

De SIMONE COMPANY, *Booksellers*

LIST 8, NEW SERIES

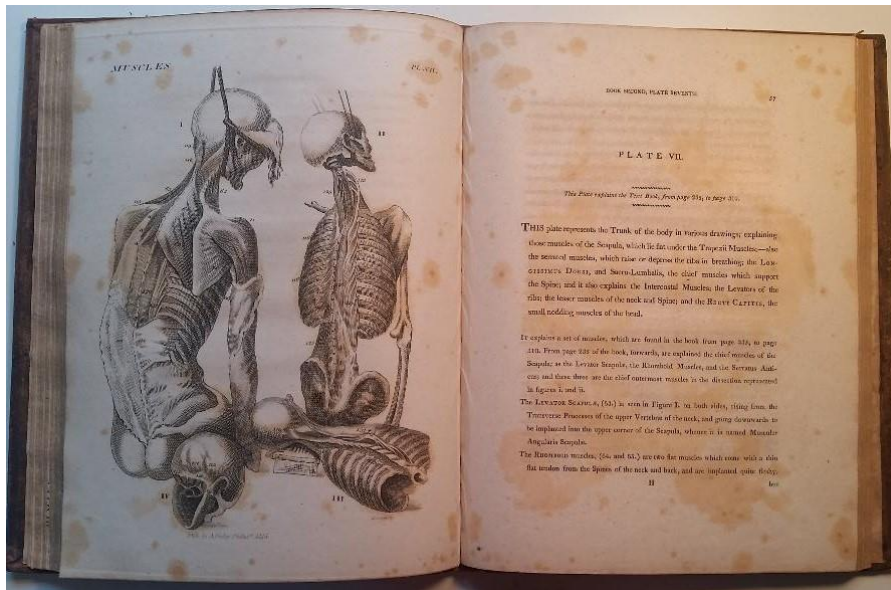
ILLUSTRATED BOOKS AND THE PRACTICAL ARTS FROM THE M & S INVENTORY

ILLUSTRATION PRODUCED FOR THE PRACTICING SURGEON

1. Bell, John M.D. *Engravings of the Bones, Muscles and Joints*. Philadelphia: Published by Anthony Finley, 1816, 1815. \$ 400.00

Two volumes. 4to. 275 x210 mm. (10 3/4 x 8 1/4 inches). 108pp.; 123 pp. Illustrated with 32 full-page engravings after designs by the author. Bound in contemporary American sheep, rubbed yet sound; gently foxed throughout. Ex-libris of Dr. Willard I. Myers.

First American Edition from the Second London. John Bell was Scotland's most important teacher of surgery and anatomy at the turn of the 19th century and drew large audiences to anatomical lecture theater at the Royal Academy of Surgeons in Edinburgh. A controversy over teaching schedules and access to the lecture hall prohibited him from continuing to teach and for the next three decades he dedicated himself to private practice and research. He is the author of *Discourses on the Nature and Cause of Wounds* (1793-95), *Principles of Surgery* (1801) and his *Anatomy of the Human Body*, which went through several editions.



The distinguishing aspect of his works are the illustrations that he included as part of his teaching techniques. A skilled draughtsman, Bell created his own drawings and painting of his anatomical studies, which were produced in a style that was less idealized and more realistic in depiction. "Certainly, they have the immediacy of drawings made in the dissecting rooms of late Georgian Edinburgh.

some are quite gruesome and even perverted. . . In their context, they are admirable."

The engravings in this work are after designs by Bell and based on the second edition of the book. They are extremely well executed and are presented in a clear and uncluttered manner. The images in the first volume were engraved by Jacob J. Plocher who was best known for his views and city scenes of Philadelphia. William Kneass was the engraver for the plates in Volume 2 and he is best remembered for his engraved portraits and family scenes. Even with the light foxing that accompanies many of the plates, the set is sound and not unattractive.

Roberts & Tomlinson, *Fabric of the Body* (1992) p. 491. Stauffer and Mantle, *American Engravers on Copper and Steel*, pp. 274, 421. (276 MNS)

**SATIRE BY THE GRANDDAUGHTER OF RICHARD SHERIDAN
ILLUSTRATED WITH LITHOGRAPHS**

2. Blackwood, Helen Selena Sheridan, Baroness of Dufferin and Claneboyr. *Lispings from Low Latitudes or Extracts from the Journal of the Hon. Impulsia Gushington. Edited by Frederick Blackwood, Lord Dufferin.* London: John Murray, 1863. \$ 300.00

Oblong 8vo. 210 x 270 mm. (8 1/4 x 10 3/4 inches). 98 pp. Illustrated with 23 lithographic plates. Contemporary boards, rebacked; some light soiling to edges of the text pages and a bit foxing to a few of the plates.



First edition of Lady Dufferin's humorous travel account to Egypt with her son, meant to poke fun at the tendency of English travelers to publish narratives of the world outside of England. Written in the form of letters home, the text is organized in 23 letters, each illustrated with a comical lithographic plate depicting comic scenes and exaggerated experience of the lady travelers who accompanied the voyage.

