

THE PRIVATE COLLECTION OF  
**WILLIAM S. REESE**



DR. SYNTAX AT AN AUCTION

PART THREE

Online | 19 May – 2 June 2022

CHRISTIE'S





105  
COUPE MODERNE











# THE PRIVATE COLLECTION OF WILLIAM S. REESE

## PART THREE

### ONLINE AUCTION

19 May – 2 June 2022 (Lot 375–523)

20 Rockefeller Plaza  
New York, NY 10020

### VIEWING

Friday	20 May	10:00am – 5:00pm
Saturday	21 May	10:00am – 5:00pm
Sunday	22 May	1:00pm – 5:00pm
Monday	23 May	10:00am – 5:00pm
Tuesday	24 May	10:00am – 5:00pm
Wednesday	25 May	10:00am – 4:00pm

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Christie's (#1213717)

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*front cover*  
Lot 445

*inside front cover*  
Lot 376

*opposite*  
Lot 377

*inside back cover*  
Lot 520

*back cover*  
Lot 434

# CHRISTIE'S

07/04/2022





*Executed at the College with Gundrup's Gold, Silver & White Fluid Ink.*



# SPECIALISTS AND SERVICES FOR THIS AUCTION

## SPECIALISTS



**Christina Geiger**  
*Head of Department,  
Head of Sale*  
cgeiger@christies.com



**Margaret Ford**  
*International Head of  
Group*  
mford@christies.com



**Peter Klarnet**  
*Senior Specialist*  
pklarnet@christies.com



**Rhiannon Knol**  
*Specialist*  
rknol@christies.com



**Heather Weintraub**  
*Specialist*  
hweintraub@christies.com

## SALE COORDINATOR

Andrew Darlington  
adarlington@christies.com  
Tel: +1 212 646 2111

## ASSISTANT SALE COORDINATOR

Kayla Trowbridge  
ktrowbridge@christies.com  
Tel: +1 212-636-2674

## BUSINESS MANAGER

Ferdousi Islam  
fislam@christies.com  
Tel: +1 212 636 2121

## PAYMENT, SHIPPING AND COLLECTION

Tel: +1 212 636 2650  
Fax: +1 212 636 4939  
Email: PostSaleUS@christies.com





a la fête  
à Neuve  
6 boules pour 20 sous  
Henri Matisse  
26/12 42

375

**HENRI MATISSE (1869-1954)***Homme et femme***signed, dated and dedicated 'Matisse Louise Milhan 12.26' (lower right)  
black ink on paper****10 1/2 x 8 in. (26.7 x 20.3 cm.)****Drawn in December 1926**

\$18,000-25,000

**PROVENANCE:**

Jean-Pierre Lefebvre, Montreal (by 1978).

Anon. sale, Neal Auction Company, New Orleans, 26 February 1994, lot 443.

376

**EUGÈNE ATGET (1857-1927)**

Untitled [bookstalls], c. 1910

gelatin silver print, printed later by Berenice Abbott

signed 'Berenice Abbott' in pencil (verso)

image: 7 x 9 1/4 in. (17.8 x 23.4 cm.)

sheet: 8 x 10 in. (20.3 x 25.4 cm.)

This work was printed by Berenice Abbott.

\$1,000-1,500

377

**AN ILLUSTRATION TO A BHAGAVATA PURANA SERIES:  
KRISHNA TRIUMPHING KALIYA**

INDIA, PAHARI HILLS, MANKOT, 18TH CENTURY

The present painting stems from the Pahari school, meaning 'hills,' and refers to the Himalayan foothills in the north of India. A great number of local courts developed a rich painting tradition, which flourished particularly in the 18th and 19th centuries. These works are often characterized by their soft clean lines and flowing pastel color schemes, as well as themes taken from Hindu epics, such as the *Bhagavata Purana*. The scene here depicts the moment when the young lord Krishna assumed the weight of the universe and tramples the hoods of Kaliya, the serpent king whose venom poisoned the waters of the North Indian Yamuna River. Kaliya's consorts are seen asking for Krishna's mercy before he pardoned the serpent and requested it to leave the river.

9 1/2 x 5 7/8 in. (24.1 x 14.9 cm.)

\$10,000-15,000

378

**AN ILLUSTRATION FROM A MARKENDEYA PURANA SERIES**

NEPAL, EARLY 19TH CENTURY

The present painting is a folio from a unique Nepalese version of the *Markandeya Purana*, a Hindu epic guided by the sage Markandeya. Indian schools of painting began to influence Nepalese art during the reign of the Gorkha dynasty, who beside being geographically influenced by the Pahari schools of North India, were also known to patronize central Indian Rajput artists. The present lot highlights the blend of the Nepalese and Indian traditions of the miniature format.

Image 3 1/2 x 7 1/2 in. (8.9 x 19.1 cm.)

Folio 4 x 7 3/4 in. (10.2 x 19.7 cm.)

\$1,000-1,500

379

**EDOUARD VUILLARD (1860-1940)***Intérieur aux tentures roses II, from Paysages et Intérieurs*

lithograph in colors, on Chine paper, 1899, from the edition of 100, published by Ambroise Vollard, with margins, in generally very good condition, framed

Image: 13 3/8 x 10 3/4 in. (340 x 273 mm.)

Sheet: 15 1/4 x 12 1/2 in. (387 x 308 mm.)

\$1,500-2,500

**LITERATURE:**

Roger-Marx 37

380

**TWELVE MINIATURE DRAWINGS**

FRENCH, 19TH CENTURY

NAPOLEONICA – Suite of twelve original gouache drawings, [France, 19th century].

Original miniature drawings depicting uniformed soldiers. They are variously parading, on horseback, with a cannon, in battle next to ruined walls, in the snow, and one which appears to depict Napoleon, in his familiar bicorne hat.

Twelve drawings, gouache on blue paper, 22 x 24 mm each, individually framed and glazed in uniform gilt frames, and inset together within a single frame measuring 195 x 167 mm. *Provenance:* 19th century gallery label of Binant, in Montmartre Paris.

\$800-1,200

*opposite*

Lot 375







381

**YALE COLLEGE & STATE HOUSE**

HAND-COLORED LITHOGRAPH, CIRCA 1825

YALE – *Yale College & State House New Haven Connecticut*. [N.p., 1825].

The view looks north from the corner of College and Chapel Streets, with State House on the right and Yale College on the left.

Hand-colored lithograph, 290 x 395mm, sight size. (Toning and a few minor spots.) Framed.

\$800-1,200

382

**NEW HAVEN GREEN**

ORIGINAL WATERCOLOR, CIRCA 1835

YALE – Original watercolor drawing of New Haven Green, [New Haven, c.1835.]

Depicts the three churches on New Haven Green and the old State House building, looking westward from near the corner of Temple and Chapel Streets.

Watercolor drawing, on paper, 371 x 510mm, sight size. (Some pale spotting visible in sky, area of abrasion on right side.) Matted and framed, the mat titled "New Haven, Conn."

\$3,000-5,000

383

**EASTERN VIEW OF THE PUBLIC SQUARE IN NEW HAVEN**

HAND-COLORED LITHOGRAPH, 1840.

YALE – *Eastern View of the Public Square of Green, in New Haven, Conn.* New Haven: printed by Hitchcock and Stafford at 72 Chapel Street for E.L. and J.W. Barber, 1840.

Fine view of the central green including State House. The perspective is from Church Street, looking westward.

Hand-colored lithographed view with length letterpress caption, 328 x 465mm, sight size. (Some visible small creases and very pale staining, mostly to lower right.) Matted and framed.

\$1,500-2,500

384

**TONTINE HOTEL, NEW HAVEN**

HANDCOLORED WOOD ENGRAVING, CIRCA 1849

New Haven – ALLIS, S.W. *Tontine Hotel, New Haven, Conn. Situated in Front of the Public Square and Colleges*. New Haven: printed by Hitchcock and Stafford, 72 Chapel Street, circa 1849.

A handsome advertisement depicting the south side of the New Haven Green and Tontine Hotel. By the time the Railroad depot opened in New Haven, the Tontine had already had some notable guests, including Red Jacket and Daniel Webster.

Handcolored wood engraving with letterpress below, 397 x 475, sight size. (Light creasing, a few tears and a couple of little chips to edges.) Matted and framed.

\$2,500-3,500

385

**EASTERN VIEW OF THE PUBLIC SQUARE IN NEW HAVEN**

JOHN W. BARBER, 1851

YALE – *Eastern View of the Public Square of Green, in New Haven, Conn.* New Haven: printed by T.J. Stafford for J.W. Barber, 1851.

Another classic view published by John W. Barber, this one with New Haven's famous elm trees in the foreground. The perspective is from Church Street, looking west.

Hand-colored lithographed view with lengthy letterpress caption, 355 x 490mm, sight size. (Even toning, few spots in top margin.) Framed.

\$2,000-3,000

386

**CATALOGUE OF THE LIBRARY OF YALE-COLLEGE**

THOMAS CLAP, 1743

CLAP, Thomas (1703-1767), compiler. *A Catalogue of the Library of Yale-College in New-Haven*. New London: Timothy Green, 1743.

**First printed catalogue of Yale's library.** The last copy of this book recorded at auction was in the Brinley sale. Arranged by subject, this little pamphlet, printed by the son of Boston printer Samuel Green, documents the books held by the college at an early period in its history. These range from the obvious Greek and Latin classics, theological treatises, and scientific works to more exciting books on witchcraft and contemporary literature. Clap states that there were about 2600 total volumes in the library at that time. This copy has a facsimile title page. Evans 5320; Sabin 105894.

Octavo (145 x 91mm). Advertisement leaf by Thomas Clap (title page lacking and replaced in facsimile). (A little browned and dustsoiled.) Later marbled paper wrapper. Custom chemise and slipcase. *Provenance*: some marginal notes and marks.

\$2,000-4,000

*opposite*

Lot 382



387

**THE ANNALS OR HISTORY OF YALE-COLLEGE IN NEW HAVEN**

THOMAS CLAP, 1766

CLAP, Thomas (1718-1887). *The Annals or History of Yale-College in New Haven*. New Haven: printed for John Hotchkiss and B. Mecom, 1766.

**Brinley-Ives-Van Sinderen copy of an early history of Yale University by its first president.** Yale was the third university founded in the Thirteen Colonies, coming after Harvard and William & Mary in 1701. Here, "Clap traces the history of colleges and universities, focusing on the particular case of fifty-three-year-old Yale College" (*Struggle for North America*). This copy has belonged to a chain of illustrious owners, beginning with famous Americana collector George Brinley, who had no formal education, and then bought from his sale by Yale alumnus Brayton Ives. Later on it was given by philanthropist Alfred T. White to his Yale alumnus son-in-law, Adrian Van Sinderen, who later endowed a book collecting prize at the university. Evans 10262; Howes C423; Sabin 13212; *Struggle for North America* 17.

Octavo (182 x 113mm). (First text leaf just trimmed at top edge, a little dustsoiling, small repair just affecting bottom line of text.) 19th-century polished calf by Bedford, gilt dentelles, edge gilt (neatly rebacked with endpapers and spine panel preserved). *Provenance*: George Brinley (1817-1875; his sale 1879, lot 2189, sold to: - Brayton Ives (1840-1914; monogram bookplate, his sale 5 March 1891, lot 183) - Alfred T. White (1846-1921, Brooklyn philanthropist; gift inscription to: - Adrian Van Sinderen (1887-1963, White's son-in-law).

\$800-1,200

389

**YALE CARTOONS**

W.H. DAVENPORT, 1859

DAVENPORT, W.H. (1828-1891). Group of three lithographs lampooning life at Yale, lithographed by E. Crisand, New Haven [1859].

**Little known cartoons of Yale, locally printed.** "Too much praise cannot be bestowed upon our quondam classmate, Mr. Davenport, for the spirited manner in which he has brought out this scene" (referring to the third in this series, *Yale Literary Magazine*, vol. 24, 1859, pp. 426).

1. "Yale Freshman Initiation ... Secret Societies." (Two long closed tears.)
2. "Yale Biennial Examination."
3. "Yale, The Burial of Euclid."

Together, three prints, approx. 205 x 255mm (image size). Each printed on thin paper and on old mounts (dampstaining to mounts and encroaching into image on first two). Individually matted; housed in a custom solander box.

\$2,000-3,000

•388

**CONNECTICUT HISTORY**

EZRA STILES, ET AL., 1761-1794

1. WOLCOTT, Roger (1679-1767). *A Letter to the Reverend Mr. Noah Hobart*. [Boston: Printed by Green & Russell, 1761.] **First edition.** Relates to Church structure in Connecticut and the implementation of the Saybrook Platform. Evans 9041; Sabin 104985. Quarto. Stitched gatherings, partially unopened (some toning and chipping to edges, last leaf working loose). Custom box.

2. STILES, Ezra (1727-1795). *A History of Three of the Judges of King Charles I.* Hartford: Printed by Elisha Babcock, 1794. 12mo. Portrait frontispiece of Stiles as President of Yale College. Engraved plates (defective). Burgundy morocco gilt. *Provenance*: Austin Kilbourn, Litchfield (gift inscription) - Alfred Treadway White (pencil ownership inscription dated 1900, pencil note connecting one of his ancestors to a participant).

3. PERRY, Joseph. *The Character of Moses Illustrated and Improved: In a Discourse Occasioned by the Death of the Honorable Roger Wolcott of Windsor*. Hartford: printed by Thomas Green, 1767. **First edition, Roger Wolcott's eulogy.** Evans 10736. Quarto. (A little dampstain, soiling to first and last leaves.) (3)

\$500-800

•390

**THE RIOT AT NEW HAVEN BETWEEN THE STUDENTS AND TOWN BOYS**

NEW HAVEN, 1854

*The Riot at New Haven between the Students and Town Boys, on the night of March 17, 1854.* New Haven: Richard's Book, Magazine, and Newspaper Depot, 1854.

**A dark piece of Yale ephemera documenting a deadly town-gown clash.**

A disturbance at a theatrical performance quickly deteriorated into a two-day battle between local students and New Haven residents, culminating in the stabbing death of a local man named Pat O'Neil and the students barricading themselves in the South College Hall as the frenzied crowd of townies tried to use a cannon to hit the building. This sensational pamphlet collects newspaper coverage of the event, including the coroner's investigation and legal aftermath. See B.M. Kelley, *Yale: A History*, p. 218.

Octavo (187 x 105mm). 47pp. Disbound with original printed wrappers retained (a little dampstained, wrappers a bit shipped with some tears at edges. *Provenance*: "E. Tracy" (slightly cropped signature on wrapper) - old shelf label on first leaf.

\$200-300

•391

**PICTURES IN THE JARVES COLLECTION**

OSVALD SIREN, 1916

SIREN, Osvald. *A Descriptive Catalogue of the Pictures in the Jarves Collection Belonging to Yale University*. New Haven: Yale University Press, 1916.

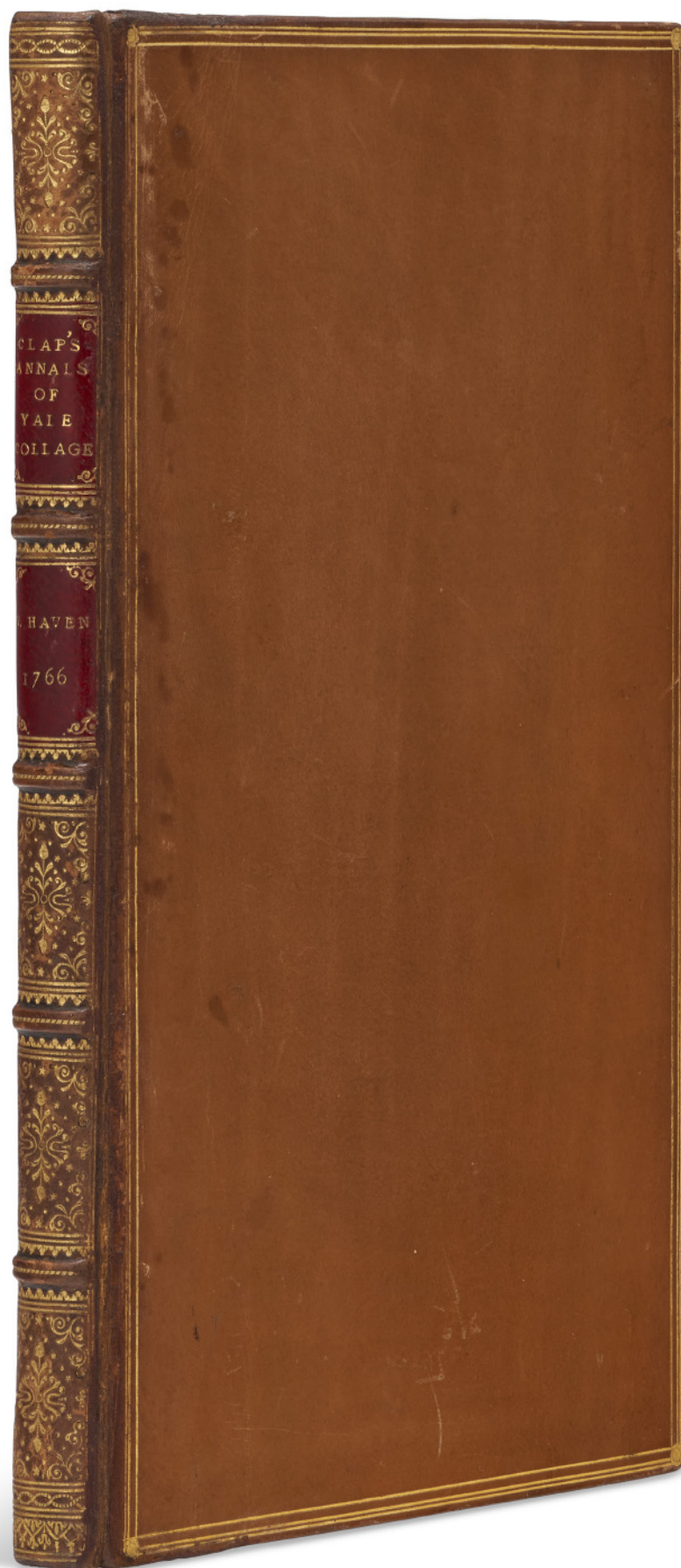
**Limited edition**, no. 112 of 200 numbered copies.

Quarto. Illustrated. Original quarter vellum over patterned boards, morocco gilt spine label; original chemise and slipcase (chemise and slipcase a little spotted and worn).

\$200-300

*opposite*

Lot 387









## •392

**GUSTAVIA, ST. BARTS**

TWO ORIGINAL DRAWINGS AND AN ENGLISH-LANGUAGE NEWSPAPER, 1827-1835

"Northwesterly view of the town of Gustavia, St. Barts," and "Island St. Bartholomew," two watercolor drawings, November 1835.

**Two original drawings of Gustavia on St. Barts** by W. Chandler of the U.S. *Constellation*. Each shows the town of Gustavia nestled on the beach of St. Barts and the mountains behind. One was drawn from about a mile offshore and the other a bit farther out and with a U.S. sailing frigate in the foreground. Ink, pencil and watercolor, approximately 75 x 240 mm each plus captions (dampstain on left side, apparently extracted from an album).

[WITH]: *St. Bartholomew Chronicle and Gustavia Gazette*. Vol. 1, no. 6. 28 April 1827. Folio. 4 pp. (early manuscript arithmetic across the front page, causing some ink burn and a few small holes, a third browned).

\$800-1,200

## •393

**A TRUE AND FAITHFUL RELATION OF THE PROCEEDINGS OF THE FORCES OF THEIR MAJESTIES K. WILLIAM AND Q. MARY, IN THEIR EXPEDITION AGAINST THE FRENCH IN THE CARIBBY ISLANDS**

THOMAS SPENCER, 1691.

SPENCER, Thomas (fl. late 17th century). *A True and Faithful Relation of the Proceedings of the Forces of Their Majesties K. William and Q. Mary, in Their Expedition Against the French in the Caribby Islands in the West Indies*. London: Printed for Robert Clavel, 1691.

**Eyewitness account of the re-taking of St. Barthelemy, St. Christopher's, and St. Eustatius by the English under Christopher Codrington.** The Nine Years War between England and France, which broke out in the aftermath of the Glorious Revolution, included a theater in the Caribbean; in 1689, France went on the offensive and seized control of several islands there. Codrington, who had been born in Barbados and then inherited one of its largest sugar plantations, used money generated from his slave holdings to fund his own military campaigns to retake the islands. Sabin 89383.

Quarto (196 x 138mm). (Toned with some spots and stains, some page numbers just shaved at end.) Modern boards. *Provenance*: "N. Darnch David" (inscription dated 1896).

\$2,000-4,000

## •394

**PIRACY AND PRIVATEERING AROUND ST. BARTS**

1741-1752

ST. BARTS – BRITISH ADMIRALITY COURT AT ANTIGUA. An archive of manuscripts pertaining largely to incidents around the French-held island of Saint Barthélemy from 1744 to 1748, Antigua, various dates, but largely c.1752.

In English with several texts in French. 325 pages (approx.), various sizes ranging from 390 x 250mm to 410 x 340mm. (Marginal wear, occasional tears and a few small gatherings toned and slightly brittle). String bound in 3 volumes in 19th century paper boards. *Provenance*: Sir Thomas Phillippis, 1792-1872 (manuscript inventory numbers 18723, 19698, and 19700).

**The British invasion and occupation of St. Barts—privateers accused of piracy.** A fascinating archive, largely concerning the aftermath of the invasion and plundering of the French island of Saint Barthélemy in 1746 by British privateers during King George's War (1744-1748) produced for a series of court proceedings. Although a French possession, William Matthew, Jr. (1684-1752), Governor of the Leeward Islands, had offered the inhabitants protection with the eruption of King George's war in 1744. And when several British privateers attacked the island in violation of the governor's order of protection, revoked the privateer commissions of the offending vessels. In addition Mathew confiscated their prizes in response to the "wicked Things ... perpetrated at St. Bartholmews..." The government noted specifically that "The Inhabitants of St. Bartholomew with all their Estates & Effects were under His Majesty's Protection ... & this Protection was Violated by the privateers without any Authority or reason since it does not appear that they had forfeited such Protection by any Acts against their Plighted faith & Submissions to His Majesty, or any hostilities against his Subjects for the misbehaviour of the few in the French Interest can never be imputed to the whole Community, & His Excellency never Effectually Revok'd his Protection or the Commission he had Granted & absolutely refused a Special Commission to take the Island." The owners of the privateers sued the governor for defamation for labelling their acts as piracy. The resulting trials generated numerous depositions on the state of the island of Saint Barthélemy and its inhabitants from the end of the seventeenth century to the mid eighteenth century offering a valuable resource for the study of the island's early colonial history.

