Rare and Curious Books, &c. to be exhibited on the Occasion of the 2019 52nd California International Antiquarian Book Fair offered for Sale at Fixed Prices by Michael Laird Rare Books
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~ Antiquarian Bibliography ~

Priced copy, with the index

1. Aguesseau, Jean-Baptiste-Paulin (1701-1784). Catalogue des livres imprimés et manuscrits, de la Bibliothèque de feu Monsieur d’Aguesseau [... Dispose par ordre des Matières; avec une Table des Auteurs. Paris: Chez Gogue & Née de La Rochelle, 1785. First Edition. 8vo. (195 x 130 mm). xxxvi, 366, 80 pp. (Index). Contemporary French green glazed boards, smooth spine gilt, brown lettering piece in second compartment, headcap chipped with loss, extremities worn all round, portion of outer blank margin of title-page torn away (with loss of one letter on the verso), probably to remove a former library stamp, and aiiii (touching two letters) both leaves repaired, some age toning throughout (not objectionably). A few margins cropped close, affecting some of the MS prices, outer corner of Vv1 with paper flaw around which the MS annotations were written; a good copy, with faults as described, priced accordingly. Very good. (#2402) $1,800

Our copy is priced throughout (the Grolier Club copy is not) and furthermore it contains the valuable 80-page Index (which the Grolier Club copy does not). ¶ Catalogue of the posthumous sale of the very important library, “universal in scope” according to the Preface, belonging to J.-B.-P. d’Aguesseau, who had inherited the vast collection(s) of books and MSS acquired by his father, Henri Francois d’Aguesseau (1668-1751), Chancellor of France, and a man of real connoisseurship and wealth. The sale took place at the Hotel d’Aguesseau; 57 days were required to disperse the 5,583 lots. Many of the 16th-century books and early MSS came from the library of the poet Florent Chrestien (1541-1596), and his son Claude. At the end of the catalogue (p. 366) appears the note that large [undescribed] portions of the library were to be sold en bloc or individually. ¶ Noteworthy is the inclusion of incunabula printed on vellum (e.g. lot 2942, the Florentine “Epigrammatum Graecorum” printed by Laurentius Francisci de Alopa, 1494, now in the John Rylands Library), and rare and valuable manuscripts, interspersed throughout every class of books. Although untraced by the editors of the Schoenberg Database, persons interested in provenance are well advised to consult the Aguesseau catalogue with care. See for instance lot 3679, the Orose “Histoire ancienne jusqu’a Cesar,” now Morgan Library MS 212-213; lot 3164, an illuminated (and untraced?) “Pelerinage de la vie humaine”; and lot 4126, a superb early fifteenth-century Livy Sammelband in French, adorned with 44 miniatures, now Bibliotheque publique et universitaire de Geneve. ¶ The Index, included in the present copy, lists the names of authors, some titles, and even the names of certain printers (e.g. Henri Estienne). Some copies that lack the Index contain an announcement (1 f.) that an Index would be published after the sale. Because our copy contains said Index, the original owner would have had no need of such a leaf, nor of the 12-page Ordre des Vacations (likewise absent from the copies at the Grolier Club, Bibl. Sainte-Geneviève, Institut de France, BYU, etc.). ¶ North, Grolier Club, no. 318. Brunet, Bibliologie Catholique, col. 405.
BAILLIERE CATALOGUE OF MEDICAL BOOKS
NO OTHER COPY LOCATED


Early catalogue of medical books belonging to the firm of J.-B. Bailliere (1797-1885) who was to become one of the most important publishers of medical and scientific books in the world. The present catalogue is one of Bailliere’s first, issued when the shop was located at 14, rue de l’Ecole de Medecine in Paris. The catalogue lists a small portion of his stock, principally from the years 1820-1824, but with some earlier imprints (e.g. 1808). Naturally Bailliere’s first publication, the “Medecine legale” by Lecieux and Renard (Paris, 1819), figures prominently. Bailliere’s expansion as a publisher ran parallel to that of the field of French medicine in general, leading the firm to eminence, with subsidiary companies in London and in Madrid. Over the decades the firm of J.B. Bailliere has published more than 4,000 works in medicine and science. ¶ Literature: J. Jacques Dubarry, “Le premier siecle d’une des doyennes des maisons d’édition medicales et scientifiques: J.-B. Bailliere, fondee en 1818” (Paris, 1986). ¶ The present catalogue consists of 14 pages, ending with an announcement of two books currently in the press; no other copy dated “Aout 1824” can be located; there is an 1825 Bailliere catalogue at Bibl. Sainte-Genevieve which contains 16 pages. ¶ Our Bailliere stock catalogue predates by 40 years any comparable example held by the Grolier Club, and by 12 years any Bailliere auction catalogue.

LUMBER AND FORESTRY: VERNACULAR LIBRARY CATALOGUE


Highly curious vernacular library catalogue of a private collection of books on lumber and forestry, thoughtfully arranged; the contents were typed on separate slips and inserted into an old six-ring binder (now worn). Vernacular library catalogues are uncommon; in our opinion, they merit further research as they provide a more balanced view of what people were ACTUALLY READING. Catalogues of working libraries are particularly interesting. ¶ This is clearly Diebold’s home-made catalogue of his own lumber library; for instance Diebold describes Capt. Barker’s 1903 “Lake Forest As I Have Known Them” as being “autographed by the author.” Diebold continues: “Autobiography of a lumberman and guide in Northern New England. Good technical descriptions of working logs through the lakes with booms.” There are 26 detailed descriptions of
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logging books dating from 1851 to 1952; following is an index (short titles) consisting of 9 leaves arranged into categories: Forestry, Anecdotes, Technical, and History.

Alfred J. Diebold (1879-1966), a wealthy professional forester, resided in Pittsburg. He was treasurer and co-owner of the Forest Lumber Co. and of the Hassinger Lumber Co., and a partial owner of Diebold Investment Co. He served on the boards of many professional organizations, such as the National Wholesale Lumber Dealers’ Association.


This priced and profusely annotated copy surely belonged to the auctioneer; listed on the interleaved sheets the bids (in code) that were received. Emile Egger (1813-1885), eminent French philologist and Hellenist, was the author of the very successful “Histoire du livre depuis ses origines jusqu’à nos jours” which was first published by Hetzel in 1880 and went through several editions. Highly curious.


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AN EARLY CHAMPION OF 17TH-CENTURY FRENCH ILLUSTRATED BOOKS

Copy no. 74 of 100 numbered copies, being one of the first celebrations of 17th-century French illustrated books, published when the craze for 18th-century French illustrated books was at its apogee: “Nous aurions voulu appeler l’attention des bibliophiles sur l’ensemble des livres du dix-septième siècle, trop negligés aujourd’hui, quand ce ne sont pas des exemplaires des éditions originales de nos classiques.” From the introduction (translated): “We propose to describe the principal books illustrated by Sebastien Le Clerc; our focus is on Parisian imprints, and among these are the publications in which the text is particularly notable. As for the books that Le Clerc ‘decorated’ while he was at Metz: their description is almost impossible because these books are almost never found, except in very rare instances. We leave entirely aside that part of Sebastian’s work, and assess only the works in which his prints, vignettes, headpieces, frontispieces, fleurons, and ornamental initials were executed specifically for Parisian publishers. We look to Brunet’s ‘Manual’ for such books to be accurately described, but many of these were unknown to Brunet, or were poorly described by him. That so many are scarce is due to various causes, foremost among them being that most volumes were broken up by print collectors. [...] We want to establish that Le Clerc was a true innovator, and that he revolutionized the art of decorating books.” ¶ Reprinted from the “Bulletin du Bibliophile,” this work is particularly uncommon in the U.S.; only three American libraries report holdings to Worldcat (Emory, St. John’s University, Univ. Michigan). From the distinguished collection of B.H. Breslauer, with his Bibliotheca Bibliographica Breslaueriana bookplate.

Watercolors of the Frescos in the Casino Felice in the Villa Peretti Montalto, Rome
The Only Surviving Visual Record

6. Angelini, Annibale. Pianta del Palazzo Peretti alla Terme Diocleziane, restaurato, nelle piture, per ordini di Sua Eccellenza il Sig. Principe Don Camillo Massimo. Dall’Artisto Cav. Prof. Annibale Angelini; 1871 e 1872. 1871. Oblong folio (350 x 450 mm). With 32 watercolors of high quality by Annibale Angelini delineated from the original frescos. Original red pebbled cloth (shaken), upper cover with the crowned monograph of Prince Camillo IX (Vittorio Emanuele) Massimo. In excellent unrestored state. Very good. (#1574) $25,000
An important discovery. This album of watercolors is the only surviving record of the once spectacular frescos and interiors of the elegant garden Casino Felice of the Villa Peretti Montalto alle Terme (later known as the Villa Massimo), built for Sixtus V by famed Roman architect Domenico Fontana. After centuries of neglect, the Villa, its two palaces, and its lush gardens were destroyed in the 1880s in order to make way for the central railroad station in Rome, the Roma Termini. The long-lost frescos of the Casino Felice are of the greatest interest to scholars of Renaissance Italian art: among the artists were C. Nebbia, F. Rosselli, D. Cresti (called il Passignano), G.P. Severo, L. Mainardi and G. Stella. All iconographic depictions of the these frescos survive only in the present album of watercolors. Situated on the highest point in Rome (on the Esquiline Hill overlooking the Diocletian Baths), the Villa Peretti Montalto was the palatial home of Cardinal Montalto Felice Peretti (b. 1521) who became Pope Sixtus V in 1585. Construction of the Villa and gardens continued unabatedly until the Pope died in 1590. The 160-acre Villa became the largest and most luxurious ever built within the Aurelian walls. The Pope’s ambitions knew no bounds. In order to provide fresh water for the palace and its vast gardens, fish ponds, fountains, fruit trees, and cypresses, Sixtus commissioned Fontana’s brother Giovanni to engineer and build an aqueduct fifteen miles long (!) which came to be known as the Acqua Felice.

Despite the tragic destruction of the Villa, and the complete lack of documentation of its art and architecture, the present manuscript allows us, for the first time since the 19th-century, to study and partially reconstruct the pictorial decoration of the interiors of the Casino Felice. The existence of the present manuscript was discovered by Patrizia Tosini in the archives of the Massimo family, but the manuscript itself was presumed lost (Tosini, 2015).
The Villa Peretti Montalto had two palaces. The Casino Felice, the favored residence of Sixtus and the subject of the present manuscript, was built first (1578-1581), while Peretti was still a Cardinal. Then, as Pope, he authorized his sister Camilla Peretti to build the Palazzo alle Terme (1586-1588). The Casino Felice was situated on an elevated place in the gardens, and consisted of three floors. Although it was the smaller of the two palaces, it was more secluded, and Sixtus preferred to stay there according to Fontana.

The present manuscript was created by Annibale Angelini in 1871-1872 for the then owner of the Villa Peretti Montalto, Prince Camillo IX (Vittorio Emanuele) Massimo (1803-1874). Angelini (1810-1884) was Prof. de Geometria, Propet. et Ottica nell’Accad. di S. Luca (Perugia). It was his intent to “restore” the Casino Felice, but as we can see from his watercolors in the present album, this would have taken years. Angelini’s patron, Vittorio Emanuele Massimo, died the following year and the project was abandoned. By 1888 the Casino Felice was completely destroyed. Vittorio Emanuele had long been interested in the history of his beloved Villa; in 1836 he published the single most important monograph on its history, the Notizie istoriche della villa Massimo alle Terme Diocleziane. The text describes the layout of the Casino Felice in some detail, and a floor-plan of the 1st floor was given (plate V, p. 137), but no illustrations of the frescos or interior decorations have ever been published. Based on solely on Massimo’s descriptive text, a theoretical reconstruction of the interiors of the Casino Felice was proposed by Sigrid Epp and Rita Torchetti, who in addition offer a possible layout of the second floor. Moreover, the names and locations of some of the Renaissance frescos are also proposed. The present manuscript largely
confirms their theories, although they had no idea what the frescos actually looked like. With the discovery of the present album of watercolors, the frescos are no longer “invisible” to students and scholars of High Renaissance Italian art and architecture.

