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WINTER 2021-2022

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Wood-engraved bull's head by Leslie Evans (Sea Dog Press)

Photography & design by Bull's Head Rare Books

CATALOGUE TWO:

Not Fair

MOUNTAINVILLE, NEW JERSEY

2021

Catalogue Two gathers material that was intended to be displayed at the New York International Antiquarian Book Fair, September 2021. When the fair was canceled due to travel restrictions and concerns about COVID-19, I decided to present the material in a printed catalogue. Catalogue, not fair.

publication announcement:

FACING KA‘ENA POINT

Paul Theroux on Turning 80

A privately printed essay by the American novelist and travel writer Paul Theroux on the occasion of his 80th birthday.

Limited to 100 numbered and signed copies (with an additional 26 lettered copies for the author's use).

Designed, letterpress printed and bound by Jesse Marsolais at The Marsolais Press in Harwich, Massachusetts, in July 2021.

See item 47 in this catalogue for a full description.

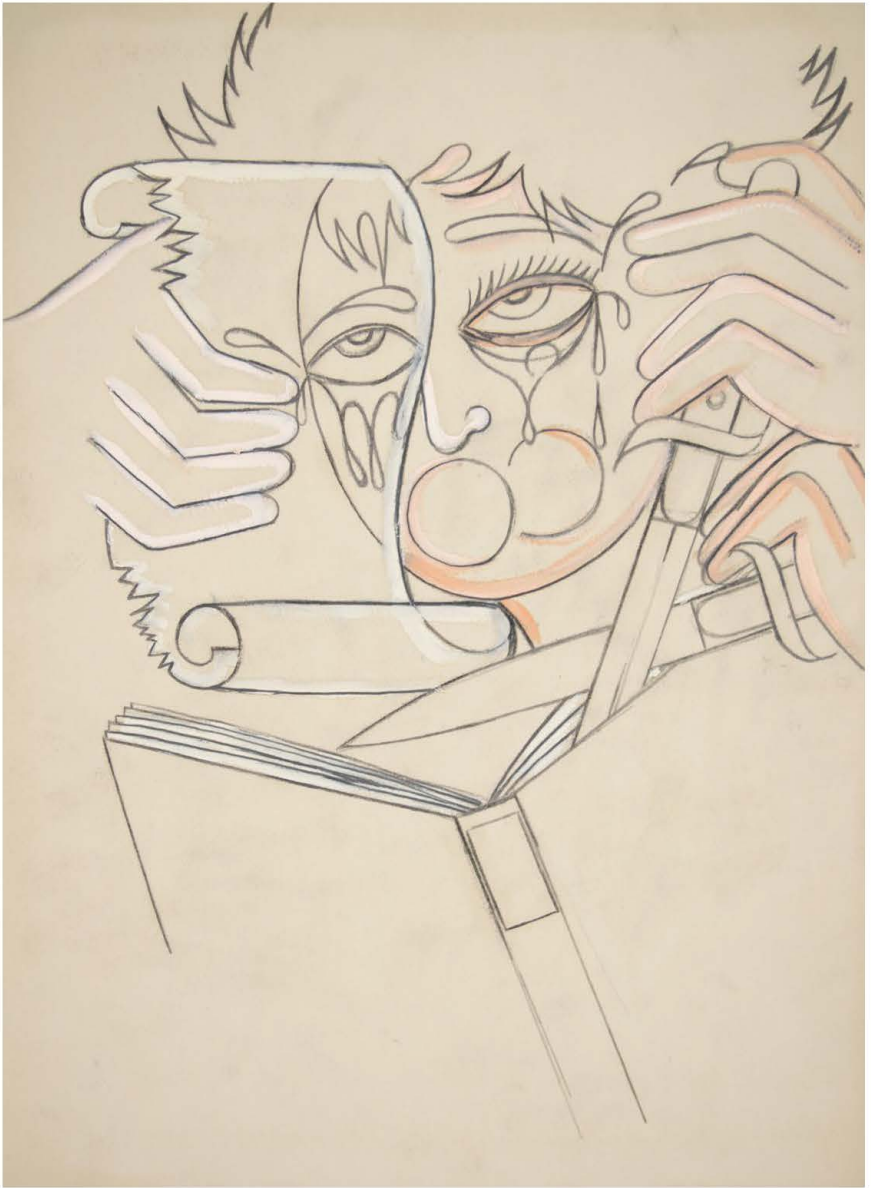
Bull's Head Rare Books is sole distributor.

frontispiece overleaf:

KENSIE DUFFY. *Untitled* [*Percy Shelley mutilates copies of Queen Mab*, 1813]. New York, 2021

Graphite and oil on paper. 15 x 11 inches

private collection



for the sum of *one hundred & forty-five*
seventeen cents debt, *fifteen* dollars and _____
seventeen dollars and *thirty-seven* cents
ble three days previous to the *third* Monday in *March* 1838
goods and chattles of the above bounden *Martin Walton*
1) *One Negro man named Bedford*
twenty-six years old

'One Negro man named Bedford'

- I (AFRICAN AMERICANA, SLAVERY). Document signed, concerning a writ of fieri facias against Martin and George Walton, Sr., in payment of a penal sum to Hooper, Sevier & Co. Moulton, Lawrence County, Alabama: 6 December 1838.

4to. Partially printed document accomplished in manuscript, signed by Martin and George Walton, Sr., docketed on the verso by Lawrence County sheriff Denton Valliant.

Document signed by Martin and George Walton of Lawrence County, Alabama, agreeing to forfeit "one Negro man named Bedford about twenty-six years old" per a writ of fieri facias for \$176.44 in payment of a penal sum of \$352.89 to Hooper, Sevier & Co. A note by Lawrence County sheriff Denton Valliant on the verso, dated 8 January 1839, voids the present agreement, the Waltons having failed to deliver Bedford at the appointed time.

Bedford appears in several legal documents preserved in the Lawrence County Archives. In an indenture of 16 March 1839 George and Martin Walton convey Bedford, along with 10 other enslaved people, to Edgar Swoope in payment of a bond for \$3,141.53. In the last will and testament of Benjamin Sherrod of the Pond Spring plantation, April 1846, Bedford is to become the property of Sherrod's grandson, William S. Swoope.

Photocopies of the manuscript records concerning Bedford in the Lawrence County Archives are included with the document.

\$200

'And you may find yourself living in a shotgun shack'

2 (AFRICAN AMERICANA). COFFIN, GEORGE A. (ARCHITECT). "One Family Negro House." Miami: 11 February 1941.

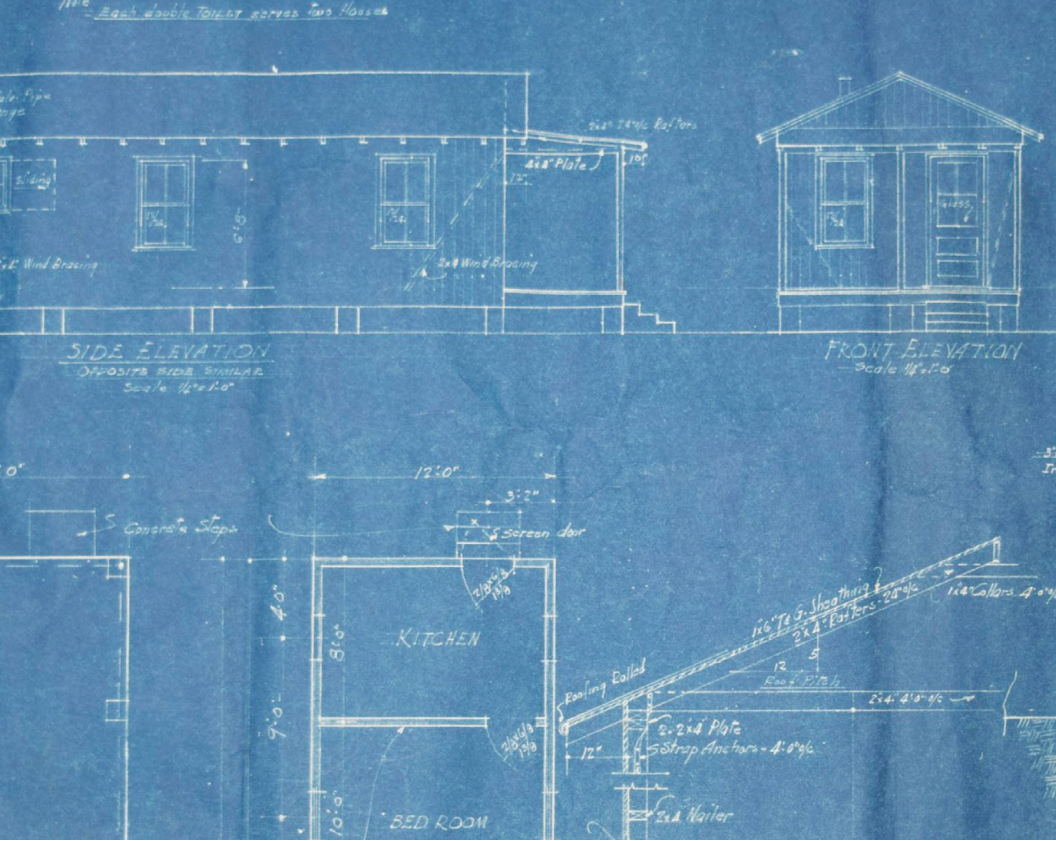
Vintage blueprint (22 x 23 inches), white on blue ground, ¼" to 1' scale, with architect's embossed seal lower right; strong, unfaded image, with some minor edge and surface wear, old creases.

Original blueprint plan for a shotgun house, a narrow single-family gable-front home in which the rooms are arranged in a single file (one theory for the name being that a shotgun round fired through the front door would pass through the house and out the rear door). The blueprint, by Miami architect George A. Coffin, formalizes what was essentially a folk or vernacular style built to efficiently house working class poor on narrow urban lots. Though both blacks and whites lived in shotgun houses (Elvis Presley was born in one in Tupelo, Georgia), it is here marketed specifically as a "One Family Negro House."

George A. Coffin (1896-1969) started his architecture practice in Miami in 1934 after some 12 years of apprentice and junior draftsman positions at various firms in Philadelphia and Miami. Shortly after this shotgun house plan was drafted, Coffin was accepted as a member of the AIA and over the years was active on the board of its south Florida chapter. He designed houses, resorts, clubs and other structures, working primarily in Dade County, as well as Key West and Key Largo.

The blueprint shows the plan, through-section and elevations of the house and outhouse, with measurements, construction details and materials (pine clapboard siding, asphalt roof, galvanized nails, Williamson's tung-oil paint). The house, comprising a porch, parlor, bedroom and kitchen, measures 12 feet wide by 36 feet deep with 8-foot ceilings. The outhouse is designed to accommodate two families, with a partition dividing the interior into two separate spaces, and suggesting that the plan was to be used in a neighborhood development project (more on that below).

The association of the shotgun house with poverty and urban deindustrialization has led to many of the structures being razed for redevelopment and gentrification. However, these houses have increasingly been recognized as an important part of American architectural heritage and social history, especially in their associa-



tion with historically black neighborhoods. They have also become desirable living spaces in their own right, given the recent “tiny house” movement.

One of the country’s most notable and well-preserved concentration of shotgun houses is in Miami’s West Coconut Grove, built to house the neighborhood’s primarily Bahamian immigrants. Miami’s preservation board recently granted historic landmark designation to 50 West Coconut Grove shotgun houses (over opposition by developers and some property owners). Though most shotgun houses show a marked similarity in basic design, comparison of the present plan with photographs of West Coconut Grove suggests the possibility that this plan, by a practicing Miami architect, was used in the construction of some of the neighborhood’s shotgun houses.

Given the shotgun house’s folk origins, it’s not surprising that I find no records of a similar blueprint.

\$2,000



Spanish colonial revival in Southern California

- 3 (ARCHITECTURE, DOMESTIC). *Angelus. 300 Distinctive Homes. 4th Volume* [cover title]. Los Angeles: Angelus House-Plan Service Company, 1928.

Oblong 4to. 108 lithographed pages presenting samples of plans and exterior photographs for 300 homes, interspersed with full-page advertisements for building materials (i.e., Hawthorne roofing tiles), designed and printed by Los Angeles Lithograph Co, Inc. Color illustrated wrappers; light shelf-wear, a few corners creased.

Catalogue for the Angelus House-Plan Service Company, presenting 300 plans for single-family homes, encompassing a range of aesthetics — Spanish mission and Spanish colonial revival, Craftsman and Tudor. Stock plans are priced, based on square footage, from \$18 to \$65, with several custom options regarding exterior wall and basement construction, garage size and lot orientation available. In addition, the company offers custom home plans drawn up from answers to a short list of questions provided by the client. This copy of the catalogue includes the unused stock and custom home plan order sheets.

A useful sourcebook for the medley of styles prevalent in the residential neighborhoods of southern California and the Southwest developed in the 1920s and '30s.

REFERENCE: OCLC 21627168 (5 copies)

\$500

'The snake root is not yet sold'

- 4 BARD, SAMUEL. Autograph Letter Signed (“Saml Bard”) to his father Dr. John Bard, written from Edinburgh while in medical school. Edinburgh: 5 May 1764.

3 pp. pen and ink on folded quarto sheet with address panel on verso of the final leaf; usual folds, remnants of wax seal and hole from opening.

Autograph letter signed by the influential early American physician, Samuel Bard, written while a medical student in Edinburgh. Bard was founder of the King’s College (Columbia) Medical School and the New York Hospital and was longtime president of the College of Physicians & Surgeons. He briefly served as George Washington’s private doctor, the latter crediting Bard with saving his life after removing a carbuncle from his thigh.

After thanking his father for sending sweet meats (“They will give me an opportunity of obliging some persons from whom I have received many favours ...”), Bard turns to business matters, first discussing a proposal to purchase land, likely former Bard family property in Montpelier, France, for £250 (“... he has as yet given me no answer & suspect because he thinks the offer too little ...”) and next referring to the sale of various goods in Edinburgh: “Last week for the first time, I received orders from Mr. Board to draw upon him for the whole produce of the winters bark, being £36 sterling. The snake root is not yet sold, but I am afraid I shall receive no better accounts of that than I have of the others, for he acquaints me that the quality of it is bad, and the market fallen.” Bard later championed Virginian snake root as a cure for angina suffocativa (“sore throat distemper”), in his work on that topic published in 1771.

Bard next turns to his medical studies: “As this is the last week of the medical Classes I am really so much hurried and fatigued with attending some of them no less than three times a Day, that I really cannot set down to writing with that ease and pleasure ... I hope therefore that you will excuse me”

Bard was raised in New York City, earned his medical degree in Edinburgh, and went into practice with his father, also a physician, in 1765. “Interested in improving the education of American physicians since his student days at Edinburgh and impressed by what fellow student John Morgan had achieved in Philadelphia (founding the first medical school in America at what is now the University of

the receipt of his favours
Pam & his
your affectionate & dutiful
son Sam^d Bard

Pennsylvania), Bard and several other physicians founded in 1767 New York's first medical school — the country's second — at King's College" (ANB). Much of Bard's correspondence with his father, though not the present letter, is reproduced in McVickar's *Life of Samuel Bard* (see following item).

\$2,750

Bard-McVickar family copy

- 5 (BARD, SAMUEL) MCVICKAR, JOHN. *A Domestic Narrative of the Life of Samuel Bard, M.D. LL.D.* New York: Published at the Literary Rooms ... A. Paul, printer, 1822.

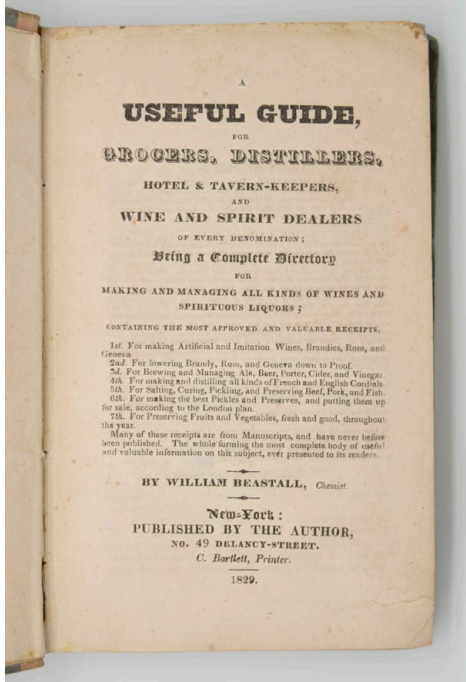
8vo. Stipple-engraved frontispiece portrait by W. Main after Thomas McClelland's copy of a painting by John Vanderlyn. 244 pp. plus stipple-engraved frontispiece portrait. Uncut in original cloth-backed brown paper boards; wear to spine, small abrasion and void in frontispiece, foxing to the portrait, faded red ink stamp on verso of portrait.

