

**Honey & Wax Booksellers**  
540 President Street  
Third Floor  
Brooklyn, NY 11215  
Tel: (917) 974-2420  
heather@honeyandwaxbooks.com



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BOOKSELLERS

## Sixty Books for the New York Antiquarian Book Fair, 2017

1. [ABC]. *New Yankee Letter Blocks, for Word-Building, and Playing All The Various Letter Games. Old and New.* New York: McLoughlin Brothers, (1879). Set of 225 wooden game pieces, measuring three-quarters of an inch in diameter, each featuring a letter of the alphabet stamped in black. With: twelvemo instruction booklet, 12 pages, in pink printed paper wrappers. Set housed in original red paper-covered wood-framed box with color-lithographed pastedown label to lid. Light wear to game pieces, a few with neat ink annotations; box smudged and rubbed.

*Complete set of nineteenth-century American ABC blocks, with printed instruction booklet. Advertised in the 1879-1880 McLoughlin catalog as "superior to all others for playing Letter Games," this set consists "of round wooden blocks, with plain CAPITAL letters printed on their faces," and directions for playing ten Victorian spelling games, including "Yankee Loto," "Out in the Cold," and "Puzzle Your Neighbor." McLoughlin offered the Yankee Letter Blocks in sets of 150, 225, and 300 letters: this set contains 225. An attractive artifact of American literacy education. (1001608)* \$100.00

2. [ABC]; Bingham, Kate; Martineau, Luke (illustrator). *Every GIRL'S Alphabet.* London: Artists' Choice Editions, 2010. Small quarto, original red morocco lettered in gilt over printed pictorial boards, pictorial endpapers. Color illustrations throughout text. WITH: original signed linocut, measuring 8 x 6.5 inches, and publisher's prospectus. Housed in a plain card slipcase.

*Signed limited edition of this collaboration between painter Luke Martineau and poet Kate Bingham, one of 56 special copies issued with a signed linocut. Martineau's images, inspired by the woodcuts of William Nicholson, depict everyday moments in the life of an active little girl, while Bingham's alphabetical verses celebrate her independence and creativity: "Every girl is up for Adventure / Every girl Best be prepared / Every girl is a Curious Creature / Keeping her Distance, every girl Dares." The accompanying black-and-white linocut, signed by Luke Martineau, depicts a young girl painting. A fine copy of a delightful book, signed by both Martineau and Bingham on the colophon. (1001398)* \$235.00

3. [ABC]; Pinches, Thomas Ryan (engraver). *The Cameo Alphabet, Struck from Dies Engraved by T.R. Pinches.* London: Ackermann & Co., circa 1850. Complete set of 26 circular blue and cream embossed alphabet medallions, printed on heavy board, each measuring 1.5 inches in diameter. Versos printed in various colors: some plain, some embossed with imprint details. Light wear to several medallions. Housed in custom clamshell box.

*Attractive Victorian set of educational "cameos" issued by Ackermann: this cameo alphabet was sometimes sold separately, and sometimes in combination with other sets of decorative medallions. Engraver T.R. Pinches was one of a prominent London family of medallists; the firm remained in independent operation well into the twentieth century. A striking survival. (1001700)* \$500.00

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4. [ABC]; Stowell, Scott; Kalman, Tibor. *Blocks, M&Co. Five World Alphabets (Arabic, Cyrillic, Hebrew, Japanese, and Latin) Printed in Non-Toxic Inks on 30 Blocks of Solid Pennsylvania Poplar (in a Wooden Tray)*. New York: M&Co Labs, early 1990s. Complete set of thirty wooden alphabet blocks, each measuring 2 x 2 inches, printed in black, red, green, and blue, housed in original wooden tray. Folding guide to the alphabets printed in red and black. A few spots of red ink to wooden tray, occasional tiny scratch to blocks. Housed in publisher's cardboard shipping box.

*Original set of these iconic global alphabet blocks, designed by Scott Stowell and Tibor Kalman for Kalman's M&Co design firm in 1991. The blocks feature five alphabets: Arabic in green, Cyrillic in blue, Hebrew and Hiragana (Japanese) in red, and Latin in black. The enclosed folding guide offers three sample words – “chicken,” “stupid,” and “laugh” -- spelled in each alphabet, with pronunciation notes, along with an account of each alphabet's origins and usage. In 1993, Five World Alphabets entered the graphic design collection of the Cooper Hewitt. First issue, with 225 Lafayette address for M&Co Labs, and M&Co logo burned into wooden tray. A near-fine example. (1001696) \$200.00*

5. [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 printed edition, 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*

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6. 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*

7. 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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8. Aristophanes; Cumberland, Richard (translator); Fielding, Henry (translator); Young, William (translator); Dunster, Charles (translator). *Comedies of Aristophanes. Viz: The Clouds, Plutus, The Frogs, The Birds; Translated into English: With Notes.* London: Printed by A.J. Valpy, Tooke's Court, Chancery Lane, for Lackington, Allen, and Co., 1812. Octavo, full contemporary calf rebaked, gilt-tooled geometric border to boards, raised bands, spine compartments lettered and decorated in gilt, all edges marbled, marbled endpapers. Engraved portrait frontispiece. Early ink presentation inscription to verso of front free endpaper ("on leaving Eton / May 26 1820"), 1958 ink ownership inscription. Frontispiece foxed, light wear to boards and corners.

*First collected edition of Aristophanes in English, featuring four of his eleven surviving plays, the earliest record of comic drama in the West. These densely allusive and punning comedies posed unique challenges for modern translators; this edition aims to counter the conventional wisdom that "the generality of the plays would not admit of an English version." Whether targeting Socrates, in The Clouds, or Aeschylus and Euripides, in The Frogs, Aristophanes' fast-paced, topical satires were eagerly awaited and debated by all of Athens: "Behold the teeming thoughts that roll / Within each poet's plastic soul." This edition includes the eighteenth-century translations of Richard Cumberland (The Clouds), Henry Fielding and William Young (Plutus), and Charles Dunster (The Frogs), and contains the first English appearance of The Birds, translated anonymously by "a Member of One of the Universities." A very good copy of an important collection. (1001690) \$850.00*

9. [Artists Equity Association]; Conason, Lillian (editor); Gross, Chaim; Gwathmey, Robert; Lawrence, Jacob; Lionni, Leo. *Improvisations: Bal Fantastique Masque Ball. April 5, 1957.* New York: Artists Equity Association, 1957. Slim folio, original spiral-bound color lithographic pictorial wrappers, with forty-five original lithographs (one printed in color) by various artists on colored laid paper. Light toning and edgewear to wrappers.