\$10,000-15,000

## •395

**CEDING ST. BARTS TO SWEDEN**

PARIS, 1784

*Convention provisoire pour servir d'explication à la Convention préliminaire de commerce et de navigation du 25 avril 1741, entre le Roi et le roi de Suède*. Paris: Imprimerie Royale, 1784.

**Printed edition of the French treaty ceding the island of St Barts to Sweden in exchange for trading rights at the port of Gothenberg.** France purchased the island back in 1878.

Quarto (270 x 215mm). 7 leaves. Royal arms on title page and headpiece on first text leaf. Disbound but uncut in original gatherings.

\$400-600

*opposite*

Lot 402



396

**MANUSCRIPT MAP OF ST. BARTS**

CIRCA 1785

ST. BARTS – *Charta Öerna van till Sverige hörrende Om St Bartholome*, c.1785.

**A rare eighteenth-century manuscript map of the Island of St. Barthélemy in the West Indies.** The island was handed over by the French to Sweden in 1784, who had an interest in gaining a sugar producing colony and declared it a Free Port in 1785, renaming the capital Gustavia. A note in manuscript on the verso signed by Lave Beck-Friis, dated 6 March 1925, implies that the chart probably belonged to the Privy Councillor Count J. B-F, who received it when the island was handed over to Sweden.

Manuscript map of the island of St Barthélemy and smaller islands belonging to Sweden, in the Leeward Islands of the Lesser Antilles, oriented to the South, brown ink and blue and pink wash on paper watermarked 'C & I Honig', 463 x 585mm, place names supplied in French, settlements shown in red, roads and sandbanks marked in brown ink. (A few minor marginal tears, some marginal dampstaining, rolled.) *Provenance:* Christie's South Kensington, 18 November 2003, lot 224.

\$7,000-10,000

397

**TWO EARLY WORKS ON ST. BARTS**

EUPHRASÉN AND DAHLMAN, 1795 AND 1786

EUPHRASÉN, Bengt Anders (1756-1796). *Beskrifning Oefver Svenska Vestindiska oen St Barthelemi*. Stockholm: Anders Zetterberg, 1795. [Bound with:] DAHLMAN, Sven (1756-1820). *Beskrifning Om S. Barthelemy, Svensk Ö uti Westindien*. Stockholm: Anders Jacobsson Nordstrom, 1786.

**First and first separate editions of two early works on St Barts from the library of Claes Fleming.** Euphrasén's work describes the flora and fauna of St Barts and nearby islands, including a large folding map and is a valuable primary source of the island during its period of Swedish colonization. The second work, by Sven Dahlman, is a promotional tract for the island by the chaplain on the first Swedish expedition to St Barts. It first appeared as part of Carl Christopher Gjoerwell's *Upfostrings-Sällskapets Historiska Bibliotek* in the same year and is the first printed description of the island. No copies of the first work are recorded by RBH and only two copies of the second. Beinecke Less Antilles Collection, 470 and 368.

Two works in one, octavo (178 x 104mm). First work: folding plate and map (a few faint spots). Second work: (lacking plate and map, a few spots). Contemporary half calf with gilt monogram on spine of Claes Fleming, edges yellow. *Provenance:* Claes Fleming (1771-1831, Swedish book collector).

\$3,000-5,000

398

**BESKRIFNING OEFVER SVENSKA VESTINDISKA OEN ST BARTHELEMI**

BENGT EUPHRASEN, 1795

EUPHRASÉN, Bengt Anders (1756-1796). *Beskrifning Oefver Svenska Vestindiska oen St Barthelemi*. Stockholm: Anders Zetterberg, 1795.

**First edition of an early scientific description of St Barts, St Christopher, and St Eustachius, untrimmed in original boards.** The author was a Swedish botanist who made an expedition to the Antilles in 1788 funded by the Royal Swedish Academy of Sciences. An important primary source on Swedish colonial activity in the Caribbean and the natural history of the region, with an attractive map of St Barts. No copies are recorded at auction by RBH. Beinecke Lesser Antilles Collection 470; Sabin 23107.

Octavo (190 x 127mm). Folding plate and map of St. Barts (light foxing). Original boards, untrimmed, with faded manuscript title on spine (a little sunned). Custom chemise and slipcase. *Provenance:* "Tersmeden" (stamp and inscription) – Kalmar Stadsbibliotek (stamp).

\$2,000-4,000

*opposite*

Lot 396

*Chart  
Offen dunt  
Zorander On  
Bartho*







399

**MAP OF ST. BARTS**

SAMUEL FAHLBERG, 1802

FAHLBERG, Samuel (1758-1834). *Charta Ofver on St. Barthelemy*. [Stockholm: c.1801.]

**The largest and most accurate map of St. Barthelemy of its time: rare.** Fahlberg emigrated to St. Barts in 1784 when the island was being relinquished by France to Sweden. He practiced not only as a physician, but also became Customs Inspector and Director of Survey. There are very few separate maps to focus on St. Barts before the 20th century, and of those few, this is the most important and accurate. It is also rare, we trace only other one copy of it in the auction records of ABPC and RBH.

Hand-colored copper-engraved map, 503 x 713mm, sight size. (Couple of minor spots in sea on left.) Matted and framed.

\$3,000-5,000

400

**ST. BARTS**

THIRTY ITEMS, 1786-1872

1. BERGIUS, O.E. (1784-1837). *Om Westindien*. Stockholm: A. Gadelius, 1819. A guide to the West Indies, with much on St. Barts. Bergius served as a justice in Saint-Barthélemy between 1814-1816. 12mo. Untrimmed. Original printed boards (spine well-worn). Custom quarter morocco box.

2. *Traité d'Amitié et de Commerce*. Stockholm: 1818. In Swedish and French. The second U.S.-Swedish trade treaty. Signed in type by James Monroe and John Quincy Adams. Quarto. Unbound sheets.

3. *Traité d'Amitié et de Commerce*. Stockholm: 1828. In Swedish and French. The second U.S.-Swedish trade treaty. Signed in type by John Quincy Adams and Henry Clay. Quarto. Unbound sheets.

2. ST. BARTS – Collection of 23 Swedish acts and other government documents relating to St. Barts. Stockholm, 1786-1832.

3. ST. BARTS – Letterpress broadside, a table of fees that the Justice of St. Barts may charge, in Swedish, French and English. Stockholm: Tryckt i Kongl. Tryckeriet, 1786. Four copies.

4. ANNERSTEDT, Herman (1836-1883). *Minnen Fran Fjerran Lander I Amerika*. Uppsala: Akademiska Bokhandeln, [1872]. Author's firsthand account of his visit to America, including an unhappy visit to St. Barts in 1862. Original cloth gilt (rubbed).

\$1,500-2,500

•401

**AN APPEAL AGAINST A PRIVATEER**

LONDON, 1806

ST. BARTS – LORDS COMMISSIONERS OF APPEALS IN PRIZE CASES. [A series of court proceedings relative to the seizure of the ship *Ann* of Saint Bartholomew by a British privateer.] [London:] M. and S. Brooke, Paternoster Row, [1806].

**Adjudicating a prize case of a Swedish ship trading with France out of St. Barts.** A series of briefs concerning the seizure of the ship *Anne* commanded by Thomas Horne and owned by John Hall, both Englishmen residing on Saint Barthélemy, which from 1784 to 1878 was controlled by Sweden. During a voyage from Saint Barthélemy to Martinique, laden with a cargo of butter and tobacco, a British privateer, His Majesty's Schooner *Hart*, a privateer commanded by John Ireland, sized the *Ann* with her cargo in early January 1806. After a series of proceedings, detailed here, the vice-admiralty court at Antigua ruled in the privateer's favor. The papers, issued in a series, each with their own filing docket on verso, detail Horne's challenge to the seizure and includes the "Case on behalf of the Appellant," the "Respondents' Case" as well as a lengthy "Appendix." But in the end there was good news for Messrs. Horne and Hall: a manuscript entry on the third page dated 15 February 1809 notes that the appeal had been reversed in their favor, "therein admitted the claim for the ship—pronounced the same to belong as claimed, and Decreed the same to be restored."

11 leaves, folio (425 x 270mm). (Very minor foxing and light edge toning.) (Binding remnants along left margin, two pages partly detached.)

\$400-600

•402

**LITHOGRAFISKA SKIZZER FRAN FREGATTEN NORRKOPINGS EXPEDITION TILL AMERIKA OCH WESTINDIEN 1861-1862**

JOHAN GOVENIUS, 1863

GOVENIUS, Johan (1756-1813). *Lithografiska Skizzer fran Fregatten Norrkopings Expedition till Amerika och Westindien 1861-1862*. Stockholm: Typografiska Foereningens Boktryckeri, 1863.

**Charming illustrated travel book documenting a Swedish novelist's journey through the United States and West Indies.** Govenius documents Swedish communities in the Americas and describes in depth the Boston theater scene. Not in Sabin.

Oblong quarto (237 x 320mm). 12 lithographs, some color or tinted (some plates toned). Original printed wrapper (sewing perishing).

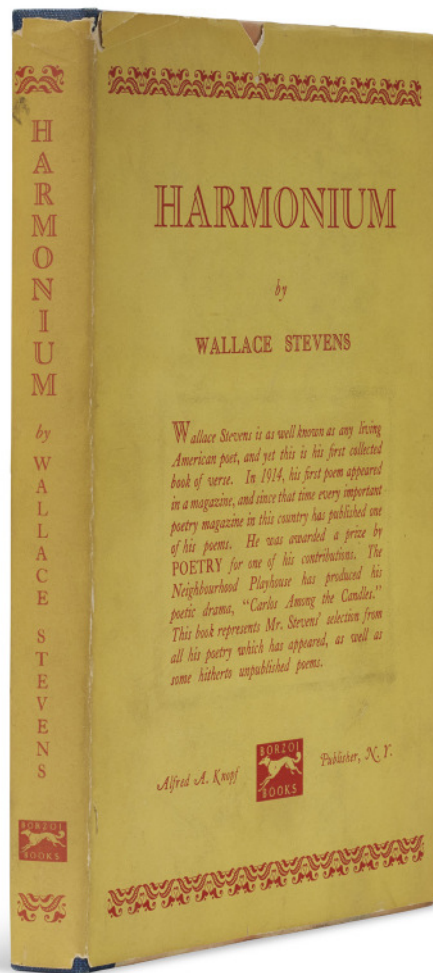
\$500-800

*opposite*

Lot 399



## MODERN LITERATURE



403

### HARMONIUM

WALLACE STEVENS, 1923

STEVENS, Wallace (1879-1955). *Harmonium*. New York: Alfred A. Knopf, 1923.

#### First edition, second binding, of Stevens's first published book of poems.

From the library of novelist and historian Paul Horgan. Many of the poems in *Harmonium* had been previously published in magazines between 1914 and 1923. The first edition sold around a hundred copies, but the slow start would not deter Stevens and in 1955 he would win the Pulitzer Prize for Poetry for his *Collected Poems*. Edelstein A1.a.

Octavo. Publisher's gray, blue, white, orange, and green striped boards over dark blue cloth spine, yellow paper label (small bump to lower edge). Printed yellow dust jacket (spine panel toned, a little shallow chipping to extremities of panels, rubbing at joints and flap folds). *Provenance*: Paul Horgan, 1903-1995, author (bookplates and ownership inscription).

\$1,500-2,500

[above](#)

Lot 403

404

### IDEAS OF ORDER

WALLACE STEVENS, 1935

STEVENS, Wallace (1879-1955). *Ideas of Order*. New York: The Alcestis Press, 1935.

**A presentation copy of Stevens's second book of poems.** Inscribed on the title page: "To Norman Unger / Wallace Stevens." The edition was limited to 20 copies on Duca di Modena handmade paper, 135 copies on Strathmore, and ten out-of-series copies, of which the present copy apparently is. Instead of a number, Lew Ney, the printer and designer, has written: "Pressman's strike-in copy for A. Vincent Harcourt. February 8, 1936. Lew Ney." Norman Unger was a noted New York collector of modern first editions who often befriended his authors. His collection was acquired by Maurice Neville in the 1980s. Upon publication, Stevens was so thrilled by the production of *Ideas of Order* that he refused royalties so that the newly-founded Alcestis Press might make a profit. Edelstein A2.a.

Octavo. Stiff paper wrappers, only top edge trimmed (short closed tear at head of spine, rear wrapper separating from text block). Original unprinted glassine (some chipping to spine panel ends and extremities). Custom box. *Provenance*: A. Vincent Harcourt (inscription) – Norman Unger, noted book collector (authorial inscription).

\$1,500-2,500

## 405

### NOTES TOWARD A SUPREME FICTION

WALLACE STEVENS, 1942

STEVENS, Wallace (1879-1955). *Notes Toward a Supreme Fiction*. Cummington: Cummington Press, 1942.

**One of only 80 copies signed by author.** The total edition was comprised of 190 copies on Dutch Charcoal paper and 80 copies, signed by the author, on Worthy Hand & Arrows paper. Edelstein A6.a.

Octavo. Original white cloth. Publisher's unprinted glassine (a couple spots to front panel, chip at spine, rear panel torn). Custom box.

\$2,500-3,500

## 406

### TWO WALLACE STEVENS LIMITED EDITIONS

CUMMINGTON PRESS, 1945 & 1947

STEVENS, Wallace (1879-1955). *Esthétique du mal*. Cummington, MA: The Cummington Press, 1945.

**First edition, limited issue**, number 62 of 300 numbered copies from an edition of 340. Edelstein A10.

Tall octavo. Illustrated by Wightman Williams. Printed in brown and black. Original green "Natsume" straw-paper-covered boards, black morocco gilt-lettered spine (endleaves spotted, light spotting to cover edges. tips rubbed). Custom case.

[WITH:] STEVENS, Wallace. *Three Academic Pieces*. Cummington, MA: Cummington Press, 1947.

**Limited edition**, one of 246 copies, this copy out-of-series. The pieces are "The Realm of Resemblance," "Someone Puts a Pineapple Together," and "Of Ideal Time and Choice." Edelstein A12.

12mo. Initials printed in colors. Partially unopened. original plain green boards (rubbed, separated from text block). (2)

\$1,800-2,500

## 407

### THE AURORAS OF AUTUMN

WALLACE STEVENS, 1950

STEVENS, Wallace (1879-1955). *The Auroras of Autumn*. New York: Alfred A. Knopf, 1950.

**First edition, inscribed by the author on the half-title:** "Charles G. Wray from Wallace Stevens." Edelstein A14.a.1.

Octavo. Original blue cloth. Pink printed dust jacket (spine a little toned, faint crease to front panel). Custom chemise and half morocco slipcase. *Provenance:* Charles G. Wray (authorial inscription).

\$1,200-1,800

## 408

### THE NECESSARY ANGEL

WALLACE STEVENS, 1951

STEVENS, Wallace (1875-1955). *The Necessary Angel*. New York: Alfred A. Knopf, 1951.

**A presentation copy of the first edition of this collection of essays.**

Inscribed by the author: "For Sig / Wallace Stevens." Like Stevens, A.P. Sigmans of West Hartford, Conn., was also a longtime employee of the Hartford Accident and Indemnity Company. Sigmans retired in 1965 after 44 years in the insurance business (32 of which were spent with the Hartford Group).

Octavo. Original green cloth (small stain to rear cover, grazing spine). Printed dust jacket (rubbing and edgewear with a little loss to extremities, stain to rear panel). *Provenance:* A. P. Sigmans (ownership inscription, authorial inscription).

\$1,200-1,800

## 409

### COLLECTION OF 14 BOOKS

WALLACE STEVENS, MOSTLY 1930S-1950S

STEVENS, Wallace (1879-1955). 14 books by Wallace Stevens. Mostly New York: 1931-1989.

**Including first editions, plus proof and review copies and two association copies.** Comprises:

1. *Harmonium*. Alfred A. Knopf, 1931. "Second edition," but first thus, with alterations. One of 500 copies in the first binding. Dust jacket.

2. *Harmonium*. Alfred A. Knopf, 1931. "Second edition," but first thus, with alterations. One of 500 copies in the first binding. **Association copy.** *Provenance:* James Laughlin, 1914-1997, poet and publisher.

3. *Ideas of Order*. Alfred A. Knopf, 1936. Rare, second binding.

4. *Transport to Summer*. Alfred A. Knopf, 1947. Dust jacket, glassine.

5. *Transport to Summer*. Alfred A. Knopf, 1947. **Association copy.** *Provenance:* Alfred Kreymborg, 1883-1996, poet (ownership inscription, reader's marks). Custom quarter morocco box.

6. *The Collected Poems of Wallace Stevens*. Alfred A. Knopf, 1954. 1 of 2500 copies of the first edition, this one marked as a "Printer's Copy." Dust jacket (toned, shelf-worn).

7. *Opus Posthumous*. Alfred A. Knopf, 1957. Original page proofs, with a few production markings, dated in pencil 24 June 1957. Loose in sheets with dust jacket. Custom clamshell box.

8. *Opus Posthumous*. Alfred A. Knopf, 1957. Dust jacket.

9. *Mattino Domenicale*. Torino: Einaudi, [1963]. Original wrappers (light staining). Custom box.

10. "An Ordinary Evening in New Haven," in *Transactions of the Connecticut Academy of Arts and Sciences. Sesquicentennial Celebration*. New Have, CT: Connecticut Academy of Arts and Sciences, 1949. **First appearance** of this poem, written specially for the occasion. Original printed wrappers.

11. Four others, three trade editions and one 1975 exhibition catalogue in wrappers, "Thirteen Ways of Looking at Wallace Stevens," Huntington.

Together, 14 volumes. Original cloth or boards except as noted; dust jackets as noted. Condition varies; overall, very good and the jackets generally about fine. (12)

\$1,500-2,500



and  
...usly and just as  
his 'schemer' as he did  
ago, or in fact as long as I  
known him. It crops up under new  
but it is always the same  
idea of an unworkable as-  
sion that he seems unable either  
ke off or to set in working order.  
s to touch very diplomatically on  
avoid hurting his feelings.  
I spend a portion of every day  
ing myself in a swimming bath  
Vistula, clothed in a shady hat  
cigarette, and falling at in-  
into the water with a pleasing  
h. Oh, and I have a resident  
e, and have called him Anne de  
se, after the frivolous young  
man of that name who adored

12.6.04

47 Nowy Swiat  
(m. 9.)  
Warsaw

My dear Mrs. King

I expect you will give an enormous jump of astonishment at seeing my unfamiliar hand, so hope you are doing nothing at the moment that involves a delicate balance. If you ever see stray copies of the "M. Post" you will doubtless have noticed some of my frivolous remarks on the portion of the world I am living in. Everyone asks me when I am

2  
have a sort of animal instinct to bear my  
times alone. Things

3 Vos. as usual

St. Petersburg, le 27. 4. 1906

HÔTEL DE FRANCE  
RENAULT.

My dear Reinée

I have '06  
23. 10.

written heaps  
they have gone

post. Letters of

The above  
in the least bit  
sincere.

But, if I have  
ten all this time it

truly inexcusable, and therefore  
involved from offering ex-  
cuses, don't you get  
of time when you  
even to people that

out well, ever  
but at  
they just con-  
me  
promise.

HILLCREST,  
WESTWARD HO.  
NORTH DEVON.

Reinée.

Ha.

I can see you jump.  
I was safely  
in cold storage  
stowed away in impenetrable snows  
amid the impenetrable snows  
of Muscovy. What are you

English-published edition.

Hope the play was a big suc-  
cess; Ethel said you read bit  
to her and that they were clever  
"Juckin" couldn't have written  
a clever play, at least not w

Behold  
answer your grate  
received letter.

I can't s  
cause I haven't got  
seems to take ages  
here (I am im-pa-  
"Garden of Allah"  
my only copy has  
possession. But so  
able to write my n  
ere yet my hand  
premature age. T  
London papers hav

23. 2. '9

My dear T

Yes, I  
nearly forgot  
you exist, and  
other old fr  
for the reaso  
am trying to  
for the morn  
I exist. Wh  
that thing  
well with

410

**FIFTEEN AUTOGRAPH LETTERS, SIGNED, SEPTEMBER 10, 1902 TO FEBRUARY 2, 1909**

SAKI, 1902-1909

MUNRO, H. H. ("Saki," 1870-1916). A correspondence of fifteen autograph letters signed ("Hector", "H", and later "Hector" in Cyrillic) to Reinée King, various places including Westminster, Rustchuk, Hillcrest, Warsaw, St. Petersburg, 10 September 1902 to 2 February 1909.

46 pages, various sizes, but mostly bifolia, 180 x 110mm. (Occasional light toning and edgewear). Most together with their original transmittal envelopes addressed in his hand.

**Saki on Russia around the time of the Russian Revolution.** An entertaining series of letters by the writer best known as "Saki," who from 1902 was a correspondent for the Morning Post. He first used the pen-name "Saki" in 1900, lampooning political figures of the day. The Morning Post first sent him to the Balkans and then on to Russia where he was witness to the 1905 Revolution. He writes on a variety of subjects, current theater, his own publications as well as snippets of contemporary Russian life. The letters read, in very small part: "Petersburg is quite an interesting dwelling-tent but its climate is more than trying, it is condemning. One does not know from day to day whether ones lungs, throat, windpipe etc. will be in working order ... there is a dog-show at the Mikhailovski Manège this afternoon, which threatens to be amusing, and a Russian friend is showing a rather dear pointer, and I am wearing two large yellow carnations that have travelled from Nice for the purpose, and taking a quite charming young friend with me. You cannot say that when I do write I don't give you *news*." At one point he complains that he will probably have to change a sensuous poem because of "the watering down process generally necessary for publication."

\$6,000-9,000

•411

**AUTOGRAPH LETTER SIGNED ON SUFFRAGE**

SAKI, 31 DECEMBER 1913

MUNRO, H.H. ("Saki," 1870-1916). Autograph letter signed, "H.H. Munro," to Mrs Owen Powell, Birkenhead, 31 December 1913.

Two pages, 166 x 125mm, bifolium.

Munro expresses anti-suffrage sentiments. In part, "On the suffrage question you must count me as your friend the enemy, though I can sympathise with capable politicians of your sex who want to have a vote. Unfortunately the horde of the incapable would have to get it too, and the male incapable voter is quite enough of a nuisance and a danger as it is." [*Together with:*] an unrelated later autograph note signed by Ethel Munro, the author's sister.

