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Additional details on page 18

Item 25 above

22 January 2025

1 BALDWIN, JAMES. Photograph signed ("James Baldwin").
6-1/2 x 4-1/2 inches. B/w glossy photograph bust portrait, signed in black felt tip, backed on card.

\$950

2 BRANT, SEBASTIAN [TRANSLATED BY JACOBUS LOCHER
"PHILOMUSUS SUEVUS" WITH ADDITIONS BY THOMAS
BECCADELLI]. *Stultifera navis* [Narrenschiff / Ship of
Fools]. Basel: Johann Bergmann von Olpe, [1 August]
1497.

4to. 117 woodcut illustrations, with some repeats, by Albrecht Dürer and others, woodcut printer's device. 159 (of 160) leaves, lacking final blank. Collation: a-s⁸ t-y⁴. 17th-century blind-tooled paneled calf, later morocco spine label and date in gilt to spine compartment; repair to head of spine, repair to lower margin of title, repair to outer corner of CLV with loss to shoulder text, repairs to head of ff. CLVII-CLVIII with loss to header supplied in ms, numerous inner margins extended or reinforced, f. CLIX separating at gutter, some spotting and toning, occasional faint early marginalia, in a custom cloth clamshell box.

"If on this ship I'm number one / For special reasons that was done, / Yes, I'm the first one here you see / Because I like my library. / Of splendid books I own no end, / But few that I can comprehend" ("Of Useless Books," trans. Edwin H. Zeydel).

FIRST BERGMANN LATIN EDITION, SECOND ISSUE. Early Latin edition of the Basel humanist Sebastian Brant's enduring verse satire on human folly, "his secular Bible which nourished an entire age" (Franz Schultz), marvelously illustrated with over 100 woodcuts by Albrecht Dürer and others. First published in German in Basle in 1494 by Johann Bergmann von Olpe, this is the second issue of Bergmann's printing of the Latin translation (more a free adaptation) by Brant's protégé Jacob Locher with additions to the text by Thomas Beccadelli, poet and Chancellor of Bologna. It is the fifth Latin edition overall.

The Ship of Fools contains the earliest literary reference to Columbus's voyage to the Americas, with Pliny and Ptolemy earning a berth on Brant's ship for their claim that there is no land to the west of Europe. Bergmann had in 1493 published

the first German edition of the Columbus letter.

“[The] *Narrenschiff* is a work of truly popular appeal—aphoristic, quotable, humorous—and contains authentic comments and illuminating sidelights on the customs, activities, follies, and foibles of its day” (Zeydel, Preface to his English translation, 1944).

REFERENCE: BSB-Ink B-820; Church 13 (for reference to Columbus); Goff B1090; GW 5061; Hain 3750; ISTC ib01090000
\$20,000

- 3 BULLOCK, JOHN (ED). *The Rudiments of Architecture and Building, for the Use of Architects, Builders, Draughtsmen, Machinists, Engineers, and Mechanics*. New York: Stringer & Townsend, 1855.

8vo. Frontis, 11 plates, numerous illus. to text. 468 pp. Publisher's green cloth stamped in blind and gilt; slight wear to tips, else a fine copy. Book-plate.

REVISED EDITION. Hitchcock notes that this is combination of two previous books edited by Bullock and published in 1853 (*The History and Rudiments of Architecture and The Rudiments of the Art of Building*).

REFERENCE: Hitchcock 241

\$500

- 4 CLARKSON, THOMAS. *The History of the Rise, Progress, and Accomplishment of the Abolition of the African Slave-Trade by the British Parliament*. London: R. Taylor and Co. for Longman, Hurst, Rees, and Orme, 1808.

2 vols. 8vo. Engraved folding map and engraved plate of manacles and folding plan of the slave ship Brooks by Hemsley after William Elford. [iv], 572; [ii], 592 pp. Uncut in publisher's boards, skillfully rebaked with new printed spine labels, small piece from top margin of vol. I title, perhaps from rough opening, small closed tear to slave ship plate, in a custom cloth box.

FIRST EDITION IN PUBLISHER'S BOARDS OF THE FIRST HISTORY OF THE MODERN SLAVE TRADE, by the English abolition-

ist Thomas Clarkson (1760-1846). Clarkson and William Wilberforce's relentless campaigning had helped through the passage of the Slave Trade Act in March 1807, banning the slave trade (but not slavery per se) in the British Empire. A rare uncut copy in publisher's boards, with a remarkably clean example of the engraving of the slave ship Brooks, "the most famous, widely reproduced and widely adapted image representing slave conditions on the middle passage ever made" (Wood, *Blind Memory*, p. 17).

