely coincidental.

In all, an archive rich in visual, textual, and teaching material — standing at the intersection of 1950s popular culture and Midwestern Christian

evangelical movements.



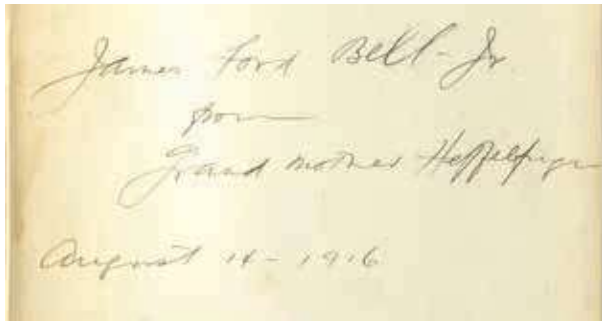
31. **Cicero, Marcus Tullius.** *Opera quae supersunt omnia. Ad fidem optimarum editionum diligentr expressa. Voluminibus XX.* Glasguae: In aedibus academicis, excudebant Rob. et And. Foulis, 1748-49. \$2,500

20 volumes, foolscap 12mo, contemporary full speckled calf, red morocco labels on gilt-decorated spines, gilt lettering direct showing individual titles (sometime rubbed with minor loss); joints barely starting; very good and sound. Edited by J. Oliveti. The set was also issued in pot 12mo. A handsome and complete set in a nice contemporary binding. Gaskell 101.

32. **[Civil War, Minnesota.] Searles, Jasper N., Matthew F. Taylor, & Christopher B. Heffelfinger.** *History of the First Regiment Minnesota Volunteer Infantry 1861-1864. With maps and illustrations.* Stillwater, Minn: Easton & Masterman, printers, 1916. \$1,250

First edition, 8vo, pp. [1], 508; frontispiece portrait of Gov. Alexander Ramsey, 5 other portraits, 1 plate showing 3 portraits (including Christopher B. Heffelfinger - see below), 4 plates of monuments, 2 folding maps, and 1 map in the text; original blue cloth, gilt-lettered spine; cracking in the cloth in the top half of the upper joint; hinges cracked; all else





very good and sound.

This copy with an important inscription: "James Ford Bell, Jr. from Grandmother Heffelfinger, August 14, 1916." James Ford Bell, Jr. was the eldest son of the founder of General Mills, and what is now the James Ford Bell Library at the University of Minnesota. James, Jr. was known locally as the CEO of Red Owl Food Store chain, and was also a noted conservationist. His "Grandmother Heffelfinger" was the wife of Christopher B. Heffelfinger, one of the authors of this book, who from 1861 through 1864 served in Company D of the famous First Minnesota Infantry Regiment, rising in rank from sergeant to captain shortly after the Battle of Gettysburg. After serving the full term of his three-year enlistment, Heffelfinger was mustered out at Fort Snelling in May 1864. After a brief appointment as a relief agent in the United States Sanitary Commission in 1864, he re-enlisted in April 1865 and was appointed a major in the First Minnesota Regiment of Heavy Artillery.

Heffelfinger died in 1915 while this book was about to go to press, although he did read through the manuscript and made suggestions "which have been adopted in the text as it now appears." Searles, Taylor, Heffelfinger, and two others (also deceased) were the members of the "Coville Commission" who had charge of the preparation of this history.

#### THE VERY RARE DUBLIN PIRACY

33. [Cleland, John, & J. F. Dreux de Rodier]. *Dictionary of love. In which is contained, the explanation of most of the terms used in that language.* Dublin: printed in the year, 1754. \$4,000



First Dublin edition, and second edition overall; 16mo, pp. xii, [204]; contemporary and likely original calf-backed boards, red morocco label; joints cracked, cords holding.

First published in London the previous year (of which ESTC locates 10 copies - 6 in the U.S.). This Dublin edition, likely a piracy, is known by two copies only: Cambridge

University and University of Chicago.

Translated by the author of *Fanny Hill*, and based on a French text by J. F. Dreux de Rodier which was first published in 1741. As such, it is the first dictionary of its kind in English.

Dr. Roger Lonsdale, of Balliol College, Oxford, was able to attribute this work to Cleland from an examination of the Bodleian copy of the *Monthly Review* in which Griffiths (the publisher of the London edition) annotated the reviews, sometimes with the names of otherwise anonymous authors. In November, 1753 Ralph Griffiths, himself a publisher of editions of *Fanny Hill*, published *The Dictionary of Love*. He reviewed it in the *Monthly Review* in December, 1753 where he annotated the opening sentence of the review changing "ingenious author" to "Mr. Cleland." Lonsdale notes that the 10-page preface is by Cleland and that about a quarter of the

definitions are also his, the rest being translations from the French.

Unknown to Alston, who lists the first edition as well as the later London editions (1776; 1777; 1787; 1795). It was still in print as late as 1824, and there was a Philadelphia edition of 1798.

Not in Alston, but see Alston IX, 317 for the first edition. See Lonsdale, Roger, "New Attributions to John Cleland" in *The Review of English Studies, New Series*, Vol. XXX, no. 119, August 1979, pp. 285-87.

34. [Cockfighting.] Gaerlan, Martino N. *Pagalagadan iti pal-lutan. Inyulog iti Iluko ni Mariano Gaerlan Director ti "Batallador"*. S. Fernando, La Unión I.F.: Imprenta Batallador, [1910]. \$1,250



8vo, pp. 11, [1]; original printed wrappers bound in modern green cloth; text browned, else very good.

Cockfighting rules and regulations in the Philippine language of Iloko (or Ilokano), an Austronesian language. The caption title reads: "Naarian á bilin ti 21 ti marzo ti 1861."

OCLC locates only the Newberry copy of which this is a duplicate. Newberry release stamp on verso of front free endpaper.

35. **Collection of gift books** with fringe bindings. Various: 1875-1885. \$11,500

A collection of approximately 80 gift books and gift cards with fringe bindings, bound in paper wrappers with chromolithograph images, many over



gilt backgrounds, the majority of them very good with occasional condition issues, including worn fringe, a few with water stains, and chipping and loss to spines.

The collection includes approximately 36 books (i. e. more than 4 pages). Many with original printed paper folders and one in the original clamshell box. Accompanied by an assortment of 45 fringed



cards for holidays, birthdays, and for mourning. A few titles duplicated but under different imprints. The use of silk fringe in the binding of gift books was a short-lived fad at the end of the 19th century. This collection serves as an excel-

lent survey of this publishing phenomenon. A complete list of titles is available on request.

36. **[Color Lithography.] Brown & Bigelow Co. Mailing cards 1908-1920** [cover title in manuscript]. Saint Paul: Brown & Bigelow, ca.

1910-early 1930s.

\$6,500

Large, heavy (50 lbs.), oblong folio (approx. 18" x 24"), containing approx. 718 samples of color lithographs on approx. 115 linen-coated leaves, including trade cards, advertising cards, calendar specimens, etc., each primarily measuring 10" x 4.5" (some slightly varied); a few instances of items being removed, some miscreased, some loose, but an extraordinary

array of commercial color lithography, featuring a number of themes including camping, fishing, baseball, golf, polo, architecture, the American west, scenic landscapes, Indian maidens, movie stars, Aesop's Fables, Boy Scouts, anthropomorphic animals, stained glass, cars, fashion, cowboys and Indians, beautiful women, etc. While there is much to be said about the stereotyping of men, children, and women, especially Native American women, there remains a remarkable beauty to the artwork, much of it done by known artists and illustrators of the day. Among the artists represented are:

Henry Hintermeister (1897-1970); Hal Runyon (1907-1993); William Herman Schmedtgen (1862-1936); Milo Winter (1888-1956); John G. Scott (1887-1975);

Robert Bernard Robinson (1886-1952); Clara Miller Burd (1873-1933); Robert Atkinson Fox (1860-1935); Florence Mary Anderson (1874-1930); Philip R. Goodwin (1881-1935); Charles Russell (1864-1926); Alfred Davenport Cookson (1888-1963); John D. Waters; William Steeple Davis



(1884-1961), Tod Hart (20th century). Details are available on request.

While many of the examples are pro-forma (printed art work and design but without company names or details added), others represent a broad swath of American business from Los Angeles to Boston, Gulfport, Mississippi to Saskatchewan, including a number from Minnesota, Wisconsin, and the Dakotas.

37. **[Color Lithography, Cuban Cigars.]** Small collection of eight salesman's sample booklets for Cuban cigar labels. Detmold: Gebrüder Klingenberg, lithographers, ca. 1906. \$1,250

Group of 8 salesman's sample books for Cuban cigar labels, with 68 various embossed labels, cigar bands, and sample wood grains for the interior of the cigar boxes. Cigar brands include Electa Superiores, Aguila de Cuba, Flor de Region, Isla de Oro, Baronet Imperiales, La Rosa Havanesa, Superfinos, Ordina Fina, and Tradition Superiores.







Klingenberg was at the time the largest employer in Detmold and by the end of the 19th century was world-renown for its fine graphic design and color lithography. In the last two decades of the 19th century Klingenberg was best known for their work for the cigar industry, not only in Germany and on the continent, but also in the United States, Canada and Cuba. Contained in a large mailing envelope from Leipzig addressed to The California Wine Association, San Francisco. It is plausible that in the early years of the 20th century the firm was attempting to reach out into other sectors, notably the wine label business.

#### WITH 5 MOUNTED PHOTOGRAPHS

38. **Colt, Theodora Goujaud DeWolf.** *Poems by ... Born at Linden Place, Bristol, Rhode Island, October 12th, 1820. Died at the same place, September 15, 1901. [Edited by Samuel Pomeroy Colt.]* East Aurora, New York: The Roycroft Shop, October, 1914. \$1,500

First edition, 8vo, pp. 231, [1]; mounted photograph portrait frontispiece and 4 other mounted photographs; text ruled in red throughout; original three-quarter crushed green levant, gilt-decorated spine in 5 compartments, gilt-lettered direct in 2, t.e.g., gilt Colt monogram on the top front corner-piece; fine copy.

Laid in is a calling card of Samuel Pomeroy Colt on which he has written "Compliments ... Linden



Place, Bristol R.I." in ink. Also with a presentation from Colt on the flyleaf to "Mr. & Mrs. S. M. Nicholson from his friend Sam. P. Colt, Xmas, 1914."

Samuel Pomeroy Colt was the founder of the U.S. Rubber Co. (later Uniroyal). His 500-acre property in Bristol, R.I. is now Colt State Park.

