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BOOKSELLERS

## Sixty Books for Oakland, February 2017

1. [ABC]; Greenaway, Kate. *A Apple Pie (Decorated with Printer's Flowers)*. King's College School [Wimbledon, England]: Art Society Press, 1957-1958. Oblong quarto, original color-printed patterned boards, spiral bound with blue wire, 33 leaves. Printed letterpress with color linocuts on almost every page. Light shelfwear.

*First and only edition of this midcentury student artists' book, a brilliant hand-printed version of the classic English ABC rhyme "The Tragical Death of an Apple-Pie." The text was first published in the eighteenth century, reprinted in countless chapbooks, and memorably revived by Kate Greenaway in 1886: the printers make special mention of Houlston's "Penny Book" printings and Greenaway's "A Apple Pie" in their acknowledgements. The appeal of this edition lies in the brightly colored student linocuts illustrating each letter: "a piece each for all the Gentlemen of the Alphabet, with a little piece left over for & (ampersand.)" These modern images provide a vivid Pop counterpart to each line of the traditional text, from "A, give me a good large slice" to "Z sat as mute as any fish." OCLC locates only three copies, none in the United States. A scarce example of midcentury color printing and design. (1001647) \$300.00*

2. [ABC]; Tessimond, A.S.J.; Richards, Ceri (illustrator); Gooding, Mel (introduction). *An Advertiser's Alphabet*. (Gloucestershire): The Reading Room Press, 2014. Octavo, original red cloth spine lettered in gilt, black paper boards featuring rectangular paper onlays of typographical designs. Title page printed in red and black, 25 color vignettes by Ceri Richards throughout text. Hand-numbered colophon at rear.

*First edition thus, number 99 of 150 copies. Originally composed in 1930 by A.S.J. Tessimond, a poet who worked as an advertising copywriter by day, this alphabet offers a brisk survey of "the art and guile of his profession." C is for Consumer, "whose armour of inertia only the sword of originality, the spear of understanding, can pierce to the quick of desire;" I is for Illustration, "advertisement's beckoning finger . . . its promise more cogent, more coloured, more instant than words;" and Q is for "the Question the consumer will not ask until the advertiser asks and answers it for him." The original stapled booklet was discovered among Tessimond's papers after his death: the missing letter A is restored in this edition, replaced alternately by Advertising, A.S.J., Artist, and Absent. Each of the remaining letters is accompanied by the original color vignette painted by Tessimond's friend, Welsh artist Ceri Richards, who completed the "collaborative alphabet." A fine copy of a compelling period piece, meticulously brought back to life on Miles Wigfield's Albion press. (1001226) \$100.00*

3. Apuleius; Gaultier, Léonard (engraver). *Lamour de Cupido et de Psiché Mere de Volupté, prise des Cinq & Sixiesme livres de la Metamorphose de Lucius Apuleius philosophe nouvellement historiée, & Exposée en Vers François*. Paris: Léonard Gaultier, circa 1590. Small folio, measuring 7 by 10 inches, nineteenth-century black morocco elaborately decorated in gilt, with alternating devices of a crowned L (for Lothian), SH monogram (for Schomberg Henry), and sunburst, spine similarly decorated and lettered in gilt, all edges gilt. Engraved title and 32 numbered copper-engraved plates, each including a stanza of eight lines, exceptionally wide-margined. Plates 25 and 26 reversed. Lightest rubbing to joints, occasional light marginal staining, stain to lower gutter of leaf bearing plate 19 (not affecting image). Bookseller notes in pencil to front endpapers. Armorial bookplate of Schomberg Henry Kerr, 9th Marquess of Lothian, nineteenth-century diplomat and bibliophile; modern bookplate of collectors Arthur and Charlotte Vershbow.

*First edition, second issue, of French engraver Léonard Gaultier's celebrated series depicting the legend of Cupid and Psyche. The narrative is drawn from the Metamorphoses of Apuleius, better known as The Golden Ass. That second-century Latin novel was revived in the fourteenth century, and popularized by way of Boccaccio and countless others: the forbidden love between Cupid and Psyche, god and mortal, body and soul, captivated the Renaissance imagination. Léonard Gaultier was the official engraver to the French court from 1594 to 1617. His delicate, sometimes whimsical engravings in this edition are the culmination of a long pictorial tradition. They are based on the woodcuts used by Jeanne de Marnef Janot in 1546, which were inspired by earlier engravings by Agostino Veneziano and the Maestro del Dado, after a series of drawings formerly attributed to Raphael, but now generally to the Flemish painter Michiel Coxie. Scenes of note include Psyche illuminating the sleeping Cupid by lamplight (Plate 13), Venus crossing the ocean astride a fantastic dolphin (Plate 16), and Psyche feeding the three-headed dog Cerberus (plate 26). Text in French. This copy is second issue, circa 1590, without Gaultier's name and the date 1586 in the final plate: both issues are very scarce. This copy is notable for its wide margins, which Mortimer notes are usually trimmed to produce a book of typical octavo size: this appears to be the largest copy on record. Mortimer French 34 (1586 issue). A beautiful copy of a beautiful book, with excellent provenance, in an elaborate and striking armorial binding by Edinburgh binder Orrock & Son. (1001352) \$13,500.00*

4. Apuleius; Taylor, Thomas (translator). *The Metamorphosis, or Golden Ass, of Apuleius*. (Birmingham): (W.J. Cosby, Universal Press), (1893). Octavo, full modern olive morocco lettered and single-ruled in gilt, raised bands, tree branch design stamped in blind to front board and spine, gold morocco onlays in the shape of a donkey's ears on front board and donkey's tail on spine, Greek-patterned gilt dentelles with flower cornerpieces, marbled endpapers, top edge gilt, all other edges uncut. Title page printed in red and black. Half title present, four-page supplement "Passages Suppressed" bound at rear. "Bound by Whitman Bennett, N.Y." stamped in gilt to dentelle of upper board, bookplate to front pastedown, ink ownership inscription to verso of front free endpaper. Hinges starting, lightest scuffing to lower board.

*Beautifully bound fine press edition of Apuleius' comic masterpiece, one of five hundred copies on antique paper, this copy unnumbered. The picaresque tale of an aspiring magician who accidentally turns himself into an ass, The Golden Ass is the only ancient Roman novel to survive in its entirety, containing a number of famous set pieces, including the story of Cupid and Psyche: "Extending to her a cup of ambrosia, 'Take this . . . Psyche, and be immortal; nor shall Cupid ever depart from thy embrace.'" Some racier passages, excised from the main text, are retained in a "Passages Suppressed" supplement bound at the end of the volume. This edition is a reissue of Robert Triphook's London edition of 1822, translated by the Neoplatonist Thomas Taylor, who considered Apuleius "undoubtedly the greatest of the ancient Latin Platonists." The whimsical inlaid design binding is the work of Whitman Bennett, New York bookbinder, bibliophile, and film producer. A near-fine example of a comic classic, beautifully bound. (1001488) \$1,000.00*

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5. [Artists Equity Association]; Newman, Elias (editor); Avery, Milton; Frascioni, Antonio; Lawrence, Jacob; Shahn, Ben; Weber, Max. *Improvisations: Spring Fantasia Masquerade Ball. May 15, 1952*. New York: Artists Equity Association, 1952. Slim folio, original spiral-bound color lithographic pictorial wrappers, with one hundred original lithographs (several printed in color) by various artists on colored laid paper. Handbill announcing "Dagmar, Queen of Spring Fantasia" laid in. Expert repair to upper wrapper, closed marginal tear to one plate, small stain to lower margin affecting upper wrapper and a dozen plates.

*Limited first edition program, one of two thousand copies, commemorating the 1952 Spring Fantasia, the annual fundraising masquerade ball for Artists Equity Association. AEA was founded in 1947 to advance the economic interests of American artists in the face of dwindling government support for the arts after the Second World War. In its efforts to enlist private and institutional backing, the Association solicited program advertisements from a host of businesses large and small. Member artists were selected by advertisers to supply original artwork and given complete freedom of expression: "Spontaneity and fun, in the spirit of our annual Spring Fantasia Masquerade Ball, was the objective rather than orthodox merchandising." While predictably showcasing many galleries, museums and art supply shops, the program also features ads for CBS, Guerlain, Life Magazine, the Russian Tea Room, S. Klein, Encyclopedia Britannica, Harry Winston and Maidenform. Contributing artists include Milton Avery, Antonio Frascioni, Jacob Lawrence, Reginald Marsh, Ben Shahn, and Max Weber, among others. The spirited program notes, together with the sponsor and patron listings, reflect the midcentury merger of art, business and New York society. A very good copy of a fragile production, complete with one hundred original lithographs. (100941) \$600.00*

6. [AVIATION]. *Aviation Paint Book. No. 105*. New York: Goldsmith Publishing Company, (1930). Oblong folio, measuring 14.5 by 9.75 inches, original color-printed pictorial wrappers, 24 pp. Eight color-printed plates and sixteen line drawings to be painted. Spine renewed, some loss to upper corners, corners and gutters expertly reinforced. Small number inked to corner of rear wrapper.

*First edition of this vibrant American coloring book depicting modern aircraft in flight. Highlights include The Spirit of St. Louis, the American Eagle biplane, the Flying Dutchman, the Lockheed Sirius ("Lindbergh's latest plane"), the first successful American helicopter, and a number of seaplanes. A striking and scarce Art Deco survival, never used, plates clean and bright. (1001654) \$165.00*

7. Barbier, George (illustrator). *Falbalas & Fanfreluches: Almanach des Modes, Présentes, Passées et Futures*. Paris: Jules Meynial, 1922-1926. Five octavo almanacs, original color pictorial wrappers. Color vignette to each title page, followed by twelve pages of letterpress text and twelve loose pochoir plates in each almanac. Printed on Arches paper, wrappers protected by original glassine. Set housed in a custom box of wood, leather, and marbled paper, spine panel lettered in gilt, within a marbled paper slipcase.

*First and only edition of French illustrator George Barbier's Art Deco masterpiece, Falbalas & Fanfreluches, one of six hundred copies, complete with sixty vibrant pochoir plates. Barbier's brilliant eye for color, lively historical imagination, and expertly controlled line made him one of the most sought-after artists of the 1910s and 1920s: "His images are frozen stills, small in scale, yet self-contained and perfect" (Meyer & Harlow). Barbier designed costumes for the Folies Bergère and the Ballets Russes, depicted the latest styles in Journal des Dames et des Modes and Gazette du Bon Ton, provided advertising for luxury brands like Renault and Cartier, and illustrated a series of deluxe limited editions, including works of Laclós and Verlaine. He produced a series of fashion periodicals and almanacs for French publishers, including Modes et Manières d'Aujourd'hui (1912-1923), La Guirlande des Mois (1917-1920), and Le Bonheur du Jour (1920-1924). In Falbalas & Fanfreluches (Ruffles & Frills), a series of five illustrated almanacs issued from 1922 to 1926, Barbier finally enjoyed complete artistic control of his production. The literary content was provided by a series of stylish Parisiennes: the poet Anna de Noailles (1922); the novelist Colette (1923); the actress Cécile Sorel of the Comédie-Française (1924); the poet Marie de Régnier, writing under her pen-name Gérard d'Houville (1925); and the poet Renée de Brimont (1926). The primary appeal of the almanacs, however, lies in Barbier's extraordinary suites of pochoir plates, each requiring up to thirty stencils to achieve the characteristically rich colors. His theme is romance, past and present: from secret liaisons in distant lands to jaded lovers in modern Paris, all presented with a sympathetic wink. Some of the most famous plates include his interpretations of the Seven Deadly Sins (featuring Proust-reading opium smokers in "La Paresse" and champagne-toasting restaurant diners in "La Gourmandise"), and his series depicting the elements and the seasons. Text in French. A perfect set, in original glassine, of a landmark of Art Deco illustration. (1001380) \$11,500.00*

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8. Behn, Aphra. *The Dutch Lover: A Comedy, Acted at the Dukes Theatre. Written by Mrs. A. Bhen [sic]*. London: Printed for Thomas Dring, at the Sign of the Harrow at Chancery-lane end, over against the Inner Temple Gate in Fleet-street, 1673. Quarto, modern three-quarter brown calf over brown cloth boards, spine ruled and decorated in gilt, crimson morocco spine label lettered in gilt (with author's name misspelled "Appra Bhen"), marbled endpapers, modern flyleaves, top edge gilt. Decorative headpieces to Behn's "Epistle to the Reader," the opening of Act I, and epilogue. Early ink note to margin of title page; bookseller's typed description affixed to flyleaf, lightest occasional foxing.