*Limited first edition program, one of two thousand copies, commemorating the 1957 Bal Fantastique, 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 Bal Fantastique Masque Ball, was the objective rather than orthodox merchandising." While predictably showcasing many galleries and art supply shops, the program also features ads for Fortune Magazine, BVD, Maidenform, Fabergé and the nation of Argentina. Contributing artists include Chaim Gross, Robert Gwathmey, Lily Harmon, Jacob Lawrence, Leo Lionni, and Harry Sternberg, 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 near-fine copy of a fragile production, complete with forty-five original lithographs. (100942) \$350.00*

10. [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*

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11. Bacon, Francis. *Of Gardens. An Essay*, by Francis Bacon. London: (Printed by the Eragny Press for) Hacon & Ricketts, 1902. Twelvemo, original cream paper lettered in gilt over Michallet rose-patterned paper boards, title page printed in red and black, circular pictorial frontispiece. Elaborate wood-engraved opening pages printed in green, red, and black; text printed in Vale type with red and green ornaments and initials; circular device of the Eragny Press printed in green; colophon printed in red and black. Art Nouveau bookplate to front pastedown; neatly printed list of the six founders of the Garden Center of Greater Cleveland (now the Cleveland Botanical Garden) to preliminary flyleaf. Binding lightly soiled and rubbed, offsetting to endpapers.

*Modern fine press edition, one of 226 copies, of Renaissance philosopher Francis Bacon's influential 1625 treatise on gardens, the essay that transformed English horticulture: "a man shall ever see, that when ages grow to civility and elegancy, men come to build stately sooner than to garden finely; as if gardening were the greater perfection." Bacon himself designed ambitious gardens at Twickenham House and Gorhambury, featuring rings and avenues of complementary trees, but was not an admirer of topiary: "I, for my part, do not like images cut out in juniper or other garden stuff; they be for children." His passion for gardening was reflective of his larger insistence on the close observation of nature and empirical trial and error. The Eragny Press was celebrated for its exceptional wood engravings and its distinctive mix of French Impressionist and English Arts and Crafts styles. Unlike their contemporaries William Morris and Charles Ricketts, founders Lucien and Esther Pissarro executed the presswork of their publications themselves. Genz EP12. A striking fine press edition of a Jacobean classic, in near-fine condition. (1001686) \$900.00*

12. 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 Laclos 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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13. Bass, Dana. *During the Revolutionary War* (silkscreened poster). [Oakland]: 1976. Silkscreened poster, printed in green and blue, measuring 11.75 x 15 inches. "Dana Bass 1976" printed along right edge. Two tiny pinholes at upper corners.

*Original silkscreened poster by California printmaker Dana Bass, depicting cross-dressing Continental army soldier Deborah Sampson (1760-1827): "During the Revolutionary War, Deborah Sampson dressed as a man and joined the 1st Massachusetts Regiment. She served with Washington at West Point and was wounded at Tappan, N.Y. After the war, she revealed her identity, then demanded, and collected a military pension from Congress." Dana Bass advertised her "Colorful Silkscreened Feminist Posters!" in the classified sections of Ms. Magazine, Women's Work, The Spokeswoman, and Psychology Today throughout the 1970s. Her Deborah Sampson design is represented in the permanent collection of the Oakland Museum. A near-fine example. (1001687) \$300.00*

14. 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*

15. Boyse, Samuel. *A New Pantheon: or, Fabulous History of the Heathen Gods, Heroes, Goddesses, &c.* London: Printed for J. Newbery and B. Collins, 1753. Octavo in fours, contemporary full sheep rebacked, boards double-ruled in blind with blind ornamental rule along spine, raised bands, red morocco spine label lettered in gilt, compartments ruled in wave pattern, all edges stained red. Appendix, index, and errata leaf at rear. Engraved frontispiece and fifteen full-page engravings, woodcut headpieces and tailpieces throughout text. Two eighteenth-century ownership signatures, of the same name, to front pastedown. Ink blot to verso of frontispiece, light occasional foxing, edgewear to binding with one small white spot to lower board.

*First edition of this illustrated introduction to Greek and Roman mythology, drawn from classical sources and published by John Newbery for young readers: "Some Acquaintance with the Heathen Gods and the ancient Fables, is a necessary branch of polite Learning." The engravings throughout the text recall the emblem book tradition, featuring mythological and allegorical vignettes, and reflecting a range of gods, heroes, and minor deities. Among those depicted are Saturn eating his children, Minerva reading with her owl perched on her hand, and Jason brandishing the golden fleece. The appendix, which considers the religious customs of the ancients, reads like an eighteenth-century precursor of Fraser's Golden Bough. Although his literary talent was widely recognized, perpetually strapped author Samuel Boyse was considered a hack: Samuel Johnson noted that Boyse wasted "the last half-guinea he possessed in truffles and mushrooms," and he was known to fake illness to extract money from friends. A New Pantheon was by far his most successful work, going through fourteen editions by 1800, but as the book was published posthumously, Boyse never saw a profit. ESTC T39903. A very good copy of a popular and popularizing English guide to classical mythology. (1001691) \$450.00*

Sixty Books for the New York Antiquarian Book Fair, 2017

16. Brookshaw, George. *A New Treatise on Flower Painting, or Every Lady her Own Drawing Master: Containing Familiar and Easy Instructions for Acquiring a Perfect Knowledge of Drawing Flowers with Accuracy and Taste: Also Complete Directions for Producing the Various Tints; [with] Supplement to the Treatise on Flower Painting*. London: Printed for Longman, Hurst, Rees, Orme, et al., "1816," 1817. Two folio volumes bound in one, modern three-quarter straight-grain green morocco over contemporary marbled boards, spine elaborately ruled, stamped, and lettered in gilt. Eight pages of hand-colored samples of tints. One engraved plate with practice pencil strokes; 20 double-page engraved spreads (12 in *New Treatise*, 8 in *Supplement*), the first plate uncolored and the second a hand-colored example of the same plate. Final uncolored image in *New Treatise* replaced by a pencil drawing of the facing color plate. Two expert paper repairs in *New Treatise*, light wear to contemporary boards.