First edition of the first book-length biography of the American physician Samuel Bard (1742-1821, see item above), written by his son-in-law and based largely on personal reminiscences and Bard's own correspondence. McVickar (1787-1868), an ordained minister, married Bard's daughter Elizabeth and was professor of Moral Philosophy, Rhetoric and Belles Lettres at Columbia. He was also the First Rector of St. James Church in Hyde Park, where Samuel Bard is buried. This copy is inscribed from John and Elizabeth McVickar's daughter Susan.

PROVENANCE: Dr. John H. Hinton (inscription on ffep from Susan J. McVickar, Dec. 6, 1868); James Tait Goodrich (bookplate)

REFERENCE: Sabin 43673; Shaw & Shoemaker 9323

\$800



Made in America

- 6 BEASTALL, WILLIAM. *A Useful Guide for Grocers, Distillers, Hotel & Tavern-keepers, and Wine and Spirit Dealers of Every Denomination; Being a Complete Directory for Making and Managing All Kinds of Wines and Spirituous Liquors.* New York: Published by the Author, No. 49 Delancy-Street, 1829.

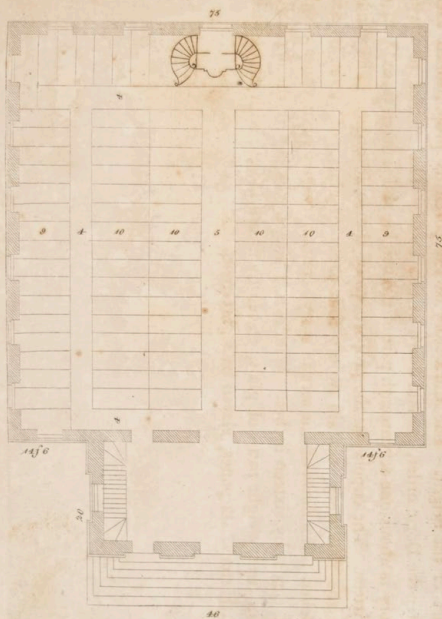
8vo. xii, [13]-340 pp., errata slip affixed to front pastedown. Publisher's half cloth and boards, remnant of printed spine label; light wear and soiling to boards, sporadic foxing, tears to pp. 175-178 costing a few letters but not impairing legibility, a crisp, unsophisticated copy.

First edition. "Contains recipes for making about everything potable. The author promotes the domestic production of beverages so as not to be at the mercy of foreign powers" (Cagle). Includes sections on the making of artificial and imitation wines and spirits, brewing beer and cider, salting and curing meat and fish, pickling and preserving. A second edition, with modified title, was published in 1832.

PROVENANCE: early ink signature of Anne A. Kimball on ffep

REFERENCE: American Imprints 37732; Cagle 69; Gabler G12310; Rink 1504

\$2,250



Forging an American architecture

- 7 BENJAMIN, ASHER & DANIEL RAYNERD. *The American Builder's Companion; or, a New System of Architecture: Particularly Adapted to the Present Style of Building in the United States of America*. Boston: Etheridge and Bliss, 1806.

4to. 44 engraved plates after drawings by Benjamin and Raynerd. viii, [9]-80, [2, ads] pp. Full contemporary tree calf, red leather spine label; foxing and offsetting from plates as usual, plates 37 & 38 loose, but a well preserved copy in a custom morocco-backed slipcase and chemise.

“[I]t is well known to any one in the least conversant with the principles of Architecture, that not more than one third of the contents of the European publications on this subject are of any use to the American artist in directing him in the practical part of his business” (Preface).

The first edition of New England architect and author Asher Benjamin's second book — his first, *The Country Builder's Assistant* (1797), was the first published book by an American architect. *The American Builder's Companion* “became the principal source for the Federal style for carpenters across the eastern half of the Unit-

ed States. Technically the plates were far superior to those in *The Country Builder's Assistant*, and the work was much broader in scope, including Roman versions of the five orders but also novel variants of capitals and bases. Plans and elevations included town houses, country houses, a courthouse, and a meetinghouse similar to Benjamin's Old West" (ANB). Plate 39 is in fact a preliminary elevation and plan of Boston's Old West Church, one of Benjamin's finest works, here copied from his original design for the building.

Benjamin's books translated complex design and construction concepts into usable plans for New England's carpenter-builders, often serving as their only source of education in the field. His "special genius lay in the ability to present plans, elevations, and details in a manner understandable to country carpenters and urban builders alike. As a result, Benjamin was largely responsible for the simple yet refined classicism that characterizes so much of early nineteenth-century American architecture" (ANB).

"The thousands of neat white houses that any visitor to New England sees are testimony to the ability of the printed word to help to spread an architectural idea: many of them can be traced to a plate from one of Benjamin's many books" (Thompson, "Tools of Persuasion: The American Architectural Book of the Nineteenth Century").

A handsome and sturdy copy of a work that, by its very nature, was often used to pieces.

PROVENANCE: Ezekiel Hopping, 1756-1840 (ownership inscription on flyleaf, "his book, bou[gh]t June the 27th 1807"), Hopping served in the Morris County New Jersey militia during the American Revolution

REFERENCE: Hitchcock 99; Rink 2507; Shaw & Shoemaker 9956

\$7,500

Benjamin's best-seller

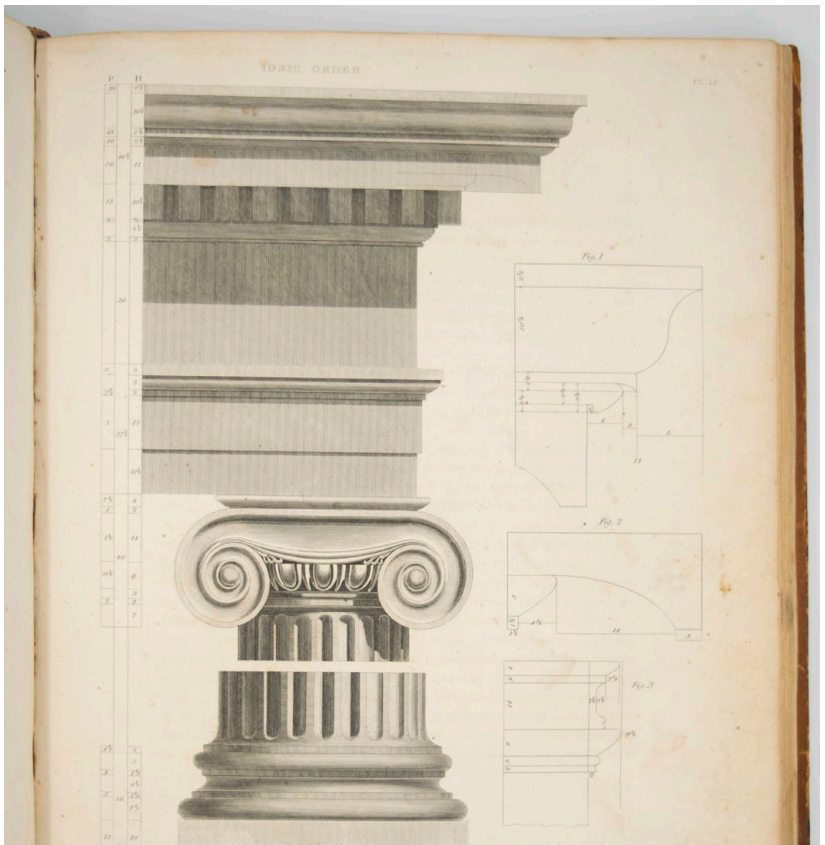
- 8 BENJAMIN, ASHER. *The Practical House Carpenter. Being a Complete Development of the Grecian Orders of Architecture, Methodised and Arranged in Such a Simple, Plain, and Comprehensive Manner, as to be Easily Understood; Each Example Being Fashioned According to the Style and Practice of the Present Day.* Boston: Published by the Author, R.P. & C. Williams, and Annin & Smith, 1830.

4to. 64 copperplate engravings. viii, [9]-119, [1] pp. Contemporary speckled sheep, red leather spine label, front cover with unusual gilt-tooled compass design; spine and joints overpainted, portion of upper corner of ffep affixed to title-page, not affecting text, toning and spotting throughout, occasional small closed tears and dampstaining, but a well-preserved copy.

The first edition of Benjamin's "fourth and most popular work" (Hitchcock). The title may be an homage or borrowing from British architect William Pain's 1789 work of the same name, a book that Benjamin consulted early in his career and used as a model for the plates in his first book, *The Country Builder's Assistant*. *The Practical House Carpenter* marks Benjamin's adoption of the Greek over the Roman school in reaction to the emerging Greek revival trend. "Since my last publication, the Roman school of architecture has been entirely changed for the Grecian" (Preface). Many of the plates illustrating the orders are derived from surviving Classical examples. Includes a glossary of architectural terms.

REFERENCE: Hitchcock 117

\$1,750



A used copy

- 9 BIDDLE, OWEN. *The Young Carpenter's Assistant; or, A System of Architecture, Adapted to the Style of Building in the United States*. Philadelphia: Published by Benjamin Warner and sold at his bookstores in Philadelphia, and Richmond, Virginia. William Dickson, Printer, Lancaster, Pa, December 1817.

4to. 44 engraved plates (2 folding). 61, [1] pp. Contemporary calf; covers detached and spine perished, stitched partially back to the textblock at an early date, "\$25000.00 Reward" written in ink on front cover by early owner, foxing and staining, the folding plate of the Christ Church steeple torn in half and sewn together at an early date, in a custom morocco-backed slipcase and chemise.

The second book on architecture written in the United States, first published in Philadelphia in 1805, with editions following in 1810 in 1815. The present very rare fourth edition is the first printed in Lancaster, with newly set text but with the engravings printed from the original plates.

"A native born American, like Asher Benjamin Biddle emphasizes in his title that his book is especially suited for American use, and that there is by this time 'a style of building in the United States' distinguishable from that of England" (Hitchcock). Besides detailed designs of doorways, ornaments and structural elements, the illustrations engraved by Tiebout and others are noteworthy in including depictions of important Philadelphia architectural sites: the Christ Church steeple, Schuylkill Bridge (now Market Street Bridge, Biddle helped in its construction), the Bank of Pennsylvania and the Bank of the United States in Philadelphia.

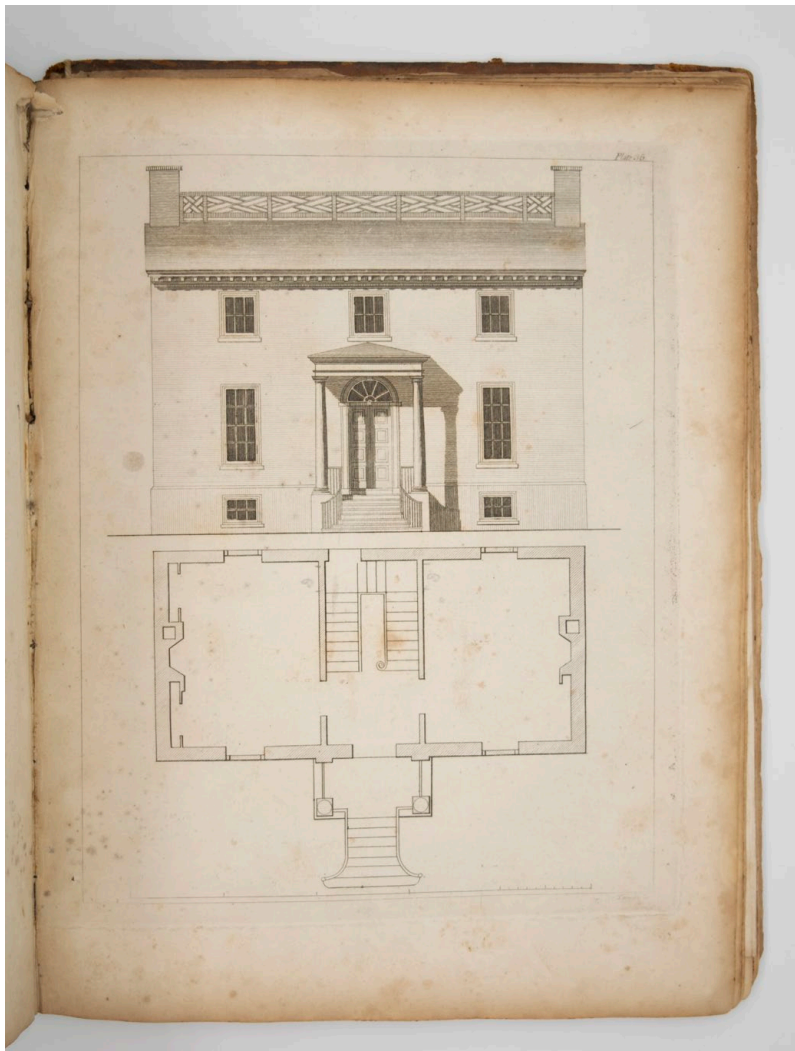
This copy has interesting evidence of early use by an American builder, with manuscript floor plans for various houses (including "Lowell Plan" on the front pastedown, a plan "similar to Bela Stoddard's one story high" on the rear endpaper, and "Martin Bailey's house" on the rear pastedown) and manuscript mathematical calculations. Although all early editions of Biddle are scarce, this Lancaster printing is especially so: Hitchcock locates two copies; Shaw & Shoemaker locates one and Rink locates three.

Though printed in Lancaster, the bookseller's ticket and names (Stoddard, Lowell) suggest this copy was used in the Boston area — evidence of Biddle's intrusion into Asher Benjamin's territory.

PROVENANCE: James Loring (Boston bookseller's ticket on the front endpaper); early owner's inscription on the front pastedown, "The Property of William N. Hayward"; sketches for plans on endpapers and verso of plate 36 in an unknown hand, a few plates annotated or titled in pencil

REFERENCE: Hitchcock 179; Rink 1781; Shaw & Shoemaker 40245

\$3,500



American scaleboard binding

10 (BINDING) [DODSLEY, ROBERT]. *The Oeconomy of Human Life, Complete in Two Parts; Translated from an Indian Manuscript, Written by an Ancient Bramin*. New Haven: Abel Morse, 1793.

12mo. 8, [11]-102 pp. (irregular pagination, but complete save for final blank). Collation: A-H⁶ I⁴ (lacking blank I4). Contemporary sheep-backed paper over scaleboard; paper nearly completely removed, revealing scaleboard and laced-in cords, minor chipping to board edges, text foxed and toned, fore-edge paper flaw on H3 touching a few letters.

A well-preserved example of an American scaleboard binding, a style of cheap binding that used thin split wood boards instead of pasteboard. Here the paper covering has almost completely worn away, revealing the scaleboard and laced-in cords (which this bookseller considers a fortuitous defect). “Scaleboard was used in European binding as a cheap alternative to pasteboard until around 1700. It was used in colonial America from the early settlement era into the mid-nineteenth century, long after pasteboard and other types of board became widely available and were less expensive to use. American scaleboard bindings are found on a wide variety of imprints, almost always on cheaper grades of publication” (Miller, *Books Will Speak Plain*, p. 485).

Publisher and author Robert Dodsley’s collection of improving moral precepts and wisdom from Chinese and Indian sources was first published in 1750 and was one of the 18th century’s most oft-printed works, with some 200 editions, including 48 in America. ESTC notes that the first part is sometimes attributed to P. D. Stanhope, Earl of Chesterfield, and that the second part is attributed to John Hill.

PROVENANCE: “Harvey Skinner’s Book, Granby” (contemporary inscription on ffep, ms note on p. 61)

REFERENCE: ESTC W35293; Evans, 25412; Sabin 90273; Trumbull, Connecticut, 1207 & 2081 (supplement)

\$500

(see illustration overleaf)



The Blackmer Collection

- 11 (BLACKMER COLLECTION) NAVARI, LEONARA. *Greece and the Levant. The Catalogue of the Henry Myron Blackmer Collection of Books and Manuscripts*. London: Maggs Bros. Ltd, 1989.

Folio. Frontispiece, 16 plates. xxi, [3], 446, [2] pp. Printed by Christos G. Manousarides at the Typographeio Manutius. Publisher's gray cloth, title stamped in black on front cover, by Sotiris Mavrikoglou; some sunning to spine and covers, else fine.

One of only 300 copies of this essential travel bibliography, containing 1,947 detailed bibliographic descriptions. The American expatriate banker Henry Blackmer II (1923-1988) formed the most substantial modern collection of books concerning Greece and the Levant, filling his neoclassical Athens home with the spoils of his book- and art-hunting travels around the Mediterranean. The catalogue is an elegant piece of bookmaking by an all-Athenian team of craftsmen.

\$2,250

'The standard handbook of its day'

- 12 BLONDEL, JACQUES-FRANÇOIS. *Cours d'Architecture, ou Traité de la Décoration, Distribution, & Construction des Bâtiments*. Paris: Chez Desaint, 1771-1777.