\$400-600

412

**BEASTS AND SUPER-BEASTS**

SAKI, 1914

MUNRO, H. H. ("Saki," 1870-1916). *Beasts and Super-Beasts*. London: John Lane, The Bodley Head, 1914.

**A presentation copy of the first edition of this story collection.** Inscribed by the author: "to Lady Middleton with the author's good wishes. Hoping that these stories may counteract the gloom caused by an earlier book. H.H. Munro June 1914." *Beasts and Super-Beasts* gathered those short stories originally appeared in the *Westminster* and the *Morning Post*. Neither RBH nor ABPC record any inscribed copies of this title at auction.

Octavo. Original blue cloth (spine with slight lean, some rubbing, a few small stains). *Provenance:* Lady Middleton (authorial inscription).

\$2,000-3,000

•413

**FIVE BOOKLETS WITH STORIES BY SAKI**

H.H. MUNRO, 1916-1949

MUNRO, Hector H. ("Saki," 1870-1916). Four miniature books and one privately printed Christmas edition from the Hart Press.

**Scarce and ephemeral editions.** Comprises:

1. *The Open Window and Hermann the Irascible: A Story of the Great Weep*. New York: John Eggers, [1916].
2. *Fur*. New York: John Eggers, [1916]. 2 copies, one in rubbed condition.
3. *A Holiday Task*. New York: John Eggers, [1916].
4. *Reginald's Christmas Revel*. Illustrated by Lloyd Hoff. [Berkeley, CA]: The Hart Press, 1949. Octavo. With card laid in from the printers: "Merry Christmas / Ruth & Jim Hart."

Together, 5 volumes, 70 x 55 mm except as noted. Original wrappers (mild sunning). (5)

\$600-900



an béal boct

do Seamus Ó hEalúige  
7 da mhúinte  
maíne

on  
ooidar  
Hyles

1.  
Mian Ó Nuallán  
1871/2/4.

414

# AT SWIM-TWO-BIRDS

FLANN O'BRIEN, 1939

O'BRIEN, Flann (1911-1966). *At Swim-Two-Birds*. London: Longmans, Green, 1939.

**Uncorrected proof** for the first edition of *At Swim-Two-Birds*. Overall very similar to the first edition, though the preliminary pages do not yet hyphenate the title and there are differences in spacing between paragraphs. At least one textual difference has been noted: page 52 of the proof does not yet include the line "Do not let us forget that" (eight lines from the top in the first edition).

Octavo. Plain wrappers (repairs to spine). Custom box.

\$2,000-3,000

415

# AT SWIM-TWO-BIRDS, WITH CORRESPONDENCE

FLANN O'BRIEN, 1939

O'BRIEN, Flann (1911-1966). *At Swim-Two-Birds*. London: Longmans, Green and Co., 1939.

**First edition, including correspondence from the author concerning the book.** Inscribed on a notecard laid down to the front endpaper: "to John ("Chich") Chichester with The Author's Excuses. Brian O'Nolan." [With:] Two typed letters signed and one autograph note signed "Brian O'Nolan" to John Chichester, 1956 and 1960, Dublin, 3 pp. total, regarding a potential window display promoting *At Swim Two Birds* and whether Chichester might have "a woodcut type of portrait of some old bollox with a filthy fungoid plaster of beard on him full of dandruff and earwigs" that O'Nolan might borrow.

Octavo. Original cloth (hinges cracked and spine leaning, some soiling, rubbing to spine ends). Printed dust jacket (loss at extremities, largely laid down, front panel detached from spine). *Provenance*: John Chichester (ownership inscription, letters).

\$2,000-3,000

416

# AN BÉAL BOCHT

FLANN O'BRIEN, 1941

MYLES NA GCOPALEEN (pen name for O'NOLAN, Brian [1911-1966], also known as Flann O'BRIEN). *An Béal Bocht*. Dublin: An Press Naisiúnta, 1941.

**Inscribed first edition of "The Poor Mouth."** Inscribed by the author in the year of publication, translated from the Irish: "to Seamus Healey and his wife Moira from the author Myles, or Brian O'Nolan" and dated 18 December 1941.

Octavo. Original pictorial wrappers (rebacked, some rubbing and edgewear). Custom slipcase. *Provenance*: Seamus and Moira Healey (presentation inscription).

\$3,000-5,000

*opposite*

Lot 416

417

# FAUSTUS KELLY, AND OTHERS

FLANN O'BRIEN, 1943

MYLES NA GCOPALEEN (pen name for O'NOLAN, Brian [1911-1966], also known as Flann O'BRIEN). *Faustus Kelly: A Play in Three Acts*. Dublin: Cahill and Company, 1943.

**The author's copy, then his wife's.** This is the first and only edition of O'Brien's only play. It premiered at the Abbey Theatre in January 1943 and ran for just two weeks. Brian O'Nolan has written his name and address in pencil on the front free endpaper, the ink date 1943 is below. His wife Evelyn, whom he married in 1948, has written her name on the inside front cover and also on a pasted slip on the front cover. Evelyn Nolan was herself not known to be a great reader, but this particular volume was evidently a favorite possession.

12mo. Contemporary cloth with original printed front wrapper cover laid down (worn and shaken). *Provenance*: Brian O'Nolan, the author (ownership inscription) – his wife, Evelyn O'Nolan (ownership inscriptions).

[WITH:] Three other titles: *An Beal Boct*. Dublin: Dublin: Náisiúnta, 1942. Second edition. \* *The Hard Life: An Exegesis of Squalor*. London: Macgibbon & Kee, 1961. First edition. \* *The Best of Myles. A Selection From 'Cruiskeen Lawn.'* [London]: Macgibbon & Kee, 1968. Condition varies, about very good. (4)

\$1,000-2,000

418

# FIVE TITLES

FLANN O'BRIEN, 1941-1961

O'BRIEN, Flann (1911-1966). Four first editions and a magazine appearance. Dublin and London: 1941-1961.

**Four first editions and a first appearance by Brian O'Nolan**, the first three books published under his Irish pen name, Myles na gCopaleen, and the last under his English one, Flann O'Brien. Only the rare first article is under his birth name, in Irish, published when he was about 22 years old.

1. UA NUALLÁIN, Brian. "Aistear Pheadair Dhuibh." In: *Inisfáil, Published to Maintain a Sympathetic Contact between Irishmen Living Abroad*. Vol. 1, no. 1. [London and Dublin:] March, 1933. Rare and very early magazine appearance of an O'Brien column. Quarto. (Covers tattered, back cover coming loose.)

2. *An Béal Boct*. Dublin: Náisiúnta, 1941. First edition, in Irish, of *The Poor Mouth*, the famous parody of Gaeltacht autobiographies. (Leaned, spine rubbed.)

3. *Cruiskeen Lawn*. Dublin: Cahill and Company, 1943. First edition. Collection of the author's columns for the *Irish Times*.

4. *Faustus Kelly: A Play in Three Acts*. Dublin: Cahill and Company, 1943. First and only edition of O'Brien's only play. It premiered at the Abbey Theatre in January 1943 and ran for just two weeks.

5. *The Hard Life: An Exegesis of Squalor*. London: Macgibbon & Kee, 1961. First edition of the author's fourth novel. Original boards; dust jacket.

Together, five volumes, octavo and original wrappers except as noted. Condition varies; overall very good. (4)

\$1,200-1,800



•419

#### THE DALKEY ARCHIVE

FLANN O'BRIEN, 1964

O'BRIEN, Flann (1911-1966). *The Dalkey Archive*. London: Macgibbon & Kee, 1964.

**Proof copy, with many manuscript corrections.** This proof was printed in Bristol by the Bristol Typesetting Company. There are frequent corrections to spelling and punctuation, including but not limited to the author's pen name on the front cover ("Flan" instead of "Flann") and the author's legal name on the copyright page ("Nolan" instead of "O'Nolan"). The hand of the corrector may be that of a copy editor, but it is not dissimilar to the author's.

Octavo. Original printed wrappers (front cover detached, corners worn).

\$600-800

420

#### THE DALKEY ARCHIVE

FLANN O'BRIEN, 1964

O'BRIEN, Flann (1911-1966). *The Dalkey Archive*. London: Macgibbon & Kee, 1964.

**A presentation copy of the first edition of the author's fifth and final novel, inscribed with a limerick.** On the front free endpaper: "A gent by the name of Steve Preston / Would go for a swim with his VEST on— / Said a cleric most pawkey / In the VESTRY in Dalkey / 'It's only a SLIP—and no question!' / Brian O'Nolan hujus libri auctor / 9 February 1965."

Octavo. (Occasional spotting internally.) Original cloth (some staining and what appear to be bite marks to covers, spine with slight lean). Pictorial dust jacket (some soiling, wear at folds). *Provenance*: Steve Preston (authorial inscription).

\$3,000-5,000

421

#### THE DALKEY ARCHIVE

FLANN O'BRIEN, 1965

O'BRIEN, Flann (1911-1966). *The Dalkey Archive*. New York: The MacMillan Company, 1965.

**First American edition, inscribed:** "To Mollie O' Sullivan with the regards of Brian O'Nolan - hujus libri auctor (and in memory of Seán) 23 June, 1965." The book was later adapted for a stage production by Hugh Leonard, under the name *The Saints Go Cycling In*.

Octavo. Original green cloth. Pictorial dust jacket (some wear at spine ends and flap folds). *Provenance*: Mollie O'Sullivan (authorial inscription) – gift inscription.

\$2,000-3,000

422

#### THE POOR MOUTH

FLANN O'BRIEN, 1973

O'BRIEN, Flann (1911-1966), Ralph STEADMAN, illustrator (b.1936), and Patrick C. POWER, translator (b.1928). *The Poor Mouth*. London: Bernard Jacobson Ltd., 1973.

**The limited edition of O'Brien's 1941 novel *An Béal Bocht*, with an original etching, inscribed by the illustrator on the half title:** "To Bill from Ralph Steadman 15.9.84." This copy is 76 of 130, numbered and signed by Steadman in pencil on the title page. The original etching is loose as issued (also numbered 76).

Quarto. Etching (249 x 200mm) loosely inserted. Leaves unopened. Original burlap covered boards. *Provenance*: authorial inscription.

\$1,500-2,500

423

#### EIGHT PEN AND INK DRAWINGS BY JAMES THURBER ON VARIOUS THEMES

JAMES THURBER, 1934-1943.

THURBER, James (1894-1961). A collection of nine pen and ink drawings, one of which, a self-portrait, signed ("James Thurber"), [New York, 1934-1943].

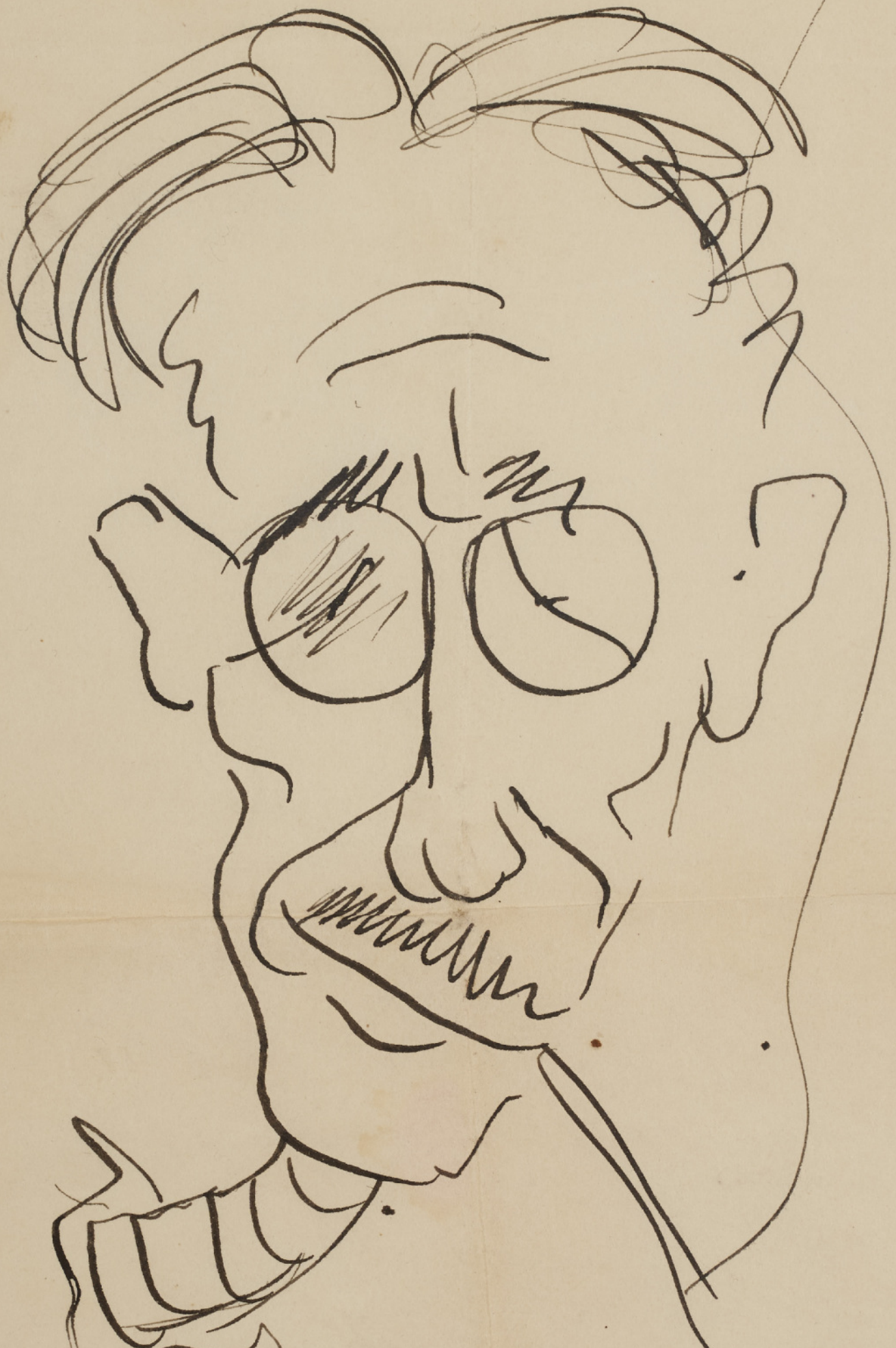
**A series of James Thurber drawings.** A good selection of Thurber's famous "wobbly" drawings, many of which appeared in *The New Yorker*. Many examples bear captions and include "She's out of fix because they've cleaned up the movies" (29 Sept. 1934); "Her maid told ours that she has a red heart tattooed above her knee" (25 April, 1936 with a slightly different caption); "I don't want any part of it!" (28 Nov. 1936). Uncaptioned drawings include two of a pair of men fencing, and an angry woman talking to a doctor. Also of interest are several drawings that were first collected for his 1943 book, *Men Women, and Dogs* including "I'm not going home – and you can't make me!" The lot includes additionally a penciled "Self Caricature," signed by Thurber at the lower margin. Thurber's work first came to the attention of *The New Yorker* when his friend and co-worker, E.B. White retrieved several examples from the trash and submitted them for publication. His friend Dorothy Parker, noted that the scenes conjured by Thurber, deals "solely in culminations. Beneath his pictures he sets only the final line. You may figure for yourself, and good luck to you, what under heaven could have gone before, that his somber citizens find themselves in such remarkable situations. It is yours to ponder how penguins get into drawing-rooms and seals into bedchambers, for Mr. Thurber will only show them to you some little time after they have arrived there." (Thurber. *The Seal in the Bedroom and other Predicaments*, 1932. Introduction).

Nine sheets, ranging in size from 190 x 115mm to 215 x 355mm. (Occasional glue marks, and edge toning, the signed self-portrait creased). Eight hinged at top margins and matted with mylar protective sheets, (the self portrait not examined out of mat). Cloth clamshell.

\$6,000-8,000

*opposite*

Lot 423







MAN ON THE  
FLYING TRAPEZE

K.S. 10/16/35

424

## ORIGINAL DRAWINGS FOR THE MIDDLE-AGED MAN ON THE FLYING TRAPEZE

JAMES THURBER, 1935.

THURBER, James (1894-1961). A collection of fifteen pen and ink drawings, [New York, 1935].

**Original drawings for Thurber's 1935 book, *The Middle-Aged Man on the Flying Trapeze*.** A series of scenes from his fifth book of short stories featuring Thurber's famous "wobbly" drawings featured in *The New Yorker* evoking his particular view of the world. "A Joyce in false-face, he stews hilarious pages with characters who take their subconsciousness out on benders." (C. G. Poore. "Mr. Thurber's Manias Are Loose Again," *The New York Times Book Review*, 24 Nov. 1935, p. 3). Thurber's work first came to the attention of *The New Yorker* when his friend and co-worker, E.B. White retrieved several examples from the trash and submitted for publication. His friend Dorothy Parker, noted that the scenes conjured by Thurber, deals "solely in culminations. Beneath his pictures he sets only the final line. You may figure for yourself, and good luck to you, what under heaven could have gone before, that his somber citizens find themselves in such remarkable situations. It is yours to ponder how penguins get into drawing-rooms and seals into bedchambers, for Mr. Thurber will only show them to you some little time after they have arrived there." (Introduction to James Thurber. *The Seal in the Bedroom and other Predicaments*. 1932).

Fifteen sheets, oriented both vertically & horizontally, ranging in size from 120 x 280mm to 280 x 216mm, two on the verso of Hotel Green stationery (one with glue remnants showing through from verso). 12 hinged at top margins and matted, 3 loose. Cloth chemise and slipcase.

\$7,000-10,000

425

## JAMES THURBER & E.B. WHITE

PRESENTATION COPIES WITH ORIGINAL DRAWINGS

Three presentation copies by the two friends and New York City humorists, each signed and with original drawings:

THURBER, James and E.B. WHITE. *Is Sex Necessary? Or, Why You Feel the Way You Do*. New York: Harper & Brothers, 1929. **Presentation copy, inscribed and signed by both and with an original drawing by Thurber for Margaret Thurlow, at the time an editorial assistant at The New Yorker.** The inside front cover and front free endpaper are taken up with the inscriptions from both authors: "For Margaret Thurlow-- this book has an ancient theme, now almost forgotten. / EB White" and "Yeh, as forgotten as Lincoln's Gettysburg address. / as ever / James Thurber." Thurber's drawing is captioned "Sex 1940" and depicts a couple embracing while their dog looks on in dismay.

[WHITE, E.B. (1899-1985).] *The Lady is Cold*. New York: Harper & Brothers, 1929. **First edition, presentation copy with drawing of "the author's bird, asleep," for Elinor Milnor Parker.** The front free endpaper is inscribed, "This copy includes sketch of the author's bird, asleep. E.B.W." above a drawing of a bird in a cage captioned "BABY" and dated May, 1929. There is an ownership inscription of fellow poet Elinor Milnor Parker (1906-2001) dated June 1, 1929. This is White's first book for which he was the sole author.

THURBER, James (1894-1961). *My Life and Hard Times and The Owl in the Attic*. London: Blue Ribbon Books, [1937]. **Presentation copy, inscribed and signed and with two original drawings, for Eardley Knollys.** There is a full page drawing on the front free endpaper, inscribed, "drawn for Eardley Knollys / Sept 22, 1937 / as ever James Thurber." Knollys was a gallerist who represented Thurber in London.

Three volumes, octavo. Original cloth or cloth-backed boards (shelfworn, some toning, first vol. with worn corners and faded spine). The first two volumes in custom chemises and slipcases with morocco spine labels. (3)

\$1,500-2,500

*opposite*

Lot 424

426

## DECLINE AND FALL

EVELYN WAUGH, 1928

WAUGH, Evelyn (1903-1966). *Decline and Fall*. London: Chapman & Hall Ltd, 1928.

**A presentation copy of Waugh's first published novel.** Inscribed on the front free endpaper: "For E.V. Fleming with best wishes from his old friend the author Evelyn Waugh." With annotations by Fleming, some apparently the result of direct communication with Waugh, decoding the true identities of thinly veiled characters—e.g., on page 83 "'Lady Circumference' was said to have been based on a Mrs. Owen Tweedle (communication from E.W. to E.V.F.)." Edward Fleming, a civil servant, was the father of Jean, Philippa, and Maxwell Fleming, who had been Waugh's childhood playmates and surrogate family during his lonely youth. In the years leading up to World War I the group—dubbed by Waugh "The Pistol Troop"—set about preparing for a German invasion, which included fortifying a clay heap, storing provisions, and preparing poison soup for the enemy. *Decline and Fall* was published to nearly unanimous praise and it went through several printings the same year. The present copy is the third impression of the first edition. Davis et al., 4; Philip Eade, *Evelyn Waugh: A Life Revisited*, pp.18-19.

Octavo. (Some spotting internally.) Publisher's black and red cloth (chip to head of spine affecting "D" in title, some wear to joints and extremities otherwise, spine leaning, front panel of dust jacket preserved on front pastedown.). *Provenance*: Edward Vandermere Fleming, 1869-1947 (authorial inscription).

\$4,000-6,000

427

## LABELS: A MEDITERRANEAN JOURNAL

EVELYN WAUGH, 1930

WAUGH, Evelyn (1903-1966). *Labels: a Mediterranean Journal*. London: Duckworth, 1930.

**A presentation copy of the first edition of Waugh's first travel book,** inscribed on the front endpaper: "for M.C. d'Arcy from Evelyn Waugh Sept. 1930." The London edition was written and published before Waugh's divorce, causing a general rewrite for the American edition, where the couple is fictionalized and the title changed to *A Bachelor Abroad*. This copy is inscribed to prominent Roman Catholic priest, author, and intellectual Martin D'Arcy, who influenced Waugh's conversion to Catholicism. Educated at Oxford, he later lectured in philosophy and served as master of Campion Hall. D'Arcy was further known for being a brilliant conversationalist and friend of T.S. Eliot, Dame Edith Sitwell, Dorothy Sayers, Albert Einstein, and others. He was the basis for the character of Father Rothschild in *Vile Bodies* and the head of the Jesuits in England from 1945-50.

Octavo. Frontispiece and 8 illustrations on 4 plates (lacking route map at p. 38). Publisher's blue cloth (fading to spine, short tear along rear joint, some discoloration to covers). *Provenance*: Martin Cyril D'Arcy, 1888-1976, Roman Catholic priest (authorial inscription).

\$2,000-4,000



DECLINE BY  
AND EVELYN  
FALL WAUGH



428

**VILE BODIES**

EVELYN WAUGH, 1930

WAUGH, Evelyn (1903-1966). *Vile Bodies*. London: Chapman & Hall Ltd., 1930.

