Rare Books, Manuscripts &c. Being exhibited on the occasion of the 2020 Bibliography Week ABA A Showcase. Offered for sale at fixed prices by Michael Laird Rare Books

Michael Laird Rare Books LLC / PO Box 299 / Lockhart, TX 78644 / 917-747-5953 / info@michaellaird.com
http://michaellaird.com
A SPECTACULAR RELIC OF THE FIGHT AGAINST RACIAL INJUSTICE IN AMERICA. OUR PORTFOLIO IS PRESERVED IN SUPERB MUSEUM QUALITY CONDITION, having been preserved in optimal storage conditions for the last 56 years, protected from light, dust, and all human contact (see provenance below). Surely this is the one of the freshest copies extant.

This extraordinary portfolio was created by Black Panther artist Lo Monaco “as a memento for those who participated in the historic March on Washington for Freedom and Jobs on August 28, 1963. It depicts man’s inhumanity, his cruelty to his fellow human being. This memento, we believe, will inspire us to assert man’s decency and goodness through an understanding of anguish.” The introduction has been signed in facsimile by the March leaders including Martin Luther King, Jr., A. Philip Randolph, James Farmer, Roy Wilkins, and Whitney M. Young, Jr. The images are arresting depictions of racial oppression and must be seen to be fully appreciated.

Included in our copy is an original informational memorandum from Barbee William Durham, Executive Secretary of the Columbus NAACP, which provides LOGISTICS about taking the BUS to Lincoln’s Monument. Our memorandum is completed with the number of the bus [4067] and Lincese (sic) number [1226] filled in pencil. The memorandum reads in part: “Dear Friend, It is our hope that this trip to Washington will be pleasant as the one we took in May of ’57. Some of the persons who went with us then are here with us again.”

PROVENANCE: Louis Ryan (1913-2011), one of the original protesters at the March on Washington. Lou undertook an in-depth study of the events before, during, and after the March, and in doing so assembled a large collection of contemporary newspaper accounts and related ephemera, all carefully stored. At the time of the March, Lou was a Dominican priest; he separated from the Order in 1965, married in 1972, and together with his wife established L.J. Ryan Books of Columbus, Ohio (we are grateful to Ed Hoffman for this information).
“I HAVE A DREAM”

ORIGINAL LINCOLN MEMORIAL PROGRAM FLYER FOR THE “MARCH ON WASHINGTON”


Very significant artifact of 20th century Americana which reflecting a turning point in the Civil Rights Movement of the 1960s.

The March on Washington for Jobs and Freedom was conceived by A. Philip Randolph, founder of the Leadership Conference spearheaded by Bayard Rustin and A. Philip Randolph who forged together an alliance of civil rights, labor, amid religious organizations and leaders to bring attention to the issues of civil rights and inequalities in economic conditions for African-Americans. It is estimated that approximately 250,000 came to Washington, D.C. to help raise public awareness of the issues. After the march and program, leaders met with President John F. Kennedy at the White House. Although criticized by many, including black activists, the March on Washington is credited with creating the momentum for the passage of the Civil Rights Act in 1964 and the Voting Rights Act one year later. In 2013 President Barack Obama conferred a posthumous Presidential Medal of Freedom on Bayard Rustin and fifteen others for their role in organizing the March on Washington and their advocacy for the civil and economic rights of African Americans and all citizens.
Our program gives the exact order of events and speakers at the Lincoln Memorial Program on the front page, including the Rev. Dr. Martin Luther King, Jr., who delivered his “I Have a Dream” speech. The back page gives a map of the march route. The two inside pages include “Statement by the heads of the ten organizations calling for discipline in connection with the Washington March of August 28, 1963,” signed in print by the leaders of the organizations, and a 10-item “What We Demand” list. Demands included withholding Federal funds from programs that were discriminatory, enforcement of the 14th Amendment, comprehensive and effective Civil Rights legislation to address the civil and economic inequalities, a broadened Fair Labor Standards Act, a federal Fair Employment Practices act barring discrimination, a national minimum wage act ($2.00 an hour or more), and a federal program to train and replace unemployed workers, both Negro and white, on meaningful and dignified jobs at decent wages, among other.

When the actual program took place, several changes were made. Marian Anderson, who was to lead off the program with the singing of the National Anthem, did not arrive on time so Camilia Williams performed in her place. When she did finally arrive, Anderson sang later in the program. Mrs. Medgar Evers, who was to give a Tribute to Negro Women Fighters for Freedom missed her flight, so she was replaced by Daisy Bates, who, along with Diane Nash Bevel, Mrs. Evers, Mrs. Herbert Lee, Gloria Richardson, and Rosa Parks, was one of the women so honored. At the end of the program, just before the benediction by the president of Morehouse College, A. Phillip Randolph challenged the crowd with the pledge to go “back home to place the Cause above all else” and to “place the national human rights problem squarely on the doorstep of the national Congress and of the Federal Government.”
OCLC reports three institutional holdings of this program (Yale, University of Kentucky, and Williams College). This also seems to be the only copy currently on the market. The text in our copy of the flyer is different from that which sold in 2018 by University Archives, the only other 4-page March on Washington for Jobs and Freedom flyer of its kind recorded by Rare Book Hub.

PROVENANCE: Louis Ryan (1913-2011), one of the original protesters at the March on Washington. Lou undertook an in-depth study of the events before, during, and after the March, and in doing so assembled a large collection of contemporary newspaper accounts and related ephemera, all carefully stored. At the time of the March, Lou was a Dominican priest; he separated from the Order in 1965, married in 1972, and together with his wife established L.J. Ryan Books of Columbus, Ohio (we are grateful to Ed Hoffman for this information).

Additional images here.

PRECIOUS EPHEMERA FROM THE 1963 MARCH ON WASHINGTON, likely carried to the March itself by one of the 250,000+ participants.

Co-compiler and transcriber Merritt Hedgeman (1907-1981) was an opera singer, as well as an interpreter and singer of African-American folk music. From a 1939 “New York Amsterdam News” article: “It is not too much to say that of all the young Negro tenors, Mr. Hedgeman probably shows more promise in becoming a notable musical figure than anyone who has come to our attention in recent years.” In 1933 Hedgeman married civil rights leader and politician Anna Arnold Hedgeman, who planned the March on Washington alongside A. Phillip Randolph and Bayard Rustin. Hedgeman’s colleague, S. Coleridge Huey, was a solo pianist.

The present “7 Songs to Freedom” sheet may have been compiled at Anna’s behest. Our copy is well worn; four of the seven songs are numbered in pen: these were sung at the March on Washington in 1963 (the unnumbered songs were not). Accounts vary as to the singer of “Oh Freedom” (numbered “1” in our copy) but it was either Odetta or Joan Baez; the Freedom Singers gave a stirring rendition of “I Shall Not Be Moved” (no. 2); Marian Anderson sang “He’s Got the Whole World in His Hands” (no. 3); and Joan Baez sang “We Shall Overcome” (no. 4).

Our research has revealed two copies in institutional collections, one at the University of Kentucky (Laura Massie Papers), the other at Cornell University (Labor Song Book Collection). Ours appears to be the only copy on the market. Literature: see especially Brian Ward’s “Sounds and Silences: Music of the March on Washington” (online).


A little-known but significant document in the Civil Rights Movement, inviting mass participation in the Poor People’s Campaign / Poor People’s March on Washington, but preceding it by several months. The text reads in part: “Washington, D.C. Spring 1968. The poor people of America will demand decent jobs and income in massive demonstrations in our nation’s capital, Washington, D.C. this spring.”
The Poor People’s Campaign, starting in April, is being organized by Dr. Martin Luther King Jr. and the Southern Christian Leadership Conference (SCLC).

The brochure gives moving portraits of the poor, highlighting not only the neglect of the government to aid them but the multi-racial and unifying effort of the campaign. King would not live to see the event unfold as he was assassinated on April 4, 1968.

The urgency of the text reflects the neglect of the so-called War On Poverty by the Johnson administration in favor of the Vietnam War. According to this brochure, “America spends more money in one month to kill in Vietnam than it spends in a year” towards funding the War on Poverty. The brochure further lays out the demands of The Poor People’s Campaign, inviting discussions in churches and community groups and encouraging widespread publicity of the event.

King’s vision for the campaign, which he termed “the second phase” of the Civil Rights Movement, was to bring the poor themselves into Washington to address poverty through income and housing, making poverty and hunger clearly visible to a government which appeared to have turned their backs on them. Participants would engage in nonviolent civic disobedience until Congress created for them an “economic bill of rights.” King’s plan, however, was extremely controversial, even within the civil rights movement. Baynard Ruskin, who had helped organize the 1963 March on Washington alongside King, A. Phillip Randolph, and others, resigned from the march, concerned that the campaign would accelerate the backlash and repression on the poor and African-Americans rather than alleviate it.

Criticism of the plan was subdued upon King’s death, and The Poor People’s Campaign began on May 2, 1968. Thousands of demonstrators flocked to the National Mall and set up a shantytown which they termed “Resurrection City,” which remained for six weeks.

