



# DONALD A. HEALD

---

*Rare Books, Prints and Maps*

124 East 74th Street

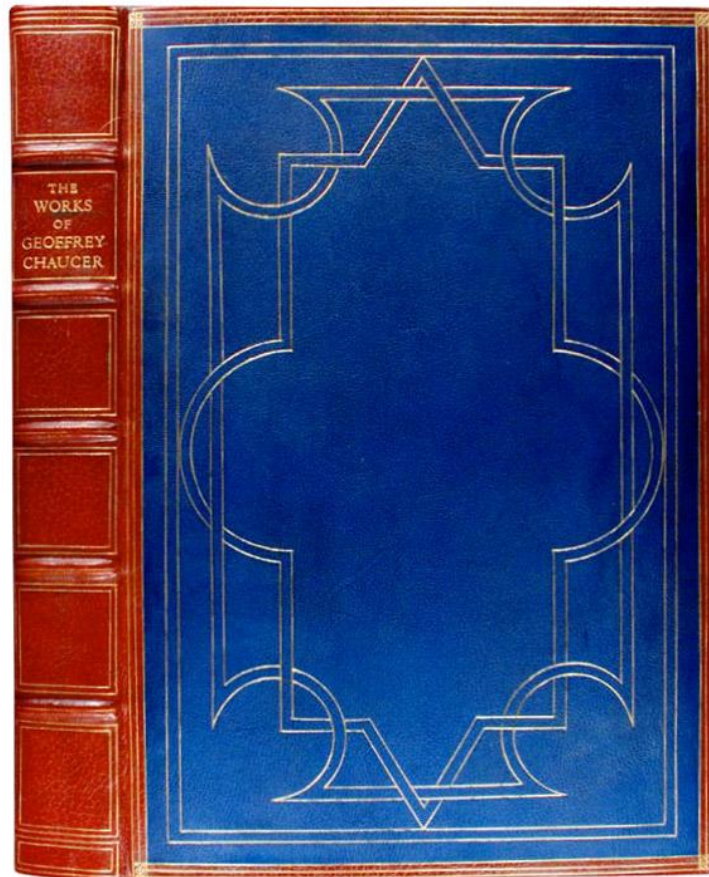
New York, New York 10021

Tel: 212 744 3505

Fax: 212 628 7847

[info@donaldheald.com](mailto:info@donaldheald.com)

[www.donaldheald.com](http://www.donaldheald.com)



---

Bibliography Week Showcase 2012

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. An interesting overview and survey of the bookplates of special interest produced in Germany, France, England and America.*

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] 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.

3] BIBLE IN MOHAWK. [**Bound volume containing 17 books of the New Testament printed in Mohawk**. New York: The Young Men's Bible Society of New-York, 1835-1836]. Together, 17 works in one. 12mo (6 7/8 x 4 inches). (Scattered toning and foxing). Contemporary red calf, expertly rebaked to style, flat spine divided into compartments with gilt double rule, lettered in the second. *Provenance*: J. A. Thomas (contemporary signature on first leaf); E. H. Hawley (19th century gift inscription to); Western Reserve Historical Society (blindstamps and ink withdrawn stamp, other library markings).

*A remarkable sammelband of separately printed books of the New Testament in Mohawk.*

Comprised of:

**Ne orighwadogenhty ne jinityawea-onh ne royatadofengty nd John** [Gospel of St. John]. New York: Young

Men's Bible Society of New-York, 1836. Text entirely in Mohawk. 5-91pp, without title as issued. Pilling, Proof Sheets 1785.

**Ne ne jinihodiieren nr rodiyatadogenhti [The Acts of the Apostles]**. New York: Young Men's Bible Society of New-York, 1835. Translated by H. A. Hill with correction by William Hess and John A. Wilkes, Jr. Titles in Mohawk and English, else entirely in Mohawk. [1], [1]-121pp. Pilling, Proof Sheets 1791.

**Ne ne shagohyattonni Paul ne royatadogenhti jinonkadih ne romans [Epistle of Paul the Apostle, to the Romans]**. New York: Young Men's Bible Society of New-York, 1835. Translated by H. A. Hill with correction by William Hess and John A. Wilkes, Jr. Titles in Mohawk and English, else entirely in Mohawk. [1], [1]-56pp. Pilling, Proof Sheets 1792.

**Ne yehohyaton ne royatadogenhti Paul jinonka ne Philippians [Epistle of Paul the Apostle, to the Philippians]**. New York: Howe & Bates for the Young Men's Bible Society of New-York, 1836. Translated by William Hess with corrections by J. A. Wilkes, Jr. Titles in Mohawk and English, else entirely in Mohawk. [1]-17pp. Pilling, Proof Sheets 1764.

**Ne yehohyaton ne royatadogenhti Paul jinonka ne Colossians [Epistle of Paul the Apostle, to the Colossians]**. New York: Howe & Bates for the Young Men's Bible Society of New-York, 1836. Translated by William Hess with corrections by J. A. Wilkes, Jr. Titles in Mohawk and English, else entirely in Mohawk. [1]-16pp. Pilling, Proof Sheets 1765.

**Ne tyotyerenhton ne royatadogenhti Paul yehohyaton jinonka ne Thessalonians [Epistle of Paul the Apostle, to the Thessalonians]**. New York: Howe & Bates for the Young Men's Bible Society of New-York, 1836. Translated by William Hess with corrections by J. A. Wilkes, Jr. Titles in Mohawk and English, else entirely in Mohawk. [1]-22pp. Pilling, Proof Sheets 1766.

**Ne ne tyotyerenhton ne royatadogenhti Paul yehohyattonni ne Timothy [Epistle of Paul the Apostle, to Timothy]**. New York: Howe & Bates for the Young Men's Bible Society of New-York, 1836. Translated by William Hess with corrections by J. A. Wilkes, Jr. Titles in Mohawk and English, else entirely in Mohawk. [1]-31pp. Pilling, Proof Sheets 1767.

**Ne yehohyaton ne royatadogenhti Paul jinonka ne Titus [Epistle of Paul the Apostle, to Titus]**. New York: Howe & Bates for the Young Men's Bible Society of New-York, 1836. Translated by William Hess with corrections by J. A. Wilkes, Jr. Titles in Mohawk and English, else entirely in Mohawk. [1]-11pp. Pilling, Proof Sheets 1768.

**Ne yehohyaton ne royatadogenhti Paul jinonka ne Philemon [Epistle of Paul the Apostle to Philemon]**. New York: Howe & Bates for the Young Men's Bible Society of New-York, 1836. Translated by William Hess with corrections by J. A. Wilkes, Jr. Titles in Mohawk and English, else entirely in Mohawk. [1]-7pp. Pilling, Proof Sheets 1769.

**Ne ne shagohyattonni Paul ne royatadogenhti jinonkadih ne Galatians [Epistle of Paul the Apostle, to the Galatians]**. New York: The Young Men's Bible Society of New-York, 1835. Translated by H. A. Hill, with corrections by William Hess and J. A. Wilkes, Jr. Titles and text in Mohawk and English throughout. [1]-17 pp (double numbers). Pilling, Proof Sheets 1793.

**Ne ne shagohyattonni Paul ne royatadogenhti jinonkadih ne Ephesians [Epistle of Paul the Apostle, to the Ephesians]**. New York: The Young Men's Bible Society of New-York, 1835. Translated by H. A. Hill, with corrections by William Hess and J. A. Wilkes, Jr. Titles and text in Mohawk and English throughout. [1]-18 pp (double numbers); lacks final English leaf (i.e. Ephesians 6:23-24). Pilling, Proof Sheets 1794.

**Ne yehohyaton ne royatadogenhti Paul jinonka ne Hebrews [Epistle of Paul the Apostle to the Hebrews]**. New York: Howe & Bates for the Young Men's Bible Society of New-York, 1836. Translated by William Hess with corrections by J. A. Wilkes, Jr. Titles in Mohawk and English, else entirely in Mohawk. [1]-44pp. Pilling, Proof Sheets 1770.

**Ne yehhonwaghyadonnyh ne James [The Epistles].** [New York: The Young Men's Bible Society of New-York, 1835]. 4 parts. Text in Mohawk throughout. 4 parts each with caption title, continuously paginated 5-57pp, without general title as issued. Pilling, Proof Sheets 1786.

**Ne ne tekaghyadonghserakehadont ne Janyh [Second Epistle of John].** [New York: The Young Men's Bible Society of New-York, 1835]. Text in Mohawk throughout. 5-6pp, without title as issued. Pilling, Proof Sheets 1787.

**Ne aghsenhhadont nikaghyadonghserakeh ne Janyh [Third Epistle of John].** [New York: The Young Men's Bible Society of New-York, circa 1835]. Text in Mohawk throughout. 5-6pp, without title as issued. Pilling, Proof Sheets 1788.

**Ne rayadakwe-niyu Yehhonwaghyadonnyh ne Jude [General Epistle of Jude].** [New York: The Young Men's Bible Society of New-York, 1835]. Text in Mohawk throughout. 5-8pp, without title as issued. Pilling, Proof Sheets 1789.

**Ne ne Revelation Konwayats [Revelation of John].** [New York: The Young Men's Bible Society of New-York, 1835]. Text in Mohawk throughout. 5-64pp, without title as issued. Pilling, Proof Sheets 1790.

Pilling, *Proof Sheets* [numbers as above]; Wright, *Early Bibles*, pp. 285-286.  
(#23773)

\$ 4,500.

4] 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.

*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.

5] [BRITISH SHIP LOG, India and China] - James L. TEMPLER. **A Journal of the Proceedings on Board the H.C. Ship Castle Huntly. 9th Voyage. from the Port of London to Madras, Penang and China. Commanded By Henry A. Drummond.** [manuscript title]. At sea: 19 January 1830 -2 June 1831. Folio. 425pp., course tables partly-printed. 39 pen-and-ink illustrations (6 full-page, 4 watercolours). Original reverse calf board, rebaked and retipped to style, endpapers renewed.

*Manuscript ship's log of a voyage to the East, with numerous interesting maritime drawings.*

A lengthy ship's log, detailing the voyage of a British trading vessel from London to China and back again, January 1830 to June 1831, kept by the ship's Fifth Officer, James Templer. Includes an alphabetical list of the ship's company, numbering 142 men, often with their rank and country of origin, as well as a list of passengers - including thirteen women, one of whom gives birth four months into the voyage. The log book is partially printed, with every other page left blank for additional notes. The log records all the standard daily nautical details - wind speed and direction, daily activities aboard the ship, other ships sighted - as well as the number of people on board who are ill. The beginning of the log also includes a smattering of verse and prose quotations, mostly comical in nature.

Templer has scattered his log with finely detailed drawings, some fanciful, others illustrating the ship and various locales along the route; the first of these is a full-page view of the Castle Huntly done in pen and wash. This elegant drawing is followed by a series of cartoons, interspersed through the next few pages of the log, of a merman sailing in a nautilus shell, which is underscored with the Latin motto, "Palnam qui meruit ferat" / "He who wins may laugh." The cartoons seem to parallel the journey of the Castle Huntley, with the merman's mishaps and adventures mirroring events recorded in the log, and are, perhaps, light-heartedly autobiographical.

Additionally, there are four watercolours, the first two illustrating the Straits of Sunda, between Java and Sumatra (each approximately 4 x 9 inches). The third shows a strange shellfish which was caught on the surface of the water ten days out from St. Helena; Templer includes a very detailed description of the creature, which resembled a small turtle but measured only "about 3/4 of an inch in length. Many of the same species were observed on the surface of the water, at the time." The final watercolor depicts an exotic fish, but is accompanied by no explanation.

The various places visited by the Castle Huntly are usually described with excerpts from Horsburgh's Directory, the standard work for navigation in India and the Orient in the first half of the 19th century; the excerpts include position of the location (latitude & longitude), anchorage and navigational tips, and sometimes a brief description of some of the land's features. Templer has illustrated some of these excerpts, as well, to give a visual of the area described.

Among the places and routes excerpted are the islands in the Mozambique Channel between continental Africa and Madagascar, the Maldiv Islands, Madras in India (including treatises on navigating in the monsoons,) various points in Malaysia, the route from Malacca to Singapore, the currents in the China Sea, Tanjong Brekat, and St. Helena, complete with a drawing of Napoleon's tomb.

Drawings which accompany these excerpts include four views of the islands in the Mozambique Channel; a full-page view of the Castle Huntly at anchor at Madras, with the buildings of the city in the background and two turbaned men poling a small, flat boat in the foreground; a small view of the northern entrance of Penang, in Malaysia; a full-page view entitled "The Town and Fort of Malacca from the Roads; Mount Ophir in the Distance," which shows the Castle Huntley and several other ships off the coast of Malaysia, and a second full-page view of the mountains along the coast, done in pencil sketch. There are several drawings of China, including a small view of Lintin, China, as seen from off the coast, and a full-page drawing of the Castle Huntley anchored off the coast of China at Whampoa Beach; another full page of drawings shows a Chinese Sampan boat and a pagoda. While in China, the ship takes on a cargo of several thousand chests of teas, which Templer has enumerated under an elaborately flourished manuscript header that reads, "Stowage of Tea on board H.C. Ship Castle Huntly."

