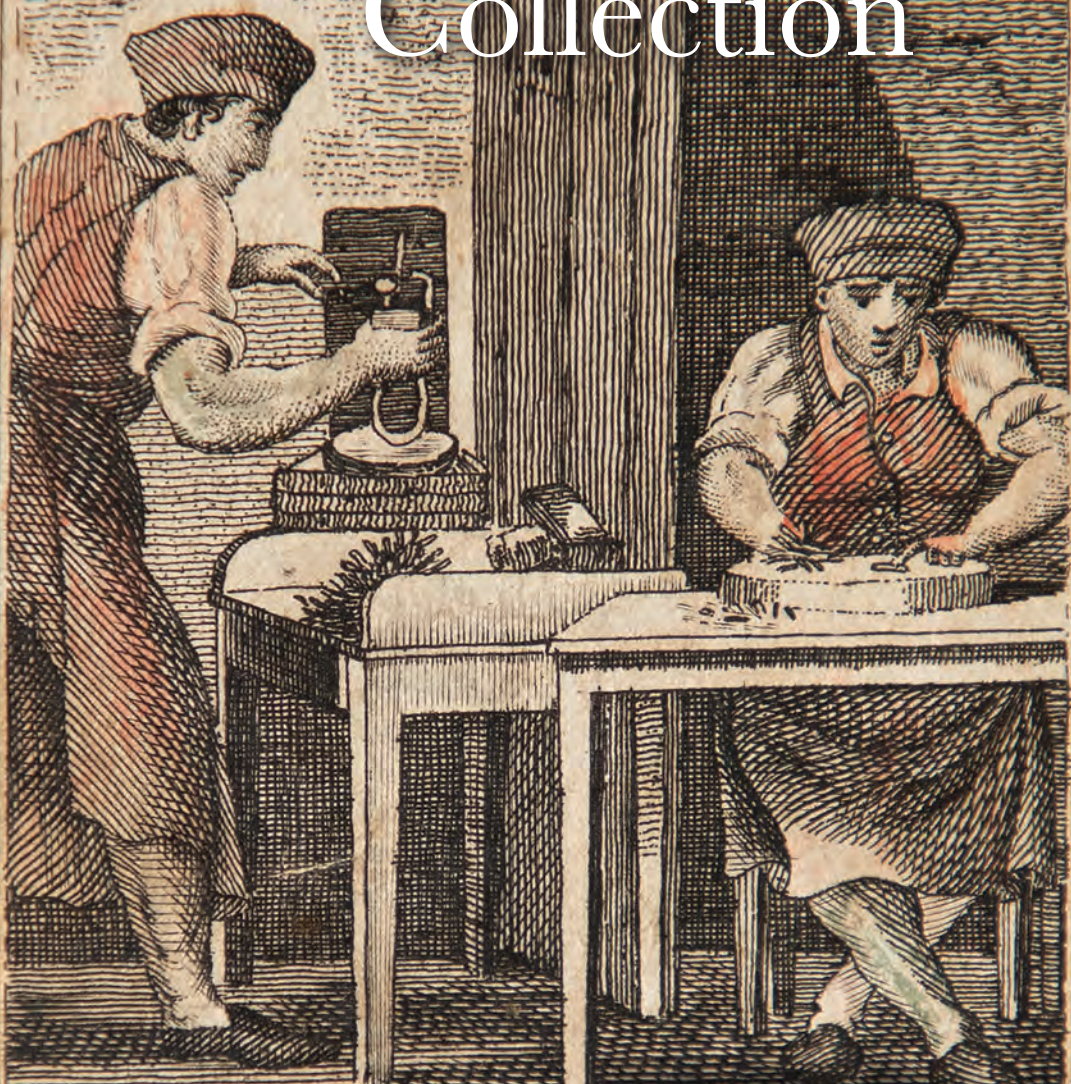


Selections
from the
Michael Zinman
Collection



JAMES CUMMINS *bookseller*

Selections
from the
Michael Zinman
Collection



JAMES CUMMINS *bookseller*
in partnership with
George S. MacManus Co.

© 2025 by James Cummins Bookseller

500 copies printed

Text: Jeremy Markowitz and Henry Wessells
Photography: Nicole Neenan
Design: Lauren Miller Walsh and Amanda Inman



More images and a full description
of each item can be seen on our
website or by request.

All items can be viewed at our
gallery on Madison Avenue.

JAMES CUMMINS *bookseller*

699 Madison Avenue, New York City, 10065

Phone: (212) 688-6441

info@jamescumminsbookseller.com

jamescumminsbookseller.com

Hours: Monday – Friday, 10:00 AM – 6:00 PM

MEMBER ABA, ILAB, ABAA



George S. MacManus Co.

12 Water Street, Bryn Mawr, PA 19010

Phone: (610) 520-7273

books@macmanus-rarebooks.com

macmanus-rarebooks.com

Table of Contents

Preface

Bibles 1

Americana35

Bindings73

Children’s Literature 107

Literature, Performing Arts,
Risqué Literature, & Miscellany 141

Index..... 192



Michael Zinman (left), with Bill Reese

Preface

To me, true collecting is a very different thing from simply assembling. Most of what we call collecting is really the latter, and there is nothing wrong with it as a hobby and a pastime. Real collecting comes from experiencing each object as it is acquired, looking at both its content and its format, and relating details of its makeup — its printing, paper, binding, and other features — to what has been seen before and what is already in the collection. It is the making of connections, and the understanding of the relationships between objects. The collection constitutes a laboratory where the real collector can continually learn from experiencing the books and then apply that knowledge to seeing more details in the new books they look at. In such a collection, every object acquires more meaning from those next to it. This is what Michael has done.

— William Reese, from a talk delivered on the Zinman Collection of Early American Imprints at the Library Company of Philadelphia, May 15, 2000

Michael is fond of calling his fifty plus years of collecting a “critical mess.” What began in the 1960s as an interest in John James Audubon developed into a collection of American natural history, which in turn engendered a passion for European Americana. That assemblage alone would have been notable as among the most important collections of the genre collected in the 20th century, but for Michael it was just the warm up. His collection of over 11,000 items of early American imprints, deposited at the Library Company of Philadelphia in 2000, was easily the largest in private hands — as well as among the most sizeable of any in public institutions — and it ranks among the greatest American rare book compilations ever formed. Michael was insatiable in its accumulation, buying everything he could find, as it was only through the “critical mess” that the connections lauded by Bill Reese could be discerned. And discover them he did, in droves.

James Cummins Bookseller, in partnership with George S. MacManus Co., is honored to offer for sale Michael’s final “critical mess”: both items collected subsequent to the Library Company of Philadelphia sale, and ones he cherished and held onto over the years. This selection speaks to the mastery of his eye, his admiration for the artisans of the physical book, and the discovery of those connections. The present catalogue represents highlights from various sub-genres of this period in his Americana collecting: Bibles, bindings, children’s books, imprints and early editions of literature, theater broadsides, risqué material, and more.

I’ve known Michael throughout the entirety of my almost thirty-year career in the rare book world. He is generous, shrewd, passionate, independent, non-conformist, irreverent, and absolutely maddening. But love him (or otherwise), there is no questioning his collecting acumen. To Michael, and perhaps to you, each one of the items in this catalogue has a story to tell which prompted his adding it to his collection: it might be about the printer or the binder, or about how a book was used in the classroom, or that it was entirely unrecorded. Or, it might simply have been a source for his own amusement, an otherwise unnoticed detail that brought a wry smile to his face.

Jeremy Markowitz
James Cummins Bookseller

Bibles

1. (Bible in Massachusetts). Eliot, John.

[Fifteen consecutive leaves from the first edition of the Eliot Indian Bible, Mamusse Munneetupanatamwe Up-Biblum God, comprising Leviticus 3:11 through 27:10].

CAMBRIDGE: SAMUEL GREEN AND MARMADUKE JOHNSON, 1663.

Text in two columns. M4-Q2. 4to. Elaborately bound in full navy crushed morocco, by Bernard Middleton, spine gilt with raised bands, marbled endpapers. Evans 72; Field 495; Ayer, Indian Linguistics (Massachusetts) 1; Church 580; Pilling, Algonquian, pp. 139-52; PMM 142; Sabin 22154, 22155; Siebert sale 490; Wing B2755; ESTC W38287.

Fifteen consecutive leaves from the famed Eliot Indian Bible, the first Bible printed in any language in the American colonies. Rosenbach proclaimed that the Eliot Indian Bible must rank as one of the greatest feats of American book-making.

“Supported by the London-based Society for the Propagation of the Gospel, Eliot began a phonetic translation of the Scriptures into Natick, which had previously not had a written form. The Corporation supplied a printing press for the work, as well as

Leaves from the first Bible printed in any language in the American Colonies

a new set of metal type to print the text. The typefont required extra samples of the letters ‘k’ and ‘q,’ as well as a totally new character that Eliot devised for a particular Natick

pronunciation” (Siebert). Not only does this work stand alone as a monolith of early American printing, but it offers a link to the very first issue of the Cambridge press, the Bay Psalm Book. The present printer, Samuel Green, apprenticed with Stephen Daye, first master printer of the Cambridge press, and thus this remarkable Bible shares a kinship with the Bay Psalm Book.

The leaves are all from the Book of Leviticus, and begin with chapter 3, verse 11 through chapter 27, verse 10. This includes a number of passages of interest to the Native American reader. For example: Lev. 19:18 (“You shall not take vengeance or bear a grudge against the sons of your own people, but you shall love your neighbor as yourself”); Lev. 19:34 (“When a stranger sojourns with you in your land, you shall not do him wrong. You shall treat the stranger who sojourns with you as the native among you, and you shall love him as yourself, for you were strangers in the land of Egypt...”); and Lev. 26:1 (“You shall not make idols for yourselves or erect an image or pillar, and you shall not set up a figured stone in your land to bow down to it, for I am your God”).

[372962]

\$15,000





2. (Bible in Massachusetts). Eliot, John.

[Two consecutive leaves from the second edition of the Eliot Indian Bible, Mamusse Munneetupanatamwe Up-Biblum God, comprising the entirety of the Book of Jonah].

CAMBRIDGE: SAMUEL GREEN, 1685.

Text in two columns. 5L4 and 5M1. 4to. Later cloth. Small loss at lower outer corner of the first leaf. Housed in a matching chemise and slipcase. Provenance: American Antiquarian Society (deaccessioned in 1951); Edwin A. R. Rumball Petre (typed note laid in). Evans 385; Pilling, Algonquian, pp. 139-52; Wing B2756; ESTC W4376.

A pair of consecutive leaves from the second edition of the famed Eliot Indian Bible, the first Bible printed in any language in the American colonies, and one of the most important issues of the 17th-century colonial press.

“Not the least of the many features of interest which *In the belly of the Namohsok* concentrates in this volume, are the statements of undoubted authorities, that Eliot was engaged for ten years in its translation; that it was the first Bible printed in America; that a large portion of the composition in the printing of the second edition at least, was performed by Indian James; and that the work was three years in passing through the press” (Field).

The leaves comprise Obadiah 1:6 through Micah 3:4, and thus contain the four chapters of the Book of Jonah complete, an appropriate selection given its teachings on how to be a missionary. Indeed, Jonah is often viewed as the first missionary to preach to a foreign Gentile nation.

[372963]

\$6,000

3. (Bible in German).

Biblia, Das ist: Die Heilige Schrift Altes und Neues Testaments, Nach der Deutschen Uebersetzung D. Martin Luthers.

GERMANTOWN: GEDRUCKT BEY CHRISTOPH SAUR, 1743.

Title printed in red and black. [2], 995, 277, [3]pp. Text printed in double columns in fraktur type. 4to. Contemporary calf, metal bosses, later hinges, lacking clasps, varnished at an early date. Provenance: Jay Snider (booklabel). Darlow & Moule 4240; Evans 5127; Hildeburn 804; Arndt 47; Seidensticker, p.20; ESTC W18551; Library Company of Philadelphia First American Editions 7; Sabin 5191; O'Callaghan 1743.1; Wright, Early Bibles of America, pp. 28–50.

The first European language Bible printed in America, and the second Bible printed in America after John Eliot's Indian Bibles of the 1660s, publication was financed by the German Baptists in Germany who had established the press in Germantown to disseminate their beliefs. Believed to have been printed in an edition of 1200 copies, slightly over one-tenth are known to have survived.

Christoph Saur was a native of Wittgenstein, Germany, who settled in Germantown, Pennsylvania and practiced medicine before turning to printing. Following the success of his hymnbook for the Ephrata Brethren, Saur began contemplating, raising funds, importing type and mixing his own ink to produce a quarto Bible for the Pennsylvania German orthodox and separatist communities. The Bible took eighteen months to set

and print and was announced as ready for sale in August 1743, advertised at a cost of eighteen shillings. That "Bibles could be produced more cheaply abroad and that their publication in the Colonies was supposed to be interdicted

First issue with suppressed state of the title

by the patents to the Royal Printers" are suppositions put forth by Sabin for this late date of the second Bible printed in America. According to Wroth, it is often said that it was "printed in part on paper made in the mill conducted by the Seventh Day Baptist brotherhood at Ephrata."

This copy is the very rare first issue, with the title page in its first suppressed state. Saur's text of the Luther translation was largely based on the Halle Bible, but with the addition of the appendix to the Apocrypha with books 3 and 4 Esdras and 3 Maccabees supplied from the Berleburg version. Noting these additions on the original title page as customary led to sharp criticism by both local Reformed and Lutheran ministers and a new title was set and inserted in all unbound copies. The rushed job resulted in the misspelling of Parallelen on the second issue title. Copies with the suppressed first issue title are extremely rare.

A very good copy of a landmark in American religious and printing history.

[373310]

\$15,000





4. (Bible in German).

Biblia, Das Ist: Die Heilige Schrift Altes und Neues Testaments, Nach der Teutschen Uebersetzung D. Martin Luthers mit Jedes Capitel's kurtzen Summarien, Auch Beigefügten Vielen und Richtigen Parallelen....

GERMANTOWN: CHRISTOPH SAUR, 1763.

[4], 992, 277, [3]pp., with errors in pagination as issued, printed in two columns. 4to. Contemporary calf, brass corners and bosses, lacks strap along top of spine, lacks hinges and clasps, usual wear. Minor foxing and browning. ESTC W18552; Evans 9343; Sabin 519; Seidensticker, p.61. Arndt 269; O'Callaghan, p.25; Hildeburn 1877; Wright, Early Bibles, pp. 28–54; Rumball-Petre, Rare Bibles 161. Lawrence C. Wroth, The Colonial Printer (Charlottesville. 1964), p. 135. Rumball-Petre, pp. 38–50.

The second edition of the first European-language Bible printed in America, after the first of 1743, and the first Bible printed on paper made in America. The present edition, supposedly issued in 2000 copies, was printed by Christopher Saur II, son of Christopher Saur the elder.

The elder Saur emigrated to Germantown, Pennsylvania, working variously as a tailor, clockmaker, and healer before finally turning to printing and publishing. It was he who printed the 1743 first edition. When his father died in 1758, the younger Saur, who up until then had overseen the bindery and all English-language publications, inherited the business. Under his ownership, the business continued to thrive and expand, making him one of the wealthiest men in British America before seeing his fortunes reversed during the American Revolution (ANB). A member of the German Baptist Brethren, or Dunkards as they were popularly known, the younger Saur would publish a second (the present 1763 edition) and third (1776, the so-called “Gun-wad Bible”) edition of his father’s German Bible, and in 1773 he built a paper mill on the Schuylkill River.

The second Saur Bible and the first Bible printed on American paper

Next to the cost of labor, paper was easily the colonial printer’s greatest expense. While the best paper used in colonial British North America had to be imported, there was always demand for the lower-grade printing paper used for the bread and butter of the printer’s trade: newspapers, almanacs, pamphlets, and more ephemeral publications. Increasingly, such paper came to be supplied by a growing number of American paper mills. It was on such American-made paper that Christopher Saur printed the second edition of this German-language Bible. In 1935, the watermarks on the paper of the Second Saur Bible were identified as those of William Parks, the Virginia printer and publisher of the Virginia Gazette who established a paper mill at Williamsburg in 1744. How paper bearing his watermark came to be used in the printing of the second edition of the Saur Bible remains something of a mystery. Parks died in 1750, some thirteen years prior to the publication of the second Saur Bible in 1763. After his death, his mill was sold to an unidentified buyer for £96, 3s, 9d, a sum substantial enough to suggest that the mill continued to produce paper.

A nice copy of a significant early American Bible.

[373308]

\$6,000

5. (Bible in German).

Biblia, Das ist: Die Heilige Schrift Altes und Neues Testaments, Nach der Teutschen Uebersetzung D. Martin Luthers mit Jedes Capitels Furtzen Summarien, Auch Beigefügten Vielen und Richtigen Parallelen....

GERMANTOWN: CHRISTOPH SAUR, 1776.

[4], 992, 277, [3]pp. 4to. Contemporary calf, hinges and clasps replaced. Minor dampstaining and browning. Early manuscript inscriptions on endpapers. Evans 14663; Hildeburn 3336; Sabin 5194; Wright, *Early Bibles of America*, p.n47.

The third edition of the first European language Bible printed in America, famously known as the Gun-Wad Bible, after its use in the American Revolutionary War as cartridge paper during the Battle of Germantown. It is also notable for being the first Bible printed from type cast in America.

The Gun-wad Bible

Reputed to have been printed in an edition of 3000 copies, most are said to have been destroyed by the British during the battle. "At the invasion of Germantown, Mr. Saur fled from the place, and the British troops destroyed nearly all the copies of the Bible, by converting the leaves into litter for their horses, and by using the paper for their cartridges."

[373311]

\$4,000





6. (Bible in English).

The New Testament of our Lord and Saviour Jesus Christ.

[OCTORARO,] PENNSYLVANIA: PRINTED BY F. BAILEY, J. STEELE, AND J. BAILEY; AND SOLD BY F. BAILEY, PHILADELPHIA, J. BAILEY, LANCASTER, AND J. STEELE, AT THE PRINTING-OFFICE, OCTORARO, [CIRCA 1787].

[298]pp. Printed in two columns. 12mo. Contemporary calf, recased. Endpapers and blanks with loss and late eighteenth century ownership inscriptions. ESTC W4694; Shipton & Mooney, 45038. Bristol 645. Not in O'Callaghan or Wright. Frazer, Susan C. "General John Steele" in *Historical Papers and Addresses of the Lancaster County Historical Society. Volumes 23-25, 1919. pp. 20-23. McMurtrie, A History of Printing in the United States...* (1936). II:421-422.

Known in one copy at the Library Company, this circa 1787 New Testament was a family effort involving three men. Francis Bailey, the radical Lancaster and Philadelphia printer worked alongside his brother-in-law, John Steele (1758-1838), a veteran of the American Revolution, Society of the Order of Cincinnati co-founder, and printer from Lancaster County. They were joined by Jacob Bailey, Francis's brother, who was also a printer.

Of these three individuals, the least recognized is Steele, who operated a remote and rural "printing office [at] Octoraro," located on the border line of Chester and Lancaster Counties, Pennsylvania. Of Steele it is written:

"General Steele with his own hands cast the type *Very rare American New Testament* which he and his wife set up the first American

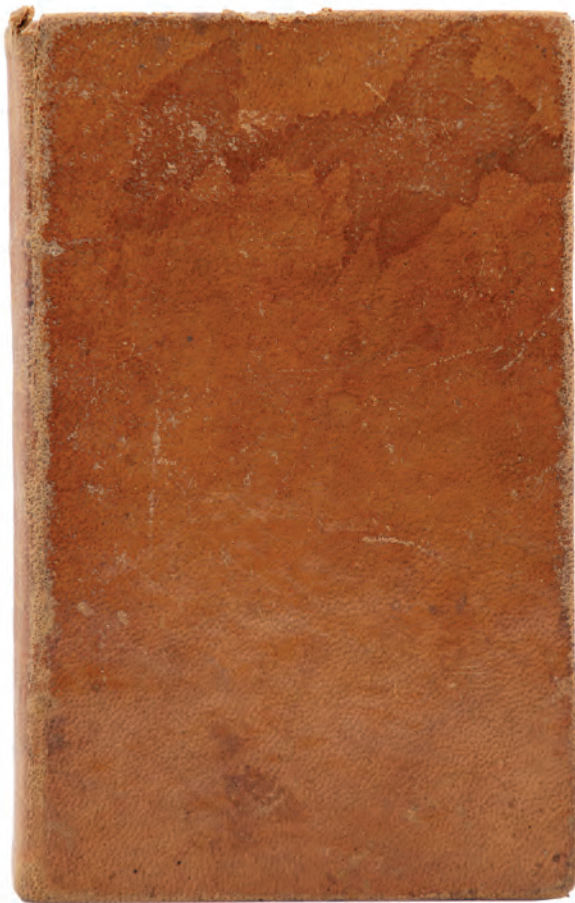
edition of Dillsworth's *Spelling Book* and a copy of the New Testament, publishing edition after edition. Subsequently, General Steele removed to a paper manufactory which he established on the Octoraro [River] in Steelville; there also he multiplied copies from his standing types and occasionally repaired them by casting the defaced letter anew" (Frazer).

The great rarity of the present New Testament can, to some extent, be attributed to its very unusual imprint, a topic examined at some length by McMurtrie: "[Evans] records 1786 as the year in which a press was established at Octoraro, near Lancaster, by John Steele, whose printing dates there are said by Evans to be 1786 to 1789. But Evans fails to list any imprints in verification of printing at Octoraro in 1786. Bausman, p. 24-25, lists two Octoraro imprints, both extant in the Historical Society of Pennsylvania — the *Balloon Almanac* for 1788 and the same for 1789, each with the imprint: 'Printed by F. Bailey, J. Steele, and J. Bailey; and sold by F. Bailey, Philadelphia, J. Bailey, Lancaster, and J. Steele, at the Printing Office, Octorara.' Evans lists these almanacs with a question mark after Philadelphia as the place of printing. However, the reference to 'the Printing Office, Octorara,' makes it seem certain that a press was active there by the end of 1787 and possibly earlier."

A rare New Testament from an auspicious year in American history, highlighting the cooperation of three printers from the same family and providing insight into a lesser-known rural region of eighteenth-century Pennsylvania print culture.

[374002]

\$8,500



7. (Bible in English).

The New Testament of our Lord and Saviour Jesus Christ.

NEW YORK: HUGH GAINE, 1790.

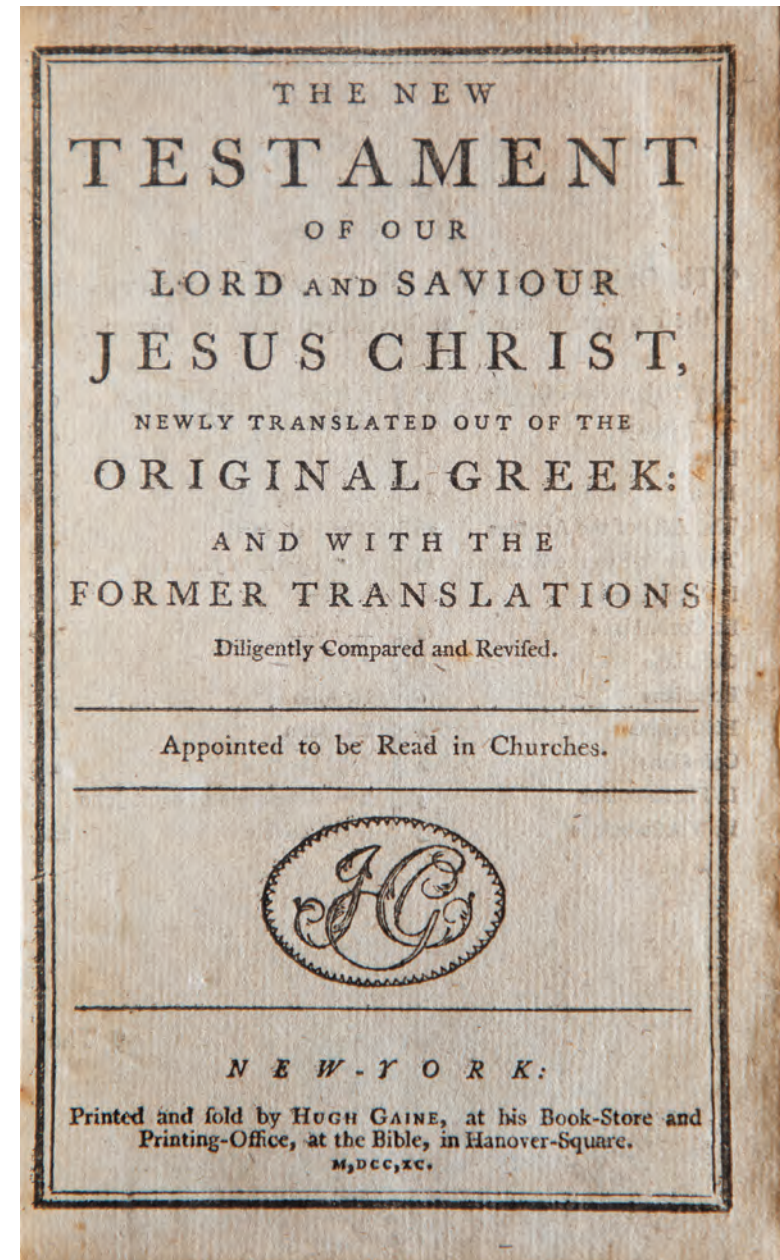
[336]pp. Text printed in two columns, printer's device on the title. 12mo. Contemporary sheep, minor wear. Tear to front endpaper, else very good. Evans 22359; Hills 27; ESTC W4679.

*Second New York
New Testament*

The second NT printed in New York, preceded only by the edition by Gaine dated 1789 (known in but one extant example at NYPL and evidently from the same setting of type as this edition). The complete Bible was not published in New York until 1792.

[374001]

\$3,500



8. (Bible in English, Douay Version).

The Holy Bible, Translated from the Latin Vulgate: Diligently Compared with the Hebrew, Greek, and Other Editions, in Divers Languages; And First Published by the English College at Doway, Anno 1609. Newly Revised, And Corrected, According to the Clementine Edition of the Scriptures. With Annotations for Elucidating the Principal Difficulties of Holy Writ.

PHILADELPHIA: CAREY, STEWART, AND CO, 1790.

viii, 487, [1], [4, blanks]; 280, *281–*284, 281–490 pp. Thick 4to. Contemporary American calf, panelled in blind, spine with raised bands in five compartments, ruled in gilt on either side of each band, red morocco lettering piece, worn. Some dampstaining and browning, final signatures restitched into the binding at a very early date. Provenance: Father Pierre Janin (inscription on front endpaper from Arkansas Post circa 1796); Dr. A. Laumas (early small red inked stamp on title). Evans 22349; Parsons 87; Hills 23; Herbert 1343; Rumball-Petrie 168; O'Callaghan, pp. 34-35; Clarkin 53; Darlow & Moole 949(a); Sabin 5166.

The first Catholic Bible printed in the United States, the first Catholic Bible printed in any language in the New World, the first Bible printed in quarto format in the U.S., the first Bible printed by Mathew Carey, and the first minority-religion Bible printed in America.

Catholics constituted only a small minority of the population of the United States in 1790.

Even so, Mathew Carey, an exile from Ireland, believed that America could support the publication of an edition of the Catholic Bible in English. He secured approximately 475 subscribers, at a subscription price of six Spanish milled Dollars, and it is thought the print run did not exceed 500 copies.

An extraordinary western frontier copy of the first Catholic Bible in America

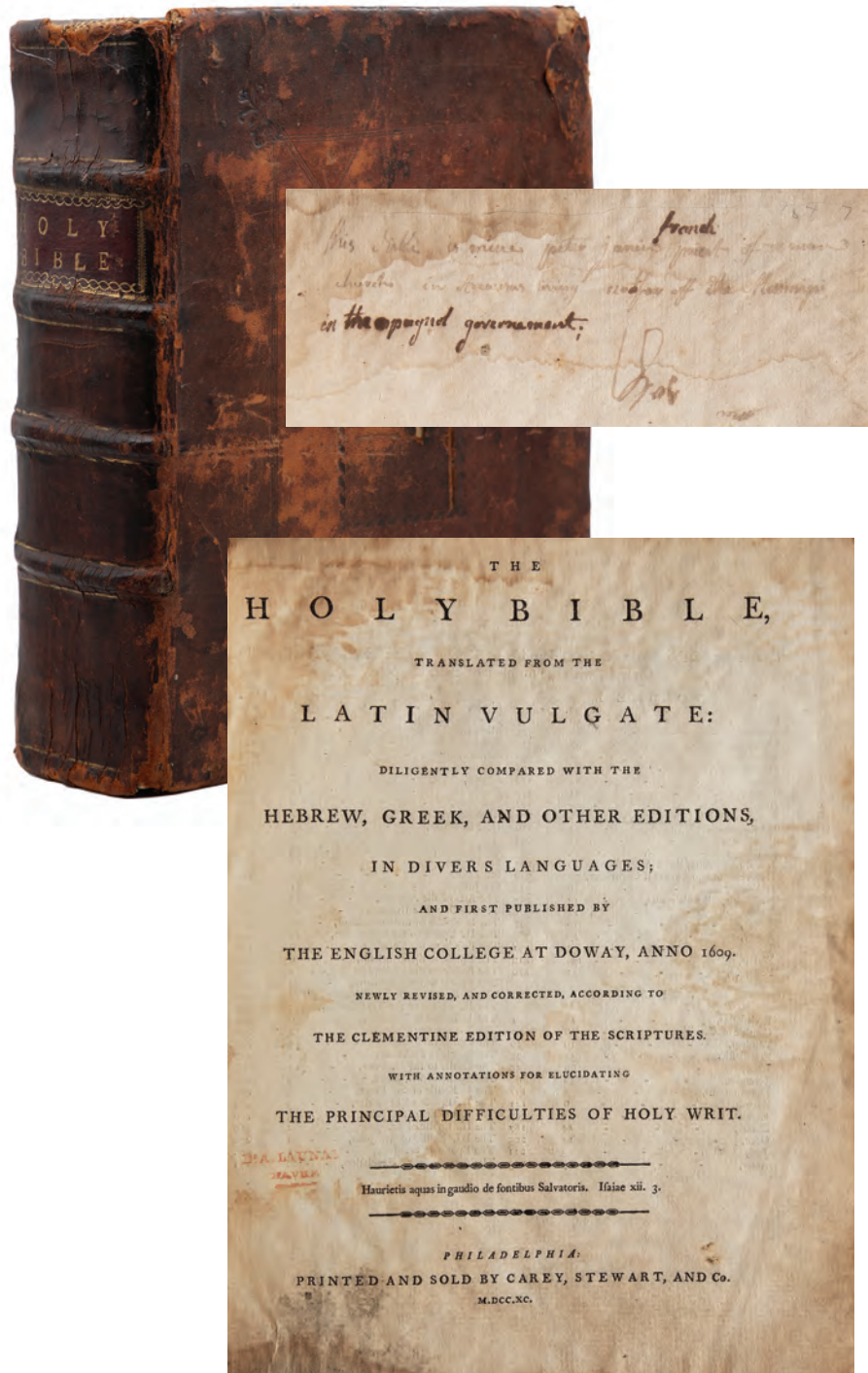
In 1954 a census of extant copies of Carey's Catholic Bible found thirty-five copies in public and private collections. While the number of copies today may perhaps be closer to forty-five, the volume's continuing rarity may be understood when one realizes that the Vatican Library did not possess a copy until 1979. With good reason, Margaret Hills describes this edition as "the rarest of the notable early American editions of the Bible." Rumball-Petre, in *America's First Bibles*, asserts that Carey's first Catholic Bible is "the rarest of them all."

This example with extraordinary provenance to Father Pierre Janin, written from Arkansas Post, near the confluence of the Arkansas and Mississippi Rivers, between 1796 and 1799. His inscription on the front endpaper reads: "This Bible is mine Peter Janin French priest of a new church in Arcansas being not far off the Mississippi in the espagnol government." Janin, a French diocesan priest fleeing the French Revolution, arrived at Arkansas Post in 1796, built a chapel and founded St. Stephen parish, but stayed for just over three years before moving to St. Louis. In 1800, the region briefly became property of the French.

A significant edition both in the history of Bible printing and the history of publishing in the United States with extraordinary western frontier provenance.

[373291]

SOLD



9. (Bible in English).

The Holy Bible, containing the Old and New Testaments: together with the Apocrypha.

WORCESTER: ISAIAH THOMAS, 1791.

50 engraved plates. [4], 460; [2], 461–1012pp. Text in two columns. 2 vols. Folio. Contemporary calf, panelled in gilt and blind, spine with raised bands in six compartments, tooled in gilt on either side of each band, red and black morocco labels, expert repairs. Moderate to heavy foxing, repaired tears to text leaves and plates. Evans 23186; Hills 29; ESTC W4497; Sabin 5172; Wright, Early American Bibles, pages 74–88.

“The two Thomas Bibles of 1791 were without doubt far in advance of any other publications of the same kind that had appeared in America in point of typography, excellence of paper, binding, and general execution” (Wright).

Dubbed “the Baskerville of America” by Benjamin Franklin, Isaiah Thomas issued a folio and a quarto Bible almost simultaneously. Published immediately after the ratification of the Bill of Rights, the folio edition, arguably his magnum opus, opens with a note from Thomas situating it as an important accompaniment to this national development:

First folio Bible in America

“The civil authority hath set an example of moderation and candor to all Christians, by securing equal privileges to all; and it must be their ardent and united wish, independently

of foreign aid, to be supplied with copies of the sacred Scriptures, the foundation of their Religion — a religion which furnishes motives to the faithful performance of every patriotic, civil and social duty.”

In preparing the work, Thomas compared the language of “not less than eight” significant English Bibles (most but not all of which were printings of the King James translation), and then had every page of the present edition examined by “the Clergymen of Worcester, and ... other capable persons.”

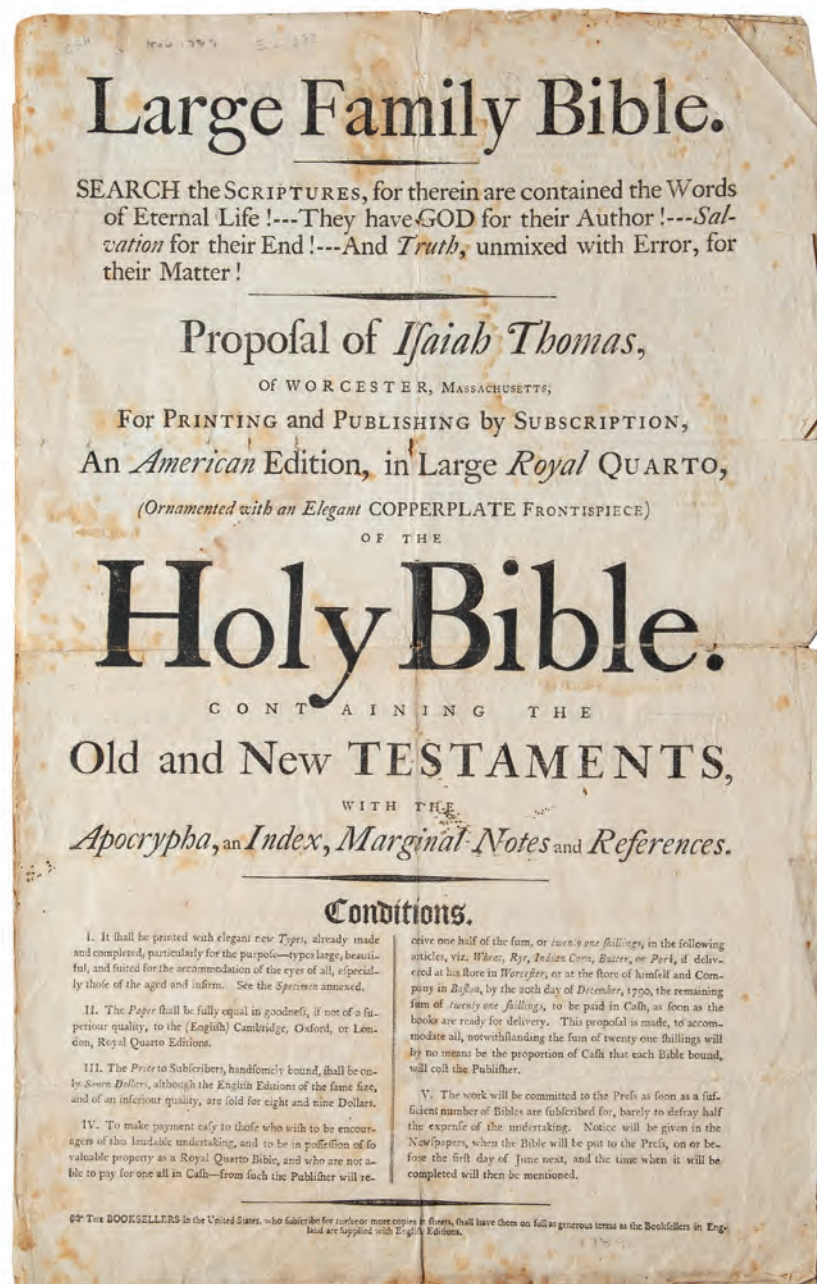
In keeping with his patriotism, all the plates are by American engravers, an expensive undertaking: the majority by Joseph Seymour, with others by John Norman, Samuel Hill, and Amos Doolittle. It is unusual to find complete copies with all fifty plates. The plate list, often lacking, is present in this copy. The work was issued either in one volume or in two volumes (as here), the latter including an additional general title page for the second volume bound in as a cancel.

A celebrated American Bible from one of the young country’s most important printers.

[373866]

\$9,500





10. (Bible in English, Prospectus).

Large Family Bible. Search the Scriptures, for therein are contained the Words of Eternal Life! ... Proposal of Isaiah Thomas, of Worcester, Massachusetts, For Printing and Publishing by Subscription, An American Edition, in Large Royal Quarto, (Ornamented with an Elegant Copplerplate Frontispiece) of the Holy Bible.

[WORCESTER: ISAIAH THOMAS, 1789].

3, [1, blank]pp. Folio. Unbound. Old folds, separations at folds, foxing, minor dampstaining. Evans 21682; Bristol B7073; ESTC W13352; Ford 2595.

The broadside lists five conditions below the caption title detailing Thomas's proposal to garner subscriptions for his quarto bible, including information on the type, paper, cost, terms of payment and timeline for publication: "It shall be printed with elegant new types ... large, beautiful and suited for the accommodation of the eyes of all ... The Paper shall be fully equal in goodness, if not of superior quality, to the (English) Cambridge, Oxford or London, Royal Quarto Editions ... The Price to subscribers, handsomely bound, shall be only Seven Dollars..." Interestingly, Thomas was willing to take half of the payment in goods, including wheat, rye, corn, butter, or pork.

Very rare prospectus for the Thomas Royal Quarto Bible

The second page of the prospectus comprises letters from Thomas — addressed to clergy, "Christians of every denomination" and the Publick at large — encouraging their subscription, with a blank space below for subscribers to affix their names (here unaccomplished). The second conjoined leaf, printed recto only, comprises a specimen of printing for the bible, being Genesis 3:1–4:4, the story of Adam and Eve eating the apple and being cast out of the Garden of Eden.

Very rare. ESTC records copies at AAS and MHS only.

[373038]

\$5,000

11. (Bible in English).

**The Holy Bible, containing the Old and New Testaments:
together with the Apocrypha.**

WORCESTER: ISAIAH THOMAS, 1791.

48 engraved plates [complete]. 1310, [2], 89, [3]pp. Separate OT and NT titles. The family register between the Apocrypha and NT unaccomplished. Royal quarto. Contemporary calf, covers ruled in gilt, spine gilt with raised bands, red morocco lettering piece, marbled endpapers, joints cracked but cords holding, worn at extremities, spine a bit abraded with some loss at top. Foxing, a few leaves with short tears or small voids. Provenance: Ebenezer Byles (signature on verso of the OT title). Housed in a blue cloth clamshell box. Evans 23185; Hills 30; ESTC W4496.

Thomas' quarto bible was published in three distinct issues: with 2 copperplates only (i.e. frontispieces to the Old and New Testaments); with two copperplates and John Brown's 89-page concordance in the rear; and, the rarest and most deluxe form (as here),

*First edition of Thomas's Quarto
Bible — the first Royal Quarto
Bible published in the United States*

with 48 copperplates and the concordance. Of this last issue, according to Thomas's catalogue, the work was published "in elegant binding."

The explanation for the work being complete with 48 plates, rather than the 50 plates of the

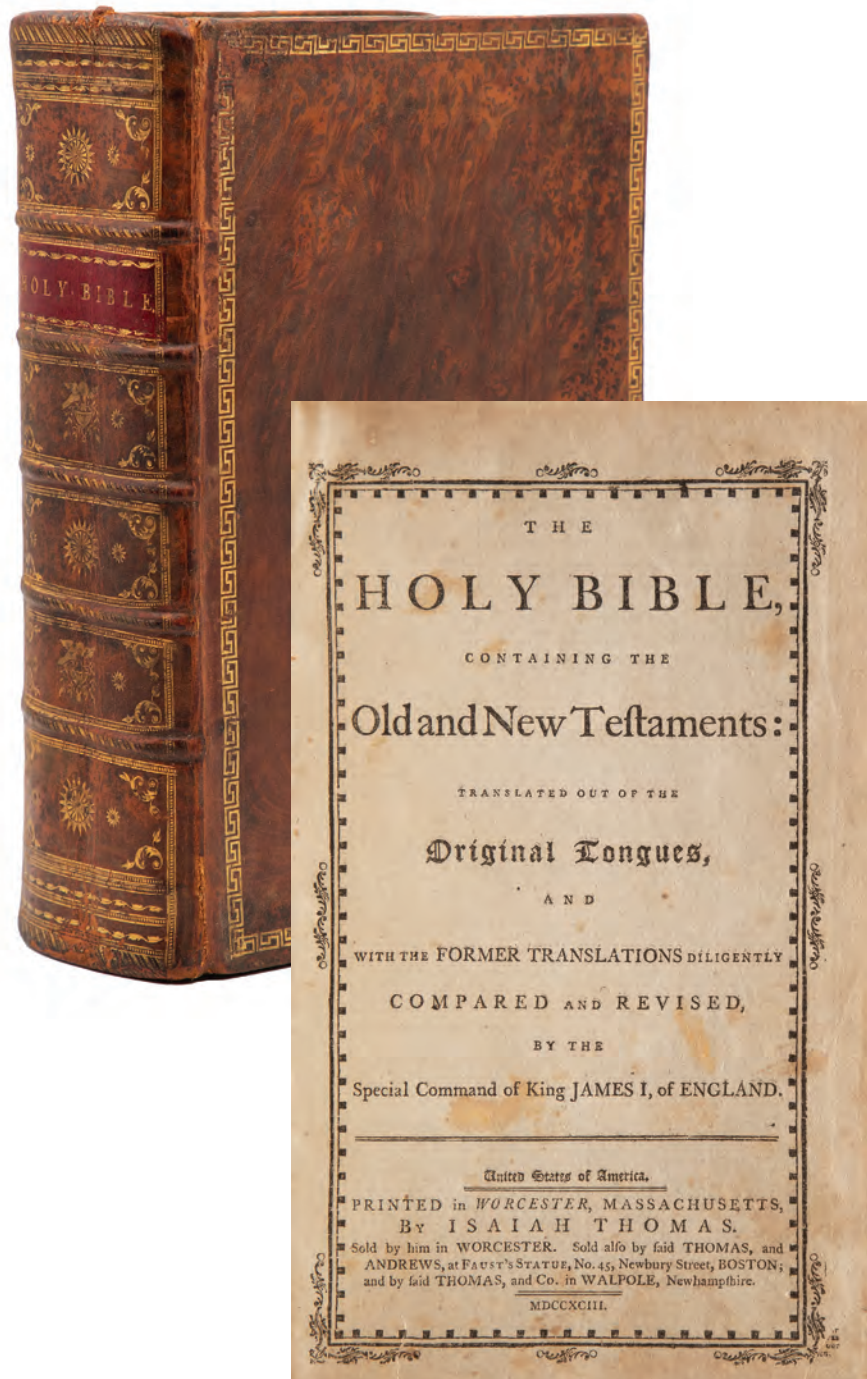
folio Thomas bible of the same year, is easily explained: the frontispieces used for the folio bible (plates I and XXXIII) were too large for the quarto edition, and thus were omitted, with plates XXIX and XLVIII used as frontispieces of the quarto bible instead.

