The Haebler Incunabula

1. [INCUNABULA] Haebler, Konrad. German + Italian + Western European Incunabula. Munich, 1927. Comprising: German (2 portfolios, 100 leaves) + Italian (2 portfolio, 110 leaves) + Western European Incunabula (1 portfolio, 60 leaves including Caxton). With accompanying booklets translated by Andre Barbey (the Italian and German booklets supplied in reduced photostat facsimile). Each Portfolio 55 x 44 cm, linen with light soiling, wear, and rubbing, but internally all matted 270 incunabula specimens generally fine. Overall, a complete set of the famed Haebler Incunabula specimen set including the particularly scarce Western volume.

$27,500
Chaucer with Stuart Arms


Contemporary binding with the STUART ARMS OF KING JAMES I, but it is probably a trade binding, since royal armorials have been found on books with other contemporary ownerships marks and they were almost certainly made in reverence for the King’s ascension to the throne. Spine relaid at an early date, some general rubbing, front hinge starting; internally, with light foxing throughout and light age-toning. This edition is the last of the so-called “early” editions of Chaucer and there were no further reprints of his works until 1687. Linguistically, it is also a very interesting work with its brief and scholarly ‘dictionaries’ appended including “The old and obscure words in Chaucer,” a table of “Latine in Chaucer translated,” “French in Chaucer, translated,” and a brief biographical listing of the "Authors cited by G. Chaucer". The errata in tabula form on the last leaf is unusually elegant.

$9000
Carnival Operettas

3. [ARMORIAL BINDINGS] [CARNIVAL BURLESQUE OPERETTAS]


II] Il Amore e Meastra Drama per Musica da rappresentarsi nel teatro dell’ill. sig. conte d’Alibert nel carnevale dell’anno 1720. In Roma: Si vendono à Pasquino nella libreria di Pietro Leone all’Insegna di S. Gio. di Dio, nella Stamperia de Bernabò, 1720. 12 mo. 15 x 9 cm. 65 p. Dedicated to James III and thus of interest to a study of the Stuart court in Italy after 1719, following James III’s court at Urbino and extending into his “permanent exile” at Rome and Bologna. Bound in full goatskin, heavily gilt with unidentified arms, small stain to cover, splendid 18th century gilt brocade paste-downs with animals.


$1800
Mouse & Nut Job

4. [VALE PRESS] [DECORATED BOOKBINDING]

Drayton, Michael (1563-1631). Nimphidia and the Muses Elizium. Ed. by John Gray. London: Ballantyne Press, 1896. 8vo. 230 x 145 mm. Double-page woodcut title border by Charles Ricketts. [London] [Ballantyne Press (for the Vale Press)] [1896]. Original publisher boards with the “mouse and nut” design, some soiling and rubbing to spine to paper, with slight losses to head of spine. Scarce copy that retains and AN ORIGINAL DECORATED VALE PRESS PAPER BINDING. The special paper binding was not mentioned in the Vale Press prospectus for the book, but when Rickets edited his 1904 Vale Press Bibliography, he mentions it as the second book produced with decorated papers. The paper bindings were likely only to be considered temporary and most copies found in commerce have been handsomely rebound by a leading English binder. The binder evidently had some disregard for the papers as surviving copies that retain them can have the paper upside down or, as in this copy, correctly oriented. [Ref: http://charlesricketts.blogspot.com/2011/11/]

$750
Miss Masters

5. [WOMEN’S EDUCATION] [PHOTOGRAPHY]

Class Album/ Scrapbook of The Masters School. 30 x 25 cm., 1905-1907. 21 pp. (approx. 80 photos) and several pieces of related ephemera. Binding: paper album with wear and splitting to hinge. Attractive silver gelatin prints of the Dobbs Ferry school grounds, the women in the class, interior shots of their boarding rooms, and their various activities including the Phoenix dramatic club & Hobbs-Glee-Club.

