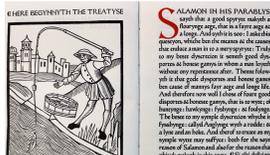


*A Few  
Highlights  
from the  
Catalogue*



*Treatyse of Fysshynge  
nyth an Angle*  
Ashdene Press

With an ALS from  
St. John Hornby  
Item #3



*Moralia sive exposito in Job*

Written by  
Pope Gregory I  
Item #10



*Fabulae centum*  
Gabriele Faerno

Printed by  
Giambattista Bodoni  
Item #8

## Summer Miscellany

*Forty-Five New Arrivals and Selected Highlights*

Michael R. Thompson Rare Books  
8242 W. 3rd Street, Suite 230  
Los Angeles, CA 90048

mrtbksla@pacbell.net  mrtbooksla.com  (323) 658 - 1901

*One of 30 Copies from Aubergine Atelier and the Windowpane Press  
With 14 Original Paintings by Jodee Fenton*

1. [AUBERGINE ATELIER.] YEATS, William Butler. *The Second Coming (Again)*...[with] Paintings by Jodee Fenton. Seattle: Aubergine Atelier, Printed at the Windowpane Press, 2019.

8½ inches by 5⅝ inches. 36 ff., plus 14 Japanese kozo paper leaves painted on both sides by Jodee Fenton in gouache, tempera, watercolor, and polyacrylic varnish. Additional painted kozo paper cutouts used as accents throughout. Free endpapers are Zerkall Nideggen and pastedowns are painted kozo.

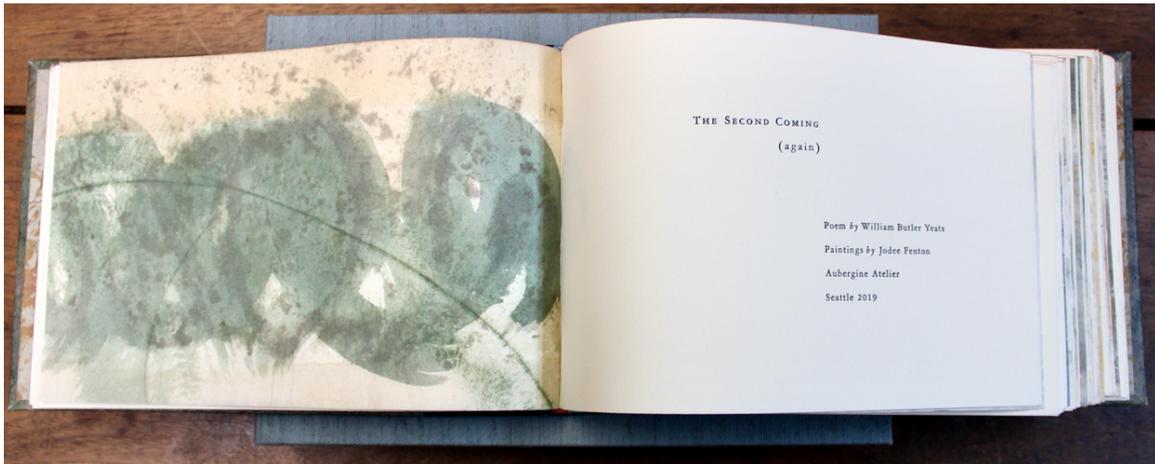
Navy goatskin over handmade recycled paper boards. Reddish-orange painted top edge. Orange and light blue handwoven silk headbands at head and tail of textblock. A fine copy, as new, housed in the light blue cloth clamshell case and with the prospectus laid in.

\$1,600

One of 30 copies designed by Jodee Fenton at Aubergine Atelier and printed by Bonnie Thompson Norman at the Windowpane Press. Each copy of the present book includes a unique set of fourteen paintings.

*The Second Coming (Again)* features the text of Yeats' poem "The Second Coming" with edited enjambment, new stanza breaks, and abstract paintings that encourage a new perspective on the classic poem. In the artist's statement included in the prospectus, Fenton writes: "The Second Coming' references political and economic threats of the early 20<sup>th</sup> century which were dominating the cultural, political, and social news of the time. These threats (nativism, anarchy, nationalism, and

worse) were compounded by the brutality of the Great War. This poem explores these complex events and emotions and seems very relevant to what we face in the early 21<sup>st</sup> century.”



*Item #1*

Jodee Fenton is a painter, a bookbinder, and a former president of the Book Club of Washington. She is a member of the Guild of Bookworkers, the Puget Sound Book Artists Association, and the Book Arts Guild. Fenton has pursued painting and bookmaking full-time since her recent retirement from her position as the managing librarian for special collections at the Seattle Public Library.



**The Shanty Bay Press' "Most Personal" Production,  
With Seventeen Pochoirs, Linocuts, and Woodcuts**

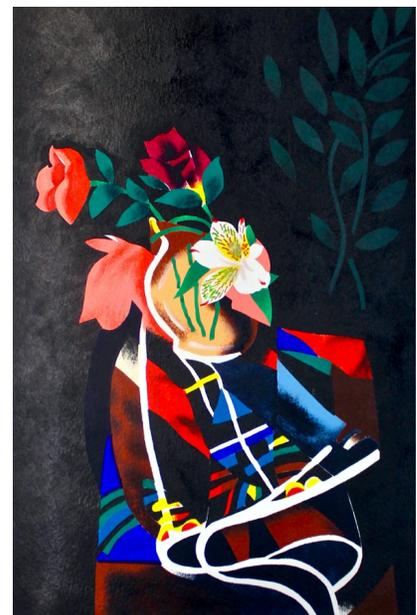
2. BACHINSKI, Walter. *Still Life*. Illustrations and Text by Walter Bachinski. [Shanty Bay, Ontario]: Shanty Bay Press, [2019].

Folio. 53, [1], [1, colophon] pp. Seventeen illustrations, including five pochoirs, seven color reduction linocuts, and five black and white woodcuts. Title-page illustrated with dark yellow and black floral linocut, colophon illustrated with light blue and black floral linocut. Handset Deepdene type, linocuts, and pochoirs printed on 20 gsm Arches Cover. Woodcuts printed on Fudagami Oguni (large). Text and color linocuts printed on a Vandercook Universal I by Janis Butler.

Bound by Butler in full orange cloth with inset color illustration on front cover, printed paper spine label, burgundy endpapers. A fine, uncut copy in an orange cloth slipcase with original prospectus laid in.

**\$3,000**

One of thirty-three copies, thirty of which are for sale. Signed in pencil on the colophon by Bachinski and Butler.



*Item #2*

On the Shanty Bay Press website, Walter Bachinski notes that this publication is the press' "most personal from my perspective" and that it reflects his interest in the genre of still life and the text is written as a personal reflection on the importance of this art form. Bachinski explains his debt to some of great still life artists like Chardin, Cezanne, Redon, Braque and Matisse, and concludes by outlining his own studio practice and how he approaches the development of a still life composition.

The pochoirs reflect "a variety of approaches taken to still life by Bachinski over the years. Derived from large, existing paintings, these are by far the most complex pochoirs he has done to date." Five of the seven linocuts "are paired with quotations about or statements by the artists who have affected the development of Bachinski's work," (Shanty Bay Press website).



With Woodcuts Reproduced from the Printing of Wynkyn de Worde,  
And with an ALS from St. John Hornby

3. BERNERS, Juliana. *A Treatyse of Fysshynge nyth an Angle*.  
[Chelsea: Ashendene Press, 1903.]

Half sheet octavo. 48 pp. With a woodcut of an angler on page two and text woodcuts on six pages, all copied from the original *Treatyse*, which was printed by Wynkyn de Worde in 1496. Also with Subiaco type initials, the first in red, and the Ashendene Press device on the final page.

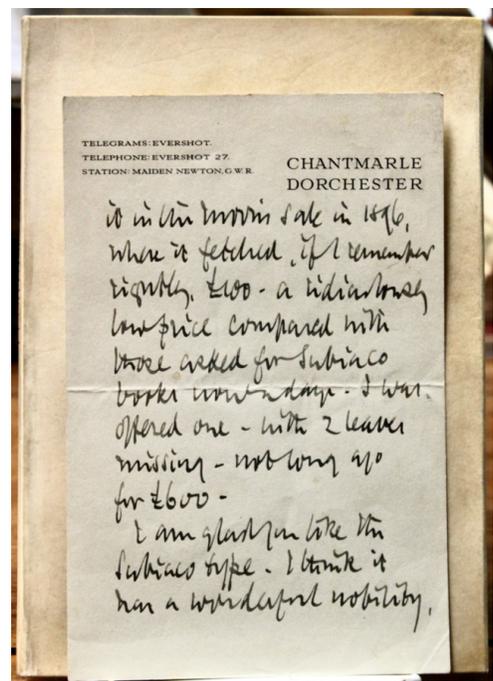
Full limp vellum with gilt lettered spine. Twentieth century bookplate on front pastedown of art collector C.F.J. Beausire. A fine, clean copy with the second half of an ALS from Ashendene Press founder Charles St. John Hornby, on his personal stationery headed with the address of his house Chantmarle in Dorset, laid in.

\$3,500

One of 150 copies on paper, 125 of which were for sale, printed by Hornby at the Ashendene Press with type set by Hornby and Meysey Turton. 25 morocco-bound copies on vellum, 20 of which were for sale, were also printed.

In the ALS included with the present book, Hornby discusses his choice of Subiaco type initials. He writes: "I am glad you like the Subiaco type. I think it has a wonderful nobility, and it is besides very good to read."

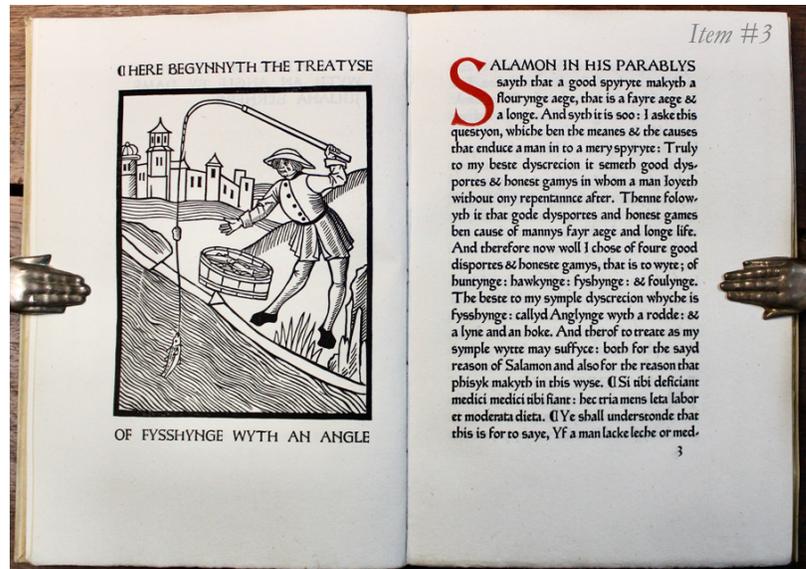
Colin Franklin, in *The Ashendene Press* (1986), calls the present work a "small and happy book" with cuts that were recreated so carefully and accurately that engraver Charles Keates reproduced a crack in one of the original woodblocks.



Item #3

*The Boke of Saint Albans*, which is often credited in whole or in part to Juliana Berners, was printed by de Worde in 1496. It was the first book on fishing printed in English. Berners' authorship of the *Boke* has not been entirely verified, but her other writing on fishing, hunting, and hawking is some of the first of its kind.

*Ashendene Bibliography*, item XVI, p. 50.



Item #3



In a Full Vellum Binding with Woodcuts Throughout,  
One of 160 Copies Finely Printed by the Gillis Press

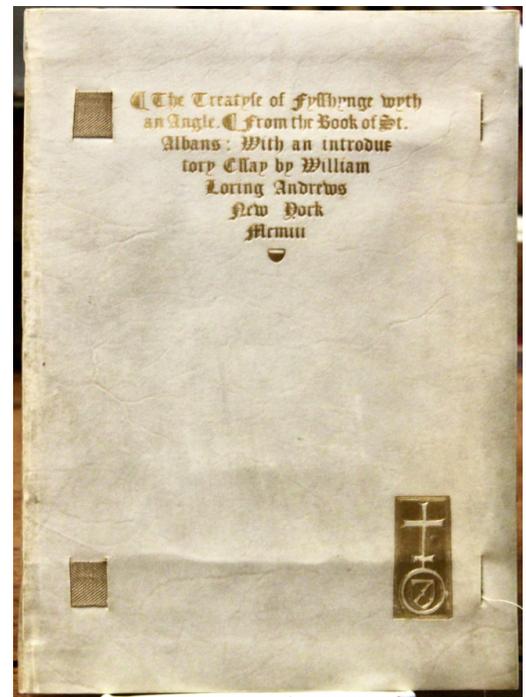
4. [BERNERS, Juliana.] *The Treatyse of Fysshynge wyth an Angle*. From the Book of St. Albans, printed by Wynkyn de Worde at Westminster in the year Mccclxxxvi. With an introductory Essay upon the Contemplative Man's favorite Recreation By William Loring Andrews. New York: [The Gillis Press, 1903].

Octavo. lxxxvi pp. With elaborate engraved title-page, text illustrations throughout, and the printer's device of Wynkyn de Worde on the final page. Also with red decorative initials and ornaments throughout.

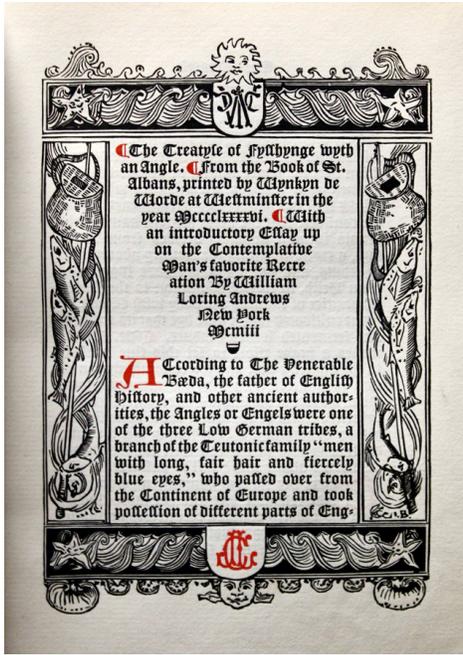
Full limp vellum with gilt lettering and decoration. Original ties have been trimmed away at fore-edge but remain threaded through the binding and are visible at spine. Two twentieth-century bookplates on front pastedown, both of book collector David Wagstaff, with some offsetting from a bookplate on front free endpaper. Also with the modern bookplate of television producer and collector of sporting books Rob Cohen (not to be confused with the film director of the same name). Aside from the missing ties, a bright and near-fine copy of a lovely book.

\$1,250

One of 160 copies printed by the Gillis Press for Charles Scribner's Sons. An edition of 150 copies in a different



Item #4



Item #4

binding was printed by the Ashendene Press in the same year.

Wynkyn de Worde printed *The Boke of Saint Albans*, which is often credited in whole or in part to Juliana Berners, in 1496. Berners' authorship of the *Boke* has not been entirely verified, but her other writing on fishing, hunting, and hawking is some of the first of its kind.

David Wagstaff (1885-1951) was a travel diarist, a member of the Restigouche Riparian Association and the Ristigouche Salmon Club in Québec, and a collector of books and ephemera relating to fishing and hunting. His papers and ephemera collection are now housed at Yale.



Beautiful Block Book Facsimile with Hand-Colored Plates

5. [BLOCK BOOKS]. *Canticum canticorum: Societatis in honorem marées pictoris conditae opus tricesimum quartum*. Editio archetypum anni circiter millesimi quadingentesimi sexagesimi quinti imitans. [Berlin: in officina "Ganymedes." 1922].

8 1/2 x 11." Title-page, sixteen pages on heavy handmade paper, incorporating thirty-two hand-colored wood engravings, plus colophon leaf.

Quarter vellum over tan paper boards, title in black on spine. Text hinged into binding with vellum ties at backstrip. Some light soiling, a few minor spots to boards. A near fine copy.

\$1,250

One of 220 copies bound in half vellum out of a total of 400 copies.

Edited by Julius Meier-Graefe (1867-1935). The original, which dates from about 1465, is in the Bavarian State Library in Munich. The facsimile was produced for the Mares Society.



Item #5

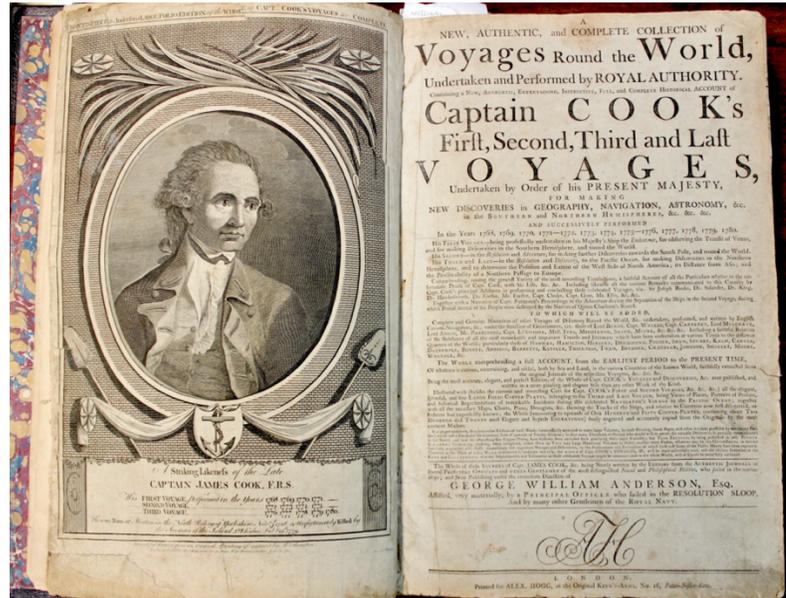


Cook's Voyages: The Popular Single-Volume Folio Edition

6. [COOK, James.] ANDERSON, George William, [editor]. *A New, Authentic, and Complete Collection of Voyages Round the World, Undertaken and Performed by Royal Authority. Containing a New, Authentic, Entertaining, Instructive, Full, and Complete Historical Account of Captain Cook's First, Second, and Last Voyages...In the Years 1763...1780.* London: Printed for Alex. Hogg, at the Original King's-Arms, No. 16, Pater-Noster-Row, [n.d., 1784-1786?].

Folio. A<sup>2</sup>– 8C<sup>2</sup> [\$1 (-A1,2) signed], 182 leaves, pp. iv, 5-655. With frontispiece of Cook, a large fold-out map facing page 5, and with 156 (of 157) engraved plates. Includes sections on the voyages of Byron, Wallis, Carteret, Lord Mulgrave, Lord Anson, and Sir Francis Drake. The account of Cook's third and last voyage begins at page 399, rather than preceding the account of Byron's voyage, as it appears in some copies.

