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A Selection of Fine Books Winter 2010

- Botany, Ornithology & Natural History: Items 1 - 21
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Botany, Ornithology & Natural History

1] AUDUBON, John James (1785-1851). **The Birds of America, from drawings made in the United States and their territories.** New York & Philadelphia: E.G.Dorsey for J.J.Audubon and [vols.I-V] J.B.Chevalier, [1839-]1840-1844. 7 volumes, large 8vo (10 x 6 1/2 inches). Half-titles, 18pp. subscribers' lists. 500 hand-coloured lithographed plates after Audubon by W.E. Hitchcock, R. Trembley and others, printed by J.T. Bowen of Philadelphia (plates 1-135, 151-500) or George Endicott of New York (plates 136-150), numerous wood-engraved anatomical figures in text.

[with:]

AUDUBON, John James (1785-1851) and Rev. John BACHMAN (1790-1874). **The Quadrupeds of North America.** New York: V.G. Audubon, 1849-1851-1854. 3 volumes, large octavo (10 3/16 x 7 inches). Two half-titles. 155 hand-coloured lithographic plates, finished by hand, by William E. Hitchcock or Ralph Trembley after John James or John Woodhouse Audubon, printed by J.T.Bowen (131) of Philadelphia or Nagel & Weingaertner (24) of New York. (Bound without the half-title to vol.II, vol.III with half title bound after the title and with the second contents leaf mis-bound at the end).

2 works in 10 volumes. Contemporary black morocco, the second work bound to match the first, covers with outer border with blind fillets and stylized floral corner-tool, the first work with decorative roundels in gilt, the roundel on the upper covers enclosing a large gilt letter 'D' on an onlaid section of matched black morocco, the second work with decorative scalloped ovals in gilt, the oval on the upper covers enclosing a large gilt letter 'D' on an onlaid

section of matched black morocco, spines of both works in five compartments with raised bands, the bands flanked by blind fillets and highlighted with a gilt fillet, lettered in gilt in the second and fourth compartments, gilt turn-ins, the first work with black/brown marbled endpapers, the second with blue/red marbled endpapers, g.e. *Provenance*: "Blake" or "F.S. Blake" (penciled signature and inscription in vols.II and VII of first work, possibly a relative of one of four original subscribers surnamed Blake, and listed in vol.II of the first work).

A very fine set, bound from the original parts, of the first octavo editions of both of Audubon's great works.

The first work has become known as "Audubon's Great National Work": it is the first complete edition and the first American edition, with the Black-shouldered Elanus plate in its earliest state. It is also one of the "most beautiful, popular, and important natural history books published in America in the nineteenth century... [also] representing the best of pre-Civil War American lithography and giving Audubon the opportunity finally to display his scholarship and genius to a large American audience for the first time" (Ron Tyler).

The plates, here accompanied by the text for the first time, were reduced and variously modified from the Havell engravings in the double-elephant folio. Seven new species are figured and seventeen others, previously described in the *Ornithological Biography* but not illustrated, were also shown for the first time.

Audubon may have been prompted to publish the reduced version of his double-elephant folio by the appearance in 1839 of John Kirk Townsend's rival *Ornithology of the United States*, or, as he writes in the introduction to the present work, he may have succumbed to public demand and his wish that a work similar to his large work should be published but "at such a price, as would enable every student or lover of nature to place it in his Library."

The second work is the first edition, bound from the original parts, of the octavo edition of Audubon's final great natural history work, with plate 29 in its first state (drawn on stone by Trembly, printed by Nagel & Weingaertner). This work includes plates and descriptions of the quadrupeds of the United States including Texas, California and Oregon, as well as part of Mexico, the British and Russian possessions and Arctic regions.

Audubon's collaborator on the *Quadrupeds* was the naturalist and Lutheran clergyman John Bachman who had studied quadrupeds since he was a young man and was a recognized authority on the subject in the United States. The two began their association when Audubon stayed with Bachman and his family in Charleston for a month in 1831; this friendship was later cemented by the marriage of Victor and John W. Audubon to Bachman's daughters, Maria and Eliza. Audubon knew Bachman's contribution to the *Quadrupeds* would be crucial and endeavored to convince his friend to lay aside his fears about the project. Audubon was eager to begin what he felt could be his last outstanding achievement in natural history, but Bachman was more cautious and worried that they were entering a field where "we have much to learn." Audubon persisted in his efforts to get him to take part, and Bachman, "anxious to do something for the benefit of Victor and John [Audubon]", eventually relented, with the final condition that all of the expenses and all of the profits should go to Audubon's sons. By 1835, Bachman had become indispensable to the *Quadrupeds* project, writing most of the text and editing the entire work.

The first edition of the octavo *Birds of America* was overseen by Audubon himself and proved to be a great success, both artistically and financially. With this in mind, a similar edition of the *Quadrupeds* was envisaged from an early stage. The folio edition was published in 30 numbers between 1845 and 1854, and publication of the first octavo edition began in 1849 and was also completed in 1854. Unfortunately, Audubon did not live to see the completion of either of the *Quadruped* projects, and after his death in January 1851 the work was seen through to completion by his son John Woodhouse Audubon. The two editions of the *Quadrupeds* form a fitting memorial to the greatest natural history artist of his day.

First work: Bennett p.5; Nissen *IVB* 51; Ripley 13; Ron Tyler *Audubon's Great National Work* (1993) Appendix I; Sabin 2364; Zimmer p.22. Second work: Bennett, p. 5; Nissen *ZBI* 163; Reese *Stamped With A National Character* 38; Wood, p. 208.

(#21929)

\$ 125,000.

2] BATEMAN, James (1811-1897). **A Monograph of the Odontoglossum.** London: Savill, Edwards & Co. for L.Reeve & Co., [1867-]1874. Folio (20 1/2 x 14 1/4 inches). Half-title. 30 hand-coloured lithographed plates by Walter Hood Fitch, printed by Vincent Brooks or Vincent Brooks, Day & Son. 20th-century blue morocco by Sangorski & Sutcliffe, covers panelled in gilt, with fillets and a decorative roll, spine in six compartments with raised bands, lettered in second and third, and with initials 'H.C.S.' and the date '1961' at the foot of the spine, the other compartments with double fillet borders around single large centrally-placed flower tools, gilt turn-ins, gilt edges. *Provenance:* Clare Howard (Corley Castle, Carlisle, early pencil inscription on half title); H.C.S. (binding, dated 1961).

A fine copy of the greatest work on the most beautiful of all the 'cool' orchids - the genus Odontoglossum - illustrated with magnificent plates by 'the most outstanding botanical artist of his day' (Blunt & Stearn 'The Art of Botanical Illustration' [1994] p.265)

Bateman intended the work to be made up from 'at least a dozen parts' (Introduction), but difficulties in obtaining specimens led him to complete the work in six parts (with each part containing 5 plates). Fitch's plates represent some of his finest work, executed when he was at the height of his artistic powers. His talents are particularly suited to the depiction of Orchids which allow him to demonstrate his 'incredible ability in dealing with complicated botanical structures' (Blunt & Stearn p.264).

The Odontoglossum genus was not successfully introduced to Europe until relatively late in the nineteenth century. It had long been known that the genus was rich 'in species pre-eminent for the loveliness and delicacy of their flowers' (Introduction), but the mistaken belief on the part of growers that all orchids required hot humid conditions to thrive prevented (with a few accidental exceptions) the successful cultivation of any of the 'cool' orchids.

In about 1860 it finally came to be appreciated that the species which lived at high altitudes (Bateman notes that Odontoglossum are not found below 2500 feet) thrive in cool temperatures and dry air. Armed with this information the so-called 'system of cool treatment' was developed by growers (Bateman's input included his *Guide to Cool Orchid Growing*, published in 1864), and the knowledge that those without an orchid-house could finally enjoy the beauties of the orchid gave fresh impetus to the spread of interest in orchids in general and the Odontoglossum genus in particular.

'Extremely variable in their markings, there are over three hundred known species of Odontoglossum in Mexico and South America... As dealers competed to obtain them, the monetary rewards of "cornering the market" led to secrecy concerning the native habitats of newly discovered varieties.' (*The Orchid observed* 20). Bateman notes in the introduction that the explosion of interest in the genus was such that three independent expeditions to New Grenada 'found themselves sailing for the same destination in the same steamer on the same errand!'

Great Flower Books (1990) p.73; Nissen BBI 88; Stafleu & Cowan *TL2* 343.
(#18194)

\$ 18,500.

3] BELON, Pierre (1517-1564). **L'Histoire de la nature des oyseaux, avec leurs descriptions, & naifs portaits retirez du naturel: escrite en sept livres.** Paris: [colophon: imprime ... par Benoist Prevost] On les vend en la grand salle du Palais, en la boutique de Gilles Corrozet, 1555. 7 parts in one volume, folio (13 3/8 x 8 5/8 inches). General title-page with integral large woodcut printer's device, 6 divisional titles with similar smaller devices. Woodcut portrait of Belon on the verso of the general title, 2 large woodcuts offering a comparison of the skeletons of a human and a bird, 158 woodcuts of individual birds, numerous uncoloured woodcut headpieces and initials (some historiated). Contemporary calf, covers elaborately panelled in blind with fillets and decorative roll tools, spine in five compartments with raised bands, fore-margin with contemporary manuscript title "P. BE / LON / L.HIS / TOIRE / DES / OISEA / UX." (Expert repairs to spine).

First edition of one of the most important natural history books of the Renaissance and "one of the earliest books dealing entirely with birds" (Zimmer).

In this work Belon attempted to match the names of birds used by Aristotle and Pliny with the species then in France. He was a pioneer of comparative anatomy, illustrating and describing the homologies of human and avian

skeletons. *L'Histoire de la nature des oyseaux* was also one of the first ornithological compendiums to be based, at least in part, on field observations, and many of the woodcut bird portraits were taken from actual specimens. In the Preface, Belon acknowledges the work of artist Pierre Goudet, but evidently a number of artists contributed to the work, with some of the cuts signed with an arrow, a Lorraine cross, a white cross in a black lozenge, or unsigned.

Pierre Belon du Mans studied medicine in Paris, where he took the degree of doctor before becoming a pupil of the brilliant botanist Valerius Cordus at Wittenberg, with whom he travelled throughout Germany. Cordus died of malaria in Italy in 1544, and Belon, on his return to France, came under the patronage of François de Tournon. De Tournon provided him with the means that allowed Belon in 1546 to undertake a wide-ranging journey, apparently of scientific intent. He travelled through Greece, Asia Minor, Egypt, Arabia and Palestine, returning to Paris in 1549, where a full account of the journey was published in 1553. Besides the narrative of his travels he wrote several scientific works of considerable value. Perhaps taking his working methods from his former mentor Cordus, Belon published the *Histoire naturelle des estranges poissons* in 1551, followed by *De arboribus coniferis* and *De aquatilibus* in 1553, and then the present work in 1555.

The cost of publishing this first edition was shared by two Parisian publishers: Guillaume Cavellet and Gilles Corrozet. There are therefore two issues of the first edition, but with neither taking precedence: the present example was published by Corrozet, with the Heart-Rose device on the titles (a visual pun on his name: coeur rose).

Anker 9; Ellis/Mengel 221; Mortimer *French* 50; Nissen *IVB* 86; Ronsil 189; Wood p.230; Zimmer p.52.
(#21971)

\$ 15,000.

4] BELON, Pierre (1517-1564). **L'Histoire de la nature des oyseaux, avec leurs descriptions, & naifs portaits retirez du naturel: escrite en sept livres.** Paris: [colophon: imprime ... par Benoist Prevost] On les vend en la grand salle du Palais, en la boutique de Gilles Corrozet, 1555. 7 parts in one volume, folio (12 3/4 x 8 1/4 inches). General title-page with integral large woodcut printer's device, 6 divisional titles with similar smaller devices, each hand-coloured. Uncoloured woodcut portrait of Belon on the verso of the general title, 2 large hand-coloured woodcuts offering a comparison of the skeletons of a human and a bird, 158 woodcuts of individual birds, all finely hand-coloured, numerous uncoloured woodcut headpieces and initials (some historiated). 17th century full calf, covers bordered in a blind double fillet with small arabesque designs in blind at the corners, rebounded to style, spine in six compartments with raised bands, ruled in gilt on either side of each band and titled in gilt in the second compartment. *Provenance:* Seymour (early signature on title); Johannes Lyndesius (i.e. John Lindsey or Lyndsey, inscription on title dated 1576); Sir John Bridgeman (Castle Bromwich Hall, early armorial bookplate).

The Seymour-Lindsey-Bridgeman copy: a very rare hand-coloured copy of the first edition of one of the most important natural history books of the Renaissance and "one of the earliest books dealing entirely with birds" (Zimmer).

In this work, Belon attempted to match the names of birds used by Aristotle and Pliny with the species then in France. He was a pioneer of comparative anatomy, illustrating and describing the homologies of human and avian skeletons. *L'Histoire de la nature des oyseaux* was also one of the first ornithological compendiums to be based, at least in part, on field observations, and many of the woodcut bird portraits were taken from actual specimens. In the Preface, Belon acknowledges the work of artist Pierre Goudet, but evidently a number of artists contributed to the work, with some of the cuts signed with an arrow, a Lorraine cross, a white cross in a black lozenge, or unsigned.

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The cost of publishing this first edition was shared by two Parisian publishers: Guillaume Cavellet and Gilles Corrozet. There are therefore two issues of the first edition, but with neither taking precedence: the present example was published by Corrozet, with the Heart-Rose device on the titles (a visual pun on his name: coeur rose).

The present example has obviously had a distinguished past: the Lindsey and the Seymour families were both important families in the 16th century. The colouring is exceptionally fine and remarkably accurate and, apart from any aesthetic considerations, would have added greatly to the value of the work as a reference. Hand-coloured copies of this work are not unknown, but they are very rarely found on the market.

Anker 9; Ellis/Mengel 221; Mortimer *French* 50; Nissen *IVB* 86; Ronsil 189; Wood p.230; Zimmer p.52.
(#21990)

\$ 30,000.

5] BROOKSHAW, George (1751-1823). **Pomona Britannica; or, a collection of the most esteemed fruits at present cultivated in Great Britain; selected principally from the royal gardens at Hampton Court, and the remainder from the most celebrated gardens around London.** London: Bensley & Son for Longman, Hurst, Rees, Orme & Brown and John Lepard, [1816-]1817 (text watermarked 1812; plates watermarked 1812-1816). 2 volumes in one, large 4to (13 1/2 x 10 3/4 inches). 60 stipple-engraved plates by G. Brookshaw, printed in colours and finished by hand. Contemporary green half morocco bound for Thomas Hatchard, spine gilt in six compartments with raised bands, lettered in the second, the others with repeat overall tooling made up from massed small tools including dots, flowerheads, stylised foliage, drawer-handles, cream glazed endpapers, gilt edges. *Provenance*: George Savile Foljambe (1800-1869, Osberton Hall, Nottinghamshire, armorial bookplate).

Brookshaw's masterpiece: a very fine copy in untouched "country house" condition.

Although this work has traditionally been considered the second edition of Brookshaw's earlier work of the same name, it is essentially a new work: the format is different (quarto rather than large folio), the plates are different (and engraved by the author himself), and the text was extensively re-worked and brought up to date. The result is a work whose plates are both spectacular examples of the art of stipple engraving and also important and useful historical records of particular cultivars. In total, the work includes details of 174 cultivars of 15 types of fruit (5 strawberries, 3 raspberries, 12 gooseberries, 15 cherries, 25 plums, 8 apricots, 25 peaches, 13 nectarines, 4 grapes, 4 melons, 8 figs, 4 hazel or cob nuts, 19 pears and 26 apples). The plates, numbered from I-LX, are of the following fruits: 1 of strawberries; 1 of raspberries, 1 of currants, 1 of gooseberries, 5 cherries, 9 plums, 2 apricots, 10 peaches, 4 nectarines, 4 grapes, 4 melons, 1 nuts, 8 pears and 7 apples).

The introduction lays out the aims of the book (the main one being Brookshaw's wish to "excite in gentlemen ... a predominant turn and ardour for horticultural pursuits"), whilst also bemoaning the fact that between October 1815 and May 1816 almost £60,000 worth of apples had been imported from France. The main text gives useful details of each cultivar pictured: its history, cultivation, usefulness and taste. A 4pp. table at the end of vol. II lists the owners and locations of the gardens from which Brookshaw obtained his specimens: most from specimens in various royal gardens (Hampton Court; Windsor; Kensington Gardens; the Prince of Wales' house at Blackheath and the Duke of York's residence at Oatlands), but others came from the noble collections at Sion House, Strawberry Hill, Osterley Park and Chiswick House, and the private collections of connoisseurs such as James Maddock of Walworth, Dr. John Coakley Lettsom of Grove Hill in Camberwell and Sir Joseph Banks.

Until the early 1990s details of Brookshaw's life had been lost, but in a recent article, Lucy Wood uncovered much of the remarkable story of the man who began his career as a celebrated cabinet-maker and died a relatively unknown botanical artist.

By 1783, the Birmingham-born Brookshaw was a fashionable and successful cabinet-maker, known for his furniture with all-over painted decoration with figurative, landscape and, above all, floral themes. By the mid-1790s he had disappeared. Lucy Woods suggests that a scandal of some sort drove him to abandon his career and to live under an assumed name, working at a completely new career. She believes that *A New treatise on Flower Painting*, published anonymously in 1797 and later (in the third edition of 1799) in the name of G.Brown, was actually by Brookshaw, whose *A Supplement to the Treatise on Flower Painting* published in 1817 has largely the same content - including 11 plates supposedly by Brookshaw but identical to those in the earlier work, where they were attributed

to Brown.

If Wood's hypothesis is correct, then the *Pomona* (the first edition was published between 1804 and 1812) marks the first public resumption by Brookshaw of the use of his own name, as well as the first indication of his new metier. Sadly, Brookshaw and his work seem to have been disregarded by the eminent botanists of his day - perhaps the whiff of scandal still acted as a deterrent, perhaps his scientific pedigree lacked the necessary gravitas. He died in 1823 with less than 100 pounds in his bank account. The anonymous preface to his *Horticultural Repository*, published posthumously, relates that "although ... undistinguished in his death, his latter days were passed in comfort; and although he died poor, he did not want".

Bunyard p.432; Dunthorne 51; *Great Flower Books* (1990) p.81; Nissen BBI 244; *Oak Spring Pomona* 40b; Prideaux p.295.

(#20743)

\$ 25,000.

6] CASSIN, John (1813-1869). **Illustrations of the Birds of California, Texas, Oregon, British and Russian America. Intended to contain descriptions and figures of all North American birds not given by former American authors, and a general synopsis of North American Ornithology.** Philadelphia: J.B. Lippincott & Co., 1862. Quarto (10 3/8 x 6 7/8 inches). 50 hand-coloured lithographs, printed by J.T. Bowen of Philadelphia, 18 after George G. White, 32 drawn on stone by William E. Hitchcock. EXTRA-ILLUSTRATED with 5 hand-coloured lithographed plates (viz., Mexican Jay, Californian Woodpecker, Black-Crested Chickadee, Massena Partridge, and Ground Wren), printed by Rosenthal after Henry L. Stephens, and corresponding 15 leaves of text, from the so-called Cancelled Fasciculus, i.e. an 1852 illustrated work that is said to have been suppressed by Cassin. Twentieth-century purple morocco gilt, covers with decorative border of fillets and roll tools, the spine in six compartments with raised bands, lettered in the second and fourth, the others with repeat decoration in gilt, g.e.

A fine copy of the second edition of Cassin's additions to Audubon, extra-illustrated with very rare plates and text from Cassin's aborted publication which preceded it.

Cassin intended his work to supplement that of Audubon and had originally suggested to Audubon's sons a plan for extending the octavo edition of *The Birds of America*. However, disagreements concerning credit to Cassin on the title page sank the scheme, and Cassin proceeded with his own publication. Cassin used the same lithographer as the Audubons, J.T. Bowen of Philadelphia, to produce the beautiful plates of American birds, consisting entirely of western species that Audubon had never observed. Cassin was a trained scientist as well as careful artist and observer, and his work took American ornithology to a new level of technical competence, becoming the first American bird book to use trinomial nomenclature.

The extra plates and text included in this set are from an aborted edition of Cassin's work published in 1852. The titled wrapper of that work (not present here, but extant on a copy at the Library of the Academy of Natural Sciences of Philadelphia) reveals that it was intended as a supplement to Audubon's *Birds of America*, and was to be published in thirty monthly parts. Perhaps because of his inability to come to terms with the Audubon sons, Cassin here credits the artist Henry L. Stevens with joint authorship of the proposed work. The plates were printed by the well-known Philadelphia lithographic firm of Rosenthal, a firm which had worked closely with Stevens on his *The Comic History of the Human Race*, and on the plates after Alfred Jacob Miller in *The Hunter-Naturalist*, (both published in 1851). This publication, however, did not continue beyond these five plates and fifteen leaves of text and the aforementioned copy at the Academy of Natural Sciences is inscribed by Cassin "suppressed number." In a 1901 issue of *The Auk*, William J. Fox of the Academy of Natural Sciences of Philadelphia, describes the publication in some detail: "The pages are numbered at the bottom, each species separately, i.e., the text relating to the Mexican Jay is numbered 1-4, and the synopsis of the genus *Parus*, 1-5. In the [first edition of Cassin] six pages are devoted to the Mexican Jay, while the synopsis of the genus *Parus* is reduced to four, showing that the text was considerably changed in this issue. It is not likely that the fasciculus under consideration was cancelled as unsatisfactory, at least as far as the plates are concerned, as they are superior to those of the later work, and were drawn and lithographed by Henry L. Stevens; those in the later work (1853-55) were drawn by Geo. G. White and Wm. E. Hitchcock, and lithographed, printed and colored by J.T. Bowen. The earlier plates, five in all, are not numbered ... It is evident that this 'suppressed number' must be cited as a separate work, distinct from Cassin's 'Illustrations, etc.' (1853-55), as it differs in so many respects from it, and has a joint authorship." In the end, it is

unknown why Cassin switched from Stevens to White and Hitchcock, abandoned this fascicle and reissued the plates and text. However, the presence of the plates and text from both works in this copy, bound in next to each other, provide an interesting comparison between the two projects.

We have never seen another copy of Cassin's *Illustrations* bound with these plates, nor copies of the aborted publication being sold separately. OCLC cites but 4 institutional copies of the suppressed number (Smithsonian, University of Kansas, Library Company of Philadelphia, and Harvard). An important and beautiful work on American ornithology, made even more spectacular by the inclusion of these extra, and very rare, plates.

Anker 92; Bennett p.21; Cowan p.110; Lada-Mocarski 144; McGrath p.85; Nissen *IVB* 173; Reese *Stamped with a National Character* 42; Sabin 11369; Zimmer p.124. Cf. William J. Fox, "The So-Called Cancelled Fasciculus of Cassin's Illustrations" in *The Auk*, Vol. XVIII, (1901), pp. 291-192.

(#21973)

\$ 17,500.

7] CHINESE SCHOOL, 18th/19th century - Jules Paul Benjamin DELESSERT (1773-1847, compiler). **A French album containing 30 original Chinese watercolours of plants.** [China: no date but circa 1800]. Large square quarto (14 1/8 x 14 1/2 inches). 30 leaves of Chinese paper (each approx. 12 1/4 x 12 1/2 inches) with original watercolour and bodycolour drawings of approximately 73 different species of plants (the first 18 leaves with integral identifying captions in Chinese characters, five of these with translations or partial translations into French in a single hand, the final 12 leaves with two or more species shown), the leaves loosely inserted into an album of 63 leaves of blank laid paper. Original brown leather-backed blue glazed paper-covered boards, the covers with green-stained vellum outer corners, spine with vertical title in gilt "Pomone de la Chine, Peinte". *Provenance*: Jules Paul Benjamin Delessert, 1773-1847 (bookplate on inner surface of upper board).

The Delessert album of Chinese watercolours of plants: a spectacular series of Eastern drawings with an important Western provenance.

Unlike the usual East India company drawings of the period, the fine original gouache drawings in the present album were not prepared with a western audience in mind. No concessions are made to the prevailing Western conventions employed when producing measured botanical drawings. The results have a freedom that is missing in the usual Company School drawings, while also offering a glimpse of the best of the traditions of Chinese natural history art. The sixth drawing of the pink water-lilies, for instance, is just spectacular. The flowers are shown at a time of low water - and the surface of the paper has become the water - in art, the magnificent blooms on their elegant green stems grow out of the paper, just as in nature, they would thrust out of the still waters of the pond. Included are tree peonies, pomegranates, the exotic citrus fruit known as "Buddha's fingers," begonias, chrysanthemums and lotus, among many others. A number of the drawings have their Chinese names given in characters. A few of these have pencilled annotations translating the names; all are in a single hand, probably either Delessert, or one of his curators.

Baron Benjamin Delessert a "French banker, was born at Lyons on the 14th of February 1773 ... Gifted with remarkable energy, he started many commercial enterprises, founding the first cotton factory at Passy in 1801, and a sugar factory in 1802 ... He sat in the chamber of deputies for many years, and was a strong advocate for many humane measures ... He was made regent of the Bank of France in 1802, and was also member of, and, indeed, founder of many, learned and philanthropic societies. He founded the first savings bank in France ... He was also an ardent botanist and conchologist; his botanical library embraced 30,000 volumes, of which he published a catalogue - *Musée botanique de M. Delessert* (1845, [by his curator Antoine Lasegue (1793-1873)]. He also wrote ... *Recueil de coquilles decrites par Lamarck* (1841-1842)." (*Encyclopedia Britannica* [1911], vol.VII, pp.953-954). We have not been able to establish if the present album was included in the *Musée botanique*. Stafleu notes that Delessert had "one of the most considerable herbaria of his time. It was given to the town of Geneve in 1969 ... The herbarium was started with Delessert's own collections and those of his brother ... It became of exceptional importance with the purchase, in 1803, of the Lemonnier herbarium. ... The Delessert library .. went to the Institut de France" (Stafleu & Cowan. *Taxonomic Literature* I, p.614).

(#21791)

\$ 27,500.