A very difficult edition to find in a contemporary, unsophisticated binding.

[373037]

\$7,500





12. (Bible in English). [Legge, Henry Bilson, binder].

The Holy Bible, containing the Old and New Testaments.

WORCESTER: ISAIAH THOMAS, 1793.

735, [1], [176], [3], 740–960pp. OT and NT with separate titles, Apocrypha bound between the OT and NT. 8vo. Contemporary tree calf, bound by Henry Bilson Legge, covers with a Greek key border in gilt, spine gilt with raised bands in six compartments, red morocco lettering piece in the second compartment, the others with an alternating repeat decoration, marbled endpapers, very minor wear. With a contemporary calf bible cover. Provenance: Lovett Peters (signature on verso of the OT title, family register on the rear endpaper). Evans 25172; ESTC W4504; Hills 44. Ashley Cataldo, “Catalog of the Finishing Tools of the Eighteenth Century Binder Henry Bilson Legge” in *Suave Mechanicals: Essays in the History of Bookbinding*, Vol. 4 (2017); Hannah French, “Bound in Boston by Henry B. Legge” in *Bookbinding in Early America*, pp. 52–57.

Thomas’s first octavo edition of the bible was published with and without the Apocrypha, the former noting its presence on the general title page, as here. Both issues are scarce, with no complete copies in the auction records in more than half a century.

Born in England in 1763, Legge first appears in Boston directories operating as a bookbinder in 1798, though he is believed to have begun working there circa 1790, quickly becoming

First octavo edition of Thomas’s Bible in a stunning binding by Legge

one of the better binders not only in Boston but in all of the United States. Sometimes referred to as the “Dove binder,” for his use of a dove tool, Legge did not frequently sign his bindings, though they are identifiable from his materials used, technique in binding and their decoration. “A first class binder of exceptional skill” (French).

The present binding by Legge uses Cataldo roll tool 9 on the covers; each compartment of the spine is bordered in Cataldo roll tool 36, with handstamp 31 at each corner of each compartment; the central alternating repeat centertools on the spine are Cataldo 42 and Cataldo 3; small stars flanking the central devices and additional roll tools at the top and tail of spine complete the design.

This example of a Legge binding is in extraordinary condition, no doubt due to the contemporary leather bible cover that an early owner added. Although the stitching on the flaps of the cover has come undone, it is simply a remarkable survival.

[373043]

\$12,500

[For other Legge bindings in the Zinman Collection, see items 41 and 42.]

13. (Bible in English).

**The Holy Bible, containing the Old and New Testaments:
together with the Apocrypha.**

PHILADELPHIA: JOHN THOMPSON AND ABRAHAM SMALL, [1796]–1798.

Printed in two columns. Frontispiece engraved by Alexander Lawson. [604]; [650]pp. 2 vols. Folio. Contemporary red morocco, covers panelled with gilt roll tools and cornerpieces, spine with raised bands in seven compartment, black morocco lettering pieces in the second and fifth, the others elaborately tooled in gilt with small hand tool and roll tools, marbled endpapers, gilt edges, some splitting to joints, some wear at extremities. Some foxing and browning. Provenance: John L. and Catherine Jacobs (manuscript family register dated 1814–1819 on blanks between the OT and NT). Evans 30066, 31808 and 33408; Hills 62; ESTC W4507 and W472935; Sabin 5182.

A pleasing example in an unattributed contemporary red morocco gilt binding of a rare early American folio bible, noted for its clarity of printing accomplished by heating the ink and type. This edition is also one of the largest bibles printed in America in its time and is complete with a striking frontispiece engraved by Alexander Lawson.

A scarce broadside advertisement for the work (Bristol B10537) described the bible as follows: “Several months have elapsed since the Proprietors of the HOT-PRESSED BIBLE first laid their Plan and Proposals before the Public: in them they pledged themselves to produce an American Work, in the same splendid Style in which those Books have been printed, that in Europe have received general admiration and applause. The Specimen then produced, gained them in Philadelphia, the place in which it was

First hot-press Bible in America

first circulated, as respectable a Patronage as it was possible for that city to yield. Happily, what was at that time only contemplated, is now matured, and in a great measure fulfilled; most Part of the Work being completed: and the Proprietors only echo the unanimous voice of all who have seen it, when they say, it is the most grand and superb Book ever Printed on this side of the Atlantic. The Types, the Paper, the Ink, which are each of them of peculiar beauty, as well as all the Apparatus for Hot-Pressing, were procured from various parts of the United States: all that Art, Genius, Attention, and Expence, could do, has been united, to produce the Best Book in the best manner; that it may remain a National Monument of Typographical Elegance.”

The work was issued originally in 40 numbers, commencing in June 1796, at half a dollar a number. Upon completion in 1798, the publishers offered the work for sale in one volume in boards at \$20. The binding of the work in one, two or three volumes “is altogether arbitrary. The text is from the Cambridge ed. published by John Baskerville, and is without notes of any kind” (O’Callaghan).

“A beautiful edition, and very well printed” (Sabin).

[373867]

\$8,500





14. (Bible, Thumb).
[Taylor, John].
Verbum Sempiternum.
A New Edition [and:]
Salvator Mundi.
Thirteenth Edition,
with Amendments.

BOSTON: PRINTED BY
THOMAS FLEET, 1801; 1802.

2 vols. in 1. Separate title pages to each work. With three wood or metal cuts in N.T. [10], 13–160; vi, 107, [2], ii–iv, iv pp. Miniature (2 1/16 x 3 1/4 inches), in 12s. Dappled tan pastepaper over wooden boards. Leaf A1 in OT supplied and remargined. Shaw & Shoemaker 1383; Welch 1293.10; Adomeit A10.

A splendid copy of the miniature Bible printed by Thomas Fleet in 1801–2, the tenth American thumb Bible. The text is a paraphrase of the Old and New Testaments by John Taylor (1578–1653), known as the Water Poet; the earliest surviving edition of which was printed in London in 1614. In America, five editions were printed in the 1760s, and four more between 1786 and 1799. All are rare and survive in just a few copies. After about 1810, the number of thumb Bibles (and the variousness of their titles and imprints) increased markedly.

Spectacular copy, one of only five known

The Fleet thumb Bible is two volumes bound as one, each with a separate dated title page. Following the New Testament are Prayers for Morning and Prayers for Evening.

There are four other recorded copies of this book: at the Morgan Library (PML81221, lacking all half title and titles and other leaves); at AAS (the Welch Stone copy lacking the half title and six pages of the Old Testament); at the Boston Public library (rebound); and at the Lilly Library (bibliographer Ruth Adomeit's copy, in the original binding lacking the first leaf).

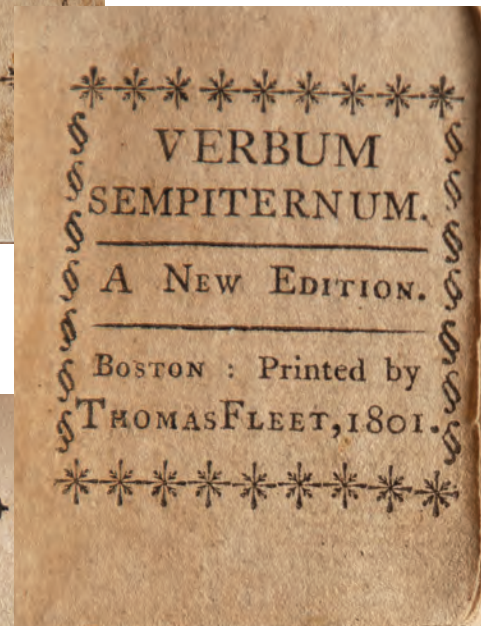
A gorgeous complete copy in original binding.

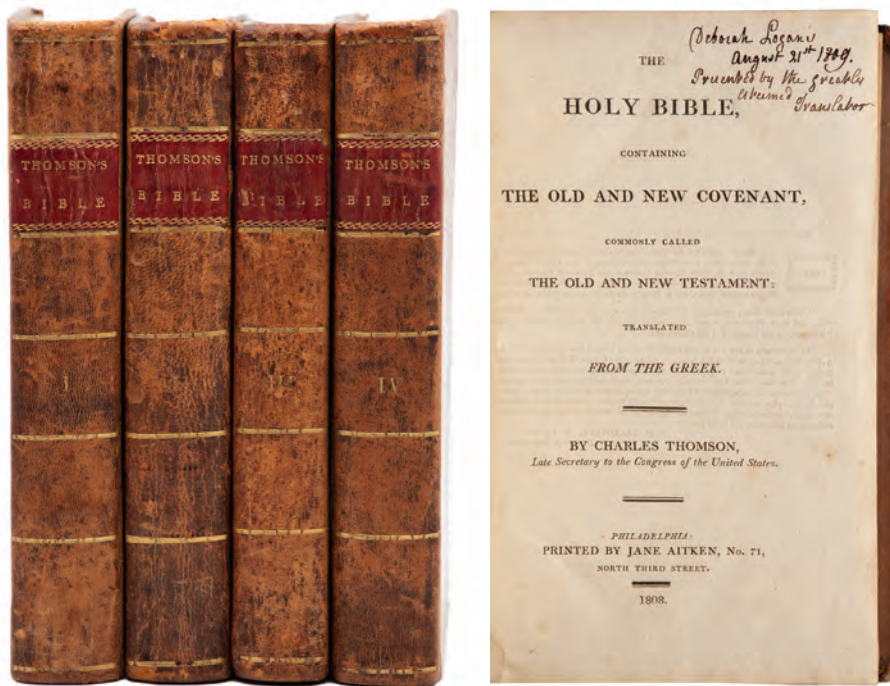
[373649]

\$17,500



[All actual size]





15. (Bible in English), Thomson, Charles, translator.

**The Holy Bible containing the Old and New Covenant ...
Translated from the Greek by Charles Thomson,
Late Secretary to the Congress of the United States.**

PHILADELPHIA: PRINTED BY JANE AITKEN, 1808.

[512]; [490]; [444]; [472] pp. 4 vols. 8vo. Contemporary tree calf, red morocco lettering pieces. Provenance: Deborah Logan (inscription on front endpaper and signature on title); Jay Snider (booklabel). Darlow & Moule 1005; Herbert 1514; Rumball-Petre 184; O'Callaghan 1808.2; Wright, p.113; Hills 153; Thomas, *History of Printing in America*, p.402.

“Charles Thomson (1729–1824) made the first translation of the Septuagint into the English language, and the first English translation of the New Testament in the western hemisphere” (Hills).

Charles Thomson emigrated to America from his native Ireland in 1739, and on the recommendation of Benjamin Franklin, he served as a tutor at the College of Pennsylvania (later the University of Pennsylvania). “Because of his reputation for fairness and integrity, he was chosen by the Indians to keep their record of proceedings at the treaty of Easton (1757), and in the following year he was adopted into the Delaware tribe, with a name meaning ‘man who tells the truth’” (DAB). He was an early and ardent supporter of the Revolution and was unanimously elected Secretary to the Continental Congress, serving in that post from 1774 to 1789. Thomson resigned his post when he was offered no part in Washington’s inauguration ceremonies and the new administration. He devoted the next twenty years to his monumental translation.

*Presentation copy
to Deborah Logan*

Jane Aitken continued her father Robert’s business after his death in 1802. “She had in 1810 a printing house in Philadelphia. She obtained much reputation by the productions which issued from her press” (Thomas). In addition to being one of the first American female printers, Jane Aitken was also a bookseller, bookbinder, businesswoman, and employer. The typeface Aitken used for the Thomson Bible was an attractive and utilitarian type developed in 1796 by two Scotsmen, Binney and Ronaldson, at their Philadelphia foundry. The Thomson Bible is considered her greatest printing achievement and the first Bible printed by a woman in America.

This example with extraordinary provenance: Deborah Norris Logan (1761–1839), the granddaughter of Isaac Norris, was a noted early Philadelphia historian, writer, and book collector. She records in a note on the title page that this was a presentation from Thomson.

[372973]

\$17,500

This Translation of the holy Scriptures was undertaken by the Venerable and greatly respected Charles Thomson, after he had quitted the Public Service of his Country as Secretary of Congress and had retired with his wife to her seat of Harrington in Philadelphia County. — At first, without a view to any thing but his own satisfaction as he was a competent Greek Scholar — The Translation of one Book, induced another, till at length the whole was completed.

It may, and I believe is, useful as a Book of Reference. But the Beauty, the Pattern, the Elegance of the Old Translation is wanting.

16. (Bible in Hebrew).

Torah, Nevi'im, U-Khetuvim [in Hebrew] ... Biblia Hebraica, Secundum Ultimam Editionem Jos. Athiae, a Johanne Leusden denuo Recognitam, Recensita Variisque Notis Latinis Illustrata ab Everardo Van der Hooght.

PHILADELPHIA: CURA ET IMPENSIS THOMAE DOBSON EDITA EX AEDIBUS LAPIDEIS. TYPIS GULIELMI FRY, 1814.

Text in Hebrew with notes in Latin. [6], 296; [2], 312 leaves. Half titles present in each volume. Uncut. 2 vols. 8vo. Original blue paper boards, rebaked with plain paper. Provenance: Hugh Blair Grigsby (booklabels). In a blue cloth folding box. Darlow & Moule 5168a; Goldman 4; Rosenbach 171; Shaw & Shoemaker 30857; Singerman 236; M. Vaxer, The First Hebrew Bible Printed in America, Journal of Jewish Bib., 1940, vol. 2, pp. 20–26.

Hebrew type was first used in the North American colonies in the Bay Psalm Book, printed in 1640 in Cambridge. Over the next ninety-five years Hebrew type appeared in a handful of American imprints, usually in brief examples of single words or short sentences. Paucity of appropriate type would continue to be a problem over the years that

First Hebrew Bible published in America

followed. The first Jewish Psalter was finally published in 1809, followed by this complete Bible five years later. "In 1812 Mr. Horwitz had proposed the publication of this edition of the Hebrew Bible, the first proposal of

the kind in the United States; early in 1813 he transferred his right and list of subscribers to Mr. Thos. Dobson, who published, soon afterwards, the 1st volume" (O'Callaghan).

The title page indicates that this work prints the text of the Athias–Leusden Bible as edited by E. van der Hooght, and that the Hebrew is printed without vowels. An important piece of American printing, and of Jewish Americana.

[372931]

\$20,000





17. (Bible in German).

**Biblia, Das ist: Die ganze Heilige Schrift,
Alten und Neuen Testaments.**

LANCASTER, PENN: JOHANN BÄR, 1819.

Text in two columns. Engraved frontispieces to the OT and NT. [10], 100, 12, [4], 738, 26, [4], 227, [1], 92pp. Folio. Contemporary calf, covers bordered with gilt roll tools and cornerpieces, covers with pictorial blocking press and stencil-masked sprinkled motif in relief (Moses on the upper cover and Jesus on the lower cover), spines with double-raised bands, elaborately tooled in gilt with additional stencil-masked motifs in relief, red morocco letter piece, marbled endpaper, gilt edges, repair to upper joint and hinge, original full calf slipcase. Wright, p. 139.

*In a very unusual
pictorial binding*

The first German folio Bible printed in America with a very early slipcase.

[373865]

\$4,500



Americana

18. (Bible in English).

The Holy Bible containing the Old and New Testament.

HARTFORD: HUDSON AND GOODWIN, 1816.

*Fantastic early American
Bible cover*

*Text in two columns. [816]pp. 12mo. Contemporary calf,
covered in colored block patterned contemporary cloth, usual
wear. A few signatures sprung Shaw 36948; Hills 307.*

[372927]

\$950



19. Hubbard, William.

The Benefit of a Well-Ordered Conversation, as it was Delivered in a Sermon preached June 24th. 1682. On a day of publick humiliation. As also a funeral discourse upon the three first verses of the third chapter of Isaiah; occasioned by the death of the worshipful Major General Denison; who deceased at Ipswich, Sept. 20. 1682 ... To which is annexed an Irenicon or a salve for New-England's sore: penned by the said major-general; and left behind him as his farewell and last advice to his friends of the Massachusetts.

BOSTON: SAMUEL GREEN, 1684.

[8], 111, [1], 111–126, 125–175, [10], 178–218pp. A4, B–P8 Q4(–Q4). II in facsimile. A2 mis-signed and without the final cancel, as issued. 8vo. Contemporary calf, covers tooled in blind, a bit worn and abraded. Lacking one leaf as noted above. Evans 362; Wing H3208; ESTC W9576; Sabin 33442.

An early American imprint of a noted sermon delivered by William Hubbard (1621–1704), minister to the church at Ipswich. The prefatory “To the serious Reader” is signed in print by John Allin and Joshua Moodey; three pages of verse follow, signed N. N. [Nicholas Noyes].

Notably, the work includes Hubbard’s funeral oration in praise of Daniel Denison, a moderate member of the council. Born in England in 1612, he came to Massachusetts with his parents and two brothers in 1631. He lived for a year in Roxbury, moving to Cambridge in 1632, where he married Patience, daughter of Governor Thomas Dudley. In 1635, Denison moved to Ipswich, where he soon became an important figure in the government of both the town of Ipswich and the Bay Colony, and held numerous posts from 1636 until his death. He was first made Major General in 1653, and held the office eleven different years in his career, including during King Philip’s War.

*Seventeenth century
American imprint*

The final part, Denison’s *Irenicon*, includes a separate title page leading some bibliographers to record separately (although collation is continuous to Hubbard’s work). Perry Miller writes of the work: “A neglected book, it is a wise, sane, level-headed plea for toleration written by an orthodox New Englander (and thus to be distinguished from the inspired works of Roger Williams).”

Cambridge printer Marmaduke Johnson had been granted the first license to print in Boston in 1674 but died before he was able to set up press. At the encouragement of Increase Mather, a licenser of the press, John Foster applied for and was granted the license, and began printing in Boston in 1675. Green, the printer of the Eliot Indian Bible, who begun printing in Cambridge in 1656, did not establish his Boston press until 1681, with this work published just three years later.

ESTC records ten holdings, with several being defective. Examples of seventeenth century American imprints in contemporary bindings are exceptional.

[372965]

\$15,000

20. Mather, Cotton.

Ecclesiastes. The Life of the Reverend & Excellent, Jonathan Mitchel; A Pastor of the Church, and a Glory of the Colledge [sic], in Cambridge, New-England.

BOSTON: B. GREEN AND J. ALLEN, 1697.

Title within typographic border, typographic head and tailpieces. 111, [1]pp. 8vo.

Contemporary mottled calf, covers ruled in blind, minor wear. Evans 790; Wing M1099;

Holmes, Cotton Mather, 103-A; Holmes, Increase Mather, 51-A; ESTC R60; Sabin 46297.

Mitchel (1624–1668) arrived in New England in 1635 at age 11 in the same ship that brought over Richard Mather and his family. After graduating from Harvard in 1645, he succeeded Thomas Shepard as Minister at Cambridge. This biography by Cotton

In a contemporary binding

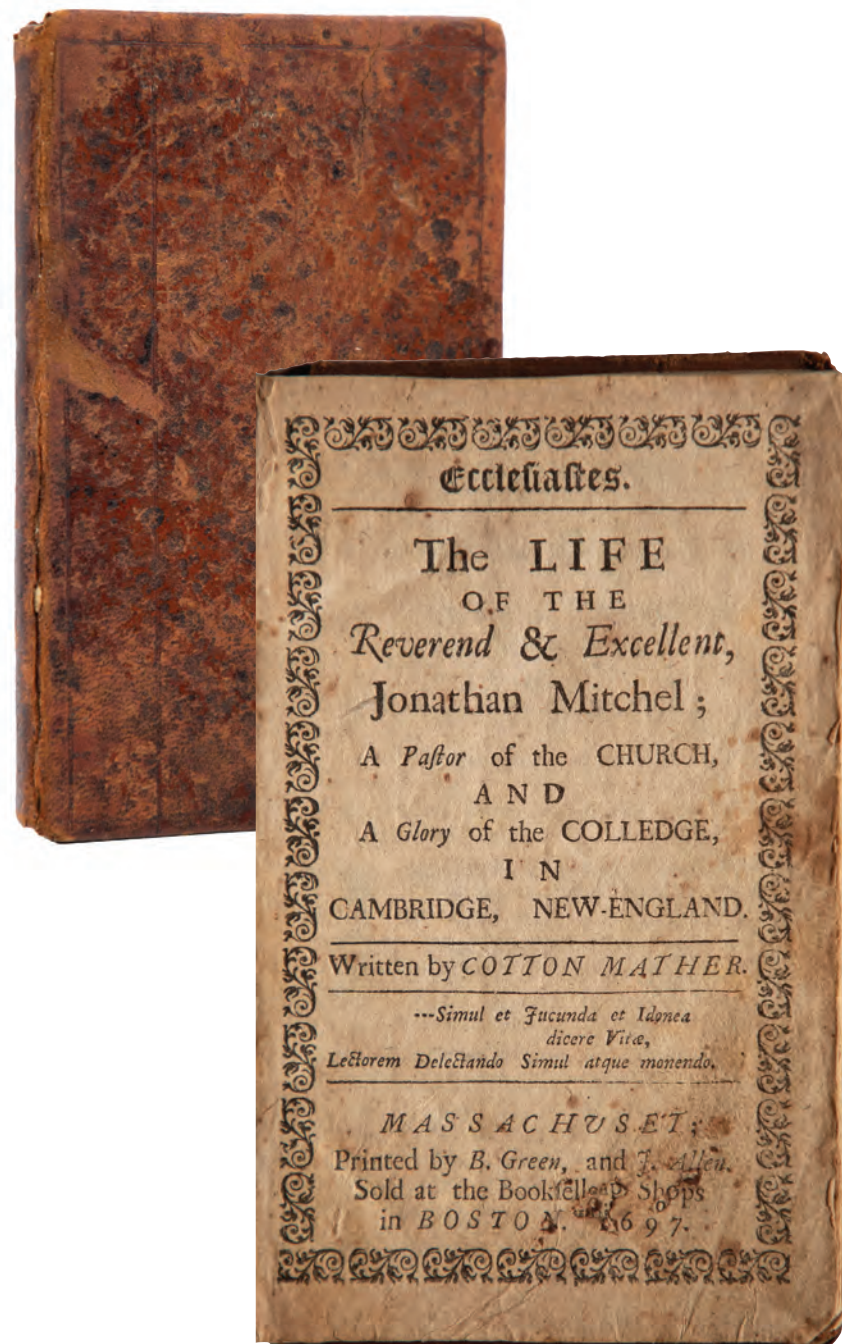
Mather is among the principal sources on his life and includes a lengthy epistle dedicatory by Increase Mather. At the end of the Sermon are two elegies in verse, one by Cotton Mather,

the other with an Epitaphium sign'd F. D. (Francis Drake), both early examples of American poetry. The latter would be republished in Mather's *Magnalia* and in Morton's *New England's Memorials*. An Advertisement between two lines of type-ornaments for works published by Samuel Phillips, including an Indian captivity narrative, occupies the last page.

Very rare work by Mather and exceptional in a contemporary binding.

[372958]

\$25,000





21. Willard, Samuel.

The Truly Blessed Man: or, The way to be happy here, and for ever: Being the substance of divers sermons preached on, Psalm XXXII.

BOSTON: B. GREEN AND J. ALLEN FOR MICHAEL PERRY, 1700.

652, [4]pp. 8vo. Early panelled calf, repairs to joints. Provenance: Germantown Library Company (printed label); Thomas Livezey (signatures and inscription dated 1771). Evans 965; Wing W2298; ESTC W28221.

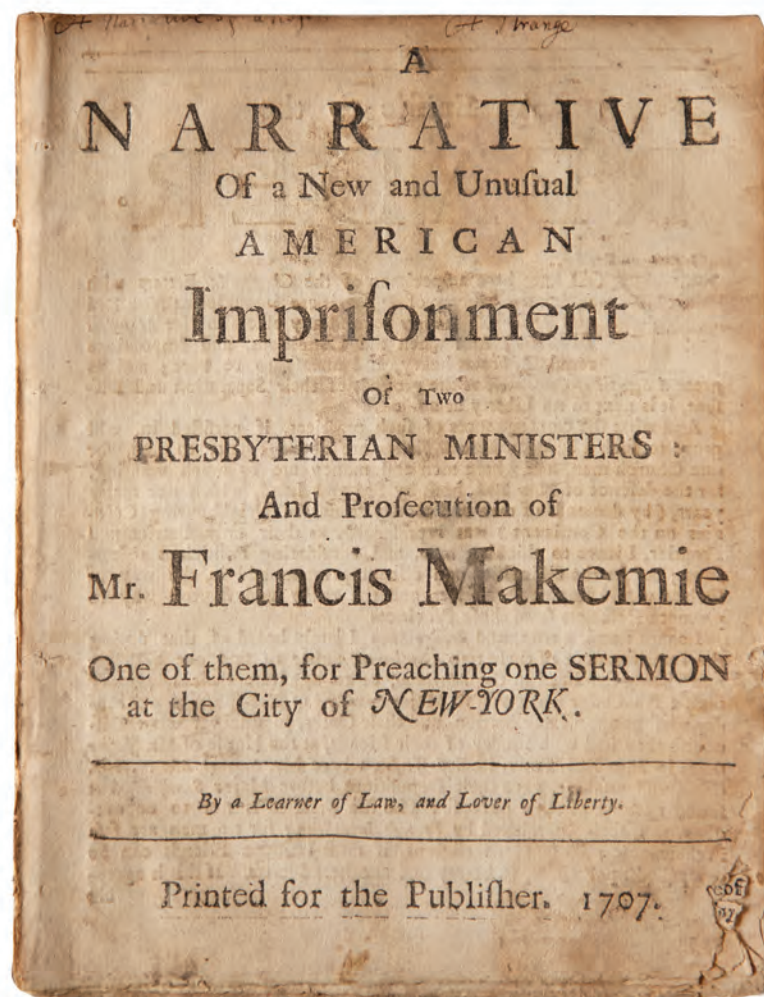
Willard was one of the most prolific of early American authors. This collection of excerpts from Willard's sermons tackles the question of happiness as well as related problems of guilt, forgiveness, righteousness, and rejoicing: "[Undone men's] insatiable desires push them forward in quest of felicity, and their crazed and deluded understandings, which call good evil, and evil good, point them to Objects that are empty and courses that will undo them."

The present volume includes mid-eighteenth century provenance to the Germantown Library Company, founded in 1745 as the first such Pennsylvania company among non-English speaking settlers. Lamberton, in *Colonial Libraries of Pennsylvania*, notes that advertisements for the company cease around 1771, when it likely folded and the collection dispersed. Indeed, on the facing leaf to the Germantown label is a 1771 inscription by Thomas Livezey (1722–1790), owner of a grist mill on Wissahickon Creek, said to be the largest in the colonies, member of the Assembly from Philadelphia County in 1765, member of the Committee of Correspondence and Franklin correspondent.

*Early Library Company
provenance*

[372960]

\$8,500



22. [Makemie, Francis].

A Narrative of a New and Unusual American Imprisonment of two Presbyterian Ministers and Prosecution of Mr. Francis Makemie one of them, for Preaching one Sermon at the City of New-York. By a Learner of Law, and Lover of Liberty.

[BOSTON]: PRINTED FOR THE PUBLISHER [BY B. GREEN?], 1707.

[4], 47, [1]pp. Small 4to. Disbound. Browning and minor staining, first four leaves with minor losses at lower corner. Evans 1300; ESTC W13734; Sabin 44079; Reese, *Printer's First Fruits* 42.

Very rare first edition of the primary account of a landmark colonial trial regarding freedom of religion and speech in America.

Ordained a minister by the Presbytery of Laggan in West Ulster in 1681, Francis Makemie (1658–1708) spent most of his career preaching in Maryland, Virginia, and Barbados, was among the founders of organized Presbyterianism in America. In 1707, he came to New York en route to Boston, but finding the Anglican and Dutch churches and other places of worship closed to him, he preached a sermon in a follower's residence. Ministers from the Church of England had long protested Makemie's ministry, mocking it as subversive and nonconformist, and following his sermon he was promptly arrested by Lord Cornbury, the Colonial Governor of New York, for preaching without a license from the Crown as required under the Toleration Act. Jailed for nearly two months, Makemie was acquitted by jury trial, as he had in fact received a license in Barbados which was applicable in New York. The trial, however, pitted Makemie against Cornbury in an argument over the freedom of religion and speech in the colonies.

"Throughout the trial Makemie conducted himself as a person acquainted with the law, and participated in his own defense. He was a 'Disturber of Governments,' as Cornbury said, because he was willing to engage in civil disobedience to argue the law and its application. He was a champion of civil liberties as well as his religious toleration ... We thus fail to give him credit for what he did do in the context of his time in the struggle for religious toleration. The Makemie and Hampton confrontation with Cornbury and Makemie's trial foreshadows the revolutionary ferment

Landmark Colonial trial regarding freedom of religion and speech in America

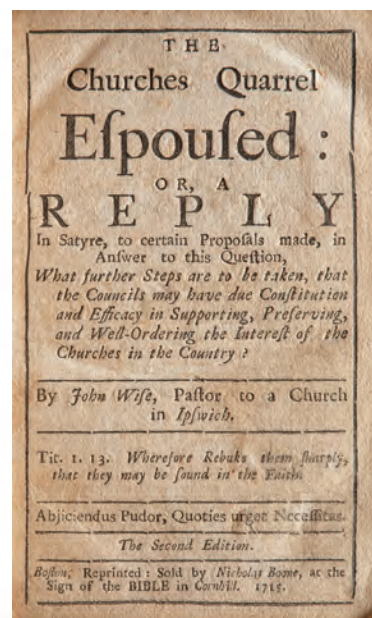
years after Makemie's death. The revolutionary slogan for 'Liberty, Civil and Religious' later in the century was an echo of Makemie's concerns in 1706–7" (Smylie, James H. "Francis Makemie: Tradition and Challenge," *Journal of Presbyterian History* (1962–1985), vol. 61, no. 2, 1983, pp. 197–209).

The work, without place of publication or name of the printer, has variously been ascribed to have been printed by Bradford in New York (NYHS and Reese), or in Boston (Evans). Given that Makemie fled to Boston after being released from prison, and that the sermon that got him arrested was printed by B. Green in 1707 (Evans 1298), it seems more likely to be the latter. In addition, the italic type used on the title (e.g. "New-York") does not conform to type used by Bradford in that year, but was in fact used by Green in Boston (e.g. Bristol B327). Finally, the London edition of the *Narrative* from 1708 (ESTC T39579) includes the imprint: "Printed at Boston in New-England; and re-printed at London."

ESTC cites 8 extant examples. We find no example in the auction records of the first edition since the Henry C. Murphy sale in 1884.

[373285]

\$25,000



23. Wise, John.

The Churches Quarrel Espoused: or A reply in satyre, to certain proposals made, in answer to this question, What further steps are to be taken, that the councils may have due constitution and efficacy in supporting, preserving, and well-ordering the interest of the churches in the country.

BOSTON: REPRINTED: SOLD BY NICHOLAS BOONE, AT THE SIGN OF THE BIBLE IN CORNHILL, 1715.

[4], 116pp. Testimonial leaf facing the title. 12mo. Contemporary calf, covers ruled in blind, printer's waste on the pastedowns, worn. 19th century inscription on front endpaper. ESTC W5306; Evans 1795; Sabin 104897; Howes W594, "aa." DAB XX, p. 427.

Second edition, after the virtually unobtainable first New York edition of 1713. The present work was issued in response to an attempt by the Mathers and others to initiate

*With printer's waste
pastedowns*

a movement to establish associations of clergy to exercise functions usually left up to individual churches. Wise has since been called the "first great American democrat" due to his argument that the ultimate power of the churches should rest with the congregation

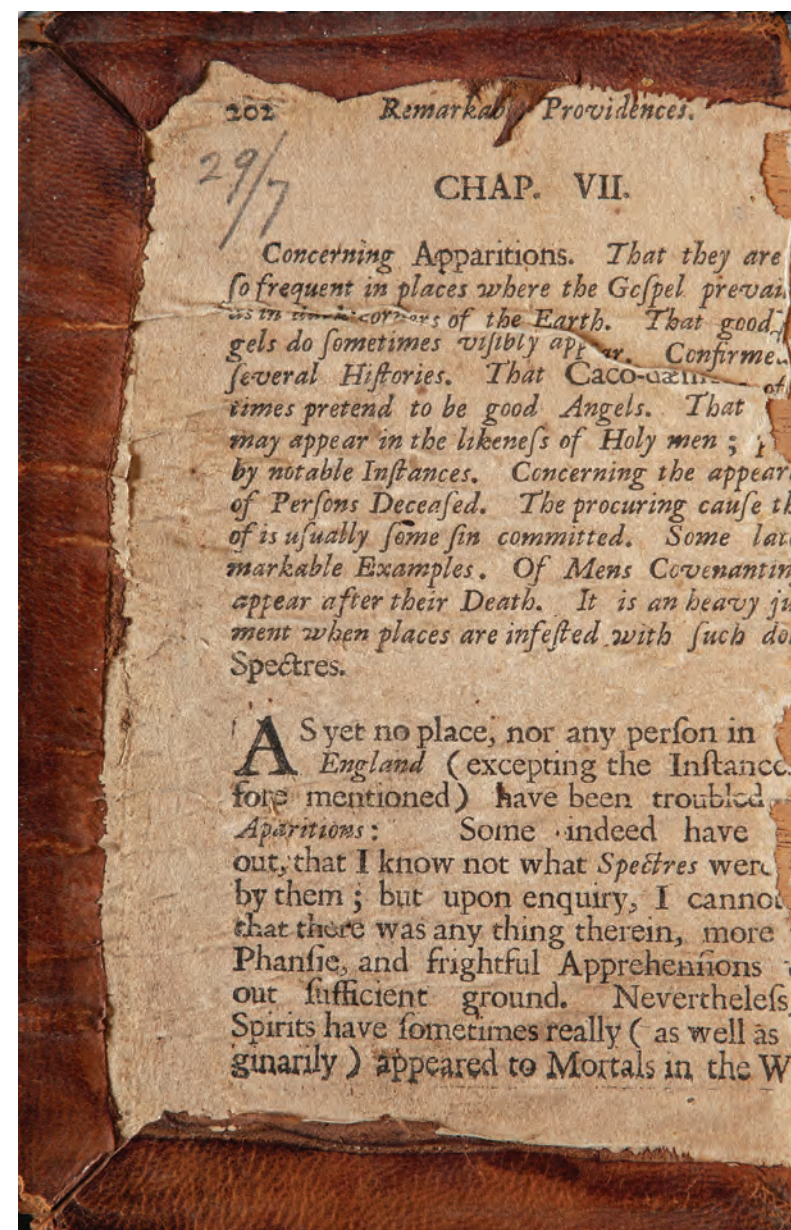
and not with their ministers or an association of ministers: "The People ... are the first Subject of Power ... a Democracy in Church or State is a very honourable Government."

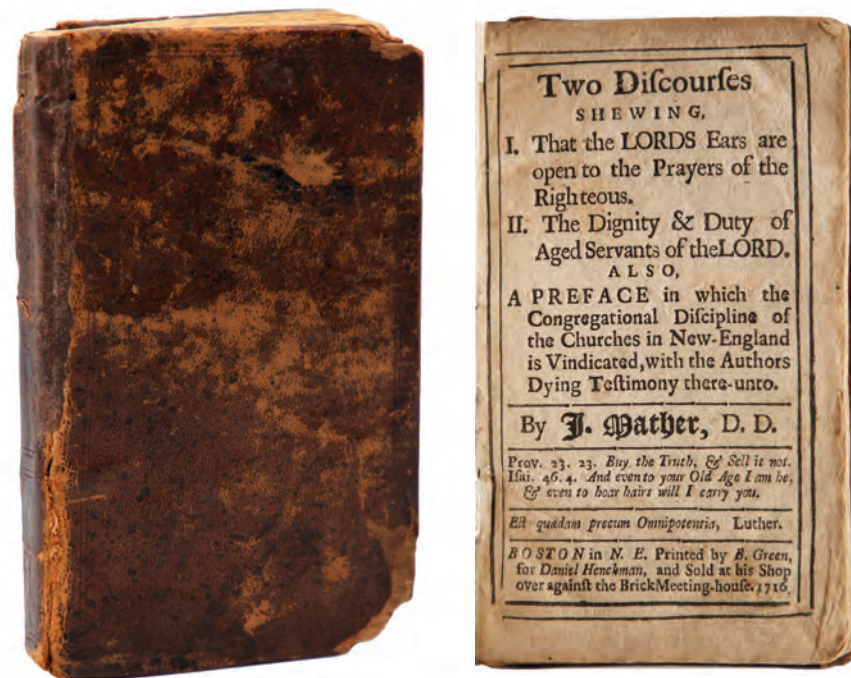
"The most authoritative defense of Congregationalist polity, recognized as such even in law courts" (Howes). The work would be re-published in 1772.

The printer's waste on the pastedowns would appear to be from a 17th century edition of Increase Mather's *An Essay for the Recording of Illustrious Providences* (Boston: 1684?), with the portions of the leaves present concerning apparitions and witchcraft.

[373199]

\$5,000





24. Mather, Increase.

Two Discourses shewing, I. That the Lords ears are open to the prayers of the righteous. II. The dignity & duty of aged servants of the Lord: Also, a preface in which the Congregational discipline of the churches in New-England is vindicated, with the authors dying testimony there-unto.

BOSTON: PRINTED BY B. GREEN FOR DANIEL HENCHMAN, 1716.

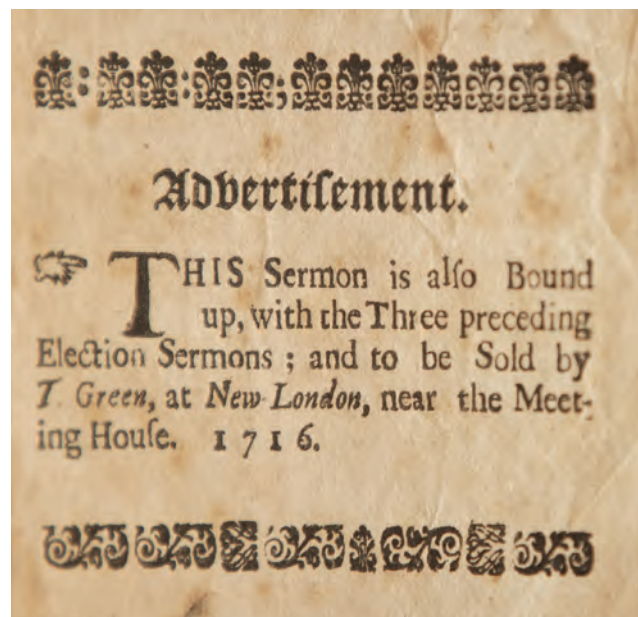
[2], ix, [1], 141, [1] pp. N2-5 (i.e. pp. 135-the end) in facsimile. Lacks terminal blank. 12mo. Contemporary calf over wooden boards, worn, repairs to joints. Four leaves in facsimile as noted above. Provenance: Samuell Hancock (calligraphic inscription on front endpaper: "Samuell Hancock Presented by Mr. Increase Mather D:D ib. cotum Boston 1722." Evans 1838; ESTC W28238; Holmes, Increase Mather, 170; Brinley sale 1041.

Reaching the end of his life, old age was certainly on Mather's mind with the present work, writing in the preface, "Nine and fifty years are lapsed since I began to preach the gospel ... Since God brought me to Boston, five and fifty years are within a few weeks expired. What changes have I lived to see!"

A scarce Mather title. ESTC records 9 copies (with at least 3 being defective) and only a single copy appearing in the auction records in the last century. Records of presentation copies of works by Mather are few and far between. This copy, inscribed by the recipient, with provenance to Samuell Hancock (1672-1735), son of Nathaniell Hancock and Mary Prentice Hancock, i.e. Declaration signer John Hancock's great uncle. *Presentation copy*

[372938]

\$6,500



25. Stoddard, Anthony.

A Sermon Preached before the General Assembly of the Colony of Connecticut, in New England, at Hartford, on Thursday, the tenth day of May, 1716. Being their Anniversary Election Day.

NEW LONDON: TIMOTHY GREEN, 1716.

[2], 28, [2]pp., with the final ad leaf mounted to the inside rear wrapper. 8vo. Stitched, with the original marbled paper rear wrapper. Foxing. Evans 1856; ESTC W15131; Johnson 69.

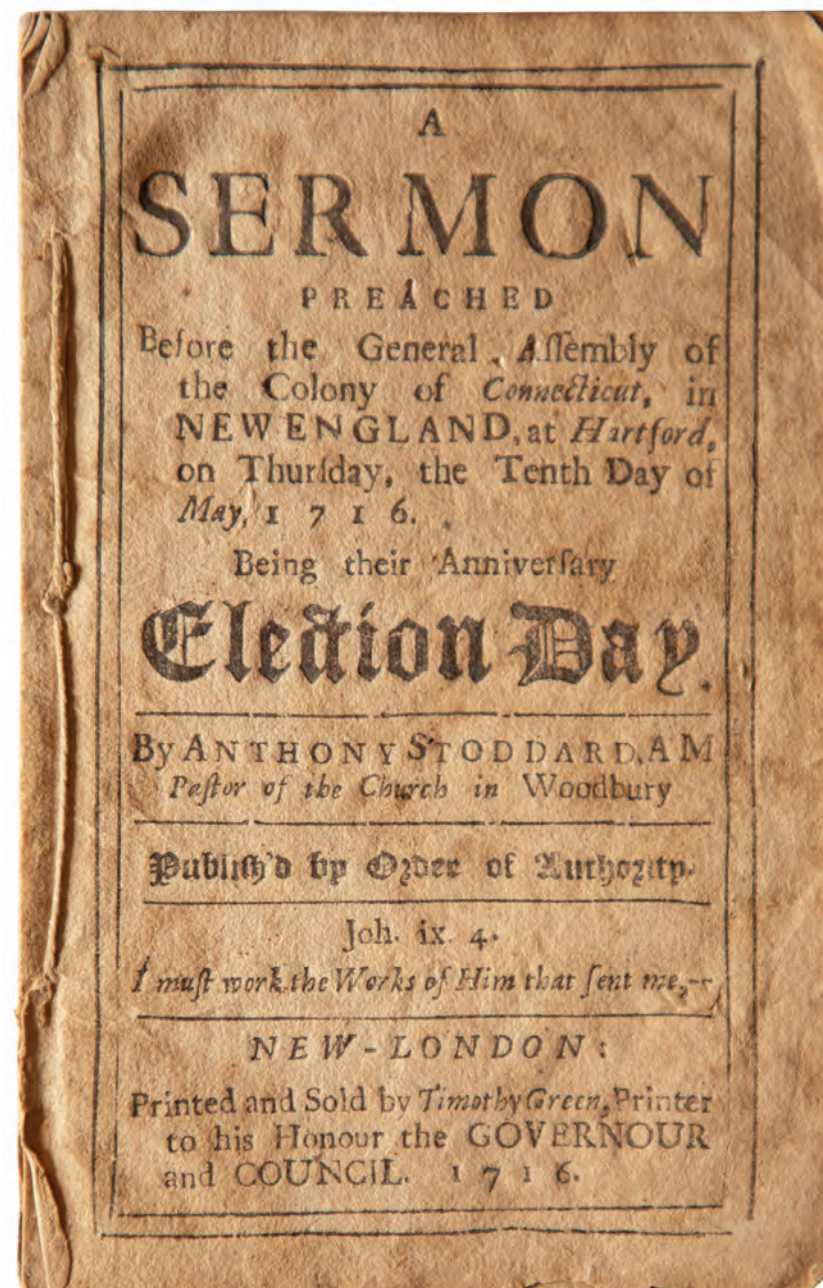
Anthony Stoddard (1678–1760) was the eighth child of Solomon Stoddard (1643–1729), the “first great revivalist in New England” (Miller, p. 316). In this election sermon he preaches on 1 Thessalonians 4:11 and among his pleas for the council “to do your own business” is to prohibit the sale of alcohol to Native Americans.