In her day, Theodora Goujaud DeWolf Colt was the matriarch of Bristol. "Through her poetry and salons, Theodora, like other wealthy women of the time, helped fashion a new bourgeois culture, which, though centered in New York and Boston, radiated outward to the smaller cities of the U.S., such as Bristol. Although the gendered norms and practices of the time excluded her from participation in much of public life, Theodora represented a new model of autonomy for upper-class women, for she was unmarried, not dependent on a man, and an independent intellectual. Her work also demonstrated the gendered tensions inherent in the formation of this new culture, as she developed a distinctive literary perspective that subtly criticized the paternalism and bourgeois values of that era" (see the essay by Kenneth H. Tucker, Jr. and Barbara M. Tucker, "(S)he Conquers Who Endures": Theodora DeWolf Colt and the Birth of a New Cultural Elite, in *American Nineteenth Century History*, 2017, volume 18, no. 1, pp. 63-85).

39. **Corneille, Pierre, et al.** *Théâtre de P. Corneille, avec des commentaries, et autres morceaux intéressans. Nouvelle édition, augmentée.* [Paris?: 1776.] \$7,500

10 volumes, 8vo, 34 finely engraved plates after Gravelot, the frontispiece to vol. I signed "Elisabeth Thiebaut sculp." Half-titles in all but volume I, half-title defective in vol. 7 and largely



torn away in vol. 8; title page in vol. I detached, but present; occasional minor dampstains, occasional foxing or darkening of the plates; uncut, the last few gatherings of vol. 10 unopened, and bound in the original woodblock and color stencil-printed wrappers, retaining at the bottom of vols. 4, 8 and 9 the imprint and paper stock

number of the papermaker François Pellé: "A Orléans chez Pelle No. 3." Contemporary manuscript paper labels on spines, the liners of most wrappers consisting of printers' waste; scattered chips and tears, some fraying of the edges, considerable wear to the back-strips, with loss, a few volumes with sewing loose.

A pirated edition of Voltaire's 1764 edition of Corneille in unusual and striking stencil-printed wrappers. The work was first published in Geneva in 12 volumes, 1764-65.

40. **[Cuba.] El Instituto de Segunda Enseñanza de Matanzas, Dr. Eduardo Diaz y Martinez, Director.** Composite album of printed text and original photographs prepared for the Buffalo Pan-American Exposition. 1901.

\$9,500

Oblong folio (approx. 12" x 16" overall),





by the author; fine.

The text consists of a conversation between Muir Dawson and Norma Rubovits on the art of marbling.



**WITH A DICKENS LETTER**

43. **Dickens, Charles.** *A Christmas carol. In prose. Being a ghost story of Christmas.* London: Chapman and Hall, 1843. **SOLD**

First edition, third state; 12mo, pp. [8], 166, [2] ads; 4 hand-colored etchings by John Leech and 4 textual illustrations by W. J. Linton after John Leech; title page printed in red and blue, half-title and printer's imprint printed in blue; "Stave One" on the first page of text, yellow-coated endpapers; original ribbed reddish-brown cloth lettered in gilt on spine and upper cover, a.e.g.; joints rubbed, some cracking of the cloth along the rear joint and small cracks with minor loss at the spine ends, the binding slightly skewed and a bit faded, the binding cracking between 64-65, but still holding; a good copy, unre-stored. Later red cloth clamshell box lettered in gilt on spine.

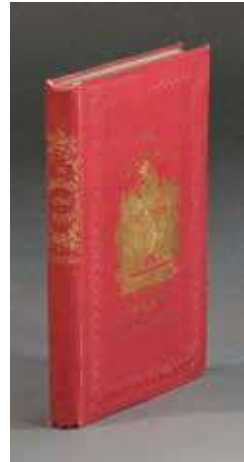
Tipped to the front free endpaper is a one-page autograph letter (folded) signed by Charles Dickens

to H. G. Adams, sent from Tavistock House, Tavistock Square, London W.C., dated April 6, 1860 - a request for tickets, and asking Adams if he would dine with him. Printed in the Pilgrim Edition of *The Letters of Charles Dickens*.

Gimbel A79; Smith II, 4; Sadlier 684.

44. **Dickens, Charles.** *The cricket on the hearth. A fairy tale of home.* London: printed and published for the author, by Bradbury and Evans, 1846. **\$2,200**

First edition, first state of the advertisement leaf; 12mo, pp. [8], 174, [2] ads; wood-engraved frontispiece and title page by Daniel Maclise, and 12 illustrations by Leech, Doyle, and others; original pictorial red cloth stamped in gilt on upper cover and spine, a.e.g.; fine, bright, and sound.



Bookplate of the rather eccentric Reginald Huth (1853-1926), "sometimes described as 'a gentleman of leisure' but his actual occupation is not known for certain - the Huth family were best known as financiers in the City of London. According to one

source, he was 'the London representative of the Bank of Spain' though what he actually did in this role is unclear, since he seems to have been pre-occupied with collecting English, Spanish and Russian coins and medals" (oldcurrencyexchange.com).

Gimbel A-92; Smith II, 6.

45. **Dickens, Charles.** *The haunted man and the ghost's bargain. A fancy for Christmas-time.* London: Bradbury & Evans, 11 Bouverie Street, 1848. **\$850**



First edition, pp. [2] ads, [6], 188; engraved frontispiece and title page by John Tenniel, plus 15 illustrations throughout by Leech, Clarkson Stanfield, and others; original red cloth stamped in gilt on upper cover and spine, a.e.g.; small break in the cloth at the bottom of the upper joint, else a near fine, bright, and sound copy.

Bookplate of Reginald Huth (1853-1926), for whom, see above. The last of Dickens's Christmas Books. Gimbel A-119; Sadleir 690; Smith II, 9; Wolff 1801.

46. **[Dickens, Charles].** *Oliver Twist; or, the parish boy's progress. By "Boz."* London: Richard Bentley, 1838. **\$5,000**

First edition, first issue, with "Boz" listed as the author, and with the "Fireside" plate in vol. III; 3 volumes, 8vo; 24 etched plates by George Cruikshank; the binding on this copy has the Bentley imprint on the base of the spines, thought by Carter to be later than the binding without the Bentley imprint (although Smith found no "consistent association"); this copy does not contain the leaf, listing the illustrations after the title leaf in the first volume, and does contain the half-titles in volumes I and II; and the text exhibits all the textual flaws outlined by Smith; also with the required leaves of ads at the back of volume I, and the single leaf of ads preceding the title in vol. III.

Excessive bookseller's notes in pencil on front endpapers and pastedowns, occasional light foxing, some darkening of the plates in the margins,



some cracking and restoration to the rear joint on volume I, all three volumes rubbed and worn, the gilt lettering on spine a bit dull, but the bindings are sound and with no appreciable cracking at the spine ends.

Carter, *Binding Variants*, p. 107 and *More Binding Variants*, p. 7; Sadlier 696; Smith I, 4; Wolff 1808.

47. **Dionysius Halicarnassensis.** *Antiquitates romanae [translated from Greek into Latin by Lampugninus Biragus]*. Treviso: Bernardinus Celerius, 24 or 25 February, 1480. \$6,500

Folio (272 x 192 mm), unsigned: [1<sup>10</sup> 2-7<sup>8</sup> 8-9<sup>6</sup> 10-37<sup>8</sup> 38<sup>6</sup>]; 300

leaves, unnumbered, first leaf blank; leaf 333 with tear in the middle of the text, but no loss; leaves 19<sup>2</sup> and 197 in facsimile; occasional contemporary manuscript annotations in ink in the margins; printed catchwords on versos of leaves 12, 14 and 110<sup>r</sup>; thereafter the same basic pattern, in each quire, of a

catchword on versos of the first 3 (in 6's, 2) leaves (sheet catchwords), and the final verso (quire catchword); type 113R, 37 lines, with printed shoulder notes; capital spaces, with guide letters; 17th-century full parchment, later maroon morocco label lettered in gilt on spine.

In this copy leaf 38<sup>6r</sup>, reads, (all caps):



“Lappus Biragus Flor / Impressum Taruisii per Bernardinum Celerium de Luere. Anno chr. Nati. / M. CCCC. LXXX. Bissexto kl. Martias / Ioanne Mocenigo Veneto / rum duce inelyto.” “Known in at least 6 issues, frequently mixed: see GW” (ISTC). The translator, Lampugnino Birago, has been various-

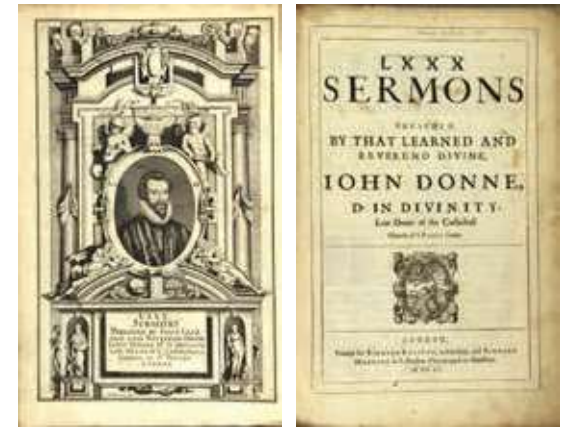
ly referred to as Lampo, Lappo or Lapo, and as a result is often confused with Lapo da Castiglionchio il Giovane - thus the attribution of the translation to “Lappus Biragus Florentinus” in editions of this work; see M. Miglio, “Birago, Lampugnino”, in *Dizionario Biografico degli Italiani*.

Dionysius of Halicarnassensis (ca. 60 BC to after 7 BC) was a Greek historian and teacher of rhetoric. This history of Rome was his most important work. He also wrote several books on rhetoric and style.

GW 8423; Goff D-250; HC 6239; BM-*XV* Century VI, 895.

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

\$3,500



First edition of the first folio collection of Donne's sermons; folio, pp. [32], 826, [22]; initial and final blank leaves wanting; engraved additional architectural title with an oval portrait of Donne laid down (with “Ætat: 42.” in the frame, as usual); title page with woodcut printer's device (McKerrow 308); woodcut head- and tail-pieces and decorative initials; contemporary full paneled black goat with a 20th-century rebacking in calf, gilt-ruled spine in six compartments with red morocco label in one; front hinge starting, minor board wear, occasional light spotting, short worm track in preface, very good.

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

Keynes 29; STC 7038.

#### A MONUMENT OF COLOR PRINTING

49. **Doyle, James E.** *A chronicle of England B.C. 55 - A.D. 1485. Written and illustrated by James E. Doyle the designs engraved and printed in colours by Edmond Evans.* London: Longman, Green, Longman, Roberts, & Green, 1864.