Bound at the end of the preceding log, and with its own manuscript title, is the log of the Castle Huntly's previous voyage to China, dated February 1828 to June 1829. Though this earlier log is not illustrated, it includes an account of a near-mutiny on board the ship, as well as several incidents following the almost-mutiny which result in seamen being clapped in irons. Captain Thomas Dunkin, the commander of this voyage, was either a weak commander or had a very rowdy group of sailors with which to contend.

Templer writes: "At 2h.30m. pm Mr. Wise 2nd Mate, being the officer of the watch at the time, hearing a disturbance on the gun deck, went below to ascertain the cause & found Roderick McLeod, Quarter Master, James Muir, Boatswain's mate, & Peter McSheen, seaman, with several others fighting. Mr. Kennedy, assisted by the other officers, separated the men & Mr. Wise sent for Muir, MacLeod, & McSheen on the quarter deck, reprimanded Muir & MacLeod & sent them below again. On McSheen's appearance on the quarter deck & Capt.

Dunkin perceiving he was drunk, ordered him to be put in irons after going to the Poop. He (McSheen) ran out to the end of the driver boom & began [fooling with the rigging] of the driver. Capt. Dunkin repeatedly ordered him to come in but for some time he refused to do so. On securing him he was very abusive to Mr. Wise & Mr. Howard who assisted Captn Dunkin in putting him in irons; he also endeavored to bite Mr. Howard. About 4 pm another row took place & McLeod was fighting again. Mr Kennedy came below & ordered McLeod on deck, who swore that no ---- living should put him in irons or take him on deck. He was immediately [sic] seized by Messrs. Kennedy, Wise & Howard, assisted by Mr. Phillips the Boats[wai]n & Mr. Thornton, gunner, & whilst conveying up the main hatchway he seized Mr. Kennedy by the hair & said 'Kennedy, you soldier old ---- I will heave you overboard & some more of you before long.' He was carried on the poop and put in irons where he was insolent & abusive to every officer who assisted in securing, calling them by name & saying if he were once loose he would clear away most of them."

"To this time, 4 pm, the disturbance was confined to the men who were fighting, but on McLeod's being ordered aft there was a general disaffection throughout the ship's company, who came aft in great numbers on the quarter deck & said there should be no irons or flogging in the ship at this moment. Jas. Muir, boatswain's mate came aft & in a most mutinous manner refused to do his duty. Capt. Dunkin desired him to call the watch out; he refused & was ordered into confinement. About thirty of the men who came aft with Muir, intending to rescue the prisoners on the poop, now dragged Muir from custody of Captn & officers. Captn. Dunkin, seeing the ship in a confirmed state of mutiny, ordered the hands to be called out & the men to come aft on the quarter deck; they did so with the exception of Muir [and six others], who with several others refused to come up from below when ordered by Mr. Will & Mr. Dalrymple. They at length came on deck, & joined by several others, separated themselves from the rest of the ship's company & declared if one was flogged all should be... Capt. Dunkin ordered a court of inquiry to be held on Muir for mutiny & disobedience of orders; this was done & he was found guilty & sentenced to receive 4 dozen lashes. Captn. Dunkin ordered him to strip but he refused saying 'You shall have my life first & if there is a man amongst you, you would not see me tied up.' Capt. Dunkin, Mr. Kennedy [and two others] seized Muir & endeavoured to strip him but could not effect it without cutting off his jacket & shirt. This being done he was tied up & the punishment inflicted. During the struggle to strip him the remainder of the officers & passengers kept the mutineers at bay with arms, who cheered & endeavored to make a rush to rescue him. Mr. Kennedy saw John Jones arming himself with an iron belaying pin, which Major Frazer perceiving, he called to the passengers to assist the ship's officers. Thomas Barry, seaman, bared his breast & dared Capt. Dunkin to run him through...." After Muir is punished, several others are also found guilty of mutiny and sentenced to be flogged. Later on in the voyage, several others are also put into irons for mutinous or disobedient behavior.

An exceptional ship's log of a voyage to the East Indies, complete with illustrations and a good old-fashioned mutiny.

(#24431)

\$ 22,500.

6] BROOKSHAW, George (1751-1823). **A New Treatise on Flower Painting, or Every Lady Her Own Drawing Master: containing familiar and easy instructions for obtaining a perfect knowledge of drawing flowers with accuracy and taste: also complete directions for producing the various tints.** London: printed for Longman, Hurst, Rees, Orme, & Brown [and others], '1816' [plates watermarked 1814-1817; text watermarked 1816-1814]. 1 uncoloured engraved plates of practice strokes, 12 hand-coloured stipple engraved plates after Brookshaw, the first 11 of these hand-coloured plates also present in a second uncoloured state, the final hand-coloured plate faced by an uncoloured pencilled version of the final plate on early Whatman paper (25 plates in total), 8 text pages with integral hand-coloured examples of tints. (Title with old crease).

[Bound with:]

**Supplement to the Treatise on Flower Painting, consisting of eight plates of flowers, accurately drawn and coloured from nature.** London: printed for Longman, Hurst, Rees, Orme, & Brown and John Lepard, 1817 [plates watermarked 1817]. 8 hand-coloured stipple-engraved plates after Brookshaw, plus each plate present in a second uncoloured state (16 plates in total).

2 works in one volume, royal quarto (11 1/8 x 9 inches). Expertly bound to style in half green straight-grained morocco over contemporary marbled paper-covered boards, flat spine in six compartments divided by roll tools and

fillets, lettered in the second compartment, the others with a repeat floral decoration in gilt.

*Very rare: no examples of this combination are listed as having sold at auction in the last thirty-five years.*

The publishing history of the *New Treatise* is complicated: Brookshaw appears to have published up to three editions in parts, anonymously or using the pseudonym G. Brown, between 1797 and 1803. In 1816, the first edition to be published under Brookshaw's own name appeared, and in 1818 an expanded edition appeared. The *Supplement* is particularly rare: only one edition is known and only the Plesch copy is recorded as having sold at auction. The present volume includes a hitherto unrecorded variant of the first work, dated 1816 but issued in 1817, probably to accompany the brand new *Supplement* (as here).

Brookshaw paired the coloured and uncoloured plates intending that the coloured plates should be used as models by the aspiring artist to colour the facing page. The present examples avoided that fate, although, intriguingly, one of the uncoloured plates is executed in pencil rather than being printed.

cf. Dunthorne 52 (1818 edition of the first work); Henry III, cf.518 (1816 edition) & 520; cf. Lowndes I, p.284 (mentions the *Treatise* with a *Supplement*); cf. Nissen *BBI* 246 (1818 edition of the first work).

(#23846)

\$ 5,750.

7] CHARAVAY, Étienne (1848-1899). **Lettres autographes composant la collection de M. Alfred Bovet décrites par ... Charavay 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)

\$ 650.

8] 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, 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 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)

\$ 90,000.

9] CHELONIIDAE Press. - Edgar Allan POE (1809-1849). **The Raven by Edgar Allen Poe Etchings and wood engravings by Alan James Robinson.** [Easthampton, Massachusetts: Cheloniidae Press, 1980]. 2 volumes (including a chemise with an additional suite of plates), folio (15 x 11 inches). Bound volume: title in red and black with integral wood-engraved vignette of a quill pen, text in black with one red initial, colophon leaf signed and numbered with text in red around a wood-engraved vignette of the Raven's head. 5 etched plates by Robinson, each titled and signed in pencil by the artist, and 2 wood-engravings (duplicates of those printed on the title and colophon leaf) signed and numbered in pencil, printed on thin small format Kitakata paper; Chemise: an additional suite of

the 5 etched plates, unbound, signed, numbered and titled in pencil, extra-illustrated with an original pencil portrait of Poe signed by Robinson; an original pencil drawing of the raven's head signed by Robinson (on a bi-folium including the title-page in red and black); a 1p. printed prospectus signed in pencil by Robinson; a 1p. note signed by Robinson on Cheloniidae Press headed note-paper; a 1p. photocopied wholesale price list. Bound volume: black and red marbled rag paper-covered boards, the backstrip titled in gilt; Chemise: unbound as issued in original black cloth chemise. All contained within the original red morocco-backed black cloth box, spine lettered in gilt, with the Sea-Turtle stamped in blind.

*This copy is one of five artists proofs which contain an extra suite of plates, and this particular copy also contains two additional drawings*

A unique copy with original drawings of the first book from Alan James Robinson's Cheloniidae Press: a thoughtful design, beautiful plates and illustrations, immaculate execution. In this copy the bound volume is numbered 5/100 and is signed by Robinson, the unbound additional suite of etchings are numbered 17/50, but as Robinson's typed note makes clear, this is actually one of only five "artists proofs" which can be recognized by the "red leather spine to the accompanying box."

According to the prospectus: "This book was designed by Alan James Robinson. The five original etchings were printed by the artist at the Cheloniidae Press ... Harold McGrath printed the text ... and the two wood engravings at The Hampshire Typothetae in Northampton, Massachusetts. The type ... is 24pt. Centaur, all hand-set. The edition, hand-bound by David Bourbeau at Thistle Bindery, Northampton, has a special marbled cover design by Stephen Auger. The book is printed on Arches Cover in an edition of 125 copies, signed by the artist and numbered 1-100 with a deluxe edition I-XXV ... A separate edition of fifty prints has been taken from each [etched] plate and an edition of two hundred from each of the two wood engravings."

"All of the books are designed and illustrated by Robinson, however, it is a unique collaborative press. The finest craftsmen and the highest quality materials have been sought out to create works of the utmost integrity and beauty ... The Press endeavors to create beautiful yet scholarly renditions of contemporary and antiquarian texts. The books are produced as they might have been one hundred or more years ago, using handmade inks, marbled endpapers, hand-set type, and handsewn design bindings. The works are printed by Harold P. McGrath, a Master Printer for over 55 years who has worked with such artists as Leonard Baskin, Fritz Eichenberg, Clare Leighton, and Barry Moser. The result of this attention to detail are works of art ..." (Alan James Robinson's website).

(#24056)

\$ 8,250.

10] CHELONIIDAE Press. - Alan James ROBINSON and Laurie BLOCK. **An Odd Bestiary, or, a compendium of instructive and entertaining descriptions of animals, culled from five centuries of travelers' accounts, natural histories, zoologies, &tc., by authors famous and obscure, arranged as an Abecedary. Designed and illustrated by Alan James Robinson text compiled and annotated by Laurie Block.** [Easthampton, Massachusetts]: Cheloniidae Press, 1982. 2 volumes. (including a chemise containing an additional suite of illustrations, and a group of original pencil drawings), folio (13 1/2 x 10 inches). Bound volume: title in red and black with Sea Turtle device blocked in blind, 13pp. bibliography in red and black at end, followed by the colophon/limitation leaf printed in black with the blind-stamped Sea Turtle device in blind surrounded by a calligraphic alphabet in red, the final leaf blank except for a repeat of the blind-stamped "Sea Turtle' device. 26 leaves with illustrated line-cut initials in black and white incorporating the animal described below in letterpress text, the text with a manuscript calligraphic initial in red; 26 wood-engraved plates, with a short letterpress quote printed in red beneath each image; Chemise: three groups of unbound sets of images, i.e. a set of 26 proofs of the line-cut initials, with a large calligraphic manuscript initial beneath each image, each sheet signed by both the artist, Robinson, and the calligrapher, Elizabeth Curtis; a set of 26 proofs of the wood-engravings, each sheet signed in pencil by the artists and numbered VI/L; a set of 26 original pencil drawings of the images that were used for the wood-engravings, each sheet signed in pencil by the artist. Extra-illustrated with the loosely inserted 8pp. prospectus. Bound volume: original red morocco by David Bourbeau of the Thistle Bindery, covers with large central slightly sunken panel, the panel on the upper cover tooled in blind with the Sea Turtle device and ABC, the lower cover with a small square above XYZ, patterned endpapers; Chemise: unbound as issued within original red morocco-backed cloth-covered boards. All within a single red morocco-backed cloth-covered box, the spine lettered

and dated in gilt and with a small Sea Turtle device in blind.

*A unique copy, with a set of original pencil drawings by Alan James Robinson.*

There were 300 copies of this book published, but this copy shows some variation from the copies described in the prospectus: the colophon leaf at the back of the bound volume has been signed and numbered 'VI' of 'L' (6 of 50) and internally seems to be a straight forward copy of the "Full Leather" edition. The binding varies from that pictured in the prospectus but does use many of the same elements. The Chemise and its contents varies from the others described: it contains the unique suite of original pencil drawings, is therefore thicker than the normal chemise and is leather-backed. This is presumably a special copy prepared by Robinson for a particular subscriber/collector.

"Unlike the allegorical and moralized compilations of medieval animal tales, the texts chosen for *An Odd Bestiary* are, for the most part, the earliest first-hand accounts, in English, of the animals depicted" (prospectus). The printed source of each text is identified, and at the end of the book is included a detailed and useful bibliography of these sources. "The blocks were cut by the artist at Cheloniidae Press & printed by Harold P. McGrath in the summer of 1982 ... The types ... were set in monotype by Mackenzie-Harris, with some hand-setting by Arthur Larson. The text was compiled and annotated by Laurie Block. The hand calligraphy is by Betsy Curtis. The paper is Rives lightweight" (colophon/limitation leaf).

A collection of twenty-six delightful illustrations drawn to accompany first-hand accounts of unusual and wondrous animals encountered by voyagers, explorers, pirates, and others.