*First edition of Restoration playwright Aphra Behn's third play. Inspired by England's ongoing war with the Dutch, and possibly by Behn's experience as a spy, The Dutch Lover features scenes of cross-dressing and impersonation, an uneasy incest plot, and a general atmosphere of comic paranoia: "There is a knack in Love, a critical minute: / And women must be watcht as witches are / Ere they confess, and then they yield a pace." The material demanded precise timing; unfortunately for Behn, the company at the Dukes Theatre did not rise to the occasion, and "the Play was hugely injur'd in the Acting . . . My Dutch Lover spoke but little of what I intended for him, but supply'd it with a deal of idle stuff, which I was wholly unacquainted with." Behn's exasperation with the play's poor performance, and with her experience as a playwright in general, inspired the satirical opening letter to this first edition, now better remembered than the play that occasioned it. Addressing her "Good, Sweet, Honey, Sugar-candied Reader," Behn recalls a casual slight overheard in the crowd before *The Dutch Lover's* premiere, "that they were to expect a woful Play . . . for it was a womans." Behn counters that the drama itself is a uniquely egalitarian form: "Plays have no great room for that which is mens great advantage over women, that is Learning: We all well know that the immortal Shakespears Playes (who was not guilty of much more of this than often falls to womens share) have better pleas'd the World than Johnsons works, though by the way 'tis said that Benjamin was no such Rabbi neither." First edition, with "Behn" misspelled "Bhen" on the title page, and pages 97-98 numbered 87-88. Wing B1726. A near-fine copy, bound by Bayntun. (1001627) \$3,000.00*

9. [BIBLE]. *Arliss' Hieroglyphical Bible. With Four Hundred Embellishments on Wood*. London: Whittingham and Arliss, 1814. Twelvemo, measuring 3.5" x 5.5", pp. [i]-iv, 5-106, [2]. Original drab pictorial paper boards, title framed by a pictorial wood-engraved border, multiple wood engravings on every page. Two pages of publisher's advertisements following text. Bookseller ticket to front pastedown. Neatly rebacked, light rubbing and soiling to boards.

*Striking first edition of Arliss' Hieroglyphical Bible, "by far the best of the English Hieroglyphic Bibles" (Clouston, 90), designed to capture the interest of children. Selected verses are printed with wood-engraved icons in place of key words, making each page a puzzle, from Genesis through Revelations: "Hieroglyphics originated with the ancient Egyptians. They were invented by the priests and sages of that country, to conceal as well as to conserve the knowledge of truth; but they are here employed to engage the mind, by attracting the eye, and by this means to impress on the recollection the most interesting passages of Holy Writ." While this Bible was an ephemeral production, publishers Arliss and Whittingham were known for their attention to detail: "Mr. Arliss . . . possessed a considerable taste in embellishing juvenile works with wood engravings, and in conjunction with Mr. Whittingham, may be said to have largely contributed to the revival of the beautiful in the art of printing" (Timperley, *Dictionary of Printers and Printing*). Reissued many times, on both sides of the Atlantic, this 1814 edition is the first issued by Arliss; OCLC lists only microform copies. A near-fine example, and a remarkable survival. (1001522) \$1,250.00*

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10. Blake, William. *Songs of Innocence; WITH: Songs of Experience*. Edmonton, London: William Muir, 1884-1885. Two large quarto volumes, measuring 9 by 11 inches, original blue-grey wrappers with white paper spines, manuscript titles, tissue guards, uncut. Prefaces in both volumes; 33 hand-colored lithographs in *Songs of Innocence*, including colophon; 28 hand-colored lithographs in *Songs of Experience*; general title to both works in *Songs of Experience*. Light edgewear to wrappers of both volumes. Housed together in custom chemises and half-morocco slipcase.

*First color reproductions of William Blake's illuminated Songs of Innocence (1789) and Songs of Experience (1794), preceded only by the hand-colored copies printed by Blake himself. Startlingly vivid and direct, these short visionary lyrics include "The Lamb," "Night," "The Chimney Sweeper," "The Clod and the Pebble," "Ah! Sunflower," "London," and "The Tiger": "When the stars threw down their spears, / And watered heaven with their tears, / Did he smile his work to see? / Did He, Who made the lamb, make thee?" Few nineteenth-century readers had any sense of how Blake's poems were originally presented, each text etched within a vividly hand-colored image in the technique Blake called "illuminated printing." In 1884, William Muir set out to produce a series of color reproductions of Blake's illuminated works, beginning with Songs of Innocence and Songs of Experience. Working in lithography, he printed fifty copies of each volume, which were then colored by hand in imitation of Blake's originals. For Songs of Innocence, Muir followed the example of the Pearson copy (originally presented by Blake to Flaxman), and for Songs of Experience, the Beckford copy. This set comprises number 49 of Songs of Innocence and number 32 of Songs of Experience, both copies signed and numbered by Muir, and marks an important step in the popular and critical recognition of Blake's originality. Fine bright copies of landmarks in English Romanticism.*

(1001382)

\$14,500.00

11. Boudard, Jean Baptiste. *Iconologie Tirée de divers Auteurs. Ouvrage Utile aux Gens de Lettres, aux Poètes, aux Artistes, & généralement à tous les Amateurs des Beaux-Arts*. Vienna: Jean-Thomas de Trattner, Imprimeur et Libraire de la Cour, 1766. Three octavo volumes: [xvi] 17-32, 1-16, 33-203, [1], [8]; [ii] 1-219 [8], [1]; [vi] 1-208 [8]. Full contemporary mottled calf, boards ruled in blind, raised bands, spine compartments elaborately tooled in gilt, red and black morocco spine labels lettered in gilt, marbled endpapers, all edges stained red. Engraved devices to title pages, engraved headpiece to introduction of Volume I, and 630 half-page engravings, each page set within a ruled border. Index at rear of each volume. Gathering B (Age de cuivre - Amour) in Volume I bound before gathering A (Abondance - Age d'argent), text complete. Light rubbing and scuffing to bindings; occasional spotting and foxing to text; preliminary blank in each volume trimmed; a few marginal tears in Volume I, not affecting plates.

*First octavo edition of this Enlightenment-era emblem book, first published as a folio in 1759 in Parma, where sculptor Jean-Baptiste Boudard worked at the peak of his career. Boudard's Iconologie features one symbolic engraving per page, alphabetically arranged from Abondance to Zele, each accompanied by an explanatory caption. The range, detail, and animation of Boudard's engravings are remarkable. He depicts ideas and emotions, monsters and muses, concepts of time and qualities of character, with a marked emphasis on the arts and sciences: Imprimerie is a woman setting SEMPER UBIQUE in type, while Theorie wears her great open compass like a halo. Domination, head wreathed by a serpent with a lion at his feet, faces Douceur, who cradles a lamb and a dove in the shadow of a watchful elephant. Taken together, the emblems are greater than the sum of their carefully explicated parts, proceeding with a dream logic of their own. Text in French. A near-fine copy of a striking allegorical encyclopedia. (1001408)*

\$3,000.00

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12. Burr, Hattie A. (editor); Howe, Julia Ward (contributor); Stone, Lucy (contributor); Willard, Frances (contributor). *The Woman Suffrage Cook Book, Containing [sic] Thoroughly Tested and Reliable Recipes for Cooking, Directions for the Care of the Sick, and Practical Suggestions, Contributed Especially For This Work*. Boston: (C.H. Simonds & Co., Printers), 1886. Single volume measuring 5 x 7.25 inches, pp. [2], [1], xiv, 149, [2]. Original half red cloth over printed paper boards, title and ornamental wheat motif printed in black and red on front board, contemporary ads printed on endpapers and lower board, single-page ads throughout text. 1888 pencil ownership inscription. Binding worn, hinges split but holding, closed tear to page 105, occasional light stains in text.

*First edition of this collection of American recipes, sponsored by the Women's Suffrage Association of Massachusetts, sold at an 1886 Boston women's suffrage fair to raise funds for the movement. Facing fears that the vote would lead women to neglect their duties at home, this charity cookbook offered a balance between potentially unnerving political activism and reassuring domesticity. Contributions include "Coraline Cake" from Alice Bunker Stockham, an obstetrician and gynecologist who was the fifth woman to become a doctor in America; terrapin soup from Anna Ella Carroll, a political adviser to Lincoln during the Civil War; and household tips from the likes of Lucy Stone, Julia Ward Howe, and Frances Willard. The book concludes with a collection of "eminent opinions on woman suffrage" from Plato, Abraham Lincoln, John Stuart Mill, William Lloyd Garrison, Harriet Beecher Stowe, Ralph Waldo Emerson, and Clara Barton: "When you were weak and I was strong, I toiled for you. Now you are strong and I am weak. . . . I ask the ballot for myself and my sex. As I stood by you, I pray you stand by me and mine." OCLC lists eight copies. A scarce artifact of American women's activism in the nineteenth century.*  
(1001619) \$2,500.00

13. Clare, John; [Skrimshire, Fenwick]. *The Village Minstrel and Other Poems*. London: Taylor and Hessey, Fleet Street; and E. Drury, Stamford, 1821. Two twelvemo volumes bound in a single volume, modern dark green calf over marbled paper boards, raised bands, spine compartments ruled in gilt, brown morocco spine label lettered in gilt, endpapers renewed. Engraved frontispiece portrait of Clare in Volume I; Volume II bound without title page and first page of table of contents. Ink ownership signatures of Fenwick Skrimshire to title of Volume I and half-title of Volume II. Light foxing.

*First edition of "peasant poet" John Clare's second book, following the surprise success of Poems Descriptive of Rural Life and Scenery in 1820. A Northamptonshire farm laborer whose personal struggles were compounded by mental illness, Clare produced hundreds of closely observed lyrics that remain startling in their immediacy and detail: "Bees in every peep did try, / Great had been the honey shower, / Soon their load was on their thigh, / Yellow dust as fine as flour." This copy bears the ownership signature of Clare's sympathetic longtime doctor, Fenwick Skrimshire, who first treated Clare in 1820, and eventually admitted him to the Northampton General Lunatic Asylum, where Clare spent his final years, still writing: "He lives the Crusoe of his lonely fields / Which dark green oaks his noontide leisure shields." When Skrimshire and Clare arrived at the asylum, the doctor described Clare's madness as hereditary; asked if it had been "preceded by any severe or long continued mental emotion or exertion," Skrimshire noted: "after years addicted to Poetical prosing" (Bate, 5). Skrimshire's copy of *The Village Minstrel* is accompanied here by a first edition of his own 1838 treatise, *The Village Pastor's Surgical and Medical Guide*, in which he advises on the treatment of the insane: "the friend who can command a firm authoritative manner, and whilst looking the patient steadfastly in the face, will seize his arm, and lead him resolutely back to his bed, need not dread his violence." A near-fine copy, with a moving association.*  
(1001196) \$5,500.00

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14. Colonna, Francesco; [Manutius, Aldus]. *Hypnerotomachia Poliphili, ubi humana omnia non nisi somnium esse ostendit, atque obiter plurima scitu sanequam digna commemorat*. London: Methuen, 1904. Folio, modern full brick morocco, spine lettered and ruled in gilt, text block uncut. Facsimile of the 1499 Aldine first edition, including the 172 original woodcuts by an unknown hand; additional paper spine label tipped in. Two extra leaves laid in, including the uncensored Priapus plate. Bookplate of Pickford Waller, featuring a nude figure, designed by Austin Osman Spare.

