

Oak Knoll Books & Press

reponit in unam parte molestissima tibi cogitamenta: et festina transigrare a temporibus hijs. Que enim vidisti nunc contingisse mala: iteque horum deteriora facient. Quantum enim inualidum fiet seculum a senectute: tantum multiplicabunt super inhabitantes mala. Prolongavit enim se magis veritas: et appropinquavit mendacium. Jam enim festinae vidisti visionem. Et respondit tibi dominus. Ecce enim ego abibo sicut precepisti michi: et iterum nunciamus. Qui autem iterum nunciamus. Positum est in eo sine lumine. Quoniam autem lex tua incerta est: prout enim nemo scit que a te fuerint opera. Si enim mitte in me spiritum sanctum: et scribam tibi omne quod factum est in principio: et erant in lege tua scripturae: minime inuenire sententiam: ut vivere in nouissimis viuam. Et respondit ad me: et dixit. Scribam tibi omnia: et dices ad eos. Tu autem diebus quadraginta. Tu autem habuisti micos: et accipe tecum saream dabbriam. Selemiam. echanum. et asiel. quinq; hos: qui parati sunt ad scribendum velociter. Et venies huc: et ego accipiam a te lucernam intellectus: quoniam non quoad usque finiantur quam incipies scribere. Et tunc profectus quedam palam facies: quendam sapientibus absconse trades. In transgrinam enim hac hora incipies scribere. Et profectus sicut licet michi precepit: et congregaui omnem populum: et dixi. Audi israhel verba hec. Peregrinati sunt presnostri ab initio in egipto: et liberati sunt inde: et acceperunt legem vite quam non

teu et terra syon: et patres vestri et vos iniquitate fecistis. et non suastis vias quas precepit vobis altissimus: et iustus iudex cum sit. abstulit a vobis in tempore quod donauerat. Et nunc vos hic estis: et fratres vestri in circuitum vestrum sunt. Si ergo imperaueritis sensui vestro et erudieritis cor vestrum. vni conueniet: et post mortem misericordiam non habebitis. Iudicium enim post mortem veniet. quando iterum reuiuiscemus: et tunc nomina parebuntur. Impiorum fauorem accipiet usque dies quadraginta. Et accipi quique viros sicut mandatum est michi: et profectus sum in circuitum. Et factus sum in circuitum me dicentem. Effra aperit os tuum: et bibe quod te potauerit. Et aperit os meum: et ecce calix pleenatus. Hec erat pleenatus color autem eius ut ignis similis. Et accipi et bibe: et in eo cum bibebat intellectus: et in circuitum sapientia. Nam seruabat memoria. Et appetitum est os meum: et non est clausum amplius. Altissimus dedit intellectum quique viris: et scripserunt quod dicebant recessiones: quod non sciebant. Nocte autem mandatum est: ego autem per diem loquebar: et per noctem non tacebam. Scripti sunt autem per quadraginta dies libri ducentiquatuor. Et factum est cum compleuissent quadraginta dies: locutus est altissimus dicens. Priora quam scripsisti in palam pone: et legant digni et indigni: nouissimos autem septuaginta seruabis: ut tradas eos sapientibus de populo tuo. In hijs enim est uera intellectus et sapientie fons:

Boston International Antiquarian Book Fair

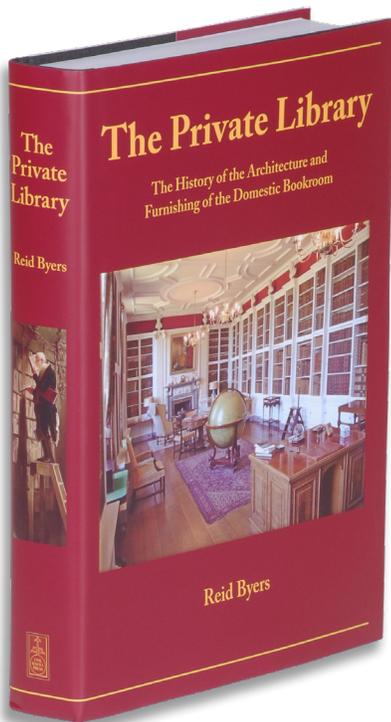
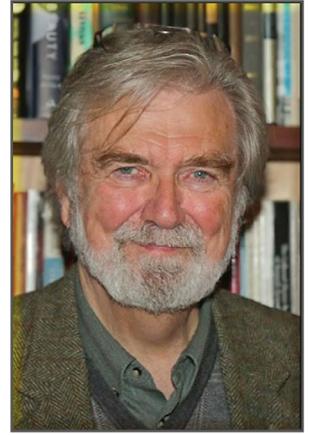
Hynes Convention Center

November 11-13

Booth # 110

Author Reid Byers will be speaking at the Boston Book Fair!

“The Architecture and Furnishing of the Private Library”
Saturday, November 12
Exhibit Hall Theater
2:00pm



THE PRIVATE LIBRARY THE HISTORY OF THE ARCHITECTURE AND FURNISHING OF THE DOMESTIC BOOKROOM by Reid Byers

Oak Knoll Press: New Castle, Delaware, 2021; 7 x 10 inches, cloth with dust jacket; xii, 540 pages. ISBN 9781584563884. **\$85**

First edition, third printing with corrections.

The Private Library is the domestic bookroom: that quiet, book-wrapped space that guarantees its owner that there is at least one place in the world where it is possible to be happy. The story of its architecture extends back almost to the beginning of history and forward toward a future that is in equal parts amazing and alarming.

In this book, Mr. Byers examines with a sardonic eye the historical influences that have shaped the architecture of the private library, and the furnishings, amenities, and delightful anachronisms that make the mortal room into what Borges so famously called Paradise. [Book # 134228]

Praise for *The Private Library*...

“Reid Byers’ *opus magnum* on private libraries is everything it says in the title, but above all it is about the ways people contrive to have their books about them.”

- Jennifer Larson, *FABS Journal*

“Beautifully designed, Byers’s 500-page masterwork lays out how cultures from antiquity to the present created welcoming, comfortable spaces to house books.”

- Michael Dirda, *The Washington Post*

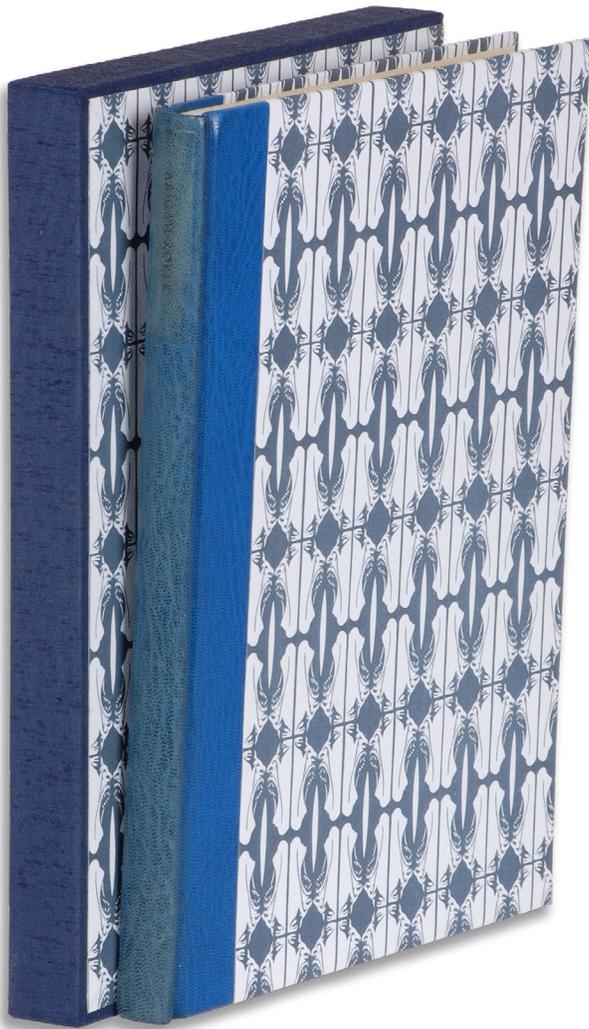
“After a page or two ... you are hanging on his every word, and enjoying all asides and the joky tone. The shaggy dog has got into the library ...”

- A.N. Wilson, *The Times Literary Supplement*

“... a profusely illustrated, detail-crammed, Latin-strewn and yet remarkably unstuffy book ... goes to the heart of why physical books continue to beguile us.”

- Julie Lasky, *The New York Times*





Barbarian Press

ABIGAIL RORER

A SELECTION OF ENGRAVINGS WITH AN INTRODUCTION BY THE ARTIST

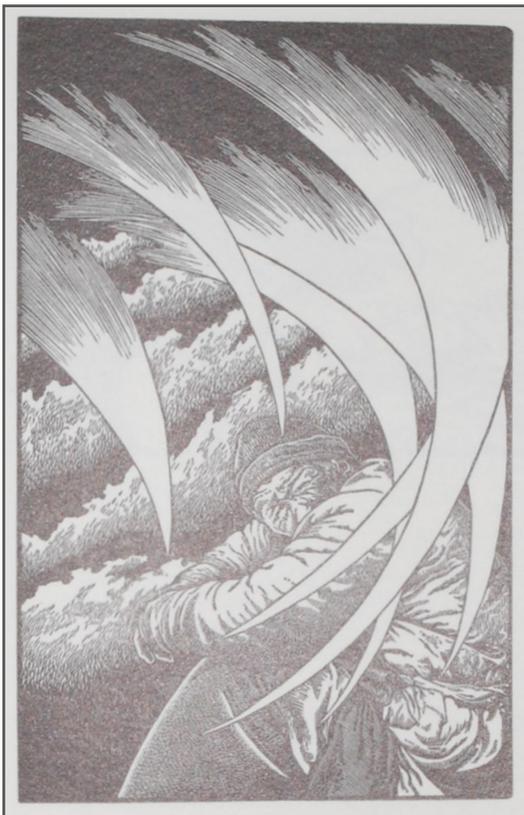
Barbarian Press: (Mission, BC), 2001; small 4to., quarter leather with pattern paper-covered boards, slipcase covered with matching pattern paper; unpaginated. \$2,500

Endgrain Editions Two

Printed in an edition limited to 210 copies, this being one of the 60 deluxe edition. Spine lightly faded, else a fine copy in fine slipcase. A paper folio protects a separate proof of the frontispiece signed by the artist. The second volume in the Endgrain Editions series, each of which is devoted to a contemporary artist and their wood- engravings, focuses on the works of Abigail Rorer. Technically dazzling, witty and incredibly beautiful, her engravings deserve a close study to fully appreciate the depth of their message.



The type is Joanna, with Bembo and Fournier for display, the papers are Book White Wove and Cream Laid, both made by the Zerkall Mill. The printing of the engravings, all from the original wood blocks, is by Jan Elsted. One was printed in three colors and two were hand colored by Rorer and Nancy Campbell. [Book # 65281]

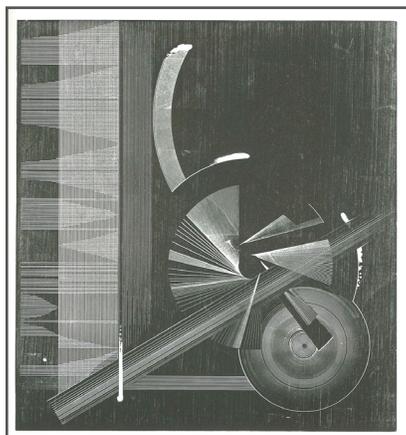
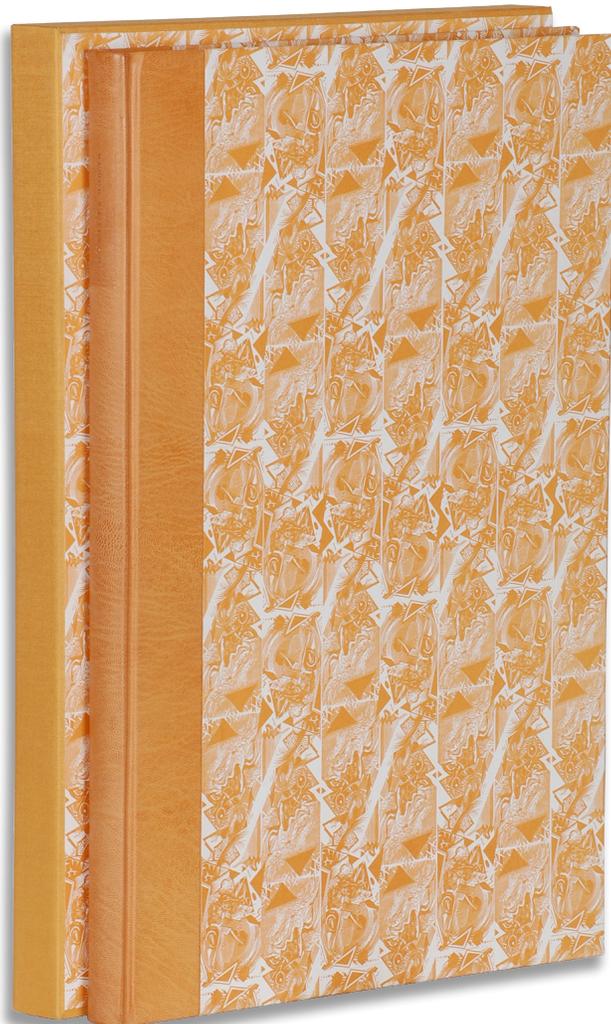