(#24059)

\$ 5,250.

11] CHELONIIDAE Press. - Alan James ROBINSON. **A Fowl Alphabet, Twenty-six Wood Engravings by Alan James Robinson.** [Easthampton, Massachusetts]: Cheloniidae Press, 1986. 2 volumes (including a chemise with an additional suite of plates), octavo (8 ½ x 5 ½ inches). Bound volume: title printed in black with the word fowl lettered by hand, half title. Text and colophon/limitation leaf printed in brown and black. 26 wood-engraved plates of birds by Robinson, presented in alphabetical order according to their common name, each with their name and their scientific name added beneath in variously coloured inks in a fine calligraphic hand by Suzanne Moore, the letter of the alphabet added above each plate in manuscript by the same hand. Colophon/limitation leaf signed and numbered 'A/2' in pencil by Robinson; Chemise: an additional suite of the 26 wood-engraved plates, each signed and numbered 'A/2' in pencil; a set of 26 blind-stamped impressions of the line cut initials produced for the regular limited edition; 1 original pen, ink and watercolour drawing on vellum (sheet size: 5 ¼ x 5 ¼ inches) of the head of the Toucan; extra-illustrated with two copies of the original prospectus, one signed by Robinson. Bound volume: original limp vellum by Grey Parrot, the flat spine titled in gilt; Chemise: unbound (as issued) within original vellum-backed cloth-covered boards. Both volumes contained within a single vellum-backed cloth-covered box, the spine titled and dated in gilt with the Sea Turtle device at the foot of the spine.

*One of five copies: the whole edition limited to 231 signed and numbered copies, including 31 "Full Vellum Edition" copies, this a "Full Vellum" example but one of the "five artists proofs" and numbered "A/2".*

The prospectus describes the "Full Vellum Edition" as having the "initial letter and the Latin and common names of the birds" hand lettered by Suzanne Moore. The book is bound [in] full bleached vellum by Gray Parrot. An extra suite of the 26 wood-engravings, a set of the alphabet blind-stamped and a drawing are laid in a chemise and housed in a quarter vellum tray-case."

[with:]

**A boxed collection of three 'folders', containing a paste-up, original artwork, and a set of watercolour drawings, all relating to the production of 'A Fowl Alphabet', together with an explanatory 3pp. TLS from Robinson.** [Easthampton and elsewhere: circa 1986]. The three 'folders' contained within a single cloth box, with a calligraphic manuscript title label inset on the spine

[comprised of:]

Alan James ROBINSON (designer, illustrator), and Harold Patrick McGRATH (printer). **A full-size paste-up of 'A Fowl Alphabet'**. [Easthampton and elsewhere:] "1986". 44pp. (8 ½ x 5 ½ inches): title and 3 preliminary pages with a mixture of pasted-on typeset words and manuscript notes; 8pp. introductory text composed from blocks of pasted-on typeset text with numerous manuscript notes; 1p. manuscript section title; 1p. blank; 27 pp., twenty-six of which have versions of the wood-engraved illustrations pasted-on with the initial letters penciled above (the final image with a proof of the line-cut initial pasted on), with the type-set (or in two cases manuscript) names of the birds below (the twenty-seventh page, between 'Y' and 'Z' is blank); 1p. blank; 1p. colophon/limitation with a block of pasted-on typeset text; 1p. final blank. + 1 second version of the title and the following three pages. Unbound within a cloth chemise.

*The "first complete paste-up of the book with notes and placements - a unique piece" (Robinson, letter)*

[and:]

Alan James ROBINSON (illustrator), and Suzanne MOORE (calligrapher). **A full set of original pencil drawings for "A Fowl Alphabet" with the manuscript calligraphy added.** [Easthampton and elsewhere:] "1986". 27 leaves (8 ½ x 5 ½ inches): typeset title with the word 'fowl' added in a calligraphic hand; 26 leaves of thick 'papier d'arches' each with an original pencil drawing of a bird's head by Robinson, presented in alphabetical order according to their common name, each with this name and their scientific name added beneath in light brown coloured inks in a fine calligraphic hand by Suzanne Moore, the letter of the alphabet added above each plate in manuscript by the same hand. + two smaller sheets with trial lettering by Moore. Unbound within a cloth chemise.

*A "full set of drawings that I did so Suzanne Moore could work out the design and size of the alphabet. I've included a couple of test pages that I thought you would enjoy" (Robinson, letter)*

[and:]

Alan James ROBINSON (artist). **A full set of new watercolour drawings illustrating the birds which had previously appeared in "A Fowl Alphabet"**. [Easthampton?: no date]. 26 leaves of 'd'arches' watercolour paper (10 x 8 inches): each with an original pen, ink and watercolour drawing of a different bird by Robinson. Unbound within a cloth chemise.

*A "new set of watercolors for the Fowl Alphabet. These watercolors are easily my best to date" (Robinson, letter).*

A unique archive of material, chronicling the genesis of the Cheloniidae Press' twelfth book, and one of Alan James Robinson's most successful productions. The book is described in the prospectus as "a collaboration of twenty-six wood-engravings by Alan James Robinson and a newly designed alphabet by Suzanne Moore. The text was culled from 'Animate Creation,' by Rev. J.G. Woods, Vol.II Birds 1885. the text explains that the classification of birds depends largely on the shapes of their beaks or bills. The bird portraits, arranged alphabetically, consider the more diverse and curious forms that beaks have taken through evolution í Two hundred and thirty-one books were printed by Harold P. McGarth at Cheloniidae Press í during the Fall of 1986. The type was set by Mackenzie-Harris with some handset by Arthur Larson í This book was designed by Alan James Robinson, Arthur Larson, and Suzanne Moore."

(#24057)

\$ 9,500.

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 ¾ 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)

\$ 400.

13] DOSSIE, Robert (1717-1777). **Handmaid to the Arts ... The Second Edition, with considerable Additions and Improvements.** London: printed for J. Nourse, 1764. 2 volumes, 8vo (8 x 5 inches). Contemporary tree calf, skilfully rebacked to style, the flat spines divided into six compartments by gilt roll tools, red morocco lettering piece in the second compartment, red circular morocco label bearing the volume number in the fourth compartment.

*The second enlarged edition of this valuable work.*

This work was first published in 1758, and it contains information on all aspects painting, engraving, colouring of prints, transfer of prints onto glass, colouring of glass, etching of glass, Japanning, lacquering, papier mache, marbling paper, etc. A fascinating compendium.

Robert Dossie (1717-1777) was an apothecary, but his interests were very wide ranging and spanned the gulf between the Sciences and the Arts. His training and his knowledge of chemistry allowed him to understand the science behind many of the processes used by artists, artisans and manufacturers of the day, and his wish was to explain and improve on the results that were achieved. He strove for this in his publications, including the present work, and the same motivation led him to help fund the Society for the Encouragement of Arts, Manufactures and Commerce in 1754. His works were appreciated during his lifetime, were translated into various languages and contain information that remains valuable today.

(#21350)

\$ 3,500.

14] 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. *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)

\$ 3,000.

15] FIELD, William B. Osgood. **Edward Lear on my shelves.** [Munich: Bremer Press for William B. Osgood Field] Privately Printed, 1933. Small folio (13 1/4 x 9 1/8 inches). 10 double-page plates (5 hand-coloured by Annette von Eckardt), 123 uncoloured illustrations (many full-page), all after Lear, 1 full-page photogravure portrait. Original vellum by Frieda Thiersch at the Bremer Press, gilt fillet border to the covers, the spine in six compartments with semi-raised bands, lettered in the second, and date at the foot of the spine, yapp fore-edges, top edge gilt, marbled paper-covered slipcase (spine a little soiled). *Provenance:* Henry Clap Smith (presentation inscription from the author).

*A fine presentation copy of the first edition, number ten of 155 copies, here in the rare full vellum binding.*

Although the edition as a whole was limited to 155 copies, the number of copies in vellum was considerably smaller (the vellum-bound copies are essentially an unstated deluxe issue). The work, printed at the Bremer Press under the direction of Willi Wiegand, is beautifully produced, with informative text, numerous well-chosen illustrations and a useful bibliography and listing of original drawings, water-colours, lithographs, engravings and woodcuts.

The inscription from Field reads "To Dear: / Henry Clap Smith, / who first gave me the / idea of doing this / book./ Wm. B. Osgood Field. / "Bill." / November 1933." Intriguingly, Field contradicts himself in the preface where he states that "This volume was first thought of during a conversation with my very good friend, Leonard Mackall. I am deeply indebted to him for this original stimulus from which followed the joys of study and of the production of the book itself."

(#24473)

\$ 2,500.

16] [FLEMISH FLOWER MANUSCRIPT]. **A bound collection of vellum sheets illuminated with original bodycolour paintings on 28 panels, the vellum sheets originally forming two continuous manuscript rolls, both relating to the De La Broye family, attested to by J. Simon, the chief clerk of the Chamber of Accounts of the city of Lille.** Lille, Spanish Netherlands: 1630. Folio (17 1/2 x 12 inches). Mounted on guards throughout. Roll 1 (signed twice by J.Simon): 15 vellum sheets, the majority folded, with a total of 27 columns of text (with 9 original integral vignette bodycolour paintings), and 22 rectangular panels flanked on either side by a thick gold rule, each panel 4 1/2 inches wide and containing an original bodycolour painting of flowers with a single figure of a man (in 19 panels) or a bird (in 3 panels) - the men variously dressed in costume of the period and involved in various pursuits: hunting, cooking, fencing, playing a drum, etc. Roll 2 (signed once by J. Simon): 4 vellum sheets, 3 folded, with a total of 6 columns of text and 1 wide horizontal area also bearing text (with 5 integral vignette bodycolour paintings), and 6 rectangular panels (three thick panels approx. 5 3/4 inches wide; three thinner panels approx 3 3/4 inches wide) flanked on either side by a thick gold rule and each containing an original bodycolour painting of flowers with a single bird (in 4 panels); a bird and a snail (1 panel) or a bird, a butterfly and flowers (1 panel). 18th-century vellum over pasteboard, early manuscript title to spine. *Provenance:* Louis-François Quarré-Reybourbon (Lille, Collection Quarré-Reybourbon 19th-century bookplate); Paul Anatole Auguste Marie Denis du Péage (Lille, 1874-1952, armorial bookplate).

*Important early collection of original botanical paintings celebrating wealth and status through a show of rare and expensive varieties of tulips and others exotic cultivars. Originally produced for the De La Broye family, this series was more recently in the collections of two of the foremost historians of Lille and its great families.*

Despite their obvious historical importance, the chief interest of these manuscripts to the modern eye is undoubtedly the exceptional illuminated panels that separate each column of text. The overall theme is floral: not wild flowers but the extremely expensive cultivated flowers that were coming to prominence at the beginning of the seventeenth century. This concentration on exotic blooms in the present manuscript was a deliberate attempt to link the De La Broye family with the opulence that these flowers implied. The most famous of these luxury plants was the tulip, and given the time and the place where these drawings were done it is no surprise to find various cultivars of the tulip predominating. It is interesting to note that all the varieties shown are of the most expensive bybloemen group. The courtly interest of the 1600s had by the 1620s become more widespread, and from 1634 to 1637 tulips, like the multi-coloured varieties pictured here, were the flowers which fuelled the tulipomania craze in the Netherlands. At its height, sums equal to the cost of a good-sized house on the waterfront in Amsterdam were gambled on single bulbs. These manuscripts form one of the earliest known collections of images of a significant number of different

varieties of tulips: at least twenty are pictured, and although they are not identified, they form a rare and valuable record of the cultivars of the period. In addition to tulips, the images also include pinks, narcissi, irises, martagon lilies, roses and asters.

The majority of images are further enlivened by the addition of what are possibly various members of the De La Broye family, all men, all dressed in costume of the period, and all undertaking worthy pursuits. These include a preponderance of military actions: firing a gun, on horseback with sword drawn, on foot with sword drawn, etc., but they are also shown hunting and cooking. All of these figures are placed at the foot of each panel and are worked to a completely different scale to the flowers. The panels without figures have birds or other animals added that are more in scale with the flowers around them. There is a further group of illustrations that are used to decorate the columns of text: a number of these appear to have been used to mask out areas of the text that were not required (the original text can be made out under the paintings), whilst others are used to great decorative effect. The images used in this group include hunting, fishing, animals against a naturalistic background and two men on horseback.

The two documents, produced for the De La Broye family of Lille, can be dated to a golden period for the city of Lille when the city and a large area of what is now northern France was ruled over by Spain and formed part of what was then known as the Spanish Netherlands. An examination of what is now a bound collection of vellum sheets of various sizes reveals that they were originally glued together to form two document rolls with the illuminated panels acting as dividers between each vertical column of text. Internal evidence shows that both rolls were compiled for the De La Broye family as proofs of nobility. To achieve the status of gentleman it was necessary for an individual in trade to prove that his family had in the past been of sufficient standing to warrant his being elevated once again. To provide this proof the De la Broye family apparently retained the services of J. Simon the premier greffier or chief clerk of the Chamber of Accounts of Lille. He arranged for the archives to be searched for every reference to the good work or good standing of the family. These extracts (dating from the 13th to the 16th century) were then copied out by skilled scribes using various calligraphic and textual hands (apparently in imitation of the originals). Each extract was headed by a precis of what it was and a note about which original document it had been taken from, and each was attested to by J. Simon. An overall summary of the findings was added which was signed by J. Simon (roll 1: signed twice and dated once 26 October 1630; roll 2: signed once).