"In the fall of 1877, Eliza Bailey Masters founded what is now The Masters School. The oldest daughter of a Presbyterian minister, Miss Masters was determined that her school would not be the typical “finishing school.” Although her earliest students did not traditionally go on to college, they studied a liberal arts curriculum that included Latin, mathematics, and astronomy. Miss Masters instilled in her “girls” the need to live useful, orderly lives based on truthfulness, integrity, and responsibility. “[Ref: https://www.mastersny.org/page.cfm?p=799]"

The album was compiled by Mabel Joy Robertson, daughter of Judge A. Heaton Robertson, who had some family connections to Edward Alexander Bouchet, the first African American to receive a doctorate, and who was Bouchet’s contemporary at Yale. Mabel Joy (b. 1888) was a skilled pianist and singer who became a New York socialite after her marriage to James Inslee Coddington of New York and Newport. Her signature appears on the upper right of an insert entitled “The Missionary Society of The Misses Masters’ School”. Loosely laid in is also an invitation to Judge Robertson. Additionally, there is some scant but charming decoration including two drawings of very early Steiff Teddy Bears. The ephemera includes a violin recital, a program for an original play at the Phoenix, a School Song, and a Missionary Society leaflet.

$450
6. [OLD MASTERS] [PRINTING TECHNIQUES]

A Collection of Etchings and Engravings in Imitation of Drawings from Various Old Masters, by Arthur Pond, & Charles Knapton. Royal Folio, 52 x 37 cm., comprising 89 prints on 83 sheets. c. 1734-1743. 18th century calf and marbled boards, with some wear to hinges and rubbing; internally some foxing and toning throughout, last blank with offsetting from tape. The prints are sometimes mounted (1 print loose), inlaid into larger sheets, or trimmed to edges to purposely imitate original drawings. They are initialed in the lower right of each plate or signed with various Pond and Knapton monograms and signatures. Overall, a remarkable and visually impressive collection.

“During the 1730’s Pond and Knapton collaborated on a project of reproducing old master drawings in their own and in friends’ private collections. The most interesting results were the examples with etched outlines and woodblock printing for the colors, a technique initiated in England some years earlier by Elisha Kirkall” (Christopher Mendez). Indeed, Elisha Kirkall’s techniques with mezzotints and chiaroscuro woodcuts were closely followed by Pond and Knapton and later by John Boydell. This succession of engraver-printsellers executed these clever facsimile copies as an aid to collectors and connoisseurs during a period when England’s art collections lagged far behind the quality and accessibility of those on the Continent.

$4800
Shakespearean Phraseology

7. [SHAKESPEARIANA] [GROLIER MEMBER]

Henri Estienne; Richard Carew; R C. A World of Wonders: or An introduction to a treatise touching the conformitie of ancient and moderne wonders or A Preparative Treatise to the Apologie for Herodotus. The Argument whereof is taken from the Apologie for Herodotus written in Latine by Henrie Stephen, and continued here by the Author himself: London : Imprinted [by Richard Field] for John Norton, 1607. Small Folio: 26 x 17.5 cm. Textually complete: [18 of 20, lacking first blank only], 217, [7], 229-358, [1 of 2, lacking last blank only] Ref: STC 10554. Dedication to Shakespeare’s Patron: William Herbert, Third Earl of Pembroke.

FIRST EDITION. Binding: 19th century three-quarter calf and marbled boards, rubbed; internally, trimmed and edges girt, but still ample margins, later blanks and paste-downs, title page with l.r. marginal loss and old repair not touching text, last errata leaf re-backed, some light damp staining to upper margin and chapter headings, some lower marginal damp-staining, some occasional re-margining, small Dunelm stamp to t.p. Ex libris of Durham University and morocco diamond ex-libris of John Camp Williams [1859-1929] early member of the Grolier Club (1887-1899) until his death.