Barbarian Press

PETER LAZAROV

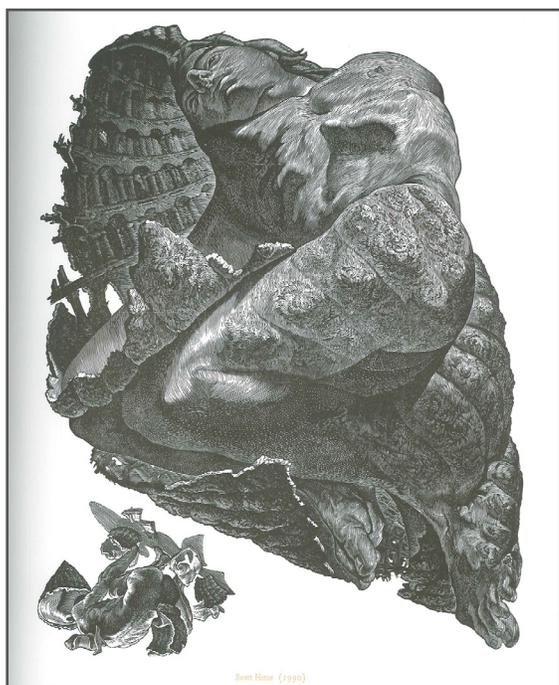
A SELECTION OF ENGRAVINGS WITH AN INTRODUCTION BY THE ARTIST

Barbarian Press: Mission, BC, 2003; folio, quarter sienna leather with patterned paper-covered boards, gold-stamped leather label on spine, slipcase; 132 pages. \$2,900



Endgrain Editions Three

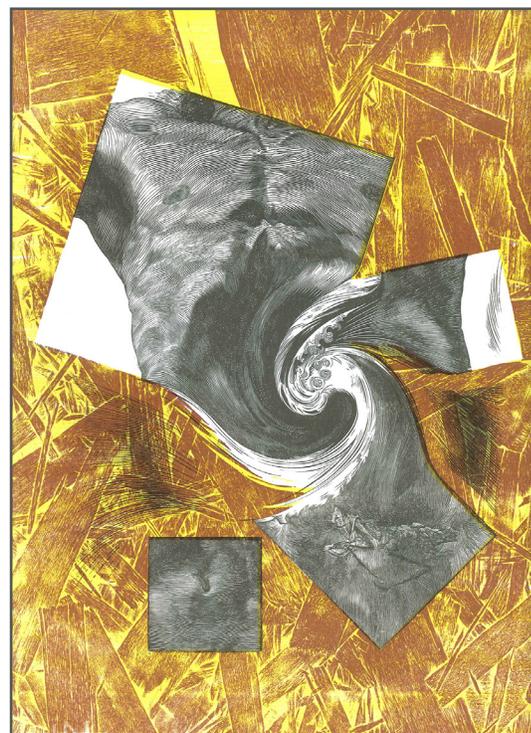
Privately printed in an edition of 190 copies, of which this book is one of 60 copies hand-bound by Simone Mynen and containing a signed and numbered proof of the frontispiece in a handmade paper folder. Prospectus loosely inserted. Fine in fine slipcase.

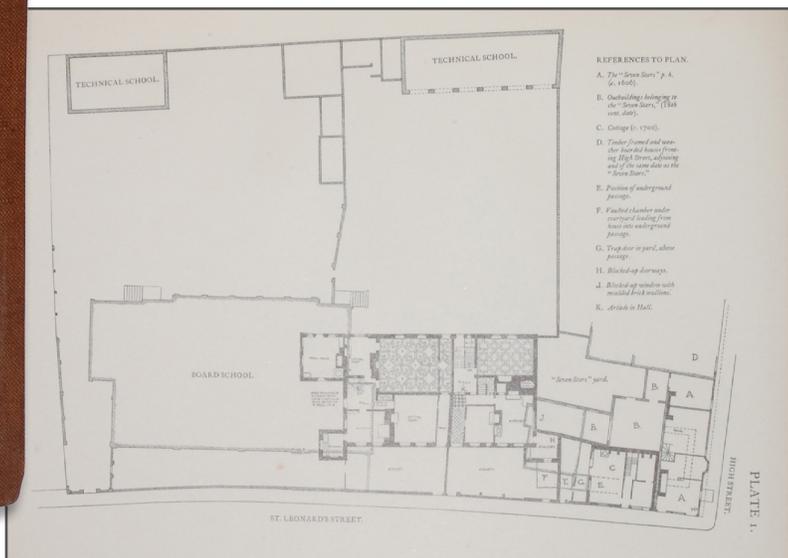
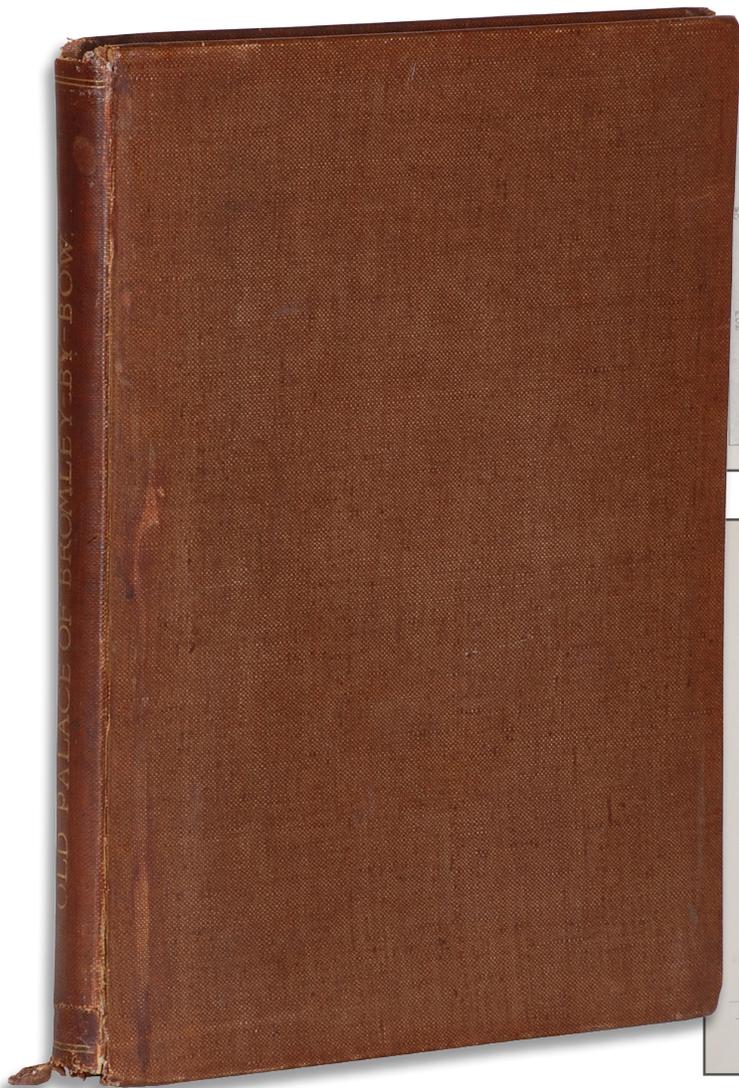


With an introduction by Lazarov, a Publisher's Foreword by Crispin Elsted and a Printer's Note by Jan Elsted. A volume of approximately fifty engravings by Lazarov, a Bulgarian-born wood engraver. His unique and striking work displays "an immaculate and detailed technique sometimes reminiscent of 19th century steel engraving." Lazarov's disparate range of influences include

Classical architecture and statuary, Japanese block printing, Russian Constructivism, and Surrealism. For the frontispiece of this book he combined traditional wood engraving with a background of pressboard printed in contrasting colors. The artist is also responsible for the abstract pattern found on the covers. Designed and type set by Crispin Elsted. The type is Joanna, with Optima for display; it is printed on mouldmade wove papers from Zerkall Mill. The engravings were all printed from the wood by Jan Elsted. This is the first of the Endgrain Editions to appear in the larger format.

[Book # 74609]





AN INTRODUCTORY NOTE ON THE FOLLY OF DESTROYING THE OLD PALACE.

It is useless to cry over spilt milk, but if the destruction of what, in a sense, was the finest building in East London did nothing else, it at least awakened the public conscience and was the immediate cause of the founding of the Committee for the Survey of the Memorials of Greater London, under whose auspices this monograph, the third of the series, is now presented.

The fairly complete record which we have already given perhaps makes it needless here to go over the same ground again; it is to be assumed that those who subscribe to the present volume will already have become possessed of the former which this Committee prepared for the London County Council, but in so important a building as the Old Palace there was necessarily much that it was impossible to record in the limited space at our disposal in the larger volume.

Mr. Godman's records of the old Palace, therefore, together with the interesting collection of drawings which he succeeded in making before everything was cleared away, will give some idea of what was lost to Greater London by this most shameless piece of destruction; but I would like here to say a few words from the point of view not of the antiquarian, but of the citizen who holds that national history expressed in the local records of building is too sacred a thing to be lightly ignored by public bodies; and who believes that the time has come for us to ask of those whom we elect to manage our affairs, a more educated and enlightened view in regard to what is still left to us. It is an axiom with the average Englishman that he may do what he likes with his own;—one of the sacred rights of private property, it would seem, is, that if you have anything beautiful you may destroy it. But this does not extend to public property, nor is it a point of view that can be held by public bodies.

Mr. Godman has confined himself, therefore, to giving a concise description of a series of the pictures here following, some from drawings, some from photographs made by members of the Survey Committee, and some by the South Kensington Museum. Leaving these to tell their own story I would here merely like to point out what might have been done with a little enlightened action on the part of the London School Board. We now have on the site of King James' Palace a well built Board School, and by well built I mean of course built in accordance with all the ordinary regulations, sanitary, solid, grey, grim, and commonplace. What we might have had with a little thought, and with no extra expense to the rates, would have been an ideal Board school with a record of every period of English history from the time of Henry VIII. as a daily object lesson for the little citizens of Bromley, a school-house that contained panelling

Essex House Press
THE OLD PALACE OF BROMLEY-BY-BOW
 by Ernest Godman

Published by Edward Arnold and in American by Samuel Buckley & Co. and Printed at the Essex House Press: London & New York, 1902; large 8vo., later cloth, gilt on spine, original wrappers bound in; 21, (1) pages followed by 37 plates. \$750

Privately printed in an edition of 350 numbered copies in black by Charles Robert Ashbee (1863 - 1942) at his Essex House Press. (Ransom 9). Rubbed along hinges, which are starting. Wear to spine ends. Preliminary pages foxed. Else a near fine copy of this extremely scarce title.

Fully illustrated in black, this book was the third in a series of monographs of the committee for the survey of the memorials of Greater London. Introductory note by C. R. Ashbee. [Book # 137502]

Essex House Press

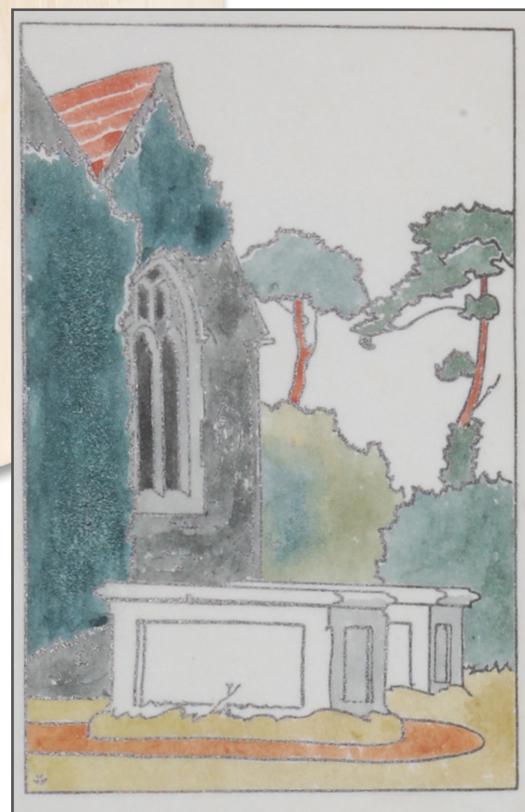
**ELEGY WRITTEN IN A
COUNTRY CHURCHYARD**

by Thomas Gray

Essex House Press: New York, NY, 1900; small 8vo., full ivory colored vellum, an embossed image of a rose and "Soul is Form" on the front cover, paper dust jacket; 13 pages. **\$2,000**

Privately printed in an edition of 125 numbered copies printed by C. R. Ashbee of the Essex House Press for Edward Arnold. In the incredibly scarce original paper dustjacket. All tissue guards present. A tight, bright, and unmarred copy. Part of C. R. Ashby's "Great Poems" series. A hand-colored frontispiece showing the tomb of the poet at Stoke Pogis Church. The initial letters of the verses are hand-colored woodcuts. A beautiful, scarce Arts-and-Crafts copy of a well-loved poem.

[Book # 137442]



VII.