From a bibliographic standpoint, the final advertisement leaf is very interesting. Printed recto only and mounted onto the inside rear wrapper as issued, the advertisement notes that the “Sermon is also bound up, with Three preceding election Sermons” and to be sold by the printer Timothy Green; i.e. early evidence of such sermons being issued both separately and in nonce volumes of related tracts, with such individual sermons (often with separate pagination and signatures as here) previously and erroneously believed to have been extracted from those nonce volumes and not separate imprints. The example of this sermon at AAS lacks the advertisement leaf.

With the ad leaf

[373438]

\$2,250





26. [Mather, Cotton and Samuel].

Memoirs of the life of the late Reverend Increase Mather, D.D. Who died August 23, 1723. With a Preface by the Reverend Edmund Calamy, D.D.

LONDON: PRINTED FOR JOHN CLARK AND RICHARD HETT, 1725.

Engraved frontispiece portrait of Increase Mather. [8], 88pp. 8vo. Modern calf, red morocco lettering piece. Holmes, Minor Mathers 111; ESTC T39152; Sabin 46406; Brinley sale 1057.

Prepared by Samuel Mather, the son of Increase, this London edition is a revised and edited version of his brother Cotton's *Parentator*, issued in Boston in 1724. The final three pages include a list of Increase Mather's writings. The editor notes that "instead of entertaining the reader with extracts of the funeral discourses made on the occasion of his death, or with a description of the place where he was buried, I shall exhibit a catalogue of his books."

With the portrait of Increase Mather

This edition surprisingly more rare than the American, and more desirable as it contains an excellent portrait of Mather engraved by R. White after Vanderspirit.

[372930]

\$3,500



27. Bunyan, John.

Grace abounding to the chief of sinners: or, A brief and faithful relation of the exceeding mercy of God in Christ to his poor servant, John Bunyan. Namely, in his taking of him out of the dunghil and [sic] converting of him to the faith of his blessed son, Jesus Christ.

BOSTON: REPRINTED FOR NICHOLAS BOONE, AT THE SIGN OF THE BIBLE IN CORNHILL, 1729.

Engraved portrait. [8], 126pp. 12mo. Contemporary sheep, some wear. Repaired tears to frontispiece and title, toned. ESTC W18735; Evans 3143; Hamilton, Early American book illustrators and wood engravers 1307.

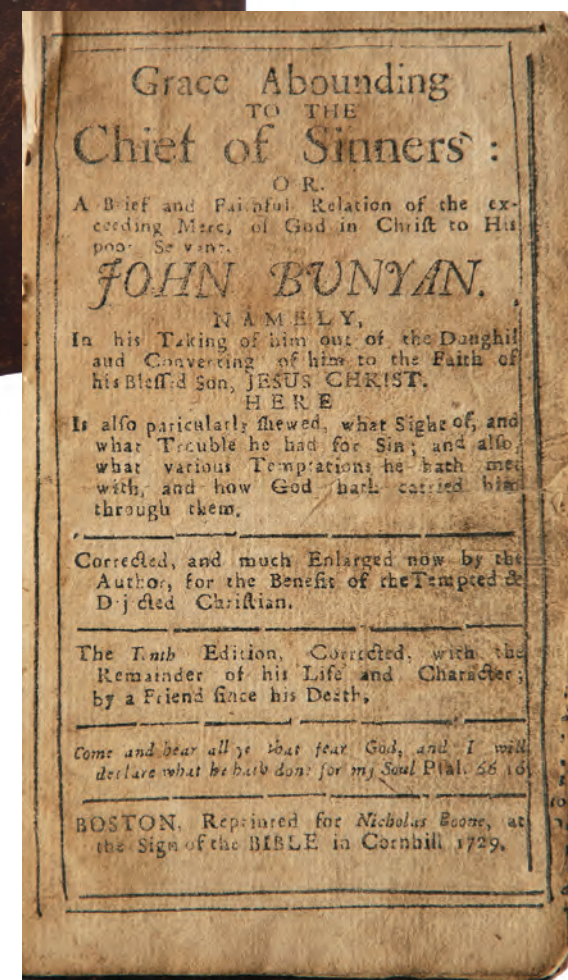
An important Puritan work, first published in London in 1666, a spiritual autobiography composed while Bunyan was serving a twelve-year prison sentence in Bedford gaol for preaching without a license. The first American edition was published in Boston in 1717; the present second American edition, however, is the first to include the portrait. The portrait of Bunyan is a rare early example of American engraving and first appeared the year prior as a frontispiece to another work by Bunyan published by Boone.

Very rare with the portrait

Scarce, with no example at auction in over a century and only a handful of examples located institutionally: AAS (lacking the portrait), BPL (lacking the portrait), JCB, HSP, LCP (lacking portrait), and UVA.

[373163]

\$12,500





28. Falconar, Magnus.

A Choice Collection Out of the Psalms of David, the Book of Job, Hale's Contemplations, &c. Very well adapted for many excellent prayers and meditations.

PHILADELPHIA: ANDREW BRADFORD, 1739.

[2], iv, 53, [1]pp. Elaborate typographic headpiece. 8vo. Disbound and crudely restitched. Minor loss at lower left corner of title, a few leaves detached. Evans 4361; Hildeburn 598. Not in ESTC.

This rare work is advertised for sale in the June 28, 1739, *American Weekly Mercury* as "now in the press and shortly will be published." Magnus Falconar is described on the title as a mariner, originally from Boiness, Scotland. He seems to have arrived in Philadelphia circa 1739 (at least there is no reference to him in Philadelphia newspapers before then) and advertised in the November 8, 1739, *American Weekly Mercury* as a teacher of navigation with "upwards of twenty years experience." In that year and the ensuing he proposed by subscription in Philadelphia newspapers a handful of works, largely religious in nature, including *A Collection of Divinity from Several Famous Authors* and *A Vindication of Rev. Mr. Whitefield's Doctrine* (neither published). In 1740 he advertised further classes in the keeping of a journal at sea and the use of "plain and Mercator charts" (*American Weekly Mercury*, April 10, 1740); other advertisements include the teaching of writing and arithmetic, though all stop by 1749.

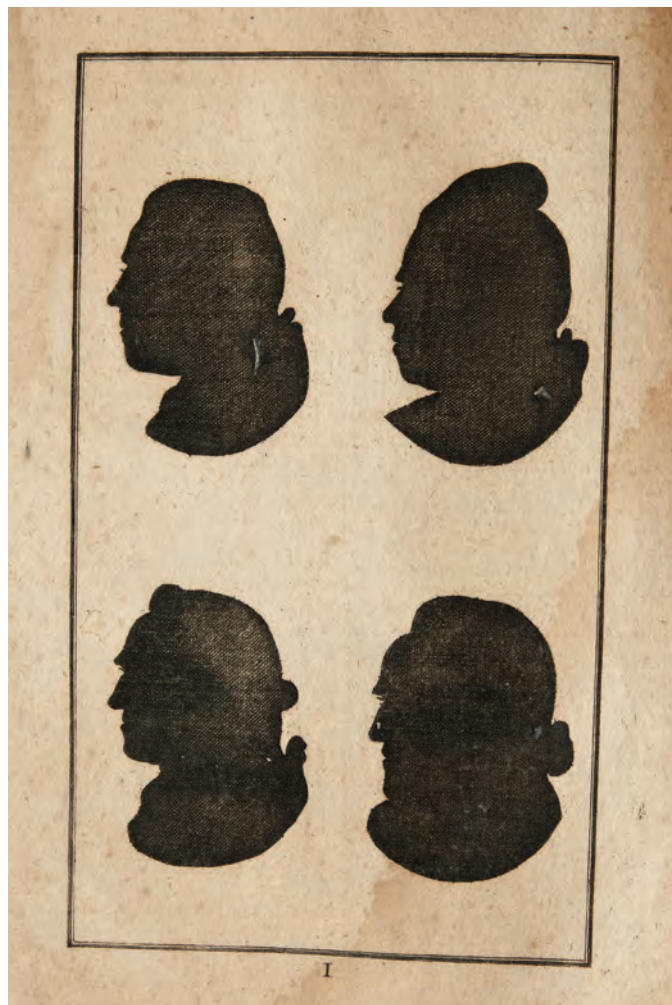
The only recorded copy

The author's Preface to this work includes four original 4-line stanzas in verse, beginning "The Promises of God are sure, / Then why shu'd we Complain. / Tho' they seem dark to us below, / They clearly will be seen." In addition, the final two pages include another work of verse by Falconar, beginning "Great God of Heav'n who's Wonders can declare, / Sure none on Earth may dare with thee Compare...."

Very rare, this is the only recorded example known.

[373436]

\$6,000



29. Franklin, Benjamin.

Observations concerning the Increase of Mankind People of Countries, &c ... [printed on pp. 470–475 within the July 1758 issue of *The American Magazine*].

PHILADELPHIA: WILLIAM BRADFORD, [JULY 1758].

Woodcut after Benjamin West below the masthead, engraved plate facing p. 471, woodcut illustration on p. 478. 461–512pp. 8vo. Stitched self wrappers, stitching renewed. Toned, some chipping at the fore-edge, minor staining. Evans 8071; Sabin 84585; Mott, pp. 80–82.

The first Philadelphia and only the second American printing of Franklin's important essay on population growth, anticipating Malthusian theory and influencing economists and scientists from Adam Smith to Charles Darwin, here complete with its suppressed final paragraph.

"The 'immediate occasion' for writing this essay, according to Van Doren, was the British Iron Act of 1750, which prohibited the erection of additional slitting and rolling mills, plating forges, and steel furnaces in the American colonies. While English ironmasters rejoiced in the protection the law afforded them, a few farsighted Britons and most Americans appreciated that the act would curb colonial growth at just the moment when Britain and France were engaged in a climactic struggle for possession of North America. Franklin wrote the essay in 1751 ... Not until late in 1754, however, did Franklin consent to its publication: it appeared the next year as an appendix to William Clarke's *Observations on the Late and Present Conduct of the French with Regard to their Encroachments upon the British Colonies in North America* [Boston: 1755]. The pamphlet, including Franklin's essay, was reprinted at once in London; and the essay alone, with some excisions, appeared in the *Gentleman's Magazine* for November 1755 and the *Scots Magazine* for April 1756. In 1760 and 1761 it was printed, also with excisions, as an appendix to London, Dublin, Boston, and Philadelphia editions of Franklin's *Interest of Great Britain Considered*; and it was reprinted in part in the *London Chronicle*, May 20, 1760. Franklin included it in the fourth edition of his *Experiments and Observations on Electricity*, 1769. Thus Franklin's ideas on the growth of population entered the current of English economic thought" (Editor's note, *The Papers of Benjamin Franklin*, vol. 4, July 1, 1750, through June 30, 1753, ed. Leonard W. Labaree [New Haven: Yale University Press, 1961] pp. 225–234).

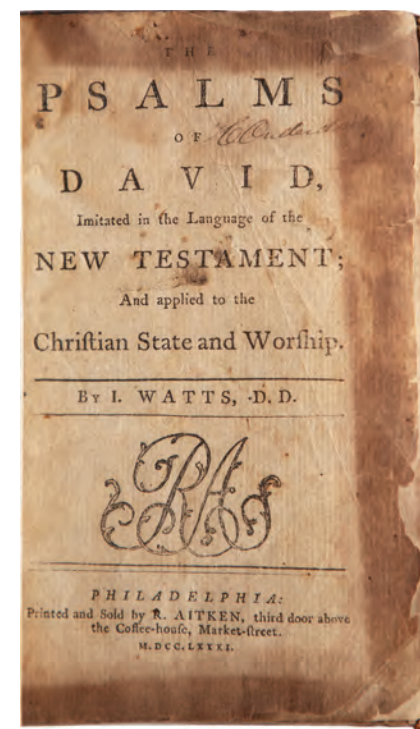
Franklin's nemesis William Smith, the rabble-rousing Anglican provost of the University of Pennsylvania and editor of the *American Magazine*, here uses Franklin's essay to promote anti-French and anti-Native American sentiment in the midst of the French & Indian War. In an introduction to Franklin's *Observations*, he notes the challenges of facing Native Americans on the battlefield as their hunter gatherer lifestyle gives them advantages at war; but to "remove the terror of Indians which too much haunts the imaginations of many" he cites Franklin's essay as evidence that the white population would continually increase because of their economic and other superiority in proportion to the decrease in the population of Native Americans, making the future possession of the country a foregone conclusion.

This edition includes the suppressed controversial final paragraph in which Franklin addresses race, skin color and the whitening of the western world, which appeared in both the Boston and London 1755 pamphlet printings, but was edited from the *Gentleman's Magazine* printing of November 1755 and the *Scots Magazine* printing from April 1756, as well as Franklin's post-1760 works that included the essay. Interestingly, this printing here includes an illustration of four silhouetted men facing page 471 and footnoted to the words "darken its people" from this paragraph. Unattributed (but perhaps by West or a young Peale?) these must be among the earliest printed silhouettes in America.

This complete issue of the *American Magazine* also noted for French and Indian War news on Louisbourg and Ticonderoga, as well as an essay on improvement to Hadley's Quadrant by Thomas Godfrey of Philadelphia. The *American Magazine* ran for but a single year in twelve monthly numbers, with a thirteenth supplement issue, from October 1757 to October 1758, each illustrated on the masthead with a woodcut after Benjamin West of a Native American with a gun standing between an Englishman offering a bible and a Frenchman handing him a tomahawk and bag of money. All issues are rare.

[374019]

\$8,500



30. Watts, Isaac.

The Psalms of David, imitated in the language of the New Testament; and applied to the Christian state and worship.

PHILADELPHIA: ROBERT AITKEN, 1781.

252pp. plus [16]pp. engraved music. 8vo. Contemporary calf over flexible blue paper boards, worn, front pastedown and endpaper supplied(?). Browning and chipping to title. Morocco backed slipcase. Evans 17097; ESTC W4978; American Sacred Music Imprints 360a.

A rare American issue of the Psalms of David, printed by Robert Aitken at the time of his work on the Aitken Bible, the first complete Bible in English to be printed in America (1781–82).

The present work is of special interest for including sixteen pages of engraved music, which is separately caption titled, “A Select Number of Plain Tunes Adapted to Congregational Worship,” by Andrew Law and engraved by Joel Allen. The leaves of music consist of fifty-four compositions, including many original American works herein printed for the first time. These first printings include “New England,” “Turkey Hills,” and “Union,” as well as four additional compositions which are probably American (e.g. “Bunker Hill”).

With the engraved tunes

A few copies of this work include an additional leaf containing a poem, not present here. *American Sacred Music Imprints* locates only six copies of this work, with two additional copies (NN, PHi) containing the extra leaf of poetry. The work is very rare on the market complete with the engraved music.

[373195]

\$3,500

31. (Episcopal Church).

The Book of Common Prayer, and Administration of the Sacraments, and Other Rites and Ceremonies, As Revised and Proposed to the Use of the Protestant Episcopal Church.

PHILADELPHIA: PRINTED BY HALL AND SELLERS, 1786.

[364]pp., plus 8pp. of music with tune settings by Francis Hopkinson. 12mo. Contemporary red morocco, by Caleb Buglass, covers with a gilt border and corner pieces, flat spine in five compartments with a repeat decoration in gilt, gilt edges, marbled endpapers. Tissue repairs to 2S2 and 2S3, early printed hymn mounted on E4v. Provenance: Ann Chew (presentation inscription dated 1788); William Goddard (early signature); Mary A. Goddard (early signature on title); Rhode Island Historical Society (inked stamp on endpaper and title). Evans 19940; Page, *The Book of Common Prayer* 51; Griffiths 1786, 9; ESTC W29995. Hannah D. French, "Caleb Buglass, Binder of the Proposed Book of Common Prayer" in *Winterthur Portfolio* 6 (1970), pp. 15–32.

The American Protestant Episcopal Church was founded after the American Revolution as an adaptation of the Church of England in the new United States. The church was founded at a convention in Philadelphia in 1785, at which it was agreed to create a separate, distinctly American, prayer book. The text was compiled by Rev. William White, as well as William Smith, Charles Wharton and founding father Francis Hopkinson, who provided the tune settings and the eight leaves of music in the rear.

"This edition, contains the alterations which were intended to adapt the Book of Common Prayer, of the Church of England, to the changed political conditions of this country ... The proposed Prayer Book met with much criticism and opposition in the church, owing to its radical changes, and was never adopted" (Evans). Among the ill-considered

revisions were "changes and omissions of such drastic nature as among other things the deletion of the Nicene and Athanasian Creeds. The Proposed Book proved unwelcome to clergy and laity, even its suggestion of a prayer for the

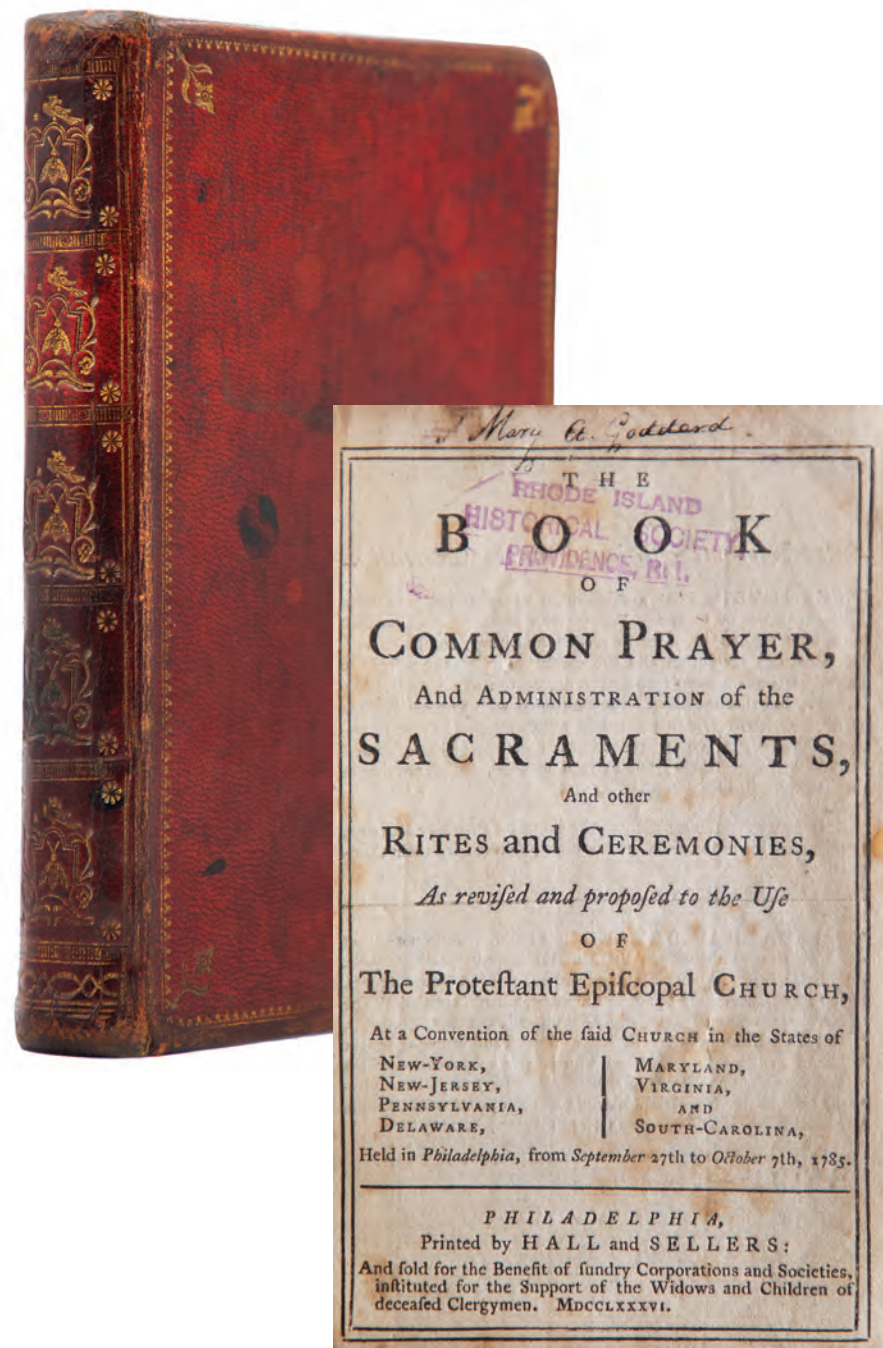
The suppressed first American Episcopal Book of Common Prayer in a deluxe binding

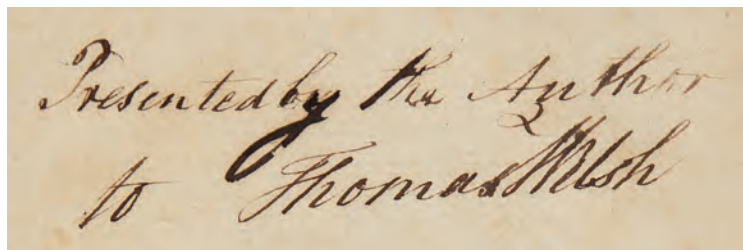
Fourth of July being taken exception to. Its use was brief and not general" (Page).

Nevertheless, at the time of publication, committee members had a number of copies specially bound by Philadelphia binder Caleb Buglass "in the best and first binding in his power." These copies, referred to by the committee as "morocco" or "red bound" were sent to friends and patrons, presumably including Richard and Ann Chew. Interestingly this example includes later provenance to printer William Goddard and his daughter Mary.

[372975]

\$8,500





32. Adams, John.

A Defence of the Constitutions of Government of the United States of America ... Vol. II.

LONDON: PRINTED FOR C. DILLY AND J. STOCKDALE, 1787.

[iv], 451pp. 8vo. Contemporary smooth tan calf; red morocco lettering piece, repairs to joints, worn at extremities. Some dampstaining at the lower fore-edge margin. Cohen, *Bibliography of Early American Law* 2731; Sabin 234; Howes A60; ESTC N521.

Adams wrote this fundamental contribution to American political theory when he was the American ambassador at the Court of St. James. Published in London and immediately reprinted in New York and Philadelphia, Adams forcibly states the principles on which he perceived the United States to be founded. He calls for a doctrine of the separation of powers, a system of checks and balances, and a legislature of two houses. The *Defence* was a profound influence on the delegates to the Constitutional Convention of 1787 and the framers of several post-Revolutionary state constitutions. It also did much to familiarize Europeans with the novel political events taking place in America.

Adams intended the *Defence* to be a one-volume work, publishing the first volume in January 1787. After encouragement by Thomas Jefferson and others he began work on a second volume in the spring and summer of 1787. "Volume 1 of the *Defence*, which Adams intended to refute Baron Anne Robert Turgot's criticism of young America's political structure, held up ancient and contemporary examples interspersed with

Presentation copy inscribed by Adams of the second volume of his Defence

arguments for republicanism formulated by Plato, Tacitus, Montesquieu, John Locke, David Hume, and more. In Volume 2 of the *Defence* Adams resumed his arguments in another

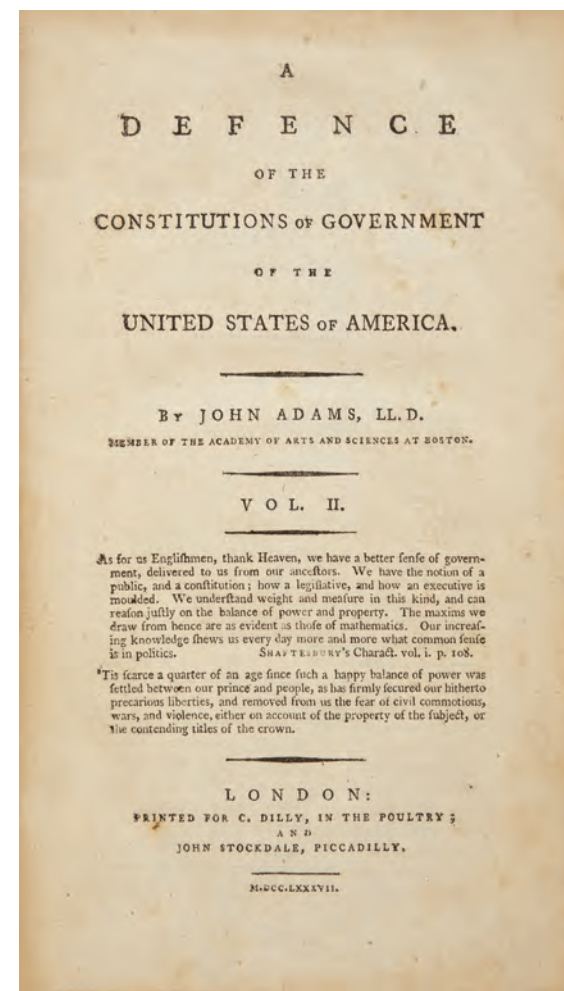
historical vein, tapping the dense political history of medieval Italian republics such as Siena and Bologna. He sketched the political landscape of Niccolò Machiavelli's Florence and recited how noble families who held power often dissolved into factionalism and civil war. The future vice president identified two common missteps on the path to centralizing power in the past: the weakening of executive authority and the mixing of 'aristocratical and democratical parts of the community,' which 'shows, at first blush, that there never could be harmony in either, both being naturally and necessarily split into two factions.' At the second volume's end, Adams underlined the importance of drafting a balanced constitution, rather than maintaining a standing army, in order to sustain a healthy republic. In ancient Rhodes, Adams wrote, such a founding document 'had effects equally happy upon the order, liberty, commerce, and population of that country. This happy mixture in three branches has been the never-failing means of reconciling law and liberty, in ancient and in modern times'" (*Papers of John Adams*, vol. 19, editorial note).

The second volume was printed in London in September 1787, just as the Constitutional Convention was meeting in Philadelphia. The third volume would be published in January 1788. As the volumes appeared separately between January 1787 and January 1788 sets are often found incomplete, or as individual volumes as here.

The present example a very rare presentation copy, inscribed by Adams on the half-title: "Presented by the Author to Thomas Welsh." Dr. Welsh (1752–1831) was a frequent correspondent with both John Adams and Abigail Adams, a cousin of Welsh's wife Abigail Kent. Welsh's son, also Thomas, would serve as John Quincy Adams's secretary during his years abroad. "He and his family maintained very close relations with the Adamses over two or three generations, and Welsh's successive residences served frequently as headquarters for members of the Adams family when they were in Boston.

[373703]

\$15,000



33. (Shays' Rebellion).

An Excellent New Song, on the Expedition under the Command of General Lincoln, for suppressing the Rebellion in the Counties of Worcester, Hampshire and Berkshire. [Much in Vogue in the Loyal Army – Tune, – Over the Hill and far away.]

[BOSTON]: PRINTED AND SOLD NEAR LIB. POLE [BY E. RUSSELL], 1787.

Engraved broadside with a large woodcut view of marching troops in a New England setting. 12¾ x 8 inches. Backed with paper, losses at sheet edges and along a horizontal fold affecting a few letters.

In the winter of 1786–87, economic hardship and high taxes in Massachusetts following the American Revolution resulted in an armed revolt, largely by western Massachusetts farmers led by Daniel Shays and Luke Day, both Revolutionary War veterans. The protesters marched on the Springfield armory in an attempt to seize weapons and overthrow the government, but were put down by the Massachusetts State Militia under William Shepard with a privately-funded local militia led by former Continental Army officer Benjamin Lincoln. The latter led his militia on a forced march to Petersham through a bitter snowstorm on the night of February 3–4, arriving early in the morning and surprising the rebel camp, putting a final end to the rebellion.

Unrecorded

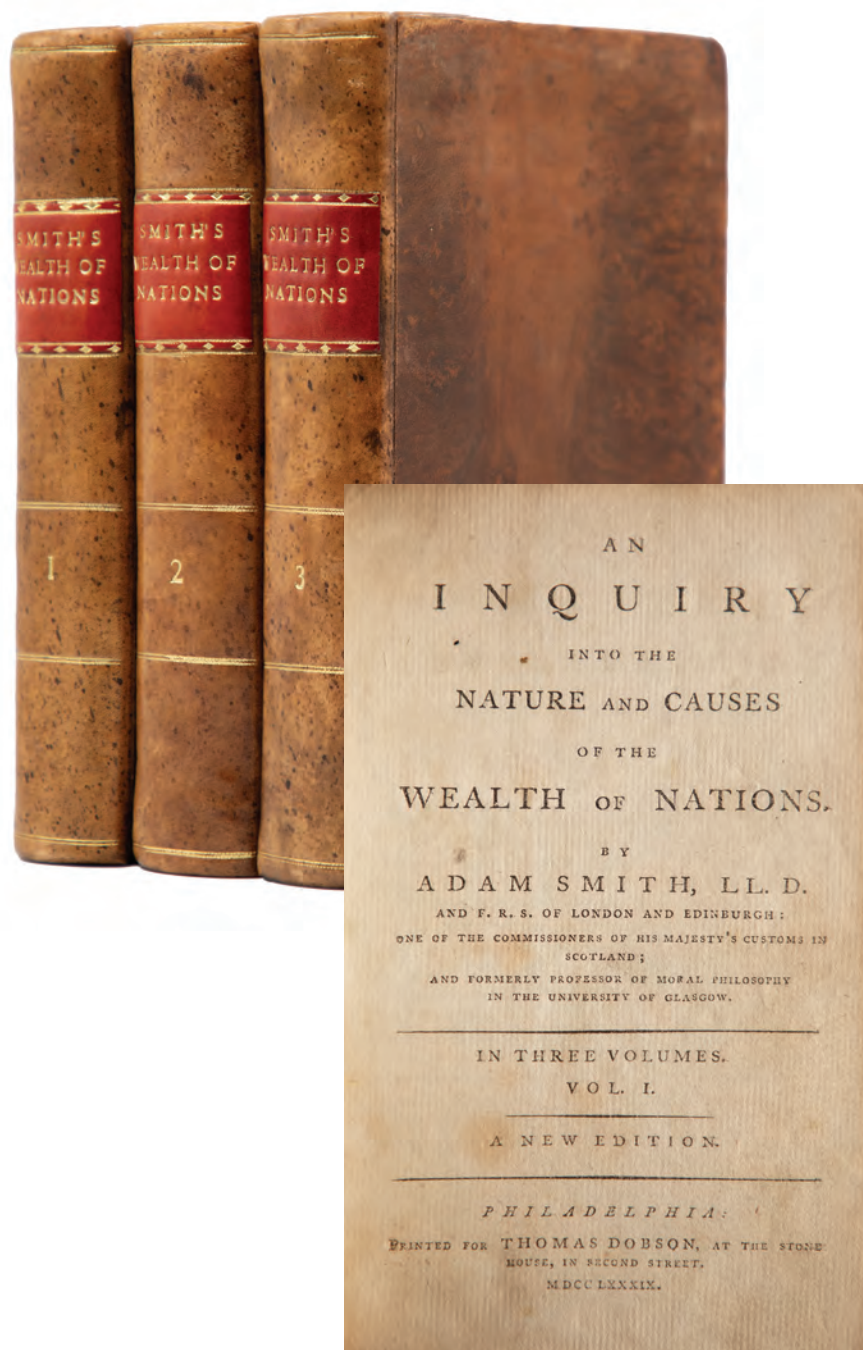
The present unrecorded illustrated song sheet celebrates Lincoln's victory. The song, written in 31 four-line stanzas, begins: "Brave Lincoln calls and we'll obey, / It's thro' the woods and far away, / Thro' Storms of Snow to Springfield Town / For Shays and Day of high renown." The woodcut depicting an army marching through a bucolic New England countryside is unsigned, though was used by Russell as early as 1776 in his *The Strange and Remarkable Swansey Vision* (Evans 14680).

More than just a local incident, Shays' rebellion proved an important turning point leading to the Constitutional Convention of 1787, the end of the Articles of Confederation and the adoption of the Constitution. On the rebellion, Thomas Jefferson famously wrote in November 1787: "The tree of liberty must be refreshed from time to time with the blood of patriots and tyrants."

[373395]

\$8,500





34. Smith, Adam.

An Inquiry into the Nature and Causes of the Wealth of Nations. A New Edition.

PHILADELPHIA: PRINTED FOR THOMAS DOBSON, 1789.

viii, [9]–412; vi, [7]–430; v, [i], [7]–387, [1], [53, index], [1] pp. 3 vols. 8vo.
 Contemporary tree sheep, rebaked to style, red morocco lettering pieces, endpapers renewed.
 Provenance: Groton Library (early labels on the pastedowns). Evans 22148; ESTC W12864; Sabin 82305; Kress B1721; Goldsmith's Library 11392; PMM 221.

The first American edition of arguably the most important and influential economic treatise of all time. First published in London in 1776, this first American edition is taken from the fourth London edition, and was issued in the year that George Washington was inaugurated and the first United States Congress convened. While Smith's work no doubt circulated in the colonies during the Revolution, its first American printing in this important year was no doubt significant and influential in the course of shaping the young nation's economic policy.

The Wealth of Nations is Smith's most important work. Smith begins "with the thought that labour is the source from which a nation derives what is necessary to it. The improvement of the division of labour is the measure of productivity ... Labour represents the three essential elements — wages, profit and rent — and these three also constitute income. From the workings of the economy, Smith passes to its matter — 'stock' — which encompasses all that man owns either for his own consumption or the return it brings him. *The Wealth of Nations* ends with a *First American edition* history of economic development, a definitive onslaught on the mercantile system, and some prophetic speculations on the limits of economic control. Where the political aspects of human rights had taken two centuries to explore, Smith's achievement was to bring the study of economic aspects to the same point in a single work. *The Wealth of Nations* is not a system, but as a provisional analysis it is completely convincing. The certainty of its criticism and its grasp of human nature have made it the first and greatest classic of modern economic thought" (PMM).

This first American edition is rare on the market. A landmark American printing of this fundamentally important economic treatise.

[373171]

\$15,000

35. Winterbotham, William.

An Historical, Geographical, Commercial and Philosophical View of the United States of America, and of the European Settlements in America and the West Indies.

NEW YORK: TIEBOUT AND O'BRIEN, 1796.

Twenty-five plates (one in color). vi,[2], 590; [4], 493; [4], 519; [4], 516,[8]pp. Without the elusive "Plan of Washington" called for in the third volume, but not usually found with the set. Without the list of subscribers or the directions for the binder for inserting the plates in the rear of vol 4. 4 vols. 8vo. Contemporary tree calf, attributed to J. and A. McLean, flat spines in six compartments, the second and fourth with black and red morocco lettering pieces with the volume numbers on onlaid roundels, the others with an alternating repeat decoration in gilt, worn at corners and top and tail of spine, minor wear and splitting at joints. Foxing and browning. Howes W581, "b"; Evans 31647; ESTC W12698; Sabin 104833.

Stated on the title as the First American edition, the work is a re-issue of Winterbotham's *A geographical, commercial, and philosophical view ...* (Evans 29912), enlarged with additions. Howes calls the present, enlarged edition the "best."

Winterbotham was prosecuted for seditious for two sermons he preached in 1792. He was found guilty and sentenced to two years' imprisonment and a fine of £100 for each sermon. He wrote the present work while serving time in Newgate Prison. It treats the discovery and early settlement of America, the American Revolution, each of the states of the Northeast and South, the Northwest Territory, Canada, and settlements in South America and the West Indies.

Most of the handsome plates, engraved by William Rollinson, John Scoles, Elkanah Tisdale and Benjamin Tanner, illustrate birds, quadrupeds, and reptiles found in the West Indies. The color plate represents the tobacco plant (third volume, opposite page 427) and is the first color plate regularly published in an American

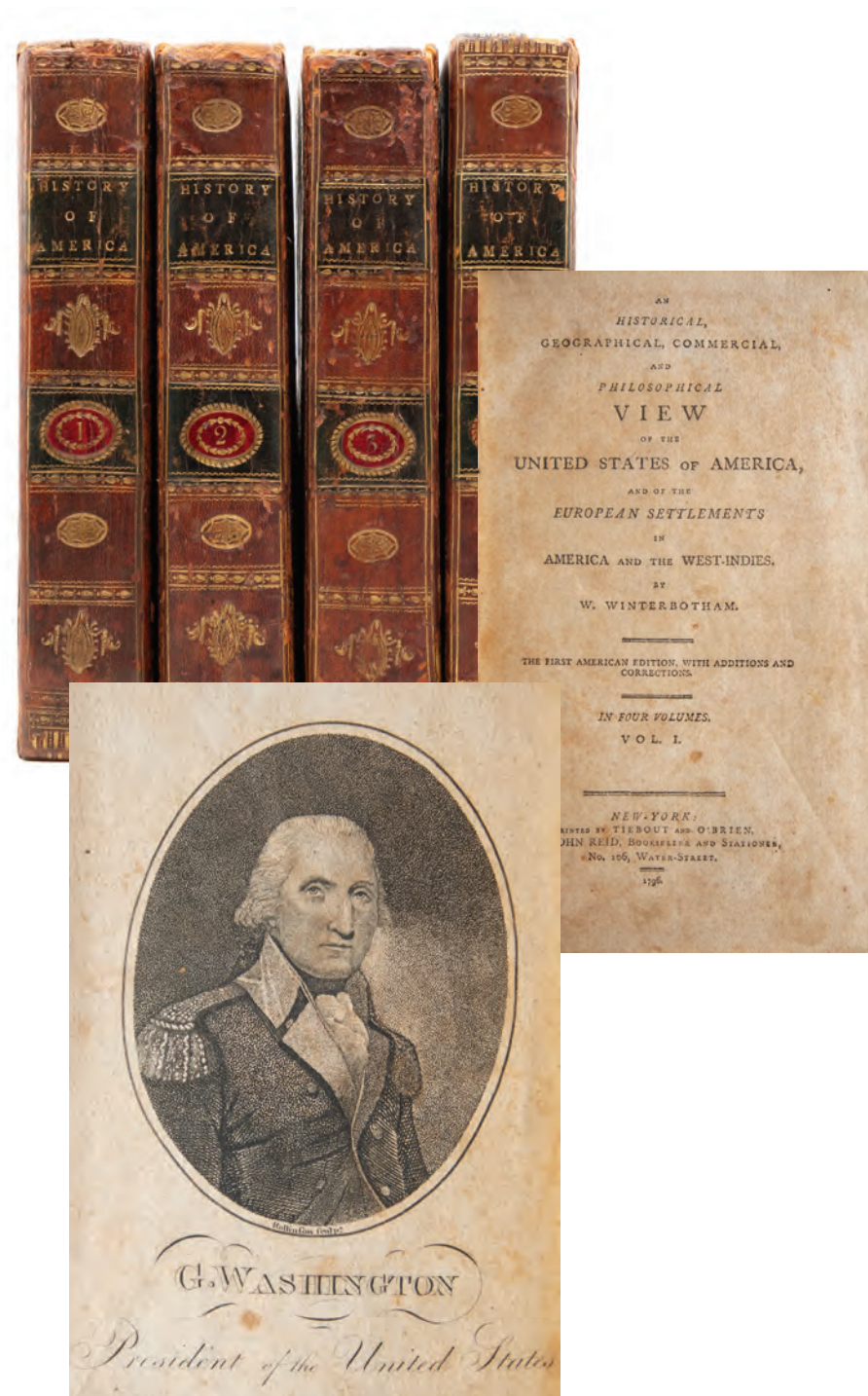
Bound by McLean book. Also included are handsome portrait frontispieces of George Washington, William Penn, Benjamin Franklin, and the author.

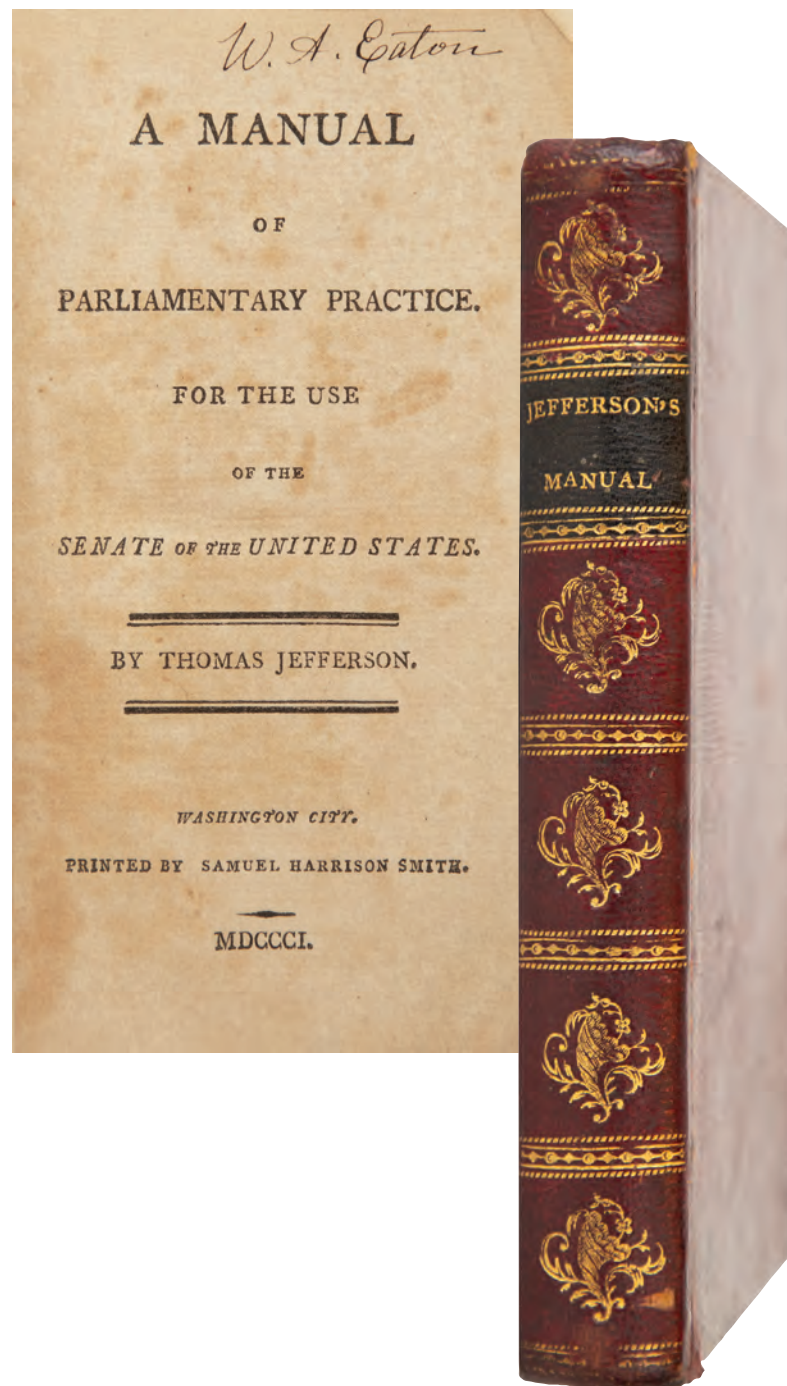
This edition sometimes found as a text to accompany Reid's *American Atlas* (1796), with the plan of Washington, D.C., bound in the atlas which accounts for it not being within these four volumes.