Lady Dufferin, born Helen Selina Sheridan, granddaughter of the Irish playwright Richard Sheridan, became in her day a noted member of English

society and one of three sisters who captivated London's social parlors. She was the author of a number of books of poetry most notable for their wit and humor and was lauded for her help and concern for the Irish during the famine of 1846-47. She was the mother of Frederick Blackwood, Lord Dufferin, the noted English diplomat and author of a very well received travel account entitled, *Letters from High Latitudes* (1856), which Lady Dufferin spoofed in the title of her own book, *Lispings from Low Latitudes*.

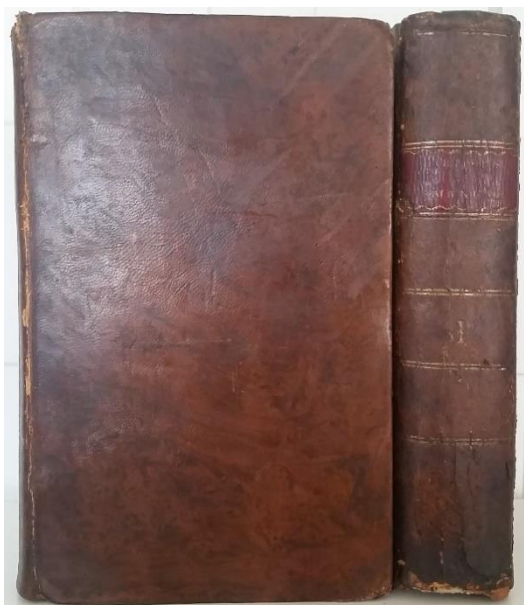
The 23 lithographs are as playful as the text and capture the light satire Lady Dufferin brought to her account. The lithos are printed by William Clowes of London.

NCBEL III 1078 (283 MNS)

MANUAL OF THE PRACTICAL ARTS IN POST-REVOLUTIONARY AMERICA

3. Cutbush, James. *The American Artist's Manual, or Dictionary of Practical Knowledge in the Application of Philosophy to the Arts and Manufacturers*. Philadelphia: Johnson & Warner and R. Fisher, 1814. \$ 450.00

Two volumes. 8vo. 212 x 130 mm. (8 1/4 x 5 1/4 inches). Unnumbered text [iv] pp., 311 ff.; 2pp., 324 ,6 ff. Illustrated with 39 plates, one folding (this plate split at the crease). Contemporary brown calf; joint cracked yet sound, head of spine partially missing on vol. 2; lightly foxed throughout, yet paper stock is sound. Library bookplate of Sondley Reference Library in Asheville, N.C., all plates embossed with libraries name; ownership inscription of Thomas Barnett. With faults quite a good copy in an American binding of the period.



First edition. James Cutbush was a Philadelphia chemist, teacher and military man who was appointed the chief medical officer at West Point where he taught chemistry and mineralogy. He was the author of *Philosophy of Experimental Chemistry* (1813), this study of the practical and industrial arts (1814) and a *Treatise on Pyrotechnics* (1825). Cutbush was a correspondent with Thomas Jefferson about the practical application of science and in 1813 wrote to him citing his research on *The American Artist's Manual*, and requests Jefferson's opinion of his work.

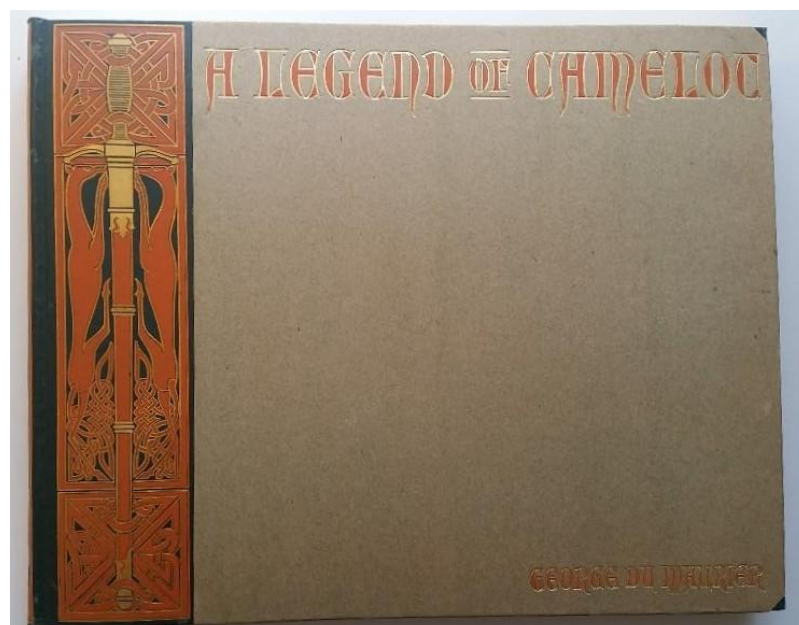
The work offered her is a dictionary of sorts which chronicles the history and present condition of the arts, industry and technology in the United States and provides concrete instructions, diagrams and engravings illustrating many of the useful sciences. Organized alphabetically, Cutbush's Manual includes information from European scientists and businessmen with the hope that their techniques would be adopted by their American counterparts. The dictionary begins with Acetous Acid and describes its composition and use in the fermentation process and ends with Zinc and its many qualities including its use in making color for artists.

The 39 plates are engraved by Hugh Anderson, Samuel Seymour and Benjamin Tanner.



