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RARE BOOKS

CATALOGUE THREE

*Faded Flowers*

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SUMMER 2023

# BULL'S HEAD RARE BOOKS EST. 2020

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*Visitors by appointment*

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Calligraphy by Jesse Marsolais (Marsolais Press & Lettercarving)

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Photography & design by Bull's Head Rare Books

# CATALOGUE THREE:

## *Faded Flowers*

MOUNTAINVILLE, NEW JERSEY

2023

The title of Catalogue Three: Faded Flowers was inspired by a comment made by a visitor to my booth at a recent book fair. Surveying my display of American architecture books in brown sheep bindings, an admittedly drab assemblage, the visitor commented: “All of your books are brown.” And then noticing a group of herbariums with dried and pressed flowers (which included numbers 42 & 43 in this catalogue) he added, “Even your flowers are faded!”

I’ve since adopted the phrase as a tongue-in cheek description of my wares. Though “Faded Flowers” may describe some of the material in this catalogue — including a few well-worn carpentry manuals owned and used by 19th-century American builders — this catalogue also presents books in fine condition and books with vibrant (and unfaded!) hand-colored illustrations.



*Illustrator of decadence*

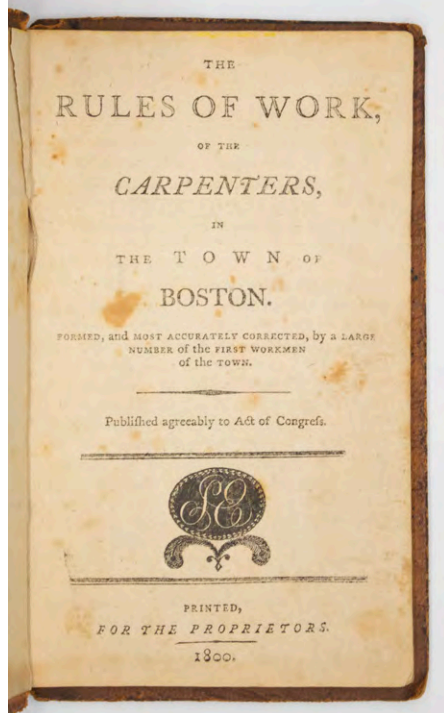
I ALASTAIR [VOIGHT, HANS HENNING]. "La Dame aux Camélias."  
Ca. 1925.

9 x 14 inches. Pen and ink and watercolor drawing on laid paper, signed and titled lower right ("Alastair — La Dame aux Camélias"), glazed and framed.

Original illustration by the enigmatic decadent artist Alastair from his series of illustrations of *La Dame aux Camélias* by Alexander Dumas fils.

REFERENCE: see *Fifty Drawings by Alastair* (1925) for other drawings in this series

\$6,500



### *Trade secrets*

- 2 (ARCHITECTURE, BOSTON). *The Rules of Work, of the Carpenters, in the Town of Boston, Formed, and Most Accurately Corrected by a Large Number of the First Workmen in the Town.* [Boston]: Printed for the proprietors [by Samuel Etheridge], 1800.

8vo. 34 pp. Contemporary sheep; upper board detached, ffep removed, in a custom chemise and slipcase.

Rare price book for Boston carpenters, in contemporary sheep. Signed, as usual, by Thomas Stutson, secretary of the committee that drew up the rules, which were devised to establish a fair system of charges for services rendered. Prices are an early example of the use of dollars and cents.

Rink lists previous editions from 1774 (1 copy), 1794 (no copy known) & 1795 (2 copies). All such early price guides are rare, as they were not regularly published or intended for general distribution, and subsequent editions would render earlier editions obsolete.

PROVENANCE: William Reese (book-label on chemise)

REFERENCE: Evans 37003; Rink 1760

\$4,500



WAYSIDE INN, Sudbury, Mass. Built 1690. Made memorable by Longfellow's "Tales of a Wayside Inn." It was originally called the Red Horse, and from 1744 to the completion of a century and a half was kept as an inn by generation after generation of the Howes. Here is shown the room where Washington and Lafayette slept.  
 MUNROE TAVERN, Lexington, Mass. Built 1695. Lord Percy's headquarters during the battle of Lexington, April 19th, 1775.

### *Documenting colonial Massachusetts homes*

- 3 (ARCHITECTURE, COLONIAL AMERICAN) [HALLIDAY, WILLIAM H.] 28 photographs of Colonial Massachusetts homes [from Halliday's Collection of Photographs of Colonial and Provincial Houses, 1628-1775]. [283 Washington St., Boston, Mass: ca. 1893].

*Oblong 8vo. 28 vintage albumen prints (approx. 4-1/2 x 6-1/2 in.) mounted on disbound stiff board album leaves, printed captions affixed beneath all but one image, mounts warped and chipped.*

A selection from the inventory of some 400 to 500 images of historic Massachusetts homes offered by the Boston photographic firm of William Halliday (*see next item*).

Includes Standish House (Duxbury), Alden House (Duxbury), Fairbanks House (Dedham), Wayside Inn (Sudbury), Whittier birthplace (Haverhill), Newgate-Yeaman Garrison House (Revere), Coffin House (Newbury), Royall House (Medford), Gov. Bradstreet House (North Andover), Quincy Mansion (Wollaston).

\$1,500

*Order now!*

- 4 (ARCHITECTURE, COLONIAL AMERICAN) HALLIDAY, WILLIAM H. *Halliday's Collection of Photographs of New England Historic Buildings and Colonial and Provincial Houses*. MDCXXVII — MDCXXX. Boston: William H. Halliday, for sale by Damrell & Upham, no. 283 Washington Street, 1895.

*12mo. B/w photo illustrations throughout. [ii], 50 pp. + 7 ll. of ads for books on local history interspersed. Publisher's illustrated wrappers; covers toned, piece torn from lower corner of front wrapper, Damrell & Upham address crossed out in pencil and replaced with "50 Bromfield St, Room 30."*

Catalogue of the photographs of historic New England homes and buildings available for purchase from the Boston firm of William H. Halliday (*see previous item for examples of the photographs*). "This collection of photographs is intended to embrace every building in Colonial and Provincial New England of importance, either in a picturesque point of view or for its historic or traditional value." The catalogue lists some 400 to 500 photographs, grouped by location, and each with a short but often detailed description. The images were available as 6-½ x 8-½ inch prints at 50¢ apiece.

"The Halliday Historic Photograph Company was a Boston firm specializing in the commercial sale of architectural and scenic views whose emphasis is primarily on buildings and sites of picturesque or associational interest as relics of New England's Colonial past. Active from the 1890s until the 1930s, the quality of the firm's work was unusually high, both pictorially and for its documentary dependability" (*Historic New England, Halliday Historic Photograph Company photographic collection, 1890s-1930s*).

\$150



Allegro con brio.

Grande  
SONATE



*Beethoven's greatest early piano sonata*

- 5 BEETHOVEN, LUDWIG, ET AL. *Grande Sonate pour le piano forte composée et dédiée à Monsieur le Comte de Browne* [no. 11, op. 22, Bb major]. Vienna: Hoffmeister / Leipzig: Bureau de Musique, [1802].

*Oblong 4to. Engraved title and music, plate no. 88, priced at 1 Reichsthaler. 23, [1, blank] pp. Bound together with six other piano and chamber works (see below) in contemporary parchment-backed paste-paper boards, with manuscript contents label on front cover; binding rubbed, manuscript spine title largely effaced, some foxing and creasing throughout.*

Attractive sammelband of late Classical and early Romantic piano and chamber music scores assembled by a female pianist, includes the first edition of Beethoven's piano sonata no. 11 in Bb. Composed in 1800 and published in 1802, it remains one of Beethoven's most popular piano works and was regarded by the composer as his best early piano sonata. Other works in the sammelband include works by Beethoven's contemporaries and fellow keyboard masters Muzio Clementi, J.C. Bach, and Carl Maria von Weber, as well as a theme and variations by Beethoven's friend and secretary Ferdinand Ries.

[Bound with:]

CLEMENTI, MUZIO. *Six Sonates pour le piano-forte ou le clavecin avec accompagnement d'une flûte ou violon ... Oeuvre II.* [Paris:

Bailleux, 1781] (printed bookseller's label for Chez Louis, marchand de musique, Paris, affixed over imprint). Engraved title and music, plate no. 524. [ii], 45, [1, blank] pp. RISM A/I: C 2729. First published London, 1779.

BACH, JOHANN CHRISTIAN. *Six Sonatas for the Harpsichord or Piano-Forte with an Accompaniment for a German-Flute or Violin, Dedicated to the Miss Greenlands ... Opera XVI*. [London: printed for the proprietor by John Welcker, No. 80 Hay Market, circa 1780] (printed bookseller's label for Auguste, Le Duc, Paris, affixed over imprint). Engraved title and music. [ii], [1, Dale's Music Library advertisement], 37, [1] pp. Apparently an early issue, differing from the first edition (RISM A/I B 350) in its engraved title and ad leaf.

CLEMENTI, MUZIO. *Trois Grandes Sonates pour le piano forte ... Oeuvre 33 bis*. Paris: B. Pollet, nd. Engraved title and music, plate no. 40. 45 pp. Paper repair to fore-margin of final leaf. Not in RISM, which notes Pleyel imprint only.

RIES, FERDINAND. *Grandes Variations sur un thème Hongrois pour le pianoforte composées et dédiées Monsieur le Comte Thadé d'Amadé ... Oeuvre 15*. Vienne et Pesth: au Bureau d'Industrie, nd. Engraved title and music, plate no. 644. 17, [1] pp. Ink tax stamps on each leaf. Early edition, first published in 1807.

WEBER, CARL MARIA VON. *Air Russe varié pour le Pianoforte et dédié à son Altesse Imperiale, Madame le Grande Duchesse Marie Paulowne, Princesse hereditaire de Saxe Weimar* [J.179, Op. 40]. Berlin: Schlesinger, ca. 1815 (printed bookseller's label for N. Simrock, Bonn, affixed over imprint). Engraved title and music, plate no. 163. 17, [1] pp. Ink tax stamps on each leaf.

PROVENANCE: Adèle Denuys (ownership signatures throughout)

REFERENCE: Hoboken 126; Kinsky/Halm, p. 56

\$3,000



BOOK SLIDE.

FIG 1



BOOK SLIDE.

FIG 2.

### *Victorian wood carving pattern book*

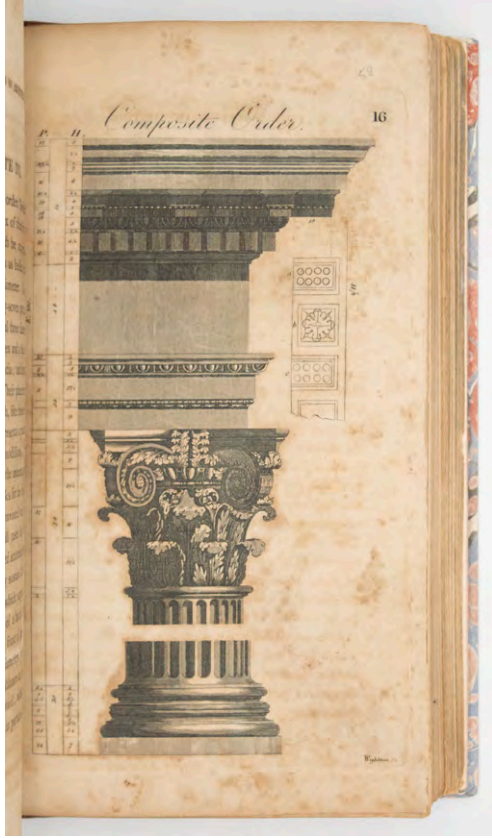
- 6 BEMROSE, W[ILLIAM], JR. *Fret-Cutting and Perforated Carving with Practical Instructions*. London: Bemrose & Sons, nd (ca. 1870).

4to. Lithographed title, 52 fretwork designs on 31 leaves. 10, [2], [10, catalogue] pp. Publisher's green cloth, stamped in blind and gilt (with binder's ticket of Bemrose & Sons, Derby); extremities rubbed, front hinge starting.

First edition. Victorian pattern book with intricate designs for carved wood book rests, frames, bookshelves, window brackets, etc.

PROVENANCE: Fred. F. Thompson (book-plate)

\$750



*Asher Benjamin for the student of architecture*

- 7 BENJAMIN, ASHER. *The Rudiments of Architecture: Being a Treatise on Practical Geometry, on Grecian and Roman Mouldings ... Also, on the Origin of Building, on the Five Orders of Architecture*. Boston: Printed for the author by Munroe and Francis, 1814.

8vo. 32 engraved plates (1 double-page) by H. W. Snyder after Benjamin and by Wightman. 96 pp. Modern quarter calf and marbled boards, red morocco spine label; toning and staining throughout, first and last few leaves and plate 1 repaired at fore-margin, small tear to plate 29.

The first edition of Asher Benjamin's third book, a course in architecture for the young student or apprentice.

PROVENANCE: William Reese (book-label)

REFERENCE: Hitchcock 143

\$1,750

Jared Coffin's Book.  
Bought in the year of  
our Lord 1820.

*Martha's Vineyard builder's provenance*

- 8 BENJAMIN, ASHER [ & DANIEL RAYNERD]. *The American Builder's Companion; or, a System of Architecture Particularly Adapted to the Present Style of Building*. Boston: R.P. & C. Williams, 1816.

4to. 59 engraved plates. iv, [5]-104 pp. Contemporary sheep, rebacked, original red morocco spine label; typical foxing and browning of plates, minor worming in blank top margin and bottom fore-margin.

The third edition of Asher Benjamin's second book, with provenance from a Martha's Vineyard builder. *The American Builder's Companion* "became the principal source for the Federal style for carpenters across the eastern half of the United States. Technically the plates were far superior to those in [Benjamin's first book] *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). The 1816 edition is largely as revised and expanded for the second edition (1811), with some few additional revisions to the text and one plate; sixteen plates from the first edition were removed and 29 new plates added, and the quality of the remaining plates was improved.

This copy with the 1820 ownership inscription of Jared Coffin (1790-1874) of Edgartown, Martha's Vineyard. In 1828 Coffin built the Timothy Coffin, Jr, House at 30 South Water Street in Edgartown. Coffin was married to Sarah Baylies, whose brother Frederick Baylies, Jr. (1797-1884), was responsible for much of Edgartown's civic architecture, including the Old Whaling Church, designed in 1842. The book evidently was passed down by descent in the Coffin family; a later inscription from 1934 presents the book from Arthur

B. Coffin to George W. Coffin, “on acct of his interest and work in designing the little Cottage on the Hill at Green Harbor, Edgartown Mass.”

PROVENANCE: Jared Coffin, 1820 (ownership inscription on ffe); George W. Coffin (gift inscription from Arthur B. Coffin, Edgartown, MA [Martha’s Vineyard], 7 Sept. 1934); William Reese (book-label)

REFERENCE: Hitchcock 101 (wrongly calling for 61 plates)

\$1,750

*First edition of Asher Benjamin’s most popular work*

- 9 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.

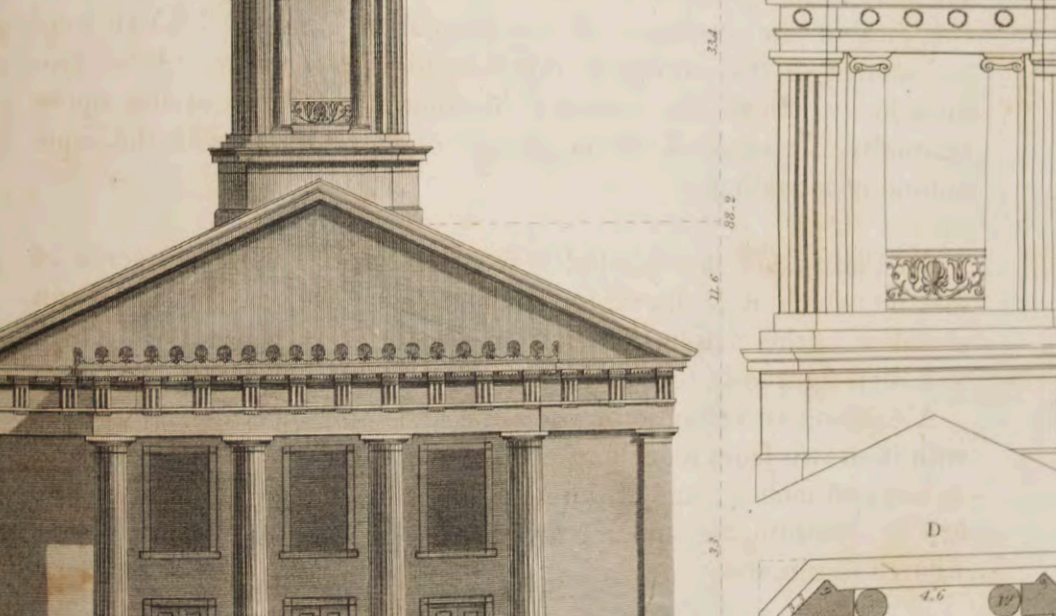
4to. 64 copperplate engravings. viii, [9]-119, [1] pp. Contemporary sheep, red morocco spine label; binding scuffed, front cover holding by one cord, heavy toning to front matter, front and rear free endpapers loose, usual foxing and browning.

The first edition of Benjamin’s “fourth and most popular work” (Hitchcock, who lists 17 editions from 1830 to c. 1856). 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 Asher’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. With a glossary of architectural terms.

PROVENANCE: John Davenport, No. 60 Milk Street (inscriptions on paste-downs); William Reese (book-label, purchased from J & J Hanrahan)

REFERENCE: Hitchcock 117

\$1,500



*Asher Benjamin embraces the Greek Revival*

10 BENJAMIN, ASHER. *Practice of Architecture. Containing the Five Orders of Architecture, and an Additional Column and Entablature ... for the Use of Carpenters and Practical Men.* Boston: Published by the Author, and Carter, Hendee & Co., 1833.

4to. 60 engraved plates (plate 55 bound out-of-order). vii, [1], [9]-116 pp. Contemporary speckled sheep, red morocco spine label; spine darkened, foxing throughout as usual.

First edition of Asher Benjamin's fifth book, after his full embrace of the Greek Revival. The plates illustrate the Greek orders in close detail, as well as frontispieces, porticoes, door, windows, cornices, stairs and various elements of carpentry and construction, and concludes with a complete plan of a church. Plate VII illustrates an order of Benjamin's invention that does not conform to any existing classical model, reasoning that "more than one half of all the columns and entablatures erected in country situations, for either internal or external finishings, belong neither to the Grecian nor Roman system."