*Modern fine press edition of Francesco Colonna's 1499 Hypnerotomachia Poliphili, originally published in Venice by Aldus Manutius, often considered the most beautiful book of the Italian Renaissance. The convoluted narrative, "the strife of love in a dream," follows Poliphilo in pursuit of his beloved Polia, a quest that forces him through a series of allegorical landscapes and trials, ending only when he awakes. The book's fame rests on its extraordinary woodcuts, precise and dreamlike, which influenced generations of artists. The Hypnerotomachia served as a source book of Renaissance imagery, a detailed architectural record, and a showcase for Aldus's typographic and compositional virtuosity, featuring Greek, Hebrew, and Arabic types, and even hieroglyphics. (The iconic woodcut of the elephant and obelisk made its way to Salvador Dalí by way of Gian Lorenzo Bernini.) This 1904 Methuen edition is a page-for-page facsimile of the 1499 Aldine first edition. From the library of illustrator Pickford Waller, with an extraordinary 1921 bookplate by Austin Osman Spare, the English artist and occultist "popularly compared at different times with Beardsley, Albrecht Dürer, William Blake, Michelangelo, and Rembrandt," and condemned as "a black magician" by Aleister Crowley himself (DNB). A fine copy, handsomely bound by Philip Dusel. (1001470) \$2,600.00*

15. De Vicq de Cumplich, Roberto. *Bembo's Zoo*. New York: Henry Holt and Company, 2000. Oblong quarto, original color pictorial paper boards, original unclipped color pictorial dust jacket. Illustrated in color on every page.

*First edition of this alphabetical zoo, in which each animal is ingeniously constructed using the corresponding letters of the Bembo font family. An endnote explains the history of these letters, originally cut by Francesco Griffo for the Renaissance printer Aldus Manutius, and named after scholar and poet Pietro Bembo, whose works Aldus published: "while Bembo is prized as the most readable text face, its sharp, clean gracefulness was the inspiration behind using it to create the illustrations in this book." A fine copy of a delightful typographical ABC. (1001520) \$75.00*

16. Denis, Maurice. *Premiers Paysages. Les Leçons de Choses du Petit Coloriste*. Paris: Henri Laurens, Editeur, [1911]. Quarto, original color pictorial paper boards, sixteen staple-bound pages. Includes seven color plates and seven matching uncolored plates, with two additional uncolored plates reproducing the color images printed on the boards. Light general foxing and toning.

*First edition of Maurice Denis's iconic modernist coloring book, Premiers Paysages. A founding member of the group of French painters known as Les Nabis, Denis was invited by editor Henri Laurens to contribute to a popular children's art series, Les Leçons de Choses du Petit Coloriste. In response, during the summer of 1911, Denis produced a series of dreamlike French landscapes. "Petits coloristes" can lose themselves in painting scenes of villages and mountains, countryside and seashore, with captions by Denis that provide a wry running commentary on his creative process: "Ce n'est pas difficile de faire des maisons quand on ne fait pas toutes les fenêtres." (Denis even reminds his young readers to keep their paints separate and their brushes clean.) The quality of these vibrant landscapes, which exemplify Denis's famous definition of painting as "a flat surface covered with colors assembled in a certain order," was immediately recognized. In 1912, the bibliophilic society "Les XX" commissioned a deluxe edition of twenty signed copies, featuring an extra plate and multiple impressions of each image. This first edition of Premiers Paysages, while less lavishly produced, reflects the book's original identity as an inexpensive, ephemeral activity book, and is extremely scarce in any condition. A clean near-fine copy. (1001451) \$3,800.00*

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17. [DESIGN]; Cerio, Laetitia. *"Venecia" (wallpaper sample)*. Bransche: Gebr. Rasch & Co., circa 1950s. Color pictorial wallpaper sample, measuring 18.5 x 15.5 inches. Stamped on verso: "RASCH WATERFAST / Venecia 1 / R 2023 / \$4.50 PER SINGLE ROLL."

*Scarce sample of wallpaper signed in the print by Laetitia Cerio, Capri-based artist renowned for her spare, whimsical line drawings. Founded in the late nineteenth century, German wallpaper firm Rasch won an international reputation through its collaborations with modernist designers from the Bauhaus and Vienna Secession. In the 1950s and 1960s, owner Emil Rasch commissioned wallpaper designs from artists across Europe, including Salvador Dali and Bruno Munari, for the International Artists Collection. Cerio's "Venecia" paper, featuring stylized, delicately tinted views of Venice, dates from this period. A fine example of midcentury popular design.* (1001336) \$250.00

18. [DESIGN]; Ernst, Tea; Defoe, Daniel. *"Robinson" (wallpaper sample)*. Bransche: Gebr. Rasch & Co., circa 1952. Color pictorial wallpaper sample, measuring 18.5 x 15.5 inches. Stamped on verso: "RASCH WATERFAST / Robinson / R2028 / \$4.50 PER SINGLE ROLL."

*Scarce sample of midcentury wallpaper designed by Tea Ernst. Founded in the late nineteenth century, German wallpaper firm Rasch won an international reputation through its collaborations with modernist designers from the Bauhaus and Vienna Secession. In the 1950s and 1960s, owner Emil Rasch commissioned wallpaper designs from artists across Europe, including Salvador Dali and Bruno Munari, for the International Artists Collection. Ernst's "Robinson" paper, inspired by the events in Daniel Defoe's 1719 novel Robinson Crusoe, dates from early in this period. Featured images include Crusoe, the native Friday, the parrot Poll, the shipwreck, the raft, and the footprints in the sand. A January 1953 article in the Chicago Sunday Tribune, "Germany Sends New Wallpaper Designs to U.S." singles out Ernst's contributions for special notice: "All feature interesting textures and are charming and rather whimsical. They resemble pen drawings with the color delicately laid on in the manner of a painting more than wallpaper." A fine example of midcentury popular design.* (1001648) \$250.00

19. [DESIGN]; Ernst, Tea; Shakespeare, William. *"Romeo und Julia" (wallpaper sample)*. Bransche: Gebr. Rasch & Co., circa 1952. Color pictorial wallpaper sample, measuring 18.5 x 15.5 inches. Stamped on verso: "RASCH WATERFAST / Romeo und Julia / R2024 / \$4.50 PER SINGLE ROLL."

*Scarce sample of midcentury wallpaper designed by Tea Ernst. Founded in the late nineteenth century, German wallpaper firm Rasch won an international reputation through its collaborations with modernist designers from the Bauhaus and Vienna Secession. In the 1950s and 1960s, owner Emil Rasch commissioned wallpaper designs from artists across Europe, including Salvador Dali and Bruno Munari, for the International Artists Collection. Ernst's "Romeo und Julia" paper, featuring Shakespearean couples flirting amid pastel leaves and flowers, dates from early in this period. A January 1953 article in the Chicago Sunday Tribune, "Germany Sends New Wallpaper Designs to U.S." singles out Ernst's contributions for special notice: "All feature interesting textures and are charming and rather whimsical. They resemble pen drawings with the color delicately laid on in the manner of a painting more than wallpaper." An unexpected artifact of Shakespearean influence, and a fine example of midcentury popular design.* (1001613) \$250.00

20. Dickens, Charles. *Framed group of twenty-five cigarette cards*. London: John Player & Sons, 1923. Framed piece, measuring 13.5 x 20 inches, matted in green and gold in a beveled wooden frame, featuring twenty-five color-printed pictorial English cigarette cards, backed with glass to reveal versos of cards. Small brass plaque to base: "Characters from Dickens 1923." Original framer ticket to verso.

*Complete set of John Player's second series of Charles Dickens character cards, first issued in 1912 and reissued in 1923, featuring characters from The Old Curiosity Shop, Our Mutual Friend, Martin Chuzzlewit, A Christmas Carol, David Copperfield, Dombey & Son, Nicholas Nickleby, and Bleak House. Each character is depicted in full color by illustrator Joseph Clayton Clarke, better known as "Kyd", with a few lines of biography on the verso of the card: "A hard, tight-fisted, penurious old skinflint is Ebenezer Scrooge," "Mr. Bucket is as far-seeing, as ubiquitous and as 'brainy' as the detective of fiction usually is," "A cheery, jovial, bald-headed, impecunious soul is Wilkins Micawber." A fine survey of some of the most memorable characters in English fiction, handsomely framed.* (1001237) \$300.00

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21. Edgeworth, Maria; [Lovelace, Ada]. *Tales of Fashionable Life*. London: Printed for J. Johnson, 1809-1812. Six twelvemo volumes, contemporary three-quarter calf over marbled paper boards, spines ruled and numbered in gilt, red morocco spine labels lettered in gilt and tooled with a floral gilt border. All half-titles present. Contemporary stamp of Ashley Combe to front pastedowns, later stamp of Ben Damph Forest Library to front free endpapers. Shelfwear to paper boards and corners.

*Complete set of Anglo-Irish educator and novelist Maria Edgeworth's Tales of Fashionable Life: the second edition of Volumes I-III, and the first edition of Volumes IV-VI. Known as "the Great Maria," Edgeworth was widely acclaimed in her day: her emphasis on practical, hands-on education for children was influential on both sides of the Atlantic, and bestsellers like Castle Rackrent and Belinda inspired a generation of English novelists. Tales of Fashionable Life includes a series of short works, most notably The Absentee, which traces the exploitation of the Irish land and people at the hands of absentee landowners: "a great part of your timber, the growth of a century -- swallowed in the entertainments of one winter in London!" Informed by Edgeworth's firsthand knowledge of Anglo-Irish manners and politics, The Absentee's regional realism impressed writers as diverse as Walter Scott, Ivan Turgenev, and John Ruskin. This set was part of the library at Ashley Combe in Somerset, built in 1799 and improved in 1835 for the benefit of Ada Byron, daughter of poet Lord Byron and young bride of Ashley Combe's owner, William King, later the First Earl of Lovelace. A gifted polymath, Ada Lovelace would work with mathematician Charles Babbage on his Difference Engine and Analytical Engine, and her notes on the latter, which contain an algorithm for generating Bernoulli numbers, are often cited as the first computer program. In 1886, decades after Ada's death, the Earl purchased the Ben Damph Forest in Scotland, and built Ben Damph House, where these books eventually settled. A near-fine set of literary classics, with a connection to two pioneering nineteenth-century Englishwomen. (1001448) \$2,000.00*

22. Elliott, Maud Howe (editor). *Art and Handicraft in the Woman's Building of the World's Columbian Exposition, Chicago, 1893*. Paris and New York: Goupil & Co., 1893. Octavo, measuring 7 x 9.5 inches, original gold cloth, upper board and spine elaborately stamped and lettered in silver and gilt, textured floral-patterned endpapers in blue and gold, all edges gilt. Original color lithographic wrappers depicting a woman painting, surrounded by tools of various crafts (spinning wheel, compass, inkwell, etc.) bound in. Profusely illustrated throughout text, including twelve double-sided and many full-page black-and-white plates of vases, paintings, tapestries, lace, bindings, and other decorative arts. Lightest rubbing to corners and spine ends.

*First edition, called "Official Edition," of this comprehensive survey of women's contributions to the arts, produced as a companion to the Woman's Building at the 1893 World's Fair. With over 27 million visitors in a span of only six months, the World's Columbian Exposition in Chicago was the most successful of the nineteenth-century world's fairs, serving as a celebration of patriotism, innovation, and the arts. The Woman's Building was entirely conceived and curated by women. The pavilion itself was designed by Sophia Hayden, the first woman to graduate from MIT with a degree in architecture; it featured a library stocked with volumes written by women from around the world. Chapters in this illustrated survey include "Woman in Art," "Woman in Science," "Woman in Literature," "Evolution of Women's Education in the United States," and reports on the place of women abroad, sent by foreign correspondents. The Woman's Building provoked controversy, and prefigured modern curatorial trends, by granting women's contributions their own dedicated space. A beautiful copy in the original cloth, much brighter than usually seen. (1001659) \$250.00*

23. [EPHEMERA]. *Chromolithographic Invitation to the Lang & Nau Fall Exhibition, Brooklyn, New York*. New York: Sackett, Williams and Betzig, [1882]. Chromolithographic pictorial trade card heightened in gold, measuring 5 by 4 inches, invitation on verso printed in black and white. Lightest edgewear.