Caldecott, the bibliophile and Shakespearean scholar, wrote: “The phraseology of Shakespeare is better illustrated in this work than in any other book existing.” The book is printed by fellow Stratfordian, Richard Field, with his famous anchor. Indeed, much has been written on the associations between Shakespeare and Field including speculation that Shakespeare used Field’s shop as a library during his early career. There are indeed the echoes of Shakespearean phraseology such as a "soule ado about nothing" or "most barbarous (p. 57) " which parallels a line in King Lear printed for the first time the following year. William Beloe, in the 1812 sixth volume of his Anecdotes of Literature and Scarce Books, p. 231-41, reprints the whole of the whimsical verses starting on p. 169 of this curious volume, of which, he says, “there are two editions, the one printed at Edinburgh, which is classed among English books of rarity; the other at London;—and, he adds, “I am not acquaintance with many books which are more replete both with curious anecdote and entertaining information, than the translation of the Apology for Herodotus.”

$3000
8.  Maillol. Virgile. Les Géorgiques. Texte latin et version française de l’abbé Jacques Delille, gravures sur bois d’Aristide Maillol. P., Philippe Gonin (1937-1944), 1950. 2 Volumes. Large 4to. 32 x 24 cm. 122 in-text woodblocks. Half-vellum portfolio cases, spines and boxes lightly soiled; internally, some occasional light foxing but generally well preserved with glassines. As Philippe Gonin indicates in his postface, the project of this book began in 1908, was abandoned by the artist, then taken up again in 1937, with the last wood sent to the publisher in 1944 shortly before the death of Maillol. Limited edition of 750 ex. num. on special pure hemp and linen paper with the Maillol-Gonin filigree; this particular copy contains an additional supplement laid-in consisting of FIVE WOODBLOCKS PRINTED ‘SUR CHINE’ and the justification 56/100 with the cachet of Maillot.

$2500
English Piranesi

9. [MANUSCRIPT] [ROMANTICISM] [PICTURESQUE]

Cuitt the Younger (George) Sketchbook album. [Yorkshire, c. 1840s] Oblong 8vo., 160 x 240 mm. with approx. 40 drawings, mainly of landscapes and studies of trees, including a view of Chester, landscapes in Yorkshire, and an architectural facade of a country house. The printed frontispiece bears the artist’s initials with his signature in the upper right corner and inscription: 'Richmond, Masham, Yorks.' The front pastedown reads "Uncle George's sketch book he gave to J. 1862 from Aunty." The drawings are pen and black ink, some wash and watercolor, on Whatman wove paper, bearing watermarked date of ‘1843’. Binding: morocco and marbled boards worn with partial loss to spine; internally some foxing and occasional soiling or thumbing.

George Cuitt the Younger (1779-1854) was termed the "English Piranesi". He was clearly drawn since youth to those powerful etchings of ruined temples, ancient tombs, Roman triumphal arches and aqueducts. "In about 1804 he went to Chester as a drawing master, and from 1810 onward he published several series of etchings of ancient castles and abbeys, town houses, and picturesque cottages" [National Gallery Art]. Later in life he appears to have at least partially freed himself of Piranesian influences. His work demonstrates how an exploration of rural Britain could compete with picturesque tours of the Continent and the Grand Tour.