Blunt & Stearn, *The Art of Botanical Illustration* (1994) pp.127-146; P. Denis du Péage, *Recueil de généalogies Lilloises*. (1906-1908); A. Pavord, *The Tulip* (1999) pp.137-177; L. Tongiorgi Tomasi, *An Oak Spring Flora* (1997) pp.267-306

(#15247)

\$ 85,000.

17] 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. Coloured 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).

Schlösser 37.

(#23076)

\$ 8,500.

18] 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.

19] HUNTER, Dard (1883-1966). **Papermaking in Indo-China.** Chillicothe, Ohio: Mountain House Press, 1947. Quarto (11 7/16 x 7 3/4 inches). Title and chapter headings printed in red and black. 16 photogravure plates, 2 mounted samples of paper (1 "representative of the best Tonkin handmade paper"; 1 a specimen of pure Daphne paper). Original red morocco-backed decorated paper-covered boards by Peter Franck of Sherman, CT.

*First edition, limited to 182 copies signed by the author, this copy numbered 124.*

Hunter's first postwar book, which resulted from his studies of papermaking in prewar Tonkin in the 1930s. "In more than thirty-five years that I have been assembling material relative to papermaking, the complete life of this ancient industry has been transformed ... In Indo-China it will not be long until the making of paper by hand is totally superseded by the machine; perhaps even to-day nothing remains in Tonkin and Annam of the ancient craft as it was carried on at the time of my visit. Nothing has been heard from my papermaking friends in Yèn-Thai and Lang-Buoi since my sojourn with these lowly people in 1935" (Foreword).

"The paper used in printing this edition was made in 1932 in my mill at Lime Rock, Connecticut ... The title page device was printed from a woodcut found in Tonkin; the typographical ornaments used as chapter headings, as well as the borders, were cut and cast especially for this book by Dard Hunter, Junior; the woodblock used in printing the cover paper was procured in China" (limitation statement at end).

Schlosser 40.  
(#24088)

\$ 2,500.

20] HUNTER, Dard (1883-1966). **Papermaking by Hand in America.** Chillicothe, OH: Mountain House Press, 1950. Folio. 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. paper label on spine, extra-illustrated with the prospectus for the book affixed to front pastedown, and the invitation to the book's publication party at Princeton affixed to front free endpaper. Publisher's half linen over paper-covered boards, half red morocco and cloth box. (glue stain on front pastedown and front free endpaper).

*The "author's magnum opus." - One of 200 numbered copies signed by Hunter, this copy numbered twenty-four.*

The book is printed on Dard Hunter's paper, and with type cut by Dard Hunter, Junior. "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.  
(#25242)

\$ 10,000.

21] HUNTER, Dard (1883-1966). **The Literature of Papermaking 1390-1800**. Chillicothe, Ohio: Mountain House, [1925]. Folio (16 1/2 x 11 3/4 inches). Title with wood-cut watermark device, 1 large decorated initial printed in red and black, 46 illustrations (including 2 mounted photographic illustrations, and 24 hand-printed reproductions of title pages [4 of these printed in red and black, some printed on brown or tinted paper]). Dard Hunter label laid in. Unbound as issued in half hessian over paper-covered boards, three pairs of cloth ties. Housed in a cloth box with paper label to spine.

*Limited edition of 190 copies signed by the author.*

According to the bibliography in Hunter's autobiography *My Life with Paper*, this work was actually limited to 180 copies despite what is printed on the limitation leaf. "One of the few major bibliographies devoted to this subject, this work enumerates seventy-two papermaking books or references" (Schlosser).

"During the fifteen or twenty years in which I have been interested in handmade paper, and also in the history of papermaking, a large number of books relative to these subjects have been collected. It has been my wish to form a permanent record of the works which have appeared before the year 1800, as no other attempt has been made along this line of research ... It will be noted that the books and pamphlets listed are all by European or American writers ... With one or two exceptions I either possess copies of the volumes listed or have examined the works in libraries. I have set most of the titles and descriptions of the books directly from the type-case without notes or copy, but with the original volumes and pamphlets before me. All the title-pages have been reproduced directly from the old books and have been printed upon paper as nearly like the original as possible so that each facsimile might resemble the antique title-page in every way" (Prefatory Note).

Ransom *Private Presses* 323; Schlosser 33.  
(#24089)

\$ 3,400.

22] INDIA. - Anthony LAMBERT (1758-1800). **Two retained letterbooks, containing the private correspondence of merchant and commercial agent Andrew Lambert**. Calcutta, Purnia and St. Helena: 3 May 1788 to 21 March 1798. 2 volumes, small folio (12 3/16 x 7 5/8 inches). 8 pages of manuscript indices of the names of the recipients of the letters (4 in each volume), 753 pages of letters (319 in vol.I; 434 in vol.II), in two or more hands. The subjects covered by Lambert include family matters (letters to his sisters Mary Ovans and Jane Gilchrist, his brothers Thomas and Charles, his uncle Anthony senior), life in India (his precarious health, social occasions, views on marriage), the political situation in India and Europe, and the wars in India (the third Anglo-Mysore war against Tipoo Sultan of 1789-1792) and Europe (the French Revolution and its aftermath), but mostly concerning all aspects of trade, within India itself, with England, with China, as conducted by Lambert, a partner in the very powerful agency house of Lambert and Ross, (the indices list 2 letters to Gabriel Gillett; 38 letters to John Prinsep; 21 letters to Jacob Wilkinson; 4 letters to Major Samuel Shaw; 18 to Patrick Heatly; 17 to Richard 'Rupee' Johnson). Original Indian red roan, covers bordered in blind, the upper cover of the first volume with manuscript ink titling in ink "Private Letters commencing 3d. May 1786 / ending - 20 Janry 1792" (one cover detached). Housed in a red morocco-backed box.

*A remarkable unpublished collection of retained letters offering a powerful insider's view of the development of trade in India in the late 18th century, and an educated and articulate contemporary reaction to the events of the third Anglo-Mysore War.*

These albums constitute an apparently unrecorded primary source whose importance rests chiefly in the information it gives about the interwoven operations of Lambert & Ross, a major merchant house in India, at the time when the East India Company's monopolies were beginning to come under attack. A widespread network is revealed controlled by a few key figures who continue to do business and prosper enormously against the background of the ongoing operations against Tipu Sultan in India and revolutionary France in Europe and on the maritime routes home. On a micro level, Anthony Lambert (1758-1800), offers insights into his long-distance management of his family (most of whom remained in England), friends and colleagues. He also was aware of the dreadful attrition rate amongst Europeans who lived and worked in India: only one in ten long-term East India Company employees survived long enough to retire to England. A recurring theme is his slowly failing health, with occasional frank and clear-headed appraisals of the gamble he took when he pitted his health against the opportunity of creating an enormous personal fortune. He understood that the key decision was to know when it was time to leave before the damage became irreparable.

Anthony Lambert (1758-1800) was born in Berwick-on-Tweed in Northumberland, England. Little is known of his early years in England, but a contemporary obituary (in *The Asiatic Annual Register*, vol.I, pp75-76) noted that he was not born into money, and that he was largely self-educated. He joined the East India Company as a cadet, arriving in India in 1781, but resigned the following year to pursue a very successful trading career in Calcutta. By 1790, the firm of Lambert & Ross, which he founded, was one of about 15 agency houses which collectively came to rival the East India Company itself in terms of its commercial power. In particular, Lambert was very involved in the setting up of the highly lucrative opium trade between India and China ("To his exertions, the opium trade of India owes its principal support and improvement" [op.cit]), and he fought a successful battle against the restrictive shipping policies of the East India Company ("His judicious and persevering representations to government, contributed in no small degree to induce the East India Company to abandon the old policy in their shipping concerns" [op. cit.]). On a theoretical level he also made a valuable contribution to the economics of the region: the present collection includes a copy of a covering letter (dated 2 November 1795) he sent to Lord Cornwallis with a copy of Henry Thomas Colebrooke's *Remarks on the husbandry and internal commerce of Bengal*, (privately printed in Calcutta in 1795). In this letter he notes that "it is from the pen of Mr. Colebrooke except the first and third sections of the Chapter on foreign commerce, of which I must take the responsibility". The present collection ends with an unfinished record of letters he wrote from St. Helena in March 1798, on the voyage home. Unfortunately, as he had speculated might be the case, Lambert did not live to enjoy his success for very long: "Mr. Lambert, since his return to England in 1798, had been struggling with the disease which prematurely closed his useful and exemplary life! At Calcutta, where he passed the best years of his life, his memory will long be cherished! He died in the 41st year of his age, at his house, Devonshire street, Portland-place, on the 17th of January, 1800" (op.cit).

Some of the key figures with whom he corresponds at length are:

Patrick Heatly (1753-1834), born in Newport, Rhode Island, joined the East India Company as a cadet, but quickly transferred to the civil branch, before going into business on his own. By 1785 he was in a position to offer to supply 3200 chests of opium of guaranteed quality, from the province of Bahar, to the Company at a fixed rate. He returned in England in 1788 but the present letters show that he negotiated a deal with Lambert before doing so.

John Prinsep (1748-1830), arrived in Bombay in 1771, but resigned his commission in 1772 in favour of the commercial world. Prinsep was extremely successful, and by the time he returned to England in 1788 he was one of the wealthiest Europeans in India. The present letters cover the period when he had set up as an East India agent, and when he was most vocal in his call for free trade. He later served as a Member of Parliament.

Jacob Wilkinson (d.1799), another successful merchant: he was elected a Director of the East India Company in 1782. The present letters cover a period after he had returned to London. He died at his house in Bedford-row, London, June 24, 1799, shortly after Lambert returned to England (cf. obituary notice in *The Times*, June 27, 1799)

Major Samuel Shaw (1751-1794), first American Consul in Canton. (see *The journals of Major Samuel Shaw, the first American consul at Canton with a life of the author, by Josiah Quincy* [Boston: 1847].

Richard Johnson (d.1807) was for a short time British Resident in Hyderabad, a post in which he incurred censure which led to his resignation. He was elected Chairman of the General Bank, Calcutta, in 1788; he retired from the

service, returning to England in about 1789. By 1797 he joined the Middlesex Bank in London. He was on friendly terms with Warren Hastings in England: this and other connections would have been of obvious help to Lambert.

These letter books offer a fresh overview of Indian history during a pivotal period and are worthy of further study and publication.

Cf. M.Archer, *India and British Portraiture 1770-1825*, London, 1979, p. 313, pl. 217, illustrated (a portrait of Lambert by Robert Home)

(#24960)

\$ 24,000.

23] INDIA, Hinduism. - Rev. Charles LACEY (1799-1852). **Manuscript with original watercolours, titled "Index to the Mythological Box of Hindu Paintings. By Rev. C. Lacey"**. [Cuttack, Orissa, India: circa 1840]. 150pp. (8 3/8 x 5 1/2 inches) in a single hand, 48 very fine full-page original watercolours by an Indian artist, all relating to the Hindu pantheon of Gods, with a 2pp. printed excerpt from the "Calcutta Review" of 1845 bound in. 19th-century dark green morocco by Ramage & Co. of London, the covers elaborately tooled using numerous small tools and pointillé work, spine in six compartments with raised bands, lettered in the second compartment, the others with elaborate repeat decoration over a sémé of pointillé work, gilt turn-ins, purple and gilt patterned endpapers, gilt edges. *Provenance*: Wm. Brooks (early ink inscription on the title).

*A beautiful work by an important missionary and linguist, with a fine series of Indian watercolours, all in a spectacular binding.*

Lacey's intention is explained in his 2pp. introduction: "This brief account of the popular objects of Hindu worship was prepared at the request of several friends ... the object of it is to explain some Hindu Paintings contained in a small 'Mythological Box' designed as a present to friends in Europe. It was thought that without some explanation the figures of the Hindu deities would afford little either amusement or information". The list of contents tie the 48 watercolours to the box and the contents, and show that the box contained 12 "boards" painted with between two and four images, and that the box itself was painted, as was the lid on the inside and out. Following a general 18-page introduction, the main text consists of Lacey's commentary on each of the images.

The manuscript text consists of a half-title (verso blank), a title (verso blank), pp.[iii]-iv "Apology", pp.[v]-vi "Contents"; [1]-18 "Introductory Remarks on the Principles of Hindu Philosophy"; pp.[19]-123 "An Account of the Popular Objects of Hindu Worship", p.[124 blank]; [1]-18pp. "A walk within the Sacred Enclosure of Jaygemáth. Translated by the Revd. C. Lacey".

The author, the Rev, Charles Lacey, served for twenty eight years as a Baptist missionary in Orissa, India. Born in Leicestershire, England, he arrived in India in September 1823 where he remained for the rest of his life, apart from two-years sick leave in the 1830s. He was a highly-gifted linguist: a contemporary obituary noted that "few missionaries ever acquire so thorough a mastery of the tones and idioms of a foreign tongue as he did". This facility with languages, when allied with a desire to convert the Indians meant that he studied the Hindu religion and myths in some depth: "be it remembered, that this ... monstrous fiction is firmly believed by nearly an hundred millions of our fellow creatures to be a divine revelation" (Apology, p.[iii]). The results are that the present narrative shows a real understanding of the subject, but little sympathy and no admiration. It is nevertheless valuable for Lacey's eye-witness accounts of various aspects of Hindu worship. It is also valuable as one of his few substantial original works: it seems that his work translating, preaching and teaching meant that Lacey had little time to publish much original work, and that this therefore is a welcome addition to what little there is of his writings.