*Elaborate Victorian trade card for the Brooklyn-based furniture and upholstery company Lang & Nau, featuring an invitation on the verso: "You are respectfully invited to attend our Fall Exhibition / on Monday Oct. 9th, Tuesday Oct. 10th, & Wednesday Oct. 11th / Lang & Nau / Fulton, Cor. Clinton Street / Brooklyn, N.Y." Lang & Nau specialized in modern Aesthetic Movement interiors. The invitation depicts the parlor of a brownstone, featuring objets d'art arranged against a background of patterned moldings, mantels, wallpaper, rugs, tiles, upholstery, and draperies. Shades of peacock blue, terracotta, and "greenery-yallery," heightened in gold, recall the fashionable decorative work of James Whistler, William Morris, and Edward Burne-Jones across the Atlantic, while the pudgy family dog by the fire signals old-fashioned domestic comfort. A near-fine artifact of New York's Gilded Age. (1001370) \$250.00*

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24. [EPHEMERA]. *Illustrated Trade Card for Anthony House Ladies and Gentlemens Restaurant*. New York: circa 1870s. Pictorial trade card, measuring 4.5 by 2.5 inches, printed in black on ivory stock.

*New York hotel trade card advertising Anthony House Ladies and Gentlemens Restaurant, located at 834 Broadway, just south of Union Square: "European Plan at Reasonable Prices." The initials of proprietor Charles A. Merritt are represented by caricatures of Broadway regulars: the convivial host in the form of the letter "C"; a smiling black waiter in the shape of "A"; and two men in conversation over a bottle as the "M." Although the card evokes a scene of all-male camaraderie, Merritt promoted Anthony House as a respectable destination for female diners as well: an 1876 advertisement promises that "ladies shopping will find it a good place to lunch, at a reasonable price." A fine artifact of Boss Tweed's New York. (1001217) \$175.00*

25. [EPHEMERA]. *Illustrated Trade Card for P.J. Larkin, Submarine Diver, & Wrecker*. New York: circa 1890. Trade card, measuring 4.75 x 3 inches, featuring a wood engraving of a deep-sea diver in full gear. Two shallow smudges to left edge, not touching image; traces of old paper from scrapbook removal on verso.

*Illustrated trade card for P.J. Larkin of New York City, a prominent deep-sea diver in the late nineteenth and early twentieth centuries. Larkin was active in a number of high-profile missions, including the recovery of bodies from the battleship Maine in Havana Harbor and the 1905 rescue of workmen trapped in a flooded Pennsylvania Railroad tunnel. His card notes: "Examinations and Repairs made on Vessels without docking; also, Wrecking, Submarine Drilling, Blasting, Laying Foundations for Railroad Bridges, Sea Walls, Piers, Removing Obstructions, Repairing Marine Railways and Docks, Recovering drowned bodies, &c., done on the most favorable terms and with dispatch." Larkin's elaborate business card testifies to his professional standing, as does his 1920 obituary in the New York Times, which notes his submarine work for the government. A surprising artifact of New York City's maritime past. (1001519) \$475.00*

26. Epictetus; Carter, Elizabeth (translator). *All the Works of Epictetus, Which Are Now Extant; Consisting of His Discourses, Preserved by Arrian, in Four Books, The Enchiridion, and Fragments*. London: S. Richardson, 1758. Large quarto: [a]-[b]4 [c]1 a-e4 f1 B-3T4 3U2. Full contemporary full marbled calf, raised bands, red morocco spine label lettered in gilt, all edges stained red. Preliminaries include an ode to Epictetus, twelve-page list of subscribers, Carter's introduction, and Arrian's letter; index and appendix at rear. Decorative headpieces, initials, and tailpieces throughout text. Occasional light pencil notes in margin, small ink splatter to 160-161, joints and corners expertly repaired.

*First English edition of the works of the second-century Stoic philosopher Epictetus, translated from the Greek by Elizabeth Carter. Born a slave, and crippled early in life, Epictetus gained his freedom in Rome and moved to the Adriatic coast, where he opened a school of philosophy. His Discourses were collected by his student Arrian, who also edited the handbook known as the Enchiridion, and collected the fragments translated here. Epictetus understood philosophy as an active pursuit, more difficult than the abstract exercise of logic: "we are eager and loquacious in the Schools; and, when any little Question arises . . . we are prepared to trace its Consequences: but drag us into Practice, and you will find us miserably shipwrecked." Properly practiced, philosophy is a continual intellectual triumph over personal desires and aversions, liberating us and giving purpose to our lives: "shame doth not consist in not having anything to eat, but in not having reason enough to exempt you from fear and sorrow. But, if you once acquire that exemption, will a tyrant, or his guards and courtiers, be anything to you?" Epictetus's emphasis on self-knowledge and self-discipline greatly impressed the Emperor Marcus Aurelius, who quotes him at length in the Meditations, and his philosophy was read across Renaissance Europe in Latin translation. English translator Elizabeth Carter was a scholar and poet: considered "the most learned lady in England," she appears in Richard Samuel's 1778 painting, Nine Living Muses of Great Britain, surrounded by fellow members of the Blue Stocking Circle. Original subscribers to Carter's Epictetus included Samuel Johnson and Elizabeth Montagu, and her translation remained the English standard for two hundred years. A near-fine copy of a classic of Greek and English literature, in a handsome contemporary binding. (1001624) \$2,400.00*

27. Erasmus, Desiderius; Holbein, Hans (illustrator); Kennett, White (translator). *Moriae Encomium: Or, A Panegyrick Upon Folly. . . . Illustrated with Above Fifty Curious Cuts, Design'd and Drawn by Hans Holbeine. To which is prefix'd, Erasmus's Epistle to Sir Thomas More, and an Account of Hans Holbeine's Pictures, &c.* London: J. Woodward, in Threadneedle-Street, 1709. Octavo, contemporary paneled calf, blind-ruled boards with unusual tulip cornerpieces, raised bands, brown morocco spine label lettered in gilt. Engraved frontispiece portrait of Erasmus, translator's note, verse tributes, "Epistle from Erasmus to Sir Tho. Moor," and catalogue of Holbein's paintings before text. Illustrated with 46 copper engravings after drawings by Hans Holbein. Nineteenth-century ink ownership inscription to title, twentieth-century pencil inscription to front pastedown. Expert repair to joints.

*Illustrated English edition of Erasmus's Praise of Folly, a high spot of Renaissance humanism, first published as Moriae Encomium in 1511. Erasmus wrote the essay during a visit to his friend and fellow scholar Thomas More in England: the punning title suggests praise for More as well as Folly. In his opening letter, Erasmus writes: "Trifles may be a Whet to more Serious Thoughts . . . I am apt to believe I have praised Folly in such a Manner as not to have deserved the Name of a Fool for my Pains." The Praise of Folly opens as a parody of a classical encomium, in which the goddess Folly makes the case for herself as mankind's great benefactor: "Venus herself . . . cannot deny, but that, without my Assistance, her Procreative Power would prove weak and ineffectual." She offers a comic catalogue of her conquests, men and women of every age and station who rely on Folly to give meaning to their lives. The satire becomes sharper as Erasmus exposes the abuses of the Catholic church: a critique that eventually secured the work's place on the papal index of banned books. The Praise of Folly ends with the recognition that the genuinely devout will always appear foolish in the eyes of the world: "that Ultimate Happiness which Religion proposes is no other than some Sort of Madness." Erasmus's characteristically long view of human nature, opposed to the extremes of both the Catholic church and Martin Luther's Reformation, made him a model of tolerance and intellectual freedom. The Praise of Folly was his most influential work. "Whenever tyranny or absolute power threatened, 'The Praise of Folly' was re-read and reprinted. It is a sign of what was in the air that Milton found it in every hand at Cambridge in 1628. His inherent scepticism has led people to call Erasmus the father of eighteenth-century rationalism, but his rationalist attitude is that of a perfect common sense, to which tyranny and fanaticism were alike abhorrent" (PMM 43). This English translation by White Kennett is the third in print, following those of Thomas Chaloner in 1549 and John Wilson in 1668; the Kennett translation first appeared under the title Witt Against Wisdom in 1683. This is the first English edition of Praise of Folly to feature Hans Holbein's illustrations. Holbein, who would paint the definitive portrait of Erasmus as Renaissance man, decorated the margins of Erasmus's own copy of Praise of Folly with a series of grotesque pen and ink sketches. The original drawings were reproduced as engravings, serving as illustrations in dozens of editions, including this one. A near-fine copy of a Renaissance classic. (1001569) \$2,500.00*

28. Fordyce, James. *Sermons to Young Women . . . in Two Volumes. Carefully Corrected.* London: Printed for W. Osborne, & T. Griffith in Holborn, 1782. Two twelvemo volumes bound in one, full contemporary calf, spine ruled in gilt, red morocco spine label lettered in gilt. Ink ownership signature dated 1819 to title of Volume I, light pencil notes throughout text. Binding rubbed, upper joint strengthened, light occasional foxing.

*Later eighteenth-century edition of James Fordyce's Sermons to Young Women, first published in 1766, urging his female readers to be attractive, attentive, submissive, and quiet: "There is nothing so engaging as bashful beauty." Fordyce's sermons are best remembered today as the book that Jane Austen's pompous Mr. Collins reads aloud to the captive Bennet sisters in Pride and Prejudice, after recoiling from the popular novel the girls had chosen: "I have often observed how little young ladies are interested by books of a serious stamp, though written solely for their benefit. It amazes me, I confess; -- for certainly, there can be nothing so advantageous to them as instruction." An unintentionally comic artifact of Georgian domestic piety. (1001548) \$425.00*

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29. [GAMES]; Irving, Washington; Cooper, James Fenimore; Brontë, Charlotte; Thackeray, William Makepeace; Dickens, Charles; Emerson, Ralph Waldo; Alcott, Louisa May; Hawthorne, Nathaniel; Stowe, Harriet Beecher; Twain, Mark; Browning, Elizabeth Barrett; Tennyson, Lord Alfred; Eliot, George. *The Game of Star Authors*. New York: McLoughlin Brothers, 1887. Seventy-two playing cards, including thirty-six portraits, with blue star design on versos, housed in original red paper-covered wood-framed box, heavily decorated in gilt. Leaflet of directions included. Light wear to publisher's box.

*First edition of this expanded 72-card version of the Star Authors card game, which had been widely popular in a 36-card version since the 1860s. Pictured authors include Washington Irving, Robert Burns, James Fenimore Cooper, Nathaniel Hawthorne, Charlotte Brontë, W.M. Thackeray, Wilkie Collins, Charles Dickens, Louisa May Alcott, Ralph Waldo Emerson, Harriet Beecher Stowe, Mark Twain, Bret Harte, George Eliot, Elizabeth Barrett Browning, and Alfred Lord Tennyson. Players aimed to collect complete sets of a famous author's works by calling for cards from other players. A very good complete set of the expanded Star Authors deck, still housed in the publisher's decorative box. (1001498)* \$650.00

30. Gascoigne, George; [Elizabeth I]. *Gascoigne's Princely Pleasures, with the Masque, Intended to Have Been Presented before Queen Elizabeth, at Kenilworth Castle in 1575; with an Introductory Memoir and Notes*. London: Printed for J.H. Burn, Maiden-Lane, Covent-Garden; R. Triphook, Old Bond-Street; C. and H. Baldwin, Newgate-Street; and C. Smith, Strand, 1821. Twelvemo, contemporary full green pebbled morocco, spine lettered in gilt, boards decoratively ruled in gilt and blind, cornerpieces stamped in blind, gilt dentelles, marbled endpapers, all edges gilt, green silk ribbon marker. Frontispiece portrait of Gascoigne. Introduction, biography, and bibliography of Gascoigne at front; glossary and notes at rear. Ink ownership inscription dated 1867 to front fly leaf. Spine uniformly toned and slightly rubbed, light scattered spotting to boards, hint of foxing to frontispiece.