NB: A fulsome description is available, as are images of the entire MS: please inquire.
sepia, each of them accompanied by their corresponding counterproof bound opposite (plates numbered “Introduction” + 1-15); 5 full-page engravings printed in black, likewise with corresponding counterproofs bound opposite (plates numbered 16-20), for a total of 43 engraved plates and counterproofs. Bound not after 1954 by Albert Valat of Montpellier: half red niger morocco over marbled boards, marbled pastedowns and endpapers, spine richly gilt and inlaid, all edges gilt (minor tear to outer lower margin on p. 47). (#2684) $15,000

“Introuvable” with an entire suite of 21 counterproofs, this is an extraordinary copy in almost unbelievable condition. Altogether it contains 43 gigantic engraved plates (compared to ordinary copies which have only 22), mostly printed in black and sepia. Furthermore, our copy belongs to the very rare issue on fine, thick paper which has remained -- dare we say -- “bone white” after more than 200 years.

The history and significance of this justly famous work is thoroughly described by Raymond Lifchez: “The year 1812 saw the publication of one of the more remarkable illustrated books ever to appear in France. Titled ‘Anatomie du gladiateur combattant,’ it was inspired by contemporary rhetoric celebrating the role of the arts in the new post revolutionary society. At the same time, it was a magnificent display of hard-won knowledge of human anatomy and a tribute to medical science.

Modern scholars qualify the ‘Anatomie du gladiateur combattant’ as an atlas of great beauty and quality. Its sophisticated and effective use of color as an illustrative device made it one of the most attractive books of anatomy for artists, the most copiously illustrated atlas then available.” (SOURCE: “Jean-Galbert Salvage and His Anatomie du gladiateur combattant: Art and Patronage in Post-Revolutionary France” in: Metropolitan Museum Journal 44, 2009, p. 163 and p. 170).

Salvage’s plates are based on three casts of bodies dissected to different anatomical layers and set in the pose of the Borghese Gladiator - now generally described as a “Warrior” - which was discovered in 1611 and quickly became one of the most admired of ancient statues: its dynamic and accurate rendering of anatomy made casts of it much in demand.
Salvage, an army surgeon, anatomist, and skilled draftsman, created three monumental ecorches, i.e. casts of human bodies represented without skin. He used the bodies of soldiers “in their prime” who were killed in duels, rather than patients who died as a result of illness. Salvage arranged his cadavers in the same pose as the Borghese Gladiator sculpture and meticulously worked out the skeletal and muscular anatomy. Salvage’s ecorches are preserved at the Ecole Nationale des Beaux-Arts. More recent ecorches can be seen in the incredibly popular “Bodies: The Exhibition” which opened in 2005 and continues to fascinate audiences around the world.

In Salvage’s atlas, “the plates are color-coded, with the muscles in red ink and the bones in black ink. The anatomy of the Borghese Gladiator is depicted in four views in a series of eleven plates. The contour of the
body in the skeleton plates is given in red ink, and a broken line of the same colour is used for the detached muscles in the plates of deeper dissection. [...] This system of transparent anatomy serves as an effective aide-memoire for the viewer of the different anatomical layers and was a popular method of anatomical illustration” (SOURCE: Cazort, Kornell & Roberts, The Ingenious Machine of Nature: Four Centuries of Art and Anatomy, 1996, pp. 219-220). Salvage’s atlas also incorporates anatomical representations of the Belvedere Apollo, the Apollo of Florence, the infant Bacchus, and the Farnese Hercules.

Notable in our copy is the addition of the counterproofs. These represent an important stage between Salvage’s original drawing and the finished engraving. Counterproofs are indispensable to the artist / engraver for creating the final print. A counterproof is a proof of a proof: the artist takes an impression from the engraved plate and while it is still wet lays another piece of paper over it and runs it through the press, creating a counterproof. Because the original proof is the mirror image of the plate, the counterproof is the mirror image of a mirror image, so that the image is aligned the same way it is on the plate. The artist can draw on the counterproof and work from that to the plate without having to reverse the image. Notably, in our copy the counterproofs vary dramatically from their opposites, i.e. the final engraved impressions. Here the counterproofs do not show the captions, or titles, which we now see were added later. Our counterproofs present a hitherto undescribed state of these spectacular engraved plates.

At the foot of each plate Salvage acknowledged not only of the engravers of his drawings but the finishers: the frontispiece, engraved by Leroux, was finished by Forster; the “Introduction” plate and 2-15 were engraved by Bosq; plates 1 and 19 by N. Outkin(e); plates 16 and 17 by J. Wolffsheimer, finished by Bosq; pl. 18 by Dorez, and pl. 20 by Cor, finished by Bosq.

**STRIKING WALLPAPER SAMPLES:
EVERY COLOR FADEPROOF**


Depression Era wallpaper catalogue from Sears, Roebuck & Co., featuring a highly stylized Art Deco cover, and containing more than forty full-color samples of period wallpaper, including with specifications
and prices for each, plus other illustrations. Notable are the “washable and fadeproof” specimens printed in color, as well as the “Master-Art” wall oil cloth and “Claro-Art” for stained glass effects on windows. The back cover features four different panorama wallpaper friezes in color. This catalog and its product pricing were for mail-order only. Although the cover is brightly colored, many of the wallpaper samples are characterically subdued in pastel colors that typified Depression Era interior design.

Our attention to the present Almanack is drawn not only to its rarity, or to the unusual (unrecorded?) folding table of the Tides that apparently graces no other surviving copy, but for its remarkably original condition: the strictly contemporary muslin loop would offer the owner a useful means of hanging the Almanack in a place of utility and convenience. Such appendages are not commonly found in excellent unsophisticated condition, as here. ¶ A notable early American piece, of particular interest to book archeologists. ¶ ESTC W32534 (AAS, Rutgers, Beinecke only). Evans 19499. Drake, Almanacs in the United States 5931. Alexander J. Wall, A List of New York Almanacs 1694-1850 (in: Bulletin of the New York Public Library, vol. 24, p. 349) references the present Almanac: “No copy found. Listed by Evans.”
**Burned and Rebuilt**


Only one other example of this leaflet from the bindery of E. Walker & Son is known (at AAS). It is not to be confused with the digital surrogate at the Archive of America (American Broadsides I:8099). There is a larger version (17” x 15”) of which a framed example is currently being offered -- for 10 times the present example -- by one of our distinguished colleagues. ¶ It is a remarkable fact that E. Walker’s Book Bindery (established 1836) actually burned down on Jan. 23, 1852. By May 1, 1852 a new bindery was opened on the same site, No. 114 Fulton Street. The present leaflet was issued on the occasion of the completion of the new building, and solicits business from the trade, specifically regarding large edition bindings. Special notice is given to their work on the edition bindings for Audubon’s Quadrupeds, Audubon’s Birds, and Boydell’s Shakespeare. Satisfied customers include Dr. Gogswell of the Astor Library, Harper & Brothers, V.G. Audubon, and others. ¶ Edward Walker was the author of an interesting publication entitled “The Art of Book-Binding, Its Rise and Progress, including a Descriptive Account of the New York Book-Bindery.” It is tantamount to a long advertisement of his firm. On p. 37 we read that “The number of its employes (sic) varies according to circumstances from sixty to a hundred, and sometimes more. So extensive are the facilities of this establishment, that from 800 to 1000 volumes have frequently been bound in a single day.”

A Challenge to Bibliographers of Early Americana

This diminutive advertisement is a remarkable survival, and seems to represent a separate issue of the advertisement that appears in David West’s 1795 publication of “Catechism of Nature for the Use of Children.” The present specimen was not extracted from any binding; curiously, there are side stab-holes in the inside margins that were certainly made by a broad knife. In the gutter margin are two pinholes; no thread has ever passed through them; moreover, these pinholes are wrongly positioned for the sewing of a codex book. Finally, AAS gives the pagination of the final gathering of West’s 1795 “Catechism” as numbered “3, [1]” and the collation: “I4, with I2v and I4v blank.” The present bifolium could not have been utilized in such a gathering. A gathering “I” consisting of four leaves (i.e. two conjugates) could only be bifolium I1+I4 surrounding bifolium I2+3. That the present specimen was printed as one or the other bifolium is an impossibility. For the published “Catechism” see Evans 29026 and ESTC W7326.

**Children’s Books**

**WITCHES AND MEDIEVAL MSS, MAIDENS WEEPING, SKELETON TREES, AND A SNOW DEMON**


A strange and marvelous Fairy Tale book, wonderfully illustrated by Rolf Winkler; surely this belongs to one of our favorite children’s books, appropriately printed in Gothic Fraktur type. The illustrations depict maidens weeping or simply prostrated on a deserted beach; a witch and a young maiden consulting a Medieval manuscript with an old man; skeleton trees growing from a sad marsh; a scary Snow Demon of supernatural height; and an eerie night scene in which a maiden (eyes cast downward) glides through a dark and deep forest populated by the eyes of wild animals.

What’s not to like about this book? And yet Worldcat lists only the Cotsen copy in the U.S. Little known Austrian artist Rolf Winkler (1884-1942) is our new favorite children’s book illustrator.
The only other copy on the market that has the original dust-jacket is stained (“fleckig”). The dust-jacket on our copy, although a trifle worn around the edges, is made of thick linen and has protected the illustrated boards to an uncanny degree.

Children’s Fairy Tale Books simply don’t last like this for 95 years, particularly through WWII. REFERENCES: Doderer III 620. Liebert D 32. Klotz 5238/6. Dietrichs Munchener Kunstler-Bilderbuch No. 32.
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~ Coffee ~

Advertising Tea, Coffee and Chocolate in 1760

13. Lacon Lambe, Grocer (Bath, UK). Lacon Lambe, Grocer, at the India-House [...] begs leave to acquaint his customers, that he is remov’d to a more convenient shop ... where he continues selling all sorts of the finest tea, coffee, chocolate, and grocery wares. Bath: Printed for John Keene, in King’s-Mead-Street, [1760]. Trade card (12 x 16cm) printed text within typographic border, small hole in center from impaling, verso with manuscript receipt signed by Lambe, very good. (#2503) $750

Advertising “the finest tea, coffee, chocolate and grocery wares” to the population of Bath in 1760, this decorative typographic trade card issued by an “eminent” grocer named Lacon Lambe was printed to inform his customers of a change of address from the lower end of Stall-Street to “India House ... right up in the same street, opposite the Three-Tuns Inn.” The receipt penned on the back of the card records a purchase in 1760 of “fine bohee” and “fine Lyson” teas, signed “Reed the Contents in full, L. Lambe.” On this card readers are informed that “At the same House good and convenient Lodgings to Lett.” A copy of Lambe’s will, dated 1768, is preserved at the National Archives at Kew. At the Bath Central Library exists a later trade card from Lacon Lambe after his establishment at the India-House. No other printed ephemera from this particular Tea / Coffee / Chocolate shop appears to have survived.
**BEHOLD: EARTHQUAKES IN 1601 AND 1692**

