

Donald Heald Rare Books

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Bibliography, Art, Literature & Miscellany

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Bibliography

1] ALLEN, Charles Dexter. **Ex Libris Essays of a Collector**. Boston, New York & London: Lamson, Wolfe, & Co., 1896. Octavo (8 1/2 x 5 3/4 inches). Half title. 24 plates (comprising: 1 coloured frontispiece and 2 engraved plates not found in the regular limited edition of this work, 21 engraved plates). (Some light spotting). Original limp vellum, titled in gilt on spine, cloth ties (lightly soiled, ties defective). *Provenance*: J.A. Ripley (red morocco book-label).

One of fifty copies signed by the author and publishers.

The whole edition was limited to 800 copies, but this example (numbered 50) is from the smaller limitation of just 50 signed copies, which includes 3 plates not included in the regular limited edition. An interesting overview and survey of the bookplates of special interest produced in Germany, France, England and America.

(#23412)

\$ 450.

2] ANDREWS, William Loring (1837-1920). **Paul Revere and his engraving**. New York: [colophon: The Gilliss Press for] Charles Scribner's Sons, 1901. Octavo (9 3/8 x 6 3/8 inches). Half-title, printed in red and black. Engraved title by Edwin Davis French, engraved section title, frontispiece printed in colours, uncoloured portrait of Revere, 15 plates, 18 decorations or illustrations. Extra-illustrated with a loosely inserted proof of the engraved title

page (printed before the addition of French's name and the date, signed by French in pencil) and a loosely inserted William Loring Andrews bookplate. Original paper-covered boards, engraved vignette incorporating the title on the upper cover, engraved lettering to backstrip, pictorial pastedowns (tear to spine repaired).

Very rare: one of only 35 copies on Imperial Japan paper made by the Imperial Government Mill.

The whole edition was limited to 170 copies: 135 on Van Gelder paper and 35 on Japanese vellum, as here. Andrews is both entertaining and informative and the work is beautifully-produced and illustrated with engravings and photogravures. This copy augmented by the presence of a proof of the title, signed by the engraver.

(#23494)

\$ 1,600.

3] [ASHBEE, Henry Spencer (1834-1900)]. **Centuria Librorum Absconditorum: being notes bio- biblio- iconographical and critical, on curious and uncommon books. By Pisanus Fraxi.** London: privately printed, 1879. Small quarto (9 7/8 x 7 1/2 inches). Half-title, printed in red and black, 5pp. errata. Mounted etched frontispiece, 8 plates, 4pp. of facsimiles. Original red morocco-backed red marbled cloth, spine lettered in gilt, glazed endpapers, t.e.g. *Provenance:* Alexander Graham (FSA., FRIBA, author and architect, inscription).

Limited edition of 250 copies, with an appropriate provenance.

This is the second of the three important bibliographical works on pornography produced by Ashbee. The others were: *Index Librorum Prohibitorum* (London, privately printed, 1877); and *Catena Librorum Tacendorum* (London: privately printed, 1885). Initially, only 250 copies of each volume were printed. the provenance is appropriate since Ashbee and Alexander Graham went on to collaborate on a more mainstream work: *Travels in Tunisia* (London, 1887).

Ashbee formed two substantial collections: one of books by and on Cervantes, and a second on pornography. At his death Ashbee left his Cervantes collection to the British Museum, with the proviso that they had also to take his collection of pornography. The later collection is one of the two main collections which are the basis of the British Library's Private Case.

(#24138)

\$ 400.

4] BENEDICT, Vida G. (binder). - Charles HOLME (editor), [Bernard H. NEWDIGATE, Douglas COCKERELL, William Dana ORCUTT and others] (contributors). **L'Art du Livre [Numéro Spécial du "Studio" Printemps 1914] étude sur quelques-uns des dernières créations en typographie, ornementation de textes, et reliure, exécutées en Europe et en Amérique.** London, Paris and New York: [printed for the proprietors by Ballantyne & Co. Ltd. and Edmund Evans Ltd., published at the offices of] "Le Studio" Ltd, 1914. Small folio (11 1/4 x 8 inches). Numerous plates and illustrations (5 coloured, others printed in two or more colours, 1 double-page). Brown morocco by Vida G. Benedict, the covers with an overall gilt open lattice-work design, the intersections marked with small neo-gothic crosses, the spine divided into three unequal compartments by two wide raised bands, lettered in gilt in the second compartment, gilt turn-ins, marbled endpapers, original paper wrappers bound in, cloth slipcase.

An attractive American designer binding on an important early-20th century survey of the book-arts in Europe, and America.

This is the French edition of a work which was also published by *The Studio* in English under the title *The Art of the Book* (London: 1914). In the present copy the section dealing with America and some of the images from the Swedish section are bound at the front of the book rather than the rear (as published). The work is divided into eight sections: typography in England; binding in England; the art of the book in Germany; France; Austria; Hungary; Sweden; and America.

In an apparent acknowledgment of the source of her inspiration for the decoration of the present binding, an image of a binding by Greta Morssing has been moved to a position towards the front of the book by the binder. Vida G. Benedict, of Buffalo, NY, a skilled designer binder, is listed by L.S. Thompson in his survey "Hand Bookbinding in the United States since the Civil War" pp.97-121 of vol.5, issue 2 of *Libri*, (January 1954).

(#23811)

\$ 400.

5] BENEDICT, Vida G. (binder). - [P.-R. ROLAND-MARCEL, and others]. **Bibliothèque Nationale. Les Plus belles Reliures de la réunion des Bibliothèques Nationales. Catalogue de l'exposition Janvier-Mars MCMXXIX.** Paris: les éditions G. Van Oest, [no date, but date code for 1928 on final page]. Small quarto (9 x 7 1/4 inches). 16 plates. Brown leather by Vida G. Benedict, the covers with an onlaid vellum panelled border, the spine divided into six unequal compartments with raised bands, lettered in black in the third and fourth compartments, stencil-patterned endpapers, top edge gilt, cloth slipcase.

Rare limited issue, in an attractive American designer binding, of an important French exhibition on book binding

"As valuable for its text as for its superb reproductions" (Hobson). Limited edition of 110 copies on "papier d'Arches à La Cuve," this copy number 93. The catalogue of an exhibition of 377 bindings, is preceded by an authoritative preface by Roland-Marcel. Vida G. Benedict, of Buffalo, NY, a skilled designer binder, is listed by L.S. Thompson in his survey "Hand Bookbinding in the United States since the Civil War" pp.97-121 of vol.5, issue 2 of *Libri*, (January 1954).

(#23827)

\$ 300.

6] BOHN, Henry G. (bookseller and publisher). **A Catalogue of Books.** London: [G.Norman for] Henry G. Bohn, 1841. Octavo (8 7/16 x 5 1/4 inches). iv, 1948, 144, [8]pp. Engraved title and frontispiece. (Frontispiece detached). Contemporary red half morocco by J.Wright (worn, spine split, upper cover detached), modern red cloth box. *Provenance:* George Wartnaby (of Market Harborough, United Kingdom, inscription); Dr. Sydney Ross (Rensselaer Polytechnic Institute, Troy, New York, label).

The 'Guinea Catalogue': one of the greatest booksellers catalogues of all time.

Munby noted that 'the celebrated 'guinea catalogue'... listed no less than 23,208 articles [for sale] (a figure unsurpassed in the annals of bookselling as far as my knowledge goes)" (*Phillipps Studies*, III, p.93). It was compiled by the renowned bibliographer William Thomas Lowndes and is still considered a primary research tool over 160 years after its original publication. The 23,208 items are presented under 27 main headings, and are then listed in alphabetical order. All entries include enough bibliographical information to identify each work, and many include much valuable additional information about both the publication and its author. The final section ('Books of which the Publisher has the Entire Editions') is particularly interesting from a bibliographical point-of-view.

(#5528)

\$ 875.

7] BORDEN, Matthew Challoner Durfee (1842-1912). **A Catalogue of the Printed Books, manuscripts Autograph Letters, etc. collected by Matthew C.D. Borden.** New York: Privately Printed, 1910. 2 volumes, quarto (11 1/2 x 8 1/4 inches). Engraved title vignettes, half titles. 3 engraved plates, each volume extra-illustrated with a loosely inserted related 2ll. flyer from the American Art Association, dated November 1912. Contemporary dark red half morocco over red cloth by Stikeman & Co for Charles Scribner's Sons, spines in six compartments with raised bands, lettered in gilt in the second and third compartments, with place of publication and date in gilt at the foot of each spine, the other compartments with repeat decoration in blind, marbled endpapers, Borden's bookplate on each front pastedown (as issued), gilt edges, contained in a single cloth slipcase.

Rare: a fine presentation set of the deluxe catalogue of Borden's library, limited to 50 privately printed copies, this set numbered 33.

The beautifully-produced catalogue includes plates depicting the interior of the library, but the flyers make clear that the catalogues were presented to carefully selected clients as a way of announcing the February 1913 auction of Borden's library, paintings and porcelain.

Matthew Chaloner Durfee Borden, a millionaire collector was (according to the *New York Times*) "the largest cotton manufacturer and printer in the world" at the time of his death in May 1912. His library was an excellent example of the type of collection formed by an educated man at the end of the 19th century, with finely bound copies of most of the great 19th-century literary figures; an extensive Cruikshank collection; a collected set of the first editions of Charles Dickens, with extra illustrations, original drawings and autograph material; a collected set, in first editions, of the works of Thomas Hardy; a set of the Kelmscott press publications; sets of first editions by Kipling, Charles Lever, Frederick Marryat, Scott, Thackeray, etc. In addition, the library also included albums containing substantial

collections of autograph material (the monarchs of France from the library of the Duchesse de Berry, etc).

(#23409)

\$ 1,650.

8] CHARAVAY, Étienne (1848-1899). **Lettres autographes composant la collection de M. Alfred Bovet décrites par ... Charavray Ouvrage imprimé sous la direction de Fernand Calmettes.** Paris: Librairie Charavay frères, 1887. 2 volumes, quarto (11 5/8 x 9 1/2 inches). Printed in red and black throughout, half-titles. Heliogravure plates (most tinted, many folding, 2 coloured), numerous illustrations (many full-page). Near-contemporary red half morocco over marbled paper-covered boards by Canapé, spines lettered in gilt, marbled endpapers, original paper wrappers bound in, top edge gilt. *Provenance*: Pierre Bellanger (bookplate with 'OW' monogram).

Limited edition of 1,120 copies, this number 4 of 20 copies on "papier Impérial du Japon"

A fine copy of this beautifully-produced catalogue, one of 20 copies on Japanese vellum, this example bound by a French binder of note. The scholarly and informative introduction is followed by exemplary notes, and accompanied by useful facsimiles of the letters and signatures of a wide range of historically-important figures: heads of government; politicians and statesmen; figures from the French revolution; men of war; scientists and explorers; writers; playwrights and actors; painters, sculptors, engravers and architects; Huguenots; women, etc.

"During the months of February and June 1884, and of June 1885, there was sold at the Hotel Druout the almost unrivalled collection of autographs gathered during the preceding of ten years by M. Alfred Bovet, a gentleman of Swiss origin now domiciled in France. The number of lots exceeded 2,000; and the aggregate sum realised was 113,524 frs ... But totals of this sort fail to express the peculiar character of this collection. For M. Bovet was no mere amasser of miscellaneous signatures ... He was an amateur of literary MSS. and historic documents - things which are capable of yielding as elevated a pleasure as the proofs of prints or the fine states of coins ... But, though his collection is now scattered - some of the most valuable lots have, we believe, crossed the Atlantic - its fame will be rendered imperishable among bibliophiles by this *édition de luxe* of the sale catalogue, which he has had prepared by M. Etienne Charavay, the scholar and palaeographer. The book, indeed, is worthy of the collection. It consists of about 1,000 pages grand quarto, printed by Claude Motteroz on specially manufactured paper, with a red border round each page. Almost every autograph described is reproduced in facsimile; while there are, in addition, no less than forty-nine photogravure plates of the most important documents" (*The Academy*, vol.33, March 10, 1888, pp.186-187).

(#23825)

\$ 750.

9] CHIVERS, Cedric (binder). - Charles HOLME (editor). **The Genius of J. M. W. Turner, R.A.** London, Paris and New York: Offices of 'The Studio', 1903. Quarto (11 3/8 x 8 1/8 inches). Mounted coloured frontispiece, one 2pp. facsimile autograph letter, numerous plates (15 coloured), the majority after Turner. (Occasional spotting). Contemporary brown morocco gilt by Cedric Chivers of Bath, the covers with a gilt-ruled border, the upper cover with a central circular inset vellucent panel featuring the title in blue within a shaped art nouveau border of stylised rose blooms and foliage, the inset panel surrounded by gilt tooling to an art nouveau design with flowing gilt lines, rose flower-heads and small hearts, the flat spine with an overall design using the same rose and small heart tools with the title in gilt, gilt turn-ins, marbled endpapers.

A 'Studio special number' on Turner in a fine binding by one of the great British binders of the time.

Chivers developed the vellucent technique in about 1903: a drawing is produced on paper, attached to the boards of the binding and then covered (and protected) by a layer of transparent vellum. The present example very successfully combines the possibilities offered by the vellucent technique with the traditional discipline of gilt tooling. *The Studio*, an important magazine devoted to the arts, would periodically offer 'special numbers', often monographs on individual artists, as here. The present work, edited by Holmes, is made up from a group of four essays on different aspects of Turner's genius by Robert de la Sizeranne ("The oil-paintings of Turner"), Walter Shaw Sparrow (Turner's monochromes and early water-colours" and "The later water-colours") and C.F. Bell ("Turner and his engravers").

(#24139)

\$ 750.

10] COLLIER, J. Payne. **A Catalogue, Bibliographical and Critical, of Early English Literature, forming a portion of the Library at Bridgewater House, the property of the Rt. Hon. Lord Francis Egerton.** London: Thomas Rodd, 1837. 4to (11 x 8 5/8 inches). Wood-engraved illustrations. 20th-century buckram, green morocco lettering-piece to spine, t.e.g. (spine sunned, bubbling to covers). *Provenance*: John Roland Abbey (armorial bookplate); Eric Sexton.

The core of the Bridgewater Library was formed by Sir Thomas Egerton, Baron Ellesmere, Keeper of the Great Seal during Queen Elizabeth's reign, and Lord High Chancellor of England during King James's reign. Some of the earlier additions to the library arrived with the Countess of Derby when they married in 1600. Baron Ellesmere was created Viscount Brackley shortly before his death in 1616, and his son became Earl of Bridgewater in the following year. Many of the rarer productions of English literature catalogued in the following pages were collected and carefully preserved by the first Earl: his affection for the books is evident from the marks and notes in many of the volumes which he purchased. The Library was added to by the successive Earls and Dukes of Bridgewater. Several of the volumes are extremely rare, and Collier's catalogue remains valuable for its detailed descriptions and notes of these rarities.

Cf. G.W. Cole *Survey of the Bibliography of English Literature 1475-1640* (apparently noting that only 150 copies were printed); Lowndes I, p.497 ("privately printed")

(#20114)

\$ 650.

11] DIBDIN, Thomas Frognall (1776-1847, editor). - Joseph AMES (1689-1759) & William HERBERT (1718-1795). **Typographical Antiquities; or the History of Printing in England Scotland and Ireland: containing memoirs of our ancient printers, and a register of the book printed by them. Begun by ... Ames ... considerably augmented by ... Herbert .. and now greatly enlarged, with copious notes, and illustrated with appropriate engravings; comprehending the history of English literature, and a view of the progress of the art of engraving, in Great Britain; by ... Dibdin.** London: printed for William Miller [and others] by William Savage [and others], 1810-1812-1816-1819. 4 volumes, royal quarto (10 5/8 x 8 3/8 inches). Half-titles, titles, occasional section titles and text leaves in red and black, 8pp. list of subscribers. 38 plates (comprising: 14 mezzotint portraits, 10 engraved facsimiles, 1 folding plate printed in red and black, 13 wood-cuts [one mounted]), numerous illustrations, engraved or wood-engraved. (Some browning and spotting). Contemporary calf gilt, rebound to style (covers rubbed, inner hinges strengthened with cloth). *Provenance*: Walter Wilson (early bookplate).

"Dibdin's revision of Ames's and Herbert's history of early English printing" (Windle & Pippin).