PROVENANCE: Lydia Forster & William Albright (contemporary ownership signatures to ffeep in each vol.)

REFERENCE: Sabin 13486

\$11,500

- 5 CLEAVELAND, HENRY W., WILLIAM BACKUS AND S. D. BACKUS. *Village and Farm Cottages*. New York: D. Appleton and Company, 1856.

8vo. *Additional engraved title, 24 elevations and floor plans on 23 engraved plates, including frontispiece. xii, 189, [1] pp. Publisher's green cloth gilt; spine darkened, some light shelfwear, light stains to covers, foxing.*

FIRST EDITION.

REFERENCE: Hitchcock 272

\$350

- 6 [DEFOE, DANIEL] DRURY, ROBERT. *Madagascar: Or, Robert Drury's Journal, During Fifteen Years Captivity on that Island ...* London: W. Meadows, et al., 1729.

8vo. *xvi, 464 pp. Engraved folding map ("Insula S. Laurentii, Vulgo Madagascar," 17 x 21 in.) and five engraved plates. Contemporary speckled calf, red morocco spine label, edges speckled; some rubbing and chipping to extremities, front joint starting, map with closed tear at mount and small separations on folds, repair to verso.*

RARE FIRST EDITION of this tale of shipwreck and white slavery on Madagascar. Once ascribed as a work of fiction by Defoe, only partially based on true events (in the mold of his

Robinson Crusoe), recent archeological and archival research has validated many of the events recounted herein (see “Shipwreck adventurer’s fiction revealed as true after 270 years,” *The Guardian*, 13 Oct 2002). The veracity of Drury’s story does not, however, preclude Defoe’s authorship.

Drury was 17 when he was shipwrecked on Madagascar along with some 180 surviving crew of the *Degrave*. Most of the survivors were massacred when they attempted to escape captivity by the Tandroy tribe. Drury was spared because of his youth, but spent some 8 years in bondage to the Tandroys and the neighboring Sakalava. After 15 years on the island he was released to the care of an English slaver (Drury would return to the island as a slave trader!).

The work ends with an 8-page glossary of words in Malagasy.

PROVENANCE: Cotton Symonds, Sheriff of Norfolk (signature at top of title-page)

REFERENCE: Archon 511 (“Drury seems to have been a real personage; but he was not possibly the author of the major part of the original narrative which the ‘Transcriber’ profess-edly recast to ‘put in a more agreeable Method’”)

\$1,750

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

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

FIRST EDITION of Downing’s influential second book, which presents 10 designs for cottages (“ornamental farm,” “English rural gothic,” “Italian,” “old English,” etc.), with elevation, floor plans, illustrations of construction details, estimate of cost, and a suggested layout of the grounds and gardens. It is “arguably the first of the new genre of house pattern books,

which depicted the home in its landscaped setting, plans of the grounds, and ornamental details, along with an explanatory text to assist the reader in choosing a residence appropriate to his or her circumstances. Unlike the larger houses Downing used to illustrate in the Treatise, most of the designs in Cottage Residences were smaller and more appropriate to an emerging middle class" (ANB). The colored plate at p. 22 gives suitable exterior colors (shades of gray and "drab or fawn") — Downing is adamant that houses not be painted white. "A hearty desire to contribute something to the improvement of the domestic architecture and the rural taste of our country, has been the motive which has influenced me in preparing this little volume."

REFERENCE: Hitchcock 334

\$1,250

8 EMERSON, RALPH WALDO. Poems. London: Chapman, Brothers, 1847.

8vo. vii, [i], 199, [3] pp., with half-title, + 24 pp. publisher's catalogue, dated 16 November 1846. Full red morocco gilt, by Rivière, t.e.g.; small scuffs to fore-edge of covers, two small gouges to top edge of rear cover, small abrasion to rear cover, first few gatherings roughly opened.

PRESENTATION COPY OF THE FIRST EDITION, INSCRIBED on the title-page, in Carlyle's hand, "T. Carlyle, from the Author."

An association of utmost importance. Carlyle and Emerson were of course close friends, carrying on a rich, lifelong correspondence.