14. French, J.D.R. The Earth Twice Shaken wonderfully: or, An analogical discourse of earthquake, its natural causes, kinds, and manifold effects; occasioned by the last of these, which happened on the eighth day of September 1692. at two of the clock in the afternoon. Divided into philosophical theorems, pick’d out of many famous, modern, and ancient treatises, translated into English. London: Printed for the Author, at Sion’s Colledge, near Cripplegate; and to be sold at Mr. Cockrel, bookseller, at the Sing of the Three Legs in the Poultry, and at Mr. Vaillant, French bookseller, in the Strand, over against the French Savoy’s Church, 1694., 1693/4. First Edition (?). Small 4to. [8], 47 pp. Original self-wrappers, stitched. Paper stock age-toned and somewhat weak, a little fraying along edges. Preserved in a cloth clamshell case and 4-flap lig-free chemise. Very good. (#2478) $1,900

An extraordinary “sermon” on Earthquakes by Minister J.D.R. French concerning two “stupendous events,” the first occurring on Sept. 8, 1601 (“felt throughout all Europe and parts of Asia”) and the second, in England, Sept. 8, 1692. Of particular interest is French’s preoccupation with the nature of Earthquakes, their causes, classification, effects (such as noxious vapors), planetary causation of earthquakes (!), why birds are frightened, and much more. Whereas there are some religious elements in the present work, the “sermon” seems to be a mere vehicle for French’s fascination with earthquakes; in it he references many classical writers (notably Plato and Agricola) and historic events. In fact French wrote not one but two sermons on Earthquakes. Ours is the first, having been published before the Neopolitan earthquake of Sept. 8, 1694 (ESTC R16606). It is an extraordinary fact that all three Earthquakes in question occurred on Sept. 8 (sic). Scarce: ESTC (R4234) locates 5 copies in the UK and 5 copies in the U.S.
15. [Oporto (Portugal)
Earthquake, 1793].
Manuscript (by William
Sibbald?) headed ‘An Essay
on Earthquakes, occasioned
by a most dreadful convulsion
of Nature that was horribly
felt here [Oporto, Portugal]
this morning’. Oporto,
Portugal, 1793 [but written on
wove paper ca. 1820]. 27pp.,
4to. Unbound. On thirteen
bifolia, formerly attached with
string. Upper left corners of
pages embossed with small
circle containing Prince of Wales feathers and words ‘SUPERFINE
SATIN’. In good condition, on lightly aged paper. Preserved in a mylar
L-sleeve with lig-free backing board. (#2587) $1,750

Highly curious early 19th-century manuscript account of an earthquake
that either never happened, or has been greatly exaggerated herein. We
think it might be completely fictional. According to the present MS, the
earthquake -- which is described with great flourish -- occurred in
Oporto (Porto), Portugal, on 2 May 1793. The bespoke earthquake is not
listed in Robert A. Ganse’s “Catalog of Significant Earthquakes 2000 BC
- 1979, Including Quantitative Casualties and Damages” (Boulder: World
Data Center for Solid Earth Geophysics, NOAA, 1981. NB: among the
criteria of inclusion in this extraordinary catalogue are at least 10 deaths
as a result of the earthquake and/or tsunami; moderate damage, i.e. $1
million or greater in 1979 dollars; or magnitude 7.5 or greater).

After a pious exhortation, the text begins: ‘A little after midnight, your
Mother being busy with her needle, and I having finished an Essay for
my dear children, for their future instruction, was in the act of reading it
to her my dear Infants fast asleep in the adjoining room, and all except
my voice, was silent as the grave. A hurling noise, not very loud but
strong and unlike anything I ever heard before, attended with rattling of
all the Windows, and some shaking of the House, but not very severe,
suddenly stopt me - your Mother looked somewhat alarmed, but her idea
was Thunder, that was not mine, [...]. Over the next couple of pages the
author gives a brief account of how he calmed his wife. He states that he
has ‘several times seen eminent danger, and death as if it were staring me
in the face, without agitation’, and has ‘more than once extricated myself
from perils, by determinations seemingly rash but necessary’. A
disquisition on ‘the nature and causes of earthquakes’ follows.
The balance of the MS is taken up by a lengthy anecdote (fictional?)
concerning ‘a Scotch gentleman who possessed much humour and
learning’ at Madrid sixty years previously. The Scotsman is a highlander,
and believes that he has ‘second sight and that can raise the Devil. The
document ends: ‘Mr Gordon hugged himself on his success - Let us
enquire what it was - that he had driven two Men out of their senses,
who continued insane all their lives - Mr Gordon who was a good
natured Man at bottom, would often groan in spirit saying he repented
sincerely of having carried his fun quite so far’. The last five lines read:
‘Note - The Earl Marshall was a most accomplished clever Man, was in
the Rebellion of 1715 fled to Spain became a Grandee, a General Officer
and in high reputation as an agreeable polite Man.’
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~ European Americana ~

PRE-1776 AMERICA
ORIGINAL ITALIAN PASTE-PAPER BOARDS


One of the early sources of the birth of the United States. Scarce first Italian edition preserved in original unsophisticated condition. This well-known work was published only four years after the Boston Tea Party and offers a strictly contemporary account of the American Revolution, here given by an erudite, impartial observer. The first volume contains chapters on the History of Canada; History of Hudson Bay; History of Terranova Island; History of New Scotland; History of New Hampshire, Massachusetts, Rhode Island, Connecticut forming New England; History of New York; History of New Jersey; History of Pennsylvania; History of Virginia; History of Maryland; History of Carolina; History of Georgia; History of Florida; History of Louisiana. The second volume contains chapters on American Independence and the Civil War, including the Population of Anglo-American Provinces; Advantages of living in North America colonies; Governments established in British Colonies of North America; Coins of North America; Industry and Commerce Restrictions for British colonies of North America; Questions about the right of England to establish certain impositions on the colonies of North America; English Taxation of the Colonists; British-imposed restrictions; Colonies to break ties with England; Cooperation of European Nations toward the Independence of the Colonies, and much more. Raynal (1713-1796) was a leading Enlightenment philosopher and writer, that was educated at the Jesuit school and received priest’s orders, but he was dismissed for unexplained reasons. He is renowned for his major work about European commerce in the New World (L’Histoire philosophique et politique des etablissements et du commerce des Europeens dans les deux Indes, Amsterdam, 1770). This account of his observations of plantation societies in the Americas portrayed the horrors of colonial slavery and predicted the end of European colonialism in the Americas. Raynal was also a gifted polemicist and supporter of the American Revolution. Provenance: early inscription inside front covers: “Per me Ippolito Calini” (presumably Conte Ippolito Calini, of Mairano).

¶ Sabin 68109.
Rare and Curious Books, &c. to be exhibited on the Occasion of the 2019 52nd California International Antiquarian Book Fair offered for Sale at Fixed Prices by Michael Laird Rare Books

~ Fine and Historic Bookbindings ~

DAZZLING MOTHER-OF-PEARL


An elaborate mother-of-pearl binding on the “Red Letter Testament,” possibly bound in Jerusalem for the tourist trade. For no apparent reason, the foot of the spine is stamped “Jerusalem,” the upper cover bears the Star of David, and the lower cover bears the ornamental design of the Jerusalem Cross. These clues suggest that the volume was bound in Jerusalem, not London or New York. Certainly it is unlikely that a London or New York binder would have utilized wooden boards. A brilliant specimen.

LIVERPOOL BINDING


AN ELEGANT LIVERPOOL BINDING. While the workshop is still-unnamed, fourteen examples from it are known to us, including two bindings that were bound for two different Liverpool Lord Mayors.


The names of early Liverpool bookbinders are few, but we have located two of them in Gore’s 1766 “Liverpool Directory,” namely Peter Wright (on Bixteth Street) and Richard Wright (on George Street). The work of the present binder was not within the scope of Ramsden’s “Bookbinders of the United Kingdom (Outside London) 1780-1840. It would appear that the Wrights continued working in Liverpool for some time. According to Ramsden, the name Richard Wright appears in the 1777 and 1781 directories, and Peter Wright in the 1790 directory. In the 1793 records of burials at Our Lady and St Nicholas, Liverpool, a certain William Wright is listed as a bookbinder on Sweeving Street. ¶ ESTC (T206585) listing only 5 copies worldwide, none in America.
THE DECORATIVE DESIGNERS FIRM


Curious English mystery novel distinguished by the excellent American publisher’s binding depicting a “spider-web” motif rendered by the esteemed Decorative Designers firm (active 1895-1931). The firm was unique in that it employed a number of designers, and each was responsible for certain aspects of a design -- an early example of division of labor in creative work. The founder of the firm was Henry Thayer (1867-1940) who was trained as an architect (following the example of Stanford White, architect and book cover designer). Thayer was responsible for much of the lettering produced by the firm, and Emma Redington Lee Thayer (1874-1973), another important woman designer, executed the beautiful decorative borders and designs. Henry Thayer and Emma Redington Lee Thayer were married in 1909 but later divorced in 1932 on the grounds of desertion. Charles Buckles Falls (d. 1960) and Jay Chambers (d. 1929) were in charge of drawing the figures featured in narrative designs. Their designs were often initially sketched by hand, then transferred to brass plates and engraved by Rome K. Richardson and Adam Empie, both of whom occasionally designed covers individually using the monograms RR and a conjoined AE, respectively. Gullans (“New Paths”) described the Decorative Designers’ work as original and in some cases “extraordinary.” The Decorative Designers monogram appeared on over 25,000 book covers, dust jackets, and text decorations. (SOURCE: Publisher’s Bindings Online). ¶ The author, Sir William Magnay, 2nd Baronet Magnay (1855-1917) was a prolific English novelist who in his lifetime published twenty-five novels; a further three were brought out posthumously. ¶ While other copies appear on the market from time to time, ours is the finest we have ever seen.
Charles Wells
New York (?)


Charles Wells was described in New York City Directories as a bookbinder until at least 1832; thereafter he was listed as a bookseller; in 1838 he appears in the Directories as a publisher, and then in 1844 his trade is simply described as “books.” There is a good possibility that the present binding came from his shop. Wells may have been the chief importer and user of English-made dies.


Signed Art-Deco Binding by Madeline Gras

One of 8 copies on Papier de Chine, from a total edition of 1075. The binding is signed MAD[ELINE] GRAS on the front turn-in. Madeline Gras (1891-1958), was a Parisian binder who first appeared in 1922 at the Salon de la Societe nationale des Beaux-Arts. She regularly exhibition at the Exposition des Artistes decorateurs from 1928 onward. Her skill was such that on occasion she was retained by noted Parisian binder Noulhac; her patrons included David Weill and other important bibliophiles. After WWII, she continued creating fine and decorative bindings until her death. Flety (p. 84) remarks on her inspiration “le plus heureuse la perfection technique de l’execution.” Bookbindings by Madeline Gras are scarce on the market; only a single binding by her is traced on Rare Book Hub, which currently lists more than 8 million records in the Rare Book Transaction History database (Sothebys NY, 6/16/2005 lot 157).

Embroidered Silk Binding on Charles Ricketts’ Tennyson

22. Tennyson, Alfred Lord. Lyrics. London: Printed by the Ballantyne Press for the Vale Press, 1900. 8vo., bound a in contemporary embroidered silk binding for Sotheran’s, in many colors of silk and gold thread forming flowers, vines, stylized titles, leaves, marbled endpapers. Some fraying to edges and spine. A beautiful embroidered binding. (#2657) $2,500
Edition limited to 320 copies, printed on fine paper, and designed with title-page, initials, flourishes, and borders by Charles Ricketts engraved by C.E. Keates. This is a fine example of an early 20th-century English embroidered binding; these were produced by professional as well as amateur embroiderers or needle workers. Examples of embroidered bookbindings are known throughout England and Europe, dating from the 13th century to the present. These bindings were most often created for prayer books, Bibles, devotional texts; it is very uncommon to find them on “secular” texts, as here. Designs included flowers and foliage, sacred emblems or royal portraits, arabesque, heraldic, or figural elements. As for the Vale Press, “Three men, William Morris, Emery Walker, and Ricketts, are authoritatively bracketed as ‘the masters of the revival of great printing’” (Ransom, 36). “If one must look for ‘lessons’ taught by the private presses of the 1890s, there can be little doubt that the lesson of the Vale Press was that of the control of the whole production of the book in a consistent design, which has had the greatest influence on modern book production” (Cave, 150).