**John Betjeman's copy of Waugh's classic satirical novel, with his notes, signed and inscribed by Waugh.** Signed and inscribed by the author: "Evelyn Waugh. 'For this body which you call vile, Our Lord Jesus Christ was not ashamed to die.'" With Betjeman's note on the front endpaper: "Stolen from John Betjeman / Farnborough, Wantage, Berkshire." Pages 174-203 include pencil notes, presumably Betjeman's. Waugh and poet laureate Betjeman were at Oxford together, and Betjeman's companion teddy bear ("Archie") would inspire Lord Sebastian Flyte's bear Aloysius in *Brideshead Revisited*. The original title of *Vile Bodies* was "Bright Young Things." The present copy is the second impression of the first edition. Davis et al., 5.

Octavo. (Some spotting internally.) Original red and black cloth (spine a little faded, a little rubbing to extremities). *Provenance*: John Betjeman, 1906-1984, poet (presentation inscription and ownership inscription, by descent to:) – Paul Betjeman, b.1937 (Christie's New York, 17 May 1989, lot 234).

\$4,000-6,000

429

**VILE BODIES**

EVELYN WAUGH, 1930

Waugh, Evelyn (1903-1966). *Vile Bodies*. London: Chapman & Hall Ltd., 1930.

**A presentation copy of the first edition of Waugh's second novel.** Inscribed to Christopher Sykes: "For Christopher by, for, from Evelyn." Writer Christopher Sykes was Evelyn Waugh's lifelong friend as well as biographer. After studying at Oxford, Sykes travelled to Central Asia with Robert Byron, a trip that formed the basis of Byron's *Road to Oxiana* (see lot 320 in Part Two). Sykes was also purportedly the inspiration for the character Roger Stillingfleet in Waugh's *Work Suspended* (1950). Davis et al., 5.

Octavo. Original red and black cloth (rubbing to spine ends and tips). *Provenance*: Christopher Sykes, 1907-1986, travel writer (authorial inscription).

\$5,000-7,000

430

**BLACK MISCHIEF**

EVELYN WAUGH, 1932

WAUGH, Evelyn (1903-1966). *Black Mischief*. London: Chapman and Hall, Ltd, 1932.

**A presentation copy to Sacheverall Sitwell, inscribed on the front endpaper:** "Georgia & Sachie, with best love and thanks for a delightful weekend / from Evelyn." English writer, critic, and poet Sir Sacheverall Sitwell was the younger brother of Dame Edith and Sir Osbert. Waugh knew all three literary Sitwells and stayed several times at Renishaw Hall, the family estate in Derbyshire. Canadian-born Georgia Doble met Sacheverall Sitwell at a party in 1924 and they were married in Paris in 1925. *Black Mischief* went through several printings the month it was published. The present copy is the fifth impression of the first edition. Davis et al., 8.

Octavo. Frontispiece. (Some spotting to edges and preliminaries.) Publisher's red and black cloth (spine a touch faded, a little rubbing at extremities, slight lean). Red and black printed dust jacket (spine panel darkened with tears affecting title and author, some soiling to panels, a little chipping at spine ends and flap creases, tape repairs on verso.) *Provenance*: Sacheverell Sitwell, 1897-1988, and Georgia Doble Sitwell, 1905-1980 (authorial inscription).

\$2,000-3,000

431

**A HANDFUL OF DUST**

EVELYN WAUGH, 1934.

WAUGH, Evelyn (1903-1966). *A Handful of Dust*. London: Chapman & Hall, 1934.

**A presentation copy of the first edition.** Inscribed on the front endpaper by Waugh using his nickname: "Hubert with love from Bo." Waugh would visit his good friend Hubert Duggan while he was on his deathbed and the experience of those final hours would inform Lord Marchmain's deathbed scene in *Brideshead Revisited*. Waugh wrote to Ronald Knox on 14 May 1845: "I am delighted that you became reconciled to B.R. in the end. It was, of course, all about the death bed. I was present at almost exactly that scene, with less extravagant decor, when a friend of mine whom we thought in his final coma and stubbornly impenitent, whose womenfolk would only let the priest in because they thought him unconscious, did exactly that, making the sign of the cross. It was profoundly affecting and I wrote the book about that scene." Duggan was the younger brother of historical novelist Alfred Duggan (with whom Waugh was at Oxford) and statesman Lord Curzon. Davis et al., 11.

Octavo. Publisher's red and black cloth (crease to spine, some rubbing overall, front hinge tender). *Provenance*: Hubert Duggan, 1904-1943 (authorial inscription).

\$7,000-10,000

*opposite*

Lot 426



432

**EDMUND CAMPION, TO JOHN BETJEMAN**

EVELYN WAUGH, 1935

WAUGH, Evelyn (1903-1966). *Edmund Campion, Jesuit and Martyr in the Reign of Queen Elizabeth*. London: Longmans, Green and Co., 1935.

**Waugh's biography of Catholic Jesuit priest and martyr St. Edmund Campion, inscribed to John Betjeman:** "John from Evelyn / Stinchcombe 1946." Campion's end of life reads like a tale of fiction: an English Catholic priest, poet, and martyr who was hunted, convicted for high treason, hanged, drawn, and quartered. The present copy is a later printing of the first edition. See also lots 428 and 433 for other works inscribed to Betjeman.

Octavo. Publisher's blue cloth (spine lightly faded). Printed dust jacket (spine panel darkened with a little loss at ends and flap folds). *Provenance:* Sir John Betjeman, 1906-1984, poet laureate (authorial inscription; by descent to:) – Paul Betjeman, b.1937 (Christie's, 17 May 1989, lot 245).

\$2,000-4,000

433

**EDMUND CAMPION**

EVELYN WAUGH, 1935

WAUGH, Evelyn (1903-1966). *Edmund Campion*. London: Longmans, Green and Co., 1935.

**Presentation copy of Waugh's biography of St. Edmund Campion, one of fifty copies for private distribution.** Inscribed by Waugh to Penelope Betjeman: "Penelope with love from Evelyn." Betjeman, a travel writer, was close to Waugh and the dedicatee of his 1950 historical novel *Helena*. She was also the wife of poet laureate John Betjeman. This is copy number 38. Davis et al., 12.

Octavo. (A little minor spotting internally.) Original red cloth (spine sunned). *Provenance:* Penelope Chetwode, Lady Betjeman, 1910-1986, travel writer (authorial inscription; by descent to:) – Paul Betjeman, b.1937 (Christie's, 17 May 1989, lot 235).

\$3,000-5,000

434

**BRIDESHEAD REVISITED, JOHN BETJEMAN'S COPY**

EVELYN WAUGH, 1945

WAUGH, Evelyn (1903-1966). *Brideshead Revisited*. London: Chapman & Hall, Ltd., 1945.

**The pre-publication edition, the true first edition, one of only 50 copies printed for private distribution to the author's friends; John Betjeman's copy, dated Dec 23rd 1944.** "Six months before publication, fifty copies were specially bound and sent to friends for Christmas. Evelyn, in Dubrovnik [as a member of the Military Mission to Tito] waited eagerly for the first reactions..." (Selina Hastings, *Evelyn Waugh*, London, 1994, p.490). Several changes were made as a result of his friends' comments, including some passages considered too coarse by Father Martin D'Arcy. John Betjeman and Evelyn Waugh were at Oxford together, and Betjeman's attachment to his teddy bear (known as "Archie") was the inspiration for Sebastian Flyte's bear, Aloysius, in *Brideshead Revisited*. This copy with the publisher's slip stating Waugh's regrets that he is unable to inscribe the books as he would have wished, laid down to front endpaper. Davis et al., 19.

Octavo. (Tape repair to front hinge, publisher's slip stating Waugh's regrets laid down to front endpaper.) Original stiff blue paper wrappers, title label and publisher's notice on front cover (wear to spine ends and extremities, some soiling, slight lean to spine). Custom chemise and half morocco slipcase. *Provenance:* Sir John Betjeman, 1906-1984, poet laureate (ownership inscription; by descent to:) – Paul Betjeman, b.1937 (Christie's, 17 May 1989, lot 237).

\$12,000-18,000

435

**THE LOVED ONE, AN ANGLO-AMERICAN TRAGEDY**

EVELYN WAUGH, 1948

WAUGH, Evelyn (1903-1966). *The Loved One, an Anglo-American Tragedy*. London, Chapman & Hall, 1948.

**Presentation copy and one of 250 large paper copies.** Inscribed: "For Andrea, neighbor of Joyboy, with love from Evelyn Dec 1948." Waugh's satirical short novel was inspired by his visit to Los Angeles. The trip had been paid for by MGM Studios in hope of gaining the movie adaptation rights to *Brideshead Revisited*. Waugh found the visit to be worth his time in writing material: "I found a deep mine of literary gold in the cemetery of Forest Lawn at the work of the morticians and intend to get to work immediately on a novelette staged there" (Davie, ed., *The Diaries of Evelyn Waugh*, 1976). Andrea was most likely Andrea Cowdin, the wife of John Cheever Cowdin, the head of Universal Pictures. "Joyboy" is a reference to a character in *The Loved One*, Mr. Joyboy, the senior mortician at Whispering Glades. This copy is number five. Davis et al., 13.

Octavo. Publisher's green cloth (spine slightly faded, a little spotting, tips bumped). *Provenance:* Andrea Cowdin (authorial inscription).

\$3,000-5,000

436

**THE HOLY PLACES, INSCRIBED AND WITH A LETTER**

EVELYN WAUGH, 1952

WAUGH, Evelyn (1903-1966). *The Holy Places*. With wood engravings by Reynolds Stone. London: The Queen Anne Press, 1952.

**A presentation copy, one of 950 copies.** Inscribed: "C.R. Boxer from Evelyn Waugh with Christmas greetings 1952. There are 36 misprints - mostly my fault. When you find anything particularly silly, please regard it as a misprint. E.W." Chalmers Ralph Boxer was the noted expert on Dutch and Portuguese maritime and colonial history. This copy is number 364. Davis et al., 27. [With:] An autograph letter signed "Evelyn Waugh" to Professor Boxer, Gloucestershire, 22 January 1953, 2 pp., asking for his help with two research queries and in closing checking that he has received "a prettily misprinted little book called *Holy Places*."

Octavo. Publisher's red buckram stamped in gilt, uncut, top edge stained red. Pictorial dust jacket (spine panel toned with tear at foot, some rubbing at extremities, a little soiling). *Provenance:* Sir Charles Ralph Boxer, 1904-2000, historian (authorial inscription).

\$2,000-4,000

437

**THE ORDEAL OF GILBERT PINFOLD, A CONVERSATION PIECE**

EVELYN WAUGH, 1957

WAUGH, Evelyn (1903-1966). *The Ordeal of Gilbert Pinfold, a Conversation Piece*. London: Chapman & Hall, 1957.

**A presentation copy of the first edition,** inscribed: "For Father d'Arcy with love from Evelyn July 1957." *The Ordeal of Gilbert Pinfold* was Waugh's fictional account of his own hallucinatory experiences while aboard the SS Staffordshire, bound for Ceylon, in 1954. The trip was meant to remedy a bout of writer's block, but overuse of bromide sedatives brought it to a memorable close. Waugh himself referred to the work as his "mad book." Father Martin D'Arcy was a close friend of Waugh's and influential in the writer's conversion to Roman Catholicism. See also lot 427.

Octavo. Publisher's blue cloth. Pictorial dust jacket (a little chipping to head of spine, some general edgewear, minor soiling). *Provenance:* Martin Cyril D'Arcy, 1888-1976, Roman Catholic priest (authorial inscription).

\$4,000-6,000

438

# A LITTLE LEARNING, INSCRIBED TO THE BETJEMANS

EVELYN WAUGH, 1964

WAUGH, Evelyn (1903-1966). *A Little Learning*. London: Chapman & Hall, 1964.

**A presentation copy of the first edition of Waugh's unfinished autobiography, published two years before the author's death.** Inscribed: "For John and Penelope with love from Evelyn 10th Sept 1964." The present was the first volume of the unfinished project and covers Waugh's early life and education. The title is pulled from Pope's *An Essay on Criticism*, "A little learning is a dangerous thing." Poet laureate John Betjeman and Waugh were at Oxford together, and both he and his wife Penelope would inspire Waugh's writing. Like Waugh, Penelope was a convert to Roman Catholicism. With a pencil annotation, likely Betjeman's, in at least one place noting that "Hamish Lennox" is really Alastair Hugh Graham. See also lots 428 and 432. Davis et al., 37.

Octavo. Publisher's light blue cloth (lightly bumped at extremities). Printed dust jacket (a little minor edgewear at extremities). *Provenance*: John Betjeman, 1906-1984, poet laureate, and Penelope Chetwode, Lady Betjeman, 1910-1986, travel writer (authorial inscription; by descent to:) – Paul Betjeman, b.1937 (Christie's, 17 May 1989, lot 245).

\$3,000-5,000

439

# PRESENTATION COPIES FOR CHRISTOPHER SYKES

EVELYN WAUGH

WAUGH, Evelyn (1903-1966). Seven books by Evelyn Waugh. Mostly London: 1926-1982.

**Including four presentation copies for Christopher Sykes and Waugh's first separate publication.** Comprises:

1. *PRB: An Essay on the Pre-Raphaelite Brotherhood 1847-54*. [Stratford]: privately printed by Alastair Duncan, 1926. 1 of 50. Original cloth-backed boards, partially unopened (covers dampstained, text block cracked).

2. *Vile Bodies*. Chapman & Hall, [1937]. Original wrappers. **Signed proof copy** of a later edition, signed by Waugh on the title-page and with a note below the word frontispiece: "to come here." Morocco-backed case.

3. *The Holy Places*. The Queen Anne Press, 1952. Limited edition. **Presentation copy for Christopher Sykes**, inscribed and signed by the author on the front free endpaper: "Christopher / with the author's compliments / Christmas 1952 / Evelyn Waugh." \*

4. *Love Among the Ruins*. Chapman & Hall, 1952. **Presentation copy for Christopher Sykes**, inscribed and signed by the author on the front free endpaper: "Inscribed for Christopher Sykes by Evelyn Waugh." Illustrated.

5. *A Tourist in Africa*. Chapman & Hall, 1960. Dust jacket. **First edition**.

6. *Edmund Campion*. Longmans, 1961. **Presentation copy for Christopher Sykes**, inscribed and signed by the author on the front free endpaper: "For Christopher Sykes / le Toplady de nos jours / with love from Evelyn" and with an **autograph postcard** laid in, to Sykes, in full: "Campion dedicace / for 'Toplady' read 'Topcliffe' (an allusion to your bullying ways at BBC) A foolish error. I hope you have recovered your composure. E."

7. *PRB: An Essay on the Pre-Raphaelite Brotherhood 1847-54*. Dalrymple Press, 1982. **Presentation copy, signed and inscribed by the publisher**, Robert Dalrymple, for Christopher Sykes. Sykes wrote the introduction to this edition.

Together, seven volumes; octavo. Original cloth except as noted. Condition varies, overall very good, some sunning and rubbing. (7)

\$7,000-9,000

440

# MODERN LITERATURE

SIX BOOKS, 1918-1960

1. SASSOON, Siegfried (1886-1967). *Counter-Attack and Other Poems*. New York: E.P. Dutton, [1918].

2. SANDBURG, Carl (1878-1967). *Smoke and Steel*. New York: Harcourt, Brace and Howe, 1920. **Presentation copy**, inscribed: "This one for John A. Lomax and in gratitude for good songs - Carl Sandburg Austin, Texas April, 1921." With the ink stamp of "J. Lomax" on the front pastedown. (Top third of backstrip missing.)

3. HOWARD, Brian (1905-1958). *The Eton Candle. Volume One*. Eton: Spottiswoode, Ballantyne, 1922. **Presentation copy for Aldous Huxley**, inscribed: "To Mr. Aldous Huxley, with the compliments and admiration of the editor Brian Howard" and with Huxley's bookplate. Quarto.

4. CATHER, Willa (1873-1947). *Death Comes for the Archbishop*. New York: Knopf, 1927. **The author Paul Horgan's copy**, with his ownership signature with small drawing and 2 bookplates. Horgan won a Pulitzer Prize for his 1975 biography, *Lamy of Santa Fe*. It told the true story of the missionary who inspired Cather's *Death Comes for the Archbishop*.

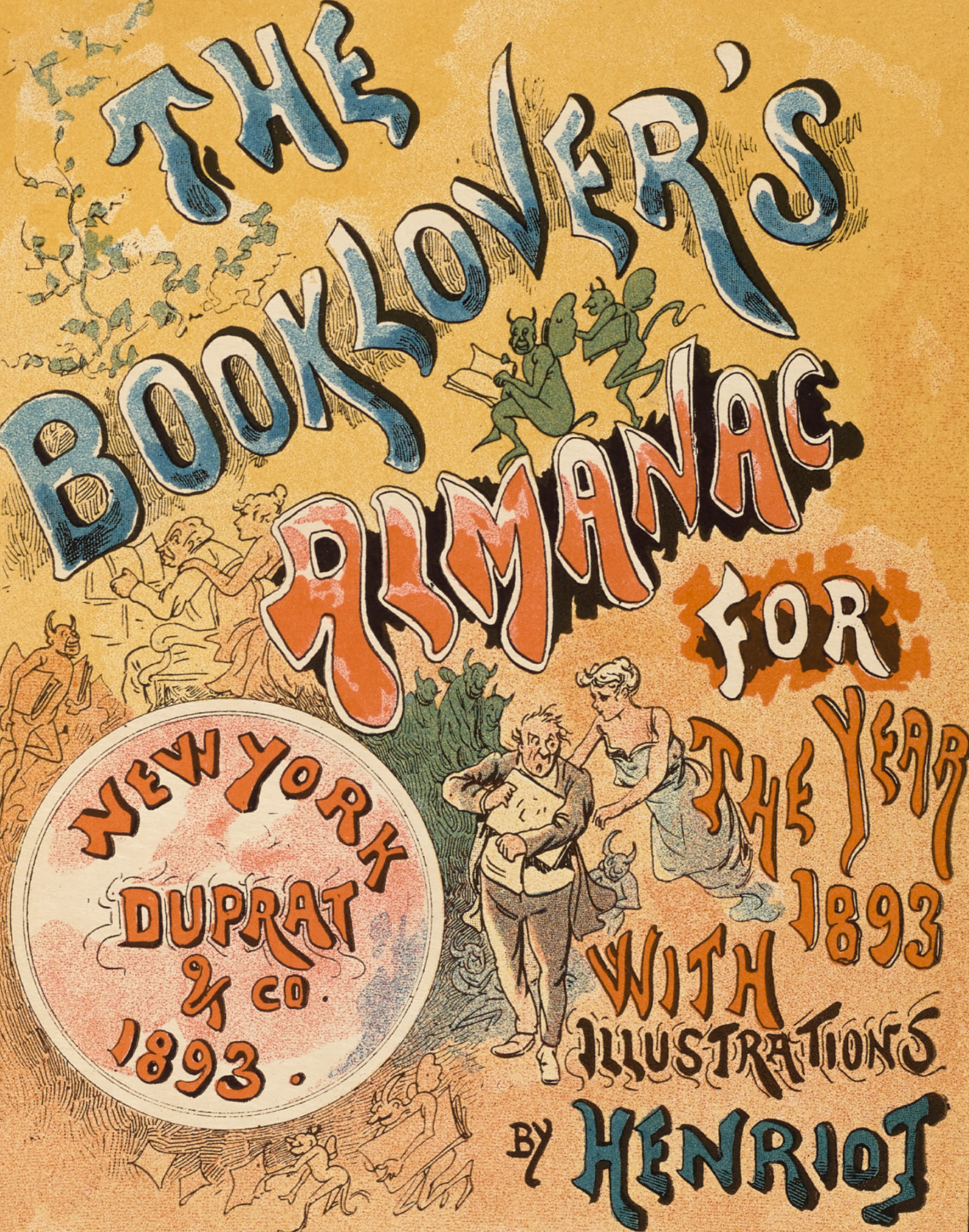
5. CARTIER-BRESSON, Henri (1908-2004). *The Decisive Moment*. New York: Simon and Schuster, 1952. Quarto. Dust jacket after Henri Matisse (worn).

6. LEE, Harper (1926-2016). *To Kill a Mockingbird*. Philadelphia & New York: J.B. Lippincott, [1960]. **First edition in dust jacket**. (Jacket rubbed with some tears.)

Together, six volumes. Octavo except as noted. Original cloth or board bindings; dust jackets where noted. Condition varies, overall wear and fading. (6)

\$1,500-2,500





THE  
BOOKLOVER'S  
ALMANAC  
FOR  
THE YEAR  
1893  
WITH  
ILLUSTRATIONS  
BY HENRIOT

NEW YORK  
DUPRAT  
& CO.  
1893.



# BIBLIOPHILY AND BOOKS ON BOOKS

441

## BECKFORD'S FOLLY

CIRCA 1810

[BECKFORD, William (1760-1844).] Fonthill Abbey, oil on canvas painting, circa 1810.

Fonthill Abbey was the fantastical home of William Beckford, one of the most notorious bibliomaniacs from an age of bibliomania. When the contents of Fonthill Abbey were sold at auction in 1823, there were 3960 lots of books and 1588 lots of furniture, paintings, drawings and other decorative objects, sold over a period of thirty-seven days. Due to financial mismanagement and depreciation of his West India property, Lord Beckford was forced in 1822 to sell his birthhouse to John Farquhar who immediately proceeded to put the contents up for sale.

Original oil on canvas painting, 228 x 280mm, framed to 11 x 13 inches.

\$2,000-3,000

•442

## AUDUBON AND THE RATS

JAPANESE WOODBLOCK, C. 1873

[AUDUBON, John James (1785-1851). Audubon discovering that rats had destroyed his drawings. Yokohama: Japanese Department of Education, c. 1873.]

This charming portrait of Audubon was part of a series depicting prominent Western men of science; other subjects included Isaac Newton, Galileo, Benjamin Franklin and Samuel Colt. Loosely translated, the caption recounts a story often told by Audubon himself: "Audubon was a famous naturalist studying birds and small mammals in America. Once, before embarking upon a trip, he asked his family to store his drawings. He kept these drawings in a box, and upon his return many months later he opened it to discover that rats had nested inside and chewed his drawings into tiny fragments ... For several days he was most distraught, but once again he took up his gun, pen and notebook and went out into the woods to study the birds and animals. He continued to sketch them and after three years the box was once again filled with his drawings, which after all he considered superior to those he had made before this calamity."

Color woodblock print, printed on rice paper, 347 x 234 mm. (Pasted at corners to modern mat board, some wear at upper right corner.) Matted and framed.