Appleton's *Cyclopedia of American Biography*, vol. 2, p. 45. Shaw & Shoemaker 31276. Rink 170. Stauffer & Mantle, *American Engravers on Copper and Steel*.
 National Archive link <https://founders.archives.gov/documents/Jefferson/03-05-02-0529>. (278 MNS)

WELL PRESERVED COPY OF THIS EARLY EXAMPLE OF A COFFEE TABLE GIFT BOOK



4. Du Maurier, George. *A Legend of Camelot, Pictures and Poems*. New York and London: Harper and Brothers, 1898. \$ 400.00

Oblong quarto. 255 x 320 mm. (10 x 12 1/2 inches). [x], 95 leaves printed on rectos only. Full page and in text illustrations by George du Maurier, text and page decorations in red and black. Dark green cloth spine, over pale green paper boards, elaborately decorated with the title in orange letters outlined in gold, and a design of a full-length Excalibur in gilt and orange embossed on the dark green cloth spine; minor foxing to end sheets. Housed in the original box, corners cracked, and showing wear but intact, small piece missing at top of the cover.

First edition of this compilation of Du Maurier's work, published in the form of a gift book and coffee table extravaganza. The introduction notes that most of the images and stories first appeared in Punch, except for the poem entitled, "A Lost Illusion". Included are Du Maurier's "Camelot", "The Fools Parade", "Poor Pussy's Nightmare", "Two Thrones" and other stories and images.

George Du Maurier, a French-Anglo cartoonists and writer was a highly successful story teller his work appeared in Punch from the 1860's to 1891. He focused much of his attention on the foibles of the various classes of people in Victorian England and was considered an astute observer of social tensions among the social strata of society. In his retirement he wrote several novel's including the extraordinarily successful Trilby and The Martian and other works that reflected the revival of the gothic in British literary culture.

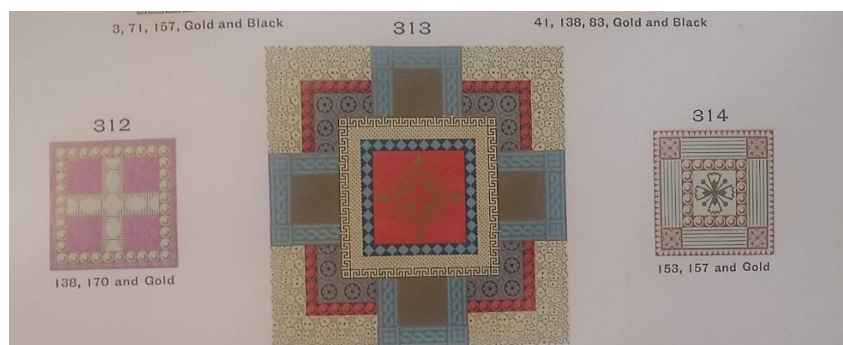
This gift book is in extremely good condition, although the box could use some repair.

NCBEL III 543. (285 MNS)

A TRUE MANUAL OF THE ART OF COLOR PRINTING

5. Earhart, John F. *The Color Printer: A Treatise on the Use of Color in Typographic Printing*. Cincinnati, Ohio: Earhart & Richardson, 1892. \$ 550.00

4to. 260 x 200 mm. (10 1/4 x 8 inches). 137 pp. text. Portrait. Illustrated with 90 plates, printed in color or embossed. Signed on a dedication page by Earhart. Early library buckram binding. With the bookplate of the Updike Collection of Books on Printing and the embossed ownership mark on many plates of the Providence Public Library.



Standard work on the methodology of color printing, illustrated with 90 pages of plates showing examples of hundreds of applied color combinations, with corresponding text that provide helpful hints on successful application. A true manual, Earhart's book offers information on colored inks, process of mixing colors, tints, half tones, composition, best presses, rollers, and papers to use in the color process, methods of embossing and a dictionary of terms.

Earhart and Richardson were some of the finest color printers in America during the 19th century and had both the skill and patience to produce color images using as many as 37 inks printed in six pulls through the press. In his description of Earhart's book David Pankow called the work a "landmark" manual and that most of the plates "are intended to show color harmonies and how tints in various strengths could be combined. Incredibly he was able to produce more than 1,000 distinct color and tint values from just twelve stock inks."

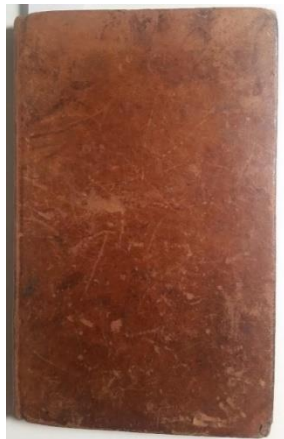
From the library of Daniel Berkeley Updike. Pankow, David. *The Printer's Manual*, p. 64. (289)

VERY NICE COPY OF THE FIRST MANUAL ON THE ART OF DYEING PRINTED IN AMERICA

6. Ellis, Asa. *Country Dyer's Assistant*. Brookfield (Massachusetts): Printed by E. Merriam & Co. for the Author, 1798. \$ 1,250.00

12mo. 165 x 100 mm. (6 3/4 x 4 inches). 139, [3], [1] pp., including index and errata leaf. Contemporary sheep, gilt stamping on the spine; rubbed but a very nice copy. Ownership inscription of John Brown Esq. of Andover, N.H.