8] ELLIOT, Daniel Giraud (1835-1915). **The New and Heretofore Unfigured Species of the Birds of North America**. New York: Published by the Author, [1866-]1869. 2 volumes, large folio (23 3/16 x 18 1/8 inches). 1p. list of 71 subscribers. 72 hand-coloured lithographic plates (including 1 plate by and after Elliot and Joseph Wolf, printed by D. McClellan & Brothers of New York; 71 printed and coloured by Bowen & Co. of Philadelphia, after Elliot [54], Joseph Wolf [15] or Edwin Sheppard [2], drawn on stone by Ch. P. Tholey (11), M.P. (14), H.J.S. (3) or L.H. (1) and others), 21 wood-engraved vignette illustrations, on india paper mounted, by W.J.Linton after Edwin Sheppard. Contemporary red half morocco over marbled paper-covered boards, the spines in six compartments with raised bands, lettered in the second and third, the others with elaborate repeat decoration in gilt, marbled endpapers, gilt edges.

A spectacular work with very fine, generally life-size, hand-coloured lithographs of species not previously pictured by either Alexander Wilson or John James Audubon.

Elliot describes his aims in the preface: "Since the time of Wilson and Audubon, no work has been published upon American Ornithology, containing life-size representations of the various species that have been discovered since the labors of those great men were finished. The valuable productions of Cassin, as well as the revised edition of the ninth volume of the Pacific Rail Road Report, the joint labor of Messrs. Baird, Cassin and Lawrence had indeed appeared ... but no attempt had been made to continue the works of the first great American naturalists in a similar manner ... It was, therefore, with the desire to contribute ... towards the elucidation of the comparatively little known species of the Birds of North America, their habits and economy, as well as to render their forms familiar so far as life-size representation of them might serve to do, that I undertook the present publication."

The plates for Elliot's work (with the exception of plate 17 in volume II) were executed by Bowen of Philadelphia, the same lithographer as in Cassin's continuation of Audubon. The plates are taken from originals by Elliot and one of the greatest ornithological artists working in the second half of the nineteenth century: Joseph Wolf. In particular, Wolf's image of the Iceland Falcon (the second plate in volume II) must rank as one of the great bird portraits of all time, and is a worthy successor to the images in Audubon's own masterpiece.

Anker 129; Bennett, p.39; *Fine Bird Books* (1990) p.95; Nissen IVB 294; Reese *Stamped with a National Character* 44; Sabin 22227; Wood p.331; Zimmer p. 205.
(#23604)

\$ 65,000.

9] FORSTER, Johann Reinhold (1729-1798) & Johann Georg Adam FORSTER (1754-1794). **Characteres generum plantarum, quas in itinere ad insulas maris Australis, collegerunt, descripserunt, delineaverunt, annis MDCCLXXII-MDCCLXXV**. London: B. White, T. Cadell and P. Elmsly, 1776. 4to (11 7/8 x 9 1/4 inches). Errata leaf. 78 engraved plates after the Forsters (numbered 1-75, 38a, 38b, and 51a), uncut and mostly unopened. Expertly bound to style in 18th-century half diced russia over 18th-century marbled paper-covered boards, spine gilt in compartments.

First edition, first issue, of "the first botanical work on Cook's second expedition" (Henry) and "the foundation of our knowledge of New Zealand, Antarctic and Polynesian vegetation" (W.B. Helmsley).

This was the first scientific work, in fact one of the earliest publications of any kind, published as a result of Cook's second voyage. It lists the botanical discoveries made during the voyage, following a Linnaean classification system. When Sir Joseph Banks decided not to accompany Cook on his second voyage, the Forsters (father and son) took his place. "This is the first botanical work from Captain Cook's second voyage to the South Pacific (1772-1775) and it is important to the history and science of botany, as it contains a large number of new generic and specific names relating to the plants of Australasia and Polynesia ... In addition to their own natural history collections and that of Anders Sparrman, the Forsters had access to Sir Joseph Banks's fine natural history library and collection of specimens as well as to Sydney Parkinson's sketches. Banks and Parkinson both had accompanied Cook on his first voyage to the Pacific (1768-1771) as naturalists" (Hill).

Hill corrects Stafleu & Cowan's assertion that the first edition of this work was the folio issue dated 1775, noting that the present quarto issue is the first edition. "The second issue, printed the same year ... was in folio format, printed on thick paper. There seem to be some copies of this issue misdated 1775. The order of issues is established

by the fact that several of the errata listed in the quarto issue are corrected in the folio issue."

The book is one of the earliest sources of our knowledge of the plants of Australia and Polynesia, it has considerable significance for the history of Cook's second voyage, and it is one of a surprisingly small number of monuments to the major scientific achievements of the three voyages.

Beddie 1385; Du Rietz 463; Henrey II, pp.167-168 & III, 718; Hill (2004) 627; Holmes 17; Hunt 649; Nissen *BBI* 644; Pritzel 2981; Stafleu & Cowan 1826.

(#21749)

\$ 6,500.

10] [HILL, Sir John (1716?-1775)]. **Eden: or, a Compleat body of gardening, containing plain and familiar directions for raising the several useful products of a garden ... compiled and digested from the papers of the late celebrated Mr. Hale, by the authors of the compleat body of husbandry. And comprehending the art of constructing a garden for use and pleasure; the best methods of keeping it in order: and the most perfect accounts of its several products.** London: printed for T. Osborne, T. Trye, S. Crowder & Co., and H. Woodgate, [1756-]1757. Folio (15 3/4 x 10 inches). Engraved emblematic frontispiece, 60 engraved plates, all finely hand-coloured by a contemporary hand, most plates unsigned but including work by C. Edwards & Darly, J.Hill, Boyce, Philips, B. Cole, Ed. Alton and others, after Edwards, J. Hill, Van Huysum and others. Eighteenth-century red morocco, covers with elaborate border of a wide gilt fillet enclosing a decorative roll tool, the spine in seven compartments with raised bands, morocco labels in the second and sixth panels, the other compartments with overall tooling made up from massed small tools, comb-marbled endpapers, g.e. (Expert repairs to spine).

An exceptional copy of the first edition of this important 18th-century gardening book: bound in 18th-century red morocco and with very fine contemporary hand-colouring.

The work was issued in 60 weekly parts between August 1756 and October 1757, and was available with plates uncoloured or coloured. The present example is truly exceptional: it is the best contemporary coloured copy that we have ever seen and is bound in sumptuous red morocco, which strongly suggests that it was specially prepared for presentation. The plates are coloured by an assured and highly-talented hand, using a strong palate, and they all show the required oxidisation of the white pigment and the show-through that is such a reliable indicator of early colouring.

The work, intended as a companion to the *Compleat Body of Husbandry* (London, 1756), was designed along very unusual lines for the period: each weekly part includes information on what should be done in the garden during the following week together with descriptions of the plants that should be at their peak at that time. In the introduction, the author's intentions are made plain: "We shall treat Gardens from their Origin, Design, and first Construction, to the raising them to Perfection, and keeping them in that condition; and we shall consider, in our Course, their Products, whether of Use, Curiosity, or Beauty. These we shall describe in their several Seasons, suiting our Publications to the Time of their Appearance."

Henrey writes of Sir John Hill that "Not only was ... [he] industrious and energetic, but his writings show him to have been a man of real ability and genius" (vol. II, p. 91). Unfortunately, he was also conceited, eccentric and fond of self-advertisement: traits not conducive to winning friends, and various false starts in his search for wealth and recognition led him to pursue a number of careers: apothecary, practical botanist, actor, gardener (he apparently assisted in the laying out of a botanic garden in Kew, and was gardener at Kensington Palace) and, most productively of all, miscellaneous writer (the list of his works in the *D.N.B.* runs to five and a half columns).

Bradley III, 109; *Great Flower Books* (1990) p.100; Henrey III 776; Hunt 559; Nissen *BBI* 880; Tongiorgi Tomasi *An Oak Spring Flora* 53 (second edition).

(#21989)

\$ 35,000.

11] HOFFY, Alfred M. (fl. 1837-1864, lithographer and publisher). - William Draper BRINCKLÉ (1798-1862, editor). **Hoffy's North American Pomologist, containing numerous finely colored drawings, accompanied by letter press descriptions, &c, of fruits of American origin. Edited by William D. Brincklé.** Philadelphia: Prepared and published by A. Hoffy, 1860. "Book no.1" (all published) quarto (10 1/2 x 7 3/4 inches). Lithographic portrait frontispiece of Brincklé by Hoffy on india paper mounted, 36 hand-coloured lithographed plates, heightened and finished with gum arabic, all by Hoffy. (Plates toned as usual). Original brown bead-grained cloth, the covers elaborately blocked in blind, the upper cover with the title blocked in gilt, the flat spine divided into five compartments by triple blind fillets.

A fine copy of this beautifully-illustrated and "very rare" (Bennett) work.

"The design of the present work is to direct attention of Horticulturalists... to our native fruits, and to give such a pomological description and colored drawing of them, as that they may be readily identified" (Editor's preface). True to his word, Brincklé gives detailed descriptions of each variety under various sub-headings: size of fruit, flavour, quality, synonyms, form, etc., and then adds a paragraph or so on the historic origins of the variety. Details of 36 varieties are given (16 pears, 7 apples, 4 peaches, 3 raspberries, 2 plums, and 1 each of apricots, grapes, cherry and chestnut) all first described and tested in North America. But the chief glory of this work are the spectacular plates "of a delicate and charming quaintness ... [they] are almost good enough to eat" (McGrath). All are 'drawn from nature' and lithographed by Hoffy himself.

This is the third work on American fruits to be published by Hoffy with his own hand-coloured lithographs. His earliest and best-known publication is his *Orchardist's Companion* (Philadelphia: 1841-43). He then collaborated with Brincklé, a Philadelphia doctor and pomological enthusiast, on the ill-fated *The American Pomologist* (Philadelphia: 1851), the stock of which, according to Hoffy, was "consumed, uninsured, in the conflagration of the Artisan Building, in Ranstead Place" (Introduction to the present work). The present work is therefore Hoffy and Brincklé's second collaboration. The reasons why only the present "Book No.1" appeared are not known, but, at the time, its success seems to have been limited for, as Bennett notes, "it is [now] very rare". Dr. Brincklé's death in December 1862 may also have been a deciding factor.

M.A. Amerine & A.E. Borg *A bibliography on grapes, wines, other alcoholic beverages* 1783; Bennett, p. 117; Bunyard 'Guide to the Literature of Pomology, in the *Journal of the Royal Horticulture Society*, p. 439; McGrath, p. 56; cf. *Oak Spring Pomona* 59.

(#23852)

\$ 3,950.

12] [LAMBERT, Aylmer Bourke (1761-1842)]. **A Description of the Genus Cinchona, comprehending the various species of vegetables from which the Peruvian and other barks of a similar quality are taken. Illustrated by figures of all the species hitherto discovered. To which is prefixed Professor Vahl's dissertation on this genus ... Also a description, accompanied by figures, of a new genus named Hyænanche: or, Hyæna poison.** London: printed for B. and J. White, 1797. Quarto [11 5/8 x 9 1/8 inches). Half-title. 13 folding engraved plates with roulette work by J. Barlow (8 after Ferdinand Bauer). Expertly bound to style in dark blue straight-grained half morocco over 18th-century marbled paper-covered boards, the flat spine divided into six compartments by gilt fillets and roll tools, lettered in the second compartment, the others with repeat tooling in gilt.

First edition of this important work on Peruvian bark or Cinchona by "one of the most ardent and experienced botanists of his day" (Henrey), illustrated with plates by one of the greatest botanical artists.

Cinchona, a primary source for quinine, is a genus that currently includes about 25 species in the family Rubiaceae. They are native to tropical South America, and valued for their ability to help in the battle against malaria. They are large shrubs or small trees with evergreen foliage and grow to a height of between about 15 and 50 feet. The name Cinchona was given to the genus in 1742 by Linnaeus in memory of the Countess of Chinchon, the wife of a viceroy of Peru, who was introduced by natives to the medicinal properties of the bark in 1638, and supposedly brought the knowledge back to Europe. However, as far back as the 1560s, stories of the medicinal properties of this bark seem to have been noted in journals.

Lambert, vice-president of the Linnaean Society, was "famous as a collector, he built a renowned botanical library,

and a herbarium that grew to be one of the most important and valuable in Europe ... in 1802 Lambert inherited Boyton [House, at Heytesbury, in Wiltshire], and here he entertained many eminent naturalists ... Towards the close of his life he took a house near the Royal botanic gardens at Kew" (Henry II, p.35).

In the present work eight of the thirteen fine folding plates are after Ferdinand Bauer, who with his brother Franz "may well claim to be the greatest of all botanical draughtsmen. Their skill in execution of detail is miraculous, yet they never lost sight of the wood for the trees; everything is understood, balanced, controlled ... The splendid illustrations to [the present work] ... deeply impressed Goethe ... The botanical draughtsman was no longer the mere recorder of floral beauty; he now had the more difficult task of serving both Art and Science" (*Great Flower Books*).

BM (NH) III, p.1050; *Great Flower Books* (1990) p.110; Henry III, 919; Stafleu & Cowan 4144.
(#20406)

\$ 2,750.

13] LESSON, René Primevère (1794-1849). **Histoire naturelle des Oiseaux de Paradis et des Épimaques**. Paris: Fain for Arthus Bertrand, [1834-1835]. Octavo (9 3/4 x 6 3/8 inches). Half-title. Uncut and largely unopened. 43 hand-coloured engraved plates (3 double-page, 31 after Jean Gabriel Prêtre, 12 after Paul Louis Oudart). Unbound (as issued) within contemporary blue/green moiré cloth-covered three-fold wrappers, titled in gilt on spine, cloth ties to fore-edge, contained within recent dark green morocco-backed cloth box, titled in gilt on spine.

Very rare in this state: uncut, unopened and unbound. An excellent copy of a "classic monograph" on the Birds of Paradise (Wood).

Lesson's beautifully-illustrated work benefits from showing the subjects in their natural poses and being based on the author's personal observations of the birds in their natural habitat. Lesson described four new species, three of which he captured in New Guinea.

Lesson was educated at the naval medical school at Rochefort. In 1822 he joined the company of the expeditionary ship 'Coquille', serving as medical officer and naturalist with P. Garnot, under the natural historian J.-S.-C. Dumont d'Urville. The fieldwork that Lesson performed during the two-and-half-year circumnavigation was the foundation of both his fame as a natural historian, and also provided much of the information and experience that he used when writing this and his other companion monographs on the *Histoire Naturelle des Oiseaux-Mouches*; *Histoire Naturelle des Colibris, suivie d'un Supplément à l'Histoire Naturelle des Oiseaux-Mouches* and *Les Trochilidées ou les Colibris et les Oiseaux-Mouches*. When "Cuvier and Latreille reported to the Academy of Sciences on the ['Coquille'] expedition's zoological data and collections [...] Lesson and Garnot were praised for bringing back hitherto unknown species of birds, reptiles, fish, mollusks, and crustaceans. Lesson was also cited for his remarkable colored illustrations of fish and mollusks and for his valuable aid to Dumont d'Urville for the insect collection" (*DSB VIII*, p.265).

Prêtre, who provided the majority of the images in the present work, worked at the Museum d'Histoire Naturelle in Paris and provided the plates for many of the most important French natural history works published in the first half of the 19th century: 'these works were illustrated in accordance with the highest requirements of the time by artists such as J.G. Prêtre' (Anker p.45). Like Redouté, Oudart was a pupil of the celebrated Dutch master Gerard van Spaendonck, and 'one of the outstanding French illustrators and bird painters' (Jackson *Dictionary* p.382). He began exhibiting ornithological paintings at the Salon in 1819 and he participated in l'Uranie's circumnavigation of 1817-1820, gaining direct knowledge of many of the species that he drew.

Anker 296; cf. BM(NH) III, p.1096; cf. Brunet III, 1017; *Fine Bird Books* (1990) p.117; Nissen *IVB* 550; Ronsil p.291; Whittell p.436; Wood p.433; cf. Zimmer p.390.
(#23209)

\$ 3,750.

14] MASSON, Francis (1741-1805). **Stapeliae Novae: or, a Collection of several new species of that genus; discovered in the Interior Parts of Africa.** London: W. Bulmer & Co. for George Nicol, 1796 [-1797, watermarked 1794-1797]+. Folio (14 3/8 x 10 inches). 41 hand-coloured engraved plates, using stipple and roulette, all by Mackenzie (31 signed, 10 unsigned), after Masson. Bound to style in eighteenth century half diced russia over marbled paper-covered boards, spine in six compartments with raised bands, lettered in the second compartment, the others with repeat neo-classical design in gilt and blind. *Provenance:* George Savile Foljambe (1800-1869, Osberton Hall, Nottinghamshire, armorial bookplate).

A fine copy of the only published work by Kew Gardens' first official plant hunter.

Masson notes in his introduction: "The curious productions of the Cape had been much neglected until the year 1771, when Captain Cook returned from his first voyage round the globe, and landed the Naturalists who accompanied him at Cape Town; they were much gratified by the treasures they met with, and in consequence of the observations they then made, Sir Joseph Banks, on his return to England, suggested to his Majesty the idea of sending a person, professionally a gardener, to the Cape, to collect seeds and plants for the Royal Botanic Gardens at Kew: his Majesty was graciously pleased to adopt the plan, though at that time so little approved of by the public, that no one but myself chose to undertake the execution of it. I sailed for the Cape [with Cook aboard HMS Resolution] in the beginning of 1772, and remained there two years and a half....In the year 1786 I was sent out a second time to the Cape, and remained there near ten years, in which time I had opportunities more minutely to search that great tract of country; the various collections I have sent back from thence to Kew Gardens have been cultivated with.. much success... Two species only of Stapelia were heretofore described by botanists; the genus now promises a numerous harvest of species. In my various journeys through the deserts I have collected about forty, and these I humbly present to the lovers of Botany." The work was published in four "decades" (or parts) under the auspices of Masson's original sponsor Sir Joseph Banks. Indeed, it appears that Banks alone was responsible for seeing that the third and fourth parts were published, as Masson had already set sail again on another plant-collecting trip, this time to the Americas.

Great Flower Books (1990), p.118; Henrey 1050; Mendelssohn III, p.278; Nissen *BB1* 1301.
(#22042)

\$ 9,000.

15] MICHAUX, François-André (1770-1855). **The North American Sylva, or a description of forest trees, of the United States, Canada, and Nova Scotia, considered particularly with respect to their use in the Arts, and their introduction into Commerce [Translated by Augustus L. Hillhouse].** Paris: Printed by C. D'Hautel, 1819. 2 volumes, 8vo (9 15/16 x 6 1/8 inches). 156 hand-coloured stipple-engravings after P.J. Redouté (27), P. Bessa (92) and others by Gabriel (108), Bessin (16) and others. Expertly bound to style in contemporary French red straight-grained morocco over contemporary red glazed paper-covered boards, the flat spines divided into six compartments with a gilt fillet flanked by a roll tool, lettered in gilt in the second and third compartments, g.e.

A fine set of MacPhail's third issue of Michaux's masterpiece and a classic of American natural history. This publication is the most important work relating to American trees published in the 19th century, written by one of the greatest naturalists to work in America.

Michaux's work is based on his and his father's extensive travels in the eastern half of America from the 1790s on. Both men were friendly with Jefferson and other leading figures, who aided them in their work and travels. The letterpress for this edition was printed in Paris, as were the engraved plates. The text was printed by C. D'Hautel, the plates were executed by the engraver Gabriel and others after original drawings by the great French botanical artist Pierre-Joseph Redouté, and his associate Pancrace Bessa.

The beautifully-executed plates illustrate leaves and nuts or berries of American trees across the entire continent, and are printed from the same plates as the images in the first issue. The sheets of the first reprint of the work were destroyed by fire, but the copper plates were separately stored and thus survived to be employed in a later combined edition issued by Rice and Hart of Philadelphia.

The main difference between the first issue and the present set is that the pagination is in two volumes instead of the original three, and some of the plate numbers have been corrected.

Of the present issue, translated from the French by Augustus L. Hillhouse, Sabin says "Of the various editions with the text in English this, notwithstanding some typographical errors, is the best." Hillhouse's translation was shorter than the translation for the 1817 edition of the first volume, and therefore page 112 in the first volume of this set is numbered 112-136 in order to maintain the pagination of the succeeding section. Thomas Nuttall later continued the work begun by Michaux, and of the combined work of both men Sabin states: "It is no exaggeration to remark that it is the most complete work of its kind, and is a production of unrivalled interest and beauty."

Bennett, p.76; MacPhail *André & François-André Michaux* 17c; Meisel III, pp.379-81; cf. *Oak Spring Sylva* 20; Sabin 48694; cf. Savage, *André and François André Michaux* (Charlottesville, 1986); Stafleu & Cowan 5962.
(#15967)

\$ 13,500.

16] RABEL, Daniel (?1578-1637). **Histoire générale des insectes de Surinam et de toute l'Europe... Troisième édition revue, corrigée et considérablement augmentée par M. Buch'oz... à laquelle on a joint une troisième partie qui traite des plus belles fleurs.** Paris: Chez L.C. Desnos, 1771. 1 volume ('...Tome Troisième, Des Plantes bulbeuse, Liliacées, Caryophyllées'). Folio (19 9/16 x 13 inches). 69 hand-coloured engraved plates of flowers after Rabel. Bound to style in 18th-century diced russia gilt, covers with triple fillet border with floral spray cornerpiece, spine in seven compartments with raised bands, red morocco lettering-piece in the second, the others with repeat decoration in gilt made up from various small tools.

A fine hand-coloured copy of the complete series of Rabel's plates to his 'Theatrum florae' : a fourth edition of one of the finest of the early 17th-century botanical works.

The rarest of Desnos's extraordinary publications, the present work is an unacknowledged fourth edition of Daniel Rabel's *Theatrum florae*. It includes all 69 of the plates that are present in the first three editions (published without text in Paris in 1622, 1627 and 1633 respectively). The plate captions found in the earlier editions have been burnished out, but reappear almost word for word in the text. The additional text is, in part if not all, by Bu'choz. The plants depicted include all the most decorative flowers available to 17th-century gardeners and is truly '...une tres-jolie collection... qui ont ete dessinees & gravees d'apres nature' (see preface to vol.I). The fact that Rabel's name is omitted is not surprising since it is not included in any of the earlier editions, and it is only in the last 60 years that the work has been re-attributed to him. Rabel enjoyed a considerable reputation during his lifetime. Rightfully, he has now been rescued from obscurity, indeed, Blunt considered Rabel to be one of the two greatest French botanical artists of the 17th century, noting that his work, along with that of his successor Nicolas Robert, was 'consummate in its perfection' (*The Art of Botanical Illustration* p.114).

There is no mention of this later edition, but for references to the 17th-century editions, see: Blunt (1994) p.115; BM(NH) V,p.2088; Cleveland Collections 176 and 187; Hunt *Printmaking in the Service of Botany* 14; Nissen *BBI* 1575; L. Tongiorgi Tomasi *An Oak Spring Flora* 15; Pritzel 10855.
(#17344)

\$ 70,000.

17] REDOUTÉ, Pierre-Joseph (1759-1840) & Claude-Antoine THORY (1759-1827). **Les Roses peintes par P. J. Redouté...décrites par C. A.Thorry.** Paris: C.L.F. Panckoucke, 1824[-1826]. 2 volumes, octavo (9 3/4 x 6 5/8 inches). Vol.I with half-title, title and 4pp. prospectus, text partially unopened. 160 stipple-engraved plates printed in colours and finished by hand by Chardin, Langlois, Lemaire and others after Redouté, extra-illustrated with a 1p. autograph letter signed from Pierre Guerin to Redouté tipped in at the front of vol. I. (Scattered minor spotting). Contemporary French red calf elaborately tooled to a Romantique design, the covers with a wide border composed of fillets in gilt and black with decorative rolls in blind, the central panel on the upper covers tooled in gilt with an interlocking 'BB' monogram, the spines in five unequal compartments with broad semi-raised bands, the bands tooled with gilt fillets and small arabesque tools, black leather lettering-pieces in the second and fourth compartments, the first and fifth compartments tooled in black with an elaborate arabesque design built up from small tools, the third compartment with a similar arabesque panel in gilt within a simple gilt paneled border, gilt turn-ins, marbled endpapers. *Provenance*: B.B. (binding).

A very fine set of the first octavo edition of Redouté's most famous work, and perhaps the most celebrated flower

book ever published.

Pierre-Joseph Redouté, the most successful flower painter of all time, together with Claude-Antoine Thory, an ardent botanist and collector of roses, together in *Les Roses* produced a work not only of great artistic merit, but also an invaluable scientific record. "Redouté and Thory knew, described and figured almost all the important roses known in their day. Included were many of the key ancestors of our present-day roses. The plates in *Les Roses* have artistic value, botanical and documentary value, both for the species and cultivars still surviving and for those that have disappeared" (Gisele de la Roche). The roses used as specimens for the work were taken from the collections of Thory, the Malmaison gardens, and from other collections around Paris. Many of the flowers were novelties in Redouté's time, and a number were dedicated to the memory of his friends and acquaintances, such as l'Héritier de Brutelle and Ventenat.

The success of the folio edition prompted the publication of the present work: a second (first octavo) edition in 40 parts, issued between 1824 and 1826 with 160 plates and an expanded text. The plates are masterpieces in miniature of the engraver's art and lose none of the impact of their larger precursors in the process of reducing them from the folio to octavo format. Redouté's genius is plainly discernable and, as the prospectus states, the plates have been "réduites et gravées de nouveau par les habiles artistes, seront toutes également bien coloriées sous les yeux de M. Redouté."

This copy includes an autograph letter signed by fellow French artist Pierre Guerin to Redouté tipped into the first volume. Writing in French, Guerin asks to borrow from the artist "one of the alabaster vases which are on the mantel piece in your drawing room."

Cf. Nissen *BB1* 1599; Stafleu & Cowan *TL2* 8749.

(#22378)

\$ 25,000.

18] REMINGTON, Frederic, A.B.FROST and others (illustrators) - A.C.GOULD (editor). **Sport or Fishing and Shooting.** Boston: Bradlee Whidden, 1889. Large folio (21 1/2 x 15 1/4 inches). 15 chromolithographic plates after Remington, Frost, Cozzens and others. Expertly bound to style in dark red straight-grained morocco gilt.