FIT did the harvest to their sickle yield; Their furrow oft the stubborn glebe has broke: How jocund did they drive their team a-field! How bow'd the woods beneath their sturdy stroke!

VIII.

LET not Ambition mock their useful toil, Their homely joys and destiny obscure; Nor Grandeur hear with a disdainful smile The short and simple annals of the Poor.

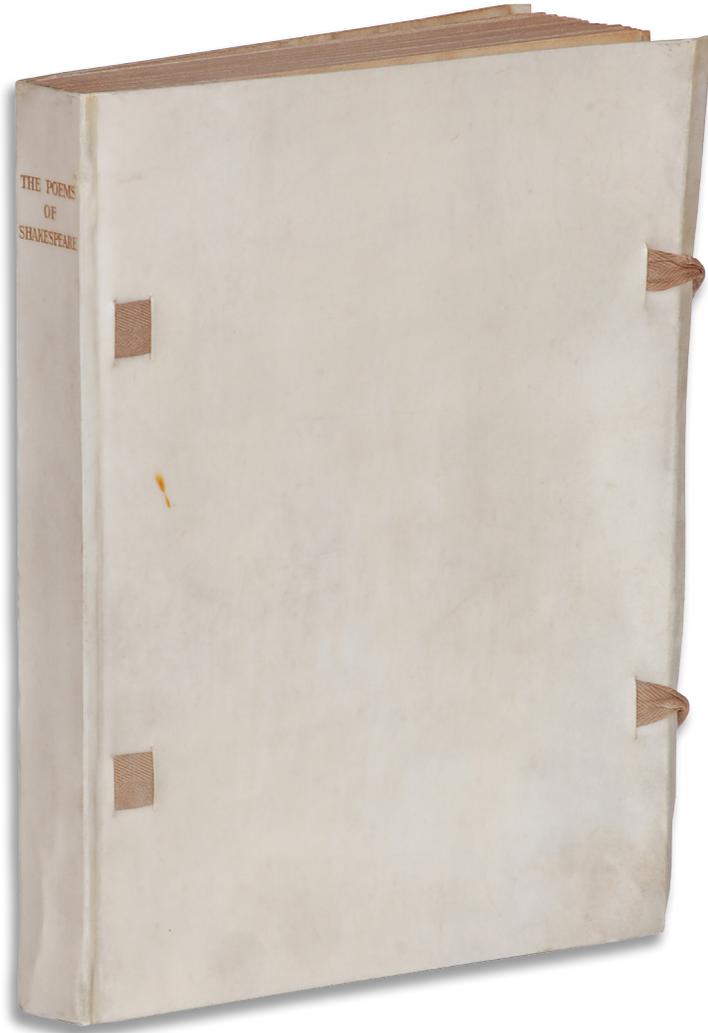
IX.

THE boast of heraldry, the pomp of power, And all that beauty, all that wealth e'er gave, Await alike th' inevitable hour:—The paths of glory lead but to the grave.

5

I.

THE curfew tolls the knell of parting day; The lowing herd winds slowly o'er the lea; The ploughman homeward plods his weary way, And leaves the world to darkness and to me.



BUT if thou fall, oh then imagine this,
 The earth in love with thee, thy footing trips,
 And all is but to rob thee of a kis,
 Rich prayes make true-men theeves: so do thy lips
 Make modest Dyan cloudie and forlorne,
 Lest she should steale a kisse and die forsworne.

Venus and
Adonis

Essex House Press

THE POEMS OF WILLIAM SHAKESPEARE

by William Shakespeare

Published by Edward Arnold and Printed at the Essex House Press: London, 1899; large 8vo., publisher's limp vellum, four silk ties, gilt on spine; 253, (2) pages. \$1,500

According to the Text of the Original Copies. Edited by F. S. Ellis.

Privately printed in red and black by Charles Robert Ashbee (1863 - 1942) in an edition of 450 numbered copies. (Ransom 9). Covers slightly warped, as usual, otherwise fine, with all four original silk ties. With large woodcut initial capitals by Reginald Savage.

Within a year following the death of William Morris, the Kelmscott Press closed, and several of its workman moved on to employment at the Essex House Press - founded in 1898 by Charles Robert Ashbee (1863 - 1942). Like Morris and his circle, C. R. Ashbee and the Guild of Handicrafts, of which the Essex Press was a key component, sought to demonstrate artistic creativity in a variety of media...printing, book binding, book illustrations, silver, coper, and furniture. C. R. Ashbee, an architect by training, founded the Guild back in 1888 in East London to work with silver and copper. Subsequently the Guild moved to its permanent home at Chipping Campden, Gloucestershire where they operated until the Guild was liquidated in 1909. [Book # 137469]



Guild of Handicraft – Essex House

DANTE MAP

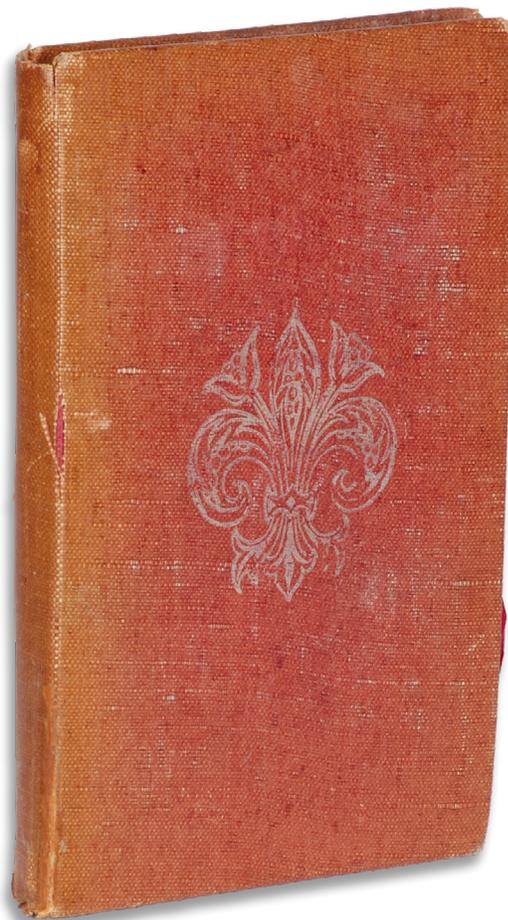
by Mary Hensman

D. Nutt: London, 1892; 8vo., cloth, paper wrapper, folded broadside; one folio folded map, pamphlet is 51 pages. \$1,000

Designed and hand-colored by Mary Hensman. "Printed by the Guild of Handicraft Essex House 401 Mile End Road London from the Drawings of John Williams and Published by David Nutt 270 Strand London 1892." Single sheet that has been folded both vertically and horizontally. The map is in near fine condition with an occasional small hole near a corner of a fold. The booklet that was to accompany the map is present and glued onto the front pastedown of the later cloth binding, held closed with a silk tie. The booklet contains a short preface and descriptions of the locations that were marked on the larger map. A valuable resource for studying Dante Alighieri. Very scarce. [Book # 137220]

INDEX.

A CONE.—Par. xvi. 65.
Aquacheta.—Inf. xvi. 97.
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Adige.—Inf. xii. 5; Purg. xvi. 115; Par. ix. 44; Canzone viii.
Adriatico (Adria).—Inf. v. 98; Purg. xiv. 92; Par. xxi. 106, 123; Conv. iv. 13; De Vulg. Eloq. i. 8, 10; Egloghe Latine i. ii.
Agobbio (Gubbio).—Purg. xi. 80.
Aguglione.—Par. xvi. 56.
Alagna (Anagna).—Purg. xx. 86; Par. xxx. 148.
Alba and Albans.—Par. vi. 37; De Monarch. ii. 3, 10; Conv. iv. 5.



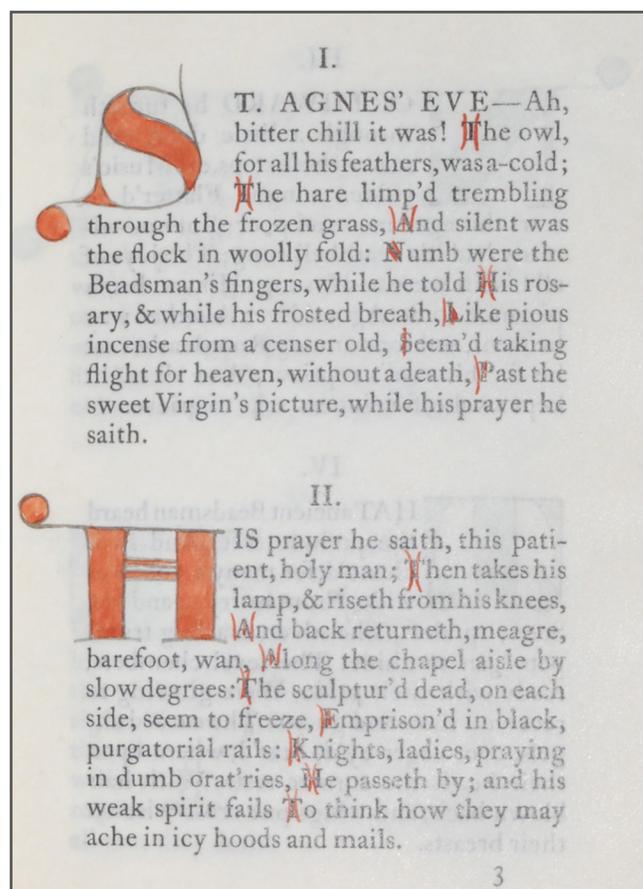
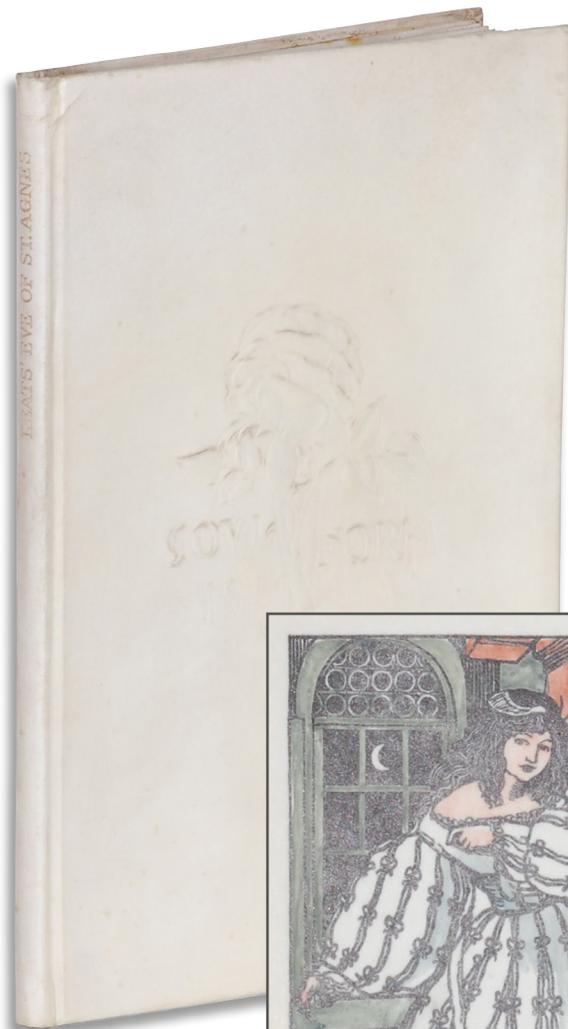
Essex House Press

THE EVE OF ST. AGNES

by John Keats

Essex House Press: (London, Strand, 1900); 12mo., original full vellum over boards, embossed rose vignette on front cover and the motto "Soul is Form.", gilt titling on spine; 23+(1) pages. \$2,500

Limited to 125 numbered copies printed by C. R. Ashbee of the Essex House Press (*Modern British and American Private Presses 1850-1965*, 63). Lacking the tissue paper issued at time of publication. A few dots of foxing on edges of textblock, just a hint of soil to binding, but an extremely fine copy. Red corrections or directions for the use of color highlight certain letters in the text. Hand-colored frontispiece illustrated by Reginald Savage. Ashbee purchased Kelmescott's Albion presses after the death of William Morris and employed one of the Kelmescott compositors, Thomas Binning, and "came from the heart of the arts and crafts movement" (Franklin, p. 64). Hand-colored frontispiece and tailpiece, rubricated by hand throughout all on vellum. Keats's romantic narrative poem was first published in his final book *Lamia, Isabella, The Eve of St. Agnes, and other poems* in 1820. [Book # 116316]