The present set in a lovely binding attributed to J. and A. McLean, the booksellers and publishers of the first edition of the *Federalist Papers*, with examples of the deluxe, thick paper sets of the *Federalist* found in bindings with the same tooling on the spine of this volume (see Papantonio 16).

[373292]

\$2,500





36. Jefferson, Thomas.

A Manual of Parliamentary Practice for the Use of the Senate of the United States.

WASHINGTON CITY: PRINTED BY SAMUEL HARRISON SMITH, 1801.

[204]pp., including integral front and rear blanks. 8vo. Contemporary red morocco, covers ruled in gilt, flat spine gilt in six compartments, black morocco lettering piece, joints repaired, minor wear. Foxing. Provenance: W. A. Eaton (early signature). Shaw & Shoemaker 719; Sabin 35887; Reese, Federal Hundred 86.

A lovely copy of the first edition of Jefferson's seminal manual of parliamentary practice, one of only three books he published in his lifetime.

When Jefferson became Vice President in 1797, he also became presiding officer of the U.S. Senate. Jefferson decided to compile a manual of legislative procedure as a guide for him and for future presiding officers, and also with an eye to minimizing senators' criticism of rulings from the chair. The Virginia polymath sets forth rules of order and procedure. Arranged in 53 topical sections, running alphabetically from "Absence" to "Treaties," the work is comprehensive, covering everything from daily order to rules, quorums, motions, bills, conferences, treaties, impeachment, and much, much more. For example, in order to bring some decorum to debates, Jefferson instructs that "no one is to disturb another in his speech by hissing, coughing, spitting, speaking or whispering to another" (Order in Debate section).

He finished the manuscript in December 1800 and delivered it to publisher Samuel Harrison Smith with this note, dated December 21: "Th: Jefferson presents his compliments to Mr. Smith, and incloses the little book which he wishes to have printed, without subjecting it to any copy-right. He *Lovely copy in red morocco* will ask of Mr. Smith either to print him 100 copies at his own expence, or for Mr Smith to print it on his own account & let Th:J have 75 copies at the selling price. The sooner it is begun, the better" (*Papers of TJ*, 32:337). Publication was announced in newspapers at the end of February 1801. (Sabin is in error in calling for an edition issued in 1800).

Though Jefferson's *Notes on the State of Virginia* is his most famous work, in many ways his *Manual of Parliamentary Practice* retains an even greater practical impact two centuries after its initial publication. Jefferson's *Manual* changed the way the Senate operates, and it still serves as a guide to the daily functioning of the United States Senate.

The first edition is rare, particularly in such a lovely contemporary binding. Thomas Jefferson's own copy survives at the Library of Congress.

[372979]

\$15,000



Bindings

37. (Masonry).

[Engraved pictorial masonic membership certificate, on vellum, accomplished in manuscript, electing Nathaniel Wade to the Unity Lodge in Ipswich, signed at the bottom by Isaiah Thomas as Grand Master].

[MASSACHUSETTS]: [1805].

*Signed by Thomas at center on the pedestal. Countersigned by Grand Secretary John Procter.
17½ x 13 inches. Fading to the manuscript, light soiling and foxing*

Isaiah Thomas served as grand master of Massachusetts from 1803 to 1805, with the present certificate dated A.L. 5805 (i.e. Anno Lucius, being the Gregorian year plus 4000). The allegorical certificate, engraved by Hawksworth, shows the figures of Wisdom (Athena wearing a helmet), Strength (Hercules wearing a lion skin and holding crossed keys), and Beauty (Venus trailing a rose vine), surrounding a lettered

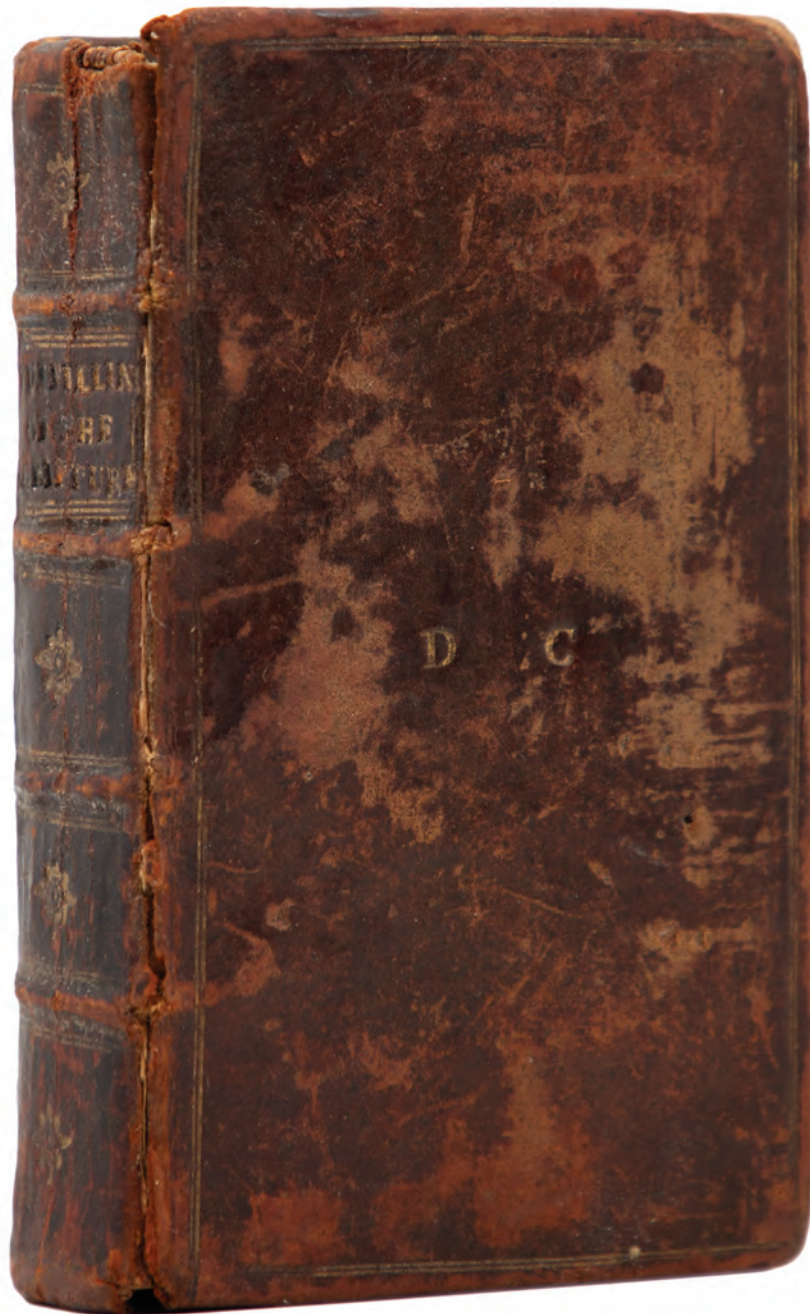
Signed by Isaiah Thomas

tablet, all upon a large pedestal with Masonic symbols at the base and with an all seeing eye above. The certificate was

issued to Nathaniel Wade, likely Col. Nathaniel Wade (1749–1826), who led a company of Minute Men who responded to the Lexington Alarm and served in the Continental Army, or his son Nathaniel Wade, Jr. (1778–1843).

[373696]

\$1,500



38. Fleming, Robert.

The Fulfilling of the Scripture. Or An Essay shewing the exact Accomplishment of the Word of God, in his Works performed and to be performed.

BOSTON: PRINTED BY ROGERS AND FOWLE, FOR WALTER MCALPINE NEAR THE MILL-BRIDGE, 1743.

xxiv, xii, 522pp. 12mo. Contemporary calf, covers ruled in gilt, board edges decorated with a gilt roll tool, spine with raised bands in five compartments, lettered direct in gilt in the second compartment, the others with a repeat decoration in gilt, upper cover nearly detached, worn. Provenance: David Cargill (initials in gilt on the upper cover); Mary Cargill (signature on title); Rev. John Wright (booklabel). Housed in a cloth clamshell box. Bristol B1208; ESTC W19467.

A very unusual early 18th century American binding, as *Early American gilt binding* decorated gilt spines and board edges were not generally found in America before 1750 and owner's initials in gilt virtually never seen on American bindings before the Revolution. That the binding is from the period is confirmed by the initials, as David Cargill died in 1748. See Hannah French, "Full Gilt and Extra Gilt" in *Bookbinding in Early America* (Worcester, 1986), pp. 122–147.

[373140]

\$1,500

39. (Trade Card).

Samuel Taylor Book-Binder at the Book & Hand the Corner of Market & Water Street Philadelphia ... [engraved trade label, on the pastedown of Reading's *The History of Our Lord and Saviour Jesus Christ* (London: 1726)].

PHILADELPHIA: [1760S].

Engraving, surrounded by a decorative border with a pictorial vignette of hand with open book. Eighteenth century calf, upper cover detached, spine worn. Housed in a cloth clamshell box. Spawn & Kinsella 247 (ref). Marcus A. McCorison, "Book Trade Labels at the American Antiquarian Society" in *Proceedings of the American Antiquarian Society*, Vol. 82, no. 1 (April 1972), pp. 34, 41. Hannah Dustin French, "Early American Bookbinding by Hand" in *Bookbinding in America*, ed. Hellmut Lehmann-Haupt (New York, 1967), p. 45. Papantonio, p. 106; Hannah D. French, *Bookbinding in Early America* (Worcester, 1986), pp. 19–21, 67, 139.

A bookbinder's trade label, likely dating to about the 1760s, for Samuel Taylor of Philadelphia. "Samuel Taylor was born in Philadelphia on November 2, 1744. He was apprenticed to William Muir, bookbinder, and was freed upon Muir's death in 1761. He succeeded to the tools of his master and carried on a large business at the sign of the Book & Hand, Market and Water Sts. Taylor died of a fever on October 8, 1780" (Spawn & Kinsella). The engraved label consists of a cartouche set atop an ornate Chippendale border. Enclosed within the cartouche is Taylor's trade sign, showing a detail of an extended arm holding in its hand an open book.

Like the trade cards which had come into popular use in the 18th century in England and on the continent, binders' labels (also called "tickets") were a form of commercial advertisement. Usually affixed inside the front covers of books bound by the tradesmen whose shops and services they advertised, binders' labels served not only to showcase the binder's craft and skill but to inform customers of the broader range of printed goods and stationery wares that the binder had on offer.

Taylor's is one of only a handful of examples of binders' labels to have survived from colonial British North America. As scholar of American bookbinding Hannah French explains, the practice among 18th-century American binders of signing their work "with engraved and printed labels...seems never to have been widespread" and only

Early bookbinder's trade card

"became somewhat more extensive in the years after the Revolution" (French). Few examples of American bookbinders' labels survive from the 18th century and fewer still in their original bindings. Hence, Lawrence Wroth's observation that "the colonial American binder's card is sufficiently rare to be looked at twice, or even, less elegantly, to be gaped at." The most notable survivals are those of the Scottish-born Boston bookbinder Andrew Barclay and those of John Dean, Robert Aitken, and Samuel Taylor, all of Philadelphia.

Taylor's label exists in at least two variations, with one reading "Book-Binder at the Book & Hand" as here and another reading "Book-Binder & Stationer." Institutionally, Taylor's tickets survive in at least seven examples, with one at the Free Library of Philadelphia



in Edward Whittenhall, *A Short Introduction to Grammar...* (Philadelphia: Andrew Steuart, 1762); one at the American Philosophical Society in *The Confession of Faith...* (Philadelphia: B. Franklin, 1745); one at Princeton University Library in a bound manuscript by Henry Parkinson, "Notes on College Readings of Philosophy and Ethics" (1765); and one in the Wright Library at Princeton Theological Seminary in James Lyon, *Urania: Or a Choice Collection of Psalm-Tunes...* ([Philadelphia?], 1761). The American Antiquarian Society holds three other examples, two in its trade card collection, apart or removed from any binding, and one of the second variation in the Papantonio collection of early American bookbindings pasted into the covers of what was once an account book, its text block having since perished.

The present example is on the front pastedown of William Reading's *The History of Our Lord Jesus Christ* (London: John Watts, 1726). The upper cover is detached and the spine worn and abraded, but was otherwise a relatively unremarkable calf binding with a double-fillet gilt border on the covers, likely bound by Taylor.

An exceptionally scarce example of an 18th-century American bookbinder's ticket.

[373325]

\$3,500

40. (Binding, German).

**Neu-vermehrt- und vollständiges Gesang-Buch,
worinnen sowohl die Psalmen Davids.**

MARBURG AND FRANKFURT: HEINRICH LUDWIG BRÖNNER, 1785–1787.

Woodcut frontispiece. [2], 214; 424, [8], 20; 96pp. 12mo. Publisher's decorated and painted vellum, clasps, gilt and gauffered edges. Fine condition. Housed in a cloth clamshell box. Frederick R. Goff, "German Folk Bindings on 'Philadelphia' Books of 1774" Gutenberg-Jahrbuch (1968).

A German hymnal, believed to have been printed and bound in Germany for export to Philadelphia and the Pennsylvania Dutch market. This binding appears on several German hymnals after 1774, largely imported by Philadelphia bookseller Ernst Ludwig Balsch, who operated a bookstore on Second Street and included false Philadelphia imprints on some of his imported hymnals. While not terribly uncommon, we have never seen another example in such spectacular original condition, with the colors bright and the delicate hinges and clasps intact.

*Bound for export to
Pennsylvania*

[373111]

\$850





41. [Legge, Henry Bilson, binder].
The Book of Common Prayer.

NEW YORK: BY DIRECTION OF THE GENERAL
 CONVENTION, PRINTED BY HUGH GAINE, 1793.

[432], 204, [4]pp. 8vo. Contemporary green morocco, bound by Henry Bilson Legge, covers panelled in gilt, flat spine gilt extra, marbled endpapers, gilt edges, minor wear at top and tail of spine, corners a bit bumped, overall very good. Provenance: Deborah Moriarty (early bookplate). Evans 26043; ESTC W29996; Griffiths 10. Ashley Cataldo, "Catalog of the Finishing Tools of the Eighteenth Century Binder Henry Bilson Legge" in *Suave Mechanicals: Essays in the History of Bookbinding*, Vol. 4 (2017); Hannah French, "Bound in Boston by Henry B. Legg" in *Bookbinding in Early America*, pp. 52–57.

Born in England in 1763, Legge first appears in Boston directories operating as a bookbinder in 1798, though he is believed to have begun working there circa 1790, quickly becoming one of the better binders not only in Boston but in all of the United States. Sometimes referred to as the "Dove binder," for his use of a dove tool, Legge did not frequently sign his bindings, though they are identifiable from his materials used, technique in binding and their decoration. "A first class binder of exceptional skill" (French).

*Tour de force
 binding by Legge*

The present binding by Legge is an extremely fine example of his skill, with an elaborate gilt spine incorporating six handstamps, from the top down: a flower (Cataldo 11), a dove with olive branch (Cataldo 1), a starburst (Cataldo 42), a pair of doves (Cataldo 2), a dove atop an urn (Cataldo 3), and an urn (Cataldo 8), with decorative flourishing dividing the stamps into compartments (Cataldo 30 and others). The roll tool outer borders of the cover are identified as Cataldo 1 with a central panel using Cataldo roll tool 4, with a repeat of the handstamp Cataldo 11 at the corners.

[373042]

\$8,500

[See also 12 and 42.]

42. [Legge, Henry Bilson, binder].

A New Version of the Psalms of David. Fitted to the Tunes Used in Churches.

BOSTON: PRINTED BY SAMUEL ETHERIDGE, FOR B. LARKIN, W. SPOTSWOOD, D. WEST, THOMAS & ANDREWS, E. LARKIN, J. WEST, AND THE PROPRIETOR OF THE BOSTON BOOK STORE [I.E., WILLIAM P. BLAKE], 1794.

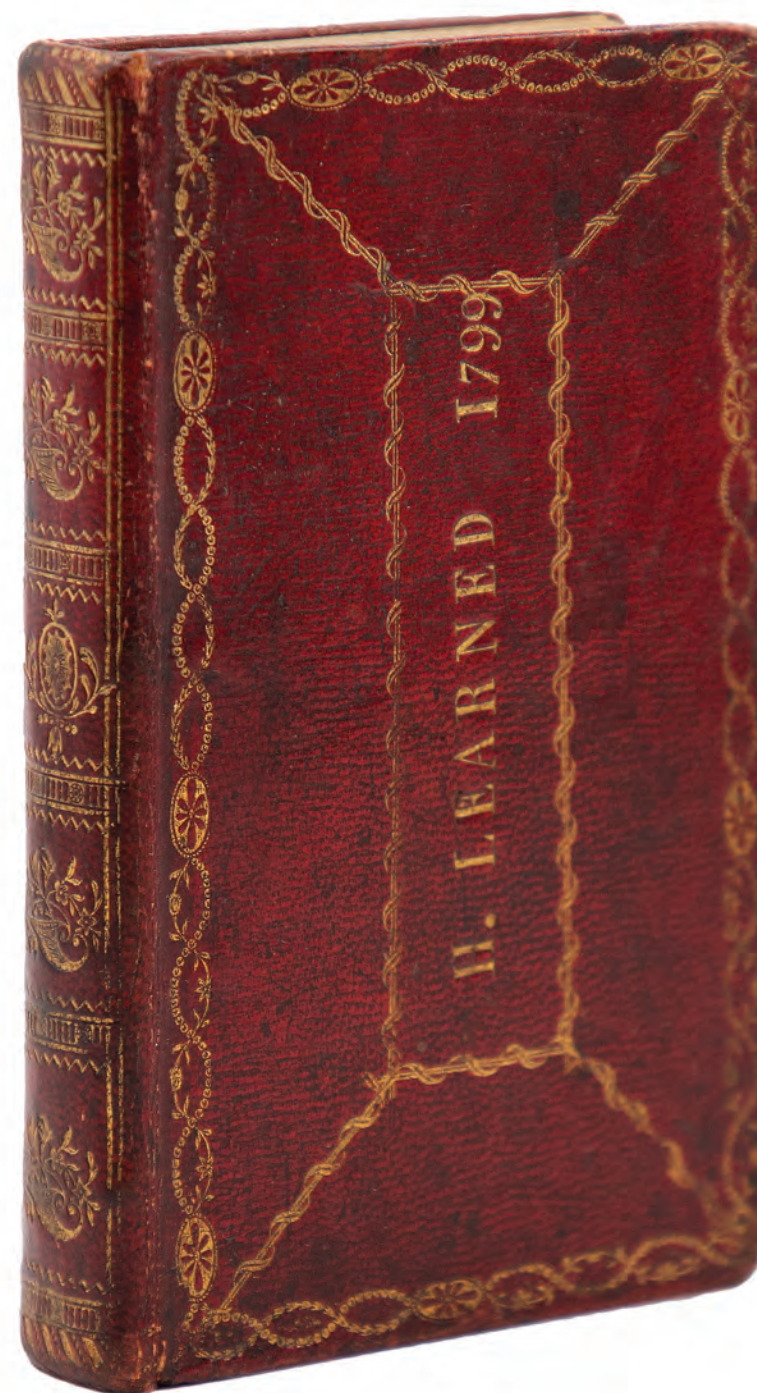
*Title within typographic border. 358, [2, blank]/pp. 12mo. Contemporary red morocco, bound by Henry Bilson Legge, covers panelled in gilt with elaborate roll tools, flat spine gilt in five compartments, marbled endpapers, gilt edges gauffered. Provenance: H. Learned 1799 (name and date in gilt on the upper cover); E.D. Crumb (later ownership markings on front endpapers). Evans 28274; ESTC W5054. Cataldo, "Catalog of the Finishing Tools of the Eighteenth Century Binder Henry Bilson Legge" in *Suave Mechanicals: Essays in the History of Bookbinding*, Vol. 4 (2017). Hannah French, "Bound in Boston by Henry B. Legge" in *Bookbinding in Early America*, pp. 52–57.*

Born in England in 1763, Legge first appears in Boston directories operating as a bookbinder in 1798, though he is believed to have begun working there circa 1790, quickly becoming one of the better binders not only in Boston but in all of the United States. Sometimes referred to as the "Dove binder," for his use of a dove tool, Legge did not frequently sign his bindings, though they are identifiable from his materials used, technique in binding and their decoration. See Hannah Dustin French in *Bookbinding in Early America* and Cataldo.

The tooling on the spine of this Brady and Tate psalter is composed of Cataldo handstamp 20 in four compartments, with the central compartment either a handstamp not identified by Cataldo, or composed of small tools. The tooling on the covers are Cataldo roll 1 on the outer border and roll 5 on the interior panels. The gauffered edges are difficult to discern, but include 3 small stars on the top and bottom edges, and seven tools on the fore-edge.

[372974]

\$8,500





43. [Lightbody, Jonathan, binder] —
David Hume.

The History of England ... Vol. V.

PHILADELPHIA: PRINTED FOR ROBERT CAMPBELL,
BY RICHARD FOLWELL, 1796.

*Engraved portrait frontispiece. vii, [1], 480pp. 8vo.
Contemporary calf, attributed to Philadelphia binder
Jonathan Lightbody, covers with a pictorial masked
stencil of an American eagle, flat spine tooled in gilt
with red morocco onlays and red and black labels,
marbled endpapers.*

An exceedingly rare example of an elaborate binding by Philadelphia binder Jonathan Lightbody, one of the few 18th-century American binders who signed their work (although this example is unsigned). For attribution, see the acclaimed McKean set of the first American edition of Shakespeare at the Library Company of Philadelphia, signed by Lightbody on the spine, with the same American eagle stencil on the covers. Other similarities include the same roll tool between the compartments and morocco inlaid roundels.

*Exceedingly rare
Lightbody binding*

The unusual cover effect was accomplished by placing a cut out stencil on the covers before sprinkling the leather, leaving the central masked portion lighter in tone. We know of no other American binder of the 18th century using such a method.

After his death in 1798 from yellow fever Lightbody's tools were sold at auction and likely bought by the Aitken shop.

[373853]

\$2,500

44. Fénelon, François de Salignac de la Mothe.

**Fenelon's Treatise on the Education of Daughters:
Translated from the French and Adapted to English Readers,
with an Original Chapter "On Religious Studies"**
[translated by] T[homas] F[rognall] Dibdin.

ALBANY: PRINTED AND PUBLISHED BY BACKUS AND WHITING, 1806.

Engraved frontispiece drawn and engraved by G[ideon] Fairman after a design by I. J. Masquerier. xi, [1], 251, [1]pp. 12mo. Contemporary smooth calf dyed red and black in an elaborate zig-zag pattern, covers bordered in gilt, spine gilt, marbled endpapers, mottled edges, minor wear at extremities. Shaw and Shoemaker 10402.

Fénelon's "Traité de l'éducation des filles" was first published in 1687. It was written at the request of the Duchess of Beauvilliers — who had eight daughters — and was the first attempt to deal with this subject in a systematic manner. As such it was his most influential work. Dibdin's translation was first published in London 1805; this first American edition is the first publication of Dibdin in America.

*Dibdin's first American publication
in a very unusual binding*

The binding on this example is very unusual. A manuscript note by Michael Zinman, laid in, reads: "This is one of the most important American bindings I have ever seen. The first to use the boards as an artist's canvas rather than an artisan's workbench."

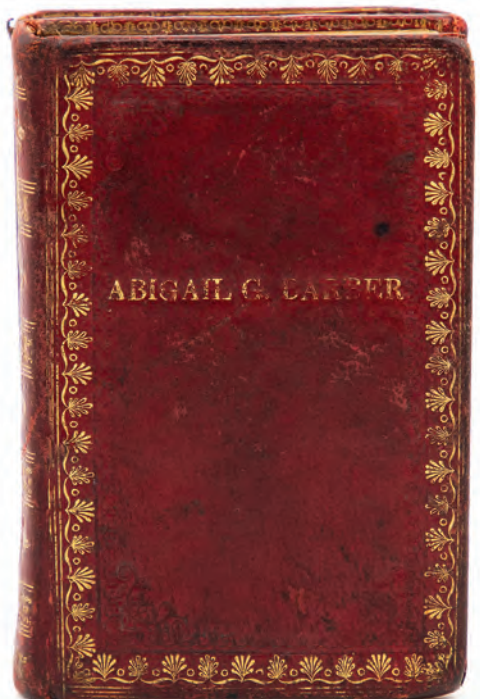
[372982]

\$4,500





[All actual size]



45. Watts, Isaac.

**The Psalms of David ... [Bound dos-à-dos with:]
Hymns and Spiritual Songs.**

ROCHESTER: E. PECK & CO, 1822: [STEREOTYPED BY B. & J. COLLINS, [N.D.].

322; 282pp. 16mo. Contemporary red morocco dos-à-dos binding, covers bordered in gilt and blind, flat spines gilt, rose gold silk endpapers, marbled edges. Provenance: Abigail G. Barber (name in gilt on each cover). Housed in a cloth clamshell box.

An extraordinary survival: one of just six known examples of a pre-1850 American dos-à-dos binding.

Census of known dos-à-dos American bindings:

*Exceedingly rare American
dos-à-dos binding*

American Antiquarian Society:

- 1) Bancroft's *Life of George Washington, with Mason's Treatise on Self-Knowledge*. Boston: 1826. (Backlog NEH 35 956).
- 2) Sargent's *Temperance Tales*. Boston: 1833–1835. (Bindings Coll.).

Library Company of Philadelphia:

- 3) *Psalms*. New York: 1810. (Zin–992)
- 4) *Psalms and Hymns*. New Haven: 1848. (Zin–993).

Michael Zinman Collection:

- 5) *Psalms [and] Hymns*. New Haven: 1812.
- 6) This example.

[373084]

\$15,000

46. Barlow, Joel.
The Columbiad.

PHILADELPHIA: PRINTED BY FRY AND KAMMERER FOR C. AND A. CONRAD
 AND CO, 1807.

*Illustrated with etchings from paintings by Smirke engraved by Bromley. 4to. Contemporary tan calf, covers elaborated tooled in gilt with roll tools and small hand tools and with multiple areas sprinkled and stamped in blind, gilt spine largely perished but in five unequal compartments with double raised bands, full calf doublures, with inlaid green morocco panel, elaborately tooled in gilt, green silk endpapers, gilt edges, old repairs at joints, worn at extremities. Sabin 3416; BAL 906; Stoddard and Whitesell 830; Wegelin 854; Bidwell, "The Publication of Joel Barlow's Columbiad," *Proceedings of the American Antiquarian Society*, 93:2 (1983).*

Extraordinary de luxe American bookbinding for Joel Barlow's 1807 *The Columbiad*, an epic poem of the history of America, glorifying the values of the young republic. As book historian John Bidwell has written: "The publication of *The Columbiad* in 1807 was the graphic arts event of the decade: it was the first American made deluxe book to be manufactured on a cost-is-no-object basis...." Here, the book's rich production values are amplified by a stunning neoclassical American bookbinding. Remarkably ambitious, this unique binding is emblematic of American progress and advancement, a desire to match European skills.

*Outstanding specimen of
 early American bookbinding*

In the book's Dedication to artist and inventor Robert Fulton, Barlow addressed the advancement of American society and the arts. He praised his friend profusely, commending Fulton for his own "inventions and discoveries in the useful arts...." Fulton had financed half the book's publication cost of a staggering \$10,000, one of the costliest for its time. Only 816 copies were

printed on fine paper, and an additional 96 were printed on coarse paper possibly to meet a lower retail price point.

Likely bound between 1807 and 1830, this unsigned American binding is designed in a neoclassical style; the recto-linear cover panels are "architectural." The binding's design program includes: tinted panels, rolled gilt lines, and floral gilt tooling in combination, suggestive of Corinthian pilasters; marbled or mottled calf suggest, wood-graining, marble wall panels and, even, a tortoise-shell-like design; gilt and blind decorated accents evoke wainscoting or entablatures.

These design features carry over to the elaborate doublures which include inlaid gilt-decorated, straight-grained green morocco panels and wide dentelles. Matching green silk fly leaves — remarkably fresh in their coloring — augment the green morocco. In addition, the mundane, though necessary, corner mitering of the leather forming the dentelles has been cleverly concealed by the bookbinder by means of gilt decoration and marbling.

Although unsigned, at least one of the small hand tools (the curved top and bottom of the pillars) appears on a binding signed by T. H. Burnton at the American Antiquarian Society (Papantonio 40). Burnton, though best known as for his later bindings in Providence, Rhode Island, began his career in New York, listed there in city directories from 1800–1806, i.e. consistent with *The Columbiad*'s publication.

[373880]

\$3,500





47. Champley, George; binder.

The Dramatic Works of William Shakespeare.

CHISWICK: C. WHITTINGHAM, 1823.

Ticketed binding

Plates. [4], 662pp. 12mo. Contemporary straight grained red morocco, bound by Champley with his ticket on the front pastedown, covers elaborately tooled with a wide border in gilt and blind, flat spine gilt extra, gilt edges, marbled endpapers. Some wear at extremities, foxing. Spawn 158; Pamphantonio 45.

[373857]

\$950



48. Boswell, James.

Life of Samuel Johnson, LL.D. Including a Journal of a Tour to the Hebrides, By James Boswell, Esq. A New Edition ... by John Wilson Croker.

NEW YORK: JAMES DEARBORN, 1833.

Plates. 566pp. 8vo. Contemporary straight grained burgundy morocco, by Desilver Jr., Herse & Lindsay with their ticket on the inside upper morocco hinge, covers elaborately panelled in gilt an blind with a central sunken panel, spine gilt in five compartments with the first, third and fifth compartments sunken, full morocco gilt doublures, silk endpapers, gilt edges, small split along the upper front joint, minor wear at extremities. Spawn 275.

Elaborate American ticketed binding

A very unusual and elaborate American ticketed binding with full morocco doublures.

[373861]

\$4,500



49. Bunyan, John.

The Pilgrim's Progress from this World to that which is to Come.

HARTFORD: SILAS ANDRUS, 1824.

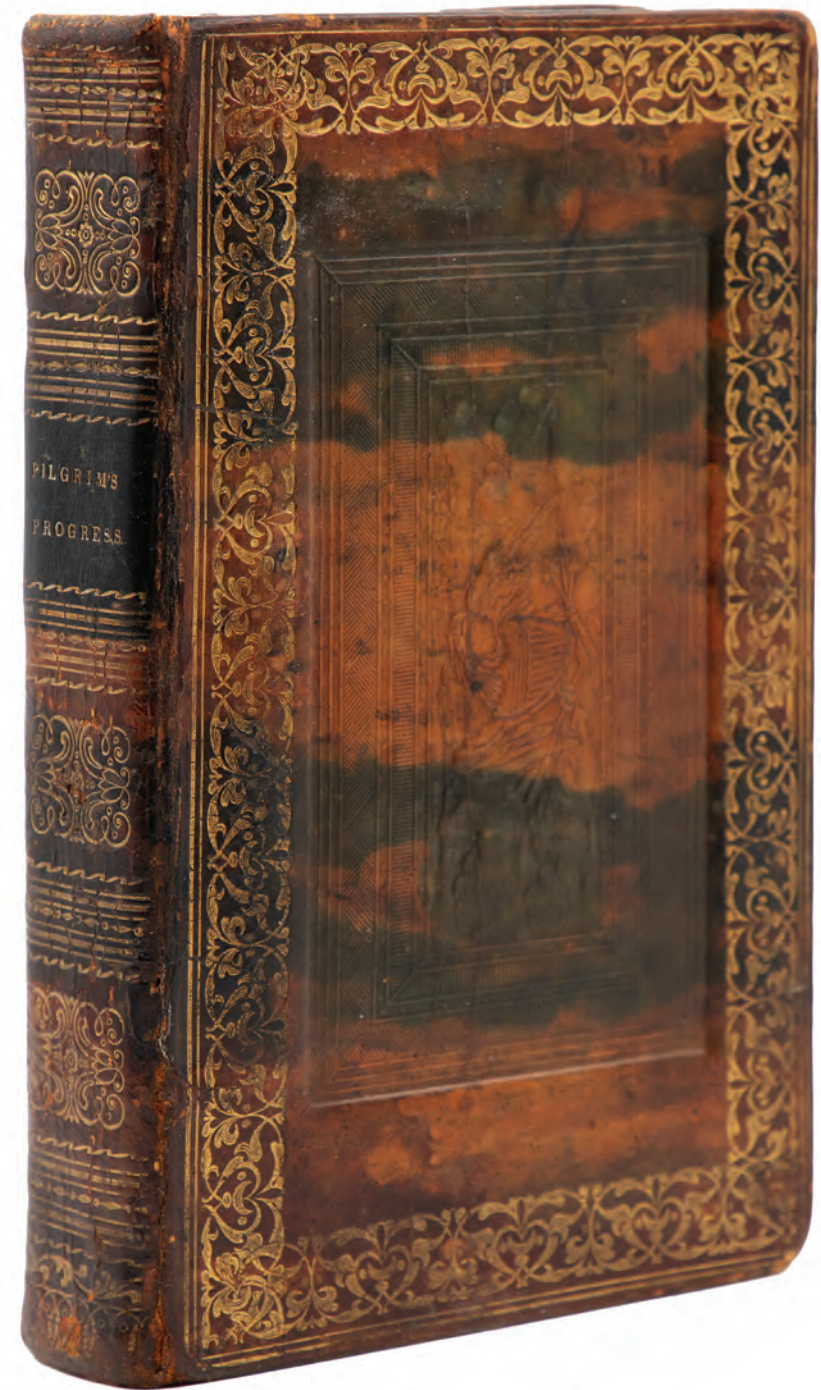
Plates. 360pp. 8vo. Contemporary marbled calf, bound by Silas Andrus, covers with a wide roll tool border surrounding an embossed center panel with an American eagle plaque, flat spine gilt with black morocco lettering piece, marbled endpapers, minor wear. Foxing. Wolf, From Gothic Windoes to Peacocks, 12.

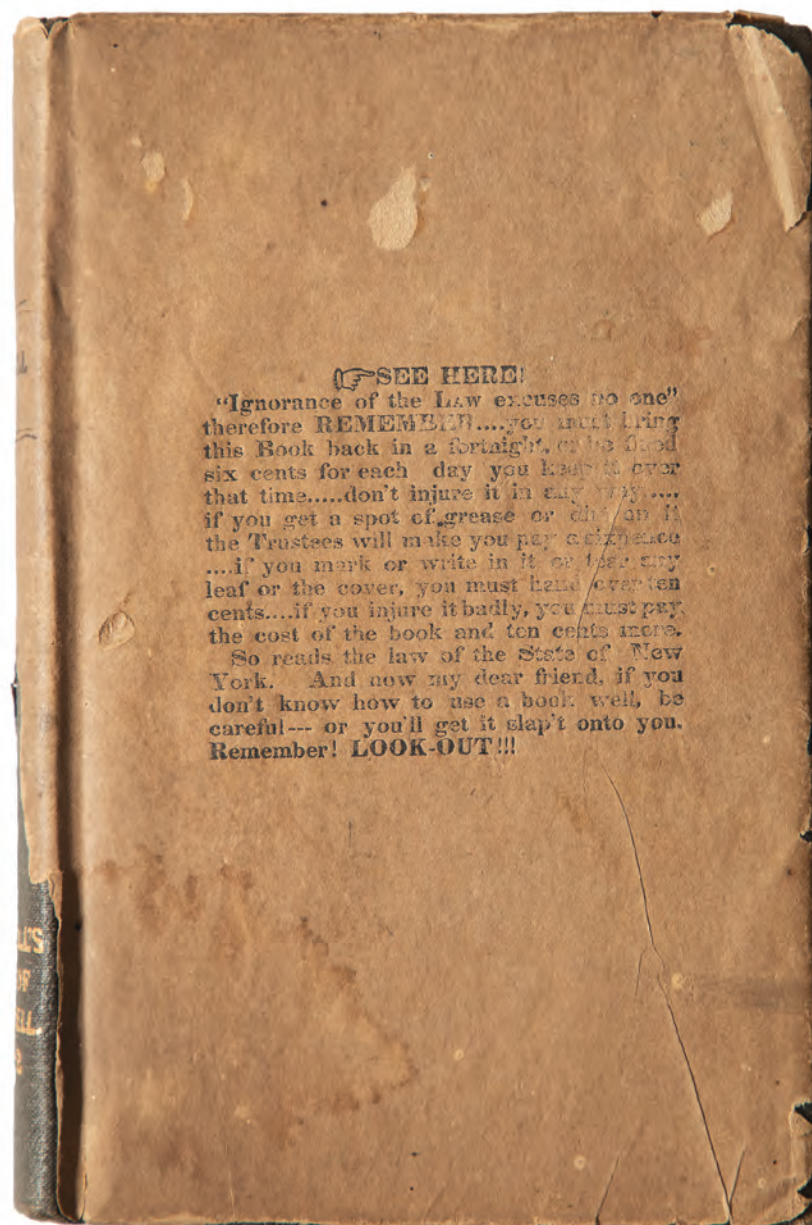
By a noted embossed leather binder

"The publisher and bookbinder Silas Andrus of Hartford, whose productions were unsigned, was one of the earliest to use an embossed center panel on a composite binding within a gilt-stamped or ruled border" (Wolf, p. 34). A near identical binding to the present is found illustrated within Wolf on an Andrus edition of Edward Young's *The Complaint*. A fabulous example of an American embossed leather binding by a known binder.

[374034]

\$1,000





50. Russell, Rev. M.

Life of Oliver Cromwell ... Vol. II.

NEW YORK: HARPER & BROTHERS, 1839.

Volume 2 only. 273pp. 12mo. Publisher's cloth, spine gilt. With a contemporary tan paper dust jacket, manuscript title on the spine and with a printed notice by an unnamed circulating library on the front panel, jacket with losses to spine and separations at flaps.

An odd volume from a series issued by Harper & Brothers, titled *The School District Library*, but with an extraordinary survival: a printed dust jacket from an unnamed, but early New York circulating library. The printed note on the upper panel reads: "SEE HERE! 'Ignorance of the Law excuses no one' therefore REMEMBER you must bring this Book back in a fortnight, or be fined six cents for each day you keep it over that time don't injure it in any way if you get a spot of grease or dirt on it the Trustees will make you pay a sixpence if you mark or write in it or tear any leaf or the cover, you must hand over ten cents if you injure it badly, you must pay the cost of the book and ten cents more. So reads the law of the State of New York. And now my dear friend, if you don't know how to use a book well, be careful--- or you'll get it slap't onto you. Remember! LOOK-OUT!!!"

*Among the earliest known
American printed dust jackets*

Eighteenth century records survive for paper book coverings ordered by the Library Company of Philadelphia (though no examples are extant); the earliest known printed dust jacket for an American circulating library is believed to be for an 1828 example produced for the library of Glazier, Masters & Co. See Godburn, *Nineteenth Century Dust-Jackets*, pp. 21–23.

[373790]

\$950



51. Macdonald, A. J., ed.
The Rainbow 1847.

ALBANY, NEW YORK: A.L. HARRISON. NEW-YORK, BELL AND GOULD, 1847.

*Engraved title-page and 9 engraved plates. viii, [i], 272 pp. 8vo. Publisher's cream calf covers blocked in gilt, stencilled ornaments in green, red and brown paint in imitation of colored onlays, spine with circular black onlay stamped "1847," spine ends stamped in gilt, "A.L. Harrison, Binders. Patent Stereographic Binding," glazed decorative endpapers, a.e.g. Light toning to spine, minor wear at top of spine. Provenance: Anthony David Estill (book label). Housed in a cloth box. BAL 1027; Faxon 676; Maser, *Bookbinding in America* 47 ("This binding is unusually successful from a technical point of view"); Andrews, *Bibliopgy in the United States*, p. 116; Miller, *Books Will Speak Plain*, p. 195 Fig. 4.13b-d.*

A publisher's-bound gift book collecting works of William Gilmore Simms, Park Benjamin, James T. Fields, and others. "The Rainbow" was first published in 1847 (as here)

In a "stereographic" binding

with the remainders being reissued again the following year with all the dates cleverly changed to read 1848 (BAL's second state). The publisher's binding, produced by A.L. Harrison's "Patent Stereographic" process, involves the mechanical application of paint to mimic the look of colored onlays. The light colored calf is generally susceptible to discoloration. The present example is the nicest we have ever handled.

[373153]

\$2,000





52. (Binding, Lacquered).

The Book of Common Prayer.

PHILADELPHIA: J. B. LIPPINCOTT & CO, 1850.

Color lithographed plates in the style of illuminated manuscript leaves, lithographed by P. S. Duval. Text within color printed borders. 680pp. 8vo. Contemporary cloth backed japanned papier-mâché covers, the upper cover with a painted and gilded biblical scene, titled The Golden Gate, Jerusalem, gilt edges, wear to the spine. Housed in a cloth clamshell box.

A lovely example of a hand-painted japanned, or lacquered binding. The covers, referred to as papier-mâché, are more accurately comprised of many sheets of paper pressed with glue and starch between the layers and then oven-dried to form boards which could be sanded or otherwise treated as wood. After painting, multiple layers of varnish are applied, with the gilt added to the wet varnish.

*Painted and gilded japanned
papier-mâché binding*

[373881]

\$3,000



53. (Binding, Mother-of-pearl).

Home Authors and Home Artists; or, American Scenery, Art and Literature Comprising A Series of Essays by Washington Irving, W. C. Bryant, Fenimore Cooper, Miss Cooper, N. P. Willis, Bayard Taylor, H. T. Tuckerman, E. L. Magoon, Dr. Bethune, A. B. Street.

NEW YORK: LEAVITT AND ALLEN, [1852].

Plates. 188pp. 4to. Contemporary japanned papier-mâché boards, with mother-of-pearl onlays, gilt decoration and a hand painted bucolic scene on the upper cover, lower cover with a hand painted botanical motif, rebacked in black morocco gilt, restoration at board edges, some crazing to the boards, marbled endpapers renewed. Foxing and toning. Housed in a cloth clamshell box.

Provenance: Stephen H. Covert (inscription on front endpaper gifting the book to his wife, dated Sacramento, California 1856). Zinman, "Pretty Women," Annals of Collecting 5, pp. 20–21.

Essays by Irving, Cooper, Bryant, and others are illustrated with engraved plates after Asher B. Durand, Thomas Cole, Frederick E. Church, and others. The engraved additional title, with alternate *The Home Book of the Picturesque*, is dated 1852 and includes a George P. Putnam imprint.

With mother-of-pearl onlays

The black lacquered covers, referred to as papier-mâché, are more accurately comprised of many sheets of paper pressed with glue and starch, then oven-dried to form boards which could be treated as wood. Spaces for the mother-of-pearl are gouged out, the pearl inlaid, and then sanded to a smooth finish. After painting, multiple layers of varnish are applied, with the gilt added to the wet varnish. Early evidence of a gift book making its way to California.

[373902]

\$1,750





54. Hinton, John Howard.

The History and Topography of the United States of America ... brought down to 1850.

LONDON AND NEW YORK: JOHN TALLIS COMPANY, [CIRCA 1850 AND LIKELY BEFORE 1860].

Maps and plates. 2 vols. 4to. Nineteenth century dark red morocco, covers with an elaborate panel with a raised oak leaf gilt border with green morocco onlays, inset central panels lined with blue velvet tooled in blind with a central raised American flag shield with red, white and blue onlays and gilt stars, spines gilt with double sunken bands in three compartments, a raised red, white and blue flag shield in the first and third, titled in gilt in the second, wide morocco gilt turn-ins, blue silk endpapers and pastedowns, elaborate gauffered gilt, red and blue edges in a diamond and stars pattern. Worn at joints and corners, minor losses to the flag onlays.