First edition. First manual on the art of dyeing printed in America. Ellis's work is a treasure house of information on the methods and materials required to produce colored dyes for use in the production of textiles. It is important as a document of American enterprise during the last years of 18th century and includes not only home-grown recipes but also important information on British and French methods for producing color. It was printed in Western Massachusetts, center of both the woolen trade and textile manufacturing in the United States. The author states that "This publication, presented to the country dyers, is the result of twenty years practice, close study, fair trials, unwearied pains and expense." The goal is the production of "true color" for the production of high value textiles that would compete with an international trade.



Evans 33670. Rink 1837. See Jeremy David, "British Textile Transmission to the United States", *Business History Review*, Vol. 47, (Spring 1973), pp. 24-52. (277 MNS)

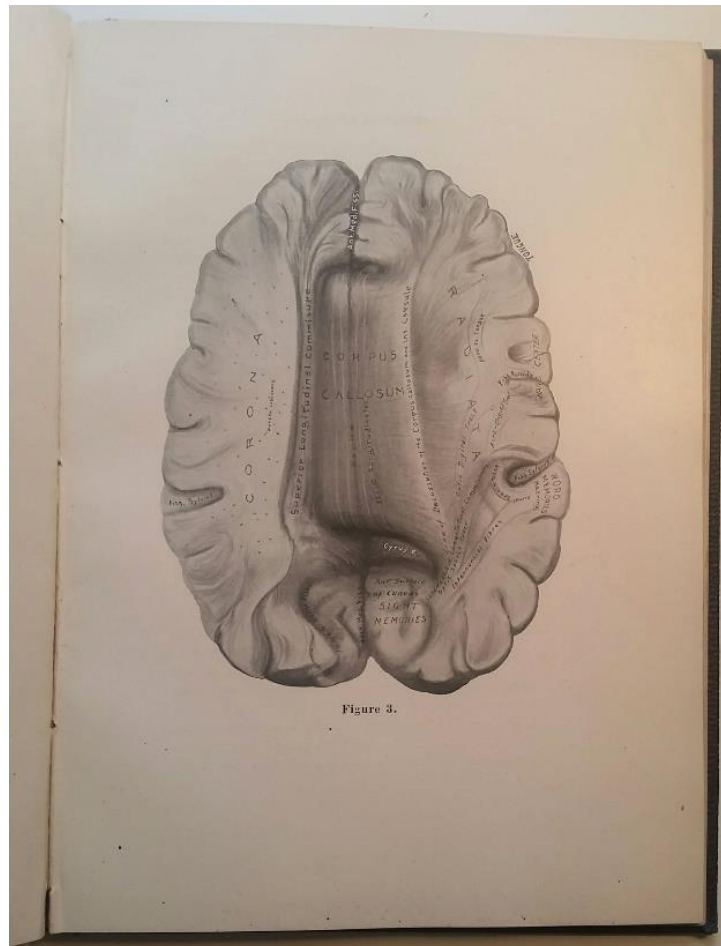
VERY NICE COPY OF FULLER'S STUDY OF THE BRAIN

7. Fuller, Wm. *Architecture of the Brain*. Grand Rapids, Mich.: (Wm. Fuller, M. D.), 1896.

\$ 200.00

4to. 272 x 195 mm. (10 3/4 x 7 3/4 inches). 182, [6] pp. 38 illustrations in the text many on separate plates and 36, topographical sections of the brain. Original dark green cloth, title gilt on the spine; very good copy.

First edition. William Fuller, a Canadian physician and researcher was at various times professor of anatomy at McGill College and Bishop's College in Montreal and an expert in dissection of the brain from which he created plaster casts. He created a company called the Fuller Anatomical Company and made pathological models of the brain and photographed them for research. The illustrations are all fully described in the text and all have information identifying the parts or brain illustrated in the photograph. (275 MNS)