\$1,500





Unusual format with gatherings of 4, 5, 6, 7, and 8 leaves, the pages approx. 10½" x 8"; pp. [2], viii, 462; title page printed in red and black, 81 color-printed wood-engraved illustrations in the text by Edmund Evans after James Doyle; full red morocco by Heyday & Co., elaborate gilt border on covers, spine in 5 compartments, gilt-lettered direct in 1, a.e.g., inner dentelles; extremities moderately rubbed but the binding is sound and internally very clean.

"The first book with original work printed in colour expressly designed for the original text" (Muir, *Victorian Illustrated Books* (1971), p. 158).

"Edmund Evans (1826-1905) is probably the best known colour printer of the century ... For full colour printing Evans generally used a black line-block and applied the colour from as many as twelve blocks for his most elaborate work, such as J. E. Doyle, *A Chronicle of England* ... Evans is particularly notable for the skill with which his tint blocks were engraved and for the successful way in which he combined his illustrations with the text" (Wakeman & Birdson, *A Guide to Nineteenth Century Colour Printers* (1975), p. 40).

AN UNRECORDED TYPESCRIPT POEM  
BY A FRIEND AND MUSE OF BOB DYLAN

50. [Dylan, Bob, i.e. Robert A. Zimmerman.] Freeman, Edward. *American eclipse*. Mobile, Ala.; Monterrey, Mexico; Coatzacoalcos, Mexico; San Francisco, Calif.; Baltimore, MD: [almost certainly not published], 1959.

\$3,200

12mo (approx. 6½" x 4¼"); pp. 12; text and wrappers printed on a typewriter in red and black; soiled, but otherwise very good.

Apparently, the author's copy, with an extension of the title in pencil on the front wrapper (... "where there is no distinction / between perceiver, / perceiving / and / perceived"); an extra six-line verse in pencil on the back cover ("III. The largest vessel is never complete / the loudest sound can scarcely be heard..."); and a half-dozen insertions and deletions in pencil in the text proper.



In one of the 11 Outlined Epitaphs published in early 1964 on the sleeve of Bob Dylan's third album, *The Times They Are a-Changin'*, Dylan rhapsodies about a series of people whirling around in his head during his early years in Greenwich Village. Of the names Dylan lists, from Francois Villon to Pete Seeger, virtually all are well-known figures. Only one was mysterious: Ed Freeman. Dylan's memorial line on the sleeve, "the dead poems of Eddie Freeman," has always stood out.

Edward Bromwell Freeman, Jr., born in 1939, a member of the Yale class of 1962 and class poet, died in the crash of a Varig Airlines jetliner in the

Peruvian Andes Mountains in November, 1962. His obituary states that Ed attended Hill School and St. Paul's School before coming to Yale. At St. Paul's, Ed was the captain of the wrestling and tennis teams and president of his class. He was an outstanding scholar during his undergraduate years at Yale. He was elected to the Board of the *Literary Magazine*, a Ranking Scholar, and graduated *magna cum laude*. Ed studied at the Sorbonne in Paris during his junior year abroad. He had expressed the intention of becoming a professional writer after doing graduate work in world literature at the University of Copenhagen where he was intending to enroll ... Classmate Toby Berger recalls Ed arriving at Yale laden with notebooks full of poems he had penned. He organized a poetry reading in Sterling College (at Yale) and authored an avant-garde play which was performed in Silliman."

*American Eclipse* is a long, Beat-influenced poem which moves from Mobile, to Houston, Mexico, Bakersfield, San Francisco, and Nebraska, and much of the cadence, imagery, and allegoric metaphor in the poem are reflected in many of Dylan's own lyrics. Take the opening line of the poem, for example: "Shadows across the red clay moon." Compare to Dylan's opening line in *It's Alright Ma (I'm Only Bleeding)*: "Darkness at the break of noon."

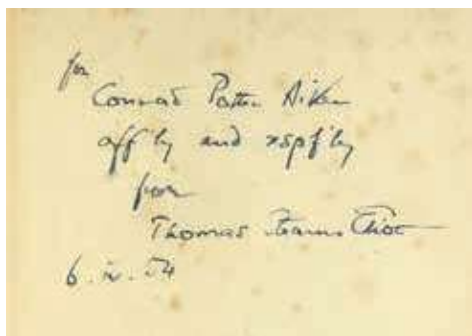
On the expectingrain.com website (the Bob Dylan's Who's Who), it is also noted that "Ed frequently disappeared to Greenwich Village where he befriended a young Bob Dylan. Lines of Ed's poetry influenced some of Dylan's songs. An example was the 4th line in the 4th stanza of the singer's famous "A Hard Rain's-A-Gonna Fall," saying "I met a white man who walked a black dog." Indeed, Dylan explicitly mentioned Ed Freeman in a long poem on the back cover of one of his early albums. Meeting backstage with Toby [Berger] at a concert in Cambridge in the late 1960's, Dylan remembered Ed fondly.

There are no locations for Ed Freeman at all in OCLC and information on him on the internet is almost non-existent.



51. **Eliot, George.** *Popular edition of George Eliot's works.* 12 volumes, cloth, \$9 [box title]. *The works of George Eliot. Illustrated cabinet edition.* New York: Harper & Brothers, n.d., [ca. mid 1890s]. \$950

12 volumes, 8vo, original gilt-stamped green cloth, t.e.g.; fine in a slightly worn publisher's box with a large pictorial label on the lid.



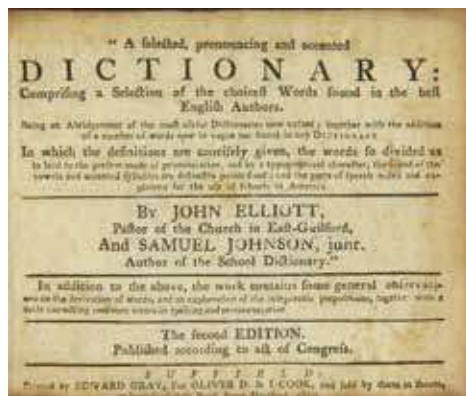
**PRESENTATION COPY TO CONRAD AIKEN**

52. **Eliot, Thomas Stearns.** *The confidential clerk.* London: Faber & Faber, [1954]. \$3,500  
First edition, first issue with the misprint "Ihad" for "I had" on p. 7; first issue dust jacket with

the price "10s 6d." 8vo, pp. 134, [2]; shallow chips at top and bottom of spine; a near fine copy in a very good dust jacket.

This copy inscribed: "For Conrad Potter Aiken / off ly and respf ly / from / Thomas Stearns Eliot / 6.iv.54." Eliot rarely used his full name in his inscriptions but does so here for his Harvard University friend and compatriot.

Gallup A64, noting that the book was published March 5, 1954.



**BY AMERICA'S FIRST LEXICOGRAPHER**

53. **Elliott, John, & Samuel Johnson, Jr.** *A selected, pronouncing and accented dictionary. Comprising a selection of the choicest words found in the best English authors...* Suffield: printed by Edward Gray, for Oliver D. & I. Cook, and sold by them in sheets, or bound, at their book store, Hartford, 1800. \$1,500

Second edition, oblong 32mo, pp. 32, 223, including 3 pages of recommendations, a preface, and an introduction to English grammar, followed by the lexicon in double column; extremities rubbed, joints cracked, title page shaved close at bottom margin (as issued); a good copy or better in full original sheep.

Johnson (1757-1836) was the first American

lexicographer, and his very rare *School Dictionary* of 1798 was the first dictionary compiled by an American. When a second edition was called for, Johnson collaborated with Elliott and produced this new and larger work. This is the second of two editions printed in 1800, with 32 pages of frontal matter.

Alston V, 351; Evans 37356; Kennedy 6328.

54. **[Embargo Act.]** *An embargo. Providence, Monday morning, six o'clock, Dec. 28, 1807.* [Providence]: printed by John Carter, [1807]. \$850



Narrow broadside (approx. 10¾" x 4½"), text in a single column; left and right margins erose, paper toned; all else very good.

Likely the first notice of the Embargo Act in Rhode Island, which was passed by Congress on December 22, 1807.

"The following highly important Act declaring an Embargo on all vessels within the Ports of the United States, was received last evening by a Packet from New York, and we hasten to lay it before our Readers."

For all its good intentions, the Act was a failure in the eyes of American merchants and traders. It undermined American unity and provoked bitter protests, especially in the commercial centers of New England, such as Providence.

Not in OCLC or *American Imprints*.



55. **[Emblem Book.] Alciatus, Andreas.** *Andreae Alciati Emblemata cum commentariis Clavdii Minois & notis Lavrentii Pignorii Patavini.* Padova: Pauli Frambotti, 1661.



\$1,500

4to, pp. lxxx, 1001, [1]; title page with printer's woodcut device, large woodcut printer's device on the verso of the final leaf; text in double column; added copper-engraved title page by J. Ruphon and 212 half-page woodcut emblems throughout; contempo-

rary full parchment, unadorned; slight blue streaks along spine; very good and clean. One of the best critical editions, and the most complete edition, including the scatological emblem LXXX (sometimes deleted) which illustrates a woman defecating. "211 woodcuts of emblems from the same blocks as from the Paduan 1618 edition, now within borders, and one new "offensive" emblem, i.e. no. LXXX" (Landwehr).

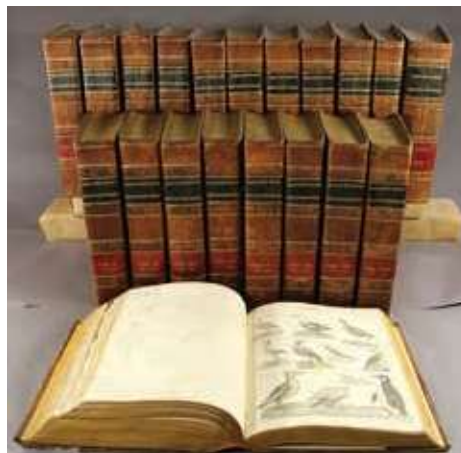
The first edition of Alciato's emblems, "and indeed the first printed work to be identified as an emblem book ... cannot be underestimated. The influence of Alciato's emblems is enormous and, since they first appeared in Latin, extends over the whole of Europe.

By the 1620s, over a hundred more editions of Alciato's emblems would be printed, not only in Latin but in French, German, Italian and Spanish,



and many of the emblems appear in English in Geoffrey Whitney's *Choice of Emblems* (1586). Alciato's emblems set the pattern commonly, though not universally associated with the emblem, that is a motto or inscriptio, a picture (pictura) and a verse text or epigram (the subscriptio). The corpus would eventually stretch to 212 emblems, but early editions had a little over a hundred" (Glasgow University). This is the most complete edition.

Landwehr, *German Emblem Books 1531-1888*, no. 100.