Charles Ricketts (1866-1931), a gifted English fin-de-siecle artist and printer, is best known for establishing the Vale Press, one of the great Private Presses in England. A total of about 75 books were created, all printed by the Ballantyne Press. Ricketts was one of two illustrators of Oscar Wilde’s works, the other being Aubrey Beardsley. In 1903, Ricketts was on the verge of closing the Vale Press, having accomplished most of his goals, when a disastrous fire at the Ballantyne Press (whose presses were used for Vale imprints and where he kept all his blocks and printing materials) made the decision for him. What was left of his matrices, punches and type Ricketts cast into the Thames. This beautiful edition of Tennyson, published in 1900, was among the last works published by Vale prior to the fire.
`Human Sexuality`

### Typescript Stories of Transvestite Catfights


*(-#1529)-

|$2,500|

¶ Highly curious collection of manuscripts, being 22 unpublished Cross-Dressing Catfight fetish stories written by one “Susan Ondine, the Catfight Queen,” a pseudonym for an unidentified Australian (?) transvestite male. We have uncovered instances of Susan Ondine’s participation in, and contributions to, online Catfight forums and chat-rooms, including some fictional stories. Apparently none of the stories in the present collection were ever published (online or in print). The terminal date of 2005 is supported by the fact that most of the manuscripts were typed on sheets of Eaton’s “Corrasable” typing paper which by 2005 was no longer manufactured. ¶ From his online postings we have learned that Susan Ondine is (or was?) an erstwhile “family man” and “professional.” In one post Susan Ondine reveals that “I don’t want to actually hurt anyone but it’s one more step in being really female, if you can fight that way too.” While the above statement suggests that Susan Ondine is a transgendered woman, technically he is a transvestic fetishist who is sexually arousal by dressing as a woman and fighting women. Thus the present collection explores transvestism and transgender roles through fiction, often pornographic. ¶ “Catfighting” devotees are usually male, and have a fetishistic appreciation of (and perhaps participate in) real or simulated female-on-female fighting. Susan Ondine belongs to a very small number of males who either engage in these activities, or long to do so. Susan Ondine’s website was apparently abandoned in 2002. He states that “This site is hosted by Susan Ondine for those who enjoy the sight and sounds and feelings of women in their unique feminine battles. Because I have enjoyed reading, writing about and viewing catfights between women on video, film and watching real or simulated action over many years. I am much more than an ordinary fan. I now dress as a woman to take part in catfights myself in full street
clothes, high heels and all, before the clothing suffers the inevitable damage to reveal the glamorous undies which add so much to the spectacle. I am 5’6” and weigh 140 pounds and like nothing better than the traditional slapping, hair-pulling, roll-around catfights as typified in the early Stanton artwork and the videos of California Wildcats and Crystal Films.” The name Stanton refers to Eric Stanton (1926-1999), an artist primarily known for 1960s sleaze paperbacks and comics (“Stantoons”), in which are depicted dominant women and fighting femmes. ¶ Concerning his fighting techniques, Susan Ondine states that he “learned from watching women going at it in the movies and the occasional real fight, before graduating into fights of my own with the help of a Sydney, Australian professional woman in her studio. At special sessions I watch and video real women in catfights and often challenge the woman or another cross-dresser. Now I know what our favorite girls go through in their feminine free-for-alls.” ¶ References the work of J.T. (John Thomas) Edson (1928-2014), a prolific English author of escapism adventure and police-procedural novels, almost all of which described catfights in considerable detail. While the name “Susan Ondine” appears as the author of the first story, but not the others, it seems probable that all were written by him; but if not, who were these authors, and why was the present collection assembled? CONTENTS OF THE COLLECTION: I Fight Female (4 pages) Pull Her Hair, Honey! (2 pages) Powder-Room Cat-Fight (1 page) Bedroom Battle (3 pages) Susan and Kitty Go West (2 pages) Peggy and Debbie (5 pages) The Thompsons Meet The Petersons (28 pages) Lady’s Companion Required (9 pages) High School Hasslers (3 pages) Elevator Encounter (5 pages) Quiet Village (10 pages) My Maiden Girl Fight (As Told to a Sixteen-Year-Old Schoolgirl) (7 pages) A Countess Speaks (7 pages) Picking a Roomate (6 pages) Mexican Holiday (10 pages) Taking the Pill (8 pages) Barbi’s Dream (2 pages) One of a Kind (18 pages) The Tress Tuggers (6 pages) The Stepdaughters (8 pages) The Matrons (4 pages) Latin-American Tango (3 pages).

~ Illustrated Books ~

ARTIST’S EDITION LIMITED TO 5 COPIES, WITH EACH ILLUSTRATION SIGNED BY THE ARTIST

From the artist’s statement: “Imagine a place where fearful beasts and monsters inhabit a world of calm tranquility. Japanese gardens, pastoral landscapes and quiet rooms are combined with nightmarish creatures to create a strange and unharmonious take on the feel of ancient Japanese printmaking. Perhaps these monstrosities find a level of inner peace and serenity they never before experienced. At least for a brief moment of time.” A characteristic example is the first image: Godzilla, clad in a traditional Japanese tea garb, and seated in a formal tea garden, is described in the following Haiku: “The gentle breeze drifts / Before rampaging resumes -- / A moment for tea.” The Japanese characters on the upper left corner translate to “Tea Ceremony.” The Haiku, at first seemingly irreverent, inspire and enhance the illustrations, and celebrate Japanese and American monster movies. The monsters depicted in this book are: Godzilla, Xenomorph Alien, Shelob spider from Lord of the Rings, Cthulhu, Pacific Rim Kaiju, Mothra and Rodan, Mars Attacks Martian, Actor in Godzilla Suit, Predator, Ghostbusters Gargoyle Dog, Gremlin, Werewolf, Six Headed Demon, Terminator, and Godzilla vs. King Kong. | Austin artist Chet Phillips continues to delight readers with his slightly off-center view of the world through his digital woodcut styled illustrations. For 30+ years his work has been showcased by advertising agencies, design firms, corporations, book publishers, magazines and movie studios.
**Rare and Curious Books, &c. to be exhibited on the Occasion of the 2019 52nd California International Antiquarian Book Fair offered for Sale at Fixed Prices by Michael Laird Rare Books**

**STRIKING RENAISSANCE PORTRAITS AND CONTEMPORARY BIOGRAPHIES**

**THE DUKE OF BRUNSWICK-LUNEBURG - STIRLING MAXWELL - VERSHOB COPY**


First Edition of this extraordinary series of 103 striking (dare we say “iconic”) woodcut portraits of many of the greatest thinkers of Renaissance Europe and of the Reformation, with an emphasis on German-speaking humanists, scientists, and practitioners of medicine. Included are Hutten, Savonarola, Erasmus (after Holbein?), Huss, Savonarola, Helius, Copernicus, Luther, Vesalius, Calvin, Gesner, Melanchthon, Fuchsius, Zwingli, Sambucus, the musician Orlandus Lassus, and of course many others, all of which are accompanied by an epitome of the life of each subject in the form of a German quatrains. Our favorite is a fine anachronistic rendering of Ptolemy in German Baroque costume; that of Albertus Magnus is decidedly 14th-century. The portraits are arranged chronologically according to the date of the individual’s death. As thirteen had occurred during the years 1580-1587, it is therefore possible that some of these portraits had been drawn from life. The preface names Tobias Stimmer (1539-1584) as the designer of the blocks, but this attribution has been disputed owing to the fact that Stimmer had been dead for three years by the time this book was published. ¶ The first edition in German is basically unobtainable on the market; this, the Duke of Brunswick-Luneburg - Stirling Maxwell - Vershob copy, is the only one listed in Rare Book Hub, which currently has more than 8 million records in the rare book transaction history. Also published in 1587 is a Latin edition, not uncommon, which contains only 100 portraits. ¶ Adams R-408. Fairfax Murray German 361. LC Rosenwald 720. VD16 R-1429.
26. **Highmore, Anthony.** A Treatise on the Law of Idiocy and Lunacy: First American from the Last London Edition. to Which Is Subjoined an Appendix, Comprising a Selection of American Cases; In Which Some Important subjects have been Investigated. Exeter, N.H.: Published by George Lamson, J.J. Williams Printer, 1822. First American edition. 8vo. x, [2], 194 pp. Contemporary American quarter sheep over drab boards, smooth spine, green lettering piece. Trifle rubbed, minor foxing here and there; overall a very nice copy. Pasted inside the front cover is a small slip of paper on which has been written: “Dr. Edwd. Gillespie. / Comp. F.W. Putnam July 1929.” (#2670) $950

So important is this text, and so scarce are first editions of it, that no less than two facsimile reprints have been published. Highmore’s “Treatise” is one of the earliest legal works on insanity and the law. Written by an English barrister, the text examines an unusually broad array of legal cases involving persons who are mentally impaired, or who profess to have been temporarily insane. There are legal definitions of “ideot” (sic), non compos mentis, and lunacy, as well as legal disputations on the custody of lunatics; commission of the insane to hospitals or asylums; Habeas Corpus; disability and recovery of lunatics; regulations of asylums; criminal cases involving the insane. This first American edition has a 27-page Appendix with valuable information on the insanity plea and the American criminal justice system at that time. The Appendix replaced that of the 1807 English edition which related to the English courts exclusively. Anthony Highmore (1758-1829) was an advocate of social justice and an abolitionist; he was a great supporter of charities and hospitals for the poor. For the two facsimile reprints: Lawbook Exchange in 2007 (reprinting the first American edition) and Gale’s Making of Modern Law in 2010 (reprinting the first English edition). Scarce in any condition; ours is the only copy on the market.
Two significant copies of one of the most important anthologies of American poetry ever published. * Ad 1: First edition (Softcover issue), THIS COPY SIGNED BY NINE CONTRIBUTORS: ALLEN GINSBERG, JOHN ASHERBY, LAWRENCE FERLINGHETTI, ROBERT CREELEY, KENNETH KOCH, MICHAEL McCLURE, JONATHAN WILLIAMS, GARY SNYDER, AND PHILIP WHALEN. * Ad 2: First edition (Hardcover issue), a rare copy SIGNED BY DONALD ALLEN, the compiler and editor, with an unpublished letter by Allen (photocopy) concerning the publication history of this Anthology and the royalties that each poet received. * “There was no more significant poetry anthology in the second half of the twentieth-century than The New American Poetry 1945-1960, edited by Donald M. Allen and published by the Grove Press in 1960. Poised at almost mid-century, it provides a summing up of a very particular situation in poetry as it looks back to the achievements of the 1950s and ahead to the possibilities of the 60s. The goal, according to Allen, was to present one common characteristic: a total rejection of all those qualities typical of academic verse. Allen’s anthology was prophetic in another way. It assigned poets to large overall groupings that have persisted for nearly forty years and have entered the critical nomenclature: Black Mountain, San Francisco Renaissance, Beat Generation, and New York Poets - as well as identifying a group of younger poets ‘who have been associated with and in some cases influenced by the leading writers of the preceding groups’ (p. xiii). When the Allen anthology came out, several of the featured poets had barely been published” (source: ‘A Secret Location on the Lower East Side: Adventures in Writing, 1960-1980,’ NYPL and Granary Books). * Allen’s compilation, with its appended statements on poetry by various literary luminaries, served to define the canon for two generations of readers, scholars, and critics. Olson, Duncan, Ginsberg, Kerouac, Everson / Antoninus, Blackburn, and
O’Hara are of course noteworthy. Donald Allen introduced countless thousands to new voices, and deepened appreciation for yet others. * The fascinating letter by Allen is dated 10 April 1998 and reads: “The contract I’d signed with Grove Press gave me an advance of only $1,000.00 which did not provide much of a payment to the 44 poets. Robert Duncan had more faith in the success of the anthology and wanted much more. After talking with Denise Levertov about how New Directions paid contributors to their Annuals by pro-rating the royalties earned, I decided to pro-rate two-thirds of the royalties earned annually by The New American Poetry to the poets at a rate of so much per page of poetry. And continued pro-rating the royalties until the book went out of print in 1980 and was superseded by The Postmoderns, co-edited with George Butterick.” Interestingly, one page of the Ginsberg section (p. 181) is marked up in red pencil, as if it was to be omitted in a reading or later edition.