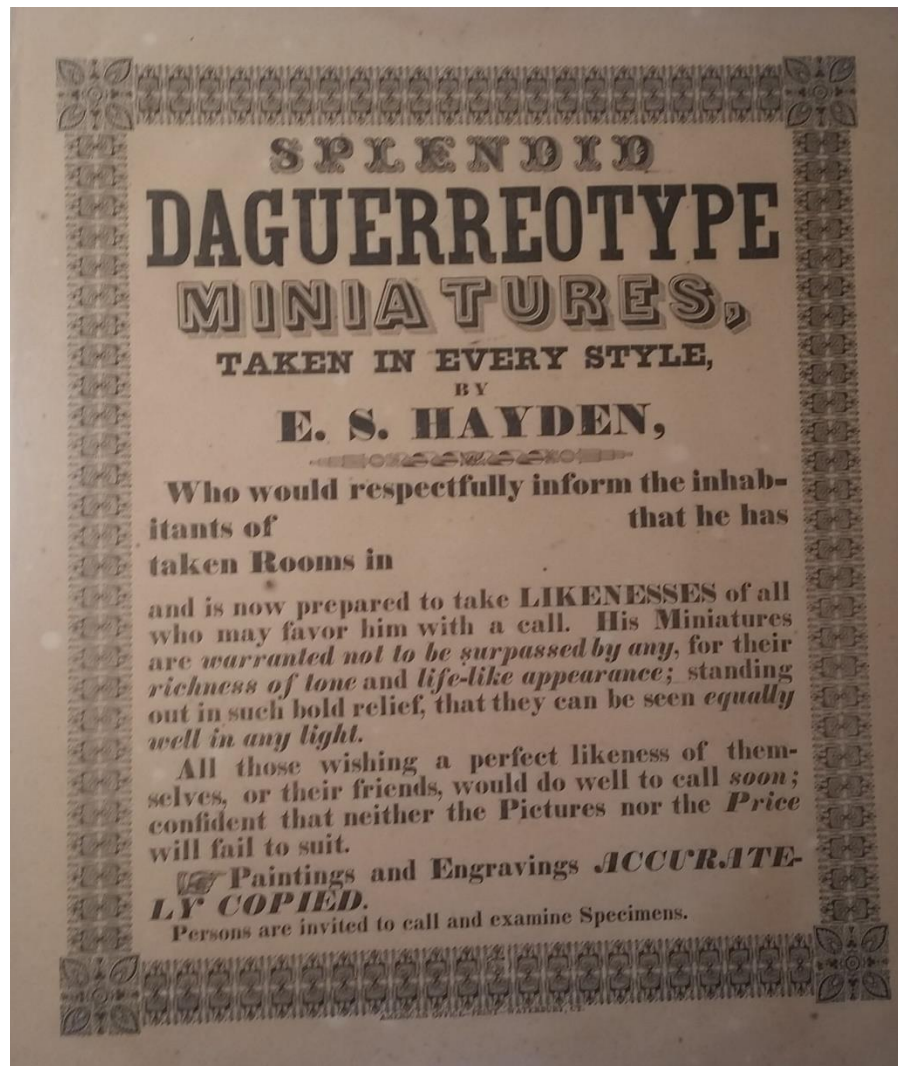


EXCELLENT EXAMPLE OF PRINT ADVERTISING AT MID-CENTURY

8. Hayden, E. S. *Splendid Daguerreotype Miniatures, taken in Every Style*. Waterbury, CT.: American Office - Print, ca. 1850. \$ 300.00

Broadside. 4to. 303 x 253 mm. (12 x 10 inches). Printed in various type faces and styles, with the text enclosed with a decorative border. Edges lightly browned a few minor chips to the edges, otherwise very a good copy.

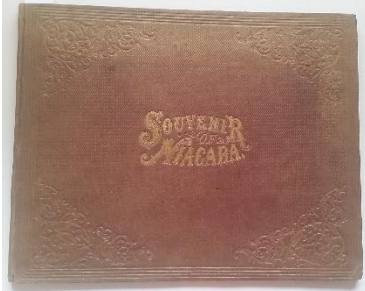
Publicity broadside, prepared for the photographer E. S. Hayden informing local inhabitants that he will be in town on a given day and place, to take daguerreotype images for family and friends. "His miniatures are warranted not to be surpassed by any, for their richness of tone and life-like appearance; standing out in such bold relief, that they can be seen equally well in any light." (288)