\$300-500

443

## THE LIFE AND ERRORS OF JOHN DUNTON

JOHN DUNTON, 1705

DUNTON, John (1659-1733). *The Life and Errors of John Dunton*. London: Printed for S. Malthus, 1705.

**First edition memoirs of a 17th-century Boston bookseller.** *Blackwood's Magazine* wrote that this "curious work abounds with interesting literary history, anecdotes of Bostonians, &c." (VI. 26). Scarce at auction; ABPC and RBH record only two copies in the past 25 years. "Eighty-four pages are occupied with the account of his visit to New England, his opening a bookstore in Boston; intercourse with the Mathers, John Cotton, Eliot, Hubbard, Indian sachems, and several ladies of Boston" (Sabin). Sabin 21344.

Octavo (169 x 100mm). (Dampstain to first ten or so leaves, outer margins of L5 & L6 renewed, small marginal loss to p.365; general browning internally.) Modern half calf over marbled boards.

\$1,000-2,000

*opposite*

Lot 449

444

## POETICAL MEDITATIONS

ROGER WOLCOTT, 1725

WOLCOTT, Roger (1679-1767). *Poetical Meditations being the Improvement of some Vacant Hours*. New London: T. Green, 1725.

**First edition of "the first volume of verse printed in Connecticut"** (Church).

The author was a weaver, lawyer, and politician who would later serve as Colonial governor of Connecticut. His work's publication was funded by the clothmaker John Dewey, whose ads are included at the end. Much of the book is taken up by a long poem on the life of Puritan leader John Winthrop, which includes verse descriptions of the landscape and an account of the Pequot War. As to its poetic quality, Moses Coit Tyler wrote in his *History of American Literature*, in reference to the subtitle: "for ourselves, we could have been content, had his hours remained vacant." Evans 2722; Church 898; Sabin 104986

Octavo (146 x 94mm). (First and last gatherings remargined at gutter, first two leaves chipped and silked, with about 10 other leaves repaired in a similar fashion, a few with loss of text, one leaf heavily repaired with losses; toned). Contemporary calf ruled in blind (rebacked, retaining portions of original pastedowns). Custom chemise and slipcase. *Provenance*: Huldah Dresser Jackson (1761-1820, Connecticut woman; inscription) – Abel Jackson (1782-1859, Huldah's son; inscription) – Mary Jackson Metcalf (1804-1881, Huldah's daughter; inscriptions) – faded institutional blindstamp.

\$1,500-2,500

•445

## THE SECOND TOUR OF DOCTOR SYNTAX, IN SEARCH OF CONSOLATION

WILLIAM COMBE, 1822

COMBE, William (1742-1823). *The Second Tour of Doctor Syntax, In Search of Consolation*. Philadelphia: H.C. Carey and I. Lea, 1822.

**American pirated edition, an uncut copy.** Carey & Lea pirated the *Second Tour* following the popularity of Combe's first book. See Reese *Stamped With a National Character* 9 for the first *Tour of Dr Syntax*, published c.1819.

Octavo (245 x 150mm). 24 hand-colored aquatints after Thomas Rowlandson, including frontispiece (frontis detached, one or two plates with a little wear at margins). Leaves uncut (some spotting throughout). Contemporary half sheep over marbled boards (some rubbing and wear).

\$500-800

•446

## THREE BOOKS BY WILLIAM COBBETT

1822, 1825 & 1930

1. TULL, Jethro (1674-1741). *The Horse Hoeing Husbandry*. Introduction by William Cobbett. London: printed for John M. Cobbett, 1822. Untrimmed. Original boards, paper printed spine label (minor chipping). **Fine copy.**

2. COBBETT, William (1763-1835). *The Woodlands*. London: printed and published by William Cobbett, 1825. Contemporary half calf over marbled boards (spine darkened).

3. COBBETT, William (1763-1835). *Rural Rides*. Illustrated by John Nash. London: Peter Davies, 1930. Three volumes. Original quarter cloth (a little shelf-worn).

\$500-800

(5)



•447

**SOPHOCLES'S TRAGEDIES**

MATTHEW ARNOLD'S COPY, 1858

SOPHOCLES (c.497-c.405). Tragoediae. Edited by Theodorus Bergk. Leipzig: Tauchnitz, 1858.

*Sophocles long ago  
Heard it on the Ægæan, and it brought  
Into his mind the turbid ebb and flow  
Of human misery; we  
Find also in the sound a thought,  
Hearing it by this distant northern sea*

**Matthew Arnold's copy of the plays of Sophocles.** Arnold's most famous and beloved poem, "Dover Beach," references the works of the Greek tragedian Sophocles in a meditation on human faith.

Octavo. (Foxed.) Contemporary red morocco gilt, with morocco title piece on spine (a little worn and stained at lower spine). *Provenance:* Matthew Arnold (1822-1888, British poet and critic; bookplate).

\$500-800

•448

**THE LIBRARY OF SAMUEL L.M. BARLOW**

PRESENTATION COPY, 1885

WRIGHT, James Osborne, compiler. *A Rough List designed as the Basis of a more Complete Catalogue of the Library of Samuel L.M. Barlow. Americana 1477-1799.* New York: [privately printed], 1885.

**Presentation copy for Henry Stevens, large-paper, limited edition.** This is no. 80 of 100 copies, inscribed on the colophon by the collector: "Henry Stevens Esq. / from / Samuel L.M. Barlow." A wonderful item linking these important names in Americana.

Quarto. Original half roan (wear to spine and corners, a little foxing to endpapers). *Provenance:* Henry Stevens, 1819-1886, American bibliographer (presentation inscription from collector Samuel Barlow, 1826-1889).

\$600-800

•449

**THE BOOK-LOVER'S ALMANAC**

HENRI MAIGROT, ILLUSTRATOR, 1893

*The Book-Lover's Almanac.* Illustrated by Henriot (Henri Maigrot). New York: Duprat, 1893.

**Limited edition, printed on japon,** no. 110 of 200 copies of the deluxe issue from a total edition of 600. Printed by Theodore de Vinne. The illustrations include two scenes of book auctions and one of "Thursdays at the Grolier Club."

12mo. 12 full-page color illustrations. Plain boards (rebacked, corners worn), original wrappers bound in. Prospectus laid in.

\$300-500

450

**NEW AMSTERDAM, NEW ORANGE, NEW YORK**

WILLIAM LORING ANDREWS, 1897

ANDREWS, William Loring (1837-1920). *New Amsterdam, New Orange, New York: A Chronologically Arranged Account of Engraved Views of the City from the First Picture Published in MDCLI Until the Year MDCCC.* New York: Dodd, Mead and Company, 1897.

**A fine, extra-illustrated limited edition.** This copy is beautifully bound and includes over twenty additional illustrations—among them and original drawings by E.B. Holden and by George Boughton, invitations, engravings, including by E.D. French, autograph letters to Andrews from George Boughton, E.D. French, etc. One of 200 copies printed.

Octavo (230 x 150mm). Half title, frontispiece, and 37 plates, plus an additional 21 items not called for. Contemporary morocco gilt by Stikeman, top edge gilt, inner dentelles, original cloth cover preserved on lower pastedown (binding lightly rubbed); slipcase.

\$800-1,200

451

**THE JOURNEY OF THE ICONOPHILES**

WILLIAM LORING ANDREWS, 1897

[ANDREWS, William Loring (1837-1920).] *The Journey of the Iconophiles around New York in Search of the Historical and Picturesque.* New York: privately printed, 1897.

**One of 87 copies printed on Imperial Japan paper.** Andrews was a prominent rare book collector of English and American literature and a founding member of the Grolier Club, in 1884, and the Society of Iconophiles, in 1894. The stated purpose of the Iconophiles was to issue a series of engraved views of New York City and portraits of prominent persons connected with New York City. This copy with two versions of the frontispiece titled "A View of the Battery and Harbour of New York and the Ambuscade Frigate, 1793" (with and without text) and no other plates (12 are called for); perhaps a proof copy. Members of the Iconophiles at the time were Andrews, S.P. Avery, J.S. Morgan, Beverly Chew, C.B. Foote, W.F. Havemeyer, E.B. Holden, R.H. Lawrence, M.C. Lefferts, and J. Harsen Purdy.

Octavo (240 x 170mm). 2 plates comprising two different states of the frontispiece, with and without text. Contemporary green morocco gilt by the Club Bindery (few light scrapes, some rubbing to spine bands).

\$700-1,000

•452

**ORIENTAL CERAMIC ART**

STEPHEN W. BUSHELL, 1897.

BUSHELL, Stephen W. (1844-1908) and William Thompson WALTERS (1820-1894). *Oriental Ceramic Art. Section Five*. Boston. D. Appleton & Co, 1897.

**One of 500 copies.** The present is section five only (of ten) showcasing William Walters's collection of Asian ceramic art. Walters commissioned Louis Prang, a master of chromolithography, to document his property, and the series itself has surpassed its purpose of being a catalogue, becoming its own work of art. "It was [Prang's] finest hour, and perhaps the greatest *tour de force* in chromolithography ever executed. Each plate required from twenty to forty-four stones to print, a staggering technical feat" (*Stamped with a National Character*). *Stamped with a National Character* 103 (illustrated on p.28).

Folio (570 x 415mm). 12 chromolithographed plates with captioned tissue guards (1 plate and guard detached and laid in). One additional chromolithograph from a different section laid (on a new mount). Original silk-backed yellow decorated boards (rebacked in yellow silk, dampspots to cover, edges showing).

\$300-500

453

**WIDENER CATALOGUE**

A. EDWARD NEWTON'S COPY

[WIDENER, Harry Elkins (1885-1912).] *Catalogue of some of the More Important Books, Manuscripts and Drawings in the Library of Harry Elkins Widener*. Philadelphia: Privately Printed, 1910.

**A. Edward Newton's copy of this privately printed, limited edition.** One of just 100 copies printed. The bibliographer A.E. Newton was 20 years Widener's senior, but a very close friend. He has preserved in this copy a newspaper clipping of his own tribute to Widener after his untimely passing on the *Titanic*. Also, at the back is a pasted-in original ticket for seat 104E at the Anderson Galleries auction for the sale of the Robert Hoe Library. Beneath this, Newton pencilled: "Harry Widener secured this ticket for me, next to himself at the Hoe sale."

Quarto. Illustrated. Deckle edges preserved. Contemporary three-quarters blue morocco by Hyman Zucker (few nicks to joints, spine bands, and corners; some fingersoiling to endleaves, another newspaper clipping, a review of the Hoe sale, is partially present on the inside front cover). *Provenance*: A. Edward Newton, 1864-1940 (bookplate, ticket and notes, his auction, Parke-Bernet, 30 October 1941, lot 544) – Lillian B. Barry (sold at Parke-Bernet Galleries, 22 May 1962, lot 225).

\$600-800

454

**FRA LUCA DE PACIOLI OF BORGOS SEPOLCRO**

STANLEY MORISON, 1933

MORISON, Stanley (1889-1967). *Fra Luca de Pacioli of Borgos Sepolcro*. New York: The Grolier Club, 1933.

**First edition, one of 390 copies.** One of the most famous examples of 20th century fine printing, involving an illustrious collaboration of book artists and designers, the whole designed and produced under the supervision of Bruce Rogers. From the collection of Hans Schmoller, the influential graphic designer who worked as the head of design and typography at Penguin Books from 1949-1976, and his wife, Tanya, a historian of graphic art who began her career as a personal assistant at Penguin. According to John Carter this was the last book to be printed wet at the University Press, Cambridge.

Small folio (315 x 210mm). Printed in red and black throughout, title within decorative woodcut interlace border printed in red, photoengraved frontispiece portrait by Emery Walker, special characters cut and cast by Frederic Goudy. Original vellum-backed decorated boards, top edge gilt, others uncut, by W.H. Smith & Son; board slipcase (lightly worn at edges). *Provenance*: Tanya Schmoller, 1918-2016 and Hans Schmoller, 1916-1985 (bookplate).

\$1,000-2,000

•455

**THE AMERICAN DRAWINGS OF JOHN WHITE 1577-1590**

PAUL HULTON AND D.B. QUINN, 1964.

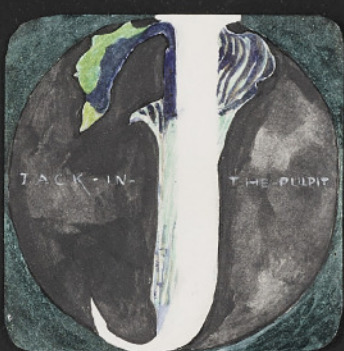
HULTON, Paul (1918-1990) and David Beers QUINN (1909-2002). *The American Drawings of John White 1577-1590*. London: BMP, 1964.

**First edition, limited to 600 copies.** John White (1577-1593) was a British artist and cartographer who, on more than one occasion, traveled to North America and documented the flora, fauna, and indigenous peoples. He most famously served briefly as governor under Sir Walter Raleigh in the 1587 second failed attempt to colonize Roanoke Island. His portraits of the people were reproduced as engravings for publication. This is copy USA 42.

Two volumes, folio (380 x 265mm). (Some light rippling to plate volume.) Original red cloth stamped in gilt. *Provenance*: Marcus Crahan (bookplate).

\$300-500







456

FLOWER ALPHABET

JOSEPH REED ORIGINAL

REED, Joseph W. (b. 1932). *An Alphabet of Wildflowers on Paper done in the Spring of 1989*, 1989.

Joseph W. Reed (Yale University B.A., 1954; M.A., 1958; Ph.D., 1961) is an English Professor Emeritus and artist. Clients of the William Reese Company will recognize his style from "An Americanist Alphabet," published as a poster by Reese Co., also in 1989. Reed is noted not only for his alphabets, as here, but also as the proprietor of the fine press, Piratical Primrose.

Watercolor and mixed media on card, each letter design individually mounted to an overall size of 713 x 503mm, sight size. Matted and framed.

\$1,000-1,500

•457

JAN HUYGEN VAN LINSCHOTEN AND THE MORAL MAP OF ASIA  
ROXBURGHE CLUB, 1999

BOOGAART, Ernst van den. *Jan Huygen van Linschoten and the Moral Map of Asia. The Plates and Text of the Itinerario and Icones, habitus gestusque indorum ac Lusitanorum per Indiam Viventium*. London: printed for Presentation to Members of the Roxburghe Club, 1999.

**Lavish edition made for the Roxburghe Club.**

Large folio. Profusely illustrated in color. Original green cloth. About fine condition.

\$500-800

458

AMERICANA BOOK TRADE

THREE TITLES, 1953-1981

Three titles relating to Americanists and the book trade.

1. LOWMAN, Al (1935-2013). *This Bitterly Beautiful Land. A Texas Commonplace Book*. Illustrated by Barbara WHITEHEAD. Austin: Roger Beacham, 1972. **Limited edition**. One of 275 copies, letterpress printing on handmade paper. Folio. Original cloth (spine label chipping).

2. HOLLEY, Mary Austin. *Texas: Observations, Historical, Geographical, and Descriptive, in a Series of Letters*. Foreword by Ron TYLRT. Austin: Overland Press, 1981. **Deluxe limited edition**, letter J of 13 copies **bound in full leather**, from a total edition of 340. Signed by Tyler and by the printer, Thomas Whitredge. Folio. Original blue morocco gilt; linen slipcase.

3. HENDERSON, Paul. *Landmarks on the Oregon Trail*. New York: Published by Peter Decker for the Westerners, 1953. **Limited edition, presentation copy for William Reese**. Number 6 of 300 copies, the first fifty of which were reserved for the eight members of the Westerners who participated in the expedition and subsequently in the book's creation. All eight members of the group have signed the limitation page. Peter Decker has additionally inscribed the limitation page, twice, once for Frederick W. Beinecke and later for William S. Reese. The lengthy inscription to Reese reads: "For my young friend William S. Reese an enthusiastic collector and student of American history, especially the beginning and expansion of ranching on the Western Plains, with the sincerest regards of one who made the trek along the Oregon Trail 100 years after the first immigrants blazed the Trail. Fond regards Malcolm Peter Decker." Folio. Folding map in rear pocket. Original cloth (insect wear to spine, slipcase). (3)

\$1,000-1,500

459

THE PLAINS AND THE ROCKIES

WAGNER-CAMP, THOMAS W. STREETER'S COPY

WAGNER, Henry R. (1862-1957) and Charles L. CAMP (1893-1975). *The Plains and the Rockies: A Bibliography of Original Narratives of Travel and Adventure, 1800-1865*. Grabhorn Press: San Francisco, 1937.

**Thomas W. Streeter's presentation copy, inscribed to him: "For Tom Streeter In appreciation of his many kindnesses. Gratefully, Chas. L. Camp. Aug. 27, 1937."** One of 600 copies printed. With Frank Streeter's autograph note on front endpaper: "Bill Reese offers a copy (no presentation) June 1995 / \$150 / Frank Streeter." This is the revised and extended edition of Wagner-Camp, heavily annotated by Streeter in his typical small pencilled hand, with notes made from approximately 1937 to 1953. Thomas Streeter owned another copy of the 1937 edition, interleaved and bound in half red morocco, given to him by the collector J.W. Holliday in 1944. He seems to have used both for notes, although increasingly used that copy as time went on, up to 1955. That copy is now in another private collection. According to William S. Reese's records, this copy was given to him by Frank Streeter's daughters.

Octavo (240 x 160mm). Original orange-red cloth (text block separating from covers, fragile). *Provenance*: Thomas Winthrop Streeter, 1883-1965 (presentation inscription) – [inherited by] Frank S. Streeter (1918-2006).

\$4,000-6,000

*opposite*

Lot 456







# DRAWING AND PENMANSHIP MANUALS

•460

## THREE ESSAYS ON PICTURESQUE BEAUTY, WITH AN ESSAY ON PRINTS

WILLIAM GILPIN, 1792.

GILPIN, William (1724-1804). *Three Essays on Picturesque Beauty; on Picturesque Travel; and on Sketching Landscape*. London: R. Blamire, 1792. [BOUND WITH:] *An Essay on Prints*. London. 1792.

### First edition of Gilpin's historical work, including six aquatint engravings.

Rejecting earlier artistic choices that favored symmetry, Gilpin was the pioneer of the "picturesque." During his travels he would draw landscapes, emphasizing their natural beauty and putting emphasis on specific features through his use of perspective. The second work is the fourth edition.

Octavo (218 x 135mm). Half titles. Seven plates, six of which are aquatint engravings. Contemporary red morocco gilt (light rubbing and wear).

\$400-600

461

## DRAWING BOOK

ROBERT SCOT, 1798

[SCOT, Robert (1745-1823). *Drawing Book*. Philadelphia: Mathew Carey, 1798.]

**An early and rare American drawing book, complete with six views of picturesque rural cottages.** The drawings were done by Scot, an English engraver and watchmaker who settled in Philadelphia in 1781. The date of publication is given in references as either 1798 or 1800, but the Mathew Carey account books show payments to Scot for drawings done in 1798. Rare: ABPC and RBH record no copies at auction. Not in Evans. Schimmelman, *American Imprints on Art* 160.

Octavo (190 x 145mm). 6 leaves of etched plates, without title page or text as issued (plates with a few spots, but clean overall). Contemporary plain stiff wrappers (dampstain to front and back). Custom chemise and box. *Provenance*: partially deleted ownership inscription to front wrapper, "Master James... Westminster Academy."

\$2,000-4,000

462

## DRAWING MANUALS

GROUP OF FOUR TITLES, 1810-C.1820

1. *A Drawing Book of Landscapes*. Philadelphia: Johnson & Warner, 1810. **Rare.** Shaw & Shoemaker 19994 (noting only 4 locations). Oblong octavo. Title-page, four plates. Disbound, chipped and fragile. Custom clamshell box.

2. DE WITT, Simeon (1756-1834). *Elements of Perspective*. Albany: H.C. Southwick, 1813. **First and only edition of the first American book on perspective.** Rarely seen on the market. Schimmelman, *American Imprints on Arts* 155. Octavo. 12 folding plates. 19th century boards rebacked in gilt calf. *Provenance*: Jas. B. Sargent (ownership signature dated 1834) – R.P. Wyer (ownership signature dated 1849).

3. ART MANUAL – *The Artist's Companion, and Manufacturer's Guide, Consisting of the Most Valuable Secrets in the Arts and Trades*. Boston: J. Norman, 1814. Shaw & Shoemaker 33523. 12mo. (Tear from outer edge of last leaf with some loss of text.) Original sheep (worn). Custom quarter morocco box.

4. THACKERA, James. *Thackara's Drawing Book for the Amusement and Instruction of Young Ladies & Gentlemen in the Pleasing and Elegant Art of Drawing*. Philadelphia: James Thackara & Son Engravers, [c.1820]. Small quarto. Illustrated with engravings. Contemporary sheep-backed plain boards (worn, cover nearly detached). Custom quarter morocco slipcase. (4)

\$2,000-3,000

463

## A COMPENDIUM OF PICTURESQUE ANATOMY

JOHN RUBENS SMITH, 1827

SMITH, John Rubens (1775-1849). *A Compendium of Picturesque Anatomy, Adapted to the Arts of Design, Painting, Sculpture and Engraving*. Boston: John Rubens Smith, 1827.

**Only edition of an anatomical drawing book by the Anglo-American artist John Rubens Smith.** The skeletal plates are drawn on the stone by Smith after an earlier work by the Spanish artist-anatomist Crisóstomo Martínez. Quite rare, it last appeared at auction in the 1930s.

Folio (500 x 330mm). 4 lithographed plates, 1 folding (foxed; quite chipped and folding plate torn at folds). Original plain wrappers, stitched. Custom box.

\$2,000-3,000

464

## A NEW DRAWING BOOK OF AMERICAN SCENERY

BENJAMIN H. COE, 1849

COE, Benjamin H. (1799-1883). *A New Drawing Book of American Scenery, Containing Thirty-Four Views From Nature*. Boston: B.B. Mussey & Co., 1849.

**A rare drawing instruction book, with plates illustrating scenes throughout the Northeast,** including Hudson, New York; Guilford, Connecticut, Cambridge and Andover, Massachusetts, and Portland, Maine. Benjamin Coe taught drawing and landscape painting in New York City and later New Haven. One of his students, Frederic Edwin Church, went on to become a famous American landscape painter.

Oblong octavo (173 x 260mm). 33 illustrations on 24 lithograph plates (mostly marginal spotting throughout). Original marbled boards, title label (rebaked, some rubbing).