PROVENANCE: Wm. C. Taber, New Bedford (bookseller's ticket); William Reese (book-label)

REFERENCE: Hitchcock 135

\$2,000



*His least popular work, and thus one of his scarcest*

- 11 BENJAMIN, ASHER. *Elements of Architecture, Containing the Tuscan, Doric, Ionic, and Corinthian Orders, with All Their Details and Embellishments. Also, the Theory and Practice of Carpentry* .... Boston: Benjamin B. Mussey, 1843.

8vo. 28 engraved plates. viii, [9]-232 pp. Publisher's cloth rebacked in roan; covers rubbed and stained, occasional light foxing.

First edition of Benjamin's final work, which Hitchcock notes was his least popular work and only appeared in two editions. Perhaps for that reason it is also one of Benjamin's scarcest titles. Of note is the section on the theory of carpentry, including "36 experiments made on various kinds of American timber; experiments made in various ways of European timber by European artists; and on the strength of iron, steel, copper, brass, tin, lead, stone, bricks, cement, etc."

PROVENANCE: William Reese (book-label, purchased from Charles Wood)

REFERENCE: Hitchcock 115

\$1,350





*Proofs before letters*

- 12 BEWICK, THOMAS. *British Land Birds; British Water Birds*.  
Newcastle: Edw[ard] Walker, 1825.

2 vols. in one. 4to. Half-titles with engraved vignette, 302 proof plates before letters, contemporary manuscript captions in ink with common and Latin names: *Land Birds*, 156 (of 157) wood-engraved plates; *Water Birds*, 146 (of 157) (83 numbered twice) wood-engraved plates. Later 19th-century full dark green morocco gilt by Tout, t.e.g.; foxing to preliminaries, repaired closed tear to *Water Birds* half-title, occasional spotting to a few plates, faint presentation inscription from Thomas Kerrick, 1826, on each half-title.

One of 100 sets of proofs of Bewick's *British Land Birds and Water Birds*. Roscoe quotes a letter from Bewick to J.F.M. Dovaston, dated 26 November 1825: "I, last summer printed 100 Sets 4to of *Birds & Quadrupeds*, without Type for the sole use of Artists (& when interleaved) of Naturalists."

REFERENCE: ROSCOE 43 & 44

\$6,000



J. Rendel Harris - Charles Ryrie copy of the Walton Polyglot Bible

13 (BIBLE, POLYGLOT). *Biblia sacra polyglotta, complectentia textus originales, Hebraicum, cum Pentateuchu Samaritano, Chaldaicum, Graecum. Versionumque antiquarum, Samaritanæ Graecae LXXII interp., Chaldaicae, Syriacae, Arabicae, Aethiopicæ, Persicae, Vulg. Lat. quicquid comparari poterat.... Edidit Brianus Waltonus.* London: Thomas Roycroft, [1655]-1657.

6 vols. Folio. Parallel Latin, Greek, Hebrew, Samaritan (Pentateuch), Ethiopic (Job to Malachi, NT), Persian (Gospels) and Arabic texts, with Aramaic (Chaldaean) Targums in vol. 4, general title-page printed in red and black, additional engraved historiated architectonic title-page, 2 full-sheet en-

*graved maps, and 4 engraved plates (some folding or double-page) by Wenceslas Hollar, a few woodcut illustrations in text, woodcut initials; browned throughout, occasionally severely, general title with some marginal tears, title to vol. 2 defective and restored at foot. Contemporary blind-tooled German pigskin with central clerical panels on the covers, slightly later maroon morocco spine labels; worn, soiled, vol. 1 rebacked, loss at head of vol. VI.*

The London, or Walton, polyglot bible — a monument of English scholarship and typography. Edited by Brian Walton, Bishop of Chester, it the most complete of all the great polyglot editions, with some texts in Ethiopic and Persian in addition to Latin, Greek, Hebrew, Samaritan, Arabic, and Aramaic.

This copy with the second (“loyal”) version of the preface, omitting reference to Cromwell’s assistance in the publication, and without the dedication leaf to Charles II found in some copies.

With provenance from the library of renowned Biblical scholar J. Rendel Harris, curator of manuscripts at Johns Hopkins University and the John Rylands Library. Harris was also involved in the discovery at Saint Catherine’s Monastery on Mount Sinai of the Sinaitic Palimpsest, the oldest Syriac New Testament document in existence.

“The fourth and latest of the great Polyglots; known as the London, or Walton’s Polyglot ... the most accurate and best-equipped of the great Polyglots. Ethiopic and Persian are the languages here added. Edited by Dr. Brian Walton [(1600?-1661)], who was consecrated Bishop of Chester in 1660. ... This polyglot was one of the earliest publications printed by subscription in England” (Darlow & Moule, 1446).

PROVENANCE: Woodbrooke Library (ink stamp on front free endpapers); Gustave E. Stechert (nineteenth-century bookseller’s ticket, 766 Broadway, New York); Samuel M. Jackson (signature on portrait verso, New York, 1881); J. Rendel Harris (book-plate); Dr Charles Caldwell Ryrie (his sale, Sotheby’s New York, 5 December 2016)

REFERENCE: Darlow & Moule 1446; Wing B2797; ESTC R227828; Pennington, Hollar 1129, 1132-1135

\$15,000

*American publisher's scaleboard binding*

- 14 (BINDING, AMERICAN, SCALEBOARD) JEWETT, PAUL. The *New-England Farrier; or, a Compendium of Farriery, in Four Parts, Wherein Most of the Diseases to which Horses, Neat Cattle, Sheep and Swine are Incident, are Treated of; with Medical and Surgical Observations Thereon ... Intended for the Use of Private Gentlemen and Farmers*. Hudson: A. Stoddard, 1806.

12mo. [2], [5]-67, [3] pp. Publisher's sheep-backed woodcut illustrated paper over scaleboard, stab-sewn on two narrow tapes; worn and dust-stained, split to lower board with some loss of paper, a few corners creased, final leaf repaired, still a well preserved copy in a custom cloth clamshell box.

Second edition of this early American farriery manual, in a scarce trade binding of paper with woodcut illustrations of horses at work over scaleboard, a style of cheap binding that used thin split wood boards instead of pasteboard. "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).

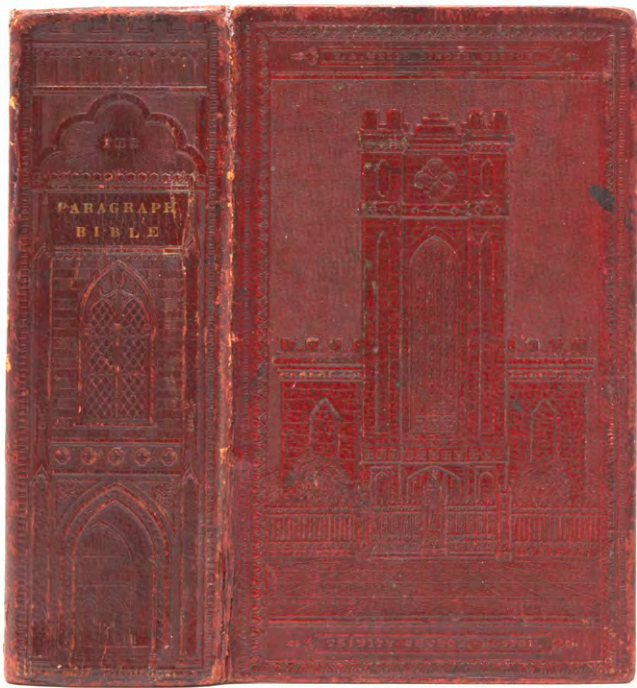
One of the earliest American works on farriery, described as "the first production of its kind in New-England" on the title-page. First published in Newburyport, Massachusetts in 1795. Following this second edition were editions in Salem (1807), Augusta (1811) and Exeter (1822).

REFERENCE: Shaw-Shoemaker 10636 (3 copies)

\$1,250



[17]



*Signed American cathedral binding*

- 15 (BINDING, EMBOSSED, CHARLES, A. WELLS, BOSTON). *The Holy Bible,. Containing the Old and New Testaments: Translated Out of the Original Tongues*. Boston: Perkins, Marvin, and Company, 1835.

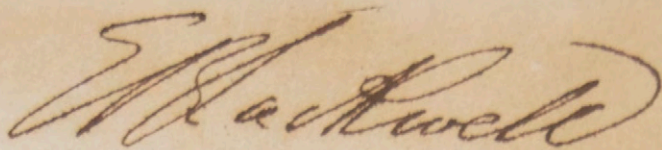
12mo. 949, [1], 321, [1] pp. Contemporary scarlet morocco, embossed in blind on covers and spine with images of Trinity Church, Boston, by Christian Gobrecht, titled in gilt on spine ("Paragraph Bible"), a.e.g., by C.A. Wells, Boston (signed and captioned in blind on covers); light rubbing to joints, some foxing to text.

Embossed cathedral binding by Charles A. Wells of Boston, showing that city's Trinity Church. The plaque is by Philadelphia engraver Christian Gobrecht and is singled out by Wolf as a particularly skillful design (From *Gothic Windows to Peacocks*, p. 19). An uncommon example of a signed American cathedral binding.

PROVENANCE: H.L. Drew, Manchester (contemporary inscription on verso of ffep)

REFERENCE: Wolf 31

\$1,750



*Two medical books belonging to the Blackwell sisters*

16 (BLACKWELL, ELIZABETH & BLACKWELL, EMILY). LEISHMAN, WILLIAM. *An Essay, Historical and Critical, on the Mechanism of Parturition*. London, John Churchill & Sons, 1864.

8vo. viii, 129, [erratum] pp. Publisher's green cloth with Elizabeth's signature, "E. Blackwell," on the front free endpaper. First edition.

[And:] COURTY, AMÉDÉE-HIPPOLYTE-PIERRE. *Traité pratique des maladies de l'utérus et de ses annexes ...* Paris, P. Asselin, successeur de Béchet Jeune et Labé, 1866.

8vo. Numerous illustrations throughout. xxiv, 1088, 24 (ads) pp. 8vo. Publisher's green blindstamped cloth, boards slightly warped, headcap chipped, extremities slightly rubbed, with Emily Blackwell's signature on the half-title. First edition.

Once can scarcely imagine a more evocative and satisfying provenance of these two books. One was owned by Elizabeth Blackwell (1821-1910) the other by her sister, Emily (1826-1910). Furthermore, these two works related directly to their medical careers and were doubtless useful in their work at the New York Dispensary for Poor Women and Children.

The English-born Elizabeth Blackwell (1821-1910) was the first woman in the United States and modern Europe to earn a medical degree. ODNB tells her story: "She had conceived the ambition of entering medicine about 1844, partly because of the suffering of an acquaintance whose modesty had prevented her consulting a male doctor until her uterine cancer was too advanced for any treatment; partly to dissociate the term 'female physician' from abortionists; and, according to her own autobiography, because she did not wish

to become dependent on a man through marriage ... In 1847, after several years of private study and numerous rejections from medical schools, her application to the small, low-status medical school at Geneva in upstate New York was put to the students by the faculty, confident that a resounding rejection would result. The mischievous students, however, voted unanimously to admit her and then found themselves victims of their own practical joke when, in January 1849, Blackwell graduated MD above all 150 male students, an event that received widespread press coverage across the United States and in Great Britain.”

Both Elizabeth and Emily were born in England. Their family moved to the United States in 1832, settling not far from Cleveland. Elizabeth graduated from Geneva Medical College, but perhaps wary of being upstaged by another Blackwell daughter, Emily’s application was rejected. However, after attending Rush Medical College for a semester, she completed her training at what is now Case Western Reserve University. At that time she was just the third woman to graduate medical school in the United States.

Both of these works concern women’s medicine. William Leish’s book on childbirth was of obvious interest for Elizabeth, who in 1849 had spent time at La Maternité, the leading school for midwives in Paris, and having returned to New York opened the New York Dispensary for Poor Women and Children in 1853. At the time of this work’s publication, she was also involved in organizing women’s nursing services for the Union army. At the same time, she worked to expand the scope of her hospital to educate women medical students, and in 1868 the infirmary’s medical school for women officially opened. Elizabeth Blackwell served as professor of hygiene and Emily Blackwell as professor of obstetrics and diseases of women. As such, the second volume, Courty’s *Traité pratique des maladies de l’utérus et de ses annexes ...* was of direct relevance to Emily’s professorship.

Books owned by either of the Blackwell sisters are very rare on the market. To have two, both in very good condition and directly relevant to women’s health, make this a very desirable set.

\$15,000



W.

Saturday,

The enclosed is from Amelia to you. I have not read it of course though it was sent open.

As I expected - Mrs Gaskell cannot now come till Autumn - So I shall expect you next Thursday. Write by return (it takes 2 posts from bundle to Haworth) to tell me by what train you will arrive at Keighley (C Brontë)

*A lost Charlotte Brontë letter to Ellen Nussey*

17 BRONTË, CHARLOTTE. Autograph note signed ("C. Brontë"), "Saturday," to "N." [Ellen Nussey]. [18 June 1853]

3-1/8 x 3-3/4 inches. 1 p. Tipped at corners on the verso of the frontispiece in *Charlotte Brontë, Shirley*, London: Smith, Elder and Co, 1872. Trimmed closely, visible horizontal fold near top, but generally fine.

Apparently a lost letter from Charlotte Brontë to her close friend Ellen Nussey.

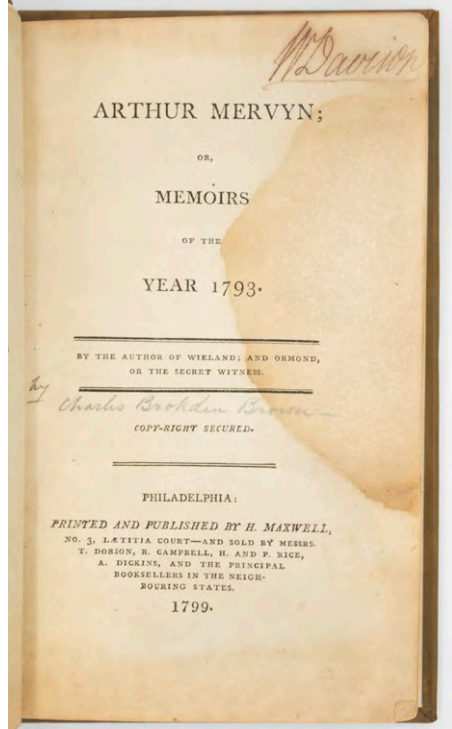
Reading:

"Saturday. N. [Brontë often addressed notes to Nussey with her sobriquet "Nell".] The enclosed is from Amelia [Taylor, neé Ringrose, their mutual friend] to you. I have not read it of course though it was sent open. As I expected - Mrs. Gaskell cannot now come till Autumn - So I shall expect you next Thursday. Write by return (it takes 2 posts from Oundle to Haworth) to tell me by what train you will arrive at Keighley. C Brontë."

A fragmentary transcription of this note is found in Brontë's Letters (ed. Margaret Smith, vol. 3, Oxford University Press, 2004), with the original manuscript source annotated as untraced. The date was derived from a letter Brontë sent to Nussey two days later, on 20 June 1853, in which she complains that this note was not sent: "I have been very much vexed to find that Martha [Brown, the Brontë's servant] forgot to post my letter of Saturday 18th till too late – consequently we have no post on Sunday, it will not go till to-day and you cannot receive it till Tuesday at the earliest – not till Wednesday – if I am right about the 2 posts to Oundle..." She goes on at greater length to discuss Nussey's visit to Haworth and her health in this letter (Brontë Parsonage Museum, Brontë Society, MS 90). Wise & Symington, *The Brontës: Their Lives, Friendships and Correspondence* 855 referenced this June 20th letter, as well as the present note. Their original source was likely from a copy, like those in Ellen Nussey's copies of letters from Charlotte Brontë that were bought by Mrs. Needham of Blackburn in 1898 and are now in the Brontë Parsonage Museum.

Ellen Nussey (1817-1897) was a lifelong friend and correspondent of Charlotte Brontë. The more than 500 letters Nussey received from the author formed the basis of Elizabeth Gaskell's 1857 biography. Nussey was one of two witnesses present at Charlotte's marriage to Arthur Bell Nicholls in June 1854, and when Charlotte died less than a year later Nicholls was concerned that their correspondence would damage Charlotte's reputation and he asked that the letters be destroyed. Nussey refused and sought to have them published, but Nicholls, holding the copyright, blocked their release. According to auction records, some 23 letters by Brontë to Nussey have been sold since 1980 (along with the tranche of 30 letters sold at the Christie's 25 March 1980 benefit sale for the Grolier Club), though they are of increasing scarcity in the market: none are recorded at auction since 2017, the last being only an envelope addressed in Charlotte's hand.

\$25,000



*A novel of the plague year, Philadelphia in 1793*

18 [BROWN, CHARLES BROCKDEN]. *Arthur Mervyn; or, Memoirs of the Year 1793*. Philadelphia: H. Maxwell, 1799.

[With:] [BROWN, CHARLES BROCKDEN]. *Arthur Mervyn ... Second Part*. New York: George F. Hopkins, 1800.

2 vols. 8vo. vi [i.e. iv], 224; 243, [1] pp. Uniformly bound in full period calf, red morocco spine labels; text toned, dampstain to fore-margin and portion of text of Part I title and subsequent pages, occasional staining, Part II title-page with chip and repairs to gutter. Custom cloth folding boxes.

Rare complete set of Arthur Mervyn, Charles Brockden Brown's gothic novel of the yellow fever epidemic in Philadelphia, published over two years in two cities. Part II, a sequel written in response to the success of the first part, is slightly taller than Part I, as the volumes were not uniformly published.

“Arthur Mervyn and Edgar Huntly develop as tales of adventure in which penniless young men set out confidently in the postrevolutionary world only to encounter yellow fever epidemics, Indian warfare, maniacal confidence men, and casualties of revolution that dramatize the period's deep fears about rapid changes in its new, market-based society” (ANB).

“In Arthur Mervyn Brown managed to give a sense of the horror of silent streets disturbed only by the rattling of the dead cart, of the terror of empty houses abandoned to the dead and the dying, of the atmosphere of disease and death hanging over the panic-stricken city in which neither food nor shelter could be bought.... Brown’s descriptions are of an unshrinking realism, he never trusts in suggestion or in the imagination of his reader, and yet from his loathsome catalogue of disgusting details there results an effect of simple horror” (Loshe, *The Early American Novel*).