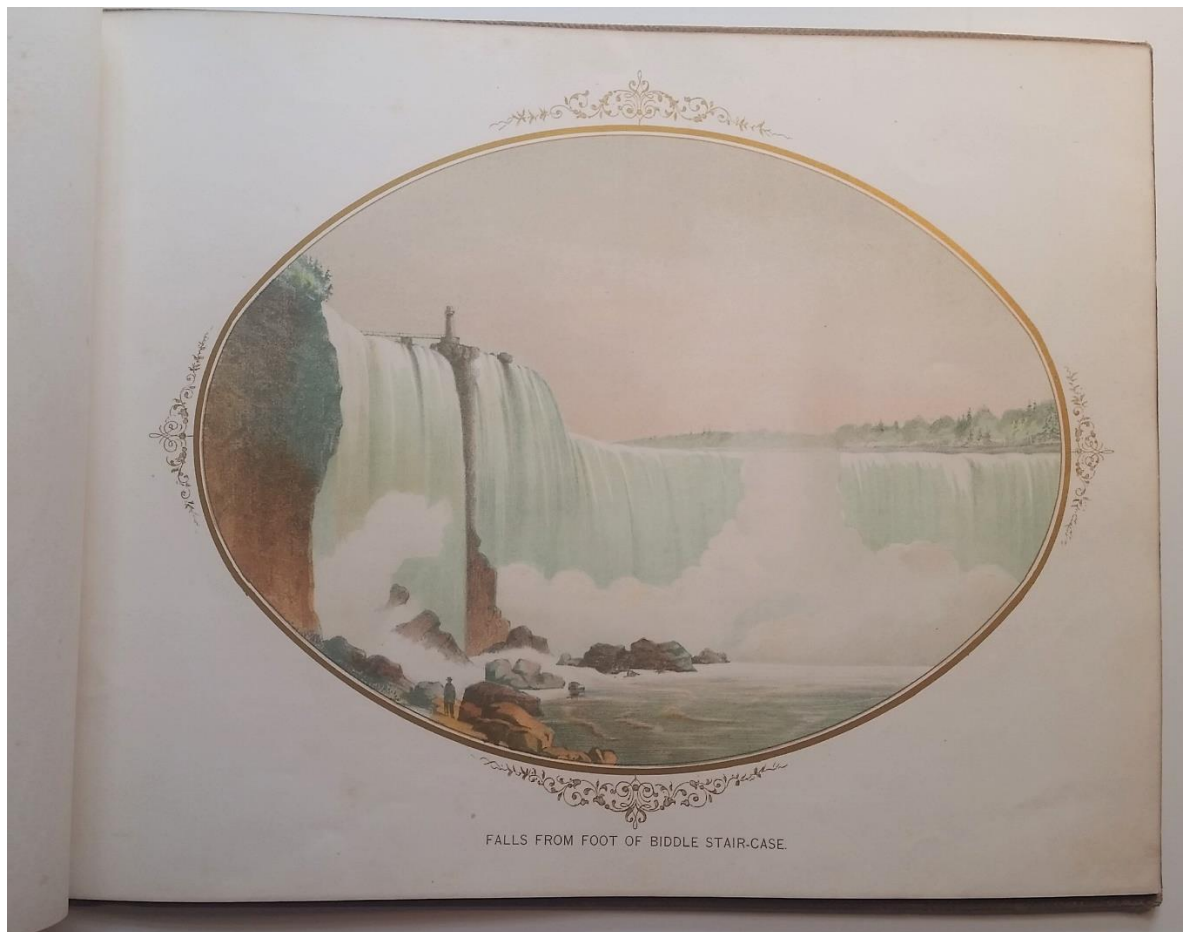
EXTREMELY RARE GUIDE TO THE FALLS ILLUSTRATED WITH 4 COLOR LITHOGRAPHIC PLATES

9. *Souvenir of Niagara Falls with a Series of Views in Oil Colors, from Photographs taken on the Spot.* Buffalo: Sage, Sons & Co., 1864. \$ 3,500.00

Oblong 4to. 230 x 290 mm. (9 x 11 1/2 inches). [2], 39 pp. Illustrated with four oval color lithographic plates, images measuring 190 x 240 mm. (7 1/2 x 9 1/2 inches). Original embossed brown cloth binding, with title gilt on upper board; text block nearly separated from the spine, cloth spine a bit torn at spine, but with faults a remarkable survival.



Extremely rare travel souvenir to Niagara Falls, illustrated with colored lithographs printed by the noted Buffalo firm, Sage, Sons & Co. A note at the end of the volumes reads in part, "The engravings which accompany this work are all from the most perfect Photographs, and in minuteness of detail surpass anything of the kind hitherto achieved. Mr. Platt D. Babbett, of Niagara Falls, one of the oldest and most skillful artists of the country having spent several years in watching the various changes of nature, in this every-changing spot, has a large collection, taken Stereoscopically, from which these have been carefully selected."

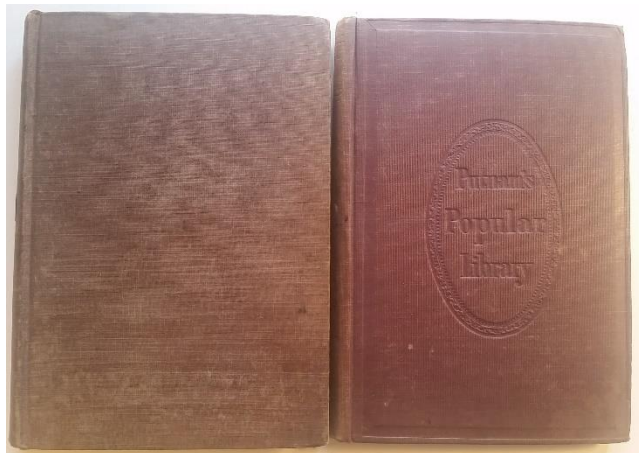


The images, printed in a mixture of pale greens, browns, and whites are beautifully executed, and the plates are in near perfect condition, with no foxing or fading of the colors. The text includes information on the natural history of the Falls, the legend of the Falls, some of the history surrounding the crimes committed at the Falls and other tantalizing facts or fictions about the place. It also has short guide to the Falls in French and Spanish.

Rare: Not cited in Peters, American on Stone, although he does list other works by the lithographers beginning in 1856, but not this work. Peters summarizes Sage, Sons & Co. with the statement that "The work is excellent." Not in Bennett. Not cited in Reese, American Color Plates (1999). OCLC cites on copy at New York Historical Society. (274 MNS)

"A YOUNG DEMOCRATIC FARMER'S" OBSERVATIONS ON ENGLAND

10. (Olmsted, Frederic Law). *Walks and Talks of an American Farmer in England in the Years 1850-51. Parts I and II*. New York: George P. Putnam & Co., 1852. \$ 175.00