Late nineteenth century half morocco over textured cloth boards, ruled in gilt. Spine with six raised bands, plus rule, stamping, and lettering in gilt. Front hinge expertly strengthened. Some wear and spotting to cloth. Top edge gilt. Late nineteenth century marbled endpapers. Lacks plate facing page 142 ("Portraits of a Man and Woman of Easter Island," numbered 36 in binder's instructions at end of book). Plate facing 644 bound in upside-down. Plate facing page 482 torn at fore-edge, touching illustration and some text but with no loss. Small tear at top edge of plate facing page 598, touching illustration but with no loss. Creasing and wrinkling to map facing page 5. Page 165 torn at top edge, repaired with document repair tape. Some toning and offsetting, but a good, clean copy (despite lacking plate) of this extremely popular and influential edition.



Item #6

\$1,900



Item #6

The single-volume folio edition. This edition of Cook's *Voyages* was originally published in eighty sixpenny issues, most of them with two engravings each, which were then gathered and released in a single-volume edition by the publishers with added front matter. The list of subscribers that appears at the end of some copies was omitted from the present by the publishers or binders, which is not uncommon. The present

item does not exactly match any state listed in Forbes' *Hawaiian National Bibliography*, having distinctive traits of both states one and two. Forbes does not give priority to the first three states, though he dates copies in state four between 1790 and 1792.

Forbes, *Hawaiian National Bibliography*, 61. Hill, 18 (different state).  
Beddie, 17-19 (the present item is in a different state than all copies listed).



With Eleven Handmade Paper Samples  
Utilizing Natural Fibers like Asparagus, Daylily, and Peony

7. CRUMP, Kathy. *Rambling Through My Garden of Fiber and Dye Plants*. Stockton, California: Five Mile Creek Studio, 1996.

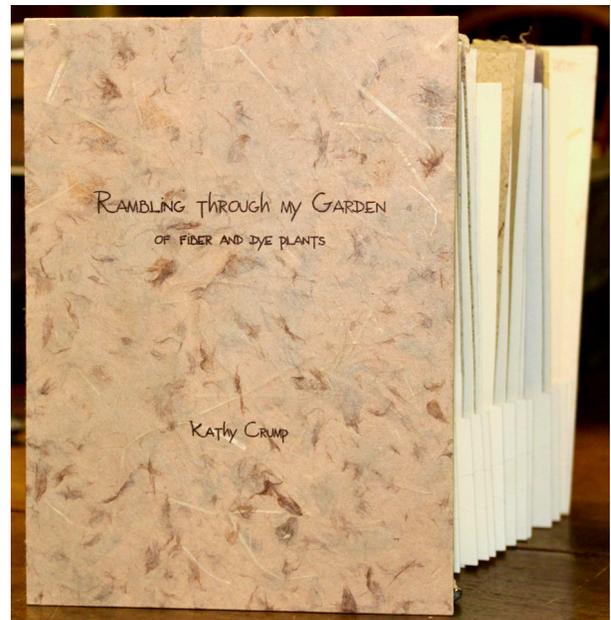
5 $\frac{5}{8}$  in. by 7 $\frac{5}{8}$  in. [28] pp. Plus 11 handmade paper samples (made of fibers including asparagus, daylily, banana blossom, peony, and rose) some printed with text and illustrations. All text and illustrations are screenprinted. Font is Byronprint by Byron Wolfe.

Concertina book format, readable from both front and back, in handmade paper over boards. A fine copy of a lovely, charming book in the original stiff paper folder and with a miniature printed prospectus card.

\$200

One of 60 copies.

*Rambling Through My Garden* narrates the past and present of Kathy Crump's lush and extensive garden, which includes everything from peonies to fennel to bananas, and describes her papermaking and dyeing techniques.



Item #7



Item #7

Crump is a book artist, photographer, and environmentalist based in the Five Mile Creek area of Stockton, California, just northeast of San Francisco. She co-founded the Five Mile Creek Raptor Center in the late 1970s and began rehabilitating thousands of abandoned, ill, and injured birds and reintroducing them into the wild around Lodi Lake. In 2002, she also founded the Friends of Five Mile Creek, an environmentalist organization that works to improve the water quality of the creek and provide a better habitat for the flora and fauna that call it home.



*Faerno's Centum Fabulae, Beautifully Printed by Bodoni,  
A Bright, Fresh Copy, with 49 Engraved Plates*

8. [FAERNO, Gabriele.] *Gabrielis Faerni Cremonensis Fabulae centum ex antiquis auctoribus delectae carminibusque explicatae, et eiusdem carmina varia*. Parmae: In Aedibus Palatinis, Typis Bodonianis, 1793.

Quarto. 3, xii, 160 pp. Richly illustrated with forty-nine engraved plates (including frontispiece).

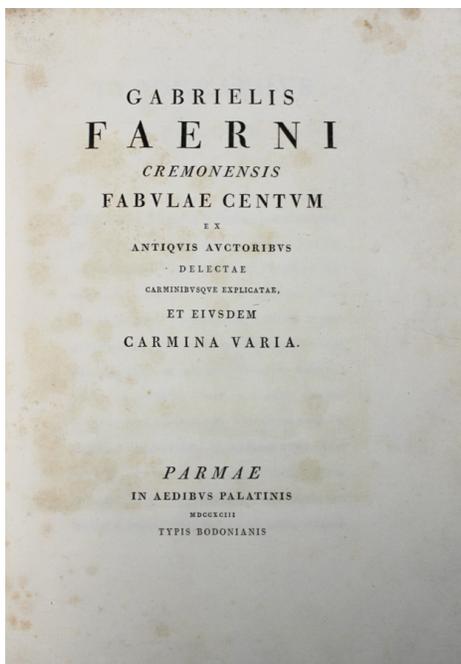
Early twentieth century brown leather, gilt ruled, over marbled boards. Gilt spine with five raised bands. Marbled endpapers. A bit of occasional light foxing. Tasteful twentieth century bookplate of German-Brazilian book collector Herbert Eberhard Hering. A very good, fresh, and very bright copy of this lovely edition of Faerno's rendering of Aesopian fables printed by Giambattista Bodoni.

\$2,500

First Bodoni edition. It was reprinted in 1796. Faerno's *Centum Fabulae* was first published by Vincenzo Luchino in 1564 with illustrations by Pirro Ligorio. A list of twenty other editions of *Centum Fabulae* is included at the end of the present work (pp. 141-147). Unfortunately, we were not able to identify the illustrator of this edition, and no illustrator is noted in Brooks. We cannot confirm it, but this edition may be the first appearance of these illustrations, as many earlier editions reproduced the original Ligorio illustrations.



*Item #8*



*Item #8*

Gabriele Faerno (ca. 1510 – 1561), also known as Faernus Cremonensis after his birthplace of Cremona, was a poet and scholar who was employed in the collation of ancient manuscripts at the Vatican Library. He corrected Roman classics, including the works of Cicero and Terence, which were published in 1563 and 1565, respectively. Faerno was also a friend of Pope Pius IV and his nephew Cardinal Charles Borromeo, the Archbishop of Milan.

Giambattista Bodoni (1740 – 1813) printed the present work just a few years after the Duke of Parma furnished with a larger press, which allowed Bodoni to branch out past his projects for the duke. The present work was also contemporary with two of Bodoni's most famous and most highly lauded publications: his fine editions of Horace in 1791 and Virgil in 1793.

Brooks, 520. Brunet II, 1160.



“His Most Mature Reflections on Moral Philosophy”

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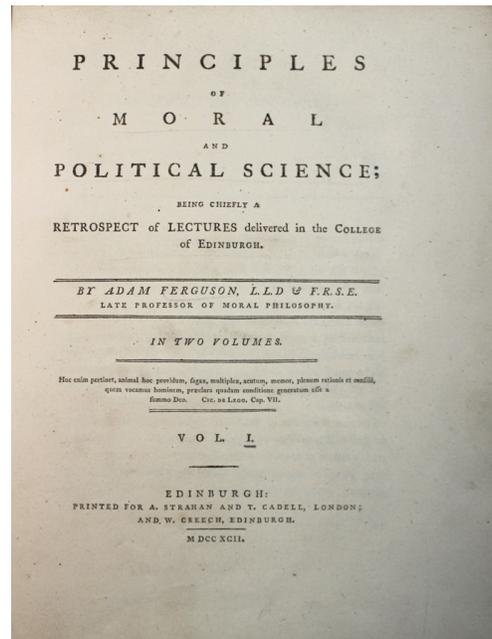
9. FERGUSON, Adam. *Principles of Moral and Political Science; Being Chiefly a Retrospect of Lectures delivered in the College of Edinburgh*. In two volumes. Edinburgh: Printed for A. Strahan and T. Cadell, London, 1792.

Two volumes, quarto. pp. xi, [1, blank], 339, [1]; pp. [iii]-vii, [1], 512 pp. Complete with half-titles.

Rebound in half brown calf over marbled boards, gilt spine with burgundy morocco labels, new endpapers. Edges sprinkled red. A little light smudging or browning to some leaves. A very good copy.

\$3,500

First edition of the last important work by the author of the sociological classic, *An Essay on the History of Civil Society* (1767). Though there are a number of copies of this book in older libraries, it has become scarce on the market, with only two copies appearing at auction since 1975 (both in 1992).



Item #9

Adam Ferguson (1723-1816) was educated at St. Leonard's College at St. Andrews and the University of Edinburgh. After spending time in the army and as a minister of the Church of Scotland, he worked as a tutor and briefly as a librarian before becoming a professor at the College of Edinburgh. His masterpiece, *An Essay on the History of Civil Society*, brought him an international reputation, with James Boswell, Baron d'Holbach, Lord Kames, Friedrich Heinrich Jacobi., and Karl Marx being among its admirers. It was of particular interest to economists because of the clear exposition of the principles of the division of labor in economics and society. The present work was published after he retired. Based upon his lectures it “has the best claim to be considered his most mature reflections on moral philosophy” (David Raynor in the *Dictionary of Eighteenth-Century British Philosophers*).

Jessop, p. 122.



Gregory the Great's Longest and Perhaps Most Important Work,  
A Sourcebook for St. Thomas Aquinas and Saint Bonaventure,  
Handsome Incunable Edition in a Contemporary Pigskin Binding with Brass Bosses and Clasps,  
With Contemporary Ink Notations

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10. GREGORY I, Pope. *Moralia sive exposito in Job*. Basel: Nicolaus Kesler, 1496].

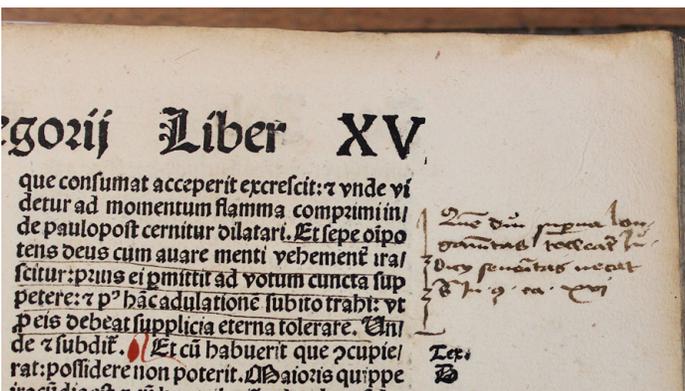
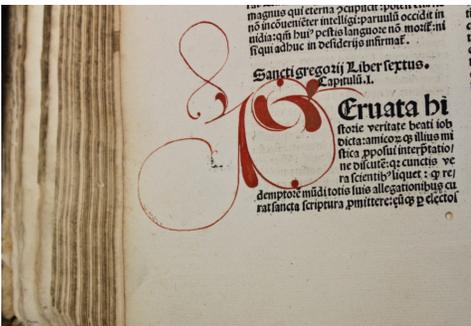
Folio. 361 of 364 leaves, complete except for three blanks (iii6, a1, HH8), which have been excised. Text in double columns, rubricated throughout in red and blue. The decorative two-line title is from a woodcut.



Contemporary blind-tooled pigskin over oak boards. Covers with ornate panels and floral borders. With the original engraved brass bosses on corners of both covers and in centers of both covers. Brass catches, but lacking the fore-edge clasps. Spine with four ruled raised bands. Contemporary ink manuscript notes on front pastedown, occasional contemporary ink marginalia. Remains of a medieval vellum manuscript leaf, used as binder's waste, in front and back. Occasional dampstaining and other staining, especially near the end. Pin hole worming, moderate at front and back sections, but mostly absent in the middle, touching text, but with no loss of legibility. A good and interesting copy, well-suited to teaching purposes, being in its original binding, with most of its original brass fittings, with text marginalia, and with the binder's waste evidence.

\$9,500

Handsome incunable edition of Gregory's (540-604, Pope from 590 to 604) moral homilies on Job, his longest and perhaps his greatest work. Gregory, also known as Saint Gregory the Great, is credited with founding the medieval papacy and is famous for instigating the first recorded large-scale mission from Rome, the Gregorian Mission, to convert the pagan Anglo-Saxons in England to Christianity. The present work was written between 578 and 595, begun while Gregory was at the court of Tiberius II at Constantinople, and probably finished after he returned to Rome, perhaps as early as 591. It was a sourcebook for many of the great Christian teachers of the Middle Ages, including Hugh of St. Victor, St. Thomas Aquinas, and Saint Bonaventure. The first incunable edition was published in Nuremberg in 1471. The present edition is the seventh incunable edition.



ISTC lists thirteen copies in North America.

Goff G432. BMC III, p. 772. HC 7934. ISTC ig00432000.

Item #10



Containing a Leaf from the True First Edition of  
*Alice's Adventures in Wonderland*

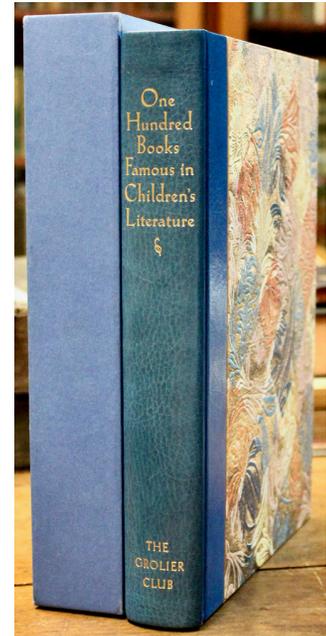
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11. GROLIER CLUB. *One Hundred Books Famous in Children's Literature*. Curated by Chris Loker and edited by Jill Shefrin. With Contributions by Brian Alderson, Nick Clark, Rachel Eley, Andrea Immel, Justin G. Schiller, Jill Shefrin, and John Windle. New York: The Grolier Club, New York, 2014.

Thick quarto. 318, [+9 colophon, notes, and blank with tipped-in leaf] pp. Full color facsimile frontispiece of a watercolor and ink drawing by Walter Crane illustrating nine nursery rhymes tipped-in; 110 additional illustrations in both full color and black-and-white, nine of which are tipped-in facsimiles of book covers and text. Title page printed in blue, red, and black. Initial letters. Design and typography by Jerry Kelly.

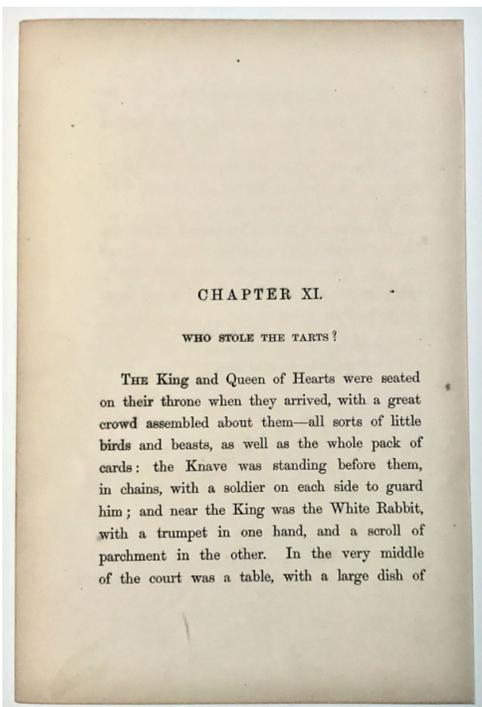
In a deluxe binding of quarter blue morocco ruled over facsimile gilt Dutch paper boards with gilt lettered spine, comes in a blue board slipcase. A fine copy.

\$2,500



Item #11

This work was published in an edition of 1,000 regular copies and fifty deluxe copies. This copy is one of the deluxe copies, all of which were specially bound in quarter morocco and with an original leaf from the true first edition of *Alice's Adventures in Wonderland*. The deluxe copies also feature two additional essays, one by John Windle on the history of leaf books, and one Stuart Bennett on Dutch floral papers used as wrappers of boards. The Windle essay provides a framework for appreciating the tipped-in Alice leaf, and the Bennett essay give information on the eighteenth-century Dutch papers used on some of the books featured in this catalogue, and approximated in the boards of the deluxe binding. This catalogue is based on an exhibition held at The Grolier Club from December 2014 to February 2015.



Item #11

The tipped-in *Alice's Adventures in Wonderland* leaf is from the true first edition. Originally prepared for publication by Macmillan & Co. in London (1865), these sheets were rejected by the author and the illustrator; the entire edition was suppressed. The unused sheets were then used for the first American edition (1866). Thus, the leaf tipped-in to this limited edition represents the earliest printing of *Alice's Adventures in Wonderland*.



**On Manners, Polite Speaking, and Courtly Behavior,  
“Adapted to all Ranks and Degrees of Persons”**

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12. GUAZZO, [Stefano]. *The Art of Conversation*. In three parts. I. The Use and Benefit of Conversation in General, with Instructions to distinguish Good company from Bad...II. Rules of Behaviour in Company Abroad, adapted to all Ranks and Degrees of Persons...III. Directions for the Right Ordering of Conversation at Home...London: Printed for J. Brett... 1738.

Quarto. 278, [1, errata] pp. Engraved frontispiece.

Contemporary stiff vellum with title in manuscript on spine. Binding lightly soiled, with small chip at foot of spine. Former owners' ink notations on endpapers, including ones dated 1774, 1814 and 1830. Frontispiece with amateur attempt at hand coloring, chip at bottom of frontispiece (not affecting image), first gathering loose, lower margin of L2 with a piece torn away (not affecting text), ink blotch on Kk2 and Kk3. Some light browning. A very good copy of a scarce book.

\$950



*Item #12*

First edition under this title. The translator of this edition is unnamed. The first English edition, translated from the French by George Pettie, appeared in 1581; it was a translation of the first three books only. In 1586 another English edition appeared, incorporating Bartholomew Young's translation of Book Four. Since this translation is the first three books only, we suspect it is essentially the Pettie translation, though library cataloging has not been helpful on this score. The present edition was obviously well received by a new generation, being reprinted in 1759 and 1788.

In the present work, Stefano Guazzo (1530-1593) builds on Castiglione's *Libro del cortegiano* to devise his own guidelines on the proper modes of polite speaking, manners, and courtly behavior. The second section of *The Art of Conversation* includes discussions of the correct ways to communicate across divisions of culture, nationality, and class with everyone from princes to peasants; the third section focuses on the most effective methods of disciplining children, on the correct division of power between husbands and wives, and on traditions like dowries and the consequences of “when a Man takes a Wife without any Fortune” (p. 119).