One of only 550 sets printed: a technical masterpiece, beautifully illustrated with images taken from early English printing. Aside from the notable series of 14 mezzotint portraits of eminent bibliophiles, the majority of the illustrations are wood-engravings most executed by John, Ebenezer and Mary Byfield.

"Joseph Ames's work had first appeared in 1749. William Herbert acquired Ames's own interleaved copy and bought out a new edition in three volumes incorporating Ames's considerable additional notes and himself approximately tripling the original text. Dibdin purchased Herbert's interleaved copy of Ames (for £42), from which he produced this edition." (Windle & Pippin p.54).

Bigmore & Wyman p.7; Jackson 26; Windle & Pippin A14.

(#23363)

\$ 1,400.

12] DIBDIN, Thomas Frognall (1776-1847). **Bibliomania; or Book-madness; a bibliographical romance. Illustrated with cuts ... New and improved edition, to which are now added preliminary observations, and a supplement including a key to the assumed characters in the drama.** London: Henry G. Bohn, 1842. Royal octavo (9 3/4 x 6 1/8 inches). Half-title. Title, dedication and occasional text leaves printed in red and black. Engraved frontispiece, two wood-engraved plates, numerous illustrations, some wood-engraved, some engraved, three (on pp.250, 254 and 484) on india paper mounted. (Without the portrait of Dibdin found in some copies. Contemporary red half morocco over marbled paper-covered boards, marbled endpapers.

First combined edition, limited to 500 copies.

Jackson notes that "Five hundred of this edition were printed, some on Large Paper. A few of the ordinary paper copies have the title vignette on India paper and an India paper frontispiece portrait of the author...The Harvard (Hunnewell) copy has the India paper additions while the Harvard (Amy Lowell) copy has not. This edition contains a reprint of the original, 1809, edition as well as that of 1811, with supplementary matter" (pp.21-22).

Jackson 19; Windle & Pippin A11d.
(#23365)

\$ 600.

13] DIBDIN, Thomas Frognall (1776-1847). **A Bibliographical, Antiquarian and Picturesque Tour in the Northern Counties of England and in Scotland.** London: printed for the Author by C. Richards, sold by James Bohn, London; Laing & Forbes, Edinburgh, [etc.], 1838. 3 volumes, imperial octavo (10 5/8 x 7 3/8 inches). 5pp. list of subscribers. 43 engraved and lithographic plates (portraits, views and facsimiles of documents, including 21 on india paper mounted), numerous illustrations, some on india paper mounted. (Some plates misbound, signature 3K [pp.365-380] in vol. III misbound after 3L, some light old dampstaining). Contemporary dark blue half morocco over dark blue morocco-grained cloth covered boards, spines in six compartments with raised bands, lettered in gilt in the second and third compartments, the others with repeat overall decoration in gilt and blind, t.e.g. (joints scuffed, front free endpaper to vol.I detached and loosely inserted). *Provenance*: Montagu Parker (Whiteway, near Chudleigh, Devon, pencil identifying mark on the list of subscribers); Clarence S. Bement (1843-1923, armorial bookplate).

A subscriber's copy of the large paper issue of Dibdin's amiable amble through the countryside, country mansions and country libraries of England and Scotland

The 'north of England' is here defined according to the broadest interpretation: Dibdin starts his tour in the environs of Peterborough (just 75 miles north of London), then Lincoln, York, Durham, Newcastle, Carlisle (in vol.I). Scotland is reached at the opening of vol.II: Dumfries and its vicinity, then Edinburgh and Glasgow, (in vol.II). Then in vol.III: the Scottish Lakes, St. Andrews and back to England. The charm and importance of this work lies in Dibdin's breathless descriptions of the country houses he visits and their libraries: literary treasures that, almost without exception, have now been dispersed and architectural treasures that, in some cases, are also now gone.

Jackson explains that the "Large Paper copies, of which 100 were issued, are bound in three volumes with a title to the third volume inserted before p.[815], and the index, which in the ordinary paper copies is bound in the first volume, is placed at the end of the third. 'Two or three' of the Large Paper copies were issued with India paper impressions, some proofs before letters, of the plates" (*Annotated List* p.54).

Jackson 89; Windle & Pippin A65
(#23429)

\$ 2,400.

14] FARNHAM, Luther. **A Glance at Private Libraries.** Boston: Press of Crocker and Brewster, 1855. 8vo (8 1/2 x 5 1/2 inches). 79pp. Extra-illustrated with 11 engraved plates (an image of the monument at Bunker's Hill and portraits of Washington, Adams, Franklin, Everett, Clay, Prescott, Warren and others), an engraved plan of Boston (loosely inserted) and a contemporary newspaper clipping concerning the Boston Public Library (mounted on the front free endpaper). Early half pebbled morocco over marbled paper covered boards, spine with raised bands in six compartments, lettered in the second compartment, the others with a repeat decoration in gilt. *Provenance*: Samuel F. Barger (bookplate).

The first published survey of American private libraries: this copy extra-illustrated with 19th-century portraits.

(#24147)

\$ 150.

15] [HEINECKEN, Karl Heinrich, Baron von (1706-91)]. **Idée générale d'une collection complète d'estampes. Avec une dissertation sur l'origine de la gravure & sur les premiers livres d'images.** . Leipzig & Vienna: Jean Paul Kraus, 1771. Octavo (8 x 4 5/8 inches). 32 engraved and woodcut plates (21 folding, 11 single-page) 1 half-page engraved illustration printed on R5 recto, occasional small woodcut illustrations. (Title browned, general light toning throughout). Contemporary French mottled calf, the flat spine divided into six compartments by gilt fillets and a roll tool, red morocco lettering-piece in the second compartment, the others with repeat decoration in gilt, marbled endpapers.

First edition of this important work: the first systematic guide to collecting early illustrated printed books, prints and block-books.

The author was the owner of one of the finest German private collections of engravings and woodcuts, director of the Dresden Print Cabinet, and a minister at the Court of Saxony.

Bigmore & Wyman pp. 311-320; Brunet III, 82; Cohen/de Ricci 477; Graesse III, 231.

(#23637)

\$ 950.

16] HILDEBURN, Charles R. **Sketches of Printers and Printing in Colonial New-York.** New York: Dodd, Mead & Company, 1895. 8vo (7 1/2 x 5 inches). 3 portrait plates, 28 full-page illustrations of title pages. (Dampstaining). Publisher's vellum-backed blue paper boards, paper label to spine. *Provenance:* Robert Hoe (morocco booklabel).

The Hoe copy: one of 375 numbered copies, this copy number 4.

(#24246)

\$ 100.

17] HUNTER, Dard (1883-1966). **Papermaking by Hand in America.** Chillicothe, OH: Mountain House Press, 1950. Folio (16 1/2 x 11 1/2 inches). Half-title, title printed in red and black, headpieces and tailpieces, initial letters printed in red throughout. Hand-coloured frontispiece, 96 tipped-in or mounted facsimiles, 27 tipped-in facsimiles of watermarks on paper made in the manner of the originals, 43 tipped-in facsimile paper labels. Publisher's half linen over paper-covered boards, paper label on spine, publisher's red morocco backed linen box (minor glue stain on the front pastedown).

One of 200 numbered copies signed by Hunter, this being number 33 -- "the author's magnum opus."

"The last work of the Mountain House Press and the author's magnum opus, this book provides a history of American papermaking by listing and describing the first paper mill in each state from 1690 until 1811, six years prior to the introduction of the first paper machine into the United States. There are in the book 123 facsimiles of documents and watermarks and forty-two reproductions of labels used by these early paper manufacturers. The thick folio volume was to have been issued in an edition of 210 copies, but the author's own bibliography says that only 180 were completed" (Schlosser).

Schlosser 41.

(#23078)

\$ 10,000.

18] HUNTER, Dard (1883-1966). **Papermaking in Southern Siam.** Chillicothe, OH: Mountain House Press, 1936. Quarto (11 3/4 x 8 1/4 inches). Title in red and black, half title. Colour woodblock frontispiece, 17 photogravure plates, 1 mounted Khoi tree bark sample, 1 mounted specimen of Siamese mould cloth, 3 double-page paper samples (two natural-toned, one "sacred black temple paper"), 4pp. publisher's prospectus loosely inserted. Original black morocco-backed decorated paper-covered boards by Peter Franck of Gaylordsville, Ct., the black hand-made paper covering the boards printed in gold and red from old Siamese woodblocks.

One of 115 copies numbered and signed by Hunter, this being copy 41 -- the rarest of the Dard Hunter monographs on primitive papermaking.

"This book is an account of a sojourn with Tym, Piung, Pyn, and Luolin Niltongkum at their paper mill in Bangsom. The old Niltongkum family has been making paper by hand along the small canals of Southern Siam for more than two hundred years, and their unique establishment is probably the most interesting primitive paper manufactory in Asia. The compiler of this book was the first Occidental traveller to visit this little-known remote mill ... The book not only describes in detail the making of the various kinds of Siamese paper from the bark of the khoi tree (*Stebulus asper*), but also an account is given of the journey from Singapore to Bangkok through the rubber plantations and jungles of the Malay Peninsula, a distance of over a thousand miles ... Only 115 copies of this volume have been made and of this number only 99 offered for sale. This is the smallest edition ever made of a Dard Hunter book" (Prospectus).

Schlosser 37.

(#23076)

\$ 8,500.

19] HUNTER, Dard (1883-1966). **Old Papermaking in China and Japan.** Chillicothe, OH: Mountain House Press, 1932. Folio (16 1/2 x 11 5/8 inches). 5 photogravures, 11 tipped in colour plates (one folding), 2 mounted uncoloured plates, numerous uncoloured illustrations, 16 tipped in paper specimens, 3 mounted bark specimens, publisher's prospectus loosely inserted. Publisher's half linen over paper-covered boards, the black hand-made paper covering the boards printed in gold and red in a decorative design of Chinese characters, original paper title label on the upper cover, publisher's linen and board slipcase. *Provenance:* William Reydel (typed letter signed by Hunter, loosely inserted).

One of 200 numbered copies signed by Hunter, this being copy 113: "a veritable museum of old papermaking."

"The object of this volume is to enlighten by the use of illustrations and by actual specimens of papers rather than by extended comment ... The illustrations are provided with comprehensive captions which serve to show the actual processes of papermaking in the Orient in years gone by. The original specimens of Chinese, Japanese, Persian, and Tibetan papers have been gathered together during the past ten years and constitute a veritable museum of old papermaking" (Prospectus).

Schlosser 35

(#23077)

\$ 5,750.

20] HUNTER, Dard (1883-1966). **Old Papermaking.** Chillicothe, OH: Mountain House Press, 1932. Small folio (11 7/8 x 8 1/2 inches). Text uncut and unopened. Half-title. 25 plates (including 14 tipped-in facsimiles and 2 folding plates), 11 tipped paper specimens (including 9 in the rear lettered A-H), numerous illustrations with in the text (including 3 full-page). Original white and marbled paper boards (spine lightly toned as usual).

One of 200 numbered copies signed by Hunter, this being number 46: the first book of the Mountain House Press.

"The author's first major work, printed by him on paper made by hand in his mill and from types cut by him" (Schlosser).

Schlosser 32

(#23074)

\$ 4,250.

21] HUNTER, Dard (1883-1966). **Papermaking by Hand in India.** New York: Pynson Printers, 1939. 4to (11 1/4 x 9 inches). Photogravure vignette on title, 84 photogravures on 42 plates, 27 paper specimens. Publisher's prospectus, laid in. Publisher's black leather-backed hand-blocked India print cloth covered boards, original board slipcase.

One of 375 numbered copies signed by Hunter, this being copy 134.

"Mr. Hunter's sympathetic and thoughtful handling of papermaking in one country after another has produced a group of books that stand as beacons in their fields ... Now comes Mr. Hunter's book on India ... the result of two special journeys to India to investigate mills and collect specimens ... To those who know Dard Hunter's work it is unnecessary to stress that in this book, as in his others, we see with intimate detail the exact conditions under which paper is made and the methods that are used; all with a knowing appraisal of how these fit in with other ancient and primitive traditions in so many of the world's forgotten corners. Dard Hunter long cherished the desire to visit India and see with his own eyes the handmade paper industry of that vast country. It is fortunate indeed that it was possible for him to make these significant trips, and thus place in our hands the only record of Indian handmade paper that exists..." (Prospectus).

Schlosser 39.

(#23075)

\$ 1,250.

22] JACKSON, Holbrook (1874-1948). **The Fear of Books.** London and New York: printed at the Curwen Press for the Soncino Press and Charles Scribner's Sons, 1932. Octavo (9 1/4 x 5 7/8 inches). Limitation leaf, half-title . Contemporary dark green morocco by Sangorski & Sutcliffe, spine in six compartments with semi-raised bands, lettered in gilt in the second and third compartments, gilt turn ins, t.e.g.

One of 48 special copies on hand-made paper, numbered and signed by the author

The edition as a whole was limited 2048 copies, this is number 'XLVI' of 48 "special copies signed by the author and printed on J. Barcham Green's hand-made paper numbered I to XLVIII."

(#24136)

\$ 675.

23] KELMSCOTT PRESS -- William MORRIS (1834-1896). **A note on his aims in founding the Kelmscott Press. Together with a short description of the Press by S.C. Cockerell, & an annotated list of the books printed thereat.** [colophon: Hammersmith, London: Kelmscott Press, sold by the Trustees of the late William Morris, 4th March 1898]. Octavo (8 1/8 x 5 5/8 inches). Printed in red and black, in Golden, Troy and Chaucer types. 1 large woodcut illustration of "Psyche borne off by Zephyrus" by William Morris after Sir Edward Burne-Jones, 2 woodcut borders and other floral and foliate ornaments. (Without the loose erratum slip). Original holland-backed blue/grey paper-covered boards by J. & J. Leighton, letterpress titling to the upper cover. (Water stain on the upper cover, minor wear at head of spine). *Provenance:* Carl Eillheim (bookplate).

A summation of the aims and achievements of the archetypal private press, and the final book to be printed at Kelmscott Press (limited to 537 copies, this one of 525 on paper).

This work is not only beautifully produced, but also includes interesting information relating to the Arts and Crafts movement in general and the way it effected book design in particular: included are Morris's ideas on fine printing and book illustration, Sydney Cockerell's history of the Press and a useful bibliography of all the Kelmscott productions.

The Kelmscott Press, now the most famous of the private presses, was established by William Morris at Hammersmith, London, in January 1891 in order to produce examples of improved printing and book design. The books were designed to make reference to the methods and techniques he used, what he saw as traditional methods of printing and craftsmanship, in line with the Arts and Crafts movement as a whole, and in response to the prevalence of lithography, particularly those lithographic prints designed to look like woodcut prints. He designed clear typefaces, such as his Roman 'golden' type, which was inspired by that of the early Venetian printer Nicolaus Jenson, and decorative borders for books that drew their inspiration from the incunabula of the 15th century and their woodcut illustrations. Selection of paper and ink, and concerns for the overall integration of type and decorations on the page made the Kelmscott Press the most famous of the private presses of the Arts and Crafts movement. It operated until 1898, producing 53 works, comprising 69 volumes, and inspired other private presses, notably the Doves Press, Eragny, Ashendene and Vale Presses.

Peterson A53; Sparling p.171.

(#23521)

\$ 1,500.

24] KENNETT, White (1660-1728, Bishop of Peterborough). **Bibliothecae Americanae Primordia. An Attempt Towards laying the Foundation of an American Library, in several books, papers, and writings, humbly given to the Society for Propagation of the Gospel in Foreign Parts ... By a Member of the said Society.** Index by the Rev. Robert Watts. London: printed for J. Churchill, 1713. Quarto signed in 2s (8 1/4 x 6 1/4 inches). (Lacking the front blank and blank A1 [i.e. blank leaf between the Dedication and the start of the bibliography], Kk1 and Kk2 cut down without affecting the text area but likely supplied from another copy at an early date, light dampstaining). 19th-century red half morocco over marbled paper-covered boards, the border between the leather and marbled paper ruled in gilt on the covers, spine in six compartments with raised bands, lettered in the second, the others with repeat decoration in gilt centering on a flower-spray tool, marbled endpapers.

Rare copy of "the earliest exclusively American catalogue" (Church): one of only 250 copies printed.