*Early nineteenth-century edition of the revels at Kenilworth staged for Elizabeth I, the first separate edition since the 1576 first printing, which is no longer extant. Elizabeth I stayed at Kenilworth, the seat of her childhood friend Lord Dudley, Earl of Leicester, for nineteen days, the longest of any of the visits she granted during her royal processions. In an extravagant effort to impress the queen, and likely in an attempt to win her hand in marriage, Dudley planned an elaborate calendar of entertainments, including hunts, fireworks, and plays. Elizabethan poet and actor George Gascoigne was placed in charge of the performances, which began with a welcome from legendary figures such as the Lady of the Lake and Hercules, "overcome by view of the rare beauty and princely countenance of her Majesty." Gascoigne's own lyrical contributions emphasized Dudley's ancient lineage, connected even to King Arthur, subtly suggesting that Dudley was a worthy match for the queen: "why then they served / King Arthur man of might, / And ever since this castle kept, / for Arthur's heirs by right." The events culminated in a play entitled Zabeta (referencing "Elizabeth"), which boldly argued "how necessary were / for worthy Queens to wed." Learning the thesis of the play, Elizabeth arranged to leave before its performance. Gascoigne's verses, originally printed one year after the revels, would themselves influence the likes of Philip Sidney and Ben Jonson. The last known copy of the 1576 edition was destroyed in a fire in 1879. This 1821 edition is the first obtainable separate edition of Princely Pleasures, published the same year as Walter Scott's bestselling novel Kenilworth: A Romance, for which the 1575 revels serve as the setting. A near-fine copy. (1001534)* \$1,000.00

31. Grasset de Saint-Sauveur, Jacques. *Encyclopédie des voyages, Contenant l'abrégé historique des moeurs, usages, habitudes domestiques, religions, fêtes, supplices, funérailles, sciences, arts, et commerce de tous les peuples. Europe (I-II), Asie (III), Afrique (IV), Amérique (V)*. (Paris): chez l'Auteur; chez Deroy, Libraire; chez les principaux Libraires de la République, 1796. Seventy-two parts divided into five quarto volumes, bound in four, early nineteenth-century full vellum with central arabesques tooled in blind to center of boards, raised bands, manuscript titles to spines, green silk ribbon ties. Four hand-colored engraved frontispieces and 434 hand-colored engraved plates depicting the peoples of the world, borders heightened in gold, tissue guards. Many text leaves and plates printed on blue paper. Four pages of publisher's advertisements in volume I; volumes I and III-V bound without lists of plates. Ink shelfmarks and bookplates of the Earl of Dalhousie, Austin Smith, K.K. Wood, and J.R.P. to front pastedowns.

*First edition of this hand-colored encyclopedia of the peoples of five continents, an ambitious Enlightenment-era survey of the known world. The diplomat Jacques Grasset de Saint-Sauveur was born in Montreal in 1757 and died in Paris in 1810. In that brief span he produced a series of illustrated works devoted to ethnography, the Encyclopédie being the most extensive. Issued in parts, the work spans five volumes: Europe (divided into two sections), Asia, Africa, and America. Grasset de Saint-Sauveur records the customs and costumes of each local population, from his own countrymen through increasingly remote civilizations, concluding with the latest discoveries in the New World. The lasting appeal of the work lies in the hundreds of vividly hand-colored plates that represent the peoples of the world, framed as glimpses into everyday life: a Neapolitan fruit vendor with his basket of grapes, a Senegalese warrior carrying both spear and gun, an Indian nabab with parasol and hookah, a West Indian drummer and dancers, a Tahitian girl in full court dress, an Indonesian astride an elephant, a Chinese Buddhist monk, Turkish women enjoying the baths, Bohemian peasants toasting in a tavern, a group of young Russians sledding. Like other French artists of the period, Grasset de Saint-Sauveur was particularly captivated by the recent Pacific exploration of Cook and La Perouse, and the final America volume is filled with images inspired by those voyages: portraits of the natives of Nootka Sound, Hawaii, Tahiti, New Zealand, and more. Shortly after the publication of the Encyclopédie, Grasset de Saint-Sauveur would publish a rare composite image of many of these figures on a single plate dedicated to the New World, titled "Tableau des Decouvertes du Cap. Cook & de la Perouse." The title pages, as well as the advertisement in the first volume, describe the Encyclopédie as complete with 432 plates, a number echoed by bibliographers Brunet, Colas and others. However, the present example includes 438 plates, inclusive of the four frontispieces, more plates than any other recorded copy. The six additional plates, supplied from one of Grasset de Saint-Sauveur's later works in this vein, are "Russien" and "Russienne" in Volume II, "Habitants de la Carie" in Volume III, and "Sauvage de la Guiane," "Sauvagesse de la Guiane," and "Piaye-Medecin de la Guiane" in Volume V. The set features gilt borders around each plate and delicate hand coloring; most extant sets do not include the gold border, suggesting that this example may have been part of a deluxe issue. Text in French. Brunet II: 1711 (calling for 432 plates); Colas 1292 (calling for 428 plates and 4 frontispieces); Forbes I:249 and I:264; Lipperheide Ac 11 (calling for 428 plates and 4 frontispieces). A spectacular copy, in a handsome early binding. (1001466) \$24,000.00*

32. Guercino (artist); Gatti, Oliviero (engraver). *Sereniss. Mantuae Duci Ferdinando Gonzaghae DD. Jo. Franciscus Barberius Centen. Inventor*. Rome: Gio. Giacomo de Rossi, not before 1648. Single broadsheet volume, comprising 22 numbered copper-engraved plates bound in full contemporary limp vellum. Engraved title page with dedication to the Duke of Mantua numbered 1. Contemporary ink ownership inscription to interior of front cover, slip of paper with pencil drawings after plate 2 laid in. Wear and staining to vellum, endpapers lightly foxed, front hinge reinforced. Faint tidemark to lower margin not affecting plates, stray marks indicating signs of use, though not affecting plates, with the exception of one spot to plate 14.

*Compelling seventeenth-century drawing manual, one of the earliest printed in Italy. Opening with images of the human eye, the manual examines the anatomy of other isolated features, then turns to character studies of various ages and types in action. Especially striking are the plates of a man's back tensing as he draws a bow (15), an elaborately coiffed woman reading a book (18), and a girl lighting a candle (21). The copper engravings are by Oliviero Gatti of Bologna after designs by the young Guercino (Giovanni Francesco Barbieri, 1591-1666), the Italian Baroque painter known for his fluid, naturalistic early style. Although the engraved title page is dated 1619, the imprint of Giovanni Giacomo de Rossi in the lower right corner indicates a mid-century date. A very good wide-margined copy of an evocative book, in a contemporary binding. (1001345) \$4,800.00*

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33. Hope, Thomas; Moses, Henry (engraver). *Costume of the Ancients. In Two Volumes, A New Edition Enlarged*. London: Printed for William Miller, Albermarle-Street; by W. Bulmer and Co. Cleveland-Row, St. James's, 1812. Two octavo volumes, contemporary full calf, single rule in gilt and decorative rule stamped in blind to boards, raised bands, spine lettered in gilt and elaborately decorated in gilt and blind, marbled endpapers, all edges gilt, navy silk ribbon markers. Illustrated with three hundred full-page line engravings. Half titles present, plates 92 and 93 transposed, eighteen pages of publisher's advertisements at rear of volume II. Armorial bookplates of Thomas Carpendale in both volumes, bookplate of modern collector Robert J. Hayhurst in Volume I. Upper corner of front flyleaf in Volume II missing; closed tear to plate 129, not affecting image; a few plates lightly foxed or toned.

*Second and greatly enlarged edition of this collection of delicate costume engravings drawn from surviving antiquities, first published in 1809. A patron of Antonio Canova and John Flaxman, antiquarian Thomas Hope devoted himself early to the study of arts and architecture, eventually building a massive collection of ancient art and sculpture with his fortune. He published this visual survey of designs from Ancient Egypt, Persia, Greece, and Rome to inspire and instruct contemporary artists: "To attempt representing a real event, and to violate in the execution all truth of costume, -- to clothe (as Paul Veronese has done) Alexander in French brocade, and Statira in Genoa cut velvet, is before-hand wantonly to mar the best fruits of one's labour." This second edition is substantially enlarged from the first, containing an additional one hundred plates. The images depict a wide range of men, women, and gods: an Amazon wielding a bow, an Etruscan brandishing a sword, a Greek warrior concealed by his helmet, a female musician with her lyre, a philosopher in repose at a symposium. Engraver Henry Moses "enjoy[ed] a great reputation for his outline plates, which are distinguished for the purity and correctness of the drawing" (DNB). A near-fine copy, very handsomely bound. (1001545) \$750.00*

34. Jacob, Giles. *The Country Gentleman's Vade Mecum*. London: Printed for William Taylor at the Ship in Pater-noster-row, 1717. Twelvemo, full contemporary speckled calf, boards ruled in gilt, gilt-ruled raised bands, edges speckled red. Engraved frontispiece; decorative headpieces, initials, and tailpieces throughout text. Eighteenth-century ink ownership signature and early ownership label to front pastedown. Lightest shelfwear to binding, joints strengthened.

*First edition of this ambitious pocket guide to farming, hunting, fishing, building, and gardening, along with "Rules for Management of a Family" and a crisp summary of the natural order: "The Island of Great Britain is the largest in the World. . . . and is in all Respects much the richest." The handsome copper-engraved frontispiece depicts an idealized English country house, surrounded by neatly bordered fields, gardens, parks, pastures, and woods. Jacob punctuates his practical recommendations with frequent "legal observations," prefiguring his influential 1729 *New Law-Dictionary*, which would run through dozens of editions in the eighteenth and nineteenth centuries. The *Vade Mecum* concludes with an ode to God's providential, pastoral design: "Sometimes you hunt, sometimes you shoot and course, / Sometimes you fish, and all without Remorse, / On healthful Banks over a plenteous Brook / You drop successfully your baited Hook." A near-fine copy, offering a detailed glimpse into Augustan country life. (1001568) \$1,200.00*

35. Jeffery, John and Jane (printmakers). *Exon' Domesday* (single letterpress leaf, additionally hand-printed). [London]: [George Eyre and Andrew Strahan], 1816. Folio, single letterpress leaf (397-398), measuring 11 x 17.5 inches, overprinted in blue ink.

*Single leaf from the 1816 first printing of the Exon' Domesday, part of William the Conqueror's Domesday Book, an exhaustive eleventh-century survey of England's taxable resources. The leaf has been overprinted with a vivid blue pattern of leaves, acorns, and fish. Edinburgh printers John and Jane Jeffery, celebrated for their handmade printed papers, offered a limited supply of "antique lining papers," like this one, that used leaves from broken folio volumes as the ground for their printed designs. The Jefferys ceased production in 2015. A striking example of modern paper decoration. (1001649) \$150.00*

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36. Johnson, Samuel. *The Lives of the Most Eminent English Poets: With Critical Observations On Their Works. A New Edition, Corrected.* London: Printed for F.C. and J. Rivington, et al., 1821. Two octavo volumes, contemporary full straight-grain red morocco, boards elaborately stamped in gilt and blind, spine panels lettered and decorated in gilt, brown coated endpapers, gilt dentelles, all edges gilt. Occasional light toning to text blocks, page 246 of Volume I mispaginated 426, front board of Volume II lightly scuffed. Nineteenth-century ink presentation inscription to first flyleaf of both volumes ("E dono sociorum"), later pencil inscription to first flyleaf of Volume I.

*Early nineteenth-century edition of Johnson's Lives of the Poets, first published between 1779 and 1781. The major work of his final years, these virtuosic character sketches are now recognized as a turning point in literary biography. Led by "the honest desire of giving useful pleasure," Johnson drew on decades of reading and conversation to sum up the English poets of the previous century, including Milton, Dryden, Gay, Pope, Young, and Gray. Sharp and straightforward, Johnson invites his readers to debate, as in his pointed account of Jonathan Swift: "He pays no court to the passions; he excites neither surprise nor admiration; he always understands himself; and his reader always understands him." The characteristically effusive James Boswell calls this work "the richest, most beautiful, and indeed most perfect, production of Johnson's pen." A near-fine early edition, in a stunning contemporary binding. (1001319) \$1,750.00*

37. Joyce, James; Cole, Stephen (editor); Fogarty, Anne (introduction); Murphy, Jamie (printer). *The Works of Master Poldy.* Dublin: The Salvage Press, 2013. Large slim folio, original orange cloth over ivory paper boards lettered in silver, orange endpapers, original orange cloth slipcase. Printed on Zerkall mould-made paper, bound by Tom Duffy at his workshop at Dublin's Five Lamps.