$2250
As Rare as an Early Bunyan

10. Alleine, Joseph, 1634-1668. An Alarme to Unconverted Sinners, in a serious treatise ... : whereunto are annexed Divers practical cases of conscience judiciously resolved / London : Printed by E.T. and R.H. and are to be sold by Nevil Simmons ..., 1672. Small 8vo., 15.5 x 10 cm., [46], 214, 92 p. + 4 p. publisher catalog. Contents: (from t. p.) I. What conversion is not, and correcting some mistakes about it -- II. What conversion is, and wherein it consisteth -- III. The necessity of conversion -- IV. The marks of the unconverted -- V. The miseries of the unconverted -- VI. Directions for conversion -- VII. Motives to conversion. || Divers Practical Cases of Conscience with separate title. The publisher's catalog appended at the rear contains 66 works and is an interesting example of a lengthy 17th century bookseller's catalog. Binding: 19th century calf, marbled paste-downs, later blanks with old residue; internally some general toning and foxing throughout. Ref: Wing A961 EXTREMELY RARE FIRST EDITION of one of the most popular conversion manual of the 17th century. Alleine's best-known work, An Alarme to Unconverted Sinners, was published posthumously in 1672, and sold an astonishing 70,000 copies in three years. Nevertheless, like early editions of Bunyan's Pilgrims Progress, very few have survived the ravages of time. RBH does not list any copy at auction since the Anderson Galleries copy sold in 1901, described as "Extremely rare." Indeed, the Folger has only the 1675 edition. COPAC lists 3 copies at Durham, Leeds and York but none in the BL.

The book was a bestseller in the American colonies and listed as one of the ten most frequently read works in the period 1651-1700. The marks and miseries of the unconverted and the directions for conversion were also newly applied to the Native Americans. Interestingly, the work is also mentioned along with Richard Baxter's Call to the Unconverted (1657) and Elizabeth White's The Experiences of God's Gracious Dealing (1671), as the type of spiritual autobiographies that paved the way for the publication of Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson in 1682 and the birth of first "authentically native American novels" [Blodgett, Jam. Protestant Evangelical Literary Culture and Contemporary Society, 1997. p. 17]

$3500
American Hymnal

11. [GERMANTOWN] [DUNKER PRESS]

The Christians duty, exhibited, in a series of hymns: collected from various authors, designed for the worship of God, and for the edification of Christians. Recommended, to the serious, of all denominations. Germantown [Pa.]: Printed by Peter Leibert, 1791. 8vo. 16.4 x 9.5 cm., [4], 320, xxv p. ([4], 320, xxv, [2] p., last blank with partial loss, p. 91 with minor corner loss nor affecting text). Contemporary calf, light wear to head of spine, red morocco spine label; internally, title page with edge-toning, some age-toning, but generally a very good copy. Ref: Evans 23258

Peter Leibert bought most of the Sower printing equipment when it was confiscated and sold in 1778 and with his son-in-law, Michael Billmeyer, opened a new printing office in Germantown in 1784. In 1791 he issued this first Dunker hymn-book, printed in English with three hundred and fifty-two hymns collected form various sources. It is an important example of the literary activity of the 18th century German Baptist Brethren. Many of the hymns of Watts and of the Evangelical Revival were included, with one “For washing of Feet.”

$650
BaskervilleMania

12. [FORGERY] [BIBLIOMANIA]

The Book of Common Prayer, and Administration of the Sacraments, and Other Rites and Ceremonies of the Church, According to the Use of The Church of England: Together with the Psalter or Psalms of David. Cambridge: John Baskerville for B. Dodd, 1760. 8vo., 237 x 149mm. Text printed within a border. Binding: c. 1820 full red morocco and gilt, spine in six compartments, corners bruised and some rubbing to hinges. Provenance: purported to be Baskerville’s own copy of his famous Book of Common Prayer with the signature of John Baskerville to t.p., but almost certainly spurious despite being sold as genuine at Sotheby’s 29 Jan 1970 (lot 576) Ref: Gaskell 12.

The signature of John Baskerville on the title page of this Book of Common Prayer is almost certainly a forgery, but a most interesting one. The verso of the first blank bears the large calligraphic signature of Joseph Moss, as well as lengthy 1848 note of William Cornish that explains “Joseph Moss Junr. married the niece and heiress of Baskerville through whom we trace this volume to Baskerville’s family. I bought the volume of Dr. Moss, son of the above Joseph and great-nephew to the eminent English Typographer.” There is an additional early note next to the ex-libris of F. William Cock, MD on the recto of following blank that reads : “The signature on the title page is undoubtedly that of J. Baskerville...” Nevertheless, despite the provenance and early attestations of authenticity, the signature does not bear sufficient resemblance to known examples. In fact, its general flow bears more similarity to the signature of Joseph Moss, Junr. It can only be reasonably concluded that the signature was added by a family member (and likely Joseph Moss, Jr.). As a forgery, it seems ready-made to satisfy the first serious stirrings of Dibden--esque bibliomania and collectors that coveted important copies of the renowned typographer.