A fine copy of this rare large-format work on sport in late 19th-century America, including Frederic Remington's first two published prints in color, a rare A.B.Frost image of deer-hunting and images from Fred. S.Cozzens and other top illustrators of the day

Only two copies of this work are listed as having sold at auction in the past twenty five years. The most recent copy sold at Christie's in London on 4 June 2001 (lot 90) for £17,625. The two plates by Frederic Remington, 'Hunting Antelope' (Hassrick & Webster 434) and 'Goose Shooting' (Hassrick & Webster 435) are also listed by Peggy and Harold Samuels (Remington *The Complete Prints* New York, 1990 pp.152-3) with the comment that they are the first and second Remington prints to appear in color. They were preceded only by a series of four monochrome photogravures for John Muir's *Picturesque California* (1888) and two other individual prints, both black and white. Arthur Burdett Frost is now perhaps best known for his sporting pictures and prints, but an aversion to deer-hunting meant that he rarely pictured shooting scenes that featured anything other than small game. His image, 'Hunting the Deer', is recorded, and illustrated, in Henry M.Reed's *The A.B.Frost Book* (Charleston, 1993, pp.101, 104-5) but the author was apparently unaware that it was issued as part of the present work, which is not included in the extensive appendix of books illustrated by Frost.

The present work includes six angling plates (three of fly-fishing), four plates of game-bird hunting and five of hunting larger game. Each of the fifteen subjects is first described in general terms on a single leaf of text, followed by a second leaf giving a first-hand account of catching or shooting the subject, followed by a chromolithograph illustrating the first-hand account. According to Gould's preface, the plates are all from water-colours especially commissioned for the work which were subjected to the critical scrutiny of a group of anglers/sportsmen, who judged them for technical accuracy.

The plates (with titles taken from the preceding text leaf) are as follows:

- 1.Killing the Salmon. Henry Sandham.
- 2.A Moose hunt. Henry Sandham.
- 3.Trout fishing. Henry Sandham.
- 4.Fly-fishing for Black Bass. S.F.Denton.
- 5.Hunting Antelope [i.e. Prong-horn] Frederic Remington.
- 6.Catching a Tarpon. Fred. S.Cozzens.
- 7.Mallard shooting. S.F.Denton.
- 8.Catching a Mascalonge. Frank H.Taylor.
- 9.A Wild Turkey hunt. R.J.Zogbaum.
- 10.Sailing for Bluefish. Fred S.Cozzens.
- 11.Hunting the [Virginia] Deer. A.B.Frost.
- 12.A day with the [Prairie] Chickens. R.F.Zogbaum.
- 13.A hunt above the timber-line [Big-horn]. Edward Knobel.
- 14.[Canada] Goose shooting. Frederic Remington.
- 15.Stalking the Wapiti. Henry Sandham.

Bennett p.48; not in Reese *Stamped with a National Character*; Tyler *Prints of the West* pp.127 & 174.
 (#16668)

\$ 35,000.

19] STRUTT, Jacob George (1784-1867). **Sylva Britannica, or portraits of Forest trees, distinguished for their antiquity, magnitude or beauty. Drawn from nature and etched by ... Strutt.** London: Henry G. Bohn, 1826 [but circa 1840]. Folio (21 9/16 x 14 1/2 inches). Etched frontispiece, additional title and 48 etched plates by Strutt. Expertly bound to style in red half morocco over contemporary marbled paper-covered boards, the spine in seven compartments with raised bands, lettering-piece in the second compartment, the others with repeat decoration in gilt, marbled endpapers, gilt edges.

A fine example of the second (Bohn) issue of Strutt's masterpiece.

Strutt was a landscape painter and etcher by training rather than a botanical draughtsman. He therefore approached his subjects with an artist's eye to structure and composition that lends an extra dimension to the finished images. The images are not only botanically accurate representations of individual trees, but also beautifully composed pictures of landscapes. The focus of each plate is the chosen tree or trees but they are always clearly rooted in the scenery that surrounds them, and are seen by Strutt as what they are: a point of focus, but still part of the larger landscape. Each plate is complemented by the lively and informative text, which generally gives details of the known history of each tree as well as recording its girth, height, spread and cubic footage of timber.

From 1822 to 1833, Strutt's artistic and literary output was focused on trees and forest landscape: the first edition of the present work was published between 1822 and 1826, from 1824 to 1831 he exhibited various studies of forest scenery in galleries, and from 1828 to 1833 he published *Deliciae Sylvarum; or Grand romantic forest scenery in England and Scotland*. Strutt subsequently moved to Rome where he concentrated on landscapes of Italian scenery.

Bradley Bibliography I 296; Harvard. *Catalogue of the Library of the Arnold Arboretum* p.671; Nissen *BBI* 1907.
 (#22776)

\$ 8,500.

20] WARNER, Robert (1814-1896) and Benjamin WILLIAMS (1824-1890). **Select Orchidaceous Plants [First Series]. By Robert Warner ... The notes on culture by Benjamin S. Williams.** London: John Edward Taylor for Lovell Reeve & Co., 1862-1865. Folio (17 5/8 x 12 1/2 inches. 40 hand-coloured lithographed plates by and after W.H. Fitch (31) or James Andrews (9), printed by Vincent Brooks (37) or W.West (3). Contemporary dark green half morocco over purple cloth-covered boards, covers with the edges of the leather decorated with gilt fillets and roll tools, the cloth on the upper cover lettered in gilt 'Orchids', spine gilt in six compartments with raised bands, the bands emphasized with a decorative roll tool, lettered in gilt 'Orchids' in the second compartment, the others with elaborate overall repeat pattern built up from small tools, stylized foliage cornerpieces and a large central flower-spray tool, cream glazed endpapers, gilt edges. *Provenance*: Mrs. Darby (gift inscription on front blank, dated 1866).

First edition of the first series of Warner and Williams' beautifully-illustrated large-format work on orchid species

A very fine copy of the important complete first series of one of the most beautiful of all orchid books, largely illustrated by Walter Hood Fitch (1817-1892): 'the most outstanding botanical artist of his day in Europe' (Blunt & Stearn *The Art of Botanical Illustration* [1994] p.265). Sir William Hooker, his first patron, said of the artist "I don't think Fitch could make a mistake in his perspective and outline, not even if he tried." His work on orchids amply demonstrates this and shows 'his incredible ability in dealing with complex botanical structures' (Blunt & Stearn *op. cit.* p.264).

Warner and Williams realized that the huge explosion in varieties of orchids reaching the temperate regions meant that a process of selection was required to bring to the attention of the amateur enthusiast the 'new and beautiful varieties of the more ornamental of the species already known ... [as well as] new ones which outvie the most lovely of those of the olden time'. With this in mind, as well as the fact that a large scale folio work was necessary to show the genus in all its glory, they set about publishing a work that was 'designed to present to the lovers of orchids with portraits of ... the most beautiful ... among the cultivated forms of this remarkable race of plants.' (Introduction). The experiment was a success, as they evidently launched the enterprise just as the burgeoning wider interest in orchids took hold. Originally planned as a single volume the work eventually expanded to three, with the final volume being completed in 1891.

BM (NH) V,p.2266; cf. *Great Flower Books* (1990) p.149; cf. J.Lewis *Walter Hood Fitch* p.32; cf. Nissen *BBI* 2108.

(#18116)

\$ 9,000.

21] WILSON, Alexander (1766-1813), and Charles Lucian BONAPARTE (1803-1857). **American Ornithology; or, the Natural History of the Birds of the United States ... the illustrative notes, and the life of Wilson, by Sir William Jardine.** London & Edinburgh: Whittaker, Treacher & Arnot and Stirling & Kenney, 1832. 3 volumes, octavo (8 1/2 x 5 1/2 inches). Finely hand-coloured engraved portrait, 97 hand-coloured engraved plates by W.H. Lizars after Wilson and others, including one plate with a figure by J.J. Audubon, 2 wood-engraved illustrations in the text. Contemporary green morocco gilt by J. Wright, covers richly tooled with floral and ornithological motifs in gilt, spine with raised bands in six compartments, red morocco lettering pieces in the second and third compartments, the others richly tooled with a repeat pattern in gilt, gilt turn-ins, edges marbled and gilt.

An extraordinary set of the first Jardine edition of Wilson's Ornithology, elaborately bound and very finely hand coloured, one of six such examples of a deluxe edition produced for presentation.

Alexander Wilson was the first ornithologist to undertake a systematic study of the birds of America. Wilson, who was born in Scotland, turned to the study of American ornithology full time in 1802 under the tutelage of William Bartram. At the time of the appearance of the first part of his grand work in 1807, no similar study in any branch of natural science had yet been undertaken in America, and only one colour-plate book of any scope had been published in the infant nation (Birch's *Views of Philadelphia*). Between 1808 and 1813 Wilson managed, after overcoming innumerable difficulties, to travel over much of the United States collecting material whilst also managing his ambitious publication. He died in 1813, exhausted by his task, and the final parts of the first edition of his work were eventually seen through the press by his friend George Ord. After the defeat of Napoleon, various members of the Bonaparte family took refuge in America, including his nephew, Prince Charles Lucien Bonaparte. The young Bonaparte proved to be an ornithological prodigy, and undertook the writing of a supplement to Wilson, which was completed in 1833.

The contemporary importance of Wilson's work can be judged by the fact that the present edition -- edited and with a biography of Wilson by famed ornithologist Sir William Jardine -- was published the year before the appearance of the final volume of the Bonaparte supplement. This first Jardine edition contains all of Wilson's work and the first three volumes of Bonaparte's continuation, with all plates re-engraved to scale by Lizars. "This is by far the best edition of the *American Ornithology*, both on account of the beautiful plates and the most interesting notes of the editor" (Neville Wood, quoted in Allibone, *A Critical Dictionary of English Literature*).

An early pencil inscription on the front free endpaper of vol. 1 of this set reads: "Only six copies coloured in this

remarkable manner being all more highly finished than the extra edition. They are further distinguished by having the portrait coloured, & background etc. They are all bound like the present, tools cut expressly. (Not got up for general sale)."

Frank L. Burns, in his bibliography of Wilson, confirms the above, describing such sets as an "Edition de lux" which "consisted of 'six sets only, for presentation, have the portrait and backgrounds colored, and the 97 plates generally finished in a superior manner with great care and brilliancy of coloring.' A copy bound in smooth green morocco, extra full gilt backs, broad dentelle borders of gold or sides, edges marbled and gilt [i.e. like the present copy], was recently offered from the Seeböhm library collection for £9. 9s." We could locate another (or possibly the same) example sold at the Harmsworth sale in 1953 for £22.

The colouring is indeed far more accomplished than the regular edition, with the significant advantage of having the backgrounds of each plate coloured in delicate washes and with the handsome frontispiece portrait highly finished with gum arabic. In addition, the signed binding is a superb example of a 19th-century presentation binding produced by a British masterbinder. In all, the rarest and most beautiful edition of an American ornithological classic.

Anker 534; Nissen *IVB* 996; Wood p.630; Zimmer 693; Frank L. Burns, "Alexander Wilson. [Part] VII: Biographies, Portraits, and a Bibliography of the Various Editions of his Works", copy 'g', in *The Wilson Bulletin*, Vol. XXI, No. 4 (December, 1909), p.181.

(#21986)

\$ 12,500.

Americana & Canadiana

22] [ALAMAN, Lucas (1792-1853)]. **Memoria de la Secretaria de Estado y del Despacho de Relaciones Interiores y Exteriores, Presentada...en la de Diputados el Dia 7, y en la de Senadores el 8 de Enero de 1831.** Mexico: Imprenta del Aguila, 1831. Small folio (11 x 8 inches). [2],53,[22]pp. Wood-engraved crest of Mexico on the title. Contemporary Mexican red morocco, covers with a decorative gilt roll-tool border, the flat spine divided into four compartments by gilt fillets and roll tools, the compartments with repeat decoration of a single small centrally-placed flower-spray tool, gilt turn-ins, green embossed silk pastedowns and free endpapers, gilt edges.

An important official commentary on the state of the Mexican Republic, just prior to the Texas Revolution: here in a deluxe presentation binding.

This scarce annual report on the state of Mexico by Lucas Alaman (1792-1853), Minister of Interior and Exterior Relations, was issued during a time of unrest in the republic, particularly with the growing resentment among Texas settlers. Alaman was a controversial figure in 19th-century Mexico. A scientist, politician, historian, diplomat, and writer, he was conservative by nature and expressed a nostalgia for monarchic rule. He was an influential politician in the early years of the Mexican Republic and favored a strong central government. Alaman was also instrumental in the creation of the Mexican National Archives and the Natural History Museum in Mexico City. This report reviews foreign relations, and lauds the republic's domestic tranquility, prosperity and freedoms.

Palau 160863.

(#23332)

\$ 2,750.

23] BARCLAY, Robert (1648-1690). **Theologiæ verè Christianæ Apologia.** Amsterdam: Jacob Claus, 1676. Small quarto (7 3/4 x 6 1/8 inches). [4], [20], 374, [26] pp. Expertly bound to style in 17th-century calf, spine in six compartments with raised bands, spine ruled in gilt.

Very rare first edition of a Quaker masterwork: the definitive first published defence of the sect's theology and the primary explanation of their principles.

Publication of this work had an immediate affect on the development of Quakerism and the treatment of its followers. The *Apology*, writes Dean Inge, "became for a whole century a second Bible for the Society [of Friends]." Written when Barclay was still in his twenties during a period of voluntary exile from Great Britain, the work "is remarkable as the standard exposition of the principles of his sect, and is not only the first defence of those principles by a man of trained intelligence, but in many respects one of the most impressive theological writings of the [17th] century" (Sir Leslie Stephens). Following the publication in 1676 of the present first edition, Barclay would produce his own English translation. The work's importance may be judged from the fact it has been reprinted over 60 times and translated into numerous other languages.

Robert Barclay, a close friend and associate of William Penn, became proprietor of the American Quaker province of East Jersey in 1683. Although he was the provinces's nominal governor, he never set foot in the Americas. The publisher of this work, Jacob Claus, would go on to publish and distribute many of William Penn's promotional tracts.

Only one other copy of this very rare first edition is listed as having sold at auction in the last 30 years (Christie's New York, 10 December 1999).

Evans 10950; Smith I:182; Wing B736.
(#21811)

\$ 8,250.

24] [CALIFORNIA]. **The Californian.** Monterey & San Francisco: August 29, 1846 - September 15, 1847. 27 numbers, quarto (11 3/4 x 8 1/4 inches) (vol.I, 21 issues) and folio (18 1/4 x 11 1/2 inches) (vol.II, 6 issues). Each 4pp. (No. 3 has large hole through both leaves with loss of some text, no. 5 is silked and separated at fold, no. 15 silked, no. 28 has small hole, no. 29 silked and separated at fold with small hole and corner missing, four numbers of volume II have small sections missing, either clipped or torn out). Contained in two half red morocco and cloth boxes.

An extensive run of the first California newspaper, comprised of twenty-one issues of volume one and six numbers of volume two. The set offered here is probably the most complete to appear on the market since the Thomas W. Streeter Sale in 1968, and offers what is likely to be the last opportunity to acquire this California rarity.

The California State Library's set is less complete, as is every other known run of the newspaper save for the complete set handled by Howell and a run of thirty-eight numbers sold at the Streeter Sale (for \$ 17,500 in 1968). A set belonging to the California Pioneers was destroyed by fire.

The Californian was edited by Walter Colton, author of *Deck and Port* (1850) and *Three Years in California* (1850), and Robert Semple, a frontier doctor from Kentucky. The first issue appeared on August 15, 1846 and continued to be published weekly in Monterey, in English and Spanish on the Zamorano Press, the first printing press in California. Paper was so scarce that a few issues had to be printed on cigar wrapping papers. Much of the news is comprised of first-hand accounts of local happenings. When there was a scarcity of news items, Colton and Semple used fillers of poetry and fiction, or culled from newspapers received in exchange. The paper was printed every Saturday until No. 36, April 24, 1847, when Colton turned the business over to Semple due to ill health. Number 37, here present, notes the change; this and the next issue, that last published in Monterey, appeared on Thursday rather than Saturday.

Semple moved the paper almost immediately to San Francisco, where he began publication in a larger folio format, on May 22, 1847. The paper bore the masthead *The Californian* until Number 15, August 28, here present, when the "The" was dropped. B.R. Buckelew took over as publisher July 17, Robert Gordon on October 27th, and Buckelew again January 26, 1848.

The Californian served as a vital source of news for the American forces during their occupation of California in the Mexican War. The paper continued in its important role after the war with its support of the new government, printing the texts of the various official proclamations, and strongly advocating a territorial relationship with the United States as a first step toward annexation. The issues included here include Part I of a review, with extracts, of Melville's *Typee* (Vol. I, No. 21), a reprinting of the Prospectus for the paper establishing editorial policy (Vol I, No.

30), and an account of the rescue of the Donner party survivors (Vol. I, No. 32), among many other items of great historical interest.

Fahey, pp.33-48; Streeter Sale 2509; Greenwood 99; Graff 550; Kemble (1962), pp.52-65; Wagner, *California Imprints 1*.

(#2542)

\$ 75,000.

25] CATLIN, George (1796-1872). **Illustrations of the Manners, Customs, and Condition of the North American Indians with letters and notes written during eight years of travel and adventure among the wildest and most remarkable tribes now existing...** London: J.E. Adlard for Henry G.Bohn, 1866. 2 volumes, octavo (9 3/8 x 6 inches). 313 hand-coloured etchings on 180 plates, including 3 maps (1 folding). (Text leaf D3 in vol.II with repaired tear, plate 140 in vol.II with old vertical crease). Expertly rebound in half maroon morocco to style, original marble paper boards, spine in six compartments with raised bands, black and brown morocco lettering pieces.

Deluxe issue of the 'tenth' edition, one of twelve copies with the plates printed in outline and entirely coloured by hand.

This book was and is one of the most widely circulated works on American Indians written in the 19th century, and the illustrations so beautifully presented here remain the most important body of illustrative material of American Indian life in the American West. This is a later edition of Catlins' *Letters and Notes ...*, styled the "10th edition" on the titlepage: the London publisher, Henry Bohn, took over publication in 1845 and altered the title to that given above.

What is important in this copy is the coloured plates. According to Sabin "Mr. Bohn had twelve or more copies colored after the fancy of the artist who did the work, but tolerably well." - Sabin knew Bohn personally and was therefore certainly in a position to know. He goes on to state that 'Such copies are worth \$60 a set' (this was probably a bit optimistic, and, in fact, a set brought \$24 at the Field sale in 1875. But, in comparison, a copy of the *Indian Portfolio...* sold for only \$1.50). Howes disagrees with Sabin and states that various editions published by Bohn appear with the plates coloured, however, given the quality of the work involved and the lack of any contemporary evidence amongst Bohn's advertising material of a more generally available coloured issue, it would seem likely that Sabin is correct.

The plates themselves are clean, fresh, and very handsomely coloured. It is impossible to identify the colourist, but it was quite possibly was one of the Catlin copyists working in England at that time, John Cullum or Rosa Bonheur. The plates illustrate scenes of Indian life in the West, and include a number of portraits of individual Indians.

Clark III:141; Field 260; Howes C241; McCracken 8K; cf. G.A.Miles & W.S.Reese *America Pictured to the Life* 55 (1848 edition); Pilling 685; Sabin 11537; Streeter Sale 4277; Wagner-Camp 84.

(#18394)

\$ 40,000.

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

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

"White Kennett, Bishop of Peterborough, gave his extensive collection of Americana to the Society for the Propagation of the Gospel in Foreign Parts in 1712, with the intention that the gift should be accompanied by a

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

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

Church 856; *European Americana* 713/104; Grolier/Breslauer & Folter 93; JCB II, 178; Sabin 37447; Streeter Sale 4363

(#23759)

\$ 7,500.

27] LAHONTAN, Louis Armand, Baron de (1666-1715). **New Voyages to North-America. Containing an account of the several nations of that vast continent; their customs, commerce, and way of navigation upon the lakes and rivers; the several attempts of the English and French to dispossess one another; with the reasons of the miscarriage of the former; and the various adventures between the French, and the Iroquese Confederates of England, from 1683 to 1694.** London: Printed for J. Osborn [vol I]; Printed for J. Walthoe, R. Wilkin, J. and J. Bonwicke, J. Osborn, S. Birt, T. Ward and E. Wicksteed [vol II], 1735. 2 volumes, 8vo (8 x 5 inches). 20 engraved maps and plates (8 folding), as issued, and EXTRA-ILLUSTRATED with 3 engraved plates from the 1703 first edition. Later mottled calf by Morrell, gilt triple-fillet borders with circular floral corner designs on the covers, spine with raised bands in six compartments, decoratively tooled in gilt, morocco gilt lettering pieces in the second and third compartments, all edges gilt. *Provenance*: Jonathan Carter (contemporary signature on title).

The principal early-18th century description of Canada: this beautiful copy of the second edition extra-illustrated with three additional plates from the first.

Lahontan's narrative is of considerable value for his travels in the Lake region. There is much accurate information about the region, including an Algonquin dictionary at the rear of the second volume.

The additional Letter XVI, which details a fictional journey west of the Mississippi, has often placed this work in a poor light. Historian Reuben Gold Thwaites suggests, however, that it can be read as "an anticipation of Swift;" that is, that the chapter was an intentional parody. "In simple sentences, easily read and comprehended by the masses, Lahontan recounted not only his own adventures and the important events that occurred beneath his eyes in the much-talked-of region of New France, but drew a picture of the simple delights of life in the wilderness, more graphic than had yet been presented to the European world. His idyllic account of manners and customs among the savages in the heart of the American forest ... was a picture which fascinated the 'average reader' in that romantic age, eager to learn of new lands and strange peoples" (Thwaites, "Introduction" in his 1905 edition of Lahontan's *New Voyages*).

Although the title describes the work as complete with 23 engraved "maps and cuts," this second edition of Lahontan's *New Voyages* was only issued with 20 (the title statement being a holdover from the first edition). This copy, however, contains the three plates supplied from a copy of the first edition. All three plates appear in the first volume, facing pages 55, 161 and 185 respectively.

Howes L25; Sabin 38645; Pilling 2184.

(#22372)

\$ 4,500.

28] LEWIS, James Otto (1799-1858). [**The Aboriginal Portfolio**]. Philadelphia: Printed by Lehman & Duval, published by the author, 1835-36. Folio (17 3/4 x 10 3/4 inches). Original blue paper lithographed upper wrapper to part number 2 bound at the front as a title, 1p. letterpress 'Advertisement to the First Number' (verso blank); 1p. letterpress 'Advertisement to the Third Number (verso blank). 72 hand-coloured lithographic plates after Lewis, printed by Lehman & Duval. (Lacking 1p. letterpress Advertisement to the Second Number). Expertly bound to style in black half morocco over contemporary marbled paper-covered boards, the flat spine divided into six compartments by pairs of horizontal rules, lettered in gilt in the second compartment, plain wove endpapers.

One of the rarest 19th-century American colour-plate books and the first major American colour-plate book on American Indians, here including two of the very rare advertisement leaves: Scarcer than McKenney and Hall's History of the Indian Tribes, Prince Maximilian's Reise in das Innere von Nord-America or Catlin's North American Indian Portfolio, Lewis's work records the dress of the Potawatomi, Winnebago, Shawnee, Sioux, Miami, Fox, Iowa and other tribes at treaties of Prairie du Chien, Fort Wayne, Fond du Lac and Green Bay.

The Aboriginal Portfolio represents the first attempt at a collection of portraits of North American Indians, preceding the works of Catlin, and McKenney and Hall. It is one of the earliest large projects in American colour printing, and one of the first large visual works to deal with subjects beyond the east coast of the United States.

James O. Lewis was born in Philadelphia in 1799, moved west as a teenager, and had become an engraver and painter by the time he was living in St. Louis in 1820. In 1823 he moved to Detroit, and painted the first of his Indian portraits at the request of Gov. Lewis Cass of Michigan. He accompanied Cass on four Indian treaty expeditions in the Great Lakes region in 1825-27 and painted Indians during the course of each. Virtually all of the originals of the images published here were executed by Lewis in this period. Subsequently, many of the Lewis portraits were copied by Charles Bird King, and some appeared in the King versions in the McKenney and Hall portfolio. All of the Lewis originals were destroyed in the Smithsonian fire of 1865.

The Aboriginal Portfolio was published in Philadelphia by lithographers George Lehman and Peter S. Duval. It was issued in ten parts, with each part containing eight plates; however, due to a loss of subscribers, very few of the last few part was issued, and sets with the full complement of a frontispiece/title-leaf and eighty plates are virtually never found: only the Siebert copy is listed as having sold at auction in the past twenty-five years. The present set is extra-illustrated with a rare blue wrapper from the second part which has been bound in at the front and serves as a title.

Bennett p.68; Eberstadt 131:418; Field 936; Howes L315; Reese *Stamped with a National Character* 23; Sabin 40812.

(#17318)

\$ 100,000.

29] LEWIS, Meriwether (1774-1809) and William CLARK (1770-1838). **History of the Expedition Under the Command of Captains Lewis and Clark, to the Sources of the Missouri, Thence Across the Rocky Mountains and Down the River Columbia to the Pacific Ocean. Performed During the Years 1804-5-6 ...** Philadelphia: Published by Bradford and Inskeep, 1814. 2 volumes, octavo (8 1/4 x 5 1/8 inches). 2 engraved maps in vol.I (lacking the large folding map sometimes bound at the front, repaired tear to map facing p.261); 3 engraved maps in vol.II. (Browned). Contemporary sheep, original red morocco labels to spines. *Provenance*: William Fluke (Randolph Co., North Carolina, inscriptions in both volumes); Addison Coffin (1822-1897, signed twice in vol.I).

First edition of the "definitive account of the most important exploration of the North American continent" (Wagner-Camp). The work is a cornerstone of any collection of Western Americana, including essential information on the geography, natural history, science, and ethnography of the area explored.

The most famous of all western travel narratives, the book describes the expedition to explore the newly acquired Louisiana Purchase, undertaken from 1804 to 1806 by ascending the Missouri River to its source, crossing the Rocky Mountains, and reaching the Pacific Ocean. In total, the expedition covered some eight thousand miles in slightly more than twenty-eight months. They brought back the first reliable information about much of the area they traversed, made contact with the Indian inhabitants as a prelude to the expansion of the fur trade, and advanced by a quantum leap the geographical knowledge of the continent.

This official account of the expedition is as much a landmark in Americana as the trip itself. The narrative has been reprinted many times and remains a perennial American bestseller. The large folding map of the West was not issued with all copies, and was offered separately, costing almost as much as the book itself. It is often not present, as here. The observations in the text make it an essential work of American natural history, ethnography and science. It is the first great U.S. government expedition, the first book on the Rocky Mountain West, and a host of other firsts. It is among the most famous American books.

Volume I of this set is signed twice by Addison Coffin (1822-1897), a Quaker who was heavily involved in the Underground Railway in Indiana and who wrote about Lewis and Clark in his memoirs.

Sets of the 1814 first edition of Lewis and Clark, with or without the map, have become increasingly difficult to find, especially as Stephen Ambrose's excellent book and the Ken Burns documentary have further widened the already broad appeal of what must be considered one of the greatest books in all Americana.

