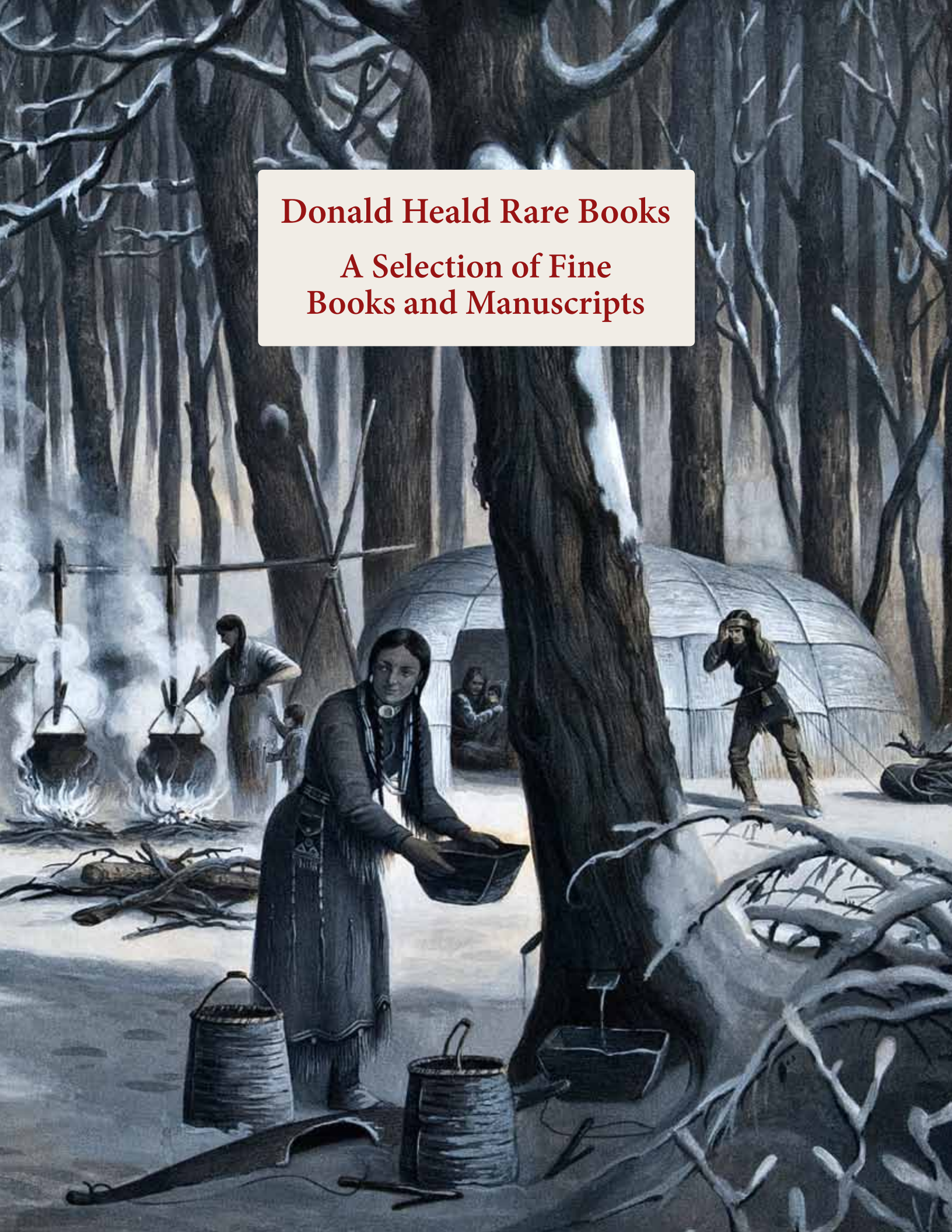




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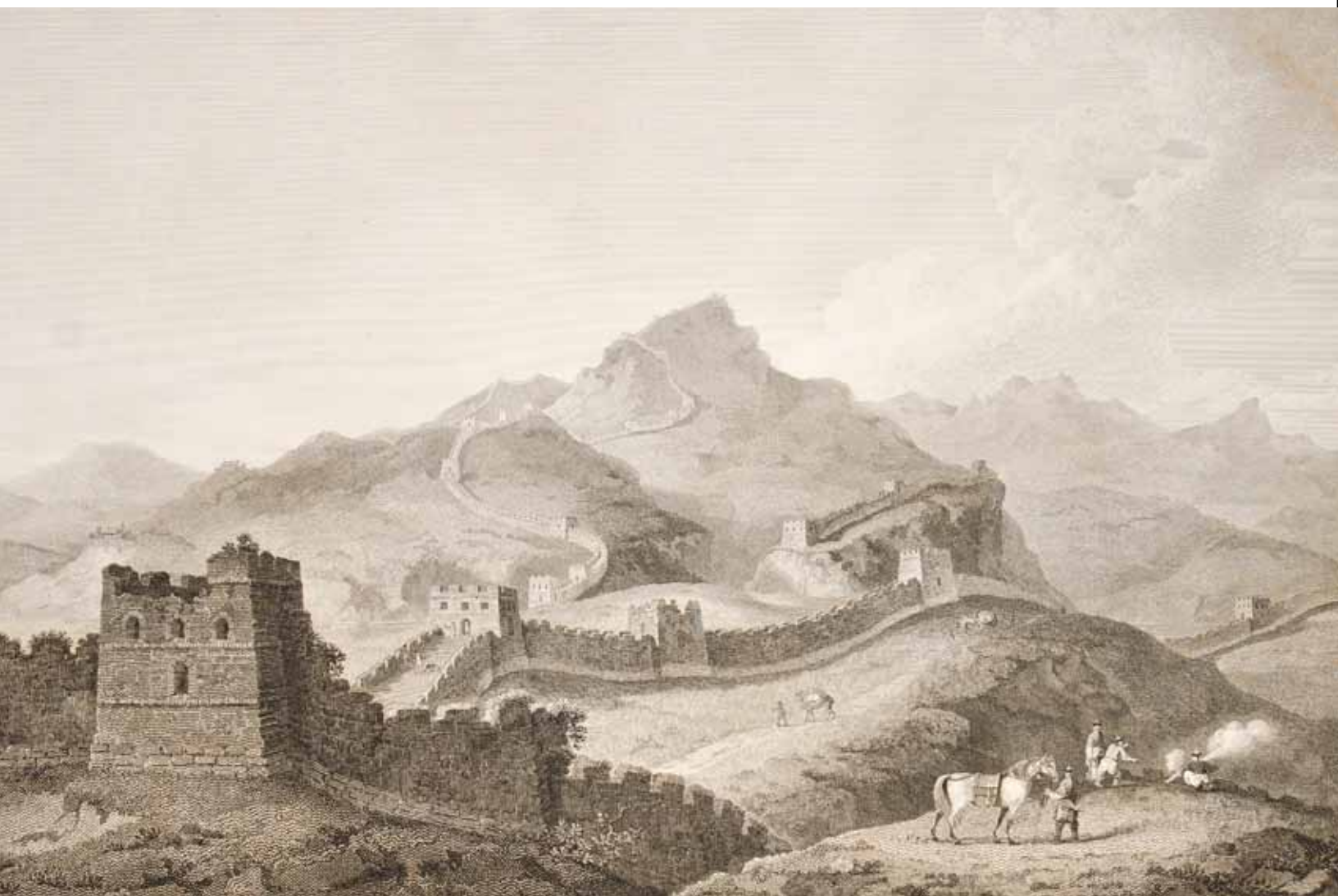
Travel: Items 28 - 50

Color Plate & Illustrated: Items 51 - 71

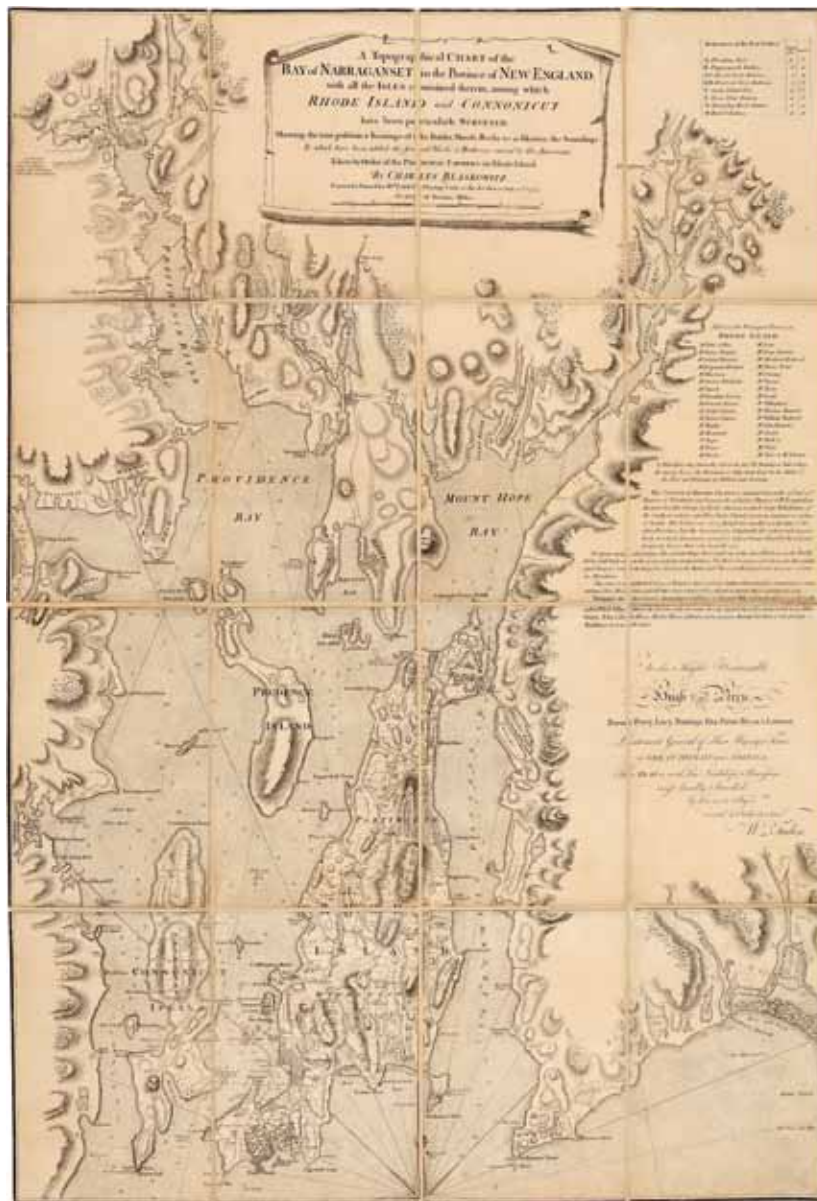
Natural History: Items 72 - 95

Miscellany: Items 96 - 100

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AMERICANA



- 1** BLASKOWITZ, Charles (ca. 1743-1823).