"White Kennett, Bishop of Peterborough, gave his extensive collection of Americana to the Society for the

Propagation of the Gospel in Foreign Parts in 1712, with the intention that the gift should be accompanied by a printed catalogue of the collection. This wish was thwarted for a while by the decision to have Robert Watts compile what became an extensive and essential index of 223pp. Kennett had in the meantime continued his collecting at a pace which necessitated the inclusion of 55-page appendix and the catalogue was finally published in 1713. The result is the best catalogue of books relating to America extant, [arranged in chronological order], the titles being copied at full length with the greatest exactness, together with the name of the printer, and the number of pages in each volume...It is rich in English tracts relating to New England" (Rich).

Pinelo's *Epitome de la biblioteca oriental i occidental* (1629) includes a listing of books of Indian and Asian as well as American interest, but Kennett's is the first printed catalogue devoted exclusively to books relating to America. An account of the library is given in the Massachusetts Historical Society, *Proceedings*, vol. 20 (1883). Despite Kennett's stated wish that the books were intended for the "perpetual use" of the members of the Society a number were later given to the British Museum, and some "had been lost or mislaid" by the time Sotheby's prepared the auction catalogue for the sale of the Society's library in 1917.

Church 856; *European Americana* 713/104; Grolier/Breslauer & Folter 93; JCB II, 178; Sabin 37447; Streeter Sale 4363
(#23759) \$ 7,500.

25] LAMBERT, Canon of St. Omer (compilor) . **Codex Autographus Bibliothecae Universitatis Gandavensis.** Edited by Alberto Derolez. Ghent: in aedibus Story-Scientia, 1968. Folio (15 1/2 x 11 inches). Title in red and black, half-title. Numerous plates and illustrations (some coloured and mounted, some folding) . Original cream parchment over bevelled boards, the spine lettered in gilt (minor staining to the upper cover).

The first printing of the text of a medieval manuscript encyclopedia: a limited edition of 675 copies, this number 271 of 600 copies.

The *Liber Floridus* was compiled between 1090 and 1120 by Lambert Canon of Saint-Omer, and contains extracts from approximately 192 different sources. It takes the form of a chronological record of events to the year 1119, incorporating allusions and images of a biblical, astronomical, geographical, and philosophical nature, as well as information and images of various natural history subjects.

The *Liber Floridus* is now known through a number of manuscript versions, but the present work reprints for the first time in its entirety the Ghent codex (which is believed to be the original). The text is presented in a carefully laid out mixture of images of the original manuscript interspersed with a printed transcription of the rest of the original text (but with later additions edited out). It is supported by extensive and valuable notes. This work was published as part of the celebrations to mark the 150th anniversary of the University of Ghent, and is surprisingly rare: only the Hunt copy (sold in 1986) is listed as having appeared at auction.

(#23848) \$ 1,250.

26] LE ROUX DE LINCY, Adrien Jean Victor (1806-1869). **Researches concerning Jean Grolier his life and his library with a partial catalogue of his books by ... Le Roux de Lincy... edited by Baron Roger Portalis ... translated and revised by Carolyn Shipman.** New York: [printed by the de Vinne Press for] the Grolier Club, 1907. Large octavo (11 3/4 x 8 3/8 inches). Title in red and black, half title. 14 coloured lithographic plates (including 12 semi-embossed plates of bindings). Original blue half morocco over paper-covered boards, spine titled in gilt.

Limited edition of 600 copies, this one of 300 printed on Arnold unbleached hand-made paper

An important survey of the library of the Lyonnese book-lover in whose honour the Grolier Club of New York was founded. The scholarship displayed in the text is only matched by the superb quality of the plates, and the exceptional typography of this de Vinne Press production.

(#23428) \$ 340.

27] LOCKER LAMPSON, Frederick (1821-1895), [Godfrey LOCKER LAMPSON (1875-1946), Alfred POLLARD and others]. **The Rowfant Library. A catalogue of the printed books, manuscripts, autograph letters, drawings and pictures, collected by Frederick Locker-Lampson. [with:] An Appendix to the Rowfant Library.** London: S. & J. Brawn for Bernard Quaritch; or [Appendix:] Printed by Charles Whittingham & Co. at the Chiswick Press, 1886 -1900. 2 volumes, octavo (10 x 6 3/8 inches). Title to the "Appendix" printed in red and black, half-titles. 1 etched frontispiece by George Cruikshank, 1 photogravure frontispiece view of Rowfant, 6 Locker Lampson book-plates printed as illustrations, 1 engraved portrait of F. Locker Lampson after George du Maurier, 1 photogravure portrait of Locker Lampson. Extra-illustrated with an 8pp. prospectus from Bernard Quaritch laid down on the rear pastedown of the the first volume, and two loosely inserted ALS from bookseller George G. Coombes to W. J. Way (one mentioning Locker Lampson). Original morocco-backed cloth, spines gilt, t.e.g. *Provenance*: Washington Irving Way (1853-1931, author, publisher, the recipient of the two loosely inserted letters, occasional marginal notes).

Limited editions: the first volume one of 150 copies, the Appendix one of 350 copies.

A beautifully-produced record of a 19th-century library of books, the majority of which ended up in the great 20th-century American collections of great literature.

"The library formed by the poet Frederick Locker..., later Locker-Lampson [sic.], was unique of its kind. The owner's object - and it is indeed strange that nobody should have had the idea before him - was to secure the masterpieces (and the masterpieces only) of English literature, from Chaucer to Swinburne, in the original edition of each work. He started, in 1874, by securing the best Shakespeare Quartos in the Tite sale. For ten years he carefully sifted the book-market, buying with wonderful judgement and considerable luck. In 1886, Alfred Pollard, then quite a young man, helped him to bring out a catalogue, *The Rowfant Library*, which has since proved a text-book for English and American collectors. For, as Andrew Lang put it in a famous ballad, "You do not find on every stall, the Rowfant books!" At the end of his life Locker added to his English library a foreign section, containing the first editions of Corneille, Racine, Molière, Cervantes and other great Continental writers. These, with other additional purchases, were catalogued in 1900 in an "Appendix" forming a companion volume to *The Rowfant Library*. When Church purchased the Rowfant books, he retained only a small portion of them, very minutely described in the great catalogue of the library of Americana and English books, sold by his heirs in 1911 to the late Henry E. Huntington. the remainder of Locker's books Church sold, through Dodd, Mead & Co., to various American collectors, such as Robert Hoe, of New York, W.A. White of Brooklyn, William C. Van Antwerp, Frederick C. Halsey and Beverly Chew; the libraries of the last two were bought during the [First World] War by Henry E. Huntington" (Seymour de Ricci *English Collectors* [1960], pp.174-176).

(#24130)

\$ 400.

28] MATTHEWS, Brander. - Harvey S. CHATFIELD (binder). **Bookbindings Old and New. Notes of a book lover. With an account of the Grolier Club of New York.** New York and London: Macmillan and Co., 1895. Small octavo (7 1/4 x 5 1/4 inches). Half-title, 1p. publisher's advertisement at rear. Frontispiece, 52 plates, numerous illustrations (Title misbound). Black morocco gilt by Harvey S. Chatfield of New York, covers with decorative border composed of multiple gilt fillets with shaped corner sections, the spine in six compartments with raised bands, lettered in the second and fifth compartments, the others with repeat decoration in gilt, gilt turn-ins, marbled endpapers, t.e.g.

A fine copy of this survey of bookbinding and the history of the foundation of the Grolier Club

The present work part of the "Ex-Libris" series, offers a well-illustrated overview of both the history of bookbinding, but also the state of the art as it stood at the end of 19th century. The history of the Grolier also includes brief reviews of all their publications to date. This copy bound by Harvey Chatfield. A highly skilled binder, he is noted as having exhibited his work in the galleries of the Art Alliance of America in 1917 as part of a show celebrating the master craftsmen of America.

(#24134)

\$ 450.

29] POLLARD, Alfred W. **An Essay on Colophons with specimens and translations by Alfred W. Pollard and an introduction by Richard Garnett.** Chicago: [printed at the De Vinne Press for] The Caxton Club, 1905. Large octavo (11 x 7 inches). Printed in red and black, half-title, title with Caxton Club title vignette. Illustrations. Original half vellum over light brown paper-covered boards, covers blocked in gilt, spine lettered in gilt. *Provenance:* George F. Rothschild (signature); Elizabeth Rose Page (presentation inscription from Rothschild, dated 1933).

Limited edition of 255 copies, this one of 252 copies on 'French hand-made paper'.

A beautifully-produced and useful work which concentrates on the colophon as it appears in early printed works: the vast majority of examples taken from pre-1500 publications.

(#23762)

\$ 300.

30] [REDE, Leman Thomas (1754/55 - 1810)]. **Bibliotheca Americana; or, a chronological catalogue of the most curious and interesting books, pamphlets, state papers, &c. upon the subject of North and South America, from the earliest period to the present, in print and manuscript ... with an introductory discourse on the present state of literature in those countries.** London: printed for J. Debrett, J. Sewell, R. Baldwin & J. Bew and E. Harlowe, 1789. Quarto (10 x 8 inches). (Expert repairs to title page, some spotting). Expertly bound to style in half calf over contemporary marbled paper-covered boards, spine gilt in compartments, red morocco lettering piece. *Provenance:* New Jersey College Library (early ink stamp to upper margin of title).

First edition of this important work on early printed and manuscript Americana, with a valuable introductory essay

This anonymous work has in the past been ascribed variously to "[Alexander] Dalrymple, Homer, Long, and Reid" (Church), but is now known to have been written by the miscellaneous writer Leman Thomas Rede, a student of the Middle Temple (cf. Stuart C. Sherman *The William and Mary Quarterly*, 3rd Ser., Vol. 4, No. 3 (Jul., 1947), pp. 332-349). According to the title Rede compiled the work from the holdings of the British Museum "and the most celebrated public and private libraries, reviews, catalogues, &c.". It is of particular value as it includes manuscript material in addition to printed works, and also for the 17pp. "Introductory Discourse on the State of Literature in North and South America," which includes musings on the benefits of freedom of the press to the development of "Genius," as well as interesting details of bookselling in the United States. The demand was for small format works on practical matters; imported books were generally cheaper than home-produced editions (even with the hefty premiums that booksellers were able to place on the imports) because of the cost of materials and printers' wages.

Church 1235; Sabin 5198.

(#20268)

\$ 2,750.

31] [ROSE, Alfred] "Rolf S. Reade" (pseudonym) . **Registrum librorum eroticorum ... compiled by Rolf S. Reade.** London: privately printed for subscribers, 1936. 2 volumes, quarto (10 x 7 5/8 inches). Half-titles, interleaved throughout. Extra-illustrated with a loosely inserted copy of the original 4pp. prospectus. Near contemporary brown half morocco over marbled paper-covered boards, spines gilt in six compartments, red morocco lettering-piece in the second compartment, the third panel stained black and lettered in gilt.

Limited edition of 200 copies, printed on handmade paper: this set numbered 200.

The prospectus promises that the work would be "a complete catalogue of [the erotic books] ... in the British Museum (including the [Henry Spencer] Ashbee bequest); the Bodleian Library, Oxford; the University Library, Cambridge; the Guildhall Library, London; the Bibliothèque Nationale, Paris; to which will be added books in the Bibliotheca Apostolica Vaticana (where much cataloguing still remains to be done) and other Continental Libraries."

The work was the most complete general bibliography of erotic literature to be attempted up to that time: 5,061 separate works are listed. It remained the only published guide to the erotica holdings of the British Library until Kearney's *The Private Case* was published in 1981; it is still of value for the information it contains on the books in other collections.

(#23824)

\$ 1,200.

32] SABIN, Joseph - Andrew WIGHT (collector). **Bibliotheca Americana. Catalogue of the Entire Library of Andrew Wight, of Philadelphia. Specially rich in rare books, relating to America ...** By J. E. Cooley, Geo. A. Leavitt, Auctioneer, on Monday, June 6th, 1864. New York: J. E. Cooley, 1864. 8vo (9 x 6 inches). [i-]iv, [9-]315 pp. Publisher's wrappers bound in, the inside rear wrapper announcing the publication of Sabin's Dictionary of Books Relating to America. Partly unopened.

[Bound with:] Executor's Sale. Catalogue of the Library of a Gentleman Lately Deceased ... By J. E. Cooley ... Tuesday, February 20th, 1866 ... New York: J. M. Bradstreet, 1866. [and:] Catalogue of an exceedingly choice private library ... By J. E. Cooley ... Monday, February 26th, 1866 ... New York: J. M. Bradstreet, 1866. Original wrappers bound in. [and:] Catalogue of the Library of J. B. Fisher ... March 5th, 1866 ... By J. E. Cooley. Philadelphia: Henry B. Ashmead, 1866. Prepared by Charles F. Fisher.

Together, 4 works in one. Contemporary half black morocco over marbled paper covered boards, spine with raised bands in six compartments, lettered in the second compartment.

A nice sammelband of mid-19th century American auction catalogues.

(#24113)

\$ 350.

33] SCHWERDT, Charles Francis George Richard (1862-1939). **Hunting Hawking Shooting Illustrated in a catalogue of books, manuscripts, prints and drawings collected by ... Schwerdt. [catalogued by H. Collmann and others].** London: privately printed for the Author by Waterlow and Sons Ltd., 1928-1928-1928-1937. 4 volumes, large 4to (12 11/16 x 9 7/8 inches). Titles with two-colour engraved vignettes, half-titles. 382 plates with tissue guards (138 printed in colour), many in collotype and colour half-tone, some mounted, some folding, some double-page, numerous illustrations. Green half morocco gilt by Kelly & Sons of London, spines in six compartments with raised bands, lettered in gilt in the second, third and fourth compartments, top edges gilt.

A fine copy of the limited first edition of the standard bibliography on hunting and the catalogue of the greatest English collection on the subject formed in modern times.

Limited to 300 copies, signed by Schwerdt. Schwerdt first started collecting books on sports of all kinds, and only later limited his collecting to hunting, hawking and shooting. The spectacular results of his search are recorded in what is one of the most beautiful of all collection catalogues, and a work which is still a standard reference 70 years after his death. Subsequently, Schwerdt's printed books and manuscripts were sold at a series of auctions at Sotheby's: four in 1939 and two in 1946.

Besterman *World Bibliography of Bibliographies* 3889

(#23099)

\$ 5,000.

34] SITWELL, Sir Sacheverell (1897-1988), Handasyde BUCHANAN, and James FISHER. **Fine Bird Books 1700-1900.** London & New York: Collins & Van Rostrand, 1953. Folio (19 1/4 x 13 3/8 inches). Title printed in red and black, decorated half-title. 16 coloured plates (one folding), 24 full-page uncoloured collotype illustrations, occasional uncoloured head- or tailpieces. Extra-illustrated with loosely-inserted 4pp. prospectus, 1 sample coloured plate and 1 small format order form. Original red half morocco over marbled paper-covered boards by Mansell of London, spine titled in gilt, slip-case.

A fine copy of the deluxe issue of the large format first edition of this standard reference work.

The edition as a whole was limited to 2295 copies. This is number 167 of 295 numbered copies signed by the authors "printed on Pannekoek mould made paper half bound in morocco by Mansell of London" (Prospectus). The work is in three main parts: the first a masterly essay offering an overview of the 'Fine Bird Book' by Sacheverell Sitwell; second the bibliography by Buchanan and Fisher; and third a "List of Species illustrated in the Plates" by Fisher.

(#23525)

\$ 1,200.

35] STAUFFER, David McNeely, & Mantle FIELDING. **American Engravers upon Copper and Steel.** New York [vols I and II] and Philadelphia [vol.III]: Grolier Club [vols. I and II], 1907-1917. 3 volumes (including the "Supplement"), octavo (9 3/8 x 6 1/4 inches). Vols. I and II: titles in brown and black, half-titles. 43 plates (2 folding), half-titles; "Supplement": half-title. 3 plates. Contemporary blue morocco gilt by the Club Bindery, covers with elaborate overall design of gilt fillets strapwork and cornerpieces with scrolling foliage and pointillé work, spines in six compartments with raised bands, lettered in the second and fourth compartments, the others with elaborate overall repeat decoration, blue morocco turn-ins and pastedowns with panelled decoration in gilt, silver/grey watered-silk doublures, neat repairs to hinges of one volume. *Provenance:* Frederick W. Skiff (1867-1947, bibliophile, author and Grolier Club member, bookplate).