During a tour of Europe (1831–1832), Emerson met Carlyle, Coleridge, and Wordsworth and it was Carlyle that introduced Goethe and other German writers to Emerson, providing an essential philosophical source and inspiration for American Transcendentalism. The two men reviewed, edited, and championed the other's works, wrote introductions and prefaces to their respective collections of Essays, while Emerson even acted as Carlyle's agent in the United States. "[Carlyle] impressed Emerson with his wide range of literary

and philosophic knowledge and with the broad motifs of his non-sectarian spiritualism... [and] felt that Carlyle's charismatic presence and power for spiritual good overrode their differences of personality and belief" (ODNB).

Some excerpts from Emerson and Carlyle's celebrated correspondence, around the time of the Poems' publication:

Carlyle to Emerson, 18 December, 1846. "They tell me you are about collecting your Poems. Well, though I do not approve of rhyme at all, yet it is impossible Emerson in rhyme or prose can put down any thought that was in his heart but I should wish to get into mine."

Emerson to Carlyle, 31 January, 1847. "Long before this time you ought to have received from John Chapman a copy of Emerson's Poems, so called, which he was directed to send you. Poor man, you need not open them."

Carlyle to Emerson, 2 March, 1847. "I read your Book of Poems all faithfully, at Bay House (our Hampshire quarters); where the obstinate people, — with whom you are otherwise, in prose, a first favorite, — foolishly *refused* to let me read aloud; foolishly, for I would have made it mostly all plain by commentary: — so I had to read for myself; and can say, in spite of my hard-heartedness, I did gain, though under impediments, a real satisfaction and some tone of the Eternal Melodies sounding, afar off, ever and anon, in my ear! [...] I wish you would become *concrete,* * and write in prose the straightest way; but under any form I must put up with you; that is my lot. — Chapman's edition, as you probably know, is very beautiful."

This first English edition precedes the American edition, both appearing in print within about two weeks of each other in December 1846. Emerson directed Chapman to send copies "with the author's compliments" to six English men of letters. Carlyle was the only recipient of significant note, making this the most desirable copy of the POEMS. Another notable presentation copy from Emerson to Carlyle is a first edition of *Nature* (1836), inscribed in Emerson's hand, from the William A. Strutz Library (sold \$78,125, Heritage Auctions, June 2024).

PROVENANCE: Thomas Carlyle (inscription in his hand); Dowager Lady Ashburton, Melchet Court, Romsey (stamp to half-title)

REFERENCE: BAL 5210; Myerson A18.1.a

\$25,000

- 9 FOXE, JOHN. [Book of Martyrs] The First [and Second] volume of the Ecclesiasticall history, contayning the actes & monumentes of thinges passed in every kinges time in this realme, especially in the Church of England. London: John Daye, 1576.

2 volumes in 1. Folio. Numerous woodcut illustrations including 2 (of 4) folding plates. [10], 771, [1], [2], 773-1820, 1833-1868, 1857-1892, 1895-2008, [16] pp., text in black letter in double columns. Lacking 15 leaves: 8 leaves of frontmatter (including general title-page), 4Kk1, and 6 leaves of from the Index. Old blind-tooled calf; rebacked, toned, occasional staining and wear with heavy wear to some of the more well-thumbed illustrations (folding plates at 4M6, 4Gg2 damaged and incomplete, other two lacking entirely), some early paper repairs (including margins of 2T6 and 2U1 touching text, lower corner 3L1 and 3Xx4 with loss to text, lower corner vol. II title), signatures 3Ii and 3Kk bound out-of-order. Various 18th- and 19th-century owner inscriptions and notes in ink on endpapers.

THE THIRD ENGLISH EDITION of Foxe's Book of Martyrs, "for more than two centuries one of the most widely read books in England" (PMM). First published in English in 1563 by John Daye, preceded by two Continental printings of the Latin edition. This third edition is largely a reprint of the 1570 expanded second edition — "its definitive form" (PMM) — with contributions by John Field. Although lacking some leaves, a nearly impossible work to find complete.

REFERENCE: ESTC S121348; PMM 86

\$11,500

- 10 FRITH, FRANCIS (PHOTOGRAPHER); HALL, SAMUEL CARR & ANNA MARIA. *The Book of the Thames, from its Rise to its Fall*. London: Alfred W. Bennett, 1867.

8vo. 15 mounted albumen prints by Francis Frith, wood-engraved illustrations throughout. viii, 207, [1] pp. Publisher's decorative cloth, richly gilt, circular photographic onlays to covers, a.e.g., *Virtue & Co. binder's ticket to rear pastedown; some foxing, light wear to extremities*.