Our copy provides evidence of the dissemination of the pamphlet beyond the SCLC Atlanta offices. The (unlocalized) brochure digitized by the Bay Area Veterans of the Civil Rights Movement requests that contributors contact the SCLC Department of Information in Atlanta. In the present copy this address has been replaced in typescript: “POOR PEOPLE’S Support Committee, 66 E. 15th Avenue, Columbus, Ohio [...] Please make contributions payable to POOR PEOPLE’S CAMPAIGN.”

OCLC locates only two copies of this important brochure, one at the Amistad Research Center at Tulane, the other at the University of Michigan. Ours also appears to be the only copy on the market.

Additional images here.
5. Smith, Evelyn Jackson. **Two undated typed letters, signed + one carbon-copy response.** West Allis, Wisconsin and San Francisco, n.d. (ca. 1940-1941). Two typed letters (one signed by the author, Evelyn Jackson Smith), with a flimsy carbon copy of a typed response to Smith from the office of lead investigator Dan O’Connell, and a copy of a registered mail cover, fastened along the upper edges into a cardstock portfolio with typed precis of the letter on the upper cover. Pencil inscription on front cardstock cover reads “closed out.” Some browning and light wear, but otherwise in very good condition. Very Good. (#2956) $250

CASE FILE No. 876. Highly curious relics of the aftermath of an infamous American railroad disaster. We offer two typed letters from a self-described psychic concerning “details” of the deadly, still unsolved case of industrial sabotage, with a copy of the official reply from the office of the lead investigator.

BACKGROUND OF THE CASE: Unknown vandals derailed the “City of San Francisco” streamliner train in 1939, killing 24 and injuring 121. The present letters were written to Southern Pacific’s Chief of Security and lead investigator Dan O’Connell by one Evelyn Jackson Smith. She writes: “From birth have had the gift of seeing with the spiritual eye. (Some call it fortune telling) we call it mediumship” [sic]. In a second letter Smith reports that her sighting of a WANTED poster in a local Post Office on December 30, 1940 prompted a psychic vision of the criminals; she offers a minute description of the ringleader as given to her in her vision, down to a powder burn on the left side of his face: “The spirit that brought me this, passed out due to scalding or burning and has the desire to bring to justice this misguided person.” Smith believes that the ringleader was wearing a dark blue jacket, is a Castilian or a native of Spain, possibly 34 years of age, with good strong teeth, and who may be...
living along the Mexico border. She also stated that three other persons were involved in the derailment. With a carbon copy of a noncommittal response from O'Connell’s office, noting receipt of Smith’s letters, and a typed cover (Case File No. 876) describing the contents.

Years of interrogations and subsequent arrests in the area and beyond led nowhere. The crash of the “City of San Francisco” has never been solved, and it remains the deadliest rail disaster in Nevada. Whereas Smith’s visions evidently did not help solve the case, these letters attest to a desperate response from American citizens who sought to aide the investigation through any means possible.

Additional images here.

water stains on upper cover, joints cracked but textblock still in place, Several illustrations in the text, foxing and discoloration of leaves typical of American books of this period throughout, upper corner torn from p. 109/110 affecting the running headline, tears along fore-edge on pp. 73/74 and v/vi, small chip on lower corner of back endleaf. The textblock is tied on two leather thongs which have split in two places, thus rendering some leaves loose An ownership inscription on the front endleaf reads: “Abraham Winslow, Bought January 1st 1823.” Good. ($450)

An early American scaleboard binding, UNSOPHISTICATED.

Scaleboard (a.k.a. scabbard or scabboard) was made from very thin sheets of wood that had been split (going towards the grain) instead of being sawed. Whereas the survival rate of early American scaleboard bindings is not high, owing to their fragile nature, they were once in great abundance, used in place of paste or pulpboard from the 1680s until the mid-nineteenth century, most often on widely disseminated texts such as this one. In the present binding, the grain of the scaleboard is horizontal, a common New England practice. The present volume was printed for Isaiah Thomas Jr. in Dedham, Mass., and was almost certainly bound in that area.

Isaiah Thomas Jr., the son of Isaiah Thomas, a famed American newspaper publisher and founder of the American Antiquarian Society, assisted his father in his business until his father’s death in 1831, after which Isaiah Jr. ran the firm with some success.

The text itself was first published in 1803 and ran through a number of editions up through 1820. The author, Daniel Adams (1773-1864), also compiled arithmetic and geography textbooks. The only other record that we have of him shows him to have been an elected fellow of the New Hampshire Historical Society from 1817 and Secretary and Director of the Southern District of the same. (SEE: The New Hampshire Register and Farmer’s Alamanc, 1822.)

Whereas there are copies of Adams’ “Understanding Reader” currently on the market, ours is the only one in a contemporary scaleboard binding. Literature: Julia Miller, “Books Will Speak Plain” p. 221-222.

Additional images here.
ENGLISH COTTAGE-ROOF BINDING

7. [Allestree, Richard]. The Works of the learned and pious Author of the Whole Duty of Man. Oxford: Printed at the Theater [...] by Roger Norton, for Edward Paulet, 1704. Large folio, pp. [16], 456; [12], 242, [6], 243-324, [6], with an engraved frontispiece and engraved title-page vignette, both by Van der Gucht; ‘The Whole Duty of Man’ and ‘The Second Part of the Works’ each have a separate title-page dated 1703 and 1704 respectively; some occasional light foxing. Extremely handsome binding of contemporary red morocco, gilt, to a cottage-roof design, onlaid corner-pieces of citron and a central lozenge of black morocco (minor stains here and there), gilt with massed small floral tools, part-onlaid and part painted flower motifs (tulips, peonies and a distinctive and unusual poppy-head), spine gilt in compartments with further onlays, gilt, gauffered edges, striking endpapers of pulled paste paper in red, purple, green and yellow; some expert repairs along binding extremities, but an extraordinary copy. (#2887) $9500

A superb inlaid Cottage-Roof bookbinding, executed for a woman by an as-yet unidentified English (or Irish?) craftsman of exceptional artistry and technical skill. Mirjam Foot has “possibly” linked our binding to two other examples, both considerably smaller, namely: 1). Mary Astell “Christian Religion,” London, 1705, in the Henry Davis Gift (II, no. 155); 2). Old Testament, 1703 formerly in the J.R. Abbey Collection (G.D. Hobson, English Bindings of J. R. Abbey, no. 69 = his sale, 1967, Third Portion, lot 1687, now unlocated). We note with interest that the Henry Davis example was likewise bound for a woman collector (Elizabeth Berners) and features - on the fore-edge – a painted motto underneath the gold: “Proxii vera a vertuous woman is a crown to her husband 1705.” We are not convinced that all three bindings were made by the same master craftsman, but if they were it would appear that the binder was active...
between 1703-1705, and that his best surviving work was undertaken on devotional works for female collectors. The provenance of our binding is compelling:

1. Contemporary (no doubt original) leather book-label of Mary Dorritt. In early 18th century, as now, this would have been a major acquisition for any collector, female or otherwise.

2. Armorial bookplate of Alexander Montgomery, apparently Adm. Sir Alexander Leslie Montgomery, R.N., 3rd Bart. (1807-1888); the blazon is: quarterly, 1 and 4, azure three fleurs-de-lys or; 2 and 3, gules three annulets or, gemmed (i.e. gem-rings) two and one. Crest: on a wreath, a dexter arm in armor embowed, grasping a broken tilting-spear proper. Motto: “Gardez bien.” A very similar blazon is given by heraldic authority Fox-Davies, in: “Armorial Families: a Directory of Gentlemen of Coat-Armour” (Vol. 2, p. 1383) and is assigned by him to the Montgomery family which resided at The Hall, Mountcharles, COUNTY DONEGAL, IRELAND.

3. On the death of Henry Conyngham Montgomery, Jr., 2nd Baronet Montgomery (1803-1878), Alexander inherited the title as 3rd Bart.

4. Sotheby’s May 21, 1900 lot 938 (£42 to Tregaskis), wherein it was described thusly: “A most elaborate specimen of English bibliopegy of the period, binding evidently the work of Charles Mearne or one of his house, as the little leather bookplate is unquestionably the work of a binder and is of the same period. It is one of the finest specimens of English binding which has been offered for sale for many years.”

5. Messrs. Maggs, London: Cat. 489 (1927) item 159 (£63) with reproduction Cat. 572 (1932) item 113 (£63) with reproduction Cat. 594 (1934) item 427 (£63) with reproduction Cat. 603 (1934) item 1942 (£45) with reproduction Maggs Cat. 640 (1937) item 139 (£52.10) with reproduction.

6. Maurice Burrus.

A very attractive copy of the collected works of, most probably, Richard Allestree, first published by his friend and biographer Bishop John Fell in 1684. “The Whole Duty of Man” (1657) was a publishing phenomenon, a best-selling manual of “common-sense advice pitched at the level of ordinary Anglican parishioners” (Oxford DNB), of which Allestree is by far the most likely candidate as author. Six further works published as by the same author appeared up to 1678, and all of them are collected here.

Additional images here.