*Early edition, the first to include Brookshaw's name, of this interactive painting manual, bound with the first and only edition of the work's supplement. First published in 1797, the primary treatise begins with the basics ("How to Hold a Pencil") and praise for those women who have displayed "genius" without instruction: "I mention this circumstance to encourage those ladies, who already possess taste for this. . . . [it] is probable, that these times will produce some female artists, who will bear away the palm of flower painting from the other sex." Brookshaw offers directions for mixing tints, and a page of pencil strokes to copy, followed by plates of popular English flowers in uncolored and hand-colored states. Readers are encouraged to paint each uncolored plate to match its hand-colored counterpart; in an interesting twist, one pairing's uncolored engraving has been replaced, in this copy, by a well-executed pencil sketch. The very scarce supplement volume provides eight additional double-page spreads, including the geranium, the hyacinth, and the rose, "the most difficult flower to paint." Brookshaw's botanical masterpiece, *Pomona Britannica*, issued in parts between 1804 and 1808, is widely considered one of the greatest English color plate books. In the wake of that work's recognition, Brookshaw put his real name on *New Treatise on Flower Painting*, which had first appeared under a pseudonym. The title page of this copy bears a publication date of 1816, but the plates are watermarked with dates ranging from 1814 to 1817, not unusual for a plate book assembled from parts. A near-fine copy of a popular and beautiful work of Georgian art education, including the elusive supplement. (1001710) \$3,000.00*

17. [Cartari, Vincenzo]; Linche, Richard (translator). *The Fountaine of Ancient Fiction. Wherein is Lively Depicted the Images and Statues of the Gods of the Ancients, with their Proper and Perticular Expositions*. London: Printed by Adam Islip, 1599. Quarto, early nineteenth-century three-quarter green morocco over marbled boards, spine lettered in gilt. Woodcut emblem on title page, two woodcut headpieces and three woodcut initials. Stab holes visible in gutter. Contemporary (1601) marginalia on C1, slightly later marginalia ("Milton / Par. Lost") on G1, smudged word in early ink on 2B4v. Lacking first blank (A1). Binding rubbed, title page heavily restored and resized, final leaf also repaired, some infrequent dampstaining mostly around gatherings G and Z.

*First and only edition in English of Renaissance mythographer Vincenzo Cartari's influential introduction to the deities of the ancient Greek and Roman world, first published in Italian as *Le imagini de i Dei degli Antichi* in 1556. Translated as *The Fountaine of Ancient Fiction*, Cartari's work (liberally supplemented by translator Linche) made the iconography of the ancient gods widely accessible to Elizabethan readers: "By [her] shield (in that Minerva is taken for Wisdome and Knowledge) is understood the roundness and compasse of the world, governed with wise decrees, politike lawes, & discreet commandments. By the Dart or Speare, is unshadowed the force, virtue, and power of wisdom, & that the words and speeches of a learned man do prevaile." Cartari draws not only from the expected classical sources (Homer, Aeschylus, Ovid, Virgil, Pliny) but also from Renaissance mythographers like Boccaccio, and his straightforward account of the gods provided Tudor artists and writers with "a symbolic vocabulary" (*Renaissance Quarterly*). Translated, with many additions, by Elizabethan poet Richard Linche. ESTC S107896. A very good copy of a scarce and important work, with no auction records recorded in more than thirty years. (1001707) \$5,000.00*

Sixty Books for the New York Antiquarian Book Fair, 2017

18. Cary, Elisabeth Luther; [Morris, William]; Armstrong, Margaret (binding). *William Morris: Poet, Craftsman, Socialist*. New York and London: G.P. Putnam's Sons, The Knickerbocker Press, (1902). Octavo, original navy blue ribbed cloth with elaborate gilt grapevine design by Margaret Armstrong to front board and spine, top edge gilt, other edges uncut, cream silk ribbon marker. Title page printed in red and black. Photogravure frontispiece portrait of Morris, twenty full-page illustrations, twelve photogravures, and one color lithograph of wallpaper designs. Bibliography, index, and two pages of publisher's advertisements at rear. 1902 Christmas gift inscription penciled to front free endpaper. Lightest edgewear.

*First edition of this wide-ranging, extensively illustrated biography of William Morris, the father of the Arts and Crafts Movement in England and founder of the Kelmscott Press. American art critic Cary looks closely at Morris's parallel accomplishments as a writer, as an artist and printer, and as a political reformer: "No one tried with a more persistent effort first to create and then to satisfy a taste for the possible best in the lives and homes of the people." Sidney Cockerell's bibliography of Morris's works is included at the end. A bright near-fine copy in Margaret Armstrong's iconic Art Nouveau binding, uniquely fitting for a biography of Morris. (1001604) \$200.00*

19. 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) \$4,500.00*

Sixty Books for the New York Antiquarian Book Fair, 2017

20. 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 Dali 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*

21. 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*

22. [DESIGN]; Cerio, Laetitia. "Venecia" (wallpaper sample). Bramsche: 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*

Sixty Books for the New York Antiquarian Book Fair, 2017

23. [DESIGN]; Ernst, Tea; Shakespeare, William. *"Romeo und Julia"* (wallpaper sample). Branche: 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 Dalí 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

24. Dumas, Alexandre; Burnham, I.G. (translator). *Celebrated Crimes*. London: H.S. Nichols, 1895. Eight octavo volumes, contemporary full plum crushed morocco gilt, boards ruled in gilt, raised bands, spine compartments elaborately tooled in gilt with a fleur-de-lis motif, top edges gilt, other edges uncut. Title pages in red and black, text printed on vellum, all volumes illustrated with photogravures in two states throughout text.