PROVENANCE: W. Davison (near contemporary signature on Part I title-page); E. Brown, New York, July 29, 1814 (ownership inscription on Part II title-page); Samuel Mason, Jr, 1935 (ownership inscription in Part I); Christopher Clark Geest (book-plate in each volume).

PROVENANCE: BAL 1498 & 1501; Wright I, 418

\$4,500

### *Dudes rock*

19 (CARDS, POKER) FLAGG & PLUMMER (PHOTOGRAPHERS). Photograph of a card game. Lewiston, Maine: ca. 1880.

*4to (8 x 10 inches). Albumen print on beveled mount with studio imprint in silver. Foxing.*

Large studio photograph of men gathered around a table playing cards, drinking and smoking cigars.

\$850





*1 of 50 with Cruikshank plates on India paper*

20 CERVANTES SAAVEDRA, MIGUEL DE. *Adventures of Don Quixote de la Mancha*. Translated ... by Charles Jarvis. London: George Routledge and sons, 1885.

4to. 15 steel etchings by George Cruikshank, plates in two states (extra suite with plates on India paper, 30 plates total). [4], 531, [1] pp. Modern half black morocco and marbled boards, spine titled in gilt; fine.

No. 10 of 50 copies with an extra set of etchings on India paper.

\$750



*The Smollett translation with plates by Francis Hayman*

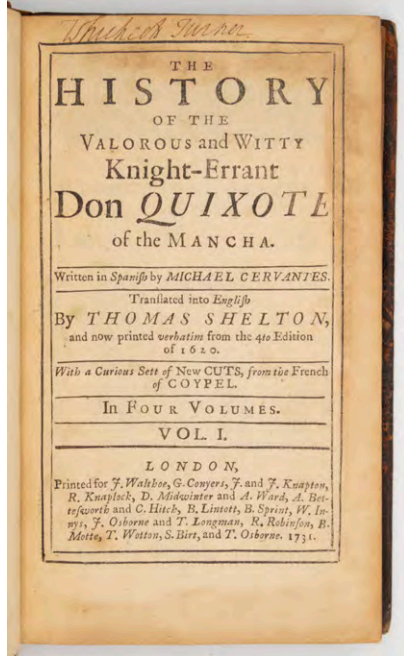
2 I CERVANTES SAAVEDRA, MIGUEL DE. *The History and Adventures of the Renowned Don Quixote*. Translated ... by T. Smollett. London: W. Strahan, et al, 1782.

4 vols. 12mo. 28 engraved plates after Francis Hayman. [ii], xl, 293, [1]; [ii], 314; [ii], xi, [1], 331, [1]; [ii], 322 pp. Contemporary stained calf, rebacked, black morocco spine labels; vol. 1 lacking one label; text toned, occasional light staining and foxing.

Fifth edition of the Smollett translation, first published in 1755, with plates after Francis Hayman — “his best book” (Ray).

REFERENCE: ESTC T59488; Ray England, p. 5; Rius 647

\$750



*The Thomas Shelton translation, with plates by Coypel*

- 22 CERVANTES SAAVEDRA, MIGUEL DE. *The History of the Valorous and Witty Knight-Errant Don Quixote of the Mancha ... Translated into English by Thomas Shelton and Now Printed Verbatim from the 4th Edition of 1620*. London: J. Walthoe, et al, 1731.

4 vols. 12mo. 22 engraved folding plates by Gerard van der Gucht after Charles-Antoine Coypel, engraved head- and tailpieces. [xxxviii], 264, [36, index]; [ii], 288; [ii], 288; [ii], 260 [2] pp. Contemporary speckled calf, red morocco spine labels; rubbed, joints cracked or starting, vol. 4 joint repaired and stiff, plates toned or foxed and some browning to text, in a custom cloth folding box.

Second edition thus. Thomas Shelton's translation, the first into English, with engravings after Coypel. ESTC identifies editions of Shelton's translation with Coypel's illustrations published in 1725, 1731, and 1740.

PROVENANCE: Wh--- Turner (early ownership signature on title-pages); E. Coster Wilmerding (book-plate)

REFERENCE: ESTC T59505; Palau 52475; Rius 623

\$1,250





*Small-type Spanish edition*

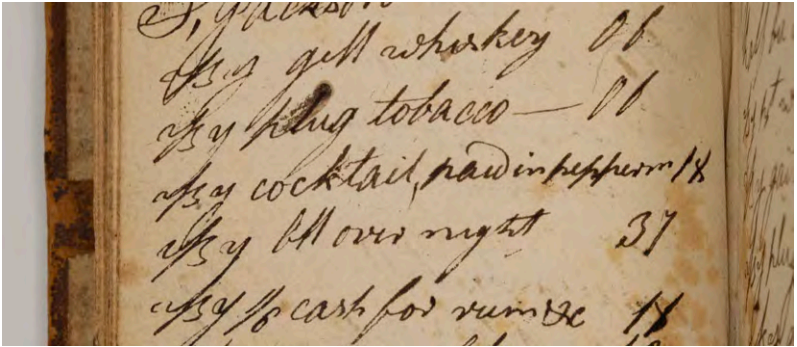
- 23 CERVANTES SAAVEDRA, MIGUEL DE. *El Ingenioso Hidalgo Don Quixote de la Mancha*. Madrid: La Imprenta Real, 1797-98.

6 vols. 12mo. Engraved author portrait after J. López Enguídanos and 48 engraved plates after Antonio Rodríguez. [iii]-lix, [1], 283, [1], lxi-lxiii, [1]; 418, [2]; 365, [3]; xiii, [1], 364; 374, [2, blank], [4]; 392, [4] pp. Contemporary tree calf, covers with gilt roll border, spines richly gilt, red morocco spine labels; a few small scuffs, flaw in leather to rear cover of vol. 2, one plate and a few leaves in vol. 5 worn at fore-edge.

A beautiful copy in contemporary Spanish binding of this royal printing of Don Quixote. Rius notes this is the first Spanish edition printed in small type and has high praise for the edition in general: “La impresión, muy buena; el papel, excelente, y el gusto tipográfico que en esta edición se nota, la colocan en el lugar de las bellas.” With a biography of Cervantes by Manuel Quintana and 48 engraved plates after Antonio Rodríguez.

REFERENCE: Osterc, *Los Quijotes de la Colección Franz Mayer*, 75 (“entre las más bonitas de cuantas se imprimieron en España durante los siglos XVII y XVIII”); Palau 52029; Rius 58

\$2,750



*Drinking a cocktail at Niagara Falls, 1820*

- 24 (COCKTAILS, NIAGARA FALLS) CLARK, LOWELL. Manuscript account book and travel diary of a round trip journey through western New York, Pennsylvania, West Virginia and Ohio. 1820-25.

12mo. Approximately 59 pp. of manuscript pen and ink on blank journal pages (journal irregularly paginated 13-191), inscribed "Lowell Clark's Book Lebanon, Connecticut" on p. 13. Contemporary sheep; extremities worn, remains of fastening straps.

A manuscript diary of some 3,000 words of a trip by Universalist merchant Lowell Clark (1798-1860) and companion ("E.W.") through western New York to central Ohio and back along Lake Erie, with a stop at Niagara Falls — over 1,500 miles round trip. Clark records his travels in daily entries between 19 October 1820 and 9 January 1821 as a traveling merchant selling domestic items such as suspenders, razors, and peppercorns. He faithfully records the weather (generally snowy or rainy and cold) and road conditions, comments on the general lay of the land and its prospects for investment, and notes his distance traveled and where he stayed for the night. He records seeing buffalo and wild turkey in Ohio, visits a coal mine in West Virginia, notes the plentiful presence of "Yankees" in Ohio and views the Niagara Falls, where his expense ledger records he ordered a cocktail.

The expense ledgers include recurring entries for breakfast, whiskey and rum (ordered by the gill or pint), cider, tobacco, oats for the horses, inn and tavern bills (i.e. “Thomas’s bill,” “Goodwin’s bill,” etc.) and tolls and gate fees, as well as occasional expenses (greasing the wagon, blacksmith, re-shoeing horses). Expenses for almost three months on the road totaled \$89.58. Most notable is the entry for “cocktail, paid in peppercorn 18.” Reference to the travel diary puts this expense near Niagara Falls and indeed Clark’s description of visiting the falls begins “to the north falls of Niagara put up and took \*a little refreshment,\* then went down to view the wonderful falls [emphasis mine].” There are printed references to cocktails in American newspapers beginning in the early 1800s, but this is still an early reference.

The journal gives some other miscellaneous account entries for 1825, and a list of 13 books, May 1825, that includes Webster’s Spelling Book, Murray’s Grammar, Perry’s Dictionary, Pope’s Essay on Man, Morse’s Universal Geography.

Clark (1798-1860), was a successful merchant in business with his brothers. Born in Lebanon, Connecticut, he relocated to Hampton, New York, at around the time this journal was written. His obituary was printed in the Universalist newspaper the Christian Ambassador, Auburn, NY, 31 March 1860.

\$3,500



*Hand-colored plates by Rowlandson*

- 25 [COMBE, WILLIAM]. *The Grand Master or Adventures of Qui Hi? in Hindostan. A Hudibrastic Poem in Eight Cantos by Quiz*. London: Thomas Tegg, 1816.

Tall 8vo. Hand-colored engraved folding frontispiece (backed on linen, lightly soiled), title, and 25 plates by Thomas Rowlandson. x, 252 pp., with errata slip. Later full crushed red morocco gilt, t.e.g., by Morrell. Some toning and offsetting. Harry F. Marks bookseller's ticket.

First edition.

REFERENCE: Abbey, Travel, 437; Tooley 412

\$600

*The complete Cruikshank Sketch Book*

- 26 CRUIKSHANK, GEORGE. *My Sketch Book* [Nos. I-IX, complete]. London: Charles Tilt, 1833-36.

9 parts in 1. Oblong 8vo. Hand-colored etched general title-page and 36 hand-colored etched plates, [1] l. (note concerning publications by Kidd with illustrations by Robert Cruikshank). Later 19th-century full polished calf, spine gilt, red morocco spine labels, t.e.g., by Bartlett & Co., Boston; a few spots of foxing to the first few plates, else fine.

First edition. A fine complete run of all nine numbers of Cruikshank's Sketch Books, with plates in the hand-colored issue and all of the original wrappers preserved. Plate 2, part 5, is in the second state.

REFERENCE: Abbey Life 275; Cohn 181

\$1,250





*Life at sea in the Royal Navy*

27 (CRUIKSHANK, GEORGE) [BARKER, MATTHEW HENRY]. *Greenwich Hospital, a Series of Sketches, Descriptive of the Life of a Man-of-War's Man. By and Old Sailor*. London: James Robins and Co., 1826.

4to. Twelve hand-colored aquatint plates and 16 wood-engraved illustrations to text by George Cruikshank. [iv], 200 pp. Near contemporary half green crushed morocco and marbled boards, gilt spine; spine faded, some toning and offsetting to text.

First book edition of this early popular Cruikshank, a series of hand-colored aquatint plates and wood-engraved vignettes illustrating Matthew Barker's lively sketches of life at sea in the Royal Navy, first published in 4 parts. This copy has the mispagination "481" for p. 148, which Cohn identifies as appearing in the earliest parts issues.

PROVENANCE: George Fales Baker (book-plate)

REFERENCE: Cohn 53

\$950

*Neapolitan fairy tales illustrated by Cruikshank*

- 28 (CRUIKSHANK, GEORGE) BASILE, GIAMBATTISTA. *The Pentameron, or the Story of Stories, Fun for the Little Ones ... Translated from the Neapolitan by John Edward Taylor*. London: David Bogue, 1850.

8vo. Hand-colored etchings illustrating 12 tales on 6 plates by George Cruikshank. xvi, [iv], 404 pp., with half-title. Full tan mottled calf gilt, red morocco spine label; some rubbing to joints, a.e.g., by R. Wallis.

Second edition, and the first with Cruikshank's plates in color — "some of his finest plates in the fairy vein" (Patten, Life II, p. 272). John Edward Taylor was assisted in his translation by Gabriele Rossetti.

REFERENCE: Cohn 60

\$750

*The first appearance of Oliver Twist in print*

- 29 (DICKENS, CHARLES). *Bentley's Miscellany*. Vol. I. [-Vol. V]. London: Richard Bentley, 1837-39.

5 vols. 8vo. Numerous plates by George Cruikshank, Phiz, and others. Modern half navy morocco and marbled boards; plates browned and foxed, some toning and occasional staining or spotting to text, vol. V ffep loose and old paper repairs to fore-margin of contents leaf and first plate, previous owner's ink stamp to title-pages.

Consecutive run of the first five volumes of Bentley's Miscellany, which Charles Dickens edited from its inception through January 1839 (his Prefaces to vols. I & II are here signed "Boz"). Contains the first print appearance of *Oliver Twist*, serialized February 1837 to March 1839, and illustrated with 24 engraved plates by George Cruikshank. Plate 19 is in its first state, reading "Dolter" for "Holter" (see Hatton and Cleaver p. 216).

REFERENCE: Smith I:4, p. 36-37

\$450

*Influential middle-class home pattern book*

- 30 DOWNING, A[NDREW] J[ACKSON]. *Cottage Residences; or a Series of Designs for Rural Cottages and Cottage-Villas, and Their Gardens and Grounds. Adapted to North America.* New York and London: Wiley and Putnam, 1842.

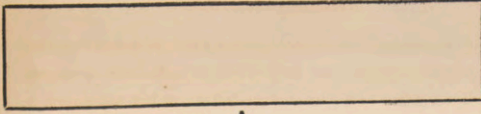
8vo. 11 engraved plates (1 in color) and 69 illustrations to text. [4, ads], [iv], 187, [1], [4, ads] pp. Publisher's plum cloth, stamped in blind and gilt; spine faded, endpapers discolored, previous owner's signature to ffep.

First edition of Downing's influential second book, which presents 10 designs for cottages ("ornamental farm," "English rural gothic," "Italian," "old English," etc.), with elevation, floor plans, illustrations of construction details, estimate of cost, and a suggested layout of the grounds and gardens. It is "arguably the first of the new genre of house pattern books, which depicted the home in its landscaped setting, plans of the grounds, and ornamental details, along with an explanatory text to assist the reader in choosing a residence appropriate to his or her circumstances. Unlike the larger houses Downing used to illustrate in the *Treatise*, most of the designs in *Cottage Residences* were smaller and more appropriate to an emerging middle class" (ANB). The colored plate at p. 22 (*see illustration opposite*) gives suitable exterior colors (shades of gray and "drab or fawn") — Downing is adamant that houses not be painted white. "A hearty desire to contribute something to the improvement of the domestic architecture and the rural taste of our country, has been the motive which has influenced me in preparing this little volume."

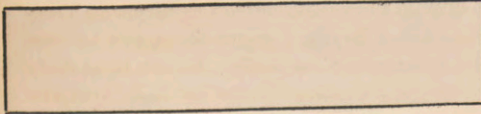
REFERENCE: Hitchcock 334

\$1,250

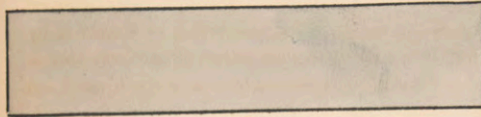




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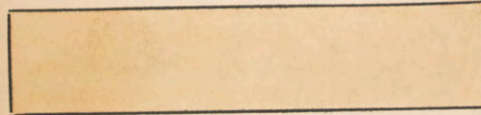
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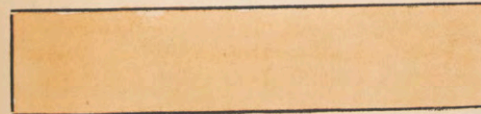
C



D



E



F



*Life in London, 1830*

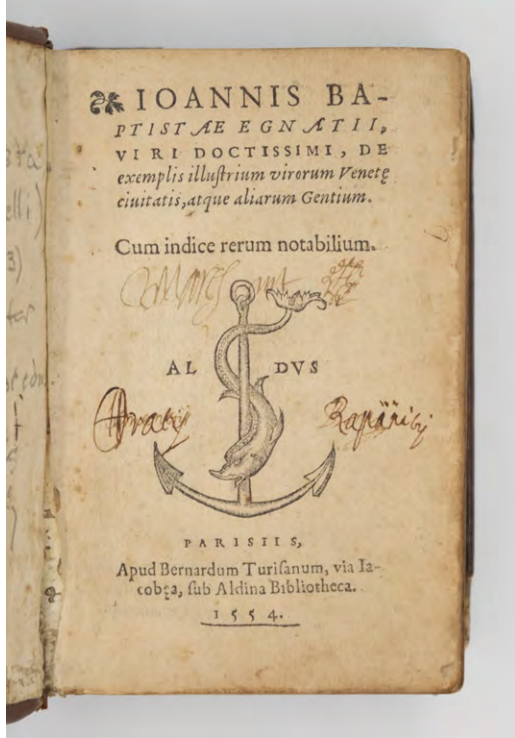
31 EGAN, PIERCE. *Pierce Egan's Finish to the Adventures of Tom, Jerry, and Logic, in Their Pursuits Through Life in and Out of London*. London: Printed by C. Barnes ... for G. Virtue, 1830.

8vo. 36 hand-colored aquatints and 7 woodcuts to text by Robert Cruikshank. xvi, 368 pp. Full red morocco gilt, t.e.g., by Riviere & Son.

First edition of the last of Egan's popular "Life in London" series; the first issue with woodcuts on pp. 7, 40 and 42 and engraved title dated 1829.

REFERENCE: Abbey Life 284; Tooley 197

\$750



*A Parisian Aldine*

- 32 EGNATIUS, JOHANNES BAPTISTA (PSEUD. OF GIOVANNI BATTISTA CIPELLI). *De exemplis illustrium virorum Venetæ civitatis, atque aliarum gentium*. Paris: Maurice Menier for Bernardo Torresano, sub Aldina Bibliotheca, 1554.

16mo. Woodcut Aldine anchor device on title and several woodcut initials. [vii], 334, [1, colophon] leaves. Collation: a<sup>8</sup> e<sup>8</sup> a-z<sup>8</sup> A-S<sup>8</sup> T<sup>8</sup> (-T8, blank). Contemporary calf, tooled in blind to panel design, gilt medallion centerpiece, and gilt fleur-de-lys cornerpieces, rebacked; ffep removed, occasional faint staining, some foxing throughout, small worming to lower margin of final few gatherings. Early illegible ownership signatures to title.