56. **[Encyclopedia.] Brewster, David.** *The Edinburgh encyclopaedia, conducted by David Brewster ... with the assistance of gentlemen eminent in science and literature ... The first American edition, corrected and improved by the addition of numerous articles relative to the institutions of the American continent...* Philadelphia: Joseph and Edward Parker, 1832.

\$4,000

18 volumes text, plus 2 volumes of plates; 4to, original mottled calf, red and black morocco labels on spines; some internal tears, minor rubbing and scuffing, occasional mild to moderate dampstains,

some foxing, several flyleaves loose with tears, one partially torn away, but in all a very good, sound, reasonably clean copy, with no chipping, and no breaks at any of the joints or hinges. The plate volumes are generally clean but do exhibit modest offsetting and spotting.

Extra engraved title page in vol. I (with a New York imprint), and with 533 (of 539) engraved plates (4 folding, 2 double-page, 1 with an overlay; 1 torn at fold, 1 with a small hole in the middle, several with short tears; some misnumbered, some bound out of order, some with duplicate numbers, and some numbers missing. Whether all 539 listed in the 18 plate lists were published is a matter of conjecture.

Additionally, in the text volumes, and not noted in the plate lists, are 10 engraved maps (2 folding), 3 portraits (Franklin, Hamilton, and Fisher Ames), and a nice double-page engraving of Philadelphia by Campbell after Birch.

The work was first published in Edinburgh 1808-1830, and appeared in this American edition in 1832. However, in spite of its superb articles, it was a commercial failure, and no further editions were printed. In fact, the plate lists and first page of text in volumes I and II identify this as the second American edition, but no others and the idea of a second American edition seems to have been dropped. The title pages in all volumes state "first American edition."

Among the contributors were Charles Babbage, Jacob Berzelius, Thomas Carlyle, John Lizars, Scoresby, Robert Stevenson, and James Watt.

57. **[English Channel.] Stephenson, John.** *A new chart of the British Channel, from the mouth of the Thames to Ushant, and the Scilly Islands; from an actual survey revised, corrected, and improved by John Stephenson, a Master*



of the Royal Navy. London: Laurie & Whittle, 1800. \$1,250

One large hand-colored folding map (525 x 1151 mm); small tear at right-hand bottom corner, else a fine, attractively colored map.

58. **Erasmus, Desiderius & Richard Sherry.** *A treatise of schemes & tropes very profytable for the better understanding of good authors, gathered out of the best grammarians & oratours... Whereunto is added a declamacion, that chyldren even strapt fro their infancie should be well and gently broughte up in learnynge. Written fyrst in Latin by the most excellent and famous clearke, Erasmus of Roterodame.* [London: imprinted at London by Iohn Day dwellinge ouer Aldersgate, beneth saint Martyns. And are to be sold at his shop by the litle conduit in Chepesyde at the sygne of the Resurrection, 1550]. \$22,500

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

Part of this is a translation of the *De civilitate morum puerilium... libellus* of Desiderius Erasmus,



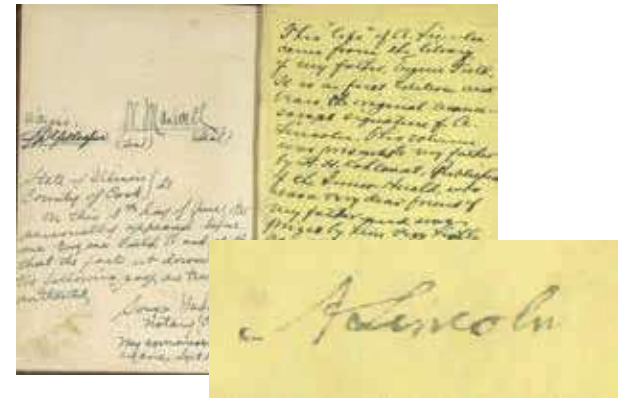
which was regularly reprinted throughout the 16th century. Sherry's work "is a mirror of one variation of rhetoric which came to be called the rhetoric of style. As a representative of this stylistic school...it carries forward the medieval concept that ornateness in communication is desirable; it suggests that figures [of speech] are tools for achieving this ornateness; it supplies examples of ornateness to be imitated in writing and speaking; it supports knowing the figures in order to understand both secular and religious writings; it proposes that clarity is found in the figures. In short, the work assisted Englishmen to understand eloquence as well as to create it" (Herbert W. Hildebrandt in his introduction to the 1977 facsimile reprint).

Rare: ESTC records only 6 copies: BL, Cambridge, Oxford, Peterborough Cathedral, Huntington and Yale. STC 22484; Alston VI, 8.

59. **Faulkner, William.** *Notes on a horsethief. Decorations by Elizabeth Calvert.* Greenville, Mississippi: The Levee Press, 1950. \$750



Edition limited to 975 copies signed by Faulkner (this, no. 615), slim 8vo, pp. [6], 71, [2]; slight rubbing at extremities, endpapers darkened in margins, but generally a near fine copy without a jacket, as issued.



60. **[Forgeries.] Bartlett, D. W.** *The life and public services of Hon. Abraham Lincoln, with a portrait on steel. To which is added a biographical sketch of Hon. Hannibal Hamlin.* New York: Derby & Jackson, publishers, no. 498 Broadway, 1860. \$750

12mo, pp. [iii]-vi, [2], 16-354, [4] ads (paginated 29, 6, 5, 4); ads on recto of rear free endpaper; frontispiece portrait from a photograph by Brady; original brown blindstamped cloth, gilt-stamped spine; spine faded, small hole in front free endpaper, all else very good.

Eugene Field's copy, with his signature dated Dec. 6th, 1893 at the top of the title page; his forged signature of "A. Lincoln" on the front pastedown, an ink certification on the verso of the rear free endpaper by Sonya Garfield, a notary public for Cook County, Illinois attesting to a statement on the rear pastedown by Eugene Field II, viz.: "This 'Life' of A. Lincoln came from the library of my father, Eugene Field. It is a first edition and bears the original manuscript signature of A. Lincoln. This volume was presented to my father by H. H. Kohlsaas, publisher of the *Times Herald*, who was a very dear friend of my father and was prized by him very highly as a very rare Lincoln item. Eugene Field II, June 18, 1935."



With the pressure stamp of Sonya Garfield, signatures of two witnesses, one Gillespie and a W. Maxwell, and the ownership signature of H. H. Kohlsaas crossed out, presumably by Field, on the front free endpaper. Laid in is a 5" x 4" photograph of Eugene Field by S. L. Stein, Milwaukee, inscribed at the top "With very much love to H. H. Kohlsaas from Eugene Field, 1894."

61. **Fuheng, [Kokasai (possibly Ichino Koka), transcriber].** 御纂周易述 [= *Commentaries on the I Ching*]. Japan: 1852. \$2,000



A manuscript copy of Fuheng's commentaries on Mencius' *I ching*, or *Book of Changes*. 10 books in 5 volumes; contemporary Japanese patterned paper covers; small stain to the top of volume 1 not affecting text, a near fine copy accomplished in a neat and delicate hand. The final leaf provides a literary name "Kokasai"

and the date Kaei 5.

The original text for these volumes was compiled in the 1750s by Fuheng, Grand Secretary of the Manchu Empire, on orders of the Emperor.

**"SCULL DOWN TO THE CLUB, AND THEN TO TEA & SOME SINGING & A LITTLE DANCING"**

62. **[Furnivall, Frederick James.]** *An English miscellany presented to Dr. Furnivall in honour of his seventy-fifth birthday.* Oxford: Clarendon Press, 1901. \$1,600

First edition, 8vo, pp. viii, [2], 500; gravure frontispiece portrait and 10 plates (1 folding and 6



double-page); original red cloth, spine quite faded, else good and sound.

**Together with:** a 2-page autograph letter signed from Furnivall (previous folds, some foxing) written on the back of a corrected proof sheet (probably by Furnivall and probably from the Early English Text Society), to "Miss Ward," and dated "3.2.1900 (Brit. Mus)": "Last Sunday I asked some of you girls whether 25 of your Singing Club and others wd. come to our Girls' Sculling Club on Saty, 13 Oct. from 2.30 to 3 & then to scull up to Kew, scull in the Gardens, scull down to the Club, and



then to tea & some singing & a little Dancing ... The Club is on the bank of the river, next to Jack Biffin's boathouse."

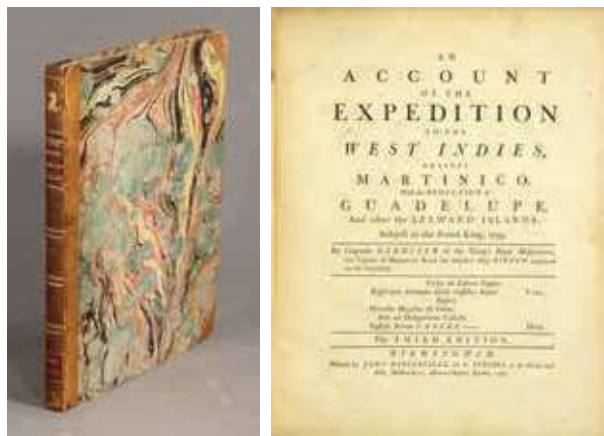
**Together with:** a 4-page offprint (also with previous folds and a bit foxed) from the *Westminster Gazette* entitled "The Furnivall Sculling Club ... Unwritten Chapters from 'Nowhere'," by Mrs. Frances Campbell who describes a day spent with Furnivall and his crew, and concludes, "There was dancing after the music and reading, and then came the saying of good-night, and I, among others, turned homewards. The river came under Hammersmith Bridge like a torrent of black

glass. The only substantial thing in the dusk was the Doctor walking beside me, and the tall young Stroke. It is a very beautiful chapter, that is lived in Nowhere, by the great Doctor Furnivall, with his working girls and men."

**Together with:** *Dr. Furnivall Memorial*, 4to, 3pp. on integral leaves, previous folds, regarding the raising of money "to commemorate the late Dr. Furnivall's great services to literature and to social progress." On the Committee for the *Memorial* were Thomas Hardy, G. Bernard Shaw, and Anthony Hope Hopkins, who was Treasurer.

Furnivall was the founder and "moving spirit" behind The Early English Text Society. The Ballad Society, the Chaucer, the Wyclif, the Shakespeare, the Shelley and the Browning Societies were "but some of his tireless activities." He also established a rowing society and "put thousands on the river who were never there before, and among these as the crowning touch of his energy and good intent, an eight sculled by shop girls."

**Together with:** William Benzie's biography of Furnivall: *Dr. F. J. Furnivall, A Victorian Scholar Adventurer*, Norman, OK, 1983.