*Limited large-paper English edition of the elder Alexandre Dumas's true crime narratives, number 15 of 25 copies, printed on Japanese vellum with the photogravure illustrations in two states. First published in French in 1839 and 1840, the collection includes essays on the Borgias, Martin Guerre, Mary Stuart, and Beatrice Cenci, as well as modern criminals such as the poisoner Antoine Druves and the assassin Karl Ludwig Sand. Most notable is the historical account of the Man in the Iron Mask, a real prisoner of the Sun King whose plight would inspire the final chapter of Dumas's d'Artagnan romances: "The imagination is fired at the thought of that enforced dumbness, of that lifetime of reflections which the features did not betray, of that isolation for forty years confined within double walls of stone and iron." A fine deluxe set, splendidly bound. (1001525)* \$3,800.00

25. 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

Sixty Books for the New York Antiquarian Book Fair, 2017

26. [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

27. 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, 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*

Sixty Books for the New York Antiquarian Book Fair, 2017

28. 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*

Sixty Books for the New York Antiquarian Book Fair, 2017

29. 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. Baldwyn, 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

Sixty Books for the New York Antiquarian Book Fair, 2017

30. 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 "Playe-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*

31. 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*

Sixty Books for the New York Antiquarian Book Fair, 2017

32. 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, suitable for framing.* (1001649) \$150.00

33. Jones, Barbara. *Follies & Grottoes*. (London): (Constable and Company), (1953). Octavo, original purple cloth, spine lettered in silver, top edge stained pink, original unclipped color pictorial dust jacket. Illustrated with color pictorial title page and dozens of line drawings and black-and-white photographs. Errata slip tipped in at "Author's Note," county guide to follies and grottoes and index at rear. Cloth spine slightly faded.

*First edition of this illustrated guide to the eccentric architectural fantasies that dotted English estates in the eighteenth and nineteenth centuries, almost all designed by amateurs and inspired by Gothic and Romantic themes. A thoughtful chronicler of English folk and vernacular art, artist Barbara Jones brings these largely forgotten ornamental ruins to life: "When a house was put up for sale in the eighteenth century, a grotto was a good selling feature, as a swimming pool is today, and in 1755 one advertisement adds to its catalog of amenities 'Merlin's Cave, in shellwork, composed of over a thousand beautiful shells with a cascade of looking glass playing in the middle.'" Jones's illustrations capture the exuberance and oddity of her subject, and her sense of loss as follies and grottoes disappear from the modern landscape: "[they] are personal in a way that great architecture never is." A bright, near-fine copy.* (1001637) \$225.00

34. 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

Sixty Books for the New York Antiquarian Book Fair, 2017

35. Lavater, John Caspar [Johann Kaspar Lavater]; Hunter, Henry (translator); Holloway, Thomas (engraver); Blake, William (engraver). *Essays on Physiognomy, Designed to Promote the Knowledge and Love of Mankind*. London: John Murray et al., 1789, 1792, 1798 [1788-1799]. Three large quarto volumes bound in five, signed in 2s, each measuring 11 x 13.5 inches. Full contemporary diced russia, boards double-ruled in gilt with decorative gilt cornerpieces, raised bands, spine compartments lettered and decorated in gilt, including the gilt library stamp of the Earl of Camperdown, gilt dentelles, marbled endpapers, all edges marbled, silk ribbon markers in each volume. Three engraved title pages, three half-titles, and two section titles for Volume II, Part II and Volume III, Part II. List of subscribers bound at beginning of Volume I; index and directions to the binder bound at rear of Volume V. Illustrated with 173 full-page plates, most engraved by Thomas Holloway, one by William Blake (Democritus, after Rubens); 361 engravings in text, including three engraved by Blake. Extra-illustrated with an early proof state of the illustration by Bartolozzi on page 411 in the final volume, printed on a separate sheet and bound before the finished engraving. Lightest rubbing to joints and corners.

*First edition in English of Lavater's influential and controversial study of physiognomy, first published in German between 1775 and 1778 as Physiognomische Fragmente zur Beförderung der Menschenkenntnis und Menschenliebe. This "sumptuous" English edition was issued in 41 illustrated parts from January 1788 to March 1799 (Lowndes). Lavater argued that each person's moral character and intellectual potential could be divined by a careful analysis of his or her facial features: "A man can only do what he is capable of doing; or be but what he is. He can rise to a certain degree; but farther he cannot go, were his life at stake. Every man ought to be measured according to his own powers." Even in his own time, Lavater's openly subjective "method" was a frequent subject of ridicule. In a 1788 letter to Horace Walpole, the English educator Hannah More lamented: "In vain do we boast of the enlightened eighteenth century, and conceitedly talk as if human reason had not a manacle left about her. . . . Lavater's Physiognomy-books sell at fifteen guineas a set." The appeal of these lavish books, however, transcended the quackery of the text. Readers were invited to analyze hundreds of detailed portraits of men and women from all walks of life, ranging across historical periods, from the famously ugly Socrates to modern giants like Voltaire and Washington: an absorbing pursuit, and an art historical education in itself. Lavater's physiognomic theories would be reflected in the work of novelists like Balzac and Dickens, and provided a reliable point of departure for debates about character, personality, and psychology. This set from the library of Robert Haldane-Duncan, 1st Earl of Camperdown. A brilliantly illustrated of a landmark of pseudoscience, in fine condition. (1001685) \$4,200.00*

36. 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*

37. 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*

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38. [MANUSCRIPT]. *Sketchbook by "Eliza"*. (Edinburgh?): 1820s. Octavo sketchbook, measuring 4.5 by 7.5 inches, containing 148 white and grey pages, most blank. Full nineteenth-century rose polished calf, boards paneled with blindstamped floral borders and gilt rule, blindstamped floral center panels, small gilt-stamped floral devices to each board, spine ruled in gilt, spine compartments decorated in gilt, all edges gilt, marbled endpapers, gilt dentelles. Contents include two pencil drawings in text and one mounted pencil drawing, ten pen-and-ink drawings, eight watercolors, two pages of manuscript (one with musical notation) in text, and one mounted page of manuscript. Binding rubbed.