*First edition of this exuberant modern artist's book, the first production of The Salvage Press, number 53 of 100 clothbound copies, out of a total print run of 120. A typographic tribute to James Joyce's everyman Leopold Bloom, The Works of Master Poldy was designed by letterpress printer Jamie Murphy in collaboration with Stephen Cole of the LiberateUlysses project. The Works of Master Poldy takes as its point of departure the words of Molly Bloom, sleepily musing about her husband at bedtime: "well hes beyond everything I declare somebody ought to put him in the budget if I only could remember the half of the things and write a book out of it the works of Master Poldy yes." Here is that book, "as compiled by Molly Bloom," a series of twelve brilliantly colored letterpress dispatches from Leopold Bloom's day, each paired with a longer passage from his running interior monologue: "All souls' day. Say Robinson Crusoe was true to life. Well then Friday buried him. Every Friday buries a Thursday if you come to look at it." A fine copy, in fine slipcase, of a compelling tribute to Joyce's Ulyssean hero. (1001542) \$600.00*

38. Ljungberg, Sven. *Katt och Skata [Cat and Magpie].* Malmö: Förlag Gösta Jansson, [1976]. Oblong folio, measuring 14.5 x 9.75 inches, 28 pp. Original color pictorial wrappers printed in turquoise, red, and black. Illustrated with twelve full-page linocuts printed in black and turquoise, each signed in pencil by Sven Ljungberg. Pencil presentation inscription to title page, a few stray marks to lower wrapper.

*Signed limited edition, number 74 of 90 copies with each color linocut individually signed by Sven Ljungberg. Printmaker and painter Ljungberg was director of Stockholm's Royal Institute of Art, and his work remains the subject of a dedicated museum, the Ljungbergmuseet, in the south of Sweden. Katt och Skata deals with a standoff between a domesticated cat and a wild magpie; the brilliant linocuts are remarkable in composition and execution, each moment perfectly realized as cat and magpie match wits. Text in Swedish. A near-fine copy of a strikingly beautiful book. (1001550) \$375.00*

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39. Lowinsky, Thomas. *Modern Nymphs: Being A Series of Fourteen Fashion Plates. With an Introductory Essay on Clothes by Raymond Mortimer*. London: Frederick Etchells & Hugh Macdonald, 1930. Tall slim folio, original brown cloth gilt over patterned paper boards, text block uncut. Printed by the Westminster Press on Batchelors Kelmscott Paper for The Haslewood Books. Without original glassine. Boards toned at edges, light stain to front board.

*First edition, number 96 of 150 numbered copies, with fourteen Art Deco fashion plates inspired by the Greek myths and hand-colored in pochoir. Thomas Lowinsky's surreal illustrations include "Circe and Cocktails Prepared for the Fleet," "Danae Waiting for the Weather Report on the Wireless," "Helen Turns Modiste to Retrieve Her Fallen Fortunes," and "Clyte Abandons the Old Sun for the New" (an early depiction of indoor tanning). With an introductory essay on modern clothes by art critic Raymond Mortimer, member of the Bloomsbury group and later literary editor of The New Statesman: "our feeling for the stream-line seems an indestructible part of the civilisation in which we live. We insist on it in motor-cars, we are beginning to prefer it in architecture and we are unlikely to lose our taste for it in women." A near-fine copy. (1001484) \$1,250.00*

40. [MANUSCRIPT]; Runham, Mary. *Arithmetic Workbook*. Harston: 1848. Small slim quarto, contemporary three-quarter sheep, marbled paper boards, manuscript paper label ("W.S. Runham / Harston") to upper board. Ink inscription to front free endpaper: "Miss Mary Runham / Harston / March 10, 1848." 51 leaves of manuscript arithmetic tables and calculations, followed by 16 blank leaves. Light shelfwear to binding.

*Nineteenth-century arithmetic workbook, featuring dozens of neatly copied word problems and calculations, and featuring two exuberant calligraphic headings: "Subtraction of Money," embellished with a hound catching a bird, and "Compound Multiplication," decorated with an angel blowing his trumpet. A delightful artifact of a young girl's education in Victorian England. (1001535) \$300.00*

41. [MANUSCRIPT]; Smith, A. Elizabeth. *Classroom Decoration for the Elementary School*. (Boston): Massachusetts School of Art, 1932. Hand-bound volume, measuring 9 x 11.5 inches, 84 pages. Original purple textured cloth over boards, silver embossed foil endpapers, pastedown label to upper board hand-lettered in purple and silver. Typed manuscript and illustrations printed in purple ink, occasionally heightened by hand in silver; original examples of linocut (Christmas card), crayon drawing, and watercolor painting. Trace of glue to cloth spine from missing pastedown label, offsetting from glue to label on upper board, glue visible beneath celluloid novelty affixed to dedication page. Printed card, "Massachusetts School of Art Application for Annual Award of Honor," completed in purple ink and laid in.

*An aspiring elementary schoolteacher's proposed lesson plan for a year of art projects, submitted in consideration for the Annual Award of Honor at the Massachusetts School of Art in 1932. A student in the Teacher Training department, Smith presented this collection of illustrated lesson plans, "Classroom Decoration for the Elementary School," with a note: "Binding / Typing / Lettering / Illustrations (copy and original) / All done by author." She outlines a series of holiday decorations and simple seasonal crafts, urging teachers to refresh the student art that decorates their classrooms as often as they can: "let each child have as much freedom as possible so that the results will be different and not as if little machines made them." Featured projects include toy cars and airplanes, cut-paper masks and garlands, dolls made of clothespins and spools, and busts of George Washington carved out of soap. Smith assures readers that every project has been selected for proven success in the classroom, making this a valuable survey of elementary art education during the Depression. Founded in 1873 as the Massachusetts Normal Art School, the Massachusetts School of Art survives today, with an expanded mission, as the Massachusetts College of Art and Design (MassArt). An interesting survival, generously illustrated. (1001425) \$250.00*

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42. Marshall, Francis; [Cowles, Fleur]. *Fashion Drawing. The How To Do It Series Number 30. New Edition.* London and New York: The Studio Publications, (1955). Slim quarto, original red cloth lettered in white, original unclipped pictorial dust jacket. Black-and-white illustrations throughout text. Posthumous bookplate "from the library of Fleur Cowles" to front pastedown, ink inscription from Marshall to Cowles on front free endpaper. Light edgewear to jacket, with short closed tear to front panel and occasional stray smudge.

*"New Edition" of English illustrator Francis Marshall's practical guide to fashion drawing, first published in 1941 as part of the How To Do It Series; other notable works in the series include Clare Leighton on wood engraving and Ansel Adams on photography. Known for his speed and versatility, Marshall was a top commercial illustrator, celebrated for his ability to produce a lifelike sketch under adverse conditions. In Fashion Drawing, he offers advice on materials, technique, and the market, providing examples from the best fashion illustrators of the day: "To draw what is in front of you is not always enough in fashion work. It is necessary to understand the significance of what may strike you as an absurdity when you first see it. . . . A study of past clothes all helps to give your work knowledge and conviction." Marshall has inscribed this copy in the year of publication to legendary fashion editor Fleur Cowles, "who has a habit of inspiring artists & encouraging them (but in a hurry)." Cowles's wildly innovative Flair magazine raised production values to an unprecedented height, incorporating pop-ups, cutouts, textiles, rose-scented paper stock, and heat-sensitive invisible ink. A near-fine copy, with excellent provenance. (1001557) \$300.00*

43. Martinet, Doctor [Johannes Florentius]. *The Catechism of Nature; For the Use of Children.* Boston: For David West, Marlboro' Street and E. Larkin, Cornhill, [1790]. 18mo, [1-5] 6-108, contemporary sheep over wooden boards covered in blue paper. Early ink ownership inscription to front free endpaper. Some loss to paper on boards, one-inch loss to sheep at foot of spine, minor worming to first few leaves, occasional foxing. Housed in a custom chemise and slipcase.

*First American edition, published the same year as the first English edition, of this influential early science primer. Framed as a dialogue between tutor and pupil, The Catechism of Nature advances a physico-theological doctrine, in which thoughtful study of the natural world leads to a greater knowledge of God: "The creation is open to the view of all; it only requires observation." Beginning with astronomy, "the innumerable heavenly lights," the work turns to topics in chemistry, geology, zoology, and botany, considering the wonders to be found close at hand, each time a bird takes flight or a spider builds a web: "With all our boasted knowledge, we have not discovered all the excellent uses either of herbs or flowers." Katechismus der Natuur first appeared in Dutch in four parts from 1777 to 1779; the work proved so popular that Martinet soon adapted it for young readers. The first edition in English appeared in London in March 1790, followed by this first American imprint later in the year: "Between 1790 and 1850 as many as 24 editions of The Catechism of Nature for the Use of Children appeared in the English-speaking world alone" (The Public Image of Chemistry, 155). This undated Boston imprint, with testimonials dated October 1790, is the true American first, preceding the 1791 Philadelphia imprint listed in Evans. Bristol B7406, Shipton and Mooney 45901. A scarce book, with an important place in the history of science education. (1001417) \$1,200.00*

44. Montagu, Elizabeth; [Shakespeare, William]. *An Essay on the Writings and Genius of Shakespear, Compared with the Greek and French Dramatic Poets, with Some Remarks upon the Misrepresentations of Mons. de Voltaire.* London: Printed for J. Dodsley, Pall-mall; Mess. Baker and Leigh, York-street, Covent-garden; J. Walter, Charing-cross; T. Cadell, in the Strand; and J. Wilkie, No. 71. St. Paul's Church-yard, 1769. Octavo, contemporary full sprinkled calf gilt, raised bands, gilt-ruled spine, brown morocco spine label lettered in gilt. Armorial bookplate to front pastedown. Joints expertly repaired, occasional stray mark to margins.

*First edition of Elizabeth Montagu's popular essay on Shakespeare. Dubbed the "Queen of the Bluestockings" by Samuel Johnson, Montagu presided over one of the most important London salons of her day. In this essay, she sets her sights directly on Voltaire, pointing out the ludicrous aspects of the mannered French tragedies he prefers to Shakespeare, who understood and conveyed "the movements of the heart": "The French tragedians, on the contrary, attend not to the nature of the man whom they represent, but to the decorums of his rank." Montagu's defense of Shakespeare as "one of the greatest moral Philosophers that ever lived" created a sensation in England and abroad. A near-fine copy, in a contemporary binding. (1001527) \$425.00*

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45. More, Hannah. *Thoughts on the Importance of the Manners of the Great to General Society*. London: Printed for T. Cadell, in the Strand, 1788. Small octavo, nineteenth-century three-quarter calf over marbled boards, spine ruled in gilt, green morocco spine label lettered in gilt, all edges speckled red. Complete with half-title and errata leaf. Shelf label from the Duke of Manchester's library at Kimbolton Castle, and modern bookplate of collector Robert Hayhurst to front pastedown.

*First edition of English reformer Hannah More's essay on the manners of the great. Best remembered for her bestselling essays on education, More was a friend of Samuel Johnson, Edmund Burke, and Fanny Burney, and a member of Elizabeth Montagu's celebrated salon, the Blue Stockings Society. Later in life, she devoted her energies to social reform, focusing on the plight of women, children, slaves, and the poor. In this 1788 essay, More speaks directly to the upper classes, urging them to provide a Christian example for the rest of society. Starting with apparently trivial lapses, like a fondness for Sunday parties and concerts, More makes a larger plea for social responsibility at home, every day of the week: "there are multitudes of well-meaning people who would gladly contribute to a mission of Christianity to Japan or Otaheite, to whom it never occurred, that the hair-dresser, whom they are every Sunday detaining from church, has a soul to be saved." A fine copy. (1001650) \$250.00*

46. Newton, Richard. *Nature's Wonders*. London and Edinburgh: Gall & Inglis, 1879. Octavo, original full brown cloth elaborately blocked in gilt, black and blind with decorative acorn design, beveled boards, leaf-patterned endpapers, all edges gilt. Ink ownership inscription dated "Nov 1895" on verso of front fly leaf. Frontispiece and three full-page wood engravings, headpieces and floriated initials throughout. Toning to front and rear fly leaves, fore-edge and gutter of title page lightly toned.