9 vols. 8vo (6 text volumes,) and tall 8vo (3 plate volumes). With half-titles in text volumes. 377 engraved plates (full-page or folding) by Croisey, De la Gardette, Marillier, et al, after Blondel, Desprez, Eisen, Helin, Patte, et al. Contemporary tree calf, flat spines with red morocco onlaid panels gilt-stamped with neoclassical tools, onlaid green and tan morocco lettering and volume number pieces; a few heads chipped, occasional light shelfwear.

A beautiful copy in contemporary neoclassical binding of the first edition of the encyclopedic and richly illustrated manual of architecture instruction that was "the standard handbook of its day" (Fowler). Known as the "Petit Blondel" to distinguish it from the four folio volumes of *L'Architecture française* (the "Grand Blondel"), the *Cours* is based on Blondel's teaching at the École des Arts, a private school that he founded in Paris in 1740. His works "remain to this day the most complete and authoritative account ever given of modern classical architecture" (Blomfield, *French Architecture*, vol.

2, p. 155, quoted in Fowler), superseding earlier surveys by François Blondel and D'Aviler.

The *Cours* is divided into three parts following the three traditional Vitruvian branches of architecture — decoration, distribution, and construction — each part comprising two text volumes and one plate volume. Part two includes sections on gardening and an “interesting discussion of the English picturesque garden and of the organization of the functions of a house” (Millard). Following Blondel’s death in 1774 the final two text volumes were completed by his pupil Pierre Patte (1723-1812).

REFERENCE: Berlin Kat. 2429; Fowler 51; Millard 29; RIBA I 296

\$7,500



One of five hors commerce

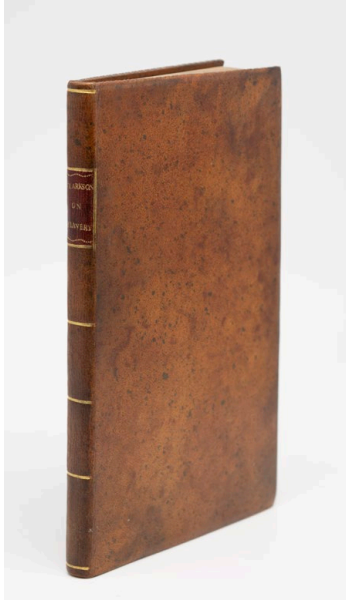
- 13 (CIRCLE PRESS) SHAKESPEARE, WILLIAM & RONALD KING.
*Antony & Cleopatra. Designed and Produced by Ronald King
with Notes and an Introductory Essay 'The Elusive Absolute'
by Keith Please. [Guildford]: Circle Press Publications, 1979.*

*Folio. Illustrated throughout with color silkscreen prints and manuscript
facsimiles, with additional signed print. xi, [7], 59, [3] pp., printed letter-
press. Loose as issued, in printed covers, laid in publisher's linen and blue
morocco chemise with die-cut outer panel; fine.*

No. "H.C. III" of five *hors commerce* copies (of 355 total copies),
signed by the artist.

\$1,250





'Is it right to make slaves of others against their will?'

- 14 CLARKSON, THOMAS. *An Essay on the Slavery and Commerce of the Human Species, Particularly the African, Translated from a Latin Dissertation, Which was Honoured with the First Prize in the University of Cambridge, for the Year 1785, with Additions*. Philadelphia: Joseph Crukshank, 1786.

8vo. 155, [1, ads] pp. Collation: [A]⁴ B-T⁴ U². Period-style speckled sheep, smooth spine divided into compartments with gilt filets, red morocco spine label, blind-rolled edges, period endpapers, title and subsequent few leaves washed and resized, top outer corner and small hole in title restored, light toning and occasional spotting, indecipherable ink signature on title.

Scarce first American edition of British abolitionist Thomas Clarkson's famous Cambridge prize essay, his answer to the question "Is it right to make slaves of others against their will?"

With his *Essay* Clarkson "became the official whistle-blower of the horrors of transatlantic slavery ... the driving force behind the abolition of African slavery and the slave trade" (Smith, *Thomas Clarkson*, p. 17).

Clarkson, a graduate student in divinity at the time, set out simply with the intention of defending his first-place prize in the previous year's contest; he brought to the task scant knowledge of the slave trade or the emerging abolitionist movement. He quickly familiarized himself with the subject, drawing primarily from Anthony Benezet's *Historical Account of Guinea* ("In this precious book I

found almost all I wanted”). The process of learning the dreadful specifics of the trade radicalized Clarkson, changing both the purpose of the essay (“It became now not so much a trial for academical reputation, as for the production of a work, which might be useful to injured Africa”) and ultimately leading to the dedication of his life and resources to the abolitionist cause.

After again winning the first prize and reading the *Essay* before the Cambridge Senate-house, Clarkson resolved to translate and enlarge the work from its original Latin manuscript and have it published. A fortuitous run-in on a London street with a Quaker friend led to Clarkson’s initiation into the emerging abolitionist movement and his meeting such prominent agitators as William Dillwyn, Granville Sharp and James Ramsay. The first edition of Clarkson’s *Essay* was published in March 1786 in London by the Quaker bookseller James Phillips, with copies largely distributed by hand by Clarkson and his fellow abolitionists to MPs and other influential people. Clarkson gives a detailed account of the writing and publication of the *Essay* in his *History of the Rise, Progress and Accomplishment of the Abolition of African Slave-Trade by the British Parliament* (1808).

“The *Essay* had a great success and led to the creation of an informal committee to lobby MPs; its most important achievement was the recruiting of William Wilberforce, in which Clarkson played the chief part” (ODNB). Clarkson, together with William Wilberforce, led the “campaign, carried on by word of mouth and by means of the printing press, for one of the fundamental rights of man” (PMM 232).

This first American edition was published shortly after the London edition. It was championed by the Pennsylvania Society for Promoting the Abolition of Slavery, whose President at the time, Benjamin Franklin, distributed copies. (See his copy of the 1787 third American edition inscribed to John Hancock, Sotheby’s, 29 November 2000, lot 153, and his letter to Connecticut Governor Samuel Huntington, presenting a copy of “Thomas Clarksons [sic] excellent essay upon the Commerce & Slavery of the Africans,” Sotheby’s, 7 December 1999, lot 34A).

REFERENCE: ESTC W32021; Evans 19561; PMM 232a; Sabin 13484

\$6,500



Coleridge's sister-in-law

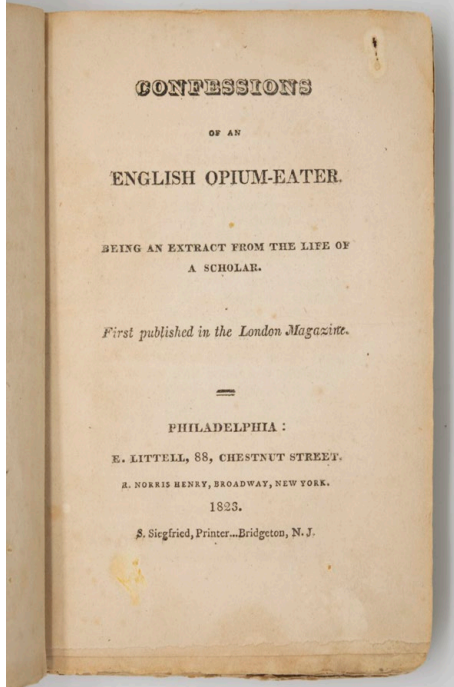
15 (COLERIDGE FAMILY). "Beautiful sea weeds sent to Edith Coleridge by her aunt M.F. from The Isle of Man" [supplied title from laid-in note]. 1853.

4to. Approximately 95 seaweed specimens mounted on rectos of 25 blank album leaves, a few loose terrestrial samples laid in (ginkgo and bay leaf). Contemporary green sheep gilt, with "Aunt Martha" stamped in gilt on front cover in central medallion of small tools; covers heavily rubbed, spine faded, specimens in fine condition.

A lovely collection of seaweed specimens collected from the Isle of Man by Coleridge's sister-in-law, Martha Fricker (1777-1850). Martha rejected a marriage proposal by George Burnett, a writer, nonconformist minister and fellow Pantisocrat with Coleridge and Southey. "Southey's friend Burnett, who was also going to join the scheme [i.e. the founding of a Pantisocracy along the Susquehanna River in the American western frontier], proposed to Edith's younger sister Martha, but she refused, as Sarah Fricker later recorded in her memoirs, 'scornfully, saying that he only wanted a wife in a hurry, not her individually of all the world'" (Jones, *A Passionate Sisterhood: The Sisters, Wives and Daughters of the Lake Poets*, p. 21). Martha never married and spent her final years on the Isle of Man with her sister Eliza.

This album was passed by descent to Edith Coleridge (1832-1911), the daughter of author Sara Coleridge and Henry Nelson Coleridge.

\$500



The English opium eater in America

16 [DE QUINCEY, THOMAS]. *Confessions of an English Opium-Eater*. London: Taylor and Hessey, 1822.

12mo. [2, half-title], iv, 206, [6, ads and publisher's catalogue]. Uncut in contemporary half tan calf and marbled boards, flat spine divided by gilt fillets into compartments; front cover and ffep detached, spine ends chipped, early ownership inscription on ffep.

[And:]

[DE QUINCEY, THOMAS]. *Confessions of an English Opium-Eater. Being an Extract from the Life of a Scholar. First Published in the London Magazine*. Philadelphia: E. Littell, 1823.

12mo. xii, [13]-183, [1] pp., with half-title. Uncut in publisher's drab boards; spine mostly perished, small portion of original printed spine lettering intact, front joint cracked, staining; ownership signature on half-title, gathering splitting at pp. 74-5, some foxing and light staining. Both editions housed together in custom cloth box with protective cloth dust-jackets.

First English and American editions of the foundational drug memoir, a landmark in the emerging genre of the autobiography more generally and a masterpiece of English prose in its own right. First published serially and anonymously in the *London Magazine* in 1821 to immediate acclaim (and speculation as to its authorship),

De Quincey's *Confessions* is a cornerstone of late British Romanticism, and through its translations and adaptations by Baudelaire (*Les Paradis artificiels*, 1860) and Musset an important influence on French literature.

De Quincey was writing at a time when opium was a commonly used sedative and painkiller. "The miraculous effects of opium were no more mysterious to De Quincey's contemporaries than the miraculous effects of aspirin are to us today; everyone who had taken opium to sedate a sore tooth knew what De Quincey was describing.... The genius of his *Confessions*, as the cultural historian Mike Jay puts it, is that 'De Quincey was not so much breaking a taboo as deliberately creating one by recasting familiar practice as transgressive and culturally threatening. It was a Byronic double game: baiting the moralists and middlebrow public opinion while delighting the elite with the invention of a new vice'" (Wilson, *Guilty Thing*, p. 234).

The influence of the *Confessions* was felt in the United States as well, with Poe declaring the Opium-Eater one of "the first men in England" and joking that his pet baboon Jupiter was the true author. Elements of the *Confessions* and De Quincey's life became fodder for Poe's stories, with "The Man of the Crowd," "The Murders in the Rue Morgue" and "William Wilson" all bearing De Quincey's influence. The first American edition, here in its original publisher's boards, is scarce.

REFERENCE: Green 354 & 357; Horowitz, *Phantastica* 57; Tinker 817

\$1,500

Photographs from an antique land

17 (EGYPT, PHOTOGRAPHY). *Lost Egypt. The Epigraphic Survey*. Chicago: The Oriental Institute of The University of Chicago, (1992).

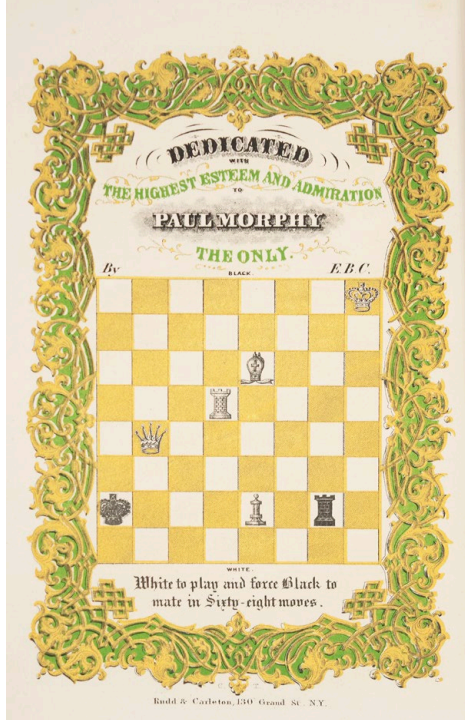
3 vols. Folio. 30 photographic prints, ca. 11 x 9 inches, printed from original glass plate negatives, each print mounted and matted to 16 x 20 inches. [viii] pp. booklet with explanatory text and list of plates for each volume (text by Peter F. Dorman, John Coleman Darnell, and Susan Lezon). Housed in three cloth clamshell boxes by Claudia Cohen. Small damp-stain to volumes II & III box with some staining in vol. III to mounts and booklet confined to margin, some fading to clamshell boxes, prints fine with superb detail and tonal gradation.



No. 4 of 200 copies. A portfolio of limited edition photographic prints from the Epigraphic Survey's archive of over 800 large-format glass plate negatives, taken in Egypt between 1880 and 1930 for the tourist trade by photographers such as Antonio Beato and the Zangaki brothers. Printed at Chicago House, the field headquarters of the Survey in Luxor. "Unlike other methods of reproduction, in which an artificial light source is used on a mass-production basis, the glass negatives have been exposed individually to direct sunlight on printing-out-paper, resulting in minuscule differences among the prints.... Each print was then toned in a gold chloride solution.... Great care has been taken to produce prints that would have resembled closely those that one might have purchased while journeying through Egypt in the nineteenth century" (p. vi).

Images include ruins of ancient monuments, details of carved and painted temple walls, fleets of feluccas, palm groves, and formal salon poses and ethnographic portraits of Egyptians and Nubians. The three volumes retailed at \$2,000 each when published in 1992.

\$5,000



A pristine copy in publisher's cloth

- 18 FISKE, DANIEL WILLARD. *The Book of the First American Chess Congress: Containing the Proceedings of that Celebrated Assemblage, Held in New York, in the Year 1857, with the Papers Read in its Sessions, the Games Played in the Grand Tournament, and the Stratagems Entered in the Problem Tournay; Together with Sketches of the History of Chess in the Old and New Worlds.* New York: Rudd & Carleton, 1859.

8vo. Chromolithograph frontispiece dedication to Paul Morphy by "E.B.C." showing a match endgame, illustrated with chess diagrams throughout. xii, [13]-563, [1], [2, ads], [2], 6 (catalogue), [2, ads] pp. Publisher's maroon diapered cloth, spine titled in gilt; fine, with early gift inscription on front blank.

The First American Chess Congress held in New York in 1857 was a knockout tournament featuring 16 top American and European players. The young Paul Morphy defeated Louis Paulsen in the final match, a victory that helped cement his status as the greatest American chess player of his era. He would spend the next year touring Europe, racking up victories over most of the continent's great players, before returning to the United States and precipitously retiring from chess at age 22.

This work by Daniel Willard Fiske, himself a participant in the Congress, presents a short history of chess, a history of the Congress with all of the games in notation and some positions presented in diagrams. Chapter IX is a history of chess in America with entries on Benjamin Franklin, Aaron Burr, chess in New York and New Orleans, and Paul Morphy.

\$1,000

Godwin mourns John Philpot Curran

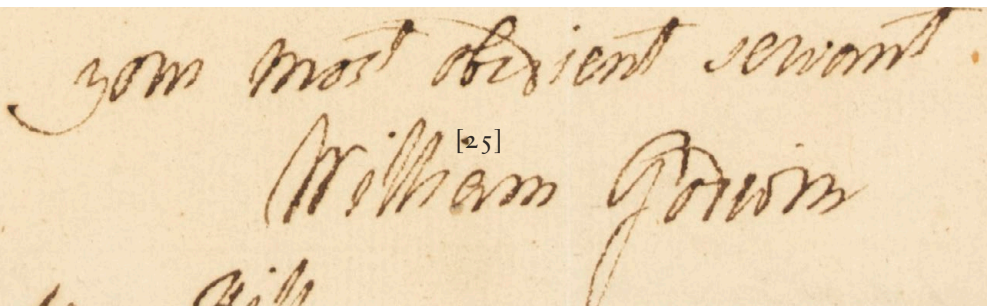
- 19 GODWIN, WILLIAM. Autograph Letter Signed (“William Godwin”) to an unnamed recipient (“Sir”), requesting the return of the bust of his late friend John Philpot Curran. Skinner Street, Snow Hill [London]: 31 October 1817.

4to (8-¾ x 7-⅞ inches). 1 p. on laid paper watermarked “1814.” Light creases from prior folding, matted and framed with engraved portrait by Ridley after Lawrence, examined out of frame, letter hinged on top edge.