*Regency-era sketchbook and commonplace book of "Eliza," an unknown, possibly Scots Catholic diarist, featuring twenty-four pages of paintings, sketches and manuscript notes penned in perfect infinitesimal script. Her accomplished amateur watercolors depict birds and flowers, while the pen and pencil sketches cover wider ground: portraits of saints and religious subjects (many French), popular romantic iconography, and caricatures (one copied twice). The manuscript pages include the music and lyrics to "Vive le Roi, Vive la France!," celebrating the Bourbon Restoration of 1814, as well as transcribed passages from William Shakespeare, Edward Young, and Charlotte Smith. The French anthem is dated "Edinburgh, May 31," and one pencil sketch is dated 1827, but there are no other clues as to Eliza's identity. A delightful survival. (1001616) \$750.00*

39. [MANUSCRIPT]; Bloom, Albertina. *Metropolitan Museum of Art Lectures: Volume I and II*. New York: circa 1924. Two manuscript scrapbook volumes, heavy grey paper wrappers hand-lettered in black ink, decoratively stitched and hand-bound with red string. Lecture notes in black ink, illustrated with tipped-in magazine clippings and sketches (ink, pencil, and crayon) by Bloom and her students. Stiff paper template for a student art project, "Paper Model for Pilgrim Cradle," pasted into Volume I; two-page chronological table of painters from Cimabue to Israëls, drawn in blue pencil and black ink, in Volume II; two 1924 newspaper clippings on Leonardo and Rubens tipped to final page of Volume II. Light foxing to wrappers.

*Two volumes of art historical lecture notes taken by student teacher Albertina Bloom at the Metropolitan Museum of Art in the early 1920s. Born in 1904, and raised in the New York suburbs, Bloom graduated with a bachelor's degree in education from Hunter College in 1926. During her college years, Bloom attended a series of public lectures at the Met, taking detailed notes, illustrating them with clippings and original sketches, and hand-stitching them into two volumes. The four lectures recorded in Volume I correspond to a course for education students in the 1923-1924 Met lecture calendar, "arranged to show pupil teachers the numberless ways in which they can use the Museum material to vitalize their own teaching and to stimulate their pupils in their study." The final chapter in that volume is Bloom's personal account of taking a group of children from her hometown of White Plains on a day trip to the Met, a place none of them had ever visited: "After attending several of the Museum lectures, I thought I would like to see what these children could do." The children designed woodblocks after motifs in the Egyptian wing (examples tipped in), visited the Armor Hall, and finished with "a flying trip to the Persian Room," vowing to return soon: "they thought it was terrible to leave so early." The five lectures recorded in Volume II are more general public offerings, providing a historical outline of European painting. After leaving Hunter, Bloom would teach art in the New York City public schools for 42 years, first in Harlem, then in the Bronx. She had no children of her own, but willed her entire estate to provide college scholarships to underprivileged public school students. A compelling document of twentieth-century art education in New York City. (1001698) \$850.00*

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40. [MANUSCRIPT]; Lascal, Emma. *Cosmographie*. [Paris]: Congrégation de Notre Dame, circa 1820s-1830s. Oblong folio measuring 13 x 9.5 inches, original red morocco spine, pink printed paper boards ruled in gilt, front board doubled-ruled with elaborate gilt cornerpieces and a central gilt medallion, featuring the sacred hearts of Jesus and Mary underneath a crown of stars and the text: "Congrégation de Notre Dame / Rue de Sèvres, 104." Calligraphic title page ("Cosmographie / Emma Lascal / 2ème Classe"), followed by fourteen tissue-guarded manuscript pages in ink and watercolor, executed on rectos only. Light shelfwear and staining to boards, light foxing.

*Vividly illuminated cosmographic manuscript by a Parisian schoolgirl. The early nineteenth century was a time of heightened astronomical interest, as rapid advances in the telescope inspired stargazers across Europe. Emma Lascal was a student in the deuxième class at the convent of Notre Dame on the Rue de Sèvres, located midway between the Champ de Mars and the Luxembourg Gardens. Her manuscript is a carefully composed report summarizing the astronomical knowledge of her day, likely prepared as a special project or for presentation. Lascal begins by defining her mathematical and geometrical terms, and offering a guide to "le globe terrestre," with notes on longitude, latitude, and the meridians. She then turns to a point-by-point comparison of the Ptolemaic and Copernican systems, each new scientific concept accompanied by a delicate and vibrant watercolor. Lascal's first illustration of the Copernican system features the "Orbite d'Herschell," the first new planet discovered in modern times, which still bore the name of the English astronomer who identified it in 1781; there would not be consensus on the name "Uranus" until the 1840s. In a systematic series of diagrams, Lascal models the seasons created by the tilt of the earth's axis, the phases of the moon relative to the sun and earth, and solar and lunar eclipses. She provides an account of the known planets in the solar system, including Herschell but with no mention of the discovery of Neptune in 1846, and devotes a page to asteroids, the most recent of which, Vesta, had been discovered in 1807. Lascal concludes with a full-page watercolor of the constellations, including Orion, Pegasus, Ursa Major and Minor (with Polaris), Hercules, Andromeda, Libra, and Cassiopeia. A beautiful artifact of French popular science. (1001699) \$3,500.00*

41. [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*

Sixty Books for the New York Antiquarian Book Fair, 2017

42. [MANUSCRIPT]; Smyth, John Richard Coke; [Victoria, Queen]; [Albert, Prince Consort]. *Sketches of Costume by Coke Smyth*. [London]: 1842. Two folio volumes measuring 11.5 x 12.25 inches, original full green morocco, boards with multiple rules in blind and gilt, cornerpieces stamped in blind, raised bands with ornamental gilt ruling, compartments quadruple-ruled in gilt, cream coated endpapers, all edges gilt. Ink manuscript title in each volume: "Sketches of Costume by Coke Smyth / 1842." 125 original watercolors with penciled annotations, mounted individually onto rectos of heavy card stock with cloth guards. Annotations by Queen Victoria on at least three plates, and one full-page group of pencil sketches by Prince Albert (including a self-portrait) mounted at the end of the second volume. Bindings signed "P & D Colnaghi & Co. Pall Mall East." Foxing to endpapers and some mounts (affecting only a few plates), offsetting to blank pages facing watercolors, light shelfwear to bindings.