*Lovely Victorian gift edition of this celebration of natural beauty, first published circa 1871. Reverend Newton, called the "Prince of Preachers to the young," uses the direct observation of nature to inspire Christian faith in his audience. "If we dip our finger in a pond, and examine with a microscope the drop of water that hangs from the end of it, we shall find many things connected with it that will speak to us about the wisdom of God." Edinburgh-based publishers Gall & Inglis specialized in gift books for young readers; inexpensive yet ornate, these striking volumes were especially popular as school prizes. A bright copy in publisher's gilt binding. (1001585) \$75.00*

47. Ovid; Hopwood, William (illustrator); Dryden, John (translator); Congreve, William (translator). *The Art of Love, in Three Books. The Remedy of Love, The Art of Beauty, and Amours. From the Latin of P.N. Ovid*. London: Printed for B. Crosby and Co., 1804. Octavo, twentieth-century russet morocco, earlier spine laid down, raised bands, spine compartments decorated in gilt, boards ruled in gilt with decorative cornerpieces, gilt dentelles, marbled endpapers, all edges gilt. Illustrated with six hand-colored engraved plates by William Hopwood. Publisher's advertisements bound at rear. Faint discoloration to boards, lightest occasional foxing.

*Vividly illustrated English translations of Ovid's Ars Amatoria, Remedia Amoris, and Amores, the classic Roman guides to finding, keeping, and (when necessary) recovering from a lover, with practical guidance for every reader: "The men are arm'd, and for the fight prepare; / And now we must instruct and arm the fair. / Both sexes, well appointed, take the field, / And, mighty Love, determine which shall yield." Featured translators include John Dryden and William Congreve. The neoclassical engravings by William Hopwood, the editor affirms, "have been selected with the greatest attention to moral propriety," even if Ovid himself "has been rather too warm in the colouring of his favourite subject." A near-fine copy of a diverting book, uncommon with colored plates. (1001361) \$1,000.00*

48. Pascal, Blaise. *Pensées de M. Pascal sur la religion et sur quelques autre sujets, qui ont esté trouvées après sa mort parmy ses papiers*. Paris: Guillaume Desprez, 1670. Twelvemo: (ixxxii) 1-365 (21). Full nineteenth-century red morocco in Jansenist style, boards ruled in blind, raised bands, spine lettered in gilt, gilt dentelles, marbled endpapers, all edges gilt, green silk ribbon marker. Publisher's woodcut cipher device on title page, woodcut initials and headpieces throughout text, with engraved headpiece on A1. Small bookbinder's ticket ("Thompson Relieur") to verso of front free endpaper; nineteenth-century bookplate of Elias Horry Frost on first front flyleaf, his ownership inscriptions on second front flyleaf and title page; two ink inscriptions from Corinthians to first front flyleaf. 1884 catalog description of a different copy of this edition laid in.

"Édition originale" of Blaise Pascal's posthumously collected thoughts on religion, a masterpiece of French prose. Pascal established his brilliance early, inventing the mechanical calculator at the age of eighteen, developing the field of probability theory with Pierre de Fermat, and breaking new ground in projective geometry, hydrodynamics, and hydrostatics. One night in 1654, Pascal experienced a mystical vision that caused him to renounce his scientific career in favor of religious contemplation; after his death, a scrap of paper was found sewn into the lining of his coat containing a description of that night: "Joie, joie, joie, pleurs de joie." Pascal joined the Jansenists, a sect of radical Augustinian Catholics. In his controversial *Lettres provinciales* (1656-1657), he took aim at the casuistry of the Jesuits, laying the groundwork for church reform. He then turned to a defense of his faith, recording his thoughts even as his health failed. His unfinished notes, now housed at the Bibliothèque nationale de France, were compiled after his death by Jansenist editors, and issued as the *Pensées*. Pascal engaged directly with the philosophical debates of the day, notably those raised by Descartes and Montaigne: "Le coeur a ses raisons que le raison ne connaît point." Brilliantly argued, Pascal's work proved magnetic even to those who disagreed with him: Voltaire described Pascal as a "giant" he wanted to "battle." Pascal can be logical and forceful, as in Pascal's Wager, when he places probability theory in service to theology. He can also be lyrical: "L'homme n'est qu'un roseau le plus faible de la nature; mais c'est un roseau pensant." This 1670 issue was preceded by an issue of about thirty copies, labeled the "préoriginale" by bibliographer Le Guern, printed at the end of 1669 by Guillaume Desprez for submission to the censors: only two copies of the 1669 issue are known to survive, both in French institutions. Desprez reprinted the *Pensées* three times in 1670, and two other editions with Desprez's name on the title page, but not printed by him, appeared that year as well. This edition is the earliest 1670 issue, and the earliest obtainable edition of the *Pensées*, with Desprez's woodcut cipher on the title page and continuous pagination from 1 to 365. Text in French. PMM 152. Maire, *Bibliographie générale des oeuvres de Blaise Pascal*, IV: 101, no. 3; Le Guern, *Œuvres complètes / Pascal*, II, 1597, ed. O. This copy is handsomely bound in Jansenist style by Thompson of Paris, active between 1842 and 1870. It was purchased in Paris by Elias Horry Frost in 1856; a successful cotton broker, Frost built one of the finest private libraries in the American South. A fine copy of a landmark book, in the earliest obtainable edition. (1001350) \$16,500.00

49. Périn, René. *Le Voyageur Anglais Autour du Monde Habitable: Nouvelle Méthode Amusante et Instructive pour étudier la Géographie . . . Orné de 45 Gravures coloriées avec soin, Représentant Les Vues des Principales Villes Capitales du Monde et les Costumes de leurs Habitans*. Paris: Alexis Eymery, 1826. Oblong octavo, contemporary brown cloth over green marbled paper boards, brown marbled endpapers, speckled edges. Featuring hand-colored engraved frontispiece, pictorial title page, and thirteen full-page engraved plates. Light occasional spotting.

First edition of this entertaining introduction to geography for French children, represented by the fictional "Felix" and "Felicia," who discover the world through a series of hand-colored engravings. Among the many cities illustrated are London, Amsterdam, Moscow, Krakow, Berlin, Venice, Madrid, Constantinople, Peking, Mecca, Cairo, Quebec, New Orleans, Washington (looking entirely rustic), and Buenos Aires. Additional plates depict the Eastern and Western hemispheres, define geographical features (island, peninsula, archipelago), and represent the native costume of European and American peoples. While the title page describes Périn as the translator of the work, there is no record of an English source. Certainly, an English writer would be unlikely to wax quite as rhapsodic over the accomplishments of the French: "La France est un des royaumes les plus importants de l'Europe, pays fertile et dans lequel les arts et les sciences sont cultivés avec le plus grand succès." Text in French. A near-fine copy of this charming pictorial world tour. (1001337) \$2,000.00

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50. Petry, Ann; Keats, Ezra Jack (illustrator); [Tubman, Harriet]. *Harriet Tubman: Conductor on the Underground Railroad*. New York: Thomas Y. Crowell Company, (1955). Octavo, original red cloth lettered in black, original unclipped pictorial dust jacket. Light edgewear to jacket with a few tiny chips to extremities.

*First edition of Ann Petry's biography of the fugitive slave, abolitionist, and Union spy Harriet Tubman, "called the Moses of her people." The narrative follows Tubman from her childhood as a slave on the Eastern Shore of Maryland to her work as a conductor on the Underground Railroad to her direction of the Combahee River raid during the Civil War: "I never run my train off the track, and I never lost a single passenger." The story of Tubman's life is punctuated with glimpses into the lives of her contemporaries, including John Brown, William Lloyd Garrison, Nat Turner, Henry Clay, Harriet Beecher Stowe, and Abraham Lincoln. Bestselling African-American novelist Ann Petry wrote the biography to fill a gap: "It is my belief that the majority of textbooks used in high schools do not give an adequate or accurate picture of the history of slavery in the United States." First-issue dust jacket, priced at \$2.75 and designed by Caldecott winner Ezra Jack Keats: Keats's depiction of an unsmiling, rifle-wielding Tubman in action was replaced by a more conventionally feminine portrait on future jackets. A near-fine copy of a powerful book. (1001661) \$175.00*

51. Plato; Spens, Henry (translator). *The Republic of Plato. In Ten Books. Translated from the Greek by H. Spens. With a Preliminary Discourse Concerning the Philosophy of the Ancients by the Translator*. Glasgow: Robert & Andrew Foulis, 1763. Quarto, full contemporary calf, boards ruled in gilt with decorative cornerpieces, rebacked with original spine laid down, spine compartments elaborately decorated in gilt, red morocco spine label lettered in gilt, marbled endpapers. Complete with final leaf of publisher's advertisements. Bookplate of Dunnichen Library to front pastedown, shelfmarks to front fly leaf, inscriptions reading "From the Author to G. Dempster / 18th Nov 1784" (pencil) and "From the Author to George Dempster / 18th Nov 1784" (ink) on second front fly leaf. Closed tear to second front fly leaf, expertly mended.

*First edition in English, presentation copy, of Plato's Republic, translated by Scottish classicist Henry Spens "to stir up the youth to the study of the Ancients," and published by the Foulis brothers at the University of Glasgow. In the most influential of Plato's dialogues, Socrates leads a debate on the character of the just city and the just man. The allegory of the cave in Book VII, which dramatizes the possibilities and limits of enlightenment, remains a touchstone for educators: "when at any time he sees one in confusion, and unable to perceive any thing, he will not laugh in an unreasonable manner, but will consider, whether the soul, coming from a more enlightened life, be darkened by ignorance, or going from prevailing ignorance, to a life more enlightened, be filled with the dazzling splendor, and so will congratulate the one on its fate and life, and compassionate the life and fate of the other." Spens's translation, although eclipsed by Thomas Taylor's collected edition of 1804, was revived in the twentieth century in the Everyman's Library series of pocket classics. The recipient of this copy, George Dempster of Dunnichen (1732-1818), was a member of Parliament who moved in the same Scottish Enlightenment circles as David Hume, Adam Ferguson, William Robertson, and James Boswell. PMM 27, Gaskell 423. A handsome presentation copy of a landmark in Western philosophy. (1001423) \$18,000.00*

52. Reynolds, Joshua. *The Literary Works of Sir Joshua Reynolds*. London: George Bell and Sons, 1892. Two octavo volumes. Contemporary full calf gilt, raised bands, maroon spine labels, marbled endpapers, all edges gilt, frontispiece portrait in Volume I. Bound by Riviere with gilt-tooled inscription to front boards of both volumes: "Royal Academy of Arts / To Helena Maria Swaffield For the Best Painting Of A Draped Figure / 1891." Tiny bump to head of spine on Volume I, lightest foxing to preliminaries.

*Handsome Victorian set of the writings of eighteenth-century English painter Joshua Reynolds, the first president of London's Royal Academy of Arts, given as a prize in the late nineteenth century to a student at the Academy for the best painting of a draped figure. In his role as president, Reynolds delivered the first public art lectures in England, and in the discourses collected here he lays out a classic Enlightenment vision of the nature of art and the role of the artist: "if we consult experience, we shall find, that it is being conversant with the inventions of others, that we learn to invent; as by reading the thoughts of others we learn to think." (Unsurprisingly, William Blake's copy of Reynolds's discourses is riddled with indignant marginalia.) The collection also contains a life of Reynolds, some of his occasional writings, an annotated verse translation of Fresnoy's Art of Painting, and a reference guide to the major painters. The Royal Academy prize for painting a draped figure was reserved for female students; the men painted nude models. A near-fine copy, in a prize binding. (10081) \$500.00*

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53. Rojankovsky, Fedor (illustrator); Averill, Esther; Stanley, Lila. *Daniel Boone: Historic Adventures of an American Hunter among the Indians*. Paris: Domino Press, (1931). Slim folio, measuring 11.25 x 14.25 inches, original blue cloth over color lithographed paper boards. Full-color lithographs, printed by Mourlot Frères, throughout text. Spine lightly faded and bumped at head, tiny bumps to corners.