$1500
DiCaprio Screenplay

13. [ROGUE LITERATURE]

Goadby, Robert. An apology for the life of Mr. Bampfyde-Moore Carew : commonly call’d the King of the beggars ; being an impartial account of his life, from his leaving Tiverton School, at the Age of Fifteen, and entering into a Society of Gypsies, to the present Time ; wherein the Motives of his Conduct will be explain’d, and the great Number of Characters and Shapes he has appeared in through Great Britain, Ireland, and several other Places of Europe be related ; with his Travels twice through great Part of America. A particular Account of the Original, Government, Language, Laws and Customs of the Gypsies ; their Method of electing their King, &c. And a Parallel drawn after the Manner of Plutarch, between Mr. Bampfyde - Moore Carew and Mr. Thomas Jone:London : Printed for R. Goadby [Sherborne], and W. Owen, Bookseller, at Temple-Bar. London, [c. 1749]. 8 vo. [v] 151 p. 19.5 x 11.5 cm. Binding: unsympathetic if not hideous faux green snakeskin with burlap spine, later blanks, and inner hinges strengthened. Internally, some toning, a few small stains, last leaf with small tear but no text loss. Scarce FIRST EDITON, FIRST ISSUE of a work that saw editions issued in rapid succession with numerous additions. RBH cites only the copy sold at Sotheby’s in 1974 for 50 GBP.

The Tale of Bampfyde Moore Carew (1693–1759), self-styled, King of the Beggars is one of the most famous rogue and vagabond tales of the 18th century. It was almost certainly ghost-written on his behalf by Goadby, the printer. Its “Catch Me If You Can” epic, which involved masquerading as a shipwrecked sailor, a rat-catcher and then a woman whose daughter had been killed in a fire, would make Leonardo proud. And he gives Uri Geller a run for his money with the his “Madam Musgrove”, trick in getting the considerable sum of paid 20 guineas, to discover treasure she believed was hidden on her land.

$800
Birthday Boy

14.  [TYPOGRAPHY] [LINGUISTICS]

[George IV (King of England) Celebration of his birth] Gratulatio Academiae Cantabrigiensis natales auspiciassimos Georgii Wallæ princis augustissimi Georgii III. Magnæ Britanniae regis et serenissimæ Charlottæ reginæ filii celebrantis. Josephus Bentham: Cambridge, 1762  Folio.  37 x 24.5 cm., large engraved vignette on title and text in English, Greek, Latin, Arabic, Hebrew, etc.  Full contemporary calf, some rubbing, spine in seven compartments; internally some occasional toning, spotting to blanks, but generally very good

This commemorative folio was published on the occasion of the birth of the heir of the throne, Prince of Wales, later George IV.  It stands as an impressive typographical and linguistic achievement, finely executed on heavy rag in elegant fashion with contributions in  English, Latin, Greek, Arabic and Hebrew by students, recent graduates, and fellows of the University.  The title page engraving depicts the University of Cambridge and the goddess Athene.  The single copper header engraving of the emblem of the Kingdom and motto "Honi Soit Qui Mal Y Pense" is among the finest interpretations in the 18th century of its type with both the lion and the unicorn powerfully emerging in three dimensions.