A Topographical Chart of the Bay of Narraganset in the Province of New England with all the Isles contained therein, among which Rhode Island and Connonicut [sic] have been particularly surveyed ... To which has been added the Several works and batteries raised by the Americans ...

London: William Faden, 22 July 1777. Engraved map, dissected into 16 sections at a contemporary date, linen-backing renewed (expert restoration at the corners). Sheet size: 37 x 25 1/8 inches.

Rare first edition of Blaskowitz's famed Revolutionary War map of Narragansett Bay published by Faden.

Charles Blaskowitz arrived in America in the early 1760s as a young but evidently skilled surveyor and began work in upstate New York and along the St. Lawrence River. In March 1764, he was commissioned as part of Samuel Holland's North American Survey team and would eventually become Holland's Deputy Surveyor by 1775. Blaskowitz's first assignment was to survey Aquidneck Island and Narragansett Bay in Rhode Island in order to determine whether Newport would be a suitable location for a naval base. Blaskowitz accomplished that 1764 survey and a base was recommended, though was not established at that time. A decade later, Blaskowitz re-surveyed the region as part of Holland's larger surveys of the coast being accomplished for the Board on Trade and Plantations.

By that time, the colonies were already on the brink of Revolution. Newport, in particular, was a hotbed of insurrection. In 1772, British naval ships laid siege to Narragansett Bay in order to enforce customs duties on incoming vessels. After months of antagonizing the city's merchants, the much-hated British captain of the HMS Gaspee was murdered and the ship burned. The region instantly became a point of great interest in Great Britain, with the King offering a reward for the capture of the insurrectionists. In May 1776, Rhode Island would become the first British Colony to declare its independence; the British would occupy Newport from November of that year until the end of August 1778.

"It is certain that the British, after occupying Newport at the end of 1776, used this map for their operations in this pivotal area. The detail shown is remarkable, including even the names of farmers on their land locations" (Nebenzahl).

The map itself is unusual in that it is a combination of a nautical chart and topographical map (and hence the title, "A Topographical Chart..."). The Bay is clearly shown with its many islands and intricate inlets, with numerous soundings which give accurate readings of the treacherous waters. On the shore, impressive detail is depicted, with individual farms named and elegant hachuring showing elevations. Eight batteries are shown via lettered references, with a key at the top right corner which details the numbers and types of canons. Along the right side of the map are the names of the principal land owners of the region, along with a brief description of the area. A large and well-designed dedication by Faden to Lord Percy appears just below.

Blaskowitz's surveys would be used for two printed charts, by Des Barres and Faden respectively. The Faden chart was a much more accomplished production, on a larger sheet and more elaborately engraved (and according to Pedley, costing two and a half times as much at the time of publication). The map was sold separately, as this sectioned case map copy, or within some copies of Faden's *North American Atlas*.

Nebenzahl, Battle Plans of the American Revolution 34; Nebenzahl, Atlas of the American Revolution, plate 16 and pp. 94-96; Guthorn, pp. 12-14; Cumming, British Maps of Colonial America, fig. 17; Phillips, p. 458; Pedley, The Commerce of Cartography, chapter 5.

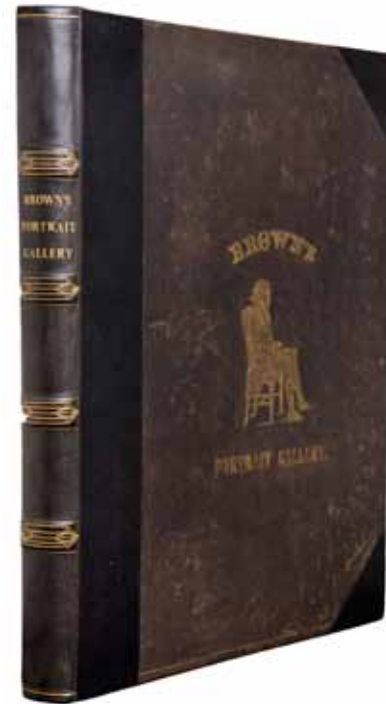
(#25891)

\$ 18,500

2 BROWN, William Henry (1808-1883).

Portrait Gallery of Distinguished American Citizens, with biographical sketches.

Hartford: E. B. and E. C. Kellogg, 1845. Folio (16 7/8 x 12 1/4 inches). 27 tinted lithographed silhouette portraits, 27 tinted lithographed plates of facsimiles of handwriting (some foxing, offsetting and oxidization as usual). Expertly bound to style in half black morocco over publisher's cloth boards, upper cover decorated in gilt, spine with semi-raised wide bands in five compartments, tooled in gilt on each band, lettered in gilt in the second compartment.



First edition of this impressive work, notable for its effective and evocative lithographed portraits of renowned Americans of the antebellum period, each depicted in full-length silhouette profile: "Almost the entire edition was destroyed by fire, and copies are extremely rare" (Harry Peters).

All the portraits, except for the George Washington allegorical frontispiece, are based on sketches made from life by Brown, who was widely celebrated for his scissor-cut silhouettes. Brown was born and died in Charleston, South Carolina, but in the interim traveled widely throughout the United States, his fame as a silhouettist gaining him access to many of the country's leading citizens whose profiles Brown took with amazing speed and accuracy.

Alice Van Leer Carrick, an authority on silhouettes, notes that, rather than any existing original portraits, the present work is "the real memorial to Brown's genius, [and it is] now almost rarer than any of the silhouettes themselves." Brown prepared the biographical text himself, and the silhouettes (with appropriate tinted backgrounds) were transferred to stone and printed by one of the best known lithographic firms of the period: Kelloggs of Hartford, CT. The result is a valuable historical and visual record, with subjects including John Marshall, John Q. Adams, Richard C. Moore, Andrew Jackson, John Forsyth, William Henry Harrison, John C. Calhoun, De Witt Clinton, Richard M. Johnson, Joel Poinsett, Alexander Macomb, Martin Van Buren, Samuel Southard, Henry Clay, Henry Wise, Thomas Hart Benton, John Tyler, Levi Woodbury, Thomas Cooper, Daniel Webster, William White, Silas Wright, Nathaniel Tallmadge, Felix Grundy, Dixon Lewis, and John Randolph. Each portrait is accompanied by another plate displaying a facsimile of the subject's handwriting.

According to Peters, "almost the entire edition was destroyed by fire, and copies are extremely rare."

Cf. Groce-Wallace, Dictionary of Artists in America 1564-1860, p. 90; Howes B871 ("b"); cf. Peters, America on Stone, pp., 116-117; Sabin 8578.

(#26203)

\$ 6,000

3 (CANADA, Nova Scotia).

[Archive of documents and manuscript maps relating to property in Nova Scotia].

[Halifax and London: 1783-1820]. 21 manuscript documents and maps, detailed below.

Archive of documents and manuscript maps of Nova Scotia in the period of British settlement following the American Revolution.

Following the American Revolution, the British crown resettled American Loyalists in various regions of Canada, including Nova Scotia. The present archive concerns lands in Nova Scotia granted to Joseph Gray (1729-1803), a Boston merchant from a family of silversmiths whose grandfather had originally settled in Massachusetts in the 17th century. It would appear that Gray had left Boston shortly before the war, perhaps fearing for his safety or from having his properties confiscated as a Loyalist. He settled in Halifax and established an import/export shipping firm under the name Proctor and Gray, and subsequently Gerrish and Gray. Included in the archive is an original land grant for 2400 acres of land near Chevery Bay (near present day Bramber on the Bay of Fundy) in Nova Scotia, accomplished in Halifax on 24 October 1783, with the original wax seal of the Province.

The archive principally concerns transactions between Gray and Thomas Harley (1730-1804). Harley, an influential London merchant and banker, was the brother of Lord Harley, 4th Earl of Oxford, served as Lord Mayor of London 1767-8 and as a member of the Privy Council 1768. During the American Revolution, he held a lucrative contract with the government to remit pay to troops in America, as well as supplying clothing and blankets. In October 1777, Gray and Harley undertook a joint venture in which £9520 of goods were purchased on speculation to be exported from London to Halifax and sold by Gray. Harley paid the entirety of Gray's half share of the costs of goods, as well as the freight and insurance costs in exchange for mortgages and leases on Gray's lands in Nova Scotia as collateral. An 1820 fair copy of their agreement for this venture is present in the archive, with a docketing notation that the original was sent to the clerk of the General Assembly of the Province of Nova Scotia at Halifax. It would seem that the business venture went poorly, and by 1784, Gray had defaulted on monies owed to Harley. The archive includes many legal documents concerning the mortgages, titles and valuations of Gray's lands which had been transferred to Harley.