First edition thus, first issue with Bennett imprint. The first and only edition of this popular work to be photographically illustrated, with 15 albumen prints by Francis Firth.

REFERENCE: Gernsheim 352; Truthful Lens 77

\$750

- 11 GINSBERG, ALLEN. Autograph postcard signed ("Allen Ginsberg") to John Scarry, giving thanks for a photograph of Rimbaud. Albany, NY: 9 December 1968.

12mo. 1p. pen and ink.

Ginsberg writes from Albany Memorial Hospital where he was recuperating from a broken hip and cracked ribs suffered in a car accident. "Thanks for the exquisite-faced gift – it's always been my favorite pin-up visage of all poets. Tie's a little askew & hair not neat-combed, looks like church velvet jacket & heavy vest – but such a pale adolescent face & clear pupil'd eyes & thin lips — god what an object of rape for [Georges] Izambard or whoever ..." Izambard was Rimbaud's teacher and mentor in Charleville.

\$500

- 12 HALL, JOHN. *The Cabinet Makers' Assistant, Embracing the Most Modern Style of Cabinet Furniture: Exemplified in New Designs, Practically Arranged on Forty-Four Plates Containing One Hundred and Ninety-Eight Figures: To Which is Prefaced a Short Treatise on Linear Perspective, for the Use of Practical Men*. Baltimore: John Murphy, 1840.

Oblong 8vo. Separate lithographed title and 43 lithographed plates with 198 figures. 40 pp. Publisher's full speckled sheep, title stamped in gilt on front cover; light rubbing to binding, front flyleaf and rfeep starting, foxing throughout, small closed tear to lower margin of pl. 40.

FIRST EDITION OF THE FIRST AMERICAN FURNITURE PATTERN BOOK, presenting designs in the Empire or "plain style Grecian." The work opens with an illustrated treatise on perspective drawing, followed by some 175 patterns for a variety of mouldings, chairs, bookcases, tables, sofas, beds, etc.

Little biographical information is known about Hall. He was born in England, ca. 1809, and immigrated to Baltimore by 1835, when a city directory lists him as a draftsman. Remarkably, he published three books in 1840: the present work on furniture design, and works on architecture (*A Series of Select and Original Modern Designs for Dwelling Houses*) and stairs (*A New and Concise Method of Hand-Railing*). Thomas Gordon Smith, in his introductory essay to the reprint of these works (*John Hall and the Grecian Style in America*, 1996), praises the books as presenting a unified expression of the Greek revival or Empire styles and as "indicators of taste during the antebellum period" (p. vi) in America.

A rare work both institutionally and on the market. Rare Book Hub and ABPC do not record any copies at auction.

PROVENANCE: ?D. Berry (early ink ownership stamp on front pastedown)

\$12,500

- 13 JONES, OWEN. *Designs for Mosaic and Tessellated Pavements ... with an Essay on Their Materials and Structure*, by F.O. Ward. London: John Weale .. for J.M. Blashfield, 1842.

Folio. Additional chromolithograph title and 10 chromolithograph plates by Owen Jones. [iv], 6 pp. Modern half morocco and marbled boards, spine gilt, morocco label; occasional small spots to margins of plates, a very attractive copy.

Scarce Owen Jones pattern book published by the Blashfield

tile company. The designs are largely drawn from ancient classical and Moorish sources. The prefatory essay by F.O. Ward explains how advances in tile manufacturing have enabled “this ancient and esteemed mode of decoration [to] be reintroduced, at a moderate cost, for the embellishment of our modern buildings.”

“From the 1840s [Jones] was designing tiles and pavements for companies such as Blashfield, Minton, and Maw, all of whom were keenly developing new processes and products. Their coloured and patterned tiles and mosaics were so successful that such elements became a feature of many nineteenth-century houses” (ODNB)

\$5,500

14 MENARD. *Traité de la Coupe des Pierres Divisé en Six Parties. Ouvrage Utile aux Architectes, Entrepreneurs et Tailleurs de Pierres....* Revu, Corrigé, et Augmenté par Mr. Mangin. Paris: Jean, rue Jean de Beauvais, nd [ca. 1760].

Folio. Engraved title and 46 plates (two folding). 11, 7, 6, 8, 8, 6 pp. Contemporary half calf and marbled boards, spine titled in gilt; sporadic foxing, plate 4, part 5, cropped with some loss to text.