AN ELEGANT LIVERPOOL BINDING. While the workshop is still-unnamed, sixteen examples are known to us, including two bindings that were bound for two different Liverpool Lord Mayors. 1) Psalms (London, 1778) -- bound for Robert Landor, Church Warden of St. Paul’s Church, 1782 --> now Boston Athenaeum (uncatalogued as of 1/20/2020) 2) Bible (Oxford, 1772 -- two volumes) -- bound for presentation to Liverpool Mayor John Brown dated 1772 (Lathrop Harper Cat. 239 item 101 --> Christie’s London 25 June 1997, lot 154) 3) Bible (Cambridge, 1768) -- Earl of Derby, Knowsley Hall Library (Lancashire, near Liverpool) --> Sale, Christie’s London 1954 --> now Liverpool University Library (Knowsley 705) 4) Bible (Oxford, 1772 -- two volumes, as above) --> Pierpont Morgan Library and Museum (PML 12936) 5) Book of Common Prayer (Cambridge 1770) -- Maggs Cat. 966, item 154 6) Book of Common Prayer (Oxford 1770) bound for presentation to George III -- Maggs Cat. 893, item 111 7) Bible (London, 1767) bound for “M’B”
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The names of early Liverpool bookbinders are few, but we have located two of them in Gore’s 1766 “Liverpool Directory,” namely Peter Wright (on Bixteth Street) and Richard Wright (on George Street). The work of the present binder was not within the scope of Ramsden’s “Bookbinders of the United Kingdom (Outside London) 1780-1840. It would appear that the Wrights continued working in Liverpool for some time. According to Ramsden, the name Richard Wright appears in the 1777 and 1781 directories, and Peter Wright in the 1790 directory. In the 1793 records of burials at Our Lady and St Nicholas, Liverpool, a certain William Wright is listed as a bookbinder on Sweeting Street.

This edition of the Psalms is scarce: ESTC (T206585) lists only 5 copies worldwide, none in America.

Additional images here.
Rare Books, Manuscripts &c. Being exhibited on the occasion of the 2020 Bibliography Week ABA Showcase. Offered for sale at fixed prices by Michael Laird Rare Books

One of the very few VENETIAN Baroque bookbindings. The present example is preserved in museum quality condition and demonstrates the influence of the leading Roman atelier of day, Gregorio Andreoli, all over Italy. Whereas Roman baroque bindings are ubiquitous and have been extensively studied, reproduced, and exhibited, contemporary Venetian examples are rare; consequently they have received almost zero scholarly attention, and published examples are comparatively few in number.

There can be no doubt that this particular Venetian Missal is rare: only a single copy is listed the Catalogo SBN, a network of 5,352 Italian libraries, namely the mutilated example at the Biblioteca San Francesco della Vigna in Venice. Elsewhere we have located: Castello del Buonconsiglio Trento, UB Augsburg, British Library, Diozesanbibliothek Limburg, and Stanford. FirstSearch lists a copy at “University of Florida” which is utterly false, no doubt a link to the digitized example on Google Books (the inferior BL copy).
The famed Giunta family of Venice and Florence published other Roman Missals in the seventeenth century; the present volume is not a reissue: indeed the entire edition appears here for the first time.

A consummate example of Venetian seventeenth century bookmaking in splendid state. From the famed collection of Horace de Landau, with the Landau-Finaly bookplate (no. 47761-2).

🔗 Additional images here.

10. [NICHOLAS SPIERINCK, binder]. Hippocrates. [Opera]. Hippocratis coe medicorum omnium. Basel: Andreas Cratander, 1526. Second edition. Large folio. [26] ff., 494 pp., [1] f. Contemporary Cambridge binding by Nicholas Spierinck: brown calf over heavy wooden boards, tooled in blind. The rolls on the binding, now not easily discerned, are definitely Oldham, English Blind-Stamped Bookbindings AN.f.2 (Spierinck’s monogram N.S.) and DI.a(s). Two original brass catches on lower cover, one original brass catch, author’s name in MS on fore-edge in a contemporary hand. Binding heavily restored, with significant loss of impressions of the roll tools. Old paper label on spine (early 19th century) chipped. (#2952) ON RESERVE
Bound by Nicholas Spierinck of Cambridge ca. 1526. This is ONE OF THE EARLIEST MEDICAL BOOKS KNOWN TO HAVE BEEN PURCHASED AND BOUND IN CAMBRIDGE. Our volume demonstrates early Cambridge ownership inscriptions (including that of an important English recusant “ringleader”), marginalia, and 13th century English manuscript waste inside both covers of the binding. That the present edition of Hippocrates was of the greatest significance for the dissemination of the medical arts throughout humanist Europe is well known; that it was bound in Cambridge for a Cambridge student attests to the extent of its range, even as far as Cambridge, which did not even have a medical school, and instead focused exclusively on Liberal Arts.

Originally of the Low Countries, Nicholas Spierinck and his compatriot Garrett Godfrey were the two most important stationers and bookbinders in Cambridge during the first half of the 16th century; indeed, none other than Erasmus lodged with Godfrey while in Cambridge while Spierinck was just around the corner. Spierinck’s name is first recorded in 1504. During his long career as a bookman, his workshop created hundreds of bindings for students and faculty; not surprisingly, almost NONE of them were on medical books. By 1536 he seems to have ceased binding but continued as a stationer. In 1534, Wolsey appointed Spierinck, Garrett Godfrey, and Segar Nicholson (all “aliens” by design) as stationer and printer to the University.

Our ongoing census of surviving Nicholas Spierinck and Garrett Godfrey bookbindings currently lists 596 separate editions (sic!) with many more records forthcoming. The following is the ENTIRE LIST of medical books that are known to have been sold and bound in Cambridge between 1504-1536:

1. Silvaticus, Opus pandectarum (1507): Clare College Cambs. - bound by Nicholas Spierinck
2. ----- The same (1512): Aberdeen Univ. Library - bound by Garrett Godfrey
3. Dioscorides, De medicinalia materia (1516) bound with Panteleone da Confienza, Pillularium (1516) - sold Hodgson’s 14 Dec. 1921 lot 298 (untraced) - Spierinck
4. Dioscorides (1518): Peterhouse College Cambs. - Spierinck
5. Stromers, Medicine adversum pestilenciam (1518) bound with Bosso, Opera (1509): Lambeth Palace - Godfrey
6. J. de Viso, Practica in Chirurgia (1519): Corpus Christi College Cambs. - Godfrey
7. Hippocrates (1526): THE PRESENT VOLUME - Spierinck
8. ----- The same: Archbishop Thomas Cranmer’s copy, Pembroke College Cambs. - Spierinck
9. Dioscorides, De medica materia (1529): Queens’ College Cambs. - Spierinck
10. Paulus Aegineta, Opus divinum (1532): Peterhouse College Cambs. - Spierinck
11. ----- The same: Glasgow, Hunterian - Godfrey.

CONTEMPORARY CAMBRIDGE PROVENANCE:

1. Paul Rutland, B.A. 1525-6, M.A. 1528, Fellow of St. John’s in the same year. According to Venn, he was licensed to practice medicine in 1529-1533, and became an M.D. in 1531-2 (incorporated from Padua). His will was proved in 1532. Rutland’s autograph appears several times, not only on the title-page and at end “Pauli Rutlandi Liber,” but he has attached his name to his own marginalia, effectively “signing” his work. It is likely that Rutland is responsible for the note on the verso of the last leaf that his father died in 1526 (“obiit patris meus anno domini 1526”).

2. William Carter (“Gulielm Carther”), B.A. 1528-9; M.A. 1532; Fellow of Peterhouse College Cambridge, 1531-43; D.D. 1544; Fellow of St. Catharine’s c. 1552. That the present volume came into Carter’s possession (apparently in 1534) is curious: according to Venn (citing Cooper) his was not a medical profession but ecclesiastical, being appointed Rector successively at Lincoln, Redmarshall (Durham), Wearmouth, and eventually Rector and Archdeacon of Howick (Northumberland) in 1558. He openly refused the 1559 oath of supremacy to Queen Elizabeth and the articles of the ecclesiastical settlement, and was deprived of his preferments in 1560, and was confined as a Recusant to Thirsk, Yorkshire in 1561. According to Christopher Haigh (English Reformations: Religion, Politics, and Society Under the Tudors, p. 255), Carter was one of the earliest and most important underground leaders in Northumberland. Carter went on the run in 1570 and escaped to the Continent, residing at the English College, Douai until his death at Mechlin (Malines), Belgium, in 1578.

3. “Pennell” (17th century inscription on title-page). On the lower pastedown a later hand gives some translations of Latin words, including:
"Atechniae: ignorance or lack of cunning / Alluvies: nastiness or vileness."

**MANUSCRIPT WASTE:**

England (?) 13th-century: two folio sheets pasted onto the inside of the boards, highly abbreviated notes on Civil Law, as yet unidentified, referencing Ulpianus and Paulus. Includes portions of the Corpus Iuris Civilis, including Digest I, Tit. III “De Hereditatis Petitione.” The last portion of the first leaf is No. XXXIX which reads: “Sed et pensiones quae ex locationibus praediorum urbanorum perceptae sunt, venient; licet a lupanario perceptae sunt: nam et in multorum honestorum viorum praedias lupanaria exercentur.” These particular MSS have not been carefully studied and merit future research.