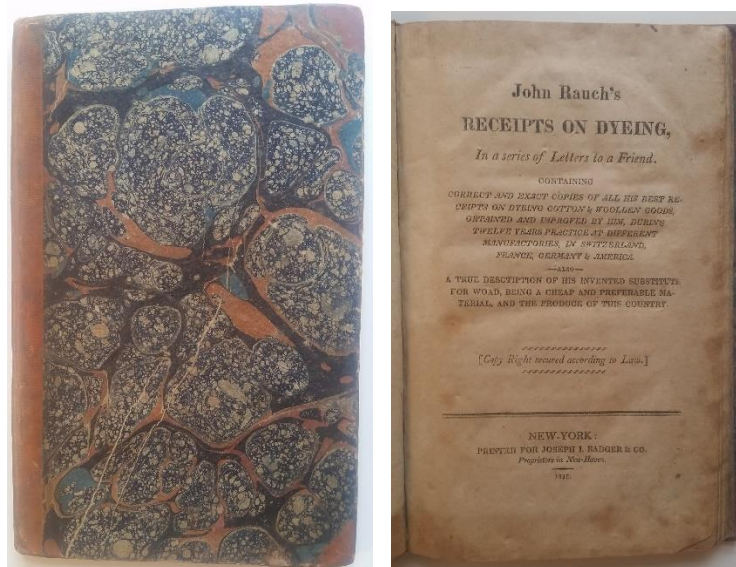
Two volumes. 8vo. 190 x 125 mm. (7 1/2 x 5 inches). [iv], 192 pp.; [iv], 246 pp. Frontispiece vignette in volume one, woodcut image on title-page of volume two and 11 woodcuts in the text. Made-up set with, both volumes in publisher's cloth, one embossed with the emblem of Putnam's Popular Library and the other in what appears to be remainder cloth. Volume two with the ownership inscription of Francis N. Davis and Charles Davis. Both volumes in very good condition,

First edition of the Olmsted's first book. "I will add, that the volume is almost entirely descriptive of rustic and rural matters, as they came in the way of a party of young Americans walking through some of the western and southern parts of England." (281 MNS)

EUROPEAN DYEING TECHNIQUES FOR THE AMERICAN TEXTILE TRADE

11. Rauch, John. *John Rauch's Receipts on Dyeing, in a series of Letters to a Friend. Containing correct and exact copies of all his best receipts on dyeing cotton & woolen good, obtained and improved by him, during twelve years practice at different manufactories, in Switzerland, France, Germany and America. Also, a true Description of His Invented Substitute for Woad, Being a Cheap and Preferable Material, and the Produce of this Country*. New York: Printed for Joseph I. Badger & Co., Proprietors in New-Haven., 1815. \$ 1,450.00

8vo. 210 x 135 mm. (8 1/4 x 5 1/4 inches). 97 pp. Contemporary leather spine and tips, marbled paper boards. Preliminary leaves stained brown at margins, a few minor tears, otherwise a very good copy in an original binding. This copy inscribed on front free endpaper, "Selah North Book/Price one hundred dollars AD 1815./ Presented by Selah North to Gideon L. North May 15, 1847."



Rare receipt book for dyeing textiles, written by a well-traveled practitioner of the trade, Rauch was from Switzerland and "spent time at dye houses in Germany and France before coming to the United States sometime in 1812. Traveling in New England and the Mid-Atlantic States between 1812 and 1815, Rauch 'instructed more than 30 persons,' sharing his expert knowledge for a fee." His book written in the form of letters to a colleague, include techniques for working with cotton, linen and wool and the process of using natural dyes to create bold colors of red, blue and yellow, to more subdued tints of grey, slate, olive. He also describes in detail how to process the cloth so that it accepts the tints in a true and consistent way.

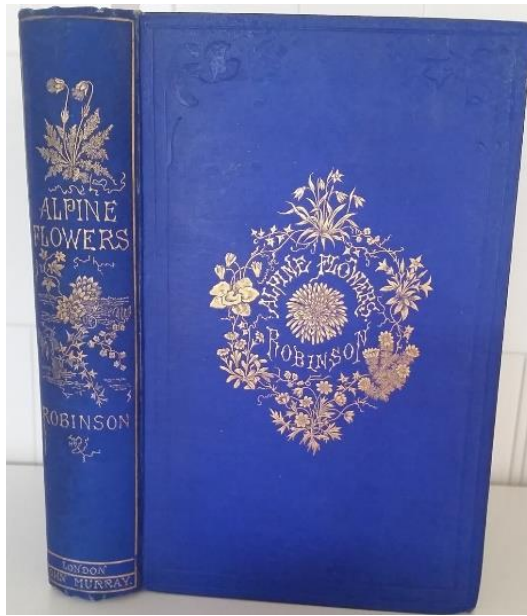
One of the more interesting aspects of the book is that Rauch provides a considerable amount of information on the American textile trade in the early decades of the 19th century and lists over 30 New England manufactures who have paid him for his service.

According to Rink, there were two separate settings of the text of this work, one in 98 pages, and one like this copy in 97 pp. Both appear to be rare.

Rink 1855. See Linda Jean Thorsen. "The Merchants and the Dyers: The Rise of a Dyeing Service Industry in Massachusetts and New York 1800-1850." *Textile Society of America Symposium Proceedings*, 2016. p. 497. (290)

ALPINE SPECIMENS FOR ENGLISH COUNTRY GARDENS

12. Robinson, W. *Alpine Flowers for English Gardens*. London: John Murray, 1870. \$ 135.00



8vo. 195 x 123 mm. (7 3/4 x 4 3/3 inches). xvii, 392 pp., plus 32 pp. ads dated November 1869. Illustrated throughout with wood engravings both as individual plates and in the text. Original decorated blue cloth, gilt design on front board and spine; a bit soiled but very good copy.

First edition. Very good copy of Robinson's study of the culture of Alpine plants and their application to the country gardens of Great Britain. Included is a short history of the Alps and numerous illustrations depicting the topography and flora and fauna of the alpine region. Many of the varieties that Robinson lists are fully described with information about the care and propagation of alpine species. (279 MNS)

TRAVEL TO THE ROCKY'S PRESENTED AS A NOVEL

13. Wheeler, A. C. *The Iron Trail, a Sketch*. New York: F. B. Patterson, 1876. \$ 100.00



8vo. 195 x 165 mm. (7 3/4 x 6 1/2 inches). 46 pp. Illustrated throughout with Original printed wrappers. Very nice copy.