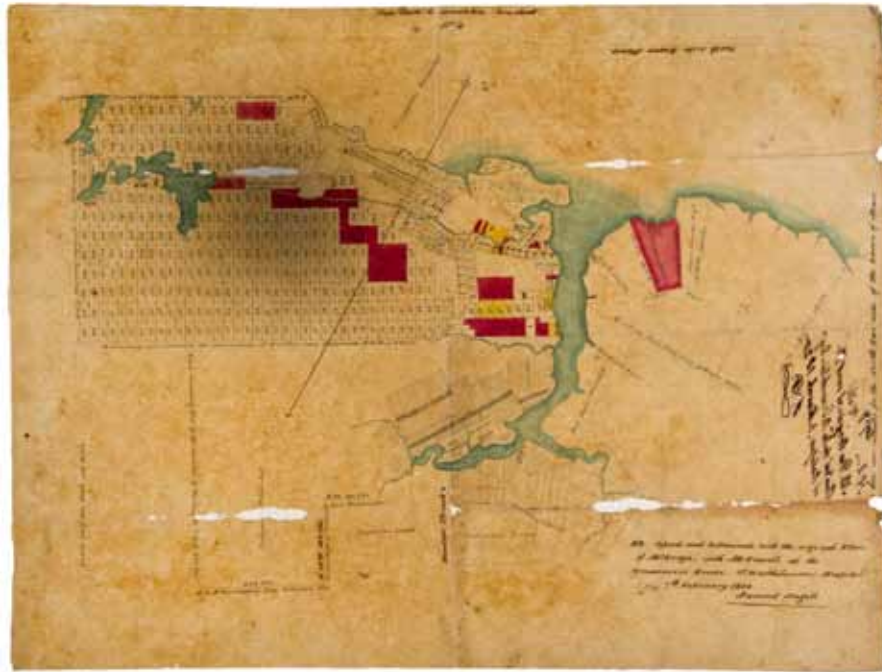
Among the documents are six manuscript plans of the land holdings in Horton Township, Nova Scotia, being true copies of the 18th century originals, accomplished in 1820 by surveyor and architect Samuel Angell (1800-1866). Docketing on verso reveals that the originals had been sent to the clerk of the General Assembly of Nova Scotia in 1820.

Documents:

1) Manuscript document, agreement between Joseph Gray and Thomas Harley for the joint venture of the purchase and shipment of a cargo of goods from London to Halifax. London: 7 October 1777 [but a true copy made 8 February 1820]. 4pp on 4 folio sheets, recto only, with an additional blank docketing leaf attached, stitched together with green ribbon at a period date.

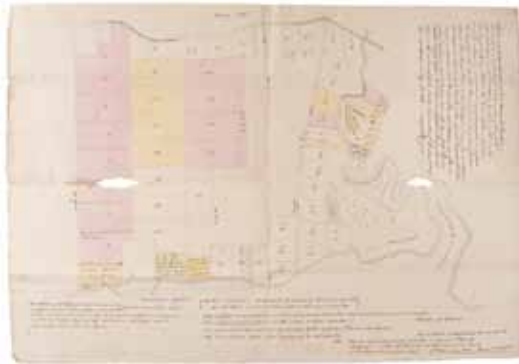
2) Manuscript document, agreement between Gray and Harley for the sale of Gray's land in Nova Scotia as collateral for monies owed Harley from their joint venture, with the stipulation that the lands can be bought back by Gray upon repayment of the debt prior to 1 December 1778. London: 8 October 1777 [but a true copy made 8 February 1820]. 6pp. on 6 folio sheets, with an integral address leaf.

3) Manuscript document signed by John Parr and others, granting approximately 2400 acres of land near Chevery Bay [near present day Bramber on the Bay of Fundy] in Nova Scotia to Joseph Gray. Halifax: 24 October 1783. 3pp. plus docketing on verso of second leaf, bifolium. Original wax seal present (though cracked).



- 4) Manuscript document, from the register of deeds in the Province of Nova Scotia, acknowledging that Gray has registered a mortgage deed between Harley and Gray. Halifax: 16 March 1778 [but a true copy made London: 8 February 1820]. 1p. on a folio sheet, with attached docketing leaf.
- 5) Manuscript document on vellum, an agreement between Thomas Harley, Joseph Gray and Hugh Powell, granting and leasing lands to Powell and Harley from Gray defaulting on payment of a debt to Harley, signed by Harley, Gray and Powell with their wax seals affixed. London: 20 July 1784. 5pp. on 5 folio sheets of vellum, ruled in red and stitched together at a period date.
- 6) Manuscript document on vellum, agreement between Gray and Harley relating to the purchase of land in Nova Scotia from Abel Michener, signed by Gray and Harley with their wax seals affixed. London: 20 August 1784. 2pp., on 2 folio sheets.
- 7) Manuscript document on vellum, agreement between Gray and Harley granting Harley the sole right to establish and operate mines on Gray's properties in Nova Scotia, signed by Gray and Harley. London: 20 August 1784. 2 pp. on 2 folio sheets.
- 8) Manuscript document on vellum, agreement for the sale of land in Nova Scotia on the Bay of Fundy from Abel Michener to Thomas Harley, signed by Michener and others. Nova Scotia: 15 January 1785. 1 page, folio sheet.
- 9) Manuscript document, legal document concerning the transfer of the lease and assignment of lands received by Harley from Gray to Philip Marchinton. London: 20 October 1785 [but a true copy made 8 February 1820]. 8pp, on 8 folio sheets with an additional docketing leaf attached, stitched together.
- 10) Manuscript document, lease agreement between Harley and Marchinton for a property in Halifax. 20 October 1785 [but a true copy of the original made 8 February 1820]. 2pp. on 2 folio sheets, with additional docketing leaf.
- 11) Manuscript document, a legal document between Gray and Harley relating to prior leases made by Gray on land in Nova Scotia now being transferred to Harley. London: 17 May 1787 [but a true copy made 8 February 1820]. 5pp. on 5 folio sheets, with an additional docketing sheet attached, stitched together with green silk ribbon.

12) Manuscript document on vellum, an agreement for the purchase of land in Nova Scotia between Thomas Harley and Margaret Forbes (who had inherited the land from George and William Forbes), signed by Forbes and with docketing on verso recording the deed in Nova Scotia. London: 31 January 1789. 1p. on a folio sheet, with several related documents attached.



13) Manuscript document, conveyance of 14 acres of land on Hovey's Creek at Horton, Nova Scotia from Joseph Gray to Thomas Harley. London: 2 October 1792 [but a true copy made 8 February 1820]. 1p. on a folio sheet, with an docketing leaf attached.

14) Manuscript document, headed "Situation of the several tracts of Land conveyed by Joseph Gray to the Right Honourable Mr. Harley..." [London: true copy of earlier undated document made 7 February 1820]. 2pp., on folded sheet.



15) Manuscript document, headed "Particulars of the Property of the Right Honble Thos. Harley Deceased in Nova Scotia..." London, 11 June 1816.

Maps:

1) Manuscript map by Samuel Angell, copying a 1770 manuscript survey accomplished for Joseph Gray, detailing the layout and ownership of land in the vicinity of Horton, Nova Scotia, with a lengthy description of the properties on verso copied from the original survey. London: 7 February 1820. 15 x 22 inches.

2) Manuscript map by Samuel Angell, copying a circa 1777 survey map, of the area surrounding Horton, Nova Scotia, in pen-and-ink and with coloured wash. London: 7 February 1820. 15 x 19 1/4 inches. Minor paper losses at folds.

3) Manuscript map by Samuel Angell, copying a circa 1777 survey map, of the area surrounding Horton, Nova Scotia, in pen-and-ink and with coloured wash. London: 7 February 1820. 15 x 19 inches. Minor paper losses at folds.

4) Manuscript map by Samuel Angell, copying an earlier map, titled "A Plan of Springfield Farm commonly called the Pear Tree Farm," in pen-and-ink and with coloured wash. London: 7 February 1820. 15 x 21 inches. Losses at folds.