\$1,200-1,800

*opposite*

Lot 463



465

**STUDIES FOR DRAWING THE HUMAN FIGURE**

PHILADELPHIA, C.1850

METZ, Conrad Martin (1746-1827). *Studies for Drawing the Human Figure*. Philadelphia: Willis P. Hazard, [c. 1850].

**American edition.** This edition was printed in Philadelphia from the original copperplates produced in London, with a new title page added. The dating is unclear, but the publisher, Willis P. Hazard, was working in Philadelphia from 1851-1864. See Schimmelman 344 for London edition.

Oblong folio (270 x 341mm). 30 plates after Metz (foxed). Contemporary half morocco over marbled boards (rebacked preserving some of the original leather, boards a bit worn). Custom box. *Provenance:* Grose Evans (1916-?, former curator of educational work at the National Gallery of Art in Washington; inscription dated 1938).

\$800-1,200

•466

**TWO BOOKS ON PENMANSHIP**

HENRY DEAN AND CHARLES BAZELEY, 1808-1836

1. DEAN, Henry (1788-1849). *Dean's Analytical Guide, to the Art of Penmanship*. New York: Published for the Author, [1808]. Stated second edition. Quarto. Engraved title page and 36 engraved plates, one of which is folding (plates foxed). Contemporary sheep (rebacked, old spine label preserved).

2. BAZELEY, Charles W. *The Elements of Analytical and Ornamental Penmanship: To Which Are Added a Variety of Specimens, Calculated to Inspire a True Taste for Useful and Elegant Writing*. New York: printed for the author, 1836. Attractive penmanship manual, includes instructions for making a quill pen. Nash, *American Penmanship* 48. Oblong quarto. 36 engraved plates printed on yellow paper (some dampstaining, few pen scrawls and ink blots). Contemporary half roan over marbled boards (rubbed, chipping to extremities).

\$500-800

467

**GEMS OF PENMANSHIP**

OLIVER B. GOLDSMITH, 1846

GOLDSMITH, Oliver B. *Goldsmith's Gems of Penmanship, containing various examples of the Caligraphic Art*. New York: published by the author, 1846.

**In fine original wrappers.** Second edition.

Oblong folio (364 x 295mm). Author portrait after a daguerrotype, 19 lithographed calligraphic plates (foxing, a little offsetting). Original cloth-backed lithographed blue wrappers, with calligraphed designs on both covers (a few minor spots).

\$700-900

468

**SPECIMENS OF PENMANSHIP**

JOHN GUNDRY, 1873

GUNDRY, John (c.1818-1875). *Specimens of Penmanship from Gundry's Business College Cincinnati, Ohio, U.S.A.* (cover title). [Cincinnati: 1873].

**Spectacular and unique sample book, a true tour-de-force for American calligraphy and typography in the 1870s.** This extraordinary album was made for display at the 1873 Vienna International Exhibition. It certainly has a carnival feel to it, with bold colors and extravagant large wood type broadsides in addition to the calligraphy. Besides being an advertisement for Gundry's Business College each design also advertising his inks, described as: "Gundry's Carbon Ink," "Gundry's White Fluid Ink," "Gundry's Silver Fluid Ink," and "Gundry's Gold Fluid Ink". The cover design features a central wood-engraved view of the College at the corner of Fifth and Walnut in Cincinnati, by James Thomson.

Broadsheet folio (635 x 530 mm). Comprises 22 full page calligraphic designs in black, white and metallic inks on bright blue (13), black (7) and white (2) grounds, one of which incorporates an albumen portrait of Gundry; 41 smaller designs arranged on three sheets; mounted engraved diploma for the College (browned); interleaves with multiple copies of a large, illustrated broadside advertising the College; a 4-page leaflet, repeated. (Scattered creasing and a few tears, scattered spots). Original half red roan gilt over pictorial boards lettered in gilt on both covers, the inside covers repeated the design but on pink glazed paper (mild rubbing/soiling, text block starting to detach).

*Exhibited:* Vienna International Exhibition. See *Report of the Commissioners of the United States to the International Exhibition Held at Vienna* (Washington, 1876), item no. 636 within Group 26 (Education, Teaching and Instruction) of the United States section.

\$12,000-18,000

*opposite*

Lot 468



#31805

SPECIMENS OF  
**PENMANSHIP**  
FROM  
**GUNDRY'S**

INSTITUTED 1842.



INCORPORATED 1848.

**BUSINESS COLLEGE**

FIFTH & WALNUT STS.,  
**CINCINNATI, OHIO,**  
JOHN GUNDRY, President.





## CARPENTRY, BUILDING AND ARCHITECTURE

469

### THE TOWN AND COUNTRY BUILDER'S ASSISTANT

JOHN NORMAN, 1786

[NORMAN, John (1748-1817).] *The Town and Country Builder's Assistant*. Boston: John Norman, [1786].

**First edition of the first contribution to the field of architecture compiled in America.** After issuing the first American edition of Swan's *The British Architect* (see lot 49), Norman came to Boston and published this work, compiled from various English sources, containing 60 plates depicting interior and exterior designs from homes and public buildings. "In its house plans and details this collection more nearly approaches the needs of the average well-to-do man than the more ambitious reprint of *The British Architect*" (AAS). The frontispiece is from Isaac Ware's 1756 *The Complete Body of Architecture*, and other content is drawn from the works of Batty Langley and other pattern book authors. Born in England, Norman describes himself in the subtitle of this work as a "lover of architecture," but he never seems to have practiced as one, but worked primarily as an engraver and publisher. Only two other complete copies are recorded at auction in the last 50 years. Evans 20027; Hitchcock 856; see "The Colonial Scene—1602-1800," in *Proceedings of the American Antiquarian Society* (April 1950), p. 74.

Folio (312 x 185mm). Engraved allegorical frontispiece and 60 engraved plates (a few plates silked, some just shaved at outer edge or with repairs around the edges of the platemark). Contemporary sheep (rebacked, corners repaired). *Provenance:* Moses Fowler (contemporary inscription, marginalia relating to carpentry).

\$10,000-15,000

470

### ARTICLES OF THE CARPENTERS COMPANY OF PHILADELPHIA PHILADELPHIA, 1786

[Articles of the Carpenters Company of Philadelphia and Their Rules for Measuring and Valuing House-Carpenters Work. Philadelphia: Hall and Sellers, 1786.]

**A rare survival, in its original binding, of a pre-1800 price book—published for the exclusive use of the members of the Carpenters Company of Philadelphia.** Only a single leaf of text remains in this fragment. The CCCCPR rules were a closely guarded secret: "any member showing it to outsiders was liable to expulsion ... Even Thomas Jefferson, writing from Charlottesville, was unable to obtain one as late as 1817" (Petersen). This copy still includes the printed bookplate of the Company, but seems to have passed into the ownership of the son or perhaps nephew of one of its members, Abraham Carlile. Possibly the text leaves were removed by a later descendant to obscure the "forbidden knowledge" of the Company's rules. For obvious reasons, the book is now extremely difficult to obtain; the last copy recorded at auction was in 1924, also incomplete with only 21 plates. See Charles E. Peterson, *The Carpenters' Company of Philadelphia 1786 Rule Book* (1971).

Octavo (182 x 113mm). 35 plates of various sizes, 2 of which folding, numbered irregularly in manuscript (some trimmed with losses, a little dustsoiled); a single leaf of text [pp. 29-30] with manuscript prices filled in beneath printed currency labels. Contemporary sheep (rebacked in the 19th-century, worn, text block cracked with some leaves detached). *Provenance:* full-page printed bookplate of the Carpenter's company with the name of "John Wilson" written in, covered over by a printed slip with the name of "Isaac P. Carlile" - effaced bookplate on front pastedown. Custom chemise and slipcase.

[With:] PETERSON, Charles E., editor. *The Carpenters' Company of Philadelphia 1786 Rule Book*. New York: Bell Publishing Company, 1971.

\$8,000-12,000





opposite

Lot 469

right

Lot 470





**471**

**THE PRACTICAL BUILDER, OR WORKMAN'S GENERAL ASSISTANT**

WILLIAM PAIN, 1792

PAIN, William (c.1730-c.1790). *The Practical Builder, or Workman's General Assistant*. Boston: John Norman, 1792.

**First American edition of a classic architectural pattern book, in a contemporary binding.** Only the fourth architectural book printed in America, this book was an important source for Asher Benjamin. Evans 25956; Hitchcock 896.

Quarto (265 x 209mm). 83 engraved plates with 8pp. text (occasional spots and offsetting). Contemporary sheep (worn, last gathering of plates nearly sprung). Clamshell box. *Provenance:* Isaac Harding (inscription on flyleaf) – presentation inscription from C. S. Allen to William H. Harrison, dated 1882.

\$3,000-5,000

**472**

**THE BUILDER'S POCKET-TREASURE**

WILLIAM PAIN, 1794

PAIN, William (c. 1730-c. 1790). *The Builder's Pocket-Treasure*. Boston: William Norman, 1794.

**First architectural work printed by William Norman.** William seems to have been a relation of the prolific architectural publisher John Norman; they worked out of the same address. This and other works by the British architect William Pain were major sources for Asher Benjamin's pattern books—suitably translated into an American vernacular. Evans 25955; Hitchcock 894.

12mo (178 x 103mm). 55 engraved plates, many double-page, one large and folding (folding pl. 46 torn at folds with some repairs, some plate repaired around edges, dampstaining at end). Contemporary sheep (worn, with old newspaper adhered to rear board, tailband broken with lower spine perished). *Provenance:* Jethro Peckham (inscription on flyleaf; his family's home survives in Middleton, RI).

\$3,000-5,000

*above*

Lot 477

473

**THE BUILDER'S POCKET-TREASURE, AND TWO OTHERS**

WILLIAM PAIN, 1794-1797

PAIN, William (c.1730-c. 1790). Three books by William Pain, 1794-1797.

1. *The Builder's Pocket-Treasure*. Boston: William Norman, 1794. Evans 25955. 12mo. (Some dampstaining.) 55 engraved plates, some folding (some defective, some text also lacking). Disbound. Custom quarter calf box.

2. *The Practical House Carpenter*. Philadelphia: Thomas Dobson, 1797. Second American edition. Quarto. 144 engraved plates (only, lacking at least two, several plates with small excisions.) Modern calf, spine gilt.

3. *The Carpenter's Pocket Directory*. Philadelphia: J.H. Dobelbower, and J. Thackera, 1797. Quarto. 24 engraved plates. (Lacking 3 text leaves and preceding text leaves present in duplicate. Modern cloth (spine sunned). *Provenance*: Jeremiah Osler (ownership inscription dated 1803).

\$3,000-5,000

474

**THE YOUNG MILL-WRIGHT & MILLER'S GUIDE**

OLIVER EVANS, 1795

EVANS, Oliver (1755-1819). *The Young Mill-Wright & Miller's Guide*. Philadelphia: for the author, 1795.

**First edition of "the first American book on mills and milling machines and a landmark of early American technology"** (Federal Hundred). Evans, who grew up working at his family's Delaware flour mill, designed and implemented a series of machines which greatly reduced the manpower necessary to operate a mill. "Millers were at first universally opposed to Evans' improvements. In 1795 he incorporated all of his innovations into this book. Written in a simple and straightforward style, with clear and detailed plates, the book soon revolutionized flour milling" (ibid). Evans later became America's first steam engineer. Evans 28644; Kress B2928; *Federal Hundred* 50.

Octavo (204 x 126mm). 26 engraved plates, 2 of which folding (title page extended at outer margin, some light spotting to plates). Contemporary calf/ sheep (rebacked). *Provenance*: Wadsworth Athenaeum (inscription and blindstamps).

\$3,000-5,000

475

**THE PRACTICAL HOUSE CARPENTER**

WILLIAM PAIN, 1796

PAIN, William (c.1730-c.1790). *The Practical House Carpenter; or, Youth's Instructor*. Boston: William Norman, 1796.

**First American edition of one of the most influential architectural books in 19th-century America.** While Asher Benjamin drew on many other works for his famous pattern book, none contributed so much as this text by the English architect William Pain. This is the only American edition to include a price list. Evans 30940; Hitchcock 897.

Quarto (235 x 187mm). Folded price list (tear at fold). 148 engraved plates, 6 of which double-page, numbered 1-146 (some spotting, a few small edge tears). Contemporary sheep (worn at extremities).

\$3,000-5,000

476

**THE COUNTRY BUILDER'S ASSISTANT**

ASHER BENJAMIN, 1797

BENJAMIN, Asher (1773-1845). *The Country Builder's Assistant: Containing a Collection of New Designs of Carpentry and Architecture*. Greenfield, MA: Thomas Dickman, 1797.

**First edition of the first original American architecture book, in a contemporary sheep binding.** Asher Benjamin began his career as an apprentice builder in Connecticut and left his distinctive mark on the architecture of New England in many notable houses, churches, and civic buildings. His most enduring influence came through his pattern books, which defined the "late colonial" style in America and provided a home-grown architectural guide in place of the imported or re-printed English pattern books of the previous generation. It contains 30 plates exploring all aspects of architecture and carpentry. The cornerstone of any collection of American architecture. Evans 31797; Hitchcock 111.

Octavo (194 x 139mm). 30 engraved plates, 2 of which folding (browned with some offsetting and spotting; text leaf for pls. 12 and 13 detached, pl. 27 detached at folds, some short closed tears in printed area). Contemporary mottled sheep (worn around the edges, chipped at top of spine, front flyleaf detached). Custom chemise and slipcase.

\$15,000-25,000

477

**THE COUNTRY BUILDER'S ASSISTANT**

ASHER BENJAMIN, 1798

BENJAMIN, Asher (1773-1845). *The Country Builder's Assistant, Fully Explaining, the Best Methods for Striking Regular and Quirked Mouldings*. Boston: Spotswood and Etheridge for the author, 1798.

**Second edition of the first original American architecture book.** Before Benjamin's work, architectural guides in America were all reproductions of or compilations from British pattern books. Its many editions testify to its popularity, as do the obvious traces of its influence in the built landscape of New England. This second edition, printed only a year after the first, includes 7 additional plates, containing some of Benjamin's most influential designs. Hitchcock 112.

Quarto (196 x 145mm). 37 engraved plates, 2 of which folding (occasional light spotting, pl. 33 repaired at folds and around the edges, some leaves neatly silked). Contemporary sheep (rebacked with new flyleaves, corners showing). Custom chemise and slipcase.

\$3,000-5,000

478

**THE RULES OF WORK, OF THE CARPENTERS, IN THE TOWN OF BOSTON**

CONTEMPORARY SHEEP, 1800

*The Rules of Work, of the Carpenters, in the Town of Boston*. Boston: for the proprietors, 1800.

**Scarce American price book for Boston carpenters, in contemporary sheep.** Signed, as in almost all cases, by Thomas Stutson, secretary of the committee which drew up the rules. Once a common item of American trade ephemera, most of these price books were used to pieces. Their purpose was to establish a fair system of charges for services rendered; this edition has prices listed in dollars and cents, an early sign of the move away from shillings and pence. Charles Wood, *American Architectural Books* 52; Evans 37003.

Octavo (141 x 85mm). 34pp., signed by Thomas Stutson, Secretary (a few spots). Contemporary sheep (upper board detaching). Custom chemise and slipcase.

\$2,000-4,000



479

#### THE BUILDER'S ASSISTANT

ASHER BENJAMIN, 1800

BENJAMIN, Asher (1773-1845). *The Builder's Assistant: Fully Explaining, the Best Methods for Striking Regular and Quirked Mouldings*. Greenfield: Thomas Dickman, 1800.

**Third edition of Asher Benjamin's influential work, the first original architecture book printed in America.** This third edition has a truncated title and introduces an engraved frontispiece to the contents. There are no copies of this edition recorded at auction by RBH/ABPC. Evans 36941; Hitchcock 113.

Quarto (196 x 141mm). Engraved frontispiece and 37 plates, 2 of which folding (offsetting with browning and spotting, pl. 25 with chips into platemark but not inked area, pl. 26 detached at fold, some dampstaining at end). Contemporary sheep, remains of morocco title piece on spine (quite worn). Custom chemise and slipcase.

\$8,000-12,000

480

#### THE BUILDER'S JEWEL

BATTY AND THOMAS LANGLEY, 1800

LANGLEY, Batty (1696-1751) and Thomas LANGLEY (1702-1751). *The Builder's Jewel; Or, the Youth Instructor, and Workman's Remembrancer*. Boston: S. Etheridge for Samuel Hill, [1800].

**First American edition.** First printed in London in 1741, this book had a considerable influence on American architecture—George Washington's Mount Vernon in particular. The author, Batty Langley, was a rather eccentric designer of gardens and Neo-Gothic buildings as well as a prolific writer of guides on architecture and design. Evans 37778; Hitchcock 705.

16mo (143 x 110mm). 94 engraved plates [of 100] (lacking 6 plates, title neatly silked with some dampstaining, first plate with large closed tear, heavy spotting). Modern half calf over marbled boards retaining earlier morocco title piece.

\$1,000-2,000

481

#### THE RULES OF WORK, OF THE CARPENTERS, IN THE TOWN OF BOSTON

MARBLD WRAPPERS, 1800

*The Rules of Work, of the Carpenters, in the Town of Boston*. Boston: for the proprietors, 1800.

**Scarce American price book for Boston carpenters, in contemporary marbled wrappers.** Signed, as in almost all cases, by Thomas Stutson, secretary of the committee which drew up the rules. Once a common item of American trade ephemera, most of these price books were used to pieces. Their purpose was to establish a fair system of charges for services rendered; this edition has prices listed in dollars and cents, an early sign of the move away from shillings and pence. Charles Wood, *American Architectural Books* 52; Evans 37003.

Octavo (148 x 91mm). 34pp., signed by secretary Thomas Stutson (dampstaining). Contemporary marbled paper wrappers (sewing coming loose). *Provenance:* Jacob Allen (inscription) – W.W. Taylor (printed label).

\$2,000-4,000

482

#### THE COUNTRY BUILDER'S ASSISTANT

ASHER BENJAMIN, 1805

BENJAMIN, Asher (1773-1845). *The Country Builder's Assistant: Fully Explaining, the Best Methods for Striking Regular and Quirked Mouldings*. Greenfield, MA: John Denio, 1805.

**Fourth and final edition of the first original American book of architecture.** Hitchcock 114.

Quarto (190 x 146mm). Engraved frontispiece and 37 engraved plates, 2 of which folding (some offsetting and spotting, a few plates just shaved at top edge). Contemporary sheep (worn, remains of morocco title piece on spine). Custom chemise and slipcase.

\$3,000-5,000

483

#### THE YOUNG CARPENTER'S ASSISTANT

OWEN BIDDLE, 1805

BIDDLE, Owen (1774-1806). *The Young Carpenter's Assistant; or, a System of Architecture. Adapted to the Style of Building in the United States*. Philadelphia and Albany: Benjamin Johnson, 1805.

**First edition, first issue of the second American architecture book.**

"Biddle's is the second distinctly American book on architecture, as distinguished from reprints of English works. The first was Asher Benjamin's *Country Builder's Assistant*, Greenfield, 1797, with successive editions in 1798, 1800 and 1805 [see lots 476, 477, 479, and 482]. William Norman's *Builder's Easy Guide*, Boston, 1803, though earlier, is probably a compilation" (Streeter). "A native-born American, like Benjamin, Biddle emphasizes in his title that his book is especially suited for American use, and that there is by this time 'a style of building in the United States' distinguishable from that of England. Benjamin imitated this title the next year in the form of the first edition of the *American Builder's Companion*" (Hitchcock). Hitchcock 177; Streeter sale 4174; Charles Wood, *American Architectural Books* 176.

Quarto (250 x 191mm). 44 plates, 2 of which folding (text leaves toned with some offsetting). Contemporary sheep (rebacked to style). *Provenance:* Daniel Hall (born 1812, a carpenter; inscriptions and notes related to his ownership of the book, life, and profession; printed portrait laid in).

\$2,000-4,000

484

#### RURAL ECONOMY: CONTAINING A TREATISE ON PISÉ BUILDING

S.W. JOHNSON, 1806

JOHNSON, Stephen William. *Rural Economy: containing a Treatise on Pisé Building...On Buildings in General...on the Culture of the Vine; and on Turnpike Roads*. New Brunswick, NJ: I. Riley & Co, 1806.

**First and only edition, untrimmed.** Johnson, a New Brunswick lawyer, dedicated this treatise on the ancient technique of building with rammed earth to Thomas Jefferson—who later gave his copy to Library of Congress. Hitchcock 652.

Octavo (221 x 135mm). Half title. 8 engraved plates (plates toned with some spots). Modern half calf, untrimmed.

\$1,000-2,000

## 485

### TWENTY BOOKS BY ASHER BENJAMIN

BOSTON, 1806-1851

BENJAMIN, Asher (1773-1845). Twenty books by Asher Benjamin. Boston: 1806-1851.

**Extensive run of Asher Benjamin's work, deeply influential to Federal and Greek revival architecture in America, and including first editions of six of seven of his works** (all except his first work). As much as any other single individual, Asher Benjamin is responsible for the classical look of New England towns and cities. He published his first architecture book when he was just 25, and his works went into dozens of editions in his lifetime, guiding myriad builders and architects in both design and construction in the new nation. Comprises:

1. *The American Builder's Companion*. Boston: Etheridge & Bliss, proprietors, 1806. With Daniel Raynerd. **First edition** of the third original American architecture book. Contemporary sheep, black morocco lettering piece (rubbed).
2. *The American Builder's Companion*. Boston: R.P. & C. Williams for the author, 1816. Stated third edition. Contemporary sheep (rebacked, red morocco spine label preserved).
3. *The American Builder's Companion*. Boston: R.P. & C. Williams, 1820. Stated fourth edition. Contemporary sheep (well-worn, upper cover nearly detached).
4. *The American Builder's Companion*. Boston: R.P. & C. Williams, 1826. Stated fifth edition. Contemporary sheep remboitage (rubbed, detached from text). Custom cloth clamshell box.
5. *Practice of Architecture*. Boston: published by the Author and Carter, Hendee, 1833. **First edition**. Contemporary speckled sheep (spine and edges darkened).
6. *Practice of Architecture*. Boston: Benjamin B. Mussey, 1836. Stated third edition. (Incomplete.) Contemporary sheep remboitage (contents detached, interesting sewing).
7. *Practice of Architecture*. Boston: John P. Hill, 1847. Stated fifth edition. Modern quarter calf.
8. *The Practical House Carpenter*. Boston: Published by the Author, R.P., & C. Williams, 1830. **First edition** of Asher's fourth and most popular book. Contemporary sheep (spine panel, upper cover and f.f.e. detached).
9. *The Practical House Carpenter*. Boston: by the Proprietors, 1832. Stated third edition. Contemporary sheep (rebacked to style).
10. *The Practical House Carpenter*. Boston: by the Proprietors, 1835. Stated fourth edition. (Some dampstain.) Modern quarter calf over marbled boards.
11. *The Architect, or Practical House Carpenter*. Boston: Benjamin Mussey, 1840. (Tear from title-page.) Modern quarter calf.
12. *The Architect, or Practical House Carpenter*. Boston: Benjamin Mussey, 1845. Contemporary sheep (rubbed).
13. *The Architect, or Practical House Carpenter*. Boston: Benjamin Mussey, 1851. Contemporary sheep (rubbed, joints started).
14. *The Builder's Guide*. Boston: Perkins and Marvin, 1839. **First edition** of Asher's sixth book. Contemporary half sheep over marbled boards, black morocco spine label (spine and corners rubbed).
15. *The Builder's Guide*. Boston: Benjamin B. Mussey, 1843. Contemporary sheep (rubbed, rebacked).
16. *The Builder's Guide*. Boston: Benjamin B. Mussey, 1850. Contemporary sheep (rebacked).