John Leon Lievsay, in *Stefano Guazzo and the English Renaissance*, describes the present work as “an authentic epitome of domestic relations which is unsurpassed in the literature of the sixteenth century” (p. 33) that was admired by Shakespeare, Edmund Spenser, John Florio, Richard Rowlands, and Joseph Swetnam. Guazzo, who spent most of his life in the service of the Gonzaga family, was a legal scholar, a poet, and one of the founders of the Accademia degli Illustrati in Casale Monferrato.

Oxford Companion to Italian Literature. Lievsay, *Stefano Guazzo and the English Renaissance*.



“The Golden Letters” of Guevara, the Counselor and Historiographer to Charles V,  
And the Author of One of the Most Influential Books of the 16th Century

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13. GUEVARA, Antonio de. *Spanish Letters: Historical, Satirical, and Moral*...Recommended by Sir. R. L'[Estrange] and made English from the Best Original by Mr. [John] Savage. London: Printed for F. Saunders...and A. Roper, 1697.

Octavo. [5, dedication], 183, [7, table of contents] pp.

Contemporary calf ruled in black and with raised bands on spine. Some rubbing to calf and some chipping at tail of spine. Hinges somewhat tender. Title-page a cancel, as usual. A bit of light foxing to edges. Two twentieth-century items pasted down to front endpapers: short poem f on pastedown and the bookplate of the University of Amsterdam Spanish Studies professor Jonas Andries van Praag (1895-1969) on free endpaper. A very good, clean, and fresh copy of one of the most important works by courtier Antonio de Guevara.

\$600

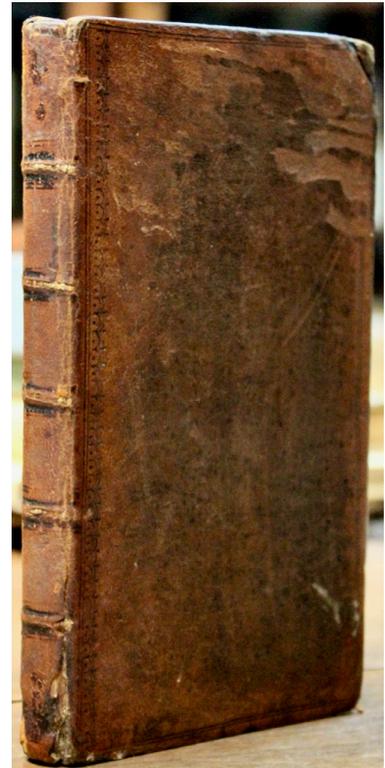
First edition of this translation, which was the first since 1577 of the *Epístolas familiares* (Valladolid, 1539 – 1542) by Spanish writer and moralist Antonio de Guevara (ca. 1481 – 1545). The *Epístolas familiares* are sometimes called “The Golden Letters.”

Guevara was also the author of *Reloj de príncipes* (1529, English: “The Dial of Princes”), a widely translated mirror for princes that became one of the most influential books of the sixteenth century. Along with the present work, his other major publications were *Menosprecio de corte y alabanza de aldea* (1539) and *La década de Césares* (also 1539). Over the course of his life, Guevara served as the court preacher, court historiographer, and counselor to Charles V, as well as the Bishop of Guadix and the Bishop of Mondoñedo. Guevara’s work is now considered to be exemplary of the values and attitudes of Charles V and his court.

John Savage (1673 – 1747) was a translator and Church of England clergyman. Savage traveled with and tutored the young James Cecil, Fifth Earl of Salisbury, for eight years, after which Salisbury appointed him chaplain. Along with the present work, his translations included Antonio Moscheni’s *Brutes Turned Critics* (1695) and the Spanish text *A Full View of Popery* (1704).

Robert L’Estrange’s *Fables of Aesop* (1692) was very popular at the time the present work was published, and his recommendation would have attested to the quality of Savage’s translation.

Oxford DNB. Encyclopedia Britannica.



Item #13

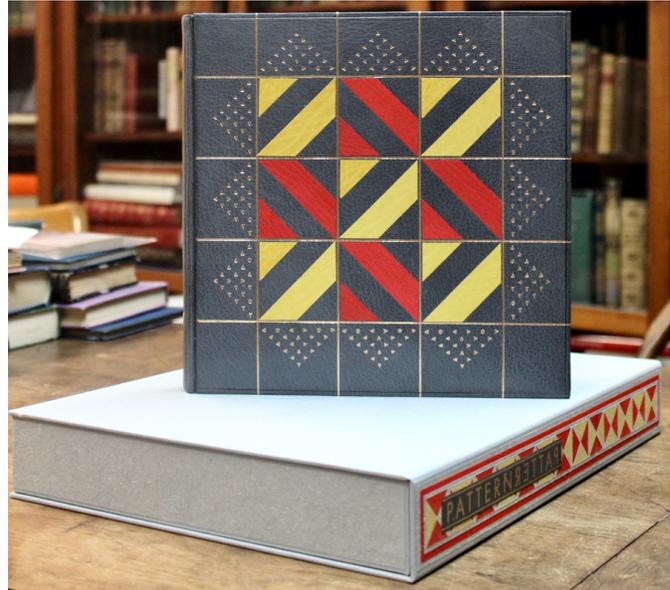


“The Human Hand and Mind is Visibly at Work,”  
One of 10 Deluxe Copies by Barbara Hodgson and Claudia Cohen,  
In a Special Calf Binding and with Over 80 Patterned Paper Samples

14. [HEAVENLY MONKEY.] HODGSON, Barbara and Claudia Cohen. *PatternPattern: The Geometry of Motion*. [Vancouver, British Columbia]: HM Editions, 2019.

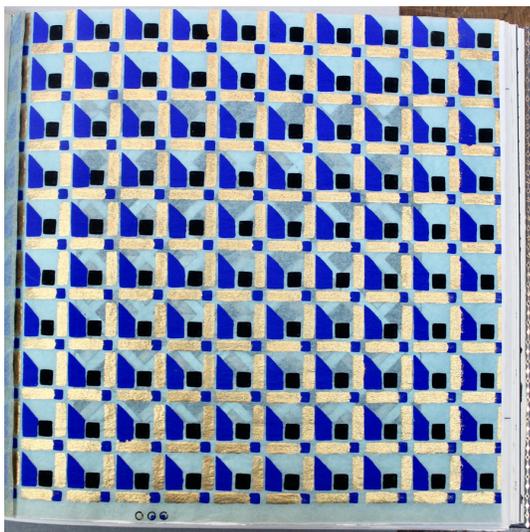
Quarto, 9 inches by 9 inches. 50 pp. With 38 plates, including a leaf of wire mesh, hand-painted patterned paper, and drafting vellum leaves hand-illustrated in red and black. Includes 23 mounted paper samples decorated with patterns from sources including Japanese, Indian, and Moroccan artwork (full list of sources on p. 49). Also with a fold-out (17.5" x 13.25") textile grid design leaf from Franz Donat's *Grosses Bindungs Lexikon* (1904). All text was handpress-printed by Rollin Milroy on dampened Arches paper.

Bound in gray calf with red-and-yellow onlay and gilt patterns. Title in gilt on spine. With hand-stenciled patterned endpapers in red and yellow. Housed in a blue-gray clamshell case with patterned paper accents and a gray calf label lettered in gilt. A blue drafting vellum portfolio with three additional textile grid leaves (all also 17.5" x 13.25") from Donat's *Lexikon* is included in the clamshell case, along with two additional blue paper portfolios (both 10" x 13"). Portfolio one contains 10 samples of patterned paper by Cohen and Hodgson; portfolio two contains 11 samples from Russian, German, and French sources, ca. 1900-1940 (sources listed on p. 51). A fine, as-new copy of a masterful production.



Item #14

\$8,500

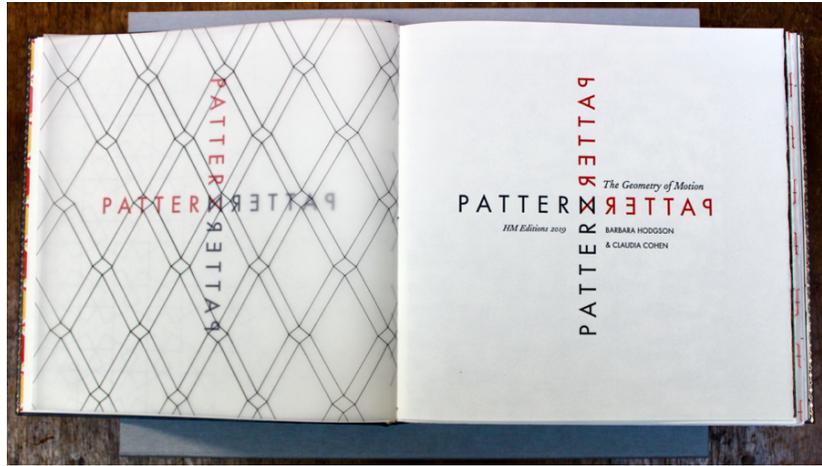


Item #14

One of 10 deluxe copies in a special full calf binding by Claudia Cohen, with the two added portfolios of pattern prints, and signed by Barbara Hodgson and Cohen on the colophon. 20 regular copies and 6 *hors commerce* copies were also made.

*PatternPattern* is the latest HM Editions collaboration between book artists Barbara Hodgson and Claudia Cohen, preceded by their collaborative books *Cutting Paper* (2013), *Decorating Paper* (2015), and *Folding Paper* (2017). The extensive bibliography and list of pattern sources included in *PatternPattern* (pp. 45-49) cite numerous influences from all over the world and throughout history. A post on the Heavenly Monkey Blogspot site explains that the focus of *PatternPattern* “is on design development, progression, and variety,

emphasizing the possibilities for infinite interpretations of basic styles.” In an interview included in the same post, Hodgson explains the decision to hand-draw rather than print the illustrations in *PatternPattern*: “For me, there wasn’t a choice. Drawn patterns relate to the principles of design by showing, at least in part, the rationale or basis of the pattern and the sequence of its development. Here, the human hand and mind is visibly at work.”



Item #14

See “The Geometry of Motion” post on the Heavenly Monkey Blogspot site (Nov. 2019).



### One of 36 Hand-Embellished Copies from Heavenly Monkey

15. [HEAVENLY MONKEY.] REUTER, William [calligrapher and compiler]. *Books Are My Utopia*. Calligraphic Aphorisms Chosen & Rendered by Wm. Reuter. H[eavenly] M[onkey], 2020.

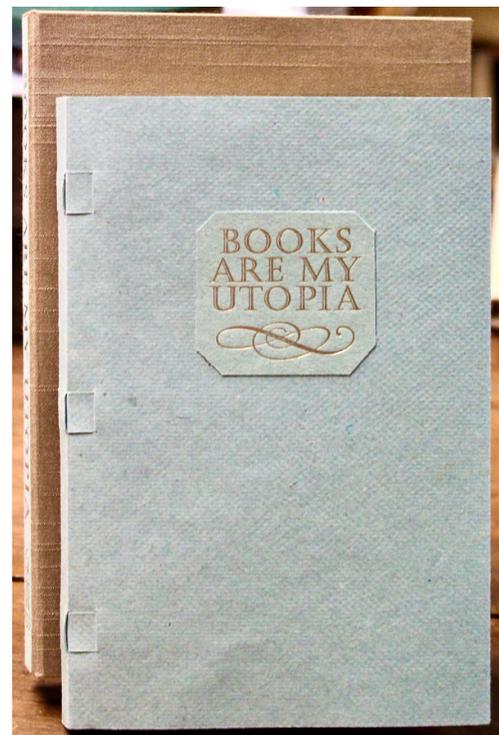
5¼ inches by 7½ inches. [20] ff., including three fold-out leaves. With 16 aphorisms on the theme of books, each printed on a separate leaf (rectos only) from polymer plate reproductions of William Reuter’s calligraphy and hand-embellished by Reuter. Featuring over a dozen different handmade and mold-made papers.

Blue-green stiff paper wrappers with gilt-stamped paper label. Pale green endpapers. A fine copy, as new, in its original gold cloth clamshell case.

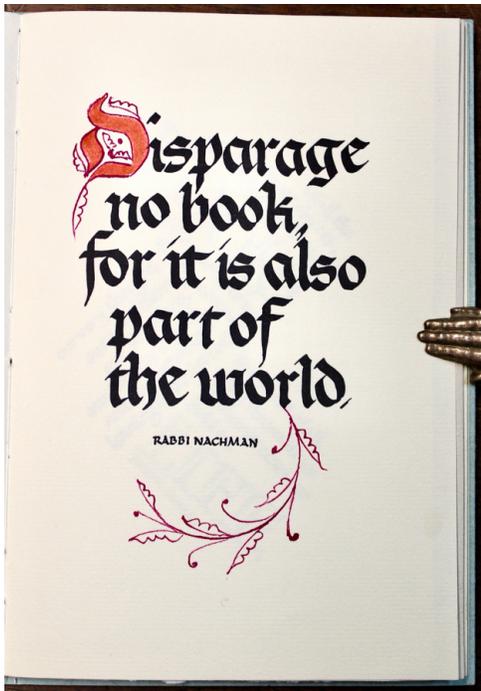
\$500

One of 36 copies handpress printed by Rollin Milroy, bound by Claudia Cohen, and signed on the colophon by Aliquando Press proprietor William Reuter. Along with providing the original calligraphy and the hand-embellishments, Reuter also printed the three fold-out leaves at his own studio in Dundas, Ontario.

Along with the aphorism by Helen Keller that serves as the title of *Books Are My Utopia*, the collection includes aphorisms by Bohuslav Martinu, Stefan Zweig, George Santayana, William Morris, Martin Luther, Richard Rodriguez,



Item #15



Item #15

Paul Auster, T.J. Cobden-Sanderson, Raul Mario Rosarivo, Rabbi Nachman, Joseph Conrad, Herman Koch, John Ruskin, William Blake, Francesco Petrarcca, and Tertullianus. The Richard Rodriguez aphorism reads: "Books should confuse. Literature abhors the typical. Literature flows to the particular, the mundane, the greasiness of paper, the taste of warm beer, the smell of onion and quince."

Calligrapher, printer, and book designer William Reuter began publishing books and broadsides under the auspices of his Aliquando Press in 1962. Reuter was a founding member of the Society of Canadian Book Designers and has designed stamps for Canada Post. *Books Are My Utopia* represents a long-distance collaboration between Reuter in Ontario and Heavenly Monkey in Vancouver, Canada.



### First Collected Edition of Hobbes' Works

16. HOBBS, Thomas. *The Moral and Political Works of Thomas Hobbes of Malmesbury*. Never before collected together. To which is prefixed, The Author's Life, Extracted from That said to be written by Himself, As Also from The Supplement to the said Life by Dr. Blackbourne; and farther illustrated by the Editor, with Historical and Critical Remarks on his Writings and Opinions. London: 1750.

Folio (14 1/s x 9 1/4"; 365 x 337 mm.). [4], xxvii, 697, [3, index] pp. Engraved frontispotrait, engraved title for the *Leviathan*, and numerous woodcut tailpieces.

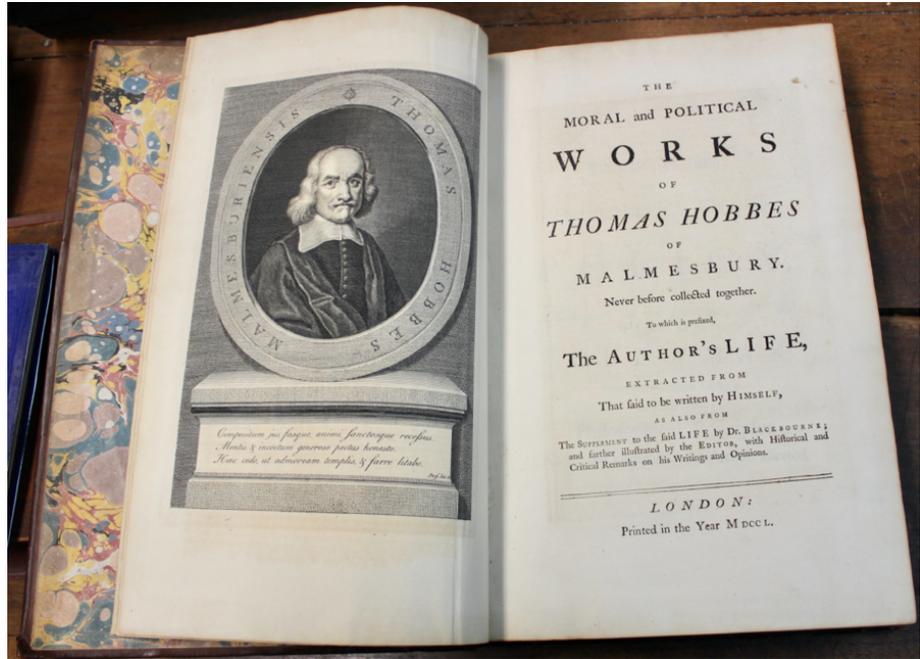
Contemporary reddish-brown calf, with gilt fillet border on covers, spine richly tooled in compartments with gilt brown morocco label. Gilt board edges and turn-ins, marbled edges and endpapers. Joints skillfully repaired, old, faded dampstain at upper margin of first one hundred pages, not extending to text. Overall a remarkably tall, clean copy in a pleasing binding.

\$6,500

First collection edition of Hobbes' works.

Published a hundred years after the first edition of the *Leviathan*, this collection is one of the most eloquent testimonies to Hobbes' pervasive influence on British and European thinking. His radical materialism and nominalism embodied the clarity that Enlightenment thinkers were calling

for. His depressing picture of a state of nature in which men's lives were "solitary, poor, nasty, brutish and short" became an endorsement for a strong central power, while his anticlerical views were exploited fully. Mainstream Reformation thinkers, though, felt that his attack on superstition could too easily be transferred to Christianity, and Hobbes' implicit atheism meant that a direct quote from or reference to his work could never be made without attracting suspicion. Many of his key points were thus blended into the works of Enlightenment philosophers by means of disowning or execrating. Hobbes' assignment of the primacy of self-fulfillment over denial is still a fundamental premise in the modern Western organization of society.



Item #16

Included here are a *Life of Hobbes* by John Campbell from the *Biographia Britannica*, and verses by Bathurst, Cowley, Awbrey, and John Sheffield, Duke of Buckingham.

Macdonald and Hargreaves 107. *Printing and the Mind of Man*, 138, note.



With 50 Pages Designed by Humphreys and Chromolithographed by Jones,  
A "Decided Advance in Delicacy and Finish" from Jones' Earlier Work (McLean)

17. [HUMPHREYS, Henry Noel and Owen Jones.] *The Illuminated Calendar for M.DCCC.CL.VIII.* [London: Longman and Co., 1849.]