Andrew Carpenter Wheeler, journalists with the New York Times and the Milwaukee Sentinel and war correspondent for a syndicate of Easter Coast papers, was mostly involved as a drama and musical critique. He wrote under the pseudonym of Nym Crinkle and produced some travel logs and comedy, which this is an excellent example. The Iron Trail is travel narrative of a visit to Colorado and Kansas, written in the form of a novel. The woodcuts illustrate the topography of the Rocky's and plains of Kansas. (280 MNS)

THE FORMATIVE YEARS THAT FORGED WHITMAN'S FUTURE THOUGHT

14. Whitman, Walt (Editor). *The Brooklyn Daily Eagle and Kings County Democrat*. Brooklyn: I. Van Anden, July 14 - November 11, 1847. \$ 2,500.00



21 individual issues. Folio. 540 x 390 mm. (21 x 15 1/2 inches). Carefully removed from bound volume. Paper in excellent condition, with only minor folds and tears to edges; one issue with early tape repair where paper was torn in two.

From March 1846 to January 1848 Walt Whitman was editor and dominant voice for the Brooklyn Eagle, a democratic newspaper that supported James J. Polk, the one term president from Tennessee. Whitman editorials and articles during this period focused on women, slavery, and the Mexican American War. For most of his tenure Whitman was a supporter of Polk and the war with Mexico. During 1847 his published opinions changed as he saw that with expansion of US territory in Texas, the institution of slavery would also be extended. In January of 1848 he was dismissed as editor after asking God to forgive all those democrats who voted for Polk.

The 21 issues of the Brooklyn Eagle offered here are not consecutive in number and cover a four-month period during which Whitman's opinion of the Mexican War and Polk's attitudes toward the slave states were causing a change in his thinking. "By the time he was fired, Whitman's free-soil rhetoric had become strident, and sentences from editorials were being structured in the participial rhythms of free verse. [They] display his thinking about subjects to which he returns in his mature poetry. He celebrates the "communion" between writer and reader, covers the fine arts from sculpture to theater to ballet, denounces nativism, argues that capital punishment is 'as clearly contrary to the laws of Christ as was wanton murder' and decries the low wages for women that seem to contribute to prostitution. . . "

The issue number included in this group are all from Volume 6. The issue numbers are 165-68, 170-71, 200-03, 211-16, 236-239, & 268.

See: *The Walt Whitman Archive*, "Brooklyn Daily Eagle" by Dennis K. Renner. Brasher, Thomas L. *Whitman as Editor of the Brooklyn Daily Eagle*. Detroit, 1970. (286 MNS)

EARLY AMERICAN WORK ON CLIMATE AND DISEASE

15. Wilson, Job. *An Inquiry into the Nature and Treatment of the Prevailing Epidemic called Spotted Fever, &c. &c., in Three Parts*. Boston: Bradford & Read, 1815. \$ 400.00

8vo. 213 x 125 mm. (8 1/4 x 5 inches). 216 [4] pp., including a leaf of instructions to the binder and errata leaf. Illustrated with 5 engraved plates. Contemporary mottled calf, leather label on spine; upper and lower margins with tide marks, some natural toning to the paper, otherwise quite a good copy. Presentation copy to Richard Fletcher whose inscription appears on the front free endpaper (detached) and the title-page.

*A Synoptical View of the Weather and Diseases, from
February 1812, to January 1813.*

	Febr.	Mar.	April	May	June	July	Aug.	Sept.	Octo.	Nov.	Dec.	Jan.
<i>TABLE 8. Leap year.</i>	828	1302	1572	1934	2360	2867	2669	1923	1489	1129	887	616
<i>Total heat of the days</i>	46928	62833	105653	133363	186578	184373	190876	146864	101748	86438	62228	40220
<i>Of the nights</i>	16	32	43	43	62	59	61	48	32	29	20	13
<i>Mean temperature of the days</i>	12	19	17	19	22	24	21	16	13	10	8	7
<i>Of the nights</i>	12	17	17	19	22	24	21	16	13	10	8	7
<i>Difference of temperature betw. days & nts</i>	0	2	0	0	0	0	0	0	0	0	0	0
<i>Mean temperature of the days and nights</i>	12	18	17	19	22	24	21	16	13	10	8	7

First edition. Attractive copy of Job Wilson's study of the influence of climate on the epidemic of spotted fever (meningitis) that spread throughout New England in the first years of the 19th century. Organized in three parts, Wilson begins with a short description of the climate in New England from 1630 – 1806.

Wilson expands the details of his study to show climate variations from 1801 to 1814 and their correlation with the rise

and fall of the disease. This is one of the earliest studies in America to offer data on climate and disease, with specific reference to the outbreak of spotted fever in 1807, 1809, 1811–1815. Part two of the Wilson's study describes the cause for the fever with reference to its impact on the lungs, liver and brain. Part three discusses the ways of preventing the disease and its spread from person to person.

The unsigned engravings illustrate the impact of the spotted fever on the nervous system, lungs and heart.

Austin 2074. (284 MNS)