“Sir, I have always much wished to have the plinth and bust of my friend, Mr. Curran, which I lent to you some years ago, returned to me; & the melancholy event of his death has now greatly increased my anxiety on the subject. I therefore trouble you with this line to say, that I will send a messenger to your home to receive them next Monday forenoon, & to request that you will have the governess to have them looked out in readiness for him”

Godwin met John Philpot Curran, the radical Irish barrister, defender of Wolf Tone and Hamilton Rowan, and later Master of the Rolls in Ireland, in London 1799 and visited him in Dublin the following year. They remained close until Curran’s death in 1817. Curran’s published speeches were inspiration for Shelley’s *Address to the Irish People* and Shelley, on Godwin’s introduction, met Curran in Dublin in 1812. Curran’s daughter Amelia painted Shelley’s portrait in Rome in 1819.

\$2,500



your most obedient servant.
[25]
William Godwin



With an assist from Mary Shelley

20 GODWIN, WILLIAM. *Deloraine*. London: Richard Bentley, 1833. 3 vols. 8vo. [iii]-vi, 288; [iv], 286, [2, ads]; [4], 317, [1], [2, ads] pp., half-titles to vols. II & III, vol. I ffp and half-title removed with slight damage to title-page at gutter. Uncut in publisher's pink cloth-backed boards, printed labels; spines faded, vols. II & III labels largely chipped away, a few hinges cracked or starting, final few gatherings of vol. III lightly creased, withal an attractive set with contents remarkably fresh.

First edition in publisher's boards of Godwin's final novel, a work notable for its echoes of the dark intensity and driving narrative of his early success, *Caleb Williams*, and for its fictionalized portraits of Mary Wollstonecraft (Deloraine's first wife, Emilia, who dies shortly after childbirth) and Mary Shelley (their daughter, Catherine). "[Godwin's] last novel, *Deloraine* (1833), shows that, in reflective mode, he retained the capacity for genuine psychological insight which made *Caleb Williams* so powerful" (ODNB). Contemporary reviews marveled at the vigorous storytelling from the 76-year-old Godwin.

The plot, as in *Caleb Williams* a story of crime and pursuit, was based loosely on the true story of Eugene Aram, an 18th-century philologist and schoolmaster who murdered a man he accused of having an affair with his wife. Aram escaped persecution for 14 years until his crime was discovered, and he was tried and hanged. Godwin references the story in *Caleb Williams* and later shared it

with his protégé Edward Bulwer-Lytton, whose own version of the story, *Eugene Aram*, was published the year prior to *Deloraine*.

Godwin wrote to his daughter Mary Shelley on 18 April 18 1832 complaining that he was “at a loss for materials to make up my third volume” and asking Mary to “give it one serious thought.” Mary’s response is not preserved, but Godwin completed the novel shortly thereafter, the plot concluding (SPOILER ALERT) with Deloraine’s saintly daughter Catherine negotiating a truce with his pursuer, Travers. An uncommon title in the trade.

PROVENANCE: G. Villiers Stuart (contemporary ownership signature to title-pages)

REFERENCE: Block, p. 88; Summers, p. 292

\$800

J.P. Morgan’s librarian and first director of the Morgan

21 GREENE, BELLE DA COSTA. Typed Letter Signed (“Belle da Costa Greene”) to Dr. Harold Strong Gulliver. New York: 28 March 1934.

4to. On Pierpont Morgan Library letterhead; creased from prior folding.

Belle da Costa Greene (1879-1950), J.P. Morgan’s private librarian and the inaugural Director of the Pierpont Morgan Library, writes to Dr. Harold Strong Gulliver of Georgia State Woman’s College, acknowledging receipt of two copies of his book, *Thackeray’s Literary Apprenticeship*. “As I am sure you realize, this work is of very great interest and value to us here in connection with our Thackeray manuscripts and printed editions, and they will be most carefully preserved upon our shelves for the benefit of the students of English literature who consult this library.”

Born Belle Marion Greener to black parents (her father Richard Greener, was the first black graduate of Harvard and a prominent educator, politician and activist), Greene changed her name as an adolescent and began passing as a white American of Portuguese descent. She was hired by Morgan to catalogue his personal collection on the recommendation of his nephew, Junius Spencer Morgan, who had met Greene when she was librarian-in-training at Princeton. “Morgan’s increasing reliance on Greene’s judgment in the

Sincerely yours,

[27] 

Belle da Costa Greene
Director

acquisition and management of his growing collection made possible the assembling of a valuable, incomparable, private collection of medieval illuminated manuscripts, incunabula, early bindings, autographed manuscripts, rare books, paintings, and art objects” (ANB). After Morgan’s death Greene oversaw the transformation of his private library into a museum, an endowed educational institution with an expanded mission to grant access to collections and present exhibitions. A Morgan exhibit on Greene’s life and career is scheduled for 2024.

Greene destroyed her papers before her death and her outgoing correspondence is rarely encountered on the market — thus even a pedestrian letter, such as the present example, is of interest.

\$500

‘I suffered no pain, my hunger had taken the edge off’

22 HAMSUN, KNUT. *Sult* [*Hunger*]. København [Copenhagen]: P.G. Philipsens Forlag, 1890.

8vo. [4], 333, [1] pp. Contemporary half sheep and marbled boards; binding rubbed, early ownership signature to title-page, toned.

First edition of this highly influential semi-autobiographical novel about a humiliated and impoverished writer in Oslo, a precursor to so much of the literature of alienation and consciousness of the 20th century. In his introduction to a 1967 edition of *Hunger* Isaac Bashevis Singer writes that “the whole modern school of fiction in the twentieth century stems from Hamsun.” Hamsun won the Nobel Prize in Literature in 1920.

\$2,750

Copyist manuscript from the post-Bach generation

23 HOMILIUS, GOTTFRIED AUGUST. *Die Freude der Hirten über die Geburt Jesu* [Christmas oratorio, HoWV I.1]. 1780.

Folio. Manuscript score in pen and ink by N.G. Vigittil. [4 (title, libretto), 101 (score), 1 (blank)] pp. Contemporary paste-paper wrappers, printed label on front cover; some wear to covers with loss at lower spine end, first few leaves lightly soiled and worn, occasional foxing and toning, some unobtrusive pencil annotations, book-plate.

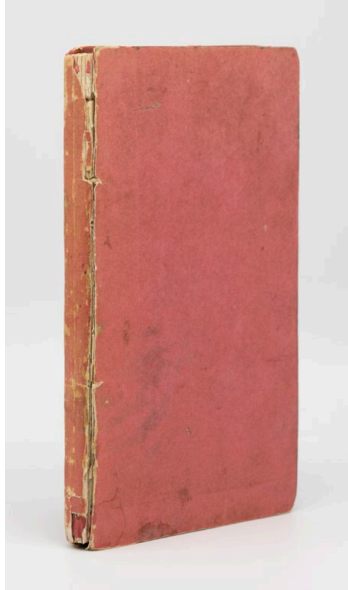
A fine contemporary copyist manuscript of Homilius's Christmas oratorio, first published in 1777 in Frankfurt. The complete score in an accomplished hand comprising decorative calligraphic title, libretto, and parts for soprano, alto, tenor, bass, organ, strings, woodwinds, brass and timpani, notated in brown ink on as many as twenty single-stave systems per page. RISM records 10 partial or complete manuscript copies of the Christmas oratorio dating from the late 18th to early 19th century. The present example is unrecorded, and the copyist, N.G. Vigittil, does not appear in any RISM records.

Homilius (1714-1785) was a German organist and composer, allegedly a pupil of J.S. Bach, and organist of the Frauenkirche in Dresden. He was well regarded in his time for his skill at the organ and was considered the leading late Baroque composer of Protestant church music. His reputation lasted through the late 19th-century then declined precipitously. There have been various attempts to revive his reputation, often hampered by the complexities of sorting the various manuscript copies of his work — most of his work circulated in manuscript, with his Christmas oratorio one of his few works to see contemporary publication. The 21st century has finally seen a genuine rediscovery of Homilius, with more of his works, his motets in particular, seeing publication and increased performance, and in 2014 the publication of Uwe Wolf's thematic catalogue (*Homilius Werkverzeichnis* or HoWV).

REFERENCE: RISM A/1/4 H 6434, A/1/12 HH 6434

\$3,750





‘The study of vegetable existence’

- 24 [JACSON, MARIA ELIZABETHA]. *The Florist’s Manual, or, Hints for the Construction of a Gay Flower-Garden*. London: Henry Colburn and Co, 1822.

8vo. Folding hand-colored aquatint frontispiece by H.W. Timms, five hand-colored engraved plates (4 double-page). vii, [1], 136 pp. Publisher’s pink boards, uncut; front cover nearly detached.

A lovely copy in publisher’s pink boards of the enlarged second edition of this gardening manual aimed particularly at the female gardener, by the English botany and horticulture writer Maria Elizabetha Jacson (1755-1829). A pioneering work, anticipating the work of Jane Loudon by several decades. “The book discusses garden design, including the shape of flowerbeds and placement of a rockery, recommends ‘mingled’ or mixed beds, and gives a catalogue of suitable herbaceous flowers, bulbs, and grasses. She encourages readers to have a conservatory for spring bulbs. Jacson suggests in her concluding remarks that women can find both horticultural and personal benefit in botany, and hopes to ‘induce even a few of my sister Florists to exercise their intellect, or relieve their ennui’ through ‘the study of vegetable existence’. *The Florist’s Manual* was Jacson’s most successful work.... John Claudius Loudon cited from it at several points in his *Encyclopedia of Gardening*” (ODNB).

Jacson lived with her sister, the author Frances Jacson, in Somersal Hall, an Elizabethan manor in Derbyshire. Though Maria Jacson



had shown an early interest in botany, she did not turn to writing until the age of 42, when an improvident brother's strain on the family's resources forced her to seek employment. Her first book, *Botanical Dialogues, Between Hortensia and Her Four Children* (1797), an introduction to Linnaean botany for school children, was recommended by Erasmus Darwin in his *Plan for the Conduct of Female Education*. She followed with *Botanical Lectures By A Lady* (1804) (a reworking of her first book, this time for the general adult reader) and *Sketches of the Physiology of Vegetable Life* (1811). Her fourth and final work, *The Florist's Manual*, was first published in 1816 with two engraved plates. It was expanded here with six color plates; a third edition was published in 1827. A re-discovery of Jacson and her work as a pioneering female writer on botany and horticulture begins with Joan Percy's article in the Spring 1992 issue of *Garden History*, "Maria Elizabetha Jacson and Her 'Florist's Manual.'"

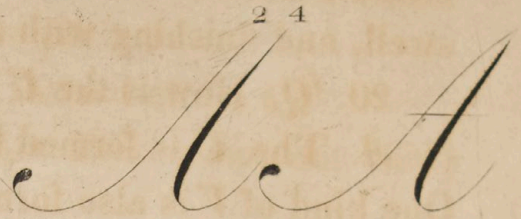
"In a way, Maria was and remains a spokeswoman for the ordinary person who wants enjoyment from colour and variety in the garden and is not interested in the latest fashion, or perhaps is without the space for ambitious displays. She and her book deserve to be given due recognition standing as they do at the beginning of the long line of notable women gardening writers" (Percy, p. 55).

PROVENANCE: Elizabeth S. Lloyd (contemporary ownership signature to title and bookplate)

\$1,500

FORMATION OF THE CAPITALS

To form the *A*
The *A* is formed of the hair curve
and pointed *C* crossed in the centre.



'Handsome chirography'

- 25 JENKINS, JOHN. *The Art of Writing, Reduced to a Plain and Easy System on a Plan Entirely New. In Seven Books.* Cambridge: Printed for the Author, (1813).

8vo. Stipple-engraved portrait frontispiece and title-page by R. Maverick after Jenkins and Bickham, 10 engraved plates, illustrations of pen strokes throughout. xx, 68, [4] pp. Contemporary half sheep and marbled boards; covers rubbed, with some loss to marbled paper, frontispiece and title stained, small hole to title, occasional toning and staining.

The second edition, enlarged and improved, of the first American writing manual, first published in 1791.

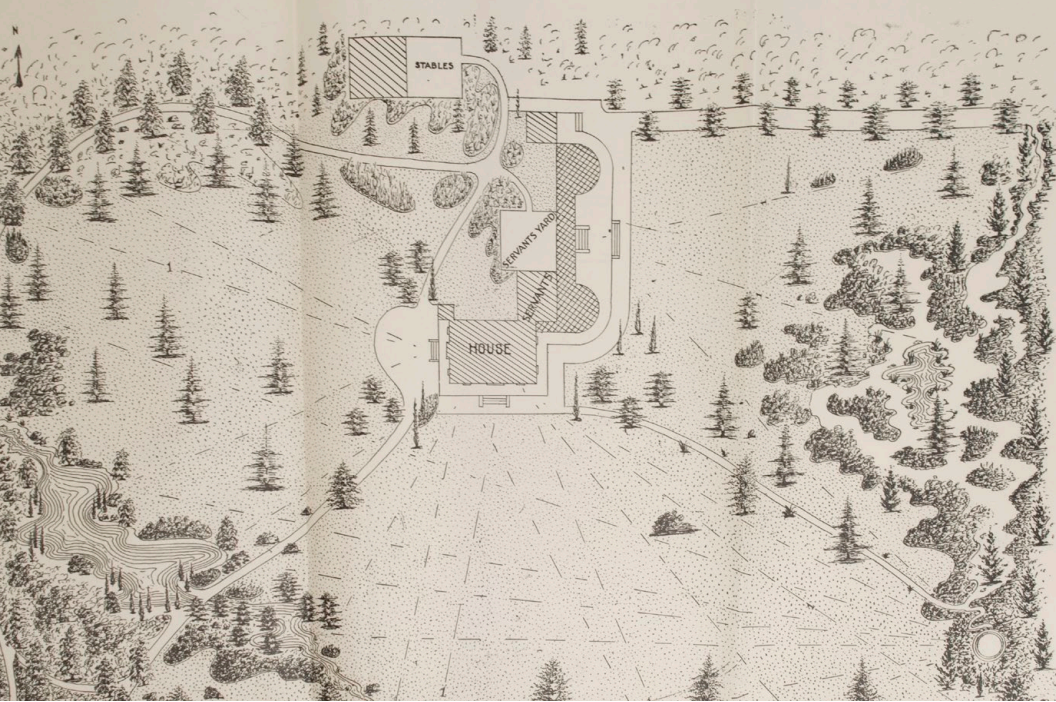
"The author of the following work has, since the year 1781, been employed in ten states of the Union, as an instructor in the art of writing. During this period he has seen, with much regret, the want of a proper, natural, and easy method for acquiring an art, so necessary for the gentleman and the man of business" (p. vii).

Jenkins (ca. 1755-1822), a schoolmaster and itinerant writing master, "demonstrated that by the dissection of the round hand letters and analysis of their interchangeable parts practically the entire alphabet can be made up of half a dozen principal strokes. The learner drilled on these elementary strokes according to his system, separately and then in combination as letters, words and ultimately sentences, is brought by sure stages to write a neat and legible hand" (Nash, p. 4).

PROVENANCE: Pearly Dodge (contemporary signature to flyleaf and inscription to rear blank, "Writing is Good")

REFERENCE: Nash, pp. 4-5

\$450



American landscape gardening

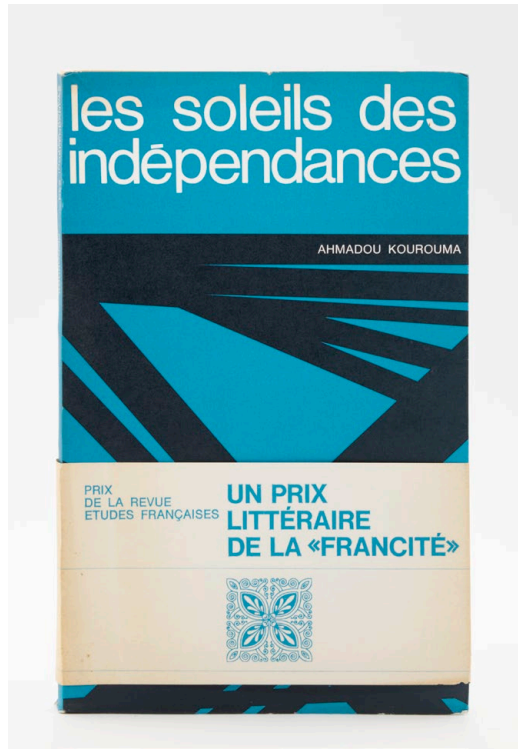
- 26 JOHNSON, JOSEPH FORSYTH. *Residential Sites and Environments. Their Conveniences, Gardens, Parks, Plantings, etc.* New York: A.T. De la Mare Printing and Publishing, 1898.

Large 4to. Numerous illustrations and plans to text, 1 large folding plan and 1 folding chart. 118 pp. Publisher's blind- and gilt-decorated cloth, beveled edges; slight fading to cloth.