Illustrated treatise on stonecutting for builders and architects, with descriptions of doorways, arches, vaults, squinches, cellar stairwells and stairs. An attractive, tall copy.

\$750

15 MOTHERWELL, ROBERT. Typed letter signed (“Robert Motherwell”), to Jerry Granat regarding a Matisse letter. Greenwich, CT: 28 November 1978.

4to. 1p. typed on personal stationery. With 1p. typed letter response by Granat, 2 December 1978

A testy letter from the American abstract expressionist painter, in response to an inquiry from one Jerry Granat concerning a Matisse letter in the latter’s possession. Evidently part of a longer correspondence in which Motherwell had implied the letter might be a forgery. Reading in part: “I’ve been acquaint-

ed with Pierre Matisse, the artist's son, for nearly 40 years, and knowing biographies, etc., of the artist are being written, I passed your letter on to his gallery to pursue the matter ... as they wished.... I'm a painter, not a historian, and your information was of no particular use to me.... All I can do now is pass on your letter to Pierre Matisse, saying that in my opinion, if what you relate is true, it does not seem kosher to me."

\$500

- 16 MULLALY, JOHN. The New Parks Beyond the Harlem with Illustrations and Map. Descriptions of Scenery. Nearly 4,000 Acres of Free Playground for the People. [New York]: Record & Guide, 1887.

8vo. Frontispiece, illustrated title-page, 29 photo-engraved plates and large folding map ("Sketch map of the City of New York and Vicinity"). xii, 172, [8, ads] pp., with additional ad pasted to rear paste-down. Publisher's maroon cloth, front cover stamped in gilt; some light staining to lower portion of front cover, else a fine, fresh copy.

FIRST EDITION. A history of the creation of six parks and three parkways north of Manhattan, including Van Cortland, Bronx and Pelham Pay Parks and of New York City parks more generally. In 1884 the New York legislature passed the New Parks Acts which created the parks by seizing nearly 4,000 acres of land. The present work is both a history of the movement to pass the New Parks Act and a guide to the newly created parks. The subtitle advertises some of the parks' proposed uses: "Abundant space for a Parade Ground, a Rifle Range, Bass Ball, Lacrosse, Polo, Tennis ... and nine miles of waterfront for bathing, fishing, yachting, rowing." The title-page advertises copies in cloth (\$1) and paper covers (50 cents).

\$750

- 17 NICHOLSON, JAMES B. A Manual of the Art of Bookbinding: Containing Full Instructions in the Different Branches of Forwarding, Gilding, and Finishing. Also, The

Art of Marbling Book-Edges and Paper... Philadelphia:
Henry Carey Baird, 1856.

8vo. 7 marbled paper samples, 12 plates showing various binding styles, illustrations to text. 318 pp. Contemporary half brown morocco and marbled boards, all edges marbled; joints rubbed, scattered light foxing, offsetting from marbled paper samples.

FIRST EDITION OF THE FIRST AMERICAN BOOK ON BOOKBINDING. Nicholson (1820-1901) was proprietor and founder of the Philadelphia bindery Pawson & Nicholson, in operation from 1848-1911. He had previously apprenticed with Weaver and Warnock. The section on marbling is a reprint of Charles Woolnough's 1853 work on marbling. The marbled paper samples are from the Philadelphia marbler Charles E. Williams.

REFERENCE: Brenni 39

\$1,250

- 18 PINDAR. [Odes]. Olympia. Pythia. Nemea. Isthmia - CALLIMACHUS. Hymni. - DIONYSIUS PERIEGETES. De situ orbis. - LYCOPHRON. Alexandra, obscurum poema, in Greek. Edited by Aldus Manutius. Venice: Aldus Manutius and Andrea Torresani, January 1513.

8vo. Woodcut Aldine device on title. [xvi], 373, [1] pp., lacking final blank. Collation: *⁸ 1-23⁸ 24⁴ (—24⁴ blank). 19th-century red morocco gilt, a.e.g. by Thompson; some light rubbing to joints and corners, occasional light toning and foxing.