This bibliography features T.S. Eliot’s presentation inscription to the poet and Dante scholar Edigio Guidobaldi: To Fr. Egidio Guidobaldi with the compliments of T.S. Eliot.” According to Rare Book Hub, which currently lists more than 8 million records in the Rare Book Transactions History database, no similar copy has ever appeared at auction. The bibliography itself is a model of its kind, being a fundamental bibliographical analysis of the first and subsequent editions by Eliot, his contributions to periodicals, and foreign translations.
RARE and CURIOUS BOOKS, &c. to be exhibited on the Occasion of the 2019 52nd California International Antiquarian Book Fair offered for Sale at Fixed Prices by Michael Laird Rare Books

~ Manuscripts and Ephemera ~

EARLY AMERICAN MANUSCRIPT: OWNERSHIP MARKS ON LIVESTOCK


Primary source material for the study of animals as property in rural America at the turn of the 19th-century. This small but fascinating manuscript is of a type that is rarely encountered. It describes the distinctive markings of animals belonging to 47 different owners, all residing in an upstate New York village located on the Canadian border. The MS entries are dated from April 7, 1812 to June 13, 1829. The compiler of the MS was the Town Clerk, J.B. Andrews, Jr.

Our MS pre-dates by more than 30 years the first American Brand Book that is described by William Reese in “Brand Books in the Princeton Collections of Western Americana,” PULC LXVII, 2 (Winter, 2006): pp. 237-251. We quote: “The history of the printed brand book in the United States begins in Utah in 1850, concurrent with the founding of the Mormon colony at Great Salt Lake and the establishment of a printing press there. This work—known as the “Deseret Brand Book,” although there is no title page and only a caption title reading, “List of Recorded Brands”—is one of the first Utah imprints and one of the great rarities of Western Americana.” (p. 242). The 1810 New York State Census records just 144 families in Massena; that the present MS record owners’ marks for one third of the town is extraordinary. Some of the MS entries include:

“Ebenezar Hitchcock’s Mark is a Swallow fork on each ear. Recorded April 7th, 1812.” “Jacob Chase’s Mark is a Crop off the Right Ear and a Slit in the Same Ear. Recorded April 7th, 1812.” “Rodwick Messenger’s Mark a Slope on the upper side of the left Ear and the same on the under side of the right Ear. Recorded April 4th, 1818.” On the final leaf is a certified attestation that a “deep red heifer calf without any white about it” came into the enclosure of one James Abellwood on 20 Dec. 1828. Evidently the calf had no owner’s markings about it either, thereby attesting to the importance of such a document as this.
CHICAGO ART DECO CALLIGRAPHIC MANUSCRIPT


¶ A fine American Art Deco manuscript of austere elegance, the calligraphy is technically perfect and aesthetically pleasing. The text is a resolution adopted by the Board of Directors of Marshall Field and Company in commemoration of the passing of Joseph Nash Field, brother of Marshall Field. ¶ ILLUMINATED BY ROUNDS-TRUMAN CO., CHICAGO. In 1912 Rounds-Truman Company was paid by the Board of Trustees for the University of Illinois (Urbana-Champaign campus) for “engrossing diplomas” (cf. Twenty-Sixth Report, 1912, pp. 413, 871, 874, 892). Rounds-Truman also entered copyright for “Rounds’ Masonic Certificate” in 1907 (cf. Catalog of Copyright Entries. Part 4, vol. 2: Works of Art, Etc. New Series, Library of Congress Copyright Office, p. 795). According to an advertisement in Patterson’s American Educational Directory, Vol. 19, p. 901, Rounds-Truman was located in Chicago at 64 W. Randolph St. and specialized in “Diplomas: Artistic new designs in stock which can easily be adapted to any school. The designing of individual diplomas for schools and colleges and of membership certificates for fraternities is a specialty. Engrossing graduates’ names to match diplomas.” The firm was still in business by
January 13, 1932, at which time it was contracted by the University of Illinois to fulfill “diploma requirements for a period of three years” (cf. UIL Board of Trustee Minutes, 1932, p. 504). ¶ It is possible that the name of the illuminator of our manuscript can be assigned to one Roger Barnett. A note about this illuminator appeared in “The Educator” vol. 43, No. 5 (January 1938) p. 17: “Through P. Seidensticker, manager of the Rounds-Truman Company, 123 W. Madison Street, Chicago, we

learned that Roger Barnett has been employed to do engrossing in their engrossing studio. This studio specializes in all kinds of pen work such as resolutions, diplomas, etc. Mr. Barnett is a nephew of C.A. Barnett, an engrosser of Cleveland. Several years ago Mr. Barnett specialized in engrossing and pen work at the Zanerian.” ¶ Illuminated American manuscripts created by known workshops are very uncommon.
Have Invoices, Will Travel: A Portable Archive

31. Truesdale Dry Goods (Morris Truesdale). Leather Receipt Portfolio (manuscript on paper). Union, New York, 1892. Dates: 1892-1901. Plain brown leather portfolio. 52 printed receipts with manuscript entries and totals, recto only. Receipts: ca. 8.5” x 5.5” - Portfolio: 32.5” x 8.5” unrolled; 4” x 8.5” rolled. Leather exterior worn and occasionally ink stained; all receipts folded in three, with varying degrees of toning and customer’s name written in ink to the exposed panel of the verso; several receipts brittle/fragile at fold lines, some with splits and/or separations. Each receipt is preserved in a mylar sleeve, the entire portfolio housed in a fitted cloth case. Good. ($2,200)

A Rare 19th-Century American Relic, Being a Leather Accounting and Receipt Portfolio Belonging to a Known Dry Goods Store Active in Upstate New York. The present artifact, the only one of its kind that we’ve ever handled, or even seen, is a handmade receipt portfolio fashioned from a piece of plain leather, with a thin belt of leather extending down the center of the interior to hold in the receipts. The center belt is sewn at one end and safety pinned at the other, with alphabetical divisions lettered in ink (a slot for “AB,” “CD,” “EFG,” etc.) and demarcated by thin strips of leather sewn perpendicularly across the center belt. Receipts bearing the customers’ last names on the versos have been filed in their appropriate slots. ¶ Truesdale & Co. of Union, New York, was a purveyor of boots, shoes, rubbers, hats and caps, and “choice” family groceries. Our research indicates that the shop was owned by Morris Truesdale, a shoemaker who subsequently managed a shoe factory in said town. The receipts in the present portfolio often list a combination of dry goods (sugar, rice, tea, molasses, etc.), boots and/or shoes, clothing (shirts, overalls), fabric, and more. Most of the receipts appear to have been compiled over the course of at least several months. All items listed are carefully priced and tallied. We find no other portfolios of this kind, either on the market or in reference sources available to us (printed and online). Only a single business record, dated 1894, has been located for M. Truesdale.
Presentation inscription “With the Author’s respects, To his learned friend Professor Münster.” Finely bound copies of medical works, presentation or otherwise, are uncommon. The present volume, in gilt-tooled red morocco, is a rare “medical essay on the nature, cause and cure of coughs” by the quack doctor William Brodum (fl. 1767-1824). Born in Copenhagen to Jewish parents, most probably as Issachar Cohen, he moved to London, adopting the name Brodum and styling himself as a citizen of Mecklenburg-Strelitz in Northern Germany. In the 1780s he became established as a vendor of patent medicines, in 1791 obtaining a medical doctorate from Marischal College in Aberdeen. In “A Guide to old age” (London, 1795), Brodum recommended the two preparations on which his wealth was founded: his “nervous cordial” and his “botanical syrup.” The present treatise on coughs, dedicated to the Prince Regent, is an attempt at a more serious medical work, with Brodum desiring “to render his personal studies subservient to the benefit of the community.” He cites the opinions of numerous authorities including Morgnani, Boerhaave, Sydenham and Willis, while adding observations on diet and regimen drawn from his own experience. The frontispiece displays a stipple-engraved portrait medallion depicting Brodum. Wellcome II, 244 (the only copy listed in COPAC) to which Worldcat adds only four others (Countway only in the U.S. and Canada).
33. Champier, Symphorien. Liber de quadruplici vita Asclepii ...; Sixti ... Enchiridion; Isocratis Ad demonicum oratio ...; Silve medicinales ... Including: Tropheum Gallorum quadruplice ... Lyon: Jannot Deschamps for Etienne Gueynard and Jacques Huguetan, 1507 ("Pridie Kal. Augusti" = 31 July). First Edition. 2 parts in 1 volume, 4to. Collation: a6 b-k8 l6 A-G8 = 140 ff., COMPLETE. Persistent dampstain (not egregious) along 2" of top edge of text-block. Title-page in red and black with woodcut borders surrounding a large woodcut initial “D” with an Angel and Tree (?Jannot Deschamp’s device); in the second part there is a woodcut of St. Louis, King of France; Deschamp’s large device is found on fol. Gii. Altogether seven woodcuts (repeated) and two 15th-century metal engravings, depicting respectively the Adoration of the Magi and a Bishop kneeling before a Pope. Attractive old limp polished vellum, stained red now pleasingly faded (a little worn), later pastedowns and endpapers, traces of two pair of red silk ties, yapp edges. (#2554) $7,500

Fascinating volume of medical, theological, and historical opuscula compiled, and primarily written, by the Lyon physician and humanist Symphorien Champier. Most of the works in the present volume appear here for the first time. This first edition is illustrated two 15th-century METAL CUTS impressed from the original blocks, as well as a beautiful woodcut of Champier and his wife kneeling before St. Symphorien, and the superb printer’s device of Jannot Deschamps that has been described as “une des plus gracieuses parmi celles des imprimeurs lyonnais” (Allut). As we learn from sale catalogue of the Otto Schafer collection (whose copy realized USD $8,625 in 1995), “the two metalcuts (A8r, E8v) are of
German origin, being descended among the typographica of Johann Neumeister. Neumeister used them first in his Mainz edition of the Meditationes of Turrecremata (1479), then in his reprint, Albi, 1481. Neumeister eventually moved into the printing trade in Lyons, where by the turn of the century he seems to have ended bankrupt.