The finely-bound Skiff set of Stauffer's standard work on the subject, including Fielding's supplement.

The first two volumes are from an edition of 353 sets, this set one of 350 printed on "imported mold-made paper." The first volume is sub-titled "Biographical sketches illustrated" and includes the 43 plates; vol. II is sub-titled "Check-list of the works of the earlier engravers." Mantle Fielding's work is a supplement to both of the earlier volumes and is limited to 220 copies signed by the author, this copy numbered 131.

(#23197)

\$ 1,750.

36] STREETER, Thomas Winthrop. - PARKE BERNET GALLERIES Inc. **The Celebrated Collection of Americana formed by the late Thomas W. Streeter.** New York: Parke Bernet Galleries, 1966-1970. 8 volumes, including the Index, quarto (9 7/8 x 6 7/8 inches). Numerous illustrations, priced throughout in pen in neat contemporary hand. Original blue paper-covered boards (vols.I-VII) or blue cloth (Index vol.), upper covers and spines lettered in gilt.

An exceptional set of the catalogues produced for this landmark sale: a basic requirement for an reference library on the subject.

Thomas Winthrop Streeter's collection was a high-water mark in the field of Americana, and this catalogue stands as a worthy monument to his achievement - it is also extremely useful, and essential as a reference work, including listings of 4,421 lots, most with detailed collations. This set is free from the condition problems that so often plague the bindings of this work.

(#23125)

\$ 450.

37] UZANNE, Octave (1851-1931). **L'Art dans la Décoration Extérieure des Livres en France et à l'étranger. Les couvertures illustrées. Les cartonnages d'éditeurs. La reliure d'art.** Paris: Société Française d'Éditions d'Art, 1898. Quarto (10 3/4 x 7 3/4 inches). Two-colour decorative title and additional title, numerous illustrations, many printed in a tone, 128 plates printed recto and verso of 64 leaves, most printed in a tone. Contemporary dark blue half morocco by J. Kauffmann, the flat spine with an overall design incorporating an onlaid shaped red morocco panel lettered in gilt with the author and title, the area above tooled with small flowerheads and a large flowerspray, the flowerspray tooled onto light brown morocco inlays, the area below the red morocco onlay with the same small flowerheads and a repeat pattern of six flower sprays, the flowerheads tooled onto grey morocco onlays, marbled endpapers, original paper wrappers bound in at the front and rear, skillful repairs to joints.

Limited edition of 1060 copies, this copy numbered 1042, one of 1000 copies on 'papier vélin'.

A delightful and informative fin-de-siecle work concentrating on the way art was being applied to the decoration of the exterior of books of all kinds: from the illustrations on paper wrappers, to the decoration of cloth publishers bindings to the unique work being produced by the fine-art binders of the period. The designs for wrappers are ably represented by the charming art nouveau design by Louis Rhead for the original covers of the present work (here bound in at the front and back), and the leather binding by J. Kauffmann, particularly the spine, offers a fine demonstration of beautiful design and the flawless finishing of the best quality fine-art binders. The illustrations in the text supply numerous other examples from all three categories, highlighting the best work of the period.

(#23226)

\$ 900.

38] UZANNE, Octave (1851-1931). **L'Eventail [Suite des Gravures de l'Eventail...] par ... Uzanne Illustrations de Paul Avril**. Paris: A. Quantin, 1882. 2 parts in one volume, octavo (10 3/4 x 7 1/4 inches). Text: title printed in red and black with a vignette in blue, half-title. Tinted illustrations, page decorations in black, all after Avril; Plates: title printed in red and black with a vignette in blue, half-title (signed by Paul Avril). Tinted plates (proofs before text of the tinted illustrations, each bound to face the corresponding illustration), all after Avril. Brown morocco by Matthews bound to a Jansenist style, the spine in six compartments with raised bands, lettered in gilt in the second and third compartments, wide brown morocco turn-ins elaborately tooled in gilt with fillets, scrolling foliage, fan tools, all around an inset light grey silk pastedown, the front with red and black printed design incorporating the author and illustrator's name and the title, the rear with related design without lettering, the free endpapers formed from the original illustrated upper and lower wrappers, marbled paper-covered slipcase.

A unique copy of this fin-de-siecle classic.

The text volume, numbered 46, is one of 100 copies printed on "papier du Japon"; the suite of proofs are also printed on "papier du Japon". This is Uzanne's best-known work and a classic example of a sumptuous illustrated work published in a small edition, where the author worked in close collaboration with the illustrator. This work produced for bibliophiles by bibliophiles were feature of the Parisian literary and artistic scene at the end of the 19th century.

The binding provides the perfect accompaniment to the text: a Jansenist design (plain on the outside, with a burst of decoration on the endpapers) which concentrates attention on the spectacular interior, complimenting Avril's illustrations with finishing and gilding of the highest quality.

Cf. Dorothy A Harrop 'Three binders of the mid twentieth century' in *The New Bookbinder* vol 14, 1994 (#23708)

\$ 500.

Art & Art Reference

39] [BOYDELL, John, Josiah BOYDELL and George NICOL (publishers)]. **A Catalogue of the Pictures, &c. in the Shakespeare Gallery. Pall-Mall**. London: printed by H. Baldwin; and sold at the place of the exhibition, 1790. 12mo bound in 4s (7 3/8 x 4 3/4 inches). (a4 shaved with loss). 19th-century half sheep over marbled paper-covered boards, the flat spine titled in gilt (hinges split, extremities rubbed). *Provenance*: Earl of Portarlington (Emo Park Library armorial bookplate).

A fascinating record of the marketing undertaken by the Boydells in their efforts to attract subscribers for their most ambitious publication: a large format multi-volume set of Shakespeare's 'Dramatic Works', accompanied by a series of plates worked up from especially commissioned paintings.

The pamphlet describes and identifies 56 of the paintings that had already been completed: the title and artist is given for each, together with the relevant passage from the plays. These 56 were exhibited at the Boydell's 'Shakespeare Gallery' in Pall Mall' together with an associated group of 'basso-relievo's', some miscellaneous paintings, a large group of drawings after the paintings which had belonged to the Earl of Orford which has been bought by the Empress of Russia, and a similar group of drawings 'after the most capital pictures in England': the whole being presented as an important exhibition of the best of British art. However, the true purpose of the pamphlet seems to have been to pacify existing subscribers, whilst also garnering new subscriptions for the 'most magnificent and accurate edition of the Plays of Shakespeare, in nine volumes of the largest quarto size ... [as well as] a series of large and capital prints, after pictures ... from the most striking scenes of Shakespeare' (prospectus leaf). The *Dramatic Works* finally appeared in 1791, and Boydell went on to issue his *Graphic Illustrations of the Dramatic Works of Shakespeare*. between 1792 and 1803, but not before overcoming enormous financial problems (including bankruptcy).

(#24145)

\$ 350.

40] COROT, Jean Baptiste Camille, Charles-François DAUBIGNY, Eugene DELACROIX, Jean-François MILLET and Theodore ROUSSEAU. **Quarante Clichés-Glaces de J.B.C. Corot - C. Daubigny - E. Delacroix - J. F. Millet - Th. Rousseau tirés sur les plaques provenant de la collection de M. Cuvelier.** Paris: Chez Maurice Le Garrec, successor d'Edmond Sagot, 1921. Folio (18 1/2 x 15 inches). 36 variously-sized cliché-verre plates numbered 1-40 (one plate includes five images), each plate with the pencilled edition number "32/150" and the publisher's stamp on the verso, each matted to a uniform size. Unbound as issued within original brown cloth portfolio, title blocked in gilt on the upper cover, cloth ties.

A rare portfolio of cliché-verre prints by notable artists of the Barbizon school, limited to 150 copies

"Essentially a hybrid of printmaking and photography, cliché-verre [also known as cliché-glace, both translated as glass negative] uses neither ink nor camera to produce, through photographic chemistry, hand-drawn or composed images on paper ... The period from the early 1850s through the 1870s was the golden age of cliché-verre in France. Along with Corot, a number of artists working in and near the town of Barbizon adopted the technique, including Theodore Rousseau, Charles Daubigny, Charles Jaque, Francois Millet, Paul Huet and others" (*Encyclopedia of Nineteenth Century Photography*, pp. 305-306).

This rare portfolio, issued by Parisian art dealer Maurice Le Garrec, publishes 40 cliché-verres by Corot, Millet and others in the collection of Eugène Cuvelier, himself a noted fine art photographer and cliché-verre artist.

The plates included are:

COROT (19, including 5 on one sheet): La Petite Soeur; Le Petit Cavalier Sous Bois; Le Songeur; La Jeune Fille et la Mort; Le Grand Cavalier Sous Bois; Le Petit Berger 1re Planche; Le Petit Berger 2me Planche; Le Jardin de Périclès; L'allée des Peintres; Griffonnage; Le Grand Bucheron; La Tour d'Henri VIII; Souvenir d'Ostie; Les Jardins d'Horace; Jeune Mère a l'Entrée d'un Bois; Les Arbres dans la Montagne; Un Déjeuner dans la Clairière; La Ronde Gauloise; Souvenir du Bas-Bréau (Delteil 41-43, 45, 46, 49, 50, 52-56)

DAUBIGNY (16): Le Marais aux Canards; Les Cerfs; Sentier dans les Blés; Le Pont; Le Ruisseau dans la Clairière; Le Grand Parc a Moutons; Le Gué; La Rentrée du Troupeau; La Gardeuse de Chèvres; La Fenaison; L'ane au Pré; Effet de Nuit; Le Bouquet d'Aunes; Vaches a l'Abreuvoir; La Machine Hydraulique; Vaches Sous Bois (Delteil 133-147, 149)

DELACROIX (1): Tigre en Arrêt (Delteil 131)

MILLET (2): La Précaution Maternelle; Femme Vidant un Seau (Delteil 27, 28)

ROUSSEAU (2): Le Cerisier de la Plante a Viau; La Plaine de la Plante a Biau (Delteil 5,6).

Only one set of this edition has appeared on the market in recent years: Sotheby's London, 1 July 2004, £14,400.
(#23073) \$ 29,500.

41] DEGAS, Edgar (1834-1917). - LEMOISNE, Paul-André Lemoisne. **Degas et son Oeuvre.** Paris: P. Brame and C.M. De Hauke, 1946-1949. 4 volumes, quarto (13 x 9 3/4 inches). Half-titles. Printed in black and brown. Portrait frontispiece, numerous heliogravure illustrations, including images of over 1466 works by Degas. Original grey sugar-paper wrappers, card chemises and card slipcases (some discolouration to the spines of the chemises, some repaired damage to the slipcases).

A fine set of the catalogue raisonné.

Limited edition of 1030 copies, this one of 980 examples on 'papier Arches filigrané', this set numbered 646. The first volume consists of a series of illustrated essays on Degas, his life, his influences and his work; volumes two and three are the catalogue raisonné; and the fourth volume is an unillustrated but vital series of indices.

Freitag 2165
(#23658)

\$ 2,750.

42] DEGAS, Edgar (1834-1917). - Galerie Georges PETIT (auctioneers). **Catalogue des tableaux, pastels et dessins par Edgar Degas et provenant de son atelier.** Paris: Galerie Georges Petit, 1918-1919. 4 volumes, octavo (10 3/4 x 7 1/4 inches). Titles in red and black. Illustrated throughout, volume IV extra-illustrated with a loosely inserted ticket to the private view of the fourth sale on 30th June 1919 (pp.283/4 in vol.III torn with loss at inner corner). Original tan wrappers, titled on upper covers, sympathetically rebacked with paper, one rear wrapper renewed.

A complete set of the original edition of the Degas studio sale.

Degas had died in 1917, and in a series of four sales, starting in May 1918 and ending in July 1919, the contents of his atelier was sold in a total of 1,523 lots. The work was catalogued according to type: paintings in oil; drawings; pastels and watercolours; and prints, with short bursts of each type in lotted rotation.

Freitag 2159.

(#23834)

\$ 950.

43] HALSEY, Frederic R. (collector) -- The Anderson Galleries. **The Frederic R. Halsey Collection of Prints. [Parts 1-9].** New York: 1916-1917. 9 parts, 8vo (9 x 6 1/8 inches). Plates. (Minor dampstaining in part I). Publisher's wrappers. *Provenance:* F. E. Robinson, Summit, NJ (contemporary inked stamp on front wrappers).

Scarce auction catalogues from the sale of the famed Halsey collection, "the largest and most important sale of prints ever held in the United States" (preface).

These parts cover Americana (including naval prints and New York views), Sporting Prints, French Engravings, Stipple Engravings, English Mezzotints, Nineteenth Century Prints, Old Masters, Napoleon/French Revolution, and French Prints of the Eighteenth Century.

(#22759)

\$ 450.

44] HART, Charles Henry. **Catalogue of the engraved portraits of Washington.** New York: the Grolier Club, 1904. Quarto (12 1/4 x 9 1/4 inches). Title with vignette printed in colours, one table printed in red and black. Original mezzotint frontispiece portrait of Washington by S. Arlent Edwards, 20 photogravure portraits after earlier engravings, 1 illustration after Paul Riviere. Original parchment-backed blue paper-covered boards with tips, blocked in gilt, dust-jacket (spine of dust-jacket toned).

Limited edition of 425 copies.

A very fine copy of this beautifully-produced work, printed on handmade paper: a useful reference.

(#23200)

\$ 700.

45] JOLY, Henri and Tomita, Kumasaku. **Japanese Art and Handicraft.** London: Yamanaka and Company, 1916. Two parts bound in one, folio (12 1/2 x 9 3/4 inches). 214pp. text, 162 black & white plates, 8 in colour, with lettered tissue guards. Contemporary half morocco gilt, some dampstaining and wrinkling along top edge of contents, affecting mostly margins in center portion of block, scattered discreet owner's pencil notations.

One of 175 numbered copies of this catalogue created for the seminal 1915 British Red Cross Exhibit. 2415 artifacts or sets of objects were displayed at this exhibition held during the height of World War I, most here illustrated including examples of netsuke, lacquer, swords, prints, drawings, ceramics, tsuba, bronze, and other metalwork. An important and scarce early text on Japanese arts and crafts.

(#6979)

\$ 2,500.

46] MANÉ-KATZ, Emmanuel (1894-1962). **Douze Lithographies pour Stempeniou de Cholem Aleikheim préface de Pierre Mazars.** Boston: [printed in France] Boston Book & Art Shop, 1966. Large folio (27 1/2 x 20 3/4 inches). 5 uncoloured illustrations, 12 coloured lithographs, started by Mané-Katz and finished by Alexis Manaranche, printed by Mourlot frères. Unbound as issued in original cloth portfolio, the upper cover blocked in black with a facsimile of the artist's signature, cloth flaps, cloth ties.

Limited edition of 300 copies on grand vélin d'Arches paper, this copy numbered 156.

In this work, Emmanuel Mané-Katz explores one his favorite themes - shtetl culture in Eastern Europe - whilst illustrating one of the best known works of Cholem Aleikheim, the pen-name of Solomon Rabinowitz (d.1916). The lithographs, based on a series of gouaches, were begun in Geneva in 1958, but the artist's death in 1962 interrupted the project and they were eventually finished by Alexis Manaranche.

(#23849)

\$ 2,000.

47] MARIN, John (1870-1953). **Drawings and Water Colors.** New York: The Twin Editions, 1950. Quarto (12 7/8 x 10 inches). Half-title (verso blank), title (limitation details on verso), 5pp. introduction, 2pp. list of contents, all printed in a facsimile of Marin's semi-calligraphic hand. 32 leaves of plates (8 colored, 24 uncolored collotypes), all after Marin, 1 original etching by Marin, signed in pencil by the artist and numbered "43 - 125". Unbound as issued in original blue morocco-backed oatmeal cloth-covered portfolio, artist's name blocked in blue on upper cover and in gilt on spine.

A beautifully-produced work, printed at a time when Marin was seen as an elder-statesman of American art.

Limited to 425 copies, this one of 125 copies of "Edition I" 'printed with an additional etching by the artist: "The Lobster Fisherman", signed and numbered in pencil by the artist in the margin beneath the image.

(#21322)

\$ 1,750.