Small folio. [60] pp. With a chromolithograph title-page, a ten-page introduction printed in blackletter by the Chiswick Press, and all other pages beautifully chromolithographed in gold and nine colors. The illumination is reproduced from the Hours of Duke of Anjou (1339 – 1384), King of Naples and Jerusalem, which was produced in about 1380 and is now in the Bibliothèque nationale in Paris. Designed by Noel Humphreys and chromolithographed by Owen Jones.

Rebound in twentieth century half maroon leather over red cloth boards. With gilt rule and gilt spine with raised bands. Hinges somewhat tender and some rubbing to extremities. All edges gilt.

Heavy card leaves. Endpapers replaced, gutters neatly restored, and protective interleaves added during rebinding. Foxing to blank pages [10] and [60]. A very good copy of a lovely, scarce book.

\$950

Only edition for 1849, reprinting the illustrations that appeared earlier in the 1846 and 1848 editions of the Duke of Anjou *Illuminated Calendar*. Yearly calendars were published for 1845, 1846, 1848, 1849, and 1850, though the 1845 edition was based on the Hours of Anne of Brittany and the others on the Hours of the Duke of Anjou.

McLean describes Owen Jones' chromolithography in the present work as a "decided advance in delicacy and finish" from both the 1845 *Illuminated Calendar* and his other earlier works. McLean doesn't comment on Humphrey's designs in the present work, but he calls the illumination in the earlier Anne of Brittany version "charming and colorful" and "with the vigor and naturalness characteristic of Humphreys."

Ruari McLean. *Victorian Book Design*, p. 88.



Item #17



### Richly Illustrated with 44 Half-Page Woodcuts

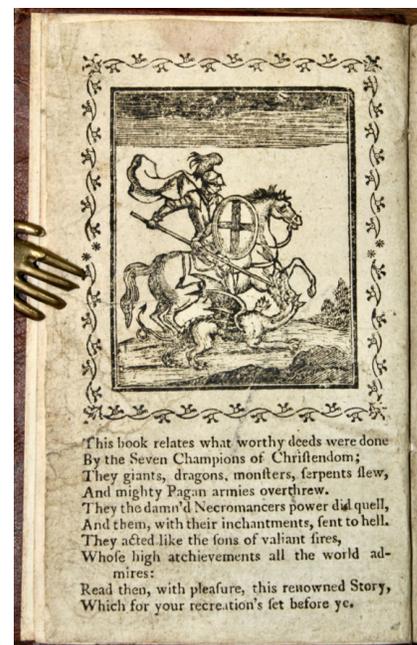
18. [JOHNSON, Richard.] *The Illustrions and Renowned History of the Seven Famous Champions of Christendom...* London: Printed for T. Sabine, [n.d., ca. 1790?].

Twelvemo. 144 pp. With a woodcut frontispiece, 44 half-page woodcuts, and 12 tailpieces.

Attractively rebound by Philip Dusel in sprinkled sheep with nineteenth-century red morocco spine label. Some foxing and toning throughout, as usual, and some offsetting from illustrations, but overall a very good, tight copy of a scarce book.

\$1,250

No edition indicated, though this seems to be the earliest T. Sabine edition. Date from ESTC. A later edition, in octavo format with 119 pages, was also published under the T. Sabine and Son imprint. ESTC estimates the date of the octavo edition to be about 1800 and lists copies at the National Library of Scotland and at the



Item #18

Bodleian. ESTC lists three copies of the present edition: one at Cambridge, one at King's College, and one at Harvard. OCLC lists an additional copy at the Bodleian.

*The Seven Champions of Christendome* was first published by Richard Johnson (fl. 1592–1622) in two parts in 1596 and 1597, respectively. The seven champions are the patron saints of seven nations: St. George of England, St. Denis of France, St. James of Spain, St. Anthony of Italy, St. Andrew of Scotland, St. Patrick of Ireland, and St. David of Wales. The story was extremely popular and remained continuously in print from various publishers for over three centuries (Oxford DNB). The illustrations included in the present edition seem to be from at least two or three earlier printings.



### Complete Set of Sister Corita Kent's *High Cards*

19. KENT, Corita and Bernard Gunther. *High Cards*. Picture Poem Post Cards. [New York:] Harper & Row, [1974].

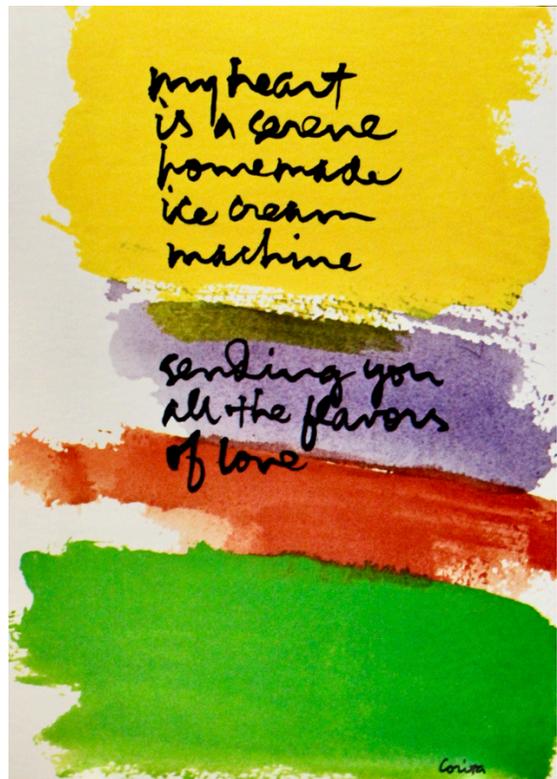
45 postcards and one title card, all 7 in. by 5 in. Title card and 23 postcards printed in color and 22 printed in black and white.

Flexible card paper, glossy on verso and matte on recto. A fine, bright, complete set of all 45 cards with the scarce publisher's prospectus.

\$500

First edition. A set of five of these cards were reprinted in 2015 by Fotofolio, but the complete set has never been reprinted.

*High Cards* were collaboratively produced by Corita Kent (1918 – 1986), also known as Sister Corita, and Bernard Gunther. Kent illustrated short, playful “meditations” by Gunther, a massage therapist and spiritual counselor, with joyous swaths of colorful paint. Most of the meditations are as simple as the phrase “open flower” or brief wordplay like “let up don't let down.” The painting style of the cards is reminiscent of Kent's 1971 “Rainbow Swash” piece, a major Boston landmark painted on a 140-foot-tall natural gas storage tank in the neighborhood of Dorchester. The “Rainbow Swash” remains the largest copyrighted piece of art in the world.



Item #19

Corita Kent was a serigraph artist, muralist, and Catholic sister whose pop art pieces fused advertising and pop culture iconography, quotes from the Bible, and Kent's own interests in civil rights and anti-war activism. Kent was also an art instructor at the Immaculate Heart College in Los Angeles and became the art department chair in 1964. The director of the Tang Teaching Museum at Skidmore College described her as “a

great printmaker...[and] also a dedicated and inventive —even revolutionary — teacher” whose classes were an “avant-garde mecca” for figures like John Cage, Charles Eames, and Alfred Hitchcock and clergy members from all over the country. Kent’s work was shown in over 230 exhibitions by the 1960s and can still be found in collections at the Whitney, Boston Museum of Fine Arts, and the Metropolitan Museum of Art — and, of course, in Dorchester, Boston from the Interstate 93.

Skidmore College. “Tang hosts retrospective of...Corita Kent,” (January 10, 2013).  
David C. Barnett. “A Nun Inspired by Warhol,” *NPR*, (January 8, 2015).



### The Seed of Methodism, Much Admired by Samuel Johnson

20. LAW, William. *A Serious Call to a Devout and Holy Life. Adapted to the State and Condition of all Orders of Christians*. London: Printed for William Innys, at the West End of St. Paul's, 1729.

Octavo. [2], vi, 499, [5, advertisements] pp.

Contemporary paneled calf, neatly rebaked. Gilt-ruled spine with red morocco label. Some light foxing, mostly marginal. A very good copy

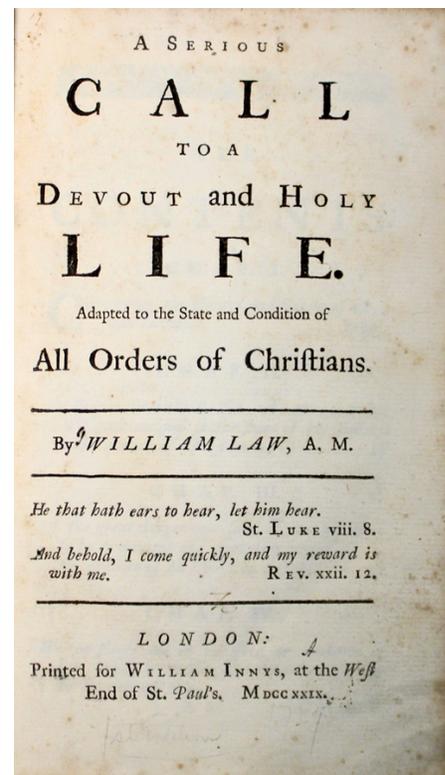
\$1,500

First edition.

"It is the *Serious Call*, a plea for the return to the practice of private individual piety, in an unadorned, lucid and deeply moving style, on which his reputation chiefly stands. Its peculiar force is difficult to convey; authorities as different as Gibbon, Lord Lyttelton and George Whitefield spoke enthusiastically of it. Samuel Johnson attributed to it his first attention to religion. But the most significant testimony is that of John Wesley, who reaped where Law had sown. Writing after they had parted company, he said: "it will hardly be excelled, if it be equalled, in the English language, either for beauty of expression or for justice and depth of thought" (*Printing and the Mind of Man*).

Boswell quotes Johnson as saying, "When at Oxford I took up Law's *Serious Call to a Holy Life*, expecting to find a dull book (as such books generally are), and perhaps to laugh at it. But I found Law quite an overmatch for me: and this was the first occasion of my thinking in earnest of religion, after I became capable of rational inquiry".

*Printing and the Mind of Man*, 187.



Item #20



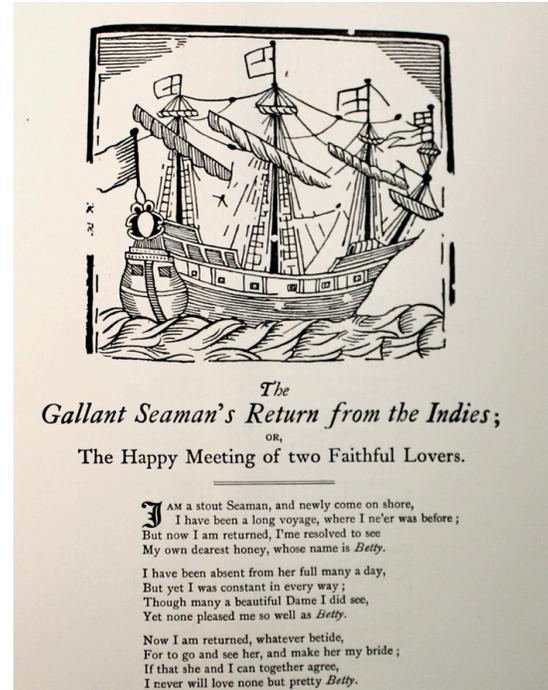
**Leadenhall Press Collection of Almost 130 Sea Shanties,  
With 32 Mounted Plates Reproducing Sailor Song Broad-sides**

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21.[LEADENHALL PRESS.] ASHTON, John [compiler]. *Real Sailor-Songs*. London: The Leadenhall Press, 1891.

Folio. [8], [98], [2, ads] ff. Plus another [6] ff. to divide the sections of the work. With 32 facsimiles of nautical song broadsides mounted on brown paper stubs. With a total of 200 half-page illustrations, initials, headpieces, and tailpieces (some by Joseph Crawhall).

Original half vellum over grayish blue boards titled in red and black and stamped in black and gilt. Some yellowing to vellum, as usual. Some wear to seam where vellum meets paper on front board. Front hinge somewhat tender. Some rubbing to extremities. Edges untrimmed. Some toning to endpapers and some occasional toning to leaves from brown paper stubs. Twentieth century bookplate (Ex Libris Oliver Collection) to front pastedown. Overall a very good, clean copy of this lively and ambitious Leadenhall Press production.



\$500

First edition.

The present work collects almost 130 sea shanties and other songs written by sailors from the seventeenth through nineteenth centuries. The songs are organized into sections according to relevant themes in the nautical life: sea fights, press gangs, disasters, life ashore, and love. The miscellaneous section at the end of the book covers everything from “Davy Jones’s Locker” and “The Downfall of Piracy” to “The Female Smuggler” to “The Sailor’s Widow’s Lament.”

Item #21

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**First Edition of Leibniz’s *Nouveaux essais sur l’entendement humain***

---

22. LEIBNIZ, Gottfried Wilhelm von. *Oeuvres philosophiques Latines & Françaises...* Tirées des ses manuscrits qui se conservent dans la Bibliotheque Royale a Hanovre, et publiées par Mr. Rud. Eric Raspe. Ave une préface de Mr. Kaestner... Amsterdam: Chez Jean Schreuder , 1765.

Quarto. [4], xvi, [4], 540, [16] pp. Title printed in red and black with engraved vignette by O. de Fries. Decorative woodcut head- and tail-pieces and initials. Contemporary quarter sheep over sprinkled boards with vellum tips. Spine ruled in gilt in compartments with two olive morocco gilt labels.

Edges stained red. Occasional light foxing, marginal dampstain to final two leaves, short tear in the upper margin of the final leaf. Small circular ownership stamp on title. A superb copy.

\$6,000

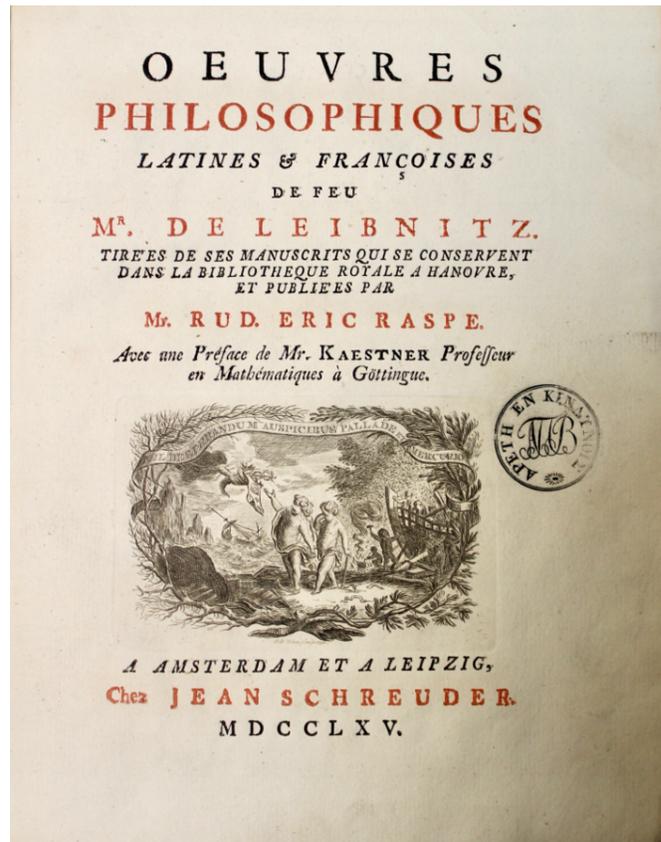
First collected edition of Leibniz's works and first edition of his "Nouveaux essais sur l'entendement humain" (pp. [1]-496).

"Leibniz was moved by the publication in 1704 of Coste's French translation of Locke's *Essay on Human Understanding* to lay his thoughts in detail alongside those of Locke. Leibniz' *New Essays* (*Nouveaux Essais sur l'entendement humain*) was not a systematic criticism of Locke's philosophy. It contains occasional discussions of Locke's views, but in general Leibniz expounded his own views, without giving reasons, on the points raised by Locke. The book is thus more valuable as a collection of passages relating to aspects of Leibniz' system than a thoroughgoing criticism of Locke. Leibniz had intended to publish the *New Essays* and get Locke's views on them, but Locke died in 1704, the year in which Leibniz wrote them, and he gave up the idea. They were first published at Amsterdam and Leipzig in 1765" (The Encyclopedia of Philosophy IV, p. 431).

"Leibniz' *Nouveaux essais sur l'entendement humain*, completed in 1705 but not published during his lifetime, presented a detailed criticism of Locke's position. By adding *nisi ipse intellectus* to the famous maxim, *Nihil est in intellectu quod non prius fuerit in sensu* (wrongly attributed to Aristotle by Duns Scotus, Leibniz neatly reversed the application of the principle by Locke. According to Leibniz, the mind originally contains the principles of the various ideas which the senses on occasion call forth" (D.S.B. VIII, p. 151).

The editor, Raspe, was at this time secretary at the University Library of Göttingen and was the author of *The Adventures of Baron Munchhausen*. Kaestner, professor of mathematics contributes a short but valuable introduction highlighting the mathematical and scientific contributions contained in these little known writings.

Attig 482n. Brunet III, 950. Graesse IV, 152. Quérard V, 119. Yolton C1765-4.



Item #22



**Two Editions of an Elaborate Education Tool with Over 150 Chromolithograph Plates Each,  
Including Illustrations by J.C. Leyendecker in his First Commercial Art Commission**

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23. [LEYENDECKER, Joseph Christian and Levi Walter Yaggy, illustrators.] *The Royal Scroll*. [Chicago: Powers, Fowler & Lewis, 1896.]

Folio case, 17 x 16 x 2 inches. Includes the explanatory books *Pen Pictures from Genesis to Revelations* (64 pp.) and *Bible Study in Topical Form* (63 pp.), plus color maps (4 pp.) of Palestine. The interior of the case includes a large illustrated panel showing a Roman villa. With a double-sided movable scroll on rollers that is visible through two die-cut windows, cut in the illustrated panel: the upper window offers a view on 20 continual chromolithograph plates (each 9" x 7½"); the lower window shows 132 chromolithograph plates (each 4¼" x 3"), viewed three across. 60 of the plates visible through the lower window were illustrated by J.C. Leyendecker. Also with two pictorial drop-down flaps (13" x 9"), one shows the title and one showing a map of locations mentioned in the Bible.

First edition, which was followed up by at least three more (1902, 1904 and 1921). All later editions are rare, with no copies of the 1902 edition on OCLC; one copy of the 1904 edition (at North-West University in South Africa); and two copies of the 1921 edition (one in New York and one in Texas).

[with:]

[LEYENDECKER, Joseph Christian and Levi Walter Yaggy, illustrators.] *The Royal Scroll*. [Chicago: Powers, Higley & Co., 1902.]

Folio case, 17 x 16 x 2 inches. Same design and content as above, but with an updated illustrated panel inside showing a stage and columns (as opposed to the Roman villa).

Second edition.