Wagner-Camp 13:1; *Printing & the Mind of Man* 272; *Grolier American* 100, 30; Howes L317; Tweney 89, 44; Graff 2477; Sabin 40828; Church 1309; Field 928; Streeter Sale 1777; Streeter, *Americana Beginnings*, 52; Shaw & Shoemaker 31924.

(#23457)

\$ 22,500.

30] LEWIS, Meriwether (1774-1809) and William CLARK (1770-1838). **Travels to the Source of the Missouri River and Across the American Continent to the Pacific Ocean. performed by order of the Government of the United States, in the years 1804, 1805, and 1806. By Captains Lewis and Clarke [sic]. Published from the official report.** London: Longman, Hurst, Rees, Orme and Brown, 1814. Quarto (10 5/8 x 8 1/2 inches). Half-title, 1p. publisher's advertisement at end. 1 folding engraved map by Neele, five engraved plans on 3 plates. (Worm track to outer blank margins of leaves from 4E1 to the end, light marginal browning to the plan facing p.191). Contemporary marbled calf, carefully rebaked, the original gilt spine laid down, marbled edges. *Provenance*: James Grove White (1852-1938, Kilbyrne, Doneraile, Co. Cork, Ireland, armorial bookplate, early ink stamp to front pastedown).

The first British edition of the great landmark of western exploration.

First British (and first quarto) edition of the "definitive account of the most important exploration of the North American continent" (Wagner-Camp). The book describes the U.S. government-backed expedition to explore the newly-acquired Louisiana Purchase undertaken from 1804 to 1806 by ascending the Missouri to its source, crossing the Rocky Mountains, and reaching the Pacific Ocean. In total, the expedition covered some eight thousand miles in slightly more than twenty-eight months. They brought back the first reliable information about much of the area they traversed, made contact with the Indian inhabitants as a prelude to the expansion of the fur trade, and advanced by a quantum leap the geographical knowledge of the continent.

The narrative was first published in Philadelphia in two octavo volumes in the same year as the present edition, and it has been reprinted many times since and indeed remains a perennial American bestseller. The large folding map of the West (by Neele after the Philadelphia edition map) recalls an extraordinary feat of cartography, accurately revealing much of the trans-Mississippi for the first time. Wheat notes that the map is almost identical to the Philadelphia version "except for a few minor variations." The observations in the text make it an essential work of American natural history, ethnography, and science, and it forms a worthy record of the first great U.S. government expedition. Copies of Lewis and Clark's work have become increasingly difficult to find, especially as Stephen Ambrose's excellent book, the Ken Burns documentary, and the expedition's bicentennial have further widened the already broad appeal of the book.

Field 929; Graff 2480; Hill 1018; Howes L317, "b."; *Literature of Lewis & Clark* 5A.2; Sabin 40829; Streeter Sale 3128; Wagner-Camp 13:2; Wheat, *Transmississippi* 317.

(#21472)

\$ 32,500.

31] MCKENNEY, Thomas L. (1785-1859) and James HALL (1793-1868). **History of the Indian Tribes of North America**. Philadelphia: Edward C. Biddle (vol. I) and Daniel Rice and James G. Clark (vols.II-III), 1837-1842-1844. 3 volumes, folio (19 3/4 x 14 1/4 inches). 120 hand-coloured lithographic plates after Karl Bodmer, Charles Bird King, James Otto Lewis, P.Rhindesbacher and R.M.Sully, drawn on stone by A.Newsam, A. Hoffy, Ralph Trembley, Henry Dacre and others, printed and coloured by J.T. Bowen and others, vol.III with two lithographic maps and one table printed recto of one leaf, 17pp. of lithographic facsimile signatures of the original subscribers. Contemporary dark green half morocco gilt, spines in six compartments with double raised bands, the bands highlighted with a wide gilt fillet, lettered in the second and fourth compartments, the others with repeat paneling in gilt, yellow glazed endpapers, g.e. (vol. II with foot of spine renewed, neat repairs to joints).

'One of the most costly and important [works] ever published on the American Indians' (Field), 'a landmark in American culture' (Horan) and an invaluable contemporary record of a vanished way of life, including some of the greatest American hand-coloured lithographs of the 19th century.

First edition, first issue of volume I and III, second issue of vol.II. After six years as Superintendent of Indian Trade, Thomas McKenney had become concerned for the survival of the Western tribes. He had observed unscrupulous individuals taking advantage of the Native Americans for profit, and his vocal warnings about their future prompted his appointment by President Monroe to the Office of Indian Affairs. As first director, McKenney was to improve the administration of Indian programs in various government offices. His first trip was during the summer of 1826 to the Lake Superior area for a treaty with the Chippewa, opening mineral rights on their land. In 1827, he journeyed west again for a treaty with the Chippewa, Menominee, and Winebago in the present state of Michigan. His journeys provided an unparalleled opportunity to become acquainted with Native American tribes.

When President Jackson dismissed him from his government post in 1839, McKenney was able to turn more of his attention to his publishing project. Within a few years, he was joined by James Hall, the Illinois journalist, lawyer, state treasurer and from 1833 Cincinnati banker, who had written extensively about the west. Both authors, not unlike George Catlin, whom they tried to enlist in their publishing enterprise, saw their book as a way of preserving an accurate visual record of a rapidly disappearing culture. The text, which was written by Hall based on information supplied by McKenney, takes the form of a series of biographies of leading figures amongst the Indian nations, followed by a general history of the North American Indians. The work is now famous for its colour plate portraits of the chiefs, warriors and squaws of the various tribes, faithful copies of original oils by Charles Bird King painted from life in his studio in Washington (McKenney commissioned him to record the visiting Indian delegates) or worked up by King from the watercolours of the young frontier artist, James Otto Lewis. All but four of the original paintings were destroyed in the disastrous Smithsonian fire of 1865 so their appearance in this work preserves what is probably the best likeness of many of the most prominent Indian leaders of the early 19th century. Numbered among King's sitters were Sequoyah, Red Jacket, Major Ridge, Cornplanter, and Osceola.

This was the most elaborate plate book produced in the United States to date, and its publishing history is extremely complex. The title pages give an indication of issue and are relatively simple: volume I, first issue was by Edward C. Biddle and is dated 1836 or more usually 1837, the second issue Frederick W. Greenough with the date 1838, and the third issue is by Daniel Rice & James G. Clark dated 1842. Volume II, first issue is by Frederick W. Greenough and dated 1838 and the second issue by Rice & Clark and dated 1842. Volume III, first issue is by Daniel Rice & James G. Clark and dated 1844.

BAL 6934; Bennett p.79; Field 992; Howes M-129; Lipperhiede Mc4; Reese *Stamped With A National Character* 24; Sabin 43410a; Servies 2150
(#19578)

\$ 160,000.

32] MESERVE, Frederick Hill. **Historical Portraits and Lincolniana. Index of a part of the Collection of Americana of Frederick Hill Meserve**. New York: privately printed, 1915. 4to (12 x 9 inches). 10 mounted carte-de-visite size photographs, printed from the original negatives. Publisher's blue cloth, spine lettered in gilt. (A few minor bumps).

One of very few copies illustrated with additional mounted photographs printed from the original negatives.

This is the separately-issued index volume to Meserve's monumental catalogue of his collection of historical portraits and views. Neither Monaghan nor Howes cite copies of the index volume illustrated with mounted photographs printed from the original negatives in Meserve's collection. However, Monaghan suggests that but 16 copies of Meserve's catalogue were issued with such additions, suggesting a similar limitation to this volume. The photographs comprise portraits of Lincoln, Audubon, Booth, Clay, Grant, Holmes, Lee, Mencken, Parkman, and Webster.

Monaghan 2199; Howes M548a.
(#23326)

\$ 3,000.

33] MÖLLHAUSEN, Balduin (1825-1905). **Tagebuch einer Reise vorn Mississippi nach den Küsten der Sudsee von ... Möllhausen. Eingeführt von Alexander von Humboldt.** Leipzig: Hermann Mendelssohn, 1858. Quarto (12 x 9 1/4 inches). Half-title, title with wood-engraved vignette, 6pp. list of subscribers. Folding lithographed map printed in two colours with the route marked by hand, 14 plates (7 mounted chromolithographs, 6 tinted lithographs, 1 uncoloured wood-engraving), 8 wood-engraved illustrations (2 full page). (Some spotting). Publisher's brown cloth, covers blocked in blind, the upper cover lettered in gilt, spine blocked in gilt, neatly rebacked retaining the original spine, modern endpapers.

First edition of a south-western American classic.

Mollhausen served as the artist of the 1853 Pacific Railroad Survey expedition led by Lt. A. W. Whipple along the 35th parallel through New Mexico and Arizona. "Mollhausen's account is regarded as a more interesting description of the Whipple Expedition than that published in the official Survey Report" (Wagner-Camp). However, the work is best remembered for its beautiful plates, particularly the mounted chromolithographs on card depicting Native Americans and scenery of the Southwest.

Graff 2852; Howes M713; Sabin 49914; Siebert Sale 876; Streeter Sale 3135; Wagner-Camp 305:1; Wheat, MTW 955.
(#22507)

\$ 6,250.

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

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

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

Church 1235; Sabin 5198.
(#20268)

\$ 2,750.

35] SLAVERY - BARBADOS, House of Assembly. **The Report from a Select Committee of the House of Assembly, appointed to inquire into the origin, causes, and progress, of the late Insurrection.** [Bridgetown, Barbados: printed (by order of the Legislature) by W. Walker, Mercury and Gazette Office, [1818]. Octavo signed in fours (9 x 5 5/8 inches). Collation:[a2] A-G4 (pp.[i-ii, 1-]63 [3 unnumbered pages, including a final blank]). Half-title. Stitched, as issued, uncut, in a modern red cloth chemise, all contained within a modern red morocco-backed slipcase, titled in gilt on spine. *Provenance*: Sir John Gladstone (Fasque, Kincardineshire, Scotland. "Fasque" written in ink on half-title) .

Very rare first edition of a report printed in Barbados on the origins of the slave insurrection of 1816, including numerous eyewitness descriptions of the bloodshed.

"The rebellion began on April 14, 1816, in St. Philip's Parish. The canes on one-fifth of the estates in the island were burned, and property to the amount of £179,000 was destroyed. It had its origin in a rumor that freedom was to have been granted at the close of 1815. When this had not transpired, a restlessness resulted which showed itself in the Easter outbreak. The foundation of the false report was to be found in the proposed establishment of registration, and the hope for emancipation had been kept alive by the exertions of Wilberforce in England." (Ragatz).

Following a report of the committee containing a history of the insurrection as well as conclusions of its origins, the pamphlet includes transcripts of 21 interviews with various slaves, free men of colour, military officers, pastors of local churches and others. The pamphlet concludes with the 17 January 1816 resolutions of the Barbados House of Assembly as well as an alphabetical listing of Barbados property owners with the amounts of their losses from the insurrection.

Undated on the title, Ragatz and other bibliographers have ascribed the date of this pamphlet to 1816; however a footnote on p. 23 references a 19 February 1817 report and at a meeting of the Barbados Assembly on January 7, 1818 the committee's report was formally presented and 250 copies were directed to be printed for distribution on the island and in England. Among the recipients of the latter was John Gladstone, the original owner of the present copy. The provenance of this copy to Gladstone, the father of the prime minister, is significant, as he was among the largest of the slaveowners in the West Indies.

OCLC cites but three extant copies of the first edition (Library of Congress, University of London and the American Antiquarian Society). Schomburgk, in his mid-19th century history of Barbados, confirms: "There are few copies if any of that report left in the island."

Handler, *A guide to source materials for the study of Barbados history*, pp. 70-71; Ragatz, p. 138; Schomburgk, *The History of Barbados*, p. 398; Sabin 3284.

(#21899)

\$ 8,500.

36] SLAVERY - HOLMES, J. Henry H. **An Appeal to the Good Sense and Justice of the Inhabitants of the British Empire, in behalf of truth and integrity opposed to cant, hypocrisy, and dissimulation, in respect to Slavery and the West Indies, by J. Henry H. Holmes, Advocate, Demerary.** [Georgetown, Demerara, i.e. British Guiana]: 1823. Octavo signed in fours (8 1/2 x 5 5/8 inches). Collation:[a2, b-m4, n2] (pp.[i-ii, 1-]95 [96]; i-vi). Half-title. Uncut. Stitched, as issued, uncut, in a modern red cloth chemise, all contained within a modern red morocco-backed slipcase, titled in gilt on spine. *Provenance*: Sir John Gladstone (Fasque, Kincardineshire, Scotland. "Fasque" written in ink on half-title).

Very rare West Indian response to Wilberforce's call for the abolition of slavery, published in Demerara just weeks before the bloody slave revolt of 1823: this copy belonging to the slaveowner at the heart of the uprising.

The author of this pamphlet is identified on the title as "Advocate, Demerary"; other sources identify him more specifically as the Judge Advocate of the Forces of Demerara and Essequibo. The pamphlet is a direct response to the publication of William Wilberforce's *Appeal to the Religion, Justice, and Humanity of the Inhabitants of the British Empire on behalf of the Negro Slaves in the West Indies* (London, 1823). Holmes writes of his work: "The object I have kept in view as much as possible, has been to give a fair and just description of slavery as it exists at

present in the West Indies -- to expose the illiberal and slanderous aspersions so undeservedly cast upon the inhabitants: as also to impress upon the British public, the fallacy of all premature and sudden changes, in the condition of a million of people who require to be long exposed to the rays of knowledge and civilization, before they can be made capable of appreciating the value or enjoying the blessings of freedom" (p. 94).

The pamphlet must have been published just weeks before the 1823 Demerara slave revolt. The pamphlet references a 9 April 1823 letter to the editor of the Royal Gazette by missionary John Davies as "just published," suggesting that this pamphlet was issued circa May 1823. In the months leading up to the revolt, rumors circulated in Demerara of possible manumission legislation before parliament, no doubt originating with the publication of Wilberforce's Appeal and perhaps the reason behind Holmes's publication of this pamphlet.

"In [August] 1823 an outbreak of the slaves occurred in Demerara, and one of John Gladstone's plantations happened to be its centre. The rising was stamped out with great cruelty in three days. Martial law, the savage instrument of race passion, was kept in force for over five months. Fifty negroes were hanged, many were shot down in the thickets, others were torn in pieces by the lash of the cart-whip. [Missionary John] Smith was arrested, although he had in fact done his best to stop the rising. Tried before a court in which every rule of evidence was tyrannically set aside, he was convicted on hearsay and condemned to death. Before the atrocious sentence could be commuted by the home authorities, the fiery heat and noisome vapours of his prison killed him. The death of the Demerara missionary, it has been truly said, was an event as fatal to slavery in the West Indies, as the execution of John Brown was its deathblow in the United States." (Morley, *Life of William Ewart Gladstone*, I:p.17).

A note on the final page suggests that the author intended to have this work republished in London; no such edition was ever issued. The pamphlet is very rare, with only four copies cited on OCLC (Duke, Wake Forest, Oxford and the National Library of Scotland).

Not in Sabin or Ragatz.
(#21900)

\$ 6,500.

37] STEDMAN, Charles (1753-1812). **The History of the Origin, Progress, and Termination of the American war.** London: printed for the Author, sold by J. Murray, J. Debrett and J. Kerby, 1794. 2 volumes, quarto (10 1/4 x 8 1/4 inches). Half-title to vol.II. 15 engraved maps and plans (11 folding, one of these with an over-flap). (Lacking half title to vol.I, minor scattered foxing to text). Expertly bound to style in 18th-century tree calf, gilt-tooled border to covers, the flat spines divided into six compartments with gilt fillets and a roll tool, red morocco lettering-piece in the second compartment, black morocco label with onlaid red morocco roundel with volume number in gilt in the fourth compartment.

A fine copy of the first edition of a fundamental work to any collection relating to the American Revolution

This work is "generally considered the best contemporary account of the Revolution written from the British side" (Sabin). The beautifully engraved maps (the largest of which is approximately 20 x 30 inches) are the finest collection of plans assembled by an eyewitness. They depict the sieges of Savannah and Charlestown, plus the battles of Saratoga, Camden, Guilford, Hobkirk's Hill, and Yorktown.

Stedman was a native of Philadelphia, a Loyalist who served as an officer under Howe, Clinton, and Cornwallis, and later became an examiner of Loyalist claims for the British government. He had first hand knowledge of many of the campaigns and persons involved in the effort. He is critical of Howe, and describes all the major theatres of war, as well as individual battles from Bunker Hill to Yorktown.

Howes S914; JCB II:372; Lowndes V, p.2504; Sabin 91057; Winsor VI, p.518
(#20278)

\$ 18,000.

38] TARLETON, Sir Banastre (1754-1833). **A History of the Campaigns of 1780 and 1781, in the Southern Provinces of North America.** London: printed for T. Cadell, 1787. Quarto (10 1/2 x 8 1/2 inches). 2pp. publisher's advertisements at rear. 1 folding engraved map with routes marked by hand in colour, 4 engraved plans (2 folding) with positions and troop movements marked by hand in colours. Bound to style in half 18th century russia over the original marbled paper boards, flat spine in compartments decoratively tooled in gilt. *Provenance:* Field Marshal William Harcourt, 3rd Earl Harcourt, 1743-1830 (armorial bookplate).

First edition of a key work concerning the southern campaigns of the American Revolution, with provenance to Tarleton's commanding officer during the early stages of the war.

Tarleton, the commander of a Tory cavalry unit, the British Legion, served in America from May 1776 through the siege of Yorktown. He was infamous for his brutal tactics and hard-riding attacks. His narrative is one of the principal British accounts of the Revolution, notable for his use of original documents, a number of which are included as notes following the relevant chapters. The handsome maps and plans include "The Marches of Lord Cornwallis in the Southern Provinces...", showing the Carolinas, Maryland, Virginia and Delaware (with routes traced by hand in color); and plans of the siege of Charlestown, the battles of Camden and Guildford, and the siege of Yorktown.

This copy of Tarleton's campaigns with important provenance to a noted British participant in the war and Tarleton's commanding officer prior to the southern campaigns. William Harcourt commanded the 16th Light Dragoons, a regiment known as the Queen's Lancers, seeing action at the Battles of the Brandywine, Paoli and Monmouth Court House. It was under his command that Tarleton captured Charles Lee in December 1777.

Church 1224; Clark I: 317; Howes T37; Sabin 94397
(#22739)

\$ 12,000.

39] WARRE, General Sir Henry James (1819-1898). **Sketches in North America and the Oregon Territory. By Captain H. Warre, (A.D.C. to the late Commander of the Forces).** [London]: Dickinson & Co., [1848]. Folio (20 5/8 x 14 1/4 inches). Lithographic map, hand-coloured in outline with routes marked in red and blue, 20 hand-coloured lithographed views on 16 sheets, by Dickinson and Co., after Warre. Contemporary green straight-grained half morocco over marbled paper-covered boards, the flat spine divided into seven compartments by single fillets, lettered in gilt in the second compartment, red-sprinkled edges, plain endpapers, skilfully rebounded. Modern morocco-backed cloth box. *Provenance:* This is evidently a family copy, inscribed "H. Warre, Fyne Court, Bridgewater" on the upper right corner of the inside front board.

First edition, hand-coloured issue of a work that contains the "only western color plates comparable in beauty to those by Bodmer" (Howes). An important record of the American west before it was touched by western civilization. This copy with probable Warre family association.

Captain Warre and Lieutenant Mervin Vavasour of the Royal Engineers left Montreal on 5 May 1845. They initially accompanied Sir George Simpson, governor of the Hudson Bay Company, who was making an inspection tour of the Company's outposts. On reaching Fort Garry (plate 1) at the confluence of the Red and Assiniboine Rivers, they teamed up with Peter Skene Ogden (1790-1854), a Company Chief Trader who had vast experience of the West, the Columbia and the Rockies in particular. Travelling mainly on horseback, the journey from the fort over the Rockies to Fort Colville took them from 16 June to 12 August. This section of the journey is illustrated by five plates. They left Fort Colville in boats and made their way down the Columbia River arriving at the Pacific on 25 August (3 plates). They then spent the winter exploring Oregon Territory and the Pacific Coast, visiting the Company settlement on the Willamette River (2 plates), exploring the Columbia River (1 plate), visiting Fort George on the Columbia River (2 plates), Vancouver Island and Fort Vancouver (1 plate), Cowelitz River and Puget's Sound. Once the weather started to improve, Warre and Vavasour and a party of about 30 began their westward journey on 25 March 1846, again by boat, but this time against the current. Warre made sketches of Mount Hood (2 plates) during this journey. They arrived at Fort Walla Walla, a distance of about 200 miles, on 3 April. They then took to horses again, and taking a short cut of about 250 miles, made for Fort Colville across a desert landscape (1 plate). From Fort Colville they went up the Columbia by boat for about 250 miles, setting off to cross the Rockies on foot. After seven days their food ran out, but, fortunately, a search party sent out from the Company station at Jasper's

House found them and guided them to safety. The station was on the Athabasca River, and from here they again took to boats and swiftly descended a distance of nearly 400 miles in two and half days to Fort Assinboine. On horseback, they travelled 100 miles in three days to Fort Edmonton on the Saskatchewan River. Then, by boat, 500 miles down the river to Fort Carlton. Again on horseback, they crossed the prairie to Red River in ten days, a distance of about 450 miles, arriving back at Fort Garry on 7 June. Here they met up with Sir George Simpson and together returned by boat to Montreal, arriving on 20 July 1846.

The background to the journey was semi-official and semi-secret: Warre and Vavasour were to make what amounted to a military reconnaissance of the Oregon Territory. American expansionists were making it clear that the uneasy joint occupation of Oregon by the United States and Great Britain was not equitable and were demanding that a northernmost frontier be established. The two officers, with the enthusiastic support of the Hudson Bay Company, were sent to gather information which would be of use in the negotiations.

As Howes notes, his dramatic depiction of the scenery, situations and incidents he encountered has resulted in "the only western color plates comparable in beauty to those by Bodmer." Abbey notes that the work was originally published at 2 guineas uncoloured, or as here, with the plates coloured at £3 13s. 6d.

Warre continued with his military career after his return to Great Britain, serving with distinction in both the Crimean and the New Zealand wars, he was knighted for his military services and retired with the rank of General. In addition to the present work he also published a series of views in the Crimea, published in London in 1856, but the present work is his undoubted masterpiece.

Abbey *Travel II*, 656; Graff 4543; Howes W-114; Sabin 101455; Smith 10727; Wagner-Camp 157.
(#17288)

\$ 160,000.

Colour-Plate & Illustrated

40] BOYS, Thomas Shotter (1803-1874). **Picturesque Architecture in Paris, Ghent, Antwerp, Rouen & Drawn from nature on Stone.** London: Printed entirely in colours by C. Hullmandel, published by Thomas Boys, 1839. Folio (21 1/4 x 14 1/8 inches). 2pp. letterpress on laid paper headed "Descriptive Notice" otherwise lithographed throughout. Chromolithographed title, lithographed dedication, 28 chromolithographed views on 25 leaves, all drawn on stone by Thomas Shotter Boys, printed by Charles Hullmandel. Original red half morocco gilt, the upper cover with an inner red watered-silk panel, enclosed by a continuation of the morocco spine tooled in gilt and blind, red morocco label at the centre of the silk panel lettered in gilt, the lower cover with embossed grained cloth, the flat spine tooled and lettered in gilt, yellow glazed-paper endpapers.

One of the most important books in the history of English colour-printing, here in the publisher's presentation binding

"A very beautiful book...Apart from the brilliance, sensitivity, and...mastery of the drawing on stone there is the great...technical and artistic achievement of Hullmandel in making possible the transmission of such drawings, and in developing the cool, transparent, graduated tints, subtle in colouring, on which the unique effect of the book depends. .. Deservedly.. the book appears to have made a great impression at the time, King Louis Philippe...is said to have presented the publishers with a diamond ring; and a review in a contemporary magazine, Art Union, said: Our recommendation of it to all who love and can appreciate art cannot be given in terms too strong; it is worthy of the highest possible praise. The Work is of exceeding beauty." (Abbey *Travel I*, 33).

The plates represent the first serious challenge to the supremacy, in England, of the hand-coloured aquatint. The plates "are produced entirely by means of Lithography: they are printed with oil-colours, and come from the press precisely as they now appear. It was strictly stipulated by the Publisher that not a touch should be added afterwards" (see "Descriptive Notice"). The Notice goes on to state that previous attempts at chromolithography had suffered from an unnatural flatness "whereas in these views, the various effects of light and shade, of local colour and general tone, result from graduated tone. The atmospheric appearance of the skies, giving day-light appearance to

the out-door scenes, is the best evidence of the purity and relevance of the tints of colour; which...combine solidity with transparency". Boys fully explored the range of possibilities that the new technique offered: one subject is presented as if it were "a crayon sketch heightened with colour", others "a sepia drawing, with touches of colour...a slight sketch in water-colours...a finished water-colour...an oil painting", etc.

Abbey *Travel* I, 33 (see plate III, "probably a publisher's presentation binding"); E. Beresford Chancellor, *Picturesque Architecture in Paris..by Thomas Shottes Boys*, London: Architectural Press, 1928; Friedman 134; Tooley 105.

(#22038)

\$ 19,500.

41] HAMERTON, Philip Gilbert (1834-1894). **Etching and Etchers ... third edition.** London: Macmillan & Co, 1880. Quarto (12 1/4 x 8 1/2 inches). Title printed in red and black with vignette on india paper mounted, half-title. 48 plates (22 heliogravures printed by Amand Durand after various artists, 26 original etchings by various artists including Samuel Palmer [1], J.McN. Whistler [1], Francis Seymour Haden [1], Legros [1], Herkomer [1] and others). Extra-illustrated with a fine loosely-inserted 4pp. ALS, dated 'May 21 1886', from Hamerton to an unnamed correspondent connected with The Century Magazine (?Richard W. Gilder, editor) asking that the artist and illustrator Joseph Pennell be allowed 'a holiday' from his work for the magazine, for the sake of his health, and adding that perhaps he (Hamerton) and Pennell might produce something together, for the magazine, at a later date. Original brown morocco-backed pebble-grained cloth, the flat spine lettered in gilt.

A fine uncut copy of the third edition with original etchings by Palmer and Whistler, and an autograph letter signed from Hamerton concerning Joseph Pennell.