An uncommon Parisian Aldine; the first book of eighteen published by Bernard Torresano, the grandson of Andrea Torresano, who was the father-in-law and successor of Aldus Manutius. The work is a posthumous collection of lives of famous Venetians by Giovanni Battista Cipelli (1473-1553), who wrote under the pseudonym Egnatius. Book 8 includes a note on Columbus.

REFERENCE: Adams E82; Ahmanson-Murphy 1043; Renouard 295-1

\$1,750

*Foundational abolitionist tract, by an eyewitness to the slave trade*

33 FALCONBRIDGE, ALEXANDER. *An Account of the Slave Trade on the Coast of Africa*. London: J. Phillips, 1788.

8vo. iv, [5]-55, [1, ads] pp. Stab-stitched, untrimmed, removed, with evidence of prior binding along spine; first and last pages toned and dust-soiled, loss of a few letters on title from poor imposition, occasional staining and chipping, old paper adhesion at gutter, in custom cloth folding box..

Rare first edition of one of the foundational texts of the British abolition movement — “the first piece of published abolitionist propaganda” (Christopher Fyfe, ODNB) — an early firsthand account of the specifics of the slave trade by Alexander Falconbridge, who served as surgeon on four slave trading voyages from the west coast of Africa to the Caribbean from 1780-1787.

Falconbridge (c. 1760-1792) met the abolitionist Thomas Clarkson in Bristol in 1787 during the latter’s fact-finding mission to gather evidence against the slave trade. Falconbridge was enlisted in the cause, traveling with Clarkson to Liverpool and London to provide expert testimony and to act as Clarkson’s bodyguard (Clarkson being under continual threat as a result of his agitations). With the help of abolitionist lawyer Richard Phillips, Falconbridge corralled his testimony into the present pamphlet, *An Account of the Slave Trade on the Coast of Africa*. Falconbridge was radicalized into the abolitionist movement by his direct experience of the slave trade, and his eyewitness account of the mechanisms of the trade, from the kidnapping of slaves to their brutal confinement below deck during the middle passage voyage to the West Indies, carries the weight and authority of firsthand knowledge.

The Account was printed by London Abolition Society (London Committee) member James Phillips, in this first edition of 55 pages and a second edition of 72 pages the same year. Its publication was part of an aggressive campaign to distribute abolitionist pamphlets, tracts and broadsides, most small enough to be read quickly and passed on. “In a little over fifteen months the Committee printed and distributed nearly 85,000 pamphlets, reports, circular letters, and subscription lists” (Oldfield, *Popular Politics and British Anti-Slavery*, p. 43, n. 15). This was the birth of the modern printed propaganda campaign. One of the Committee’s most popular and effective publications was the broadside engraving of the slave ship *Brooks*, showing the human cargo stowed below deck. Portions of

F80  
94 521

AN  
A C C O U N T  
OF THE  
S L A V E T R A D E  
ON THE  
C O A S T O F A F R I C A .

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BY  
ALEXANDER FALCONBRIDGE,  
LATE SURGEON IN THE AFRICAN TRADE.

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L O N D O N :  
PRINTED BY J. PHILLIPS, GEORGE YARD, LOMBARD-  
STREET.  
MDCCLXXXVIII.

Falconbridge's text were used to caption the image, including his memorable description of a slave ship as a floating slaughterhouse: "The deck, that is, the floor of their rooms, was so covered with the blood and mucus which had proceeded from them in consequence of the flux [dysentery], that it resembled a slaughterhouse."

In 1790 Clarkson convinced Falconbridge to go to Sierra Leone on behalf of the St George's Bay (Sierra Leone) Company to resettle the free black colony that had dispersed after its founding three years previous. After some initial success, including negotiating the founding of Freetown, Falconbridge began drinking heavily and was unable to perform his duties as commercial agent for the colony. He died shortly after being removed from his position by the colony's governor. Falconbridge's wife, Anna Maria, wrote an account of their stay in Sierra Leone, *Narrative of Two Voyages* (1794), "the first Englishwoman's narrative of a visit to Africa" (ODNB).

Despite the high print run of Falconbridge's *Account* (6,000 copies according to Christopher Fyfe) and other early abolitionist tracts published by the London Committee (e.g., Clarkson's *Summary View of the Slave Trade* (1788), James Ramsay's *Objections to the Abolition of the Slave Trade, with Answers* (1788)), very few survived — and all are exceedingly rare in commerce. I trace only three copies of the Falconbridge sold at auction in the past 100 years.

REFERENCE: ESTC T6198; Howes F-13; Sabin 23721

\$12,500



*'How to Identify Prints' come to life*

- 34 FIEDLER, ALFONS (EDITOR). *A Collection of Original Prints from the 15th to the 20th Century with a Description of Their Techniques*. Vienna: Alfons Fiedler, (1972).

4to. Approximately 120 mounted examples of printing techniques and original art, lacking the engraved book-plate copperplate from the front pastedown. Publisher's leatherette; rubbing to spine ends.

No. 43 of 100 copies of the English edition. A guide for the identification of some 60 reproduction techniques from woodcuts to color lithography, with copious examples of original and commissioned prints and art by artists and printmakers George Wimmer, Irene Schindler, Maria Olinowetz and Georg Koenigstein. An invaluable teaching resource.

\$1,000

*'A miracle of intelligence, tact, irony, prudence and ability' (Gide)*

35 FORSTER, E.M. *A Passage to India*. London: Edward Arnold & Co., 1924.

8vo. 325, [3, ads] pp. Publisher's red cloth titled in black on spine and front cover; spine slightly darkened, rear lower tip bumped, a near fine, well preserved copy.

First edition.

PROVENANCE: Israel J. Kapstein, 1904-1983, author and Brown English professor (ownership inscription on ffep along with wife Stella Kapstein)

REFERENCE: Connolly 100, no. 45; Kirkpatrick A10a

\$450

*Margaret Fuller's first book — rare illustrated issue*

36 FULLER, S[ARAH] M[ARGARET]. *Summer on the Lakes, in 1843*. Boston: Charles C. Little and James Brown, 1844.

8vo. Frontispiece and 6 etched plates in sepia by Sarah Freeman Clarke. [iv], 256 pp., with half title. Half green morocco and marbled boards; spine scuffed, foxing throughout, heavy at times.

First edition of Margaret Fuller's first book, a tour of the Great Lakes by train, steamboat, carriage and foot with stops at Niagara Falls, Mackinac Island, and Rock River, Illinois: "a potpourri of frontier scenes and contrived poetic flights. She fretted over the rapacity of white settlers, notably their treatment of Native Americans, and saw lost opportunities to secure a fresh start for civilization and for women. For her research on westward expansion, the Harvard library allowed her in as its first woman scholar" (ANB). It is preceded only by Fuller's translations of Goethe and other German writers.

This copy the rare issue with the seven etched plates ("Arched Rock at Mackinaw," "Indian Encampment," "Rolling Prairie of Illinois," etc.) by Boston artist Sarah Freeman Clarke (1808-1896), who accompanied Fuller on her journey. "As to whether or not the book was first issued with illustrations is still a question. The illustrations were definitely wanted by the author and appear to have been prepared prior to first publication" (Blanck).

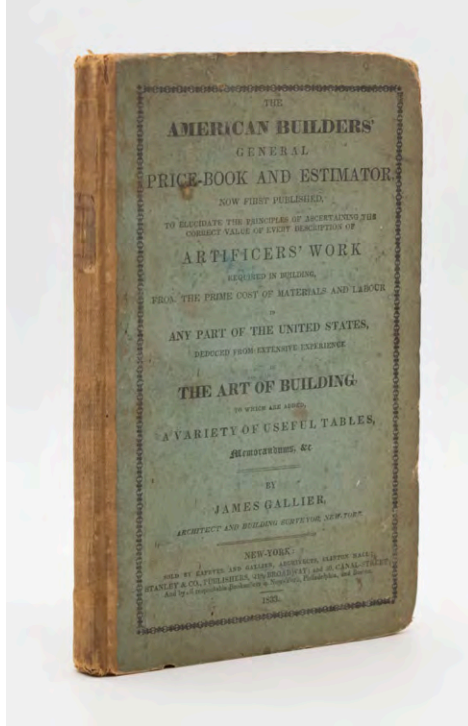
REFERENCE: BAL 6492; Sabin 57815

\$2,500





ARCHED ROCK AT MACKINAW



*Scarce New York building guide*

- 37 GALLIER, JAMES. *The American Builder's General Price Book and Estimator, Now First Published, to Elucidate the Principles of Ascertaining the Correct Value of Every Description of Artificers' Work Required in Building*. New York: Lafever and Gallier, Architects, Clinton Hall, 1833.

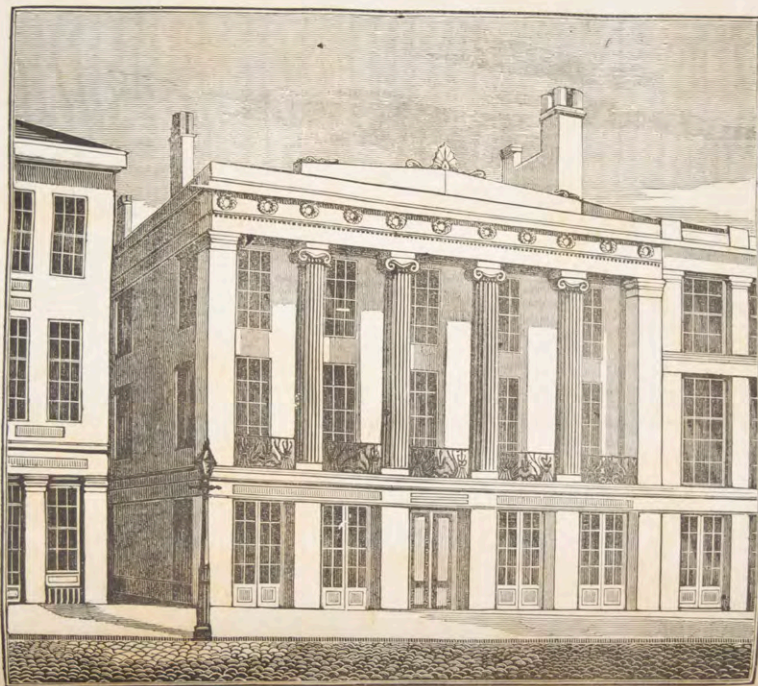
8vo. iv, 128, [2], 72, 17, [1] pp. Publisher's muslin-backed printed boards, printed spine label; covers worn, textblock toned, ffp detached.

First edition in original printed boards of this scarce guide for estimating building costs, with sections on masons and bricklayers, stonecutters, carpenters, joiners, plumbers, painters, and plasterers, as well as a glossary of building terms and a summary of New York building laws. A critical reference for understanding building practices in the middle of the Greek Revival. A Boston edition, adapted to that city's trades and laws, was published in 1834 and 1836 (*see next item*). The author, James Gallier, was a New York architect and surveyor; he published his autobiography in Paris in 1864.

PROVENANCE: William Reese (book-label)

REFERENCE: Hitchcock 484

\$2,000



Front View of Suffolk Bank, State Street, Boston. Erected, 1835.—Isaiah Rogers, Architect.

### *Boston building guide*

- 38 GALLIER, JAMES. *The American Builder's General Price Book and Estimator, to Elucidate the Principles of Ascertaining the Correct Value of Every Description of Artificers' Work Required in Building*. Boston: M. Burns, 1836.

8vo. Folding wood-engraved frontispiece of Suffolk Bank, Boston. [iv], 130, [2], 78, [2] pp. Contemporary half sheep and marbled boards with title and price (\$1.50) in gilt on spine; covers rubbed, scatter foxing.

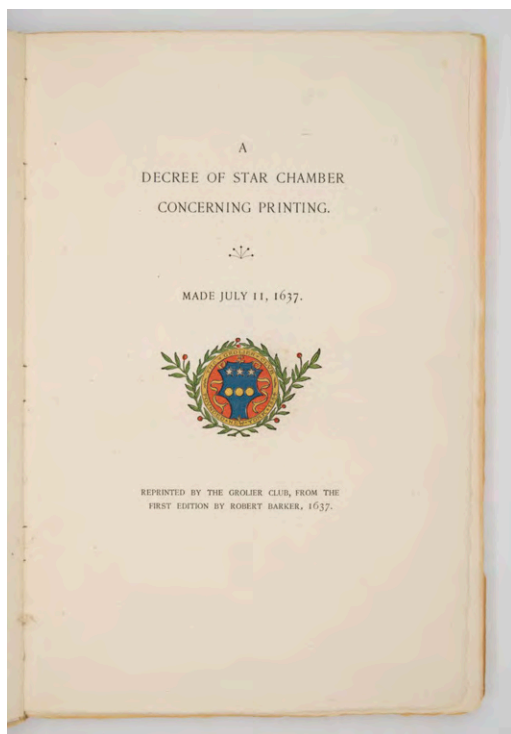
Revised and improved second Boston edition (*see previous item*).

This Boston edition includes a summary of Boston building laws, a folding engraved frontispiece of the facade of Suffolk Bank, and the printed approbation of four prominent Boston architects: Alexander Parris, Isaiah Rogers (who designed the Suffolk Bank), James McAlister and Gridley Bryant.

PROVENANCE: William Reese (book-label)

REFERENCE: American Imprints 37586; Hitchcock 486

\$1,500



*The first publication of the Grolier Club*

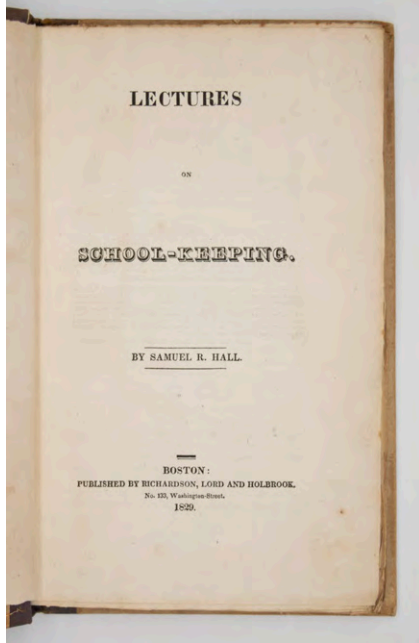
- 39 (GROLIER CLUB). *A Decree of Star Chamber Concerning Printing. Made July 11, 1637.* (New York): Reprinted by the Grolier Club, from the First Edition by Robert Barker, 1637, (1884).

8vo. *Hand-colored seal on title-page. Publisher's gilt-printed stiff wrappers; foxing to rear endpapers, else fine. In a custom red cloth slipcase and chemise.*

No. 78 of 150 copies. A fine copy in original wrappers of the first publication of the Grolier Club. Printed by Theodore L. De Vinne in the year of the Club's founding.

PROVENANCE: Robert Woods Bliss & Mildred Bliss, Dumbarton Oaks (book-plates with deaccession stamps)

\$2,500



*The first American book on pedagogy*

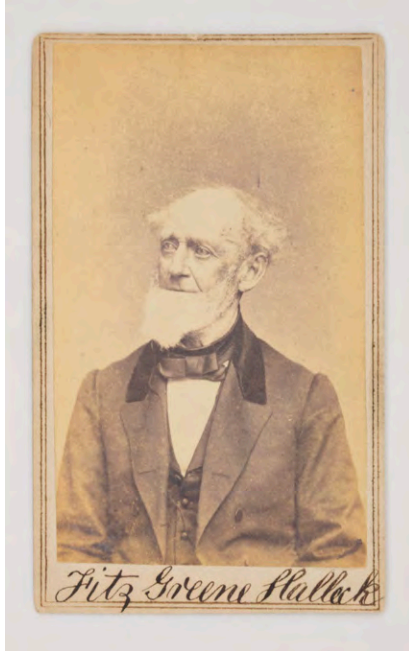
40 HALL, SAMUEL R. *Lectures on School-Keeping*. Boston: Richardson, Lord and Holbrook, 1829.

8vo. 135, [1], [12, ads] pp. Uncut in publisher's cloth-backed boards, printed spine label; light scuffing to covers, near fine.

First edition of the first American book on pedagogy, a collection of thirteen lectures addressed to prospective teachers. Hall (1795-1877) was a founder of the American Institute of Instruction and a leader of the school reform movement. He advocated for teachers to be rigorously trained, adequately compensated for their labor, and equipped with useful educational tools and supplies (Hall popularized the use of the chalkboard in schools). "The object, in lecturing and writing, has been to present the nature of their employment, to those who are preparing themselves to instruct; and to impress them with the importance of being properly qualified, and faithful in their employment, as well as to give such directions for governing and teaching as might be useful to them" (Preface). Hall imagines a primarily male audience for his lectures, though the final lecture is addressed "To Female Instructors."

PROVENANCE: Hallowell [Maine] Social Library (printed regulations pasted to front pastedown)

\$750

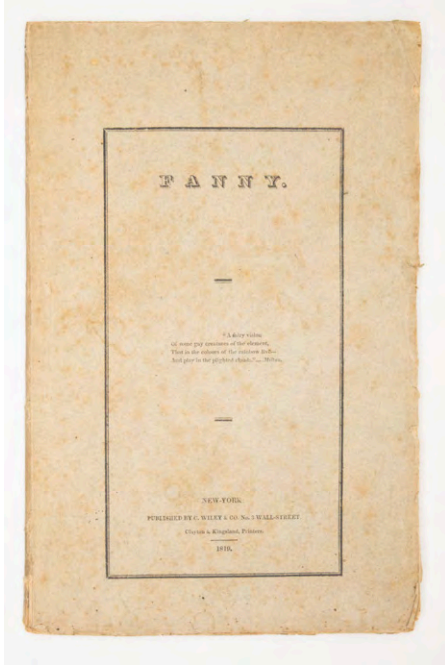


### *The American Byron*

41 HALLECK, FITZ-GREENE. An exceptional collection of printed, manuscript, and other material related to Fitz-Greene Halleck.

Halleck (1790-1867) was one of the most popular American poets in the first half of the 19th century and the only American to be honored with a statue in Poet's Row in Central Park. Recent scholarship has contextualized Halleck as an early gay American poet, whose relationship with fellow poet and collaborator Joseph Rodman Drake formed the basis for Bayard Taylor's 1870 novel *Joseph and his Friend* — cited by some as the first gay American novel. (See Halleck, *The American Byron: Homosexuality and the Fall of Fitz-Greene Halleck*, University of Wisconsin Press, 2000.)