17. *The Rudiments of Architecture*. Boston: for the author by Munroe and Francis, 1814. **First edition**. Octavo. (Some repairs to fore-margins.) Modern quarter calf over marbled boards.

18. *The Rudiments of Architecture*. Boston: R.P. & C. Williams, 1820. States second edition. Octavo. Contemporary sheep (rebacked).

19. *Elements of Architecture*. Boston: Benjamin Mussey, 1843. **First edition** of Asher's last work. Octavo. Original half roan (well-rubbed).

20. *Elements of Architecture*. Boston: Benjamin Mussey, 1849. Stated second edition. Octavo. Original cloth (worn, spine torn).

Together, 20 volumes. Quartos except as noted. All illustrated with engravings. Condition varies, generally with browning and foxing and frequent early ownership markings. (20)

\$8,000-12,000

## 486

### THE YOUNG MILL-WRIGHT'S & MILLER'S GUIDE

OLIVER EVANS, 1807

EVANS, Oliver (1755-1819). *The Young Mill-Wright's & Miller's Guide*. Octoraro, PA: Francis Bailey, 1807.

**Second edition of "the first American book on mills and milling machines and a landmark of early American technology"** (*Federal Hundred*). This edition comes from the press of Francis Bailey, who learned the art of printing at the Ephrata Cloister with Peter Miller. Sabin 23182; Shaw and Shoemaker 12525; see also *Federal Hundred* 50 (first edition).

Octavo (208 x 129mm). 26 engraved plates, 2 of which folding (dampstained, one folding plate with tear at fold). Contemporary sheep (joints starting, front joint quite tender, worn). Custom chemise and slipcase.

\$1,000-2,000

## 487

### THE YOUNG CARPENTER'S ASSISTANT

OWEN BIDDLE, 1810

BIDDLE, Owen (1774-1806). *The Young Carpenter's Assistant; or, a System of Architecture. Adopted to the Style of Building in the United States*. Philadelphia: Johnson & Warner, 1810.

**Second edition**, after the first of 1805. Biddle's quintessentially American Palladian pattern book continued to be reprinted until the 1860s due to its popularity and influence. See lot 483 for the first edition. Hitchcock 177.

Quarto (242 x 195mm). 44 plates, 2 of which folding (title repaired, with top edge extended just touching printed title, a few other small repairs to top edges of plates, p. 3 with repaired tear, a few plates trimmed). Contemporary sheep (rebacked to style).

\$2,000-3,000



488

**THE CONSTITUTION OF THE INCORPORATED PRACTICAL HOUSE CARPENTERS' SOCIETY**

PHILADELPHIA, 1812

*The Constitution of the Incorporated Practical House Carpenters' Society of the City and County of Philadelphia: Together with Rules and Regulations for Measuring & Valuing House Carpenters' Work.* [Philadelphia: s.n.,] 1812.

**A rare early price book, published in response to the 1786 Carpenters' Company rule book** (see lot 470). The rule book of the Carpenters' *Company* of the City and County of Philadelphia was a jealously guarded secret, only for use by members. This rule book for the Carpenters' *Society* of Philadelphia, by contrast, was offered to the public; as stated in the introduction: "to guard against all future impositions, the rules by which they measure and value are rendered familiar, not only to the artist, but to the citizen." See Charles E., editor. *The Carpenters' Company of Philadelphia 1786 Rule Book* (1971).

Octavo (199 x 124mm). Engraved frontispiece and 9 plates (dampstained at front, some browning and spotting). Contemporary calf (rebacked preserving some of original spine panel). Custom box. *Provenance*: John Martin (Philadelphia carpenter; inscription dated 1822).

\$1,000-2,000

489

**BOOK OF PRICES, OF THE PHILADELPHIA MASTER PLASTERERS' COMPANY**

PHILADELPHIA, 1812

*Book of Prices, of the Philadelphia Master Plasterers' Company, and Their Rules for Measuring and valuing Plastered and Stucco Work.* Philadelphia: John Bioren, 1812.

**An early 19th-century price book.** Valuable sources of information on the trades in early America, these price books are rare survivals due to their hard use on the job.

Octavo (196 x 112mm). Title + 28pp., text interleaved with blank sheets upon which a former owner has made manuscript notes. Marbled paper wrappers reusing a printed legal text (worn with a few holes). Custom chemise and wrapper. *Provenance*: signature of Edward Evans on front wrapper.

\$2,000-4,000

490

**THE BUILDER'S ASSISTANT**

JOHN HAVILAND, 1818-1821

HAVILAND, John (1792-1852). *The Builder's Assistant, containing the Five Orders of Architecture.* Philadelphia: John Bioren, 1818, 1819, 1821.

**First edition of "the cornerstone of Greek revival in America"** (Wood). This work is the first American publication to depict the Greek Orders of architecture. It is not recorded at auction by RBH or ABPC; complete sets of all three volumes, published separately between 1818 and 1821, seem to be especially scarce. Hitchcock 578; Charles Wood, *American Architectural Books* 156 (2nd edition of vol. 3).

Three volumes, octavo (212 x 121mm). Lacking pp. 201-208 in vol 3, in its place are duplicates of pp. 193-200. 148 plates (lacking 2), some folding (repair to title in vol. 3, spots and stains, a few plates just shaved, some torn at folds or chipped; browning especially in vol 2, with some spots with losses). Modern half calf. *Provenance*: Robert Glendening (signatures in flyleaves of vols 1 and 2).

\$1,000-2,000

491

**CARPENTERS' GUIDES**

7 VOLUMES, 1805-1837

1. [Articles of the Carpenters Company ... and their Rules. Philadelphia: 1805.] Fragmentary group of 18 engraved plates. Custom calf-backed box.

2. BIDDLE, Owen. *The Young Carpenter's Assistant; or, A System of Architecture, adapted to the Style of Building in the United States.* Philadelphia: Benjamin Walker, 1817. **Third edition.** Quarto. Engraved plates. Contemporary sheep (dry and worn, lower cover detached).

3. NICHOLSON, Peter. *The Carpenter's New Guide.* Philadelphia: M. Carey & Son, 1818. Quarto. Engraved plates. Modern quarter morocco.

4. *House Carpenters' Book of Prices and Rules.* Philadelphia: 1819. Octavo. Modern boards.

5. NICHOLSON, Peter. *The Carpenter's New Guide.* Philadelphia: John Grigg, 1827. Quarto. Engraved plates. Modern quarter calf.

6. HAVILAND, John and BIDDLE, Owen. *An Improved and Enlarged edition of Biddle's Young Carpenter's Assistant.* Philadelphia: M'Carty & Davis, 1833. Quarto. 64 engraved plates, 20 more than the Biddle editions. Contemporary calf (rubbed, extremities worn).

7. TREDGOLD, Thomas. *Elementary Principles of Carpentry.* Philadelphia: E.L. Carey & A. Hart, 1837. **First American edition.** Quarto. Engraved plates. Original quarter cloth, paper spine label (sunned, spine and corners worn).

Together, 7 volumes. Various illustrated. Condition varies, typical browning and/or foxing, some ownership marks. (7)

\$3,000-5,000

492

## A DESCRIPTION OF TREMONT HOUSE WITH ARCHITECTURAL ILLUSTRATIONS

WILLIAM HARVARD ELIOT, 1830

BOSTON – ELIOT, William Harvard (1796-1831). *A Description of Tremont House with Architectural Illustrations*. Boston: Gray & Bowen, 1830.

**The only edition of this scarce work, the first monograph on an American buliding.** Eliot's book was instrumental in the fame and widespread attention of Isaiah Rogers, the architect of the building in 1828-29, who would later be called the inventor of the modern hotel. Hitchcock 415; Sabin 22178a.

Small folio (325 x 260mm). 31 lithograph plates, including frontispiece plates (one handcolored; spotting throughout particularly in later plates). Contemporary blue paper boards and linen spine (some soiling).

\$1,500-2,500

493

## ARCHITECTURE IN AMERICA

FOUR WORKS, 1834-1846

1. HILLS, Chester. *The Builder's Guide; or a Practical Treatise on the Several Orders of Grecian and Roman Architecture*. Hartford: D.W. Kellogg & Co., 1834. **First edition.** Two volumes bound in one. 70 lithographed plates. Contemporary sheep (rubbed and repaired).

2. HILLS, Chester. *The Builder's Guide; or a Practical Treatise on the Several Orders of Grecian and Roman Architecture*. Hartford: Case, Tiffany and Burnham, 1846. Folio. Illustrated with lithographed plates, including a frontispiece depicting the Wadsworth Athenaeum. Contemporary sheep (very rubbed). *Provenance:* "C. Allen" gilt stamp on front cover.

3. SHAW, Edward. *Civil Architecture*. Boston: Marsh, Capen & Lyon, 1836. Stated fourth edition. Quarto. Engraved plates. (Some leaves torn and repaired.) Modern quarter calf.

4. HOPKINS, John Henry (1792-1868). *Essay on Gothic Architecture*. Burlington, Vt.: Smith & Harrington, 1836. Quarto. Lithographed plates. Contemporary half roan over marbled boards (rebacked to style).

Together, four volumes. All illustrated. Condition varies, with typical scattered browning and foxing. (4)

\$2,000-3,000

494

## THREE BUILDER'S PRICE BOOKS

JAMES GALLIER, 1833-1836

GALLIER, James (1798-1866). *The American Builder's General Price-Book and Estimator*. New York: Lafever and Gallier, 1833.

**First edition in original boards.** Gallier's work describes and gives prices for stonecutters, carpenters, joiners, plumbers and painters. It is a critical reference for understanding building practices in the middle of the Greek Revival.

Octavo. (Browning.) Original muslin-backed printed boards, paper printed spine label (rubbed, darkened, corners worn, f.f.e. detached).

[*With*]: Two copies of the second edition. *The American Builder's General Price Book and Estimator*. Boston: M. Burns, 1836. Revised second edition, with the approbation of four prominent Boston architects: Alexander Parris, Isaiah Rogers, James McAllister and Gridley Bryant. Folding engraved frontispiece showing the facade of the Suffolk Bank, designed by Isaiah Rogers (not in the first edition). One in contemporary half sheep with price (\$1.50) on spine (rubbed). The other in mdoern quarter calf. (Light foxing in both.)

Together, 3 volumes.

(3)

\$1,200-1,800

495

## DOMESTIC MANAGEMENT

THREE TITLES, 1808-1867

1. PONTEY, William (1780-1831). *The Profitable Planter. A Treatise on the Theory and Practice of Planting Forest Trees, in Every Description of Soil and Situation*. Huddersfield: printed for the Author, by T. Smart, 1808. Second edition. Pontey encouraged the replanting of forests on English estates. 12mo. Engraved plate of tools. Contemporary calf (rebacked and recornered).

2. DOWNING, A. J. (1815-1852). *Cottage Residences; or, A Series of Designs for Rural Cottages and Cottage-Villas, and Their Gardens and Grounds*. New York: John Wiley, 1853. Octavo. Illustrated with plates, including one color plate showing suggested colors of cottages. Original cloth gilt (rubbed, recased).

3. SLOAN, Samuel (1815-1884). *Sloan's Homestead Architecture, Containing Forty Designs for Villas, Cottages, and Farm Houses, With Essays*. Philadelphia: J.B. Lippincott, 1867. Second edition. Octavo. Illustrated with wood-engraved plates and two chromolithographs. Many of the illustrations show furniture designs by George Henkels. Original cloth (rubbed, faded). (3)

\$700-900





0 5 10 20 30 40

DESIGN FOR A MODEL SCHOOL HOUSE.

BY ALEX. J. DAVIS, ESQ. ARCHITECT, N. YORK.



496

**RURAL RESIDENCES ... DESIGNS, ORIGINAL AND SELECTED, FOR COTTAGES, FARM HOUSES, VILLAS, AND VILLAGE CHURCHES**

ALEXANDER JACKSON DAVIS, 1837

DAVIS, Alexander Jackson (1803-1892), et al. *Rural Residences, etc. Consisting of Designs, Original and Selected, for Cottages, Farm Houses, Villas, and Village Churches.* New York: "Published under the Superintendence of Several Gentleman ... to be had of the Architect," 1837.

**A great rarity of American architecture and American color plate books and scarcely found at auction.** "This is without doubt one of the dozen or so rarest and most important American architectural books and as such is a cornerstone to any serious collector" (Charles Wood). The design for the model schoolhouse shows a sign above the door: "Get Wisdom. And with all thy Getting, Get Understanding."

Folio (353 x 265 mm). Advertising leaf, 16 pp. "Specification Form." 11 hand-colored lithographed plates, 1 tinted lithographed plate, by Bufford's. Several plates with manuscript and color pencil additions, apparently by an architect. Three related plates laid in. (Intermittent foxing.) Loose in original wrappers (well chipped). Untrimmed. Custom solander box.

\$5,000-8,000

497

**THE ORIGIN OF BUILDING: OR, THE PLAGIARISM OF THE HEATHENS DETECTED**

JOHN WOOD, 1741

WOOD, John (1704-1754). *The Origin of Building: or, the Plagiarism of the Heathens Detected.* Bath: S. and F. Farley, 1741.

**American architect Alexander Jackson Davis's copy.** Annotated throughout by Davis and with six leaves of his autograph notes and architectural drawings at the rear, some relating to the House of the Forest of Lebanon and the Temple of Solomon. Both Davis and Wood were associated with the Gothic Revival style. Wood worked chiefly in Bath, but also in Bristol and Liverpool.

Tall folio (400x 250mm). Errata leaf and 25 engraved plates, 11 of which are folding (plates numbered 1-36 with each folding plate given two numbers). 19th-century half calf over paper-covered boards (rebacked). *Provenance:* Alexander Jackson Davis, 1803-1892, architect (ownership inscription, annotations).

\$3,000-5,000

498

**THE AMERICAN ARCHITECT**

JOHN W. RITCH

RITCH, John W. (b.1822). *Jones & Newman's Architectural Publications, First Series. The American Architect.* New York: C.M. Saxton, [1848?].

**The first series of "one of the most appealing of mid-19th-century American builder's pattern books"** (Charles Wood). Ritch's work, subtitled "Original Designs of Cheap Country and Village Residences," went through several iterations between 1847 and 1864. See Hitchcock 1014.

Quarto (300 x 230mm). Text and 48 plates (final plate with quarter page loss, some spotting and occasional chips and tears throughout). Modern half calf over marbled boards. *Provenance:* Thomas Stone (ownership inscription) - ink notation to title page.

\$1,000-2,000

*opposite*

Lot 496

499

**STAIR BUILDING**

THREE BOOKS, 1840-1857

1. HALL, John. *A New and Concise Method of Hand-Railing.* Baltimore: John Murphy, 1840. **First edition.** "In 1840, an English immigrant named John Hall published three books in Baltimore dealing with household arts. [This work] introduced the 'concentric ellipsograph,' a machine of the author's invention which aided carpenters in laying out compound curves for stair rails and steps" (Smith, *John Hall and the Grecian Style in America*, p. v). Quarto. 8 engraved plates. (Foxed.) Contemporary cloth.

2. VAUGHAN, William M. and GLENN, William W. *Stair Building Simplified, and Made Plain and Easy.* Meadville, PA: Vaughn and Glenn, 1857. Quarto. (Foxed.) 26 lithographed plates. Original cloth, stamped in blind and gilt (rebacked). Custom box.

3. LOTH, C. Edward. *The Practical Stair-Builder.* Troy, NY and Springfield, IL: A.J. Bicknell, 1869. Lithographed frontispiece and plates. Folio. Original cloth, gilt-lettered (hinged cracked). (3)

\$1,200-1,800

500

**ARCHITECTURAL INSTRUCTOR AND THE MODERN BUILDERS' GUIDE**

MINARD LAFEYER, 1833 & 1856

1. LAFEVER, Minard (1798-1854). *The Architectural Instructor, Containing a History of Architecture.* New York: G.P. Putnam & Co., 1856.

**First edition.** Lafever was known as a Greek Revival architect, writing three books on Greek designs and details. The present book, published posthumously, encompasses a greater geographical range of styles. Plates 1-21 illustrate the history of architecture, 22-29 the classical orders, and plates 30-111 original designs (mostly for buildings which were built), the majority beautifully printed in tints or colors. "Lafever was to earn a great fame in Brooklyn later with a series of superb Gothic Revival churches, of which Holy Trinity (1844-7) is the largest and most famous, the Church of the Saviour nearby (1844) the most refined and exquisite. Packer Collegiate Institute with its rather prim, simple English Gothic is his, too, as are the stone tunnel and steps at the river end of Montague Street - a monument of true Greek simplicity. The Reformed Church of the Heights (1851) and the Old Brooklyn Savings Bank (1847), both recently destroyed, showed his brilliant use of the later eclectic forms that began to come in the forties; much of this work he included in his last great book, *The Architectural Instructor*" (Hamlin, *Greek Revival Architecture in America*, 1944, p.147.

Quarto. 111 lithograph plates, about half of which are duotone, and a few printed in colors. Quarter modern morocco over contemporary cloth (rubbed), top edge gilt. t.e.g.

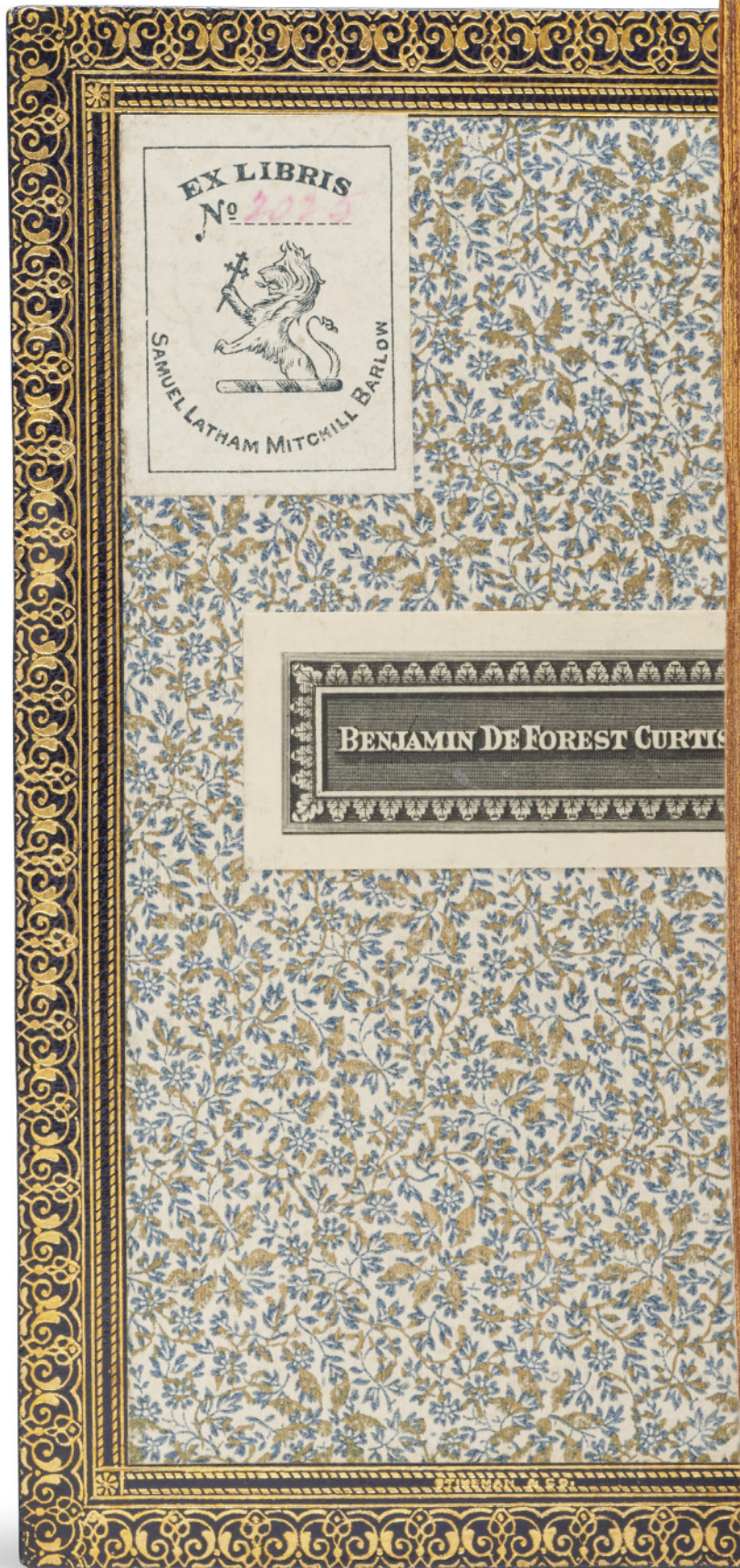
2. LAFEVER, Minard (1798-1854). *The Modern Builders' Guide.* New York: Henry C. Sleight, 1833.

**First edition** of Lafever's second book, tailored towards carpenters and builders interested in the theory behind the trade. Architectural features like depict stairs, doorways, columns, windows, building elevations, cornices and other devices are illustrated over 87 detailed copperplate engravings. Hitchcock states that this work is complete with 87 plates, with no plates numbered 54 and 55, which are not to be considered as missing. Hitchcock 692.

Quarto. 87 copper engravings including the additional title. Plates numbered 54 and 55 are not called for. Contemporary sheep (spine well worn, edges abraded). Custom box. (2)

\$1,500-2,500





BENJAMIN DE FOREST CURTIS





501

## A CHRONOLOGICAL HISTORY OF NEW-ENGLAND

THOMAS PRINCE, 1736

PRINCE, Thomas (1687-1758). *A Chronological History of New-England in the form of Annals*. Boston: Kneeland & Green, 1736.