**ADDITIONAL MS LEAF:**

2 pages, inserted after the title-page), an early reader has copied the brief treatise of Hippocrates “De praeparatione hominis ad Ptolemaeum regem interprete Capnione,” translated by Johannis Reuchlin, which was published by Thomas Anshelm (Tubingen, 1512) in an 11-page tract of the same name (fols. A4r-A6v). NB: the Basel 1526 edition of Hippocrates’ Works did not contain, or require, this text.

**PRINTED TEXT:**

Second edition of the complete works of Hippocrates, following the Aldine 1525 first edition, with the addition of four new treatises, translated into Latin by Guillaume Cop (De ratione victus libri III and Praesagium libri III), Nicolas Leonicenus (Aphorismorum libri VII) and André Brentius (De natura hominis). The title-page of this edition is adorned with a superb woodcut by Hans Holbein the Younger. It represents Solomon surrounded by philosophers and the coronation of Homer by the muses. A second woodcut border by Holbein the young appears on the first page of text (reproduced by Eugene A. Maier, Andreas Cratander, 1966, pp. 101 and 107).

Additional images here.

11. [Binding, London - 1788]. **Rider's British Merlin: For the Year of Our Lord God 1806.** London: For the Company of Stationers by Nichols and Son, 1806. 12mo. (135 x 85 mm). 60 pp., the first 24 pages (Calendar) interleaved with blank sheets. Printed in red and black. With the small red ink excise stamp on the title-page, and two coated leaves for use with the writing stylus. Contemporary English red morocco, richly gilt, four silver bosses on covers securing the metal stylus, marbled endpapers, a.e.g. ($2950) $1250
Near fine copy (sic!) with the two erasable coated leaves unblemished.

“Rider’s British Merlin” was an extremely popular Almanac, originally compiled by Cardanus Rider; it was published yearly from the mid-17th century until at least 1830. Cardanus Rider was likely a pseudonym for Richard Saunders, an English astronomer and doctor who was born in 1613 and whose actual date of death is unknown. This is a very handsome Georgian-era almanac in a highly attractive contemporary binding. Almanacs such as this provided information on the dates of regional and national Fairs (markets), lists of Sovereigns and judges, tables of measures and weights, a Chronology of remarkable occurrences since 1700, and much more. In our copy the bookbinder interleaved the Calendar section with blanks to allow the future owner to write his or her own notes, but in our copy these leaves have never been used, ditto the two specially coated “erasable” pages, upon which the owner could make notes. The freakishly fine condition of the present Almanac cannot be explained, save that the original metal stylus has kept the book closed and free from light and dust for more than 200 years.

The binding was executed by an unnamed workshop that specialized in Rider’s British Merlin almanacs, for which see Oldaker Collection 24 (a Royal Kalendar dated 1798) which features the inimitable three-leaf clover trailed by two long dangling ribbons and one shorter ribbon. The Oldaker Collection has two other such Royal Kalendars (1792 and 1793), and Nixon attributed them all to the same bindery. That our binding extends the longevity of the shop for a further eight years is notable.

Additional images here.
WITH THE ORIGINAL COPPER PLATE FOR THE FRONTISPICE ENGRAVING


Highly interesting ensemble printed in “London” (i.e. Paris), which is distinguished the accompaniment of THE ACTUAL COPPER PLATE of the famous frontispiece in the first volume, which depicts Louis XVI son a pedestal in front of the ruins of the Bastille, with legend below: “Soyez libre: vivez.” Linguet’s “Memoires” are described by Levy as “a rebellious survivor’s testimony about his living death under an absolute despotism” (D.G. Levy, The ideas and careers of Simon Nicolas Henri Linguet, 1980, p. 207).
The significance of this work is attested by the fact that numerous editions of it appeared not only in Paris but elsewhere on the Continent (Brussels, Hamburg, and Berne). There was one English edition, which was in fact printed for G. Kearsly for T. Spilsbury.

The English title is instructive: “Memoirs of the Bastille. Containing a full exposition of the mysterious policy and despotic oppression of the French government, In the Interior Administration of that State-Prison. Interspersed with a Variety of Curious Anecdotes. Translated from the French of the celebrated Mr. Linguet, Who was Imprisoned there From September 1780, to May 1782.”

Ad 1: Curiously, on p. [iv] the printer apologizes for a “singular misunderstanding during the course of printing” (“une meprise singuliere arrivee dans le cours de l'impression”) and proceeds to give an erroneous collation; the text is nonetheless complete, in spite of mispagination. According to ESTC N35192, this edition is “probably printed in Brussels”).

Ad 2: Wrappers worn and somewhat foxed, otherwise in outstanding original state, completely unsophisticated. The title-page bears contemporary manuscript annotations identifying Linguet as the author, and recording Linguet’s execution by guillotine on the 27th of June 1794. NOT IN ESTC, although we have located copies at Princeton, Kent State, Universite Laval, and possibly the Hungarian Academy of Sciences.


龃 Additional images here.

The format of this tiny book is described as “in-128” in the “Catalogue de la bibliotheque de M. le Comte Charles de l’Escalopier” (1866), no. 513. This seems accurate if the original sheet of paper was 18” x 23.” Such a sheet folded six times would produce a Medium 64mo of 128 pages, each measuring approximately 2 7/8” x 2 1/4” -- or about twice the size as the present “volume” (if one could describe it as such). The diminutive such is such that it is surprising that more copies didn’t get lost or accidentally discarded -- or perhaps even swallowed -- over the last 282 years. Arthur A. Houghton Jr. had a copy (his sale, Christie’s NY, Dec. 5, 1979, lot 81) along with the 1733 issue published by J. Francois Herissant. The present edition is a reissue of the Herissant’s sheets with a different imprint. We challenge anyone to collate them (hint: A-M8. This is not a chess move).}
PRAYERS TO THE RAIN GODS

14. Tellez, Alfonso García. [Otomi Manuscript on amate bark “paper”). Tratamiento de una ofrenda para pedir la lluvia: San Pablito Pahuatlan Pue [A ritual of an offering to ask for rain]. San Pablito Pahuatlan in Puebla state, Mexico, “1978” (but after). Handmade and handbound codex, folded accordion style, handwritten text in dark brown pen on amate bark paper. 22 numbered leaves with numerous amate bark paper cut-out illustrations. 18 x 14 cm. Text in Spanish. Inscribed date, as well as the autograph of the author on front cover. Very good. (#2951) $1750

Highly interesting Mexican manuscript book made of AMATE BARK PAPER.

This is one of several manuscripts created by Alfonso García Téllez. He is one of three known Otomi from San Pablito who produced books, the other two being Antonio Lopez M. and Santos Garcia (see Sandstrom and Sandstrom 1986, p. 33). This manuscript was created in the Mayan bookmaking tradition, namely as an “accordion / concertina” folded codex.
The story tells of the shapeshifting witch who afflicted a young boy in the village with sickness. The family of the boy seeks the help of a curandero to heal the child, who uses regional plants, incense, music, and amate bark to perform the ritual. The entire ritual is written out in the text of the book after the illustrations. The story is depicted in the same style of later amate books by García Tellez, but is more of a narrative and insight into the local custom of the Otomí curanderos. We have handled several García Tellez manuscripts, likewise dated “1978” -- the present example is a more modern production; it is documented that García Tellez’s daughter also helped construct the books, and indeed she may have been responsible for writing the captions below the amate bark paper cut-outs of the spirit entities, which are not in García Tellez’s hand.

The scholarship for the amate paper is quite prolific, however, paper specimens of these curandero books are unrepresented in many library collections and should be recognized holistically for both their agricultural craft and indigenous spiritual beliefs.
San Pablito, a settlement of Otomi speaking Indians in the Sierra Norte de Puebla, is renowned as a village of brujería (witchcraft) and the only remaining major center of indigenous papermakers in Mexico. At one time, the village of San Pablito was banned from producing the “magical” amaté bark books, as considered a form of witchcraft. Curanderos (curers), sometimes called witches (brujos and brujas in Spanish), cut images of spirit entities from this paper for use in various rituals. Earlier researchers reported that light paper is used in white magic and dark paper is used in black magic, but modern investigators have not affirmed this assumption. Both types of bark paper are used in rituals associated with agriculture, divining, and curing. The brujos/curanderos, or more appropriately termed as ritual specialists, use scissors to cut anthropomorphic images (in Spanish muñecos, dolls) of spirit entities, each with iconographic motifs that indicate whether the spirit is benevolent or malevolent. This particular text describes a 15 daylong ceremony to attract rain.

The cut paper spirits are also named as deities, including dios de abeja, dios de antiguo, madre tierra. In addition, the Otomi cut paper camas (beds), upon which the paper figurines are laid during rituals. Ritual specialists first fold the paper before it is cut, producing symmetrical images when unfolded. The muñecos and camas are central features of Otomi rituals. During a particular curing ceremony, the ritual or religious specialist (healer, curer, medicine man, sorcerer, shaman) may kill a chicken and sprinkle its blood over the paper figurines lying on their paper beds while praying and chanting, in an effort to rid the patient of malevolent spirits.