#### AN UNCOMMON BASKERVILLE

63. **Gardiner, Richard.** *An account of the expedition to the West Indies, against Martinico, with the reduction of Guadeloupe, and other the [sic] Leeward Islands; subject to the French King, 1759...The third edition.* Birmingham: printed by John Baskerville, for G Steidel, 1762. \$4,500

4to, pp. [6], 91, [1]; 4 engraved copperplates (2 folding);

**bound with, as often:** the French version of the same: *Relation de la Expedition...* Birmingham, 1762, pp. [6], 91, [1]; together in contemporary quarter calf over marbled boards, red morocco labels on spine, edges stained yellow; very good, sound copy.

An uncommon Baskerville production, first published in London in 1759.

Gaskell 24 and 25 respectively. Sabin 26628: "A beautiful specimen of typography." Not found in Howgego.

64. **[Gervaise, Nicolas].** *Histoire naturelle et politique du royaume de Siam.* Paris: Louis Lucas, 1690. \$2,500

4to, pp. [16], 324, [7]; a<sup>4</sup> e<sup>4</sup> A-2S<sup>4</sup> 2T<sup>2</sup>; folding



plate of music, woodcut typographical decorations, head- and tail-pieces, and initials; full contemporary calf recently rebaked with original gilt spine laid down, renewed corners; boards slightly bowed; not unattractive late 19th-century/early 20th-century Japanese chop-marks of the South Manchuria Railway, Ltd., and a 19th-century armorial bookplate of Mr. A. G-du Plessis on front pastedown; nice copy of a scarce edition.

An early description of Thailand presented in four sections: the first on the physical and geographical description; followed by law and customs; religion; and lastly an account of the present-day ruler King Narai the Great (reigned 1656-1688).

See Cordier, *Indosinica*, 721 and Graesse III, p. 61, for the first (1688) edition, calling for a folding map not present in this edition. OCLC locates only the Cornell copy in the United States as of April, 2021.

#### RARE LITHOGRAPH PROSPECTUS WITH THE ACCOMPANYING BROADSIDE

65. **Greeley, Horace.** *Offer of the Tribune.* New York: The Tribune, 1845. \$1,800

Broadside lithographed prospectus, 11" x 8.5", after a manuscript letter in Greeley's hand

requesting the recipient resubscribe, the final issue of the current subscription (1373) entered in manuscript. Old folds, some staining, but no tears or wear. The prospectus reads in part, "The coming year will be politically one of the most important in the history of our country and it is believed that an increased circulation of *The Tribune* will do much towards the correct decision in the next Presidential Election. If you can induce honest and moderate Democrats especially of the Laboring class to read *The Tribune* for one year; many of them will vote right in the coming contest. If such are not willing to subscribe for *The Tribune* can you not induce some of your more wealthy Republicans to subscribe for them?"



Also included is a tall letterpress broadside, 11½" x 4" titled "A portrait of Mr. Greeley" and concerning engraved portraits given to subscribers as a bonus. Old folds, else fine. Together with the original postal cover, addressed to J. B. White of Butler Ill. Jacob B. White was an alumnus of Dartmouth College, married Mary Westcott of Rhode Island, and moved to Illinois to practice medicine.

No record of either item found in OCLC.





66. [Grolier Club.] Auchincloss, Kenneth. *New York revisited...Engravings by Gaylord Schanilec*. [New York]: Grolier Club, 2002.

\$2,500

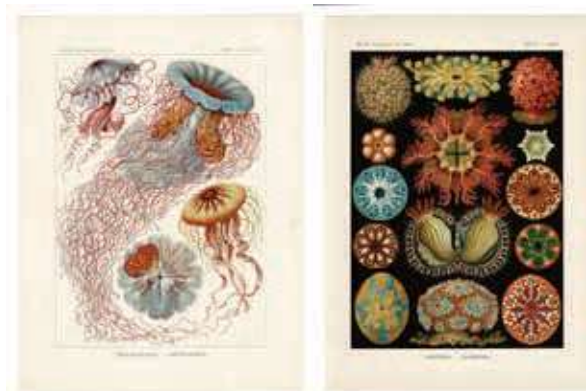
First edition limited to 250 copies, this one of 50 “specially bound” and containing “a portfolio of wood engravings by Rudolph Ruzicka printed from the original blocks made for the Grolier Club book *New York*, published in 1915.” 8vo, pp. xi, [1], 44, [3]; 11 9-color wood engravings by Schanilec; original silver cloth, black morocco label on spine lettered in silver, silver cloth slipcase; fine.

This is the bookbinder Greg Campbell’s copy, Campbell-Logan Bindery, out-of-series and signed by Schanilec, but not Auchincloss who passed away in March, 2003.

The separate portfolio contains 8 color wood engravings by Ruzicka (printed by Schanilec), and 11 color wood engravings by Schanilec himself (2 double page).

*Quarter to Midnight* A.213.a.

67. Haeckel, Ernst. *Kunstformen der Natur. Hundert Illustrationstafeln mit beschreibenden Text*. Leipzig and Wien: Bibliographischen



Instituts, [1899]-1904. \$6,500

First edition in the original 11 fascicles, including the supplement of 1904 (*Allgemeine Erläuterung und systematische Übersicht*), and contained in 2 publisher’s board portfolios reproducing the cover design of the wrappers; folio, 100 wonderfully illustrated plates, some printed in color, some chromolithographed by El Giltsch after A. Giltsch and E. Haeckel; each



plate has descriptive text; some plates have translucent overlays; a remarkably fine, bright copy in original pictorial green wrappers; wrappers on the first fascicle loose, but present; some moderate wear to the spines of the fascicles.

“First edition of this famous and marvelous work which had a considerable influence on decorative design in the “Jugendstil” or “Art Nouveau” period during the beginning of the 20th century and depicts fantastic, real forms and structures found in animal and plant life on all these very special plates.

Some of the plates are a combination of several printing techniques. There are plates that have a combination of chromolithography and photographic reproduction, which is rarely seen before” (OCLC).



68. Haeckel, Ernst. *Arabischen Korallen. Ein Ausflug nach den Korallenbanken des Rothen Meeres und ein Blick in das Leben der Korallenthiere*. Berlin: Georg Reimer, 1876.

\$2,000

First edition, folio, pp. [4], 48; chromolithographed title page preceding letterpress title, 3 chromolithographed plates, 2 b&w lithographed plates (one showing the corals’ family tree), and 20 woodcut illustrations in the text; original cloth-backed printed paper-covered boards, the cloth spine faded, the covers with a few stains and smudges, the extremities with some light wear.

A handsomely illustrated volume on the corals of the Red Sea, by the popularizer of Darwin’s theories in Germany.

69. [Hawaii.] [Bonine, Robert Kates?]. *A trip through the Hawaiian Islands 7 - reels pictures - 7 and lecture showing native life in the islands and the world’s largest active volcano Kilauea in active eruption...* Portland: Holly Press, n.d., [ca. 1920-25]. \$1,500



Very large advertising broadside in three sections, each approximately 28" x 42" and approximately 84" x 42" overall, printed in black on tan paper; previous folds, but essentially fine and handsome.

The type face, along with the fact that the Kilauea was erupting frequently in the early 1920s point to the first half of the 1920s as a date of printing. The illustrated film program is almost

certainly based on the films of Robert Kates Bonine (1862-1923), a one-time employee of Thomas Edison - the only person at that time who had a body of film work on the Hawaiian Islands.

#### HEDIN'S FIRST BOOK

70. **Hedin, Sven.** *Genom Persien, Mesopotamien och Kaukasien. Reseminnen...* Stockholm: Albert Bonniers, [1887]. \$1,250

First edition of Hedin's first book, 8vo, pp. xi, [5], 461, [3]; portrait frontispiece, 2 maps printed in color (1 large and folding at the back), numerous illustrations on plates from photographs, other wood engravings in the text; a near fine copy in the uncommon pictorial wrappers. In a new cloth clamshell box.

Hedin was only 22 when this book was published. He accepted work as a tutor in Baku, on

the Caspian Sea, and his rides on horseback led to this account of his journey through Persia and Mesopotamia (present day Iran and Iraq).



During these years he learned to speak Tatar and Persian, and it is reported that he also learned Mongolian and spoke it better than his tutor.

The book is usually seen in cloth; the wrappers are unusual, and especially so in this condition. There

is no equivalent edition in English.

#### PROVINCIALY PRINTED CIRCUS BROADSIDE

71. **Hengler, Frederick Charles.** *Hengler's colossal Hippodrome and Grand Cirque Variety. The Star Company of Great Britain. Under the distinguished patronage of her Majesty the Queen, Prince Albert, and the Royal Family, at Windsor; in February, 1848, and 1849...* N.p., n.d. [Hesket-Newmarket?: ca. 1855]. \$750

Tall folio circus broadside approx. 33" x 7¼" (85 cm x 19 cm), printed in blue and black, wood-engraved royal arms at the top, wood-engraved illustration of a female performer on horseback; previous folds, but generally in fine condition, and an unusual survival.

The present broadside concerns a one-day performance at Hesket-New-Market on July 28th, 1855 where "the renowned company and Noble Stud of Sixty Horses !! and ponies will make their Grand Entree..." Also appearing are "the Sultan's team of snow-white Turkish horses ... Mynheer Frowde, the great clown and contortionist, will pour forth his



Budget of Mirth, assisted by Eugene & Ferdinand, the inimitable grotesques [and] Herr Hengler the great classical rider and rope-dancer..."

Frederick Charles Hengler (1820-1887), known as Charles, was a popular horseman and circus owner. He was the second son of Henry, a famous tight-rope dancer from an established family of circus performers. Too tall to follow the family tradition of acrobatics he became a horseman with a variety of circus troupes before starting his own circus, Hengler's Cirque, in 1847.

"In 1841 Frederick Charles was a violin and trumpet player in Mrs. James Wild's theatre at Bradford. He afterwards attended to the business department of Price and Powell's travelling circus; but when they became embarrassed, they sold their circus to him and his brother Edward, who for some years

carried on the business with varied success. About 1856 Edward retired, and with his brother John kept a riding school at Liverpool, where he died on 8 Jan. 1865, aged 45. Frederick Charles, now sole proprietor, on 15 March 1857 established a circus in Liverpool, and erected buildings at Glasgow and Dublin in 1863, at Hull in 1866, at Bristol in 1867, and at Birmingham in 1868" (DNB). Hengler's success was considerable; he died in 1887 having made a fortune of over



£60,000 from his circuses.