### The S.L.M. Barlow copy of an important early history of New England.

Prince was one of the first great collectors of American history and literature, and this book reflects his antiquarian interests. His "New England Library" contained five Bay Psalm Books. This volume is complete in and of itself, though a "Volume II" was published in 1755 as *Annals of New England*. It is from the library of S.L.M. Barlow, whose collection sold in February 1890, and later passed into the hands of Benjamin DeForest Curtiss, who donated it as part of his book collection to the Watertown Library Association. "Our most scholarly colonial work" (Howes). Sabin 65585.

(160 x 92mm) Purple morocco gilt, all edges gilt; slipcase. *Provenance*: Samuel Latham Mitchill Barlow (1826-1889; bookplate) – Benjamin DeForest Curtiss (1851-1922; bookplate) – Watertown Library (bookplate).

\$800-1,200

•502

## AN APOLOGY FOR THE TRUE CHRISTIAN DIVINITY

ROBERT BARCLAY, 1736

BARCLAY, Robert (1648-1690). *An Apology for the True Christian Divinity, As the same is Held Forth, and Preached, by the People called, in Scorn, Quakers*. London: T. Sowle Raylton and Luke Hinde, 1736.

### The Brinley copy of Barclay's classic defense of Quakerism, sixth edition.

This copy also belonged to the Apthorps, a prominent Boston mercantile family and bears the ownership markings two direct descendants of Charles Apthorp (1698-1758).

Octavo (194 x 117mm). (Marginal soiling to 281-284.) Contemporary calf gilt (joints repaired with some flaking). *Provenance*: James Apthorp (1731-1799, ownership signature on front endpaper) – George Henry Apthorp (1770-1825, ownership stamp on front endpaper) – George Brinley (label on front pastedown, his sale, 22 March 1880, lot 3481).

\$500-800

503

## JOSEPH BRANT, MOHAWK CHIEF

LONDON, 1776

[BRANT, Joseph (1742-1807).] *Joseph Thayendaneken The Mohawk Chief*. [London: 1776.]

**Revolutionary War portrait of the Mohawk leader Joseph Brant.** Brant journeyed to England in 1775, both for his personal safety amid threats of violence by Revolutionaries, and for an audience with King George III. Brant's complaints about British policy towards the Mohawk in the aftermath of the French and Indian War were answered with a promise of land in Quebec, but only if Brant allied his people with the Loyalists during the Revolution. He returned to America in July 1776 and amassed "Brant's volunteers," a militia group which ended up being majority white. This image was published in the *London Magazine* around the time of his departure from London in the summer of 1776. During his visit, he was interviewed by James Boswell, the famous biographer of Samuel Johnson.

Copper-engraving, 167 x 120mm plate size on 188 x 136mm sheet. Unsigned, but with a caption below the image, "From an Original Drawing in the Possession of James Boswell, Esq." Framed.

\$1,000-2,000

•504

## PLATES FROM HIS ENCYCLOPEDIA

THOMAS DOBSON

[DOBSON, Thomas (1751-1823). 532 plates from *Encyclopaedia; or, a Dictionary of Arts, Sciences and Miscellaneous Literature*. Philadelphia: c.1790s.]

### The plates from Dobson's work, the first encyclopedia printed in America.

The *Encyclopaedia* was originally issued in 18 volumes in 40 parts. The plates and maps include botanical, scientific, military and medical subjects. The present is one volume of plates only.

Thick quarto (265 x 200mm). 532 (of 543) engraved plates from Dobson's work (lacking 2, 6, 7, 306-310, 378-379; occasional tears and a few plates with pieces lacking; some browning with a little wear at margins, particularly to first and later plates). Modern cloth, leather label.

\$600-900

505

## THE GOLDEN CABINET: BEING THE LABORATORY, OR HANDMAID TO THE ARTS

PHILADELPHIA, 1793

*The Golden Cabinet: Being the Laboratory, or Handmaid to the Arts*. Philadelphia: William Spotswood, 1793.

**First American edition, unrecorded at auction.** This guide to the practical arts, likely reprinted from an English original, offers instructions for gilding, lacquering, drawing, hair- and skincare, and even making artificial wine and counterfeit gems. Handbooks like these descend from Renaissance books of secrets, which taught readers alchemical recipes for medicines, art materials, and sometimes even more exotic products. Evans 25551.

Octavo (158 x 91mm). 3 title and part pages. Contemporary sheep (rebacked). *Provenance*: Ward and John Marston (inscriptions).

\$1,200-1,800

506

## DESCRIPTION OF THE SUSQUEHANNA

PHILADELPHIA, 1796

[CONDY, Jonathan?] *A Description of the River Susquehanna, with observations on the present state of its Trade and Navigation*. Philadelphia: printed by Zachariah Poulson, 1796.

**First edition.** Pages 34-40 contain a notable description of Havre de Grace, Maryland, beginning: "To the north-west the land rises by a gentle acclivity to a small range of hills, which afford some of the finest situations in point of elegance and salubrity for the establishment of country seats." Howes C-669.

Octavo. (Lacking map, mild spotting to first and last couple of leaves.) Modern half calf.

\$700-1,000



508

# ANTIQUARIAN BOOKS INCLUDING TWO BRINLEY COPIES

1. MAIRAN, Jean-Jacque d'Ortous de (1678-1771). *Traite physique et historique de l'Aurore Boreale*. Paris: Stamperia Reale, 1754. Second edition. Quarto. Illustrated with 17 engraved plates. Contemporary calf, spine gilt in compartments (light wear to spine ends and corners).
  2. DWIGHT, Timothy (1752-1817). *Greenfield Hill; a Poem*. New York: printed by Childs and Swain, 1794. **Brinley copy**. Octavo. Contemporary sheep (worn at edges, old rebacking). Custom box.
  3. MASSACHUSETTS MAGAZINE & SAMUEL HILL – Album of engravings, majority by Samuel Hill, Boston engraver, and many excised from the Massachusetts Magazine, c.1790-1815. **Hunnewell copy**. Prints include a large "View of the Federal Edifice in New York," as well as views of John Hancock's house, Dartmouth, Harvard, Bethlehem, Pennsylvania, Boston Common. Also present is a plan of the City of Washington (slightly defective). Quarto. 19th century half morocco (rebacked with old spine laid down, wear to extremities). *Provenance*: James Frothingham Hunnewell (bookplate).
  4. HACKETT, James. *Narrative of the Expedition which sailed from England in 1817, to Join the South American Patriots*. London: John Murray, 1818. **First edition**. Includes valuable accounts of Simón Bolívar and also of Hackett's many trips to St. Barts. Sabin 29476. Octavo. Half title. Modern quarter calf.
  5. NILES, Samuel (1674-1762?). "Summary Historical Narrative of the Wars in New England with the French and Indians," [extracted from Massachusetts Historical Society Collections, 3rd Series, 1837, Vol. VI], pp. 154-279. **Brinley copy**. Octavo. Contemporary straight-grained morocco gilt (spine and edges worn). *Provenance*: the Duke of Sussex (bookplate) – George Brinley, 1817-1875 (book label).
  6. AYER, Emma, translator. *The Memorial of Fray Alonso de Benavides, 1630*. Chicago: Privately Printed, 1916. **Limited edition, presentation copy**. One of 300 copies, this one is inscribed by the translator's husband, the great collector Edward E. Ayer. Octavo. Illustrated from photographs. Original cloth. Slipcase. (6)
- \$2,000-3,000

•507

# NATHAN FISKE'S THE MORAL MONITOR ISAIAH THOMAS'S COPY, 1801

FISKE, Nathan (1733-1799). *The Moral Monitor: Or a Collection Essays on Various Subjects Accommodated to the State of Society in the United States of America*. Worcester, Massachusetts: Isaiah Thomas, 1801.

**Isaiah Thomas's own copy**. "These essays first appeared in the Massachusetts Spy. Dr Fiske was a critical scholar and a writer of wide influence" (Charles Lemuel Nichols, *Bibliography of Worcester* 413).

Two volumes, 12mo (170 x 100mm). Duplicate of pp. 289-296 bound at start of vol 2 (one page with small closed tear at upper margin, toned). Contemporary calf (front board with title page detached from both volumes). *Provenance*: Isaiah Thomas (1749-1831, American printer and founder of the American Antiquarian Society; bookplates; given to:) – American Antiquarian Society (stamps).

\$600-800

•509

# A MEMORIAL TO ALEXANDER HAMILTON WILLIAM COLEMAN, 1804

HAMILTON-BURR DUEL – [COLEMAN, William, ed.] *A Collection of Facts and Documents, relative to the Death of Major-General Alexander Hamilton; with comments: together with the various Orations, Sermons, and Eulogies, that have been Published or Written on his Life and Character*. New York: Printed by Hopkins and Seymour, for I. Riley and Co., 1804.

**The first complete edition** (issued originally in parts) of a memorial volume to the late Alexander Hamilton and purported to be a copy owned by Aaron Burr. "This collection (edited by one of Hamilton's warmest friends and admirers, who aimed to make it a fitting monument to him) included nearly every thing relating to his death—eulogies, resolutions of various societies, newspaper testimonials, and much else that could otherwise be found only by a reference to the papers of the day" (Ford 94). Howes C572 "a"; Sabin 14311.

Octavo (208 x 123mm). (Title page trimmed at top margin, browning to later pages.) Sheep boards (rebacked, red morocco label on front board: "AARON BURR"). *Provenance*: Aaron Burr? (label on front board).

\$500-800

510

# THE LAWS OF THE TERRITORY OF LOUISIANA JOHN FLETCHER DARBY'S COPY, 1808 [BUT 1809]

*The Laws of the Territory of Louisiana*. St. Louis: Joseph Charles, 1808 [but 1809].

**The first substantial North American book printed west of the Mississippi River, from the library of St Louis's fourth mayor**. According to Streeter, "though these Laws have the imprint date 1808 and are No. 1 in the American Imprints Inventory for Missouri, a statement on p. 373 of Frederick Bates, Secretary of Louisiana, regarding the Laws, is dated 29 April 1809." Sabin 42246; Howes L504; Streeter 1838.

Octavo (212 x 125mm). Lacking title and 2 leaves, Ccc2 and Hhh3, with title in facsimile bound in and xerox facsimiles of other two leaves laid in (leaf S2 with major paper flaw affecting marginal notes and a bit of the main text, some light dampstaining and spotting). Modern sienna morocco by Sangorski and Sutcliffe. *Provenance*: marginalia indicating which laws had been repealed (some trimmed) – John Fletcher Darby (1835-1841, fourth mayor of St Louis and Missouri congressman; inscription on interior page).

\$1,000-1,500

•511

# THE LIFE OF GEORGE WASHINGTON JOHN CORRY, 1809

WASHINGTON, George (1732-1799) – CORRY, John (fl. 1825). *The Life of George Washington, First President, and Commander in Chief of the Armies of the United States of America; Interspersed with Biographical Anecdotes of the Most Eminent Men who Effected the American Revolution*. New York: Printed and Published by M'Carty & White, No. 35, Cedar-Street, 1809.

**The Brinley copy**. John Corry was an Irish topographer and historian who produced biographies of Joseph Priestley, William Cowper, and others as well as popular fiction of the period, much of which, including this early posthumous biography of George Washington, was aimed at young readers. A reprint of the first edition, lacking the (copyrighted) "Additions and Improvements" of his first American editor. Howes C-790.

12mo (174 x 100mm). With engraved portrait of Washington opposite the title page (marginal loss to final leaf not affecting text, light foxing and browning). Contemporary calf (rubbed, joints cracked). *Provenance*: Martin Jackson (ownership signature on front endpaper and again twice on rear pastedown) – George Brinley (label on front pastedown, his sale, 22 March 1880, lot 4248).

\$300-500

•512

**AN ACADEMY FOR GROWN HORSEMEN, PRINTED BY JANE AITKEN**

HENRY WILLIAM BUNBURY, 1813

[BUNBURY, Henry (1750-1811).] *An Academy for Grown Horsemen, Containing the Completest Instructions for Walking, Trotting, etc.* By Geoffrey Gambado, Esq. Philadelphia: M. Carey, 1813. [Bound with:] [CRUIKSHANK, George, illustrator (1792-1878).] *Peter Schlemihl: from the German of Lamotte Fouque.* Boston: Wells and Lilly, 1824.

**The Boston edition of this droll volume of equestrian misadventures by one of the most beloved English humorists of the day.** It first appeared in 1787 with engravings by W. Dickinson and proved very popular, and in 1798 it was published in an edition containing etchings by Rowlandson. In the present copy, most of the twelve copperplates are ascribed to William Charles, whose work closely follows that of Rowlandson. The final plate, however, depicts a roadside sign bearing the names of Baltimore, Philadelphia, and New York rather than of London and York. The volume was printed by Jane Aitken. Bunbury's book is together with the Boston printing of *Peter Schlemihl*, which was first published the same year in London. *Bunbury*: Shaw & Shoemaker 28042. *Cruikshank*: See Cohn 475 for the first edition, which contained eight full-page etchings.

12mo, two volumes in one (175 x 99mm). *Bunbury*: 12 engraved plates, *Cruikshank*: 5 engraved plates. Late 19th-century half calf over marbled boards (some rubbing).

\$600-900

513

**MCCULLOCH V. MARYLAND**

JOHN MARSHALL, 1819

*McCULLOCH V. MARYLAND* – MARSHALL, John (1755-1935). *Opinion of the Supreme Court of the United States, in the Case of McCulloch vs. the State of Maryland.* Lexington: Printed by Joshua & Co., Office of the Kentucky Gazette, 1819.

**Marshall's landmark decision on the powers of Congress: defining the Necessary and Proper Clause.** When Congress established the Second Bank of the United States to manage the economic fallout from the War of 1812, many states who opposed federal banking moved to hinder its operation. Most notably, Maryland attempted to levy a tax on the Baltimore branch of the bank—a tax refused by the branch's cashier, James William McCulloch. The resulting case was brought to the Maryland Court of Appeals which ruled against McCulloch, noting that the Constitution did not specify the establishment of banks among its stated powers. In the Supreme Court, Marshall reversed this decision writing that the Necessary and Proper Clause allowed Congress to take measures not enumerated in the Constitution as long as the Constitution does not explicitly forbid it. The case is considered to be a watershed moment establishing a balance between state and federal powers.

Octavo (247 x 145mm). (Minor chip on title page, moderate browning.) Modern half-calf marbled boards.

\$3,000-5,000

514

**A FLORA OF NORTH AMERICA, UNCOLORED**

WILLIAM BARTON, 1821-1823

BARTON, William (1786-1856). *A Flora of North America.* Philadelphia: M. Carey and sons, 1821-23.

**First edition of an important early American plate book, uncolored issue.** For the colored issue, see lot 94. Dunthorne 26; Nissen BBI 84; Reese *Stamped with a National Character* 11; Bennett, page 9.

Three volumes in one, quarto (276 x 206mm). 3 half-titles, "to subscribers" leaf, 106 engraved plates, 2 of which folding (some plates browned and spotted, dampstaining affecting some sections, a few chipped leaves). Modern brown cloth.

\$2,000-3,000

515

**[VIEWS OF NIAGARA]**

THOMAS HANFORD WENTWORTH, 1821

WENTWORTH, Thomas Hanford (1781-1849). [Views of Niagara]. Oswego, N.Y, 1821.

**Very rare views of Niagara.** Artist and hydropower entrepreneur T.H. Wentworth is now most remembered for his views of Niagara Falls, which are described as the "first five of a series" in a contemporary advertisement, although eventually 15 were supposedly created. The last copy to appear at auction is recorded in 1955. Sabin 102633. See also, Arthur and Sybil Kern, "Thomas Hanford Wentworth: Little-known Early American Limner," in *Folk Art* (2006).

182 x 140mm, 5 plates stab sewn at left-hand margin (some light staining and spotting, closed tear to first plate). Custom chemise and half-morocco slipcase.

\$2,000-3,000

•516

**STEELE'S NIAGARA FALLS PORT-FOLIO**

OLIVER STEELE, 1843

STEELE, Oliver (1805-1879). *Steele's Niagara Falls Port-folio.* Buffalo: Steele's Press, 1843.

**Scarce pamphlet of views of Niagara after the work of William Henry Bartlett, in original green wrapper.** Guides to Niagara Falls were a local specialty of Buffalo printers; local publisher and bookseller Oliver Steele printed a panoply of editions and variations on the material. This pamphlet is views only; for a variant wrapper, see lot 186. Sabin reports an 1842 edition of this work; all are rare at auction. McMurtrie, *Buffalo* 92; Dow, *Niagara* p. 900 (1844 edition; "some of the views are very good"); Sabin 91139.

Quarto (212 x 164mm). 9 lithographed plates with tissue guards tipped to lower margin (some dampstaining, mostly affecting title page and margins of plates, a few small closed tears at margins, some fingersoiling). Original green printed wrappers (disbound, cover dampstained). Custom chemise and slipcase.

\$300-500



518

## TWO PLATES FROM HARVEY'S SCENES OF THE PRIMITIVE FOREST OF AMERICA

GEORGE HARVEY, 1841.

HARVEY, George (1800-1878). [*Harvey's Scenes of the Primitive Forest of America. Spring and Winter*. London: Charles Vinten, 1841.]

1. *Spring. Burning Fallen Trees in a Girdled Clearing. Western Scene.*
2. *Winter. Impeded Travellers in a Pine Forest. Upper Canada.*

Hand-colored lithographs from this rare series (only, of four or five, see lot 180 in the Reese Collection). "Harvey, an English artist who resided in the United States for many years, was intrigued by what he felt to be the unique nature of American light. He proposed publishing a portfolio of forty lithographs depicting 'Atmospheric Landscapes.' Four of these were to show 'Epochs of the Year,' while the other thirty-six would illustrate points in the day from misty dawn to moonlit midnight ... Sadly, only the first part of this wonderful project, that showing the seasons, was published as the present work. The luminous hand-colored lithographs fulfill Harvey's vision of the distinctive slant of light in the American forests" (*Pictured to the Life*). *Pictured to the Life* 7.

Two hand-colored lithographs, approx. 347 x 259mm image size on 497 x 398mm sheets (edges chipped and with a few tears). Printed on thick paper, by W.J. Bennett after paintings by Harvey, each with Harvey's copyright blindstamp in top margin. Individually matted. Housed in a cloth solander case, leather label.

\$2,500-3,500

•519

## CONSPECTUS GENERUM AVIUM

CHARLES BONAPARTE, 1850

BONAPARTE, Charles Lucien (1803-1857). *Conspectus generum avium*. Leiden: E. J. Brill, 1850.

**First edition of Bonaparte's monumental catalogue of all known bird species.** For 19th-century ornithologists, if a bird wasn't in this book, it was a new species ripe for description and naming rights.

Two volumes, octavo (231 x 142mm). Half titles (a little spotting). Contemporary half calf over marbled boards. *Provenance*: Lord Lilford – H. Bradley Martin (bookplate).

\$300-500

•520

## MAP OF HISTORY

ENORMOUS PANORAMA, 1876

[ADAMS, Sebastian. *Synchronological chart or Map of History*. Cincinnati, OH: Strobridge & Co. Lithographers, 1876.]

**Enormous chromolithographed timeline—over 20 feet in length and in excellent condition.** This beautiful timeline was produced in fairly large quantity as a special "Centennial Edition" to celebrate the 100th anniversary of the Declaration of Independence. However, it is rare in such unblemished condition.

Chromolithographed panorama, folded into twenty panels between plain green cloth covers (backstrip broken). One page of text "Explanation" pasted to inside front cover, approx. 700 x 240 mm.

\$500-800

•521

## BIRDS OF NORTH AMERICA

JACOB STUDER, 1895

STUDER, Jacob (1840-1904). *The Birds of North America*. New York: The Natural Science Association of America, 1895.

**Deluxe issue of the work of a popular Ohio ornithologist, with plates by Theodore Jasper.** The first edition appeared in 1878 and it was much reprinted by various publishers. See Nissen 473.

Quarto (372 x 290mm). 119 chromolithograph plates (pl. 84 with large tear, repaired with tape; some small marginal edge tears). Contemporary green stamped morocco gilt, edges gilt (spine sunned). *Provenance*: James Henry Donnon Jr (inscriptions dated 12/6/33, Gwynedd, PA).

\$300-500

522

## INSCRIBED TO AND BY LENNY BRUCE

ROBERT REISNER, 1962

REISNER, Robert. *Byrd: the Legend of Charlie Parker*. New York: The Citadel Press, 1962.

**Inscribed by the author to Lenny Bruce, who later inscribes the volume... in blood.** Robert Reisner was the manager of the Open Door in Greenwich who hosted Charlie Parker on numerous occasions in the early 1950s. This volume consists of a series of reminiscences by Parker's contemporaries on the saxophonists storied career. Reisner has inscribed the book: "For the wildest soloist today - Lenny Bruce keep walin' Bob Reisner." Later, Bruce, apparently under the influence, has inscribed it to a girlfriend in blood, signing "Le[nn]y B." [*With:*] a ink and colored pencil drawing apparently accomplished by Bruce and described by Reese as "some mescaline god." *Provenance*: Robert Reisner (inscription) – Lenny Bruce (inscriptions) – an unknown girlfriend – Peter Howard, New York Book Fair 1974.

Quarto (260 x 180mm). (Rear endpapers and pastedown toned from news clippings). Black cloth (rubbed at extremities, spine loose).

\$1,000-1,500

•523

## CANDELABRA

MERIDEN BRITANNIA, LATE 19TH CENTURY

A PAIR OF AMERICAN SILVER PLATE FIVE-LIGHT CANDELABRA MARK OF MERIDEN BRITANNIA COMPANY, MERIDEN CONNECTICUT, LATE 19TH CENTURY 10 ½ in. (27 cm.) high

These candelabra once belonged to William S. Reese's maternal grandparents. His grandfather, J.D. Jackson, was the owner of the *New Haven Register*. They were given to Reese by his grandmother and then became a fixture on his own dining room table. (2)

\$300-500

*opposite*

Lot 520







**BRIDESHEAD REVISITED**

*A Novel*  
*by*

**EVELYN WAUGH**

**NOTE**

This edition is issued privately for the author's friends; no copies are for sale. Messrs. Chapman & Hall earnestly request that until they announce the publication of the ordinary edition in the early part of 1945, copies will not be lent outside the circle for which they are intended, and no reference will appear to the book in the Press.

**CHRISTIE'S**

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