Russell Flint

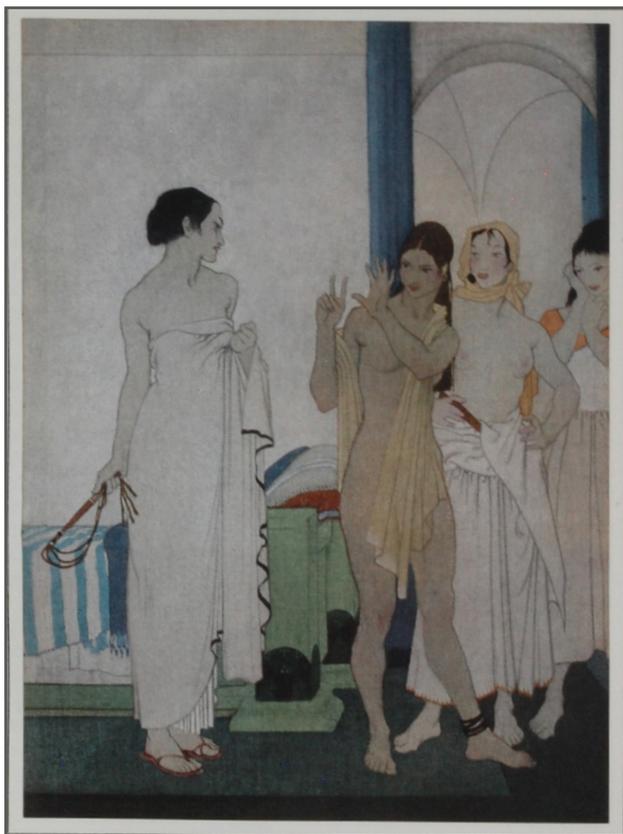
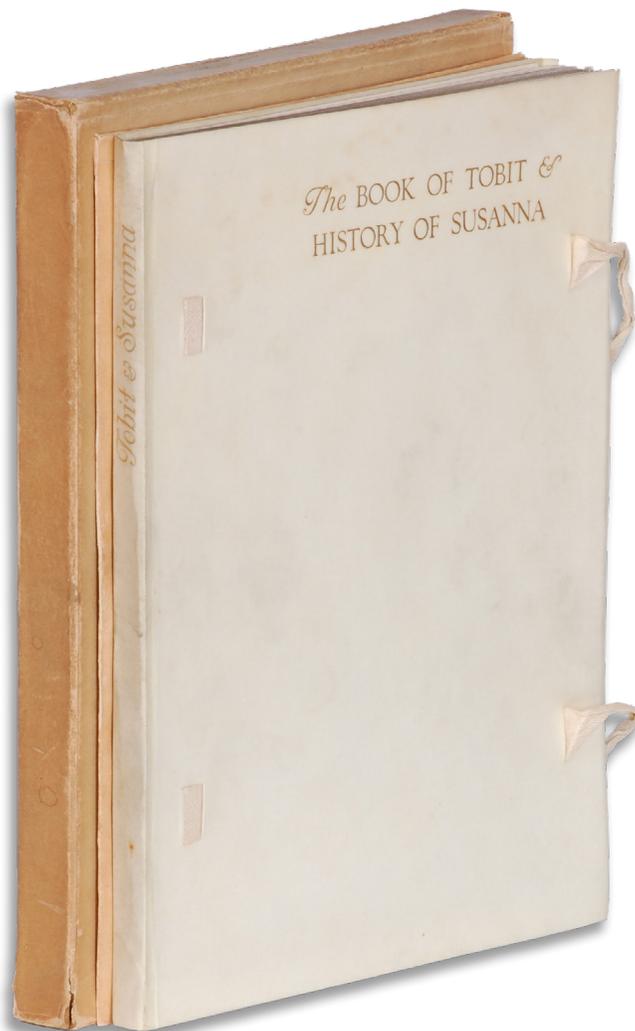
THE BOOK OF TOBIT AND THE HISTORY OF SUSANNA

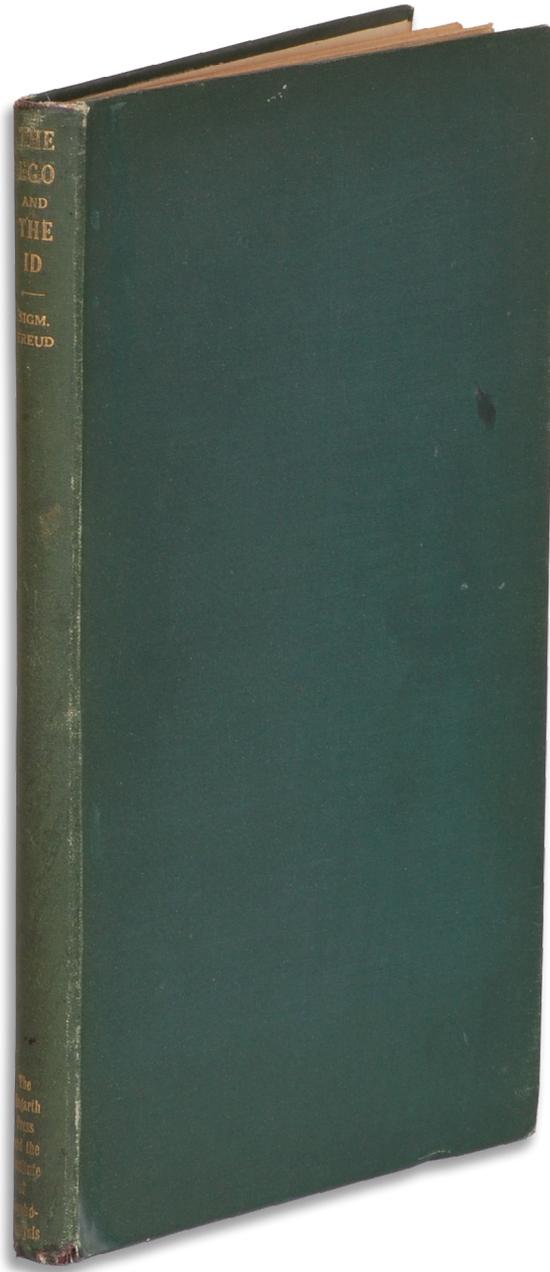
The Haymarket Press: London, 1929; small 4to., original limp vellum lettered in gilt with cloth ties, top edge gilt; 47 pages. \$900

Reprinted from the Revised Version of the Apocrypha with an Introduction by Montague R. James; colour plates after drawings by W. Russell Flint.

Printed in an edition limited to 100 numbered copies. The separate folder with four loose prints is present, as well as the scarce slipcase. Aside from minor wear to the slipcase, a fine copy. Scarce in this condition. The Book of Tobit is one of the best stories of the old world and the earliest date that can be assigned to it is 350 B.C., and the latest 170 B.C. It was written in Egypt and the original language was Hebrew. It is illustrated with hand-tipped coloured frontispiece and 3 plates of full color semi-erotic drawings by Flint. The title, headings and decorations printed in green.

The book's illustrator, William Russell Flint, contributed to a number of early 20th-century editions of the Apocrypha, and has been described by Charles Wheeler, president of the Royal Academy, as an artist of "a steady hand, keen eye and gay spirit in a shaky world" (ODNB). Ransom, p. 314. [Book # 59015]



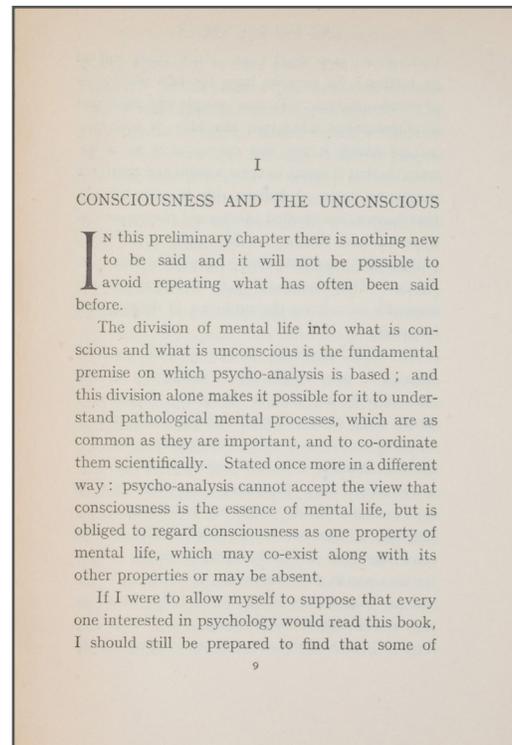
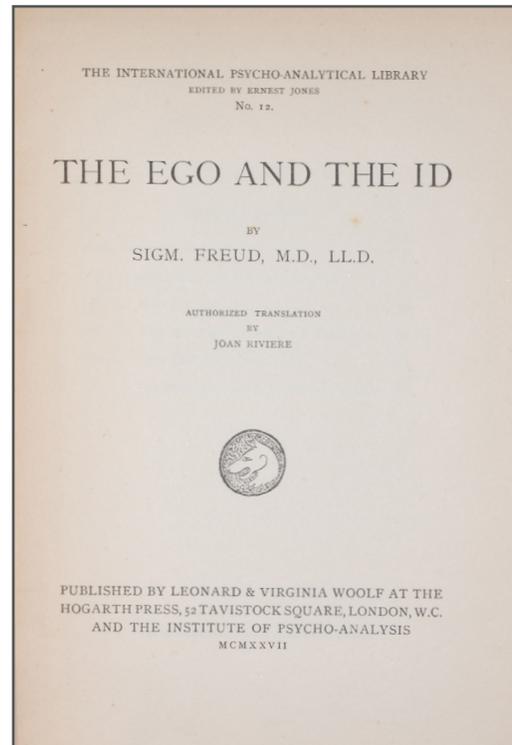


THE EGO AND THE ID

by Sigmund Freud

Hogarth Press and the Institute of Psycho-analysis: London, 1927; 8vo., bound in publisher's original grey-green cloth with spine lettered in gilt; 88 pages. \$1,000

First English edition, first impression. Lacking the dust jacket. Very light wear to spine ends, some toning to pastedowns and endpapers. Preliminary pages are very lightly foxed. Overall a near fine copy. Very scarce. A foundational document of psychoanalysis originally written by Freud in 1923. In 1924 Virginia and Leonard Woolf of the Hogarth Press became the publisher of the International Psycho-Analytical Library, which is how this came to be the first English edition. [Book # 137216]



PERSONAL MEMOIRS OF U. S. GRANT

by Ulysses S. Grant

Charles L. Webster and Company: New York, 1885, 1886; large 8vo., publisher's half leather over cloth boards, gilt on cover and spine, five raised bands, marbled edges, marbled pastedowns and endpapers, later slipcase; 584 pages; 647, (1) pages. \$1,200