This edition includes original etchings by two of the finest 19th-century practitioners of the art: facing p. 262 is Samuel Palmer's characteristically small scale masterpiece 'Sunset', and facing p.231 is James McNeill Whistler's lively rendition of the Thames at London's Billingsgate.

(#23097)

\$ 1,500.

42] HULLMANDEL, Charles (1789-1850), & Bartolomeo PINELLI. **Roman Costumes; Drawn from nature by Pinelli and C.Hullmandel: on Stone by C.Hullmandel.** London: C.Hullmandel for Rodwell & Martin, [no date, but plates dated Feb.- Dec. 1820 and watermarked 1817-1821]. Folio (16 1/4 x 12 inches). Lithographed throughout. Calligraphic title with decorative vignette, written on stone by J.Netherclift, printed by Hullmandel, 24 hand-coloured lithographed plates, drawn on stone and printed and coloured by J.Hullmandel (5 after his own drawings, 19 after Pinelli). Expertly bound to style in red straight-grained half morocco over contemporary marbled paper-covered boards, the flat spine divided into seven compartments by gilt fillets and roll tools, lettered in the second compartments, the others with repeat decoration in gilt.

A deluxe coloured copy of this very rare incunable from the dawn of lithography as an art, in Great Britain. Printed, lithographed, and in five cases from original drawings by "the man... who did more than any other to establish lithography in England" (Abbey "Travel" I, p.151).

The present work appears to be the first substantial book to be printed entirely by Charles Hullmandel (his earlier *Twenty-four views of Italy* [1818] includes a varying number of plates printed by Moser & Harris). It is clearly very rare (it was unknown to Abbey, and does not appear in auction records). Hullmandel appears to have begun the publication on his own, presumably in an attempt to build on the success of his earlier work, and using the highly fashionable Pinelli's etchings as his models.

Hullmandel was born in Mayfair on 15 June 1789 to a German father and French mother. "After training as an artist, he went abroad for a time, and it was apparently on his return journey... that he first met Senefelder and became interested in lithography, at first only as a means of publishing his own sketches... Hullmandel went to Moser and Harris for the printing of these early drawings, with the result... that he determined 'to have a press and materials of my own', which he set up in his lodgings at 51 Great Marlborough Street." (Abbey *Travel* I, p.148). He printed a number of individual views and small groups of prints, and then in 1820 produced the present work. In 1823 a

second substantial work appeared "in which the sketches, and not just the drawing on stone, are by Hullmandel himself, *Views of the South of Germany, the Tyrol and Italy... from sketches by C. Hullmandel*. Realizing that to succeed he must thoroughly understand the chemical basis of the process, Hullmandel studied under Farrday... Amateurs and artists gathered round to learn the use of the press, and No.51 became practically a school of lithography. Soon Hullmandel had the artists Ward, Westall, Lane, and particularly Harding, working for him... while in 1821 Théodore Géricault... did a series for him, Various subjects drawn from Life and on Stone (Abbey Travel I.p.149). His subsequent influence on his contemporaries in the field of lithography was enormous, and his technical achievements vital to the establishment of the lithograph as a medium through which great art could be achieved.

Colas 2382; Lipperheide Ja 20 (calling for 23 plates).
(#21307)

\$ 9,500.

43] ORME, Edward (publisher). - Samuel HOWITT (?1765-1822). **Orme's Collection of British Field Sports**. London: Edward Orme, 1807-1808 [pre-publication watermarks:1804-1806]. 1 volume, bound from the 10 original parts, oblong folio (17 11/16 x 22 inches). Hand-coloured aquatint title by James Godby and Henri Merke after W.M. Craig, letterpress contents leaf with hand-coloured aquatint vignette by J. Swain after Howitt, 20 hand-coloured aquatint plates (titled in English and French) by Godby, Merke, Craig, Clark, Vivares after Howitt (plate 2 with letterpress overslip "RACING" pasted over caption "RACEING"; plate 9 with overslip "COURSING 1" pasted over "COURSEING 1"). (Some unobtrusive expert marginal repairs). Modern dark blue straight-grained morocco gilt, spine with decorative roll-tool border, spine in six compartments with raised bands, lettered in gilt in the second compartment, the others with repeat decoration in gilt, original upper wrappers to all 10 parts bound in.

A fine copy of this "magnificent work, the most valuable English colour plate book on sport" (Tooley)

Schwerdt also waxes lyrical calling this work "the finest and most important sporting book of the last two centuries". He was writing in 1928, but goes on to note that even then this work was "very rare" and records a copy in nine (of ten) original wrappers which sold for £2,600 at auction in London (to put this price into perspective, Scribner's offered a complete set of Audubon's *Birds of America* for sale for \$12,000 [or about £2,400] in 1929). There is some disagreement about the number of original parts that were issued: both Schwerdt and Tooley mention 9 whilst Abbey calls for 10 and 10 upper wrappers are included in the present example.

The plates are from drawings by Samuel Howitt, "genius, artist, sportsman" who concentrated his considerable artistic talents on picturing scenes of horse-racing and hunting in all its aspects. Born in Nottinghamshire, England, Howitt was largely self-taught, "although he must have been helped by his companions George Morland, Thomas Rowlandson and John Raphael Smith. Howitt's watercolours of hunting, shooting and racing have delightful spontaneity. An enthusiastic sportsman himself, he had sufficient family money to paint at first only for his own and his friends pleasure. However, this fortune was quickly dissipated and Howitt moved to London... [He made a living], partly by etching at which he was extremely skilled ... He illustrated Beckford's *Thoughts on Hunting*, and other books, including *Orme's Collection of British Field Sports*... The light touch of his pen, the delicacy of his brushwork and his experience of field sports ensured all that he drew was animated and accurate." (Charles Lane *British Racing Prints* pp.132-133).

Abbey *Scenery* 14; Mellon/Podeschi 86; Prideaux p.281 ("an important work"); Schwerdt II, p.53; Tooley 273
(#19312)

\$ 60,000.

44] PAPWORTH, John Buonarotti (1775-1847). **Rural Residences, consisting of a series of designs for cottages, decorated cottages, small villas, and other ornamental buildings, accompanied by hints on situation, construction, arrangement and decoration, in theory & practice of rural architecture; interspersed with some observations on Landscape Gardening**. London: J. Diggins for R. Ackermann, 1818 [text watermarked 1816-1817]. Octavo (11 x 7 1/2 inches). Uncut, half-title, final blank. 27 hand-coloured aquatint plates after Papworth. Original paper-covered boards (rebacked to style, later endpapers), modern green cloth chemise, modern green morocco-backed slipcase, lettered in gilt. *Provenance*: Tho. Cope Chetwood (inscription dated '12 July 1822').

The genesis of this important work is explained in the introduction: 'the following designs for rural buildings,

accompanied by some practical observations, were presented to the public in the "Repository of Arts," under the title "Architectural Hints," during successive months of the years 1816 and 1817. - The proprietor of that work having received such applications for the series of designs in a separated form, as induces him to re-publish them; further observations have been added to supply, in part, the many deficiencies which necessarily occurred from so desultory a manner of publication'. A happy by-product of the designs having been published periodically is that they cover a large range of designs: from small cottages for estate workers (including a garden, so that the 'uncultivated mind of the husbandman' is kept occupied and out of the local 'village alehouse'), through various 'cottage orné', a vicarage, a dairy, a fishing lodge, to perhaps the height of luxury: an ice house 'calculated for an embellishment to the grounds of a nobleman, and contain[ing] in its plan and section all the requisites to the construction of an ice-well' (p.99).

Abbey *Life* 45; Archer 246.2; Brunet IV,9814; Prideaux p.347; RIBA vol.III,2428; Tooley 359 (#15234)

\$ 2,750.

45] REPTON, Humphry (1752-1818). **Observations on the Theory and Practice of Landscape Gardening. Including some remarks on Grecian and Gothic Architecture, collected from various manuscripts, in the possession of the different Noblemen and Gentlemen.** London: J. Taylor, 1803. Quarto (13 9/16 x 10 7/8 inches). Stipple engraved portrait of the author by W. Holl after S. Shelley, 27 engraved or aquatint plates (including 12 hand-coloured, 3 tinted, 12 uncoloured; 12 with overslips, 1 folding, 1 double-page), numerous engraved, wood-engraved or aquatint vignettes and illustrations, 2 with overslips. (Small neat repairs to folds of folding plate, occasional light offsetting of text onto plates). Contemporary light brown calf gilt by Charles Hering (with his ticket on the front free endpaper), covers with gilt-ruled and blind-tooled border with centrally-placed gilt armorial of the arms of the Leveson-Gower family, surmounted by a Marquesses coronet, with the arms and coronet of an Earl in pretence, gilt turn-ins, marbled endpapers, marbled edges (neatly rebacked to style). *Provenance:* Granville Leveson-Gower, 1st Marquis of Stafford (1721-1803, binding); Louise Ward Watkins (1890-1974, bookplate).

First edition with an interesting provenance. The classic work on landscape gardening in which Repton lays out and illustrates what he considered to be the 'fixed principles' which should be adhered to in any large scale scheme.

Humphry Repton was the main successor to Lancelot 'Capability' Brown as an improver of grounds for the English gentry in the late eighteenth and early nineteenth century. He was particularly noted for his 'Red Books'. These were produced for each individual client and were made up from a manuscript description of his proposed improvements bound with Repton's own watercolour drawings of the grounds, with his proposed alterations displayed on an overlay. Repton's landscapes displayed his preference for a gradual transition between house and grounds by means of terraces, balustrades and steps.

Textually this is one of Repton's most valuable works, for two main reasons: it contains long quotations from some very important Red Books which are now lost (those for Corsham, Bulstrode, Shardeloes, and West Wycombe), and it also contains Repton's major contribution to the evaluation of 'Capability' Brown. Although critical of some minor details the general tone of these passages is full of praise for the memory of the great gardener, and an able defense against the criticisms voiced by the theoreticians, Payne Knight and Uvedale Price.

Abbey *Scenery* 390; Tooley 399 (#14909)

\$ 18,500.

46] REPTON, Humphry (1752-1818). **Sketches and Hints on Landscape Gardening. Collected from designs and observations now in the possession of the different noblemen and gentlemen, for whose use they were originally made. The whole tending to establish fixed principles in the art of laying out ground.** London: printed by W. Bulmer & Co., sold by J. & J. Boydell and G. Nicol, [1794]. Oblong folio (10 1/4 x 14 inches). 10 hand-coloured aquatints engravings (1 folding, 3 double-page), each with one or more overslips, and 6 aquatint plates printed in black with a single tint added (4 with one or more overslips), 2 wood-engraved illustrations, 1 wood-engraved tailpiece, bound without the half title. Expertly bound to style in 18th-century half russia with early marbled paper-covered boards, the flat spine divided into six compartments by fillets and a greek-key roll, red morocco lettering-piece in the second compartment, the others alternately decorated with a large centrally-placed

vase and flower spray tool, with foliate cornerpieces and a large centrally-placed goblet and birds tool with foliate cornerpieces, gilt edges. *Provenance*: early crowned 'C' monogram at foot of title.

First edition of the first of Repton's three great works on landscape gardening.

Humphry Repton was the main successor to Lancelot 'Capability' Brown as an improver of grounds for the English gentry in the late eighteenth and early nineteenth century. He was particularly noted for his 'Red Books'. These were produced for each individual client and were made up from a manuscript description of his proposed improvements bound with Repton's own watercolour drawings of the grounds, with his proposed alterations displayed on an overlay. The present work is made up to a large degree of extracts from the 'Red Books' of 57 houses which Repton had been called upon to 'improve'. A list of these houses, their location and their owners is given in a valuable two-page list towards the front of this volume. The work is broken down into various chapters: 'Concerning Buildings', 'Concerning Water', 'Concerning Approaches', etc. In each chapter Repton selects the relevant section from each 'Red Book' that is helpful to the point he is trying to make.

In addition to the specific ideas that he is trying to convey, Repton also enters the fray on behalf of 'Capability' Brown. The theoreticians, Payne Knight and Uvedale Price, had both written disparagingly of Brown's work and Repton here answers their arguments, a lengthy letter that Repton wrote to Price in July 1794 is quoted in full. The work ends with an intriguing list of sixteen 'Sources of pleasure in Landscape Gardening' and William Wyndham's letter to Repton in support of his theories: 'Places are not to be laid out with a view to their appearance in a picture, but to their uses, and the enjoyment of them in real life, and their conformity to those purposes is that which constitutes their true beauty: with this view gravel walks, and neat mown lawns... are in perfect good taste, and infinitely more conformable to the principles which form the basis of our pleasure in these instances, than the docks and thistles, and litter and disorder, that may make a much better figure in a picture'.

The plates echo the watercolours with which Repton invariably illustrated the 'Red Books'. He makes extensive use of movable flaps or 'slides' - generally to explain the effect he is trying to create by showing the property before his improvements (with the flap down) and after, with the flaps lifted. The quality of the aquatints is exceptional, and the folding view of the Duke of Portland's house Welbeck Abbey in Nottinghamshire is particularly interesting as it apparently shows Repton and his assistants at work on a survey of the estate.

Abbey *Scenery* 388; Archer 280.1; ESTC t073696; Henrey III, 1269; RIBA III, 405; Tooley 400 (#17339)

\$ 27,500.

47] SHLATTER, Ivan Andreevich (1708-1768). **Obstoiatel'noe nastavlenie rudnomu dielu, sostoiashchee iz chetyrekh chastei, v kotorykh opisany rudokopnyia mesta, zhily i sposoby dlia priisku onykh, takozh uchrezhdenie novykh rudnikov, potrebnia k rudnomu proizvedeniiu mashiny, i razobranie, tolchenie, i promyvanie rud; s pribavleniem o dobyvanii kamennago ugol'ia.** [St. Petersburg]: Pечатano pri Imperatorskoi Akademii nauk [i.e. printed by permission of the Imperial Academy of Science], 1760. Folio (15 3/4 x 10 1/4 inches). Printed in cyrillic script throughout. 38 folding engraved plates, 5 engraved headpieces. Contemporary paper-covered boards, rebacked and retipped with calf, the spine in six compartments with semi-raised bands, original red morocco lettering-piece in the second compartment retained from the original binding. Modern red morocco backed folding box.

First edition of an important early illustrated guide to mining in Russia

Shlatter was an important figure within a number of intersecting spheres of Russian society during the middle of the 18th century: he worked as a scientist at the chemical laboratory of the Mining Collegium, serving as its Director from 1760; previously he was a director of the Imperial Mint; and he also served as an advisor to Catherine the Great. The present work, dedicated to Petr Ivanovich Shuvalov, is divided into four sections dealing with different aspects of the subject, but together offering, as the title claims, a complete guide to the mining business. The lovely engraved plates provide fascinating depictions of 18th century mining equipment, processes and sites.

(#20699)

\$ 24,000.

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

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

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

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

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

(#23303)

\$ 12,000.

Voyages & Travels

49] [ANONYMOUS]. **Hints on Emigration to the new settlement on the Swan and Canning Rivers, on the West Coast of Australia.** London: printed and published by J. Cross, 1830. Octavo (9 x 5 5/8 inches). Collation: [A2] B-G8 (pp.[i-iv] 1-96). 2 folding hand-coloured engraved maps (one of the World, and one of Australia), 1 engraved plate. Stitched, as issued, uncut, in a modern red cloth chemise, all contained within a modern red morocco-backed slipcase, titled in gilt on spine. *Provenance:* Sir John Gladstone (Fasque, Kincardineshire, Scotland. "Fasque" written in ink on front blank).

Rare promotional tract to south western Australia.

Stated on the title as the fourth edition, and first published in 1829, this tract includes an introductory section on the geography, climate and exports of the region, followed by an extract of Captain Stirling's 1827 report on the discovery of safe anchorage on that coast. The plate depicts a "Settler's Cottage," as described in that report. Other reports and extracts follow. The pamphlet concludes with an Appendix containing correspondence from Thomas Peel, Francis Vincent and others on the establishment and first colonists to the settlement.

Ferguson I, 1365.

(#21898)

\$ 3,500.

50] ANSON, George [1697-1762]. **A Voyage Round The World, In the Years MDCCXL, I, II, III, IV . By George Anson, Esq.; commander in chief of a squadron of His Majesty's Ships, sent on an expedition to the South-Seas. Compiled from papers and others materials of the Right Honourable George Lord Anson, and published under his direction, by Richard Walter ... chaplain of his Majesty's Ship The Centurion, in that expedition.** London: Printed for the Author; by John and Paul Knapton, 1748. Quarto (9 3/4 x 8 1/8 inches). 12pp. list of subscribers. 42 engraved maps, charts and plates (41 folding, 1 double-page). (Small worm track to upper margin of leaves from the front to pp.75/76). Contemporary speckled calf, covers with double-fillet gilt border, expertly rebounded to style, spine in six compartments with raised bands, the bands flanked by double gilt fillets, red/brown morocco lettering-piece in the second compartment.

First edition, first issue, of a work that "has long occupied a distinguished position as a masterpiece of descriptive travel ... [which] appears to have been the most popular book of maritime adventure of the eighteenth century." (Hill)

The first issue has page 319 incorrectly numbered 219 - there were three other editions published in 1748 and by 1781 no less than sixteen editions had appeared. The present first edition first issue is much scarcer than the others.

"This is the official account of Anson's voyage. England, at war with Spain in 1739, equipped eight ships under the command of George Anson to harass the Spaniards on the western coast of South America, for the purpose of cutting off Spanish supplies of wealth from the Pacific area. The Spanish fleet sent out to oppose the British ran into storms; provisions ran out and many ships were wrecked. Anson continued taking prizes off the Pacific coast during 1741-32, and in June, 1743, captured the Manila galleon and its treasure of 400,000 sterling. According to the *DNB* (v.16), 'Lord Anson, who was a friend and patron of [Benjamin] Robins, after returning from the voyage ... appears to have entrusted to Robins, for revision, the account of the voyage which had been compiled from the journals by his chaplain, Richard Walter. There has been considerable dispute as to whether Robins or Walter wrote the book ... ' it is probably that Robins revised and edited the work, wrote an introduction, and added dissertations.'" (Hill).

Borba de Moraes I, pp. 38-39; Cox I, 49; Hill (2004) 1817; Sabin 1626.
(#23181)

\$ 5,000.

51] BLIGH, William (1754-1817). **Portion of a manuscript document signed, a ship's order accomplished on board the Bounty, boldly signed by Bligh, and addressed to John Fryer, Master, and the two Master's Mates: William Elphinstone and Fletcher Christian.** On board The Bounty, at sea: 4 November 1787. 1p. (7 1/2 x 8 1/4 inches). Matted and housed in a modern dark blue morocco backed cloth box.

A very rare example of Bligh's autograph, signed on board the Bounty at the very start of his famous expedition.

This is one of very few known examples of Bligh's autograph signed whilst on board the Bounty. The signature, clearly signed in Bligh's distinctive hand, is on the lower portion of a manuscript ship's order, likely penned by his clerk John Samuel, and addressed to "Mr. John Fryer Master and two of the Master's Mates." While the upper portion of the document which would reveal the content of the order is lacking, it likely refers to the outfitting of the vessel.

The signature appears just below the inscription "Given under my hand on board His Majesty's Armed Vessel Bounty at Sea 4 November 1787." This date at the very beginning of the expedition is referenced within the text of *A Voyage to the South Sea*. The ship had descended down river on 4 October, stopping at Long Reach five days later, where provisions for an 18-month voyage were loaded, along with "iron-work and trinkets, to serve in our intercourse with the natives in the South Seas ... on the 15th [October] I received orders to proceed to Spithead; but the winds and weather so unfavorable that we did not arrive there till the 4th of November" (p. 4). Bligh received his final orders for the expedition at Spithead on November 24, though did not sail until 23 December, bound for Tahiti.

Interestingly, ship's master John Fryer, to whom this order is addressed, would be demoted by Bligh en route to Tahiti and would be replaced by Fletcher Christian, ultimately the leader of the mutineers. Although unnamed, the two master's mates to whom this order was also addressed were Christian and William Elphinstone.

Reaching Tahiti on 26 October 1788, after a ten month voyage around the Cape of Good Hope and across the Indian Ocean, Bligh and his crew spent five months collecting and cultivating breadfruit for transport to the West Indies. On 4 April 1789 the Bounty sailed with its cargo. Twenty-four days later, led by Fletcher Christian, Bligh was forced from his cabin and onto the ship's launch at bayonet point. Joined by 18 loyal crew members, including Fryer and Elphinstone, Bligh successfully navigated the 23-foot open launch with nothing but a sextant and pocket watch on a 47-day epic and harrowing trip to the safety of the Dutch East Indies. He would eventually return to England, reporting the mutiny to the Board of Admiralty on 15 March 1790.

Most of the very few manuscripts signed by Bligh while in command of the Bounty are housed in institutions, most notably the Mitchell Library. We know of only one other such fragment to appear on the market in the last half century. It is likely that both orders came from the same ship's ledger and it is further possible that the ledger accompanied Bligh with his other papers and logs on the launch following the mutiny. The whereabouts of the remaining portion of such a ledger, however, are unknown.

(#22485)

\$ 60,000.

52] BLIGH, William (1754-1817). **A Voyage to the South Sea, undertaken by command of his Majesty, for the purpose of conveying the bread-fruit tree to the West Indies, in His Majesty's Ship the Bounty, commanded by Lieutenant William Bligh. Including an account of the mutiny on board the said ship, and the subsequent voyage of part of the crew, the ship's boat, from Tofoa, one of the Friendly Islands, to Timor, a Dutch settlement in the East Indies.** London: printed for George Nicol, 1792. Quarto (11 7/8 x 9 1/2 inches). Stipple-engraved portrait frontispiece of Bligh by J. Condé after J. Russell, 7 engraved plates, charts and plans (comprising 1 plate of a breadfruit, 2 folding plans, 4 charts [3 folding]). Expertly bound to style in half 18th-century diced russia over contemporary marbled paper boards, the flat spine gilt in six compartments divided by fillets and roll-tools, red morocco lettering-piece in the second compartment, the others with repeat decoration in gilt.

First edition of the full official account of the Bounty expedition, the famous mutiny and Bligh's miraculous navigation to safety.

This work "includes a revised version of the text of Bligh's narrative of the mutiny, previously published in London in 1790 ... This account was based upon Bligh's journal but was written, edited and seen through the press by James Burney, under the supervision of Sir Joseph Banks, during Bligh's absence from London while on his second breadfruit voyage on the *Providence*" (Hill [2004] p.48). The most remarkable part of the narrative is undoubtedly Bligh's account of the voyage in the Bounty's 23-foot launch. His achievement of safely navigating an open vessel packed with 19 men a distance of 4,000 miles without serious mishap is almost without parallel in the history of ocean travel. This copy is a lovely, wide-margined example and without the browning generally found in first editions.

Ferguson I,125; Hill (2004) 135; Sabin 5910; Wantrup 62a.

(#22052)

\$ 17,500.

53] BROUGHTON, William Robert. **A Voyage of Discovery to the North Pacific Ocean ... Performed in his Majesty's Sloop Providence, and her Tender, in the Years 1795, 1796, 1797, 1798.** London: T. Cadell and W. Davies, 1804. Quarto (10 1/2 x 8 3/8 inches). 9 engraved plates and maps (7 folding or double-page). Expertly bound to style in contemporary red straight-grained morocco, covers with decorative border tooled in gilt to a neo-classical design, the flat spine divided into six compartments by roll-tools, green/blue morocco lettering-piece in the second compartment, repeat neo-classical decoration in the others, gilt turn-ins, speckled edges.

"A scarce and exceedingly important work" (Hill) including one of only a handful of 18th-century accounts of Hawaii. A foundation work for any collection of voyages, with important accounts of Japan and the northwest coast of North America. One of the rarest of the British voyages.

"In 1793 Broughton was made commander of the Providence, Captain Bligh's old ship, and was sent out to the northwest coast of America to join Captain George Vancouver. He sailed to Rio de Janeiro, thence to Australia,

Tahiti, and the Hawaiian Islands, and on to Nootka Sound on Vancouver Island. Finding that Captain Vancouver had left, Broughton sailed down the coast to Monterey, across the Pacific to the Hawaiian Islands and on to Japan. For four years he carried out a close survey of the coast of Asia and the Islands of Japan. The ship was lost off Formosa, but the crew were all saved, and work continued in the tender. He arrived back in England in 1799 and, until his death, saw much further important service, for the most part in the Far East. This voyage was one of the most important ever made to the northwest coast of America. It is on this document that Great Britain based her claim to the Oregon Territory, in 1846" (Hill).

Cordier *Japonica* 457; Ferguson 389; Forbes 352; Hill (2004) pp.35-6; Howes B821; Judd 28; Lada-Mocarski 59; Sabin 8423; Streeter Sale 3500; TPL 36814.

(#20756)

\$ 28,500.

54] CATHERWOOD, Frederick (1799-1854). **Views of Ancient Monuments in Central America Chiapis and Yucatan.** London: F. Catherwood, 1844. Folio (21 3/4 x 17 1/2 inches). Text: 1 lithographic map printed in red and black, letterpress text. Plates: chromolithographed title by Owen Jones printed in red, blue, and gold on original card mount within a ruled border, 26 hand-coloured lithographic plates after Catherwood mounted on 25 original card mounts, each with an ink ruled border and contemporary manuscript numbering from 1-25. Text: expertly bound to style in cloth-backed plain cream paper wrappers, rebaked with cloth. Plates: unbound as issued, within a half calf over purple cloth portfolio, cloth ties. All within a modern red morocco-backed cloth box, spine elaborately tooled in gilt.

A fine copy of the extraordinarily rare hand-coloured issue of this highly important work: "In the whole range of literature on the Maya there has never appeared a more magnificent work" (Von Hagen).

Until the publication of the work of Alfred Maudsley at the turn of the century, Catherwood's *Views* was the greatest record of Mayan iconography and a primary visual record of the rediscovery of Mayan civilization. The *Views* was produced in London, although issued with both London and New York title pages. Catherwood recruited some of the most distinguished lithographers in London to translate his originals onto stone: Andrew Picken, Henry Warren, William Parrott, John C. Bourne, Thomas Shotton Boys, and George Belton Moore. The beautiful title page was executed by Owen Jones. The plates show monuments and buildings at Copan, Palenque, Uxmal, Las Monjas, Chichen Itza, Tulum, and several scattered sights.