Both editions in folding wooden easel cases covered in black cloth. Wearing to cloth at extremities and some wear to joints on both cases. First edition with the original working nickel-plated clasp on top exterior flap of easel case; the clasp is present on the second edition but does not lock. Two keyholes on the side of the case can be used with the key to turn the two scrolls (the original key is included with first edition but is lacking for the second). In the second edition, there is predation to the first ten or so leaves of the *Pen Pictures* book and to a few leaves of the *Bible Study* book. The title-page is most significantly affected by the predation and is coming loose at the fore-edge. The pictorial



*Item #23*

cardboard panel covering the lower window in the second edition is detached but placed in its original position. Some light foxing to illustrations in both editions. Overall a good, bright set of two editions of this elaborate and inventive Bible education tool.

\$1,500

The sixty illustrations by Joseph Christian Leyendecker (1874-1951) included in *The Royal Scroll* comprise his first commercial art commission, which he performed for the Powers Brothers Company when he was in his early twenties, shortly before enrolling in the Chicago Art Institute. Leyendecker went on to illustrate over four hundred magazine covers and iconic advertisements for the Kellogg Company, the Boy Scouts, and the United States military. One of his most famous illustrations was of the “Arrow Collar Man” for the fashion advertisements of Cluett Peabody & Company.



Item #23

Levi Walter Yaggy (1848–1912) was a mapmaker, inventor, and publisher. His most popular publication was *Yaggy's Geographical Study* (1887), a teaching kit similar to *The Royal Scroll* that included color maps, elaborate star charts, and three-dimensional models, all housed in a folding wooden case. He was made a Royal Geographical Society member for his creation of a relief map of the United States for the Smithsonian Institute in Washington.

Shau, J.C. *Leyendecker*, pp. 14-15.

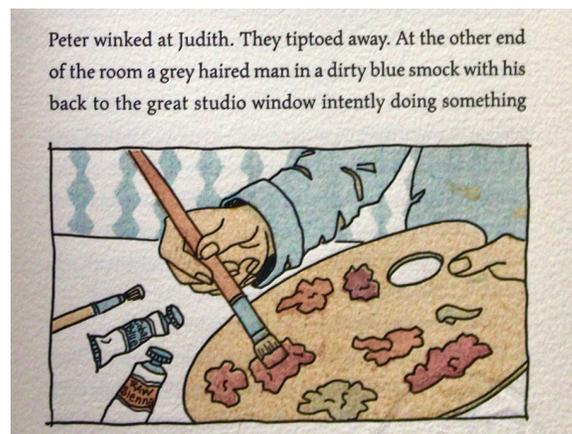


One of 75 Deluxe Copies with Hand-Stenciled and Hand-Colored Illustrations

24. MACDONALD, Betty Bard. *Their Families...* with Illustrations by Jennifer Kennard [and a foreword by Paula Becker]. Seattle: The Book Club of Washington, 2015.

Octavo. xii, [2], 29 pp. With eight text illustrations hand-stenciled and hand-colored by Jennifer Kennard. Also with a hand-colored border and title-page vignette by Kennard.

Blue Japanese book cloth with white printed labels on cover and spine. White endpapers printed in grayish-blue



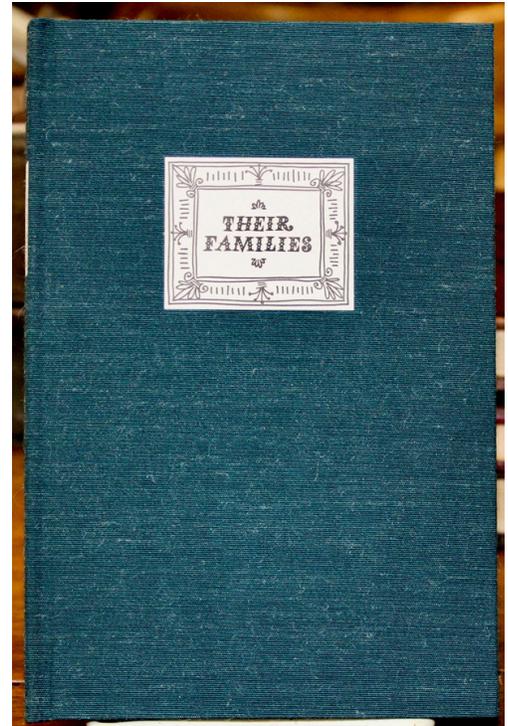
Item #24

with silhouettes of a man and woman, plus a patterned background. A fine copy of a lovely book.

\$150

One of 75 deluxe copies in cloth with hand-stenciled, hand-colored illustrations by Jennifer Kennard, signed and numbered by Kennard on the colophon. 25 deluxe copies in sheets were also produced for binding by independent bookmakers, plus 250 regular copies in paper wrappers.

“Their Families” was the first published work by the memoirist and children’s book author Betty Bard MacDonald (1907-1958). The short story first appeared in *The Town Crier*, a weekly arts and culture magazine operating in Seattle, in 1933. MacDonald went on to publish the humorous memoir *The Egg and I* (1945) about her early life in Seattle, then several other memoirs and the bestselling *Mrs. Piggle-Wiggle* series of short story collections for children. “Their Families” is reprinted here for the first time, with a foreword by Paula Becker, author of *Looking for Betty MacDonald: The Egg, the Plague, Mrs. Piggle-Wiggle, and I* (University of Washington Press, 2016).



Item #24



### A Young Maid is Executed for the Crimes of a Magpie

25. *The Maid and the Magpie, or the Real Thief Detected*. An Entertaining Tale. Founded upon a well-known fact of an Amiable Girl who was sentenced to suffer upon strong circumstantial Evidence of stealing various Articles of Plate, which were afterwards found to have been stolen by a Magpie. London: Printed & Published by R. Harrild, [n.d., ca. 1815].

Twelvemo. 29pp. With hand-colored frontispiece and title-page vignette.

Rebound in later patterned paper wrappers. Some toning and foxing. A few small stains, seemingly ink, on leaf B1. A very good copy of a scarce work.

\$850

First edition thus. The story is adapted from the play *La Pie voleuse* (1815) by Louis-Charles Caigniez (1762-1842).

The preface to the present work reads: “This Dramatic Piece, is founded on a trial in France, of a maid servant, who was accused of robbing her master of jewels, &c. to a considerable amount, and who was convicted and executed on PRESUMPTIVE EVIDENCE — The story, as here related in the following pages, is a brief narrative of the piece, as first performed in Paris, under the

title of *La Pie Volense*...and since that, at the Lyceum, under the name of *The Maid and the Magpie, or Which is the Thief!* with unbounded and sympathetic applause, by crowded audiences, who seemed to apply several parts of the performance to the case of a late unfortunate Female,” (p. 5).

The “late unfortunate female” in question was Elizabeth Fenning (1792–1815), a maid who was executed for attempted murder. Fenning was accused of trying to poison her employers with arsenic, but she upheld that she was not responsible for the crime and was widely believed to be innocent by the public. Her trial, execution, and assumed innocence were the cause of widespread debate among the press and public in the United Kingdom (Oxford DNB).



Item #25

OCLC lists only two copies: one at the Morgan Library and one at Princeton.

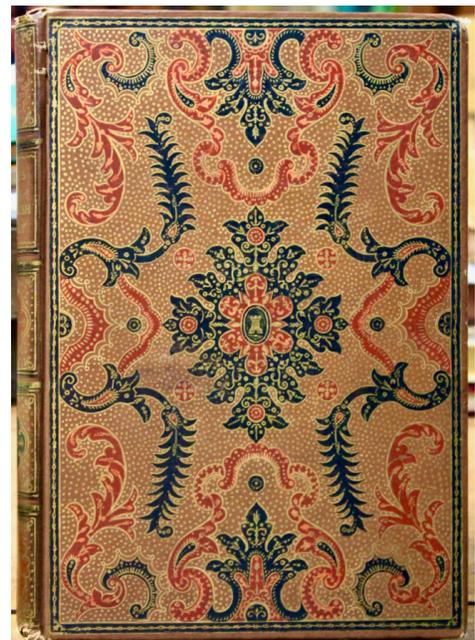


A Remarkably Fine Example of a Lovely Victorian Binding,  
With 36 Delicately Etched Proof Plates

26. MEW, James. *Types from Spanish Story or the Old Manners and Customs of Castile*. With Thirty-Six Proof Etchings by R[icardo] de los Rios. London: J.C. Nimmo and Bain, 1884.

Octavo in fours. viii, 9-80, 14 [publisher's ads] pp. With 36 delicately etched mounted proof plates by Spanish painter Ricardo de los Rios (1846 – 1929), plus head- and tailpieces and red initials.

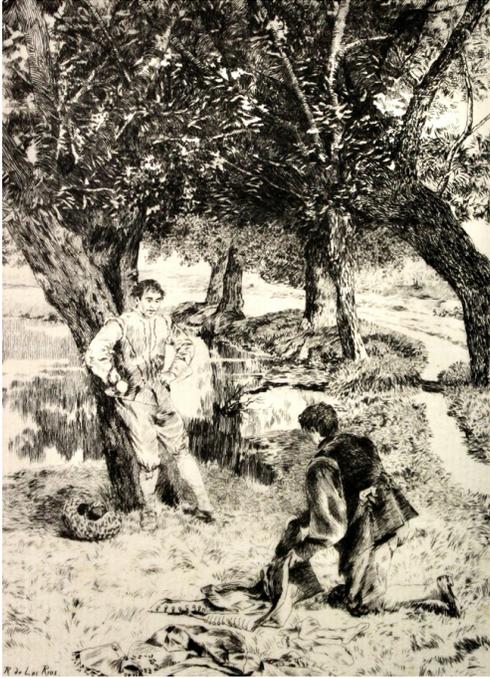
Richly decorated linen over boards with floral design in red, black, and gilt reminiscent of Muslim art in Spain. The binding is very bright and attractive, with just a bit of rubbing to extremities. Beautiful green and gold hand-printed endpapers that complement the binding. Some foxing to just a few pages at the beginning and end of the book and a bit of light foxing to



Item #26

edges of plates. A very good, clean copy in a remarkably fine example of this lovely Victorian trade binding.

\$300



Item #26

First edition. A New York edition was published in the same year by R. Worthington. The present London edition is scarce, with only four copies recorded on OCLC: one each at the British Library and the Bibliotheque nationale and two copies in Germany. OCLC records twenty-two copies of the New York edition.

The present work compiles classic Spanish romances from *Lazarillo de Tormes* (1554), generally credited to Diego Hurtado de Mendoza; *Guzmán de Alfarache* (1599 – 1604) by Mateo Alemán; *Don Quixote*; and works by Alain-René Lesage (1668 – 1747) including *Le diable boiteux* (English: *The Devil Upon Two Sticks*, 1707) and *Gil Blas* (1715 – 1735).

James Mew (1837 – 1913) was a barrister and writer who contributed to early editions of the *Dictionary of National Biography*, later the Oxford DNB.



### The Dominant Textbook for Fifty Years

27. MILL, John Stuart. *Principles of Political Economy with some of their applications to Social Philosophy*. In Two volumes....London: John W. Parker...1848.

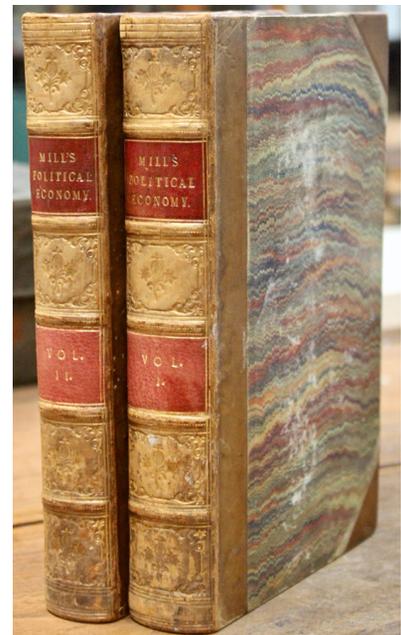
Two volumes, octavo. xvi, 593, [1]; xv, [1].549, [1] pp. Complete with the initial blank in the second volume.

Contemporary half calf over marbled boards, gilt-decorated spines with burgundy morocco labels. A very good, crisp copy.

\$8,000

First edition of the leading textbook of economics in the English-speaking world for the best part of fifty years.

“John Stuart Mill justified a specialist economics on empirical grounds, and disdained all notion of the universal validity of axioms... He invited consideration of the functioning of an economic system under a variety of alternative institutional arrangements and alternative



Item #27

circumstances, including the ‘stationary state’, although his concern for equitable distribution did not lead him to dispose of the old growth economics. He maintained a modest estimate of the predictive potential of economic science. He recommended model improvement by way of verification against factual evidence, and focused on the mechanics of pricing in the real world of business rather than some ideal world...” (Samuel Hollander, *New Palgrave Dictionary*).



### On the Station of Women, Children, and Servants

28. MILLAR, John. *Observations concerning the Distinction of Ranks in Society*. Under the following heads: I. Of the Rank and Condition of Women in different Ages. II. Of the Jurisdiction and Authority of a Father over his Children. III. Of the Authority of a Chief over the Members of a Tribe or Village. IV. Of the Power of a Sovereign over an extensive Society. V. Of the Authority of a Master over his Servants. The Second Edition, Greatly Enlarged. London, W. and J. Richardson for John Murray, 1773.

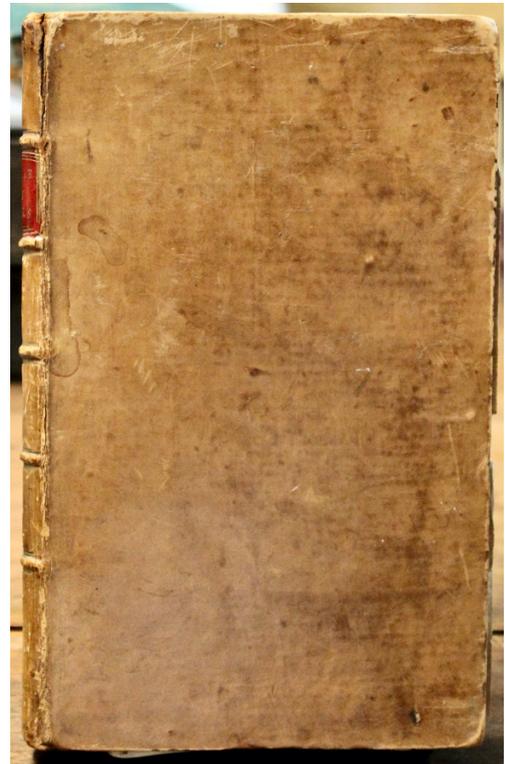
Octavo. [4], xxii, 312 pp.

Contemporary polished calf. Gilt-ruled spine with red morocco label. One inch split along front joint near head of spine. Offsetting to first and last couple of leaves from binding. Overall a very good, clean copy.

\$1,500

Second edition, enlarged, of an important sociological and anthropological study by John Millar (1735-1801), Professor of Law at the University of Glasgow and friend of Hume, Adam Smith and other members of the Scottish enlightenment. The first edition, in quarto format, appeared two years earlier.

The present work “contains a number of ingenious, progressive and penetrating ideas. It begins with the history of the station of women. Millar was by no means a primitivist, but he points out the equal and qualified station of women in primitive societies, thus making him a precursor of Bachofen. The advancement of civilization or the progress of labour and wealth, had formerly served to reduce the station of women, but since feudal times the progress of commerce had served to raise women once again; now, he notes, women seem sometimes to have become degenerate, thanks to wealth. He finds the same trend in the station of children. Millar supported the abolition of slavery and servile labour, which commercial society could now afford to eliminate, and showed a special interest in the improvement of working conditions for the salters and colliers in Scotland. He supported American independence



Item #28

and the liberty of France...He was not so much a democrat as an apostle of the liberation of the oppressed” (Hideo Tanaka in *Dictionary of Eighteenth-Century British Philosophers*).

“This book shows the influence of Montesquieu, and especially of Hume, whose essay on ‘The Populousness of Ancient Nations’ is similar in design” (Chuo 161, listing a later edition.)

Kress 6952.



With 6 Mounted Color Photographs from Engravings by the Author,  
One of 70 Copies from Carolee Campbell's Ninja Press

29. [NINJA PRESS.] SCHANILEC, Gaylord. *Departures*. [Sherman Oaks, California:] Ninja Press, 2019.

Quarto. [12] ff. With six mounted full-color photographs by Carolee Campbell of wood engravings by Gaylord Schanilec. Photographs were printed digitally on Japanese Nyodo-shi paper. Text was hand-set and letterpress printed by Campbell on handmade Langley paper. With small triangular text ornaments in orange throughout.

Handmade Belgian flax paper wrappers stitched with gray silk thread and decorated with a mounted color photograph. Edges untrimmed. A fine copy, as new, signed in pencil on the colophon by Gaylord Schanilec.

\$575

One of 70 copies designed, printed, and bound by Carolee Campbell at Ninja Press. Eight additional *bors commerce* copies of *Departures* were also produced.

Gaylord Schanilec (b. 1955) is a poet, a wood engraver, and the proprietor of Midnight Paper Sales. Since 1987, he has produced nineteen books and over twenty broadsides, which include poems by Joyce Carol Oates, Saadi Yousef, Robert Bly, and Gregory Orr. Schanilec's most extensive project to date has been *Lac Des Pleurs: Report from Lake Pepin*, which is described on his website as a “seven-year odyssey” of photography, wood engraving, commentary, and typography that culminated in 2015. The photographs included in *Departures* capture portions of Schanilec's engravings in *Lac Des Pleurs*.



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Letterpress printer and book artist Carolee Campbell (b. 1936) is the sole proprietor of Ninja Press, where she has been producing books, broadsides, and keepsakes since 1984. Campbell has printed the work of numerous contemporary poets, including former United States Poets Laureate W.S. Merwin, Billy Collins, Philip Levine, and Natasha Trethewey.



Scarce Collection of Perrault Fairytales  
with 14 Color-Printed Plates

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30. PERRAULT, Charles. *Contes des fées*. Paris: Chez Le Fuel, Libraire, [n.d., ca. 1820].

Oblong octavo. 258 pp. With frontispiece, title-page vignette, and 12 plates, all printed in color. Illustrations were stipple-engraved by Noël Jeune after designs by Sébastien Leroy.

Original pink boards with gilt border of grapevines and gilt rule. Gilt spine and all edges gilt. Small twentieth-century bookplate of book collector and librarian Albert A. Howard (d. 2017) on lower pastedown. Some foxing and a bit of toning throughout, but overall a very good, bright, and attractive copy.

\$2,500

No date or edition indicated in the present item, though Princeton notes a date of circa 1820. Aside from the Princeton copy, OCLC also lists six copies outside of the United States: one copy at the Bibliothèque Nationale of France, two in Germany, one at Oxford, and one at the Toronto Public Library.



L'ADROITE PRINCESSE.

Item #30

*Contes des fées* is a collection of twelve of Charles Perrault's classic fairytales, presented in a combination of prose and verse: "Le Petit chaperon rouge," "Les fées," "La Barbe bleue," "La Belle au bois dormant," "Le Maître chat ou le Chat botté," "Cendrillon," "Riquet à la houe," "Le petite Poucet," "L'Adroite princess, ou Les aventures de Finette," "Peau d'âne," and "Les souhaits ridicules." A preliminary "Avis sur les ouvrages de Charles Perrault" is also included.