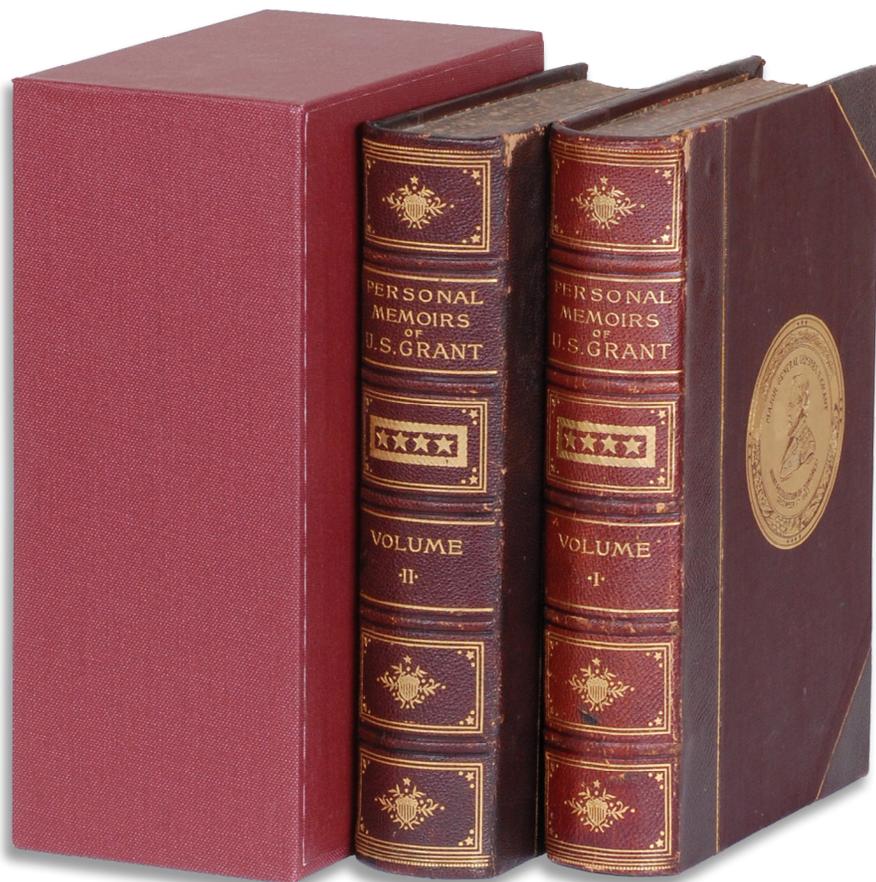


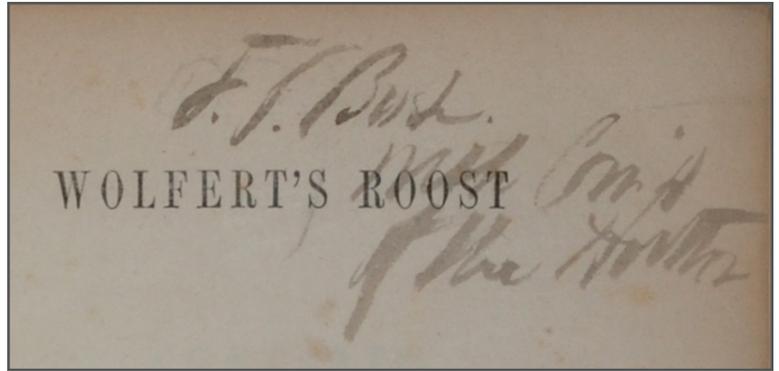
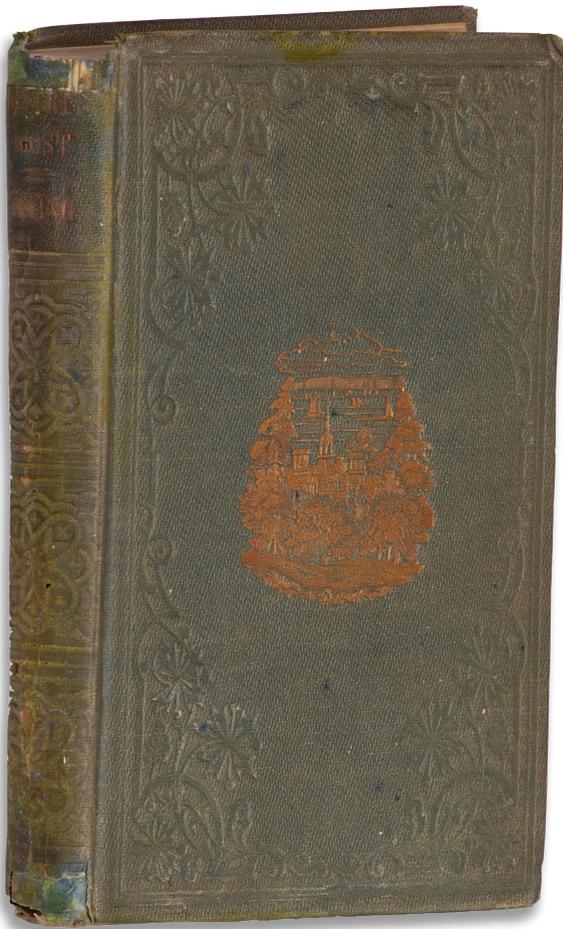
First edition, first printing. Spine of volume one lightly faded. Light rubbing to leather hinges, else a near fine set. Scarce in this condition. Publisher's three-quarter de-

luxe morocco over brown boards, with Congressional Medallion of 1863 stamped in gilt to the front boards, medallion stamped in gilt to the rear boards, lettered in gilt, band of military stars in gilt to the spines, marbled endpapers and text block edges, facsimile letter with the terms of Lee's surrender present in Volume II. With 49 maps and illustrations, including two steel-engraved frontis portraits and two etched views, all with tissue-guards. Also with the dedication from Grant in holograph facsimile. A classic autobiography.

Personal Memoirs of U. S. Grant is an autobiographical memoir by Ulysses S. Grant, 18th President of the United States, written during the last year of his life and completed only weeks before his death. While small portions cover Grant's childhood, education at West Point, his marriage to Julia Dent, and interwar peacetime years, the majority of Personal Memoirs

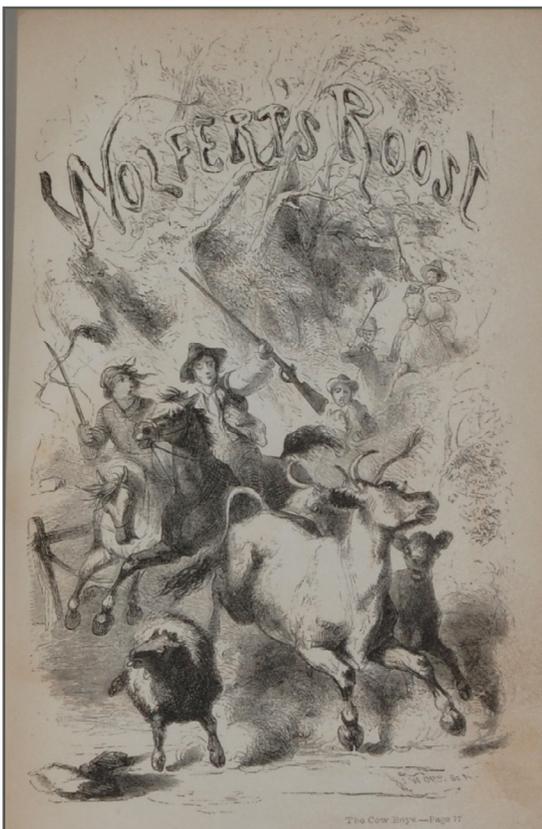
is devoted to the two wars that shaped Grant's life: the Mexican-American War and the American Civil War. Hailed as one of the best presidential autobiographies, Personal Memoirs is lauded not only for its gripping and insightful descriptions of the 19th century American wars but also for Grant's powerful writing style. With Grant on his deathbed, contemporary author and friend of the president Mark Twain (Samuel Clemens) offered to publish the book, claiming he could offer Grant and his wife a higher percentage of royalties than Century. Because of the memoir's high-quality writing and his friendship with Twain, many scholars argue that Grant was not the sole author of his Personal Memoirs, although this opinion has not been proven. [Book # 137508]





Inscribed by Washington Irving to F. S. Bush
**WOLFERT'S ROOST,
AND OTHER PAPERS**
NOW FIRST COLLECTED
by Washington Irving

G. P. Putnam & co.: New York, 1855; 8vo., original blind-stamped green cloth, gilt vignette illustration on the front board, yellow coated endpapers; 383, 12 pages. \$8,000



First edition. BAL 10188. This copy is inscribed by Washington Irving on the title-page "F. S. Bush, With comp'd of the Author." Worn at spine ends, with some loss. Front hinge cracked. Very minor bump to front top corner. Ownership inscription on front free endpaper. Engraved frontispiece and pictorial title page by Darley, engraved by J. Worr. Twelve pages of publisher's catalogue at end, dated February, 1855. Dive deep into these hallowed pages for ageless enlightenment; spring forth to share your newfound brilliance with the worth. Inscribed copies of Irving's works are rare. [Book # 137416]



A LEAF FROM THE GUTENBERG BIBLE

A NOBLE FRAGMENT
BEING A LEAF OF THE GUTENBERG BIBLE,
1450-1455

Gabriel Wells: New York, 1921; folio, (actual leaf 15 1/2 x 11 1/4 inches; 393 x 287 mm.), original full black blindstamped morocco by Stikeman & Co., front cover lettered in gilt. Gilt turn-ins, grey endpapers, original slipcase; [6] pp. of text, with title-page and one initial letter printed in red. \$120,000

With a Bibliographical Essay by A. Edward Newton

Designed by Bruce Rogers and printed by William Edwin Rudge. (*Printing and the Mind of Man* 1, Goff B-526B, Leaf Book - Chalmers 18, *Disbound and Dispersed* #7). Literature: BMC I, 17; H 3031*; Bod-inc B-237; BSB-Ink B-408; GW 4201; ISTC ib00526000. Provenance: Christies, June 9, 1993, lot 14; The Estate of John Donnelly.

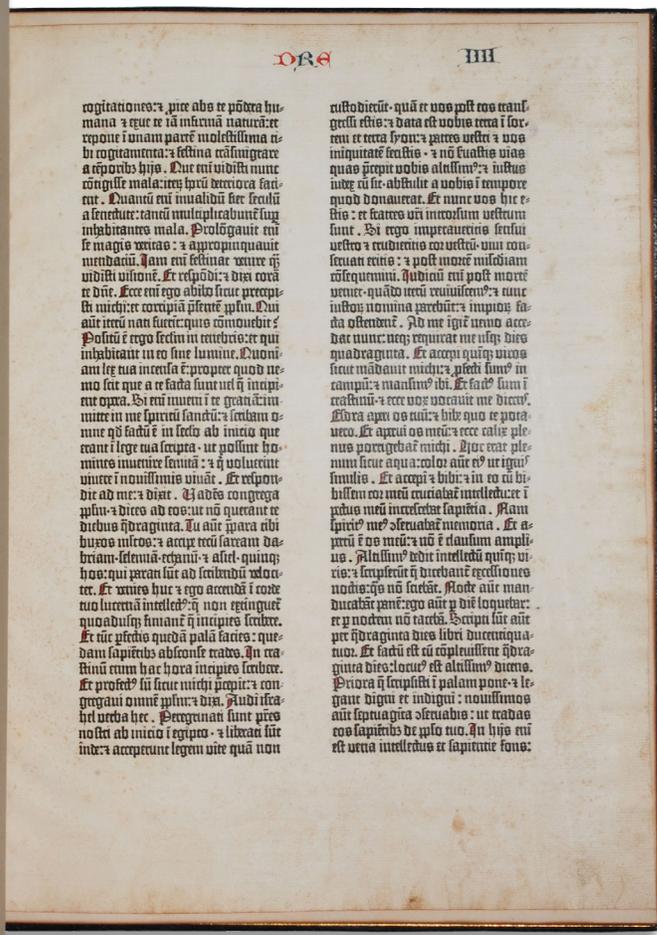
Original unwatermarked paper leaf from the Gutenberg Bible is hinged into a dark blue Morocco leather portfolio and slip-case. The leaf here contains parts of the 2nd Book of Esdras, chapters 14 and 15, with forty-two lines of black ink, double columned, with red and blue Lombardic Capitals. The leaf has minor staining and handling marks, one very small hole in bottom corner, near hinge, type in very good condition. The leaf in this copy is very clean except for minor foxing at edges, with ink that is still very black and

crisp. The morocco cover has some wear to spine and edges, slip-case in poor structural condition, with several seams coming apart. A remarkably fresh and lovely example of the “greatest of all printed books” (PMM).

This “greatest of all printed books,” the Gutenberg Bible was the first book printed from movable type in the Western hemisphere (PMM). Only forty-eight copies of it are known, most of which are incomplete. This leaf was removed from the imperfect Mannheim-Zouch-Sabin copy after it was acquired by the New York bookseller Gabriel Wells. Wells broke up the copy in 1921 and offered the leaves separately, bound along with A. Edward Newton’s eloquent essay. This “copy contained 593 leaves and, because it lacked 48 leaves, he considered it so imperfect as to reduce considerably its sales potential. He therefore decided to divide the Bible into as many whole books as possible and to sell these, as well as the single leaves remaining to collectors and institutions...” [*The 500th Anniversary Pictorial Census of the Gutenberg Bible* (Chicago: The Coverdale Press, 1961)].

Every copy, leaf, or fragment of this Bible represents a rare tangible piece of cultural history, and an immense achievement in the art and craft of printing. “Its printers were competing in the market hitherto supplied by the producers of high-class manuscripts. The design of the book and the layout of the book were therefore based on the book-hand and manuscript design of the day, and a very high standard of press-work was required-and obtained-to enable the new mechanical product to compete successfully with its hand-produced rivals. Standards were set in quality of paper and blackness of ink, in design and professional skill, which the printers of later generations have found difficult to maintain” (PMM).

“Wells commissioned A. Edward Newton, who had recently published *The Ametitites of Book Collecting and Kindred Affections* (Boston: Atlantic Monthly Press, 1918), a compilation of enthusiastic essays on the joys of the pursuit and ownership of books, to write an essay to accompany the leaf. Newton’s essay, along with an original leaf...and the leaf book, in its now familiar form, was born.” (*Disbound and Dispersed*, page 70, 2005). [Book # 92498]



Maps

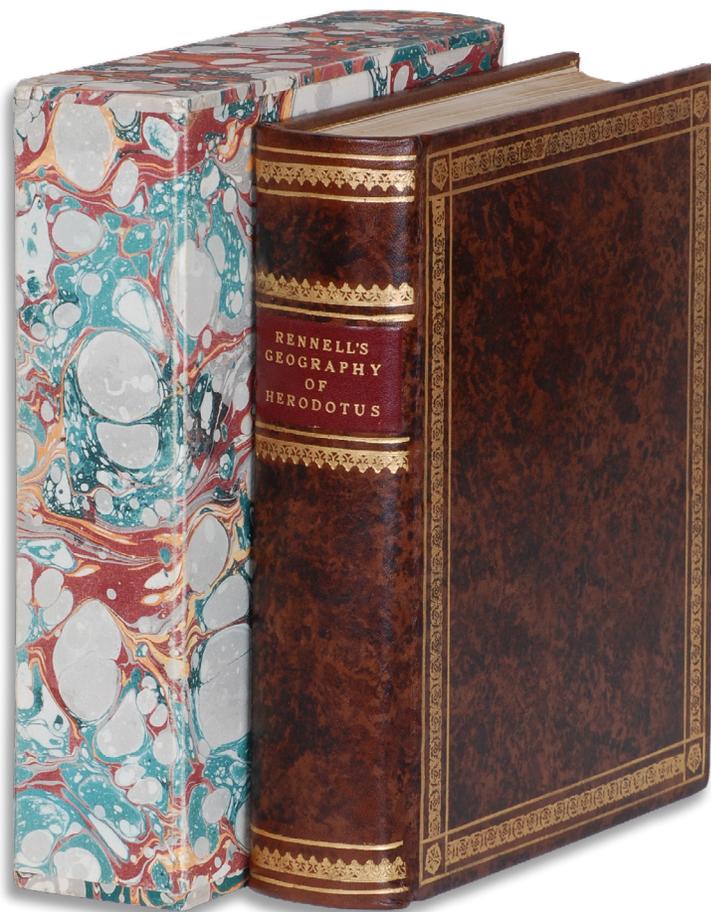
THE GEOGRAPHICAL SYSTEM OF HERODOTUS, EXAMINED
 AND EXPLAINED, BY A COMPARISON WITH
 THOSE OF OTHER ANCIENT AUTHORS,
 AND WITH MODERN GEOGRAPHY
 by James Rennell