CONTENTS: ¶ Part I contains works on medicine and health, combating the current astrological notions on the influence of constellations on diseases, but permeated by an occultist-mystical tinge. The first and foremost is Champier’s “Liber de quadruplici vita” (see below) in which he contests the astrological notion that the stars influence one’s life and health. This is followed by the Theology of Asclepius, a disciple of Hermes Trismegistus (Corpus Hermeticum XVI), translated from the Greek by Lodovico Lazzarelli; the “Enchiridion” formerly attributed to Pope Sixtus II; “Ad demonicum,” a Latin translation of a Greek oration by Isocrates; Champier’s own “Silve medicinales,” an alphabetical list of pharmaceuticals extending 48-pages; and more. Especially noteworthy is Champier’s “Liber de quadruplici vita,” in which he condemn’s the very foundations of Ficino’s “De triplici vita.” As Thorndike reports: “[Champier’s] opposition to astrology, especially in medicine, was carried farther than even that of Gerson.” In the third book (“De Vita Caelitus Comparanda”) Champier disputes astral influences upon the health of mankind. Notably, he approaches the subject not as a physician but as a metaphysician. He writes about the perception that the stars can threaten man’s health, freedom, destiny, and Providence. Champier intends to clearly mark the limits of astral power, and vehemently indicts all forms of astrology. ¶ Part II (“Tropheum Gallorum”), not present in all copies, has its own title-page and was clearly intended for publication with the first part. In it we find a history of France up to the time of Louis XII; a history of Lyon which includes descriptions of its antiquities and even inscriptions; and ONE OF THE EARLIEST BIBLIOGRAPHIES OF FRENCH AUTHORS (“De viris illustribus nec non preclaris totius gallici scriptoribus”) which extends to some 9 pages. ¶ Champier (ca. 1471-1537) studied at the University of Paris and medical school in Montpellier. “During his career, he engaged in the active practice of medicine and was a major figure in Lyons’ Renaissance” (Heirs of Hippocrates 167). Literature: Paul Allut, Etude biographique et bibliographique sur Symphorien Champier (1859) no. VII (pp. 149-152), gives the fullest description of the present work. Adams C-1321. Baudrier XI, pp. 207-209. Durling 936. Isabelle Pantin, “Un debat sur les influences astreales (1507): Champier et Ficin” in: Bibliotheque d'Humanisme et Renaissance, Tom. 39, No. 3 (1977), pp. 545-547. See Thorndike’s chapter on Champier in “History of Magic and Experimental Science,” vol. V. ¶ Scarce on the market. According to Rare Book Hub, which as of this writing has more than 8,600,000 records in the Rare Book Transaction History, only one other complete copy has appeared at auction in the last 52 years, namely Sotheby’s London, 1 March 1966, lot 25, bought by H.P. Kraus, and sold to Otto Schafer (his sale at Sotheby’s New York, 1 November 1995, lot 58).
Groundbreaking psychiatric thesis on paranoid schizophrenia which was seized upon by the Surrealists. This dissertation documents the extraordinary account of the case of “Aimee,” aka Marguerite Anzieu (1892-1981), written not in the form of a clinical study but as a novel, complete with poetry and automatic-writings by the patient. ¶ THE CASE: Aimee / Marguerite had been raised by a mother who was suffering from persecution symptoms. In 1910 took a job at the Post Office; in 1921, she started showing signs of strange behavior, including persecution mania and depression. In 1930 she became convinced that she the subject of persecution by Huguette Duflos, a famous actress, and she (unsuccessfully) tried to assassinate her “tormentor.” Aimee was interned at the Sainte-Anne hospital, where she began receiving treatment by Jacques Lacan, who diagnosed her with erotomania, paranoia, and self-injury disorder. ¶ According to Salvador Dali, “To [Lacan’s] thesis, we are indebted for giving us, for the first time, a global and homogeneous idea of the [paranoid] phenomenon, beyond any of the abject notions in which psychiatry at present is mired” [...] “The young psychiatrist was not satisfied with effecting a brilliant critical synthesis among several trends of French thought; he also proposed a writing of madness which was as innovative at the time as that of Breton or Bataille. Instead of a traditional case history, we find in the 1932 thesis a novel 150 pages in length, in the style of Flaubert, that is, in a literary language irreducible to the wooden prose of psychiatric discourse. Lacan recounts his heroine’s adventures with the pen of an authentic writer, displacing on the character of Aimee the misfortunes of a contemporary Emma Bovary. That in fact is the greatest originality of this innovative book.” (SOURCE: Elisabeth Roudinesco, Jacques Lacan & Co. A History of Psychoanalysis in France, 1925-1985, pp. 111-112; see also Roudinesco, Lacan: Envers et Contre Tout, 2011).
35. Meletius of Tiberiopolis.
MELETIUS: De Natura Structuraque Hominis opus. POLEMON of Laodicea: Naturae signorum interpretationis. HIPPOCRATES: De Hominis structura. DIOCLES of Carystos: De tuenda valetudine epistola. MELAMPUS: De nevis corporis tractatus. Venice: Ex Officina Gryphi sumptibus vero Francisci Camocio e sociorum (Giovanni Griffio for Giovanni Francesco Camocio and Partners), 1552. First Edition. Small 4to. [8], 191, [1 blank], 31, [1 blank] pp. Collation: *4 A-Z4 AA4 a-d4. COMPLETE. Woodcut device on title-page, 7- and 5-line historiated initials. Contemporary vellum, evidence of two pair of ties (vellum on front cover and inside margin of front blank leaf with evidence of biopredation in two places; if there was a blank at the end it is no longer extant). Lower edge of textblock with appealing contemporary MS inscription of the author’s name and title of the work. Overall an excellent copy, completely unsophisticated. (#2553) $7,500

First edition of Meletius’ “On the Construction of Man,” recently rediscovered and pronounced as “a forgotten and neglected masterpiece [by a] pioneer scientist who still deserves his place amongst the greatest, as the true beacon for the description of blood’s circulation” (SOURCE: G. Tsoucalas, T. Mariolis-Sapsakos, and M. Sgantzos, “Meletius the Monk (c. 8th to 9th century AD) and the Blood Circulation” in: European Heart Journal, Volume 38, Issue 9, 1 March 2017, Pages 624–626). ¶ Our knowledge of Meletius’ discoveries has greatly benefited from the groundbreaking reassessment by Tsoucalas et al. (op.cit.), who acknowledge the fact that the discovery of the blood circulation through the cardiovascular system remains a debated subject. The authors further acknowledge almost universal acceptance that William Harvey discovered the entire path of the blood circulation, and later Marcello Malpighi completed the puzzle discovering the small capillaries. But according to Tsoucalas et al., as early as the 8th or 9th-century Meletius (“the Monk”)
had already written “the first description of cardiovascular circulation accompanied by the discovery of the microcirculation inside the capillaries. [...] Inside his work ‘On the Construction of Man,’ Meletius described the blood’s circulation in detail.

He had considered that the body humors from the heart, flow through the aorta (the main vein which starts from the heart) towards the liver. He had recognized the liver as the biochemical factory of the human organism, by stating that there, inside the liver’s veins, the humors were transformed into blood, due to its heating procedures (blood genesis). From there, through the liver veins, the blood circulated throughout the whole body to be transformed de novo into body humors and sperm, the nutritional elements for the tissues and organs. [...] After describing what seems to be the destruction of the red cell series and partly the role of the kidneys, he quoted the most important piece of his work, ‘the blood with the help of the kinetic force circulates the body through the veins to the smaller veins, and with the help of the smallest ones, named ‘trichoide’ (Greek τριχοειδή: capillaries), it moves towards every molecule, strengthening the vital force to maintain life’. The capillaries were now named, and their role was finally fully understood.

Tsoucalas et al. relied exclusively on the first Greek edition of Meletius’ writings which appeared in 1836. Incredibly, these authors failed to mention the fact that Meletius’ works were first published in the present edition of 1552, namely in the Latin translation by Nicolas Petreius (Corcyraeus), contained in this fascinating collection of three Byzantine Greek medical treatises, all of which are published here for the first time according to the title-page (“Omnia haec non prius edita”). As was typical among Byzantine and early Medieval authors, he claimed no originality, rather a new synthesis to cover all aspects of his subject, about which Tsoucalas state: “His masterpiece left us to wonder about his great skills on whether he was a significant link in the history of the discovery of blood circulation, or he was the greatest reviewer on the views from antiquity.”
“FIRST FRUITS” OF ANATOMY

36. Paaw, Petrus. Primitiae anatomicae de humani corporis ossibus. BOUND WITH: Succenturiatus anatomicus continens commentaria in Hippocratem de capitis vulneribus. ISSUED WITH: A. Cornelii Celsi de re medica liber octavus. Leiden: Justus van Colster, 1615-1616. First Editions. Small 4to. 3 works in one vol. I: [16], 188 pp. + 1 (of 2) ff., lacking final leaf with dedicatory verse, but with the Errata leaf (neither of which are present in copies at Countway and elsewhere). Title-page woodcut after Durer’s Dance of Death series. II: [22] (of 24, lacking title-page with author’s portrait on verso), 270 pp. III: [2], 128 pp. Some plates with old repairs. Bound in contemporary polished Dutch vellum, yapp edges (textblock detached from vellum casing at end), spine lettered in early MS. Very good. (#2572) $4,000

All first editions. Our copy is distinguished by having the spectacular folding Theatrum Anatomicum plate, engraved by Andries Jacobsz Stock after a painting by Jacob de Ghein, not present in all copies. This
celebrated illustration depicts an anatomical demonstration by Paaw surrounded by two dogs and ca. 50 men: knights, savants, peasants, and burghers, who can be differentiated by their clothes. Above all stands a skeleton holding a banner which bears this inscription: Mors ultima linea rerum. The illustration was based on that which appears in Vesalius’ Fabrica (Paaw was a great champion of Vesalius and published his own edition of the Epitome in 1616). Ad 1: “First fruits of the anatomy of human bones,” Paaw’s principle work, ILLUSTRATED WITH 25 FINE ENGRAVINGS in the text. In this work appear several important discoveries in Craniology and Osteology. Ad 2: The cranium / wounds of the head, containing Paaw’s commentaries on the books of Hippocrates (De capitis vulneribus) and Celsus (De re medicina) concerning wounds of the head, ILLUSTRATED WITH 58 FINE ENGRAVINGS in the text, some of the most remarkable being instruments of trepanation. The first is in Greek and Latin, the second in Latin only. ¶ This Sammelband contains 5 folding plates (including the Anatomical Theatre) which are for the most part bound in surprising places throughout the Sammelband. While it is lacking the child skeleton plate (opposite p. 40 in the first work), it contains a duplicate of the dissected cranium plate (bound opposite p. 48 in the Primitiae and p. 48 in the Succenturiatus). In themselves the two publications themselves are bibliographically complex, particularly when bound together at an early date, as here: the number of plates seems to vary from copy to copy, causing problems for 20th- and 21st-century bibliographers. We have examined our copy alongside several others: it seems to contain the requisite plates that were issued by the publisher for the two works, save the aforementioned duplicate plate, and the plate which is lacking. It is not clear why the final leaf of the Primitiae and the title-page for the Succenturiatus are no longer present. ¶ In completely unrestored state. With faults, and priced accordingly. ¶ Heirs of Hippocrates 401. Krivatsy 8697.
ART IN THE WRACK:
A “WUNDERKAMMER” OF THE SEA

37. [Album of Aquatic Specimens]. SEA WEEDS (cover title). Great Britain, ca. 1850. Large 4to (280 x 220mm / 11” x 9”). 27 ff. With 38 actual seaweed specimens mounted on thin paper, with one or two specimens to a page, each seaweed specimen identified contemporaneously in MS. Recent blue quarter morocco over drab boards, original printed card defective, mounted on heavy paper and bound in. The specimens are exceptionally fresh and bright, and exhibit no loss of material which is almost never the case. Very good. (#2682)

$1,250

Highly curious Victorian album CONTAINING ACTUAL AQUATIC SPECIMENS. This album can be described as a “Wunderkammer” in book form, a “florilegium of the sea,” or both. Herein seaweed plants were delicately pasted onto paper sheets that have been tipped onto card stock. Each specimen is identified on the paper sheet in Latin and English (e.g. Delesseria sanguinae: “blood red delesseria, young and growing”). A true “cabinet of curiosities,” and a striking example of the most extreme form of mid-19th century “Nature Printing.” The present volume, now handsomely rebound, was originally a blank book created expressly for the purpose of collecting seaweed; presumably it was manufactured by a stationer and marketed specifically to affluent Victorians who would often spend “hours painstakingly collecting,
drying, and mounting these underwater plants into decorative scrapbooks. [...] Seaweed collecting embodied a cross-section of Victorian-era pursuits, allowing people to explore nature, improve their scientific knowledge, and create an attractive memento to decorate their homes.” (Hunter Oatman-Stanford, “When Housewives Were Seduced by Seaweed,” Collectors Weekly, November 7th, 2013).