*Exhibition quality
American binding*

An extraordinary, though unsigned binding, likely done for exhibition purposes, perhaps at the Centennial exhibition, or even one of the Civil War sanitary fairs.

[373207]

\$5,000



Children's Literature

55. Stoddard, Solomon.

Three Sermons lately preached at Boston. I. Shewing the vertue of Christs blood to cleanse from sin. II. That natural men are under the government of self-love. III. That the Gospel is the means of conversion. To which a fourth is added, to stir up young men and maidens to praise the name of the Lord.

BOSTON: PRINTED BY B. GREEN, FOR DANIEL HENCHMAN, 1717.

[2], 118pp. 12mo. Original paneled sheep, spine mostly perished. Provenance: ownership signatures "Esther Stoddard her book" and "Prudence Stoddard" on flyleaf. Half morocco folding box. Evans 1930; ESTC W28097; Sabin 91965. Miller, Perry. "Solomon Stoddard, 1643-1729." *The Harvard Theological Review*, vol. 34, no. 4, 1941, pp. 277-320.

Solomon Stoddard (1643-1729) was a graduate of Harvard College and was its first librarian before being called to preach at Northampton from 1669. He married Esther (née Windsor, ca. 1644-1736), widow of his predecessor Eleazer Mather, and they had thirteen children, including John (1682-1748), who married Prudence Chester in 1699; and Esther, who married Timothy Edwards and was the mother of Jonathan Edwards (1703-1758). Although he sparred with the Mathers in his early years on the pulpit, his work presented an important bridge between Puritanical thought and the Great Awakening. Indeed Miller refers to him as the "first great revivalist in New England"

Stoddard family copy

(p. 316): "[Stoddard's] sermons were outstanding in his day, for the decision with which he swept away the paraphernalia of theology and logic, to arouse men to becoming partakers of the divine nature,

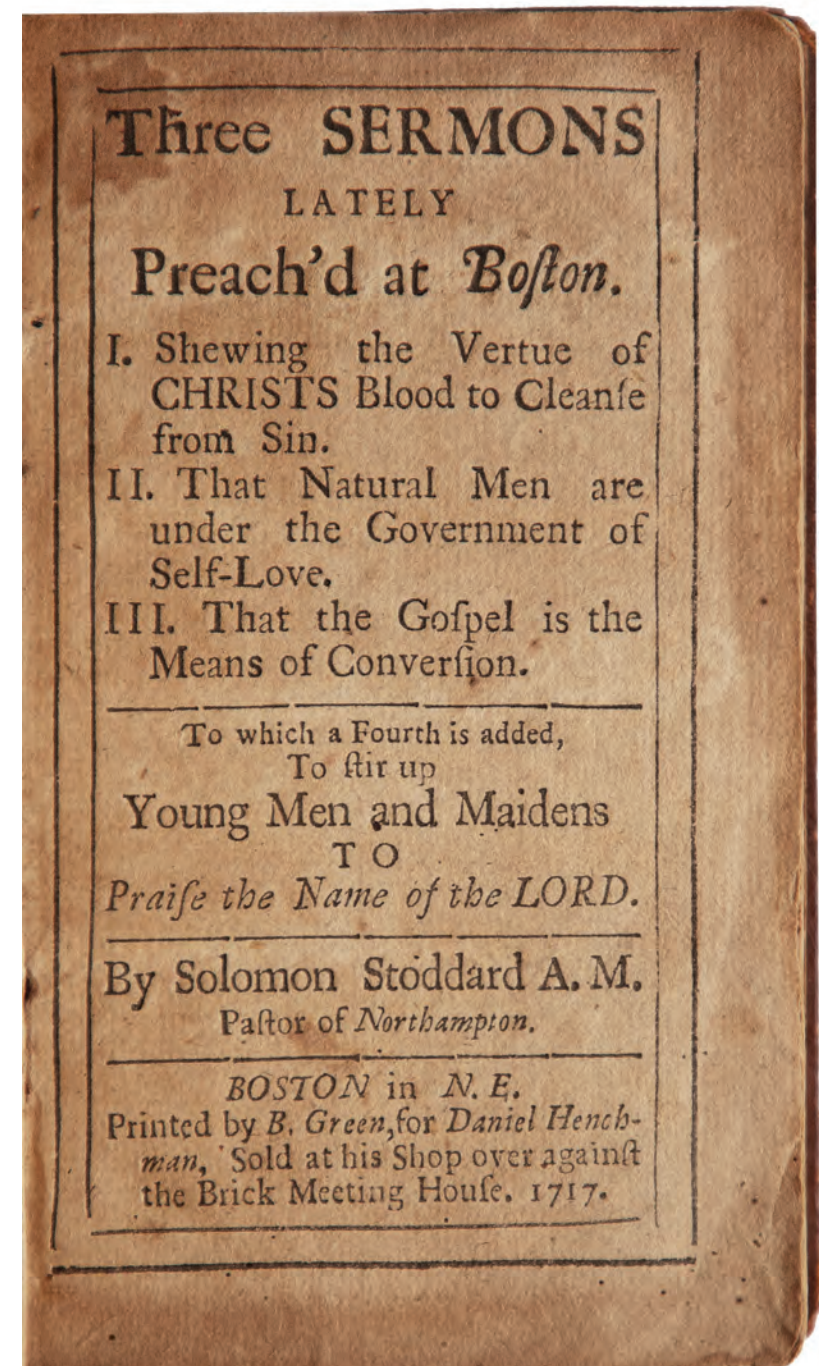
and he was the first minister in New England openly to advocate preaching of Hell-fire and brimstone in order to frighten men into conversion" (Miller, p. 317).

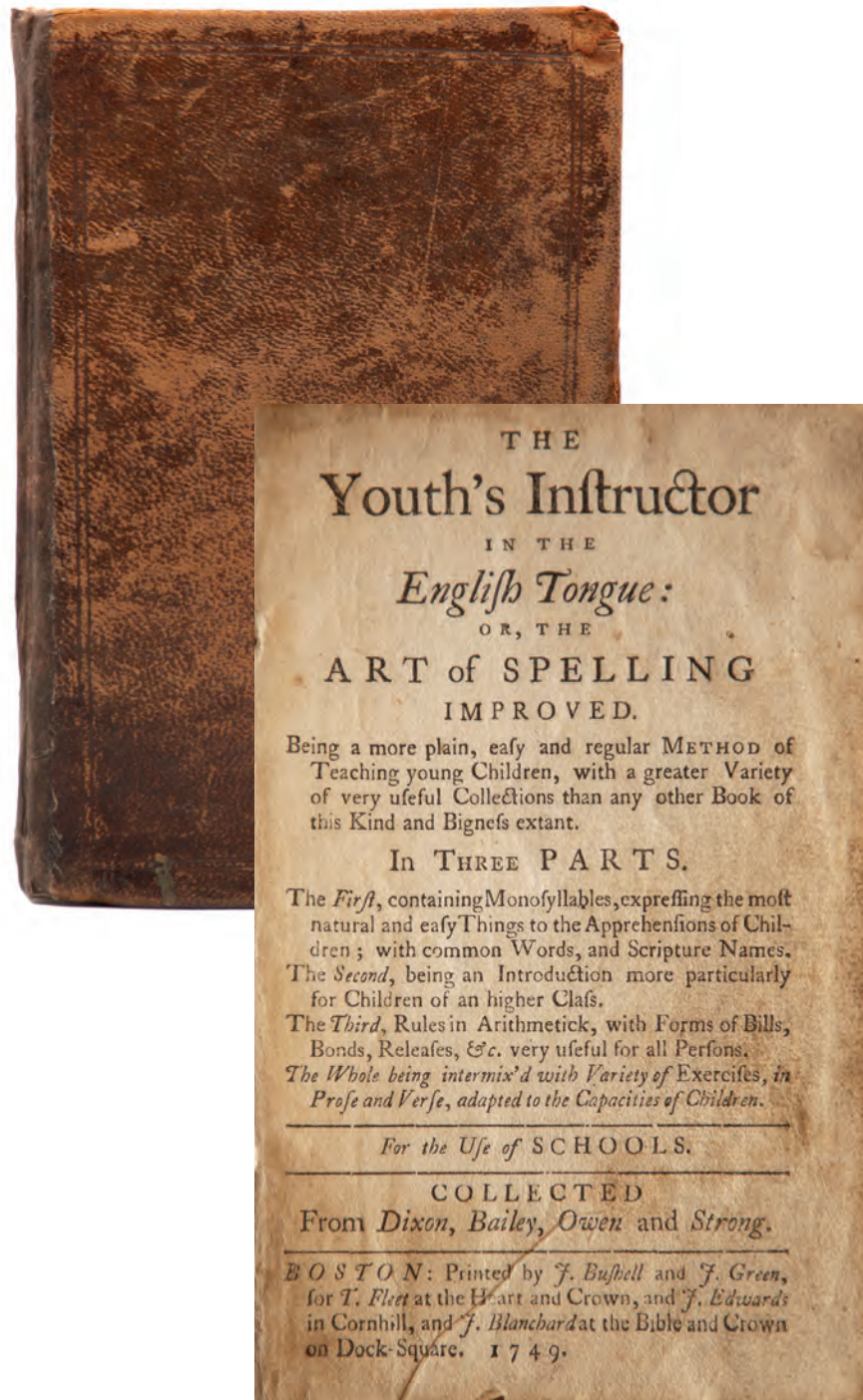
The fourth sermon in this work (at pp. 93-118), on Psalm 148, is specifically addressed to young persons: "If Religion be upheld in the next Generation, it must be by those that are Young now; the burden will lie upon them after a while. ... Parents are generally careful to bring up their Children to some Calling, that they may be fitted to do Service to themselves, and others; but they should be careful to bestow religious Education on them."

Scarce: ESTC records 9 examples and we locate no other example on the market in over a century.

[372936]

\$10,000





56. Dixon, Henry; and others.

**The Youth's Instructor in the English Tongue:
or, the Art of Spelling Improved ... For the Use of Schools.
Collected from Dixon, Bailey, Owen and Strong.**

BOSTON: PRINTED BY J. BUSHELL AND J. GREEN FOR T. FLEET ... AND J. EDWARDS ...
AND J. BLANCHARD, 1749.

*192pp. 8vo. Contemporary sheep, ruled in blind, repairs at joints and hinges, lacks front endpaper.
Minor browning and staining. Not in OCLC, ESTC, Evans, Welch, or Rosenbach.*

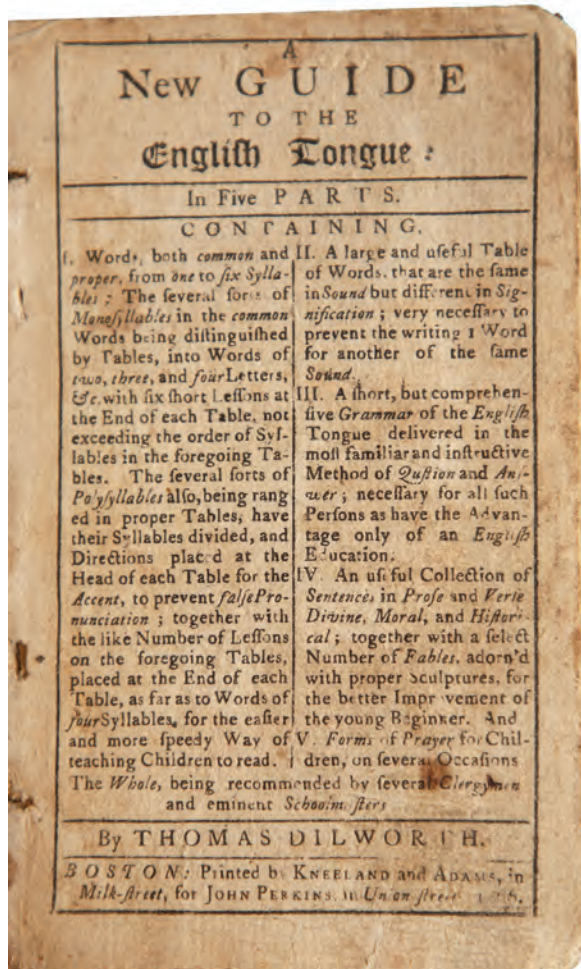
A notable early American school textbook, dated 1749, that went through numerous 18th century editions. The earliest extant edition recorded, however, is dated 1752 (ESTC W475601), known in but a single defective example at Columbia, missing pages 1–14 and 19–30. This is followed by an edition dated 1757, also known in but a single example at AAS (Evans 7884; ESTC W924), lacking pp. 3–14 and 71–74 and with ten leaves mutilated. Evans cites editions of 1731 and 1746 but presumably from advertisements, as no examples of either have been located. This 1749 edition, complete and in good condition, is believed to be the earliest extant edition of this important textbook and is entirely unrecorded.

*Unrecorded early
American school book*

The full title reads: *The Youth's Instructor in the English Tongue: or, The Art of Spelling Improved. Being a more plain, easy and regular method of teaching young children, with a greater variety of very useful collections, than any other book of this kind and bigness extant. In three parts. The first, containing monosyllables, expressing the most natural and easy things to the apprehensions of children; with common words, and Scripture names. The second, being an introduction more particularly for children of an higher class. The third, rules in arithmetick, with forms of bills, bonds, releases, &c. very useful for all persons. The whole being intermix'd with variety of exercises, in prose and verse, adapted to the capacities of children. For the use of schools. Collected from Dixon, Bailey, Owen, and Strong.*

[374004]

\$15,000



57. Dilworth, Thomas.

A New Guide to the English Tongue.

BOSTON: KNEELAND AND ADAMS ... JOHN PERKINS, 1766.

12 woodcut illustrations. Lacks A1 (portrait) and B3-6 (pages 3-10). 8vo. Contemporary calf, minor wear. B2 torn at bottom with some loss. Usual foxing and browning. Early bookplate on the front endpaper. ESTC.N505706 (recording only the imperfect copy at Yale).

Only a single recorded copy

The standard text of the colonial classroom, Dilworth's *New Guide* was first published in America by Benjamin Franklin in 1747; however, all pre-Revolution editions of Dilworth are rare. This 1766 Boston edition is particularly so, with only a single recorded copy at Yale (described as imperfect with several pages mutilated).

[373159]

\$3,500





58. Morse, Jedidiah.

Geography Made Easy.

NEW HAVEN: BOWEN AND DANA, [1784].

Frontispiece engraved world map, engraved folding map of the United States, four cartographic diagrams. 214, [2]pp. Half-title. 12mo. Original sheep, worn, small loss to morocco lettering piece. Foxing and some staining, right side of folding map supplied from another example.

Evans 18615; ESTC W23144; Forbes 81; Howes M842; Sabin 50936; Trumbull, Connecticut, 1126. Not in Rosenbach or Welch. For the maps, Wheat & Brun 4 and 112.

"First American school geography and first American book describing the western country" (Howes).

This example including the very rare folding map of the United States, often missing. Modeled after the famed Abel Buell map of the same year, it was Morse's first map of the new nation. Indeed, it is one of the earliest maps of the United States to be printed

*American rarity complete
with both maps*

in America, following the Buell map and William McMurray map, also of 1784. Doolittle, the engraver of Morse's map, had assisted Buell in the engraving of his map, and here maintains much of the general cartographic information, albeit on a much smaller scale. The map shows the westernmost states reaching the Mississippi River, a portion of the Louisiana territory as far north as Minnesota and identifies the territories inhabited by the Cherokee, Chickasaw, and Arcanses Indians.

The cartouche, referencing the hardships of the American Revolution, features Lady Liberty and an American eagle holding a banner that reads *Per Aspera ad Astra*.

Two states of the map of the United States are recorded: the present first state and a second issue for the 1790 edition of *Geography Made Easy* (with plate IV added above the neat line and with considerable wear to the plate noticeable in the cartouche area).

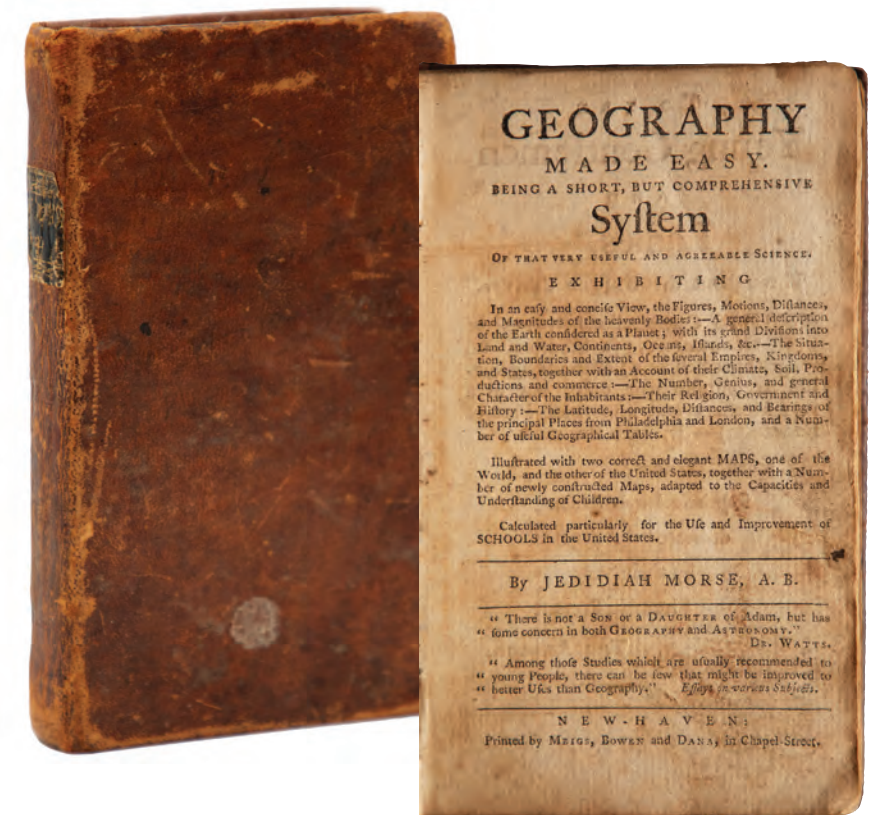
The frontispiece map is a double-hemispheric world map, titled "Agreeable to the last Discoveries in the South Seas," a reference to Cook's discoveries. The text includes mention of Magellan, Drake, Anson, and Cook, with a footnote noting Cook's death "on the island of Owwhyee."

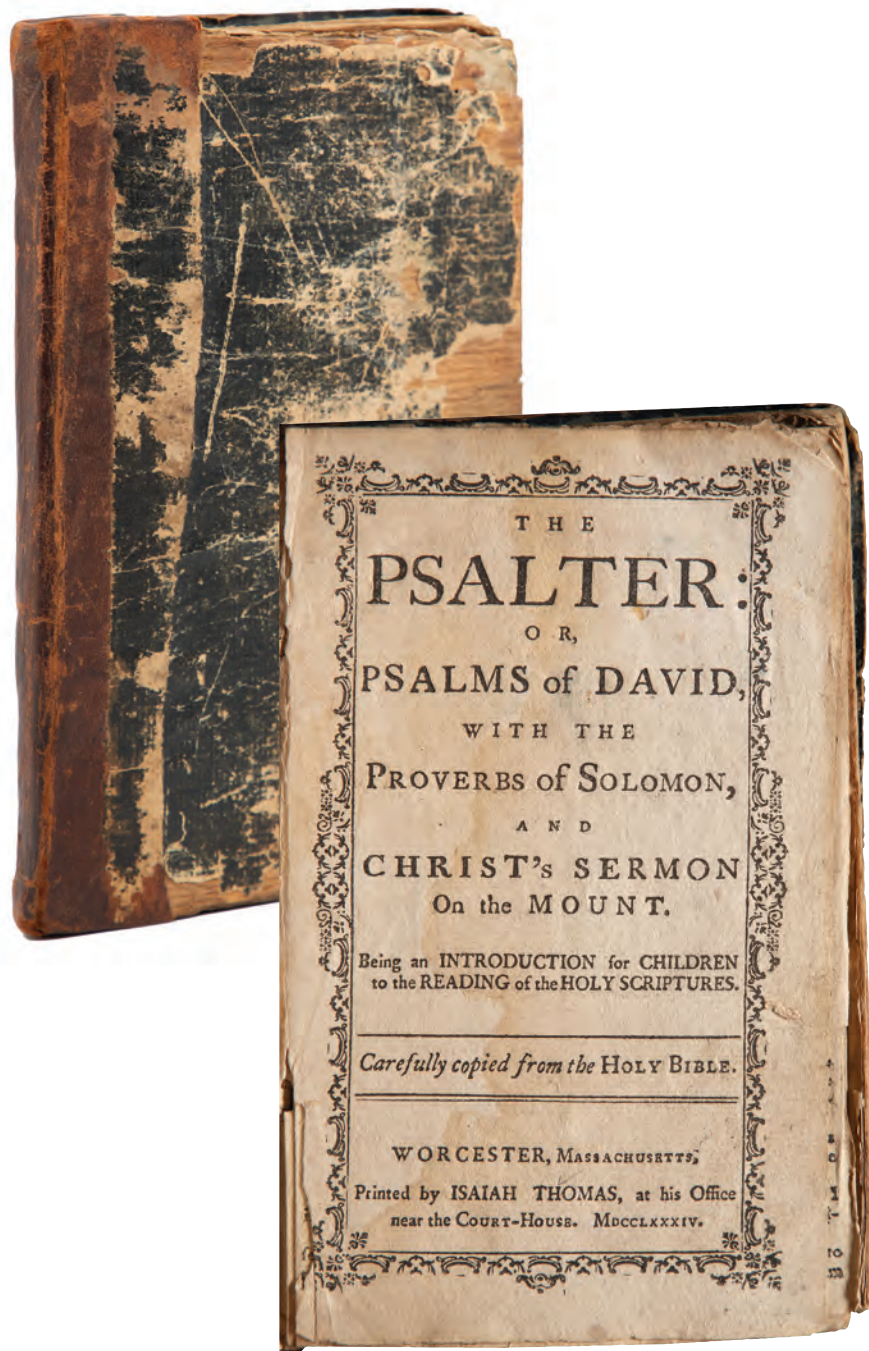
The work is noted as among the earliest U.S. works with Western American content: pages 106–108 describe New Mexico and California and pages 109–111 the vast Louisiana; a general section on "the country west of the Alleghany mountains"; and a description of the Mississippi River occupy pages 112–117.

Goodspeed's in offering a complete copy in 1980 note: "A legendary rarity ... One of the great pioneering works in American education and culture — in Americanizing our education and culture. Not only the first book of its kind in this country, but also the first American book to describe the Western country." Only the Warren Heckrotte copy complete with both maps appears in the auction records in the last half century.

[374103]

\$25,000





59. [Thomas, Isaiah].

The Psalter: or, Psalms of David, with the Proverbs of Solomon, and Christ's Sermon on the Mount. Being an Introduction for Children to the Reading of the Holy Scriptures.

WORCESTER: ISAIAH THOMAS, 1784.

Text printed in two columns. 158 (of 160)pp. Lacks the terminal text leaf containing the Nicene Creed. 8vo. Contemporary calf-backed blue paper covered wooden boards, some cracking to boards and loss of paper, lacks front endpaper. Provenance: Mary Ann Green (early signature on rear pastedown); Walter A. Frankel (booklabel). Modern slipcase. Evans 18359; Welch 1073.3; ESTC W4717; Sabin 66460.

First printing of the Psalter designed for children from the press of Isaiah Thomas, who began printing circa 1779 and who was one of the pioneering historians of printing in America. The *New England Psalter* was printed regularly in Boston between 1730 and 1774, and was a *Thomas Psalter for children* basic pedagogical tool along with the *Primer*. After 1776, printing resumed, with the present title, in Boston, where Fleet published two editions (1781 and 1783), and Thomas printed his edition in 1784. There is a second issue the same year, Isaiah Thomas for Ebenezer Battelle, also scarce. Of the two issues combined, ESTC records four copies (with at least one being very defective).

[373322]

\$3,500

60. [Claus, Daniel].

Primer for the Use of the Mohawk Children, To acquire the Spelling and Reading of their own, as well as to get acquainted with the English Tongue. Waerighwagsawe Iksaongoenwa Tsiwaondad-derighhonny Kaghyadoghsera

LONDON: PRINTED BY C. BUCKTON, GREAT PULTNEY-STREET, 1786.

Woodcut illustration in text. Title and text printed in both English and Mohawk. Lacks frontispiece engraved plate of pupils in classroom by James Peachey. A2 defective with significant loss (pp. 3–4). Lacks E8 and F1 (pp. 79–82) and F8 and G1 (pp. 95–98). Contemporary manuscript annotations in Mohawk. Square 24mo. Contemporary sheep, worn, rebaked at a later date, front and rear blanks renewed. Title backed with tissue, other somewhat crude repairs to tears with tissue. ESTC T96673; Sabin 65548; Field 1074; Brinley 6719; Church 1216; Heartman 93; Pilling, *Iroquois*, p. 139; Ayer *Mohawk* 69; Wright, *Prayer Books* pp. 33–4; TPL 543; Siebert sale 84.

Claus (1727–1787) arrived in Philadelphia in 1749 and befriended Conrad Weiser, the Pennsylvania Indian agent. Claus accompanied Weiser the following year on an expedition to treat with the Onondagas in the Hudson/Mohawk Valley of New York. His interest and capacity for linguistics led to his being sent by Pennsylvania to live among the Mohawk to learn the language and customs of the Six Nations. His relationship with the Mohawk and particularly Chief Theyanoguin (King Hendrick) proved invaluable during the French & Indian War, serving as Deputy Secretary of Indian Affairs. After the fall of Quebec in 1759, Claus was made the deputy agent to the Canadian Indians, based in Montreal, a position he occupied until 1775. After a brief voyage to England to accompany Joseph Brant, Claus returned to Canada in 1777 as an agent among the Six Nations.

After the Revolution, Claus helped establish settlements for groups of Six Nations at the Bay of Quinte and Grand River, Ontario, spending much time in the western country. In 1780, he translated with Mohawk teacher Paul Sahonwadi, and had published at Quebec, a revised edition of the Anglican Book of Common Prayer in Mohawk. The following

*Very rare Mohawk Primer
with manuscript annotations*

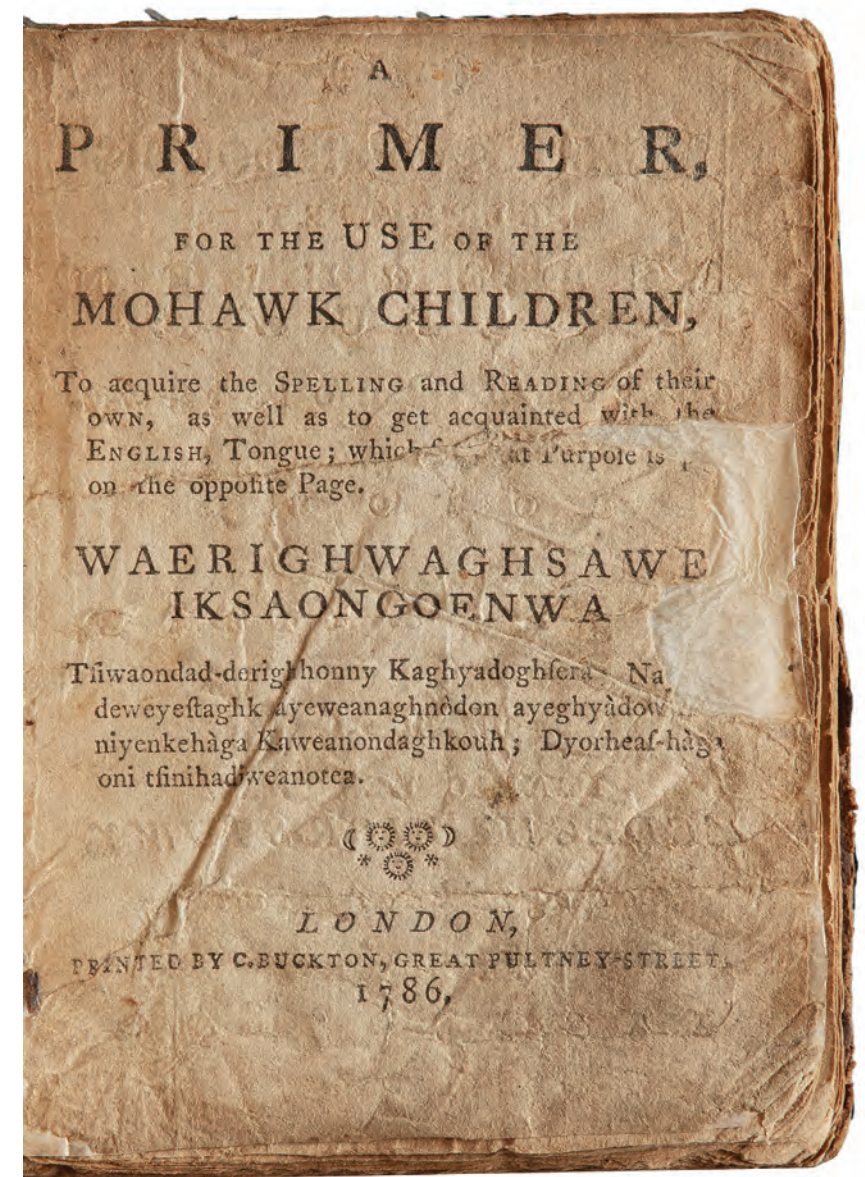
year he published in Montreal a *Primer* for Mohawk children. Three hundred copies were printed, however nearly all were burned shortly thereafter by missionaries due to its Anglican nature, and thus accounting for its extreme present-day rarity. With fewer than fifty copies of the first edition on hand, Claus therefore arranged for a London edition, which was set directly from a copy of the Montreal first edition.

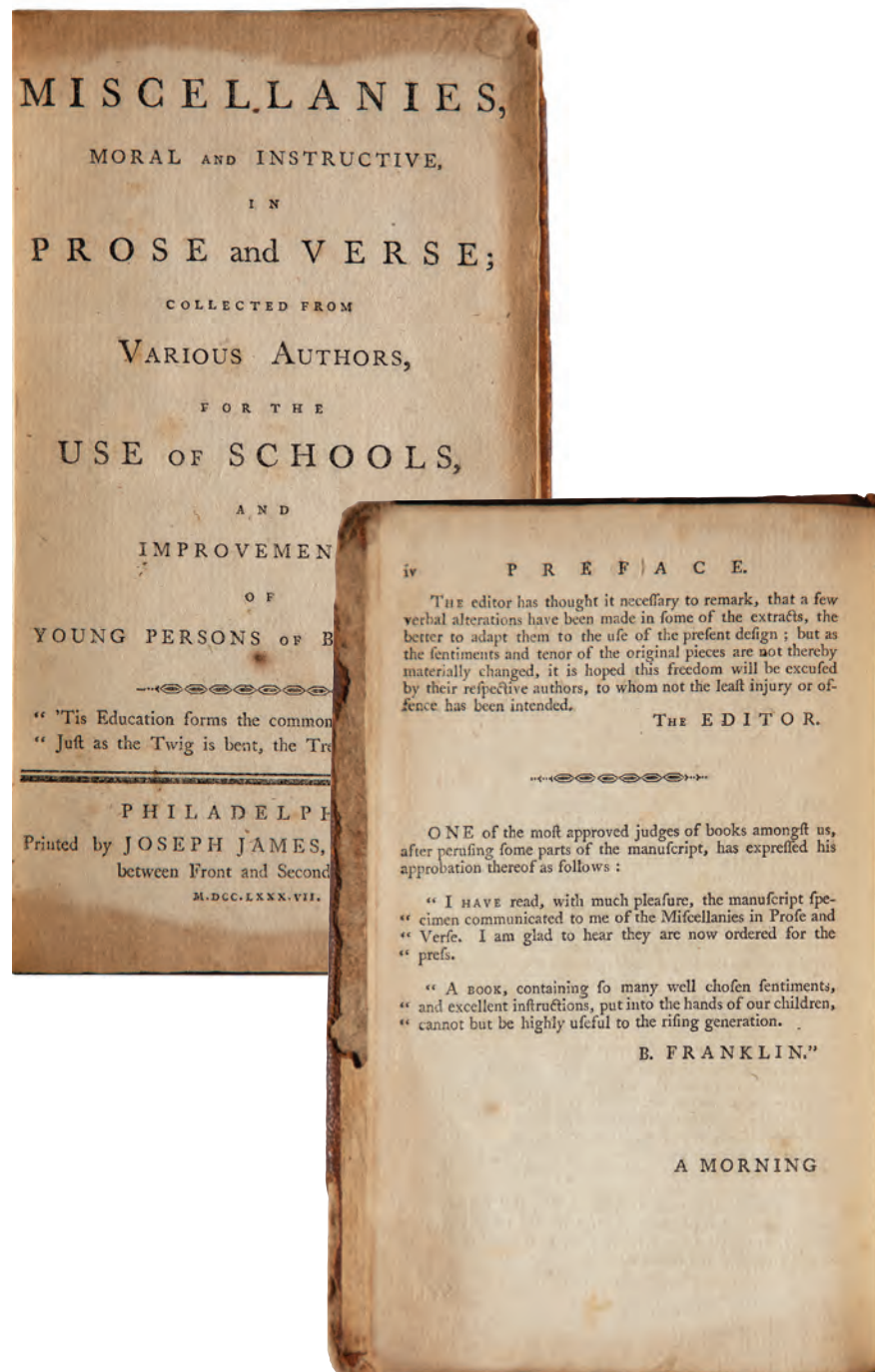
Wright suggests that Claus's collaborator on the *Mohawk Book of Common Prayer*, Sahonwadi, was the actual author of the primer. The final leaf of the book, not present here, concludes with a note in Mohawk signed "Sotsitsyowane," which plausibly could be a version of Sahonwadi's Indian name, since the note further describes him as "one who taught the Scriptures and catechised the children."

We are aware of only two complete examples on the market in the last forty years.

[373951]

\$7,500





61. [Moore, Milcah Martha (Hill)].

Miscellanies, Moral and Instructive, in Prose and Verse; Collected from Various Authors, for the Use of Schools, and Improvement of Young Persons of Both Sexes.

PHILADELPHIA: JOSEPH JAMES, 1787.

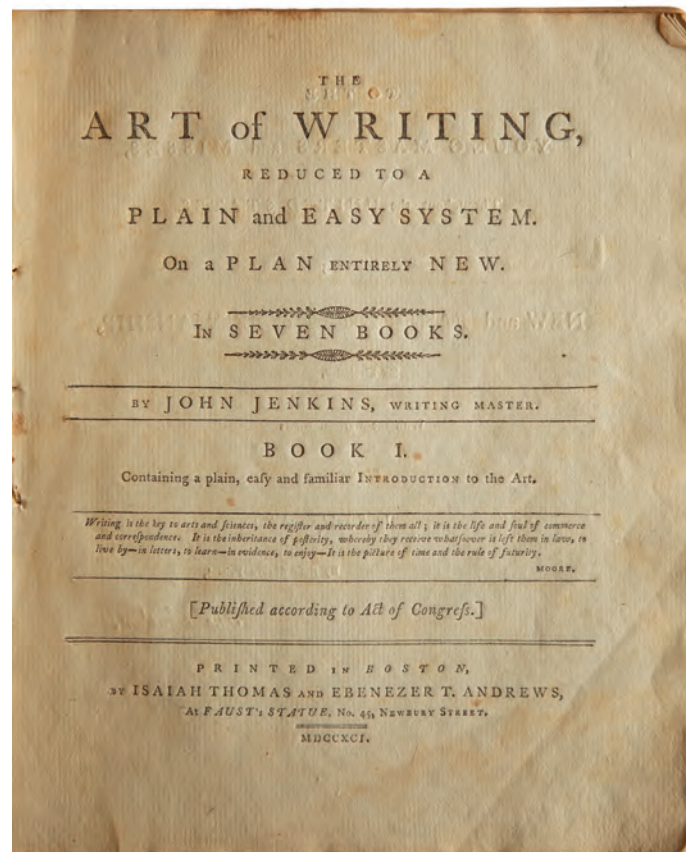
202, [2]pp. Ads in the rear. 12mo. Contemporary calf, rebacked. Foxing and browning. Provenance: Samuel Pennypacker (pencil note and lot number on front pastedown); Stoughton R. Vogel (bookplate). Evans 20526; ESTC W26232; Rosenbach 121; Sabin 49448. See Bleck, Catherine La Courrege, and A. Wulf, eds. *Milcah Martha Moore's Book: A Commonplace Book from Revolutionary America*. (Pennsylvania State University Press, 1997).

The compiler has been identified as Milcah Martha (Hill) Moore (1740–1829), a female Quaker poet and school teacher. Earnings from the sale of this and subsequent editions of the book went towards a school for indigent girls that Moore founded in Montgomery County. Subsequent editions, printed in Philadelphia, Burlington, Baltimore, Dublin, and elsewhere, appeared in 1789, 1792, 1793, 1794, 1796, 1802, 1807, etc.

Besides being evidence of an early American textbook for children, the work includes a review by Benjamin Franklin on p. 4: "I have read, with much pleasure, the manuscript specimen communicated to me of the *Miscellanies in Prose and Verse*. I am glad to hear they are now ordered for the press. A book, containing so many well chosen sentiments, and excellent instructions, put into the hands of our children, cannot but be highly useful to the rising generation."

[373852]

\$1,500



62. Jenkins, John.

The Art of Writing Reduced to a Plain and Easy System on a Plan Entirely New, in Seven Books ... Book I [all published].

BOSTON: ISAIAH THOMAS AND EBENEZER T. ANDREWS, 1791.

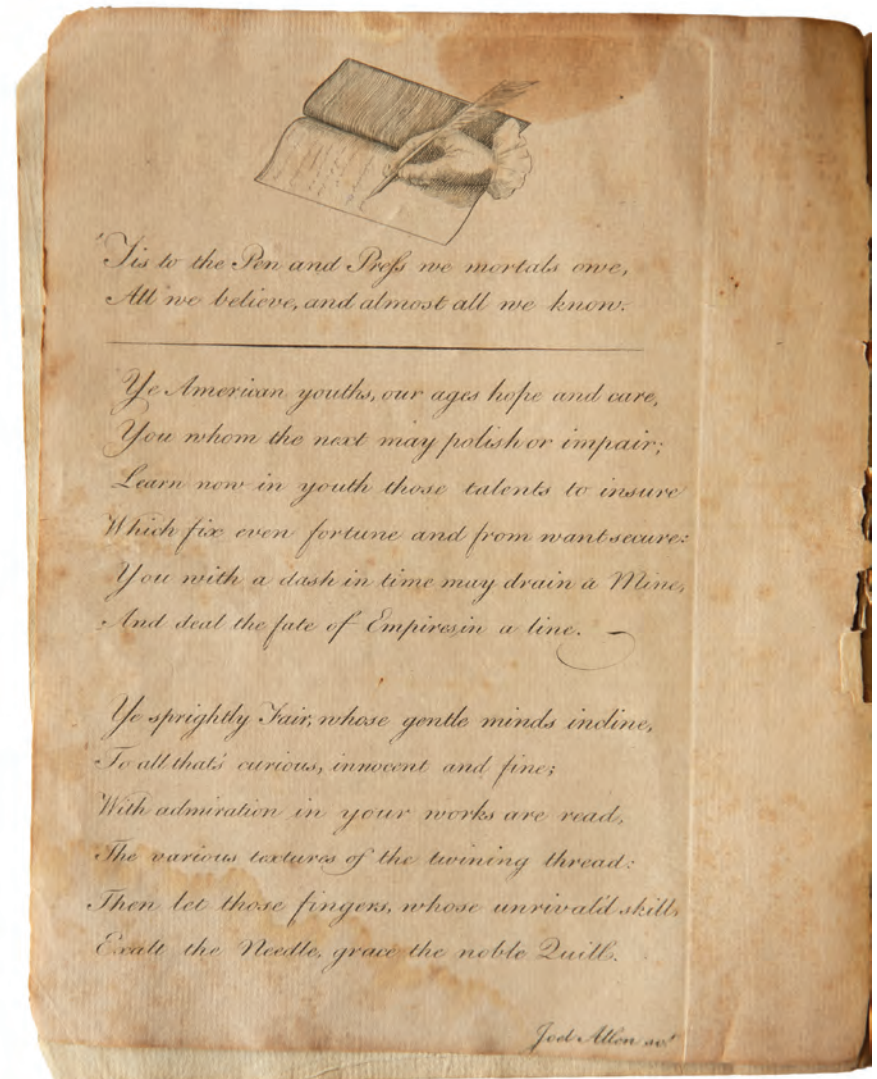
Engraved frontispiece and 4 engraved plates. 32pp. Small 4to. Publisher's blue paper wrappers. Some foxing and toning especially to the plates. Evans 23469; Nash, American Writing Masters, pp. 26-34; ESTC W11697.

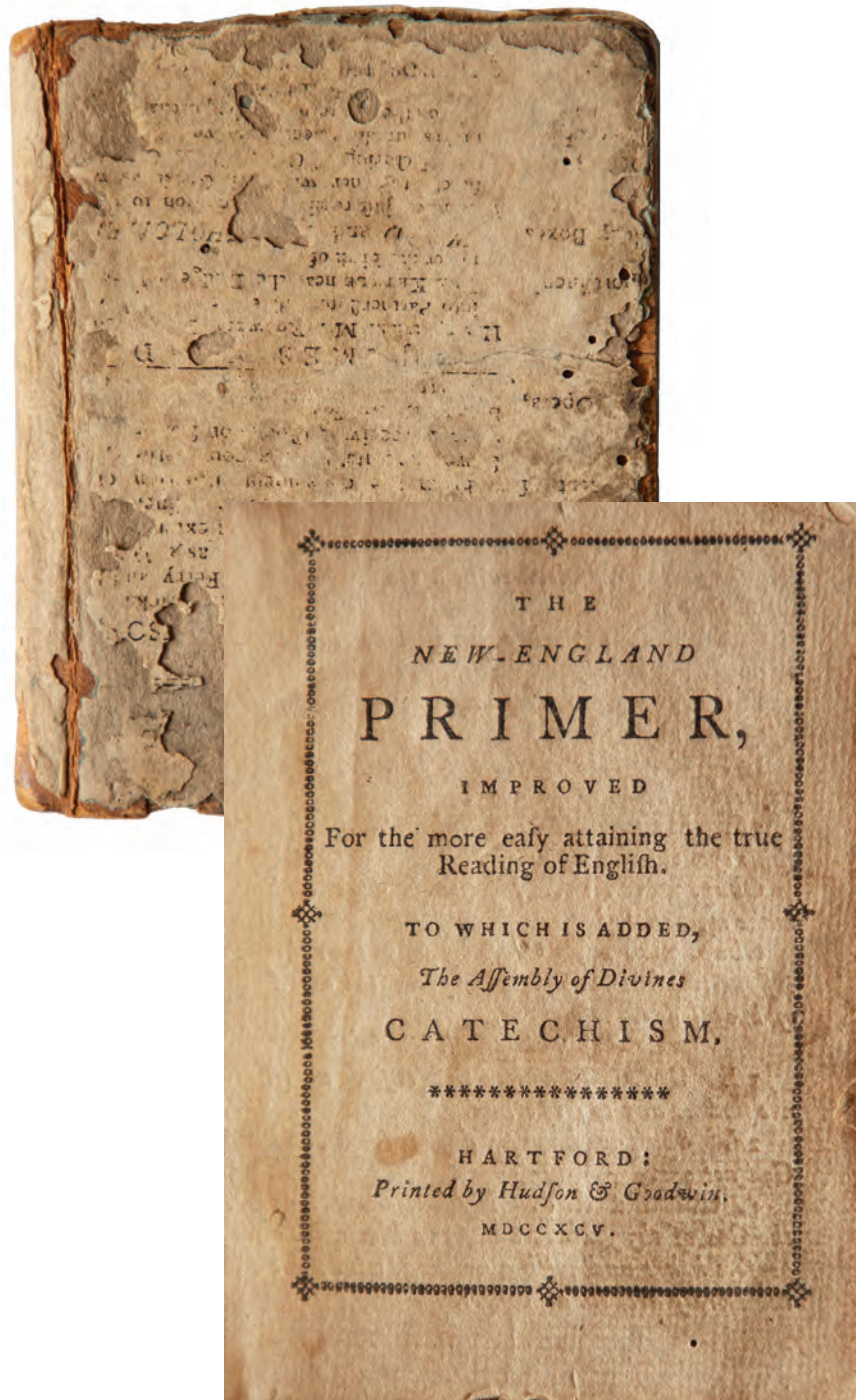
*Early American work
on penmanship*

Jenkins' system is an ingenious and radical departure from previous systems of instruction, and attempts to analyze the alphabet into six basic strokes of the pen. The author's original plan to extend the set to seven volumes seems never to have materialized, save for an expanded version of this work published in 1813. The first edition is very rare, especially complete with the five plates engraved by Joel Allen.