The watercolours appear to have been commissioned for this work. The images themselves and the ink line-fames around each seem to have been the work of a single Indian artist, to which Lacey has then added his own numbering and titling. It is evident that Lacey chose the artist carefully: the watercolours have a strong sense of design and a sureness of line that is a cut above the more usual images produced for retiring nabobs and colonial civil servants. It is interesting to speculate that Lacey may have used the same artist to produce the images for the "Mythological Box" as he did for the plates in the present work.

The binding is a fine example from the workshop of John Ramage (1835-1911). Ramage was born in London.

When he completed his apprenticeship in 1856, he took the unusual step for an English binder of going to Paris and working under Lortic, one of the leading French binders of the day. For three years from 1860 he was based in Edinburgh, before moving to London in 1863, where he remained until his death in 1911.

Cf. *The General Baptist Repository, and Missionary Observer*. (London: 1852), vol.XIV, new series, pp.302; cf. Myers (editor) *The Centenary Volume of the Baptist Missionary Society 1792-1892* (London: 1892), pp. 248-250. (#24493)

\$ 32,000.

24] JAY, Ricky, and others. **The Magic Magic Book. An inquiry into the venerable history and operation of the oldest trick conjuring volumes, designated "Blow Books"**. New York: Whitney Museum of American Art, 1994. 2 volumes, quarto (10 x 8 inches). Text vol: title printed in red and black, numerous illustrations, some tinted, some coloured, a few mounted; "Blow Book": 4pp. of operating instructions in Spanish and English, otherwise illustrated throughout with double-page illustrations by Vija Celmins, Jane Hammond, Glenn Ligon, Justin Ladda, Philip Taaffe, or William Wegman, each leaf illustrated on one side only, each leaf with a rectangular strip excised from the outer margin (as issued) . Original black limp card wrappers, the text volume with the upper cover blocked in blind with a design incorporating a small horned fork-tailed imp printed in silver, and with the title printed in silver on the backstrip, the 'blow book' with the same design on both covers, and a version of the same title on the backstrip, the two volumes contained within a single dark blue silk covered and lined box, the upper cover of the box blocked in silver and metallic red with an overall design showing a close-up of a 'house of cards', the spine titled in silver .

*Limited Edition of 300 copies, this copy number 237, signed in pencil by the six illustrators and initialed by Ricky Jay in ink.*

The set comprises one volume of text by Jay on the history of and various permutations on magic or "Blow" books, illustrated with sampling of historical images from various antiquarian trick books. The other volume is a modern interpretation of a 'blow book' with numerous flip or Blow images that can only be seen or worked with deft finger control whilst whiffling through the book. The limitation leaf at the back of the text volume gives details of all those involved in the book's production.

(#23376)

\$ 3,000.

25] 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.

26] KATO, Koji. **Glassware of the Edo Period**. Tokyo: Tokuma Shoten Publishing Co., 1972. 4to (11 1/2 x 8 1/2 inches). 413 pp. 110 color plus 126 black and white plates plus numerous illustrations in text. Text in English and Japanese. Publisher's cloth, housed in publisher's slip case.

*An important illustrated catalogue of Japanese glass from the Edo period, with each item annotated in both Japanese and English. Scarce.*

(#2146)

\$ 350.

27] 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)

\$ 6,000.

28] LAMBERT, Canon of St. Omer (compiler). **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.

29] LENNOX-BOYD, Christopher. **George Stubbs - The Complete Engraved Works**. Sotheby's: 1989. Limited edition of 50 copies (this number 30) bound by A.W. Lumsden of Edinburgh. Full tan calf, gilt edges, with black lettering pieces, hand-made marbled endpapers by Compton Marbling, within a black slipcase.

"In a period when access to fine paintings was restricted, Stubbs's reputation was spread chiefly through his engravings. This catalogue raisonne is the only single volume to contain all Stubbs's known engravings and provides a complete record of prints made by others after his works. Introductory essays consider Stubbs's relationships with other artists, particularly his engravers, and examine how the prints were originally marketed."

(#26015)

\$ 750.

30] 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)

\$ 350.

31] 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)

\$400.

32] MELLINI, Gian Lorenzo, and others. **The Grimani Breviary Reproduced from the illuminated manuscript belonging to the Biblioteca Marciana, Venice**. London: Thames and Hudson, 1972. Quarto (11 x 8 3/8 inches). 110 coloured plates, 29 uncoloured illustrations. Original cloth, spine titled in gilt, upper cover blocked in gilt and red, top edge gilt. *Provenance*: Jayne Wrightman (bookplate).

*First edition in English.*

First edition in English. A translation by Simon Pleasance and others of the Italian original. The beautiful Breviary was acquired by Cardinal Domenico Grimani (1461-1523) in Rome or Venice in 1520 from Antonio Siciliano, chamberlain to the Duke of Milan and his ambassador in Flanders in 1514. Ever since it has been linked with the Grimani family and also with Venice. The present work reproduces all the miniatures and provides a valuable commentary which gives context to what is one of the great small jewels of Western Art.

(#24514)

\$ 200.

33] PICART, Bernard (1673-1733). **Cérémonies et Coutumes Religieuses de tous les peuples du monde. Représentées par des figures dessinées & gravées par Bernard Picard [sic.], & autres habiles artistes ... Nouvelle édition. Enrichie de toutes les figures comprises dans l'ancienne édition en sept volumes, & dans les quatre publiés par forme de supplément. Par une Société de Gens de Lettres.** Edited by Poncelin de La Roche-Tilhac: Amsterdam, 'et se trouve à Paris': chez Laporte, 1783. 4 volumes, folio (15 1/2 x 9 1/2 inches). 3 half-titles. 4 engraved headpieces, 264 engraved plates (34 double-page, 4 folding) by and after Picart and others. Contemporary red straight-grained morocco, covers with triple fillet gilt border, the flat spines divided into four unequal compartments by gilt fillets and roll tools, green morocco lettering-piece in the second, the first and fourth compartments tooled with a design centering on a large cupid tool, the large third compartment with an integrated stylized design of a seated small child blowing a cornucopia, from which emerges a fountain made up from various decorative tools, including swags, flower sprays, a bow and a small circular stained section that is tooled with the volume number, gilt turn-ins, marbled endpapers, gilt edges.

*An exceptional copy of this fascinating survey of the religious ceremonies of the world.*

A beautifully illustrated work with images that were adapted by Picart and others from various sources, including (in volumes I and II) about 30 plates taken from the famous illustrations in de Bry's description of life in the Americas. Volume II also includes an important series of 15 plates offering a contemporary picture of the life and ceremonies of Jews in Europe. This work is based on Picart's *Ceremonies et coutumes religieuses de tous les peuples du monde* published in Amsterdam between 1723 and 1743 and, according to the title, includes all the plates that appear in the earlier work. The text for this edition appears to have been so extensively rewritten and improved by Poncelin that it almost amounts to a new and separate work.

The binding on the present copy is spectacular. Unfortunately, the binder and even the country of origin of this masterpiece remains obscure. On stylistic grounds, the Netherlands, Germany, and Russia are all possibilities, but we have been unable to find any other comparable examples that will allow us to confirm a country or a suggested binder.

Brunet I, 1743; cf. Sabin 4932.

(#19513)

\$ 15,000.

34] 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.

35] READ, General John Meredith (1837-1896). - Maxime LALANNE (1827-1886). **An important collection of twenty five original etchings, including works from two separate series and three proofs-before-letters of Lalanne's 'Passage de la Seine par le Genl. Read pendant la guerre de 1870'.** Paris: Cadart & Luce, 1869[-1871]. Folio (18 x 12 3/4 inches and smaller). 25 etched plates (comprising 12 plates on india paper mounted from the '12 Croquis à l'eau-forte' series; 10 [of 12] plates on from the 'Souvenirs Artistiques du Siège de Paris 1870-1871' series; and three proof-before-letters examples of the 'Passage de la Seine' plate [one on india paper mounted]). The collection unbound as issued within recent dark green morocco-backed cloth box, the '12 Croquis' series with original light blue paper wrappers, the upper cover with etched title block and artist's manuscript presentation inscription, contained within original green cloth-backed paper-covered boards, titled in gilt on upper

cover, cloth ties. *Provenance*: John Meredith Read (1837-1896, presentation inscription from the artist 'Au Général J. Meredith Read / Hommage de son dien dévoué / Maxime Lalanne').

*The John Meredith Read collection of Lalanne etchings: an important archive recalling the former's role in the Franco-Prussian war of 1870-1871 and his time as U.S. Consul-General to France.*

Maxime Lalanne was a highly accomplished etcher and draughtsman whose talents were readily acknowledged by his peers. P.G. Hamerton wrote that 'No one etched so gracefully as Maxine Lalanne. This merit of gracefulness is what chiefly distinguishes him í there has never been an etcher equal to him in a certain delicate elegance, from the earliest times till now' (*Etchings and Etchers*, 1880, p.154). Joseph Pennell echoed this view, 'Lalanne is one of the most exquisite and refined illustrators of architecture who ever lived. His ability to express a great building, a vast town, or a delicate little landscape, has never been equaled' (*Pen Drawing and Pen Draughtsmen*, 1920, p.92.) Lalanne initially made a career in the law, but in about 1850 was persuaded by his friends to turn to the study of art full-time. He moved from Bordeaux to Paris, joined the studio of Jean Gigoux, and made his Salon début in 1852. Lalanne was one of those who were instrumental in the revival of etching in France, and was a founding member of the Société des Aqua-Fortistes. His illustrated manual *Traité de la gravure à l'eau-forte*, published in 1866, was pivotal in elevating etching to the status of a fine art, and he became one of the medium's most influential instructors. He published seven prints in the Society's *Eaux-fortes modernes* series between 1862 and 1866, and provided drawings for their journal, *L'Illustration nouvelle*. The present collection includes two series that have highly contrasting subject matter: the first bucolic land- and seascapes, the second a series forming an eyewitness record of the Franco-Prussian War. Perhaps the most interesting print is a supplementary image from the Franco-Prussian War, the subject being the original owner of this collection (General Read) being rowed across the Seine (like Washington across the Delaware) whilst the bombardment continues all around.

John Meredith Read, Jr. was born in Philadelphia on February 21, 1837. The Read family was prominent in American political life; Read's great-grandfather George Read signed the Declaration of Independence and was a framer of the Constitution; his father, John Meredith Read, Sr., was a prominent Pennsylvania jurist who was outspoken on the "Free Kansas" issue and was later appointed Chief Justice of the Pennsylvania Supreme Court. Read was educated at a military school, followed by college education at Brown University and Albany (New York) Law School, from which he graduated in 1859. That year he was admitted to the Pennsylvania bar and married Delphine Marie Pumpelly.

Read was an active supporter of Abraham Lincoln and the Republican Party in the elections of 1860. As a reward, he was promoted to brigadier-general (the youngest man ever to hold this rank) and made adjutant-general of New York State, directing military affairs there during the Civil War with great success, eventually receiving official recognition from the War Department. His support of the Republican party continued through the Civil War, and he was active in General Ulysses S. Grant's campaign for President in 1868. His reward for service this time was to be appointed consul-general to France and Algeria in 1869. During the Franco-Prussian War (1870-1871), Read acted as the representative for the German government, protecting German interests and citizens until the Germans re-established diplomatic relations in 1872; for this, the Kaiser eventually tried to confer a knighthood on Read, but Congress never passed the resolution that would have allowed this. Read also looked after American and French interests during the Paris Commune uprising and the second siege of Paris. The French held him in such high esteem that in 1872 the Minister of War appointed him president of a commission to determine whether French troops should be taught English.

Recognizing Read's talents in the diplomatic service, Grant appointed him the first resident minister to Greece in 1873. Once again, his term of office was marked with diplomatic successes. One of his first accomplishments was to gain the release of the American ship *Armenia* from Greek authorities. In 1876, he compelled the Greek government to revoke an order banning sales of English translations of the Bible. In 1877, he notified the U.S. press that the Russo-Turkish War was disrupting Russia's wheat exports to Europe and that U.S. exports to Europe at that time might capture the market. The resulting grain exports to Europe netted U.S. businessmen \$73 million. As minister, he was also responsible for protecting American interests and citizens during the Balkan crisis and War of 1875-1878.' (University of Rochester Libraries).

H. Beraldi *Les Graveurs du XIX Siecle* (Paris, 1889) vol.IX, pp.18-23; J. Laran *Inventaire du Fonds Francais apres 1800* (Paris, 1932) vol.XII, pp.272-282; J.M. Villet *The Etchings of Maxime Lalanne a catalogue raisonne*

(Washington, 2003) 56 (IV/IV); 57 (IV/IV); 58 (V/V); 59 (III/III); 60 (II/III); 61 (III/IV); 62 (III/V); 63 (IV/IV); 64 (II/II); 65 (III/III); 66 (III/III); 67 (II/II); 69 (III/III); 70 (II/II); 71 (II/I); 72 (II/II); 73 (II/II); 74 (II/II); 77 (II/II); 78 (II/II); 79 (III/III); 80 (III/III); 107 (I/III or II/III)  
(#18753)

\$ 9,500.