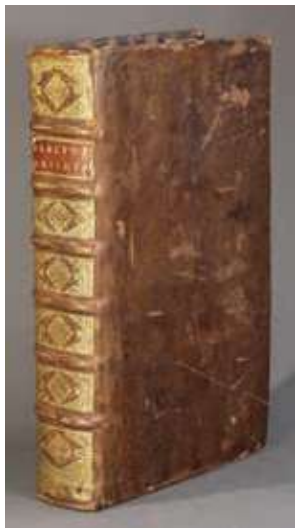
Heskett Newmarket is a small town in Cumbria, near the Scottish border.

Not located bibliographically.

“A LANDMARK IN ARABIC STUDIES”

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

\$2,500



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

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

history of the Near East were printed, the last being 1781-83.

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

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

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

73. **Herring, Thomas, Lord Bishop of Bangor.** *A sermon preached before the incorporated Society for the Propagation of the Gospel in Foreign Parts at their anniversary meeting in the parish-church of St. Mary-le-Bow, on Friday, February 17, 1737-8.* London: J. and J. Pemberton, 1738.

\$2,000

Large paper copy of the first edition in a binding seemingly made for presentation, 4to, (245 x 185 mm.) pp. 70, [2] ads; full contemporary blue morocco, elaborate gilt borders on covers incorpo-



rating birds, crowns, acorns, fleurons, etc., unlettered gilt-decorated spine in 6 compartments, a.e.g., green silk bookmark; minor rubbing, else fine.

Includes “An abstract of the Proceedings of the ... Society for the propagation of the gospel in foreign parts” from February, 1736 [i.e. 1737] to February, 1737 [i.e. 1738], which includes reports from Boston on the baptizing of Negro slaves, and from missionaries in New York, New Jersey, Pennsylvania, and Carolina; “The names of the society’s missionaries, catechists, and school-masters”; “Abstract of the charter”; “List of the members”; and a “List of the bishops, deans, &c., who have preached before the society”.

With the bookplates of John Sparrow and Thornham Hall Library.

Not in *Afro-Americana*; *European Americana* 739/119; Sabin 31579.

74. **Hocks, Paula.** The entire archive of this American photographer and book artist, and of her Running Woman Press. Largely *Sante Fe*: 1974-2002.

\$95,000

This is the artist’s own archive, left to her friend, the bookbinder Priscilla Spitler, on Hocks’ death in 2003. Ms. Spitler is committed to seeing this archive in a home where it can be used and studied, and to that end she is willing to work with the buyer to see it properly placed.

Paula Jeanne Hocks (1916-2003) was born in Muskogee, Oklahoma, the daughter of Malcolm and Eileen (Magruder) Neathery. Her talents touched painting, sculpture, architecture, photographic techniques, book making, and writing. But eventually, she concentrated on the creation of photo montages and photo collages which she set into book form, often under the imprint of Running Women Press. A complete inventory is available on request.

Paula “first embarked on her artistic career in Denver during the early 1940s. Though her major work would evolve into photomontage and the artist’s book, her first art was sculpture. From Colorado, she soon relocated to a more developed art environment in La Jolla, California. The new surroundings nurtured her work of the 1950s and she began to create the figurative stone carvings and wood sculptures which were akin to those of Gaudier-Brezeska and Constantine Brancusi whom she greatly admired. Even as she continued her interest in sculpture, she began to explore abstract form through painting and collage.

Throughout the next two decades she balanced her interest in visual art with a world of words found in poetry, language, and philosophy. “Largely a self-taught artist, Hocks studied the work of Jean Arp, Barbara Hepworth, and the constructions of Kurt Schwitters and Joseph Cornell. She immersed herself in the contemporary religious philosophy of Thomas Merton, forming a life-long friendship with him and his close friend, poet Robert Lax. Hocks recognized the kinship between her art and Surreal-



ist and Dadaist art, gleefully joining in actualizing the possibilities of chance and playful realities. Most importantly, she looked to the writings and friendship of George Steiner for her life-long inspiration and counsel. These advanced thinkers would serve as her panel of experts for life and art” (Tiska Blankenship, Guest Curator for the 2003 Paula Hocks memorial exhibit, University of New Mexico-Albuquerque).

This archive includes virtually all her published work, many signed and inscribed, many printed in very small editions, often with manuscript amendments. Also included are all her masters (i.e., production work), the collage pages she created to print (Xerox) the text. They are in folders by book title,

as she kept them. As a poet, collage artist and photographer, Paula Hocks began making books in the mid-1970s using the latest Xerox print technology to produce small editions, some as chap-books she stitched together herself, or others she had bound by local Santa Fe bookbinders, where she lived. Paula worked with the photocopy medium as it (and she)

matured for almost 3 decades. Her books are already included in many major book art collections, such as the Museum of Modern Art, the Getty Museum, UCLA, University of Iowa, while also regionally recognized in collections at UNM-Albuquerque and the Museum of Fine Arts, Santa Fe. There are books of photos of herself, promotional material, the collage masters that the books were printed from, but not much of her personal correspondence. She was very private and unfortunately disposed of most letters. Her correspondence with Thomas Merton, with whom she had a long and close relationship, are in his archives: Paula typed Merton’s last two manuscripts.

75. [Horses.] Pradet, R. A. *Le cheval du Tonkin. Son etude, son amelioration.* Hanoi: Imprimerie de l’Avenir du Tonkin, 1909.



\$1,250

First edition, small 4to, pp. [6], iii, [1], 126; original pictorial front wrapper bound in; 32 plates from photographs; pages toning, else very good in later native full green calf, gilt lettering and decoration on spine.

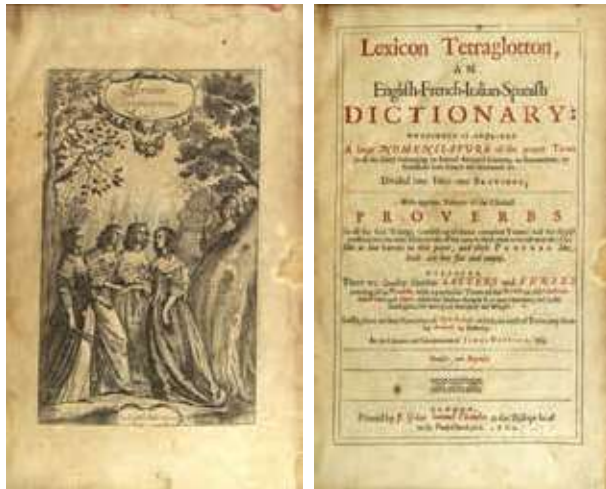
Three in OCLC: Bibliotheque nationale,

Yale and Cornell.

76. Howell, James. *Lexicon tetraglotton, an English-French-Italian-Spanish dictionary: whereunto is adjoined a large nomenclature of the proper terms (in all the four) belonging to*







several arts and sciences, to recreations, to professions both liberal and mechanick, &c. Divided into fiftie two sections; with another volume of the choicest proverbs. London: printed by J.G. for Samuel Thomson, 1660-[59].

\$3,000

First edition, folio, engraved frontispiece after W. Faithorn, title printed in red and black, text primarily in triple column; entry words in English throughout; a pleasing copy in full contemporary calf, unrestored; gilt spine, red morocco label; with the half-title (also printed in red and black); some cracking of joints at the extremities, the whole a bit scuffed and rubbed, sections of the text significantly spotted, but generally a good, sound copy.

In addition to the proverbs, the book contains prefatory poems on language, a 6-p. note “To the true philologer,” and many separate sections at the back giving terminology in a number of specific jargons: i.e., anatomy, horsemanship, hunting and venery, military, nautical, architecture and “household stuff”, among others.

Howell (?1594-1666) was an accomplished linguist and historiographer to Charles II (see DNB for a long description of his sometimes-checked

career). Besides being one of the first Englishmen to earn a livelihood out of literature, he possessed a rare mastery of the modern languages, including his native Welsh. In addition to this polyglot, Howell issued a revised edition of Cotgrave’s *French-English Dictionary* in 1650; *A New English Grammar for Foreigners* (1662); and a posthumously published French grammar (1673).

Alston II, 110 (noting 2 other issues of the same year); Wing H3088.

77. **[Huckell, John.]** *Avon: a poem in three parts*. Birmingham: printed by John Baskerville, 1758.

\$2,000

First edition, 4to, pp. 78, collating as in Gaskell (without the first blank and with the final leaf signed 2K); contemporary three-quarter brown morocco over marbled boards, gilt-lettered spine with two raised bands; margins trimmed, bookplate of Lord Stanley of Alderley on front pastedown, old “Portico” rubber stamp on title page and several leaves; otherwise fine. The second book from Baskerville’s press. Gaskell 3.



78. **[Illinois.] Hayward, John S.** *Illinois lands for sale. The subscriber offers for sale, at low prices, and on accommodating terms, 52,000 acres of choice farming lands, situated in central Illinois*. St. Louis: R.P. Studley, printer, June, 1859.

\$800

Large bifolium (approx. 19” x 11½”), printed



text on the first and third page, plus a supplementary title *Catalogue of Illinois lands, for sale by John S. Hayward, Hillsboro, Illinois* on the verso of the second leaf. Previous folds in twelfths, several small breaks at the intersections with the loss of a few letters here and there but the sense remains clear; several professional strips of reinforcement not obscuring any text; all else very good.

For lands in Montgomery, Christian, Shelby, Macon, Moultrie, Piatt, Sangamon, Fayette, Bond, and Clay counties. A long circular letter from Hayward occupies the whole of p. 3 touting the quality of the land, its resources, and the bargain prices. All parcels are noted by county on the front, each with a location, section, range, acreage, description, etc. “Persons wishing to purchase any of the

above named lands or lots, will please apply to the subscriber, by letter or otherwise, at Hillsboro, Montgomery County, Illinois.”

Not found in OCLC.



79. **Japanese scroll** depicting the 10 ox-herding pictures serving as a parable for the Zen path of enlightenment. [Japan]: [19th c.]. \$6,000

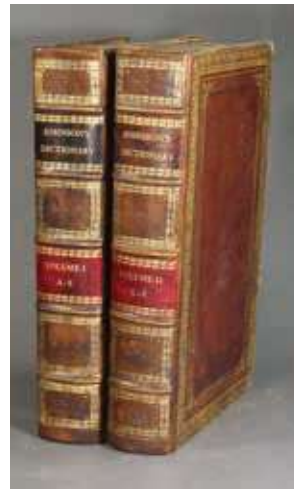
Horizontal scroll, 14 inches by approximately 14.5 feet; 10 handpainted panels measuring 14” x “19; headed by brocade; brocade lightly soiled, otherwise quite fine. Housed in a lightly worn cardboard box.