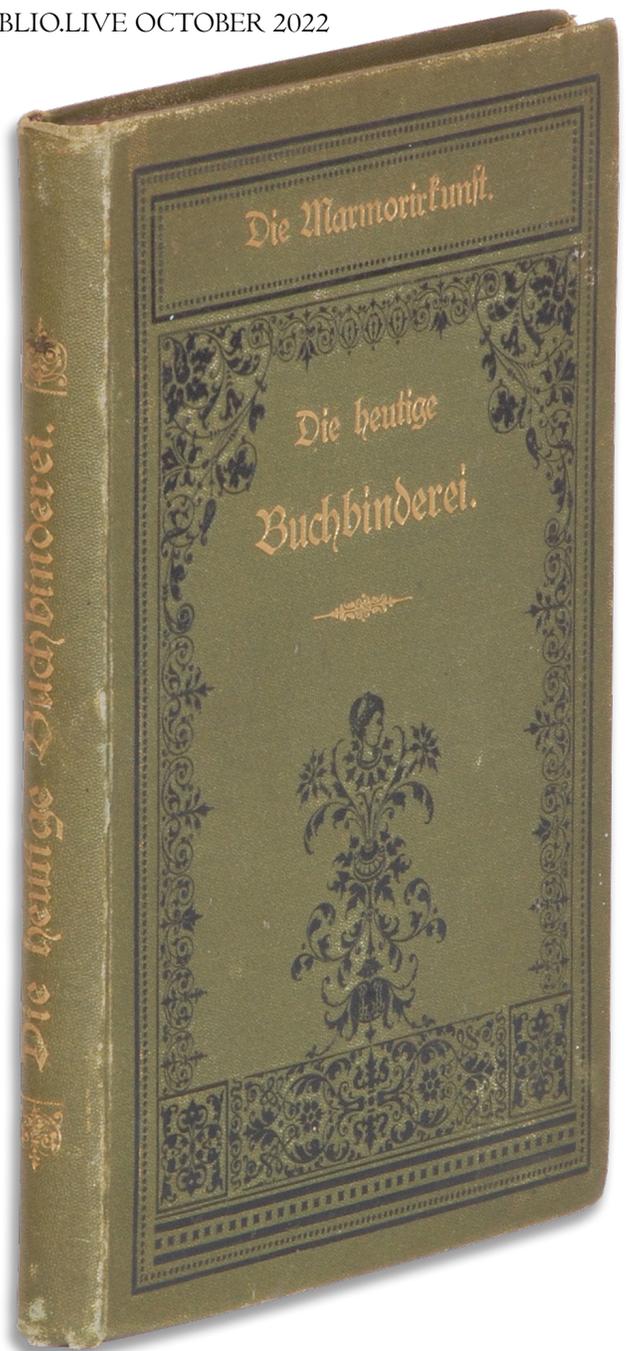
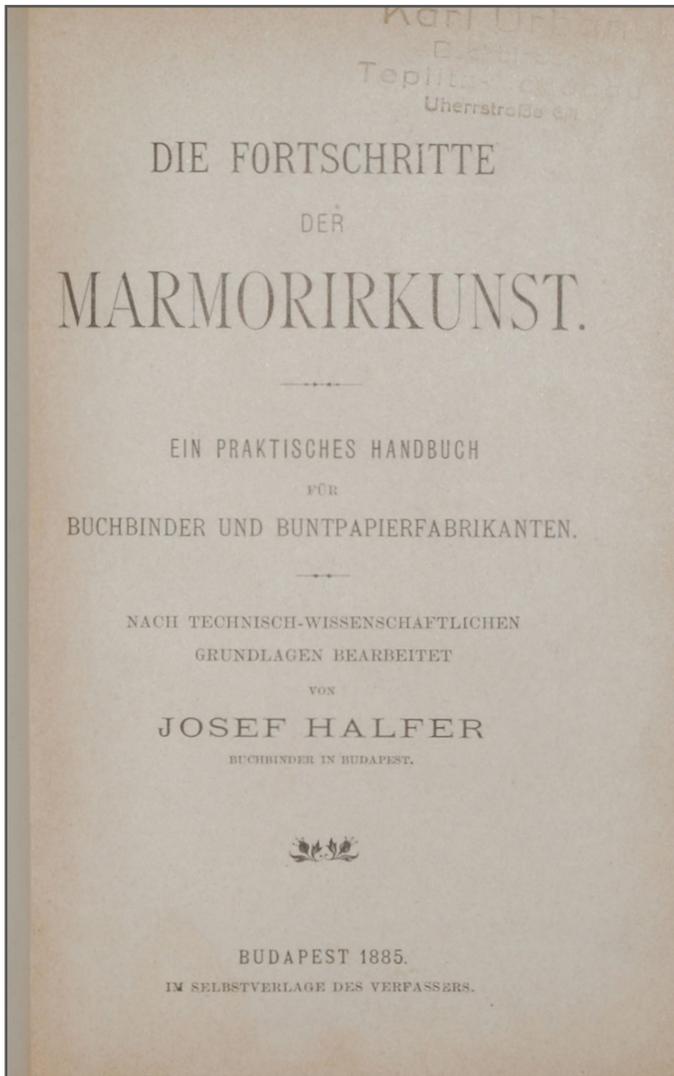
W. Bulmer: London, 1800; 4to., rebound in speckled leather, decorative gilt borders, with marbled endpapers, with marbled slipcase; [ii], xx, 766, pages, [1], errata. \$1,000

First edition. A near fine copy rebound in speckled leather. Illustrated with an engraved portrait frontispiece and 11 engraved maps (all but one folding). A superb copy of Rennell's important work on ancient geography - "a monument of laborious research and acute and lucid criticism" - which attempted to reconcile ancient geographical knowledge with modern discoveries (ODNB).

"The work is perhaps most famous for its series of attractive and finely detailed maps of the Near East, the Mediterranean and Africa by John Walker, engraver to the Admiralty. These include two maps of the world according to Herodotus, maps of Western Scythia, Hellespont, Bosphorus, Babylon, Egypt, Memphis, Libya, the circumnavigation of Africa by the Egyptians under Pharaoh Necho II (610-595 BC), and the voyage of Hanno the Navigator (500 BC), a major voyage of discovery in west Africa and one of the earliest voyages to traverse the Pillars of Hercules in an attempt to extend maritime discovery beyond the Mediterranean. James Rennell (1742-1830) was one of the foremost cartographers of his generation and a key pioneer of oceanography. After spending several years conducting an ambitious and extensive mapping project for the East India Company in Bengal and other parts of the Indian subcontinent, Rennell returned to England and dedicated himself to historical and cartographical scholarship. Elected to the Royal Society in 1781, he was awarded their prestigious Copley Medal ten years later (previously awarded to Captain Cook in 1776 for his study on the alleviation of scurvy), and in 1830 became one of the founding members of the Royal Geographical Society."

[Book # 137249]





Marbling

DIE FORTSCHRITTE DER MARMORIERKUNST

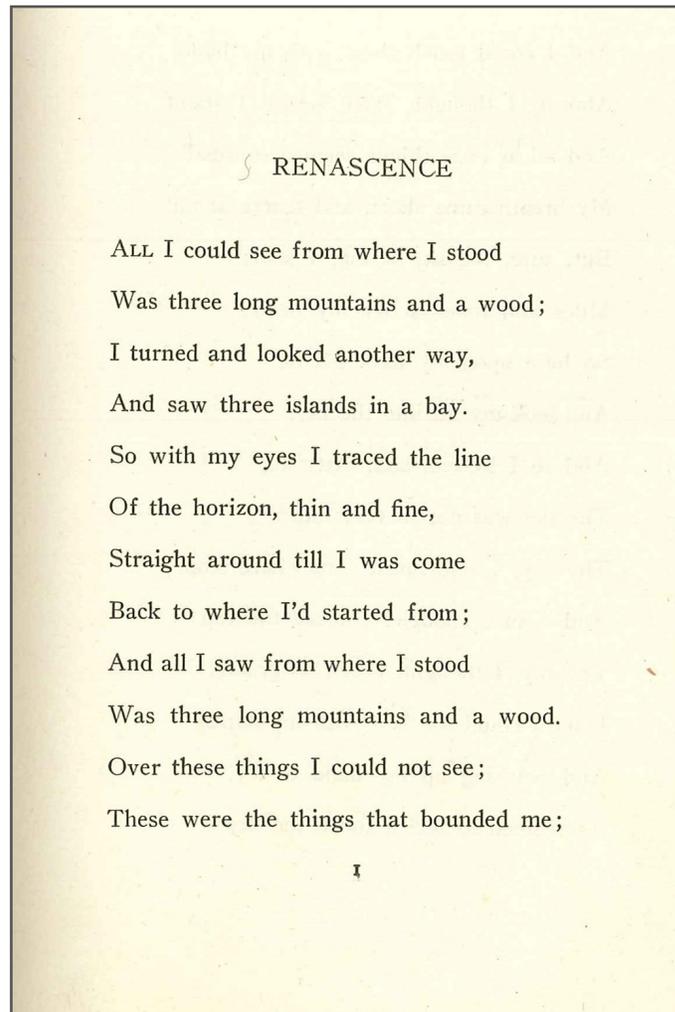
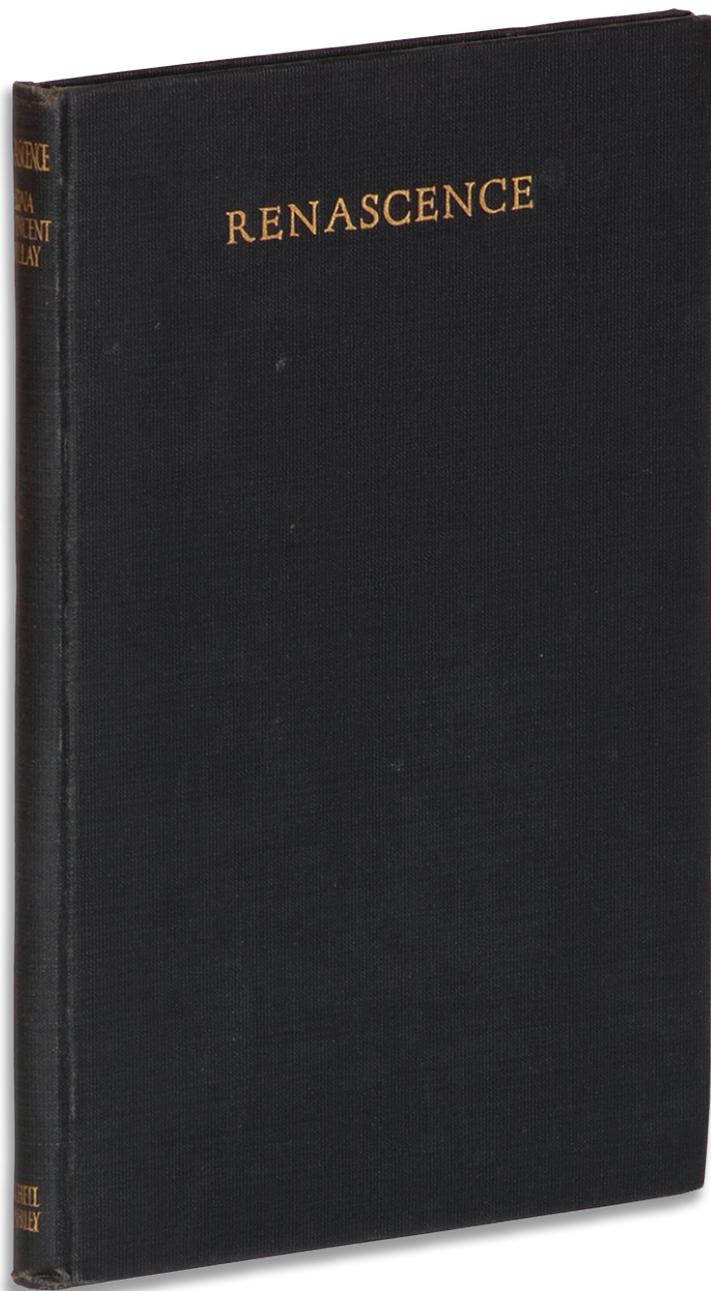
by Josef Halfer

Im Selbstverlage des Verfassers: Budapest, Hungary, 1885; 8vo., original embossed cloth; (ii), 202, (4) pages. \$3,000

Ein Praktisches Handbuch für Buchbinder und Buntpapierfabrikanten. Nach technisch-wissenschaftlichen grundlagen bearbeitet von Josef Halfer, Buchbinder in Budapest.

First edition of this seminal work on marbling by the Budapest based bookbinder and marbler Josef Halfer. Original stamped cloth, with gilt on the cover and spine. Near fine. Completely uncommon in this original condition.