Gumuchian, *Les Livres de l'Enfance*, 4425.



Item #30



**Margaret Sanger Defines Her “Planned Parenthood” Philosophy  
Just Two Years Before She Founded the Planned Parenthood Federation of America**

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31. SANGER, Margaret. *Birth Control and Civil Liberties*. An Address... Boston: The Community Church of Boston, 1940.

5 in. by 7 ¼ in. 18pp. (including front wrappers).

Printed paper-self wrappers. Faint toning to front wrapper and margins. A clean, bright, near-fine copy of a scarce work by the founder of the first birth control clinic in the United States.

\$350

First edition.

In the present work, Margaret Sanger defines her concept of “Planned Parenthood,” an action plan to provide birth control services to women in the United States (pp. 12-13). The five-step plan encourages women to “space [their] pregnancies from 18 months to three years” and wait for at least a year or two into a marriage to begin having children. It also advocates for preventing certain people from having children: on an earlier page, Sanger elaborates that “the feeble-minded, morons, criminals, illiterates, insane, immoral [and] prostitutes” should be barred from having children (p. 8). Sanger founded American Birth Control League in 1921 and renamed it the Planned Parenthood Federation of America in 1942.

Margaret Higgins Sanger (1879 – 1966), who saw birth control as a civil right, founded the first birth control clinic in the United States in 1916. Sanger also founded numerous organizations that researched birth control and provided birth control education, particularly to working class women who were typically unable to access essential information about reproductive health. The organizations included the American Birth Control League, the National Committee on the Federal Legislation of Birth Control, and Planned Parenthood. She was also the founder and editor of *The Woman Rebel*, a monthly newsletter that circulated information on birth control and bore the anarchist slogan “No Gods, No Masters.”

OCLC records two copies: Fuller Theological Seminary in California and Southern Illinois University.



**The Banned Portland Edition of Margaret Sanger’s ‘Family Limitation,’  
With Material by Medical Doctor Marie Equi that is Unique to This Edition**

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32. SANGER, Margaret. *Family Limitation*. Revised Edition. [Portland, Oregon: For the author, 1916].

4¾ in. by 6 in. 16 pp. Insides of wrappers also printed with a statement by doctor and labor organizer Marie Equi (1872 – 1952). With two diagrams of the female reproductive system. Printed gray paper wrappers. Some offsetting to wrappers from the book in which this pamphlet was once stored. A very good copy of an essential work by Margaret Sanger, founder of the first

birth control clinic in the United States, with editing by Marie Equi that is unique to this edition.

\$600

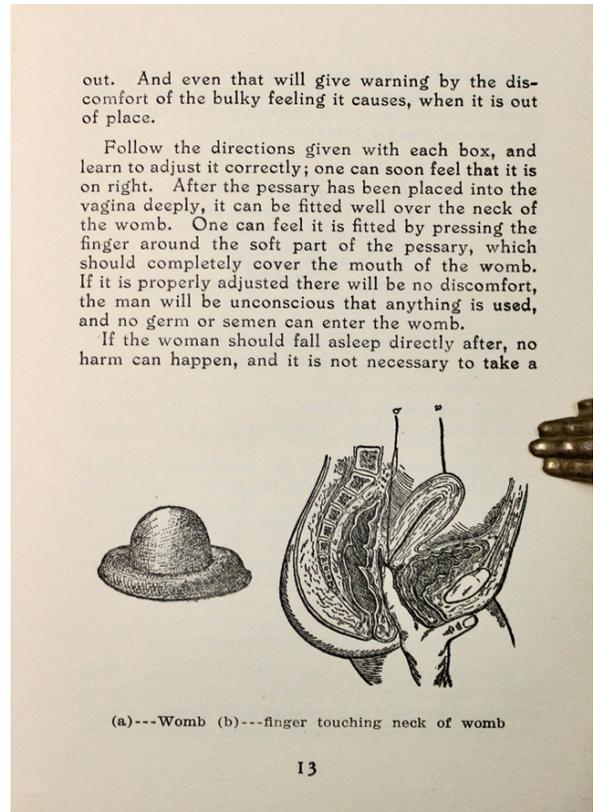
Revised edition. One of 1,000 copies printed for Sanger by an Oregon union organizer, possibly with funds provided by Marie Equi (Helquist, p. 274). The Portland edition is unique because it was revised by Equi and includes a statement by her specifying that "this edition is made chiefly for union men and women." When Sanger distributed this edition at a lecture in Portland, she was arrested and jailed, along with Equi and five others, for circulating obscene material. The Portland City Council also convened an emergency meeting to ban the pamphlet (Helquist, p. 277).

Margaret Higgins Sanger (1879 – 1966), who saw birth control as a civil right, founded the first birth control clinic in the United States in 1916. Sanger also founded numerous organizations that researched birth control and provided birth control education, particularly to working class women who were typically unable to access essential information about reproductive health. The organizations included the American Birth Control League, the National Committee on the Federal Legislation of Birth Control, and Planned Parenthood.

Marie Equi (1872 – 1952) was a lesbian feminist, labor organizer, abortion provider, and one of the first 60 women to become medical doctors in Oregon. She was also a dedicated anti-war activist and was imprisoned for sedition in 1918 after delivering speeches criticizing the involvement of the United States in World War I.

This is a scarce edition with only two copies recorded on OCLC (Princeton and Harvard).

Helquist, Michael. "Lewd, Obscene and Indecent": The 1916 Portland Edition of 'Family Limitation.'" *Oregon Historical Quarterly*, vol. 117, no. 2, pp. 274-287.



Item #32



Finely Printed by Giambattista Bodoni

33. [SAVIOLI, Ludovico Vittorio]. *Amori*. Crispoli [i.e., Parma"] Co' tipi Bodoniani, 1802.

Large quarto. [10, 133, [3] pp. First leaf a blank. With engraved medallion portrait of Savioli on the title-page.

Half late nineteenth or early twentieth-century brown morocco over marbled boards. Gilt spine, decoratively tooled in compartments. Top edge gilt, others uncut. Binding extremities lightly rubbed. A very good, attractive copy.

\$1,250

A finely printed edition of the poetry of Savioli. Bodoni had first printed the *Amori* in 1795 in quarto and sixteenmo. All editions are quite scarce: OCLC lists six copies of the present edition in American libraries.

Ludovico Vittorio Savioli Fonantana (1729-1804) was a Bolognese aristocrat, and member of the Bologna Academy of Sciences. He is the "best known and most original erotic poet of his time." *Amori*, which was first published in 1758, was strongly influenced by Ovid, Catullus and Propertius. It "reinterpreted in a classicistic-Rococo vein that effectively combines the classical with a modern style and sensibility" (*Oxford Companion to Italian Literature*).

Brooks 866. (See also Brooks 597-8) for the 1795 edition.)



Item #33

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—○○○○—

**First Edition in Greek of the Most Important Author in the History of Skepticism,  
Whose Work Influenced Bruno, Montaigne, Descartes, Hume and Hegel**

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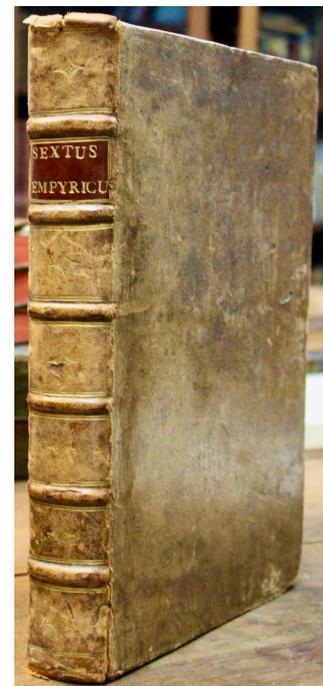
34. SEXTUS EMPIRICUS. *Opera quae extant*. Magno ingenii acumine scripti; Pyrrhoniarum hypotyroseon (Greek) Libri III. Quibus in tres Philosophiae partes acerrimè inquiritur, Henrico Stephano Interprete: Adversus Mathematicos, hoc est, eos qui disciplinas profitentur, Libri X. Gentiano Herveto Avrelino Interprete. Graecè nunc primùm editi. . . MS. nostri Varioas Lectiones & coniecturas aliquot margini insertas Operi praefiximus. Genevae: Sumptibus Petri & Jacobi Chouët, 1621.

Folio. [20], 168, 521, [41, index] pp. Text in double columns, in Greek and Latin.

Contemporary calf. Gilt spine with burgundy morocco label, edges stained red, marbled endpapers. Binding extremities lightly rubbed, covers show some wear and a few scuff marks. Light browning throughout. Old library rubberstamp and embossed stamp on title-page. A very good copy.

\$9,500

First edition of the original Greek of the collected works of Sextus Empiricus, the single most important author in the history of skepticism, whose writings determined the course of modern thought, influencing such pivotal

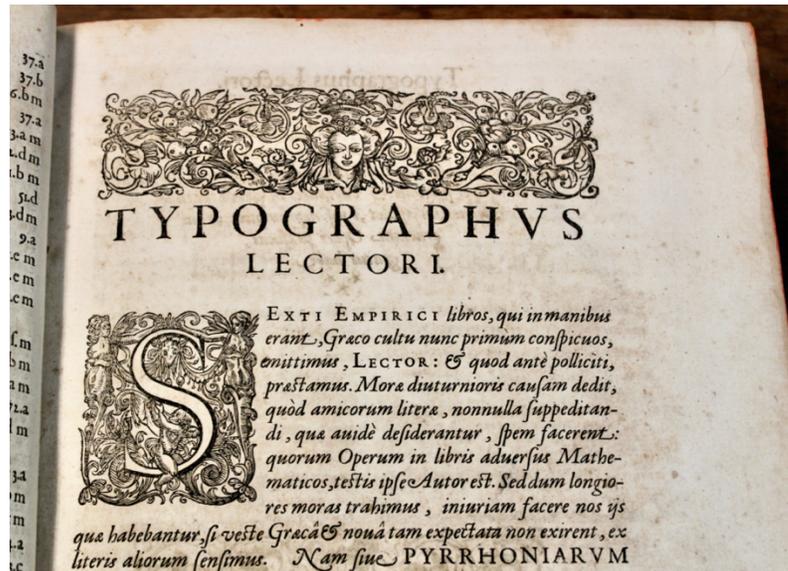


Item #34

thinkers as Bruno, Montaigne, Descartes, Hume and Hegel. Sextus Empiricus's three known works are the *Outlines of Pyrrhonism* and two distinct works preserved under the same title, *Against the Mathematicians*, one of which is probably incomplete.

"No discovery of the Renaissance remains livelier in modern philosophy than scepticism". (Copenhaver & Schmitt, p. 338). "The revived skepticism of Sextus Empiricus was the strongest single agent of disbelief". (ibid., p. 346).

"As the only Greek Pyrrhonian sceptic whose works survived, he came to have a dramatic role in the formation of modern thought. The historical accident of the rediscovery of his works at precisely the moment when the skeptical problem of the criterion had been raised gave the ideas of Sextus a sudden and greater prominence than they had ever before or were ever to have again. Thus, Sextus, a recently discovered oddity, metamorphosed into "le divin Sexte", who, by the end of the seventeenth century, was regarded as the father of modern philosophy. Moreover, in the late sixteenth and seventeenth centuries, the effect of his thoughts upon the problem of the criterion stimulated a quest for certainty that gave rise to the new rationalism of René Descartes and the "constructive skepticism" of Pierre Gassendi and Martin Mersenne." (Popkin, p. 18).



Item #34

This work appeared in several variants, the present one, printed in Geneva by the Chouet Brothers, one printed in Paris, and one printed in Orléans by the Chouet brothers, and one printed in Paris by Abraham Picard. All are uncommon.

Graesse VI, 378.



**The First Full Translation of the Bible Published by a Woman:  
A "Challenge" to the KJV and "The First Feminist Bible"**

35. [SMITH, Julia Evelina, translator.] *The Holy Bible: Containing the Old and New Testaments; Translated Literally from the Original Tongues*. Hartford, Conn: American Publishing Company, 1876.

Large octavo. [2], [1-3], 4-892, [1-3], 4-276. Pagination restarts at 1 for the New Testament.

Dark brown cloth ruled in blind and titled in gilt with gilt spine. Strip of dampstaining, about 1½ inches wide, along fore-edge of lower board. Red speckled edges. A very good, bright, and fresh

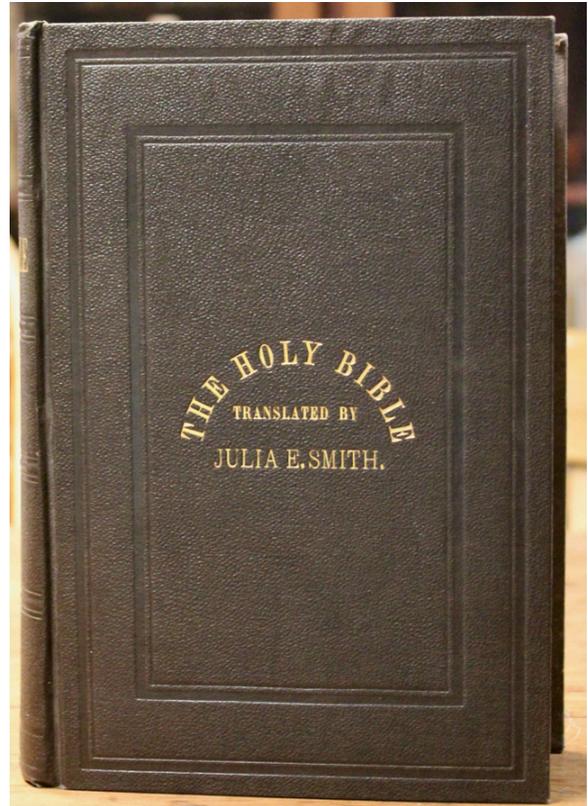
copy of the first full translation of the Bible ever published by a woman.

\$8,500

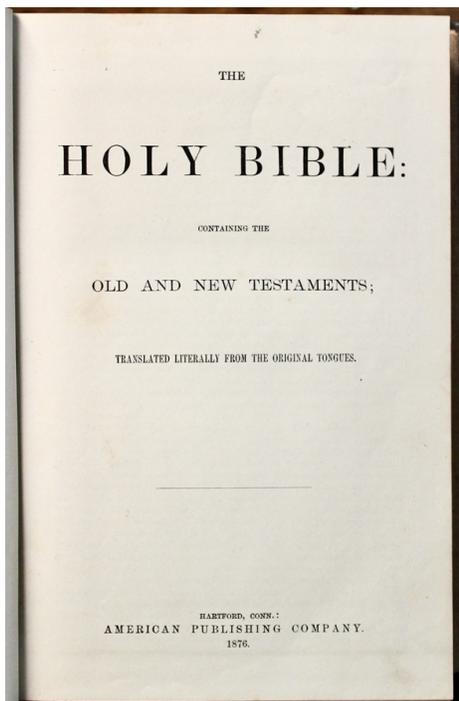
First edition.

Julia Evelina Smith (1792-1886) and her sister Abby Hadassah Smith (1797-1879) independently funded the publication of the present work, which was the first full translation of the Bible ever published by a woman. In her article “The First Feminist Bible,” Madeline B. Stern notes that Julia Smith, who spent about eight years of her life in dedicated translation of the Bible, also completed four other unpublished translations: one from Hebrew, two from Greek and one from Latin (p. 24).

In “A Suffragist’s Bible,” Lewis Perry summarized the style of Smith’s translation: “Smith’s goal was a plain, accurate text...She avoided archaic language. She did not bowdlerize, invent, or embroider...The true meaning came from the reader’s struggle to comprehend rather than the translator’s substitutions or interpretations,” (p. 454). This summary echoes Smith’s own statement about her goals in the preface to the present work: “The work is given in types, in figures, in parables and dark sayings, a knowledge of which is gained, as all other knowledge is gained, by the desire to learn it,” (p. 1).



Item #35



Item #35

Many critics of Smith’s translation have addressed the literalism of the text, but, as Emily Sampson argues in *Her Works Shall Praise Her: The Biblical Translations of Julia E. Smith*, the literalism was an important stylistic, theological, and personal decision. As an adherent of the Sandemanian church, an American sect of the Church of Scotland that upheld conformity with early Christian tradition, Smith prized historically accurate meaning in her translation “for reasons of piety” (Sampson, p. 107). Sampson notes as well that Smith wanted to “challenge” the King James Version through her divergences from its language and format (p. 107). Another of Smith’s stylistic choices was to include books omitted from the Protestant canon (Perry, p. 454). She also organized her translation according to the order of the Tanakh, which ends with Chronicles, as opposed to the usual Christian organization that places Chronicles before the Book of Ezra and ends on the Book of Malachi.

Modern critics celebrate Smith’s translation as a landmark in feminist Bible scholarship. Smith herself saw the translation as a text that would “give a spur to the

feminist movement by offering proof of one woman's accomplishments," (Stern, p. 27). Indeed, Smith's translation is a testament to the hard work of both Julia and Abby, along with the women at the American Publishing Company who had composed, printed, proofread, marketed, and sold the book (Stern, p. 28). In an 1875 letter, Abby and Julia Smith wrote of the translation and its feminist goals: "We thought it might help our cause to have it known that a woman could do more than any man has ever done," (Stern, p. 27). The Julia Smith Bible was truly what Stern called a "feminist Bible" and remains a milestone in women's history.

Herbert, in Darlowe & Moule, 2002.

Perry, Lewis. "Review: A Suffragist's Bible," p. 454, *The Journal of the Gilded Age and Progressive Era*, Vol. 8, No. 3 (July 2009), pp. 452-455.

Sampson, Emily. *Her Works Shall Praise Her: The Biblical Translations of Julia E. Smith* (1998).

Stern, Madeline B. "The First Feminist Bible: The Alderney Edition, 1876," in *The Quarterly Journal of the Library of Congress*, Vol. 34, No. 1 (January 1977), pp. 23-30.



With 29 Beautifully Chromolithographed Pages,  
One of Stanesby's "Illuminated Books with a Character of Their Own" (McLean)

36. STANESBY, Samuel [illuminator]. *The Birthday Souvenir*. London: Griffith and Farran, [n.d., 1860].

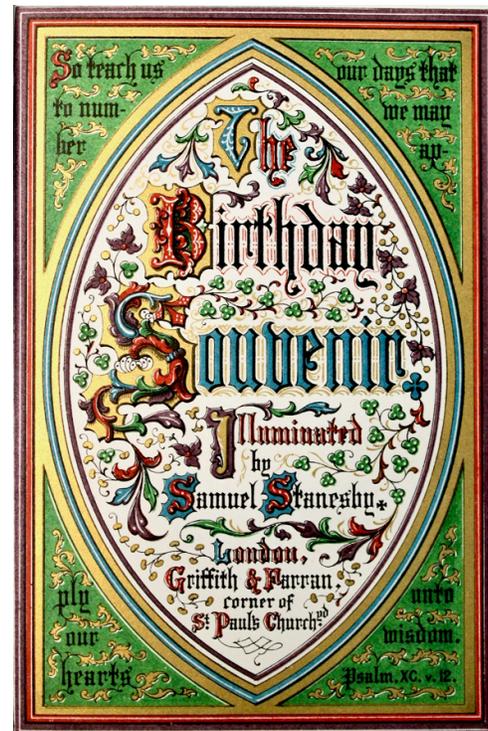
Octavo. 27 pp. All pages are illuminated in colors and gold with elaborate borders and decorative titles. Also with a chromolithograph title-page and presentation page. Chromolithographed by Ashbee & Dangerfield.