A lesser known aspect of Otomi tourist art is the making of small books from handmade paper where the lighter paper is used as a background surface, and brown and darker muñecos, the “sacred paper cuttings,” are glued on. These figures are accompanied by texts in Spanish written in capital letters with felt-tipped pens. The description and explanation found in the texts focus predominantly on ceremonies involving offerings to rain deities and countless spirits of seeds, fruits, and plants, as well as traditional, old curing practices. The bound manuscripts are essential testimonials, written by indigenous curanderos, revealing their knowledge of the beliefs, the religious world, the cosmovision, and secret costumbres (customs) of their ancestors. The libritos (booklets) indeed represent valuable indigenous ethnographic reports.  ¶ See: “Amate manuscripts of the Otomi of San Pablito, Puebla,” in: Mexicon, Journal of Mesoamerican Studies – Revista sobre Estudios Mesoamericanos, Vol. XXXIV, Nr. 6, December 2012. Sandstrom, Alan R., and Pamela Effrein Sandstrom. Traditional Papermaking and Paper Cult Figures of Mexico. University of Oklahoma Press: Norman, OK. 1986. Alfonso M. Garcia Tellez, Ecrits: Manuscrits a miniatures otomi (Paris, 2018), with reproductions of a different Garcia Tellez manuscript of the “Tratamiento de una ofrenda para pedir la lluvia” which is similar to ours, and also does not have paper figurines on the first seven pages.

Additional images here.
15. [Royal Naval College]. [Kweekschool]. Publicatie. De Staten van Holland en Westvriesland...ten weeten op Schepen van de Oostindien en de kaap... van de Westindien kust van Guine America. The Hague: Isaac Scheltus, 1785. Broadside. Text in two columns. Large woodcut of coat of arms of the Dutch Republic along with the arms of all member states, woodcut initial also with modified Dutch Republic arms. Crease down the vertical and horizontal middle, other small creases in the lower half, ink offsetting from folding on lower half, small tears and chips along edges, small dark stain just above top woodcut. Very Good. (#2954) $1250

The origins of the Dutch Naval College.

Fascinating broadside detailing tax duties on ships trading in the East and West Indies, America, the Cape of Good Hope, and elsewhere, levied for and applied towards the newly founded Dutch Royal Naval College (“Kweekschool voor de Zeevaart” or Seminary for Navigation) which produced officers for the Dutch Sea Service. Notably, these officers were not trained at sea but in the classroom -- and in the courtyard where the navy erected large model training ship for the ultimate experiential learning. The vessel was large enough for young students to climb the rigging. It is with good reason that graduates were described as “paper sailors.”

According to this broadside, the Dutch Republic approved and consented to the establishment and maintenance of the Kweekschool in the year 1781, for which the bespoke taxes were collected. The academy was officially opened in 1785, the same year that this “Publicatie” was printed. Taxes were only levied on ships of the East Indies (Oostindien) and the Cape of Good Hope (Kaap).

It was with some urgency that the Kweekschool was developed: at this
time there was a radical shift in the balance of maritime power: the power of the Dutch East India Company was in gradual decline, in deference to the rising British East India Company which came to dominate global trade. In particular, 1785 marks the first full year following the end of the Fourth Anglo-Dutch War, which broke out over British and Dutch disagreements on the legality and conduct of Dutch trade with Britain’s enemies during the War of American Independence. The broadside is signed in print by Caspar Clotterbooke (1711-1791) who was Secretary of the States of Holland at the time. OCLC shows no copy in any institution outside of the Netherlands. Our copy appears to be the only one on the market


Additional images here.

~ Children’s Books ~

It scarcely needs to be stated that William Wallace Denslow (1856-1915) is justly celebrated as one of the most original children’s book illustrators of his day, immortalized by his iconic illustrations of L. Frank Baum’s “The Wonderful Wizard of Oz.” The present work is one of “Denslow’s Picture Books” series, which were designed to eliminate “all coarseness, cruelty, and everything that might frighten children” from his picture books. If the implication is that none of the illustrations in the present volume are scary, we would respectfully disagree.

CONTENTS: One Ring Circus (in which little Peter Funnybone falls asleep in the hayloft and dreams of a wonderful and fantastic circus that arrives in his yard), The Zoo (in which Peter Funnybone tells stories about the zoo to his sister Sue), 5 Little Pigs (the last page is dated at “Inverurie, Paget West, Bermuda, June Fifth, 1903), Tom Thumb, A.B.C. Book (in which the Scarecrow and Tin-Man appear under the letters “S” and “T” respectively), Jack and the Bean-Stalk.

The first edition of this work was published in 1902 by G.W. Dillingham, New York. Cf. Greene & Hearn, W.W. Denslow, 31. Rare in good condition, as here, with the original dust-wrapper.

Additional images here.

PRESENTATION COPY, signed by the author on the first leaf, “Yours very affectionately / Leila Trapmann / November 1898.” A weird and wonderful volume of nonsense rhymes, with curious color illustrations of a decidedly Surrealist quality. This absurd tale concerns a roller-skating spoofah and a half-bicycle / half-elephant antidote. The “meaning” of the story is naturally unclear, but behind the nonsense there may be a veiled social and political commentary in the manner of Gilbert and Sullivan’s “Utopia Limited” or Arthur Branscombe’s “Morocco Bound,” both of which were first performed in 1893; one of the main characters of “Morocco Bound” is named Spoofah Bey, an Irish con-man and adventurer who enlists a troop of British characters to travel with him to Morocco where he hopes to win the right to sell theatre concessions. The Spoofah in Trapmann’s story is Scottish, and one wonders if she was aware of Branscombe’s theatrical production.

This appears to be the only known illustrated book by Leila (nee Gardner Trapmann) von Meister (1871-1958), who was born in Tunbury on Thames and attended private school in Frankfurt. In 1900 she married senior politician and diplomat Karl Wilhelm von Meister, with whom enjoyed the friendship of the imperial family (indeed, Kaiser Wilhelm II was the godfather of her son). Following WWI she was awarded the Iron Cross by the Kaiser for her work in the Red Cross.
Her husband died in 1935 and she emigrated to New York. Her memoirs were published in London in 1963 as “Gathered Yesterdays” (ed. David Boyle).

“The Spoofah & The Antidote” was published in Edinburgh and New York in 1898 (priority indeterminate), of which a combined total of eight copies worldwide are located in OCLC. Ours appears to be the only copy of any edition on the market, signed or unsigned.

Additional images here.

1824 SWISS ALMANAC, ILLUSTRATED WITH CURIOUS WOODCUTS

18. [Almanac in German.]. Nutzlicher Haus-Kalender oder der Richtige Bot, aus das Jahr Christi 1824. Argau, Switzerland: Jakob Diebold, 1823. 4to. 48 pp. Pictorial wrappers, stitched as issued. Tables printed in black & red, lower page corners folded, some moderate edge wear, a bit of foxing or staining. Well worn but generally very good, with a few small tears along edges. Very Good. (#2966) $750
An extremely scarce 1824 provincial Swiss Almanac, well illustrated with curious woodcuts including an elaborate title-page border in the neo-classical style, back cover depiction of the slaughter of the Greek patriarch, a double-page fold-out plate of a castle in Baden (small dirt stain at top), and twelve emblematic woodcuts depicting astrological attributes of each month. Owing to the fact that only one other copy seems to have survived, it is not surprising that we have been unable to locate reproductions of any of these woodcuts published elsewhere. The title-page woodcut appears to have been signed in the border the artist / engraved “Z. Morman.” Several of the woodcut zodiac symbols are signed “Z.”

Jakob Diebold, a bookbinder, took over the publication of this Haus-Kalender (a.k.a. the Swiss “Baden Kalendar”) from Heinrich Joseph Keiser sometime after 1808, during which time he ran both the bindery and the Baldinger printing press. Sales of the almanac under Diebold greatly improved, largely due to the improving economic and intellectual conditions of Baden. This calendar contains a “Directory of school books, children’s writings and writing materials, which are available from B.J. Diebold, book printers and bookbinders in Baden.” The almanac includes a report on the New Year (i.e. 1824), a directory, and covers a range of topics including chronology, astronomy, astrology, and herbal medicine.

The ZB Zurich has scattered holdings of Diebold’s publication, namely: 1811-1812; 1819-1821; 1824 (the present year), 1825-1826; 1831; 1837; 1846. The Landesmuseum has three unrelated issues (1817-1819).
19. [Irish Northern Aid Committee.]. Margaret Thatcher Wanted for Murder and Torture of Irish Prisoners. San Francisco: Irish Northern Aid Committee, n.d. (ca. 1981). Broadside. 355 x 215 mm. Slight browning, three pin holes at the top and one at the bottom where the poster appears to have been fastened to a wall, light foxing in bottom right corner, a few unimportant tears along bottom edge. (#2962)  $650

Unobtainable, highly charged WANTED poster for then-British Prime Minister Margaret Thatcher, printed hastily and cheaply by the Irish Northern Aid Committee organization. We are compelled (although wish some reluctance) to pronounce that this broadside is visually “arresting.”