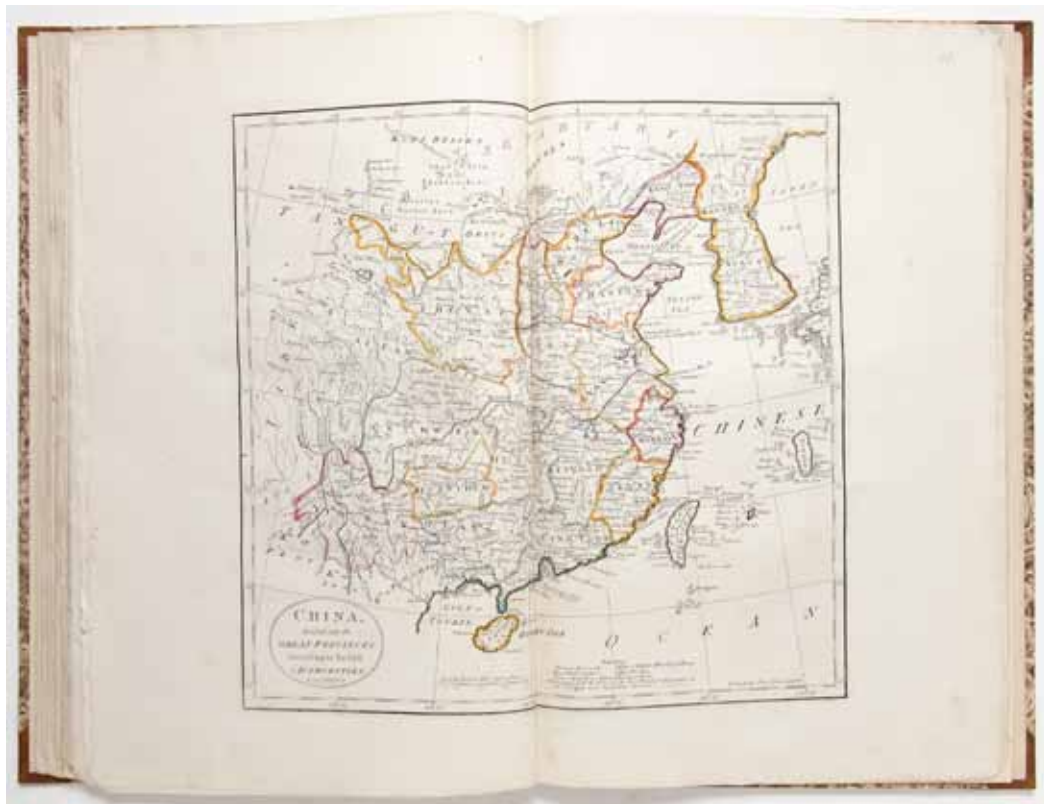
5) Manuscript map by Samuel Angell, copying an earlier map, depicting Springfield Farm and the adjoining area (on a larger scale from the previous), in pen-and-ink and with coloured wash. London: 7 February 1820. 15 x 21 1/2 inches. Minor losses at folds.

6) Small manuscript map by Samuel Angell, copying a 1785 manuscript survey accomplished for Joseph Gray of the shoreline and area near Advocate Harbour in Nova Scotia, with textual descriptions of houses, anchorage, etc.. London: 7 February 1820. 12 1/2 x 8 inches.

On Joseph Gray as a Loyalist, see Stark, The Loyalists of Massachusetts (Boston: 1910), p. 336-7.

(#27251)

\$ 6,250



4 CAREY, Mathew (1760-1839).

General Atlas, being a collection of Maps of the World and Quarters, their principal empires, kingdoms, &c. ... (Price 7 dollars 50 cents) ...

Philadelphia: Published by M. Carey & Son, 1817. Folio (16 5/8 x 11 inches). Letterpress title (incorporating a list of the maps). 24 engraved maps, all hand-coloured in outline. Period manuscript numbering in the upper right corner of each map. Expertly bound to style in half calf over period marbled paper covered boards, flat spine in six compartments divided by gilt roll tools, lettered in gilt in the second compartment, the others with a repeat decoration in gilt.

An apparently unrecorded variant of Carey's General Atlas, here dedicated to the world outside of the U.S.

Mathew Carey published the first *American Atlas* in 1795 (containing 21 maps) and the first *General Atlas* in 1796 (containing 45 maps). He republished the 1796 *General Atlas* in 1800, 1802 and 1804 and would publish a "second edition" of the atlas in 1811. That second edition was substantially the same as the preceding, containing the maps from the 1804 *General Atlas* with the addition of a map of Louisiana from his 1805 pocket atlas. In 1814, Carey published a "third" edition of the *General Atlas*, the first major revision of his famed atlas, which contained 58 maps, and is considered by many to be the most desirable. That atlas contains 32 entirely new maps, and many of the remaining 26 maps underwent substantive changes to the plates to update the cartography.

The present atlas, complete with 24 maps, is an unrecorded variant of the third edition. The title is slightly different (i.e. "General Atlas" rather than "Carey's General Atlas"), and the number of maps has been reduced to 24 by leaving out all of the State maps, and most of the other American maps to create an atlas dedicated to the world outside of the U.S. As the maps were selected by Carey from the maps included in his *General Atlas*, the plate numbering on the maps here is non-sequential, but conforms precisely to the list on the title page, and each map includes period sequential manuscript numbering in the upper right corner.

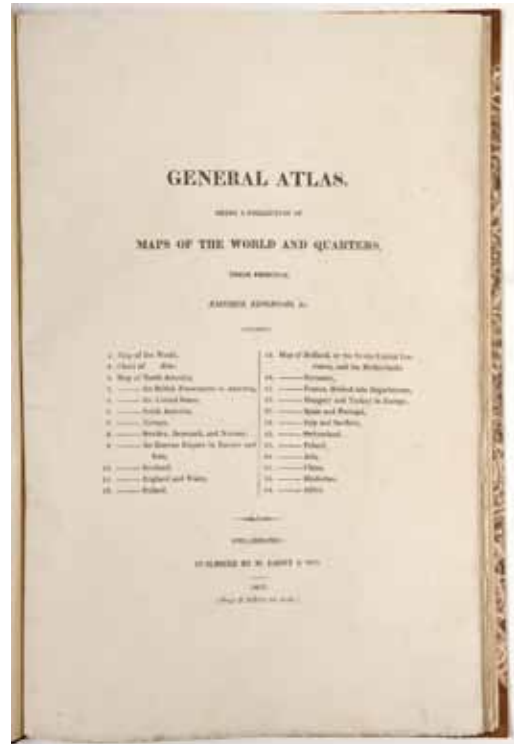
The maps in this rare edition are:

1. A map of the world from the best authorities.
2. A chart of the world, according to Mercators projection, shewing the latest discoveries of Capt. Cook.
3. A New and Accurate Map of North America from the best Authorities.
4. The British Possessions in North America from the latest Authorities
5. A Map of the United States of America
6. A New Map of South America From the Latest Authorities
7. Europe
8. Sweden, Denmark, Norway and Finland, from the best authorities
9. Russian Empire.
10. Scotland with the principal roads from the best authorities.
11. An accurate map of England and Wales with the principal roads from the best authorities
12. A Map of Ireland according to the best authorities
13. Holland or the Seven United Provinces, and the Netherlands
14. Germany
15. France divided into circles and departments
16. Turkey, in Europe and Hungary; from the best authorities.
17. Spain and Portugal.
18. Italy, and Sardinia, from the best authorities.
19. Switzerland According to the best authorities.
20. Poland.
21. Asia According to the best authorities.
22. China, divided into it's great provinces according the best authorities.
23. An accurate map of Hindostan or India, from the best authorities.
24. Africa According to the best authorities.

Not in Phillips.

(#24634)

\$ 10,000



5 CAREY, Mathew (1760-1839).

Carey's American Pocket Atlas; containing twenty maps ... with a brief description of each State, and of Louisiana ... Third edition, greatly improved and enlarged.

Philadelphia: Mathew Carey, 1805. Octavo (8 x 4 7/8 inches). 2pp. subscriber's list. 20 engraved maps (1 folding, 19 double-page), 2 folding letterpress tables. Contemporary tree sheep, flat spine divided into compartments by gilt rules, red morocco lettering piece in the second compartment. Housed in a modern half brown morocco box.

The third edition of the first American pocket atlas, significant for its new cartographic and textual information relating to the Louisiana Purchase and its map of the region published during the Lewis & Clark expedition.

The guide, first published in 1796, is among the best early guides to the infant United States. This edition includes a general map of the United States, and maps of Vermont, New Hampshire, Maine, Massachusetts,



Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, Delaware, Ohio and the Northwest Territory, Maryland, Virginia, “Kentucky” [sic], North Carolina, Tennessee (titled “Tennassee: lately the S.W. Territory”), South Carolina, Mississippi Territory and Georgia, and Louisiana. The maps were engraved by W. Barker, J. H. Seymour, A. Doolittle and Shallus. Each map is accompanied by text, presumably written by Carey, which reviews the geography, laws, climate, navigation, commerce and native tribes of each region. This edition, as the 1801 second edition of the atlas, includes a folding table providing information from the Federal Census of 1801 and a second table reviewing the value of exports from each state between 1791 and 1800.

The map of Ohio in this edition of the pocket atlas is among the first to depict the state following its entry into the Union, being printed from the same plate as the previous maps of the “Northwest Territory” but with changes to the plate reflecting statehood (see Smith, Mapping of Ohio, chapter 5, plate VI). However, the more significant additions to this 1805 edition of the pocket atlas, given prominence on the re-set title page for this edition, are the textual material relating to the Louisiana Purchase and the map of Louisiana not found in the previous editions. The map, engraved by Shallus, depicts the entire region west of the Mississippi River to the Pacific. The map is derivative of the 1804 Arrowsmith and Lewis map with a similar “Soulard” mapping of the upper Missouri (see Wheat, Transmississippi West 266 and chapter xi). The map would be the “base for maps of later vintage” (Wheat) including the map in Lester’s 1809 so-called Apocrypha edition of Lewis and Clark, as well as in the 1812 Philadelphia edition of Gass’s Journal published by Carey. Interestingly, the latter appears to use the identical map as is here, with Wheat suggesting it to be a remainder, though more likely printed from the same plate (with the name of the engraver removed) as it was not included in Carey’s 1810 or 1811 editions of Gass. This early cartographic fruit relating to the region takes on added significance considering its publication during the Lewis and Clark expedition.

Howes C137; Shaw & Shoemaker 8134; Sabin 10856. Cf. Wheat, Transmississippi 266; Literature of Lewis & Clark, 3.7.

(#26815)

\$ 8,500



6 CARWITHAM, John, engraver (fl. 1723-1741).

A South-East View of the City of Boston in North America.