Original maroon morocco paneled in blind and titled in gilt. Beveled edges. Gilt spine with raised bands. A slight rubbing to head and tail of spine and corners, but overall the binding is very clean and attractive. All edges gilt. Marbled endpapers. Stiff card leaves throughout. Expertly restored: leaves neatly reinserted and inner joints reinforced. One tissue guard missing, all others firmly in place. Some light foxing to blank pages only. Ink signature (dated December 1860) to presentation page. A very good, bright, and lovely copy of an uncommon book.

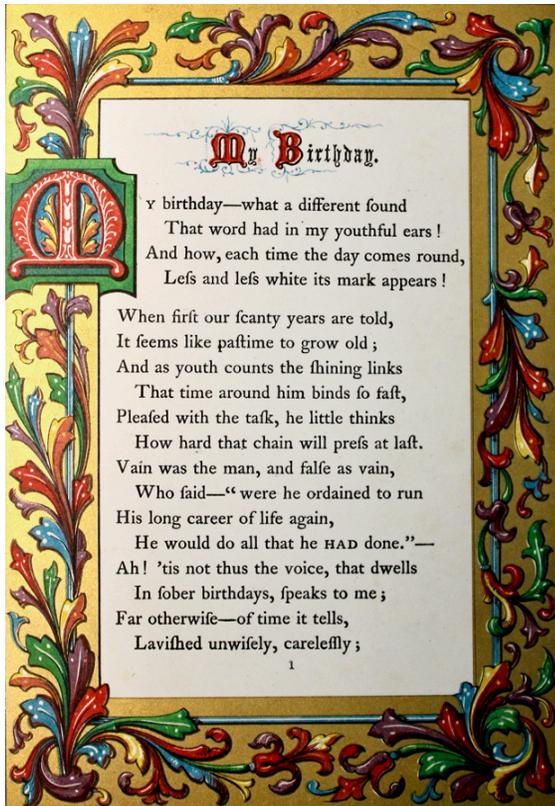
\$600

First edition. There was at least one later edition (published in 1863).

In *Victorian Book Design*, Ruari McLean writes: "A series of illuminated books with a character of their own, and almost the only series not



Item #36



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published by Day & Son, were those illuminated by Samuel Stanesby. He produced at least eleven between 1857 and 1865, published by Griffith & Farran, and mostly chromolithographed by Ashbee & Dangerfield. They were small books with every page chromolithographed, and highly decorated bindings,” (p. 134).

OCLC records eight copies, only three of which can be found in the United States (Yale, University of Delaware, and the Getty). Three are located in the United Kingdom (one at Oxford and two at the British Library), one in Canada (University of Toronto), and one in the Netherlands (Vrije Universiteit Amsterdam).

McLean, *Victorian Book Design*, p. 134.

Also see McLean, *Victorian Publisher's Book-Bindings in Cloth & Leather*, p. 70.



### A Clean, Bright *Huckleberry Finn* First Edition, Early Issue

37. TWAIN, Mark. *Adventures of Huckleberry Finn* (Tom Sawyer's Comrade). With One Hundred and Seventy-Four Illustrations. New York: Charles L. Webster and Company, 1885.

Octavo. 366 pp. Illustrations by E.W. Kemble.

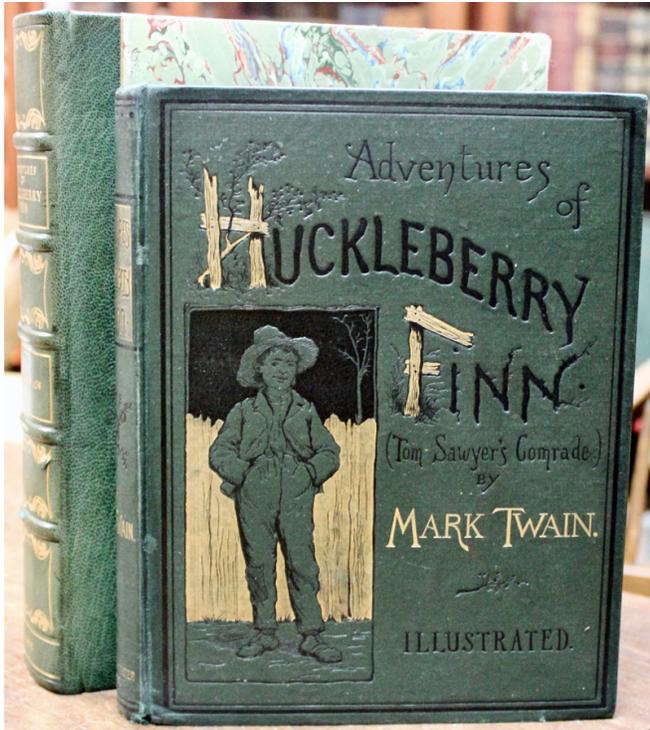
Original green pictorial cloth stamped in gilt and black. Some rubbing to spine and extremities and some minor toning (as usual), but overall very clean. A small newspaper clipping, as well as a slip of paper discussing issue points are pasted down on front free endpaper. Illustration on page 143 has been lightly colored in with blue pencil. Overall a very good, very bright copy. In a custom half green morocco clamshell case.

\$8,500

First American edition, early issue. With the following issue points: “was” for “saw” on page 57; illustration “Him



Item #37



Item #37

and another Man” incorrectly listed as at page 88; the second “5” on page 155 is missing; page 283 is a cancel; title leaf is a cancel; and frontispiece is in state 2.

BAL #3415.

Johnson, p. 43. Grolier 100 American, #87.



Manuscript Reworkings of Folktales and Legends,  
Plus Manuscript Poetry and a Genealogy by the Author's Great-Grandson

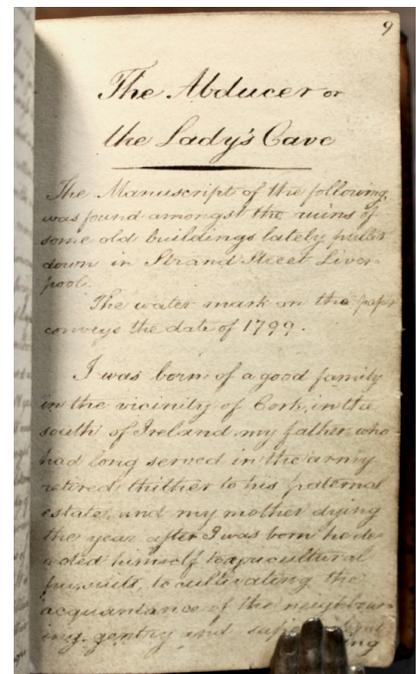
38. [UNDERHILL, John.] *Scrap Book*. [Manuscript notebook recording folktales, legends, and axioms.] [Manchester, England?: 1826 – 1833].

[bound with:]

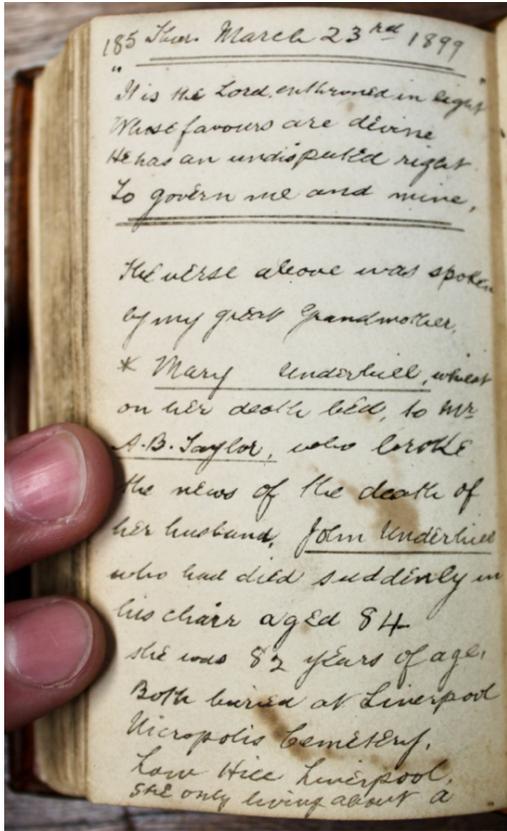
[POLLARD, John.] [Manuscript poetry and family history of the Underhill lineage by Pollard, the great-grandson of John Underhill.] [Manchester, England?: 1899 – 1900.]

2¼ inches by 4⅛ inches. 1-64, 66, 66-69, 69-188, [5] pp. Despite inconsistencies in manuscript pagination, the various writings recorded here are each continuous. Text in two hands: John Underhill (pp. 1-95) and John Pollard (p. 96 and onward). About 50 pages throughout have been left blank aside from page numbers.

Late nineteenth century dark brown leather. Marbled endpapers. Some light toning throughout. Some shorthand on second-to-last page, in pencil, recalling the ink shorthand notation by John Pollard on page 188. Ink signature of John Pollard, dated December 1893, noting that



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Item #38

his mother gifted the book to him. A very good, clean item.

\$950

This is a unique work that compiles reworkings of legends, folktales, and other stories, plus interspersed humorous quotations and axioms.

The diverse range of stories recorded here by Underhill include the fourteenth century legend about Aubrey de Mondider and the dog of Montargis and a brief anecdote about the Dutch poet Willem Bilderdijk (1756 – 1831), the tutor of Napoleon’s younger brother (pp. 7-8). Underhill also includes a reworking of a story titled “The Abducer or the Lady’s Cave,” which was first published in *The Lancashire Literary Museum*, a periodical founded in 1827.

In the genealogical sketch by John Pollard included at the end of the present item, he explains that John Underhill was his paternal great-grandfather, who died at the age of eighty-four in his home in Manchester (pp. 185-186). Pollard writes that both Underhill and his wife died “in the same house that I was born, they were living with my grandmother and mother and father,” (p. 186). Pollard also notes that John Underhill’s mother died at the age of twenty-one, though he does not provide any other details about Underhill’s life or parentage.

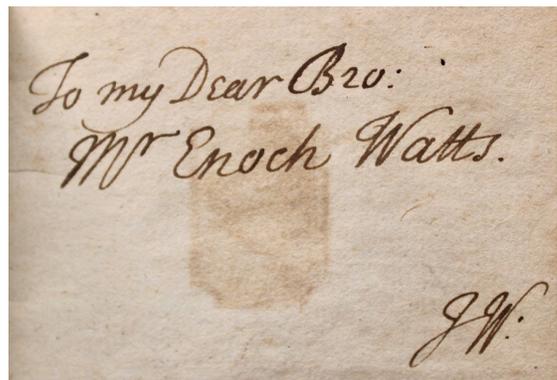


Original Edition of the Standard Eighteenth Century English Logic,  
Presentation Copy, Inscribed by Watts to His Brother Enoch,  
and Signed by Enoch Watts on the Title Page

39. WATTS, I[saac]. *Logick: Or, the Right Use of Reason in the Enquiry After Truth, with A Variety of Rules to guard against Error, in the Affairs of Religion and Human Life, as well as in the Sciences.* By I. Watts. London: Printed for John Clark and Richard Hett, 1725.

Twelvemo. [2], vi, [8], 534, [+2, errata] pp. Engraved headpieces, tailpieces, and initial letters.

Modern brown calf stamped and ruled in blind with two gilt-lettered red morocco spine labels. Edges sprinkled red. Slight offsetting and intermittent browning. Light creasing



Item #39

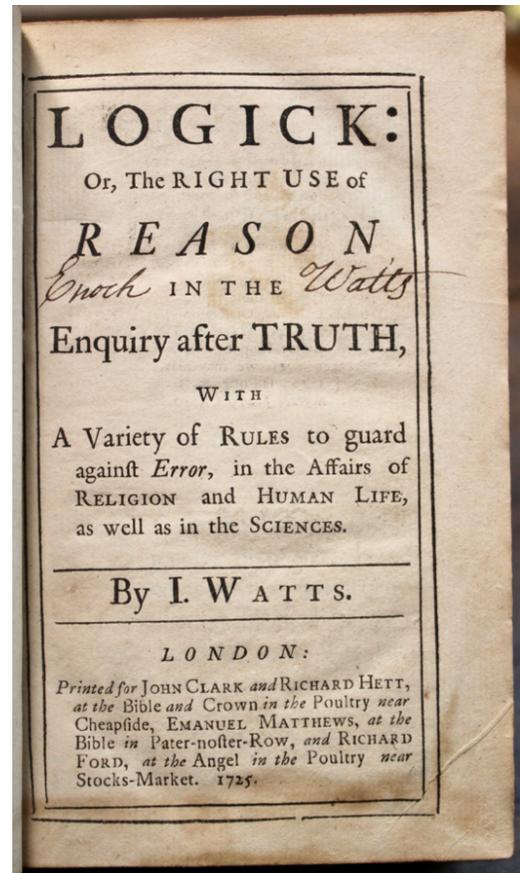
to a few leaves in in gathering H. The occasional minor stain. Inscribed by the author on the recto of front flyleaf: "To My Dear Bro / Mr. Enoch Watts. / I.W." Ink ownership signature of Enoch Watts on title page. A very good copy.

\$3,500

First edition, presentation copy.

Watts (1674-1748) was an English Christian minister, hymn writer, theologian, and logician, credited with 750 hymns including "Joy to the World" and "When I Survey the Wondrous Cross." In a letter dated March 1700, his brother Enoch, Watts to write his own hymns. He eventually published four verse collections including *Horae Lyricae* (two volumes, 1706) and *The Psalms of David Imitated in the Language of the New Testament* (1719). Watts read widely, wrote Latin and English theses, and made abridgements of standard works such as Burgersdicius's *Institutiones logicae* (Watt's brother Enoch gave Thomas Gibbons, Watts' friend and first biographer, his manuscript volumes). He was employed as a tutor in the family of Sir John Hartopp (1676); while there, he probably began to compose *Logick*.

"...throughout the years between 1728 and 1785 the vogue of his *Logick* in institutions of higher learning does not appear to have slackened. When Jeremy Bentham attended Queens College, Oxford, in the first three years of the 1760s, the *Logick* was still in use as the standard English treatise in its field; but Bentham regarded it as 'Old Woman's logic'...Dr. Johnson said of the *Logick* that it 'has been received into the universities, and, therefore, wants no private recommendation'" (Howell, *Eighteenth Century British Logic and Rhetoric*).



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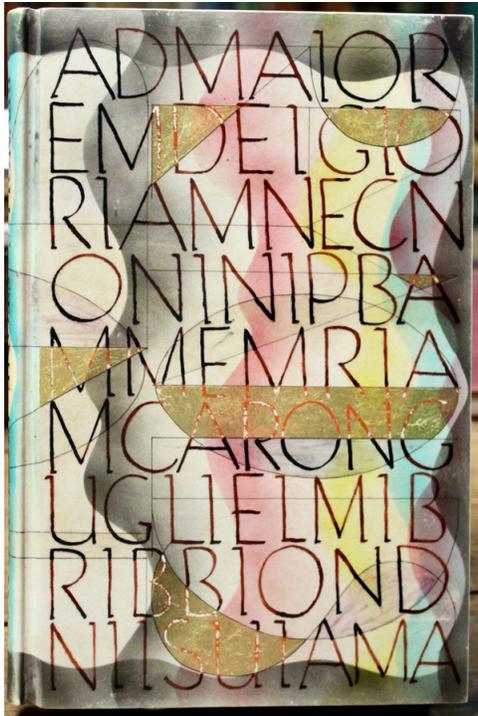


### In a Custom Hand-Painted Full Vellum Binding

40. [WHILE, Garth, binder.] *Reynolds Stone: Engravings*. With an introduction by the artist and an appreciation by Kenneth Clark. London: John Murray, [1977]. [Binding undated, ca. 1980-2000.]

Quarto. xli, 151 pp. With numerous wood engravings by Reynolds Stone on every page.

Custom bound by Garth While in full vellum over boards. Both boards accented with gilt panels and hand-painted in black, pink, yellow, blue, and purple. With Latin text (including the Jesuit motto *Ad maiorem Dei gloriam*) on both boards hand-lettered in black, burgundy, and red. Minor chipping to the red paint where it overlays the gilt accents and some smudging to the red paint on lower board. Spine also hand-painted in blue and titled in black. All edges gilt. A clean copy in a very good,



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bright, and striking binding by a celebrated bookbinder and silversmith.

\$2,500

First edition of *Reynolds Stone: Engravings*. Custom bound by While, probably sometime in the 1980s.

Garth While trained in bookbinding under H. A. De Coverley at Morley College and studied calligraphy with Dorothy Mahoney, a student and assistant of Edward Johnston, at the Stanhope Institute. During his bookbinding career, While specialized in hand-painted vellum bindings, including custom bindings for copies of Stanley Morison's *Politics and Script* and Hilda Simon's *Feathers Plain and Fancy*. While is now a silversmith whose work can be found in the Victoria and Albert Museum.



“Build Bridges Not Walls”

41. WINDOWPANE PRESS. *Which Side Are You On?* Seattle: The Windowpane Press, 2019.

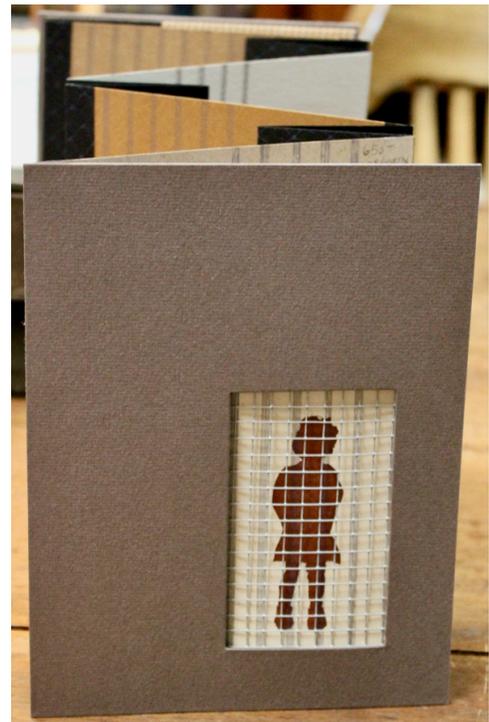
6¼ inches by 8¼ inches. With 6 printed silhouettes; printed rule evoking the bars of a prison cell; and several styles of decorative paper, including paper with a chain-link pattern.