Issued in the middle of the Irish Troubles, this broadside was likely printed in response to the death of Bobby Sands (1954-1981) and others during the Hunger Strikes of 1981. Sands was a member of the Provisional Irish Republican Army, and leader of the Hunger Strikes, during which he was elected a member of British Parliament as an Anti H-block candidate. He died while in prison at H.M. Prison Maze less than a month after. The Strikes were held by Irish Republican prisoners as a protest against the removal of Special Category Status, which would have made them de facto Prisoners of War, affording them special privileges. Culminating a five-year protest, the Strikes ended only after ten prisoners, including Bobby Sands, starved themselves to death. Even while the prisoners were dying, Margaret Thatcher famously declared, “Crime is crime is crime; it is not political,” and refused to return the P.O.W. status of the prisoners. Thatcher was thus “Wanted for murder and torture of Irish prisoners” by many Irish-Americans, as this broadside makes clear.

The Irish Northern Aid Committee (NORAIM) was founded just after the Troubles in Northern Ireland began in 1969. They were heavily involved in propaganda and the importation of arms to the Provisional Irish Republican Army (IRA) from North America.

Our research has located only one other copy, held at the International Institute for Social History in the Netherlands. Our copy also appears to be the only one on the market.

Additional images here.
Gardening


Rare first edition of this early treatise on the vegetable garden, very likely a source of information for John Evelyn according to Fussell (“Old English Farming Books from Fitzherbert to Tull 1523 to 1730”). This is an excellent copy in original, unsophisticated condition.

The first half of the work concerns the layout of the vegetable garden, the soil, watering, etc.; the second half discusses cultivation and requirements of particular vegetables, as well as on herbs and salad vegetables; documented is the cultivation on growing asparagus, artichoke, absinthe (sic), basil, fennel, red currants, strawberries, melons, muscat, turnips, pumpkin, sage, artichokes, and much more. Published anonymously, the work is generally attributed to Garnier, le Jardinier du Roi (cf. Barbier III, col. 521) although Pierre Morin has also been proposed.

Following the Preface is a 1692 “Certificate” by [Gilles] Ballon, Director of the Royal Gardens, who writes that he has read a manuscript entitled “Traite de la Culture des Orangers & Citronniers, des Figuiers, & des Jardins Potagers.” That these three important works were first issued separately by Charles de Sercy in 1692 is apparently recorded here for the first time. Scarce, with no examples of this first edition in auction records for last half century. ¶ Not in Hunt.

Additional images here.
Rare, anonymously published collection of Gothic tales by Mary Diana Dods, a woman of multiple names and genders, and an intimate friend of Mary Shelley who championed her writings in the face of destitution. By 1827, Mary Dods had radically transformed herself into “Walter Sholto Douglas.” Adopting a masculine dress, s/he played the role of “husband” of Isabella Robinson, a young coquette who needed a father for her illegitimate child. Indeed, Shelley helped to secure false passports for the couple, who emigrated to Paris and there lived as Mr. and Mrs. Douglas.

Dods herself was an illegitimate daughter of a Scottish aristocrat (George Douglas, 16th Earl of Morto). S/he published dramas and stories under the pseudonym “David Lindsay” in Blackwood’s Magazine, literary annuals, and gift books. S/he should have enjoyed privilege but instead was constantly impoverished – and constantly ill. According to her contemporaries, Dods was disfigured, ambiguously gendered, and brilliant. Mary Shelley at times acted as the literary agent of Walter Sholto Douglas, and in Paris introduced the couple to elite Anglo-French society where they mixed with intellectuals such as Stendhal and Fauriel.

A substantial separation from Isabella thereafter caused a sharp decline in Dods’s mental and physical health. Mary Shelley, who originally assisted in the creation of the Mr. Douglas persona, abruptly began treating him as a sort of villain with a “diseased body” and a “diseased mind” (ut Friedman / Bennett). Having struggled with a liver disease for most of her adult life, Dods died of her ailments ca. 1829-1830, following several months in French debtor’s prison.

With one exception, the stories in this collection are original, though imbued with material from then-popular German fairy-tales, as noted by...
the author in the Preface (“‘Der Freischütz,” a translation of a well-known tale by Apel). The present expanded edition, published as part of Milner and Sowerby’s “Wide Wide World Library” series, appends two stories, the authorship of which is unknown: “The Spectre Barber” and “The Sleeping Friar; or the Stone of Father Cuddy,” both of which appeared earlier in “Traditions and Legend of the Elf, the Fairy, and the Gnome” (c. 1830s) and “Tales of Fairy Land; Or, Legends of the Olden Time” (1844). The attribution of “Tales of the Wild and the Wonderful” to George Henry Borrow, first proposed by Walter Jerrold in 1921, has been rejected.

This expanded edition is not in UVa Sadleir-Black Collection of Gothic Fiction, or anywhere else in the U.S. for that matter; indeed only a single copy of it appears in OCLC (University of Guelph, Ontario); COPAC lists only the Bodleian copy (the catalogue record assigns authorship to “G.H. Borrow”). Ours appears to be the only copy of any edition on the market.


Islamic Manuscript of Sufism Prayers

22. ‘Ali ibn Sulṭan Muḥammad al-Qari al-Harawi. Al-Hizb al-A’zam. Kitab al-hizb al-a’zam wa-al-ward al-afkham (The Supreme Daily Remembrance and the Noble Litany). Late 17th c. 4to. [2], 49, [1] = 52 ff. Bound in (19th century?) black-lacquered goatskin, rebacked and repaired. Traditional Islamic binding structure with folding fore-edge flap, profusely gold tooled with a rectangular geometric design: multiple squares containing five small floral tools in the center of each within two large ornamented rolls in a rectangle, forming three concentric panels with smaller single-line rolls on each side of the larger rolls, single tool in line down fore-edge flap, all in shell gold, occasionally chipped. Some abrasions on back cover and wear at corners and along fore-edge flap. Blue, brown, and yellow marbled pastedowns, envelope flap with green paper pastedown, two original endleaves at front and one at the back; modern green paper binder’s leaves. Two large illuminated calligraphic vignettes, each page surrounded by a double frame of burnished gold. Abrasions to text leaves, apparently from previously interleaved “protective” sheets which in some instances have actually left paper residue and/or caused the loss of several words on several pages. With faults, and priced accordingly. Good. (#2955) $2800
An intriguing late 17th-century calligraphic manuscript of this famous Islamic text, being a collection of prayers, invocations, and texts taken from the Qu’ran and the Hadith (i.e. the record of the words and actions of the Prophet Muhammad) on Sufism. The “Al-Hizb al-A’zam” is divided into seven chapters (one for each day of the week). The work is considered to be a truly beautiful compilation of texts, designed to be read and reread throughout one’s life; it continues to be recited daily by millions of people.

The unnamed scribe of our manuscript wrote in a clear “Naskh” script, one of the first developed and formalized scripts of Islamic calligraphy, frequently used for the Qur’an and administrative documents because of its easy legibility.

At the end of the work is a list of the Prophet’s companions at the Battle of Badr, followed by a page regarding jurists from another of al-Qari’s works called “Sharḥ al-Shama’il.” This is impressive commentary on the “Shama’il al-Muhammadiyah” (“The Appearance of Muhammad”) by Muhammad ibn Isa al-Tirmidhi (824-892), itself a well-known Islamic compilation of hadiths concerning the person and character of the Prophet. On the final leaf is a short prayer that was transmitted by the Hadith scholar al-Sayyid ‘Ali Efendi.

The author of the text, Ali al-Qari (d. 1605 C.E.), was a Mecca calligrapher, scholar, and teach of the Hanafi school. He was one of the masters of Qur’anic commentary, hadith, Imams of fiqh, and Sufism. The present work remains his most popular and most enduring.

NB: For her kind assistance in cataloguing the present MS we are very grateful to Dr. Kelly Tuttle (University of Pennsylvania).
A Portable Accounting Archive

23. Truesdale Dry Goods (Morris Truesdale). Leather Receipt Portfolio (manuscript on paper). Union, New York, 1892. Dates: 1892-1901. Plain brown leather portfolio. 52 printed receipts with manuscript entries and totals, recto only. Receipts: ca. 8.5” x 5.5” -- Portfolio: 32.5” x 8.5” unrolled; 4” x 8.5” rolled. Leather exterior worn and occasionally ink stained; all receipts folded in three, with varying degrees of toning and customer’s name written in ink to the exposed panel of the verso; several receipts brittle/fragile at fold lines, some with splits and/or separations. Each receipt is preserved in a mylar sleeve, the entire portfolio housed in a fitted cloth case. Good. (#2290) $2200

Almost medieval in construction and conception, this is a rare 19th-century relic, being a leather accounting and receipt portfolio belonging to a known dry goods store active in upstate New York. The present artifact, the only one of its kind that we’ve ever handled, or even seen, is a handmade receipt portfolio fashioned from a piece of plain leather, with a thin belt of leather extending down the center of the interior to hold in the receipts. The center belt is sewn at one end and safety pinned at the other, with alphabetical divisions lettered in ink (a slot for “AB,” “CD,” “EFG,” etc.) and demarcated by thin strips of leather sewn perpendicularly across the center belt. Receipts bearing the customers’ last names on the versos have been filed in their appropriate slots.