London: Printed for Carington Bowles, [circa 1780]. Engraving, on laid paper, full period hand colouring. Linen backed at a very early date. Sheet size: 12 1/4 x 18 3/8 inches.

The third state of this important early view of Boston, based on an original drawing by William Burgis.

"This interesting view of Boston from the bay, showing the waterfront with the Long Wharf in the foreground, was apparently based on the first state of the 1723 Burgis prospect of the New England city. When John Carwitham prepared the engraving, he added the Old South Meeting House and Hollis Street Meeting house, both built in 1731. The spire of Christ Church seen in the Burgis view -- then an architectural projection rather than a reality -- was retained by Carwitham even though the spire would not be built until about 1740" (Deák p.53).

Brightly hand-colored in a thick gouache, the engraving was intended by Bowles as part of a series of prints to be used in a peep show or optical viewer. Operating one of the largest print "warehouses" in London, Bowles capitalized on the interest in the American colonies brought about by the Revolution and issued several such views of American cities. This is the third state of the Boston view, with the number 34 added to the plate just to the left of the title.

Deák Picturing America I,86; cf. *J. Winsor Memorial History of Boston II*, pp.531-2; *Stokes and Haskall American Historical Prints* p. 14; *Cresswell* 496.

(#26907)

\$ 12,000



7 CRONAU, Rudolf Daniel Ludwig (1855-1939).

Minomini Indians making maple sugar [manuscript title].

[circa 1882]. Pen, ink, and wash drawing on paper, heightened with white gouache, signed in the image lower left corner "R. Cronau" and titled in lower right margin. Image size (including text): 18 1/4 x 26 1/4 inches. Sheet size: 20 5/8 x 27 1/2 inches.

A fine large-scale original work from one of the great recorders of Native American life.

Cronau here depicts a Native American maple sugaring party. The scene shows a small clearing in the woods where two large iron reducing pots are hung over fires that must supply enough heat to evaporate the excess water but not enough to burn the precious sugar. Men and women of the tribe collect the sap from the bins placed beneath the dripping shims placed in the horizontal cuts in the trees; the bins are emptied as they fill and birch-bark buckets used to transfer the sap to the pots. Wood to keep the fire burning is brought into camp on sledges. The process is continuous, so three temporary shelters have been erected. Those not involved in the sugar making tend cooking fires for meals and look after the children. Cronau brings a sympathetic and knowledgeable eye to bear, with authentic costumes and tools being used.

The Menominee, along with the Ho-Chunk are the only two tribes of Native Americans living in Wisconsin. The name Menominee is actually a version of "manoominii" or "wild rice people": the name they were given by the Ojibwe.

Rudolf Cronau is in many respects the artist who comes closest to inheriting Karl Bodmer's mantle. "Cronau was born in Solingen, Germany and studied at the Royal Academy in Dusseldorf under Andreas Muller and Andreas Achenbach. He went to work in Leipzig as both writer and illustrator for two popular newspapers. In 1881 the paper, *Die Gartenlaube*, sent him on an extended journey through the Americas to report on natural wonders that the German public would find strange, exotic, and fascinating. He started with articles on New York, Baltimore and Washington, and then headed to Minneapolis where he began a journey down the Mississippi River to Cairo, Illinois. His next excursion brought Cronau to the Standing Rock Sioux reservation in Dakota Territory where he met Sitting Bull and other Native leaders. After an extended stay in the northern plains, he continued on to Yellowstone Park, Albuquerque, Santa Fe, and San Francisco. He returned to the East in the winter of 1881-82 exploring Florida and Louisiana. The following summer and fall, Cronau made his second trip to the West, covering an enormous amount of territory, presumably by train, from Oregon to Texas. During this trip he created twelve articles for *Die Gartenlaube*. Cronau was to have continued on to South America, but health problems forced his return to Germany late in 1882. Over the next few years he wrote and illustrated three travel books, *Fahrten im Lande Der Sioux*, *Im Wilden Westen*, and *Von Wunderland zu Wunderland*. The latter contained 50 collotype reproductions of his drawings from across America. Most of Cronau's work is in pencil or ink, sometimes enhanced with watercolor ... All of his drawings are carefully detailed and finely rendered in a style that clearly shows the influence of his training in the German Romantic tradition at the Royal Academy. About 1894, Cronau returned to the United States as a foreign correspondent based in Washington, D.C. After a falling out with his employers, he worked as a free-lance writer in New York. Cronau became an American citizen in 1900. He continued to write magazine articles and books throughout the rest of his life" (Taos and Santa Fe Painters website).

Cf. Amon Carter Museum of Western Art Catalog of the Collection (1972); cf. D. Dawdy *Arists of the American West* (1985); cf. P.H. Hassrick *Treasures of the Old West* (1984).

(#24308)

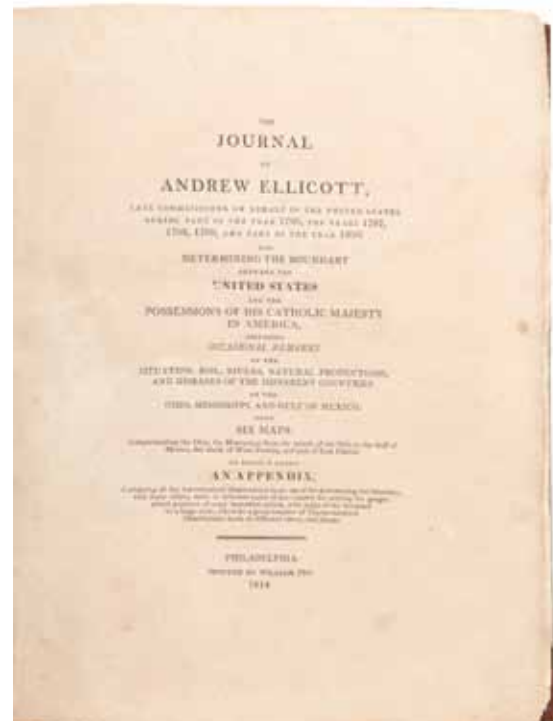
\$ 25,000

8 ELLICOTT, Andrew (1754-1820).

The Journal of Andrew Ellicott, late commissioner on behalf of the United States during part of the year 1796, the years 1797, 1798, 1799, and part of the year 1800: for determining the boundary between the United States and the possessions of his Catholic Majesty in America, containing occasional remarks on the situation, soil, rivers, natural productions, and diseases of the different countries on the Ohio, Mississippi, and Gulf of Mexico ...

Philadelphia: William Fry, 1814. Quarto (10 7/8 x 8 3/8 inches). vii,299,151pp. Errata leaf. 14 engraved folding maps and charts. Uncut. (Expert repair at head of title). Expertly bound to style in half russia over contemporary blue paper covered boards, flat spine in six compartments divided by gilt rules, black morocco lettering piece in the second compartment, the others with a repeat decoration in gilt.

The first thorough American survey of the lower Mississippi, and one of the earliest American reports on West Florida.



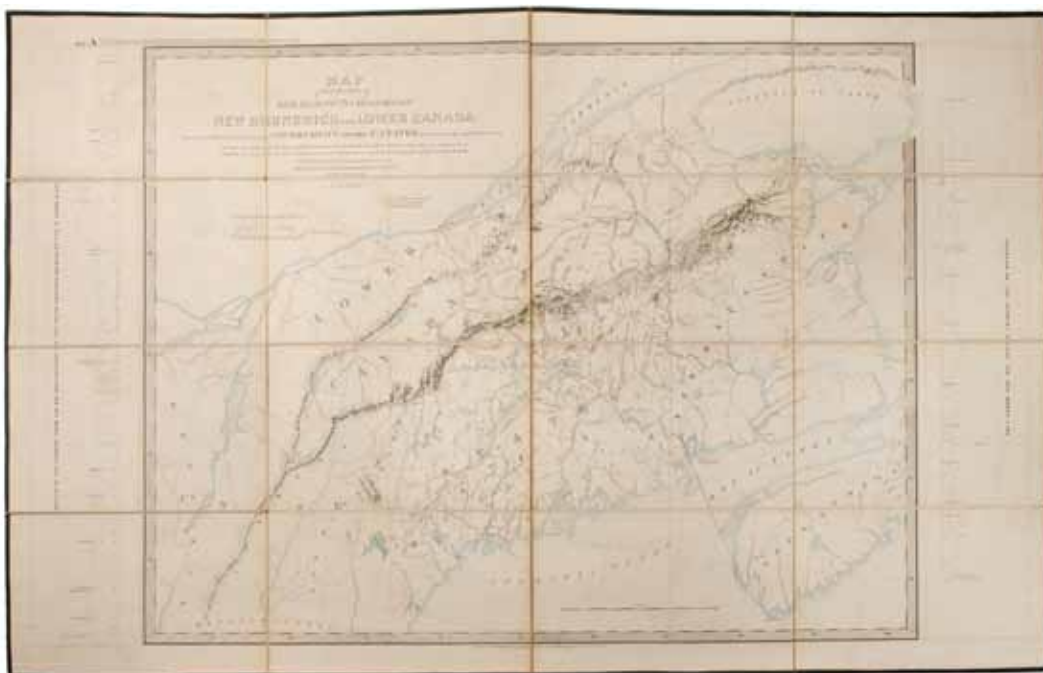


Following his work on laying out the plans and surveys for Washington, D.C., Ellicott was appointed commissioner to determine the boundary between the United States and Spanish Florida. His travels, occupying four years, covered the Mississippi Valley, Florida, and the southern hinterlands. First published in 1803, the text provides a detailed summary of his work, while the maps show the borders and the region in far more detail than they had been illustrated previously. At the time of the Louisiana Purchase, this was one of the foremost authorities available on the region, and Ellicott's surveys and mentoring would have a profound influence on Meriwether Lewis, whom he advised at the request of Thomas Jefferson.