48] McBEY, James (1883-1959, artist). - Martin HARDIE. **Etchings and Dry Points from 1902 to 1924 by James McBey A catalogue by Martin Hardie.** London: P. & D. Colnaghi & Co, 1925. Large quarto (12 3/8 x 9 1/4 inches). 1 original etching by McBey, signed in pen beneath the image by the artist, 223 illustrations after McBey. Original calf-backed cloth, titled in gilt on upper cover and spine, t.e.g. (modern endpapers).

Limited edition of 500 copies, signed by the publishers, and with original signed etching by McBey.

An important catalogue raisonné of the etched and dry-point work of James McBey during the first two decades of his long and distinguished career.

(#23420)

\$ 500.

49] PENNELL, Elizabeth Robins (1855-1936) & Joseph PENNELL (1857-1926). - James McNeil WHISTLER. **The Life of James McNeill Whistler.** London & Philadelphia: William Heinemann and J.B. Lippincott Company, 1908. 2 volumes, quarto (11 1/4 x 8 inches). Numerous uncoloured plates, and one coloured lithograph by Whistler. Original citron half morocco over paper-covered boards, the borders between the leather and the paper on the covers marked by gilt fillets, the spine of each volume divided into two compartments by a semi-raised band, lettered in gilt in both compartments, the endpapers printed with Whistler's butterfly motif in light green, t.e.g. *Provenance:* Robert Hoe (leather book label in each volume) .

The Hoe copy: one of 150 numbered copies signed by the publisher of the deluxe, large paper issue of this valuable early work on the life and art of Whistler.

This copy numbered 25. A contemporary review in the *New York Times* noted that the biography was authorised by Whistler himself "Three years before he died," said Mr. Pennell " Whistler asked Mrs. Pennell and myself to undertake his biography. The request was an exceedingly congenial one to both of us, and was at once acted upon... I never knew a man who did so much for young artists, nor one who had a higher ideal of his art. With all of that he was intensely original, many sided, a modern Benvenuto Cellini in his way of looking at things" (*New York Times*, 26 September 1908).

Freitag 10261; Lucas, p. 202.

(#24146)

\$ 300.

50] RATHBONE, Frederick. **Old Wedgwood. The decorative or artistic ceramic work in colour and relief invented and produced by Josiah Wedgwood.** London: Bernard Quaritch, printed by G. Norman & son, 1898. 8 parts in one volume, folio (19 3/4 x 14 7/8 inches). Coloured lithographed portrait frontispiece of Wedgwood after George Stubbs, 1 photogravure portrait of John Flaxman, 64 coloured lithographed plates by William Griggs and others, 1 full-page illustration on verso of the last text leaf reproducing a document signed by various members of the Wedgwood dynasty. Contemporary full brown morocco, covers with a border composed from four gilt fillets and a dog-tooth roll, the inner corners with decorative cornerpieces composed from various small tools including stylised scrolling foliage, spine in six compartments with raised bands, red morocco lettering-piece in the second compartment, the others with elaborate repeat decoration composed from similar small tools used for the cornerpieces, gilt turn-ins, marbled endpapers, top edge gilt.

One of 200 copies, illustrated with stunning colour plates.

This beautifully-printed work concentrates on the production of porcelain by the Wedgwood factory at Etruria, in Staffordshire, between 1760 and 1794. "The illustrations executed by Georges Michel Grivell and William Griggs, are drawn from the best known examples in public and private collections. Selected by the author and produced in facsimile by a new process of printing in colour, these plates for probably the first time in the history of colour printing, achieve the desired effect of accurate resemblance in tint, relief, and shade to the originals" (Bernard Quaritch, catalogue 197, March 1900, item 4323). At the time of publication, *The Publisher's Weekly* described the work as "a sumptuous folio."

Freitag 13420; Solon, p. 350.

(#23149)

\$ 4,500.

51] REYNOLDS, Sir Joshua (1723-1792). - Samuel William REYNOLDS (engraver/mezzotinter). **Engravings from the works of Sir Joshua Reynolds.** London: published by Moon, Boys & Graves [vol.I] ... Hodgson & Graves [vols.II & III], [no date, but plates dated 1833-1838]. 3 volumes, folio (17 x 11 1/2 inches). Engraved throughout. 3 titles with an integral portrait vignette, 299 engraved and mezzotint plates by S.W. Reynolds after Sir Joshua Reynolds, extra-illustrated with a duplicate of the portrait of Sir Joseph Banks in vol.I, bound here following the second portrait of Sir Joseph in vol. II. (Lacking a self-portrait in vol.II, some spotting). Contemporary purple half morocco over purple moiré'd cloth-covered boards, spines divided into six compartments by semi-raised bands, the bands highlighted with fillets in gilt and blind, lettered in gilt in the second compartment, numbered in the fourth, cream glazed endpapers, top edge gilt. *Provenance:* Dawson Turner (1775-1858, botanist and antiquary, signature in vol.I); Edward Mills (armorial bookplate) .

The Dawson Turner copy of this early pictorial survey of Reynolds's work.

This seems to be a new edition of a work, which, according to Lowndes, was published in 60 parts between 1820 and 1836, and titled *The Graphic Work of Sir Joshua Reynolds, by Samuel William Reynolds*. Reynolds's engravings serve as both a visual aide-memoire to the work of his illustrious namesake, and are also works of art in their own right. In the tradition of the *Liber Veritatis* of Claude Lorraine, or J.M.W. Turner, this extensive archive appears to include all of Sir Joshua Reynolds's best-known works. All the images are reduced in size from the originals, but some of the plates include six images on a single page and these, in particular, have the jewel-like quality that is more normally seen in the work of a great miniature painter rather than an engraver.

Cf. Lowndes III, p.2079 (variant title, and a new edition).

(#23527)

\$ 1,500.

52] SYKES, Sir Mark Masterman (collector). **A Catalogue of the Highly Valuable Collection of Prints, the property of the late Sir Mark Masterman Sykes ... Which will be Sold by Auction, By Mr. Sotheby ... [Parts 1-5].** London: J. Davy, printer, 1824. 4to (10 1/2 x 8 1/2 inches). 5 parts in one, interleaved with blanks throughout. Priced throughout in ink in a contemporary neat hand, the first part with the names of the buyers added. Early half morocco over purple cloth boards, spine in six compartments with raised bands.

A complete auction catalogue of the famed Sykes print collection, a large-paper copy priced throughout at a contemporary date.

The five sale catalogues of the famed collection of prints comprised 4,558 lots and realized almost £18,000. The collection included British and foreign portraits, prints by Rubens and Van Dyke, Italian Masters, and a complete set of Bartolozzi's engravings.

(#24114)

\$ 550.

53] TIFFANY, Louis Comfort; [and Charles DE KAY]. **The Art Work of Louis C. Tiffany.** Garden City and New York: Doubleday, Page & Company, 1914. 4to (12 5/8 x 9 3/4 inches). Half-title. 62 plates (20 printed in colour and tipped onto mounts, 42 photogravures). Original embossed and gilt over red ground papier-mache covers, designed by Tiffany. *Provenance:* W. Dominick Benes, 1857-1935 (inscribed by Tiffany on front free endpaper).

One of 492 copies on Japan paper of Tiffany's beautifully printed and lavishly illustrated autobiography: this a presentation copy inscribed by Tiffany to a noted architect.

In 1913, having reached the age of retirement, Louis Comfort Tiffany commissioned Charles De Kay, a well-known art historian and former New York Times art critic, to co-author his memoirs. Tiffany explains in the Foreward to the work that the autobiography was written for the benefit and upon the request of his children, to whom he dedicates the book: "Much concerning their own father which may be known to his fellow artists or to workers in various fields of art ... is unknown to them. No reason for surprise in this: it is the commonest thing in the world to find that the last persons to be informed of what a professional man has achieved in his life work are his children."

The privately-printed and beautifully-produced book, lavishly illustrated with numerous plates, celebrates the range of Tiffany's artistic career: his glass work, paintings, interior and architectural design, jewelry, etc...The highly decorative binding of the book was designed by Tiffany himself. Tiffany underwrote the costs of the expensive production and presented the book to wealthy clients and friends. The work was issued in two limitations: a regular edition on Japan paper limited to 492 copies, and a very rare deluxe edition printed entirely on vellum and limited to but ten copies for himself and his family.

This copy is inscribed by Tiffany (with the text of the inscription in a secretary's hand, but signed and dated 28 March 1918 by Tiffany) to noted architect W. Dominick Benes, as follows: "It gives me great pleasure to give you my book as you are one of the few who understand the use of color in architecture." Tiffany and Benes had worked closely together in the 1901 design and construction of the Wade Memorial Chapel at Lakeview Cemetery, whose interior features Tiffany's window "The Flight of Souls."

(#23303)

\$ 12,000.

54] ZERVOS, Christian (1889-1970, editor) - Picasso, Matisse, Miro, Léger, and others. **Cahiers d'Art.** Paris: Éditions Cahiers d'Art, 1926-1960. 35 'années', most in parts, bound into 30 volumes, quarto (12 x 9 1/4 inches approx.). Numerous plates (some mounted, coloured, original pochoirs or lithographs) after Pablo Picasso, Henri Matisse, Joan Miró, Fernand Léger, Max Ernst, Marcel Duchamp, and many others, numerous illustrations, supplements bound in as required (see below). (Lacking 'Année' 9, issue No.9-10, and the index volume). Various bound: two in original coloured wrappers, two in half morocco over cloth-covered boards; the majority in cloth or leatherette with the original coloured card wrappers bound in, some of the wrappers with original coloured designs by Leger, Henri Laurens, Domella, Giacomo Balla, Yves Tanguy, Duchamp and others.

A nearly complete run of this influential art periodical: "revue de l'avant-garde artistique dans tous les pays" including all the original prints, pochoirs and the hors-texte plates required and the supplements 'Feuilles Volantes' and 'l'Usage de la Parole'.

The *Cahiers d'Art* was founded by Christian Zervos in January 1916. Zervos, who was born in Greece, had previously studied literature in Marseilles and Paris, before starting in 1924 to work for the Editions Morancé on the *L'Art d'aujourd'hui* series.

Whilst individual issues of some of the *Cahiers d'Art* series appear, an all-but-complete run like the present set is very rare: the last comparable set to sell at auction was in 1978. The magazine proved to be particularly innovative in two main respects: firstly, Zervos would only use images of the highest quality (including tipped-in coloured plates), and secondly, he persuaded leaders in their fields to write about their particular areas of expertise. The coverage of modern architecture included contributions from Le Corbusier and Mies van de Rohe; abstract art was

defended by Mondrian, Léger, Baumeister and Kandinsky; Eisenstein wrote on cinema, Kathleen Raine on William Blake. One real coup was to get Dr. Jung to analyse Picasso. Areas that the magazine covered reflected Zervos's own wide-ranging interests: ancient art (particularly from Greece), tribal art (particularly from Africa and the South Seas), music, sculpture, photography, book production are all featured, but the main thrust was undoubtedly towards the new masters of French avant-garde art. Whole issues or special supplements are devoted to individual artists such as Matisse, Léger, Miró, Braque and of course (given Zervos's magnum opus) Picasso. Picasso features more than any other artist, and a complete run like this offers a unique perspective on the development of his art from his earliest days up to the end of the 1950s. Contemporary views and reviews of his work are available; his work when compared to his contemporaries or to past masters are all included here. In addition to the obvious great names, the magazine is also a mine for information on lesser artists with a wealth of contemporary reviews, images and information on the wider art world of the time.

Often missing, but present here, one of the most obvious glories of the series are the original coloured lithographs and pochoir prints by some of the greats: there are three important early images from Joan Miró, who contributes two pochoir plates to 'année' 9, no.1-4, and one to 'année' 12, no.4-5. Picasso is represented by a beautiful coloured lithograph in 'années' 15-19, no.1-4, and in the same issue is a mounted photographic portrait of Picasso by Man Ray, with his red stamped signature on the mount. Max Ernst provides a coloured pochoir to 'année' 24, published in 1949, as does Fernand Léger, who also designed the cover. The later original covers include: Marcel Duchamp's design for the cover for 'année' 11, no.1-3; Giacomo Balla in 1950; Henri Laurens and Léger again in 1954; Domella in 1958 and Joan Miró in 1960.

Also present are all the supplements that were issued with the magazine: *Feuilles Volantes* was issued as part of *Chiers d'Art* in 1927 (10 issued) and 1928 (2 issues) - There was also a final issue which appeared as a separate publication in a different format, but that is not included here. *L'Uage de la Parole* was issued in 1939 (1 issue) and 1940 (2 issues), all under the editorship of Georges Hugnet.

Cf. Cramer *Joan Miró The Illustrated Books: Catalogue Raisonné* nos. III and IV; cf. Duthuit. *Henri Matisse Catalogue Raisonné des ouvrages illustrés* nos. 64, 77 and 98; cf. Goeppert [and others]. *Pablo Picasso The Illustrated Books: Catalogue Raisonné* no. 15 (note on Zervos).

(#23557)

\$ 45,000.

Literature & Miscellany

55] ANDERSON, James (1680?-1739). **The New Book of Constitutions of the Antient and Honourable Fraternity of Free and Accepted Masons. Containing their history, charges, regulations, &c. collected and digested by order of the Grand Lodge from their old records, faithful traditions and lodge-books, for the use of the Lodges.** London: printed for Brothers Caesar Ward and Richard Chandler, 1738. Small quarto (7 1/4 x 5 1/2 inches). Pp.129/130 a cancel, 1p. publisher's advertisements at end. 1 full-page engraved illustration. Extra-illustrated with a folding engraved plate (the emblematic frontispiece from the large paper issue). Contemporary mottled calf gilt, expertly rebaked to style, spine in six compartments with raised bands, ruled in gilt on either side of each band, red morocco lettering piece in the second compartment, the others with a repeat decoration in gilt. *Provenance:* Unidentified early armorial bookplate.

Early issue of the second London edition of this early survey of Freemasonry.

First published in 1723, this second edition was expanded and printed in two sizes: small paper (as here) and large paper (8 7/8 x 7 1/4 inches approx.). It is rare to find small paper copies with pp.129/130 as a cancel, as they normally have this corrected leaf as an integral part of signature S. The large paper copies always have the cancelled version (indicating that the large paper issue was printed first). According to Vibert, the emblematic frontispiece was too large to have ever been issued with the small paper copies: the present example supports this argument as it has been cut down to fit into the smaller format.

Cf. Vibert *The Rare Books of Freemasonry* (1923) pp.8-9.

(#23830)

\$ 1,500.

56] BARRINGTON, Daines (1727-1800). **Miscellanies**. London: Printed by J. Nichols, 1781. Quarto (10 x 8 1/4 inches). Two engraved portraits, two engraved maps (one folding), and five tables (one folding). Contemporary marbled boards, expertly rebaked to style in brown calf, flat spine with gilt rules and decorations, red morocco gilt lettering piece in the second compartment, original calf tips.

The first edition of this fascinating compilation of articles, including an important early work on navigation to the North Pole, a narrative of a voyage to the Northwest coast of America and one of the earliest English accounts of Mozart.

"Contains a curious collection of articles, including Mourelle's *Journal of a voyage in 1775, to explore the coast of America, northward of California, by the second pilot of the fleet, Don Francisco Antonio Mourelle, in the King's schooner, called the Sonora, and commanded by Don Francisco de la Bodega*. This is the first edition of the only contemporary account in English of this important voyage fitted out by the Viceroy of Mexico to explore the northwest coast of America. Mourelle served as secretary to the Viceroy and later wrote another work relating to the voyage of the frigate *Princessa* to the Pacific Ocean, in 1780-81. His account was used by Captain James Cook on his third Voyage. Also included is *Tracts on the possibility of approaching the North Pole*, in which are laid down the results of numerous inquiries addressed to whaling captains, especially to those who frequented the coasts of Labrador and Greenland. The whole comprises a compilation of extraordinary value for the geography of the northern regions, including Alaska" (Hill).