Truesdale & Co. of Union, New York, was a purveyor of boots, shoes, rubbers, hats and caps, and “choice” family groceries. Our research indicates that the shop was owned by Morris Truesdale, a shoemaker who subsequently managed a shoe factory in said town. The receipts in the present portfolio often list a combination of dry goods (sugar, rice, tea, molasses, etc.), boots and/or shoes, clothing (shirts, overalls), fabric, and more. Most of the receipts appear to have been compiled over the course of at least several months. All items listed are carefully priced and tallied. We find no other portfolios of this kind, either on the market or in reference sources available to us (printed and online). Only a single business record, dated 1894, has been located for M. Truesdale.

Additional images here.
ORIGINAL PHOTOGRAPH PRINT BY
A CELEBRATED CHRONICLER OF AFRICAN VOODOO

24. [African Voodoo.] Von Hoffman, Carl. The Voodoo Belief Among African Natives. Pacific & Atlantic Photos, c. 1920s. Original silver gelatin print, measuring 24 cm x 16.5 cm (9.5 in x 6.5 in). With Pacific & Atlantic Photos rubber stamp on verso, along with a lengthy holograph caption in blue pencil: “HOF 221287 / copyright by Carl von Hoffman from P&A / The Voodoo belief among African natives / The bewitched natives drink water with voodoo gods blessing. They then vomit it and the bad spirits leave them. This is forbidden by the white man in Africa and is a prison offense. The photographer came upon this group in a bush by the river by chance.” Mild rippling, rubber stamp faded on verso. Good. (#2965) $1250

Fine image by Carl von Hoffman (1889-1982) documenting a voodoo ritual in Zululand. Von Hoffman was a soldier in the Russo-Japanese War, an adventurer, author, and photographer. In 1924, von Hoffman was solicited to participate in a trek from Cairo to Capetown, during which time this photograph was most likely taken, and which inspired a return trip shortly thereafter to what was then Rhodesia. His second visit allowed him to study in detail the religious rites and customs of a single African tribe, providing his research material for “Jungle Gods.”

In “As Told At The Explorers Club: More than Fifty Gripping Tales of Adventure,” von Hoffman describes a love potion gone wrong, the ritual cure being part of the subject of this photograph. The published account reads:

“It turned out that the witch doctor was Lucas M’Zungu, a great Voodoo doctor, a combination of witch and witch doctor with a smattering of the white man’s religion. I approached the place with caution in the hope of watching the performance unobserved. The Voodoo practice, as any witchcraft, was forbidden by the white man’s law, and my appearance would probably have disrupted things...After some hesitation, the man came forward and, in Zulu, with a few English words thrown in, said that he was about to drown some spirits. There were three pots near by, with fires beneath, and some of the women were pouring water into them. The Voodoo doctor, dressed in a black robe, stood there holding a Bible in Zulu script, and mumbling incantations. The patients now came forward, stripped to the waist, to be anointed by the Voodoo doctor with lion fat, and among them was the girl who had been bewitched...muttering to herself but no longer raving. Each of the patients was then told to kneel and drink from the can of water placed before him, while the doctor kept up his incantations. The hot water was served in gallon cans, which formed part of the Voodoo equipment, and the patient was not allowed to stop drinking until the can was emptied, as otherwise the magic would lose its force. As soon as one can was emptied by a patient he would be given another, urged on by being told that the more magic he consumed the more
certain was the cure... When all drinking ceased, the doctor showed them how to insert their fingers in their mouths as far back as possible, with the result that much vomiting started. To those struggling, the doctor shouted that the evil spirit was fighting within them, that it was trying to stay in their stomachs, and must be driven out by throwing it up. After ridding themselves of the water, the patients got up and walked away with smiling faces, for now they were un-witched. The raving girl was among the cured. When the Voodoo doctor, M’Zungu, left the ravine, his safari contained goats, cows, and sheep that had been paid him for the cure.” (pp. 64-65)

As can be seen in von Hoffman’s passage, South African voodoo (or vodun) combines Christian (usually Catholic) flavor and traditional African spiritualism, similar to Haitian voodoo. Witch doctors are considered healers (and emphatically not witches themselves), also called sangomas in south Africa, and are highly revered and respected in their societies. As such, part of their role is to narrate the history, cosmology, and myths of their tradition, and they fulfill various social and political roles within their communities, including divination, healing illnesses, and directing birth and death rituals. Muti, medications made from plants, animals, and minerals and imbued with a special spiritual significance, have powerful symbolism; for example, lion fat was often used on children to give them courage. In von Hoffman’s example, the patients were anointed with lion fat to endow them courage before they faced the evil spirits in the vomiting purification ritual. ¶ A fascinating view of an African voodoo ritual, captured at a time when such ceremonies would be seldom seen by non-Africans.

撄 Additional images here.
25. [Cholera]. Correo de Trinidad (Journal). **Adicion al Correo de Trinidad (27 Oct. 1834)**. Trinidad, Cuba: D. Cristobal murtra e hijos, 1834. Broadside. 26.7 x 16 cm. Slightly browned, small stain at upper right corner, folded across the middle. Good. (#2901) $1000

Unique (?) document concerning the first documented cholera epidemic in Cuba. This important proclamation from Juan Bautista de Sarria, mayor of Trinidad de Cuba, announces the rapidly approaching “liberation” from a Cholera-morbus outbreak. Though cholera morbus as a term had been used with some frequency to describe a range of conditions, including dysentery and inflammation and bleeding in the digestive tract, the outbreak in Cuba from 1833-34 is considered the first documented instance of a mass epidemic of cholera in the Caribbean. Beginning in Havanna in February 1833, after which there was a lull in the epidemic from June of that year to the following May, the disease spread to Trinidad in the summer and fall of 1834. Many inhabitants of Cuba in fact blamed the African slave trade for bringing cholera to their island, particularly noting the near mass extinction of barracks of newly arrived slaves from Africa, though the first recorded instance of the disease in West Africa is not until 1860. However it first came to the island, de Sarria here proclaims that Divine Providence has begun to liberate them from the ravages of the cholera epidemic, noting that only four have been buried in the previous three days.

The journal “El Correo” was founded by Don Cristobal Murtra who, along with his sons, printed the publication during the entirety of its run from 1820-1869. In addition to reporting on contemporary issues and events, “El Correo,” printed semi-weekly, was used by many Cuban writers as a publication space for poetic and other literary works, among them Placido’s classic sonnet “Las Pasiones” and Esteban de Jesus Borrero’s poetic romance “Amira.”

We have located only two physical issues of this exceedingly rare Cuban newspaper, both held by the American Antiquarian Society, from 1837 and 1844, but not this important Proclamation which was issued as a supplement to the 27 October 1834 issue.

🔗 Additional images here.
The important “Willard Report,” issued at the zenith of the American Civil War, on the often deplorable conditions of the insane poor in institutions throughout New York State. This, the so-called “Willard Report,” had a significant impact on improving said conditions, not only in New York but beyond.

Sylvester D. Willard, M.D. (1825-1865) was a volunteer surgeon during the Civil War, best known as the founder of the Willard Asylum for the Insane. Shortly after he began his practice, he became connected with the Albany County Medical Society and served successively as its secretary, vice-president, and president. In 1858 he was a delegate to the State Medical Society, and was shortly thereafter appointed its permanent secretary. In the spring of 1862, he went, with two other prominent physicians of Albany, to act as a volunteer surgeon to the Army of the Potomac. At the time of his death he held the positions of Secretary of the State Medical Society, Examining Surgeon for the Pension Office, and Surgeon-General of the State.

The conditions plaguing inmates of county poor houses during the 19th century were grim at best, with many “patients” often kept chained and shackled. “By an Act of the New York Legislature, passed on the 30th day of April, 1864, the Secretary of the State Medical Society was authorized to investigate the condition of the insane poor in the various poorhouses, almshouses, insane asylums, and other institutions, where the insane poor are kept.” Dr. Willard was called to conduct the investigation, and his culminating report was the instrument that persuaded the New York State Legislature to pass, on April 8, 1865, The Willard Act, authorizing “the establishment of a State asylum for the chronic insane, and for the better care of the insane poor, to be known as The Willard Asylum for the Insane.” However, Willard passed away before the Asylum officially opened its doors in 1869.
The report contains copies of letters written by Willard along with detailed entries for each county in New York. At the end of the report is a table “showing the summer population of the poor houses, the number of insane, and the number capable of labor in each.”

William Henry Gleason (1833-1892), to whom this present copy originally belonged, was a minister and politician who served as a Republican member of the New York Assembly from 1864-1865, and as Register in Bankruptcy from 1868-1870. A lawyer by trade, Gleason acquired one of the largest legal practices on Long Island until 1870 when he exchanged the legal for the clerical profession.

The printer Van Benthuysen ran an Albany printing house notable for being the first in the United States to successfully apply steam power to the printing press. Van Benthuysen and his sons also managed the Albany Type Foundry (claimed to be the first to apply steam power to producing type) and several branches of a paper-making firm. Charles succeeded to the business in 1845 after his father died; with a new partner named Cornelius Wendell, Van Benthuysen won the bid to print material issued by the United States Senate and House of Representatives.

Ours appears to be the only copy currently on the market. Literature: Linda S. Stuhler, “The Inmates of Willard 1870 to 1900: A Genealogy Resource.” See also: American Journal Of Insanity, October 1865, pp. 1-5.