*Two albums of original watercolors by noted English painter Coke Smyth (1808-1882), a vibrant series of historical costume designs, consulted by Queen Victoria and Prince Albert for inspiration as they planned their Bal Costumé of May 1842, with several annotations by Victoria and an entire page of original sketches by Albert. Smyth's close connection with the first Earl of Durham, Governor of Canada, and the recent success of his ambitious color-plate book Sketches in the Canadas, most likely account for the attention shown him by Victoria and Albert as they planned the first of three elaborate costume balls at Buckingham Palace. The 125 costume paintings in these albums are strikingly dynamic and fresh, without sacrificing attention to historical detail. The subjects are primarily European, with the second volume devoted largely to English costume, but there are almost two dozen examples of Greek, Turkish, and Arab dress as well, likely inspired by Smyth's journey to Constantinople in the 1830s. Each portrait is captioned with a date and reign ("Elizabethan 1558.1603"), or, in the case of foreign subjects, occupation and region ("Itinerant Merchant / Constantinople"). Occasionally, Smyth provides direct views of historical monarchs, reproducing Moro's portrait of Queen Mary and Van Dyck's portrait of Charles I. Three of the English watercolors in the second volume are annotated in pencil by the queen. On plate 1, a noblewoman during the reign of Richard III, Victoria has written: "This will do." On plate 2, a nobleman in late fourteenth-century dress, she notes: "this also," with a note in a second hand dating the queen's note "May 1842." On plate 59, a scene of two late fourteenth-century women in elaborate headgear, Victoria has made a note that appears to read: "headdress longer." These three plates are penciled with Xs, as are several others from the same historical period, which may indicate the interest of the Queen. On a blank leaf mounted at the end of the second volume, Prince Albert has sketched three designs for a costume based on Edward III's effigy in Westminster Abbey. The largest of these sketches is a recognizable half-length portrait of Albert himself wearing Edward's crown. The other two, less detailed, are outlines of the full-length costume and the king's head and crown. Albert has sketched some individual details as well, such as the knot on Edward's belt. While the royal party did not reproduce in detail any of the historical costume designs proposed by Smyth, their interest in his Plantagenet images appears to have guided their final choices. Victoria dressed as Queen Philippa, and Albert as King Edward III (in the costume he himself had sketched), accompanied by members of the royal household in late fourteenth-century dress. Smyth was commissioned to document the costumes at the ball, and those drawings were published in a commemorative folio of hand-colored lithographs entitled Souvenir of the Bal Costumé, given by Her Most Gracious Majesty Queen Victoria, at Buckingham Palace, May 12, 1842. The Drawings from the Original Dresses by Mr. Coke Smyth. This volume, with text by antiquarian James Planché, was published in 1843 by London printmakers Colnaghi, who also bound Smyth's watercolor albums. After the publication of Souvenir of the Bal Costumé, Smyth pitched his own idea for a color-plate book, to be entitled The Costume of the Principal Nations of Europe from the Beginning of the 13th to the End of the 17th Century, based on these historical costume watercolors. Colnaghi agreed to Smyth's proposal, and issued a prospectus, but did not attract enough subscribers to make the expensive project viable. These albums remain the only record of Smyth's vision. Individual examples of Smyth's work are found in the Public Archives of Canada (Ottawa); the John Ross Robertson Collection in the Metropolitan Toronto Central Library; the Royal Ontario Museum, Toronto; the Department of Prints and Drawings in the British Museum, London; the Victoria and Albert Museum, London; the National Portrait Gallery, London, and the National Gallery of Scotland, Edinburgh. A stunning group of original costume watercolors by an accomplished English painter, annotated by Victoria and Albert, a remarkable artifact of the Victorian era.*  
(1001684) \$25,000.00

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43. [MANUSCRIPT]; Timson, Leonard; Timson, Enid. *Early twentieth-century sketchbook of historic ornament, primarily from the Victoria & Albert Museum*. Various places: 1903-1910, 1952-1968. Oblong folio measuring 10.5 x 7.5 inches, original half diapered black calf over pebbled green cloth boards, spine ruled in gilt, black calf cylindrical pencil-holder attached to lower board, original elastic band (mended) attached to upper board, all edges speckled red. Front pastedown bears a calligraphic ink ownership inscription ("Leon: B. Timson / July 1903"), the bookplate of "RcF" in Morningthorpe, and a Reeves & Sons stationer's ticket ("Made of Whatman's Paper") beside their Ludgate Hill showroom stamp. Forty-five illustrated pages of pencil sketches, pen-and-ink drawings, and watercolors, including one pen-and-ink sketch of stained glass windows on older paper tipped to the final pastedown. One of Enid Timson's watercolors cleanly excised at rear. Corners bumped, pencil holder and spine ends heavily rubbed.

*Beautifully executed sketchbook of historic ornament based primarily on artifacts in the Victoria & Albert Museum, containing thirty pages of pencil, ink, and watercolor sketches of sculpture, ceramic, and stained glass designs by English art student Leonard Timson (1879-1936). Ornamental details range widely, from a sixth-century Coptic frieze, to thirteenth-century Italian mosaics in porphyry and marble heightened with gold, to colorful seventeenth-century Spanish tiles. Most of the designs are marked "S.K.M." for the South Kensington Museum, which was formally renamed the Victoria & Albert in 1899: most notably, a fully-finished pen and watercolor painting of the stained glass window "The Adoration of the Magi," which came to South Kensington from the Cathedral of Cortona in Tuscany. Outside the galleries, Timson records local architectural and sculptural details from Cobham Church in Kent, Fairford Church in Gloucestershire (famous for its stained glass), St. Mary's in Buckinghamshire, and even, farther afield, the entrance gates to the Antwerp Zoo. Timson's style of sketching and his annotations are clearly indebted to the work of Richard Glazier, a member of the South Kensington Circle (along with Owen Jones and Henry Cole), and head of the Manchester Municipal School of Art. Glazier's 1899 *Historic Ornament* was the most widely assigned art textbook in England in the early twentieth century, and Timson was clearly immersed in it. His sketchbook imitates *Historic Ornament* in lettering, layout, shorthand (including "S.K.M."), and choice of subjects. In the National Art Competition of 1904, while a student at Battersea Polytechnic Institute, Timson won a bronze medal "for his well-executed design for a panel in the Italian Renaissance style," perhaps inspired by the subjects in this sketchbook; his stained-glass work would later appear in an exhibition at the Royal Academy, and he would pursue a career as a draughtsman. Toward the end of the sketchbook, Leonard's daughter Enid Timson (1906-1994), an avocational painter, contributes fourteen pages of her own, including six full-page watercolors. While her work is less accomplished than her father's, her watercolors of the Ponte Vecchio and other Florentine scenes have their own charm. A remarkable ornamental sketchbook, testifying to the influence of the South Kensington Circle in the early twentieth century.*  
(1001644) \$3,500.00