The ten colorful and masterfully produced ox-herding images contain a series of short stanzas which serve as a parable for the Zen path of enlightenment. The images first appeared in 11th-century China, and became popular among Japanese sometime around the 15th century. This scroll was produced in the 19th century, and follows Chinese artistic conventions, although its artist was Japanese.

80. **Johnson, Samuel, Dr.** *A dictionary of the English language: in which the words are deduced from their originals ... to which are prefixed a history of the language, and an English*

*grammar. Fourth edition, revised by the author.* London: for W. Strahan [et al.], 1773. \$7,500

2 volumes, large folio, pp. [56] plus unpaginated lexicon in double column; [2] plus unpaginated lexicon; titles printed in red and black, collated complete; slightly later full calf, elaborate gilt floral borders enclosing quadruple gilt panels, fleurons in the corners, very neatly rebacked, gilt-decorated spine in 6 compartments, red and brown morocco labels in 2; in all a very good, sound copy.



Textually, the best edition of Johnson’s *magnum opus*. The fourth edition ranks next to the first edition of 1755 in both importance and interest, representing the author’s final and only substantially corrected text, and including his page-long advertisement to it (“Many faults I have corrected, some superfluities I have taken away, and some deficiencies I have supplied...”).

“Significant numbers of new illustrative texts were incorporated, while many others were dropped and replaced. [He] often flooded existing entries with new illustrations, sometimes accompanied by additional definitions or other material, thus altering the reading of the entry as a whole. Many of the new sources from which he borrowed were theological writers, and the cumulative effect of the new quotations and their accompanying definitions or notes on usage is to draw attention to a broader theological sense of the word in question. [This edition shows for example Johnson’s mature appreciation for Milton’s work and includes many more examples of his writing]... Johnson revised no other work as

extensively or after such a long period of time had elapsed - he was thirty-seven when he signed the original contract with the booksellers for the *Dictionary*, almost sixty-three when he began the great revision; the scrutiny of his own work and accomplishments entailed in the effort, therefore, is unlike anything else to be found in Johnson’s canon” (Allen Reddick, *The Making of Johnson’s Dictionary 1746-1773*, pp. 89-92).

Courtney & Smith p. 55; Fleeman 55.4D-4a; PMM 201(citing the first edition of 1755); Sledd & Kolb, pp. 114-126.

#### THE FIRST ACCURATE DELINEATION OF THE MISSISSIPPI

81. **Joutel, Henri.** *Journal historique du dernier voyage que feu M. de la Sale fit dans le Golfe de Mexique, pour trouver l’embouchure, & le cours de la Rivière Missicipi nommée à present la riviere de Saint Louis, que traverse la Louisiane... par Monsieur Joutel... redgé & mis en ordr [sic] par Monsieur De Michel.* Paris: chez Estienne Robinot, 1713. \$12,500

First edition, 12mo, pp. xxxiv, 386; engraved folding map (bound in upside down and with a 2-inch tear entering from the stub); full contemporary calf,





red morocco label on gilt-decorated spine, sprinkled edges; rubbed and worn, but sound; a good copy; the map is very clean.

“Most reliable eye-witness account of La Salle’s two-years wanderings in Texas. The map, based on La Salle’s Mississippi explorations, was the first accurate delineation of that river” (Howes).

Church 855; Howes J-266; Graff 2251; Howes J-266; John Carter Brown I, 177; Sabin 36760.

82. [Kemble, John Mitchell.] Hare, Julius Charles, & Connop Thirwell, eds. *The philological museum*. Cambridge: printed by J. Smith ... for Deightons, Cambridge; Rivingtons, London; and Parker, Oxford, 1832-3. \$1,250

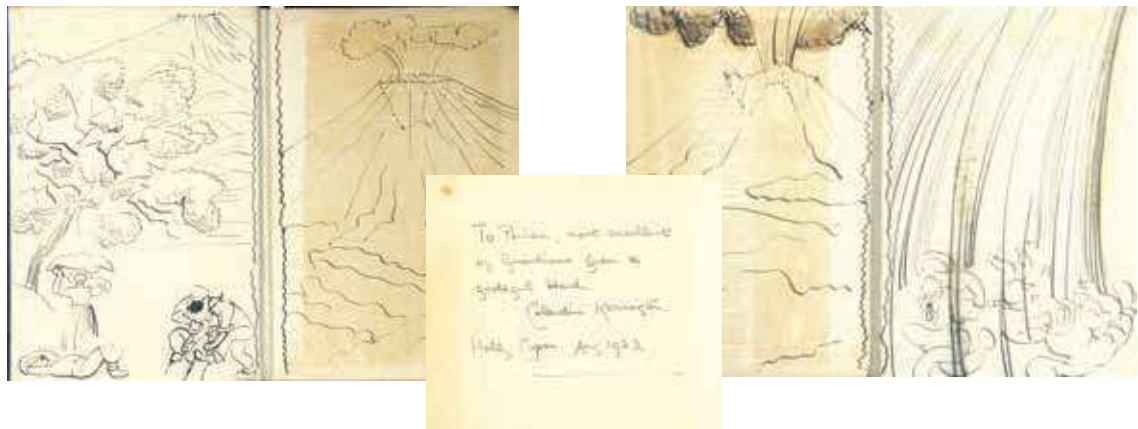
First edition, volumes I and II (all published); pp. [2], iv, [iii]-iv, 706; iv, 706; light spotting, else a fine set in original green cloth, gilt-lettered spine; engraved bookplates of Alexander Thomson.

“Most members of the Etymological Society wrote for the *Philological Museum*, and in our effort



to get at the community of background, outlook, and philological interest shared by the influential Cambridge scholars, we may briefly consider that publication. Hare, who shared the editorship with Thirwell, explained in the Preface to the first of the only two volumes that were published, that English scholars in the

1820’s had contributed little more than a ‘mite’ to the knowledge of classical antiquity ... it became the purpose of the *Museum* to foster the ‘spirit of philological criticism’ ... Actually, the majority of the articles were on classical subjects, with Thirwell the



most prolific contributor. But the *Museum* also contained several articles on English and the new philology, of which Kemble’s ‘On English Praeterites and Genitives’ was the most important, being the first exposition in English of Grimm’s analysis of the forms of the verb in Germanic” (Aarsleff, *The Study of Language in England 1780-1860*, pp. 219-20).

Also with articles ‘On English Orthography,’ and ‘On English Diminutives.’

**WITH FOUR PEN-AND-INK ILLUSTRATIONS  
BY ERIC KENNINGTON**

83. [Kennington, Eric.] Blake, William. *The poetical works ... including the unpublished French Revolution together with the minor prophetic books and selections from The Four Zoas, Milton & Jerusalem. Edited with an introduction and textual notes by John Sampson*. London, Edinburgh [et al.]: Oxford University Press, 1913. \$4,500

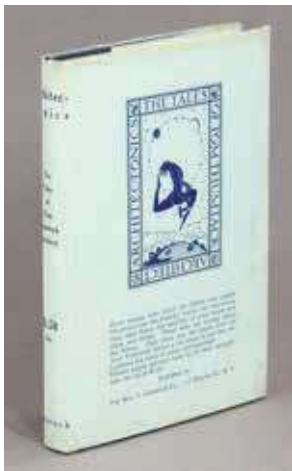
“Oxford Edition,” 8vo, pp. lvi, 453, [1]; frontispiece portrait, 15 plates showing title pages of Blake’s books; original blue cloth stamped in gilt on upper cover and spine; front hinge starting, else very good.

This copy enhanced with an inscription from Celandine Kennington (i.e. Edith Celandine Kennington), the wife of the sculptor and illustrator (of T. E. Lawrence’s *Seven Pillars of Wisdom*, among others) on the verso of the front free endpaper: “To Perham, most excellent of guardians from a grateful ward. Celandine Kennington / Holly Copse. Aug. 1923.”

On the pastedowns and free endpapers there are four full-page pen and ink illustrations by Eric Kennington. A pencil note at the bottom of the second illustrations reads: “Eric Kennington’s portrayal of M.F.P.’s character.”

Perham is almost certainly Dame Margery Freda Perham (1895-1982), the African scholar and writer. In a letter from Brad Fraught, her biographer, we learn that “During the First World War she gave lectures to British soldiers and in 1919 she was sketched by one of Eric K’s wartime artist colleagues and friends, (Sir) William Rothenstein.” (The sketch can be found under her name on the website of the National Portrait Gallery.) It’s possible that Kennington’s illustration is a reference to Perham’s character, which, if not ‘volcanic’, was certainly forthright and one of high confidence. In 1923, she had not yet gone on her two round the world trips, so her extensive travels would not have come into play.”

84. [Kent, Rockwell.] [Squires, Frederick]. *Architec-tonics. The tales of Tom Thumbtack architect. Volume one* [all published]. New York: William J. Comstock Co., 1914. \$2,000



First edition of Rockwell Kent's first book, 12mo, pp. 172, [2]; pictorial front endpapers, 4-color frontispiece and title page, numerous black & white illustrations throughout by Kent; fine in original pictorial blue cloth stamped in red and gilt after a design by Kent, and aside from one pinhole in the hinge, in a fine dust jacket. Gray cloth slipcase, leather label on spine.

#### THE FIRST DICTIONARY OF BASQUE

85. Larramendi, Manuel De, Padre. *Diccionario trilingue del Castellano, Bascuence, y Latin*. San Sebastian: por Bartholome Riesgo y Montero, impressor de dicha M N y M.L. Provincia, 1745. \$4,500

First edition, 2 volumes, folio, pp. [18], ccxxxix, [1], 436; [2], 392, [12]; titles printed in red and black, lexicon in double column, engraved armorial headpiece, errata leaf at the back of vol. II; full 19th-century speckled calf, red edges, double gilt-ruled borders on covers, gilt-decorated spine in 6 compartments, red and black morocco labels in 2; a few minor imperfections, hinges tender, else a very good, sound set. Bookplate of "Milton / Peterborough."

This is the first dictionary of Basque, preceded only by Oihenartus' *Notitia utriusque Vasconiae tum Ibericae tum Aquitanicae*, Paris, 1638, to



which was appended a Basque word list. Larramendi also compiled a Basque grammar, 1729. Entry words are in Castilian, with Basque and Latin equivalents.

The 230-page introduction is an extensive history and grammar of the Basque language, the only non-Aryan language of western Europe, and a

language unaffiliated with any other.

Not in NUC. Not in Collison, *Dictionaries of Foreign Languages*; Trubner's *Catalogue of Dictionaries and Grammars* cites only the 1853 revision. Palau 132048; Zaunmuller, col. 28.