First edition of this treatise on American residential landscape gardening at the turn of the previous century by the English landscape architect Joseph Forsyth Johnson (1840-1906). Before emigrating to America, Johnson was the Curator of the Royal Botanic Gardens in Belfast and operated a landscape gardening business in London. His first book, *Natural Principles of Landscape Gardening*, was published in Belfast in 1874. Johnson emigrated to America in 1885 where he continued his landscape practice; he was briefly superintendent of horticulture for Brooklyn's Prospect Park.

The present work, with many useful illustrations throughout, is divided into three sections: the residential site, planting and introduction to undulations, and villa gardens and public grounds.

\$850



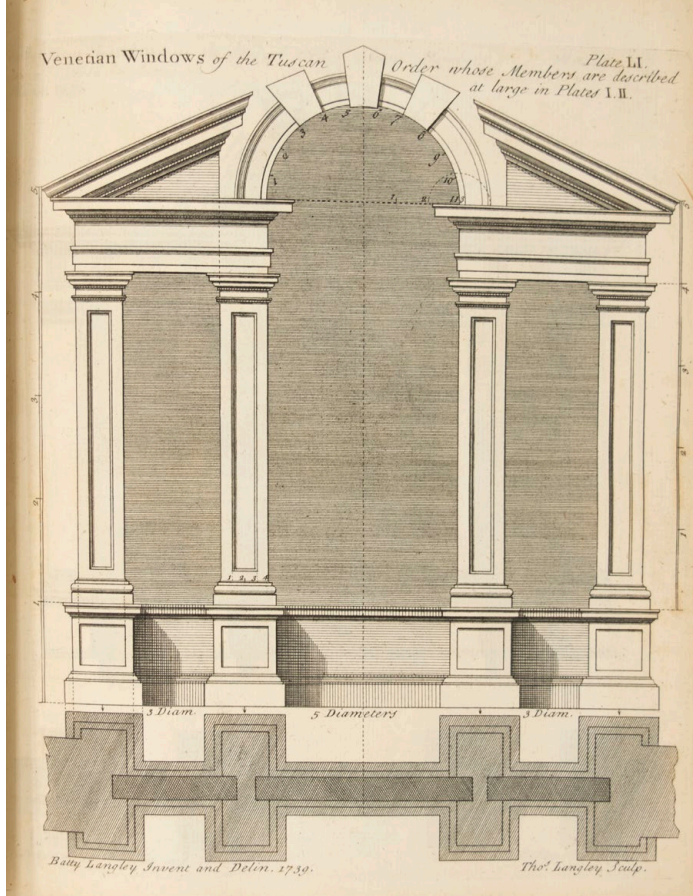
'The first truly African novel in French'

27 KOUROUMA, AHMADOU. *Les Soleils des indépendances*. Montréal: Les Presses de l'Université de Montréal, 1968.

8vo. 170, [2] pp. Publisher's wrappers, printed wraparound band (*Un Prix Littéraire de la «Francité»*); light shelfwear, spine toned.

First edition of the first novel by Ivorian author Ahmadou Kourouma (1927-2003), winner of the Grand prix littéraire d'Afrique noire in 1969. "[H]ailed by some as the first truly African novel in French, and condemned by others for its unapologetic disregard for standard French syntax.... The novel's originality lies more in its style than in its content. It is the first real attempt to subordinate the French language to the artistic demands of African reality" (*The New Oxford Companion to Literature in French*).

\$350



A Mount Vernon sourcebook

- 28 LANGLEY, BATTY. *The City and Country Builder's, and Workman's Treasury of Designs: or, the Art of Drawing, and Working the Ornamental Parts of Architecture*. London: Printed by J. Ilive, for Thomas Langley, 1740.

4to. 186 engraved plates (the final plate misnumbered 184) by Thomas and Batty Langley. iv, 24 pp., lacking 4 pp. subscriber's list. Contemporary blind ruled calf, expertly rebacked to style, red morocco spine label; some toning and creasing to preliminaries, otherwise a clean, well-margined copy.

First edition of this important design sourcebook by the prolific landscape gardener and architect Batty Langley. The *Treasury* was particularly influential in the American colonies and is an important part of any collection on early American architecture. Park records it as the third most referenced architectural work in the colonies with 23 references, behind only Salmon's *Palladio Londinensis* and Price's

British Carpenter. The Newport architect Peter Harrison used plate 108 (“A Tuscan Alter Piece”) of this edition in his design for the altarpiece in King’s Chapel, Boston (Park, p. 61, n. 21). George Washington copied plate 51 (“Venetian Windows of the Tuscan Order”) for the Palladian Window in the New Room at Mount Vernon.

“In the *Treasury* Langley incorporated far more designs than his competitors The *Treasury* is a small-folio collection of designs for important architectural elements [Langley] recognized the usefulness of a collection of designs for embellishing modest houses” (Park, p. 17). The *Treasury* was published through a fourth edition in 1756. Uncommon in the first edition.

REFERENCE: ESTC T11861; Harris 449; Park 42

\$3,500

‘Pick and click / goes the type in the stick’

29 MACKELLAR, THOMAS. *The American Printer: A Manual of Typography, Containing Complete Instructions for Beginners, as Well as Practical Directions for Managing all Departments of a Printing Office. With Several Useful Tables, Schemes for Imposing Forms in Every Variety, Hints to Authors and Publishers, Etc. Etc.* Philadelphia: L. Johnson & Company, 1866.

8vo. Wood-engraved frontispiece and illustrations, charts and imposition schemes throughout. [2], 336, [2, ads] pp. Publisher’s green cloth, spine decorated in gilt; spine ends and hinges repaired.

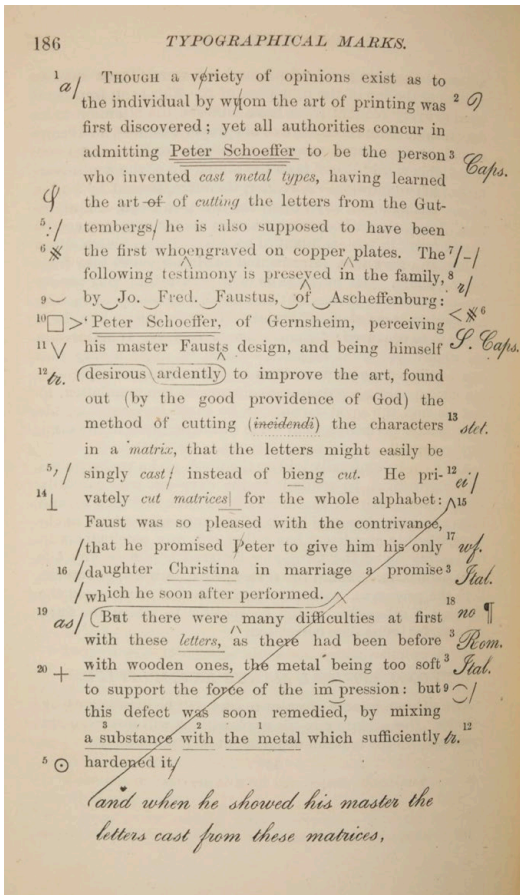
Second edition of this “very good practical treatise” (Bigmore & Wyman) on printing. A minutely detailed manual covering all aspects of the printing trade, from printing history, to duties of the compositor, press operator and foreman. The useful illustrations include case layouts for English and various foreign alphabets and numerous imposition schemes from the simple (common octavo) to the complex (a half-sheet of one hundred and twenty-eights, with eight signatures[!!!]). “During the final thirty-five years of the last century, nearly every apprentice in the land learned his trade with a copy of Mackellar’s *The American Printer* at his elbow” (Lawson, *A Printer’s Almanac*). Gaskell relies on the work in his discussion of the division of labor in 19th-century American printing houses (*A New Introduction to Bibliography*, pp. 193-4).

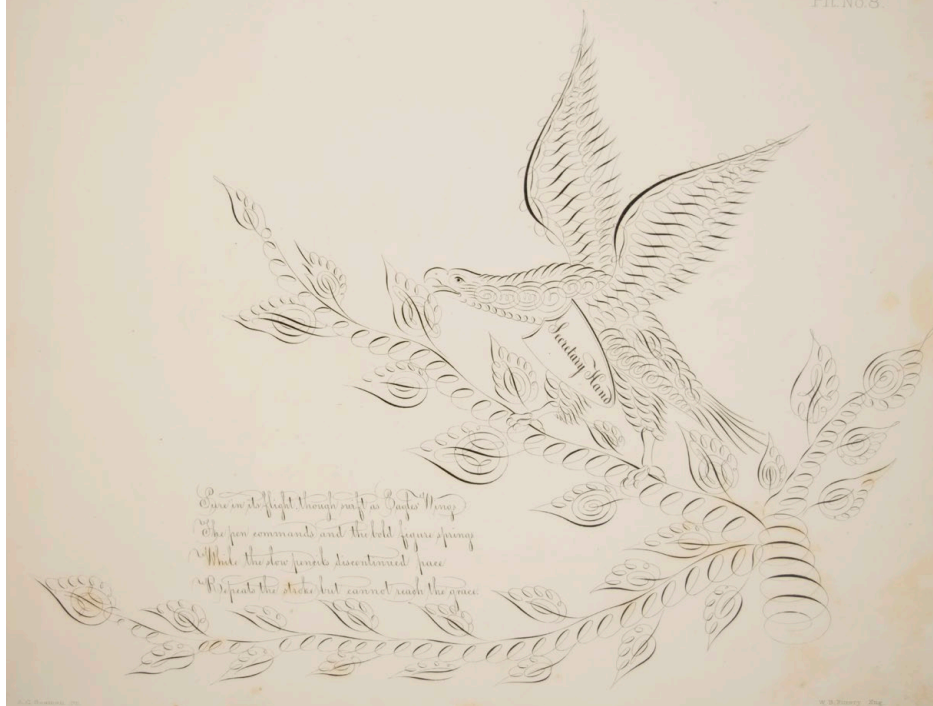
Mackellar (1812-1899) apprenticed at the printing house of Harper Brothers, New York, founded the first American typographic journal (*The Typographic Advertiser*) in 1855 and was senior member of the principal American typefoundry firm Mackellar, Smiths, and Jordan of Philadelphia. *The American Printer* extended to many editions through the later 19th-century (Lawson counts 18), until it was supplanted by DeVinne's *Practice of Typography* (1900-04).

PROVENANCE: Joseph Kolletar, ownership inscription dated 1911; graphic designer Ceil S. Thayer (bookplate)

REFERENCE: Bigmore & Wyman II, p. 3

\$750





Martin's Pearls

- 30 MARTIN, E.T. *Martin's System of Practical Penmanship: Taught in 24 Lessons at His Writing and Book Keeping Academy, no. 182 Main Street, Worcester, Mass.* Worcester: Printed by Henry J. Howland, [ca. 1847].

Oblong 4to. Engraved frontispiece portrait of Martin by Oliver Pelton, 11 engraved plates by W.B. Emery after writing samples with flourishes by Martin, printed by A.C. Beaman, with tissue guards. [10], [6] pp. Publisher's cloth, front cover stamped in gilt "Martin's Pearls" within gilt wreath, a.e.g.; covers worn at extremities, ffep creased and torn with tissue repair, frontispiece and title offset, some foxing.

A handsome penmanship manual, the plates elaborately flourished with birds, fish, leaves and flowers — the plates now more of interest as folk art than instructional models.

Martin ran a bookkeeping and writing academy in Worcester with his three brothers. His method, which teaches a highly ornamental copperplate, reduces letters to seven component strokes. The 24 lessons, described in the letterpress text, are illustrated in the 11 engraved plates demonstrating the component strokes, instructions for composing letters with model quotations, as well as several

specialty hands: modern secretary, ornamental Italian hand, German or Gothic, ladies' hand and text hand for headings. The final six letterpress pages contain examples of morally improving quotations to be copied, demonstrating the inextricable link between penmanship and moral instruction in 19th-century America.

PROVENANCE: George D. Davis (calligraphic signature with bird flourishes on ffep)

REFERENCE: Nash 350

\$2,250

384 hand-colored flowers

31 MAUND, BENJAMIN. *The Botanic Garden: Consisting of Highly Finished Representations of Hardy Ornamental Flowering Plants Cultivated in Great Britain*. London: Baldwin and Craddock, Simkin and Marshall, et al, 1825-1832.

4 vols. 8vo. Additional engraved title to each volume, vol. IV with engraved dedication to Queen Victoria, 384 hand-colored engraved figures on 96 plates by S. Watts after drawings by Mrs. Edward Bury, Miss E. Maund, Miss S. Maund, Edwin Dalton Smith and Mills. Contemporary green half calf over marbled boards; some light scuffing to spines, endpapers and engraved titles foxed and stained, plates clean and bright.

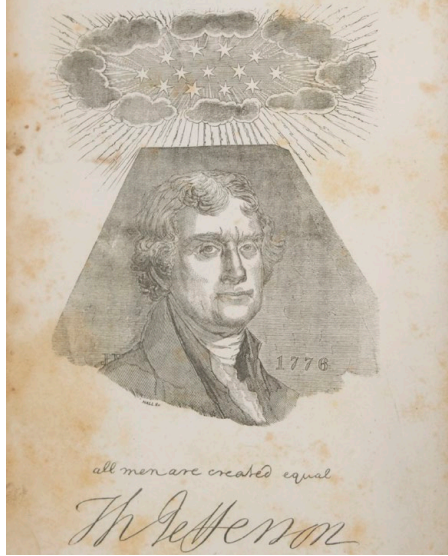
First edition of the first four volumes, featuring delicate and finely hand-colored engravings with detailed notes on each flower's history and cultivation. The complete *Botanic Garden* eventually extended to 18 volumes including supplements. Printed at Maund's press at Bromsgrove, Worcestershire.

PROVENANCE: A.C. Hadland (signature on ffep); Henry Sotheran (bookticket and description laid-in, purchased £2,250)

REFERENCE: Great Flower Books, p. 160

\$1,250





'The first substantial historical memoir by an African American'?

- 32 MELBOURN, JULIUS, [JABEZ DELANO HAMMOND (ED.)]. *Life and Opinions of Julius Melbourn; With Sketches of the Lives and Characters of Thomas Jefferson, John Quincy Adams, John Randolph, and Several Other Eminent American Statesmen.* Edited by a Late Member of Congress. Syracuse: Hall & Dickson, 1847.

8vo. Engraved frontispiece portrait of Jefferson by Hall. 239, [1] pp. Publisher's brown cloth, spine titled in gilt; covers stained and worn, heavy foxing throughout.

First edition. Born into slavery in North Carolina in 1790, Melbourn was freed at 16. He recounts spending a week at Monticello in 1815, dining with Jefferson and meeting John Marshall. "[T]hat I was ... of African descent, excited [Jefferson's] curiosity, for he immediately commenced ... to ascertain the strength of my mind, and to what degree it had been cultivated."

There is some debate over the book's authorship, with Sabin ascribing the work to Jabez Delano Hammond — although this may just be due to his heavy editorial hand. "If, in fact, the incredible account was Melbourn's own, *Life and Opinions of Julius Melbourn* would attain the distinction of being the first substantial historical memoir by an African American" (Weinstein).

REFERENCE: Blockson 9645; Howes M487; Sabin 30097; Weinstein, *Against the Tide*, no. 87

\$250



Suitable for framing

- 33 MIRÓ, JOAN & CHRISTIAN ZERVOS (EDITOR). [Two untitled pochoirs, in:] *Cahiers d'Art*, nos. I-IV, 9^e année. Paris: Éditions Cahiers d'art (Imprimerie Crété), 1934.

4to (12-½ x 9-½ inches). Two pochoirs on wove paper, unsigned as issued; strong impressions with some light ink smudging and discoloration at margins, *Cahiers d'art* heavily worn, front cover detached.

One of 1,200.

REFERENCE: Cramer III; Dupin 14 & 15

\$3,500

Home on Ik Marvel's farm

- 34 [MITCHELL, DONALD GRANT]. *Pictures of Edgewood; in a Series of Photographs, by Rockwood, and Illustrative Text, by the Author of "My Farm of Edgewood."* New York: Charles Scribner, 1869.

Large 4to. With frontispiece portrait and 9 views of Edgewood, albumen photographs by George Rockwood on printed mounts, 3 lithographic bird's-eye views (1 double-page, 2 in color) by Major and Knapp. 62, [4] pp. Publisher's green cloth, gilt; lower hinge tender at p. 60.



First edition, one of 300 copies, of this scarce photographically illustrated portrait of Edgewood, the residence and working farm, near New Haven, Connecticut, of author Donald G. Mitchell (1822-1908). Mitchell wrote under the pen name Ik Marvel and became an instant literary success with *Reveries of a Bachelor* (1851). *Pictures of Edgewood*, with albumen photographs by Rockwood, is a companion to *My Farm of Edgewood: A Country Book* (1863).

In his introduction, Mitchell advocates an easy, romantic style, at minimal cost and effort. "I have sought chiefly to make an enjoyable and inexpensive country-home.... [V]ery many charms of a country-home can be compassed by very simple means, and that a large array of what are termed landscape beauties can be secured without conflict with the economic management of the farm" (p. 10).