This fascinating assemblage also contains natural history essays (with one on the Linnaean system) and four essays on geniuses of the day, including one of the first accounts in English of Wolfgang Amadeus Mozart, with a fine oval portrait of the young prodigy. "Daines Barrington presented a particularly vivid picture of the childhood genius to his colleagues at the Royal Society in London [first published in book form here]. He described Mozart's ability to improvise operative music, singing and accompanying himself at the keyboard, to imaginary Italian texts on the subjects of love and betrayal. He also placed before the boy an unfamiliar duet: without the slightest hesitation the lad assigns the alto part to his father, sings the soprano himself, realizes the figured bass and throws in the violin parts as necessary. This feat involves reading several different clefs simultaneously, the difficulty of which Barrington attempted to explain to his musically untrained colleagues by comparing it to the simultaneous reading of several poems, each possessing its own character, expression, and declamatory rules, and each written in a different alphabet. Barrington's report illustrates the fascination that the young boy engendered not only in concert audiences, but also in the scientific world" (Mozart and the Keyboard Culture of His Time, an online exhibit by the Cornell University Library Division of Rare Books and Manuscripts (Ithaca, New York: 2002)).

Hill (2004) 56; Howes B177; Lada-Mocarski 34; Sabin 3628; Streeter Sale 2445.

(#22366)

\$ 2,450.

57] BLACKSTONE, William (1723-1780). **Commentaries on the Laws of England**. Oxford: Printed at the Clarendon Press, 1765 - 1769. Four volumes, quarto. [4],iii,[4],473; [8],520,xix; [8],455,[1],xxvii; [8],436,vii,[40]pp. "Table of Consanguinity" and "Table of Descents" (folding) bound into second volume. Without the eight-page "Supplement to the First Edition," which was issued later and is generally absent in earlier copies. Contemporary calf, tooled in blind, gilt morocco spine labels. *Provenance*: William Danby (1752-1833, signatures and bookplates, see DNB vol.V, pp.459-460).

The first edition of the single most important work on English law. A work which had an undeniable influence on the course of jurisprudence in the United States.

"Blackstone's great work on the laws of England is the extreme example of justification of an existing state of affairs by virtue of its history....Until the *Commentaries*, the ordinary Englishman had viewed the law as a vast, unintelligible and unfriendly machine; nothing but trouble, even danger, was to be expected from contact with it. Blackstone's great achievement was to popularize the law and the traditions which had influenced its formation....If the English constitution survived the troubles of the next century, it was because the law had gained a new popular respect, and this was due in part to the enormous success of Blackstone's work" (*Printing and the Mind of Man*). A measure of this success can be gained from the fact that the *Commentaries* were reprinted a dozen times in England over the ensuing two decades, and translated into French, German, Italian, and Russian. Robert Bell produced the first American edition in Philadelphia in 1771-1772.

This handsome set belonged to Willaim Danby of Swinton Park in Yorkshire, England: the author of a number of miscellaneous works and the possessor of a fine library that was admired by Robert Southey. The provenance is particularly appropriate since Danby served as high sheriff of Yorkshire in 1784. (see *DNB* vol. V, pp.459-460).

Grolier Club *English* 52; *Printing and the Mind of Man* 212; Rothschild 407.
(#20916)

\$ 17,500.

58] BLACKSTONE, William (1723-1780). **Commentaries on the Laws of England.** Oxford: Printed at the Clarendon Press, 1770. 4 volumes, quarto (10 1/2 x 8 inches). Final blank in vol.I. 2 engraved plates (1 folding). (Light worming to fore-edge margin of the first half of vol.II, and the first and last few leaves of vol.III). Contemporary calf, covers simply tooled in blind, red morocco lettering-pieces to spines lettered in gilt. *Provenance:* Richard Cope Hopton (Canon Frome Court, Ledbury, Hereford, early armorial bookplate).

Fourth edition: a fine unsophisticated set of this early edition of the single most important work on English law. A work which had an undeniable influence on the course of jurisprudence in the United States.

"Blackstone's great work on the laws of England [first published in 1765-1769] is the extreme example of justification of an existing state of affairs by virtue of its history....Until the *Commentaries*, the ordinary Englishman had viewed the law as a vast, unintelligible and unfriendly machine; nothing but trouble, even danger, was to be expected from contact with it. Blackstone's great achievement was to popularize the law and the traditions which had influenced its formation....If the English constitution survived the troubles of the next century, it was because the law had gained a new popular respect, and this was due in part to the enormous success of Blackstone's work" (*Printing and the Mind of Man*). A measure of this success can be gained from the fact that the *Commentaries* were reprinted a dozen times in England over the ensuing two decades, and translated into French, German, Italian, and Russian. Robert Bell produced the first American edition in Philadelphia in 1771-1772.

Cf. Grolier Club *English* 52; cf. *Printing and the Mind of Man* 212; cf. Rothschild 407.
(#24061)

\$ 3,500.

59] BROWN, Solyman (1790-1865, poet and dentist), and Eleazar PARMLY (1797-1874, dentist [and poet]). **Dentologia: a poem on the diseases of the teeth, and their proper remedies. By Solyman Brown ... With notes, practical, historical, illustrative, and explanatory, by Eleazar Parmly.** New York: 1840. Octavo signed in fours (8 1/2 x 5 1/4 inches). Contemporary red half morocco over red cloth-covered boards, the upper cover lettered in gilt with the title, the flat spine divided into five compartments by double gilt fillets, lettered in the second compartment. *Provenance:* Samuel Mallet (New Haven, early inscription).

The first dental poem in English by "the Poet Laureate of dentistry," composed in five cantos, the whole containing 846 iambic pentameters, and all extensively annotated by Parmly, a towering figure in the history of early American dentistry.

First published in 1833 in New York, the present edition seems to have been the second. Solyman Brown, was that rare combination: an ordained Congregational minister, practising dentist, poet and Swedenborgian. "One of the most important figures in the development of the dental profession was Solyman Brown, in whose home the leading dentists of his day met and organized the first national dental organization in the world as well as the first dental journal in the world. He was named the first secretary of the organization and served, for two years, as the first editor of the journal. A true Renaissance man, Brown was also a consummate, and widely published, poet, and his epic poem, *Dentologia*, was hailed by the critics of his day as a literary masterpiece, earning him the sobriquet, Poet Laureate of Dentistry" (abstract from Malvin E. Ring's article in the *Journal of the history of dentistry*).

Cf. Asbell 35; cf. Campbell 436; cf. M.E. Ring. "The hidden poetry of Solyman Brown, the Poet Laureate of dentistry" in the *Journal of the History of Dentistry* (2002), vol. 50, no2, pp. 77-82.
(#23850)

\$ 750.

60] BURNS, Robert (1759-1796). **Poems, chiefly in the Scottish dialect.** Edinburgh: printed for the Author, and sold by William Creech, 1787. 8vo (8 3/4 x 5 3/4 inches). Stipple-engraved portrait frontispiece of the author by J. Beugo after A. Nasmyth. (Occasional light spotting). Uncut in original grey sugar paper-covered boards, neatly rebaked to style in paper, 20th-century dark red morocco box by Stern, lettered in gilt on 'spine'. *Provenance:* R. Gow.

Second (first Edinburgh) edition of Burns most famous work, which Egerer describes as "very rare" in original boards.

According to the Rothschild Catalogue, "the issue to which this copy belongs, with the misprint 'Boxburgh' for 'Roxburgh' in the list of subscribers [see p.xxxvii], and 'stinking' for 'skinking' on p 263, is generally regarded as the first issue of the first Edinburgh edition published on 17 April 1787, 5s. to subscribers, 6s. to non-subscribers".

The first edition, printed by John Wilson of Kilmarnock and published in July 1786, had sold out within a month. Despite this obvious success, Wilson refused to print a second edition since Burns was unable to raise the money to pay for the materials needed, but, encouraged by the number of subscribers, Burns went ahead with plans for the Edinburgh edition, printed by William Smellie. Burns made a number of changes to the text for this Edinburgh edition: he included 22 additional poems, and (probably acting on the publisher William Creech's advice) he reduced the dialect element of poems by substituting 'in' or 'ing' for 'an' and 'it' for 'et'. He enlarged the glossary and also replaced the original preface with a fulsome four-page dedication to the members of the Caledonian Hunt - a fortuitous move, since the Hunt subsequently voted to subscribe for 100 copies.

Egerer 2; Gibson p.5; Rothschild 556; Tinker 452
(#21434)

\$ 5,750.

61] CHAUCER, Geoffrey (1340?-1400). **The Works.** [Edited by F.S. Ellis and W.W. Skeat]. Hammersmith, London: Kelmscott Press, 1896. Folio (16 11/16 x 11 5/16 inches). Uncut. Printed in red and black using Chaucer and Troy type. Woodcut title page, 26 nineteen-line woodcut initials, numerous other woodcut initials spanning three, six or ten lines, 14 woodcut borders (variously repeated), 18 woodcut frames to surround the illustrations (variously repeated), woodcut printer's device, all designed by William Morris and cut by W.H. Hooper, C.E. Keates and W. Spielmeyer, 87 woodcut illustrations designed by Sir Edward Burne-Jones, redrawn by Robert Catterson-Smith and cut by W.H. Hooper. Red morocco gilt, the covers with thin outer triple fillet gilt borders surrounding a large area of inlaid blue morocco, the onlays tooled with a wide elaborate border of interlacing strapwork, the spine in six compartments with raised bands, the bands highlighted with gilt fillets, lettered in the second compartment, the others with simple repeat pattern, the wide gilt turn-ins with an elaborate overall design incorporating fillets and overall gilt scrolling stylized foliage with a three-leaved fleuron tool and extensive use of small circlets to represent berries, morocco pastedowns with an elaborate gilt-tooled border incorporating a brown morocco inlay, gilt fillets and cornerpieces tooled with stylized foliage, blue morocco front and rear free endleaf panelled in gilt with five fillets, red morocco box, "spine" lettered and tooled in gilt.

The Chaucer is not only the most important of the Kelmscott Press's productions; it is also one of the great books of the world (Ray). The work was four years in the making and was produced by Morris completely without compromise: the text used was the best and most complete available, the paper was specially made entirely of linen rag, a new typeface was designed by Morris and cut purely for this work and a suite of exquisite illustrations was provided by Burne-Jones.

Limited edition of 438 copies, this one of 425 copies. The germ of the idea for the Kelmscott Chaucer may well have sprung from Morris and Burne-Jones's days at Oxford where Morris is known to have developed a deep appreciation of Chaucer's works. Shortly after Morris founded the Kelmscott Press in 1891, he announced his intention of publishing an edition of Chaucer. The text was based on the Ellesmere manuscript (now in the Huntingdon Library, San Marino), as emended by Walter William Skeat, Professor of Anglo-Saxon at Cambridge (*From Manet to Hockney*), but it was only with difficulty that Morris was able to get permission from the Clarendon Press to use Skeat's version. Morris was not satisfied with any of the papers available and commissioned a supply of pure rag paper which incorporated a watermark designed by him. Morris initially intended to use his Troy typeface, but again was unhappy with the initial trials and another typeface 'Chaucer' was especially produced for this work (Morris did still use the Troy type for the titles of the longer poems). The illustrations took Burne-Jones over three

years to design: the original intention had been that the work should include 48 designs, but, with Morris's approval, this was gradually increased by the artist to 60, then 72, then 87. This profusion of illustrations, recalling the stained-glass windows of the medieval church, has resulted in what Burne-Jones aptly called "a pocket cathedral, it is so full of design." Thanks to R. Catterson-Smith's bold redrawing in ink of Burne-Jones's pencil drawings and the fine wood engravings [sic.] which W.H. Hooper made ... they have ... the strength and stylistic consistency of the best fifteenth-century illustrations (Ray p.159). By the time the work was finished Morris was already unwell with what was to prove to be his final illness, and the Kelmscott Chaucer remains a worthy swansong - Burne-Jones considered it the "finest book ever printed; if W. M.[orris] had done nothing else it would be enough" and Eleanor Garvey, writing in *The Artist and the Book* noted that it was perhaps "the most famous book of the modern private press movement, and the culmination of William Morris' endeavour"

The Artist and the Book 45; Clark Library *Kelmscott and Doves* pp.46-49; *From Manet to Hockney* 9; Peterson A40; Ransom *Private Presses* 40; Ray *The Illustrator and the Book in England* 258; Sparling 40; Tomkinson 40; Walsdorf 40

(#16887)

\$ 120,000.

62] [CRAMER, Zadok] - Samuel Langhorne CLEMENS (1835-1910). **The Navigator: containing directions for navigating the Monongahela, Allegheny, Ohio, and Mississippi Rivers; with an ample account of these much admired waters, from the head of the former to the mouth of the latter; and a concise description of their towns, villages, harbours, settlements, &c. with accurate maps of the Ohio and Mississippi. To which is added, an Appendix, containing an account of Louisiana, and of the Missouri and Columbia Rivers, as discovered by the voyage under Captains Lewis and Clarke. Seventh edition - improved and enlarged...** Pittsburgh: printed and published by Cramer, Spear & Eichbaum, 1811. 12mo (6 7/8 x 4 inches). 28 full-page woodcut maps of the rivers. (Neat repair to text leaf K2). Contemporary sheep-backed marbled paper-covered boards, contained within a modern brown morocco-backed marbled paper-covered box. *Provenance*: Samuel L. Clemens (signature and autograph inscription in ink on front pastedown "S. L. Clemens / 1909 / from Col. A. G. Paine").

Mark Twain's copy of the first navigational guide to the Mississippi River: an incredible association, a reminder of his childhood, a memento of his life as a river pilot, and a visual record of the river which profoundly informed his writing and identity.

Cramer's *Navigator* was the "most widely used guide to western waters in the early period" (Howes). First published in this form in 1806, a key to the success and longevity of the guide were the frequent republications, some with additions. The first edition to include information from Lewis & Clark's discoveries was published in 1808. The present edition dates to 1811 but was given to Clemens in 1909 by friend and New York businessman Augustus G. Paine. The factual descriptions of the course of the Mississippi must have struck a chord with the then elderly Clemens. Indeed, Clemens writes in chapter one of his *Life on the Mississippi*: "The Mississippi is well worth reading about. It is not a commonplace river, but on the contrary is in all ways remarkable."

Born in 1835, Clemens family moved to Hannibal, Missouri, when he was four in 1840. A port town on the Mississippi River, Hannibal also served as the inspiration for the fictional town of St. Petersburg in Clemens best known works *The Adventures of Tom Sawyer* and *Adventures of Huckleberry Finn*.. The Mississippi was central to the life of the town and the young Clemens would have known the river much as it is described in Cramer's work. He would also have relied on the work, or one of its imitators, during the two year's or study which led to his being granted his Mississippi pilot's license in 1859: an experience which provided the best known nom-de-plume in literature: Mark Twain. The Civil War curtailed traffic on the river, and Clemens left to pursue other careers. But he would draw on his memories of and experiences on the river through much of his literary life.

Howes C855; Sabin 17386.

(#24048)

\$ 12,500.

63] DUTCH, 17th century. **A walnut book safe.** Modelled as a book (6 5/8 x 4 3/16 x 1 1/4 inches, the upper cover with onlaid marquetry border with beading, the central panel with marquetry and engraved design of a full-length female figure personifying Faith, with her attributes (a Bible and a crucifix), the lower cover with similar border and the central panel with marquetry and pen-work design of a full-length female figure personifying Hope, with her attributes (an anchor and eyes looking off into the distance), additionally a hooded hawk is perched on her hand, the spine and sides with similar onlaid marquetry designs of interlaced strapwork, the sliding top opening to reveal a red cloth-lined interior. (Small sections of onlay lacking).

A fine example of a rare survival - the size of the box and the presence of Faith and Hope suggest that this was originally made to contain a prayer book, or book of hours.

(#22528)

\$ 3,500.

64] ETHIOPIC MANUSCRIPT. **Manuscript in Ge-ez script on vellum.** later 19th century or early 20th century. Quarto in 10s and 12s. 192 vellum leaves: comprised of 2 blank leaves, 3 leaves with later drawings on one side only, 1 leaf with later drawing on recto and 9 lines of red and black text on verso, 180 leaves of text in red and black (20 lines per page, 18 pages with polychrome headpieces), 2 leaves with later text in black only, 4 blank leaves. Red goatskin over wooden boards, elaborately panelled in blind, the panels composed from fillets and decorative rolls with occasional roundels, all surrounding a central panel tooled in blind with a Christian cross made up from fillets, decorative rolls and various small tools, the flat spine divided into three compartments with fillets in blind, the compartments similarly decorated with crossed fillets and roundels, red morocco doublures, elaborately tooled in blind, with small central approximately-rectangular panel of dark blue velvet, within a red morocco inner slipcase with integral flaps, the exterior elaborately tooled in blind with tools that were also employed on the binding, and attached by straps to an outer carrying case of red morocco, this case with some stitched decoration but also tooled in blind with tools that were employed on the binding (increasing wear from the binding to the inner slipcase to the carrying case). *Provenance:* Unidentified ink-stamp on final page of regular text.