EDITIO PRINCEPS of Pindar's Odes and Lycophron's only surviving poem, second edition in Greek of Callimachus' Hymns and Dionysius Periegetis. Although his copy-texts were faulty, Aldine's edition served as the basis of most subsequent editions until the 19th-century. "Pindar was such a famous name that there must have been demand for a printed text. He is, however, a difficult author, and it was not to be expected that the first editor would do much more than reproduce a current text with all its faults... Of the other texts... Callimachus probably appealed to advanced students only, while Dionysius and Lycophron... had been popular in the middle ages, the first as a text-book of geography, the second as a series of riddling

prophecies by Cassandra” (Wilson, *From Byzantium to Italy*, Baltimore 1992, p. 147).

PROVENANCE: Chinese chop on flyleaf (“happiness”); Arthur W. Machen, 1827-1915

REFERENCE: Adams P-1218; Ahmanson-Murphy 108; Renouard 1513.9

\$12,500

- 19 PLAW, JOHN. *Rural Architecture; or Designs, from the Simple Cottage to the Decorated Villa*. London: I. and J. Taylor, at the Architectural Library, High Holborn, 1796.

4to. *Frontispiece and 61 aquatint plates by Plaw. 8 pp. Near contemporary half calf and marbled boards, spine titled in gilt; a wide-margined, untrimmed copy with light dampstain to frontispiece and foxing to margins of plates.*

An early edition of this important work, groundbreaking in several respects. “The innovative nature of *Rural Architecture* is apparent in its size, its content, its format, and the audience to which it is addressed” (Archer). It was the first “villa book” and the first English architecture book illustrated with aquatints. Archer defines villa books as “generally [including] a brief prefatory essay, short descriptions of the plates, and plans and elevations of designs in a variety of styles, usually surrounded by lush foliage.” First published in 1785; Archer lists subsequent editions in 1790, 1794 and 1796, 1800 and 1802.

The designs include rustic cottages (a small two-story thatched cottage for the Duke of Gordon) and classical villas (Island House, a circular rotunda built on Belle Isle in Lake Windermere). The aquatint engravings of the building elevations are highly picturesque, showing the structures in natural settings surrounded by foliage.

REFERENCE: Abbey Life 47 (1790 ed.); Archer 260.4

\$1,250

- 20 SOANE, JOHN. Description of the House and Museum on the North Side of Lincoln's-Inn-Fields, the Residence of John Soane. Printed by James Moyes, 1830.

Large 4to. 17 lithographed or engraved plates (8 plates pasted back-to-back). [vi], 56 pp. Publisher's boards, printed label on front cover (with ms note "Not Published"); some foxing, else fine.

PRESENTATION COPY OF THE PRIVATELY PRINTED FIRST EDITION of the guide to John Soane's house and museum, one of 250 copies. Inscribed on the half-title "To the Right Hon:be Henry Goulburn, &c &c &c, with the authors Compts., 24 April 1830. Not Published J.S. 1-250."

There is an interesting history between Soane and the recipient, Henry Goulburn, Chancellor of the Exchequer. Goulburn had rejected plans submitted by Soane for the New State Paper Office in June 1829, with Goulburn going so far as to substitute his own amendments to the design. This new plan was approved in June of 1830 (just months after the presentation inscription from Soane to Goulburn) — though Soane continued work on the project and eventually was able to revert back to his original design. Was this copy of Soane's guide a peace offering during the possibly contentious process of seeking approval for his design for the New State Paper Office?

The text of Soane's guide comprises a walkthrough of his home with commentary on the design and collections illustrated with plans and views. The Appendix is a joint index and glossary that ends with a short disquisition on the present state of architecture in England (short answer: not good).

PROVENANCE: Henry Goulburn, 1784-1856, (presentation inscription); thence by descent

\$10,000

- 21 SOPHOCLES. Tragaediae septem cum commentariis. Venice: Aldus Manutius, August 1502.

8vo. Woodcut Aldine device on verso of final leaf. 193 (of 196) ll., lacking 3 blanks. Text in Greek. 19th-century light-brown morocco, spines gilt in compartments with raised bands, Aldine device stamped

in gilt on covers, a.e.g.; extremities rubbed and some scuffing to covers, occasional faint browning or foxing, a few filled wormholes.

EDITIO PRINCEPS of the tragedies of Sophocles and a landmark book in history of the Aldine press. This was the first Greek book issued in Aldus's portable octavo format and uses the smallest of the Aldine Greek types, developed by Francesco Griffo. "[A] miracle of microscopic typefounding; it is likely based on Aldus's own handwriting" (Clemons). Collects the seven surviving tragedies of Sophocles (Ajax, Electra, Oedipus Rex, Antigone, Oedipus at the Column, Women of Trachis and Philoctetes) in a text that would form the basis for most editions until the 19th century.