$1250
Non-Eurocentrism

15. [ART HISTORY] [NON-EUROCENTRISM]


An unusual and scarce work on the history and theory of ancient painting that opposed the sculptural focus of Winckelmann. The twenty-five idiosyncratic etchings are mostly after drawings by Fréderic Reclam. The book is notable for its early explicit references to non-European art, especially those of the Aztecs and Mayans. Andreas Riem (1749-1814), was a Berliner of the late Enlightenment who became one of the first radical democrats in Germany. He "fought for legal security, the abolition of privileges and the bourgeois equality of the Jew". He wrote the work with Christian Bernhard Rode (1725-1797), the history painter and also a leading figure of the Berlin Enlightenment.

$950
Prison Debauchery

16. [MANUSCRIPT] [PRISON CONDITIONS] [DEBAUCHERY]

SENTIMENS D’UN VRAI CHRÉTIEN DANS LA CAPTIVITÉ (1741) 4to., 24.5 x 19 cm., 215 pp. Full calf binding with gilt armorials of Louis d’ Orléans (1703- 1752), corners bumped, hinges starting, marbled paste-downs, all edges gilt; internally, some browning to title, intermittent staining, and some general age-toning.

A very curious and evidently unpublished manuscript, dated 1741, and dedicated “To the Duke of Orleans.” The title and the armorial covers were partially effaced, almost certainly during the French Revolution. The manuscript consists of 31 “meditations or chapters” written from a Christian perspective of the meaning of sin, prayer, sublimation of suffering and redemption of inmates. Yet the author also seems to take a secret delight in the “Description des misères de la prison : ‘this prison, so frightful in general for all honest people, is for some criminals a place of delight, where they abandon themselves to all sorts of licenses and debaucheries, in which God is offended every moment, while the most reasonable man and the Christian himself is constantly scandalized.” There are other chapters on the prisoner’s patience, on the prisoner’s prayer, “on the fear of dying in prison,” on the conversation and entertainment of prisoners, the necessity of attending mass and Public prayers etc. Provenance: Collection of P. Zoumeroff, a member of the French Association of Criminology, who collected books, manuscripts and images (photographs, drawings, engravings) on criminal justice, torture and sadomasochistic practices.

$4800
Lewis & Clarke

17. Gass, Patrick. A Journal of the Voyages and Travels of a Corps of Discovery, under the Command of Captain Lewis and Captain Clarke, of the Army of the United States, from the Mouth of the River Missouri, through the Interior Parts of North America, to the Pacific Ocean, during the years 1804, 1805 & 1806. Pittsburgh: printed by Zadok Cramer, for David M’Keehan, 1807. First edition. Early sheep backed marbled boards. 8 vo., 16.5 x 10.5 cm., viii, [9]-262 pp. with two blanks at rear Binding with some rubbing; internally with some toning or spotting or occasional stains. Provenance: half-page elaborate calligraphic inscription of John Statesir’s Book | March 3 A 1823 to recto of first black. Evidently, John Statesir was a private in the New Jersey Militia during the Revolution. Patrick Gass (June 12, 1771 – April 2, 1870) served as sergeant in the Lewis and Clark Expedition, and published this journal in 1807, a full seven years before the official report. The book was first printed and sold by subscription in Pittsburgh at $1.00 per copy. The printer Zadok Cramer, who lived and flourished in Pittsburgh, was said to have done more to advance the literary culture of his town than "all the other educational agencies combined" From Gass’s journal, Cramer compiled an account of the Missouri and Columbia rivers, which later appeared in his famous Navigator for 1808. Overall, this is a handsome unsophisticated copy with attractive provenance. Ref: Howes G77; Sabin 26741; Graff 1516.

$8500
Wincklemann Uncut

18. [ARCHEOLOGY] [ART HISTORY ]


Winckelmann regarded this work as the culmination of his scholarly career. In it, he worked assiduously to correct misidentifications and false interpretations of ancient objects. Through a careful analysis, he revealed the importance of Homer as a primary source of artistic inspiration in the Roman world. Unfortunately, the famed art historian was murdered about a year after the publication of this work by Francesco Arcangeli, a 31 year old unemployed cook, petty criminal and likely his lover.