A beautiful and venerated object, and a reminder of an age before printing.

Unlike most books, the signs of wear on this bound manuscript are signs of care rather than neglect. It is usually spurious to talk of the patina of a book, but the tears, scuffs and careful amateur repairs to the exterior carrying case, the darkened area at one end of the inner slipcase and small worm smooth patch of board that is visible on the upper cover of the binding, these are all signs of a work that is esteemed, like the shining brass toe of a statue of a revered saint. The main body of the text appears to be in a single hand, in red and black ink, with occasional abstract headpieces in three or four colours.

(#24065)

\$ 3,900.

65] FAUJAS de Saint-Fond, Barthélemy (1738-1810). **Description des Expériences de la Machine Aérostatique de MM. de Montgolfier, et de celles auxquelles cette découverte a donné lieu.** Paris "et se trouve à Bruxelles" : Chez De La Haye, Libraire, rue de l'Etuve, 1784. Octavo (8 1/4 x 5 1/4 inches). 9 engraved plates, 1 folding letterpress table, some leaves unopened. (Some toning to text). Later half calf over cloth-covered boards, spine in six compartments with raised bands, morocco lettering-pieces in the second and third compartments, the others with simple repeat decoration in gilt, t.e.g. .

Second Brussels edition of "the first serious treatise on aerostation as a practical possibility" (PMM).

The present work, a fine copy with uncut and largely unopened text, is a very early edition of the first contemporary chronicle of the first aerial voyage. In June of 1783, the Montgolfier brothers launched a balloon over Annonay. "This feat, however, was surpassed in September when they successfully launched a balloon carrying a sheep, a cock and a duck, and even more sensationally [on November 21] ... when, after some tethered experiments, Pilâtre de Rozier, accompanied by the Marquis d'Arlandes, made the first aerial voyage in history. They ascended from the Château de la Muette in the Bois de Boulogne, sustained their flight for five-an-a-half miles across Paris and descended after twenty-five minutes on the outskirts of the city." (PMM pp.138-139). The experiment, which was witnessed by, amongst many others, the Dauphin and Benjamin Franklin, marks the real beginning of the history of manned flight, and the present work is the second Brussels edition of Faujas' detailed account of both the event itself and the theoretical and practical science which went into making the flights a success.

On December 1, 1783, J.A.C. Charles made a much longer ascent in a hydrogen balloon of his own invention, and stayed aloft for two hours. The main features of modern balloon technology can be directly attributed to the design of this eminent scientist.

Cf. Brockett 302; cf. Dibner *Heralds of Science* 179; cf. PMM 229; cf. Norman 769; cf. Sparrow *Milestones of Science* 179; cf. Tissandier 21.

(#22384)

\$ 2,250.

66] GOLDSMITH, Oliver (1728-1774). - Dr. William HAWES (1736-1808). **An account of the late Dr. Goldsmith's illness, so far as relates to the exhibition of Dr. James's powders: together with remarks on the use and abuse of powerful medicines in the beginning of acute diseases. By William Hawes, apothecary.** London: printed for W. Brown, and H. Gardner, [etc.], 1774. Small quarto (9 3/8 x 7 1/4 inches). Extra-illustrated with two portraits of the author (one mounted to size). Later panelled calf by Roger de Coverly, expertly rebaked to style, gilt turn-ins, marbled endpapers. *Provenance*: Bumpsted (early signature on verso of title); R.H. Isham (armorial bookplate); Goodspeed Book Shop of Boston (catalogue #322 issued in 1940, item #169 priced at \$30.00).

First edition of a rare work giving a contemporary account of Dr. Goldsmith's illness and final days

The present work, dedicated to Sir Joshua Reynolds and Edmund Burke, is both an account of Goldsmith's last few days, and a justification of the author's own actions. "During his last illness Goldsmith took James's powders in the belief that he would benefit by them. Hawes, the surgeon-apothecary and author of this pamphlet, endeavoured to dissuade Goldsmith from using these powders and tried to turn him to other remedies. The account here given tells of Hawes' efforts to do his best for his patient, and was written to explain himself and his conduct as against those who criticised him. The event which gave rise to this pamphlet, he writes in the dedication, "hath given a very sincere concern to me, as well as to many others. The proceeds of the sale of this pamphlet were devoted to the Royal Humane Society, an institution which Hawes founded" (*Oliver Goldsmith Bibliographically and Biographically Considered.*).

This copy was offered for \$30.00 by Goodspeed in 1940; their entry read: "First edition. With two fine engraved portraits of Hawes inserted. A fine large copy, partly uncut." No copies of this work are listed as having sold at auction in the past thirty-five years.

ESTC N2023 (6 copies: 2 in the UK and 4 in the US)

(#23417)

\$ 2,750.

67] JOHNSON, Samuel, (1709-1784). **A Dictionary of the English Language: in which the words are deduced from their originals, and illustrated in their different significations by examples from the best writers. To which are prefixed, a history of the language, and an english grammar.** London: printed by W. Strahan for J. & P. Knapton, T. & T. Longman, C. Hitch & L. Hawes, A. Millar, and R. & J. Dodsley, 1755. 2 volumes, folio (16 3/8 x 10 1/8 inches). Titles in red and black, lexicon set in double columns. Contemporary speckled calf, expertly re-cornered and re-backed to style with spines in seven compartments with raised bands, the bands flanked by gilt fillets and dog-tooth rolls. *Provenance*: Assheton Curzon, Viscount Curzon (1729/30-1820, Hagley Farm, Staffordshire, armorial bookplates).

A fine copy, with an aristocratic provenance, of Johnson's masterpiece: "the most important British cultural monument of the eighteenth century" (Hitchings); "the only dictionary [of the English language] compiled by a writer of the first rank" (Robert Burchfield) and first genuinely descriptive dictionary in any language. "Johnson's writings had, in philology, the effect which Newton's discoveries had in mathematics" (Webster).

'It is the fate of those that toil at the lower employments of life, to be rather driven by the fear of evil, than attracted by the prospect of good; to be... punished for neglect, where success would have been without applause, and diligence without reward. Among these unhappy mortals is the writer of dictionaries... Every other author may aspire to praise; the lexicographer can only hope to escape reproach" (Johnson, preface to the present work).

Johnson's monumental work, which drew on all the best ideas and aspects of earlier dictionaries, was published on 15 April 1755 in an edition of 2000 copies. The price was a high one £4 10s, or £3 10s to the trade. The group of

publishers whose names appear in the imprint were joint proprietors, having paid Johnson £1575 in installments for copy which took him eight years to complete, although in the final months publication was held back for the granting of his Oxford M.A. (20 February, 1755). Some of Johnson's advance was used to rent the well-known house in 17 Gough Square, where the garret became his dictionary work-shop. He called on the assistance of six amanuenses, five of whom, Boswell proudly records, were Scotsmen, and who were almost derelict when he hired them. "With no real library at hand, Johnson wrote the definitions of over 40,000 words ... illustrating the senses in which these words could be used by including about 114,000 quotations drawn from English writing in every field of learning during the two centuries from the middle of the Elizabethan period down to his own time" (W. Jackson Bate *Samuel Johnson*, New York, 1977, p. 247). "It is the dictionary itself which justifies Noah Webster's statement that Johnson's writings had, in philology, the effect which Newton's discoveries had in mathematics. Johnson introduced into English lexicography principles which had already been accepted in Europe but were quite novel in mid-eighteenth-century England. He codified the spelling of English words; he gave full and lucid definitions of their meanings (often entertainingly coloured by his High Church and Tory propensities); and he adduced extensive and apt illustrations from a wide range of authoritative writers... but despite the progress made during the past two centuries in historical and comparative philology, Johnson's book may still be consulted for instruction as well as pleasure" (*Printing and the Mind of Man*).

The Dictionary was issued with two title-pages, identifying the volumes as "I" and "II," and is usually divided between the letters "K" and "L," as here. Although Fleeman estimates that "more than half" of the 2000 copies survive, their condition is extremely variable. The great weight of the work ensured that when standing upright and even when stoutly bound, the covers were likely to detach with time. Once the covers were loose, damage to the titles and the other outer leaves was almost inevitable. The present copy seems to have managed to avoid the inevitable, and is remarkable for the fine condition of the contents.

Courtney & Smith p. 54; Chapman & Hazen p. 137; Fleeman *Bibliography* I,p.410; Grolier *English* 50; cf. H. Hitchings *Defining the World*; PMM 201; Rothschild 1237; Slade & Kolb *Johnson's Dictionary* pp.105-113; cf. William B. Todd 'Variants in Johnson's Dictionary, 1755', pp.212-3 in *The Book Collector* vol.14, number 2, summer 1965.

(#21918)

\$ 32,500.

68] JOHNSON, Samuel (1709-1784). **A Dictionary of the English Language: in which the words are deduced from their originals, and illustrated in their different significations by examples from the best writers. To which are prefixed, a History of the Language and an English Grammar ... First American, from the Eleventh London Edition ... To which are added, Walker's Principles of English Pronunciation.** Philadelphia: Published by Moses Thomas (J. Maxwell printer), 1818. 2 volumes bound in four (as issued), quarto (10 5/8 x 8 3/4 inches). Two letterpress titles and two half-titles. Engraved portrait frontispiece of Johnson by G. Fairman, extra-illustrated at the front of vol.I by the insertion of the original 2pp. letterpress prospectus to both the octavo and the present quarto editions of the Dictionary. Contemporary sheep. Housed in two black morocco-backed boxes, spines gilt. *Provenance*: P. Moller (note in vol.II "Paid 20 Dollars. original subscriber. P. Moller, signature on prospectus at front of vol.I"); Rev. Joseph J. Elsegood (booklabels, note of gift of the books from James H. Cook, dated 1855).

Original subscriber's copy of the first unabridged American edition of Dr. Johnson's monumental work, here with the very rare original prospectus.

'It is the fate of those that toil at the lower employments of life, to be rather driven by the fear of evil, than attracted by the prospect of good; to be... punished for neglect, where success would have been without applause, and diligence without reward. Among these unhappy mortals is the writer of dictionaries... Every other author may aspire to praise; the lexicographer can only hope to escape reproach ... Yet his labours, though deficient, may be useful, and with the hope of inferior [sic.] praise, he must incite his activity, and solace his weariness" (Johnson, in present work).

The very rare prospectus notes that in 1818 despite Johnson's low expectations, his Dictionary was "universally acknowledged to be the only true classical standard of its signification, etymology, and orthography; and ... that it has survived the test of time, and passed the ordeal of public scrutiny with undiminished reputation and increasing demand." However, the publisher goes on to note that "there remains to be added, in order to render it a complete work of reference, rules for pronunciation of words ... In none of the London editions is the defect remedied ... To

supply this desideratum is the design of the American publisher." For this reason, John Walker's (1732-1807) "principles of English pronunciation", first published in his *Critical Pronouncing Dictionary* of 1775, were added at the start of vol.I.

Priority is generally ascribed to the present quarto issue as being the first unabridged American edition, but the prospectus shows that it was the publisher's intention to issue the quarto and octavo sets simultaneously: "In press, the first American edition ... in 2 vols. 4to and 4 vols. royal 8vo. ... The 4to. edition will be published in four parts, or half volumes .. and the 8vo. will be published in four volumes ... the only object in printing two editions, is to offer a choice of two sizes, as each will contain the same matter ... The price of each half volume 4to. and of each volume 8vo. will be five dollars in boards, payable on delivery".

Courtney & Smith p.58; Fleeman 55.4D/??; Shaw & Shoemaker 44473; cf. *PMM* 201.
(#23137)

\$ 6,000.

69] [LAMB, Charles (1775-1834)]. **Elia. Essays which have appeared under that signature in the London Magazine.** London: [printed by Thomas Davison] for Taylor and Hessey, Fleet Street, 1823. 8vo (7 5/8 x 4 5/8 inches). 6pp. publisher's advertisements at rear. Original drab paper-covered boards, paper label to backstrip, uncut (some expert repair).

[*With:*]

[Charles LAMB]. **The Last Essays of Elia.** London: [printed by Bradbury & Evans for] Edward Moxon, 1833. 8vo. (7 7/8 x 4 3/4 inches). Half-title, 4pp. publisher's advertisements at the back. Original dark blue moire cloth-backed drab paper-covered boards, paper label to spine (slight wear to spine label).

The two works in 2 vols. Each within later matching red cloth chemise and individual red morocco slip-cases by Rivière & Son, lettered in gilt on the "spines". *Provenance:* J.H. Smith (contemporary signature on front free endpaper of second work); Moncure Biddle (armorial bookplate in each work, sale, Parke-Bernet Galleries, New York, 1952, lot 601).

The very fine Moncure Biddle set of Lamb's two best known works. E.V. Lucas considered that Lamb ranked with the greatest essayists of the 17th and 18th centuries.

First edition, first issue of both works: the first with the single address for the publisher's on the title page and 6pp. of advertisements; the second with the half-title and 4pp. of advertisements. "Charles Lamb is entitled to a place as an essayist beside Montaigne, Sir Thomas Browne, Steele and Addison. He unites many of the characteristics of each of these writers - refined and exquisite humour, a genuine and cordial vein of pleasantry and heart-touching pathos. His fancy is distinguished by great delicacy and tenderness; and even his conceits are imbued with human feeling and passion. He had an extreme ... partiality for earlier prose writers, particularly for Fuller, Browne and Burton, as well as for the dramatists of Shakespeare's time; and the care with which he studied them is apparent in all he ever wrote. It shines out conspicuously in his style, which has an antique air and is redolent of the peculiarities of the 17th century. Its quaintness has subjected the author to the charge of affectation, but there is nothing really affected in his writings. His style is not so much an imitation as a reflection of the older writers; for in spirit he made himself their contemporary. A confirmed habit of studying them in preference to modern literature had made something of their style natural to him; and long experience had rendered it not only easy and familiar but habitual." (E.V. Lucas writing in *The Encyclopedia Britannica* [1911], vol.XVI, p. 105).

Ashley III, pp.50 & 53; Grolier *One Hundred Books Famous in English Literature* 75; Roff 149, 185; Stirling 572 & 575.

(#20736)

\$ 2,450.

70] [LIGER, Louis (1658-1717)]. **La Nouvelle Maison Rustique, ou economie rurale, pratique et générale de tous biens de campagne ... onzieme edition, revue, corrigée & considérablement augmentée.** Paris: chez Fabre, 1790. 2 volumes, quarto (10 x 7 3/4 inches). Half-titles. Engraved frontispiece, 41 engraved plates (5 folding), 15 woodcut illustrations. Mottled calf by Brentano's of New York, gilt borders to covers, expertly rebaked to style, spines in six compartments, morocco lettering-pieces in the second and third compartments, the others with decorative overall repeat pattern in gilt, gilt turn-ins, marbled endpapers, gilt edges. *Provenance:* William Russell Grace (1832-1904, armorial bookplate).

A good copy of an enlarged edition of this classic on country living.

Louis Liger, sieur d'Auxerre, was the author of a number of works on what can be generally be termed the rural economy. The present work, first published in 1700 under the title *Oeconomie générale de la campagne, ou Nouvelle maison rustique*, remained in print throughout the 18th century.

The subjects covered range from the initial purchase and setting up of a country estate, to advice on all aspects of country living: the keeping of chickens, geese, ducks, swans and (strangely) pelicans, pheasants, peacocks; horses; beef and dairy cows, sheep and goats, pigs, bee-keeping. The second 'partie' is devoted to advice on arable farming, what to grow and how; the management of forest and marshland; notes on the use of ornamental trees and finishes with hints on trading in the produce of the estate. The second volume is presented in two main parts: the first deals with all aspects of the garden (ornamental, kitchen, herb and fruit), the grape vine and other fruits used to produce drinks. The final part covers hunting and other country sports, and finishes with advice and recipes for the kitchen.

Simon *Bibliotheca Gastronomique* 958; Vicaire 521.

(#23208)

\$ 2,000.