REFERENCE: BAL 13947; Sabin 49676; Van Haften, "Original Sun Pictures," no. 194 (NYPL Bulletin, 1977); not in *The Truthful Lens*. For Rockwood, see Welling, *Photography in America*, p. 288

\$5,000

'The father of American carpentry'

- 35 NICHOLSON, PETER. *The Carpenter's New Guide: Being a Complete Book of Lines for Carpentry and Joinery. Treating Fully on Practical Geometry ... the Eighth Edition*. Philadelphia: M. Carey & Son, June, 1818.

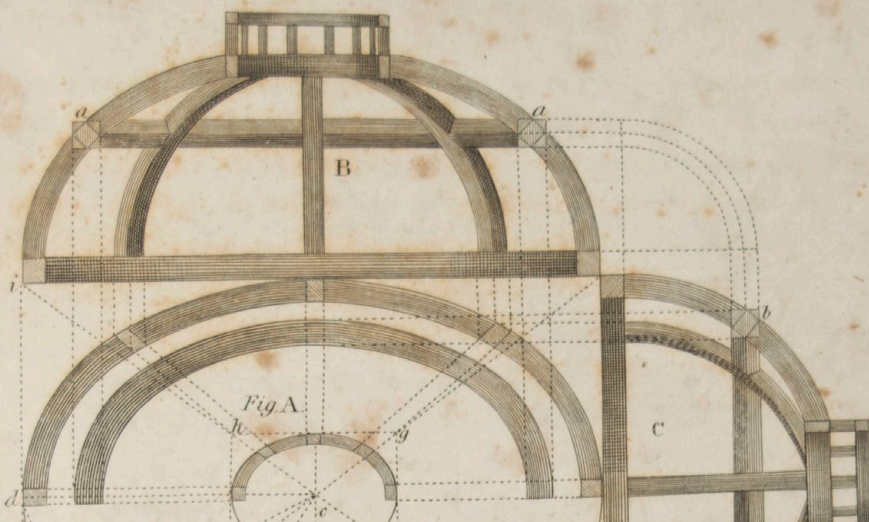
4to. 84 engraved plates. vi, [7]-127, [1] pp. Rebound to style with contemporary calf boards, red morocco spine label preserved; heavily foxed, some creasing and wear to plates, occasional staining including dampstain to top margins and gutter of first quarter of textblock, top edge of first few leaves worn with later Japanese tissue repair; a serviceable and sturdy copy.

The second American edition of the most important builder's manual of its time, first published London 1792, with editions continuing through the 1860s. The first two American editions were published by Carey in 1818 and are both adapted from the sixth London edition. "Nicholson, through the continual republication of his technical plates in American handbooks, almost deserves to be called the father of American carpentry and joinery" (Talbot Hamlin, *Greek Revival Architecture in America*, p. 340). Nicholson was a major influence on American architects, including Owen Biddle and Asher Benjamin. Benjamin praises in particular Nicholson's original method of stair and rail construction in the introduction to the former's *Practical House Carpenter* (see item 8 in this catalogue).

PROVENANCE: Thomas Jordan (early ownership inscription on title and p. 9, valuing the book at \$6.00); James H. Pine (early pencil inscription to ffep); John A. Glazebrook, Richmond, 1854 (pencil inscription to ffep); Frank B. Duford Jr, 1954 (inscription in ink on p. 1)

REFERENCE: Hitchcock 830; Rink 1783; Shaw & Shoemaker 45105

\$950





Pascal's defense of Jansenism

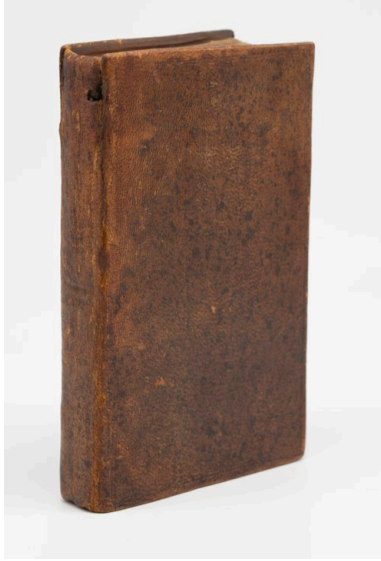
- 36 [PASCAL, BLAISE]. *Les Provinciales: Or, the Myserie of Jesuitisme, Discover'd in Certain Letters, Written Upon Occasion of the Present Differences at Sorbonne, Between the Jansenists and the Molinists, from January 1656 to March 1657.* S.N. *Displaying the Corrupt Maximes and Politics of that Society. Faithfully Rendred [sic] into English.* London: Printed by J.G. for R. Royston, 1657.

12mo. Additional engraved title by Robert Vaughan. [22], 504, 405-409, [7] pp. Collation: A-Y¹² Z⁶ (complete with blank A1 and errata and catalogue at rear). Contemporary blind-ruled sheep; rubbed with some surface loss; occasional light staining to text, some small paper flaws, with flaw on K5 costing a few letters.

First edition in English. Anonymous translation, sometime incorrectly ascribed to John Evelyn, of Pascal's 18 *Lettres provinciales* (1656-1657), an attack on the Jesuits in defense of Jansenism, the ascetic reform movement within the Catholic Church that Pascal joined in 1654. "Pascal's weapon was irony, and the freshness with which the gravity of the subject contrasts with the lightness of the manner is an enduring triumph. The vividness and distinction of his style recalls the prose of Milton" (PMM). The engraved title uses Pascal's pseudonym Louis de Montalte.

REFERENCE: ESTC R203163; PMM 140; Thomason, E.1623[1]

\$1,500



In Macclesfield condition

- 37 PLAT, HUGH. *The Garden of Eden: or, An Accurate Description of all Flowers and Fruits now Growing in England ... as well in Seeds and Herbs, as the Secret Ordering of Trees and Plants.* London: William and John Leake, 1675.

2 parts in 1. [28], 148, [16], 159, [1] pp. Collation: A-L⁸ A-L⁸. Woodcut initials, some light soiling and edge staining to first few leaves, a few paper flaws, contemporary speckled sheep, upper joint with split at top and small adjacent hole, an attractive copy.

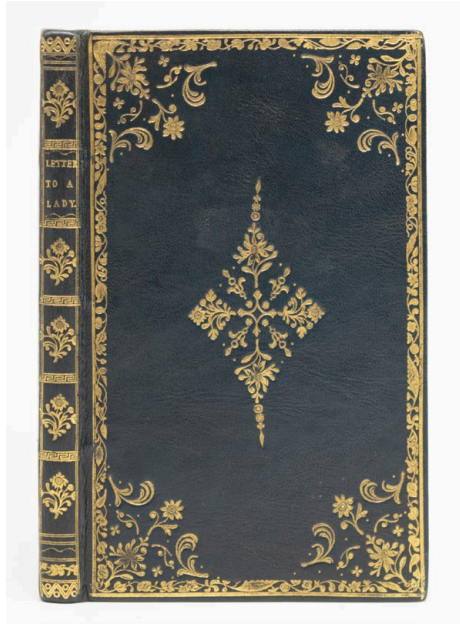
First published in 1608, the year of the author's death, as *Floraes Paradise* and first published under its new title, *The Garden of Eden*, in 1653. Further editions followed, along with a second part in 1660, taken from Plat's unpublished notes. The first combined edition was published in 1660, followed by this final 17th-century edition, the sixth overall.

Plat (ca.1552-1608), the son of a wealthy brewer, had the means and leisure to pursue his varied interests in agriculture and science. "His chief work on gardening, *Floraes Paradise Beautified* (1608), with recipes and conceits for gardens and orchards, covers every necessary activity, from the preparation of the soil, through all the techniques of cultivation, month by month" (ODNB).

PROVENANCE: Earls of Macclesfield (South Library bookplate and small blindstamp on title-page)

REFERENCE: ESTC R31801; Fussell, pp. 15-16; Henrey 299; Hunt 340

\$3,000



Philip Dusel binding

38 POPE, ALEXANDER. *Letters of the Late Alexander Pope, Esq. to a Lady. Never Before Published.* London: J. Dodsley, 1769.

Small 8vo. vi, 7-87, [1] pp., with half-title. Full black Niger morocco gilt in Harleian style by Philip Dusel; fine.

First edition. The “Lady” was Judith Cowper (1702-81), poet and aunt of William Cowper. Her “Abelard to Eloisa” (1720) was a response to Pope’s “Eloisa to Abelard” (1717); the two poems were often published together in 18th-century miscellanies. The twelve letters published here were written in 1722 and 1723 and chart a developing friendship, cut short by Cowper’s marriage to Martin Madan in 1723. “These letters, besides the naiveté of the style, the quick sallies of an ingenious mind, and the grave observations of reflection and judgment, discover the Writer’s Heart to have had a more amiable sensibility, and to be tintured with more goodness, than his other Writings of this sort do” (Advertisement). At the time of publication, the letters were in the possession of the publisher Dodsley.

A superb example of bookbinder Philip Dusel’s art, perfectly replicating a mid-18th-century Harleian-style binding.

REFERENCE: Ashley Library IV:62; ESTC T5520; Rothschild 1648

\$1,250



Pope's final project

39 POPE, ALEXANDER [AND WILLIAM WARBURTON, EDITOR]. *The Works*. London: C. Brathurst, et al, 1770.

9 vols. 8vo. 24 engraved plates (plate XIII bound out-of-order). [6], 288; [4], 272; [4], 362; [4], 336; 345, [15]; [6], 407, [1]; xxxii, 367, [1]; xi, [1], 280; xv, [1], 372 pp. Contemporary tree calf gilt, spines with red and olive morocco title and volume number onlays; a few headcaps chipped, corners bumped, ink smudge on plate I, worming to gutter in portion of vol. VI, a well-preserved set.

The Warburton edition of Pope's works, first published in 1751. Joseph Spence records Pope as saying in January 1744, "I *must* make a perfect edition of my works, and then I shall have nothing to do but die." Pope was at work on this edition, with critical notes by his friend William Warburton, when he died several months later.

PROVENANCE: Charlotte C. Diemer (bookplate in each vol.); Eton prize bookplate, 1945; William Safire (morocco book-label)

REFERENCE: ESTC T5450

\$1,750

Sermon by the early New England antiquarian Thomas Prince

- 40 PRINCE, THOMAS. *The Case of Heman Considered, in a Sermon on PSAL. LXXXVIII. 15 Occasioned by the Death of Mr. Edward Bromfield, Merchant of Boston, in New-England. April 10, 1756. Æt. 61.* Boston: S. Kneeland, 1756.

8vo. Title-page with printed black mourning border. [4], 33, [3] pp., with half-title. Nineteenth-century half black morocco and marbled boards, spine titled in gilt; covers rubbed, dampstain to binder's blanks at front and rear.

First edition of Thomas Prince's sermon on the occasion of the death of Boston merchant Edward Bromfield (1695-1756). Prince (1687-1758) was pastor at Boston's Old South Church and an antiquarian and collector of New England history. This copy belonged to John Wingate Thornton, a Boston lawyer, antiquarian, author and book collector. He was a member of the American Antiquarian Society and Vice-President of the Prince Society, named for Thomas Prince, a group dedicated to republishing important works of Americana.

PROVENANCE: William Cordwell (contemporary signature on title-page); John Wingate Thornton, 1818-1878 (bookplate, signature on half title, Boston, March 1845)

REFERENCE: ESTC W30220; Evans 7769

\$750

With the Hans Bellmer title vignette

- 41 RÉAGE, PAULINE (PSEUDONYM). *Histoire d'O. Avec un préface de Jean Paulhan.* Sceaux: Jean-Jacques Pauvert, 1954.

8vo. Title-page printed in red and black, with small etched vignette by Hans Bellmer in bistre. [2], xx, 245, [5] pp. Publisher's yellow wrappers and glassine; fine, unopened copy in custom brown morocco clamshell case.

First edition of six hundred copies, no. 375 of 480 copies on *vergé*, "Tous ces exemplaires sont hors commerce." A superb copy of this classic of modern erotic literature. Not all of the six hundred copies include the Bellmer vignette (perhaps as few as 200 copies have it).

\$5,000

HISTOIRE D'O

PAR

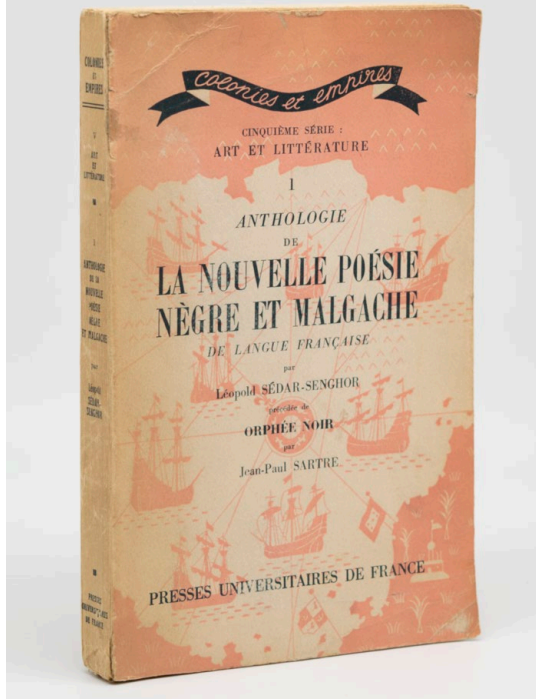
PAULINE RÉAGE

AVEC UNE PRÉFACE
DE

JEAN PAULHAN



A SCEAUX
CHEZ JEAN-JACQUES PAUVERT
39, Rue des Coudrais
MCMLIV



Landmark anthology of the negritude movement, signed by Senghor

- 42 SENGHOR, LÉOPOLD SÉDAR. *Anthologie de la nouvelle poésie nègre et malgache de langue française ... précédée de Orphée noir* par Jean-Paul Sartre. Paris: Presses Universitaires de France, 1948.

8vo. xlii, 227, [1] pp. Publisher's illustrated wrappers, largely unopened; spine faded, some light creasing and wear to wrappers, repair to front joint, a few marginal pencil marks.

“When you removed the gag that was keeping these black mouths shut, what were you hoping for? That they would sing your praises? ... Here are black men standing, looking at us, and I hope that you — like me — will feel the shock of being seen” (Sartre, “Orphée noir,” trans. John MacCombie).

First edition, one of 20 copies *hors commerce* on *vélin filigrané Nemours*, the only limited issue of this landmark anthology of the *négritude* movement, edited by the Senegalese poet, critic and statesman Léopold Sédar Senghor, with an introductory essay (“Orphée noir”) by Jean-Paul Sartre. Signed by Senghor (“Sédar Senghor”) on the half-title. Published to mark the 100-year anniversary of the Revolution of 1848 and the abolition of slavery and institution of free and mandatory public education in the French colonies.

Collects poems by Léon-G. Damas (French Guiana); Gilbert Gratiant, Étienne Lero and Aimé Césaire (Martinique); Guy Tirolien and Paul Niger (Guadeloupe); Léon Laleau, Jacques Roumain, Jean-F. Brière and René Belance (Haiti); Birago Diop, Senghor and David Diop (Senegal); Jean-Joseph Rabearivelo, Jacques Rabémananjara and Flavien Ranaivo (Madagascar). Each poet's selection is preceded by a short biography and bibliography. With the exception of Rabearivelo, Lero and Roumain, all of the poets were living and relatively young at the time of publication.

Senghor (1906-2001) was founder and principal theorist of the *négritude* movement in the 1930s with Aimé Césaire and Léon Damas. He later served as the first president of Senegal from 1960 to 1980. Rare. The only auction sale recorded is Senghor's inscribed copy to Sartre (Pierre Bergé 2013, 9,375 EUR).