$4500
English Jesuit Theater

19. [English Jesuit Theater] [No Women]

Simonis, Josephus. Zeno Tragoedia. Antwerp, Typ. Francisci Canisii, 1649. 32 mo., 13.5 cm. 221 p. Binding: contemporary vellum, darkened; internally, title page thumbed with light chipping, some light toning. Rare example of a play by the English Jesuit Joseph Simons (1594-1671). This was the last of five tragedies he wrote including Vitus (1623), Mercia (1624), Theoctistus (1624), Leo Armenius (1624/1629), and Zeno (1631). These dramas circulated first in manuscript form among the Jesuit colleges. Unlike the rich dramas at Oxford or Cambridge, these tragedies are didactic in nature and virtually excluded women from the theater in accordance with the Ratio Studiorum (1599), the fundamental text of Jesuit education that ruled that “No women are to be admitted as spectators; nor may female dress be used on the stage—at least, if it cannot be avoided, let it be decorous and dignified.” After the Restoration of Charles II in 1660, women were allowed to take the stage as actresses.

$650
The World Unfolded

20. [ATLAS]


Condition: First world map folded and detached with small tear to central fold and light damp-stain, other maps unfolded with light damp-stain to upper right corner.

The Atlas volume to Abbe Raynal’s L'Histoire Philosophique et Politique des Etablissements et du Commerce des Europeens dans les Deux Indes* The "philosophic" declamations, considered to be democratic propaganda, resulted in the book being burned by the public executioner, and an order was given for the arrest of the author, although Raynal escaped into exile. It is not clear if this copy was ever issued with the text as the volumes and Atlas are almost always uniformly bound and the maps folded, rather than a utilitarian binding for easier consultation. Twenty-three of the maps relate to America. Ref: Sabin 68081.

$2400
A French ‘Aldine’

21. [ALDINE IMITATOR] [TYPOGRAPHY]

Gagny (Jean de). Psalmi Davidici Septvaginta Qvinqve, in Lyricos Versvs...Paris, Nicolas Leriche, 1547. 8vo, 19 x 12 cm., Signatures: *8B-T8V4. [8], 158 (i.e. 148) lvs. Contemporary limp vellum with some staining, remnants of string ties, partial loss to spine exposing binder’s waste; internally, some lower right corner damp-staining, but wide margined and typographically elegant.

A very rare versification of the Psalms of David by the great humanist Jean de Gagny (d. 1549). De Gagny was a scholar, chancellor of the University and first chaplain of Francois I. His closeness to the King afforded access to monastic libraries, where he discovered and subsequently edited and printed important ancient manuscripts. He set up a printing house with his nephew Nicolas Leriche in his own house, rue des Pretres Saint-Etienne-du-Mont. His printer’s emblem of two anchors was chosen in clear homage to Aldus, who he greatly admired. For the present volume, Nicolas Le Riche’s designed a special type in imitation of the Aldine press which was cut by Charles Chiffin, a goldsmith from Touraine. The “Nicolaus Diues bibliopola lectori”, on p. [2], includes a highly unusual discussion of type fonts and De Gagny’s purposeful imitation of the Aldine Italic. Overall, a very interesting example of the influence of the great Aldus on French Renaissance printing. Ref: Renouard, A.A. Annales de l’imprimerie des Alde (3rd ed.), p. 345

$1500
New York Minstrel Show

22. [BLACKFACE MINSTREL] [AFRICAN AMERICANA]

Emmett, Daniel Decatur. Jordan is a hard road to travel. Boston, Published by Oliver Ditson, 115 Washington St., 1853. For voice and piano. Illustrated title page: black/white; engraving of a face and scrolls. “25 [cents] net.” 1 Score: 5 pp. 34 x 25 cm., * Page 2 is blank. Presumed FIRST ISSUE of one of the most famous early black-minstrel songs that gained great popularity despite the growing abolition movement. Dan Emmett (1815-1904) took credit for the first version of Jordan is a Hard Road to Travel, for an 1853 New York minstrel show. Internally, some light toning and evidence of removal from a bound volume, signature of Sarah G. Bell to upper right of title.