Additional images here.
WWI French Soldier’s Manuscript Diary composed behind German Lines, Richly Illustrated

27. WWI French Soldier of the 23rd Company 205th Infantry Regiment. QUATRE MOIS DE CAMPAGNE [Aug. 4 - Nov. 29, 1914]. The Ardennes, France, 1915 (after). 8vo. (186 x 120 mm). 68 pp. (manuscript text, approximately 18,000 words) + 67 full-page pen drawings. Contemporary home-made binding, carved wooden boards in relief with a depiction of a Gaul soldier with spear (point of tip and butt broken off) which also appears elaborately rendered on the title-page, which likewise reads: QUATRE MOIS DE CAMPAGNE, dated “Aout, Septembre, Octobre, Novembre, 1914.” (#2789) $6,850
Important, elaborately illustrated manuscript journal, being the detailed hitherto unpublished account of a French Infantryman ("Poilu") during his four-month campaign in the Ardennes, trapped behind German lines along the Northern Front. The present manuscript is distinguished by its 67 full-page drawings and sculpted wood binding that depicts a Gaul soldier (almost certainly created by the author / illustrator himself). This journal tells in graphic detail the disorganization of the campaign, the ravages of the war, and the cohabitation of the Regiment with the local population and the Allies.

Our soldier, who has not yet been identified with certainty, belonged to the French 23rd Company of the 205th Infantry Regiment. His moving narrative begins on August 4, 1914, when he in Paris by train for Army mobilization. The journal gives a detailed account of the troop’s movement through the Ardennes, both in and out of the trenches. After several gruesome battles, the Regiment was surrounded by the enemy in the woods of Signy-le-Petit. Facing the threat that the civilian population would be executed, the Regiment surrendered to the Germans on November 29, 1914 (see below). This is where the journal ends, the surviving soldiers of the 23rd Company having been taken as prisoners of war and marched into Germany. Many would not return.

The manuscript is illustrated with 67 full-page drawings, naive but extremely detailed and evocative: some are sad, even pathetic, while others are full of G.I. humor. The journal itself is of particular interest in that the author was not a French officer, official, or professional journalist, but a lowly “Poilu” (literally: hairy or bearded one), the informal name for a French WWI infantryman. Poilu is still used as a term of endearment for the French infantry of the Great War, and the word carries the sense of the infantryman’s typically rustic, agricultural background. The Poilu soldier was known for his love of rationed “military grade” pinard wine. The image of the dogged, bearded French soldier was widely used in propaganda and war memorials. The stereotype of the Poilu was of bravery, endurance, and unquestioning obedience.

The journal is of genuine scholarly interest because the majority of the narrative describes events that transpired 150 km inside enemy lines. The four-month account describes the heroism of French partisans who inhabited the forest of the Ardennes where the 23rd Company 205th Infantry Regiment was trapped. Two partisans in particular stand out, namely Fernand Cretu, a farmer, and his wife Maria. From Sept. 13 to Nov. 28, 1914, they hid, fed, supplied, and protected the entire 23rd Company (more than 250 soldiers) on their farm near the village of Neuville lez Beaulieu (Signy-le-Petit). The captain of the company, de Colbert de Laplace, lodged at the farm and made it his headquarters.

The longest and most compelling passages of the journal appear for November 28 and 29, which describe how the 23rd Company was surrounded by a thousand German soldiers. Fernand Cretu and his family were taken hostage by the enemy and his farm was burned. The entire village of Neuville lez Beaulieu was rounded up and taken into the...
church of Signy-le-Petit. There the German commanding officer informed Capt. de Colbert that if he did not surrender immediately, the church would be locked and then set on fire with everyone in it. The captain capitulated, and ordered that all weapons belonging to the 23rd Company be destroyed. These scenes are illustrated in the present manuscript, and which may be the sole surviving eye-witness account of these events. At the end of the conflict, Fernand Cretu and his wife were awarded the Croix de Guerre with a vermeil star. These partisan heroes are actually NAMED in the present Journal.

EXTRACTS: “On the 16th [September, 1914]. Wake up at 6 o’clock. This morning we have coffee. Canon-fire, but not as close as yesterday. Today we have bread, and as always only 3 kg to feed 15 men. Meals are always the same and in small quantities. At 5.30 in the evening, the Company meets in the courtyard of the farm; Roll Call: there are 15 men are missing [AWOL]; they had simply marched away, some in plain clothes they bought from the farm workers. The AWOL soldiers are sentenced to eight days in prison. A pigsty is transformed for this purpose. A prison guard is appointed but he serves in this capacity only at night. At present he will live in a compartment of the pigsty; guardians and guardians will suffer equally [...]”

Céry-les-Mezerières, August 30, 1914: “[...] In haste we move out. It’s about time because the shells are getting closer to us -- it’s complete music [sic], percussion, shrapnel; the 77th, the 105th, everyone does the dance [sic]. Where we are right now is not good. We are shelled section by section, and we hit the ground. The shelling falls on all sides at once; they explode so close to us that at times the movement of the air produced by the explosions our faces are concussed, we are splashed with earth and shrapnel. In my section two men were wounded simultaneously: one in front of the section, the other in the last row, pierced by the cans and bowls that were affixed to their packs. Under fire our impassive captain orders us to move right, lef, forward, backward. “Thanks to his coolness, we are doing well. Meanwhile, our artillery retaliates, but unfortunately 75 of our men are dislodged by 105 German soldiers [...] At 5am, the order is given to move forward. With three comrades and a sergeant, I go on patrol. We go to the end of the plateau that we occupy and from there, we discover the entire valley of the Oise river. The fight resumes at our very feet. This is a famous vista, but what is less famous are the bullets that whistle past our ears. In Berg-les-Mezerières, the machine guns issue forth from a bridge -- what a concert [sic]. In front of us, on the slope on the other side of the Oise, we see the Germans descend into the battle in a tight flanks; so it begins!”

Additional images here.


Unknown, clearly spectacular performance in an open air theater near Castel-Viehl, Luchon, France.
An interesting accordion style album of 25 real photo postcards, depicting an outdoor play in the foothills of the Pyrenees, probably at the foot of Castel-Viehl in Luchon. It was well attended: photos show hundreds of seated and standing spectators and include shots of the stage, the play, the characters in their costumes, etc. Costumes include kings, queens, Renaissance lords, Roman generals (perhaps Hannibal?), and exotic cossack-like dress; in a word, neoclassical and romantic. Two of the actors appear to be females in the costume of sword-bearing male aristocrats.

The isolated square tower of Castel-Viehl was originally built during the medieval period, when many such towers were built along the slopes of the Pyrenees. They were watchtowers for guarding important travel and trade routes and used to quickly communicate signals to other towers along the same routes. The open air theater concept at these towers speaks to the prevalence of naturalism in French theatre of the final two decades of the 19th century, where “truthfulness” was demanded not only in writing and acting, but also in stage setting. Actors were expected to speak and act as though they were “at home,” ignoring the audience altogether.

Additional images here.
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http://michaellaird.com
THE SECOND FOLIO


Beautifully bound copy of the entire play of “Henry VIII” extracted from the Second Folio. This is one of the most desirable of all the history plays in the Shakespearian canon. The synopsis of “Henry VIII” is so justly famous that it requires little introduction. It was written by Shakespeare with John Fletcher, and as such is one of the so-called collaborative plays; stylistically it exhibits characteristics of Shakespeare’s late romances. It is a remarkable fact that in 1613, during one of the earliest performances of Henry VIII, a “special effects” cannon was triggered and accidentally ignited the thatched roof of the Globe Theatre, resulting in its total ruin. The principal historical source of the play was Raphael Holinshed’s Chronicles (1577). In the play Shakespeare transposed many events for dramatic effect; the beheading of Anne Boleyn is omitted, and there is no reference to her four successors. The text of the play seems to imply that the charges against the Duke of Buckingham were groundless. More explicit are the pleas of Catherine of Aragon to Henry before the Legatine Court, which were based on fact. “Henry VIII” is further notable in that it has more stage directions than any other Shakespeare play, and as such it remains an invaluable primary source for Elizabethan theater production.
The binder of our copy is the legendary Bernard Middleton, MBE (b. 1932). Middleton trained at the Central School of Art and Design in London and spent many years at the bindery of the British Museum / British Library; afterwards he managed Zahnndorf, one of the most prestigious binderies in London, and then established his own business. He has researched and written extensively on the history of bookbinding; produced many designer bindings; and received commissions from noted collectors, academic institutions and libraries. He was elected a fellow of the Royal Society of Arts in 1951 and received an MBE in 1986.

As is well known, the so-called First Folio edition of Shakespeare’s incomparable “Comedies, Histories, and Tragedies” is now practically unobtainable; today even single plays from the First Folio sell in the six-figures: most recently the “Tragedie of Julius Caesar” was offered at Bonhams New York and realized USD 175,000 including buyer’s premium (the original estimate was $50,000 - $70,000). We are offering a finely bound copy of the entire play of “Henry VIII” from the Second Folio for a fraction of that price (approximately 2.5%).

Additional images here.
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