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. 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

46. 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

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47. Patmore, Derek; Costa, A. (illustrator). *I Decorate My Home*. London: Putnam, (1936). Octavo, original blue cloth lettered in gilt, original unclipped color pictorial dust jacket. Black-and-white illustrations and photographs throughout text. Lightest shelfwear to jacket, pinpoint foxing to top edge of text block.

*First edition of interior decorator Patmore's comprehensive account of moving into his London flat, a project that raises questions about the ideal approach to space, color, lighting, and furnishings. The author of Colour Schemes for the Modern Home and Modern Furnishing and Decoration, Patmore aims to create a bright, comfortable home on a limited budget, steering clear of kitsch – "shun the desire to be 'amusing'" – and ruthlessly functional modernism: "The house may be 'a machine to live in,' but do not make it too much of a machine." In the end, he urges his readers to study the styles of the past, consider the practical use of each room, and trust their own judgment: "Try to discover what you do like, and do not be deterred by the advice of your friends." A detailed document of English taste and taste-making between the wars, in near-fine condition. (1001614) \$125.00*

48. 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*

49. Petry, Ann; Keats, Ezra Jack (illustrator); Crichlow, Ernest (illustrator); [Tubman, Harriet]. *Harriet Tubman: Conductor on the Underground Railroad (first and later printings)*. New York: Thomas Y. Crowell Company, (1955). First printing, octavo, original red cloth lettered in black, original unclipped pictorial dust jacket designed by Ezra Jack Keats, priced at \$2.75. Bookplate of Amherst College Black Studies Department to front pastedown; light edgewear to jacket with a few shallow chips to spine ends. With: fifteenth printing, octavo, original red cloth lettered in black, original unclipped pictorial dust jacket designed by Ernest Crichlow, priced at \$10.95. Lightest edgewear to jacket.

*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." The first-issue dust jacket was designed by Caldecott winner Ezra Jack Keats; his depiction of an unsmiling, rifle-wielding Tubman in action was replaced by a more conventionally feminine portrait on future jackets. We include with the first printing of the biography a later printing in the dust jacket designed by Ernest Crichlow, depicting Tubman in a flowing white dress, gazing wistfully at the horizon. Two near-fine examples of a powerful book. (1001668) \$200.00*

Sixty Books for the New York Antiquarian Book Fair, 2017

50. 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*

51. 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*

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52. [Shakespeare, William]; Haslewood, Joseph (editor). *Mirror for Magistrates (three volumes); WITH: The Palace of Pleasure (three volumes)*. London: Printed for Lackington, Allen, and Co. Finsbury Square; and Longman, Hurst, Rees, Orme, and Brown, Paternoster Row; Reprinted for Robert Triphook, St. James's Street, by Harding and Wright, St. John's Square, 1815, 1813. Six quarto volumes, contemporary full brown crushed morocco gilt, gilt-ruled blindtooled boards, raised bands decorated in gilt, spine compartments decorated in blind, maroon endpapers, all edges gilt. Letterpress titles in *Mirror for Magistrates* printed in red and black, decorative engraved titles throughout all three volumes, small woodcut vignettes in Volume III; two engraved half-titles in *Palace of Pleasure*. Crease to front free endpaper of first volume of *Mirror for Magistrates*, lightest occasional foxing.

*Deluxe large-paper reissues of two classic sixteenth-century source texts, the inspiration for some of the most important Elizabethan and Jacobean plays. Featuring chapters by a number of English poets, Mirror for Magistrates was at first suppressed by the Lord Chancellor in 1555, then published under Elizabeth in 1559, and expanded by new contributors over the decades to come. The anthology offers pointed verse portraits of historic rulers, good and bad, with an eye to instructing those in power; Philip Sidney, in his Defence of Poesy, recommends "Mirroure of Magistrates meetly furnished of beautiful parts." The chapter on "Queene Cordila" served as a key source for Shakespeare's King Lear: "I must assay your friendly faithes to prove: / My daughters, tell mee how you doe mee love." The Palace of Pleasure, first published in 1566 by William Painter, and expanded in subsequent editions, translates dozens of sensational tales from Continental sources, including the first English translations of Boccaccio's Decameron and Marguerite de Navarre's Heptameron. The anthology provided English playwrights with a rich supply of plots, inspiring The Rape of Lucrece, Titus Andronicus, Romeo and Juliet, All's Well That Ends Well, Timon of Athens, The Duchess of Malfi, Love's Cruelty, Insatiate Countess, and The Revenger's Tragedy. As the Cambridge History of English Literature observes: "it would be difficult to find a plot that has not had its origin, or its counterpart, in Painter's treasure-house." Sixteenth-century editions of Mirror for Magistrates and The Palace of Pleasure are exceptionally scarce. Editor Joseph Haslewood, a founder of the Roxburghe Club, strove to bring neglected Renaissance texts to the attention of nineteenth-century readers and collectors; these lavishly produced sets, issued in editions of 150 copies, were part of his mission. These volumes were splendidly bound by Charles Lewis, "the leading figure in English binding of the first years of the nineteenth century" (Maggs 1075). A fine collection of Shakespearian source material. (1001530) \$7,500.00*

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53. [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*

54. 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*

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55. Staniford, Daniel. *The Art of Reading: Containing a Number of Useful Rules, Exemplified by a Variety of Selected and Original Pieces*. Boston: West & Richardson, 1814. Twelvemo, contemporary sheep over wooden boards covered in blue paper. Some loss to paper on boards, joints cracked but holding firm, scattered foxing. Housed in a custom chemise and slipcase.