¶ The seaweed pressing process: “The tools needed are a pair of pliers, scissors, a stick with a needle in the end, at least two ‘wash bowls,’ botanist’s ‘drying paper,’ or some kind of blotting paper, cotton cloth, and finally cards to mount the specimens on. Pliers and scissors are used to handle the specimens and cut away any extraneous, ‘superfluous’ branches, and the needle is used like a pencil so that the plant can be moved around with relative ease to show the finer details. The process begins with, of course, collecting specimens. With the seaweed in a bowl of salt water, the pliers are used to handle the specimen and free it from excessive sand and shells. It is then re-submerged in salt water while the mounting paper is at the same time, brought underneath and the specimen is allowed to rest on top. The drying and pressing process consists of layering the mounting papers with various types of blotting cloth and additional paper topped with weights [...]. Most seaweed in this case will adhere to the mounting board via gelatinous materials emitted from the plant itself. In the case that the plant does not contain enough material, different types of gummed paper and adhesives are used.” (SOURCE: Seaweed Prints by M.A. Robinson, Harvard University Herbaria, online exhibition).

¶ Collections of natural curiosities flourished from the 16th century onward. These collections included strange and rare plants (terrestrial and aquatic) from all over the globe. “At first these collections were formed by physicians and natural philosophers with a passion for collecting, but also with the desire to have a professional collection useful for research. Such collections also played a social role: they enabled collectors to build their reputations and create professional networks not just through publishing, but also through visits and the exchange of objects” (NYAM exhibition “Collecting Curiosities: The Rise of the Medical Museum”).
"Rare and Curious Books, &c. to be exhibited on the Occasion of the 2019
52nd California International Antiquarian Book Fair offered for Sale at Fixed Prices by Michael Laird Rare Books

~ Oriental Books ~

WITH MYTHIC ILLUSTRATIONS OF NEWTON AND JAMES WATT

38. Kawanabe Kyosai & Nakagane Masahira. [Sekai Fuzoku Orai gai hen]. Tokyo: Kobundo, 1873. First Edition. Date: 1873 (Meiji 6). Large 8vo (230 x 155mm), original “Fukuro toji” publisher’s binding, stitched as issued, upper wrapper with title label. 53 double-leaves, including 2 full-page colour woodblock prints by Kyosai, the first of James Watt, the second of Isaac Newton. Some worming of the first five leaves, not terribly objectionable. Accompanied by the original printed outer wrapper. Preserved in a fitted cloth case. Very good in good dust-jacket. (#1571)

$1,800

¶ Highly curious Japanese work on World Customs which features two extraordinary color woodcuts of English and Scottish scientists, namely James Watt and Isaac Newton. The date of publication is important as it marks an intense period of “Westernization” in Japan; a presumed motive behind the publication of the present work was to encourage young Japanese to take up the mantle of Western luminaries. ¶ The first woodcut depicts a youthful looking James Watt in front of boiling tea kettle, overseen by his very wrinkly old aunt who rebukes him for his nonsense. According to the myth, Watt measured water drop by drop as it condensed from steam coming out of the spout of the kettle,
supposedly in an attempt to produce steam-powered locomotion. D.P. Miller, in “Myths: James Watt’s Kettle, His Condenser, and His Chemistry” (History of Science vol. 42, p. 336) reproduces a coeval Japanese woodcut of a much more mature James Watt with his younger-looking aunt, published by the Japanese Ministry of Education, likewise in the early Meiji period.

“This was a time when Japan was opened up to Western science and technology, and evidently to its mythologies also.” Miller cites the writings of Keiko Suzuki, who explains that the message of such “enlightenment pictures” (kaika-e) was also about persistence, and of difficulties overcome, and in doing so presented symbols of Western culture. Such is true with the second color woodcut, which depicts a very distinguished, almost regal-looking Isaac Newton as he stares intensely at a fallen apple. The portrait is rather anachronistic: as is well known, the so-called “apple incident” occurred in 1666 when Newton was but 24 at the time; the wise scholar that appears in the present woodcut seems to have been well in his fifties or even sixties. ¶ The present woodcuts appear to belong to a unique iconographic lineage; in other words, if our artist knew of other portraits of Newton and/or Watt, he certainly ignored them; and we have never seen them reproduced elsewhere.

¶ OCLC locates only the Diet Library copy, but we observe that there is a sadly chewed copy at Waseda University. There is a complementary 1872 work with much the same title introducing the West, but each is complete in itself. LITERATURE: See Keiko Suzuki, “Yokohama-e and Kaika-e prints: Japanese Interpretations of Self and Other from 1860 through the 1880s” in: New Directions in the Study of Meiji Japan, ed. H. Hardacre and A. Kern, 1997, p. 683 and fig. 44. See also B. Marsden, Watt’s Perfect Engine: Steam and the Age of Invention, 2002, p. 188). See also D. P. Miller, “James Watt, Chemist: Understanding the Origins of the Steam Age” 2016 (sic), p. 19. ¶ That our copy is complete with the original printed dust-wrapper is noteworthy; its presence must surely account for the particularly fresh condition.
One of just 25 copies of this superb portfolio by the acclaimed photographer Kate Breakey. Each box set contains twelve archival ink jet images on 100% cotton rag paper, printed and signed by Breakey. The design of the portfolio is by the artist and Jace Graf (of Cloverleaf Studio, who created the box) and letterpress printing by Digital Letterpress. The edition was limited to 20 numbered copies, of which this is copy No. 7, plus 5 artist proof sets. In immaculate state.

Breakey (b. Australia 1957) is best known for her preternatural photographs of landscapes and natural history specimens which must be seen to be fully appreciated. She is the recipient of numerous awards, and has been the subject of more than 75 solo exhibitions, most notably: Small Deaths, Creatures of Light and Darkness, Slow Light, Painted Light, and Out of Darkness. She currently resides in Tucson.

39. Breakey, Kate. Twelve Nests (Portfolio). Austin: [Privately Printed], 2011. First Edition. Portfolio of 12 photographic prints, each mounted on acid-free card and separated by acid-free tissue. Preserved in a dark brown clamshell case (315 x 315 mm), tray liners reproducing a photograph by Breakey, upper cover with a recessed paper label of the same. (#2074) $1,400
FROM RAGS TO RICHES: ATTITUDES OF JAPANESE WOMEN


¶ A Japanese album of 50 high quality colored photographs, preserved in excellent state. The album was bound in the Oriental style, namely accordion (or “fan”) style in which all the “pages” are hinged together. On one side of the page are 25 exceptional colored photographs of Japanese women and girls in contemporary costume, and in various attitudes and scenes, including (but certainly not limited to) portraits of Aristocratic Women as Geishas and Actresses; Women posing with bandages and various “ailments”; Women playing the game of Go; a Girl with a Samisen (stringed musical instrument); Women with fans and umbrellas; an “impoverished” Girl wearing rags and sweeping; a Woman spinning at her loom; a “winter” scene with two Women dressed as beggars, and much more. The other side of the “page” depicts Japanese architecture and landscapes, temples such as the justly famous Kamakura Daibutsu or Great Buddha, rural villages, and even street scenes. Japanese photographic albums were primarily created for the tourist trade, and today they survive in great number, although only a small percentage of them survive in the original silk brocade binding, as here.

The first photo-novel about America’s heartland in the 1930’s and 1940’s, with many strikingly simple and direct photographs that perfectly represent the time and place. The photographer writes: “I saw the American landscape crowded with ruins and believed myself chosen to record this history before it was gone.” * Wright Morris is the creator of the “photo-text.” In The Inhabitants, photographs were paired with fictional texts; he began the project in 1938 as he traveled through the East and was moved by artifacts from the past. To his surprise, Morris began writing short prose texts related to these images, and they began to combine with the images to form something greater than the two parts. *

This body of work was the product of a Guggenheim Fellowship (the second ever presented for photography), and allowed Morris to return to his native state of Nebraska to photograph the landscape and artifacts of the life he wanted the country to remember. “Like an archeologist, he focused not on people directly, but their artifacts -- objects (mostly made of wood) bearing their imprint” (Andrew Roth, The Book of 101 Books: Seminal Photographic Books of the 20th Century). In a letter to the photographer, Thomas Mann wrote: “What these courageous pictures show is the harsh beauty of ugliness, the romanticism of the commonplace, the poetry of the unpoetical.”

Luther attacks the primacy of the Pope, being his refutation Prierias’s 1519 “De juridica et irrefragabili veritate Romanae” that had been used in the trail against Luther. It is not without interest that Curio has employed a historiated woodcut initial “[“P”] depicting a scene of two children inflicting WATERBOARDING TORTURE on a baby strapped into a rocking cradle. ¶ Prierias’s work is here published in its entirety by the Swiss supporter of the nascent Reformation, Valentin Curio. It is noteworthy that Curio adds Luther’s own “Letter to the Reader,” a remarkable argument against the claims that follow, namely that the Pope was the infallible judge of all controversies, the head of all that is spiritual and secular, the head of the Church, and ultimately of the whole universe. Not surprisingly, Luther rails against such “blasphemy.” “Now he had to proclaim the state of emergency. In his response to Prierias, published in June, 1520 ‘for the information of all Christians,’ he warned of the god-awful consequences that would arise from Rome’s suppression of the Gospel. His every word vibrates with fear and trembling before this gaping threat of the final perversion of all order and virtue. No later Protestant will ever be able to imagine the full intensity of Luther’s anguish: ‘So farewell, ill-fated, doomed, blasphemous Rome; the wrath of God has come over you.’” (SOURCE: H.A. Oberman, Luther: Man Between God and the Devil. New Haven & London: Yale University Press, 1989, pp. 42-43). Prierias (1460-1523) was the first “attack dog” of the Papacy against Martin Luther, and was the first theologian to publish substantively and consistently against the great Reformer (they would engage in a long epistolary battle). ¶ VD16 M 1752.
ILLUSTRATING SCIENTIFIC EXPERIMENTS WITH 127 FOLDING ENGRAVINGS: “EASILY THE MOST INFLUENTIAL BOOK OF ITS KIND”