Born in Guilford, Connecticut, Halleck moved to New York in 1811, and in 1813 formed an intimate relationship with Drake. In 1819 the men became literary stars when they published "The Croakers," a series of poems satirizing prominent New Yorkers; Halleck followed this up in 1819 with *Fanny*, a poem satirizing New York's *nouveaux riches* which went through several life-time editions; *Alnwick Castle* and other poems appeared in 1827, featuring many of the poems on which his reputation rests; and *Young America*, a satire on American materialism, appeared in 1865, two years before Halleck's death.



The present collection includes the Bradley Martin copy of the scarce first edition of *Fanny*; a copy of *Alnwick Castle* inscribed to Fanny Kemble, in addition to three other titles inscribed by Halleck; the publisher's copy of the manuscript of *Young America*; several autographed letters signed of Halleck, as well as received correspondence from Taylor, Bryant, Longfellow, Kemble, Samuel Ward, and others; a rare signed photograph; volumes from Halleck's library; scarce Halleckiana, and more, some fifty items in total.

"Halleck's importance is at once perceived ... Before 'The Croakers' and 'Fanny,' there was no American verse that was not either pompously solemn or coarsely farcical: hence this new fountain, willfully casting forth its pure sparkling, capricious jets of song, was welcomer to the public than poetry can ever be again ... it must be remembered that Halleck was first read by a generation which had never before been refreshed by sentiment and humor and cleverness of allusion. The light abandon of his stanzas was as new as their racy local flavor." (Bayard Taylor in the *North American review* vol 115, Boston, 1877, pp 60ff).

*(A complete and detailed inventory available on request.)*

\$37,500



### Faded flowers

42 [HERBARIUM, BOTANICAL SPECIMEN ALBUM]. Flora Alpine [cover title]. [Switzerland?]; late 19th century.

*Oblong 4to. 100 pressed and mounted botanical specimens on 20 mounts, each with printed or manuscript caption giving the Latin name. Decorated green cloth album, bordered in black and gilt, titled on front cover in gilt, decorated endpapers; occasional light foxing to mounts, specimens generally in fine condition and the binding unusually bright and clean. With one additional mounted specimen laid-in an envelope with the manuscript note "Harebell. From highest point of Schybigge Platte, Switzerland."*

A very handsome herbarium of alpine flora, with the specimens artfully mounted with narrow paper strips. The labels appear to have been taken from a variety of printed sources, as they mix lithographic printing with letterpress, and several are found in penciled manuscript. The specimens include examples of species of *Anemone*, *Rhododendron*, *Ajuga*, *Potentilla*, *Azalea*, *Viola*, *Erica*, *Saxifraga*, *Carex*, *Campanula*, *Ranunculus*, and others.

\$1,350





*Flowers from the sea*

43 [HERBARIUM, BOTANICAL SPECIMEN ALBUM]. Sea Mosses [cover title]. Ca. 1900.

4to. 20 mounted seaweed specimens, most captioned with Latin name. Purple embossed cloth, stamped in gilt and black on the front cover; front hinge starting, occasional spotting or staining.

PROVENANCE: Alphonse Crane, bookseller, Santa Barbara, CA (ink stamp on front pastedown).

\$1,500

*From the library of Codare, an aspiring Maine magician*

- 44 HOUDINI, HARRY. *The Unmasking of Robert-Houdin*. New York: The Publisher Printing Co., 1908.

8vo. Frontispiece, illustrations throughout text. 319, [1] pp. Publisher's decorated tan cloth; slightest shelfwear, small bump and stain to front cover, near fine.

First edition of Houdini's exposé of his erstwhile hero and namesake, the French magician Jean-Eugène Robert-Houdin.

PROVENANCE: Romuald Codare, 1912-1933, professional magician who performed as "Codare, The Maine Mystic" and "Romano" (ownership inscription, 1933, on ffep)

\$750

*With a real photo postcard of Houdini flying a biplane*

- 45 (HOUDINI) KELLOCK, HAROLD. *Houdini. His Life-Story ... from the Recollections and Documents of Beatrice Houdini*. New York: Blue Ribbon Books, (1930).

8vo. Frontispiece. [viii], 384 pp. Publisher's red cloth; light wear to spine ends and tips, spotting to front cover, newspaper clipping to verso of ffep, bookseller's ticket.

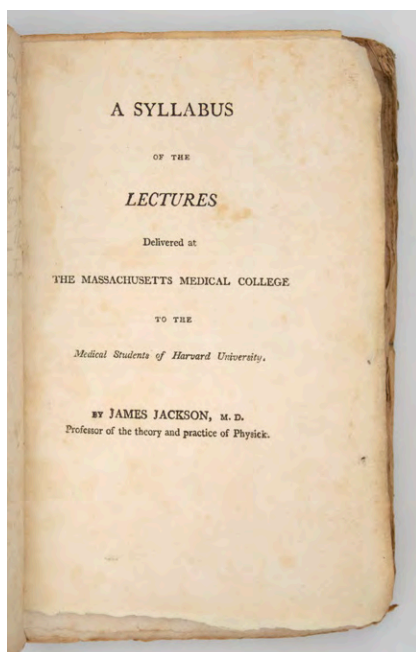
Real photo postcard of Houdini flying a biplane in Australia affixed to the front pastedown. The postcard is captioned "Houdini piloting his biplane. The first successful aviator in Australia. Wins the Australian Aero League's Trophy, March 15th. 1910. Melbourne, Australia." According to a manuscript note beneath the card (possibly in the hand of magician Romuald Codare who owned this book) it was procured from Houdini's brother Hardeen, "who was playing in Boston on March 7th 1933 at the Bourdain Square Theatre."

PROVENANCE: Romuald Codare, 1912-1933, professional magician (ownership inscription on ffep)

\$1,000

A postcard from Harold who was playing in Boston on 9th March 7<sup>th</sup> 1933  
at the Bandwin Square Theatre.





*Interleaved with medical student's notes*

- 46 JACKSON, JAMES. *A Syllabus of the Lectures Delivered at the Massachusetts Medical College to the Medical Students of Harvard University*. [Boston: 1816].

8vo. 108 pp., with extensive interleaving as issued. Publisher's green roan-backed boards, pierced with remnant of ties; covers worn, occasional light staining, some wear to fore-edge from ties.

Interleaved with lecture notes by Harvard medical student Frederick Benjamin Page, covering 44 lectures in a dense but legible hand. The printed material presents the syllabus for an introductory course on medicine by James Jackson, who notes in his introduction will “be unintelligible to any, except those actually attending the lectures to which it refers. Page (1798-1857), himself a physician, was the son of Dr. Benjamin Page of Hallowell, Maine, a pioneer in the use of the smallpox vaccine in America.

PROVENANCE: Frederick B. Page (ownership inscription, Boston Nov. 22, 1819 on the ffep and signed on front cover in block letters “F.B. Page”)

\$1,750



### *Hi-de-ho*

47 (JAZZ) Autograph album of big band-era jazz musicians. Vp, chiefly Boston and environs, 1932-1944.

*Oblong 12mo. 87 autographs on album leaves, nearly all accompanied by reproduced photographs of the performers, with manuscript notes by the album's compiler giving the location and date of the performance where the autograph was procured and details about the performance lineup.*

An attractive and extensive collection of autographs of jazz band-leaders and musicians of the 1930s and '40s, meticulously compiled and assembled by the original collector to include important performance information. Notable names include Duke Ellington; Fats Waller, Count Basie; Mary Lou Williams, Louis Armstrong, Cab Calloway, Fletcher Henderson, Earl "Fatha" Hines, Guy Lombardo, Artie Shaw, Benny Goodman, Teddy Wilson, Lionel Hampton, Gene Krupa, Jimmy Dorsey, and Glenn Miller.

Each autograph, with a few exceptions, is on a separate album leaf and is accompanied by clipped photographs of the performer and a note as to when and where the autograph was procured (i.e. "Nor-

mandie Ballroom Boston April 13, 1937”). In addition, each leaf bears an ink stamp listing the standard big band instrumentation, annotated by the compiler to show the number of each instrument in use by the respective performer. For example, for Duke Ellington’s performance at the Elm St Theatre on September 17, 1934, is recorded “Leader: 1 Piano: 1 Drums: 1 Guitar: 1 Bass: D[ouble] ... Sax: 3 Trumpet: 3 Trombone: 2.” Most of the autographs were collected during performances in or around Boston, including Coconut Grove (Worcester), Arcadia Ballroom (Gardner), Roseland Ballroom (Boston), RKO (Boston), Ritz-Carlton (Boston), with a few collected in New York (Rainbow Room) and Chicago. The album is segregated by race, with nearly all of the Black performers appearing towards the end of the album. The album concludes with a tribute to Russ Columbo (1908-1934), whose accidental death is lamented by the compiler.

\$5,000

### *Jazz enters the academy*

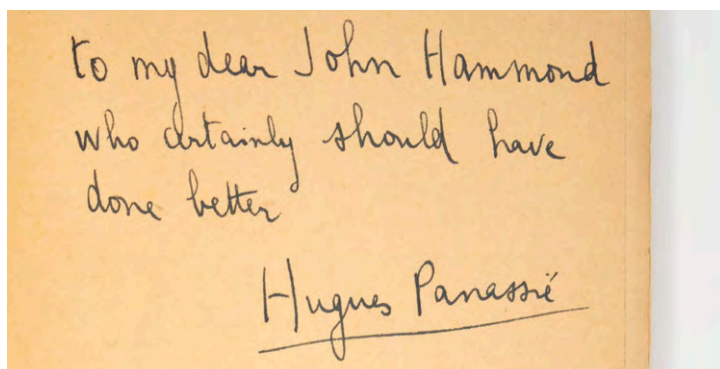
48 (JAZZ) COEURY, ANDRÉ & ANDRÉ SCHAEFFNER. *Le Jazz*. Paris: Claude Aveline, 1926.

*8vo. 150, [2] pp. Publisher’s card wrappers with typographical glassine dust-jackets; a fine, unopened copy.*

First edition, no. VIII of 25 on *japon impérial* (of a total edition of 1,625). One of the earliest scholarly attempts to describe jazz, the joint work of modernist music critic André Coeury and ethnomusicologist André Schaeffner. “With the publication of *Jazz ...* in 1926, jazz — its meaning and influence — increasingly became a topic for debate” (Cook, “Flirting with the Vernacular,” in *The Cambridge History of Twentieth-Century Music*, p. 172). The second installment in Claude Aveline’s influential *La Musique Moderne* series, which included Milhaud’s *Études*, André Suarès’s *Musique et poésie*, and catalogues and studies of works by Stravinsky and Honegger.

A pristine copy of the *tirage de tête*, one of 25 on *japon impérial*.

\$950



*Inscribed to John Hammond*

- 49 (JAZZ) LÉVESQUE, JACQUES-HENRI & OLIVIER DE CARNÉ (EDS.)  
*Orbes ... Hiver 1932-1933 ... Numéro 4.* Paris: José Corti,  
1932.

8vo. 145. [7] pp. Publisher's printed wrappers; front wrapper chipped and worn, with loss to corners and old cello tape repair to verso.

A remarkable and telling association, inscribed from the French critic, traditional jazz impresario and founding member of the Hot Club de France, Hugues Panassié (1912-1974) to the legendary American record producer and talent scout who discovered or promoted an astonishing roster of jazz, rock and folk talent, John Hammond (1910-1987): "To my dear John Hammond / who certainly should have done better / Hugues Panassié."

The enigmatic inscription is perhaps a reference to Hammond's championing of musicians, such as Benny Goodman, who Panassié despised, as he did nearly all white jazz musicians (he also despised bebop, cool jazz, or anything else that he felt strayed from traditional jazz rooted in African American musical traditions — he was one of the original Jazz Police). In contrast, Hammond pushed for more racial integration in jazz lineups — he introduced Teddy Wilson and Lionel Hampton to Goodman at around the time this issue of *Orbes* was published — and would go on to promote and record musicians representing a diverse range of musical styles and backgrounds (Bob Dylan, Leonard Cohen, Bruce Springsteen, Count Basie, Billie Holiday, Stevie Ray Vaughan, to name only a few).

Along with contributions by Hans Arp, Francis Picabia and Gertrude Stein, this issue of *Orbes* includes Panassié's article "Le jazz

hot,” later expanded to a book by the same title published in 1934, which argues for his traditionalist view of jazz. He was a co-founder of the Hot Club de France, promoting Django Reinhardt’s Quintette du Hot Club de France, but later split with the other co-founders over the issue of bebop and other innovations to the jazz tradition. Panassié and Hammond were not completely at odds; they were both original advisory board members of the Hot Record Society, founded in 1937 to reissue out-of-print Dixieland recordings, and Hammond was a contributor to the Hot Club’s newsletter, *Jazz Hot*. An important association, linking two of the most significant arbiters of jazz.

\$1,750

*From the library of a celebrated 18th-c. Scottish literary lady*

50 LEADBEATER, MARY. *Cottage Dialogues Among the Irish Peasantry ... With Notes and a Preface by Maria Edgeworth*. London: J. Johnson and Co., 1811.

[with:] LEADBEATER, MARY. *Cottage Dialogues Among the Irish Peasantry ... Part Second. With Notes and Illustrations*. Dublin: Printed at the Hibernia-Press Office, for J. Johnson & Co., St. Paul’s Church-Yard, London, 1813.

2 vols. 12mo. [2], v, [5], 343, [1] pp., with half-title; viii, [1], 212, [8, blank], [213]-275, [1] pp. Both volumes uncut in publisher’s boards, printed spine label to first title; light wear to joints, housed together in a cloth folding box.

The first London edition of *Cottage Dialogues Among the Irish Peasantry* and the first (Dublin) edition of its continuation, both in fine condition in publisher’s boards, and the former with the ownership signature of Scottish literary critic and author Elizabeth Rose, Baroness of Kilravock. The *Cottage Dialogues* are a series of morally improving vignettes by the Irish Quaker author, diarist and chronicler of Irish rural social life, Mary Leadbeater (1758–1826). “The *Dialogues* was intended to give advice on household management and family organization. Leadbeater proposed the virtues of thrift, good management, and industry for the peasantry. Recipes for nourishing meals, and information on the medicinal qualities of herbs are provided through the use of conversations between friends. She later published a second series of *Dialogues* (1813) devoted to





LIDBEAVER  
OTTANE  
JLLOGUES

El. Post  
Skiznovoch 1811  
☺☺

working men and intended to ‘perform the same service to the Men of the Cottage that was in the first Part designed for their consorts’. Leadbeater also gave advice to the gentry in another set of dialogues called *The Landlord’s Friend* (1813)” (ODNB).

Maria Edgeworth’s Preface to the first part praises the Dialogues for their “exact representation of the manner of being of the lower Irish, and literal transcript of their language.... [T]he following are conversations that, which seem actually to have passed in real life; the thoughts and feelings are natural, the reflections and reasoning, such as appear to be suggested by passing circumstances, or personal experience.” The representations of Irish peasant speech were so accurate that it was necessary to include a glossary and notes explaining unfamiliar words and turns of phrase. Leadbeater’s Advertisement to the second part notes that three editions of the first part had been printed. In addition to this London edition, there were 1811 printings in Dublin (recorded in only a few copies) and Philadelphia. For the second part, I trace only this Dublin 1813 printing.

With the exceptional provenance of the Scottish literary critic and author Elizabeth Rose, Baroness of Kilravock, best-known today for her correspondence (with her cousin Henry Mackenzie, Robert Burns, and others) and her commonplace books which record her remarkably voluminous reading: she was “perhaps the best-documented eighteenth-century Scottish woman reader” (Towsey, “Women Readers,” *Edinburgh History of the Book in Scotland*, II, p. 438). Burns, described her in his journals as “a true chieftain’s wife, a daughter of Clephane.... Old Mrs Rose, sterling sense, warm heart, strong passions, honest pride, all in an uncommon degree.”

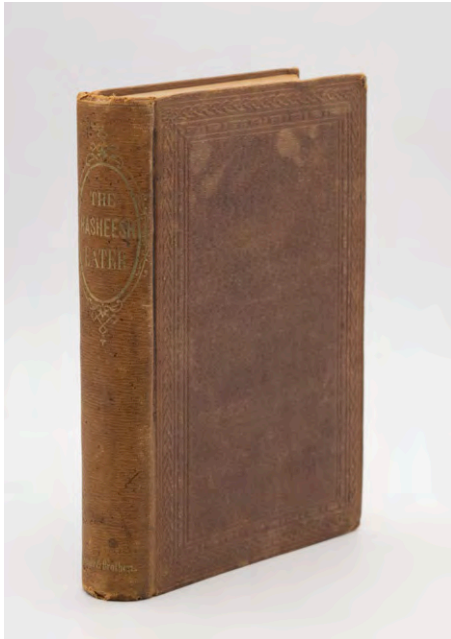
PROVENANCE: Elizabeth Rose, Baroness of Kilravock, 1747-1815 (inscription on half title of first part, “El: Rose / Kilravock 1811”)

\$3,500

### *Higher education*

51 [LUDLOW, FITZ HUGH]. *The Hasheesh Eater: Being Passages from the Life of a Pythagorean*. New York: Harper & Brothers Publishers, 1857.

8vo. 371, [1] pp. Publisher’s plum-brown cloth stamped in gilt and blind; spine faded, extremities rubbed, some foxing throughout, early ownership signature in pencil on title.



First edition of the “first full-length work of American drug literature” (Horowitz), the first book on cannabis in English and the author’s first book. Ludlow (1836-1870) began his experiments with drugs as a teenager in Poughkeepsie; the present work recounts his hallucinogenic experiences with large doses of cannabis extract while a student at Union College.

PROVENANCE: James B. Weller (early ownership signature in pencil on title)

REFERENCE: Horowitz, *Phantastica*, no. 153; Wright II, 1592

\$1,250

*Unpublished fantasy novel by Greville MacDonald*

- 52 MACDONALD, GREVILLE. *Saint George’s Dragon. A Romance of Present Days and Ancient Deeds Set Forth to Pleasure all Folk Still Young by the Magician Thanassy Pengellow and His Young Relatives Cordelia Castlemine and Barni Lejane with the Help of Their Friend Greville MacDonald Their Doings Limned by Francis D. Bedford.* 1929.