REFERENCE: Jahn 15

\$4,500

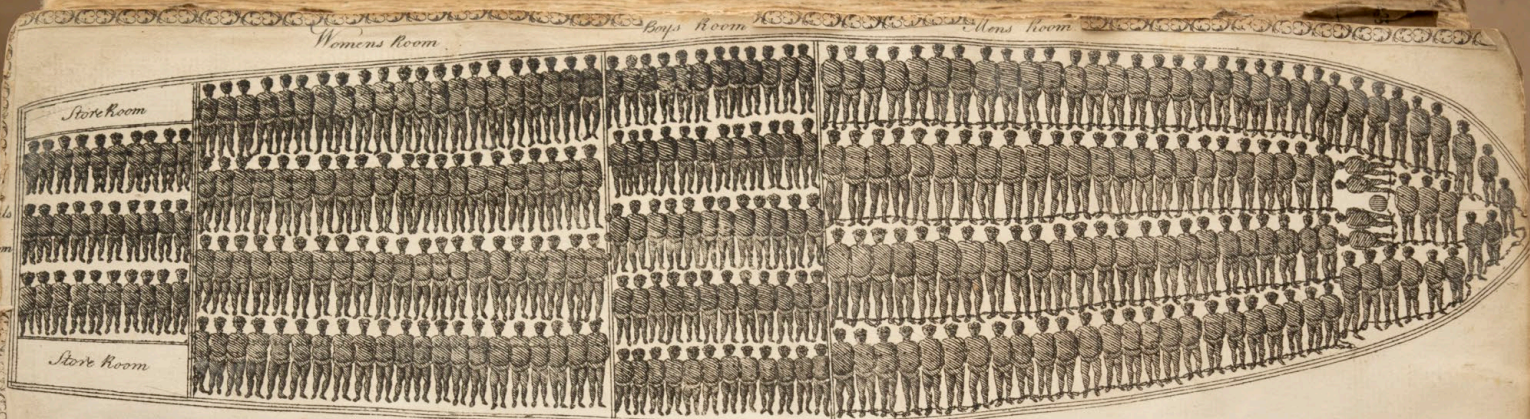
The Italian romantic garden

- 43 SITWELL, SIR GEORGE. *An Essay on the Making of Gardens. Being a Study of Old Italian Gardens, of the Nature of Beauty, and the Principles Involved in Garden Design*. London: John Murray, 1909.

8vo. viii, 109, [1], [2, ads] pp. *Publisher's pictorial cloth; small tear to head of spine, some toning and spotting to covers, endpapers foxed, bookseller's ticket to rear pastedown.*

First edition of Sir George Sitwell's classic celebration of the gardens of Tuscany, Rome and the Italian lake district — more philosophical treatise than manual of plant care and practical garden design. "Before the final overthrow of the Picturesque in the twentieth century, English Romantics looked once more to Italy, perceiving in its decayed villa gardens a certain kind of landscape poetry. Perhaps the most Romantic analysis of Italian villa gardens was by the early twentieth-century English aesthete Sir George Sitwell (1860-1943), who devoted an entire chapter to its analysis in *On the Making of Gardens*" (Rogers, et al, *Romantic Gardens*, p. 30).

\$300



1521 *Plan of an AFRICAN SHIP'S lower Deck*  *with NEGROES in the proportion of only One to a Ton.*

Engraved by T. Deale Bristol.

THE above Plate represents the lower deck of an African Ship of 297 tons burthen, with the Slaves stowed on it, in the proportion of not quite one to a ton.

In the Men's apartment, the space allowed to each is six feet in length, by sixteen inches in breadth.—The Boys are each allowed five feet by fourteen inches.—The Women, five feet ten inches, by sixteen inches; and the Girls, four feet by one foot each.—The perpendicular height between the Decks, is five feet eight inches.

138

'Making the slave ship real': the first slave ship icon

- 44 (SLAVERY, ABOLITION). ELFORD, WILLIAM. *Plan of an African Ships [sic] Lower Deck with Negroes in the Proportion of Only One to a Ton*. [Plymouth: 1789].

Broadside with engraved ship plan and London Abolition Committee seal, engraved by Thomas Deeble, Bristol, and accompanying letterpress text by William Elford; broadside trimmed and divided into three sections and pasted into scrap album on 2 leaves with added type ornament borders as follows: ship engraving (4-7/8 x 12-3/4 inches), two text columns (11-1/4 x 4-7/8 inches and 12-3/4 x 4-7/8 inches); engraving trimmed to fit album leaves with loss to most of "Girls Room" legend on left margin and front tip of ship on right, else complete. Album: Folio (13 x 8-1/2 inches). Ca. 300 pp. (irregularly paginated in ms to 294). Contemporary (c. 1800) half calf and marbled boards, red morocco spine label titled in gilt ("Collection of Curiosities"); front cover and first few leaves detached, covers heavily worn, in a custom morocco-backed slipcase and chemise.

"So much misery condensed in so little room is more than the human imagination had ever conceived" — *William Wilberforce*

A major discovery of one of the most consequential printed images of the modern era: a previously unrecorded example of the broadside issue of the plan of the slave ship *Brooks*, conceived by William Elford and the Plymouth Committee of the Society for Effecting the Abolition of the Slave Trade in England. This is the origin of the image that quickly became the defining visual representation of both the horrors of the slave trade and the abolition movement's response to it, "the most famous, widely reproduced and widely adapted image representing slave conditions on the middle passage ever made" (Wood, *Blind Memory*, p. 17). The *Plan of an African Ships [sic] Lower Deck* was issued as a pamphlet and broadside in early 1789 at the beginning of the abolitionist struggle in Britain that ultimately led to the passage of the Slave Trade Act in 1807 and the Slavery Abolition Act of 1833 as well as inspiring abolitionist efforts in Europe and America. Only two other examples of the broadside are known, at the Library of the Religious Society of Friends and the Bristol Archives. The *Plan* is preserved in an album of contemporary broadsides, engravings and newspaper clippings — a broad manifestation of the world of printed ephemera in which the *Plan* was conceived.

THE SLAVE SHIP ICON

The “slave ship icon,” to use Cheryl Finley’s term, presents a bird’s-eye-view of the below-deck stowage of human cargo in the Liverpool slave ship *Brooks*, 294 tightly packed enslaved men, women and children. The image became a cultural phenomenon, from its first instance as propaganda in the abolitionist struggle, exponentially adapted and reproduced up to and through our current day as a symbol of black resistance and identity (the album cover of Bob Marley’s *Survival* is just one example). It is here combined with perhaps the only other abolitionist symbol to challenge the slave ship icon in its ubiquity and power, the Wedgwood cameo of a kneeling enslaved man asking, “Am I Not a Man and a Brother?”, the official seal of the London Committee. It is the only time the two images appeared together in early abolitionist propaganda.

Beyond its effectiveness as a tool in the abolitionist struggle of the late 18th century in Britain, the *Plan* heralded a broader shift in methods of cultural reproduction and grassroots political agitation. “[The] Plymouth Committee was responsible for pioneering a new form of popular visual culture—the political (abolitionist) print” (Finley, p. 33). Early versions of the slave ship icon “testify to the flourishing print culture of the late eighteenth century and to the ways that religious and political groups employed this rapidly changing medium to develop on the first grassroots political campaigns. The Quaker-led system of abolitionist committees provided a ready vehicle for the dissemination of illustrated pamphlets, tracts, broadsides.” (ibid, p. 27) The immediacy of the image — Clarkson said it created “an instantaneous impression of horror upon all who saw it” — made it the most effective piece of abolitionist propaganda, endlessly reproduced, adapted, and disseminated. It was plastered on city walls and hung in parlor rooms from London, Edinburgh and Paris to Philadelphia, Boston and New York.

Elford’s *Plan* was the instigating measure of the early abolitionist effort to “mak[e] the slave ship real” (Rediker, p. 308). “Abolitionists produced images of the slave ship that would prove to be among the most effective propaganda any social movement has ever created. The best known of these, in its own day and since, was the slave ship *Brooks*, first drawn and published by William Elford and the Plymouth chapter of the Society for Effecting the Abolition of the Slave Trade” (ibid).

THE PLYMOUTH COMMITTEE

The Plymouth Committee was one of numerous country and regional offshoots of the Society for Effecting the Abolition of the Slave Trade in England (or London Committee) established in 1788 to organize a petition drive to lobby the House of Commons. The London Committee, which included Thomas Clarkson and Granville Sharpe as founding members, had been established in May 1787, its mission to gather evidence against the slave trade, publish Clarkson's *Essay on the Slavery and Commerce of the Human Species* (see item 14 in this catalogue) and other works, and to raise funds. Clarkson, often at considerable risk to himself, traveled the country to gather evidence against the slave trade and nurture local committees. The Plymouth Committee was organized in November 1788 following a visit by Clarkson; it was to "prove one of the most active and innovative of all local committees, in the process helping to put Plymouth on the provincial map as an important centre of abolitionist activity" (Oldfield, p. 99).

The driving force of the Plymouth Committee was William Elford (1749-1837), a Plymouth banker and politician. An accomplished artist, Elford exhibited his paintings at the Royal Academy, and was a fellow of the Royal Society and the Linnean Society. Michael Suarez, in his lecture "Printing Abolition: How the Slave Trade Was Abolished in Britain," praises Elford's moral courage and calls him "one of the most talented men in England and probably the most talented man you've never heard of." The Plymouth Committee raised significant funds and almost immediately upon its inception began an aggressive campaign through the printing press to influence public opinion on the issue of slavery. They published abolitionist tracts and sermons and in late December of 1788 announced that "1500 plates, representing the mode of stowing slaves on board the African traders, with remarks on it, be struck off and distributed gratis" (Oldfield, p. 163, n. 33, quoting the *Sherborne Mercury* for 5 January 1789).

THE PLAN

The Brooks represented the miseries and enormity of the slave trade more fully and graphically than anything else the abolitionists would find. The result of [the abolitionists'] campaign

was the broad dissemination of an image of the slave ship as a place of violence, cruelty, inhuman conditions, and horrific death. They showed in gruesome, concrete detail that the slaver was itself a place of barbarity, indeed a huge, complex, technologically sophisticated instrument of torture. In making the public case against it, they demonstrated that the vessel that had carried millions of Africans into slavery also carried something else: the seeds of its own destruction (Rediker, p. 309).

The *Plan* was based on a report of a Captain Parrey of the Royal Navy, sent to Liverpool by the Privy Council of the House of Commons to investigate and record the conditions on ships engaged in the slave trade. The first ship recorded on Parrey's report was the *Brooks*, in most regards a typical slaver of its day. The *Brooks* was built in 1781 specifically for the slave trade and named for merchant Joseph Brooks, Jr (the ship is sometimes referred to as the *Brookes*, due to a variant spelling of the family name). Active until 1804, the *Brooks* made 10 complete voyages, delivering an estimated 4,559 Africans alive out of 5,163 transported. Parrey's report noted that the *Brooks*, which on its last voyage had carried 609 enslaved people, was built to hold only half that number.

William Elford designed the *Plan*, drawing the bird's-eye view of the hold with its human cargo and writing the accompanying text describing conditions on the *Brooks* and calling for the public to support the abolitionist cause. The broadside *Plan* depicts 294 enslaved people packed in four below-deck compartments for men, boys, women, and girls, with the men shackled at the ankle. "As propaganda the print was shocking, yet neither sentimental nor unduly graphic. Here, in diagrammatic form, were human beings reduced to the level of inhuman objects, treated as so much merchandise and stowed on board ship in the most appalling conditions" (Oldfield, p. 165). Celeste-Marie Bernier emphasizes the primacy of Elford's *Plan* and commends it, in contrast to later versions of the image, for the agency and individuation of the enslaved people that it represents. "Artfully using his broadside to juxtapose a dystopian reality with utopian possibilities, Elford contrasted the historical fact of enslavement with the imagined fiction of emancipation by emphasizing the extent to which these shackles offered positive proof not of black passivity and martyrdom but of radicalism and agency. Singlehandedly imploding white supremacist myths regarding the transatlantic trade as a white civilizing force working toward black spiritual and

moral redemption, for Elford, the fact of black physical incarceration emerged as evidence of the natural laws of liberty and, as an immediate consequence of the unnatural laws of slavery” (Bernier, p. 999)

Elford’s text, some 1,200 words, describes the conditions on the ship, the minuscule space allotted to each person, the horrific details of their confinement. “In the Men’s apartment, the space allowed to each is six feet in length by sixteen inches in breadth.—The boys are allowed five feet by fourteen inches.—The Women, five feet ten inches, by sixteen inches; and the Girls, four feet by one foot each.... The Men are fastened together, two and two, by hand cuffs on their wrists and by irons riveted on their legs.” Elford discusses the inadequacy of the recently passed Dolben Act, which limited the number of enslaved people that a ship could carry to 5 to every 3 tons, and describes the platforms erected between the decks to increase a ship’s capacity. “The above mode of carrying the Slaves, however, is only one, among a thousand other miseries, which those unhappy and devoted creatures suffer from this disgraceful Traffick of the human Species; which in every part of its progress, exhibits scenes that strike us with horror and indignation.”

In keeping with the incrementalist approach favored by some of the early abolitionists, Elford is careful to separate the campaign for the abolition of the slave trade from any larger campaign for emancipation which would go against the interests of capital and private property. He argues that abolition of the trade will increase the value of those people already enslaved and will lead to their better treatment. Elford then addresses the claim that the slave trade is a “great nursery for seaman” and that its abolition will also remove a great source of commercial profit — showing that the trade is in fact greatly injurious to sailors and often a source of financial ruin to those invested in it. He ends with a plea for the public to support the various abolition committees, and to furnish evidence against the trade to help pressure Parliamentary action. “[It] does not often fall to the lot of individuals, to have an opportunity of performing so important a moral and religious duty, as that of endeavouring to put an end to a practice, which may, without exaggeration, be stiled one of the greatest evils at this day existing upon the earth.” Elford’s importance as the originator of the *Plan* has only recently been fully acknowledged (in particular by Bernier, Finley and Suarez). Remarkably, his ODNB record makes no mention of his abolitionist activity.

BROADSIDE AND PAMPHLET ISSUE

The *Plan* was issued in two formats, as a four-page pamphlet with attached plate (see ESTC T148326), and as a broadside. The broadside issue has customarily been considered the first appearance of the use of the slave ship icon (see Oldfield, Marcus Wood, Rediker). Cheryl Finley has argued that the pamphlet was the first appearance. It was this pamphlet issue that was sent in early 1789 to the Philadelphia Society for Promoting the Abolition of Slavery and reprinted by Matthew Carey; the Carey broadside specifies having received a pamphlet, rather than a broadside. The brief notice in the *Sherborne Mercury* quoted above (“1500 plates, representing the mode of stowing slaves on board the African traders, with remarks on it, be struck off and distributed gratis.”) is the only known contemporary reference to the specifics of the Plan’s printing, and it’s unclear whether this refers to the pamphlet or broadside.

The pamphlet and broadside differ in a few small points: the broadside image is engraved by Thomas Deeble of Bristol and includes shackles on the men’s ankles and the seal of the London Committee. The text in both issues is identical, save that in the pamphlet issue the plate is referred to as the “annexed plate” and in the broadside it is the “above plate.” The pamphlet bears the imprint of Plymouth printers Trewman and Haydon, the same printers responsible for the abolitionist sermons published by the Plymouth Committee in early 1789; the broadside does not indicate a printer.

In the early spring of 1789 a dispute arose between Elford and the London Committee concerning the *Plan* (was the London Committee angered that Elford used their seal, something they never did on any of their various versions of the print?). The London Committee issued its own version of the broadside (*Plan and Section of a Slave Ship*) in April 1789, incorporating cross-section views of the ship and new descriptive text. Clarkson, in his *History of the Rise, Progress and Accomplishment of the Abolition of the African Slave-Trade* (1808), which reproduces a slave ship plan modeled on the London 1789 version, notes: “The committee at Plymouth had been the first to suggest the idea; but that in London had now improved it.”

COLLECTION OF CURIOSITIES

Close to its initial issue this copy of the broadside *Plan* was pasted into an album of newspaper clippings and ephemera by a collector with an eye for the sensational, lurid and bizarre; the album's spine label is titled "Collection of Curiosities." The broadside was divided into three pieces: the engraving of the *Brooks* followed by the two columns of text. Though slightly disfigured, the division ensured the broadside's survival. The remainder of the album, some 300 pages, is filled with contemporary newspaper clippings, prints, slipsong ballads and occasional drawings or manuscript notes, all generally of a sensational nature, and ranging in date from the 1740s to the early 1800s. The broadside *Plan*, as viewed in the album surrounded by ephemera and printed scraps, can be seen, quite literally, in the context of its contemporary world as expressed in print. That the remainder of the album is not dedicated to abolitionist propaganda but is a collection of curious characters and amusing anecdotes clipped from newspapers, is stark demonstration of the *Plan's* power to reach even those seemingly uninterested in the question of slavery. One potential clue to the compiler's identity is laid in book-plate of a Mrs. Thomson of Crescent.

RARITY

Only two other copies of the broadside *Plan* are recorded, in the Library of the Religious Society of Friends, London (ESTC N483604), and the Bristol Archives (record 17562/1). The Bristol Archive's copy, reproduced in Oldfield and Rediker, has an added manuscript apostrophe correcting the "Ships" typographical error in the title; the Friends copy leaves the error uncorrected (as it is in the present copy, as well). ESTC T148326 records five copies of the pamphlet issue: Durham Cathedral Library, King's College London Library, University of London, Library of the Religious Society of Friends, Senate House Library, University of London and New York Historical Society (the NYHS copy includes the pamphlet text, but the annexed engraving is the Philadelphia Carey issue). OCLC locates one additional copy of the pamphlet issue at the University of Minnesota. It is known that 1,500 copies of the *Plan* were announced in December 1788 (likely referring to the pamphlet issue). Finely notes that "few copies of the Plymouth Committee broadside ever were printed" (p. 55). Print runs for the first London Committee broad-

side (*Plan and Sections of a Slave Ship*) are recorded and are significantly higher than the Plymouth *Plan*: 1,700 copies in copper plate, 7,000 wood-engraved. In 2015 Quaritch offered a proof pull of the copper plate issue for \$106,000 — that copy is now at Princeton. The British Museum purchased a copy of the same issue for an undisclosed sum in 2019.