$325
The Fine Pen is even Mightier

23. [PENMANSHIP]


Dibdin notes that "Large Paper copies of this work are extremely rare and bring a very great price." Indeed, in 1814 Thomas Payne and Henry Fuss, the famed English booksellers, who Charles Lamb playfully designated as ‘Pain & Fuss’ offered the volume in 1814 for the astounding price of 30 Guineas. It was purchased by John FitzGibbon, 2nd Earl of Clare and subsequently acquired at the sale of Lord Clare’s library in 1886 by Henry Richards Luard (25 August 1825, London – 1 May 1891, Cambridge), the British medieval historian and antiquary who noted: "The Specimen of Thomasen's writing which I have inserted after this leaf was given me by A.A. Vausittaart" (English scholar).

The tipped-in literary specimen from Pindar in Greek and Latin by penman and schoolmaster John Thomasen (1686-1740) is indeed remarkable. Famous in his day for his talent, Thomasen transcribed the Icon Basilike of her royal grandfather for Queen Anne. A biographical account inserted in an early hand states that "specimens of his ingenuity are treasured up, not only in the cabinets of the curious, but in public libraries throughout the Kingdom."

$1750
First American Pop Music

24. [ALBUM COVER ART] [POP MUSIC] Hutchinson Family Singers: The Old Granite State: A Song: [New York?, 1843; possibly Boston, Ditson, 1843 but not stated] 1 Score, 10 pp.  34 x 25 cm., some light damp staining and leaves loose. The Hutchinsons, can be considered the most famous "pop" band of their day. They performed at the White House for President Tyler in 1844, soon after the publication of this hit song, and became a favorite group of Lincoln. Their song, "Lincoln and Liberty Too" was a popular campaign song supporting Republican Abraham Lincoln in the 1860 United States presidential election. The striking Beatle-esque family portrait lithograph on the cover is perhaps one of the first examples of "album cover art".

$325
Four Leaf Clovis

25. [RENAISSANCE BINDING] [GREEK PRINTING]

HOMER. Homeri Ilias, id est, De rebus ad Troiam gestis. Parisiis : Apud Adr. Turnebum typographum Regi[u[m]i. M.D. LIII [1554]. Signatures: [alpha]² A-Z⁸, a-l⁸ m⁶. Printer’s device on title page. Text in Greek; part of title page in Latin. 8vo.,[4], 554, [2] pages, 17.0 x 10.6 cm., A MAGNIFICENT PARIS BINDING, attributed by early cataloger as “A FINE BINDING BY CLOVIS EVE.”

It is seldom possible to securely attribute bindings to Clovis Eve, but this specimen is a very reasonable candidate. The original owner, Nicolas de Villars, Bishop of Agen, was a friend of Marguerite de Valois, Queen of Navarre, for whom Clovis Eve executed his finest bindings. The presence in the binding of the marguerite, appears to indicate that the book was bound for the Queen who presented it to de Villars. Guigard states that “the marguerite is incontestable proof of the binding having been executed by Eve for Marguerite de Valois.” Binding: brown crushed morocco, covers with three double gilt fillets enclosing an outer border of small gilt foliage tools and an inner border of small gilt flowers, around a large panel with gilt foliage tracery corner-piece ornaments, incorporating a large gilt lozenge of similar tooling with flowers, enclosing the gilt-stamped arms of NICOLAS DE VILLARS, BISHOP OF AGEN (from 1589-1608). Evidence of ties, expertly re-backed and housed in an attractive maroon crushed velvet-lined morocco box by Sangorski & Sutcliffe; internally, quite a handsome book, red-ruled, edges gilt, and printed in a elegant and minuscule Greek letter. Ref: Olivier 1519

$11,500