The present copy is a scarce example of the first edition, second issue: i.e. comprised of the sheets of the 1803 first edition, but with a cancel title page on wove paper bearing the 1814 imprint of William Fry.

Graff 1230 (1803 edition); Howes E94; Sabin 22216
 (#27232)

\$ 9,500



9 FEATHERSTONHAUGH, James D.; and Richard L. MUDGE.

North American Boundary : Maps A and B, appended to the report of the British Commissioners, appointed in 1839, to survey and explore the Territory in dispute between the governments of Great Britain and the United States of America, under the second article of the Treaty of 1783.

[printed label affixed to the slipcase]. [London]: Foreign Office, April 1840. Two maps engraved by James Wyld, as follows:.

Map A: Map of that Portion of Her Majesty's Colonies of New Brunswick and Lower Canada the Title to Which Is Disputed by the Government of the United States. Engraved folding map printed on two sheets joined, dissected into 16 parts and mounted on linen as issued, partially hand-coloured, edged in green cloth.

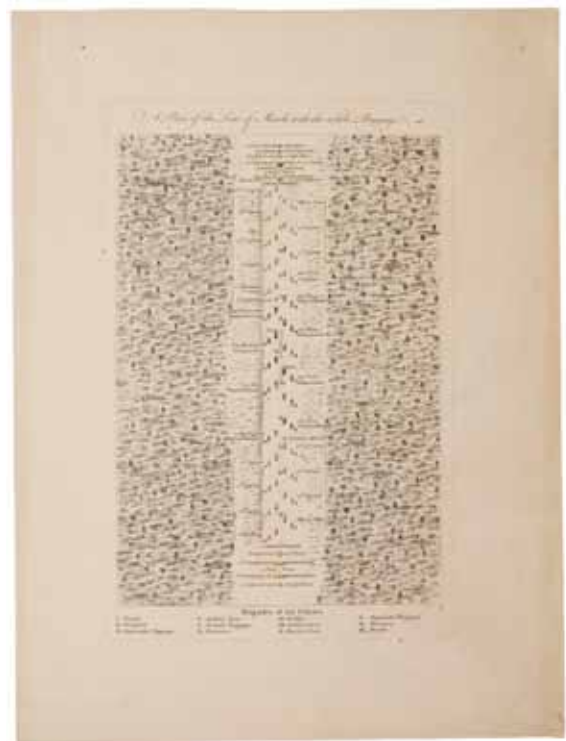
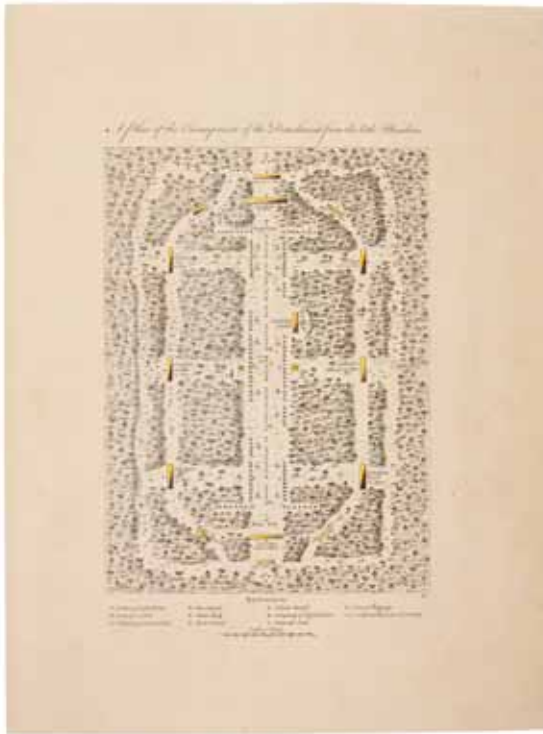
Map B: Referred to in the Report of Colonel Mudge and Mr. Featherstonhaugh, the Commissioners Appointed by the British Government to Explore and Survey the Territory in Dispute between Great Britain and the United States of America under the Second Article of the Treaty of 1783. 8 engraved maps printed on two sheets joined, dissected into 12 sections and mounted on linen as issued, partially colored in outline, edged in green cloth.

Rare case map.

"Territorial encroachments initiated by Maine on British lands in Aroostook culminated in 1839 with the menacing encampment of 10,000 Maine troops on British borders. General Winfield Scott was sent by the Federal Government to negotiate a truce with the Lieutenant Governor of New Brunswick. Great Britain, now convinced of the gravity of the situation, authorized a boundary commission headed by Mudge and Featherstonhaugh. Their findings were incorporated into the Webster-Ashburton Treaty (1842) which allowed for free navigation of the St. John River and rectified the boundaries at the head of the Connecticut River, the north end of Lake Champlain, in the Detroit River and at the head of Lake Superior" (Siebert).

Phillips, p. 603; Streeter sale 3706; Siebert sale 24.
(#24727)

\$ 8,500



11 [FRENCH & INDIAN WAR, Braddock's Campaign] - Robert ORME (1725-1790).

[Six Plans of the Different Dispositions of the English Army Under the Command of the late General Braddock in North America].

London: Thomas Jefferys, [1758].

- 1) *A Map of the Country between Will's Creek & Monongahela River shewing the rout and Encampments of the English Army in 1755.* Hand-coloured. 19 numbered references. Plate mark: 13 3/8 x 8 5/8 inches. Unnumbered.
- 2) *A Plan of the Line of March with the whole Baggage.* Troop positions hand-coloured. 12 roman numeral numbered references. Plate mark: 13 1/4 x 8 1/2 inches. Numbered I in the lower right corner.
- 3) *A Plan of the disposition of the Advanced Party consisting of 400 Men to defend the Workers in making the Road.* Troop positions hand-coloured. Plate mark: 13 3/8 x 8 1/2 inches. Numbered II in the lower right corner.
- 4) *A Plan of the Encampment of the Detachment from the little Meadows.* Troop positions hand-coloured. 10 lettered references. Plate mark: 13 1/4 x 8 5/8 inches. Numbered IV in the lower right corner.
- 5) *A Plan of the Field of Battle and disposition of the Troops, as they were on the March at the time of the Attack on the 9th of July 1755.* Troop positions hand-coloured. 1 numbered and 21 lettered references. Plate mark: 13 1/4 x 8 5/8 inches. Numbered V in the lower right corner.

[With:]

A Plan of the Line of March of the Detachment from the little Meadows. Photozincographic facsimile on laid paper. Troop positions handcoloured. Plate mark: 13 1/4 x 8 1/2 inches. Numbered III in the lower right.

Very rare series of maps and plans of Braddock's Expedition -- one of very few contemporary cartographic sources for a pivotal moment in the French & Indian War.

The encroachments of France into the Ohio Valley in 1752 prompted Virginia governor Robert Dinwiddie to dispatch George Washington and a force of Virginia militia to construct a fort at the confluence of the Ohio, Allegheny and Monongahela Rivers (i.e. present day Pittsburgh). In February 1754, a superior French force overtook the partially constructed fort, with Washington and his troops retreating some sixty-five miles to Great Meadows. The French completed construction and renamed the stronghold Fort Duquesne, after the Marquis Duquesne, the governor-general of New France. Fearing that a French force would attack his position, Washington launched an assault on a small French force in the region. Surprising the French encampment with a larger force of Virginia soldiers and Seneca Indian warriors led by Tanacharison, the French surrendered after a short battle. Following the battle, Washington met with the French party's commander Joseph Coulon de Jumonville to discuss terms; at the meeting an Indian warrior (some say Tanacharison himself) attacked, killed and mutilated the French commander.

Upon hearing of this disgraceful act, a large French force attacked Washington's position at Great Meadows, forcing his surrender of Fort Necessity. Among the terms of surrender was the imprisonment of Captain Robert Stobo, a British officer under Washington, until Jumonville's captured soldiers were released (they had been moved from Great Meadows prior to the battle). During his confinement at Fort Duquesne, Stobo studied the layout of the stronghold and was able to smuggle out to Washington a plan of the fort, along with a plan of attack.

By that time, Major General Edward Braddock had arrived in Virginia and used Stobo's manuscript plan as the basis for his expedition to take the fort. In the late spring of 1755, Braddock assembled his troops at Fort Cumberland. The considerable force of 2200 soldiers, principally Virginia Militia, included George Washington, who served on Braddock's staff. Other notables who participated in the expedition were Thomas Gage, Charles Lee, Horatio Gates, Daniel Boone and Daniel Morgan. During the planning stages of the expedition, Washington had urged Braddock to forego the usual European military formations and tactics and to instead adapt to the rough terrain and the chaos of the Indian warriors. His sage advice would be ignored and the expedition would proceed very slowly across the difficult terrain. On 9 July 1755, Braddock's force finally crossed the Monongahela, and less than ten miles from Fort Duquesne were ambushed by a detachment of French and Indian forces. Although the British and Virginia soldiers outnumbered their opponents, they were quickly overwhelmed. Washington would later write that Braddock's forces, "by the usual Hallooing and whooping of the enemy, whom they could not see, were so disconcerted and confused as soon to fall into irretrievable disorder. A general panic took place among the Troops from which no exertions of the Officers could recover them." During the battle, Braddock would be mortally wounded and would be carried from the field by Washington. Indeed, seventy percent of the British force would be killed or wounded. During the battle, Washington himself would have two horses shot from under him and four bullets through his coat.