This edition was first published without specimen papers; the second edition of 1891 had specimens. “The Halfer system is so important that marbling history is broken at this point, and referred to as pre-Halferian and post-Halferian marbling. The advantages of the Halfer system were two-fold: freed of the laborious preparation of colors, and with standardized colors, marblers could produce more work; and secondly, the use of carragheen size allowed finer detail in marbling” (Easton, *Marbling, a history*, pp. 78-9). See also R. Wolfe, *Marbled Paper*, 1990, pp. 124-30. [Book # 102059]



Edna St. Vincent Millay's first published book
RENAASCENCE AND OTHER POEMS
by Edna St. Vincent Millay

Mitchell Kennerley: New York, 1917; 8vo., black cloth lettered in gold; (2 blanks), (vi), 73, (1) (blank) pages, (2 blank leaves). \$1,500

First edition, first issue of the author's first book. Yost 3. Very good+, with the Glaslan watermark and all the punctuation points. St. Vincent Millay (1892-1950) was a Pulitzer prize winning American poet. She was the third woman to win the award for poetry, and was also known for her feminist activism. She used the pseudonym Nancy Boyd for her prose work. The poet Richard Wilbur asserted, "She wrote some of the best sonnets of the century." [Book # 137430]

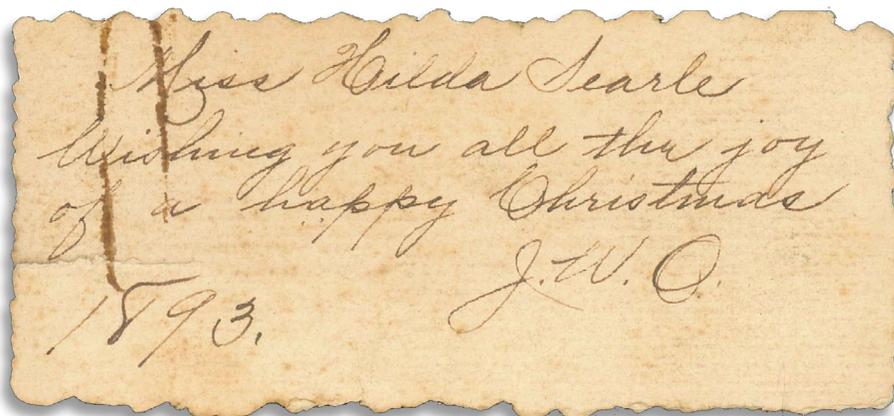


With gift card inscribed by the author
AN OLD SWEETHEART OF MINE
 by James Whitcomb Riley

The Bowen-Merrill co.: Indianapolis, 1891; oblong 4to., blue cloth-backed floral boards, gilt lettering, all edges gilt; unpaginated. \$1,000

First edition. BAL16743, Section II. Laid in is a Christmas gift inscription on a separate small card by James Whitcomb Riley to Miss Hilda Searle, dated 1893. The entire binding has been professionally rebacked. Moisture staining to both covers, but more severe to the front board. Minor soiling to the interior, else very good.

A rare first issue of Riley's famous poem. Chromo litho by Armstrong and Co. Boston printed on heavy stock on one side only in recto. Delightful illustrations by Virigiina Keep in color. Precedes Bobbs Merrill issue. Very rare. [Book # 137652]



*Bound by Jan Sobota***THE HISTORY OF AMERICA, FROM ITS DISCOVERY BY COLUMBUS TO THE CONCLUSION OF THE LATE WAR**

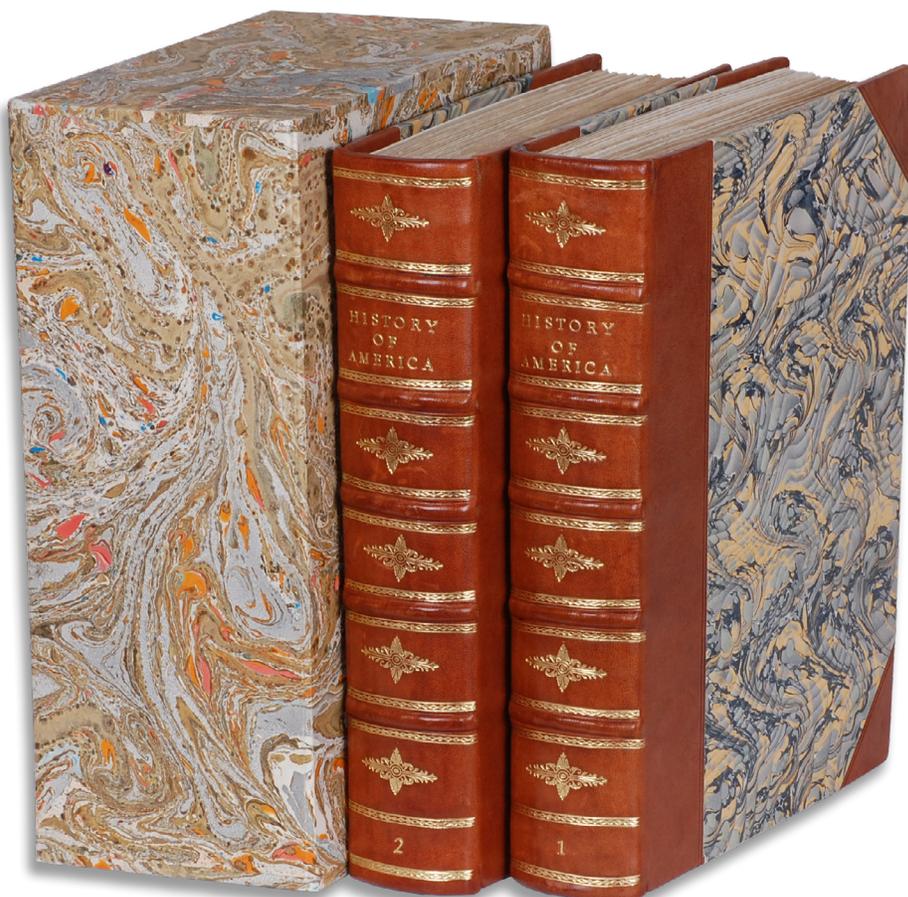
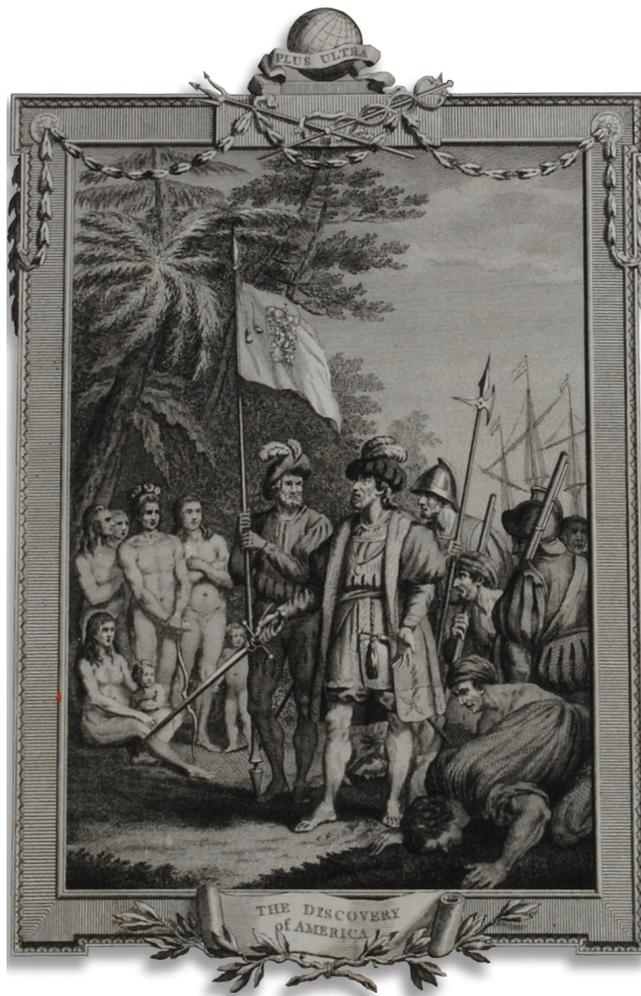
WITH AN APPENDIX, CONTAINING AN ACCOUNT OF THE RISE AND PROGRESS OF THE PRESENT UNHAPPY CONTEST BETWEEN GREAT BRITAIN AND HER COLONIES

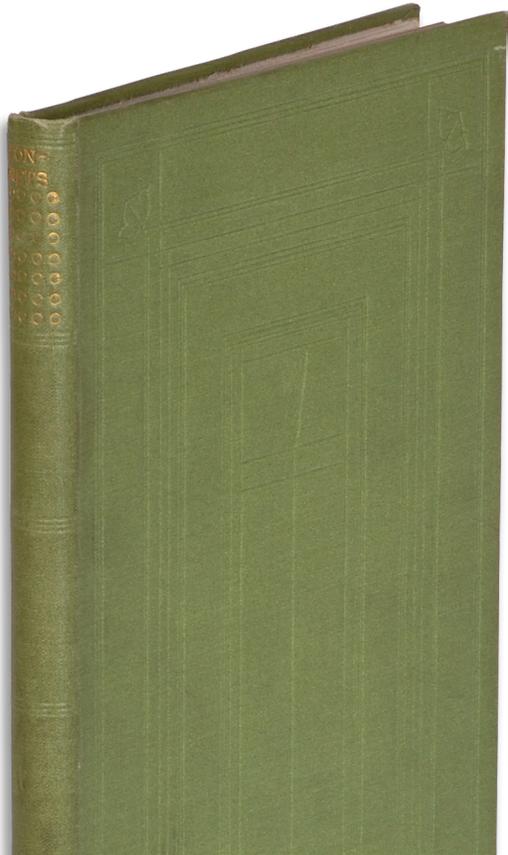
by William Russell

Fielding and Walker: London, 1778; 2 volumes, 4to., half calf over marbled paper boards, five raised bands on spine, gilt on spine; iv, 596; 629, (1) pages, plus 50 (of 51) maps and plates (some folding). \$10,000

First edition of this scarce history of America by William Russell. SABIN 74383. HOWES R539. BELL R432. SERVIES 549. ESTC T114880. BEINECKE LESSER ANTILLES COLLECTION 319. This copy has been rebound by the noted bookbinder, Jan Sobota, in a lovely reproduction of a contemporary binding, with his signature on the rear pastedown of volume one. Lacking only one of the 51 plates originally accompanying this set (plate 2, opposite page 1). Plate 44 has been repaired, lacking one-third of the original plate. Only the slightest hint of foxing throughout, with minor finger smudges. Very minor offsetting by the plates to the opposite pages. Minor repairs throughout by an obviously skilled restoration expert, most likely Sobota himself. Overall, a tight, bright set.

A comprehensive history of America for the time, issued in the midst of the American Revolution, covering the period from the conquest through the settlement and division of America. It is likely that the book was inspired by the war, and the second half of the second volume is devoted to events from the French and Indian War up to the American treaty with France in February 1778. Illustrated with a profusion of nicely engraved maps, plans, portraits, and plates depicting South American Indians, scenes of European conquest, Florida Indians, Esquimaux, seaport views, and the like. While some of the views seem to have been cribbed from the usual sources, such as De Bry's *GRAND VOYAGES*, many seem unique to this work. The early maps are after Bellin, the later ones after Jefferys. [Book # 137540]