## CHAPTER I

Mr Thanassy Pengellow opens the story, recounting his Niece's fox-hunting experiences and her volcanic entry at school

I wanted <sup>you</sup> my niece Cordelia Castlemine, to open this tale of our rather amazing experiences - if only because in my eyes <sup>you are</sup> she is so typical <sup>of what</sup> a specimen of all that is best in the modern girl, brave and high tempered, clever and resourceful, <sup>you</sup> full of sport and fun, besides very tender-hearted to this old man, <sup>you</sup> her Uncle Thanassy Pengellow, as indeed <sup>you are</sup> she is to everything that lives, human or fourlegged or winged. In fact, <sup>you</sup> she and <sup>you</sup> her cousin, three or four times removed, Barni Lejane, become increasingly dear to me as <sup>you</sup> they <sup>are</sup> race, out of <sup>your</sup> their teens. But though <sup>you have</sup> she has already set about <sup>your</sup> your contribution, you

4to (10 x 8 inches). Original typed manuscripts with extensive corrections and annotations by the author in pen. [3], 234 ll. with original stamped and addressed portion of the envelope sending the manuscript to E.P. Dutton, New York.

Original typescript of an unpublished fantasy novel by the British author and doctor Greville MacDonald. Inscribed on the title, "Property of Greville MacDonald M.D. Wildwood, Haslemere, Surrey, England." This copy of the manuscript was submitted to John Macrae, President of E.P. Dutton, New York, for publication. It was evidently rejected, with the title docketed "This ms. not to be used Y. 4/29/29."

MacDonald (1856-1944), son of author George MacDonald, was an early reader of Alice in Wonderland in manuscript, his enthusiastic response convincing Dodgson to publish. He later became an ear, nose and throat doctor of some distinction, working with Joseph Lister. He retired from practice in 1904 and moved to Haslemere where he tended the flame of his father's reputation, republishing his works, and writing a biography of his parents, George MacDonald and His Wife (1924). His varied bibliography includes work on William Blake, religion and ethics, an autobiography and numerous works of fairy tales and fiction.

\$3,500

FIG. 1.



*First American edition of a PMM title*

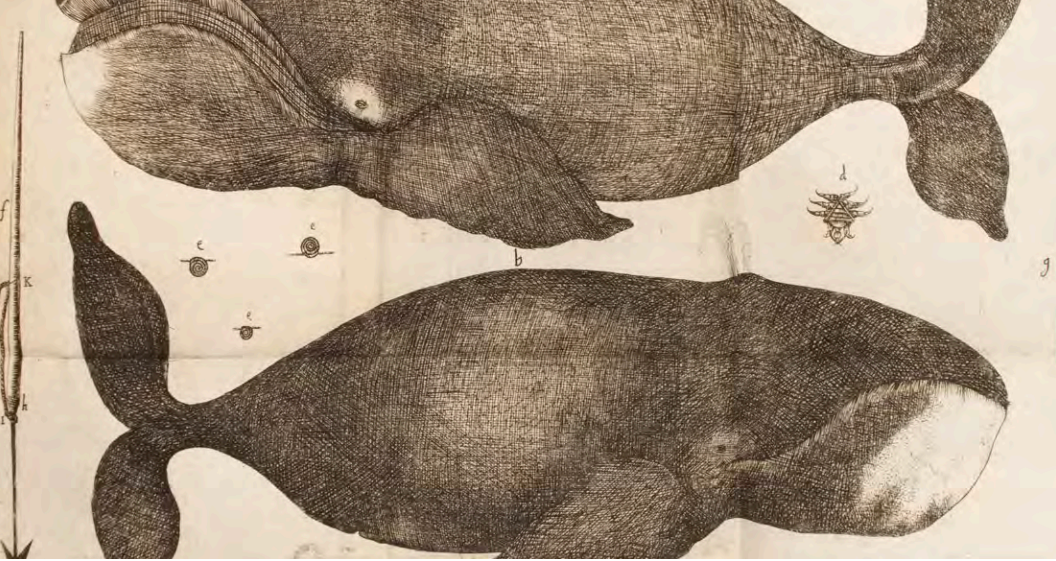
53 MANSON, PATRICK. *Tropical Diseases. A Manual of the Diseases of Warm Climates*. New York: William Wood & Company, 1898.

8vo. Color frontispiece and one additional color plate, 88 b/w illustrations to text. xvi, [1], 605, [1] pp. Publisher's green cloth; binding cocked, foxing. With publisher's compliments slip tipped-in before the title-page.

First American edition of this “great work” (PMM) and a classic of modern medical literature by the father of tropical medicine and founder of the London School of Tropical Medicine, Patrick Manson (1844-1922). The work summarizes his groundbreaking discovery of mosquito-born infections and presents a practical introduction to tropical diseases. “A work founded on his large experience and numerous original researches in China” (ODNB). This American edition was published the same year as the first London edition — both editions are uncommon in the trade. Garrison-Morton notes a 16th edition of the work appearing as late as 1966.

REFERENCE: Garrison-Morton 2266; PMM 388

\$1,250



### *Early arctic exploration and whaling*

- 54 MARTENS, FRIEDRICH. *Spitzbergische oder Groenlandische Reise Beschreibung gethan im Jahr 1671*. Hamburg: Gottfried Schultzens, 1675.

4to. Woodcut title vignette, sixteen etched plates (six folding). [viii], 132, [4] pp. Collation: π<sup>1</sup>, A-R<sup>4</sup>. Later blue-green morocco gilt, a.e.g.; extremities rubbed, a few small marginal paper repairs, faint evidence of early ink inscription on title.

First edition of this early work of arctic exploration and the whale fisheries of the north Atlantic. “This work furnishes the first exact description of arctic zoology and is very rare” (McGill/Wood). An “accurate description of Greenland, in which the whale fishery is clearly described” (Sabin).

The Hamburg doctor Friedrich Martens undertook a voyage to Greenland and Spitsbergen, Norway, in 1671 as a ship’s surgeon on board a Frisian whaler. His descriptions of the natural history of Spitsbergen were an important source for botanists and other naturalists and opened up Spitsbergen to scientific study. It remained unsurpassed as the source for knowledge of the natural history of the area until the appearance of the reports of Scoresby (see Henze III, 381). The sixteen etchings illustrate whales and whaling scenes, animals (birds, polar bear, walrus, etc.) and plants.

PROVENANCE: George D. Max (book-plate)

REFERENCE: McGill/Wood 452; Nissen ZBI 2706; Sabin 44834

\$4,500



*Signed by the 16th-c. Italian author Antonio Beffa Negrini*

- 55 MARTIANUS CAPELLA. *Le Nozze di Mercurio et di Filologia di Martiano Capella Tradotte dal Latino dal Sig. Alfonso Buonacciuoli Nobile Ferrarese*. Mantua: Francesco Osanna, 1578.

12mo. Architectural woodcut title-page vignette, initials and head- and tailpieces. [6], 9-56 ff. Collation: A<sup>6</sup> B-G<sup>8</sup>. 18th-century patterned paper wrappers; wrappers chipped and coming loose, text toned and lightly soiled, corners worn, some small dampstains.

Italian translation by Alfonso Bonaccioli of the first two books of Martianus Capella's 5th century didactic allegory *De nuptiis Philologiae et Mercurii* ("On the Marriage of Philology and Mercury"). With the ownership inscription of Italian poet, author and lawyer Antonio Beffa Negrini of Mantua. In 1606, the printer of this work, Francesco Osanna, published Negrini's history of the Castiglione family (*Elogi storici di alcuni personaggi della famiglia Castiglione*). It includes the first biography in print of Baldassarre Castiglione, author of *Il Cortegiano*.

PROVENANCE: Antonio Beffa Negrini, 1532-1602 (ownership inscription on title-page, "Di Antonio Beffa Negrini")

REFERENCE: Edit 16, CNCE 27517

\$1,750

*A rare late-Gothic masterpiece*

56 [MATURIN, CHARLES ROBERT]. *Melmoth the Wanderer: a Tale*.  
Edinburgh: Printed for Archibald Constable and Company,  
and Hurst, Robinson, and Co. Cheapside, London, 1820.

4 vols in 2. 8vo. [v]-xii, 341, [1]; [ii], 321, [1]; [iii], 368; [ii], 453, [1] pp.,  
bound without half-titles and without ad leaf in vol. 4. Mid-nineteenth  
century half calf and marbled boards, brown morocco spine labels, marbled  
edges; some rubbing and external repair, labels chipped, a few minor stains  
to text, very good.

Rare first edition of this late Gothic masterpiece by the Irish Protestant clergyman and author Charles Robert Maturin (1780-1824): “in *Frankenstein* and *Melmoth the Wanderer*, the Romantic orgy reached its height” (Raleigh, *The English Novel*). *Melmoth* was a significant influence on Balzac (who thought it “the greatest creation of one of the greatest geniuses of Europe”), Baudelaire (“ce pâle et ennuyé *Melmoth*”), Poe and Wilde, (a great-nephew of Maturin, who fashioned himself “*Melmoth the Wanderer*” during his exile from England). *Melmoth* “burns to tell itself, sprawling through the ruins of all three Gothic forms, sentimental, historical, and supernatural.

“*Melmoth* is a labyrinth of nested tales across time and geography, from a shipwreck off the Irish coast in 1816 to a tropical Indian island, from the ravings of a seventeenth-century English lunatic to a tale told by an elderly Jew to a duke’s son in hiding from the Inquisition, and from rural Spain to Shropshire and back to Ireland” (Wessells, p. 29).

In 1821, Maturin wrote Scott, an early and ardent supporter of Maturin, looking to raise a loan of £200 until publication of his next novel: “I have lived for three years on the sum I received for ‘*Melmoth*’ which was nominally £500 but really not more [than] £430, as I was obliged to get the long-dated bills discounted at a great loss — I cannot have been extravagant to have supported my family for three years on that sum.”

PROVENANCE: J.W. Skye, Dan Yr Allt, 24 June 1862 (inscription on verso of ffep)

REFERENCE: Bleiler (1983) 1134; Jones and Newman 9; Loeber M316; Reginald (1979) 09826; Sadleir 1667; Tymn 1-244; Wessells 3; Wolff 4650

\$15,000



M E L M O T H

THE

W A N D E R E R :

A

T A L E.

BY THE AUTHOR OF "BERTRAM," &c.

*Maturin*

---

IN FOUR VOLUMES.

VOL. I.

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EDINBURGH:

PRINTED FOR ARCHIBALD CONSTABLE AND COMPANY,  
AND HURST, ROBINSON, AND CO. CHEAPSIDE,  
LONDON.

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1820.



*Ancient Roman geography and cosmography*

- 57 MELA, POMPONIVS. *Iulius Solinus. Itinerarium Antonini Avg. Vibius Sequester. P. Victor de regionibus urbis Romae. Dionysius Afer de situ orbis Prisciano interprete.* (Venice: In aedibus Aldi, et Andreae soceri mense, October 1518).

8vo. 233, [3] leaves, including blank q8, colophon leaf, penultimate blank, and final leaf with Aldine device on verso. Collation: a-z<sup>s</sup> A-F<sup>8</sup> G<sup>4</sup>. 18th-century half calf and marbled boards, red morocco spine label; binding worn, old repair to spine head, paper flaw on margin of c4; occasional light dampstaining and foxing.

The sole Aldine edition of these works; it is also the editio princeps of Publius Victor, the second edition of Antoninus Augustus' *Itinerarium*, and the third edition of Dionysius in Latin. As is to be expected, the text is in italic with spaces and guide letters provided for (unaccomplished) initials. The register (leaf G2 recto) lists a gathering \*4 that is not found here or in any known copy, so the reference would seem to be incorrect.

REFERENCE: Adams M1053; Renouard 83; Schweiger, II, 607 ("seltene Ausg")

\$1,250



*English origins of the Gothic style*

58 MILNER, JOHN. *A Treatise on the Ecclesiastical Architecture of England, During the Middle Ages*. London: J. Taylor, Architectural Library, 1811.

*Tall 8vo. Engraved frontispiece (plate 10) and 9 engraved plates at rear. [6], xix (i.e., xxiv), [1], 135, [1], [12, publisher's catalogue] pp. Uncut in publisher's grey-blue boards, printed spine label (with price "15s. Boards"); a beautifully preserved copy with just occasional marginal foxing.*

First edition of this early treatise on the origins of the Gothic style. Milner argues that Gothic, or pointed, architecture originated in England from the intersection of circular arches.

PROVENANCE: Thomas Fitzherbert (armorial book-plate dated 1749)

REFERENCE: BAL, Early Printed Books, no. 2148

\$750

*London investment in the California Gold Rush*

- 59 (MINING, GOLD RUSH). Ave Maria Gold Quartz Mine, Mariposa, California, collection of 9 shares certificates. [London]: Ave Maria Gold Quartz Mining Association, [ca. 1851].

*Oblong 8vo (6-½ x 9 inches), printed on light blue onionskin paper, scalloped left edge, with ms insertions and authorizing signatures of Secretary and two committee members, description of the Ave Maria Gold Quartz Mining Association printed on verso; light creasing.*

London investment in the California Gold Rush: 9 certificates (7 for 5 shares each and 2 for 10 shares each) of the London-based Ave Maria Gold Quartz Mining Association. A total of 50,000 shares were issued at £1 each. The company held half the rights to the Ave Maria Gold Quartz Mine in the Mariposa District, California, which was worked under a lease with the owner of the other half. Today the Ave Maria River is known as the Stockton Creek.

\$600

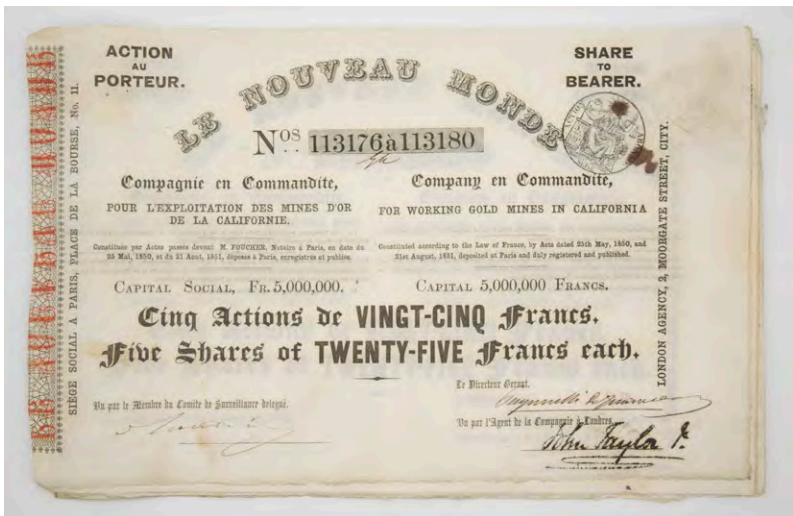
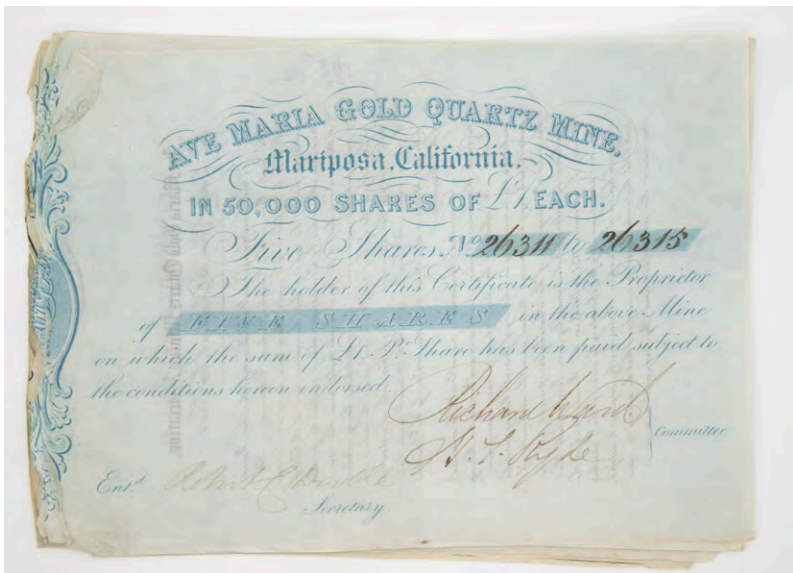
*French investment in the California Gold Rush*

- 60 (MINING, GOLD RUSH). Le Nouveau Monde, collection of 9 shares certificates. Paris, ca. 1851.

*Oblong 8vo (6-½ x 10 inches), text in French and English printed in black and red on onionskin paper, with ms insertions, ink stamp and authorizing signatures of the Director, London agent and committee member; light creasing.*

French investment in the California Gild Rush: a collection of 9 shares certificates, each certificate for 5 shares of 25 francs each.

\$600



*Beginnings of the fight over the Westward expansion of slavery*

61 (MISSOURI COMPROMISE, SLAVERY). *Memorial and Resolutions of the Legislature of the Missouri Territory, and a Copy of the Census of the Fall of 1817: Amounting to 19,218 Males. December 8, 1819. Referred to a Select Committee* [cover title]. Washington, [D.C.]: Printed by Gales & Seaton, 1819.

6, [2 blanks] pp. *Untrimmed, top edge uncut; light foxing and dusting.*

The first petition for Missouri statehood adopted by the Missouri territorial legislature and presented to the House by Missouri delegate John Scott. It sparked the sectional conflict between the North and South over the westward expansion of slavery that would only temporarily cool with the Missouri Compromise of 1820, smoldering until its ultimate eruption in the Civil War. The memorial argues for statehood on the grounds that the Missouri Territory, with some 100,000 inhabitants, was too large for effective political administration. The proposed boundaries, about 30% larger than what was ultimately adopted, include the 36°30" boundary that would establish the line between future free and slave states in the Missouri Compromise of 1820.

The Memorial is signed in type by David Barton, Speaker of the Missouri House, Benjamin Emmons, President of the Legislative Council, Thomas F. Riddick, President of the Legislative Council, pro tem, and John Scott, Missouri's Delegate to Congress.

An important piece in the history of American slavery and abolition, uncommon in trade (the Weinstein copy was offered at \$2,500 in 1996). "While the two subsequent Missouri compromises forestalled the portentous threat of disunion, congressional polemics affected the first general outpouring of both pro- and anti-slavery sectionalism outside designated government halls and chambers, further solidified Northern sentiment, and, said historian George B. Dangerfield, 'summoned the South into being'" (Weinstein).