*First trade edition, English issue, of a high spot of twentieth-century book illustration. In 1931, American expatriates Esther Averill and Lila Stanley founded the Domino Press, focused on the graphic arts, in Paris. Daniel Boone was their first production. The spare text tells the story of the legendary hunter and pathfinder whose success in opening the American frontier forced him ever deeper into the wilderness: "One by one the old hunting grounds disappeared. The great animals were driven West with the Indians. . . . On his last great hunt far West in the Yellowstone he found once more the bears, the deer, the herds of buffaloes and all the animals of the early days in Kentucky." The brilliant color lithographs are the work of Russian emigré Fedor Rojankovsky, who would go on to illustrate more than a hundred children's books, including the 1956 Caldecott winner Frog Went A-Courtin'. Rojankovsky's illustrations were printed directly from the stone at Mourlot Frères, the chosen printer of Matisse, Picasso, Chagall, and Miró. A smaller-format American edition would follow in 1945, with expanded text, but it is this 1931 Paris printing that best captures the "almost luminous quality" of Rojankovsky's lithographs (New York Times). A near-fine copy of one of the most beautiful of modern children's books, much sharper than usually found. (1001357) \$425.00*

54. Scott, George; Melville, Sir James; [Mary Stuart]; [Elizabeth I]; [James I]. *The Memoires of Sir James Melvil of Hal-Hill: Containing an Impartial Account of the most Remarkable Affairs of State During the last Age, not mention'd by other Historians: More particularly Relating to the Kingdoms of England and Scotland, Under the Reigns of Queen Elizabeth, Mary Queen of Scots, and King James*. London: Printed by E.H. for Robert Boulter at the Turks-head in Corn-hill, against the Royal-Exchange, 1683. Folio in fours, contemporary full speckled calf, raised bands, red morocco spine label lettered in gilt, spine ruled and ornamented in gilt, all edges marbled. Preliminaries include letters from George Scott and James Melville; index and glossary of Scottish words and phrases at rear. A few stray ink marks to front free endpaper, light wear to corners and joints, light embrowning to text.

*First edition of this charged political memoir, offering insight into the courts of Mary Stuart, Elizabeth I, and James I. As a teenager, James Melville was dispatched to France to serve as a page for Mary, Queen of Scots. He soon became a diplomat, sent on missions for Henry II, and later served in Mary's household in Scotland. The controversy over Mary's engagement to Lord Darnley, which complicated the royal line of succession and alarmed the English, prompted Mary to send Melville as her emissary to Elizabeth I: "I was dispatched to England, [w]ith these following Instructions out of the Queens own mouth, to deal with the Queen of England. . . . I found her Majesty walking in an Alley. And after I had kissed her hand, and presented my Letter of Credence, I told her Majesty in French the effect of my Commission, as near to the aforesaid Instructions as I could, and sometimes being interrupted by her demands, I answered as I judged most pertinent. . . . Her first demand was concerning the Letter, that the Queen [Mary] had written to her with such despiteful Language, that she thence conjectured all friendship and familiarity to have been given up. Which made her resolve never to write any more, but another as despiteful." Over the years, Melville grew close to Mary and her son James, and eventually served as advisor to James VI (later James I) after he ascended to the throne. This work, unknown until after Melville's death, was published by his grandson after the manuscript was discovered at Edinburgh Castle. First state, with page 65 misnumbered 67, and page 128 misnumbered 118. ESTC R201. A beautiful copy of a key primary source for the court of Mary, Queen of Scots, scarce in unrestored contemporary calf. (1001660) \$1,200.00*

55. Shakespeare, William. *As You Like It (theatrical broadside)*. Philadelphia: Brown's Steam-Power Job Printing Office for the Walnut Street Theatre, 1854. Paper broadside, printed in black, 9 x 19 inches. Creased, light foxing, partial split at center fold, occasional small chips, not affecting text, one tiny hole. Archivaly matted and framed, framed piece measures 13 x 23 inches.

*Broadside for the August 30, 1854 performance of Shakespeare's As You Like It at Philadelphia's Walnut Street Theatre, featuring Louisa Howard as Rosalind and Henry Farren as Jaques, a pair whose debut two nights earlier earned them "Continuous Plaudits and Gratifying Demonstrations of Approval" from "a Full and Fashionable Audience." As You Like It shares the bill with "the Domestic Drama of Grandfather Whitehead," which also stars Farren. A wonderful piece. (100302) \$500.00*

Sixty Books for Oakland, February 2017

56. Shakespeare, William. *Henry IV (theatrical broadside)*. Philadelphia: Brown's Steam-Power Job and Book Printing Office for Wheatley's Arch Street Theatre, 1857. Paper broadside, printed in black, 9.5 x 19 inches. Creased, light spotting, occasional small chips, not affecting text. Archivaly matted and framed, framed piece measures 13 x 23 inches.

*Broadside for the March 2, 1857 debut of Shakespeare's Henry IV at Wheatley's Arch Street Theatre in Philadelphia. The elaborate production features "entirely New and Gorgeous Scenery, New and Splendid Costumes, Armor, Banners, Weapons and Insignia of Royalty, All taken from the most reliable authorities, and now presented at AN IMMENSE COST. . . . Alarms! Grand Battle! Single combat!" Henry IV shares the bill with a "Laughable Farce" entitled Object of Interest, and a footnote indicates separate ticket prices and seating options for "Colored Persons." A fascinating piece.* (100301) \$500.00

57. [Shaw, Robert Gould]; Saint-Gaudens, Augustus (artist); Rogers, Bruce (designer); James, William; Washington, Booker T. *The Monument to Robert Gould Shaw, Its Inception, Completion and Unveiling 1865-1897*. Boston and New York: Houghton, Mifflin and Company, 1897. Small quarto, original red cloth lettered in gilt to spine and upper board, top edge gilt, other edges uncut. Tissue-guarded photogravure frontispiece, title page printed in black and red, decorative headpieces and initials throughout text. Ink ownership signature, dated 1897, to half-title. Faint fading to cloth, expert repair to spine ends.

*First and only edition of this powerful tribute, documenting the 1897 dedication of the great Boston monument to Colonel Robert Gould Shaw and the 54th Massachusetts, the first African-American regiment to fight in the Civil War. Shaw was killed, along with many of his troops, at the battle of Fort Wagner in South Carolina, and was buried with his men in an unmarked grave. Although the 54th lost that battle, the tenacity and bravery of the regiment inspired nearly two hundred thousand African-Americans to enlist in the Union army. Plans for a Boston memorial to Shaw began shortly after the war, but it took thirty years to see the project to completion, in part because chosen artist Augustus Saint-Gaudens became increasingly ambitious as he worked and reworked the massive bronze frieze: the acknowledgements at the end of the volume include "the sculptor, Mr. St. Gaudens, who lost himself in his work." This handsomely printed book, designed by Bruce Rogers at the Riverside Press, recounts the history of Shaw's life and legacy, and records the speeches delivered at the monument's long-awaited 1897 unveiling, most notably the oration by Harvard philosopher William James and the closing address by Tuskegee Institute founder Booker T. Washington. William James had a personal connection to the 54th Massachusetts: his younger brother Wilky served as Shaw's adjutant, and was gravely wounded at Fort Wagner, an injury from which he never fully recovered. Drawing on his late brother's letters, among other historical sources, James tells the story of Shaw's last days. He argues that Shaw's real distinction was not the "common and gregarious courage" he displayed in battle, but the "lonely kind of valor" he showed when he accepted the command of the 54th regiment, a post that invited ridicule and hostility even from his fellow officers: "of five hundred of us who could storm a battery side by side with others, perhaps not one would be found ready to risk his worldly fortunes all alone in resisting an enthroned abuse. The deadliest enemies of nations are not their foreign foes; they always dwell within their borders. And from these internal enemies civilization is always in need of being saved." The ceremony's closing remarks were delivered by Booker T. Washington. Born a slave in Virginia, Washington had emerged as a powerful spokesman for free African Americans, transforming a small Alabama normal school into the far-reaching Tuskegee Institute. In the story of Shaw and the 54th Massachusetts, Washington identified a challenge: "What these heroic souls of his 54th Regiment began, we must complete. . . . after all the real monument, the greater monument, is being slowly but safely builded among the lowly in the South." A near-fine copy of a scarce book.* (1001651) \$2,800.00

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58. Sidney, Philip. *The Defense of Poesy*. Glasgow: R. Urie, 1752. Twelvemo, full eighteenth-century calf, spine ruled in gilt, pp. [1-2] 3-106. Ink ownership signature dated 1838 to front free endpaper. Two tiny wormholes; text block re sewn at an early date; light occasional foxing; expert repair to binding joints and corners.

*Handsome early edition of Sir Philip Sidney's Renaissance defense of poetry, in which he argues that the poet has a potentially greater impact on the world than the philosopher or historian: "no other human skill can match him." While philosophers offer abstract precepts that only educated readers can grasp, and historians offer colorful but often uninformative real-life examples, the great poets combine the power of precept and example to maximum effect, inspiring all those who listen. "Anger, the Stoics said, was a short madness; let but Sophocles bring you Ajax on a stage, killing or whipping sheep and oxen, thinking them the army of Greeks, with their chieftains Agamemnon and Menelaus; and tell me, if you have not a more familiar insight into anger, than finding in the schoolmen his genus and difference?" This 1752 printing is the second separate printing of *The Defense of Poesy*, preceded by the first edition of 1595; the essay also appeared in collected editions of Sidney's work throughout the seventeenth and eighteenth centuries. A near-fine example of an English Renaissance classic. (1001431) \$1,850.00*

59. [White, E.B.]. *Less Than Nothing -- or The Life and Times of Sterling Finny*. [New York]: [The New Yorker], [1927]. Octavo, green cloth spine, orange and black batik paper boards with green pastedown label to front board. Illustrated with ten black-and-white photographs staged and shot by White. Hinges starting, lightest edgewear to binding.

*First and only edition of E.B. White's first book, a pitch-perfect series of comic advertisements for The New Yorker, published in-house as a giveaway to friends and advertisers of the magazine. Founded in 1925 by Harold Ross and Jane Grant, The New Yorker aimed to be "a reflection in word and picture of metropolitan life," a smart modern magazine "not edited for the old lady in Dubuque." Writing anonymously, young staff writer E.B. White produced a series of short features about an attractive young couple of astonishing stupidity, Sterling Finny and his wife Flora. Deftly parodying the melodramatic "halitosis style" of advertising, in which a seemingly trivial oversight leads to personal disaster, White describes ten scenarios in which Sterling and Flora are saved from social death by a regular reading of The New Yorker. "Perhaps you, too, have failed at a summer colony because you left everything to your gorgeous body. Have you ever been spoken of in whispers as 'the man with a physique only'? Why can't you realize that there is an easy way to avoid all this -- simply by having your copy of The New Yorker sent to your summer address?" Each advertisement is illustrated with a photograph of the striving couple, played by a pair of mannequins that White encountered in Wanamaker's department store. OCLC lists only five copies of this ephemeral production: Yale, Cornell, Virginia, Bryn Mawr, and the Morgan Library. Hall A1. A near-fine copy of a modernist rarity. (1001643) \$3,500.00*

60. Wilde, Oscar. *Poems*. London: David Bogue, 1881. Octavo, early twentieth-century full red crushed morocco gilt, boards gilt-ruled with gilt cornerpieces and floral medallions inlaid with green morocco, raised bands, spine compartments lettered and decorated in gilt, marbled endpapers, gilt dentelles, top edge gilt, other edges uncut, red silk ribbon marker. Gilt-embossed rectangular panel of publisher's first binding, measuring 2 by 2.5 inches, affixed to blank flyleaf.

*First edition of Oscar Wilde's first book of poems, one of 250 copies. By his mid-twenties, Wilde had enjoyed considerable success as a poet: "Ravenna" won Oxford's Newdigate Prize in 1878, and dozens of Wilde's poems had appeared in Irish, English and American periodicals. This first edition of his collected poems, handsomely printed on handmade paper, was published at Wilde's own expense. Highlights include "Requiescat" (an elegy for his sister Isola, who died when they were children), "The Grave of Keats," and "Her Voice": "Sweet, there is nothing left to say / But this, that love is never lost, / Keen winter stabs the breasts of May / Whose crimson roses burst his frost, / Ships tempest-tossed / Will find a harbour in some bay, / And so we may." Wilde was disappointed in the reception of his first book, and turned from poetry to the more profitable genres of fiction and drama, but he always considered himself a poet before all, and declared that he would be remembered as "the infamous St Oscar of Oxford, Poet and Martyr" (Letters, 720). First printing, with first issue title page, misprint "may" for "maid" on page 136, and a panel of publisher's first binding, featuring a gilt plum blossom pattern designed by Wilde, affixed to rear flyleaf. A fine copy of a major literary debut, splendidly bound by Root & Son. (1001378) \$4,800.00*