#### BOTH UNRECORDED

86. Lily, William. *Prosodia construed, and the meaning of the most difficult words therein contained, plainly illustrated; being an addition to the construction of Lilie's rules, and of nec-*

*essary use*. By Barnab. Hampton. London: Roger Norton, 1690. \$2,500

16mo, unpagged; A-B<sup>8</sup>; title page printed within typographically decorative border, text in double column; see Wing L2265A for the first (1660) edition;

**bound with:** Stockwood, John, *The Treatise of the Figures at the End of the Rules of Construction in the Latin Grammar, construed. With every example applyed and fitted to his rule, for the help of the weaker sort in the grammar schools*, London: Roger Norton, 1690; unpagged; A-C<sup>8</sup>; see STC 23284.5 for the first (1609) edition.

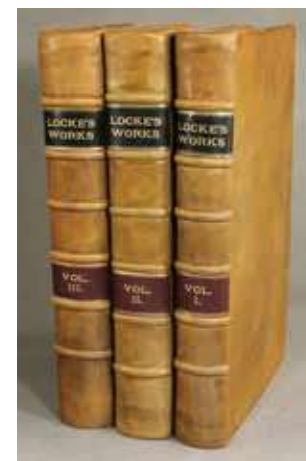
Together in contemporary speckled calf recently rebaked to match, pages a bit browned, contemporary ownership signature on *Prosodia* title page, small losses to *Treatise* signatures B<sup>4</sup> and C, the latter repaired, touching a few letters without loss of meaning.

Apprently unrecorded editions of two Latin grammars: not in OCLC, ESTC, or Wing.

87. Locke, John. *The works of John Locke Esq; in three volumes ... To which is added, the life of the author; and a collection of several of his pieces published by Mr. Desmaizeaux*.

London: D. Browne, C. Hitch [et al.], 1759. \$2,000

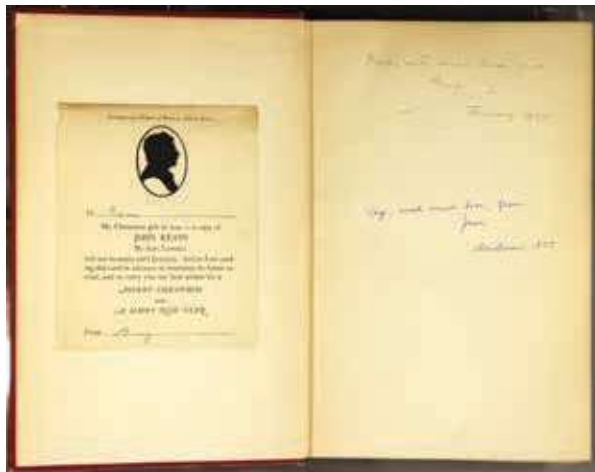
Sixth edition, and the last of the folio editions; 3 volumes, folio, pp. [iii]-xv, [1], [12], [xvii]-xxxii, 587, [16]; [2], 719, [12]; [6], 757, [12]; engraved frontis portrait by Kneller after George Virtue, engraved dedica-





tion; recent full brown niger morocco, spines in 7 compartments, red and black morocco labels in 2; minor toning of the text, newspaper shadow between pp. 268-69 of vol. I, else fine.

Alston VII, 117; Yolton 368.

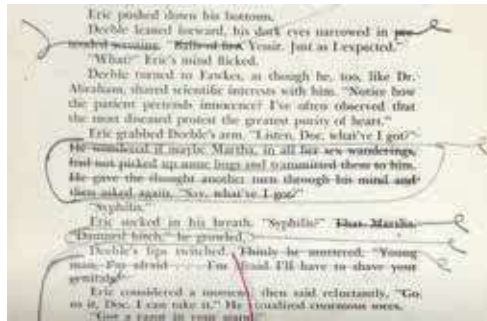


**PRESENTATION COPY**

88. **Lowell, Amy.** *John Keats*. Boston & New York: Houghton Mifflin at the Riverside Press, Cambridge, 1925. \$500

First edition, 2 volumes, 8vo, pp. xx, 631, [1]; viii, 662; 32 plates; spine a little sunned; very good in original red cloth, gilt-lettered spines.

Presentation copy inscribed in volume I by Lowell to "Grace, with much love from Amy, February, 1925." Beneath this inscription is once from Grace, "with much love," dated 1977. Mounted to the front pastedown is a Christmas card, signed "Amy" produced by the publishers on behalf of Lowell, noting that the book will not be ready at Christmas, but that it will come in January. "Grace" is likely Amy's friend and poet, Grace Hazard Conkling. Lowell wrote the Introduction to Conkling's book of verse, *Little Girl* in 1920.



89. **Manfred, Frederick.** *Boy Almighty*. A novel by Feike Feikema. St. Paul: Webb Publishing Co., [1945?]. \$2,500

Long galley proofs, measuring approx. 24" x 6", bound in paper wrappers with cloth top-strip, printed paper label on upper cover; with numerous editorial corrections throughout by Manfred's editor at Webb, Paul C. Hillestad, but also with several longer ones in Manfred's hand, both often changing text resulting in many different readings from the published version.



Together with a review copy of the published book, warmly inscribed by the author to Hillestad, noting that "this book and the life it reflects really was the turning point in my life ... You were very patient to have sweated it out with me as editor and friend."

90. **[Manuscript in Latin.]** *Tractatus de Divina Gratia*. [Italy ? early 18th century].

\$750

4to, pp. 390, [6]; text in Latin throughout,

and divided into several different sections; contemporary full parchment, manuscript title on spine, sprinkled edges; covers splayed, light foxing, very good.

The book includes the Tractatus and a theological dissertation on Grace as a First Act. The Tractatus is divided into three parts, with an introduction, five arguments (Disputatio) in part one, complete with objections and responses, a defense of St. Augustine's Doctrine of Divine Grace, an explanation of Catholic Dogma on Divine Grace, and a concluding argument. Part Two contains an



introduction and three arguments (Disputatio), with counter-arguments posited by the author, some drawn from the views of Luther and Calvin (both men are explicitly mentioned multiple times within the text). Part Two also includes a discussion

of how to renounce sin. Part Three discusses who is able to deserve Divine Grace, and how free will is necessary for one to merit Grace. This section explicitly references St. Thomas Aquinas in defense of its claims. The author breaks Part Three into two arguments (Disputatio), with each argument containing defense premises in its sections. The Dissertation is divided into six justifications, with a few sections of objections placed after the justifications. Throughout the text evidence of editing is visible, as some text is crossed out and some sections are re-numbered. Finally, the book contains an index denoting where each new premise of the arguments can be found

within the text. The name Segovia is written on the spine, but we cannot match this exact text to any known existing theological text, making it likely that this was a seminary student’s original dissertation on Divine Grace.

A fascinating example of philosophy of religion written during the Enlightenment. The author apparently took painstaking care to organize his argument into numbered sections and premises that build upon one another. He was also careful to consider objections and opposing views to his argument. The structure of the work is similar to how students of philosophy today are taught to write. This is a fascinating example of a carefully constructed argument on philosophy and theology.

91. **Maret, Russell.** *Three Constitutions.* [New York: Russell Maret, 2021.] \$5,200

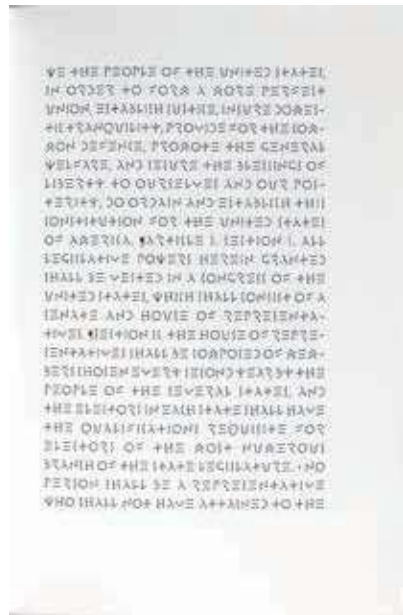
“Over the past five years, the content of my printing has steadily changed. Despite my past aversion to overtly political artists’ books, the social and political upheavals that have riven this country

into splinters have slowly seeped into my work. The outrage that has been building inside of me for decades has attained a level of urgency that I can no longer ignore - from the criminal policies of Bush’s war on terror, to Obama’s enthusiastic embrace of drone assassinations, to the Republican Party’s use of Congress for minority rule...”

Edition limited to 90 copies numbered 1-87 and 3 unnumbered proofs; 3 volumes (1 folio, 2 octavos) in a gray cloth clamshell box.

“The book was inspired by the increasingly contentious conflict between ‘originalists,’ those who view the Constitution as a prescriptive cultural artifact delineating American ‘civilization,’ and those who view the Constitution as a flexible instrument conceived to adapt to the evolving political, social, and racial realities of American ‘nationhood.’”

1) Folio: The full text of the Constitution and its 27 Amendments, “set in a typeface that, though difficult to read, is legible once one becomes accustomed to its forms ... It is housed in a vitrine as if it were an immutable relic, rather than a living adaptable document.”



Designed by Russell Maret and printed by him and Sarah Moody between November 2020 and February 2021. All of the typefaces were designed by Russell Maret. The papers are Zerkall Book and Twinrocker Homemade. Amy Borezo designed and executed the binding at Shelter Bookworks.

2) Octavo 1: *Constitution United States.* The full text of the Constitution arrived at “by feeding the Constitution and its amendments through Google Translate ... first translated from English into Esperanto, then from Esperanto into Russian, Russian into Chinese, and

Chinese back into English. Esperanto was chosen to represent the Utopian ideals of America’s founders; Russian and Chinese to reference two of the primary disseminators of the internet-borne disinformation which has taken such firm root among Trump loyalists ... This process mimics the subtle but meaningful content-skewing that proliferates on the Internet and is subsequently echoed on certain more traditional media platforms.”

“These things, and so many more, have gradually changed my understanding of what I want to make and why I want to make it.”

3) Octavo 2: *Constitution.* This volume is set in metal type and subsequently redacted by physically turning key words and phrases over and printing the underside of the type. The resulting text is not the hopeful re-write I would conceive; it is intended to reflect the cynical, ineffectual state of political discourse in the United States.”

“*Three Constitutions* is my response to these events and the culture that bred them.”

92. **Massachusetts** bank stock certificates. [Boston: 1807.] \$4,250



Oblong 12mo (approx. 4” x 7”); contemporary red roan-backed marbled boards; rubbed, the spine with a pair of 2” gouges, but the binding is firm and the contents quite clean.

Contains approximately 100 pro-forma leaves accomplished in manuscript, being signed receipts for stock certificates received by any number of prominent Boston men.

In 1807 Massachusetts passed an “Act Establishing