Frederick Catherwood was a British architect and artist with a strong interest in archaeology. These combined talents led him to accompany the American traveller and explorer, John Lloyd Stephens, on two trips to the Mayan region of southern Mexico in 1839 and 1841. These explorations resulted in Stephens' two famous works, *Incidents of Travel in Central America, Chiapas, and Yucatan* and *Incidents of Travel in Yucatan*. These immensely popular works, foundation stones in Mayan studies, were both illustrated by Catherwood and inspired him to undertake the larger portfolio. The work of Stephens and Catherwood received great praise, but neither lived to enjoy it long. Stephens died in 1852 of malaria contracted in Colombia, and Catherwood went down on a steamship in the North Atlantic in 1854. Of Catherwood, Huxley writes: "Catherwood belongs to a species, the artist-archaeologist, which is all but extinct. Piranesi was the most celebrated specimen and Catherwood his not unworthy successor."

Three hundred copies of the work were produced. Most copies are the standard issue, containing tinted lithographed plates. A much more limited number were issued in the present deluxe format: with the plates expertly hand-coloured, cut to the edge of the image and mounted on card stock in imitation of the original watercolours. Very few such deluxe copies have appeared on the market in the last quarter century, with the most recent (in inferior condition to the present) selling for \$120,000 (Christie's New York, 5 December 2006).

Groce & Wallace, p.115; Hill [2004] 263; Palau 50290; Sabin 11520; Tooley (1954) 133 (gives a list of the plates); Von Hagen, *Search for the Maya*, pp. 320-24. Not in Abbey.

(#21133)

\$ 150,000.

55] COOK, Capt. James (1728-1779). **A Voyage towards the South Pole, and Round the World. Performed in His Majesty's Ships the Resolution and Adventure, In the years 1772, 1773, 1774, and 1775. In which is included Captain Furneaux's Narrative of his Proceedings in the Adventure during the Separation of the Ships.** London: W. Strahan and T. Cadell, 1777. 2 volumes, 4to (11 1/2 x 9 1/8 inches). Engraved portrait of Cook by J. Basire after Wm. Hodges, 63 engraved plates, maps and charts (32 folding), 1 folding letterpress table. Contemporary speckled calf, expertly rebaked to style.

First edition of Cook's second voyage.

'Cook earned his place in history by opening up the Pacific to western civilization and by the foundation of British Australia. The world was given for the first time an essentially complete knowledge of the Pacific Ocean and Australia, and Cook proved once and for all that there was no great southern continent, as had always been believed. He also suggested the existence of antarctic land in the southern ice ring, a fact which was not proved until the explorations of the nineteenth century' (*Printing and the Mind of Man* p.135).

'The success of Cook's first voyage led the Admiralty to send him on a second expedition, described in the present work, which was to circumnavigate the globe as far south as possible in search of any southern continents ... the men of this expedition became the first to cross the Antarctic Circle. Further visits were made to New Zealand, and on two great sweeps Cook made an astonishing series of discoveries and rediscoveries including Easter Island, the Marquesas, Tahiti and the Society Islands, Niue, the Tonga Islands, the New Hebrides, New Caledonia, Norfolk Island, and a number of smaller islands. Rounding Cape Horn, on the last part of the voyage, Cook discovered and charted South Georgia, after which he called at Cape Town, St. Helena and Ascension, and the Azores ... This voyage produced a vast amount of information concerning the Pacific peoples and islands, proved the value of the chronometer as an aid to finding longitude, and improved techniques for preventing scurvy.' (Hill p.123)

'This, the official account of the second voyage, was written by Cook himself ... In a letter, dated June 22nd, 1776, to his friend Commodore William Wilson, Cook writes: - "The Journal of my late Voyage will be published in the course of the next winter, and I am to have the sole advantage of the sale. It will want those flourishes which Dr, Hawkesworth gave the other, but it will be illustrated and ornamented with about sixty copper plates, which, I am of the opinion, will exceed every thing that has been done in a work of this kind; ... As to the Journal, it must speak for itself. I can only say that it is my own narrative ..."' (Holmes pp.35-36).

Beddie 1216; Hill (2004) 358; Holmes 24; *Printing and the Mind of Man* 223; Rosove 77.A1 (#19945)

\$ 12,000.

56] COOK, Capt. James (1728-1779) and Captain James KING. **A Voyage to the Pacific Ocean...for making discoveries in the northern hemisphere, to determine the position and extent of the North East side of North America, its distance from Asia and the practicability of a northern passage to Europe, performed under the direction of Captains Cook, Clerke and Gore, in His Majesty's Ships, the Resolution and Discovery, in the years 1776 [-]1780.** London: H. Hughs, for G. Nicol and T. Cadell, 1785. 4 volumes. (Text: 3 vols., quarto [12 5/8 x 9 3/4 inches]; Atlas vol. of plates: 1 vol., large folio [23 x 16 1/2 inches]).Text: completely uncut, large sections of vols.II and III unopened, with final blank 3H4 in vol.I. Engraved medallion portrait vignettes on titles, 1 folding letterpress table, 24 engraved maps, coastal profiles and charts (14 folding). (4 plates and two text leaves misbound). Atlas vol.: completely uncut, 63 engraved plates, plans and maps (1 double-page, 1 folding). Text: original drab paper backstrips with blue/grey sugar paper-covered boards, original paper labels with letterpress titling on backstrips (backstrips rubbed); Atlas: bound to style with drab paper backstrip and contemporary blue-grey paper-covered boards, the text and atlas volume within four matched blue morocco-backed cloth boxes, spines gilt. *Provenance:* R. Cathcart (early signature in each text volume).

Very rare: Cook's monumental third voyage, completely uncut and in original boards

"The famous accounts of Captain Cook's three voyages form the basis for any collection of Pacific books. In three great voyages Cook did more to clarify the geographical knowledge of the southern hemisphere than all his predecessors had done together. He was really the first scientific navigator and his voyages made great contributions to many fields of knowledge" (Hill). "Cook's third voyage was organized to seek the Northwest Passage and to

return [the islander] Omai to Tahiti. Officers of the crew included William Bligh, James Burney, James Colnett, and George Vancouver. John Webber was appointed artist to the expedition. After calling at Kerguelen Island, Tasmania, New Zealand, and the Cook, Tonga, and Society Islands, the expedition sailed north and discovered Christmas Island and the Hawaiian Islands, which Cook named the Sandwich Islands. Cook charted the American west coast from Northern California through the Bering Strait as far north as latitude 70 degrees 44 minutes before he was stopped by pack ice. He returned to Hawaii for the winter and was killed in an unhappy skirmish with the natives over a boat. Charles Clarke took command and after he died six months later, the ships returned to England under John Gore. Despite hostilities with the United States and France, the scientific nature of this expedition caused the various governments to exempt these vessels from capture. The voyage resulted in what Cook judged his most valuable discovery - the Hawaiian Islands" (Hill pp.61-62).

This set is the third edition of the official account of the voyage. Copies of any of Cook's voyages in original boards are rare; the last set in original boards of any of the first three editions of Cook's third and last voyage sold at auction over twenty years ago, according to American Book Prices Current.

Beddie 1553; Forbes *Hawaiian National Bibliography* 86; cf. Lada-Mocarski 37 (1st edition only); cf. Printing and the Mind of Man 223; cf. Sabin 16250 (1st and 2nd editions only).

(#21745)

\$ 36,000.

57] COOKE, George (engraver). **Scenery of the East India Islands, etc. A series of views of the most remarkable localities, celebrated for picturesque beauty or historical and other associations. Exquisitely engraved by Cooke, from original drawings.** [London: Longman, Hurst, Rees, Orme & Brown, n.d., plates with imprints dated 1811-1813]. Small oblong folio (8 1/2 x 11 inches). Letterpress title, otherwise engraved throughout: 26 copper-engraved plates by Cooke after C.A. Lesueur, W. Alexander, E.H. Locker, J. Webber and others. (Three small worm holes to lower margins of each plate, light marginal dampstaining to nine plates). Original blue/green daiper-grained cloth-backed drab paper wrappers, the upper wrapper with letterpress title within a type-ornament border of neo-classical motifs, modern blue morocco-backed blue cloth box, the spine lettered and tooled in gilt with neo-classical motifs.

A very rare series of Pacific views engraved by George Cooke: one of only four known examples.

The plates comprise:

- 1) Church at Batavia
- 2) View in the Island of Rotterdam
- 3) Crater on the Island of Amsterdam
- 4) Dory Harbour, New Guinea
- 5) Hippah, New Zealand
- 6) Interior of a Hippah, New Zealand
- 7) Burmah Temple at Prince of Wales's Island
- 8) Isle of Bourou
- 9) Island of Otaheite
- 10) Dance in the Friendly Isles
- 11) Town of St. James, St. Helena
- 12) Three Mamelles Mountains
- 13) Port Napoleon
- 14) Mountain des Calebrasses
- 15) View on Great River
- 16) Bason des Chites
- 17) Fall of the River des Roches
- 18) View Near the River D'Abord
- 19) Sea Horses
- 20) Christmas Harbour
- 21) Governor's island, Madeira
- 22) Jesuits' College, Madeira
- 23) Resolution Bay, Marquesas

- 24) A Fiatooka, or Morai, in Tongataboo
- 25) View of Sidney
- 26) Canoe of the Sandwich Islands

The plates, which are dated 1811 to 1813, include views of Tahiti, Hawaii, Australia (including a fine view of Sidney), New Zealand, New Guinea, and the Marquesas. For the sources for these images Cooke chose among the best images by the artists that accompanied Captain Cook, as well as images by William Alexander (the official artist accompanying Lord Macartney's embassy to China), and Lesueur (artist on the Baudin voyage of discovery). The present suite was later reprinted to illustrate Pinkerton's *Best and most interesting Voyages and Travels*; but this separate publication is extremely rare.

In addition to the present copy, OCLC locates only two copies (in the National Library of New Zealand and the State Library of New South Wales) and the fourth example is the only other copy to have appeared at auction in the past thirty five years.

Howes, *Guide to Fine and Rare Australasian Books*, p.4; OCLC 152426042 (2 copies); otherwise not in the standard bibliographies.

(#21836)

\$ 12,500.

58] CRAWFURD, John (1783-1868). **The Journal of an Embassy from the Governor-General of India to the Courts of Siam and Cochin China; exhibiting a view of the actual state of those kingdoms.** London: Henry Colburn, 1828. 4to (10 1/2 x 8 1/4 inches). 15 plates and maps (comprised of: 1 folding frontispiece aquatint view of Singapore by J. Clark after Robert Elliot, 1 large engraved folding map by John Walker, 9 aquatint plates, 2 engraved maps, 2 engraved plates of alphabets), 11 wood-engraved vignette illustrations, 1 folding letterpress vocabulary table. Early half red morocco over green cloth-covered boards by J. & W. Quinton of Norwich, England, covers with gilt fillets at borders between the cloth and leather, the spine in five compartments with semi-raised bands, the bands high-lighted with a scrolling abstract design, lettered in the second and fourth compartments, the others bordered with double gilt fillets, marbled endpapers, marbled edges. *Provenance*: Richard Hanbury Gurney (1783-1854, Thickthorn, Norfolk, armorial bookplate); Richard H. J. Gurney (armorial bookplate, dated 1881); Christopher & Dorothy Gurney (armorial bookplate dated 1913, gift inscription dated 1929, to); Roger Tredwell (US Consul General in Hong Kong from 1925-1929).

First edition of the journal of an important early diplomatic mission to Thailand and Vietnam, with an appropriate later provenance.

Crawfurd, a Scottish physician, orientalist, and colonial administrator, was chosen by the Governor-General of India, Lord Hastings, to represent him (and the British Crown) on an important diplomatic mission to Siam and Cochin China to lay the groundwork for formal treaties to open the region to western trade. Crawfurd's accomplishments as a linguist, his understanding of the culture of South East Asia and his proven diplomatic abilities whilst working with Sir Stamford Raffles in Java, all recommended him to Lord Hastings, and the Embassy was a great success. The present work, in addition to being the primary account of the mission, also allowed Crawfurd to publish his observations on the peoples and culture of the areas he visited.

"Crawfurd gives an interesting and lengthy description of Penang in 1821, and also of Malacca and Singapore. In all, some three chapters are given up to the Straits Settlements, that on Singapore, where he served as Resident from 1823 to 1826, being the most important, and written after the main text" (David K. Wyatt, Introduction, 1967 Oxford University Press reprint edition). The most important of the plates is the panoramic view by Captain Elliot "View of the Town and Roads of Singapore from the Government Hill." There is also an interesting "View of the City of Bangkok" by "H.A.C." and a series of five ethnographic/costume plates worked up from Chinese originals. The large "Map of the Kingdoms of Siam and Cochin China" is important and was engraved by Walker using the latest information from a number of contemporary sources.

Cf. J. Crawfurd. *Journal of an Embassy*. Kuala Lumpur, London & New York: Oxford University Press, 1967 (Reprint of the first edition, with the addition of a four-page Introduction by David K. Wyatt).

(#21743)

\$ 9,000.

59] [ESPINOSA Y TELLO, Jose (1763-1815)]. **Atlas Para El Viage De Las Goletas Sutil Y Mexicana Al Reconocimiento Del Estrecho De Juan De Fuca En 1792.** [Madrid: La Imprenta Real], 1802. Folio (12 x 8 1/2 inches). Letterpress title (verso blank) and contents leaf. 9 engraved maps (4 folding), 8 plates (2 folding aquatint views, 6 engraved plates). Bound to style in half eighteenth century tree calf over Spanish marbled paper boards, flat spine decoratively tooled in gilt with red morocco lettering pieces in the second and fourth compartments.

A work of the greatest rarity and beauty: the atlas to one of the scarcest Pacific voyages and the last great Spanish exploration of the Nootka Sound and the northwest coast of America.

The two ships, Sutil and Mexicana, were associated with the Malaspina expedition but pursued a separate course and made their own observations. The ships made a complete survey of the shore at the east end of the strait of Juan de Fuca on the coast of present-day British Columbia, arriving at Nootka Sound in the spring of 1792 and working through the summer. This atlas contains notable maps and plates associated with the expedition. The maps show the California coast from Baja to the northwest, Vancouver Island and the waters around it, the coast of Alaska and British Columbia, a more detailed map of California from Cape San Lucas to Cape Mendicino, the port of San Diego, Monterey Bay, Nootka, and two more bays near Juan de Fuca. The plates include two wonderful folding aquatints of scenes at Nootka showing native houses, boats and scenery; two portraits of Nootka chiefs; a plate of the famous shaman prayer box; and two plates of native woodcarving.

Graff 1262; cf. Hill (2004) 570; Howes G18; Lada-Mocarski 56; Palau 82853, 82854; Reese & Miles, *Creating America* 98; Sabin 69221; Streeter Sale 2459; Wagner *Northwest Coast* 252, 861.

(#21756)

\$ 24,000.

60] HARRIS, John (1667?-1719, compiler). **Navigantium atque Itinerantium Bibliotheca. Or, a complete collection of voyages and travels. Consisting of above six hundred of the most authentic writers ... Now carefully revised, with large additions, and continued down to the present time.** London: printed for T. Woodward, A. Ward, S. Birt [inter alia], 1744-1748. 2 volumes, folio (16 x 10 1/8 inches). Titles printed in red and black, 61 engraved maps, plans and plates (15 folding). Contemporary speckled calf, covers with double gilt fillet border with the centrally-placed gilt armorial stamp of the Signet Library, skilfully rebaked to style, spine gilt in six compartments with raised bands, red morocco lettering-piece in the second and black morocco in the third compartment, the others with repeat decoration in gilt composed of various small tools. *Provenance:* Signet Library, Edinburgh (inscriptions on both titles, binding).

The second and best edition of Harris's important compilation, edited by John Campbell, with Emmanuel Bowen's important map of Georgia and the first English map of Australia.

"This is the revised and enlarged version of the 1705 first edition ... [This] edition, especially prized for its maps, has been called the most complete by several authorities. Particularly valuable is the inclusion of Tasman's original map and two short articles printed on the map ... To the original extensive collection [including Magellan, Drake, Cavendish, Schouten, Hawkins, Narbrough and Dampier] are added accounts completed since the first publication: Christopher Middleton to Hudson's Bay, 1741-42; Bering to the Northeast, 1725-6; Woodes Roger's circumnavigation, 1708-11; Clipperton and Shevlocke's circumnavigation, 1719-22; Roggeveen to the Pacific, 1721-33; and the various travels of Lord Anson, 1740-44" (Hill).

Two of the maps are particularly interesting. The first "A Complete Map of the Southern Continent" (facing p.325 in vol.I) is the first English map of Australia. The second, titled "A New Map of Georgia, with Part of Carolina, Florida and Louisiana.." (facing p.323 in vol.II) covers from Charles Town to the Mississippi River and extends into Florida to Cape Canaveral. It was included as an accompaniment to a new chapter "The History of the Rise, Progress, and Present State of the Colony of Georgia" included for the first time in this edition. Besides being a spectacular image, much useful information is also included, particularly the coastal settlements, Indian villages and French and English forts. A distinction is made between tribes that are friendly and hostile to the English. The trading paths and main roads are marked, many shown here for the first time. The modern relevance and historical importance of this map was demonstrated when it was used in a 1981 Supreme Court case over the location of the boundary between Georgia and South Carolina at the mouth of the Savannah River.

Annot 23; Clancy 6.25; Cox I,p.10; cf. Cummings 267 (the Georgia map); Davidson pp.37-38; Hill (2004) 775;

Perry p.60 & pl.29; cf. Sabin 30482; Schilder map 87; Lada-Mocarski 3.
(#20758)

\$ 18,500.

61] HEARNE, Samuel (1845-1792). **A Journey from Prince of Wales' Fort in Hudson's Bay, to the Northern Ocean. Undertaken by order of the Hudson's Bay Company for the discovery of copper mines, a North West Passage, etc. in the years 1769, 1770, 1771, & 1772.** London: Printed for A.Strahan and T.Cadell, sold by T.Cadell Jun. and W.Davies, 1795. 4to (11 1/2 x 9 1/2 inches). 1p. publisher's advertisements. 9 folding engraved plates, maps or plans (including 1 large general map with routes marked by hand in red or yellow, 4 plates, 4 plans). Expertly bound to style in 18th-century half diced russia over 18th-century marbled paper-covered boards, spine gilt in compartments, brown morocco lettering piece in the second compartment, top edge gilt.

First edition of Hearne's important account of the first overland journey to the Arctic Sea.

"Hearne played an important role in delineating the region between Hudson's Bay and the Arctic Ocean through his exploration of the Coppermine River. The Hudson's Bay Company had long been interested in investigating the reports of copper mines to the north and sent Hearne northward from Churchill. He was accompanied by his friend and guide, the Chipewyan Matonabee.

Hearne was the first white man to travel overland to the Arctic Ocean, and he is credited with the discovery of the Great Slave Lake and the Mackenzie River system. Much attention is given to the natural history and the Indian tribes of the region. Hearne was in the service of the Hudson's Bay Company from about 1765 to 1787, when he retired to his native England. [Shortly following his return, Hearne submitted his report to the Hudson's Bay Company, who kept it secret for some thirteen years]. This book owes its publication [three years after Hearne's death, to the celebrated French navigator] Captain Jean François de La Pérouse, who captured Fort Albany, Hudson Bay [in 1781-1782], and found Hearne's manuscript. The fort was later surrendered to the British, but La Pérouse stipulated that [as one of the conditions of the surrender] the manuscript be published" (Hill [2004] p.281).

Cox II, p. 171; Field 676; Hill (2004) 791; Sabin 31181; Streeter VI: 3652; TPL 445.
(#20532)

\$ 8,250.

62] HEINE, Wilhelm (1827-1885). **Graphic Scenes of the Japan Expedition.** New York: GP Putnam & Company, 1856. Folio (20 1/4 x 14 1/2 inches). 12 ff. letterpress text. 10 lithographic prints (one tinted portrait of Perry from a daguerreotype by P. Haas, nine views by Heine [two of these chromolithographed, seven printed in two colours on india paper mounted]), all printed by Sarony & Co. 20th-century maroon half morocco over paper-covered boards, titled in gilt on spine, original wrappers bound in.

An important work recording Commodore Perry's expedition to Japan.

William Heine was the official artist on Commodore Matthew C. Perry's expedition to Japan in 1853-54. On returning to the United States he produced several series of prints commemorating the trip. A group of six elephant-folio prints appeared in 1855, and the following year the present volume was issued, in a smaller format, with different images and with explanatory text. Both projects employed the New York lithographic firm of Sarony, among the best lithographers in the United States at that time. "As artistic productions, the pictures speak for themselves ... none superior to them have been executed in the United States, and they have no cause to shun comparison with some of the best productions of Europe" (Introduction). Copies were produced tinted on regular paper as in the present copy and hand-coloured.

The plates are numbered and titled as follows [1. portrait of Perry]; 2. Macao from Penha Hill; 3. Whampoa Pagoda; 4. Old China Street, Canton; 5. Kung-kwa at On-na, Lew-Chew; 6. Mia or road side chapel at Yokuhama; 7. Temple of Ben-teng in the harbor of Simoda; 8. Street and bridge at Simoda; 9. Temple of the Ha-tshu Man-ya-tshu-ro at Simoda; 10. Grave yard at Simoda Dio Zenge.

Bennett describes the plates as "many times finer than those in the regular account of the Perry expedition." His remarks on the work's great rarity are confirmed by its absence from both of Cordier's Japanese bibliographies.

Bennett, p.53; McGrath *American Color Plate Books* 123.
(#20647)

\$ 35,000.

63] JONES, John Paul (1747-1792). **Autograph letter signed, "Paul Jones" to Thomas Jefferson, providing intelligence on La Perouse's expedition to the Pacific.** Paris: 5 October 1785. 2 pp., single 4to sheet (9 1/4 x 7 1/2 inches). Docketed by Jones at the head of the second page, suggesting this to be his own retained copy. (Silked and inlaid).

An important and rare letter by the Revolutionary war naval hero John Paul Jones, written to Thomas Jefferson, concerning La Perouse's voyage to the Pacific and French plans to explore Australia and the northwest coast of America.

In August 1784, Thomas Jefferson arrived in Paris to replace Benjamin Franklin as United States minister to France. Among the subjects that occupied his attention during his celebrated time in Paris, and culminating twenty years later as President with the Louisiana Purchase and the Lewis and Clark Expedition, was the future of the northwest coast of America. Jefferson presciently feared potential settlement of the region by Russia, England or France. In Paris, Jefferson crossed paths with John Ledyard, the American sailor who had accompanied Captain James Cook on his third voyage to the Pacific. Ledyard, perhaps the first American to visit the northwest coast, was living in Paris seeking to raise funds for a fur trading company to be based in that region; among his partners was famed American captain John Paul Jones. Jones, the Revolutionary war naval hero immortalized by his actions as commander of the *Bonhomme Richard* in its engagement with the HMS *Serapis* (in which he is said to have refused surrender by uttering "I have not yet begun to fight"), had been dispatched to Europe in 1783 to attempt to collect prize money from the Revolution. But, as this letter reveals, he served at Jefferson's urging in another capacity: espionage.

On 26 June 1785, King Louis XVI revealed a secret French expedition to the Pacific led by Comte de la Perouse, which sailed days later on the first of August 1785. Thomas Jefferson immediately penned a letter to Jones, asking him to "make an enquiry into all the circumstances relative to Peyrouse's expedition which seem to ascertain his destination. Particularly what number of men and of what conditions and vocations had he on board? What animals, their species and number? What trees, plants or seeds? What utensils? What merchandize or other necessaries? This enquiry should be made with as little appearance of interest in it as possible. Should you not be able to get satisfactory information without going to Brest, and it be convenient for you to go there, I will have the expences, this shall occasion you, paid. Commit all the circumstances to writing, and bring them when you come yourself, or send them by a safe hand" (Thomas Jefferson to John Paul Jones, 3 August 1785, published in *The Papers of Thomas Jefferson*).

On 14 August, Jefferson revealed Jones's mission to John Jay, then serving as Secretary of State: "You have doubtless seen in the papers that this court was sending two vessels into the South sea, under the conduct of a Capt. Peyrouse. They give out that the object is merely for the improvement of our knowledge of the geography of that part of the globe. And certain it is that they carry men of eminence in different branches of science. Their loading however as detailed in conversations and some other circumstances appeared to me to indicate some other design: perhaps that of colonising on the Western coast of America, or perhaps only to establish one or more factories there for the fur trade. We may be little interested in either of these objects. But we are interested in another, that is, to know whether they are perfectly weaned from the desire of possessing continental colonies in America. Events might arise which would render it very desirable for Congress to be satisfied they have no such wish. If they would desire a colony on the Western side of America, I should not be quite satisfied that they would refuse one which should offer itself on the Eastern side. Capt. Paul Jones being at l'Orient, within a day's journey of Brest, where Capt. Peyrouse's vessels lay, I desired him if he could not satisfy himself at l'Orient of the nature of this equipment that he would go to Brest for that purpose: conducting himself so as to excite no suspicion that we attended at all to this expedition. His discretion can be relied on, and his expences for so short a journey will be a trifling price for satisfaction on this point. I hope therefore that my undertaking that the expences of his journey shall be reimbursed him, will not be disapproved" (Thomas Jefferson to John Jay, 14 August 1785, published in *The Papers of Thomas Jefferson*).

With the present letter, Jones reports back to Jefferson what he has learned of the expedition:

"The following is the best information I am able to give you in compliance with the Letter dated at Paris the 3.d of August 1785 which you did me the honor to address to me at L'Orient.

The B[o]jussole and the Astrolabe, two Gabarts of 600 Tons each sheathed with Copper and equipped in the best manner sailed from Brest the first of August 1785, under the Command of Messieurs De La Perouse & the vicount De Langle captains in the royal Navy. They had on board a great variety of Trees, Plants and Seeds that suit the climate of France, Manufactures in Linnen, Woolen & Cotton; and in Iron & Copper &c., Mechanical Tools of all sorts, a great quantity of Trinkets & Toys, Ploughs, & all sorts of Utensils and implements for Agriculture, And a quantity of unwrought Iron. Each ship had on board a large Shallop in Frames, and a Million of French lires, in the Coines of different Nations. Each Ship had also on board Twenty one soldiers draughted from the two regiments at Brest all of whom were either Mechanics or Farmers. They had on board no Women: nor any Animals except such as appeared to be destined for the refreshment of the Crews. The Crew of each Ship is one hundred Men, including Officers and Men of Genius.

The King himself planned the Expedition and made out all the detail with his own Hand before he spoke a word of it to any person. His majesty defrays the Expencc out of his private Coffer and is his own Minister in every thing that regards the the [sic] operations of His plan.