[373432]

\$2,500





63. (American Primer).

The New-England Primer, Improved: for the more easy attaining the true reading of English. To which is added, The Assembly of Divines Catechism.

HARTFORD: PRINTED BY HUDSON & GOODWIN, 1795.

Illustrated with cuts. [80]pp. 32mo. Newspaper over birch boards, worn. Half title loose but present. Ownership signature of David B. Curtius on last leaf. ESTC W35991; Evans 29153; Heartman 143; Trumbull, Connecticut (Suppl.), 2436.

The New-England Primer is the book that taught America to read, for more than a century. Its roots can be traced to Benjamin Harris bookseller and his polemical work *The Protestant Tutor* (1679). Harris fled London to Boston and continued publishing works for a juvenile audience. Apart from a fragment from an edition printed before 1715, the earliest surviving copies of *The New England Primer* are two from the year 1727, printed in Boston by Kneeland and Green, one at the New York Public Library, and one at the American Antiquarian Society (with different text, but partly from the same setting of type). *The New England Primer* went through many alterations over the next century or more, as it was adapted to changing times, but the book remained in its various guises enormously popular.

*Eighteenth century
American Primer*

More than 450 separate editions prior to 1830 have been identified, and others have undoubtedly vanished altogether. The bookseller and bibliographer Charles Heartman, writing in 1934, estimated that the total number of copies printed between 1680 and 1830 must have been something in the order of six to eight million. The survival rate for eighteenth century edition is low: many examples are unique, single digit copy counts are usually the rule.

Includes hymns by Isaac Watts, prayers, and verses for children. The binding of this copy covered in a page from the *Hartford Courant*. ESTC reports copies of this edition at AAS, Harvard, and Connecticut Historical; OCLC adds the Morgan Library.

[374047]

\$15,000



64. [Campe, Joachim Heinrich].

The New Robinson Crusoe, designed for the amusement and instruction of the youth of both sexes. Translated from the original German; Embellished with cuts.

HARTFORD: JOHN BABCOCK, 1800.

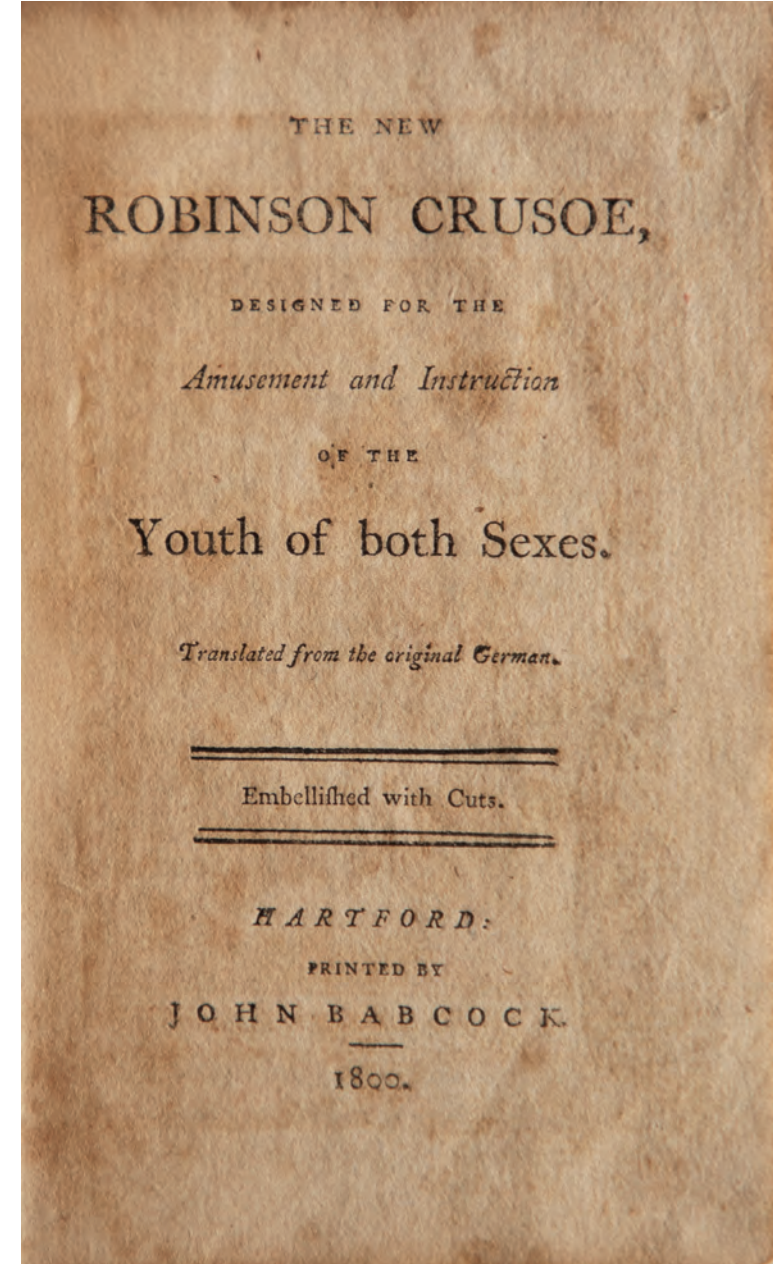
Woodcut illustrations by Alexander Anderson. 108pp. 12mo. Contemporary speckled paper boards, blue sugar paper endpapers, worn, upper cover starting Evans 38071; Welch 158.1; ESTC W30130; Pomeroy 67a.

Scarce 18th century chapbook

An abridged version of Joachim Heinrich Campe's *Robinson der Jüngere* translated by Richard Johnson.

[373730]

\$850





65. [More, Hannah]; [Sarah More]; and others.

[Bound sammelband of Cheap Repository tracts, a consecutive run of numbers 32–42].

PHILADELPHIA: B. & J. JOHNSON, 1800.

Woodcut vignette illustration to each title page. 36pp. each. 18mo. Contemporary roan-backed boards, very worn and abraded, lacks endpapers. Mostly marginal tears and minor losses, first leaf to number 38 torn with loss, foxing and browning. Weiss, Harry. "Hannah More's Cheap Repository Tracts in America" in *NYPL Bulletin of the New York Public Library*, vol. 50, no. 7 (July 1946), pp. 539–549 and 634–641.

First published in London between 1795 and 1798, financially backed by a group of reformers, Hannah More's *Cheap Repository* tracts were intended to combat the penny dreadfuls by providing cheap reading materials for adults and children predominantly of the lower classes. Widely published, a scattered few found their way into the American markets, and some were pirated by American printers. However, in 1800, Philadelphia

Very rare American edition of More's Cheap Repository

Quaker publishers B. and J. Johnson offered a series of 42 *Cheap Repository* tracts, by More and others, published serially. "They were intended to produce a regard for religion and virtue in the minds of their readers and to

afford them innocent amusement. In general the text of the B. & J. Johnson editions closely follows that of the British editions and the title page cuts are usually close copies of those in the British tracts ... Hannah More's tracts were simply written, easily understood, and had human interest. They were exclusively for poor adults, but they were read by the young because of the absence of other Sunday reading matter ... The series of tracts published by B. & J. Johnson were direct approaches and even though not sponsored by a religious group, they constitute so far as I know, the first organized distribution of tracts in America" (Weiss).

The American printings of the *Cheap Repository* are extraordinarily rare, with only one complete set known at the Library of Congress (bound in three volumes); an additional complete set was sold in the Brinley sale in 1886 (bound in two volumes).

The present group comprises:

- [Number 32] *The Troubles of Life. To which is prefixed, Patient Joe; or The Newcastle Collier.* Evans 37159; Welch 169.23; ESTC W27126.
- [Number 33] *The History of Mary Wood, the housemaid; or, The danger of false excuses.* Evans 37160; Welch 169.24; ESTC W12606.
- [Number 34] [More, Hannah]. *The history of Mr. Fantom, the new fashioned philosopher. And his man William.* Evans 37161; Welch 169.25; ESTC W31096.
- [Number 35] [More, Sarah]. *The Hubbub; or, The history of farmer Russel, the hard-hearted overseer.* Evans 37162; Welch 169.26; ESTC W12642.
- [Number 36] [More, Hannah]. *Bear ye one another's Burdens; or, The valley of tears: a vision.* Evans 37163; Welch 169.27; ESTC W11484.
- [Number 37] *The Black prince, a true story; being an account of the life and death of Naimbanna, an African king's son, who arrived in England in the year 1791, and set sail on his return in June 1793.* Evans 37164; Welch 169.28; ESTC W35259.
- [Number 38] [More, Hannah]. *Betty Brown, the St. Giles's orange girl: with some account of Mrs. Sponge, the money-lender.* Evans 37165; Welch 169.29; ESTC W11485.
- [Number 39] *The Cock-fighter. A true history.* Evans 37166; Welch 169.30; ESTC W37423.
- [Number 40] *Onesimus; or, The run-away servant converted. A true story.* Evans 37167; Welch 169.31; ESTC W21413.
- [Number 41]. *The History of Charles Jones, the footman; written by himself.* Evans 37168; Welch 169.32; ESTC W11066.
- [Number 42]. *Some new thoughts for the new year.* Evans 37169; Welch 169.33; ESTC W3502.

[373945]

\$12,500



66. (American Primer).

The New-England Primer Enlarged.

BOSTON: PRINTED BY E. DRAPER, FOR JAMES WHITE, AT FRANKLIN'S HEAD, COURT-STREET, 1800.

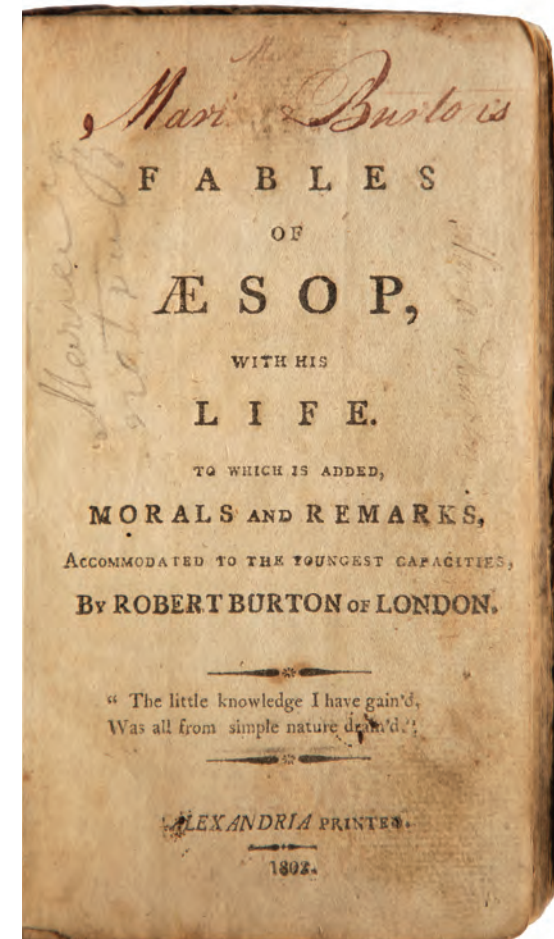
Illustrated. [78]pp. Collation: [A]–E8 [lacking A1, frontispiece?]. 16mo. Leather backed birch boards. Front board perished, lower board split, remains of owner signature "Thomas" on lower board. Occasional marginal paper flaws. Unrecorded.

*Unrecorded
New-England primer*

An excellent and unrecorded edition of *The New England Primer*, continuing the printings by Draper for White in 1798 and 1799. The verso of the title page has verses, "Good Boys at Their Books," and a small cut.

[374046]

\$9,500



67. Aesop.

Fables of Aesop, with his Life. To which is added, Morals and Remarks, Accommodated to the youngest capacities, by Robert Burton of London.

ALEXANDRIA [VA]: PRINTED, 1802.

164pp. 8vo. Contemporary calf-backed boards, worn. Ownership signatures of Maria Burton and Lucy Burton. Welch 16.2; Shaw 1723.

A rare Virginia-printed edition, edited by Nathaniel Crouch, who used the pseudonyms Robert Burton and R.B. Copies are reported at AAS, Bancroft, and Library of Congress.

Early Virginia Aesop

[373729]

\$1,000



68. (Children's Book).

The Book of Trades, or Library of the Useful Arts.

WHITE-HALL [PA]: PUBLISHED BY JACOB JOHNSON, AND FOR SALE AT HIS BOOK-STORES IN PHILADELPHIA, AND IN RICHMOND, VIRGINIA ... DICKINSON, PRINTER, 1807.

With 66 copper engravings most by William Ralph. Vol. 1: [4], 140 pp. 23 plates (2 defective with loss, most with early vernacular hand coloring); v. 2: [4], 139, [1] pp. 24 plates (several with early child writing on the plates); v. 3: [4], 137, [1] pp. 19 plates. 3 vols. Lacking 4 text leaves (B5, I6, K1-2). 12mo. Near uniform red morocco backed marbled paper boards, heavily worn. Defects as noted above. Usual foxing. Various ownership inscriptions in each volume. Shaw & Shoemaker 12173 and 12840; Welch 116; Rosenbach 326 (the present defective copy of vol. III only); Rink 161; American Antiquarian Society, Society's Chief Joys 189.

The first illustrated book of trades, certainly the most comprehensive, printed in the United States. Although the title pages seem to call for a total of 67 copperplates, Welch notes there is no plate issued for the Watchmaker (the final plate in vol. 3); i.e., 66 in all.

First American Book of Trades for children

Many metal engravings are signed, "W.R." (i.e., William Ralph) and depict trades for both men and women, from bricklayers to pin makers. Notably the work includes illustrations and descriptions of trades relating to the book arts: printer, copper plate printer, engraver, papermaker, bookbinder, etc.

Very rarely found with all three volumes, we note the last complete set in the auction records sold in 1971.

[373732]

\$9,500





69. Grimm, Jacob and Wilhelm.

German Popular Stories [Vol. 2], Translated from the Rinder- und Hans Märchen [i.e.: Kinder- und Haus-Märchen]. Collected by M. M. Grimm, from Oral Tradition. With Etchings by Cruikshank.

NEW YORK: CHARLES S. FRANCIS ... AND MUNROE & FRANCIS, BOSTON, 1828.

9 plates (frontispiece with early hand coloring), after George Cruikshank. 214pp. 12mo. Contemporary half calf and marbled paper boards, spine gilt, worn. Some browning and staining. Housed in a clamshell box. Shoemaker 33441; Grolier Children's 25 (for Berlin and London eds., with note on American ed.).

Rare first edition of the second part of the first American edition of Grimm's fairy tales. The first edition of the *Kinder- und Haus-Märchen* was published in Berlin in 1812, with a second volume in 1815. The London edition, with illustrations by George Cruikshank, appeared in 1823 and 1826.

American publishers quickly followed suit. The first part was separately published in Boston by Cummings, Hilliard and Company in 1826 (Shoemaker 24752; see AAS, *Society's Chief Joys* 192). The American publishers misread the etched title of the London edition, hence *Very rare first American edition* the nonsense misspellings in the subtitle (at least they got the umlaut correct). This second volume, published two years later by a different printer in New York, uses the same typeface on the title page, and repeats the mis-transcription.

"The success of the first volume of German popular stories, has encouraged us to venture on the translation of a second. The majority of the tales will be found to have more of the general character of fairy tales, and less of German peculiarity, than those of the first volume ... Two or three stories have been taken from other collections, as pointed out in the notes" (*Advertisement*, p. [iii]).

Both parts of the first American edition are extremely rare. We find no example of the first part appearing on the market in over a century and only a single example of the second part. OCLC records three known examples of the first (AAS, NYPL, and Penn State) and six of the second (AAS, Yale, Free Library of Philadelphia, Penn State, Middlebury, and Peabody Essex).

[373294]

\$6,500

70. (Civil War, Texas).

**The New Texas Series. The New Texas Reader.
Designed for the Use of Schools in Texas.**

HOUSTON, TEXAS: PUBLISHED BY E. H. CUSHING, 1864.

Full page cut of a Texas lone star. viii, 184pp. 12mo. Publisher's striped cloth-backed lettered paper boards, heavily worn, front hinge starting. Parrish & Willingham 7705 (noting 8 copies).

A very rare Texas-printed Confederate juvenile reader, intended for Texas children in the midst of the Civil War. The contents are largely historical in nature, with sections on Texan history and heroes as well as accounts of Civil War battles in which Texas troops played a role. "Among the large number of original articles here presented, we have bestowed special care on those which relate to our State ... with the view of inspiring our youth with a love of Texas and an admiration for Texan heroes. The struggles of

*Texas-printed Confederate
school book*

those who settled the country and fought its battles should be familiarly known to our children ... The 'Texas Reader' is a home production. It is a Southern work, and is called for, not merely from the feelings of State pride, but is also

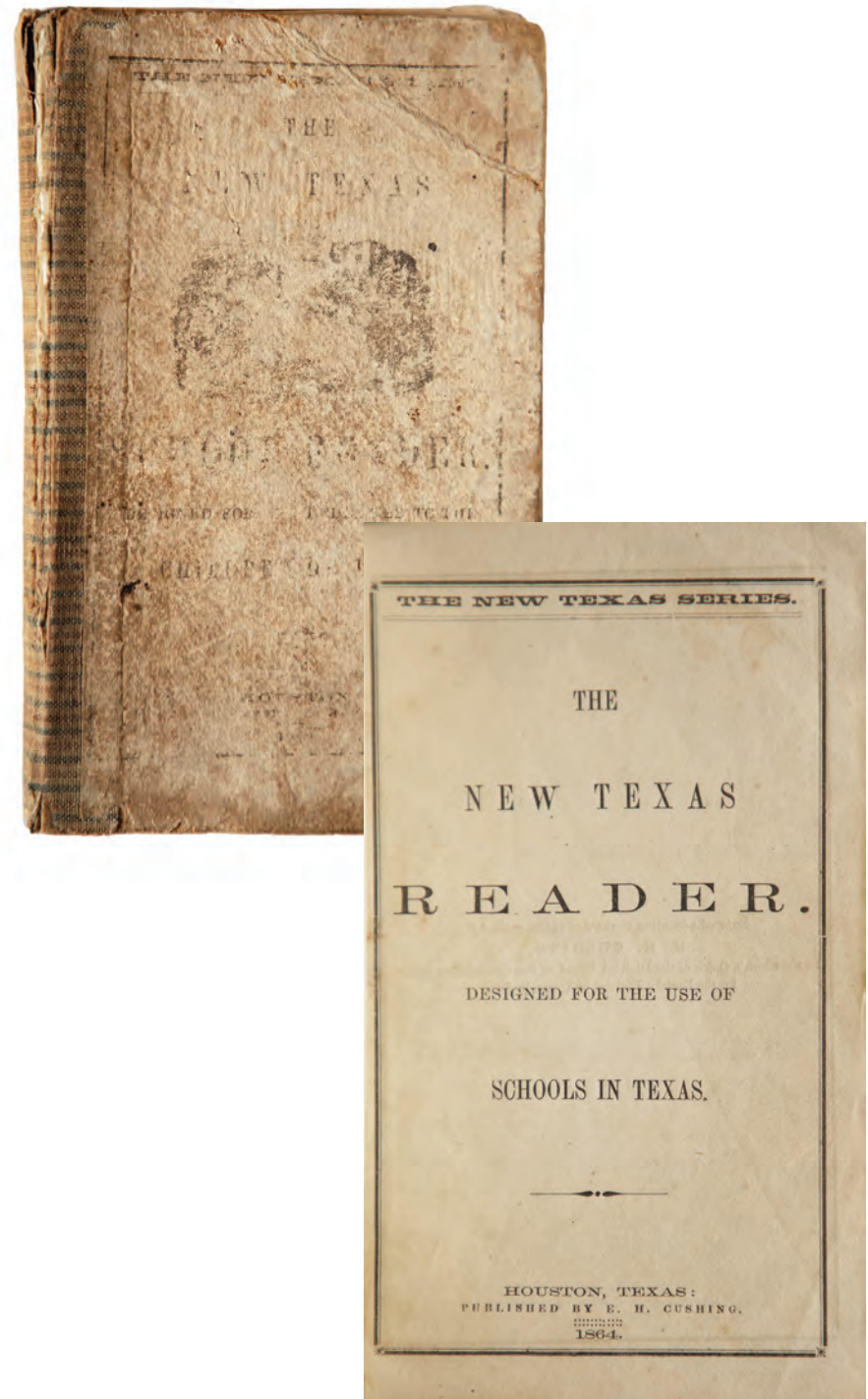
demanding by the wants of the country" (Preface). Lessons include the history of the first American settlement by Stephen F. Austin, the Fall of the Alamo, the Texas Santa Fe Expedition, Battle of Sabine Pass, and many more.

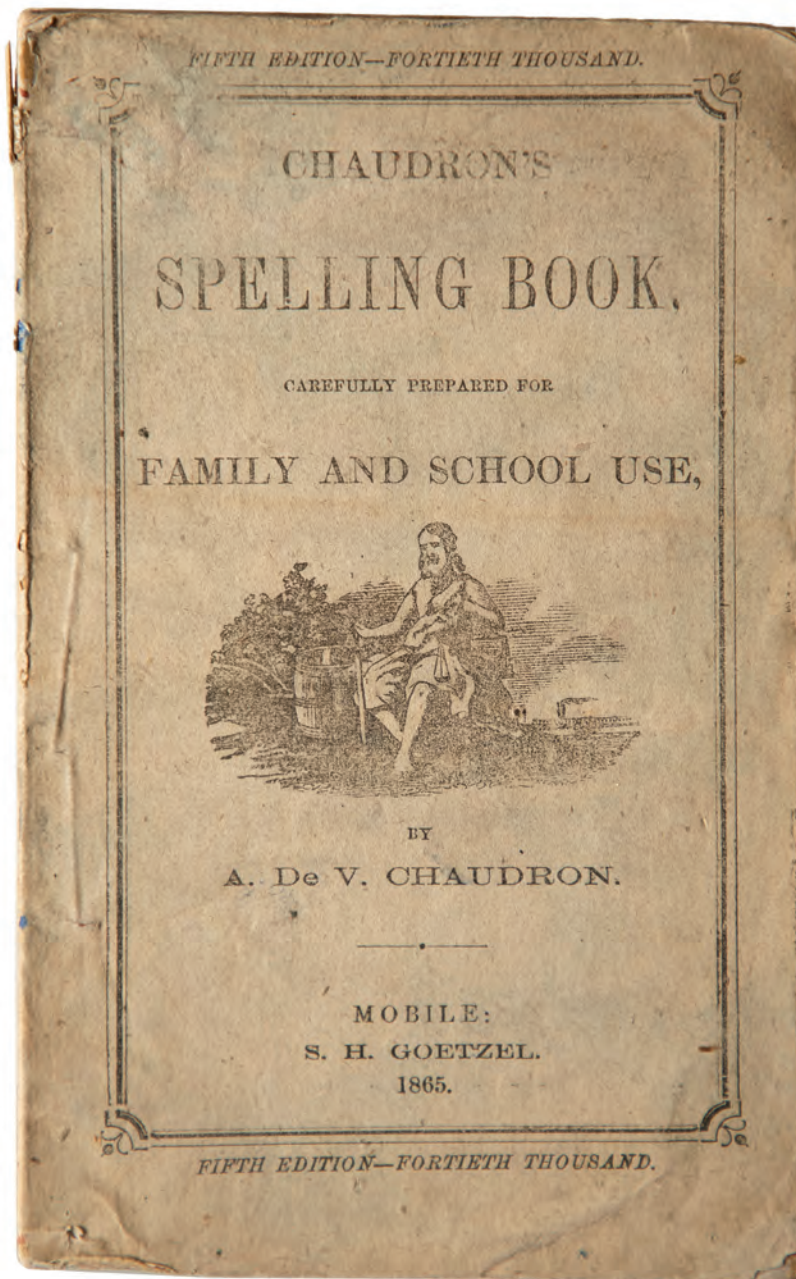
The publisher's preface notes that "in preparation of this book, we are largely indebted to Rev. J. R. Hutchinson, D.D. of the Houston Academy, and many other gentleman and ladies of our State." A few of the articles include bylines by B. H. Hollinsworth.

The last example of this work in the auction records (not to be confused with another rare work titled *New Texas Primary Reader* published in 1863) appeared in 1930.

[373734]

\$8,500





71. Chaudron, Adelaide De Vondel.

Chaudron's Spelling Book, Carefully Prepared for Family and School Use.

MOBILE: S. H. GOETZEL, 1865.

Illustrations (including a full-page cut of a printing press being worked by a man and a woman). 48pp. 8vo. Publisher's lettered wrappers, printed on thin paper and mounted onto the recto of wallpaper. Housed in a clamshell box. Parrish & Willingham 7686; Sabin 12287.

"These Confederate school-books inculcate strong Southern sentiments" (Sabin). The publisher's preface following the title, dated 1863, notes that "In former times, the country was overrun with an endless number of competition school books in every line of instruction. The present condition of the country has delivered us from this evil. Under the present circumstances, the scarcity of materials is in itself a safeguard against fruitless competition in the publishing business." *Confederate school book*

The wrappers of this copy are made of regular printed paper pasted over stiffer wallpaper of a floral design (visible under direct light). Self-styled fifth edition, presumably after the first of the same year. A quaint sample of Confederate juvenilia.

[373733]

\$1,500

*Literature,
Performing Arts,
Risqué Literature,
& Miscellany*



72. (Almanac), Longworth, David; publisher.

Longworth's Belles Lettres Repository for 1803 [caption title].

NEW YORK: D. LONGWORTH AT THE SHAKESPEARE GALLERY, 1803 [IMPRINT AT BOTTOM OF INSIDE WRAPPERS].

24 engraved vignette illustrations by Peter Maverick. 5–80, [2]pp, with the calendar and memorandum pages (i.e. pp. 41–64) engraved. 12mo. Original wrappers, each comprised of two plates backed onto each other (i.e. 4 plates in total), engraved by Anderson. Publisher's red morocco gilt slipcase. Shaw 2551 (dating the imprint as 1802, locating only the example at the Huntington Library); Pomeroy, J.R. Alexander Anderson, 1775–1870, 105.

As least three issues of *Longworth's Belles Lettres Repository* were published, for 1801–1803, with slightly varying titles: *The American ladies & gentlemen's pocket almanac and elegant belles lettres repository... for 1801* (Evans 36816); *The American ladies' & gentlemen's pocket almanac and belles lettres repository for 1802* (Shaw & Shoemaker 50194); and the present, titled at the bottom of the front wrapper and as a caption title at the head of p. 5.

An advertisement on the recto of the final leaf states: “This is the third *Belles-Lettres-Repository*. The two former have been done at the expense of the Publisher, ... this he hopes will be at the expense of lovers of neat things.” At the bottom of the same page are descriptions of the plates and illustrations, including the “frontispiece title-page [i.e. front wrapper] ‘L’Allegro,’ and finishing piece ‘Il Penseroso,’ form the cover” and the plate on the inside front wrapper being “Orpheus, Eurydice and Cerberus.” The vignettes by Maverick illustrate

In original wrappers and slipcase

“select passages in Hayley’s ‘Triumphs of temper’ with extracts underneath each. At the foot of each of these pages, are the kalendar [sic] pages for 1803, and the intermediate spaces are ruled for belles-lettres selections &c. these alternate with twelve other vignettes architectural and picturesque, with ruled memorandum pages under each, the whole engraved.”

Shaw and Shoemaker locate only the example at the Huntington, which collates precisely as the present; i.e. wrappers comprised of two engraved plates mounted to each other (i.e. the front wrapper being pages 1–4) and the text beginning on page 5 with a caption title at the head. An additional example with the same collation at the Hay Library, Brown University, confirms the work is complete as issued.

[373912]

\$3,500

73. (Arabian Nights).

The Arabian Nights Entertainments. Consisting of one thousand and one stories, told by the Sultanness of the Indies, to divert the Sultan from a cruel vow he had made, to marry a lady every day, and have her put to death next morning, to avenge himself for the disloyalty of his first Sultanness. Containing, a familiar account of the customs, manners, and religion of the Eastern nations, the Tartars, Persians, and Indians, &c.

PHILADELPHIA: PRINTED FOR H. & P. RICE ... AND J. RICE & CO., MARKET STREET, BALTIMORE, 1794.

[4], 266; 282pp. 2 vols. 12mo. Contemporary calf, red and black morocco spine labels, vol. 2 lacking labels and with crude repairs to joints. Usual foxing, upper margin of pp. 259–260 in second volume excised not affecting text. Provenance: Benjamin Hayes Smith (early signature on each title); Dr. George Smith (bookplate). Evans 20571; ESTC W6752.

A very rare and complete first American edition of the *Arabian Nights*. Translated from Antoine Galland's French edition's of 1704–1717, and featuring fifty of the classic tales, including "Aladdin and the wonderful Lamp," "The seven Voyages of Sinbad," "Ali Baba and the forty Thieves," and many more.

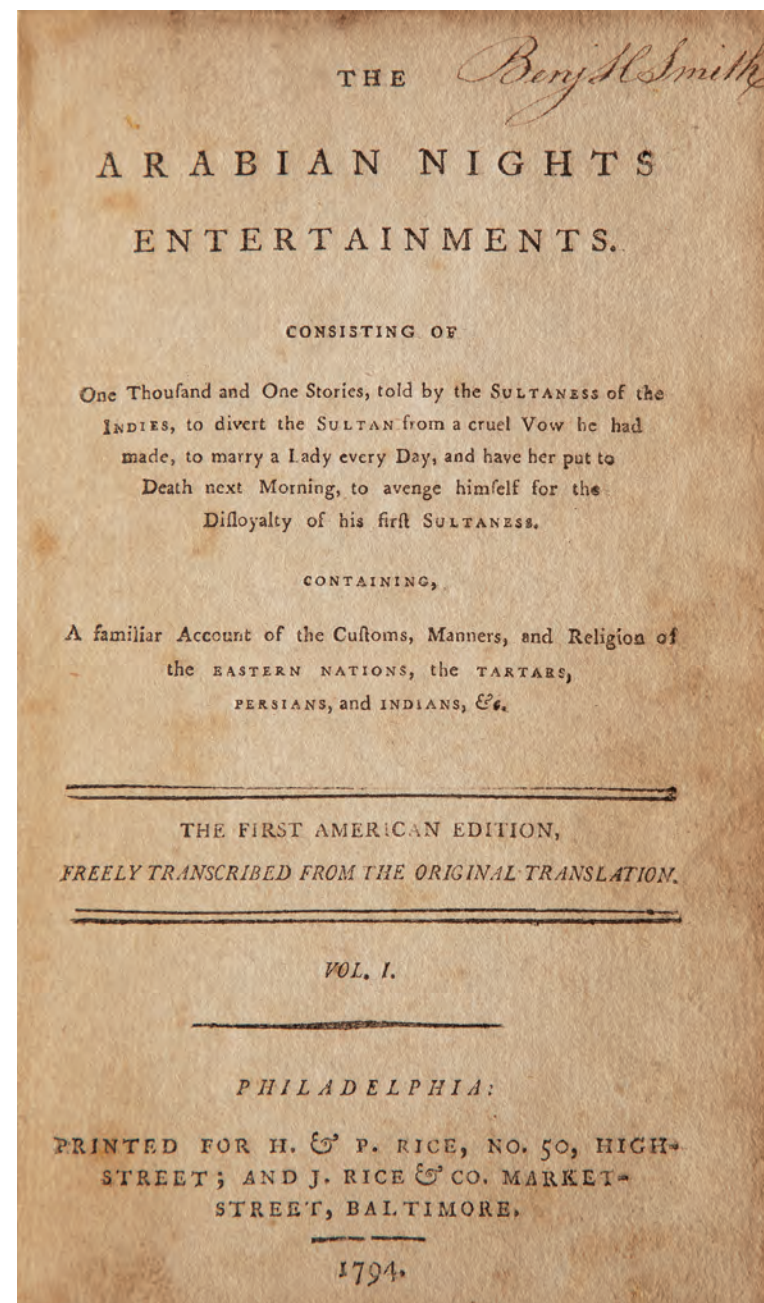
First American edition

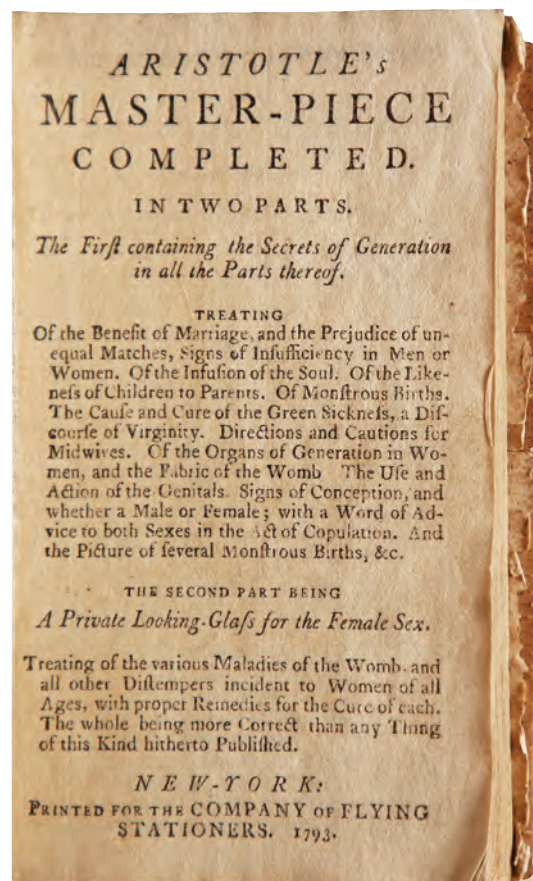
ESTC locates only seven institutions with copies, some being defective or lacking a volume, including: AAS ("several pages mutilated"); Pennsylvania Historical Society; Library of Congress; Ohio State University (vol. 2 only); Yale; Cleveland Public Library ("1 volume"); Dickinson College.

We can locate only one other copy selling at auction, at Henkels in Philadelphia, in 1898, where it was then catalogued as "of the utmost rarity."

[373040]

\$35,000





74. (Aristotle, Pseudo).

Aristotle's Master-Piece Completed. In Two Parts. The first containing the secrets of generation in all the parts thereof. Treating of the benefit of marriage, and the prejudice of unequal matches, signs of insufficiency in men or women ... The second part being A private looking-glass for the female sex. Treating of the various maladies of the womb, and all other distempers incident to women of all ages, with proper remedies for the cure of each. The whole being more correct than any thing of this kind hitherto published.

NEW YORK: PRINTED FOR THE COMPANY OF FLYING STATIONERS, 1793.

Woodcut frontispiece, woodcut illustrations in text. v, [1 blank], [7]–130 pp. 12mo. Contemporary calf-backed paper covered wooden boards, loss to the lower corner of the upper board. Evans 25120; ESTC W6202; Austin, Early American medical imprints, 61; ESTC N5801; McCorison, Risqué Literature Published in America before 1877, 8.

An eighteenth century American edition of this popular sex manual and midwifery book, first published in England in 1684. "*Aristotle's Masterpiece* was not written by Aristotle the ancient Greek philosopher; it was assembled from a number of popular medical works by an unknown hack writer. It is a bizarre assortment of superstition, folklore, and sex facts and fancies, all mixed in with the sort of common-sense medical advice that had been passed down by midwives for centuries. The text changed very little over the years, but it was often rearranged, as historian Mary Fissell has noted, like a reshuffled deck of cards. Most editions had the same crude woodcut illustrations of a child in the womb and of a few monstrous births ... The frontispiece usually showed the philosopher in his study contemplating a more or less unclothed woman. This was one of very few erotic images available to the common reader, and this, combined with an unusually frank discussion of human reproduction, made *Aristotle's Masterpiece* a dirty book, indeed the dirty book of the early modern period. It was sold furtively by country peddlers and in general stores and taverns; regular booksellers seldom advertised it, though they usually had it under the counter" (<https://www.librarycompany.org/treasures/ad7.htm>).

The earliest American edition has not been definitively determined, with a number of false imprints or editions without publisher identification potentially being American productions; the earliest known American edition was published in Boston by Zechariah Fowle in 1766 with a false London imprint (ESTC W6206). However all pre-Revolutionary editions are prohibitively rare, with only a handful of largely imperfect examples in institutions. A difficult work to find with the frontispiece intact, as it seems to have been torn out of many examples.

[373958]

\$3,500



75. Ashton, James.

The Book of Nature; containing Information for Young People who think of Getting Married, on the Philosophy of Procreation and Sexual Intercourse. Showing also How to Prevent Conception and to Avoid Child-Bearing.

NEW YORK: PUBLISHED FOR THE AUTHOR, [1859].

10 color-printed plates (four folding). 64pp. 8vo. Publisher's flexible green cloth boards, upper cover blocked in blind and gilt, minor wear. McCorison, Risqué Literature Published in America before 1877, 115.

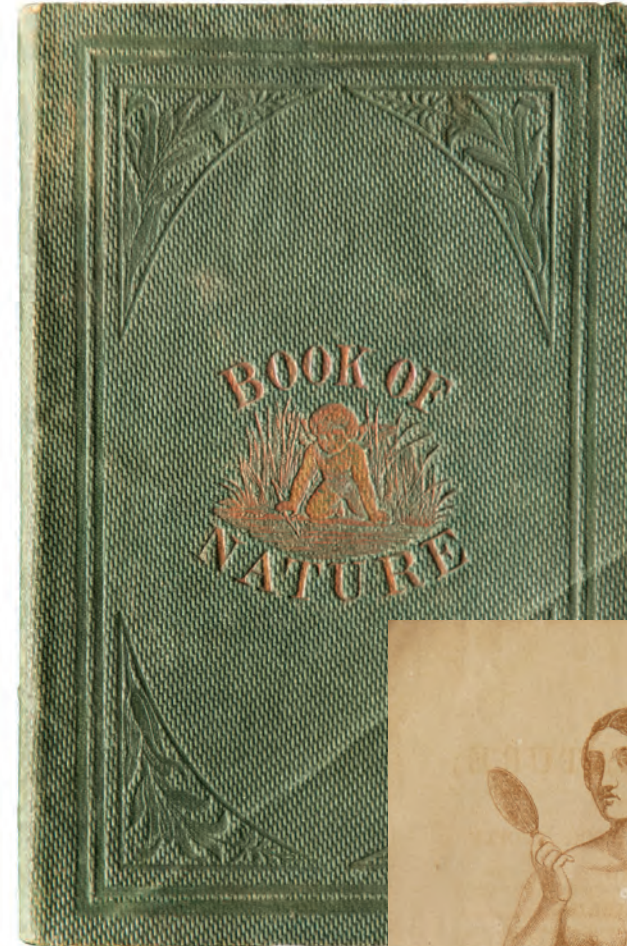
"The object of this work is to present, in a cheap and convenient form, the prominent facts which modern science has demonstrated in the phenomena of procreation, the conception of offspring, and the various safe and harmless methods that may be resorted to by married people to prevent child-bearing ... In preparing this work, the writer has examined all the different modes ever recommended, discovered or invented for the prevention of conception" (Preface).

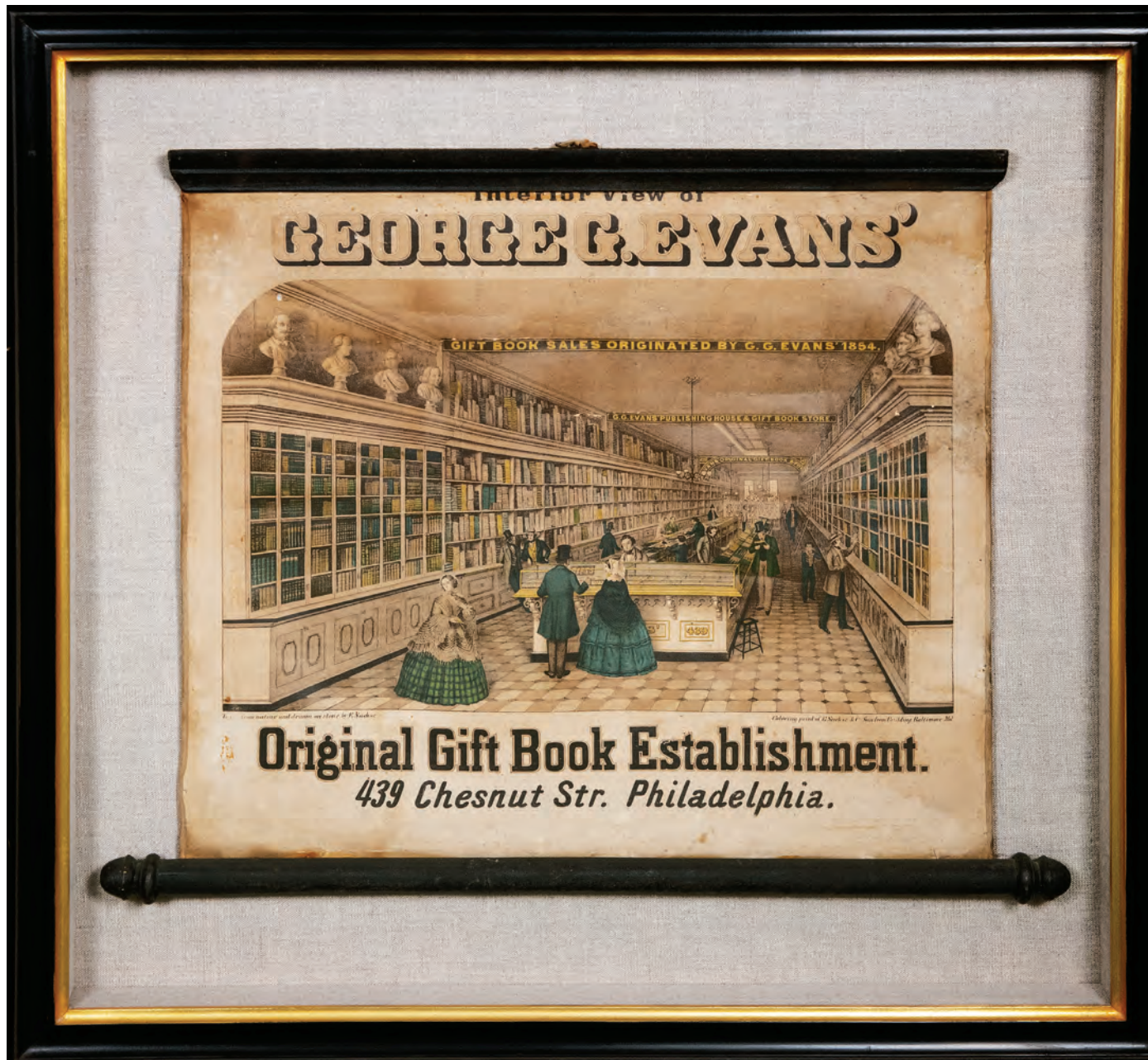
Very rare first edition "Among the popular sex manuals of the period, *The Book of Nature* is unparalleled in the accuracy of the information it provides, and is superior even to many treatises written by and for a professional audience on sexual physiology" (Atwater/Hoolihan 164 [1861 edition]).