36] ROTHSCHILD, Lionel Walter, Baron Rothschild (1868-1937) - John Gerrard KEULEMANS (1842-1912, artist). **An album of original watercolour drawings of Cassowaries, with related manuscript title "Kasuare / Walter Rothschild".** "London: 1899". Oblong octavo (8 3/8 x 11 1/4 inches). Black ink calligraphic manuscript title, manuscript map in blue ink of New Guinea, northern extremities of Australia and the surrounding islands, hand-coloured with a related key beneath to show the distribution of the various species and sub-species, 7 plates of pen-and-ink and watercolour drawings of various species of cassowary (the first five plates each with three heads, the sixth plate with two heads and the final plate with a fine full-length study of an adult and a young bird). Loosely inserted is an early manuscript listing (in the same hand as the captioning of the plates and the index to the map) of various species of the birds, with common names and locations. Contemporary brown morocco-backed cloth-covered boards, dark red morocco box. *Provenance*: Otto Fockelmann (of Hamburg, near-contemporary signature in blue ink on title).

*Pre-publication presentation manuscript with watercolour drawings depicting the 17 species or sub-species of Cassowaries identified by Rothschild in his "Monograph of the genus Casuarius" published in 1900.*

In December 1900, Walter Rothschild published his seminal work on the cassowary in the *Transactions of the Zoological Society* (vol.XV, pt.5, pp.109-290), which included exquisite plates by John Gerrard Keulemans. The manuscript title of the present album, however, is dated the year prior. The fine watercolours in the present album, each of which bears close comparison with the finished plates as included in Rothschild's "Monograph of the Genus Casuarius," are evidently the work of a fine bird artist, most likely John Gerrard Keulemans himself.

Keulemans worked from the live birds housed in Lord Rothschild's private menagerie at Tring and travelled to Germany to sketch the live specimens at the Zoological Gardens of Berlin. This latter fact, allied with Otto Fockelmann's name on the title may provide the most likely explanation for the existence of this unique pre-publication manuscript. Rothschild was scouring the world for any species or sub-species that had escaped his notice. The Fockelmanns were well-known dealers in rare birds, based in Hamburg, and they would have been contacted to ask if they could help, perhaps by Keulemans at Rothschild's request during one of his trips to Germany.

Before the publication of the monograph, the original watercolours were the most accurate method of recording the species that Rothschild had already identified, and the present images may, in part, have been produced to allow the Fockelmanns to eliminate them from Rothschild's "shopping list". The Fockelmanns were evidently much taken with the drawings, as it seems likely that they were responsible for its current final form: with a German title, a map with German place names, and a loosely inserted index (with Rothschild's name spelled incorrectly, and notes in German) with additional species which had been identified by Anton Reichenow added in 1913.

For the published work, see: Anker 547; Nissen *IVB* 796; Wood p.543. For Keulemans life and work, see T. Keulemans & Jan Coldewy, *Feathers to Brush The Victorian Bird Artist John Gerrard Keulemans* (Epse, The Netherlands & Melbourne, Australia: 1982).

(#21824)

\$ 35,000.

37] ROXBURGHE, John Ker, third Duke of (collector). - G. and W. NICOL (booksellers). **A Catalogue of the Library of the late John Duke of Roxburghe, arranged by G. and W. Nicol ... which will be Sold by Auction ... Monday, 18th May, 1812, and the forty-one following days ...** London: W. Bulmer and Co., 1812. 8vo (9 x 5 1/2 inches). xxiv, 284 pp., uncut. Priced throughout at a contemporary date, with names of buyers. Modern antique leather. *Provenance*: contemporary signature on title; Porkington Library (booklabel on front pastedown); Ross Waters Sloniker (bookplate on front pastedown); Bert Smith (inked stamp on front free endpaper).

*The famed Roxburghe catalogue: this copy, like the Breslauer copy, with contemporary manuscript additions of prices realized and with many buyers named.*

"The sale was a sensational affair and total of £23,341 was an extraordinary one for the time. Dibdin has scribbled reams of enthusiastic literature on the smallest incident of each daily session. The success of the auction, as we see it now, was obviously due to the competition of three wealthy buyers, Lord Spencer, the Marquess of Blandford and the Duke of Devonshire ... the greatest event of all was the purchase by the Marquess of Blandford, of the celebrated 'Valdarfer Boccaccio (1471) for 2260, a record price ... The Roxburghe Club was inaugurated in commemoration of the sale of this famous volume" (De Ricci).

Breslauer Sale 244; De Ricci, p. 71-72; Blogie III, col. 14  
(#24565)

\$ 1,000.

38] RUSSIA, IMPERIAL PORCELAIN FACTORY. **Imperatorskii Farforovyi Zavod. 1744-1904.** St. Petersburg: Upravlenie Imperatorskimi zavodami, 1906. Folio (14 12/ x 11 1/4 inches). Title and majority of text in Russian in Cyrillic type, pp.327-372 in French. Photogravure frontispiece and 12 plates on india paper mounted, 1 chromolithographic plate, occasional decorations and 493 numbered half-tone illustrations in the text. Extra-illustrated with tipped-in descriptions in English on small-format Hammer Galleries headed paper of Russian porcelain in the collection of Mrs. John W. Riser, the title-page with the neat calligraphic addition of an English translation of the title with additional text "With translations concerning the Collection of Mrs. John W. Riser. 1935 / By The Hammer Galleries, Inc.", the onion paper title/guard sheets to each plate with English translations of the captions in the same calligraphic hand, the same to occasional illustration captions, the fore-edges with applied celluloid thumb-tags, with paper inserts identifying what is 'flagged'. (Pp.15/152 with repaired 7 inch tear, occasional tears to areas around thumb-tags). Later red cloth, titled on red morocco spine label, upper cover lettered in gilt 'Max Safron', t.e.g., original wrappers bound in. *Provenance:* Mrs John W. Kiser (300 Park Avenue, NY, NY, title page, inserts dated March 1934 - June 1935); Max Safron (binding, ink stamps on front pastedown).

*An interesting copy of a work that is an important reference on the productions of the Imperial Porcelain Factory of pre-Revolutionary Russia.*

The Russian Imperial Porcelain Factory in St. Petersburg was founded on the orders of the Empress Elisabeth, daughter of Peter the Great. The first technical director, Christoph Conrad Hunger, proved to be unable to produce porcelain from the materials at hand, despite having worked with Bottger at Meissen and at various other European manufactories. Hunger was dismissed in 1747, and Dimitri Vinogradov was appointed in his place. Vinogradov had trained as a mining engineer, but was also a skilled technician with a good understanding of chemistry. Using only materials available in Russia he came up with a successful formula that produced fine quality porcelain. With informed Imperial input from Elizabeth and her successors, the Imperial Porcelain Manufactory not only survived but prospered. The present work charts the productions of the IPM from the mid-18th century until the October Revolution of 1917, beautifully illustrated with examples from all periods, and with a plate at the end with facsimiles of the various marks that were employed.

This copy is particularly interesting as it recalls the work of the Hammer Galleries in building collections of Russian art in the West and preserving a great deal of the Russian heritage that might otherwise have been lost. Specifically, this copy appears to have been prepared for a keen collector of Imperial Porcelain: Mrs. John W. Kiser of New York City.

(#23164)

\$ 7,500.

39] 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.

40] SHAW, Henry (1800-1873). **Illuminated ornaments, selected from manuscripts and early printed books, from the sixth to the seventeenth century drawn and engraved by Henry Shaw ... with descriptions by Sir Frederic Madden.** London: Charles Whittingham for William Pickering, 1833. Imperial quarto (14 1/4 x 10 1/4 inches). Hand-coloured lithographed additional title (heightened with gilt), 59 very fine hand-coloured etched or lithographed plates, heightened with gilt where required (the first four plates with a burnished background of gold leaf). Contemporary purple morocco by J. Wright of London, covers with elaborate border composed of five gilt fillets enclosing an elaborate inner dentelle border composed from many small tools, the spine in six compartments with semi-raised bands, lettered in the second compartment, the others with repeat scrolling arabesque decoration, gilt turn-ins, marbled endpapers, gilt edges.

*First edition, large paper, deluxe issue, of this beautiful work on medieval illuminated work, with the plates "richly illuminated in gold" (Lowndes).*

This important and rare work proved to be influential in shaping Victorian collectors appreciation of early illuminated manuscripts. According to the prospectus, the work was published in twelve parts each containing five plates beginning in June 1830 and was issued "at 3s 6d plain, 7s 6d coloured, and a very limited number ... printed in Imperial Quarto, and the ornaments more highly finished in opaque colors heightened with gold, at 15s each part." The normal coloured copies measure approximately 11 x 8 1/4 inches, with the plates less skillfully hand-coloured and the gilded areas replaced by yellow. In the present large-paper, deluxe issue the plates are as beautiful as the originals and when allied with Sir Fred. Madden's commentary printed by Charles Whittingham, and the excellent binding by a talented London binder, the final result is a masterpiece of book-production from the Gothic revival period.

Abbey, Life, 234; Beckwith, *Victorian Bibliomania*, 14.; Ing, Charles Whittingham Printer, 9; Keynes p. 89; Lowndes III, p.2371; McLean, *Victorian Book Design*, p.65-66; Warren p. 155.

(#24858)

\$ 8,500.

41] SMYTH, John Richard Coke (1808-1882). **A pair of albums, each titled "Sketches of Costume by Coke Smyth", containing original watercolours: the artwork for an unpublished work which was to have been entitled "The Costume of the principal Nations of Europe from the beginning of the 13th to the end of the 17th century".** [N.p. but London]: [1835-]1842. 2 volumes, quarto (11 3/4 x 10 3/4 inches). 2 ink manuscript titles "Sketches of Costume by Coke Smyth 1842", 125 card leaves on cloth guards, with 125 tipped-on original pencil and watercolour drawings by Smyth (sheet sizes approx. 8 7/8 x 7 7/16 inches, mounted recto only, one drawing per card leaf), all with integral pencilled captions beneath, three with additional manuscript notes in pencil by Queen Victoria, with 1 additional leaf (9 3/4 x 11 inches) with original pencil sketches by Prince Albert (including a recognisable self-portrait of Albert in medieval costume) mounted at the back of one volume. Contemporary green morocco bound for "P. & D. Colnaghi & Co. Pall Mall East", covers bordered with fillets in gilt and blind, elaborate corner-tooling in blind, spine in six compartments with semi-raised bands, the bands

highlighted with gilt fillets and small arabesque tools, the compartments bordered in gilt and blind with fillets, gilt turn-ins, cream-glazed endpapers.

*An important re-discovery: two albums of watercolours by one of great early painters of the Canadian scene.*

Coke Smyth's connections to the Governor of Canada and his family are probably what led to him showing Queen Victoria and her Consort, Prince Albert, the present albums. The Royal couple were planning a bal costumé, or fancy-dress ball, with an historical theme and clearly looked through the albums searching for inspiration. The Queen appears to have particularly liked two of Coke Smyth's drawings and marked them as possible patterns for her and her husband's costume. Prince Albert seems to have had his own ideas, which he sketched out on the sheet bound at the back of one of the albums.

In the event, the ball took place at Buckingham Palace on 12th May 1842, and Coke Smyth was encouraged to record the costumes, a selection of which were published in James Robinson Planché's *Souvenir of the Bal Costumé, given by Her Most Gracious Majesty Queen Victoria, at Buckingham Palace, May 12, 1842 The drawings from the original dresses by Mr. Coke Smyth ; the descriptive letterpress by J.R. Planché.* (London : Printed by William Nicol, Shakespeare Press, for P. and D. Colnaghi, 1843). A folio, this very rare work included a coloured title and 52 coloured plates and evidently enjoyed enough success to encourage Coke Smyth to attempt to publish a further work on a similar theme, using the drawings in the present albums as the artwork. In conjunction with Colnaghi's he went ahead and issued a prospectus, but a lack of subscribers meant that the scheme was not taken any further, and the present albums remain the only pictorial record of what might have been.

There is a further particularly interesting facet to these albums: in addition to the 103 drawings that are obvious candidates for inclusion in a work on historical costume, there is also a significant selection of 22 drawings that are of contemporary costume as worn in Italy, Greece and the Turkish Empire. These appear to have been drawn from life and would therefore have been drawn by Coke Smyth during his journey to and stay in Constantinople.