REFERENCE: Shaw & Shoemaker 49864; Weinstein, *Against the Tide*, 45

\$1,750



## PATIENT JOE; Or, the Newcastle Collier.

HAVE you heard of a Collier of honest renown,  
Who dwelt on the borders of Newcastle Town?  
His name it was Joseph—you best may know  
If I tell you he always was called Patient Joe.  
Where'er heided he thought it was right,  
And Providence still he kept ever in sight;  
To those who love GOD, he'd things true as they were;  
He was certain that all work'd together for good,  
He prais'd his Creator whatever befel;  
How thankful was Joseph when matters were well!  
How sincere were his carols of praise for good health,  
And how grateful for any increase in his wealth!  
To trouble he how'd him to GOD's holy will;  
How content was Joseph when matters were ill!  
When rich and when poor he alike understood  
That all things together were working for good.  
If the Lord was afflict'd with war, he declar'd  
'Twas a useful correction for sin which it declar'd;  
And when successful Heaven bid slaughter to cease  
How thankful was Joe for the blessing of peace!  
When Taxes rose high, and provisions were dear,  
Still Joseph declar'd he had nothing to fear;  
It was but a trial he well understand,  
From HIM who made all work together for good.  
The life safe was but frailty, his getting but faint,  
A mind so submissive prepar'd him for aill;  
He liv'd on his gains were they greater or less,  
And the Giver he receiv'd not each moment as bliss.  
When another child came he receiv'd him with joy,  
And Providence blest him who had first him the boy;  
But when the said dy'd—had poor Joe no content,  
For GOD had a right to recall what he lent.  
It was Joseph's ill fortune to work in a pit  
With some who believ'd that profane words was wit;  
When others held him much pleasure they deriv'd,  
And laugh'd and said—Joseph, will you work for good?  
But ever when these words prophesied advance  
That this happen'd by luck, and that happen'd by chance.

Still Joseph believ'd no chance could be found,  
Not a shower by accident falls on the ground,  
Among his companions who work'd in the pit,  
And made him the best of their prodigal wit,  
Was sile Tim Jenkins, who drink'd and who gambol'd,  
Who mock'd at his Bible, and was not afraid;  
One day at the pit his old comrade he found,  
And they chatted, preparing to go under ground;  
Tim Jenkins as usual was merrily jol'd,  
Joe's notions—that all things which happen'd were well.  
As Joe on the ground had suddenly laid  
His provision for dinner of bacon and bread,  
A dog on the work track the bread and the meat,  
And off with his prey ran with footstep in fleet,  
Now to see the delight o'er Tim Jenkins express'd  
"Is the life of thy dinner now, Joe, for the best?"  
"No doubt on't," said Joe, "as best as I could see  
To my duty to try to recover my meat."  
So saying he follow'd the dog a long round,  
While Tim laughing and laughing went down under ground.  
Poor Joe soon return'd, the bit bacon was left,  
For the dog a good dinner had made on his cuff;  
When Joseph came back, he receiv'd a dinner,  
But the face of each fellow spoke hunger and fear;  
What a narrow escape had they had, they all said,  
The pit is full to see Tim Jenkins to dead!  
How sincere was the gratitude Joseph express'd!  
How warm the compassion which glow'd in his breast!  
That every good and best of angels understand  
Will be found on his working register for good.  
"When my mate, Joseph," said, "was just now full  
away,  
And I had no prospect of eating to-day,  
How could it appear to a stout fighted fanner,  
That my life was in his paw by the loss of my dinner?"

Entered in STATIONERS' HALL.

Sold by J. MARSHALL,  
PRINTER to the CHEAP REPOSITORY for Religious and Moral Tracts, No. 17, Queen-street, Cheap-side, and  
No. 4, Abchurch-lane, York, and R. WHITE, Finsbury, 10, N. 33.

By S. HAZARD,  
PRINTER to the CHEAP REPOSITORY, at B. H. N. and by all Book-sellers, New-castle, and Hackens in Tyne and Country.

47 Grosvenor-street and 4, wide of St. James's and Blenheim.

*'Have you heard of a Collier of honest renown?'*

62 [MOORE, HANNAH]. Z. *Patient Joe; or the Newcastle Collier*. London: Cheap Repository for Religious and Moral Tracts, [1795 or 1796].

Folio (17-½ x 10-¾ inches) printed broadside in two columns, engraved vignette at head; never folded, minor edge wear.

Broadside Cheap Repository tract by Hannah Moore, a reactionary poem reinforcing the notion that the working class should submit to God's will and be content with its poverty and lowly social status. This state listing J. Marshall before S. Hazard in the imprint.

REFERENCE: ESTC T43772; Spinney 30

\$500



30 hand-colored aquatints by George Cruikshank

- 63 (NAPOLEON) COMBE, WILLIAM. *The Life of Napoleon, A Hudibrastic Poem in Fifteen Cantos*, by Doctor Syntax. London: T. Tegg, 1815.

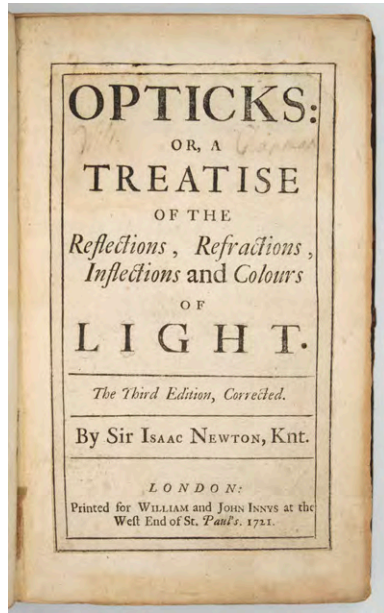
8vo. 30 hand-colored aquatints, including illustrated title-page, by George Cruikshank. 260 pp. Full crushed red morocco gilt, a.e.g., by Riviere & Son; expertly rebaced, light offsetting from plates. Book-plate.

First edition of this early George Cruikshank-illustrated work, with mispagnations on pp. 83, 109, 121, 187 and 253 and two plates with captions misspelled. Plates 14 and 15 bound in reverse order.

REFERENCE: Cohn 153; Tooley 151

\$1,250





*Third and final lifetime edition*

- 64 NEWTON, ISAAC. *Opticks: or, a Treatise of the Reflections, Refractions, Inflexions and Colours of Light*. London: William and John Innys, 1721.

8vo. 12 engraved folding plates. [viii], 382, [2, publisher's ads] pp. Contemporary calf; worn, front joint starting, contents toned, occasional spotting and staining, small burn hole to N<sub>3</sub>.

Third edition and final lifetime edition, based on the text of the 1717 second edition with a few minor revisions. "My design in this Book is not to explain the Properties of Light by Hypotheses, but to propose and prove them by Reason and Experiments" (p. 1). "This work includes assertions of the priority of Newton over Leibniz in the discovery of the calculus, explanations of optical phenomena such as the rainbow, 'Newton's rings,' the double refraction of Iceland spar, and important 'Queries' as to the nature of matter" (Horblit).

PROVENANCE: Fred. Neligan (contemporary signature on ffep)

REFERENCE: Babson 135; ESTC T131541; Wallis 177

\$2,000



### *European opera goes global*

65 (OPERA) PLANEL, [LOUIS THEOPHILE]. Receipt for four musical performances. Lima, Peru: , April 22, 1830.

*Oblong 8vo (6 x 8 inches), partly printed form with ms insertions, printed recto only, with engraved vignette of a woman playing a keyboard instrument at head, signed in type by Planel and with his ms flourish; some light crinkling and foxing.*

Rare ephemera documenting an early opera performance in South America by European performers, a receipt for four performances delivered at Lima starting on May 8, 1830. The performances were part of a South American tour by Italian opera singers Teresa Schirroni, Margherita Garavaglia, Domingo Pizzoni, Giacomo Bettali and Mayorga and the Uruguayan violinist, conductor and composer Louis Theophile Planel (who acknowledges receipt of one ounce of gold from a Señor Daliphar). In addition to Lima, the tour included stops in Buenos Aires, Santiago, Valparaíso and after leaving South American, would continue with a six-month stop at Macao in China.

REFERENCE: Rosselli, "Latin America and Opera: A Process of Interaction, 1810-1930," *Revista de Musicología*, vol. 16, no. 1, pp. 139-145

\$600

THE TELL-TALE HEART.

BY EDGAR A. POE.

Art is long and Time is fleeting,  
And our hearts, though stout and brave,  
Still, like muffled drums, are beating  
Funeral marches to the grave.

*Longfellow.*

TRUE! — nervous — very, very dreadfully nervous I had been, and am; but why *will* you say that I am mad? The disease had sharp-

seen *me*. You should have seen how I proceeded — with what caution — with what foresight — with what dissimulation I

*The first appearance of Poe's Tell-Tale Heart*

66 (POE, EDGAR ALLAN) LOWELL, J.R. & R. CARTER (EDS). *The Pioneer. A Literary and Critical Magazine* [Vol. I, nos. 1-3, all published]. Boston: Leland and Whiting, 1843.

4to. 3 engraved plates in no. 2 (plates to nos. 1 & 3 in facsimile). 1-48; [49]-96; [97]-144 pp. Later 19th-century half red morocco and marbled boards, no. 1 rear wrapper and no. 2 wrappers bound-in (upper portion of no. 2 front wrapper filled in, no. 1 front wrapper in facsimile); covers lightly rubbed and faded, a few small tape repairs, light staining to margins of no. 2, foxing and toning to no. 3.

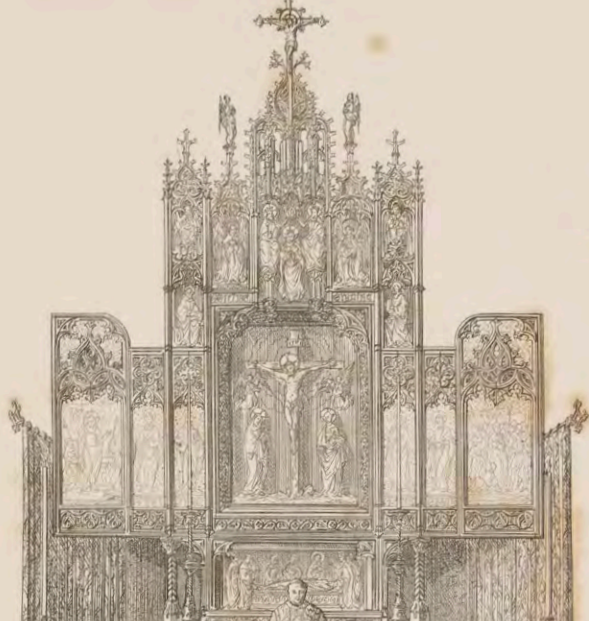
The complete run of this short-lived periodical edited by James Russell Lowell with contributions by Poe in each volume, including the first printings of "The Tell-Tale Heart" (no. 1, pp. 29-31) and "Notes Upon English Verse" (no. 3, p. 102-112). Other contributions include short stories by Nathaniel Hawthorne ("The Hall of Fantasy" and "The Birthmark") and poems by Jones Very, John Greenleaf Whittier, Elizabeth Barrett Browning and James Russell Lowell.

"The Tell-Tale Heart" was first rejected by the Boston Miscellany with the editor's request that "if Mr. Poe would condescend to furnish more quiet articles he would be a most desirable correspondent." Lowell accepted the story for the first number of *The Pioneer*. "Before its demise, Poe had contributed, at Lowell's invitation, to each number... For these contributions he was never paid" (Heartman & Canny).

PROVENANCE: Richardson (book-plate, ms notes on comparable copies, 1900-05, on front pastedown)

REFERENCE: Heartman & Canny, p. 240

\$10,000



### *English Gothic*

- 67 PUGIN, AUGUSTUS WELBY NORTHMORE. *Designs for Gold & Silversmiths*. London: Ackerman & Co., 1836.

4to. Engraved title-page and 27 engraved plates with captions printed in red (additional hand-coloring to title-page). Publisher's green cloth with large engraved paper label on front cover; some wear to cloth, foxing to title and occasional foxing to plates, hinges starting or cracked, tape repair to rear hinge. Book-label and previous owner's signature.

First edition of this Gothic pattern book by the architect and proponent of the preservation of medieval English buildings, Augustus Pugin (1812-1852).

REFERENCE: Belcher A4.1

\$225

### *Thomas Stone, carpenter, East Brookfield, Mass, 1879*

- 68 RITCH, JOHN W. *Jones & Newman's Architectural Publications, First Series. The American Architect. Comprising Original Designs of Cheap Country and Village Residences*. New York: C.M. Saxton, n.d. [ca. 1848].

Folio. 24 tinted lithographs by Jones & Newman and 24 engraved plates. Modern half calf over marbled boards; final plate with quarter-page loss, foxed, occasional chips and tears throughout.



Innovative for its time in its size and presentation, this folio-sized home pattern book contains elevations (in tinted lithograph), plans and details of construction and cost for 12 single-family dwellings. Ritch's work went through several iterations beginning with monthly parts issues in 1847 followed by various collected issues through 1864. This copy conforms partially to Hitchcock nos. 1014 & 1015 and was issued circa 1848, before the publisher changed address from 121 Fulton St to 123 Fulton Street in 1850.

PROVENANCE: Thomas Stone, carpenter, East Brookfield, Mass, 1879 (ownership inscription on verso of title); William Reese (book-label)

REFERENCE: see Hitchcock 1014 & 1015

\$1,000

*Tyrolienne de Guillaume Tell. Autogra*



*Exceedingly rare manuscript sketch from William Tell*

- 69 ROSSINI, GIOACCHINO. Autograph working manuscript of the Choeur Tyrolien (“Toi que l’oiseau ne suivrait pas!”) from *Guillaume Tell* (Act III, N.15). [Paris: , ca.1828].

*Oblong quarto (10 x 13-5/8 inches). Musical manuscript in brown ink on 14-stave paper, comprising 44-bar sketch of the soprano line, without words, in 5 2-stave systems, 32-bar sketch with additional tenor and bass voices in 3 2- and 3-stave systems, 37 bars of other unidentified sketches, annotations and directions by Rossini in the margins, 2-1/4 pp. total on bifolium. Browned and foxed, circular portion torn from blank margin, pin holes.*

An exceedingly rare example of a working manuscript from Rossini’s opera *William Tell*, sketching the soprano melody and some additional tenor and bass lines of the famous Tyrolien Chorus from Act III. Autograph manuscripts from Rossini’s major operas are of great rarity, and the only known manuscripts of *William Tell*, including Rossini’s original manuscript and various later reductions and revisions, are all in institutional collections (*Guillaume Tell*: Ricordi Opera Vocal Score Series, I, CVII-CVIII).

This manuscript affords a rare glimpse into Rossini’s method, with various crossings-out and annotations and directions, and a tentative attempt to harmonize the soprano melody. His great compositional fluency left little need for preliminary sketches, and only a handful of opera sketches are known to exist (see Gossett, *The Op-*

Opéra de G. Rossini. Donnée à M<sup>ce</sup> Decourcelle, 1835.



eras of Rossini: Problems of Textual Criticism in Nineteenth-century Opera). William Tell underwent numerous revisions both during rehearsals before its first performance in August 1829 by the Paris Opéra and in the weeks subsequent to its premier (Guillaume Tell: Ricordi Opera Vocal Score Series, I, xcVIII et seq. & CLI-CLII for revisions specific to Act III, N.15).

The Chœur Tyrol, performed in the opera by a chorus of Swiss soldiers, became the basis for “The Green Hills of Tyrol,” one of the most popular and widely performed Scottish bagpipe tunes. “During the Crimean campaign, Pipe Major John MacLeod of the 93rd Highlanders heard a band of the Sardinian contingent playing selections from the opera in the camp before Sebastopol. He was struck by the air, and put it on the pipes. It has been played in the 93rd ever since, generally in parts” (Campbell, Kilberry Book of Ceol Meadhonach, 1908).

The manuscript was given to pianist Maurice Decourcelle, who published piano arrangements of Rossini operas, including a 12-hand arrangement on three pianos of Gazza Ladra. Decourcelle inscribed the manuscript: “Tyrolienne de Guillaume Tell. Autographe de G. Rossini. Donnée à M<sup>ce</sup> Decourcelle, 1835.”

PROVENANCE: Maurice Decourcelle (manuscript title and acknowledgment of receipt)

\$25,000



*“Le 7 juillet 1838, à 7 heures 20 minutes du soir, je parti de Paris”*

70 ROUSSEL, ALEXANDRE-VICTOR. [Manuscript] “Souvenirs de voyages géologiques et d’histoire naturelle.” Paris, Gavarnie, Mont-Cenis, Grenoble, Fontainebleau, et al, 1838-1871.

8vo. 355 pp. Manuscript in ink in French. Contemporary half gray cloth and marbled boards. Ex-libris manuscript of “Doctor Roussel” on ffp and small book ticket (“Henry D.”) on front pastedown. Some scuffing to cloth spine.

A lengthy, nearly career-spanning record of Roussel’s botanical and geological observations and studies made in his travels throughout France. The unpublished manuscript, written in a small, neat hand, documents eighteen separate trips made from July of 1838 to September of 1871. Most of the voyages originate from Paris, with destinations including Mont-Cenis, Gavarnie, Grenoble, Fontainebleau and environs, Melun, Toulouse, Auxerre, Nantes, Le Creusot and Cherbourg. The manuscript includes Roussel’s identification of plant species and his abundant and minute observations on the geological and topographic details of the French landscape, interspersed with 87 small ink illustrations (generally geographical and architectural features) and three large figures (2 full-page drawings and 1 table). The full-page drawings include an illustration of Roussel’s route through the Pyrenees around Gavarnie and observations of



sedimentary layers made in Toulouse. In one of his voyages Roussel is joined by the eminent Finnish botanist William Nylander.

Born in Melun, Île-de-France, Alexandre-Victor Roussel (1795-1875) trained as a pharmacist and served in the French army at home as well as Algeria. Stationed at various garrisons in France and Algeria, he always took the opportunity to get to know the local flora. Roussel was guided in his early botanising by fellow officer and botanist Captain Pouzolz. The pair first collected plants together in Toulon and the surrounding area, at one point accompanied by Dumont D'Urville and Charles Gaudichaud in 1817. Roussel was then based at Thionville in Lorraine, where he continued his botanical excursions with Pouzolz. At this point he began to specialize in cryptogams, making many new discoveries, which he sent to J.B. Mougeot and J.B.H.J. Desmazières, who honored him in species epithets. In 1837-1839 Roussel was attached to the French army in Algeria as chief pharmacist, taking the opportunity to scour the coast and area surrounding Algiers for novel cryptogams, which he sent on to M.C. Durieu and Camille Montagne. Following his return to France, Roussel was appointed principal pharmacist at the Parisian hospital of Val-de-Grâce, where he would see out the remainder of his career. His reputation in botanical circles grew and grew, meanwhile, and in 1862 he was named vice-president of the Société botanique de France. In his hometown of Melun he established a botanical garden, which was later gifted to the town. The genus *Rousselia* Gaudich. was named in his honor.