71] LONGUS. **Les Amours Pastorales de Daphnis et de Chloé ... Double Traduction ... de Mr. Amiot et d'un anonimie.** Paris: Imprimées pour les curieux, 1757. Quarto (7 7/8 x 5 3/4 inches). Final blank. Title in red and black with engraved vignette, text within decorative border of typographic ornaments. Engraved frontispiece by B.Audran after A.Coypel, 28 plates by Audran after Phillippe, duc d'Orléans, 1 unsigned plate after the Comte de Caylus, all within elaborate decorative borders by S.Fokke; 16 head- and tailpieces. Contemporary French red morocco, covers with triple fillet border in gilt, spine in six compartments with raised bands, black morocco lettering-piece in the second compartment, the others with elegant repeat pattern in gilt, centering in an acorn and oak leaf spray, gilt turn-ins, comb-marbled endpapers, gilt edges.

A beautiful copy of an excellent edition of one of the most famous French bibliophile 18th-century illustrated books.

The original drawings for the illustrations were made by Philippe, duc d'Orléans under the tutelage of Antoine Coypel in 1714 and subsequently engraved by Audran, and first published in Paris in 1718. The book was re-issued several times with different versions of the same engravings during the 18th century. For the present edition, a series of beautiful borders were added around the plates and a new version included of the risqué additional plate 'Les petits pieds' by the Comte de Caylus.

Cohen-de Ricci 653; Sander 1226; cf. Ray *French 2*

(#23510)

\$ 4,500.

72] LYSONS, Daniel, and Samuel LYSONS. **Magna Britannia: being a concise topographical account of the several counties of Great Britain.** London: Strahan & Preston for T. Cadell & W. Davies, 1806-1822. 6 volumes in ten, large quarto (12 5/8 x 9 3/4 inches). 9 engraved folding or double page maps, hand-coloured in outline, 267 plates, some folding or double-page. Extra-illustrated with 1392 original watercolours, drawings or prints (comprising 30 original watercolours or drawings, 7 maps, 1355 prints). (Some plates shaved, others cut-down and mounted to size). Mid-19th century red morocco by J. Wright, covers with wide elaborate gilt border built up from fillets, and various decorative rolls, spines in six compartments with raised bands, olive morocco lettering-pieces in the second and third compartments, the others with elaborate overall repeat decoration made up from numerous small tools, gilt turn-ins, gilt edges. *Provenance:* Charles Douglas Halford (armorial bookplate).

A spectacular pictorial record of the architecture and scenery of nine British counties, assembled in the late 1840s by C.D. Halford and his family: a very fine set of the large paper issue profusely extra-illustrated, and in a sumptuous binding by one of the best London binders of the time.

The thirty pieces of original artwork, together with the bookplates, are an indicator that this was a family project: half of them are signed or initialled by various members of the Halford family - including Eleanor and Fanny Halford (probably Charles Douglas Halford's daughters). The family evidently spent time (and perhaps had family in) the West Country as 19 are of subjects in Devon, including Clovelly, Porlock, Lympstone, Tiverton, and Torbay. The subjects include churches, great houses and town/village scenes. The extra prints include a large proportion of

views, including hand-coloured aquatints extracted from Ackermann's *Cambridge*; hand-coloured plates of Cornwall by Thomas Rowlandson; a fine series of coloured aquatint views of the Lake District, and others. The uncoloured views are mostly 19th-century, including the text and plates of J. Britton *History and Antiquities of the Cathedral Church of Exeter*, and works by Thomas Fisher of Bedfordshire; views by William Byrne, Joseph Farrington and others from *Britannia Depicta*; views of Cambridgeshire by John Sell Cotman; George Cuiitt's etchings of Chester, William Spreat's lithographs of Devon Churches. Earlier series include a number from Richard Polwhele of Devon, and a selection from Samuel and Nathaniel Buck's *Antiquities...* 1774.

The Lysons intention was to describe and picture every county in alphabetical order, but the project foundered before reaching the end of the letter 'D'. The set, therefore, covers the following counties: Bedfordshire... [Magna Britannia vol.I part 1]. 1806; Berkshire... [Magna Britannia vol.I part 2]. 1813; Buckinghamshire... [Magna Britannia vol.I part 3]. 1813; Cambridgeshire... [Magna Britannia vol.II part 1]. 1808; Cheshire... [Magna Britannia vol II part 2]. 1810; Cornwall... [Magna Britannia vol.III]. 1814; Cumberland... [Magna Britannia vol.IV]. 1816; Derbyshire... [Magna Britannia vol.V]. 1817; Devonshire... [Magna Britannia vol.VI]. 1822. 2 vols. The work was issued in both quarto and large quarto form - according to Lowndes the large paper issue sold originally for £46 10s, as opposed to the regular issue at £27 4s.

Lowndes II, p.1424.

(#23229)

\$ 18,500.

73] MALTHUS, Thomas Robert (1766-1834). **An Essay on the Principle of Population; or, a view of its past and present effects on human happiness; with an inquiry into our prospects respecting the future removal or mitigation of the evils which it might occasion ... fourth edition.** London: printed for J. Johnson by T. Bensley, 1807. 2 volumes, 8vo (8 7/8 x 5 1/2 inches). Half-titles. Original brown paper-covered boards, paper labels to backstrips, uncut (small tears, chips, corners rubbed, labels rubbed).

[With]:

Additions to the Fourth and Former Editions of an Essay on the Principle of Population, &c. &c. London: W. Clowes for John Murray, 1817. 8vo (8 7/8 x 5 1/2 inches). Half-title. Original brown paper-covered boards (almost uniform with the first title), paper labels to backstrips, uncut (small tears, chips, corners rubbed, labels rubbed)

Provenance: A. Leonard Fuller (armorial bookplate)

Malthus' masterpiece, a very important work in the field of economics and a source of Darwin's "idea of 'the struggle for existence'" (PMM). Fine untouched copies of the fourth edition of the first title, and first edition of the second title.

First published anonymously in a single volume in 1798, Malthus used this work to argue that, as the population of a community increases geometrically while food supplies increase only arithmetically, "population is necessarily limited by the 'checks' of vice and misery" (*DNB*) and that it is the poorest sections of the community which suffer most. The controversy that his work provoked persuaded him to issue a series of revisions to and expansions of his original theory. A 'new' (or 2nd) edition appeared in 1803; a 2-volume 3rd edition in 1806; the present 4th edition in 1807; the *Additions* appeared in 1817 and were incorporated into a 3-volume fifth edition which appeared in the same year; the sixth edition (the last to be published during his lifetime) appeared in 1826.

"The Malthusian theory of population came at the right time to harden existing feeling against the Poor Laws and Malthus was a leading spirit behind the Poor Law Amendment Act of 1834. The simplicity of the central idea of the *Essay* also caught the imagination of thinkers in other fields. [William] Paley was a convert to the Malthusian view, and both [Charles] Darwin and [Alfred Russel] Wallace clearly acknowledged Malthus as a source of the idea of 'the struggle for existence'... certainly reading the *Essay* was for both of them an important event in the development of their theory of natural selection, and they were glad to quote such a well-known and weighty source for their ideas" (*PMM*).

`Kress B.5219 & V.6973; cf. Lowndes II, p.1459; cf. *PMM* 251

(#20856)

\$ 2,800.

74] NAPOLEON I (1769-1821). - John Holland ROSE. **The Life of Napoleon I including new materials from the British official records.** London: George Bell & Sons, 1902. 2 volumes, octavo, extended and enlarged to size in eight volumes, quarto (12 5/16 x 10 3/8 inches). Titles in red and black, half-titles. Plates and illustrations. Extra-illustrated with over 500 engravings, original drawings and autograph material (a few of the illustrations folding, some double-page, most mounted to size). Contemporary red straight-grained morocco gilt by Riviere & Son, covers with triple-fillet border, spine in six compartments with raised bands, the bands highlighted with a gilt dot-roll, lettered in the second and fourth compartments, the others tooled with symbols representing Napoleon's rise to power, elaborate gilt turn-ins, blue glazed endpapers, top edge gilt (expert repairs at joints).

A spectacular Grangerised biography of Napoleon, profusely extra-illustrated with Napoleonic autograph material, including Marshals and Bonaparte family members, as well as numerous prints and two important watercolour portraits.

The two original watercolour portraits of Napoleon in the final volume comprise what may be original sketches done on St. Helena. The frontispiece is a mounted half-length portrait in watercolour on pith paper (8 x 6 1/4 inches) with an accompanying early caption "Napoleon Bonaparte / Considered one of the best / likenesses extant. / Painted on Rice Paper", with a note added at the time of the compilation "Contemporary drawing by a Chinese servant of / one of the Officers at St. Helena." The second, following p.572 in the final volume, is a mounted image by the same hand in watercolour on pith paper (irregular shape circa 8 3/4 x 6 1/4 inches) with an accompanying early caption "The Lying in State of / the / Emperor Napoleon / Painted on Rice Paper", with a note added at the time of the compilation "Portrait of Napoleon / painted on Rice Paper."

There are just over 100 hand-coloured or colour-printed engravings, aquatints and lithographs. They include all six of George Hutchins Bellasis' *Views of St. Helena* (London: 1815), here presented as double-page plates but with each plate preceded by the original text leaf bearing the plate number and a title. Also present is the hand-coloured aquatint title and 29 hand-coloured aquatint plates by George Cruikshank from *The Life of Napoleon*. Also included are plates from at least three series celebrating the victories of Napoleon's enemies in the lead up to Waterloo, and a significant group of double-page hand-coloured political caricatures by Gilray and others, most lampooning the "Little Corsican."

The remaining 350 or so images are uncoloured, and include excellent examples of mezzotints, stipple-engravings, aquatints and lithographs: subjects include numerous portraits of Napoleon at various ages, images of the main French protagonists in the Napoleonic wars, Napoleon's family, views of battles, views of incidents in Napoleon's life, views of places that figure in the narrative.

The autograph material is as follows:

Vol.II: 1) Marshal Jean-Matthieu-Philibert Sérurier (1742-1819). 1p. ALS on Armee de l'Italie headed paper, 2nd February 1797, offering his support to Paymaster General Bugnet. 2) Princess Elise Bacciocchi (1777-1820, sister of Napoleon). 1p. ALS, 13 August 1807, to her brother Lucien Bonaparte during his period of exile in Rome assuring him that she is working on getting him a pardon (from Napoleon).

Vol.III: 3) Napoleon I; attributed to. An envelope addressed to "Monsieur Pons de l'Herault" in Paris. Andre Pons de l'Herault was later with Napoleon on Elba and recorded the experience in a best-selling memoir. 4) Marshal Nicolas Charles Oudinot (1767-1847). 3pp. ALS on Armee de Rhin et Moselle headed paper, 1796, to General de Division Ambert apparently concerning disciplinary matters. 5) Marshal Louis-Gabriel Suchet (1770-1826) 1p. ALS on Armee d'Italie headed paper, 1 June 1797, to the French Minister of War Barthélemy Louis Joseph Schérer, thanking him for his support and for Suchet's appointment to the Armee d'Italie. 6) Marshal Jean-Baptiste Bessières (1768-1813). 2pp. ALS on Armee du Rhin headed paper, 1799, to General in Chief Jean-Victor-Marie Moreau, asking for his support over an order issued by the Ministre.

Vol.V: 7) Joseph-Napoléon Bonaparte, as King of Naples and Sicily (1768-1844). 1p. ALS, Naples 4th October [1806-1808], to Marshal Louis-Alexandre Berthier, acknowledging his arrival and assuring him that the Emperor's orders had been carried out. 8) Marshal Nicolas Jean-de-Dieu Soult (1769-1851). 1p. LS, 15 August 1806, to Minister of War Prince de Neuchatel, requesting a posting for Adjutant Commandant Michel. 9) Joseph-Napoléon Bonaparte, as King of Naples and Sicily (1768-1844). 1p. ALS, 22nd April 1806, to General Jean-Andoche Junot,

acknowledging his letter and assuring him of his friendship. 10) Marshal Gabriel-Jean-Joseph Molitor (1770-1849). 4pp. ALS, 15 July 1820, to General Beauvais, recalling the French campaign of 1806 in Dalmatia, and the relief of Ragusa.

Vol.VI: 11) Jerome Napoleon Bonaparte (1784-1860). 1p. ALS, Paris 24 January 1848, to Edouard Thorpe, recommending Mr. Chantard. 12) Géraud-Christophe-Michel Duroc, 1st Duc de Frioul (1772-1813). 1p. LS, 1799, to Consellor of State Beguin, discussing Gerard-Christophe-Michel Brion. 13) Lucien Bonaparte (1775-1840). 1p. ALS in Italian, 21 October 1809, to M. Benoffi. 14) Maria Letizia Bonaparte (1750-1836, mother of Napoleon I). 1p. LS, 12 June 1806, to one of her sons, giving news of the family. 15) Eugene Napoleon. 1p. LS, Milan 28 February 1809, to the Ministre du Culte concerning the illness of the Bishop of Gobbio.

Vol.VII: 16) General Auguste Charles Joseph de Flahaut de La Billarderie (1785-1870). 1p. ALS to the Joachim-Napoléon Murat, King of Naples, a covering note, concerning 3pp. of autograph notes (bound in following the letter) by Flahaut recording Napoleon's dictation concerning intelligence reports and the military strength of his enemies. 17) Adam Albert, Count von Neipperg (1775-1829, 2nd husband of Empress Marie-Louise of Austria). 1p. ALS, 28 October [no year], to the Marquis de Beaufret, thanking him for a gift and concerning the Princess of Orange and Poland. 18) Louis Napoléon Bonaparte (1778-1846). 1p. LS, Rome, October 1815, to an unnamed "Monseigneur" concerning arrangements for his sister's separation from her husband. 19) Maria Letizia Bonaparte (1750-1836, mother of Napoleon I). 1p. ALS, [No date], to an unnamed correspondant. 20) Marshal George Mouton, comte de Lobau (1770-1838). 2pp. ALS, 11 October 1824, to Baron Parmentier. 21) Princess Catharina Frederica of Württemberg (1783-1835, second wife of Jérôme Bonaparte). 2pp. ALS, 25 January 1818, to her brother. 22) Marshal Nicolas Jean-de-Dieu Soult (1769-1851). 1p. ANS as duc de Dalmatie, 27 July 1839, recording his meeting with Madmoiselle Rathbone. 23) Marie Julie Bonaparte (née Clary), Queen Consort, of Naples and Sicily (1771-1845). 1p. ALS, Livorno 19 April 1828, to Tito Manzi. 24) Marie Julie Bonaparte (née Clary), Queen Consort, of Naples and Sicily (1771-1845). 1p. ALS, Florence 6 March 1832, to Monsieur Robdaglia. 25) Charlotte Napoleon (1802-1839). 1p. ALS, Florence, 31 December 1837, to Prince Felice Pasquale Bacciocchi (her uncle).

(#23205)

\$ 12,000.

75] STEUART, Sir James (1712-1780). **An Inquiry into the Principles of Political Oeconomy: Being an essay on the science of domestic policy in free nations.** London: printed for A. Millar & T. Cadell, 1767. 2 volumes, quarto (11 3/16 x 9 inches). 2 pp. of errata, 2 folding letterpress tables. Contemporary tree calf, rebacked, preserving original gilt spines, discrete repairs to corners. *Provenance:* Jacob Pleydell-Bouverie, Viscount Folkestone, later 2nd Earl of Radnor (1750-1828, armorial bookplate).

First edition of the last major "mercantilist" work and this important economist's masterpiece.

Sir James Steuart's great work was followed less than a decade later by Adam Smith's *Wealth of Nations*. While this later work has overshadowed Steuart's contribution to economics, it has been written that but for Smith's work, this "work would probably have served as the standard English economic text" (Carpenter).

Steuart was a supporter of mercantilism, the theory that the prosperity of a nation is dependent upon its supply of capital, and that the global volume of trade is static. Steuart and followers of mercantilism believe that government should assume a protectionist role in the economy, by encouraging exports and discouraging imports, especially through the use of tariffs.

Blaug *Great Economists before Keynes* pp.241-242; Einaudi 1527; Goldsmiths' 10276; Kress 6498; Palgrave III, pp.475-476; Schumpeter *History of Economic Analysis* p.176.

(#20374)

\$ 17,000.