43. 'sGravesande, Willem Jakob Sturm van [i.e. Gravesande]. Mathematical Elements Of Natural Philosophy, Confirmed By Experiments: Or, an Introduction to Sir Isaac Newton’s Philosophy. Written in Latin by the late W. James s’Gravesande [sic]. London: Printed for W. Innys, T. Longman and T. Shewell, C. Hitch; and M. Senex, 1747. 2 vols. 4to. 1 f. (advertisement), 1 f. (title-page), lxxv, [1 blank], 475, [1 advertisement]; [2], 389, [33]pp. (numerous errors in pagination following p. 369). With 127 folding engraved plates, COMPLETE. Contemporary English calf (extremities worn), sympathetically rebacked with original labels laid down. Lower gutter margins in vol. 1 with evidence of water staining on first advertisement leaf and title-page (both with infilled paper, not affecting text) continuing through prelimins to p. 9, otherwise the paper stock is extremely crisp and white. Unobtrusive ink stain on lower margin of vol. 1 through sigs. Pp-Uu. In vol. 2 minor worm tracks in lower gutter margins through sigs. 3A-3C. With the early ownership inscription of “Sir Thomas Hay” on p. [1] in vol. 2. Good. (#1547)

$2,500

¶ The “last and best edition” according to Babson and other authorities, who correctly note that this one contains twice as many engraved plates as the preceding. Ours is the only copy currently on the market. ¶ As we learn from DSB the “Mathematical Elements of Physics was easily the most influential book of its kind, at least before 1750. It was a larger, better-argued, and more philosophical work than most of its predecessors; moreover, it leaned heavily on [Newton’s] ‘Opticks’ (including the queries) as well as on the ‘Principia.’ One should therefore distinguish between ‘sGravesande’s roles as an exponent of Newtonian concepts (the rules of reasoning, the theory of gravitational attraction and its applications in celestial mechanics, theory of matter, theory of light,
and so forth) and as an exponent of an empiricist methodology disdaining postulated hypotheses. [...] The strength of his exposition was in his perfection of the method of justifying scientific truths either by self-evidence or by appeal to experimental verification in the manner already begun by Keill and Desaguliers, perfected by him through the design of many new instruments constructed by the instrument maker Jan van Musschenbroek, brother of Pieter” (many of these instruments are now preserved in the Rijksmuseum voor de Geschiedenis der Natuurwetenschappen, Leiden). ¶ In Vol. I ‘sGravesande discusses the theory of matter, elementary mechanics, Newton’s laws of motion, gravity, central forces, hydrostatics and hydraulics, and pneumatics (including a treatment of sound and wave motion). In Vol. II there are chapters on fire (modeled on Boerhaave’s ideas rather than Newton’s), optics, and “The Physical Causes of the Celestial Motions.” According to DSB, “All this is treated with the aid of only trivial mathematics but is enriched with extremely numerous experimental illustrations and examples. [...] No doubt the ‘Elements’ owed almost as much of its success to its omissions and simplicity as to its clear and positive treatment of what it did contain. It was, obviously, very different from such later expositions as those of Henry Pemberton and Colin Maclaurin, and in many respects both more stimulating and more original.” ¶ ‘sGravesande (1688-1742) was the earliest influential exponent of the Newtonian philosophy on the Continent. He was invited by Newton personally to repeat some of Newton’s original experiments. Many of the plates in the present work demonstrate experiments with light and optics. ¶ See Albert J. Edmunds “The First Books Imported by America’s First Great Library 1732” (in: The Pennsylvania Magazine of History and Biography 30:3 [1906], p. 302).
THEATER


Beautifully bound copy of the entire play of the Comedy of Errors extracted from the Second Folio. This is one of the most desirable of all the comedies in the Shakespearian canon. The Comedy of Errors is justly famous for its slapstick humor, puns, clever word games, and riotous instances of mistaken identity. Even the title itself has passed into the English language as an idiom for a series of ridiculous errors. The play involves two sets of identical twins, all separated at birth. It shows Shakespeare’s mastery of the art of comedy in the broadest sense, while obliquely referencing the failures of the Elizabethan feudal economy. The binder of our copy is the legendary Bernard Middleton, MBE (b. 1932). Middleton trained at the Central School of Art and Design in London and spent many years at the bindery of the British Museum / British Library; afterwards he managed Zaehnsdorf, one of the most prestigious binderies in London, and then established his own business. He has researched and written extensively on the history of bookbinding; produced many designer bindings; and received commissions from noted collectors, academic institutions and libraries. He was elected a fellow of the Royal Society of Arts in 1951 and received an MBE in 1986.
GREENWICH VILLAGE THEATER AT
ITS APOGEE

45. The Living Theatre. Stein
Picasso Eliot (Program Booklet,
1951-1952 season). New York: The
8vo. 16 pp. Original wrappers with
cover illustration by Pablo Picasso,
stapled. Text uniformly browned
on account of the cheap quality of the
paper. Near fine copy of this scarce
piece of Living Theatre ephemera.
(#2510) $600

Program booklet for the
“upcoming” 1951-52 season for the
Living Theatre’s first permanent performance space at the Cherry Lane
Theatre in Greenwich Village. Plays that first season were “Doctor
Faustus Lights the Lights” by Gertrude Stein; “Beyond the Mountains”
by Kenneth Rexroth; “Ladies’ Voices” by Gertrude Stein; “Desire” by
Pablo Picasso; “Sweeney Agonistes” by T.S. Eliot; and “Faustina” by
Paul Goodman. The booklet also includes co-director Judith Manlina’s
notes on Picasso’s “Desire” and on Eliot’s “Sweet Agonistes.” There is a
one-page response by John Cage to a request for a manifesto on music; a
letter to “X” from William Carlos Williams; a list of paintings for sale by
co-director Julian Beck; cast lists for most of the plays; advertisements
from local businesses; and a list of sponsors, which included Jean
Cocteau, Merce Cunningham, Betty Parsons, William Carlos Williams,
and other luminaries of the art and literary worlds. This booklet, which
features a cover illustration by Picasso, is an important insight into the
first years of one of America’s premier experimental theatre groups.

46. Haven, Gilbert (1821-1880).
Immortality Demonstrated. Appeals
to the Methodists. [Springfield, MA]:
wrappers; inside each is a biography
of Gilbert Haven. Upper wrapper
chipped and creased at outer margin,
wrappers mostly detached. Preserved
in a mylar sleeve. (#2683) $450

Decidedly scarce pamphlet by a noted
Methodist Abolitionist; Worldcat lists
only a single copy (SDSU). Curiously, “This little tract was written by the
hand of a most excellent mechanical writing medium in Springfield,
Mass., in February, 1890. The lady’s hand moved with great rapidity and
without any apparent action of her will. She declared that she had no
thought of what was to be penned, and the movement of her hand was
independent of her volition” (from the cover wrapper, unnumbered page
3). We know of only a few Methodist tracts that were written beyond the
grave. Haven was a great supporter of Lincoln’s 1864 reelection,
admonishing all Methodists to “march to the ballot box, an army of
Christ [...] and deposit a million votes.” He was an active Abolitionist,
and after the Civil War “he distinguished himself as a friend of the
colored race” (cover wrapper, unnumbered page 2). In 1872 he was
elected Bishop, and 1876 he went on mission to West Africa, visiting Methodist churches and preaching. After 46 days he returned, not knowing that he had contracted malaria; he spent the next four years battling the effects of the disease, yet he continued to preach, write, and hold conferences. Much of the biographical information is presented in the rather abnormal “Sketch of the Earth Life of Gilbert Haven” (unnumbered pp. 2-3 of the wrappers). The present work was reprinted in an 1892 pamphlet under the title “Heavenly Messenger, Or, Immortality Demonstrated. Appeals to the Methodists.” On p. 34 of said pamphlet is a Spirit Message from Abraham Lincoln, communicated to the Spiritualist Dr. Theodore Hansmann; Lincoln’s remarkable transmission was achieved by means of slate writing through the medium Pierre Keeler. Ours appears to be the only copy on the market.

**BREVITY & THE TRUTH IN 1858**

**MANUSCRIPT NOTEBOOK OF A METHODIST PREACHER**

**47. Tisdale, William Laur** (b. 1828). [Manuscript Compendium of Biblical Doctrines, Notes on Methodist Episcopal Church Polity and History, and Lectures on Temperance kept by New York Methodist Minister William Laur Tisdale]. Jordan, New York, 1858. Notebook. Octavo. 8 1/2 x 5 1/2 inches. 144 ruled leaves, partially foliated 1–282 containing approx. 137 manuscript pages written in black and violet ink. Full reddish-brown sheep; gilt ruled spine with raised bands; decorative gilt border on both boards; all edges marbled; Spine faded, covers rubbed but perfectly sound; suitable for exhibition and research. Very good. Hardcover. (#1379) **$850**

Interesting American Methodist manuscript notebook, created by a Methodist preacher at the outset of his ministry in New York state, citing contemporary (i.e. mid-19th century) sources, and with much on temperance. The title and ownership inscription read: “A Compendium of Bible Theology Arranged with Strict reference to Brevity & truth by W. L. Tisdale, Jordan N. Y. June 10th 1858.” Just six days earlier, Tisdale had entered into “full connection” with the Northern New York Conference of the Methodist Episcopal Church. The present notebook contains his outline notes on basic topics of theology, philosophy, and church history along with a biblical defense of the sacraments of baptism.
and the Eucharist. Tisdale’s manuscript notes, as here kept, therefore, would have acted as a helpful digest of church doctrine useful to him in his new ministerial role. ¶ William Laur Tisdale was the third son of Ephraim and Mary Monroe Tisdale. Although born in Canada in 1828, William L. Tisdale was descended from John Tisdale (1614-1675) of Taunton, Massachusetts. William emigrated to the United States and in 1851, at Buffalo, New York, he was granted a license to exhort by the Methodist Episcopal Church. He was licensed to preach the following year. Other advancement followed until he was fully admitted by the church on June 4, 1858. For more than 40 years Tisdale preached throughout the Northern New York Conference. In 1857, William married Eunice L. Morehouse and, after her death, married Fanny Davidson in 1872. With them, he had six children.

In addition to the Bible, other sources of religious authority cited by Tisdale in his compendium include John Wesley and pioneering American Methodist preacher and author, George Peck. Tisdale’s notebook contains extended notes on Peck’s book The Scripture Doctrine of Christian Perfection. Tisdale’s notes on Methodist Episcopal Church Government (page 54 ff.) appear to follow from Methodist minister Abel Stevens’ An Essay on Church Polity. The concluding 29 pages of Tisdale’s manuscript comprise two lectures promoting Temperance, a topic much approved by Methodists. These concluding lectures, distinctively written in violet ink, may be of Tisdale’s own composition, inviting further textual research to confirm this.

LITERATURE: Official Minutes and Historical Register, Twenty-Eighth Session of the Northern New York Conference of the Methodist Episcopal Church, (Boonville NY, 1895). Tisdale, Meet the Tisdales, (Baltimore, 1981).

¶ Only one other copy is recorded. From the Catalogo Colectivo del Patrimonio Bibliografico Espanol we find the sole location at the Archivo Municipal de Huelva; not in OCLC; not in the Biblioteca Nacional de España; not in the University Library of Cadiz or the Public Library of Cadiz. Not listed in any Iberian bibliography consulted by us. Our associates at the Spanish Bibliographical Heritage Union Catalogue were unable to locate a copy a single reference to the present work. We are unable to explain why almost the entire edition seems to have vanished from existence, despite the fact that the printer / publisher Pedro Gomez de Requena was the most popular and prolific in Cadiz at this time (more than two hundred editions from his press are recorded, but not this one). Our copy is very finely bound, no doubt for presentation. * The “Auxiliar Parroquia” to which is referred on the title-page is the Parroquia de Nuestra Senora del Rosario in Cadiz, an ancient church, where there still is an altarpiece devoted to San Cayetano. A fine and desirable copy.
Rare and Curious Books, &c. to be exhibited on the Occasion of the 2019
52nd California International Antiquarian Book Fair offered for Sale at Fixed Prices by Michael Laird Rare Books

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