Roussel was not prolific in his published writings and I find no record of any manuscript material at auction.

\$7,500



*24 hand-colored aquatint plates by Thomas Rowlandson*

- 71 (ROWLANDSON, THOMAS) [COMBE, WILLIAM]. *The History of Johnny Quae Genus, the Little Foundling of the Late Doctor Syntax: a Poem*. London: R. Ackermann, 1822.

8vo. 24 hand-colored aquatint plates by Thomas Rowlandson. [iv], 267, [1] pp. Near contemporary remainder binding of orange cloth gilt, t.e.g., by Remnant & Edmonds (binder's ticket on rear pastedown); spine ends worn with some loss, offsetting from plates.

First edition in book form.

REFERENCE: Abbey Life 268; Tooley 413

\$600

*Against the divine right of kings*

- 72 SELDEN, JOHN. *The Priviledges of the Baronage of England, When They Sit in Parliament*. London: Printed by T. Badger for Matthew Wallbanck, 1642.

8vo. [vi], 167, [1] pp., lacking A1 (blank). Modern speckled calf, red morocco spine label, by Bayntun; title-page browned and chipped, small shallow gouge to fore-margin of textblock, previous ownership inscription dated 1828 on title-page.

First book edition of Selden's report on the privileges of the Lords, first compiled in 1621 when Selden was employed as a legal historian by the House of Lords. "[Selden] used historical evidence to establish such 'speciall rights' as proxies, freedom from lawsuits during the sitting of parliament, and the power of judicature, and such 'private' privileges as trial by peers and giving evidence by a protestation upon honour instead of upon oath (fols. 2v, 98r). Although the treatise vested judicature in the Lords, Selden was imprisoned, ironically, on suspicion of vesting it in the Commons" (ODNB).

REFERENCE: ESTC R10915; Wing S2434

\$750

*The first American book printed on wove paper*

73 SMITH, CHARLOTTE. *Elegiac Sonnets and other Poems*. Worcester: Isaiah Thomas, 1795.

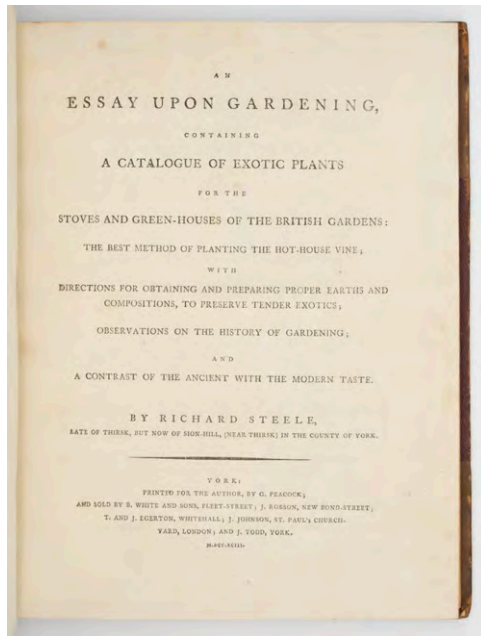
12mo. Engraved frontispiece and 4 engraved plates by Seymour. xix, [3], 22-126 pp. Contemporary sheep, red morocco spine label; rebacked, preserving most of original spine and label, some spotting and toning, small closed tear to pp. 23-4, in custom slipcase and chemise.

First Worcester edition. As noted by Thomas in his advertisement, this is the first American book printed on wove paper, and thus a major landmark in American printing and papermaking: "The making of the particular kind of paper on which these Sonnets are printed, is a new business in America; and but lately introduced into Great Britain; it is the first manufactured by the Editor." Thomas also remarks on the engravings, which are amongst the first by an American artist to appear in a book.

PROVENANCE: old ownership signature on front paste-down and recto of rear free endpaper

REFERENCE: Evans 29523; Hunter, Papermaking (2nd ed.) p. 129; Sabin 82404

\$2,000



*Australian flora in England*

- 74 STEELE, RICHARD. *An Essay Upon Gardening, Containing a Catalogue of Exotic Plants for the Stoves and Green-houses of the British Gardens*. York: Printed for the Author, by G. Peacock, 1793.

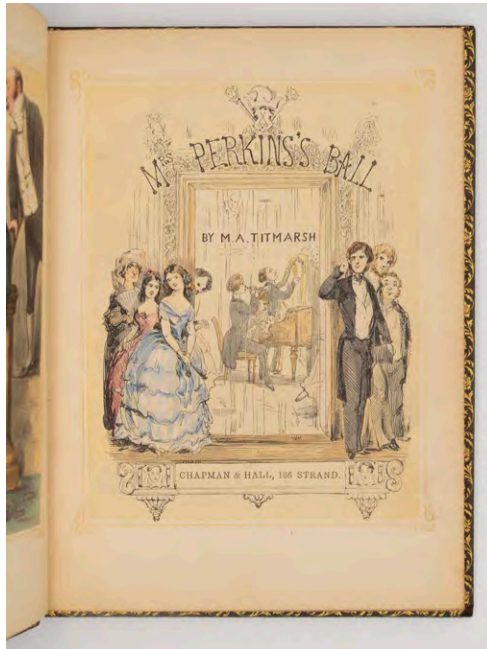
4to. 3 folding engraved plates, each with letterpress explanatory leaf. Half-title, list of subscribers, with additional leaf of subscribers and author's apology for errors, errata leaf at end of first part. Later nineteenth-century half calf, red morocco spine label; rebacked with spine laid-down, some foxing to plates, second plate trimmed with some loss to lower margin and legend, occasional marginal spotting or toning, mostly to explanatory leaves opposite plates.

First edition. Describes many of the exotic plants cultivated in England. Of particular note are plants from Australia collected by Sir Joseph Banks and Daniel Solander during Cook's Endeavour voyage.

PROVENANCE: John Ireland Blackburne, Esq. (etched book-plate); D. Shirley (signature on pastedown)

REFERENCE: ESTC T82581; Henrey 1384

\$1,750



*Thackeray's Christmas books*

- 75 [THACKERAY, WILLIAM MAKEPEACE] TITMARSH, M.A. (PSEUD).  
 [Five Christmas books] *Mrs Perkins's Ball; Our Street; Doctor Birch & His Young Friends; The Kickleburys on the Rhine; The Rose and the Ring*. London: Chapman & Hall, [1847]-1855.

*5 vols. Small 4to and 8vo. Uniform late 19th-century crushed green morocco, original glazed paper covers to each volume backed and bound-in, t.e.g., by Matthews; spines faded, light wear to extremities.*

Attractive uniformly bound collection of the five canonical Thackeray Christmas stories with illustrations by the author. Does not include *Rebecca and Rowena* (1850) which Van Duzer notes is sometimes included as it was advertised as "A Story for Christmas" but did not include illustrations by Thackeray. All first editions, save for *The Kickleburys on the Rhine* which is a second edition. *Doctor Birch* is a later issue of the first edition with plates uncolored.

REFERENCE: Van Duzer 140, 157, 51, 106, 185

\$1,000



*Illustrated by Thomas Bewick*

76 THORNTON, ROBERT JOHN. *A New Family Herbal: or Popular Account of the Natures and Properties of the Various Plants Used in Medicine, Diet, and the Arts ... the Plants Drawn from Nature, by Henderson: and Engraved on Wood, by Thomas Bewick.* London: Richard Phillips, 1810.

4to. Wood-engraved illustrations throughout by Thomas Bewick. xvi, 901, [1, ad, affixed to rear blank] pp. Contemporary calf, covers with outer border of gilt double-fillet and scallop roll in blind, diamond centerpiece device stamped in blind, flat spine gilt in compartments with black morocco spine label, marbled endpapers; light wear to joints, ink splatter to front cover and small portion of textblock fore-edge and margins of index at rear, contents leaves toned, else internally clean.

First edition of Thornton's reference on the medicinal uses of plants, with copious illustrations by Thomas Bewick.

PROVENANCE: Willoughby C. Newton (armorial book-plate, initials to verso of ffep)

\$500



*Trade catalogue with paint and wallpaper samples*

77 (TRADE CATALOGUE) YOUNG & MARTEN, LTD. *Stock Selections* No. 15 for the Building & Allied Trades [cover title]. South-end-on-Sea: Young & Marten, Ltd, ca. 1924.

*Tall 8vo. Illustrated throughout in color and bl/w, 2 tinted and 4 color wallpaper samples and 32 color paint sample swatches tipped in. 524 pp. on various paper stocks. Publisher's purple cloth, front cover titled and decorated in gilt, spine faded.*

Attractive trade catalogue by this well known firm featuring a wide selection of home construction products including light fittings, fireplaces, bathroom fittings, leaded lights, door and window furniture, paint, wallpapers, etc.

\$250



*Woodcuts by John Bewick*

78 TRUSLER, JOHN. *The Progress of Man and Society. Illustrated by Upwards of One Hundred and Twenty Cuts. Opening the Eyes, and Unfolding the Mind of Youth Gradually.* London: Printed for the Author, 1791.

12mo. Over 130 woodcut illustrations by John Bewick. [4], iii, v, 264 pp. Modern calf, covers with blind tooled panel of intersecting diagonal fillets; light dampstaining to opening leaves, contemporary signature on half-title ("Alex C. Grant").

First edition of this textbook on general knowledge for young readers inspired by the *Orbis Pictus* of Comenius and illustrated with woodcuts by John Bewick.

REFERENCE: Hugo 59 ("marvellously clever cuts")

\$750



*From the library of an early American physician*

- 79 (VACCINATION, SMALLPOX) SAUNDERS, WILLIAM. *Observations on the Superior Efficacy of the Red Peruvian Bark, in the Cure of Agues and other Fevers*. Boston: Robert Hodge for William Green, [1783].

8vo. 91, [5, ads]. Original wrappers; spine perished; covers stained, foxing.

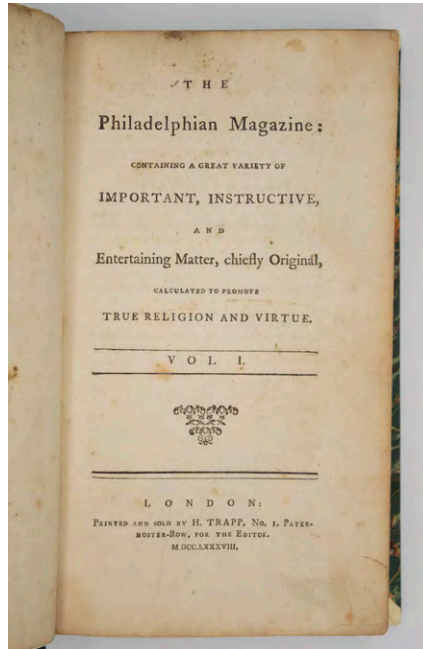
Third edition. From the library of Hallowell, Maine, physician Benjamin Page (1770-1844), one of the earliest proponents of Jenner's smallpox vaccine in America, with a presentation to Page on the flap: "For Dr. Benja. Page, From his most obt. humble servant, A. Stoddard. Hallowell, [ME], 17th Sept. 1793" and signed by Page on the front wrapper ("Benjamin Page's 1793").

"Memoir of Benjamin Page, M.D., 1770-1844" published in *The Boston Medical and Surgical Journal*, 1845, describes Page's early use of the smallpox vaccine: "he was furnished with some vaccine matter by his most intimate and attached friend, Benjamin Vaughan, Esq., who had just received it directly from the hands of Dr. Jenner, of London. He immediately made use of it and was the first American physician, be it known, who applied the vaccine virus to the arm of a human subject in this country." The vaccine matter used by Page proved to be inert, thus the credit for this major advance in public health would go not to Page, but to Benjamin Waterhouse, whose experiments were being conducted simultaneously: "Great was [Page's] disappointment, however, upon finding the matter dry and inert, more especially as a portion of the same parcel which had been sent to Boston proved operative, and gave to a distinguished medical philosopher of the times the enviable reputation which he himself would otherwise have obtained" (ibid). Page persevered, procuring a new sample from Boston as well as cultivating his own vaccine matter from the arm of a woman who had recently been vaccinated, and was ultimately able to administer successful vaccinations against smallpox.

PROVENANCE: Benjamin Page (presentation and ownership inscriptions)

REFERENCE: Austin 1703; ESTC W21356; Evans 18178

\$1,250



*A Philadelphia Universalist in London*

80 [WINCHESTER, ELHANAN]. *The Philadelphian Magazine: Containing a Great Variety of Important, Instructive, and Entertaining Matter, Chiefly Original, Calculated to Promote True Religion and Virtue*. London: H. Trapp, 1788-1789.

2 vols. 8vo. 448; 416, [8, errata and index] pp. Modern dark green quarter morocco and marbled boards; toned, occasional staining and foxing, a few small paper repairs, vol. II A1, B2-3 silked, A1 repaired with some loss to text on verso. In custom slipcases.

[Vol. II bound with:] WINCHESTER, ELHANAN. *A Selection of Sermons, Some Original, and Others Never Before Published in Europe.... The First Volume*. London: Printed for the Author. Sold by T. Scollick, 1789. 60 pp. Not in ESTC or OCLC.

Rare complete run of The Philadelphian Magazine, all 22 numbers published in London, February 1788-November 1789, by the American Universalist clergyman Elhanan Winchester (1751-1797), bound with an unrecorded collection of his sermons. "Winchester was a remarkable orator, an early antislavery advocate, and a prom-

inent pastor during the years of the American Revolution. He should be remembered as one of the most influential contributors to early American Universalism and as a man who embodied the religious and intellectual ferment of his time” (ANB).

Includes Winchester’s epic “An Heroic Poem. The Process and Empire of Christ,” numerous sermons on Universalism, poems by various other contributors, and several items on slavery and abolition, including the first printing of Winchester’s antislavery sermon, published here as “The Slave Trade an Abomination.” “Winchester’s writings against slavery gained him fame among northern abolitionists during the 1840s. During his southern travels, Winchester became convinced that slavery was an ‘abomination.’ He preached a 1774 sermon against the slave trade and published it as a pamphlet, *The Reigning Abominations*, in 1788. Winchester argued forcefully that slave holding and slave trading were evils that debased all involved and kept Africans and plantation owners from full fellowship with God. Winchester worked to convert slaves and their masters with no reported tension among his congregants” (ANB). The *Philadelphian Magazine* was published while Winchester was living in London, having left Philadelphia in 1787 to spread the gospel of Universalism in England. “His oratory and writing gained him some attention in Britain, including friendships with Joseph Priestly and John Wesley. During his London sojourn, Winchester turned out most of his published works and hymns” (ANB).

A rare complete run: no copies recorded at auction since 1920. Volume II is bound with a collection of Winchester’s sermons unrecorded in ESTC and OCLC.

PROVENANCE: “Mary of Wade Fydd Gate” (inscription on endleaves of vol. II, pencil and pen annotations and marks throughout)

REFERENCE: ESTC P2536 (4 copies, all in America); Crane & Kaye, *A Census of British Newspapers and Periodicals, 1620-1800*, no. 709 (3 copies, all incomplete); Sabin 62413 (April 1788 number only); Ward, *Index and Finding List of Serials Published in the British Isles, 1789-1832*, p. 126

\$5,000

*Campaign platform of the first female to run for US president*

- 81 WOODHULL, VICTORIA C. *The Origin, Tendencies and Principles of Government: Or, a Review of the Rise and Fall of Nations from Early Historic Time to the Present; with Special Considerations Regarding the Future of the United States as the Representative Government of the World.* New York: Woodhull, Claflin & Co., 1871.

8vo. Engraved portrait frontispiece. [iv], 247, [1] pp. Publisher's green cloth, titled in gilt on front cover and spine, light wear and staining, head of spine repaired, front cover tender, stray ink marks to frontispiece, light foxing to frontispiece and title-page, later ownership inscription to flyleaf.

First edition of this work of political philosophy and campaign literature by the reformer, clairvoyant, stockbroker and first female candidate for President of the United States, Victoria Woodhull (1838-1927). Collected here are Woodhull's declaration of her candidacy, her address to Congress advocating for a Constitutional right to vote for women, her address to the National Woman Suffrage Association, and the series of articles published in the New York Herald under Woodhull's name but in fact written by Stephen Pearl Andrews. "The articles stressed Andrews's vision of a 'Pantarchy,' a society in which property and children are overseen by a beneficent state and adults are free to live and, particularly, to love as they see fit" (ANB).

\$3,000

*WWI Western front captured by a Boston photographer*

- 82 (WORLD WAR I, PHOTOGRAPHY, BOSTON) FINEBERG, MORRIS "MOE." Photographs from the Western Front of World War I by a Boston photographer. France, Belgium & Luxembourg, 1917-1919.

129 vintage silver prints, comprising 1 panorama (5-¾ x 21 inches), 27 larger format prints (6 x 8 & 8 x 10 inches) and 103 smaller format prints (various sizes, generally 2-½ x 4-¼ & 3-¾ x 4-¾ inches), many prints docketed on the verso by Fineberg, a few with alphanumeric code that corresponds to the Catalogue of Official A.E.F. Photographs, 1919. Occasional creasing and wear, small chip from corner of panorama, generally in very good condition.



Archive of photographs from the Western Front of World War I by the American photographer Sergeant First Class Morris Fineberg, 79th Division, Photographic Unit of the American Expeditionary Forces Signal Corps. These are Fineberg's own retained copies, many with his docketing and captioning on the rear. Images include a three-panel panorama ("Looking towards Woevre Plain between St. Michel & Verdun"), aerial reconnaissance images, captured German munitions, battlefields with casualties, Fineberg with other members of his Photographic Unit (Harry Rathburn and Henry Paschen).

Fineberg (ca. 1892-1949) was killed while on assignment for the Boston Post. He was photographing a US Marines and Navy mock invasion drill at Carson Beach in South Boston when shrapnel from an exploded mortar hit him in the head. His final words: "That ought to make a good picture." The Boston Press Photographers Association presents an annual Moe Fineberg Award for first place in the feature still photography category.

\$1,350

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