Vale Press

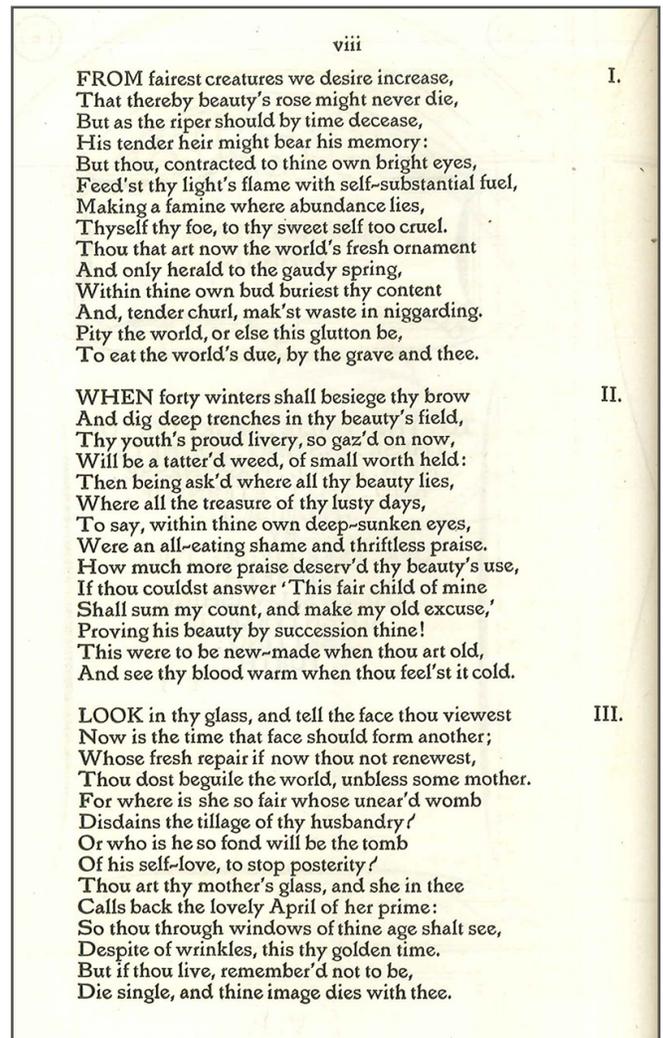
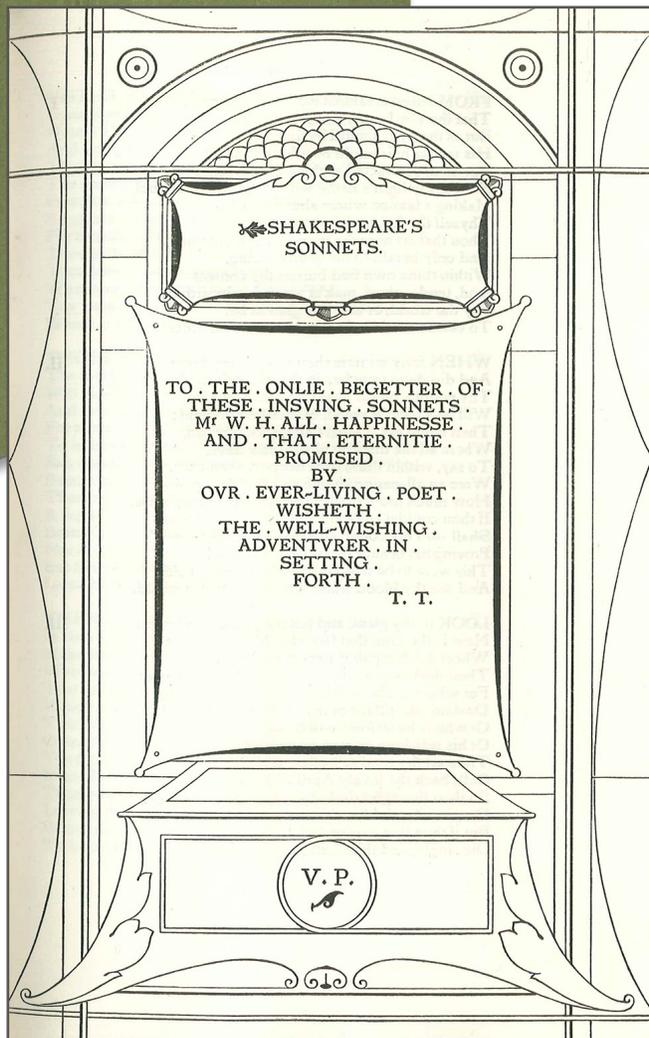
SHAKESPEARE'S SONNETS AND THE LOVER'S COMPLAIN

THE VALE SHAKESPEARE

by William Shakespeare

Sold by Hacon & Ricketts, printed at the Ballantyne Press under the supervision of Charles Ricketts: London, 1903; 8vo., publisher's green blind-stamped cloth; 69, (2) pages. \$800

First Vale Press edition, first impression. From the Vale Press edition of *Shakespeare's Plays*. (Watry, B44/36). Partially unopened. Minor bump to the bottom corner of the front board, else a fine copy. Very scarce. The decorations were designed by Charles Ricketts (1866-1931), a publisher, designer, and wood engraver who readily embraced the printing revival which propagated the ideals of the arts-and-crafts movement: "The novelty of a book, made during the recent revival, lies in the fact that it shows design in each portion of it, from type to paper, and from 'build' to decoration. Therein lies the difference between a book so understood and any other modern book printed before 1891." Franklin, p. 81; Ransom, p. 437. [Book # 137515]



Bernhardt Wall

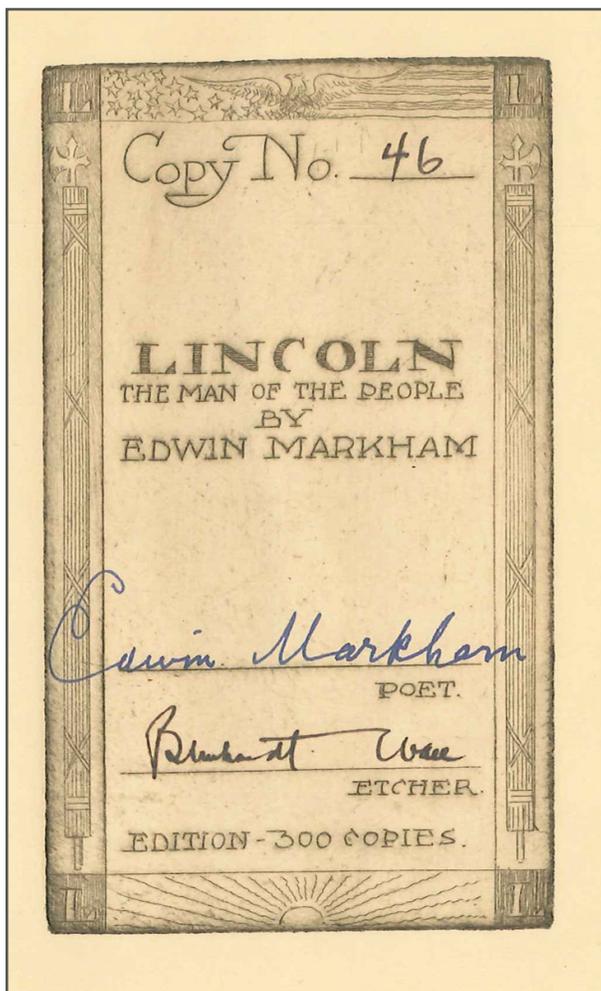
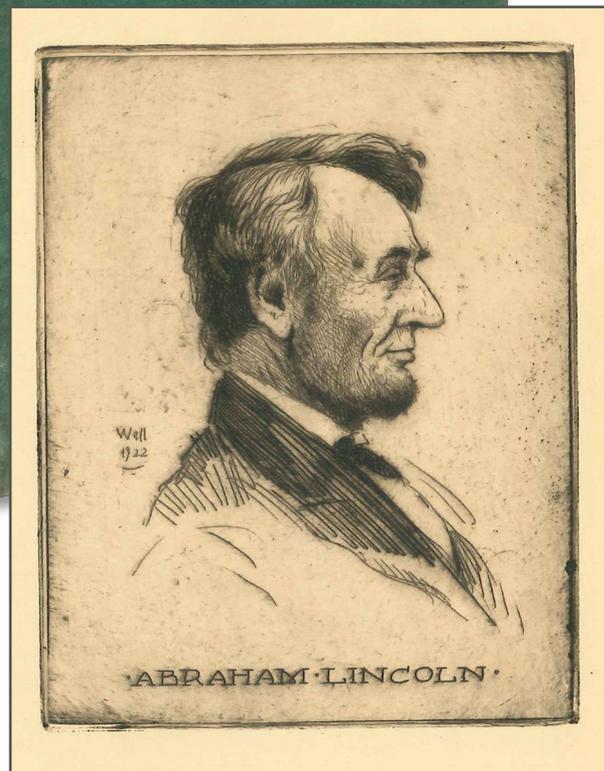
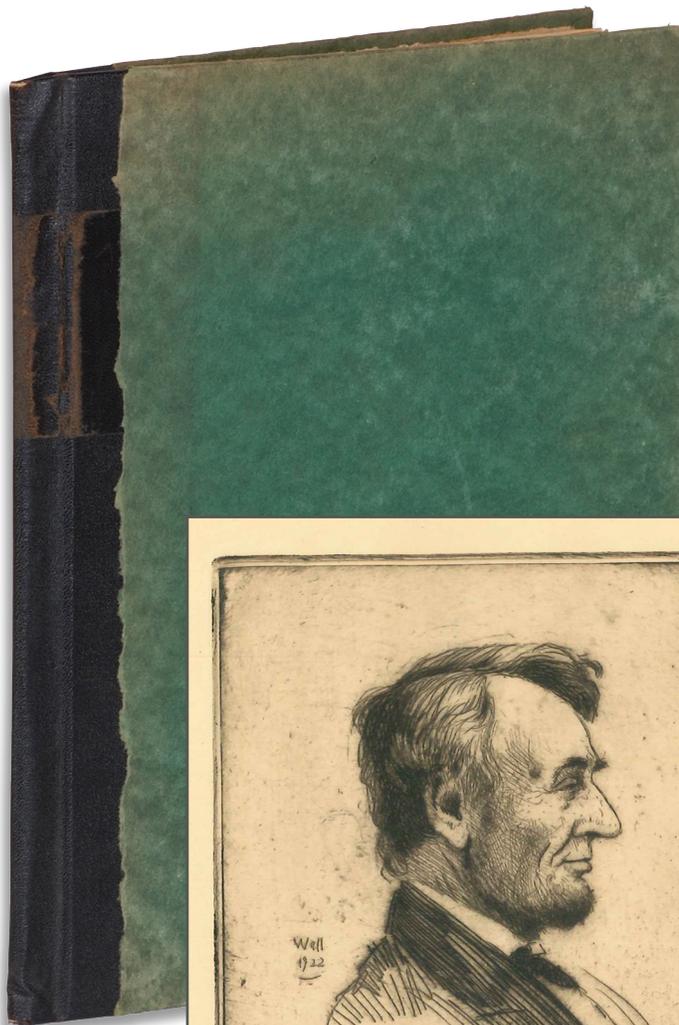
LINCOLN

THE MAN OF THE PEOPLE

by Edwin Markham

Bernhardt Wall: New York, NY, 1922; large square 8vo., quarter cloth over paper boards; unpaginated. \$2,500

First edition, first printing limited to 300 numbered copies. Weber, pg 32. Signed by the author and illustrator. Etched, printed, and bound by Bernhardt Wall. A near fine copy. Sixteen engravings. Henry Van Dyke regarded this classical poem on the Emancipator by Edwin Markham (1852-1940), delivered at the dedication of the National Lincoln Memorial on May 20, 1922, "as the greatest thing that has ever been written on our immortal martyr." There was a second edition of Wall's first book about Lincoln. A very scarce book. [Book # 137360]



ANECDOTES OF PAINTING IN ENGLAND WITH SOME ACCOUNT OF THE PRINCIPAL ARTISTS; AND INCIDENTAL NOTES ON OTHER ARTS

by Horace Walpole

Printed at the Shakspeare Press by W. Nicol, for John Major, Fleet-Street and Robert Jennings, Poultry: London, 1828; 5 volumes, large 8vo., bound in full scarlet tri-gilt ruled straight-grain morocco, gilt-ruled spine compartments with ornate gilt-tooled floral motifs, gilt-ruled raised bands, gilt titles, exceptionally ornate gilt-tooled Inner Dentelles, marbled endpapers, all edges gilt, slipcase; xxii + (1) + 367 + (1)pp, 14 engr plates, 1 full-page woodcut ill not included in pagination, 4 other woodcut ills; (8) + 414 + (6)pp, 17 engr plates, 19 woodcut ills (1 full-page); (8) + 312 + (8)pp, 17 engr plates, 35 woodcut ills (1 full-page); xxv + (3) + 326 + (6)pp, 17 engr plates, 16 woodcut ills (1 full-page); (8) + viii + 382pp, 17 engr plates, 10 woodcut ills (1 full-page). \$1,000



Collected by the Late Mr. George Vertue; Digested and Published from his Original MSS. by The Honourable Horace Walpole; With Considerable Additions by The Rev. James Dallaway

First edition, of which this is a large paper copy printed on India paper. Volume one and two have been recased, with original spine laid on new leather. The third compartment on the spine of volume two and the second compartment of volume five has been replaced by a black leather spine label. A rather professional restoration. Some rubbing to edges, with minor loss of leather to each of the volumes, but particularly volume one. Corners lightly worn. Minor scattered spotting to the leather boards of all five volumes. Internally near fine with only the slightest hint of foxing and soiling throughout. The binding was executed by 'Wright Binder', with the binding stamp in the top corner of the front free endpaper of volume one only.

Complete with 82 plates (one plate in volume five is described as having 24 plates, but seven in the list of plates are engraving from one engraved plate, bringing the total to 17 plates) and numerous woodcut illustrations in the text. The most widely read edition of Walpole's *Anecdotes* in nineteenth-century Britain, made more user-friendly than earlier editions by the fact that it is in a slightly larger format and by the addition of illustrations, new editorial notes and a better index (at the end of vol.5). Dallaway's "Advertisement to the Present Edition" indicates that new, superior plates were commissioned for this edition: "It is well known, that the portraits which Mr Walpole procured to be engraven for the former editions, were not only sometimes taken from authorities inferior to others equally accessible, but that they were executed in a manner which, candour must allow, exhibited the parsimony, rather than the encouragement, of this otherwise noble patron of the arts Neither care nor expense have been spared to render the present engravings, as to number-exact imitation of the originals now selected-and high finishing, worthy of the work they embellish, and of the best modern artists, who have been engaged for that purpose".

Also present is volume five, which is *A Catalogue of Engravers, Who have been born or resided in England; Digested by The Honourable Horace Walpole; From the Mss. of Mr. George Vertue; With Considerable Additions by the Rev. James Dallaway: Forming Volume V of Anecdotes of the Arts in General in Great Britain to the end of the Reign of George II.*

[Book # 137552]