PROVENANCE: The Anderson Auction Company, sale 4 December 1903, lot 9; purchased by Arthur W. Machen, 1827-1915

REFERENCE: Adams S-1438; Ahmanson-Murphy 60; Renouard 1502.6

\$20,000

- 22 (SPOONS) STANIFORTH, THOMAS. A Collection of Early English Spoons of the 15th, 16th & 17th Centy. Formed by the Revd. Thos. Staniforth. The Property of E.W. Stanyforth Esq. Kirk Hammerton Hall, York. London: Published by Messrs. Crichton Bros., 1898.

4to. Photographic title and 81 photographic plates mounted on card and bound into linen guards, showing some 215 spoons with descriptive text. Contemporary dark green morocco gilt, a.e.g., by C. Fox; wear to covers and joints, front joint tender, occasional toning or fading to plates. Partial typed list of contents laid in, marginal toning, some plates trimmed at head with slight loss.

FIRST EDITION. An entirely photographically illustrated catalogue of the famous Staniforth English spoon collection. Reverend Thomas Staniforth (1807-1887) of Storrs Hall, Windermere passed the collection to his great-nephew, Edwin Wilfrid Stanyforth (1861-1939), of Kirk Hammerton Hall, co. York.

The collection has since been dispersed, with spoons with Staniforth provenance still occasionally appearing at auction.

The earliest spoon in the collection, and at one time the earliest dated English spoon, a Henry VII silver Wrythen Knop spoon, dated 1488, sold at Woolley & Wallis auction for £17,000 in April 2023.

\$1,250

- 23 (TRADE CATALOGUE, BROOMS) MASSOT & BOUTINES. *Fabrique Mécanique de Balais en Tous Genres* [cover title]. Toulouse & Paris: B. Sirven (printer), nd, no earlier than 1887.

Oblong 12mo. 8 pp of chromolithographs of brooms. Stapled chromolithographed stiff wrappers; rust stains from staples, else fine. With original printed envelope (some wear and staining)

A nearly pristine survival of this charming chromographically illustrated trade catalogue displaying the remarkable variety of broom styles on offer from the French firm Bassot & Boutines. The styles are largely national (American, Moroccan, Turkish) or regional (Breton, Toulouse, Normand). OCLC does not locate any copies.

\$1,500

- 24 TURGENEV, IVAN. Autograph letter signed ("J. Tourguéneff"), mentioning his great love Pauline Viardot. Baden-Baden: 16 March 1864.

8vo. 3 pp. in French on bifolium; small ink stains at bottom margin, creased from prior folding.

Turgenev writes from Baden-Baden, having just returned from St. Petersburg. He mentions the recent limited publication of a work ("des Albums") by his intimate friend, the celebrated composer and mezzo-soprano Pauline Viardot, with whom he lived in Paris.

The recipient, a M. Badenstadt, was responsible for a translation of the work, which Turgenev praises. Reading in part: "J'ai rapporté plusieurs des Albums de Mme Viardot et je me fais un véritable plaisir de vous en envoyer un. L'élégance parfaite et la fidélité de vos traductions ont été remarqués partout

le monde. On n'a publié cette fois ci que 12 ..."

\$2,500

- 25 WRIGHT, THOMAS. Universal Architecture, Book 1. Six Original Designs of Arbours. For the Author, 1755.

Oblong folio. Title in red & black with engraved vignette by M. Daryl, subscriber list with engraved vignette, 12 engraved plates, without the preliminary leaf "The Method of Executing the Design A (-F)" (possibly issued later). Contemporary marbled boards with paper label titled in manuscript "Designs of Arbours No 1"; light stain to top outer corner of title, a couple of marginal spots, stab-holes to margins, a little rubbed and soiled.

Rare first edition of this elegant garden arbour design book. The author, Thomas Wright, was well established as an author and authority on astronomy when he began taking landscape design commissions for a circle of wealthy patrons. His success in that area convinced him to publish the present volume, part of a planned three volume series (with volumes on grottos and alcoves to follow). He struggled to solicit enough subscribers, and so only the second volume on grottos appeared in 1758. "There are no other pattern-books of grottos, rustic buildings and ruined follies, nor at that time were there any books of architectural design so attractively presented in complete landscape settings." (Harris)

REFERENCE: BAL 3720 (defective copy of Book I only, lacking 2 of the 12 plates); Harris 951

\$5,000



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