There is no doubt but that the perfecting [sic] the Geography of the Southern Hemisphere is one of his Majesty's objects in view: And it is not difficult to perceive that he has others equally worthy of the attention of a great Prince; one of which may be to extend the Commerce of his subjects by Establishing Factory's [sic] at a future Day, for the fur trade on the North West Coast of America, And another to establish Colonys [sic] in New-Holland after having well explored the Coast and made experiments on the Soil of that vast Island which is situated in so happy a Climate and so contiguous to the Establishments of France in the East Indies..."

"La Pérouse's expedition was one of the most important scientific explorations ever undertaken to the Pacific and the west coast of North America ... The charge to the expedition was to examine such parts of the region as had not been explored by Captain Cook; to seek for an interoceanic passage; to make scientific observations on the various countries, peoples, and products; to obtain reliable information about the fur trade and the extent of Spanish settlements in California; and to promote the inducements for French enterprise in that quarter" (Hill). After sailing from Brest, the ships rounded Cape Horn, making stops in South America, Easter Island, Taheite and Hawaii, before sailing for Alaska, reaching the northwest coast in late June 1786. The expedition then headed south, descending the coast as far as Monterey before heading back into the Pacific, sailing for Macao to trade furs acquired in Alaska. The expedition spent the following year traveling the Asian coast as far north as Kamchatka, before turning to the south Pacific at the end of 1787, reaching Botany Bay in Australia in January 1788. There, La Perouse met the British Captain Arthur Phillip, on his own expedition to colonize Australia. Before setting sail, La Perouse gave his journals to a British ship captain for delivery to Paris. The expedition would never be heard from again. Although a French rescue mission led by Rear Admiral D'Entrecasteaux was dispatched in 1791, no trace of La Perouse's two ships were found until Irish Captain Peter Dillon stumbled onto the wrecks of the ships thirty-five years later near Vanikoro in the Solomon Islands.

This letter from Jones to Jefferson is published in The Papers of Thomas Jefferson, known from a transcript of the letter prepared by Jefferson which he included as an enclosure in a subsequent letter to Secretary of State John Jay. Autograph letters signed by Jones are both rare and desirable: in the last quarter century only 16 letters by Jones have sold at auction (compared to several hundred by Jefferson appearing in the auction records for the same time period). Among the 16 letters by Jones are two other letters written to Jefferson in Paris, both concerning Revolutionary war prize money. We have found no other letters by Jones written to a sitting or future President appearing at auction and, indeed, have found no other contemporary American account of the La Perouse expedition.

(#23451)

\$ 85,000.

64] KOTZEBUE, Otto von (1787-1846). **Entdeckungs-Reise in die Süd-See und nach der Berings-Strasse zur Erforschung einer nordöstlichen Durchfahrt. Unternommen in den Jahren 1815, 1816, 1817, und 1818.** Weimar: Gebrüder Hoffmann, 1821. 3 volumes in one, quarto (10 5/8 x 8 5/8 inches). 18pp. subscribers list. 6 engraved maps (5 folding), 20 aquatint plates (19 hand-colored, 4 folding) after Ludovik Choris, Eschscholtz and others, 2 folding letterpress tables. Text uncut. Modern paper-backed blue boards. *Provenance*: Thomas W. Streeter (booklabel, pencil notes; his sale, part VI, Sotheby's Park Bernet, 22 April 1969, lot 3511).

Thomas W. Streeter's copy of the first edition, coloured issue of Kotzebue's important second Russian circumnavigation: a cornerstone work of Pacific exploration with important descriptions of Hawaii, California and Alaska.

Kotzebue's expedition in the ship *Rurick*, sponsored by Count Romanzoff, sailed from Kronstadt at the end of July 1815, rounded Cape Horn and visited Chile, Easter Island, the Marshall Islands, Hawaii, and the North American coast, making an unsuccessful search for a northwest passage. The return was made via New Archangel, California, Hawaii, Marianas, Philippines, and St. Helena.

This famous narrative is particularly important for its descriptions of Alaska and California (including the first scientific account of the California state flower, the Golden Poppy). Kotzebue describes the missions in California, and the work is considered one of the most important early accounts of that state. The work is of great importance in the early exploration of Alaska. "Rich in early original source material on Alaska ... Kotzebue belonged to that group of outstanding Russian naval officers of the first half of the nineteenth century, which included Kruzenshtern, Golovnin, Lisianskii, Sarychev, and others..." (Lada-Mocarski). "It was on this voyage that Kotzebue discovered Kotzebue Sound in Alaska, thinking for a time as he sailed east that he had found the long sought north-east passage" (Streeter).

The Hawaiian portion is extensive and contains important observations on life and customs during the reign of Kamehameha I, whose famous "red vest" portrait by Choris is one of the illustrations. The account of Albert von Chamisso, the expedition naturalist, includes important information about flora and fauna, as well as the Indians and the work of the missionaries. There is also a comparative vocabulary table for the languages of some of the islanders. As a record of historical import, and as a collection of significant maps and beautiful plates, this work is one of the prime desiderata of Pacific voyages.

Three distinct issues of the first edition were published: eighty-eight copies were produced on very fine "Velin papier" with the plates hand coloured (issue A); an issue on regular handmade laid paper, of which a limited number of copies have coloured plates (issue B); and an issue on laid paper with the portrait plates coloured, but the folding plates in sepia aquatint (issue C). The present copy of the work is a fine example of the second issue with the plates hand coloured.

This fine copy of Kotzebue appeared at auction in part six of the famed sale of the Thomas W. Streeter collection, realizing \$550 in 1969.

Borba de Moraes I, 438; Brunet III:693; Forbes I, 525; Hill 943; Howes K-258; Kroepelien 670; Lada-Mocarski 80; Lipperheide La 7; Sabin 38284; Streeter sale VI:3511 (this copy); Cowan p. 334; Zamorano Eighty 48.

(#23661)

\$ 17,500.

65] LA PÉROUSE, Jean François de Galaup, comte de (1741-1788). **Voyage de La Pérouse autour du monde ... rédigé par M. L.A. Milet-Mureau. [Atlas du Voyage de La Pérouse].** Paris: l'Imprimerie de la République, 1797. 5 volumes (text: 4 volumes, quarto [11 1/8 x 8 3/4 inches]; atlas: large folio [23 5/8 x 17 1/2 inches]). Text: half-titles. Frontispiece portrait engraving. Atlas: engraved allegorical title by Ph. Trière after J.M. Moreau le jeune, 69 copper-engraved plates (comprising: 31 charts, maps and plans [1 folding, 20 double-page], 38 views, ethnographical or natural history plates or coastal profiles). Text: contemporary tree calf expertly rebounded to style, spines decoratively tooled in gilt; Atlas: bound to style in half calf over blue paper covered boards. *Provenance*: James Frampton (Moreton, Dorset, armorial bookplates in text volumes).

First edition of the official account of the famous voyage: a cornerstone work on Pacific exploration. This copy a spectacular example with the atlas uncut and with superb impressions of the plates.

"La Pérouse's expedition [aboard the frigates *Astrolobe* and *Boussole*] was one of the most important scientific explorations ever undertaken to the Pacific and the west coast of North America ... The charge to the expedition [which took place between 1785 and 1788] was to examine such parts of the region as had not been explored by Captain Cook; to seek for an interoceanic passage; to make scientific observations on the various countries, peoples, and products; to obtain reliable information about the fur trade and the extent of Spanish settlements in California; and to promote the inducements for French enterprise in that quarter ... La Pérouse and his men did important geographical research [including visits to Easter Island, Hawaii, Macao, Formosa, the Aleutian Islands, Samoa, Tonga and Australia.] ... The voyage also included the first foreign scientific group ever to visit Alta California [two of the plates depict a bee-eater and a male and female partridge of California. There are also maps and plans of San Francisco, Monterey, and San Diego] ... La Pérouse sent dispatches back to France from Kamchatka and Botany Bay. The two ships then set sail from Botany Bay, in 1788, and were never heard from again" (Hill). Thirty-nine years later, in 1825, the wrecks of the two frigates were found at Vanikoro in the Santa Cruz group by Peter Dillon.

Among the most significant results of the voyage are the series of charts that were produced as a result of the expedition's surveys of the Asiatic side of the Pacific; and the ethnographic details of natives of the northwest coast of America. In addition, La Perouse was the first westerner to safely navigate and chart the Japan Sea and the strait between the island of Sakhalin and the northernmost island of Japan.

Anker 276; Ferguson 268; Forbes I, 272; Hill (2004) 972; Howes L93; Lada-Mocarski 52; McLaren 1; Sabin 38960; Wagner (Northwest) 837-848.
(#23519)

\$ 30,000.

66] M.[ERCER], G.[eorge. (1772-1853)]. **New South Wales. To the Editor of the Colonial Gazette [caption title].** [London]: Palmer & Clayton, printers, [ca. April 1844]. Small 8vo (7 x 4 5/8 inches). Collation: [A]4 [pp. [1]-8]. Four contemporary ink manuscript corrections. Stitched. *Provenance:* Sir John Gladstone (Fasque, Kincardinshire, Scotland. "Fasque" written in ink on first page, pencil underlinings).

Very rare offprint concerning squatters, shepherds and exploration in New South Wales.

George Mercer, the great grandson of King Charles II, "sold his commission in the East India Co.'s marines to become a merchant in Calcutta ... By 1833, when Mercer was a nabob based on Edinburgh, Captain Charles Swanston had persuaded him to invest in Van Diemen's Land, and had bought the Lovely Banks property, near Oatlands, on his behalf. Mercer sent David Fisher out as manager, planned for at least one son to follow him, and so in due course became a partner in the Port Phillip Association, its conscript but able advocate in Britain, and chief shareholder in the succeeding Derwent Co." (Australian Dictionary of Biography, II: pp 223-224).

In this small pamphlet, an offprint from a letter to the editor of the Colonial Gazette, Mercer writes in condemnation of the parliamentary act which established a 20s. minimum price per acre of land in the colony. Much of the letter concerns this act, as well as the effects on squatters and wool exportation. Of particular note within the letter is news of Mitchell's intention to attempt his fourth expedition, an inland journey to ascertain a route to Port Essington.

Not in Ferguson.
(#21896)

\$ 1,500.

67] MASON (George Henry) . - Anna MASON (copyist & compiler). **Album of watercolours, with manuscript text and title "Costume of China Illustrated by Drawings with Explanations. From the original of George Henry Mason Esqre. by Anna Norman 1825"** [N.p. but ?England: 1825. Small folio (13 1/8 x 9 1/4 inches). 45 pen, ink and watercolour drawings by Anna Norman after Mason. Calligraphic manuscript title (verso blank), "Preface" and explanatory text in a neat manuscript hand. 20th-century red straight-grained half morocco over cloth-covered boards, the flat spine divided into six compartments by gilt fillets, lettered in gilt in the second and fourth compartments.

An early manuscript copy of the majority of George Henry Mason's *Costume of China*, first published in 1800 with 60 plates. The title to the present album is (unintentionally) misleading, as the plates in Mason's published work were engraved from "native"/Canton school originals, not from originals by Mason. The watercolours are of various professions and trades: they include a fisherman, bookseller, canister maker, serpent catcher, tambouriner, apothecary, blacksmith, furrier, pillow seller, money changer, puppeteer and more
(#21814)

\$ 5,500.

68] SEEMANN, Berthold Carl (1825-1871). **Narrative of the Voyage of H.M.S. Herald during the Years 1848-51, under the Command of Captain Henry Kellett ... Being a Circumnavigation of the Globe and Three Cruises to the Arctic Regions in Search of Sir John Franklin.** London: Reeve & Co, 1853. 2 volumes, octavo (8 3/4 x 5 1/2 inches). Half-titles, 24pp. of publisher's advertisements at the end of vol.I, 2pp. at the end of vol.II. 2 tinted lithographic plates, 1 tinted lithographed folding map. Original blue cloth blocked in blind, spines lettered in gilt, yellow coated endpapers (expertly rebacked preserving the original spines) . *Provenance*: M. Washburn (inscription on front free endpapers); S. N. Bell (inscription on front free endpapers).

First edition of a Franklin search Arctic narrative and important voyage to California.

The well-known Arctic explorer Sir John Franklin and his entire expedition disappeared in 1847 whilst attempting to chart and navigate a section of the Northwest Passage in the Canadian Arctic. Public interest and the energetic efforts of his widow, Lady Jane Franklin, ensured that the Admiralty and the British government were quick to send out relief expeditions. The present narrative details how, in April 1848, Captain Kellett's expedition was diverted from its primary objective (a circumnavigation and hydrographical survey of the Pacific), and ordered to join the search from the westward end of the supposed North-West passage. The HMS Herald went through the Bering Strait and along the northwestern extremity of Alaska, eventually making three separate voyages to the region in 1848-1850. Seemann summarises all of major search expeditions carried out from January 1848 to January 1853, in chapter XII of the present work.

Seemann, a naturalist, had joined the expedition aboard the Herald in 1847. His narrative is a combination of his own observations and others, and aptly documents the exploration of "most of the west coast of America, the Galápagos and Hawaiian Islands, Kamchatka, Bering Strait, Alaska and the Arctic Ocean. Extensive land exploration was undertaken in Brazil, Peru, Ecuador, Panama, and Mexico. In September, 1846, the Herald anchored in San Francisco Bay, and Seeman records a visit to Mission Delores, at that time occupied by a party of Mormons" (Hill). Of the California portion of the narrative, Howes notes that the expedition "visited San Francisco, Monterey and San Diego just after the Conquest."

Arctic Bibliography 15680; Hill (2004) 1546; Howes S-271; Lada-Mocarski 141; Sabin 78867; Stafleu & Cowan 11602; Wickersham 6593
(#23667)

\$ 3,500.

69] SIMPSON, Thomas (1808-1840). **Narrative of the Discoveries of the North Coast of America; effected by the officers of the Hudson's Bay Company during the years 1836-39.** London: Richard Bentley, 1843. 8vo (8 7/16 x 5 1/4 inches). 3 engraved maps on 2 sheets (one of the sheets folding). 19th-century calf, covers bordered with a single gilt fillet, spine in six compartments with raised bands, the bands flanked by gilt fillets and a broken rule in blind, black morocco label in the second compartment.

A fine copy of the first edition of this description of the expedition of Dease and Simpson in the Arctic.

This important work contains a "biographical sketch of the author with comment on the mystery of his death by his brother, narrative of expedition of Peter Dease and Thomas Simpson with party of twelve men to explore the northern coast of America from Mackenzie River westward and from Coppermine River eastward to Back River. Contains the journey from Fort Garry (Winnipeg) to Fort Chipewyan; descent of the Slave and Mackenzie [Rivers], etc.; discovering Boothia (now Simpson) Strait; exploration of the southern coast of Boothia Peninsula and Victoria Island. Includes detailed remarks on geographic features along the routes, weather and travel conditions; the Indians

and Eskimos of the Mackenzie, northern Alaska and Coppermine regions'. The appendix includes Sier W.J. Hooker's list of about 150 plants collected by Peter Dease in 1838 along the coast between Coppermine River and Point Turnagain, 1838, and a 1p. "Table of magnetic variation and dip observed by Mr. Simpson."

Arctic Bibliography 16124; Field 1411; Wagner-Camp 101
(#21331)

\$ 3,300.

70] STAUNTON, Sir George Leonard (1737-1801). **An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China...with notices of several places where they stopped in their way out and home...Taken chiefly from the papers of...the Earl of Macartney... Sir Erasmus Gower...and of other gentlemen in the several departments of the Embassy.** London: W.Bulmer & Co. for G.Nicol, text: 1797; atlas: [no date, but 1798]. 3 volumes (text: 2 vols, quarto [12 1/8 x 9 1/2 inches], atlas vol.: large folio [22 1/8 x 16 1/2 inches.]) Text: 2 engraved portrait frontispieces, of Emperor Tchien Lung in vol.I and the Earl Macartney in vol.II, 1 plate, 26 vignette illustrations after William Alexander and others. Atlas: 44 engraved views, plans, plates, charts or maps (including a large folding world map, 3 natural history subjects and 25 views). Text: contemporary mottled calf, expertly rebaked to style, the flat spines divided into six compartments by gilt fillets and a roll tool, red morocco lettering-piece in the second compartment, black morocco lettering-piece in the fourth, the other compartments with a repeat decorative design composed from various small floral and foliage tools. Atlas: expertly bound to style in half mottled calf over contemporary marbled paper-covered boards, the flat spine tooled in gilt to match the text.

First edition, including the very rare large-paper issue of the text, of the official published account of the first official British embassy to China, headed by the Earl Macartney.

George Macartney, 1st Earl Macartney (1737-1806) was dispatched to Beijing in 1792 traveling via Madeira, Tenerife, Rio de Janeiro, the Cape of Good Hope and Indonesia. He was accompanied by Staunton, and a retinue of suitably impressive size, including Staunton's 11-year-old son who was nominally the ambassador's page. On the embassy's arrival in China it emerged that the 11-year-old was the only European member of the embassy able to speak Mandarin, and thus the only one able to converse with the Emperor. The embassy, the first such to China, had two objectives: the first to register with the Emperor British displeasure at the treatment that the British merchants were receiving from the Chinese, the second to gain permission for a British minister to be resident in China. The first objective was achieved, the second was not. Macartney was twice granted an audience with the Emperor and in December 1793 he was sumptuously entertained by the Chinese viceroy in Canton, and returned to England via Macao and St. Helena, arriving in September 1794. Although the maps and plates were prepared for publication by G. Nicol in London in 1796, they were not issued until 1798, and thus the atlas is not always found with the text volumes. Staunton's son, Sir George Thomas Staunton (1781-1859) "accompanied him to China, remained in Canton until 1817, and was a member of Lord Amherst's second British embassy to Peking in 1816 and 1817 ... [he was also] a founder of the Royal Asiatic Society in 1816 and 1817" (Hill p.579).

Both Lowndes and Brunet note the existence of the large paper issue of the two text volumes of this important work, but this seems to have been overlooked by subsequent bibliographies. A close comparison of the present set and an uncut set of the regular issue in original boards shows a number of obvious differences. The uncut height of the regular issue is 12 inches (the present large paper issue is cut and 12 1/8 inches tall), the inner blank margins of the text leaves are, on average, a half inch narrower than the same pages in the large paper issue (demonstrating that the text was printed from the same setting of the type but in two different forms), the regular issue is on wove paper watermarked "I. Taylor / 1796" whilst the large paper issue is on wove watermarked "1795" with no paper manufacturer's name.

Brunet V, 525; Cordier *Sinica* 2381-2382; Cox I, p.344; Hill (2004) 1628; Lust 545 & 547; Morrison I, 696-697; Stafleu & Cowan 12835
(#21382)

\$ 18,500.

71] VANCOUVER, George (1757-1798). **A Voyage of Discovery to the North Pacific Ocean, and round the world; in which the coast of north-west America has been carefully examined and accurately surveyed undertaken by His Majesty's command, principally with a view to ascertain the existence of any navigable communication between the North Pacific and North Atlantic oceans and performed in the years 1790,1791, 1792, 1793, 1794 and 1795, in the Discovery sloop of war, and armed tender Chatham ... A new edition with corrections.** [Edited by John Vancouver & Peter Puget]. London: printed for John Stockdale by T. Gillet, 1801. 7 volumes (6 vols. & 1 vol. maps), 8vo (8 x 5 inches). Text: 17 folding engraved plates, 1 folding engraved chart; Slipcase: 1 large folding engraved map. (The large folding map with various small repairs to folds). Text: 19th-century black half morocco over black pebble-grained cloth, spine in five compartments with raised bands, lettered in gilt in the second and fourth compartments, the others with repeat tooling in blind; the large folding map in a recent black straight-grained morocco-backed cloth slip-case bound to match the text, the spine lettered in gilt and decorated in blind.

First octavo edition of the description of "One of the most important [voyages] ever made in the interests of geographical knowledge" (Hill).

This first octavo edition is now almost as rare as the first edition, and has the advantage of including the definitive, corrected version of the text. The account was completed by George Vancouver's brother John, assisted by Captain Peter Puget, George having died before the work was finished. The work was first published in 1798 in 4 volumes (3 volumes of quarto text and 1 folio atlas volume). The text contained 1 engraved chart and 17 engraved plates, the atlas volume 10 folding engraved charts and 6 engraved plates of coastal profiles. For the present octavo issue corrections were made to the text, and all 17 plates from the text volumes were reprinted using the original printing plates. There are only two folding charts included because the printing plates for the chart from the first edition text volumes, and the charts and plates in the first edition atlas were stolen, and the decision was made to re-engage only two charts.

Vancouver was put in command of the expedition on the recommendation of his old commanding officer Alan Gardner. He had served earlier with both Admiral Rodney and on James Cook's second and third voyages, so was well equipped in terms of experience. In addition he was a first class navigator. The voyage was mounted as a "grand-scale expedition to reclaim Britain's rights, resulting from the Nootka Convention, at Nootka Sound, to thoroughly examine the coast south of 60° in order to find a possible passage to the Atlantic; and to learn what establishments had been founded by other powers. This voyage became one of the most important ever made in the interests of geographical knowledge. Vancouver sailed by way of the Cape of Good Hope to Australia, where he discovered King George's Sound and Cape Hood, then to New Zealand, Hawaii, and the northwest coast of America. In three seasons' work Vancouver surveyed the coast of California; visited San Francisco and San Diego ... and other Spanish settlements in Alta California; settled the necessary formalities with the Spanish at Nootka; investigated the Strait of Juan de Fuca; discovered the Strait of Georgia; circumnavigated Vancouver Island; and disproved the existence of any passage between the Pacific and Hudson Bay" (Hill, p. 623).

Ferguson 339; Forbes I,335; Hill (2004) 1754; cf. Howes V-23; Judd 179; O'Reilly & Reitman 636; Sabin 98444; Wantrup 63b.
(#21277)

\$ 10,000.

Atlases

72] BRADFORD, Thomas Gamaliel (1802-1887). **An Illustrated Atlas, Geographical Statistical, and Historical, of the United States, and the adjacent countries.** Boston & New York: stereotyped and printed by Fulsom, Wells & Thurston of Cambridge, Mass. for Weeks, Jordan & Co. of Boston and Wiley & Putnam of New York, 1838. Folio (19 1/2 x 15 3/4 inches). 39 hand-coloured engraved maps and town-plans (34 maps [one folding], 5 town-plans), by G.W.Boynton and others. (Repaired tear to the lower blank margin of the additional title). Contemporary dark green morocco over purple cloth-covered boards, publisher's cream paper title label mounted on upper cover, spine gilt in five compartments with wide raised bands, the bands tooled in gilt, lettered in gilt in the second compartment, marbled endpapers.

A fine atlas, 'one of the first American general atlases to supplement the maps with lengthy geographical descriptions.' (Ristow) *With detailed maps of the 28 States, and including an excellent early map of the republic of Texas.*

Martin and Martin, in their entry on Bradford's 1835 map of Texas, also note that 'Bradford published a completely new atlas in 1838, in a larger format, and the map of Texas it contained was even more clearly patterned on [Stephen Fuller] Austin's [Map of Texas, published in Philadelphia in 1830].' It was one of the first atlas maps of Texas as a Republic.

The atlas is made up of a general map of North America, two maps of Canada, a folding map of the United States, 28 maps of States, a map of the Republic of Texas, a map of the islands of the Caribbean and five town-plans of eight U.S. cities (Washington, New Orleans, Louisville and Cincinnati on one sheet, and single sheet plans of Boston, New York, Philadelphia and Baltimore). Unlike many atlases of the period, the present work includes extensive text (170pp. in total). Each engraving is accompanied by explanatory articles on the history, economics and geography of the area, as well as a great deal of contemporary statistical information.

Le Gear L33; cf. Martin & Martin p.125; cf. Phillips *Atlases* 1381 (#15855)

\$ 17,500.

73] JEFFERYS, Thomas (d. 1771). **The American Atlas; or, a Geographical Description of the Whole Continent of America; Wherein are Delineated at Large its Several Regions, Countries, States, and Islands; and Chiefly the British Colonies....** London: Printed and Sold by R. Sayer and J. Bennett, 1775. Folio (21 1/4 x 15 1/8 inches). Mounted on guards throughout. Letterpress title and index leaf, otherwise engraved throughout. 22 engraved maps, on 29 sheets (28 folding or double-page), all hand-coloured in outline. Expertly bound to style in half 18th-century Russia over contemporary marbled paper-covered boards, the flat spine richly gilt in eight compartments divided by filets, Greek-key and rope-twist roll-tools, lettered in the second, the others with elaborate rococo repeat pattern.

The American Atlas is the most important 18th century atlas for America. Walter Ristow describes it as a "geographical description of the whole continent of America, as portrayed in the best available maps in the latter half of the eighteenth century ... as a major cartographic reference work it was, very likely, consulted by American, English, and French civilian administrators and military officers during the Revolution."

As a collection, the American Atlas stands as the most comprehensive, detailed and accurate survey of the American colonies at the beginning of the Revolution. Among the distinguished maps are; Braddock Meade's 'A Map of the Most Inhabited Parts of New England', the largest and most detailed map of New England that had yet been published; a map of 'The Provinces of New York and New Jersey' by Samuel Holland, the Surveyor general for the northern American colonies; William Scull's 'A Map of Pennsylvania', the first map of that colony to include its western frontier; Joshua Fry and Peter Jefferson's 'A Map of the Most Inhabited part of Virginia', the best colonial map for the Chesapeake region; and Lt. Ross's 'Course of the Mississippi', the first map of that river based on English sources.

Jefferys was the leading English cartographer of the 18th century. From about 1750, he published a series of maps of the English American colonies, that were among the most significant produced in the period. As Geographer to

the Prince of Wales, and after 1761, Geographer to the King, Jefferys was well placed to have access to the best surveys conducted in America, and many of his maps held the status of "official work". Jefferys died on 20th November 1771, and in 1775, his successors, Robert Sayer and John Bennett, gathered these separately-issued maps together and republished them in book form as *The American Atlas*.

The maps are as follows. Many of the maps are on several sheets, and in the Index, each individual sheet is numbered, the measurements refer to the image sizes.)

1. Braddock Meade (alias John Green). A Chart of North and South America, including the Atlantic and Pacific Oceans. Published 10 June 1775. Six sheets joined into three, 43-1/2 x 49-1/2 inches. * This great wall map was chiefly issued to expose the errors in Delisle and Buache's map of the Pacific Northwest, published in Paris in 1752.

2. Imperial Academy of St. Petersburg. The Russian Discoveries. Published March 2nd 1775. One sheet, 18 x 24 inches.

3. Bowen, E. and John Gibson. An Accurate Map of North America. Published July 2nd 1775. Four sheets joined into two, 43 x 47 inches.