This series of maps and battle plans which depict the dispositions of the English Army under Braddock during the disastrous expedition, were drawn by Braddock's aide-de-camp Captain Robert Orme and was published by Jeffery's in 1758 as a separate publication. Sabin writes: "This series of plans is extremely rare. I know of but two perfect copies---one in the possession of Mr. John A. Rice, of Chicago; the other, with Mr. William M. Darlington, of Pittsburgh, Pa." Jefferys would reissue the plates a decade later in his *General Topography of North America* (where they appeared as plates 46-52). As the present set does not have the *General Topography* plate numbers, they are from the separate publication. Orme's original journal, with the original manuscripts of the maps, is located in the British Museum.

Schwartz, French and Indian War, Figure 30 (citing the plans as extracted from Jeffery's 1768 General Topography of North America); Thomson 107 (as a separate publication by Jefferys in 1758); Sabin 7212; Streeter Sale 1021; Phillips, A List of Maps of America, p. 269; C.f. Phillips, Geographical Atlases 1196.

(#24910)

\$ 95,000



12 GORDON, William (1728-1807).

The History of the Rise, Progress, and Establishment, of the Independence of the United States of America: Including An Account of the Late War; and of the Thirteen Colonies, from their Origin to that Period.

New York: Hodge, Allen and Campbell, 1789. 3 volumes, 8vo (8 x 4 5/8 inches). [12],[25]-443; [10],[25]-474; [36],[17]-446pp. Two engraved folding maps. . Expertly bound to style in period tree calf, covers bordered with a gilt double fillet, flat spine in six compartments divided by gilt fillets, red morocco lettering piece in the second compartment and red morocco roundel with volume number in the fourth.

Rare first American edition of the first native history of the American Revolution.

Extremely rare first American edition, following the first edition, printed in London, of the previous year. "First full-scale history of this war by an American; to its preparation Jefferson contributed some aid" (Howes).

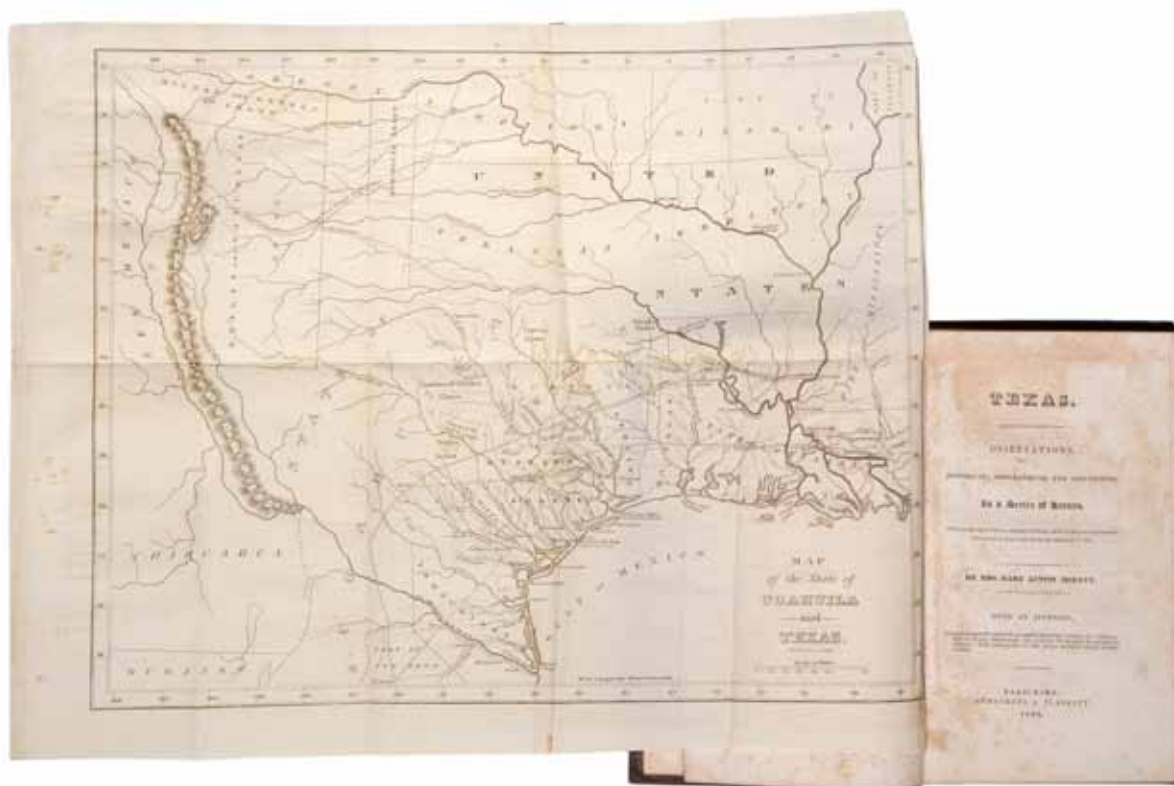
Gordon was a dissenting minister in England, who like many of his class sympathized with the contention of the Thirteen Colonies. Going to America during the disturbances, and becoming pastor of the church at Jamaica Plain, now a district of Boston, he was throughout the Revolution a spectator close at hand of many important events, and the associate of many of the chief patriots. The attractive and detailed maps were engraved for this edition by Cornelius Tiebout of New York. One of them shows the United States from Maryland south to the tip of Florida, and west to the Mississippi. The other shows the region north of Maryland and west to the Mississippi, including the Great Lakes and much of Canada. They are accomplished examples of American cartography of the Federal era.

"Gordon is deservedly reckoned as the most impartial and reliable of the numerous historians of the American Revolution" (Sabin).

Howes G256; Sabin 28011; Evans 21861; Wheat & Brun 150, 492; Larned 1341 (London ed); Gephart 996 (London ed).

(#26964)

\$ 12,500



13 HOLLEY, Mary Austin (1784-1846).

Texas. Observations, Historical, Geographical and Descriptive, in a Series of Letters, Written during a Visit to Austin's Colony, with a View to a Permanent Settlement in that Country, in the Autumn of 1831.

Baltimore: Armstrong & Plaskitt, 1833. 12mo (7 x 4 1/2 inches). 167pp. Folding frontispiece map. Original purple-brown cloth, title stamped in gilt on upper cover, expertly rebacked to style. Housed in a blue morocco backed box. *Provenance*: Louisa Austin (inscribed on front free endpaper "Louisa / from her father / A. Austin").

The first book in English devoted entirely to Texas.

This copy bears an intriguing inscription on the front fly leaf, inscribed "Louisa / from her father / A. Austin." Louisa Austin (1816-1867) was the daughter of Aaron Austin (1786-1849) and his wife Mary Cooley (d. 1862). Aaron Austin was born in Wallingford, Connecticut, and raised his family in eastern New York, in the town of Durham. He was descended of the bloodline of John Austin of New Haven, Connecticut. Stephen F. Austin, the "empresario" of Texas, and Mary Austin Holley, the author of this book, were cousins, and the book is in fact dedicated to Stephen F. Austin. The two of them come from the bloodline of Richard Austin of Charlestown, Massachusetts, and do not share a familial relationship with Aaron Austin and his family. Mary Austin Holley, however, was born in New Haven, and Stephen F. Austin was educated in Colchester, Connecticut, and his father, Moses Austin, was born in Durham, Connecticut, so it seems natural to believe that these two families, though not related by blood but linked by surname and living in rather close proximity to each other in small communities would have known each other and been on friendly relations.

The rare first edition of the first book in English devoted entirely to Texas. The fine "Map of the State of Coahuila and Texas" is by W. Hooker and displays the region from just east of New Orleans to a degree west of Santa Fe, and north from the mouth of the Rio Grande to just above the 38th parallel. Copies with the map are rare indeed.

Mrs. Holley was the cousin of Stephen F. Austin, to whom the book is dedicated, and Jenkins states that it was written with his assistance. Mrs. Holley travelled from the mouth of the Brazos River to Bolivar to aid her brother, Henry, in making his home there. She found Texas "very like a dream or youthful vision realized." Her work on this book was followed closely and approved by her brother and cousin. The book is, in the words of Thomas W. Streeter, "one of the Texas classics" and was one of his favorite books on life and travel in Texas. Streeter and Jenkins note various states of the map and the text. Streeter gives a detailed description of the map in entry 1136 of his Texas bibliography, and in this copy the copyright notice is printed on the verso of the titlepage.

Streeter Texas 1135; Basic Texas Books 93b; Raines, p.116; Howes H593, "b"; Sabin 32528; Clark III:56; Dobie, p.51; Rader 1912; Graff 1934

(#27049)

\$ 17,000

14 HUDSON'S BAY COMPANY - Alexander STEWART (c.1780-1840).

Autograph letter signed to "The Governor Chief Factors & Chief Traders Northern Department".

Fort Chipewyan [Athabasca, Alberta, Canada]: 28 December 1827. 5 1/2 pp., legal folio (12 1/2 x 7 7/8 inches). Dampstained, tears at folds, two bifolium, with docket panel on verso of final page "Fort Chipewyan 28th Decr. '27 / Alex Stewart". *Provenance:* Charles de Volpy ('C.de V.' ink collector's stamp, sale: R. Maresch & Son, 26 May 1982, lot 21).

Long and detailed manuscript account of Hudson's Bay Company fur trading in the wilds of Canada.