According W. Martha E. Cooke's entry in the catalogue of the *W.H. Coverdale Collection of Canadiana*, John Richard Coke Smyth was born in 1808 "the only son of Richard Smyth and Elizabeth Coke (c.1777-c. 1851) ... More commonly known as Coke Smyth, with which name he signed his works ... Smyth's passport, still in the family's possession, would suggest that he was a gentleman of means who travelled widely on the Continent ... In 1835-6, Smyth visited Constantinople .... His on-the-spot sketches were published in *Illustrations of Constantinople made in the Years 1835-6* (London, 1837), which comprised 26 lithographic views arranged and drawn on stone by John Frederick Lewis ... Subsequently he was engaged as drawing master to the household of John George Lambton (1792-1840), 1st Earl of Durham. It was in this capacity in April 1838 that Smyth accompanied Durham, newly appointed Governor to the Canadas, and his party on board HMS *Hastings*. During Durham's brief tenure of office, which terminated with his resignation that October, he travelled extensively in Lower and Upper Canada. Thus there was ample opportunity for Smyth ... to sketch firsthand the Canadian scene at the time of the Mackenzie-Papineau Rebellions. ... Several of these drawings provided the basis for the 23 lithographic views dedicated to the Earl of Durham in *Sketches in the Canadas* (London, c.1840) by Coke Smyth. Smyth exhibited at the Royal Academy between 1842 and 1855 and also at the British Institution and Society of British Artists up to 1867. In 1842, Messrs. Paul and Dominic Colnaghi exhibited and later published Smyth's costume figures which were commissioned by Queen Victoria to illustrate a commemorative volume of the Queen's masked ball en-titled *Souvenir of the Bal Costumé* (London; 1843). Several of the drawings used for the lithographic plates are in an album in the Victoria and Albert Museum. Smyth specialized in costume studies. He approached Colnaghi with a view to publication of an album ... [for which he issued a ] *Prospectus & Specimen of a proposed work on the Costume of the principal Nations of Europe from the beginning of the 13th to the end of the 17th century*. Smyth intended to etch the plates personally and provide accompanying text; however, it appears that the number of subscribers was insufficient to publish the work. Smyth is known to have experimented in lithography, and produced a self-portrait among his associates at drawing class. He also painted portraits of his family and made some fine architectural drawings. One of the latest known books to include his illustrations was Henry Beveridge's *A Comprehensive History of India*.(London, 1871). Coke Smyth died in 1882."

Substantial collections of Coke Smyth's work are very rare, however individual examples can be seen in the Public Archives of Canada (Ottawa); the John Ross Robertson Collection in the Metropolitan Toronto Central Library; the Royal Ontario Museum, Toronto; the Department of Prints and Drawings in the British Museum, London; the

Victoria and Albert Museum, London; the National Portrait Gallery, London, and the National Gallery of Scotland, Edinburgh.

Cf. *Abbey Travel* II, 394 and 625; cf. *Allodi Canadian Watercolours* II, 1532-1583; cf. Benezit (2006) XII, p.1395; cf. *Bobins* I, 66; cf. *Colas* II, 2403; cf. *W.H. Coverdale Collection of Canadiana: Paintings, Water-colours and Drawings* (Ottawa: 1983), p.189; cf. *Lande* 2215; cf. *Staton & Tremaine* 2549; cf. *Thieme-Becker* 31, p.185.

(#21348)

\$ 27,500.

42] 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, 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.

43] STOTHARD, Thomas ( 1755-1834) - William SHAKESPEARE. **Shakespeare's Seven Ages of Man Illustrated.** London: [H.D. Symonds, printed by C. Whittingham], 1799 [pre-publication watermarks]. Folio (17 9/16 x 10 3/4 inches). Stipple-engraved title and 7 plates by William Bromley after Thomas Stothard, each printed in colours by Collins and finished by hand, 1 uncoloured engraved plate of text by Collins. Fine 20th-century brown morocco gilt by Riviere & Son, covers with triple fillet border, spine in seven compartments with raised bands, lettered in the second and fourth compartments, the others with repeat decoration in gilt around a central flower-spray tool, gilt turn-ins, marbled endpapers, original blue paper wrappers bound in at the rear, top edge gilt.

*A finely bound copy of this beautiful series of illustrations after Stothard: one of the greatest illustrators of his era. 'He had a true genius for composition and excelled in tender pathos and gentle humour, and in the rendering of virginal purity, womanly grace, and the charms of childhood he has few rivals' ('DNB')*

Each of the seven 'ages' is illustrated by a finely produced and executed colour-printed stipple-engraving, supported by a number of linked essays on the lines that Stothard has illustrated. During his lifetime, Thomas Stothard, R.A. (1755-1834) achieved a reputation as the premier English book illustrator of his generation. His most notable illustrations were of the works of Shakespeare, John Milton, Henry Fielding, Tobias Smollett, Laurence Sterne, Sir Walter Scott and Lord Byron. A popular figure in the art world, he counted William Blake (who engraved many of his designs) and John Flaxman (whose neo-classical style was an influence) amongst his friends. This title is not mentioned in the list of Stothard's works books in Hammelmann, 'Book Illustrators in Eighteenth Century England.' Jaggard p.287

Coxhead *Thomas Stothard* (1906) p. 96; not in Hammelmann *Book Illustrators in Eighteenth Century England*; Jaggard p.287

(#18207)

\$ 3,000.

44] TERNOIS, Daniel. **Jacques Callot Catalogue complet de son oeuvre dessiné.** Paris: chez F. de Nobele, 1962. Large quarto (12 x 9 1/8 inches). [1]-614pp. Numerous illustrations. Original grey cloth, upper cover and spine lettered in blue, blue paper dust-jacket (jacket with neat repairs).

*First edition of the descriptive illustrated catalogue of all of Callot's known original drawings.*

Ternois identifies, details and provides images of 1447 drawings that are by Callot and 26 that are attributed to him. Also included is an illustration of various watermarks associated with his work.

Freitag 1245; Lucas S. 130  
(#24509)

\$ 400.

45] 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, skilful 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-siècle 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.

46] WARE, Isaac (ca. 1717-1766). **The Plans, Elevations and Sections; Chimney-Pieces, and Ceilings of Houghton in Norfolk.** London: Published by I. Ware, sold by P. Fourdrinier, 1735.

Engraved throughout, title, dedication and 28 plates by Ware and Fourdrinier, 9 double-page. First Edition.

[Bound with:]

Thomas SMITH, of Derby (d. 1767). **Eight of the most extraordinary Prospects in the Mountainous Parts of Derbyshire and Staffordshire commonly called the Peak and the Moorlands.** [No place of publication: plates dated March-August 1743]. Titled beneath the image of the first plate. 8 etched or engraved double-page plates by Benoist, Vivares, Scotin and others after Smith (subjects include: Dovedale (2), River Manyfold at Wetton, Matlock Bath (2), River Wye (2), Castleton).

[And:]

**A collection of 10 other topographical views** (6 double-page after Smith: one of Haddon Hall, one of Chatsworth and 4 of views on the rivers Trent and Derwent; 2 after W. Oram of Catterick Bridge on the River Swale and Knaresborough on the Nidd; 2 double-page of the Giant's Causeway after Drury).

Folio (21 x 15 1/2 inches), mounted on guards throughout. Contemporary mottled calf gilt, covers with wide decorative border of fillets and roll-tools with various motifs including birds and bees, spine in seven sections, red morocco lettering-piece in one, the others tooled in gilt (joints weak, spine chipped at head and foot).

The views by Smith are particularly interesting and form a good representative selection of his work; he was self-taught but achieved a high reputation during his lifetime and was 'one of the earliest delineators of the beauties of English scenery' (DNB). The first work is on Houghton Hall in Norfolk which was built for Sir Robert Walpole from Ripley's designs, the interior detailing shown in the present work was designed by William Kent: the designs for the plaster ceilings were carried out by Italian craftsmen, with gilded and painted ornament; the walls are dressed with classical plinth, pilasters, and frieze; and pedimented chimneypieces contain bas-relief panels above the mantelpiece. As a whole the present collection is in fine condition with wide margins and clearly bound at the time of publication.

First work: Harris 911.  
(#2826)

\$ 15,000.

47] WEAVING. - F. William CLARENBACH (compiler). **Album titled "Webereistudien," with printed calligraphic titles, calligraphic manuscript sub-titles and headings, manuscript text, original drawings and diagrams, and mounted samples.** [Werdau, Saxony: circa 1898]. 7 parts in one volume, folio (18 5/8 x 12 1/2 inches). 7 section titles printed in black within decorative red borders, 234 pages all with printed red decorative borders, including 196 pages with text and integral illustrations (most in red and black, mounted and varnished) and samples (all mounted). Original half purple cloth over green cloth-covered boards, by Aug. Thümmler of Werdau, the upper cover with elaborate blocked lettering at the centre "Höhere Web-Schule / Werdau i[m]. S[axony]", and in small gilt letters at the foot of the upper cover "F.W. Clarenbach". *Provenance:* F. William Clarenbach (binding).

*A German-American master-weaver's aide-memoire, with designs of dazzling complexity that presage the work of Bridget Riley, Victor Vasarely and others that were to follow sixty years later.*

The work is presented in seven sections, each preceded by an attractive printed title, but otherwise made up of manuscript material and original artwork. The intention of the compiler of this work was to provide a mass of technical information to students studying textile production, but, time, technical advances and modern sensibilities have rendered technical aspects redundant (but historically interesting), whilst promoting the beautifully executed drawings and diagrams into individual works of art.

The drawings of looms in the 'Jacquard' section have a dream-like quality that would have been appreciated (and was emulated) by the Surrealists. The diagrammatic weaving pattern designs, at their simplest, have the quality of fine folk art, whilst, at their most ornate they present a visual feast that is a match for the work of the Op Artists of the second half of the 20th century.

The uniformly high level of the work in this album supports the theory that the compiler, F. William Clarenbach, was an instructor rather than a student at the 'Höhere Web-Schule' [Weaving School] in Werdau. Research shows that he subsequently emigrated to the United States and that his abilities were rapidly recognized by his employers at various mills in Massachusetts: he was an assistant superintendent by 1907, when he was promoted to superintendent, and in 1908 he was promoted to a larger mill, where he was put in charge of the Stevens Mill at North Andover, Mass (Henry A. Rayne *American Textile Directory 1908*).

The individual sections of the album cover various aspects of the manufacturing process and are each preceded by a specially printed title. The details of the parts are as follows:

1. **Webereistudien Darstellung des Lehrganges über Bindungslehre.** Printed title (verso blank), 112 pages (9 blank, 103 pages with manuscript text, 3 coloured illustrations, 3 uncoloured diagrams, 1 uncoloured table, 418 original mounted coloured diagrammatic designs for weaving patterns [two dated '1898'], 1 mounted cloth sample [also dated '1898'])
2. **Webereistudien Darstellung des Lehrganges über Austerentwerken.** Printed title (verso blank), 16 pages (6 pages blank, 10 pages with manuscript text and 21 mounted original coloured designs of cloth on paper, 1 mounted sample of cloth).
3. **Webereistudien Darstellung des Lehrganges über Jacquard.** Printed title (verso blank), 24 pages (3 pages

blank, 21 pages with manuscript text and 5 original pen and ink drawings of a loom [4 full-page], 22 original mounted coloured diagrammatic designs weaving patterns [1 folding]).

4. **Webereistudien Darstellung des Lehrganges über Schützenwechsel.** Printed title (verso blank), 28 pages (3 pages blank, 25 pages with manuscript text and 30 original pen and ink diagrams in red and black).

5. **Webereistudien Darstellung des Lehrganges über Austerzerlegen.** Printed title (verso blank), 26 pages (12 pages blank, 14 pages without text but mounted with 28 original mounted coloured diagrammatic designs of weaving patterns, mounted below 28 mounted samples of the cloth produced using the patterns ).

6. **Webereistudien Darstellung des Lehrganges über Austerberechnen.** Printed title (verso blank), 22 pages (4 pages blank, 18 pages with manuscript text, and 1 pen and ink diagram, 1 table, and 6 mounted samples of cloth).

7. **Webereistudien Darstellung des Lehrganges über Wollmelangen.** Printed title (verso blank), 6 pages (1 page blank, 5 pages with 18 mounted samples of "raw materials" used to make 42 samples of felt).

(#25127)

\$ 9,500.

48] WORM, Ole (1588-1654). **Museum Wormianum. Seu historia rerum rariorum, tam naturalium, quam artificialium, tam domesticarum, quam exoticarum, quae Hafniae Danorum in aedibus Authoris servantur.** Leiden: ex Officina Elzeviriorum, 1655. Folio (14 x 8 3/4 inches). Title with woodcut vignette, 1 double-page engraved interior view of the museum by G. Wingendorp, engraved portrait of the author by G. Wingendorp after Carl van Mander, 11 engraved illustrations (2 full-page, two showing 2 'figures' on a single plate), 139 woodcut illustrations. (Light old worming to upper blank margins of title, the double-page view and the two following leaves). Late 18th-century Italian half marbled sheep over marbled paper-covered boards, spine in six compartments with raised bands, brown morocco lettering-piece in the second compartment, repeat decoration of roll tools above and below a central tool showing a pair of birds on the rim of a vase, speckled edges.

*An excellent untouched copy of the first edition of this fascinating and well-illustrated description of the contents of Danish physician Ole Worm's "Wunderkammer" - the most famous northern European proto-museum of the 17th century.*

*Wunderkammers* (also known as cabinets of curiosities or wonder-rooms) were collections of types of objects we now regard as quite separate, but whose boundaries were in the Renaissance yet to be defined. They included specimens we would now categorize as belonging to natural history .... geology, ethnography, archaeology, religious or historical relics, works of art, including cabinet paintings, and antiquities. Some belonged to rulers, aristocrats or merchants, others [as here] to early practitioners of science in Europe, and were precursors to museums of different sorts.