4. Thomas Jefferys. North America from the French of Mr. D'Anville, Improved with the English Surveys Made since the Peace. Published 10 June 1775. One sheet, 18 x 20 inches.

5. Samuel Dunn. A Map of the British Empire in North America. Published 10 January 1774 . 1/2 sheet, 12 x 19 inches.

6. Thomas Jefferys. An Exact Chart of the River St. Laurence from Fort Frontenac to the Island of Anticosti... Published 25 May 1775. Two sheets joined into one, 23 1/2 x 37 inches.

7. Sayer & Bennett. A Chart of the Gulf of St. Laurence.... Published 25th March 1775. One sheet, 19-1/2 x 24 inches.

8. A Map of the Island of St. John in the Gulf of St. Laurence.... Published 6 April 1775. One sheet, 15 x 27 1/4 inches.

9. James Cook & Michael Lane. A General Chart of the Island of Newfoundland.... Published 10th May 1775. One sheet, 21 1/2 x 22 inches. James Cook went on to gain renown for his Pacific exploration.

10. A Chart of the Banks of Newfoundland.... Published 25 March 1775. One sheet, 19-1/2 x 26 inches. Based on the surveys of James Cook (see above), Chabert and Fleurieu.

11. Braddock Meade (alias John Green.) A New Map of Nova Scotia and Cape Breton Island with the Adjacent Parts of New England and Canada.... Published 15 June 1775. One sheet, 18 1/2 x 24 inches. * Originally published in 1755, at the beginning of the French and Indian War, this map "proved to be important in evaluating respective French and English claims to this part of North America" (Ristow). England gained sole possession of the region by the Treaty of Paris, 1763.

12. Braddock Meade (alias John Green.) A Map of the Most Inhabited Part of New England. Published November 29, 1774. Four sheets joined into two, 38 3/4 x 40 3/4 inches. * The first large-scale map of New England. "The most detailed and informative pre-Revolutionary map of New England ... not really supplanted until the nineteenth century" (*New England Prospect*, 13).

13. Capt. [Samuel] Holland. The Provinces of New York and New Jersey, with Part of Pensilvania.... Published 16 June 1775. Three insets: A plan of the City of New York, A chart of the Mouth of Hudson's River, and A Plan of Amboy. Two sheets joined, 26 1/2 x 52 3/4 inches. * An important large-scale map of the Provinces of New York and New Jersey, by Samuel Holland, Surveyor General for the Northern English colonies. With fine insets including a street plan of colonial New York City.

14. Thomas Jefferys. The Middle British Colonies, viz. Virginia, Maryland, Delaware, and Pennsylvania, with the adjacent Colonies of New Jersey, New -York, Connecticut and Rhode Island...15June 1775.

15. William Scull. A Map of Pennsylvania Exhibiting not only the Improved Parts of the Province but also its Extensive Frontiers. Published 10 June 1775. Two sheets joined, 27 x 51 ½ inches. * The first map of the Province of Pennsylvania to include its western frontier. All earlier maps had focused solely on the settled eastern parts of the colony.

16. Joshua Fry & Peter Jefferson. A Map of the Most Inhabited Part of Virginia, containing the Whole Province of Maryland ... 1775. [n.d.] Four sheets joined into two, 32 x 48 inches. * "The basic cartographical document of Virginia in the eighteenth century ... the first to depict accurately the interior regions of Virginia beyond the Tidewater. [It] dominated the cartographical representation of Virginia until the nineteenth century" (Verner.)

17. Henry Mouzon. An Accurate Map of North and South Carolina with their Indian Frontiers. Published May 30, 1775. Four sheets joined into two, 40 x 54 inches. (First sheet [numbered 23], second sheet [numbered 24]). * "The chief type map for [the Carolinas] during the forty or fifty years following its publication. It was used by both British and American forces during the Revolutionary War" (Cumming, 450.)

18. Thomas Jefferys. The Coast of West Florida and Loisiaana ... The Peninsula and Gulf of Florida. Published 20 Feby. 1775. Two sheets joined into one, 19 1/2 x 48 inches. * A large-scale map of Florida, based upon the extensive surveys conducted since the region became an English possession by the Treaty of Paris (1763).

19. Lt. Ross. Course of the Mississipi.... Taken on an Expedition to the Illinois, in the latter end of the Year 1765. Published 1 June 1775. Two sheet joined into one, 14 x 44 inches. * The first large-scale map of the Mississippi River, and the first based in whole or part upon English surveys.

20. Thomas Jefferys. The Bay of Honduras. Published 20 February 1775. One sheet, 18 1/2 x 24 1/2 inches.

21. J.B.B. D'Anville. A Map of South America.... Published 20 September 1775. Four sheets joined into two, 20 x 46 inches

22. Cruz Cano [etc.]. A Chart of the Straits of Magellan. Published 1 July 1775. One sheet, 20-1/2 x 27 inches

Howes J-81; Phillips *Atlases* 1165; Sabin 35953 (refers, he had not seen the 1775); Streeter Sale I, 72, Walter Ristow (editor) *Thomas Jefferys The American Atlas London 1776*, facsimile edition, Amsterdam 1974.

(#13534)

\$ 175,000.

74] PREUSS, Charles (1803-1854). **Topographical Map of the road from Missouri to Oregon commencing at the mouth of the Kansas in the Missouri River and ending at the mouth of the Wallah-Wallah in the Columbia. In VII sections ... From the field notes and journal of Capt. J.C. Frémont, and from sketches and notes made on the ground by his assistant Charles Preuss ... By order of the Senate of the United States.** Baltimore: E. Weber & Co, 1846. Oblong folio (15 3/4 x 26 inches). Lithographed map by E. Weber & Co. after Preuss, on seven sheets, expert repairs to old folds and some outer margins. Expertly bound to style in morocco over contemporary marbled paper-covered boards.

First issue of the first map "to show the Oregon Trail accurately" (Rumsey). One of the greatest monuments to the cartography of the American West.

Charles Preuss, born George Karl Ludwig Preuss in Höhscheid, Prussia, in 1803, served as the cartographer on Fremont's first and second expeditions and drew all of the maps which accompany Fremont's reports. Preuss also produced the present masterful map of the Oregon Trail. It is drawn to a very detailed scale, ten miles to an inch, and in addition to providing accurate cartographical information about the whole of the 1,670 mile route between the Missouri and the Columbia Rivers, the sheets combine to give a real feeling of the daily progress of the expedition (in 1842 and 1843, between 10 June and the 26 October) by including indicators of where and when each overnight camp was set, where each noon-day halt was called and the total distance from the starting point of

Westport Landing. Longitudinal and latitudinal coordinates are also given, as are daily Meteorological Observations, Remarks including notes on the availability of game, water, grazing, the friendliness (or otherwise) of local Indian tribes, and some quite lengthy extracts from Fremont's Report. A second revised issue of this map was published in 1849.

"More than any other persons, John Charles Fremont and Charles Preuss dominate the cartography of the American West during the three years before the gold rush ... Owing to its rarity and to its long having stood in the shadow of the more widely known and distributed Fremont-Preuss map of 1845, Preuss's sectional map of 1846 has been insufficiently appreciated by students of Western history. In particular, those interested either in Fremont's travels in 1842-43 or the revolution of the transcontinental wagon roads will find that the map rewards close study" (Wheat).

Eberstadt 106:266; Graff 3360; Rumsey 2773.001-.007; Streeter Sale 3100; Wagner-Camp 115 (note); Wheat *Transmississippi* 523.

(#17148)

\$ 9,000.

75] PTOLEMAEUS, Claudius (ca.100-170 AD). - RUSCELLI, Girolamo (1505-1566, translator & editor). **La Geografia di Tolomeo nuovamente tradotta di Greco in Italiano, da Ruscelli, con esposizioni del medesimo o modo di far la descrizione di tutto il mondo Aggiuntovi un pieno discorso di M. Giuseppe Meleto.** Venice: appresso Vincenzo Valgrisi, 1561. 3 parts in one volume, quarto (9 x 6 1/8 inches). Letterpress general title and two section titles, 1p. errata at back. 64 double-page engraved maps (28 according to Ptolemaic geography including 1 world map, 36 'modern' maps including 2 world maps and 7 others relating to the Americas), 12 woodcut illustrations or diagrams, woodcut printer's device on titles, and verso of the third world map "Carta Marina nuova tavola" (minor staining at lower corners in the first part of the Geografia section, minor worming at inner margins touching the first few maps of the final part of the Geografia). Contemporary vellum over pasteboard, contained in modern black morocco-backed cloth box, spine gilt. *Provenance:* "R.D.M." (early ink stamps to title).

Important first edition of Ruscelli's Italian translation of Ptolemy's Geographia, with the original maps superbly re-engraved and enlarged and with new maps added: a pleasing, unsophisticated copy in contemporary vellum.

This "new and important edition" (Sabin) of Ptolemy also includes the first publication of Ruscelli's own *Esposizioni et Introduzioni Universali... sopra tutta la Geografia di Tolomeo. Con XXXVI. nuove tavole... cosi del mondo conosciuto dagli antichi, come del nuovo. Con la carta da navigare, & con piu alter*, as well as a short work by Giuseppe Meleto *Discorso Universale ... nel quale son raccolti, & dichiarati tutti i termini, & tutte le regole appartenenti alla Geografia*. The maps are slightly enlarged versions of those of Jacopo Gastaldo (which had previously appeared in Mattioli's 1548 translation of Ptolemy) with several notable additions.

Amongst the most important of these is the second appearance (and first widely circulated) of the famed Zeno map. It shows Greenland connected to Norway in the north, and two land masses which are believed to correspond to Labrador and Newfoundland. The map was first published in Venice in 1558 by Nicolo Zeno, a descendant of a person by the same name, Nicolo Zeno, of the Zeno brothers. The younger Zeno published the map, along with a series of letters, with the claim that he had discovered them in a storeroom in his family's house in Venice. According to his claim, the map and letters were made around the year 1400 and purport to describe a voyage by the Zeno brothers made in the 1390s under the direction of a prince named Zichmni. The voyage supposedly traversed the North Atlantic and, according to some interpretations, reached North America.

Among the other maps are ten of American interest, including a general map of South America; a detailed map of Brazil; another of Mexico (notable for more accurately depicting the Yucatan as a peninsula rather than an island as in the 1548 edition), Baja California, the Gulf Coast and Florida; a map of New England; one of Cuba; and one of Hispaniola.

European Americana 561/42; JCB (3)I:214; Phillips *Atlases* 371; Sabin 66503; Stevens *Ptolemy* 50; Adams P-2235; Shirley, *Mapping of the World* 110,111.

(#20266)

\$ 18,500.

76] TANNER, H.[enry] S.[chenck] (1786-1858). **A New American Atlas containing Maps of the Several States of the North American Union, projected and drawn on a uniform scale from documents found in public offices of the United States and State Governments, and other original and authentic information by Henry S. Tanner.** Philadelphia: H.S. Tanner, 1823. Folio (23 7/8 x 16 5/8 inches). Letterpress half-title, 1p. index and 18pp. text. Engraved title with vignette of the "First Landing of Columbus in the New World", 18 fine hand-coloured engraved maps (16 double-page, 2 folding). Expertly bound to style in half-calf over contemporary marbled paper-covered boards, the flat spine gilt and divided into seven compartments by fillets and roll tools, lettered in the second compartment, the others with repeat decoration in gilt, marbled endpapers.

A fine copy of the first collected edition of "the most distinguished atlas published in the United States during the engraving period." (Ristow), published at the start of the "Golden Age of American Cartography" (Ristow).

Tanner's *New American Atlas* contained the most accomplished series of maps of America that had yet appeared in an atlas. Of the greatest importance were the maps of American states. With the exception of the maps of New York State and Florida, these showed two or more states to each double-page map sheet. These maps were drawn up using a careful combination of original surveys and the best existing published sources.

The evident high cost of production meant that the publishers took the decision to issue the maps in five separate parts which were published from 1819 to 1823. A second revised edition appeared in 1825. The maps, all of which are carefully hand-coloured, include a double-page world map, 4 double-page maps of continents, a map of South America on two joined sheets (numbered 6 and 7 in the index), a map of North America on 4 joined sheets (numbered 8 -11) and 11 double-page maps of the various States.

Contemporary reviews were favourable: the *New American Atlas* "is decidedly one of the most splendid works of the kind ever executed in this country" (*United States Gazette*, September 1823). Never "has either America or Europe, produced a geographical description of the several States of the Union, so honorable to the Arts, and so creditable to the nation as Tanner's *American Atlas*." (*National Advocate* 25 August 1824). The most enthusiastic report came from the scholar Jared Sparks who wrote in the April 1824 issue of the *North American Review* that "as an *American Atlas*, we believe Mr. Tanner's work to hold a rank far above any other, which has been published."

Howes T29; Phillips 1376; cf. Ristow *American Maps and Map Makers* pp. 154 &193-198; Rumsey 2892; Sabin 94319.

(#20430)

\$ 85,000.

Literature & Miscellany

77] BIBLIOGRAPHY. - Carl I. WHEAT. **The Maps of the California Gold Region 1848-1857 A bibliocartography of an important decade.** San Francisco: The Grabhorn Press, 1942. Folio (14 1/16 x 9 1/2 inches). Printed in red and black. 26 maps (printed in two or more colours, 16 folding). Original two-tone cloth, paper label to spine.

A fine copy: limited edition of 300 copies. One of the major productions of the Grabhorn Press, selected as "one of the fifty best books of the year"

A standard work on the subject, beautifully produced, with details of 323 maps. The entries are arranged chronologically (the first section deals with "Background maps (dated prior to 1848)", then annually from 1848 to 1856, and then a final section on "The Maps of 1857 (and later.)" The entries are alphabetical within each section.

(#23543)

\$ 1,250.

78] BLAKE, William (1757-1827, illustrator) -- Edward YOUNG (1683-1765). **The Complaint, and the Consolation; or, Night Thoughts.** London: R. Noble for Richard Edwards, 1797 [watermarked 1794]. Large quarto (16 x 12 1/2 inches). 4 section titles and 39 pages with engraved border illustrations by William Blake, with the letterpress Explanation of the Engravings leaf. (15 illustrations slightly shaved as usual, small repaired marginal tears to final Explanation leaf). Contemporary red straight-grained morocco, covers tooled with wide decorative border in gilt and blind, spine in seven compartments with raised bands, the bands highlighted with a decorative roll in gilt, lettered in the second compartment, the others tooled in gilt with small tools and pointillé work, marbled endpapers, g.e. *Provenance:* Thomas Taylour, Earl of Bective (1844-1893, courtesy title of eldest son of the Marquis of Headfort, Underley Hall, Westmorland, armorial bookplate); Dr. Greville Matheson MacDonald (1856-1944, Blake collector, bookplate); George Goyder (1908-1997, Blake collector, armorial bookplate, signature dated 1937).

The MacDonald-Goyder copy of a spectacular work illustrated by Blake.

"Of the merit of Mr. Blake ... the editor conceives it to be unnecessary to speak. To the eyes of the discerning it need not be pointed out; and while the taste for the arts of design shall continue to exist, the original conception, and the bold and masterly execution of this artist cannot be unnoticed or unadmired" (advertisement, p.viii). Despite the editor's assertions, contemporary lack of appreciation for Blake's masterly illustrations has meant that very few examples of this remarkable work are to be found in fine contemporary bindings. The present copy is, however, in a glorious contemporary binding, with the additional benefit of having been in at least two of the most important Blake collections ever assembled. Dr. MacDonald, the eldest son of novelist George MacDonald, assembled a wide-ranging collection of Blake's works, many of which were offered for sale by the bookseller Francis Edwards (probably in 1930). George Goyder, who evidently acquired this book in 1937, was a co-founder in 1949 of the Blake Trust and a president of the William Blake Society: his collection of original artwork and books illustrated by Blake was probably the greatest assembled during the 20th century.

Blake originally intended the present work to be the first installment of a much larger illustrated edition of Young's best selling poem. He chose 43 images to engrave from the 537 drawings in watercolour he had made around pages of the first edition of Young's poem, inlaid in album sheets. Perhaps baffled by the novelty of Blake's interpretations, the public remained unreceptive, and the book remains what is essentially a remarkable fragment: a tantalising hint of what might have been.

Bentley 515; Bindman 337-379; Bentley 515; Ray, *Illustrator and the Book*, 3.
(#21938)

\$ 25,000.

79] JOHNSON, Samuel (1709-1784). **A Dictionary of the English Language: in which the words are deduced from their originals, and illustrated in their different significations by examples from the best writers. To which are prefixed, a history of the language, and an english grammar.** London: Printed by W. Strahan for J. & P. Knapton, T. & T. Longman, C. Hitch & L. Hawes, A. Millar, and R. & J. Dodsley, 1755. 2 volumes, folio. Titles in red and black, all but the preface set in two columns. Expertly bound to style in half 18th-century diced russia over contemporary marbled paper-covered boards, spines in compartments with raised bands, morocco lettering-pieces, the other compartments with repeat decoration in gilt. *Provenance:* Robert Augustus Johnson (1745-1799, signature dated 1773, in both volumes) .

A fine association copy of the first edition of Johnson's great masterpiece, from the library of a member of the elite Lunar Society of Birmingham. This work has at various times been called "the most important British cultural monument of the eighteenth century" (Hitchings); "the only dictionary [of the English language] compiled by a writer of the first rank " (Robert Burchfield) and first genuinely descriptive dictionary in any language. "Johnson's writings had, in philology, the effect which Newton's discoveries had in mathematics" (Webster).

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

Samuel Johnson's monumental work, which drew on all the best ideas and aspects of earlier dictionaries, was published on April 15, 1755 in an edition of 2000 copies. The price was a high one £4 10s, or £3 10s to the trade. The group of publishers whose names appear in the imprint were joint proprietors, having paid Johnson £1575 in installments for copy which took him eight years to complete, although in the final months publication was held back for the granting of his Oxford M.A. (Feb. 20, 1755). Some of Johnson's advance was used to rent the well-known house in 17 Gough Square, where the garret became his "dictionary work-shop." He called on the assistance of six amanuenses, five of whom, Boswell proudly records, were Scotsmen, and who were almost derelict when he hired them. "With no real library at hand, Johnson wrote the definitions of over 40,000 words...illustrating the senses in which these words could be used by including about 114,000 quotations drawn from English writing in every field of learning during the two centuries from the middle of the Elizabethan period down to his own time" (W. Jackson Bate, *Samuel Johnson* (New York, 1977), p.247. "It is the dictionary itself which justifies Noah Webster's statement that Johnson's writings had, in philology, the effect which Newton's discoveries had in mathematics. Johnson introduced into English lexicography principles which had already been accepted in Europe but were quite novel in mid-eighteenth-century England. He codified the spelling of English words; he gave full and lucid definitions of their meanings (often entertainingly colored by his High Church and Tory propensities); and he adduced extensive and apt illustrations from a wide range of authoritative writers...but despite the progress made during the past two centuries in historical and comparative philology, Johnson's book may still be consulted for instruction as well as pleasure" (PMM)

The *Dictionary* was issued with two titlepages, identifying the volumes as "I" and "II," and is usually divided between the letters "K" and "L," as here. Although Fleeman estimates that "more than half" of the 2000 copies survive, their condition is extremely variable. The great weight of the work ensured that when standing upright and even when stoutly bound, the covers were likely to detach with time. Once the covers were loose, damage to the titles and the other outer leaves was almost inevitable. The present copy is notable for the very good condition of the contents, and also for the distinguished provenance. This copy belonged to Robert Augustus Johnson (1745-99), no relation to Samuel Johnson but brother-in-law of the 6th Lord Craven, a Fellow of the Royal Society and a founding member of the Lunar Society, of Birmingham. An exceptional intellect and an enquiring mind were the only requisites for entry to the Society, which was set up in 1765 and held meetings through until 1815. The main thrust of Society's enquiries was to find practical business applications for scientific discoveries. There were only ever 14 core members of the Society, a select and very high-powered group, which, in addition to Robert Johnson also included Matthew Boulton, Erasmus Darwin, Joseph Priestley, James Watt, Josiah Wedgwood. The wide influence of the Society can be judged from the fact that Benjamin Franklin was amongst the co-responding members.

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

(#20925)

\$ 27,500.

80] LAW, John (1671-1729). - [ANONYMOUS]. [**The Great Mirror of Folly...**] **Het groote Tafereel der Dwaashied vertoonende de opkomst, voortgang en ondergang der Actie, Bubbel en Windnegotie in Vrankrijk, Engeland, en de Nederlanden.** [N.p. but Holland]: 1720. Folio (15 3/8 x 9 3/4 inches). Title printed in red and black. Folding engraved frontispiece, engraved list of plates within a decorative surround, 72 engraved plates, maps and broadsides on 73 leaves (5 of the single-page plates cut the edge of the image and mounted [as issued], 45 double-page, 19 folding and including 10 which combine both engraving and letterpress text), one plate loosely inserted, 2 with sections of blank margins torn away, some other clean tears occasionally affecting the image area. Contemporary Dutch speckled calf, spine in eight compartments with raised bands, red morocco lettering-piece in the second compartment, repeat decoration in gilt in the others, joints slightly split, extremities scuffed.

A very rare economics work in which are reprinted a collection of the contemporary satirical texts and prints relating to the financial exploits of John Law and his infamous Mississippi scheme of 1717-1720, events connected with the founding of a viable colony in Louisiana.

"John Law (bap. 21 April 1671 - 21 March 1729) was a Scottish economist who believed that money was only a

means of exchange that did not constitute wealth in itself, and that national wealth depended on trade. He is said to be the father of finance, responsible for the adoption or use of paper money or bills in the world today. Law was a gambler and a brilliant mental calculator, and was known to win card games by mentally calculating the odds. An expert in statistics, he was the originator of economic theories, including two major ideas: 'The Scarcity Theory of Value' and the 'Real bills doctrine'" (Wikipedia).

The present work records the economic crisis precipitated by Law. The crisis had its origins in the decision of the French regent, Philippe d'Orléans, to appoint John Law the Controller General of Finances for France. In " May 1716 the Banque Générale Privée ("General Private Bank"), which developed the use of paper money was set up by Law. It was a private bank, but three quarters of the capital consisted of government bills and government accepted notes. In August 1717, he bought the Mississippi Company, to help the French colony in Louisiana. In 1717 he also brokered the sale of Thomas Pitt's diamond to the regent, Philippe d'Orléans. In the same year Law floated the Mississippi Company as a joint stock trading company called the Compagnie d'Occident which was granted a trade monopoly of the West Indies and North America. The bank became the Banque Royale ... in 1718, meaning the notes were guaranteed by the king. The Company absorbed the Compagnie des Indes Orientales, Compagnie de Chine, and other rival trading companies and became the Compagnie Perpetuelle des Indes on 23 May 1719 with a monopoly of commerce on all the seas. The system however encouraged speculation in shares in 'The Company of the Indies' (the shares becoming a sort of paper currency) ... In 1720 the bank and company were united and Law was appointed Controller General of Finances to attract capital. Law's pioneering note-issuing bank was extremely successful until it collapsed and caused an economic crisis in France and across Europe.

Law exaggerated the wealth of Louisiana with an effective marketing scheme, which led to wild speculation on the shares of the company in 1719. In February 1720 it was valued for a very high future cash flow at 10,000 livres. Shares rose from 500 livres in 1719 to as much as 15,000 livres in the first half of 1720, but by the summer of 1720, there was a sudden decline in confidence, leading to a 97 per cent decline in market capitalization by 1721. Predictably, the 'bubble' burst at the end of 1720, when opponents of the financier attempted en masse to convert their notes into specie. By the end of 1720 Philippe II dismissed Law, who then fled from France."

Goldsmiths 5829; Kress 3217; Muller 3535; Sabin 28932; cf. A.H. Cole *The Great Mirror of Folly ... an economic-bibliographical study* [Harvard: 1949].

(#20771)

\$ 15,000.

81] MELVILLE, Herman (1819-1891). - Rockwell KENT (1882-1971, illustrator). **Moby Dick or the Whale ... Illustrated by Rockwell Kent.** Chicago: The Lakeside Press, 1930. 3 volumes, quarto (11 1/2 x 8 3/8 inches). 280 wood-cut illustrations (23 full-page), all after Rockwell Kent. Original black cloth, the covers with bevelled edges (as issued), upper covers and spines blocked in silver, top edges black-stained (as issued), glassine dust-jackets with original paper flaps, all within the original aluminum slipcase. A fine copy.

An American masterpiece: a fine set of what is the most famous illustrated edition of Melville's literary classic, and one of the greatest of all 20th-century illustrated books.

Limited to 1000 sets, this book was wholly designed by Rockwell Kent working under the supervision of William A. Kitteridge of the Lakeside Press. The result has a pleasing harmony to the whole: from the decorative white-on-black title pages, to the choice of typeface for the text, to the number and placing of the powerful images, to the semi-abstract design of a whale's fluke on the upper covers, to the modernist aluminum slip-case - a single mind is at work, offering a sympathetic unified vision of Melville's epic tale.

At the time of Melville's death in 1891 he was almost unknown. This edition of his masterpiece was instrumental in the process of establishing his reputation. The book sold out almost immediately and other cheaper editions using Kent's illustrations quickly followed.

(#23328)

\$ 8,500.

82] STEUART, Sir James (1712-1780). **An Inquiry into the Principles of Political Oeconomy: Being an Essay on the Science of Domestic Policy in Free Nations.** London: printed for A. Millar & T. Cadell, , 1767. 2 volumes, quarto (11 1/2 x 9 inches). 2 pp. of errata, 2 folding letterpress tables, front blank in vol.I. (3N1 with neat old repair to lower outer blank corner). Recent roan, contemporary calf spine laid down, gilt turn-ins, marbled endpapers.

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

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

Steuart was a supporter of mercantilism, a theory that Smith's work more or less discredited. "Mercantilism is an economic theory that holds the prosperity of a nation depends upon its supply of capital, and that the global volume of trade is 'unchangeable.' Economic assets, or capital, are represented by bullion ... held by the state, which is best increased through a positive balance of trade with other nations Mercantilism suggests that the ruling government should advance these goals by playing a protectionist role in the economy, by encouraging exports and discouraging imports, especially through the use of tariffs. The economic policy based upon these ideas is often called the mercantile system ... Today, mercantilism has seen a resurgence in economic theories that focus on the trade surplus and deficit as determinants of monetary value, but mercantilism as a whole is rejected by many economists, though elements of it are still accepted by some" (Wikipedia).

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

(#20855)

\$ 13,500.