OCLC locates only three examples of the first edition (Library Company [lacking a plate], the University of Rochester, and the University of Georgia). Further editions were published in 1860, 1864, 1865, 1866, 1868, and 1870 by at least two other publishers.

[373969]

\$4,500





76. (Bookselling), Sachse, Edward; after.
Interior View of George G. Evans' Original Gift Book Establishment.
 439 Chesnut [sic] Str. Philadelphia.

BALTIMORE: E. SACHSE & CO., PRINTER, [1859].

Hand colored lithographed print, linen-backed with wooden rollers top and bottom. Approx. 17½ x 20 inches. Modern shadowbox frame. Philadelphia on Stone 385. Not in Wainwright.

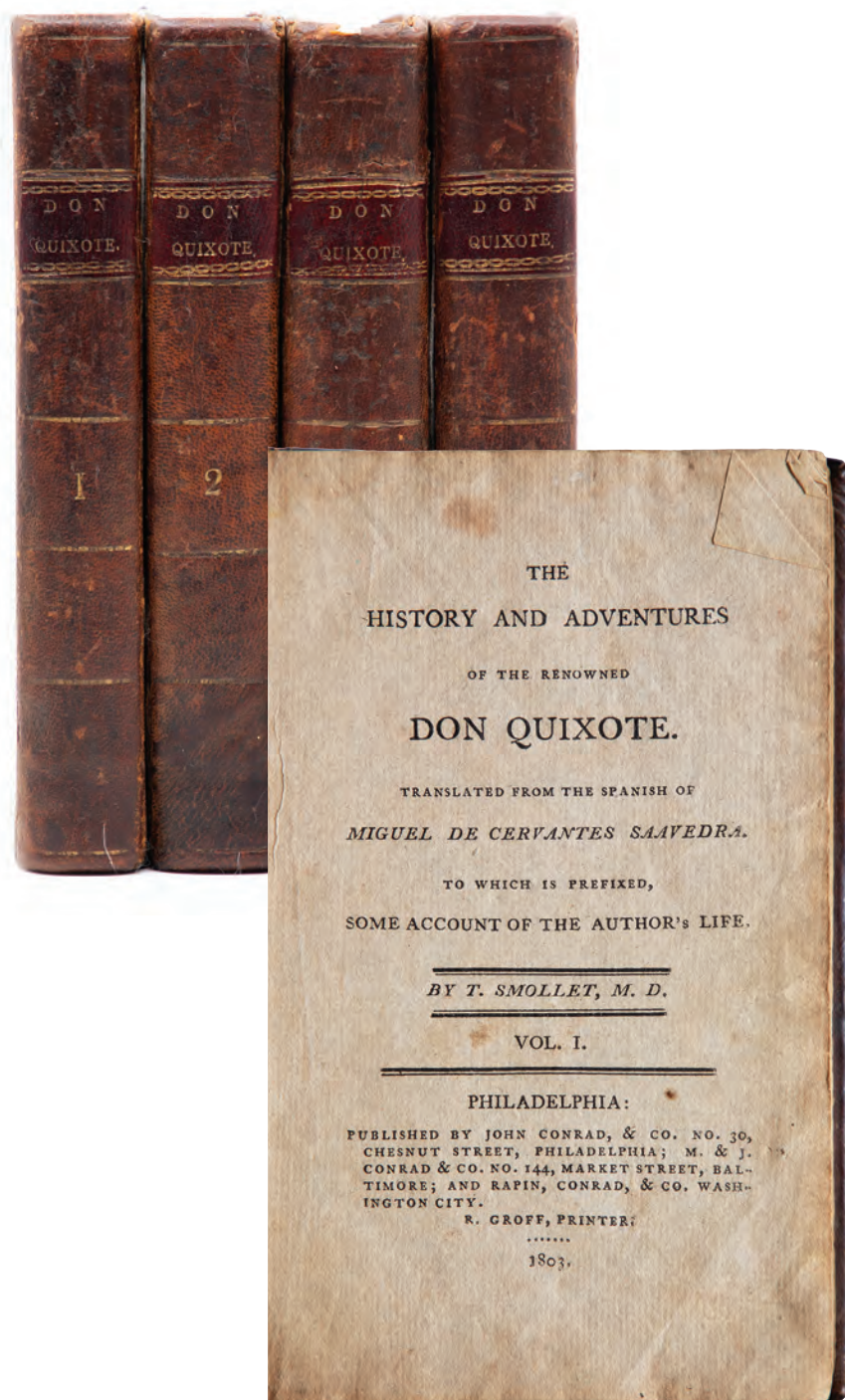
“Advertisement depicting a view looking toward the rear of the busy store. Shows bookcases filled with texts mounted atop cabinets and drawers lining the walls. Stacks of books and eight busts of prominent literary figures, including Shakespeare, adorn the tops of the cases. A clerk works from within and patrons surround a U-shaped central book display that contains a ‘Gifts’ case. Patrons include men, women, and children. The individuals receive assistance at the case, peruse books on the shelves, carry their purchases, converse, and make payment at the cashier booth. The booth, enclosed with ornate white iron work, contains advertising text that reads ‘A Gift with

Remarkable interior view of a mid-19th century Philadelphia bookstore

Each Book Sold at Retail Price.’ Store signage is also displayed on three banners stretching across the ceiling. Additional advertising text includes ‘Gift Book Sales Originated by G.G. Evans’ 1854.’ View also shows a ladder leaning against a bookcase, chandeliers, and a parquet floor” (Library Company of Philadelphia, *Philadelphia on Stone Digital Catalogue*).

[373701]

\$25,000



77. Cervantes Saavedra, Miguel de.

The History and Adventures of the Renowned Don Quixote. Translated from the Spanish ... to which is prefixed, Some Account of the Author's Life by T[obias] Smollet (sic), M. D.

PHILADELPHIA: PUBLISHED BY JOHN CONRAD & CO.; M. & J. CONRAD & CO., BALTIMORE; RAPIN, CONRAD, & CO., WASHINGTON CITY: [VOLS 2–4] SOMERVELL & CONRAD, PETERSBURG, VIRGINIA; BONSEL, CONRAD & CO., NORFOLK. R. GROFF, PRINTER (VOL. 1); S. C. USTICK, PRINTER (VOL. 2); T. & G. PALMER, PRINTER (VOL. 3); A. & G. WAY, PRINTER (VOL. 4), 1803.

Vol 1: 43, [1], 324 pp.; Vol. 2: 340 pp.; Vol. 3: xiii, [2], 16–399, [1] pp.; Vol. 4: 385, [1] pp. 4 vols. 12mo. Contemporary calf, spines ruled in gilt, burgundy morocco label, minor wear. Usual age toning. Modern slipcase. Provenance: Asa Alden (signature in each volume; Calais Library (ink inscription). Shaw and Shoemaker 3948–51. PMM 111 for the first edition of 1605, 1615.

Cervantes' sentimentality and quixotic quest of lofty idealism would have been of great appeal to the American Romantic movement. The influence of the satirical style of Cervantes and others appears in American literature most recognizably in the writings of Hugh Henry Brackenridge with his "Modern Chivalry" (1792–7.)

This work "marked the beginning of an authentic American *First American edition* satiric tradition" (Nye, "Cultural Life in the New Nation," p. 254).

As a literature, the influence of Spanish culture was most evident beginning in the 1820s and in the works of Bryant, Longfellow, Irving and others. "Begun as a simple satire on the tedious chivalric romances of the time [it] broadened into a sweeping panorama of Spanish society" (PMM).

Smollett's translation was first published in London in 1755 in two volumes. Library Company of Philadelphia "First American Editions" p. 12–13 notes that "perhaps the publisher was in a hurry to get it out because each of the four volumes has a different printer." The work was issued as part of Conrad's *Select Novels* series, though here without the series title in each volume which are not integral to the collation. Conrad advertised the work separately (see for example Poulson's *American Daily Advertiser*, August 5, 1803, as "in the press") and included it as a separate item in his 1804 *Catalogue of Novels and Romances* (item 72, priced \$4).

[373177]

\$12,500

78. Dawkins, Henry; engraver.

Benj:n Harbeson at the Golden Tea Kettle in Market Street Philadelphia. Makes and Sells all Sorts of Copper Wares... [engraved trade card used as bill head].

PHILADELPHIA: CIRCA 1760 [ENGRAVING]; SEPTEMBER 10, 1783 [DATE OF MANUSCRIPT].

Elaborate engraved bill head, on laid paper, with an autograph document signed below, an invoice issued to Frederick Stoneman, for sheets of copper, as well as spelter and tin. Small folio. Repairs to separations at folds. Library Company of Philadelphia, Made in America 1.

Early American trade card

“At the Sign of the Golden Tea Kettle in Market Street, Benjamin Harbeson plied his trade as one of Philadelphia’s few coppersmiths. His advertisement notified the public that he made and sold ‘all sorts of Copper Wares... at Reasonable Rates.’ Dawkins chose to illustrate some of them perched on the edges of a rocaille framework: a neatly riveted still, elegant chocolate and coffee pots, and, as the central focus, a fat teakettle — the omnipresent symbol of colonial hospitality — with a goose-head spout and pineapple finial. Harbeson noted on his card that all his work was stamped with the sign of the Kettle” (Library Company of Philadelphia, *Made in America 1*).

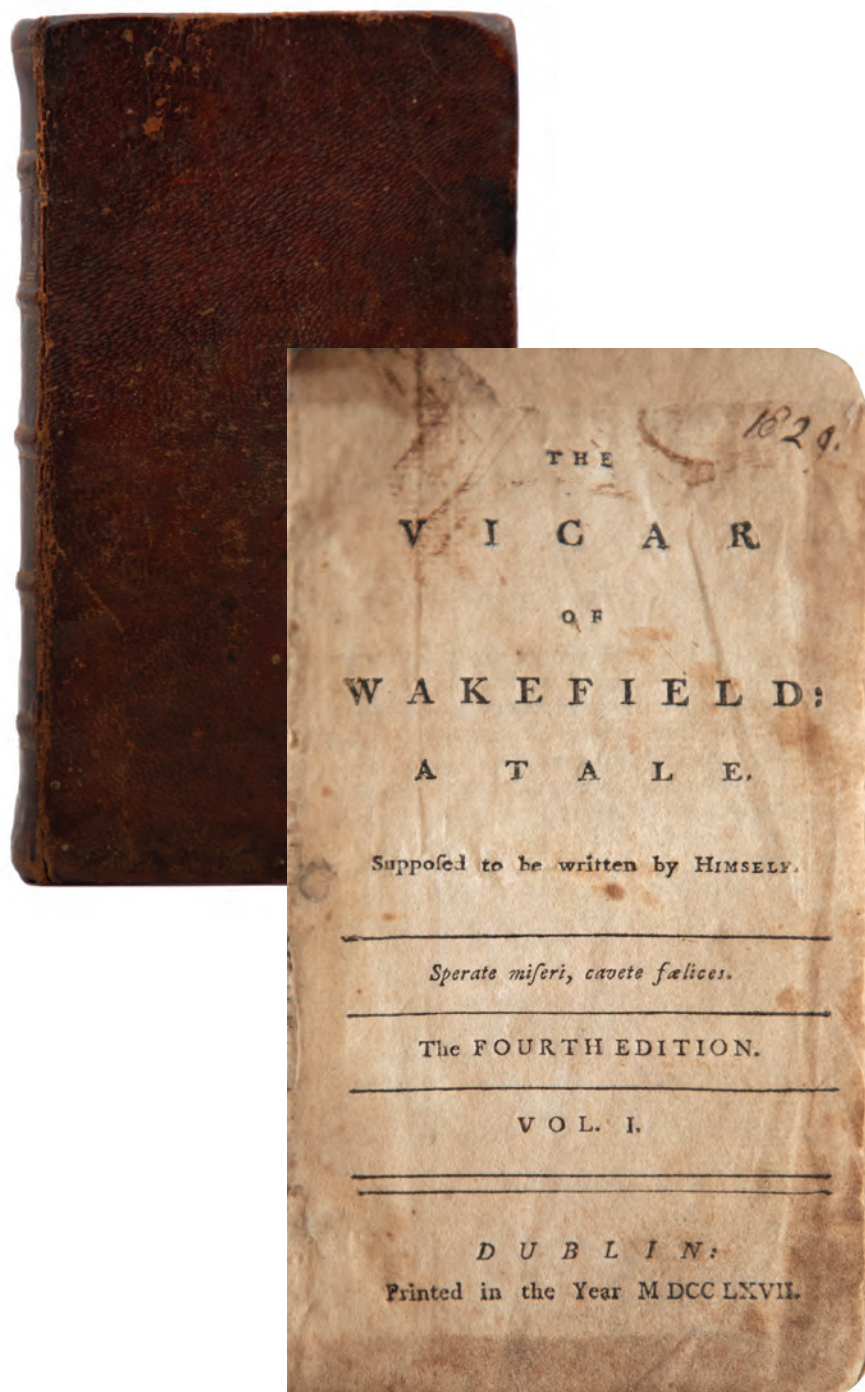
“In the bill-head of Benjamin Harbeson, at the Golden Tea Kettle, one sees the engraver had produced a card rather ornate for the time, and following the elegance of scroll work as depicted by Thomas Chippendale, whose great work *Gentleman and Cabinet Makers Directory* had but recently been published in 1754. Little need be said for this piece; it speaks for itself as an artistic and elaborate product of the graver’s tool” (Harold Gillingham, “Old Business Cards of Philadelphia” in *PMHB*, vol. 53, no. 3 [1929]).

Another example of this engraved billhead is located in the Joseph Downs Collection at the Winterthur Library.

[373394]

\$1,500





79. [Goldsmith, Oliver].

The Vicar of Wakefield: A Tale. Supposed to be written by Himself ... The Fourth Edition.

DUBLIN [I.E., BOSTON]: PRINTED [BY MEIN AND FLEEMING] IN THE YEAR, 1767.

[viii], 129,[130–132, blank]; [iv], 124pp. Final two leaves of vol. 2 in facsimile. 12mo. Contemporary sheep, spine with raised bands, red morocco lettering piece, lacks endpapers. Foxing, head of title and 3 subsequent leaves clipped without loss to text, M2 and M3 in vol. 2 in excellent facsimile. Not in Evans; Bristol B2764; Shipton 41716; ESTC W39851. For first edition: Grolier English 53; Rothschild 1028. References: Alden, John Eliot. *John Mein, Publisher: An Essay in Bibliographic Detection*, in: *Bibliographical Society of America, Papers*. 36:3 (1942), pp. 199–214; Pollard, Mary, “*The First American Edition of The Vicar of Wakefield*,” pp. 123–30, in *Treasures of the Library*, Trinity College, Dublin (1986).

A storied American imprint: the first American edition of Oliver Goldsmith’s novel, *The Vicar of Wakefield*, printed in Boston under a false Dublin imprint.

Bookseller-publisher John Mein arrived in Boston in 1764, and fellow Scot John Fleeming began printing for him in 1766. As early as Isaiah Thomas’ *History of Printing in America*, Mein was known to have used false imprints “palmed upon the public” since books with London or Dublin imprints sold better than those printed in America. Mein, who established the first lending library in Boston, opposed the Boston Non-Importation movement against British goods, and fled to England. “In the period of four years however, Mein had established himself as the outstanding publisher of the day both in the number and in the quality of the books he issued” (Alden, p. 203).

Alden in 1942 identified a Mein and Fleeming edition of *The Vicar of Wakefield*, “the most notable of all Mein’s publications,” but could locate no surviving copy. Four decades later, Mary Pollard identified the Boston printing by examinations of the types used in the copy in Trinity College, Dublin, concluding that the text was set in strong-faced Long Primer as shown on Mein and Fleeming’s specimen sheet of circa 1767.

Only a handful of copies are recorded, with most being incomplete: Trinity College, Dublin; American Antiquarian Society (lacks first four leaves of vol. 1 and p. 123–124 of vol. 2); Harvard (rebound and lacking leaves?); Yale (vol. 2 only); JCB (lacking two leaves); Library Company of Philadelphia (vol. 1 title torn with loss, lacking terminal two leaves in vol. 2); Princeton. ESTC records a copy at the Free Library of Philadelphia, but no such copy appears in their catalogue. Remarkably, the Library Company copy, the Princeton copy, and the present copy all with provenance to Michael Zinman.

This is the earliest obtainable literary novel printed in America, preceded only by an edition of *Pamela* known in a single copy. Goldsmith’s celebrated novel escaped the general scorn heaped upon novel-reading and was deemed the only work suitable for reading by well-bred girls. Rosenbach, in his discussion of *American Children’s Books*, records only the 1772 Philadelphia edition.

[373081]

\$65,000

*True first American edition:
a black tulip of literature
printed in America*

80. [Goldsmith, Oliver].

The Vicar of Wakefield: A Tale. Supposed to be written by Himself.

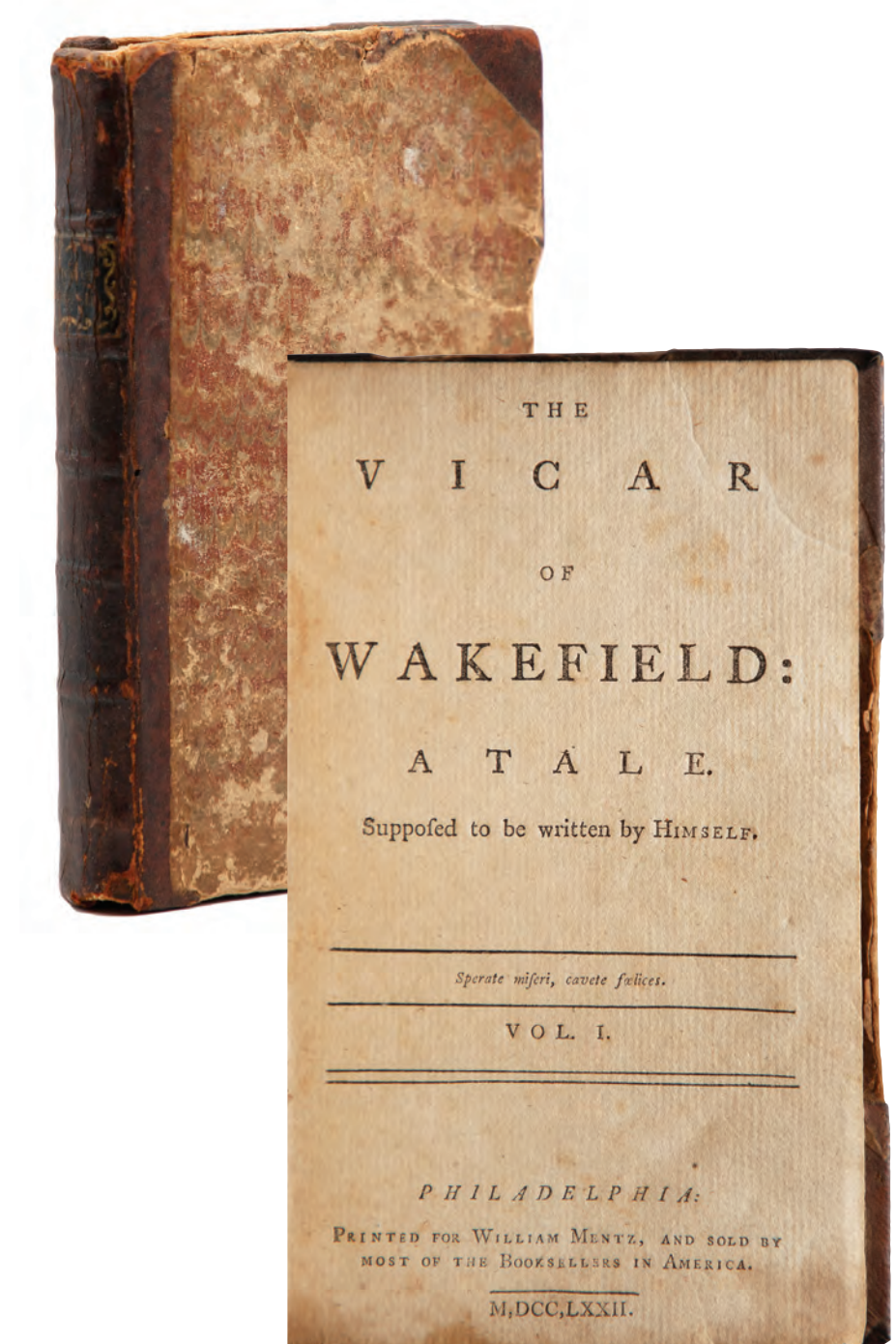
PHILADELPHIA: PRINTED FOR WILLIAM MENTZ AND SOLD BY MOST OF THE BOOKSELLERS IN AMERICA, 1772.

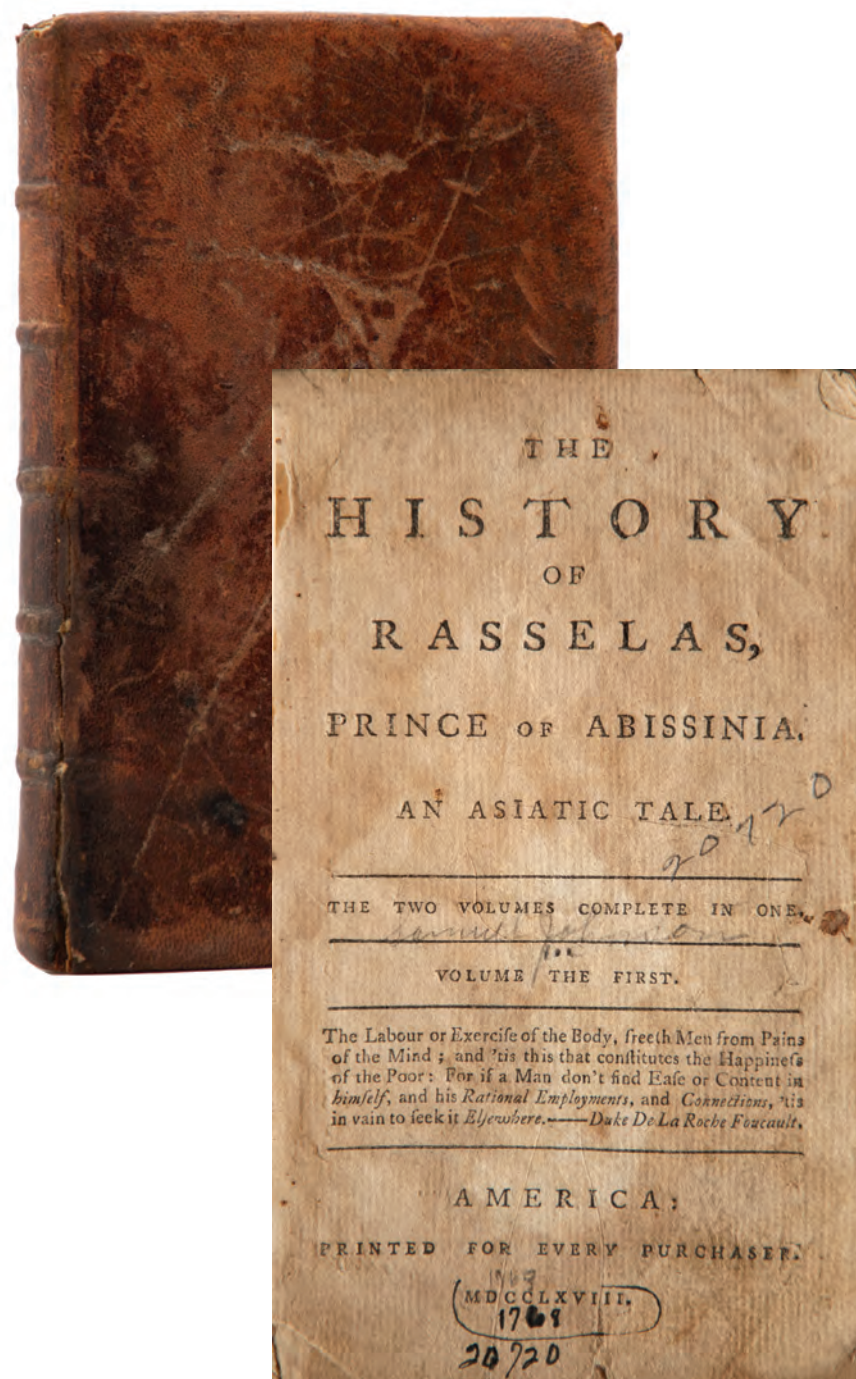
180pp. 12mo. Contemporary half calf and marbled paper boards, black morocco lettering piece, worn. Evans 12405; Rosenbach 74; ESTC W29876; Lathem 95.

Second American edition Long thought to be the first American edition of *The Vicar of Wakefield* until the discovery of the Mein and Fleeming edition of 1767 with false Dublin imprint. See Mary Pollard, "The First American Edition of *The Vicar of Wakefield*," pp. 123–30, in *Treasures of the Library*, Trinity College, Dublin (1986).

[373211]

\$4,000





81. [Johnson, Samuel].

The History of Rasselas, Prince of Abissinia. An Asiatic tale.

AMERICA [PHILADELPHIA]: PRINTED FOR EVERY PURCHASER [BY ROBERT BELL], 1768.

188 (of 192)pp. Lacks frontispiece and terminal three leaves (i.e. comprising Johnson's Voyage of Life). 8vo. Contemporary sheep, worn. Some browning and staining. Provenance: Early ownership inscription dated 1799; Marjorie Rogers; Belton Baylor Library. Evans 10939; Hildeburn, C.R. Pennsylvania, 2368; Rosenbach, A.S.W. Children's books, 60; ESTC W12717.

Johnson's only novel, a moral fable that proved immediately popular and remains a delight; the English analogue of Voltaire's *Candide*. "Hawkins and Boswell agree that Rasselas was written to help the dying Sarah Johnson and eventually to pay for her funeral ... Johnson told Reynolds he wrote the work in the evenings of a single week, which implies a commencement at least on Monday 15 January, the date on which he learned of his mother's illness and on which he first sent her money" (Fleeman).

This first American edition is one of the earliest publication of the revolutionary publisher Robert Bell. Johnson received a copy of this edition from Reverend White some years after the publication, writing to him: "I received the copy of *Rasselas*. The impression is not magnificent but it flatters an author because the printer seems to have expected that it would be scattered among people. The little book has been well received, and is translated into Italian, French, German and Dutch. It has now one honour more by an American edition" (Boswell, *Life of Samuel Johnson*). *Very rare first American edition*

This example, formerly from the stock of Dan Siegel of M&S Rare Books, is the only example we could locate on the market in the last century. ESTC records examples at AAS, Harvard, Boston Public Library, Historical Society of Pennsylvania, Bryn Mawr, Free Library of Philadelphia, NYPL, and Yale (many lacking the frontispiece).

[373087]

\$4,500

82. Milton, John.

**Paradise Lost: A Poem in Twelve Books ...
from the Text of Dr. Newton. With the Life of the Author.**

PHILADELPHIA: PRINTED FOR WILLIAM YOUNG AND JOSEPH JAMES, [1787].

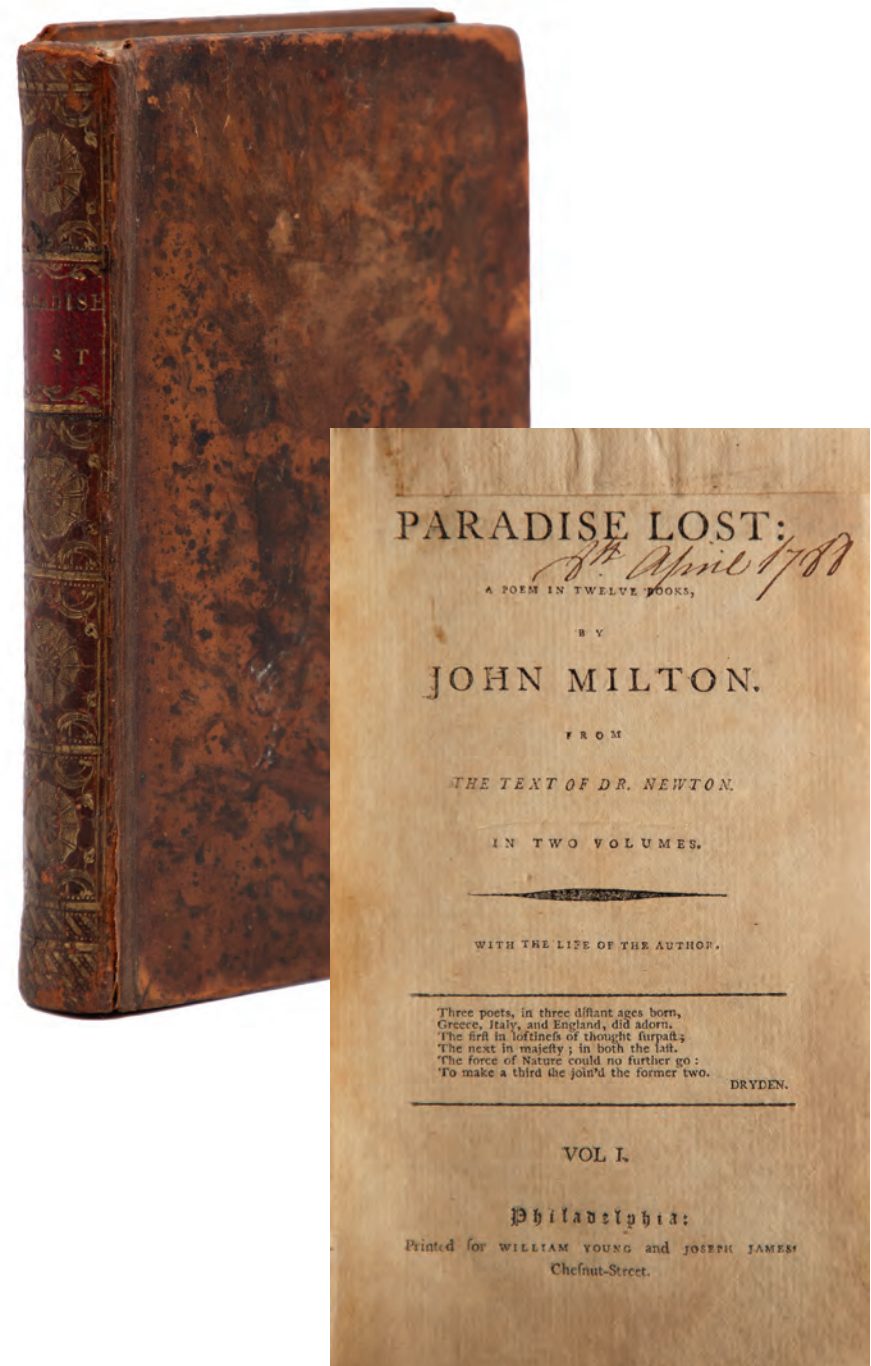
138, [2]; 164pp. 12mo. Contemporary tree calf, attributed to Robert Aitken, spine gilt with red morocco lettering piece, marbled endpapers, repairs to joints. Tear at head of vol. 1 title without loss to text repaired. Evans 20525; ESTC W31085.

*Bound by
Robert Aitken*

A very rare early American edition published in Philadelphia the year of the Constitutional Convention. A pencil note on the front endpaper in the hand of Michael Zinman notes the binding as attributed to publisher, bookseller, and binder Robert Aitken by James Green and Willman Spawn.

[372978]

\$2,500





83. (Music), Brown, William.

Three Rondos for the Piano Forte or Harpsichord Composed and Humbly Dedicated to the Honourable Francis Hopkinson.

PHILADELPHIA: PRINTED AND SOLD BY THE AUTHOR ... J[OHN]. AITKEN SCULP, [1787].

Engraved title, letterpress 1p. List of Subscribers, 6 engraved sheets. 4to. Loose sheets, trimmed close at the gutter margin. Evans 20246; Sonneck, p. 361.

"By one of those strange coincidences which delight the historian and at the same time provide the essayist with convenient points of departure, the year 1787, which saw the writing of the Constitution of the United States, saw also the solid beginnings of music publishing in this country as a separate and independent enterprise. The scene of these beginnings was Philadelphia, the publisher and composer a certain William Brown, the engraver John Aitken; the publication itself bore a dedication to no less a person than Francis Hopkinson, signer of the Declaration of Independence and our first native composer. *Three Rondos for the Piano Forte or Harpsichord. Composed and Humbly Dedicated to the Honourable Francis Hopkinson, Esq. by William Brown. Philadelphia. Printed and Sold by the Author. Price Two Dollars. J. Aitken Sculp* — so runs the full title of this musical landmark, which the composer-publisher himself, in inviting subscribers, had called 'the first attempt of the kind in America'" (Oliver Strunk, "Early Music Publishing in the United States" *The Papers of the Bibliographical Society of America*, vol. 31, no. 2, 1937, pp. 176–79).

The beginnings of music publishing in the United States

Dunlap & Claypoole's *Daily American Advertiser* of 23 January through 10 February 1787 announced that subscriptions were being gathered for William Brown's *Three Favorite Rondos Adapted to the Harpsichord*. Subscriptions were being gathered both by Mr. Brown and Mr. Reinagle for the work. Among the notables on the subscriber list here are Alexander Reinagle, four members of the Penn family, and the dedicatee Francis Hopkinson.

Very scarce, with only four examples in OCLC.

[373365]

\$4,500

84. (Music), Reinagle, Alexander.

A Selection of the Most Favorite Scots Tunes with Variations for the Piano Forte or Harpsichord Composed by A. Reinagle.

PHILADELPHIA: PRINTED FOR THE AUTHOR, [1787].

Engraved throughout by John Aitken. Title and 15 leaves (all but the title, first and last printed recto and verso). 4to. Disbound, trimmed close at the gutter margin. Not in Evans or Bristol.

Composer and musician Alexander Reinagle arrived in Philadelphia from London, after a brief stay in New York, in September 1786. Although the exact date is unknown, he shortly thereafter had Philadelphia silver smith John Aitken engrave the present *Selection of the Most Favorite Scots Tunes*, after his work of the same title published in London in 1782.

The work is comprised of 11 songs, titled: "Moss Plate," "Lee Rigg," "East Nook of Fife," "Malt Man," "Black Jock," "Lochell's March," "Mount Your Baggage," "Maggy Lauder," "Steer Her Up and Had Her Gawn," "Laddie Lie Near Me," and "Dainty Davie."

Only two recorded copies

The *Grove Dictionary* biographical entry on Reinagle states that his "*Selection of the Most Favorite Scots Tunes* was "the first solely secular musical publication in the United States." This

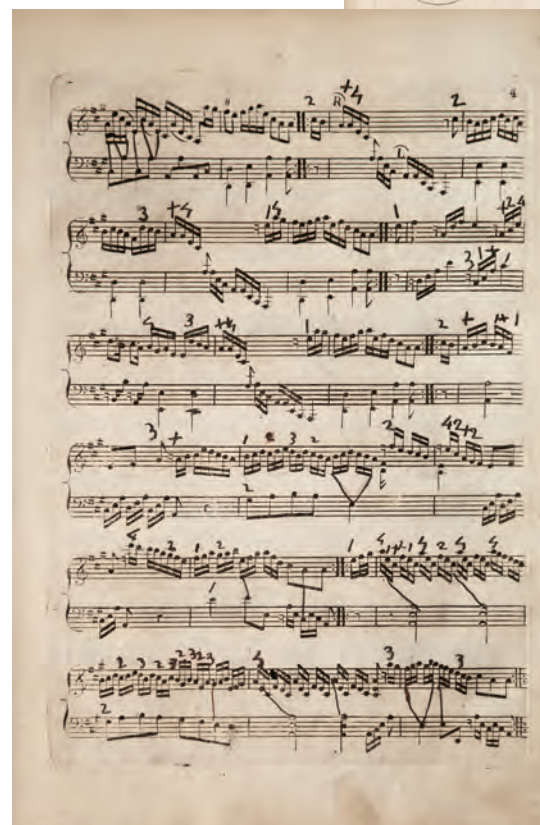
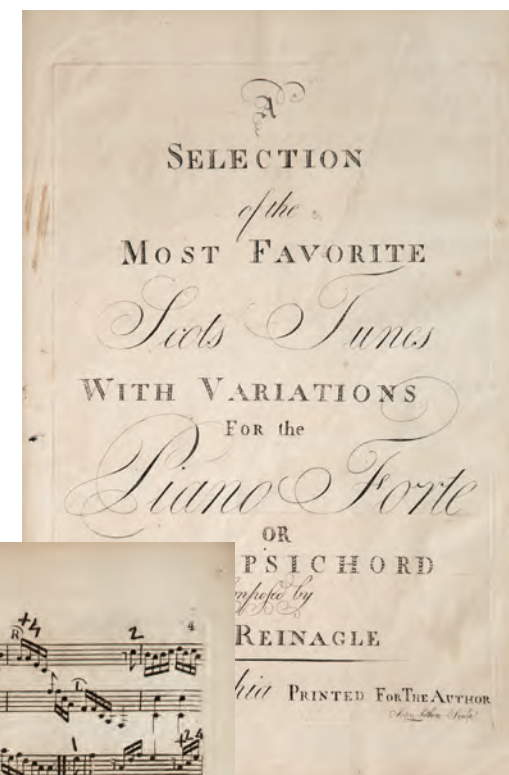
distinction would seem to be shared with William Brown's *Three Rondos for the Piano Forte*, also engraved by Aitken, advertised for sale in January 1787.

"By one of those strange coincidences which delight the historian and at the same time provide the essayist with convenient points of departure, the year 1787, which saw the writing of the Constitution of the United States, saw also the solid beginnings of music publishing in this country as a separate and independent enterprise" (Oliver Strunk, "Early Music Publishing in the United States," *The Papers of the Bibliographical Society of America*, vol. 31, no. 2, 1937, pp. 176–79).

OCLC cites only two examples (Library of Congress and Boston Public Library).

[373366]

\$3,500





85. (Music).

Yankee Doodle ... [early manuscript music and lyrics, beginning “Columbians all the present hour”].

[NP]: [CIRCA 1800].

1p., on laid paper with Philadelphia watermark, manuscript staves. 12½ x 8½ inches. Sonneck, p. 122; Gibbons, William. "Yankee Doodle' and Nationalism, 1780–1920." *American Music* 26, no. 2 (2008): 246–74.

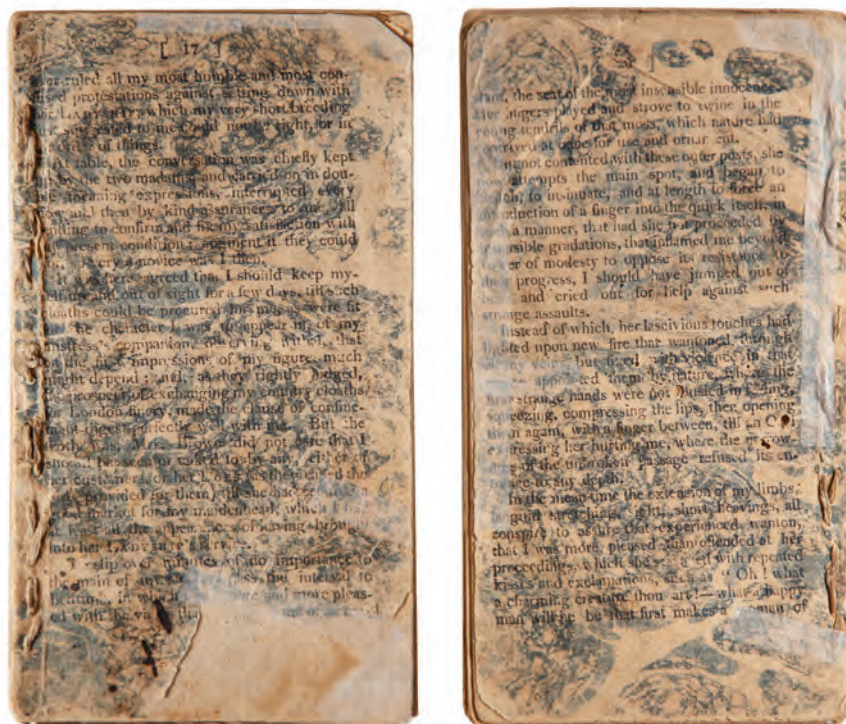
"Ulysses S. Grant reputedly once said, 'I know only two tunes: one of them is "Yankee Doodle"; and the other isn't.' However apocryphal, this quotation highlights 'Yankee Doodle's place in the popular consciousness of nineteenth century America Compositions based on 'Yankee Doodle' appeared in America essentially as soon as the music could be printed. Around the end of the eighteenth century, the sheet music industry began to rapidly expand in the United States, a boom largely the result of the increasing number of middle-class households that possessed both an appreciation of music and the disposable income needed to purchase an instrument" (Gibbons).

Carr first published “Yankee Doodle” under the title “Federal Overture” (Philadelphia: 1794); his second edition, consisting of his own variation and first titled “Yankee Doodle,” was advertised for sale in the *Federal Gazette*, Baltimore, August 1796. The first edition with lyrics would be published two years later by J. Hewitt. The present manuscript is roughly contemporary with that printing.

The origins of “Yankee Doodle” are shrouded in mystery with numerous theories on its origins, many retold in chapter 5 of Louis C. Elson’s *The National Music of America* (Boston:1899): from a old English dance, a musical resemblance to an early Dutch children’s song, a British French and Indian War song poking fun at New England troops, to an American Revolution marching song, first used by the British but adopted by the Continental Army and played at the surrender of Cornwallis.

[373400]

\$3,500



86. (Pornography). [Cleland, John].

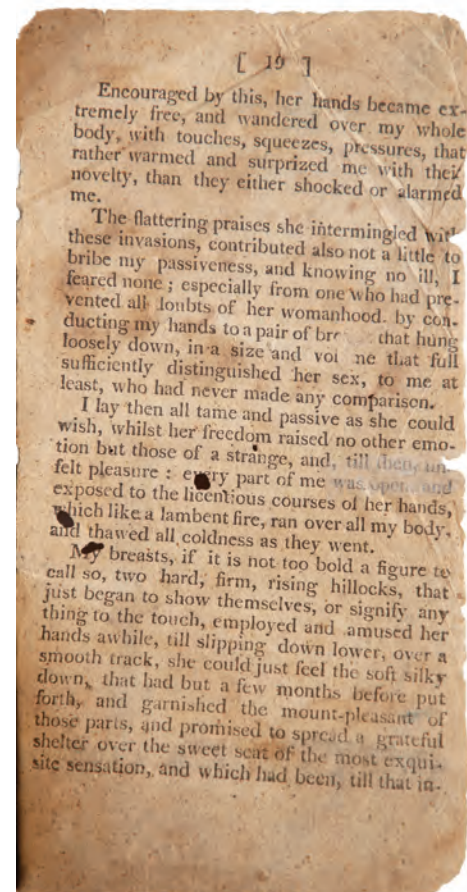
[Memoirs of Woman of Pleasure] ... [4-pages from a suppressed American edition of *Fanny Hill*, used as marbled paper printer's waste wrappers on an 1813 pamphlet].

[BOSTON: MUNROE & FRANCIS, CA. 1810].

12mo. Crude period stitching at the gutter, small area of loss at the bottom of the front wrapper, rear wrapper with tissue repair at fore-edge. McCorison, *Risqué literature published in America before 1877*, 24; *American Antiquarian Society, Society's Chief Joys* 145. See Marcus A. McCorison, *Printers and the Law: The Trials of Publishing Obscene Libel in Early America* in *PBSA* 104:2 (2010), pp. 181–217.