The term cabinet originally described a room rather than a piece of furniture. Two of the most famously described 17th century cabinets were those of Ole Worm (also known as Olaus Wormius) (1588-1654), and Athanasius Kircher (1602-1680). These 17th-century cabinets were filled with preserved animals, horns, tusks, skeletons, minerals, and other types of objects. Often they would contain a mix of fact and fiction, including apparently mythical creatures. Worm's collection contained, for example, what he thought was a Scythian Lamb, a wooly fern thought to be a plant/sheep fabulous creature ... The specimens displayed were often collected during exploring expeditions and trading voyages.

Worm was a great believer in the value of studying the objects themselves rather than just relying on the descriptions of others: "Let us take off the spectacles that show us the shadows of things instead of the things themselves". "A gifted polymath, Worm collected many types of objects, especially those of natural history and man-made artifacts, which he carefully arranged and classified, following a rigorous method ... His museum, which became one of the great attractions in Copenhagen, included the skull of a narwhal properly described; previously narwhal tusks had been supposed to be the horns of unicorns" (*DSB*). Worm was professor of Medicine at the University of Copenhagen for much of the period during which he was collecting the items in his museum. This work was published in the year after he died and includes a dedication/preface by Worms' son. In effect, it served as both a monument to the great collector, and also a record of the collection as it stood shortly before he died. After

his death it passed to King Frederick III of Denmark, and was installed in the old castle at Copenhagen.

Aside from the important text, a number of the images are particularly fine and valuable. The double-page image of the interior of the museum is an apparent eye-witness record of how Worms had arranged his collection. It "shows the actual arrangement of the specimens on open shelves with boxes and trays of shells, minerals, stones, rare earths and animal bones, the larger specimens on higher shelves mixed up with bronzes, antiquities and ethnographic objects, racks of spears and utensils, horns and antlers and stuffed animals hang on the walls and from the ceiling are suspended large fish, a polar bear and a Greenland kayak" (Paul Grinke *From Wunderkammer to museum*). There is also an insightful portrait of the author aged sixty-six from an original by Carl van Mander (1580-c.1665) which was painted in 1664. The engraved illustrations also include a number of striking images: the first illustration of a Great Auk (a flightless and now-extinct sea-bird); a finely-observed and surprisingly modern looking full-page image of a Great Northern Diver or the Common Loon, a bird that is a North American native; and the final engraving - a full-page illustration of an intricately-carved hunting horn.

Cobres p.98, n.2; Eales 456; Nissen *ZBI* 4473; Willems 772.  
(#19521)

\$ 10,000.

49] [WRIGHT, Asher (1803-1875)]. **Go 'Wana Gwa'ih Sat'hah Yon De' Yas Dah'gwah. A Spelling-Book in the Seneca Language: with English definitions.** Buffalo Creek Reservation, New York: Mission Press, 1842. Octavo (8 x 6 inches). 112pp. Uncut. Unbound sheets, as issued, modern three-fold blue cloth chemise, all within a modern blue morocco-backed cloth-covered box, the spine in six compartments with raised bands, lettered in the second compartment, the others with repeat tooling in gilt.

*A rare Seneca grammar and dictionary: the first book printed on the Seneca Mission Press at Buffalo Creek Reservation.*

"Although called a spelling book, the work is actually a grammar and dictionary of the Seneca language" (Siebert).

Asher Wright, missionary to the Seneca tribe in western New York State, produced a variety of works in the Seneca language. This is the first book, and evidently most substantive single piece, produced at the Buffalo Creek Mission Press, preceded only by the periodical with the translated title of *The Mental Elevator*.

The introduction includes the following apology: "To those who may be inclined to criticise the style of our printing, we would remark, that we have no Italic type, and but one size of Roman letter ...To furnish ourselves with Italic, and another size of Roman, with the capitals for each, sufficient for our little establishment, would require about \$150, before the type could be cast, and the whole expense would vary little from \$400..."

A rare imprint from Wright's mission press and an interesting Indian language work.

American Imprints 42-5329; Ayer Indian Linguistics Seneca 32; Pilling 4253; Pilling Iroquoian p. 176; Sabin 28168; Siebert sale 512; Streeter sale 913.  
(#24865)

\$ 3,500.

50] ZUBER, Jean, & Co. (publishers) - ENGELMANN, père & fils (lithographers). **Collection d'Esquisses des principaux articles de décoration exécutés en papier peint dans la manufacture de Jean Zuber et Compagnie à Rixheim près Mulhausen, dept. du haut-Rhin.** [Mulhouse, Alsace, France: Engelmann père & fils for Jean Zuber, circa 1850]. Folio (19 1/4 x 14 inches). Lithographed throughout: uncoloured title, 73 images by Engelmann after P.A. Mongin, J.J. Détil, J.M. Gué, Zippélius, Ehrmann, Fuchs and others on 41 sheets (15 sheets with fine contemporary hand-colouring, 4 of these heightened with gum arabic, including two images in both coloured and uncoloured state). (The final sheet cut down and loosely inserted, the 4th and 5th torn with marginal paper loss not affecting the images, the 8th sheet torn in half with neat old repair). Contemporary French blue reversed leather-backed blue/green paper-covered boards, upper cover with red morocco label panelled and lettered in gilt, extremities rubbed. *Provenance*: H. Cresch (early inscription "H. Cresch / sellier / Masevaux").

*A magnificent album: an iconography of the work of the greatest of all the 19th-century producers of 'papier peints', and a spectacular example of the lithographer's art.*

Despite its large format and exuberant use of high-quality hand-colouring, the present album was designed as no more than a sample book to be used by salesmen or agents of Alsace-based producers of wall and ceiling treatments: Jean Zuber et Cie. The heavy usage such albums usually received has ensured that they are now much rarer than many of their pampered drawing-room contemporaries: the Grand Tour views of Rome or Paris survived into the 20th century in huge numbers, albums such as these did not.

After ten years learning his trade, Jean Zuber, the founder of the company, began manufacturing under his own name in 1802. He employing a number of artists: P. A. Mongin can be said to have set the style for the firm, working for Jean Zuber & Cie. up until 1825. The popularity of Mongin's designs can be judged by the fact that a number of them were still being offered for sale in the present album produced about 25 years after he stopped working for the firm. J.J. Deltil succeeded to the mantle of chief designer and the spectacular three sheet panorama "Vues de l'Amerique du Nord" (1834) is one of the better known designs of his that is in the album: - the panorama of New York City, West Point, Boston, Virginia and Niagara Falls is here seen on two uncoloured and one coloured sheet, the 32 sheet full-sized work so delighted Jackie Kennedy that she had it installed in the "grand salon ovale de la Maison-Blanche" (according to *Le Monde du Papier Peint*, p. 113). Deltil was also responsible for the "Vues du Brésil" (1830) and the "Décor Chinois" (1832). It is however the image of a section of "El Dorado" which enables us to date the album to the middle of the century, since it was not produced until 1848, a date confirmed by the "Conquete de Mexique" which purports to show scenes from the war of 1846-1848.

In addition to the examples of papier peint there are numerous plates showing designs for decorative papers for a variety of other schemes, including faux panelling (in a variety of styles), ceilings, ceiling roses, chimney breasts, etc. Some of these are designed to reproduce plaster, some woodwork, and some again fabric, but all are of the highest quality with particular attention paid to the fine detail: as is to be expected from an album printed by Engelmann and intended to sell wall-paper that is on a much larger scale.

The individual plates are titled as follows:

1. Devant de Cheminées (4 images - 2 "framed")
2. Devant de Cheminées Echelle de 3 Pieds (4 images)
3. [Devant de Cheminées] (4 images - 2 "framed")
4. [Devant de Cheminées] (4 "framed" images)
5. [Devant de Cheminées] (5 images - 2 "framed")
6. Sujets en hauteur (6 images)
7. Sujets de fleurs et de chasse (7 images)
8. [Sujets de fleurs et de chasse (6 images)
9. Paysage colorié L'Helvétie, sur 20 lés de 26 pouces (particularly fine hand-coloured lithograph, heightened with gum arabic, enclosed within an elaborate gold frame)
10. Paysage colorié L'Italie sur 20 lés de 26 pouces (particularly fine hand-coloured lithograph, heightened with gum arabic, within an elaborate frame, with classical columns to either side, and an elaborate freize to top and bottom)
11. Conquête du Mexique (hand-coloured lithograph)
12. Paysage à Chasse (Première moitié) en colorié 32 lés de 18 pouces (fine hand-coloured lithograph)
13. Paysage à Chasse (Deuxième moitié) en colorié 32 lés de 18 pouces (uncoloured lithograph)
14. Jardins français Paysage colorié de 25 lés de 20 pouces (1re partie No. 1 à 12) (fine hand-coloured lithograph, heightened with gum arabic)
15. Jardins français Paysage colorié de 25 lés de 20 pouces (2de partie No. 13 à 25) (uncoloured lithograph)
16. Vues de l'Amérique du Nord (1r au 10e lé) (uncoloured)
17. Vues de l'Amérique du Nord (10me au 21me lé) (coloured)
18. Vues de l'Amérique du Nord (22me au 32me lé) (uncoloured)
19. Vues du Brésil 1e feuille (fine hand-coloured lithograph)
20. Vues du Brésil 1e feuille (uncoloured lithograph)
21. Vues du Brésil 3e. feuille (uncoloured lithograph)
22. Paysage colorié L'Italie sur 20 lés de 26 pouces (uncoloured lithograph, within an elaborate frame, with classical

columns to either side, and an elaborate frieze to top and bottom)

23. Les courses des chevaux Paysage en camayeux 32 lés 18". 2e feuille (uncoloured)
24. Les courses des chevaux Paysage en camayeux 32 lés 18". 1e feuille (uncoloured)
25. Les courses des chevaux Paysage en camayeux 32 lés 18". 3e feuille (uncoloured)
26. Les Jardins Espagnols 25 lés de 20 pouces (fine hand-coloured lithograph, with ms. title beneath)
27. [Jardins] (fine lithograph view with elaborate decorative border)
28. Paysage en camayeux. Les Vues d'Ecosse sur 32 lés de 18 pouces (uncoloured lithograph with elaborate neo-gothic style borders at head and foot)
29. El Dorado Décor colorié en 24 lés No. 4201 à 4224 (elaborate finely hand-coloured image, divided into three sections by richly decorative border, this also hand-coloured)
30. Décor chinois. No. 2911-2914 (5 lés de 20") (particularly fine detailed and delicately hand-coloured lithograph)
31. Décor de l'Alhambra de Paysage Isola Bella (No. 3551) Echelle d'un Mètre (particularly fine detailed and delicately hand-coloured lithograph, the image divided into three by a fine highly elaborate frame in the moorish style, this too hand-coloured)
32. Décor à fleur (particularly fine detailed and delicately hand-coloured lithograph, the image divided into two panels surrounded by a floral border, with a final plain border around the whole)
33. Décor Florentin particularly fine detailed and delicately hand-coloured lithograph, the image divided into three panels with an extremely elaborate border, this too hand-coloured)
34. Décor Louis XV (particularly fine detailed hand-coloured lithograph, the image divided into two panels, with a richly detailed & coloured border, the lower section of which is painted to resemble paneling)
35. Décor à rideau No. 2864 1/20 [with] Décor étrusque No. 2866 1/20 (uncoloured lithographs)
36. No. 2052. Rosace pour plafond, à ornemens coloriés sur fond irisé. No. 2430. Le milieu seul sur fond irisé, et avec une guirlande de fleurs. (single image, uncoloured lithograph)
37. No. 2203. Rosace pour plafond exécutée sur fonds irisés, les ornemens en grisaille ou teinte d'or, le Tors Légèrement colorié. No. 2203½. La même rosace exécutée en rond sur un diamètre de 7 pieds avec un autre milieu sur fond Irisé (single image, uncoloured lithograph)
38. No. 2201. Rosace pour plafond en octagone exécuté sur fonds irisés en colorié. No. 2202. Le milieu seul avec amour, sur fond ciel irisé (single image, uncoloured lithograph).
39. No. 1806. Plafond à voute en grisaille. No. 1883 le milieu seul (single image, uncoloured lithograph).
40. 2341 Rosace en gris ou en colorié (single image, uncoloured lithograph)
41. Revolution Italienne (loose, fine hand-coloured lithograph heightened with gum arabic, with manuscript title to upper margin)

F. Curie. "Jean Zuber (fils)" in the *Revue d'Alsace*, 1855, pp 21-22 & 51-83; E. Dollfus. "Notice nécrologique sur M. Jean Zuber fils." in the *Bulletin S.I.M.*, 1853, tome XXV, pp.111-129; G. Gayelin, fils. *Notice historique sur la manufacture de papiers peints Jean Zuber et Cie à Rixheim*. (Strasbourg, 1912); C. Grad "Les industries de l'Alsace, fabrication du papier peint." in the *Revue d'Alsace*, 1876, pp. 331 -345; B. Jacqué "Les débuts de l'industrie du papier peint à Mulhouse (1790-1794)" in the *Revue d'Alsace*, 1979, n°105, pp.137-150; B. Jacqué. "Papiers peints panoramiques et jardins: l'oeuvre de P.A. Mongin chez Jean Zuber et Cie." in *Nouvelles de l'Estampe*, 1980, n°49, pp. 6-11; F. Teynac, P. Nolot & J-D. Vivien *Le Monde du Papier Peint* (Paris: 1981) pp. 107-117.

(#18539)

\$ 27,500.