Gray paper-covered boards. Front cover features a cut-out panel through which a three-dimensional wire chain-link is visible, placed over a printed silhouette of a child. Accordion binding that can be folded out and placed on its tail edge to create a wall. Corrugated light brown endpapers. A fine copy, as new, in the green cloth clamshell case.

\$650

One of a small number of copies (no more than thirty) printed with hand-set type and bound by Bonnie Thompson Norman at the Windowpane Press.

*Which Side Are You On?* compiles quotes by George Washington, Franklin Delano Roosevelt, and Emma Lazarus that contradict current anti-immigrant sentiment and legislation

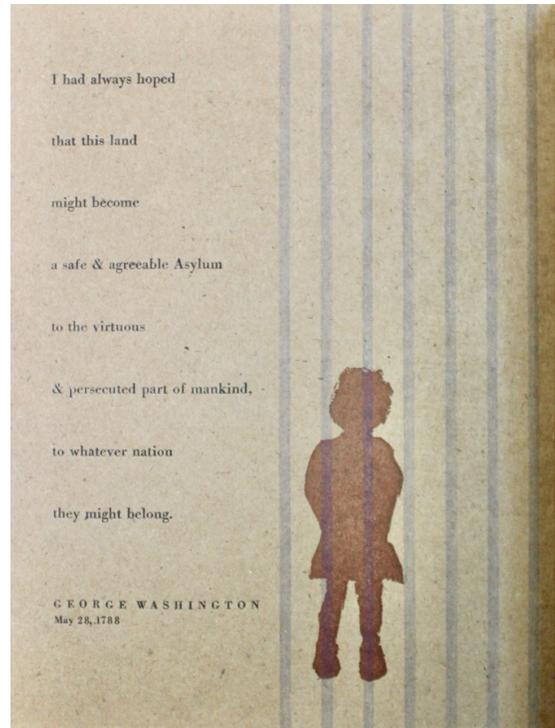


Item #41

in the United States. The book also compiles three slogans – including “nobody is illegal” and “build bridges not walls” – that are often used by protestors opposing ICE, the wall along the northern border of Mexico, and other anti-immigrant and anti-refugee measures.

Bonnie Thompson Norman has been the proprietor of the Windowpane Press since 1978. Aside from producing artist’s books, Norman also teaches courses in letterpress printing and bookbinding at the Press. She has been a co-chair of the Northwest Chapter of the Guild of Book Workers, as well as a member of Book Arts Guild, Puget Sound Book Artists, and The Book Club of Washington. Recent Windowpane Press productions include *The Second Coming (Again)*, which features the text of “The Second Coming” by Yeats paired with original paintings by Jodee Fenton. *The Second Coming (Again)* was printed by Norman at the Windowpane Press and published by Aubergine Atelier in 2019.

See the Windowpane Press website for more information.



Item #41

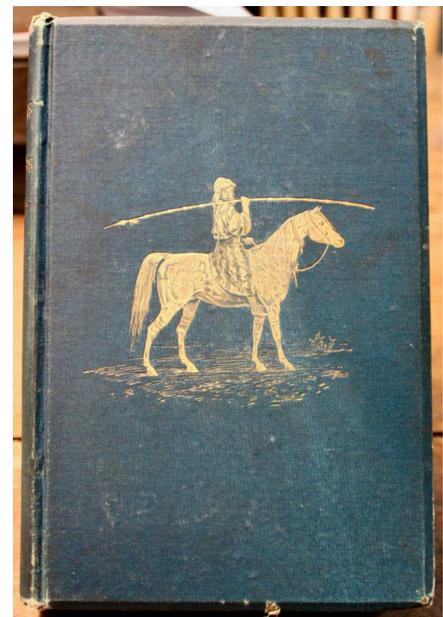


By the Woman who Traversed the Arabian Desert  
and Restored the Abbas Pasha Arabian Horse Stock

42. [WOMEN TRAVELERS.] BLUNT, Anne. *Bedouin Tribes of the Euphrates*. Edited, with a Preface and Some Account of the Arabs and Their Horses by W[ilfrid] S[cawen] B[lunt]. Maps and Sketches by the Author. New York: Harper & Brothers, 1879.

Octavo. 445 pp. With a frontispiece and 12 plates, one of which is a foldout color map of the Euphrates region, plus a fold-out chart of Arabian thoroughbred horse pedigrees.

Publisher’s dark blue cloth with gilt illustration of an Arab man on horseback. Gilt spine. Some rubbing to extremities, mostly at head and tail of spine. The binding is very clean and attractive despite a bit of fading. Dark blue endpapers. Cracking to inner hinges. Small piece missing from lower corner of map. Horse pedigree chart was at some point mis-folded and is now missing about a one-inch strip from fore-edge, affecting a few lines of text. Foxing to tissue guards and some light marginal toning. Library bookplate to front endpaper. Still a very good, tight copy.



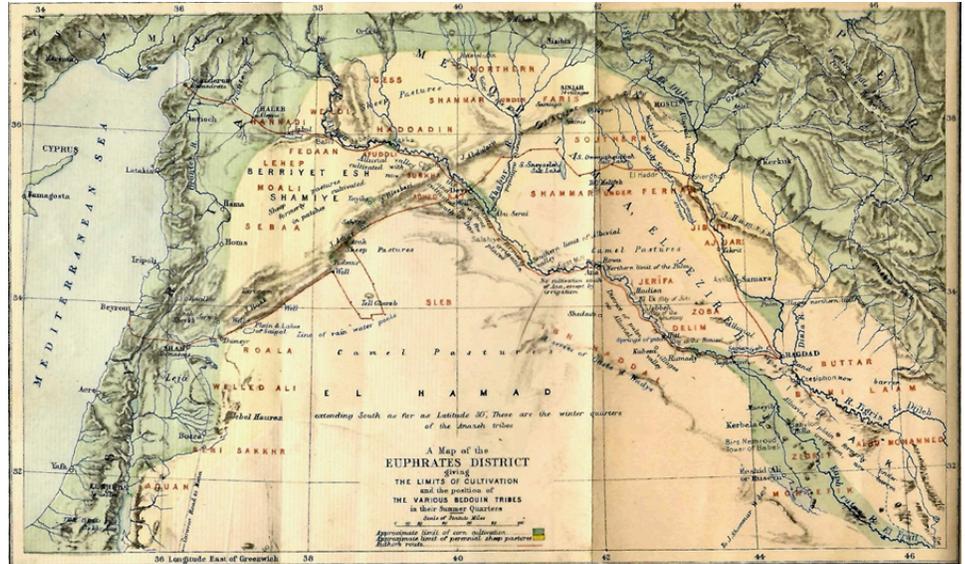
\$300

Item #42

First American edition. A London edition was published in the same year.

The present work gives a detailed account of the Euphrates region, sourced for the most part from the friends and traveling companions that Anne Blunt (1837 – 1917) and her husband, the poet Wilfrid Scawen Blunt, met during their travels there. The book includes musical notation for local songs on seven pages, extensive information on the tribes and religious demographics of the Euphrates region (pp. 380-384), and a chart of the royal lineage of their traveling companion Faris (p. 231).

There is also information on Arabian horse pedigrees dating back to the horses of Ishmael.



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Anne Blunt, the daughter of Ada Lovelace and the granddaughter of Lord Byron, began her travels in the Middle East and North Africa in the 1870s. She continued living and traveling there until her death in 1915. Blunt was the first European woman to traverse the Arabian desert, a voyage she undertook on horseback, and is in large part credited with restoring the dwindling Abbas Pasha stock of Arabian horses and thus influencing horse breeding worldwide. She was also a musician, an important diarist, and a celebrated watercolorist whose paintings were exhibited into the 1990s.

Oxford DNB.



One of the Earliest Accounts of British Life in the Colony of Fiji,  
A Particularly Fine Copy in the Attractive Original Cloth

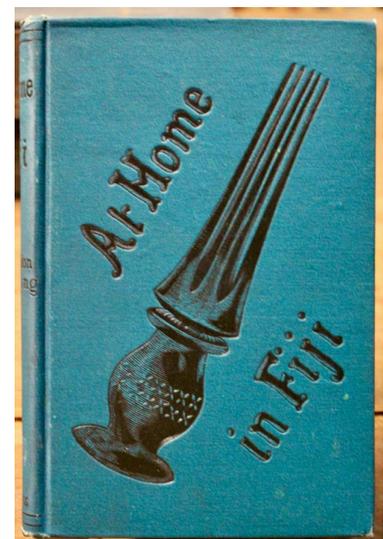
43. [WOMEN TRAVELERS.] CUMMING, C[onstance] F[rederica] Gordon. *At Home in Fiji*. New York: A.C. Armstrong and Sons, 1889.

Octavo. x, [2], 365, [8, ads] pp. With four plates from the author's own illustrations of Fiji and a fold-out map (11" by 7<sup>3</sup>/<sub>4</sub>").

Publisher's blue-green cloth stamped in black with image of a "cannibal fork" on both covers. Very minor rubbing to extremities. Blue-green endpapers. A bright, attractive, near-fine copy, uncommon in this condition, of this account of British life in the first years of the Colony of Fiji.

\$200

Later edition. The first edition was published in a two-volume set in Edinburgh in 1881. The title-page of the present item states that it is



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the second edition, though it seems that several earlier single-volume editions, published in both New York and Edinburgh, are stated on their title-pages to be the second edition.

Constance Frederica Gordon Cumming (1837 – 1924) was a skilled landscape painter and author of over two dozen travel books. *At Home in Fiji* recounts her 1875 voyage into Fiji with Sir Alfred Hamilton-Gordon (no relation) and his wife, Rachel Emily, so Hamilton-Gordon could accept the governorship of the Colony of Fiji. When the first governor of the Colony of Fiji left the role after eight months, Hamilton-Gordon became the governor and held the position until 1880.

Along with her voyage to the island with Hamilton-Gordon and Lady Gordon, the present work also documents Cumming's extensive traveling in and around Fiji until August 1877. She records the language, dress, religion and ritual, art, and architecture she encountered, as well as her

travels with missionaries in Fiji. A note at the beginning of the work explains the “cannibal fork” pictured on the covers and additionally details particular vegetables that would accompany meals of human flesh. In *Polynesia: The Mark and Carolyn Blackburn Collection of Polynesian Art*, Adrienne L. Kaeppler explains that the forks, locally called *cula ni bokola*, were used for ceremonies in which priests and chiefs ate human flesh. The forks were additionally used by high-ranking people who were considered too holy to come into contact with food in general.



Item #43

Kaeppler. *Polynesia: The Mark and Carolyn Blackburn Collection of Polynesian Art* (2010), p. 225.



### A “Colonial Wife” Sends Her Letters from Sierra Leone

44. [WOMEN TRAVELERS.][MELVILLE, Elizabeth Helen Callander.] *A Residence at Sierra Leone. Described from a Journal Kept on the Spot, and From Letters Written to Friends at Home...* Edited by the Hon. Mrs. [Caroline Sheridan] Norton. London: John Murray, 1849.

Octavo. xii, 335 pp. With publisher's ads printed on endpapers.

Publisher's red cloth stamped in blind with gilt title on spine. Binding is quite clean. Some foxing to edges and endpapers. Two ink library stamps on title-page. Uniform toning and some foxing to five

gatherings, which seem to be made up of a lower-quality paper than the rest of the book. Still a very good, tight copy, uncommon in the original cloth.

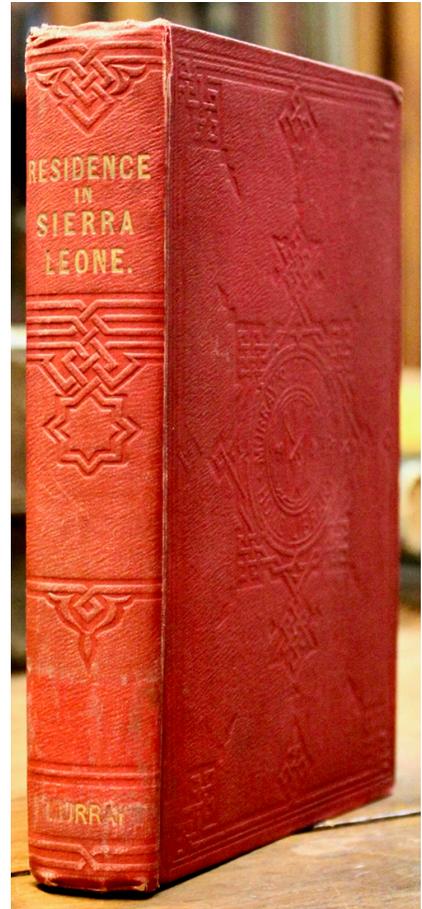
\$375

First edition. Published here as book thirty-one in the Murray's Home and Colonial Library.

Two years after returning to her home country of Scotland from Sierra Leone, Elizabeth Hellen Callander Melville (1816 - 1876) published the present work, which is presented as letters to her aristocratic women friends at home. Melville's letters include accounts of anti-slavery enforcement by her husband, Lieutenant Governor Michael Melville (1805 - 1878), including details about specific slaver captains and their captured ships. She also observes the lives of formerly enslaved Sierra Leoneans, the prevalence of disease in the country, and political turmoil like the 1844 expiration of the Strangford Treaty between the British and Portuguese governments.

In *The History of British Women's Writing* (2018), Lucy Hartley writes that Melville, as a white "colonial wife," measured "the Black subject against English domestic values in ways that expose particularly strong and also unselfconscious judgements regarding their racial inferiority," (p. 174). Melville's extensive criticism of her Black servants' thievery, laziness, supposedly lacking personal hygiene, and general inexperience particularly would have been "familiar to her female middle- and upper-class readership back home," (p. 174).

Melville's cousin Caroline Norton (née Sheridan, 1808 - 1877) was a social reformer, a prolific author, and the granddaughter of Richard Brinsley Sheridan. After Norton was denied a divorce and was barred from interacting with her three sons, she began campaigning for the right of women to divorce their husbands. She was in large part responsible for the passage of the 1839 Custody of Infants Act, the 1857 Matrimonial Causes Act, the 1877 Married Women's Property Act.



Item #44



### Travel Accounts of Asia by a Leading Member of the Women's Foreign Missionary Society

45. [WOMEN TRAVELERS.][NIND, Mary Clarke.] *In Journeyings Off. A Sketch of the Life and Travels of Mary C[larke] Nind.* By Georgiana Baucus. Cincinnati: Curts & Jennings, 1897.

Octavo. 334 pp. With frontispiece and 16 plates from photographs taken during Nind's missionary travels. Also with a small map headpiece at the beginning of each chapter showing the geographical setting of that chapter.

Publisher's yellow cloth with lively red pictorial stamps of a rickshaw, carriage, steamship, and Nind in a sedan chair (matching one of the photo plates.) Some soiling to cloth, and a small black stain

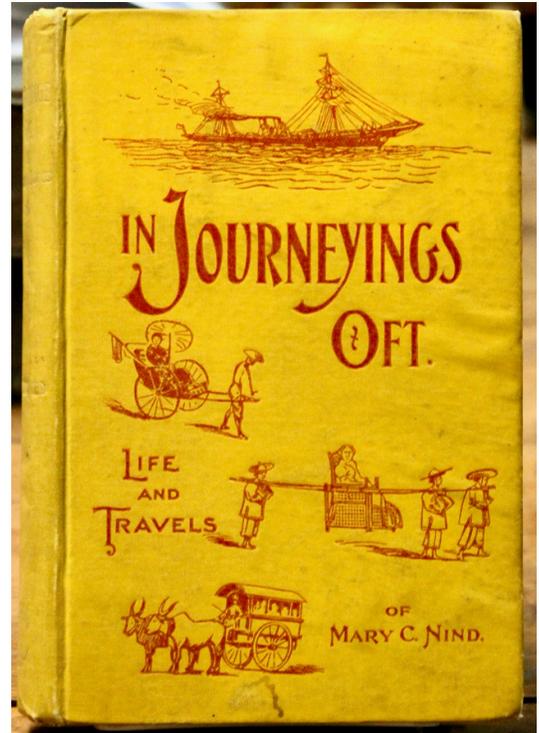
(probably ink) on back cover. Binding is somewhat loose and stitching is visible inside. A very good, clean copy

\$200

First edition. A second edition was published in 1899.

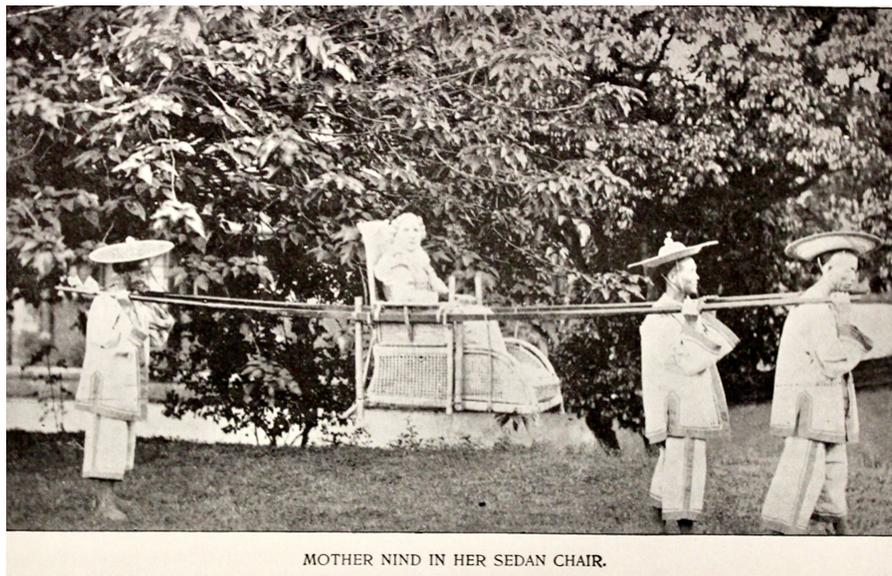
*In Journeyings Oft* chronicles the missionary travels of Mary Clarke Nind (1825 – 1905) in Japan, China, Singapore, Burma, Sri Lanka, and India. Nind also traveled in South America and Africa and achieved worldwide recognition for her evangelism.

Mary Clarke Nind (1825 – 1905), also known as “Our Little Bishop” or “Mother Nind,” was a leading member of the Woman’s Foreign Missionary Society of the Methodist Episcopal Church (WFMS). One of her most significant accomplishments was raising over \$17.5 million for the WFMS over the course of the 1870s and 1880s. In 1888, Nind and four other women, including Frances Willard, were the first women nationally to be named representatives in the Methodist General Conference.



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Georgiana Baucus was a member of the WFMS and a missionary who worked in Japan. Her essay “The Yokohama Jubilee,” which was published in the *Woman’s Missionary Friend* (vol. 41, 1909), details the first fifty years since the opening of the Treaty Port in Yokohama (pp. 383-385). We could not find any additional information about Baucus in the sources available to us.



MOTHER NIND IN HER SEDAN CHAIR.

Item #45