*Tenth edition of Daniel Staniford's popular schoolbook, first published in 1800, in a contemporary American binding. The Art of Reading aimed to cultivate both "purity of diction" and "chastity of thought" in its young audience, opening with practical advice on articulation, pronunciation, and pitch, followed by over a hundred pieces to read aloud. Highlights include anecdotes of Confucius and Demosthenes, commentary on Biblical stories, Hotspur's soliloquy from Henry IV, excerpts from Paradise Lost, and Henry Lee's funeral oration for George Washington: "to be truly great, you must be truly good." A very good copy, reflecting American interests and sensibilities during the early national period. (1001474) \$200.00*

56. Tomkins, Thomas (editor); Milton, John; Pope, Alexander; Gay, John; Thomson, James; Carter, Elizabeth; et al. *Poems on Various Subjects; Selected to Enforce the Practice of Virtue. And with a View to Comprise in One Volume the Beauties of English Poetry*. London: Printed for the Editor, and J. Wallis, at Yorick's Head, Ludgate Street, 1780. Twelvemo, full contemporary calf, gilt-tooled geometric and floral border to boards, raised bands, spine compartments decorated in gilt, red morocco spine label lettered in gilt, gilt dentelles, marbled endpapers, all edges gilt. Bound with half-title, but without the leaf of publisher's ads. Elaborate calligraphic presentation from editor Tomkins to David Alves Rebello, penned in red and black ink on an early binder's blank; Rebello's engraved pictorial bookplates to preliminary and concluding blanks; later monogram stamps to first few blanks. Light shelfwear to binding, expert repair to joints and corners.

*First edition of this popular miscellany of English verse, reprinted well into the nineteenth century, featuring "such poems as have been universally esteemed the first ornaments of our language, and admired, not only for purity of sentiment, but for beauty and harmony of numbers." Highlights include poems by Milton (including L'Allegro and Il Penseroso) and Thomson (drawn from The Seasons), as well as the less sardonic works of Pope. A friend of Samuel Johnson and Joshua Reynolds, editor Thomas Tomkins was a writing-master by trade, the author of two engraved calligraphic copy-books, employed in "producing unique presentation certificates and decorative transcripts of important texts and public addresses" for the corporation of London (DNB). In this first edition of Poems on Various Subjects, Tomkins has penned an elaborate presentation to his friend, the Anglo-Jewish merchant David Alves Rebello (1741-1796), displaying his command of a range of calligraphic scripts: "PRESENTED / By the Editor to his much / Esteemed Friend / David Alves Rebello Esq. / as a small / TESTAMENT / of the / Respect due to his judicious / TASTE / In collecting the Beauties of Nature / And of his / Encouragement / IN / Promoting the Liberal / ARTS." A near-fine copy of an influential anthology, with a flamboyant editorial presentation. (1001625) \$1,250.00*

57. Wadsworth, John. *Designing from Plant Forms*. London: Chapman and Hall, 1910. Octavo, original grey publisher's cloth lettered and decorated in black with Art Nouveau flower designs, grey patterned endpapers featuring the publisher's monogram. Title page framed in stylized foliage, pictorial frontispiece and 58 full-page black-and-white plates. "Presentation copy" embossed stamp to right margin of title page. Toning and a bit of foxing to spine, text block edges and first two preliminary leaves foxed.

*First edition of this early twentieth-century guide to creating plant-inspired Art Nouveau designs, illustrated with dozens of stark drawings reminiscent of Aubrey Beardsley and Will Bradley. Art director at the London ceramic firm Mintons, known for its highly stylized Secessionist ware, Wadsworth counseled designers to begin with a close observation of natural forms: "Let nature be one of your storehouses, and by making useful studies therefrom you will develop something original in design." He introduces each featured plant with a realistic botanical illustration, followed by geometric examples of each plant form incorporated into different shapes, and concludes with full-page designs for decorative objects. Twelve different plant forms, including the iris, poppy, hyacinth, and oak, are applied to objects as diverse as linen tablecloths, stained glass windows, door hinges, letterforms, clocks and sundials, and playing cards. A very good publisher's presentation copy of a scarce work in industrial design. (1001667) \$125.00*

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58. [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*

59. 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*

60. Wordsworth, William. *The Poetical Works of William Wordsworth*. London: Edward Moxon, 1846. Seven octavo volumes, full polished calf gilt, raised bands, red and green spine labels, marbled edges and endpapers. Portrait frontispiece to Volume I; Volumes I, II and V expertly rebaced with the original spines laid down. Lightest rubbing and toning to bindings.

*Beautiful set of Wordsworth's poems, warmly inscribed in Volume I. The collection is organized thematically, and includes "Tintern Abbey," "I Wandered Lonely as a Cloud," "The World Is Too Much With Us," and "Ode: Intimations of Immortality": "What though the radiance which was once so bright / Be now forever taken from my sight, / Though nothing can bring back the hour / Of splendour in the grass, of glory in the flower; / We will grieve not, rather find / Strength in what remains behind." Wordsworth has inscribed the first volume: "To Louisa Susan Ricarda Fenwick from her affectionate Friend William Wordsworth, Bath, March 23rd 1847." Louisa's aunt, Isabella Fenwick, was one of Wordsworth's most cherished friends: she is best remembered today for her efforts, in 1843, to record Wordsworth's observations on his most famous poems. The 180-page manuscript known as the Fenwick Notes, now housed in the Wordsworth Library at Grasmere, remains a crucial source for scholars of English Romanticism. Isabella's niece Louisa Fenwick was a close member of Wordsworth's circle as well; Wordsworth stayed in Bath with Isabella and Louisa for six weeks in the spring of 1847, when he inscribed this set to his young hostess. A near-fine set with a compelling literary association, handsomely bound by Hayday. (100560) \$16,000.00*