PROVENANCE: ?Mrs Thomson, Crescent (book-plate laid in, published by London, UK: Circulating Library, [ca. 1790])

REFERENCE: ESTC N483604 (1 copy)

Bernier, Celeste-Marie, “‘The Slave Ship Imprint’: Representing the Body, Memory, and History in Contemporary African American and Black British Painting, Photography, and Installation Art.” (*Callaloo* 37, 2014, pp. 990-1022)

Finley, *Committed to Memory: the Art of the Slave Ship Icon* (Princeton, 2018), pp. 19-55

Oldfield, *Popular Politics and British Anti-Slavery: The Mobilization of Public Opinion Against the Slave Trade, 1787-1807* (London, 1998), pp. 99-100 & 163-66

Rediker, *The Slave Ship: a Human History* (New York, 2007), pp. 308-313

Suarez, “Printing Abolition: How the Slave Trade Was Abolished in Britain” (Commonwealth Club lecture, 7 Feb. 2019, <https://www.commonwealthclub.org/events/archive/podcast/printing-abolition-how-slave-trade-was-abolished-britain>)

Wood, *Blind Memory: Visual Representations of Slavery in England and America, 1780-1865* (New York, 2000) pp. 17-19

Wood, “Imaging the Unspeakable and Speaking the Unimaginable: The ‘Description’ of the Slave Ship Brookes and the Visual Interpretation of the Middle Passage.” (*Lumen* 16, 1997, pp. 211-245)

\$125,000

ary lights on the subject.—And people would do well to consider that it does not often fall to the lot of individuals, to have an opportunity of performing so important a moral and religious duty, as that of endeavouring to put an end to a practice, which may, without exaggeration, be stiled one of the greatest evils at this day existing upon the earth.

By the Plymouth^[60] Committee,

W. Elford. Chairman.

Sterne's works in contemporary calf

- 45 STERNE, LAURENCE. *The Works*. London: J. Dodsley, et al, 1793.

10 vols. 8vo. Engraved portrait frontispiece by Sherwin and 9 engraved plates after Hogarth, Rooker, Edwards, Tomkins, Benjamin West, et al, marbled paper leaf vol. II, pp. 111-12. xx, [4], 296; [4], 307, [1]; [6], 288; [8], 264; [4], 242; [12], 284; [8], 276; [8], 280; xx, 208; vii, [1], 198 pp. Contemporary tree calf, spines gilt, red morocco lettering pieces; spines and joints rubbed, occasional toning and foxing, bookplate in each volume.

Early edition of Sterne's collected works, first published in 1760, includes *Tristram Shandy*, *A Sentimental Journey through France and Italy*, sermons and letters, and Sterne's brief memoirs written for his daughter.

REFERENCE: ESTC T14787

\$1,000

Shingle Style

- 46 STEVENS, JOHN CALVIN & ALBERT WINSLOW COBB. *Examples of American Domestic Architecture*. New York: William T. Comstock, 1889.

Oblong 4to. 59 plates after drawings by Stevens, numerous illustrations in text. 40 pp. Publisher's blue-green cloth, front cover and spine stamped in gilt; spine ends repaired, hinges reinforced and now sturdy, some repairs to endsheets, covers scuffed and extremities worn, moderate soiling and scuffing, final paragraph of Preface effaced.

"The apparent need is that a reform in the prevalent style of American Architecture be instituted: that the art be released from the influence of an extravagant ideality, and directed instead by rational, righteous ideals; the aim of those ideals being to make Architecture an instrument for general distribution of domestic comforts among our whole people. For the sake of the public welfare, this good work must somehow be accomplished" (Preface).

Scarce first edition of this important treatise on the Shingle Style of architecture. Stevens (1855-1940), who supplied the plans and drawings illustrated here, was a major innovator of the Shingle Style. He was prolific, completing some 1,000 commissions, mostly along the Maine coast, including approximately 300 homes on the

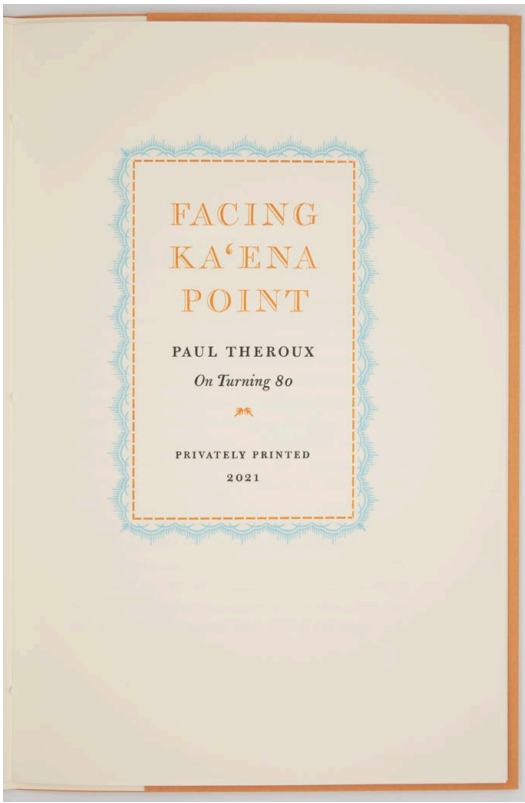


Portland peninsula. In 1888 he formed a partnership with Albert Winslow Cobb, who had previously worked at the Boston office of William Ralph Emerson, another major innovator of the Shingle Style. Cobb, who provides the text, argues for the Shingle Style as a necessary reform to produce a more democratic, straightforward and uniquely American style of domestic architecture.

“Examples of American Domestic Architecture ... was nothing short of an impassioned clarion call for a new form of architecture that was aesthetically beautiful and purposely engineered to reduce the widespread social inequalities of the period. While the strident and occasionally ponderous idealism on evidence in *Examples* is widely considered to be Cobb’s doing, the book’s lyrical prose and innovative Shingle Style illustrations won international recognition and acclaim for the two architects” (Stephen Abbott, “John Calvin Stevens: The Early Years”).

REFERENCE: Hitchcock 1240; Scully, *The Shingle Style & the Stick Style*, pp. 113-120; Sprague, *The Mirror of Maine* 32

\$2,500



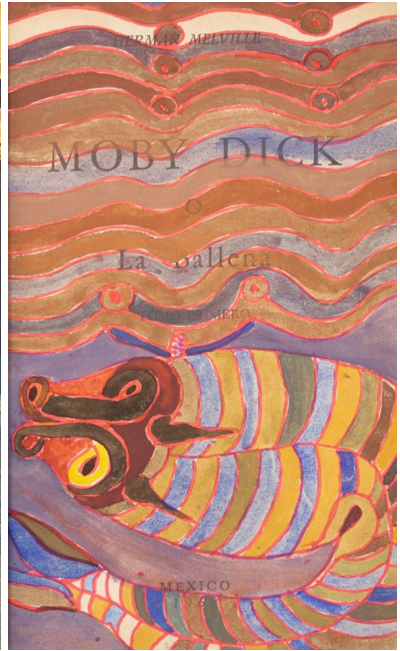
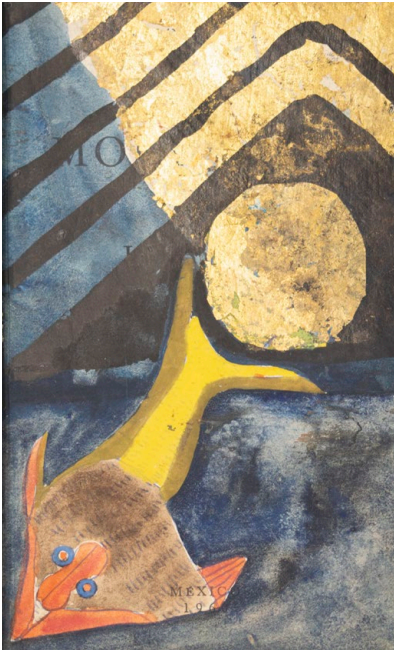
The foliage of life

47 THEROUX, PAUL. *Facing Ka'ena Point*. Privately Printed, 2021
8vo. Tipped-in frontispiece after photograph by Theroux, title-page, initial
line and colophon printed in color. 19, [1] pp. Sewn stiff wrappers, plain
dust-jacket with printed title label.

A letterpress printed, signed and limited edition of Paul Theroux's autobiographical essay, in the tradition of Henry Miller's *On Turning Eighty* and V.S. Pritchett's *The Turn of the Years*. Written on the North Shore of Oahu with Ka'ena Point in the distance, Theroux's essay explores "the foliage of my life that I have not elaborated in my books."

One of 100 copies, each numbered and signed by Theroux. An additional 26 lettered copies were produced for the author's use. Designed, letterpress printed and bound by Jesse Marsolais at The Marsolais Press in Harwich, Massachusetts, in July 2021. The entire edition exclusively distributed by Bull's Head Rare Books.

\$80



A Zapotec Moby Dick

48 (TOLEDO, FRANCISCO). MELVILLE, HERMAN. *Moby Dick*. Mexico, D.F.: Universidad Nacional Autónoma de México, 1960.

2 vols. 8vo. Extra-illustrated with twenty full-page (6-¾ x 4-¼ inches) mixed media illustrations by Toledo, on original wrappers, preliminaries and end matter, several smaller illustrations throughout, tissue guards. Full red morocco gilt, original wrappers bound-in; text toned.

A unique copy of this Spanish translation of *Moby Dick*, embellished with 20 full-page mixed media illustrations by the Oaxacan artist Francisco Toledo, “El Maestro” (1940-2019), one of the most important and celebrated modern Latin American artists. Toledo populates his *Moby Dick* with a “magical bestiary” of Zapotec-influenced sea creatures.

Toledo worked in several media, though he is most known for his paintings. He used a wide range of materials: natural pigments, handmade paper, shells, stone, ceramic, bone, animal skins, among others. The illustrations here, consistent with Toledo’s early work, are composed of watercolor, ink, gilt, and natural fibers.



“His work is filled with the many Zapotec deities, the bat god, the gods of rain and fire, and the sacred animals — rabbits, coyotes, jaguars, deer and turtles that make much of his work a magical bestiary” (Theroux, “What Makes Francisco Toledo ‘El Maestro’,” *Smithsonian Magazine*, June 2019).

PROVENANCE: from the estate of a Mexican-American collector of Latin American art, letter of provenance included

\$8,500

Nathanael West, Surréaliste

49 WEST, NATHANAEL. *Mademoiselle Coeur-Brisé «Mis Lonelyhearts»*. Paris: Éditions du Sagittaire, [1946].

8vo. 152, [4] pp. Unopened in publisher's printed wrappers, yapp edges; slight edgewear, small stain to front wrapper.

Copy 'D' of 5 copies *hors commerce* on *vélin blanc supérieur* (of 20 total copies) of the first French edition of *Miss Lonelyhearts*, West's

“horror-comic” (Connolly) masterpiece about a despairing agony column writer. Translated by Marcelle Sibon and with a preface by the Surrealist author Philippe Soupault in which he recounts meeting West in New York. The first edition of *Miss Lonelyhearts* was published by Boni & Liveright in 1933.

REFERENCE: Connolly 76; White A3i

\$1,000

I've made my sign a little wider / to let you know I sell good cider'

50 (WPA). *Tavern Signs. Historical Background. Sign Boards from Colonial Inns and Taverns* [cover title]. Willow Grove, PA: Pennsylvania State Wide Museum Extension Project Work Projects Administration, [ca. 1939].

4to (11 x 8-½ inches). 33 loose hand-colored intaglio plates (plate 32 misnumbered “23” and two plates numbered 21). [1], iii, [31], [ii, index] ff. Publisher's illustrated stapled wrappers; a few plates with staining at top margin, spine largely perished, contents toned.

A portfolio of finely hand-colored plates with accompanying descriptive text illustrating colonial American tavern and inn signs. Produced for Pennsylvania's Museum Extension Project (MEP), a state-level branch of the Works Projects Administration (WPA) tasked with producing visual educational materials. Complete with the 31 hand-colored plates called for, as well as two additional plates not described in the text.

The taverns described here are primarily located in Massachusetts (Boston and Sudbury) and eastern Pennsylvania (Bucks County, Philadelphia, Delaware County), with a few from New York, Delaware, Connecticut, New Hampshire and Virginia. The descriptions are drawn from Lathrop's *Early American Inns and Taverns* (1926), Earle's *Stagecoach and Tavern Days* (1935) and various historical society records and local histories. Notable taverns here include the Washington Hotel (previously the Pennsylvania Arms) in Chester, PA, where in 1777 Washington prepared his report to Congress following the Battle of Brandywine; the Red Horse Inn in Sudbury, immortalized by Longfellow in *Tales of a Wayside Inn* and since renamed after that collection of poems; The Raleigh Tavern in Williamsburg, VA, frequented by Washington and Jefferson; and my

◆ Tavern ◆ Signs ◆

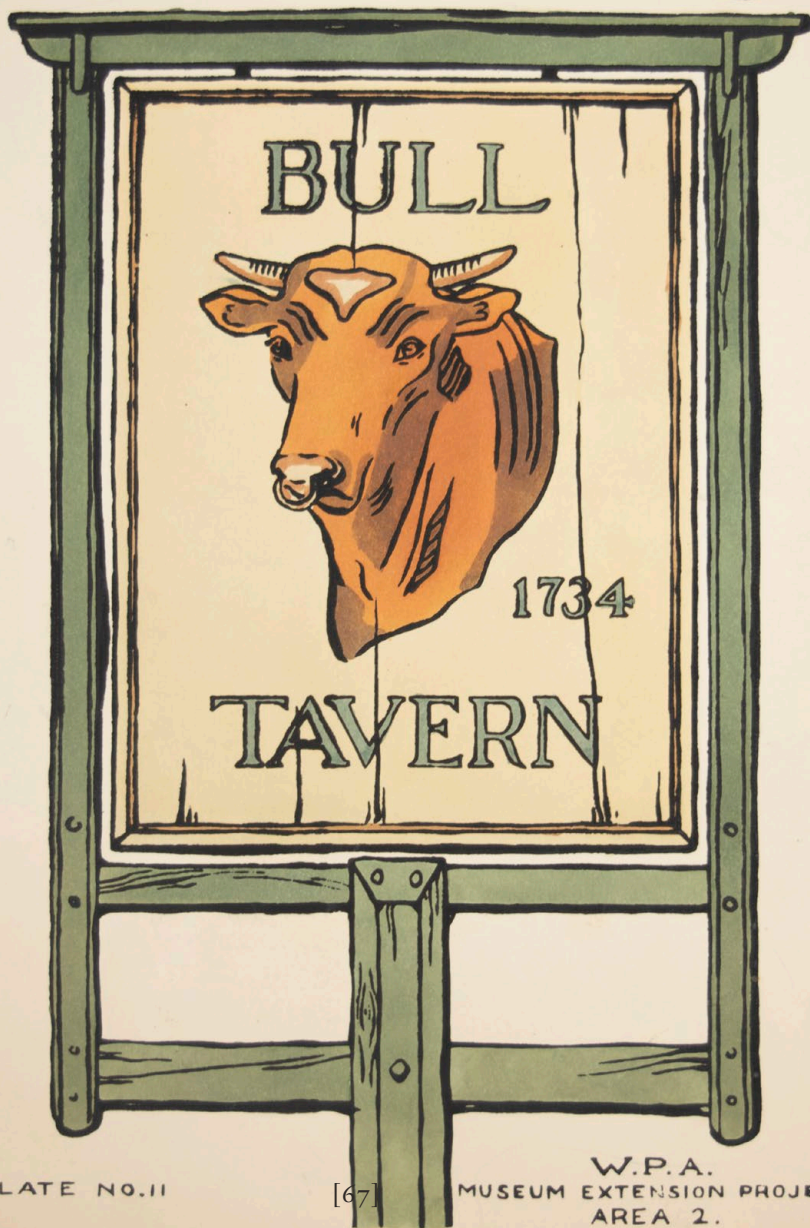


PLATE NO. II

[67]

W.P.A.
MUSEUM EXTENSION PROJECT
AREA 2.

favorite, the Bull Tavern, founded in 1734 in Phoenixville, PA, near Valley Forge.

The Pennsylvania MEP was the most successful and prolific of the state-level WPA programs, creating a multimedia output of marionettes, mannequins, architectural models, posters, puzzles and color plate portfolios to teach such subjects as traditional folk costumes, fairy tales, American architecture and furniture. See the online catalogue of the WPA Museum Extension Project Collection at the Bienes Center in Broward County, Florida, for more examples of Pennsylvania MEP materials.

\$1,250

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