Branded as obscene literature since its first publication in London in 1748–49, John Cleland's *Memoirs of a Woman of Pleasure*, also known by the title *Memoirs of Fanny Hill*, was particularly suppressed in America resulting in a number of 19th century court cases in which publishers and booksellers were convicted of libel.

The earliest known American editions — identified only from invoices or letters but with no examples known to exist — were believed to have been published in New York in 1797 or 1798 and in Philadelphia in 1806. “For the next attempt to publish an American edition of Cleland’s novel, we have solid evidence, a title-page, to wit: *Memoirs of a Woman of Pleasure. Written by Herself*. Volume I. Seventeenth Edition, with Plates, Designed and Engraved by a Member of the Royal Academy. London: Printed for G. Felton, in the Strand, 1787. This printing, with its false imprint, has long been known and is the source of speculation into the role of Isaiah Thomas in publishing an edition of *Fanny Hill*. This possibility



is based on the survival of a large supply of two printed sheets that had been over-marbled and used in 1814 to cover the boards of bindings of many volumes of Thomas’s own files of newspapers” (McCorison, *Printers and the Law*, p. 199).

McCorison discusses at length the remarkable survival of the first two signatures of this edition, extant as marbled printer’s waste, with various theories on their origin. “Whatever their origin, this much can be said about the two sheets containing this partial setting of the text of *Fanny Hill*. AAS holds several substantial fragments of them that were removed by Clarence Brigham, Librarian of AAS, from bindings of volumes of Thomas’s files of newspapers. The largest, unfolded example measures 52 × 38 cm. The type pages on the first sheet are numbered [1] (or [t.p.]) — 12 on recto and verso, the printer having backed up the sheet with the same forme. Of the second sheet carrying pages 13–24, only fragments exist but page number 24 is evident. The second forme was backed up in the same manner, indicating the

text had been composed through page 24, making the first and second gatherings, but neither forme had yet been imposed for actual machining before the edition was aborted. The canceled sheets, now redundant, were heavily marbled in the Stormont pattern, blue and black, and used for binding.” The online catalogue of AAS suggests the printing to be by Munroe & Francis in Boston, done circa 1810; McCorison also notes the existence of two Vermont editions, done circa 1816–1817, but with no examples located.

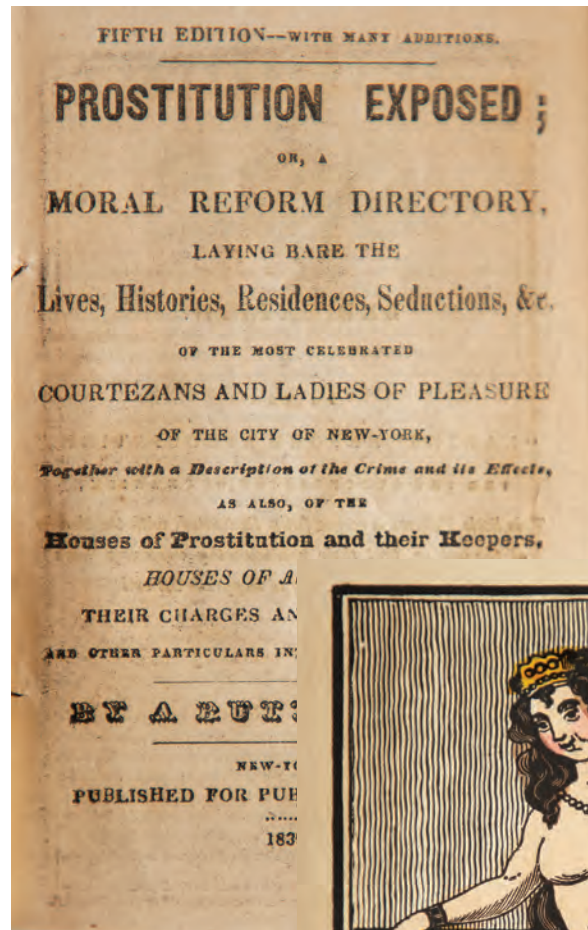
The present sheets comprise pages 17 and 18, which has been backed in plain paper at a period date obscuring the latter page, and pages 19 and 20, which is marbled on the latter page but unbacked so that page 19 is entirely visible, beginning “Encouraged by this, her hands became extremely free, and wandered over my whole body...” The marbled paper was used as wrappers on a copy of Stephen Farley’s *Letters Addressed to the Rev. Noah Worcester* (Windsor, VT: Thomas M. Pomroy, 1813).

No earlier American edition of *Fanny Hill* is extant, and the present edition survives only in a handful of leaves of marbled paper printer’s waste, largely at AAS.

[373441]

\$15,000

Earliest obtainable American edition of Fanny Hill



87. (Prostitution).

Prostitution Exposed; or A Moral Reform Directory, Laying Bare the Lives, Histories, Residences, Seductions, &c. of the Most Celebrated Courtezans and Ladies of Pleasure of the City of New-York ... By a Butt Ender.

NEW YORK: PUBLISHED FOR PUBLIC CONVENIENCE, 1839.

Hand-colored woodcut frontispiece. 32pp. 16mo. Original plain wrappers, chipped, repairs. McCorison, M.A. Riské literature published in America before 1877, 250. Donna Dennis, Licentious Gotham (Harvard Univ. Press, 2009), pp. 22–25.

“*Prostitution Exposed* guided readers to a gamut of options, from cellar rooms in the Five Points to elegant townhouses on Church Street, from streetwalkers working out of back alleys to courtesans living in grand mansions. The author’s choice of pseudonym [“A Butt Ender”] linked him to the workers’ culture of the Bowery and Locofoco politics, but the ironic introduction suggested that his target audience may have been out-of-town businessmen ... It is even possible that the guide was produced at the behest of successful New York brothel madams” (Dennis).

The work was not only facetious and ironic but indeed was purposefully disguised as a moral tract to hide its true nature. “The 1839 New York City brothel guide *Prostitution Exposed*, housed today at the American Antiquarian Society, adopted a reform literature persona not only to hide its contents, but also as a tongue-in-cheek joke. The guide was dedicated ‘To the Ladies’ Reform Association For the Suppression of Onanism’ [masturbation]. The introduction claims, ‘Vice stalks abroad in the community — the young and the thoughtless are its victims, and how awful are its effects!’ The guide switches to mocking language while portraying the writers as truly being concerned for the welfare of those who visit sex workers. The guide also stressed the dangers of visiting the houses and women in the listings, while detailing the attractive nature of the women and their friendliness in addition to their price value. The language of danger shifts from focusing on the danger of prostitution in the introduction to exposing the danger of visiting particular brothels and sex workers in the remainder of the guide. *Prostitution Exposed* adopted the language and fears of reformers who tended to be members of the middle and upper classes, reflecting not only moral language, but class language as well” (Brittney Ingersoll, “The Influences of the Underworld: Nineteenth-Century Brothel Guides, Calling Cards, and City Directories” <https://commonplace.online/article/the-influences-of-the-underworld>).

The earliest known guide to brothels in New York

Although stated on the title as the fifth edition, no earlier is known; indeed this is the earliest guide to brothels in New York and among the earliest such guides in all of America. This is only the second example known, with the only other recorded example the one referred to above and by McCorison at AAS.

[373440]

\$15,000

88. Renault, John Francis; and Peter Verger.

Prospectus of an Allegorical Picture, of [sic] The Triumph of Liberty.

[NEW YORK]: DECEMBER 1, 1796.

Broadside, text in English and French in two columns. 12¼ x 8 inches. Silked and inlaid to a larger sheet, very toned, extraneous fold at the bottom, area of loss at the top largely affecting the title in French. Bristol B9805; ESTC W38987.

A broadside prospectus for a noted allegorical print celebrating the American Revolution. We locate only two known examples of this broadside (John Carter Brown Library and Winterthur Museum). The print, first published in 1796 and then again with the addition of extensive descriptive text in 1798, used classical iconography to illustrate America's victory in the American Revolution, with the gods (led by Minerva, with the American eagle on her aegis) paying honor to American heroes and laying waste to the concepts and persons of monarchy.

As a French veteran of the American Revolution and transatlantic witness to the French Revolution, it is perhaps unsurprising that the artist Renault would choose such subject matter for this dramatic piece. Reilly describes the print and its features in detail: An allegory of liberty flourishing and monarchy and tyranny in decline. In a wooded grove Minerva, with a shield bearing the arms of the United States and a flag emblazoned with stars, pours libations on an altar fire. Beside her are three female figures. The first, Plenty, holds a torch to a pile of titles of nobility, crowns, scepters, and other attributes

of monarchy. Justice holds a sword and scales, and Peace an olive branch. Behind them is a small pyramid on a pedestal inscribed with the names: Hancock, Warren, Sullivan, Putnam, Scamel, Barber, Green, Laurens,

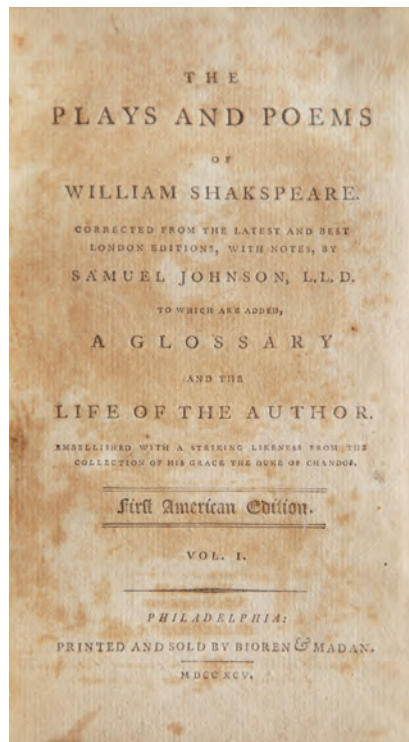
Wooster, Mercer, and Poor. Two urns on the monument are labeled "B. Franklin" and "Montgomery." To the right is a column, surmounted by a seated, nude Liberty figure holding a wreath. Below it stands a cherub with a scroll with the words 'Allons enfans de la Patrie...', an open book labeled 'The Rights of Man,' a staff and liberty cap, and a flag. Behind is a mountainous landscape and town. In the lower right foreground stands another group, including a king about to stab himself, several other monarchs cringing, and a standing woman. In the lower left stand an aged classical priest and a writhing, mutilated hydra appear.

Not much is known about Renault or Verger beyond their production of this print.

[373398]

\$1,250





89. Shakespeare, William.

The Plays and Poems of William Shakspeare.
Corrected from the Latest and Best London Editions, with
Notes, by Samuel Johnson, to which are added, A Glossary
and the Life of the Author [Introduction by J. Hopkinson].

PHILADELPHIA: PRINTED AND SOLD BY BIOREN & MADAN, 1795 [VOLS. 1–3]–
1796 [VOLS. 4–8].

Frontispiece portrait engraved by R[obert] Field. Vol. 1: [2], xlviii, 384; Vol. 2: 412pp.; Vol. 3: 432pp.; Vol. 4: 447pp.; Vol. 5: 392pp.; Vol. 6: 388pp.; Vol. 7: 452pp.; Vol. 8: 304, 128pp. 8 vols. 12mo. Contemporary tree calf, spines gilt, red morocco lettering pieces, a bit worn, a few joints repaired [vols. 1–5, and 7]; volumes 6 and 8 supplied and expertly bound to style to match. Vol. 8 text block a bit small and with minor staining. Jaggard p. 507; Library Company of Philadelphia "First American Editions" p. 12; Lilly "Grolier 100 Famous Books in English Literature" 19; Evans 29496 and 31180; Shipton and Mooney 295; ESTC W28892.

Due largely to a puritanical approach to the theater in 17th-century America, it was not until 1752 that an American audience witnessed the first professional performance of a Shakespearean play and and additional forty-two years later before the first publication of any of Shakespeare's plays in America (printings of *Hamlet* and *Twelfth Night* published in Boston in 1794).

A prospectus for this first American collected edition of Shakespeare first appeared in Philadelphia newspapers at the beginning of December 1794, with subscriptions being accepted by the publisher Mountford, Bioren & Co., advertising that the work would "reflect the highest credit on the American press ... England has exhibited her favourite Author with splendour, and it is hoped that America, that seat of true liberty, will not be backward in encouraging this first great attempt to do merited justice to the author of this Dramatick work ... Indeed the zeal which has appeared in America, since the permanent establishment of the present happy Constitution, for patronizing the arts, whilst it has produced and rewarded a multitude of works which immortalize the artists, has also exalted the character of the nation, and given dignity to the people whose patriotism and munificence have promoted their discovery of perfection..." The subscription price was \$8 for sets in boards and the first volume appeared in July 1795 (having been delayed by the dissolution of the original publishing partnership).

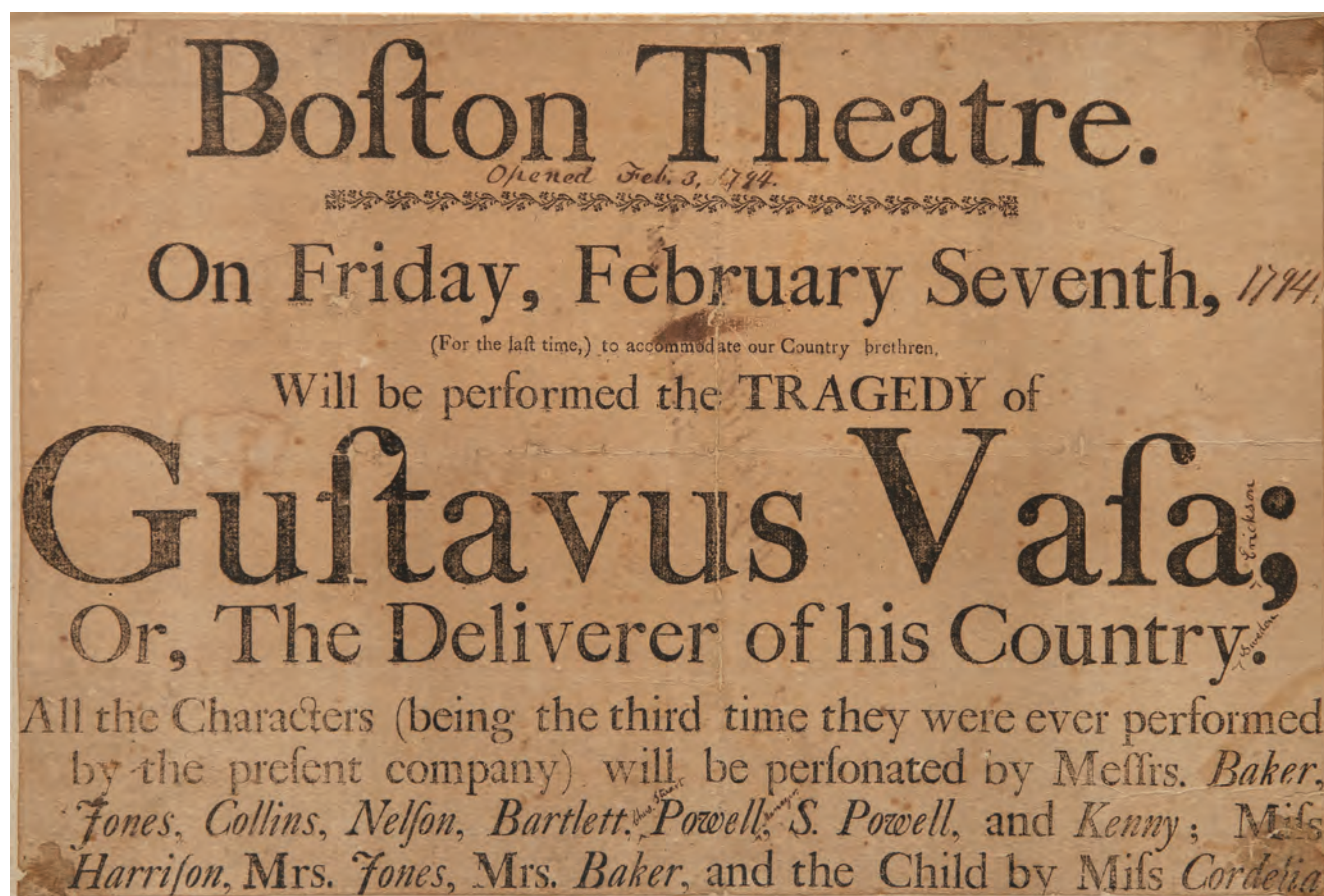
*First collected edition of
Shakespeare in America*

The preface to this first American collected edition of the Plays and Poems, based on Samuel Johnson's edition, defends the plays against claims of moral indecency and remarks upon the particular genius "of a poet as yet but imperfectly known on the western shore of the Atlantic" (p.iv). Although Jaggard describes the portrait as the first portrait of Shakespeare to be printed in America, an unsigned portrait engraving in the *Columbian Magazine* of March 1787 holds that distinction.

Complete sets of this first American collected edition of Shakespeare are very rare on the market.

[373154]

\$15,000



90. (Theater).

Boston Theatre. On Friday, February Seventh, (For the last time) to accommodate our Country brethren. Will be performed the Tragedy of Gustavus Vasa; Or, The deliverer of his Country.

BOSTON: FEBRUARY 7, 1794.

*Broadside, presumably lacking the lower half or more. Early manuscript notations.
11¼ x 16¾ inches. Toned, mounted to board.*

Theater had been banned in Boston since the times of Increase Mather at the end of the 17th century. But in 1792 a group of Bostonians petitioned the legislature to repeal the Puritanical laws prohibiting theatrical performances and illegally established a theater in Board Alley. When Governor John Hancock sent his sheriff to shut down a performance, a riot ensued. The following year an even bigger theater, designed by an American architect and supported by John Quincy Adams and other notables, was built at the

corner of Federal and Franklin Streets. Known as the Federal Street Theatre or Boston Theatre, the building opened at the beginning of February 1794 with a performance of Henry Brooke's *Gustavus Vasa*.

The Harvard Theater Collection holds the only recorded example of a playbill from the February 3 opening night performance (Bristol B8601; ESTC W31413), measuring approx. 8 x 6½ inches. We find no known example of a broadside from those first performances. The present example is missing its lower half or perhaps two-thirds, with the listing of the cast ending mid-sentence and with no references to the night's other performances, ticket information or curtain time. Nevertheless, a remarkable and likely unique survival from the earliest days of theater in Boston.

*The beginnings of theater
in Boston*

[373358]

\$7,500

91. (Theater).

The last Week but one. For the Benefit of Mr. and Mrs. Harper. New Theatre Providence. On Monday Evening, October 19th, Will be presented the celebrated Comic Opera, (never performed here) called The Mountaineers.

PROVIDENCE: [1795].

Broadside. 18 x 11½ inches. Very minor losses, old soiling and staining, tipped to a larger sheet. Not in Evans, Bristol or ESTC (AAS holds a facsimile of the present example).

The first American performance of *The Mountaineers* was at Boston on April 6, 1795, and the comic opera would be among the most popular works performed at American theaters before 1810, with over 130 performances in Boston, New York, Philadelphia, Baltimore and Charleston alone (See Susan L. Porter, "English-American Interaction in American Musical Theater at the Turn of the Nineteenth Century," *American Music*, vol. 4, no. 1, 1986, pp. 6–19). This performance at the New Theatre in Providence was advertised in the October 17, 1795, issue of the *Providence Gazette*.

Although plays were performed in America as early as the beginning of the 18th century, widespread performance did occur until after the Revolution, when a rising middle and upper class demanded the cultural improvement of the young nation. This was also due to puritanical legislation — like the one passed by the Rhode Island Assembly an Act on August 25, 1762, to "prevent stageplays, comedians, or theatrical performances" — and stage performances in America did not occur with any regularity until the 1790s.

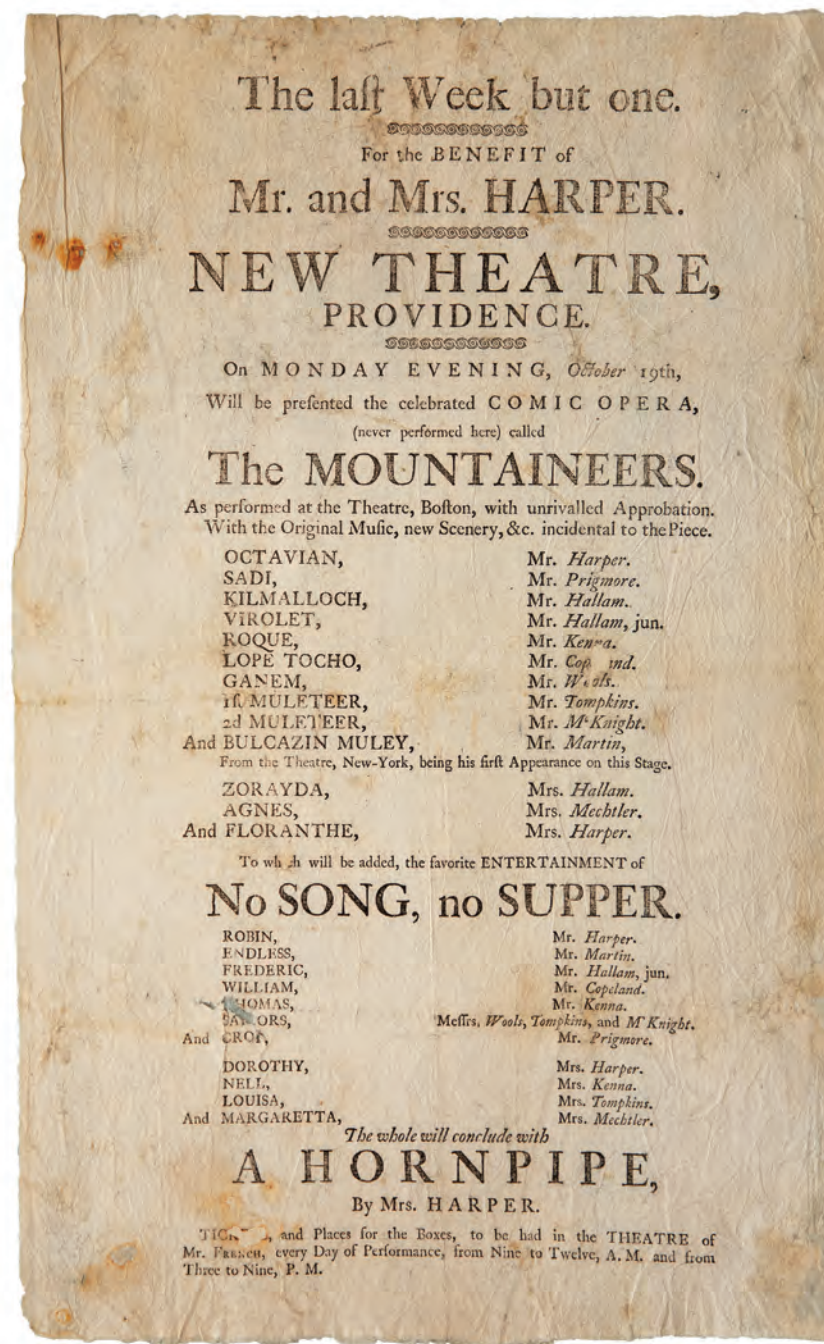
Exceptionally early Rhode Island theater broadside

That this performance was for the benefit of Mr. and Mrs. Harper is significant. Joseph Harper (1759–1811) came to America in 1785 with the Old American Company, but left the troupe in 1792 to form his own with several other members in Boston. After several months of performances, disguised as "moral lectures", the clandestine Board Alley Theatre was shut down by Massachusetts Governor John Hancock and Harper arrested. Although he was quickly tried and released, his arrest prompted John Quincy Adams, Paul Revere, and others to petition for the revocation of Massachusetts' puritanical anti-theater laws. By the spring of 1793, Boston's Federal Street Theatre opened, replacing the Board Alley Theatre. Subsequently, Harper, with his second wife, the actress Miss Smith, and his company toured throughout the United States, including a series of performances in Providence, Charleston, and elsewhere.

This October 1795 broadside is an exceptionally early Rhode Island example. The New Theatre in Providence was founded in 1794 but performances occurred in a temporary space until their building was constructed at the corner of Westminster and Mathewson streets in August 1795, with the opening night being about a month later. Only one known Providence theater broadside precedes this one (Evans 29370; ESTC W34416), dated September 16, 1795, and known in a single example at the Rhode Island Historical Society.

[373357]

\$6,000



NEW-YORK, February 10, 1796.

THEATRE.

By the Old AMERICAN COMPANY.

On Friday Evening, the 12th of February, will be presented,
A celebrated COMIC OPERA, called,

INKLE and YARICO.

Written by the Author of the *Surrender of Calicut, Mountaineers, &c.*
Orchestra Accompaniments by Mr. PELISIER.

Inkle,	Mr. TYLER,
Sir Christopher Curry,	Mr. KING,
Mediam,	Mr. JOHNSON,
Camplly,	Mr. MUNTO,
Mate,	Mr. LEE,
Sailors,	Messrs. <i>Durang, Leonard, &c.</i>
Savages,	Messrs. <i>Tompkins, McKnight, &c.</i>
Planter,	Mr. WOOLLS,
And, Trudge,	Mr. HODGKINSON.
Wowlky,	Mrs. HODGKINSON,
Narcissa, (<i>Her first Appearance on this Stage,</i>)	Miss BRETT,
Patty,	Mrs. BRETT,
And, Yarico, (<i>Her first Appearance on this Stage,</i>)	Miss BROADHURST.

Previous to the Entertainment,
A *New Federal Overture*,
by Mr. HEWITT.

To which will be added, a favourite COMEDY, in two Acts, called,

The GUARDIAN.

Written by DAVID GARRICK, Esq.

Mr. Hearty,	Mr. HALLAM,
Sir Charles Clackett,	Mr. PRIGMORE,
And, Young Clackett,	Mr. JEFFERSON.
Lucy,	Mrs. BRETT,
And, Harriett,	Mrs. HALLAM.

On Saturday will be presented, a celebrated TRAGEDY, called, MAHOMET: the Parts of
Zaphna and Palmira by Mr. and Mrs. Cleveland, (their first Appearance.)

The Doors will be opened a Quarter after Five, and the Curtain drawn up a Quarter after Six o'Clock.

Vivat Republica.

92. (Theater).

.... Theatre. By the Old American Company. On Friday Evening, the 12th of February, will be presented a celebrated Comic Opera, called, Inkle and Yarico ... Previous to the Entertainment, A New Federal Overture, by Mr. Hewitt.

NEW YORK: FEBRUARY 10, 1796.

Broadside. 17 x 10 1/4 inches. Old repaired tear, minor foxing and toning, tipped to a larger sheet.

The Old American Company was the first professional American theater company, touring throughout the colonies. Founded in 1752 as the Hallam Company, after its founder William Hallam, after the Revolution the company was renamed the Old American Company and, at the time of this performance was led by John Hodgkinson. In 1798, the company took residence at the Park Theatre in New York.

This headline performance by the company featured a staging of the musical comedy *Inkle and Yarico* (music by Samuel Arnold and libretto by George Colman the Younger). Inkle, an English trader, is shipwrecked in the West Indies, and survives with the help of Yarico, an Indian maiden. They fall in love, but when Inkle returns to his civilization, he plans to sell Yarico into slavery to recover his financial losses while he marries a woman, Narcissa, who will give him the social standing he wants. In the end, Narcissa marries another, and Inkle remains with Yarico.

Unrecorded New York theater broadside

Besides the performance by the Old American Company of *Inkle and Yarico*, the night included a performance of a two-act comedy by David Garrick, titled *The Guardian*. Notably, among the cast members of this performance, playing the role of Young Clackett, was Joseph Jefferson (1774–1832), the first in a series of three generations of American actors of that name. Between the two pieces was a performance of Hewitt's *Federal Overture*, which would be printed by early American music publisher Benjamin Carr several times between 1794 and 1796 (see Sonneck, p. 50).

An unrecorded early New York theater broadside. AAS holds a facsimile the present example.

[373354]

\$6,000

93. (Theater).

Richmond Theatre. On Wednesday Evening, January 3, 1798. Will be Presented, The much admired Comedy of The Rivals, or, a Trip to Bath ... To which will be Added, The Musical Entertainment of The Romp ... Vivat Respublica.

RICHMOND: JOHN DIXON, 1798.

Broadside. 17¼ x 10½ inches. Old break at center fold, slight paper loss but no loss of text, soiling, backed on Japan tissue and tipped to a larger sheet. No copies located in Hummel, NAIP or OCLC; AAS holds a facsimile of the present example.

Believed to be the only extant example of an 18th-century Richmond Theatre broadside; indeed, there is only a single recorded example of an 18th-century Virginia theater broadside.

This broadside for the Richmond Theatre advertises a performance of the play *The Rivals*, or a *Trip to Bath*, to which is added a musical entertainment. The troupe members listed include a T. West, presumably Thomas W. West, one of the founding members

Unrecorded Virginia theatre broadside, 1798

of the Southern theatrical circuit and a prominent figure in Virginia theater. The performance began precisely at six; the broadside also notes that there is no admittance behind the scenes and that "Stoves are set up to render the

Theatre warm." Founded in 1786, the first Richmond Theatre, aka Quesnay's Academy, was destroyed by fire on January 23, 1798.

Census of Southern Theater Broadside

Eighteenth century southern theater broadsides are prohibitively rare. Not including Maryland, which had active theaters in Annapolis and Baltimore as early as 1782, we locate only seven known southern theater broadsides, each extant in single copies:

Petersburg Theatre, Petersburg, VA:

November 13, 1799. Evans 36084; ESTC W2423. New York Historical Society.

Newbern Theatre, Newbern NC:

March 31, 1797. Bristol B10035; ESTC W34411. Colonial Williamsburg.

May 13, 1797. Bristol B10036; ESTC W34413. Colonial Williamsburg.

May 16, 1797. Bristol B10034; ESTC W34412. Colonial Williamsburg.

Edenton Theatre, Edenton, NC:

July 20, 1797. Bristol B9924; ESTC 48112. Colonial Williamsburg.

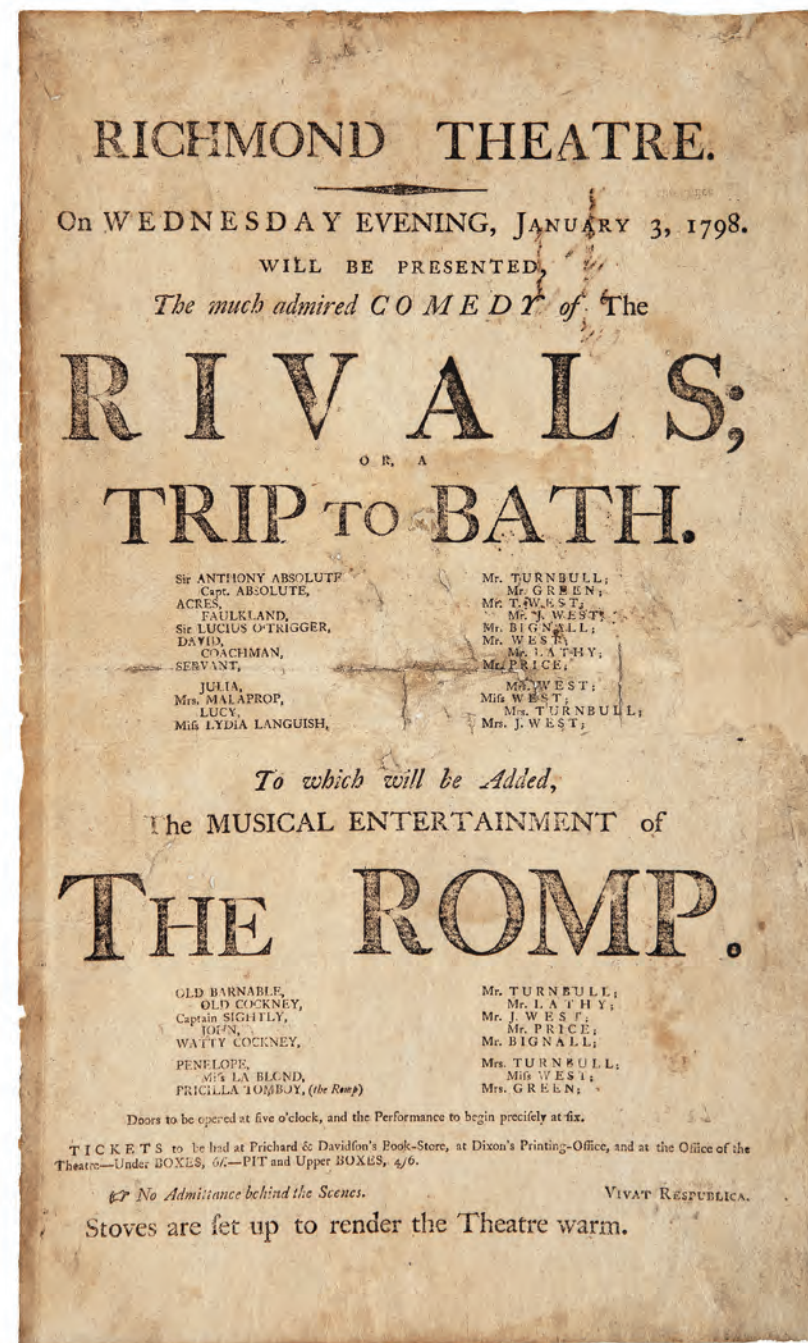
Charleston Theatre, Charleston, SC:

November 11, 1765. Bristol B2569; ESTC W11023. American Antiquarian Society.

June 9, 1794. ESTC W40189. Dock Street Theater, Charleston

[373353]

\$8,500



THEATRE.
 POSITIVELY THE LAST NIGHT OF
Mr. COOPER'S
 PERFORMING IN PROVIDENCE.
 On Friday Evening, September 20, will be presented, SHAKESPEARE'S
 celebrated TRAGEDY of
RICHARD the 3d;
Or, The Crook'd Back Tyrant:
 Containing the Life and Death of King Henry the Sixth; the artful Acquisition of the Crown by
 Richard; the Beheading of the Duke of Buckingham; the Murder of the two young Princes in the
 Tower; the Landing of the Earl of Richmond at Milfordhaven; the Appearance of the Ghosts of
 King Henry, Lady Ann, Prince Edward and the Duke of York, to King Richard on the Night
 previous to the memorable Battle of Bosworth-Field, the last which was fought between the Houses
 of York and Lancaster—with many other historical Events and Occurrences.

King Henry,	Mr. SHAPTER.
Prince of Wales,	Mrs. VILLIERS.
Duke of York,	A young Master.
Richard (Duke of Gloucester)	Mr. COOPER.
Duke of Buckingham,	Mr. SAUBERE.
Henry (Earl of Richmond)	Mr. HARPER.
Lieutenant of the Tower,	Mr. CHARNOCK.
Lord Mayor,	Mr. BATES.
Catelby,	Mr. DARLEY.
Lord Stanley,	Mr. COLES.
Treffel,	Mr. BAILEY.
Tyrrell,	Mr. TURNBULL.
Oxford,	Mr. HAYMAN.
Queen Elizabeth,	Mrs. HARPER.
Lady Anne,	Mrs. DARLEY.
Dutcheß of York,	Mrs. SIMPSON.

To which will be added, the favourite FARCE of
ALL THE WORLD'S A STAGE.

Sir Gilbert Pumpkin,	Mr. BAILEY.
Charles Stanley,	Mr. SHAPTER.
Harry Stukely,	Mr. DARLEY.
Diggery,	Mr. BATES.
Cymon,	Mr. CHARNOCK.
Wat,	Mr. COLES.
Hoffler,	Mr. TURNBULL.
Miss Bridget Pumpkin,	Mrs. SIMPSON.
Kitty Sprightly,	Mrs. VILLIERS.

The Doors will be opened at 6, and the Curtain drawn up precisely at 7 o'Clock. Tickets for
 and Places in the Boxes to be had at the Office in Front of the Theatre on the Days of Performance,
 from 2 o'Clock, P. M. to the Rising of the Curtain.—Boxes One Dollar, Pit Fifty Cents, Gallery
 Twenty-five Cents.
Providence, September 18, 1805.

94. (Theater).

Theatre. Positively the Last Night of Mr. Cooper's Performing in Providence. On Friday Evening, September 20, will be presented, Shakespeare's celebrated Tragedy of Richard the 3d ... To which will be added, the famous Farce of All the World's a Stage.

PROVIDENCE: SEPTEMBER 18, 1805.

Broadside. 11 x 8¾ inches. Tipped to a larger sheet.

The Mr. Cooper referred to on the broadside is likely Thomas Abthorpe Cooper (1776–1841), an English born actor who arrived in Philadelphia in 1796 to play Macbeth at the Chestnut Street Theatre.

Although Shakespeare was performed in America as early as the mid-18th century, widespread performance (and publication) of the plays did occur until after the Revolution.

"The market [in America for published plays] was determined by the theatre. It was the playgoer who bought plays, and he bought the text of the play he had just seen or the one he was about to see performed on the stage. The absence of sustained theatrical activity — in fact, the failure of the theatre to establish itself — in the English colonies during the first half of *Shakespeare in Rhode Island* the eighteenth century suggests why no editions of plays were published in America during that time" (Stoddard). The first performance of Shakespeare in America has been dated to the performance of *Romeo and Juliet* in New York in 1730; however, no work by Shakespeare was published in America until 1794 by Boston booksellers David and John West.

OCLC records one other example of this broadside (BPL).

[373356]

\$4,500

95. (Theater).

Theatre. Newport ... On Monday Evening, August 19, 1816
Will be presented, a favorite Comedy, in 5 Acts, called the
School of Reform or, How to Rule a Husband.

[NEWPORT, RI]: [1816].

*Broadside, on laid paper. 25¼ x 19½ inches. Tissue backed repairing separations
at old folds, toned, minor dampstaining at right margin.*

Unrecorded oversize early American theater broadside for a performance at the Newport Theatre of Thomas Morton's comedy, *The School of Reform*. Other acts included a "new comic song, called 'Scan Mag, or Tea-Table Talk'" by a Mr. Stamp, "a Hornpipe, with skipping Rope" by Miss W. Clark, and a one-act farce titled *Day After the Wedding*. The bottom of the broadside lists details on ticket sales: \$1 for boxes, \$.50 for the pit and \$.25 for the gallery.

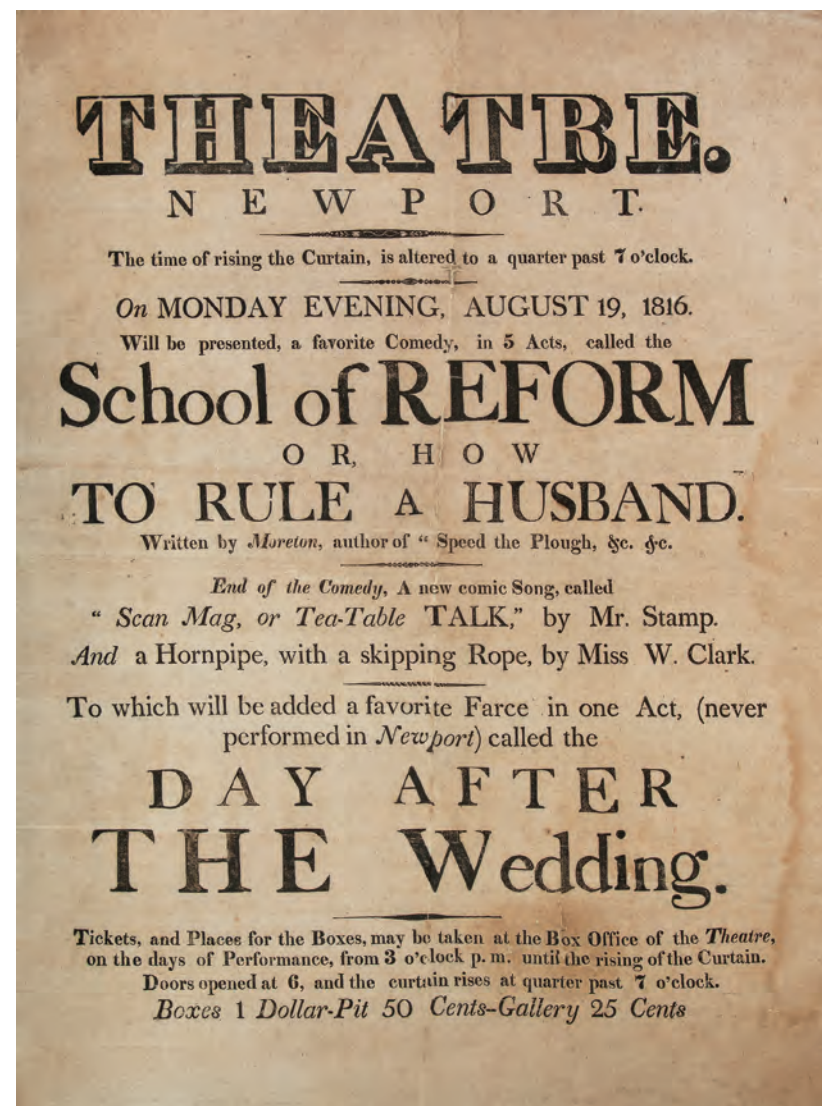
The earliest known broadside for the Newport Theatre (1793–1842) is dated in the year of its opening in 1793 (Bristol B8432; one known copy at Rhode Island Historical Society, badly mutilated). Shaw & Shoemaker record two other 1816 broadsides (38690 and 39072), for August 30 and August 9, respectively; an additional 1816 broadside for August 7 is located in the the Hay Library, Brown University.

*Unrecorded large early
American theater broadside*

The Harvard Theatre Collection does not appear to hold a single pre-1820 example of a broadside from the Newport Theatre.

[373352]

\$6,000



Index

Adams, John	32	Hume, David	43
Aesop	67	Jefferson, Thomas	36
Aitken, Jane	15	Jenkins, John	62
Almanac	72	Johnson, Samuel	81
Andrus, Silas	49	Legge, Henry	12, 42–43
Arabian Nights	73	Lightbody, Jonathan	43
Aristotle	74	Longworth	72
Ashton, James	75	MacDonald, A. J.	51
Barlow, Joel	45	Makemie, Francis	22
Boswell, James	48	Mather, Cotton	20, 26
Brown, William	83	Mather, Increase	23–24, 26
Buglass, Caleb	31	Mather, Samuel	26
Bunyan, John	27, 49	Milton, John	82
Campe, Joachim	64	Moore, M. M. H.	61
Carey, Matthew	8	More, Hannah	65
Cervantes, Miguel de	77	Morse, Jedidiah	58
Champley, George	47	Prostitution	87
Chaudron, A. de V.	71	Reinagle, Alexander	84
Claus, Daniel	60	Renault, J. F.	88
Cleland, John	86	Russell, M.	50
Crusoe, Robinson	64	Sasche, Edward	76
Dawkins, Henry	78	Saur, Christoph	3–5
Desilver, Herse & Lindsay	48	Shakespeare, William	47, 89, 94
Dibdin, T. F.	44	Shay's Rebellion	33
Dilworth, Thomas	57	Smith, Adam	34
Dixon, Henry	56	Stoddard, Anthony	25
Eliot, John	1–2	Stoddard, Solomon	55
Episcopal Church	31	Taylor, John	14
Evans, George G.	76	Taylor, Samuel	39
Falconar, Magnus	28	Texas	70
Fenelon, Francois	44	Theater	90–95
Fleming, Robert	38	Thomas, Isaiah	9–12, 37, 59
Franklin, Benjamin	29	Thomson, Charles	15
Gaine, Hugh	7	Thompson, John	13
Goldsmith, Oliver	79–80	Watts, Isaac	30, 46
Grimm, J. and W.	69	Willard, Samuel	21
Harbeson, Benjamin	78	Winterbotham, W.	35
Hinton, John	54	Wise, John	23
Hubbard, William	19	Yankee Doodle	85