Alexander Stewart, the chief Hudson's Bay Company factor at Fort Chipewyan (present-day Athabasca) here writes a detailed and fascinating "account of the Company's Affairs in this District," in 1827. The Fort, just north of present-day Edmonton, was the main jumping-off point for trapping expeditions into what is now northern Alberta and the Northwest Territories, especially the area around the Great Slave Lake. This was new country for the trappers. Sir John Franklin's second expedition had explored the country in 1825-27, with the help of the HBC, and particularly Peter Dease. In this letter Stewart describes the situation at the end of 1827, noting that they might have lost important ship-board supplies for trading with Native Canadians "had not Mr. C.[hief] t.[rader] Simon McGillivray ... by his judicious management ultimately succeed in getting them here in due time. La Londe the conductor of the craft for this District, I look upon as no longer fit for that duty, having no more command of the men than a common steersman ... I, with the able assistance of Mr. P. W. Dease, whom I found here waiting with the remainder of the Mackenzie's River outfit, made various arrangements and settlements with the Indians ... Both Peace River and Great Slave Lake (in present-day Northwest Territories) outfits with their people left this on the 5th and 6th."

Stewart goes on to mention that he had difficulty distributing goods to the natives, as they came in greater numbers than expected, and describes a disease ("chin-cough," i.e. whooping-cough) that has affected the families. He further mentions that non-importation of liquor has not been a problem and continues: "The natives of Fort Chipewyan and Great Slave Lake have been as obedient as could be expected to our orders not to destroy the beaver during the summer season ... The Beaver Indians being more destitute and more in the habit of making their hunt by the Gun ... I have taken the liberty to forward herewith to Mr. C.F. McTavish the requisition for outfit 1828 ... I mean to send off three boats, which I have no doubt contain all



15 HUDSON'S BAY COMPANY - John McLEOD (1788-1849).

Autograph letter signed to The Governor Chief Factors & Chief Traders Northern Department.

Norway House [Nelson River, Manitoba, Canada]: 5 January 1830. 2pp. Legal folio. Provenance: Charles de Volpy ('C.de V.' ink collector's stamp, sale: R. Maresch & Son, 26 May 1982, lot 22).

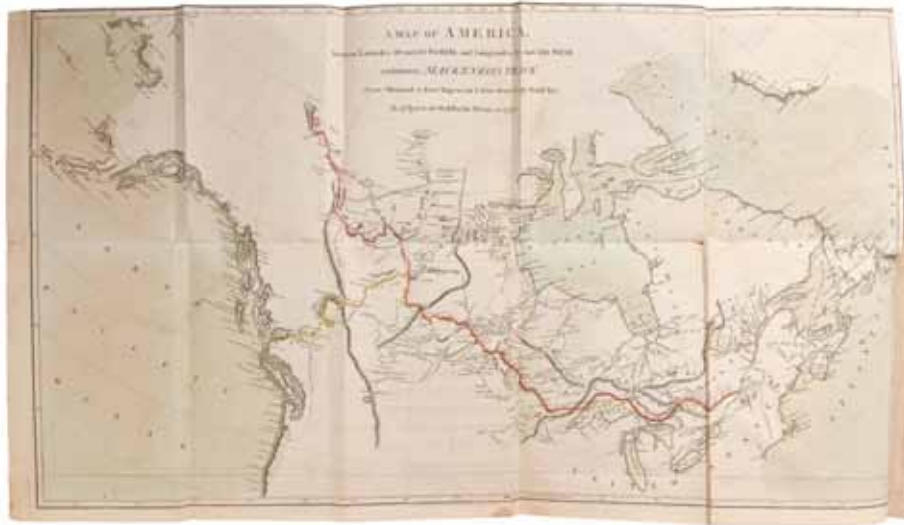
Hudson's Bay Company factor's detailed description of the fur trapping trade in northwestern Canada.

John MacLeod was an important figure in the early development of the Hudson's Bay Company in the Canadian Northwest. He was chief factor at Norway House in central Manitoba, a key central location between Hudson's Bay and Lake Winnipeg. In this interesting letter he discusses arrangement for the next trapping season in northern Manitoba:

"The Periodical packets from York Factory and Red River having again met here affords me an opportunity of addressing you a few lines respecting the men intended for Portage Laloche next spring ... there are no steersmen wintering and but very few middlemen, Isham who used to go in the capacity of a Steersman is lame, and as for the Indians hired for that trip last Summer, one of them is wintering in MacKenzie's River, another is at Moose Lake, and a third says he will not go again in consequence of ill treatment he received from some of the men of that Brigade last summer particularly from one Laverdure ... The men wintering here are as follows, 2 Canadian voyagers, 2 orkey men, The Carpenter, Blacksmith, and summer men. The men sent to winter here having arrived so late on the Season, I had to keep all hands Collecting Boats timbers until the Ground was frozen. I however trust the six boats I am directed to get Built here will be Completed by the opening of the navigation. Our Fall fishery was not so productive as usual owing partly to the ice having set in 20 days earlier than I have seen since I came to Norway House. So we must again have recourse to the little winipic. Having the most of the wood required for 6 Boats to haul from 2, 3 & 4 miles Distance I am under the necessity of Keeping a few Dogs about the place for that purpose. As to the trade I have no reason to think it will be less than usual, the period when the Indians at a Distance used to come in has not yet arrived, Some of them are wintering at the Grand Rapit and Moose Lake. Our Stock of provisions now in hand is as follows, viz 90 Large Bags of Pemican, 17 Small [bags], 41 Bags Greas, 12 Kegs flour. I have only to [add] that a few Canoe Cedar timbers and Splinters will be required as in Spring."

See the lengthy biography on McLeod in the Dictionary of Canadian Biography.
(#23941)

\$ 2,750



16 MACKENZIE, Sir Alexander (1764-1820) .

Voyages from Montreal, on the River St. Laurence, through the continent of North America, to the Frozen and Pacific Oceans in the years 1789 and 1793. With a preliminary account of the rise, progress, and present state of the fur trade of that country.

London: Printed for T. Cadell, Jun. and W. Davies, Strand; Cobbett and Morgan, Pall-Mall, 1801. Quarto (10 1/2 x 8 1/8 inches). Errata leaf. Stipple-engraved portrait frontispiece of Mackenzie by P. Condé after Thomas Lawrence, 3 folding engraved maps (one hand-coloured). Expertly bound to style in half russia over period marbled paper covered boards, flat spine divided into six compartments, red morocco lettering piece in the second, the others with a repeat decoration in gilt.

First edition of a work that should be a cornerstone of any collection of books on the exploration of North America: "first and finest edition of one of the most important Canadian books" (Hill).

Alexander Mackenzie was 'the first white man to cross the continent, and his journal... is of surpassing interest' (Wagner-Camp). The present work is the first published account of the two exploring expeditions that Mackenzie made on behalf of the North West Company as part of their attempt to break the Hudson Bay Company's stranglehold on the fur trade. The present example is in a very fine contemporary binding, expertly rebacked and tooled to an entirely appropriate design of restrained neo-classical elegance.

The author, born in the Outer Hebrides of Scotland in 1764, was in North America in 1774, employed as a clerk in the fur trade in 1779, and by 1787 he was wintering in the Northwest Company post of Fort Chipewyan on Lake Athabasca.

Mackenzie set out on his first expedition on 3 June 1789, armed with information and maps provided by the fur trader Peter Pond. He had decided to follow a large river flowing west from Great Slave Lake in search of a Northwest passage to the Pacific. The expedition was partially successful: on July 13, Mackenzie and his party reached salt water, but it proved to be the Beaufort Sea rather than the Pacific

After a further two years in the fur trade in Canada, Mackenzie returned to England in the autumn of 1791 in order to study navigation and astronomy: the first expedition had demonstrated to him that he needed more expertise in these areas. He returned to Canada in the spring of 1792 and made his way west to the newly-built Fort Fork, near the junction of the Peace and Smoky Rivers.

In May, 1793, having spent the winter preparing Mackenzie left on what was to be his greatest journey: After a difficult passage by canoe and on foot through the Rockies, Mackenzie and his party arrived at the Pacific

near Bella Coola, British Columbia on 22nd July 1793. Mackenzie returned to Grand Portage in 1794 and subsequently to Montreal where he acted as an agent for the North West Company until 1799, when he retired to England. His great achievement did not receive the wide acknowledgment it deserved until the present work was published, and his subsequent and equally important proposals drawing attention to the importance of the Pacific coast: in 1802 Mackenzie was knighted by George III, and he went on to serve as a member of the Legislative Assembly of Lower Canada from 1804 to 1808.

Gagnon 2190; Graff 2630; Hill (2004) 1063; Howes M133 'b'; Lande 1317; Morgan p.240; Peel 25; Pilling 2384; Sabin 43414; Smith 6382; Strathern 343; Streeter Sale 3653; T.P.L. 658; Wagner-Camp 1:1; Wheat Transmississippi 251

(#27069)

\$ 7,250



17 MARSHALL, John (1755-1835).

The Life of George Washington, commander in chief of the American Forces, during the war which established the independence of his country, and first President of the United States ...

Philadelphia: C.P. Wayne, 1805 [vols. 1-4] - 1807 [vol. 5 and atlas]. 6 volumes (text: 5 volumes, 8vo [8 1/4 x 5 1/4 inches]; atlas: 4to [11 x 8 3/4 inches]). Stipple engraved frontispiece portrait, engraved by S. Edwin in vol. 1. 10 engraved maps (8 double-page, 1 folding, 1 single-page). 22pp. subscriber's list in the rear of the atlas. Text: Contemporary tree calf, flat spines in five compartments divided by gilt roll tools, red and green morocco lettering pieces in the second and fourth compartments, the others with a repeat decoration in gilt, marbled endpapers. Atlas: Quarter tree calf over original marbled paper covered boards, rebaked to style uniform to the text, original orange paper label on the upper cover.

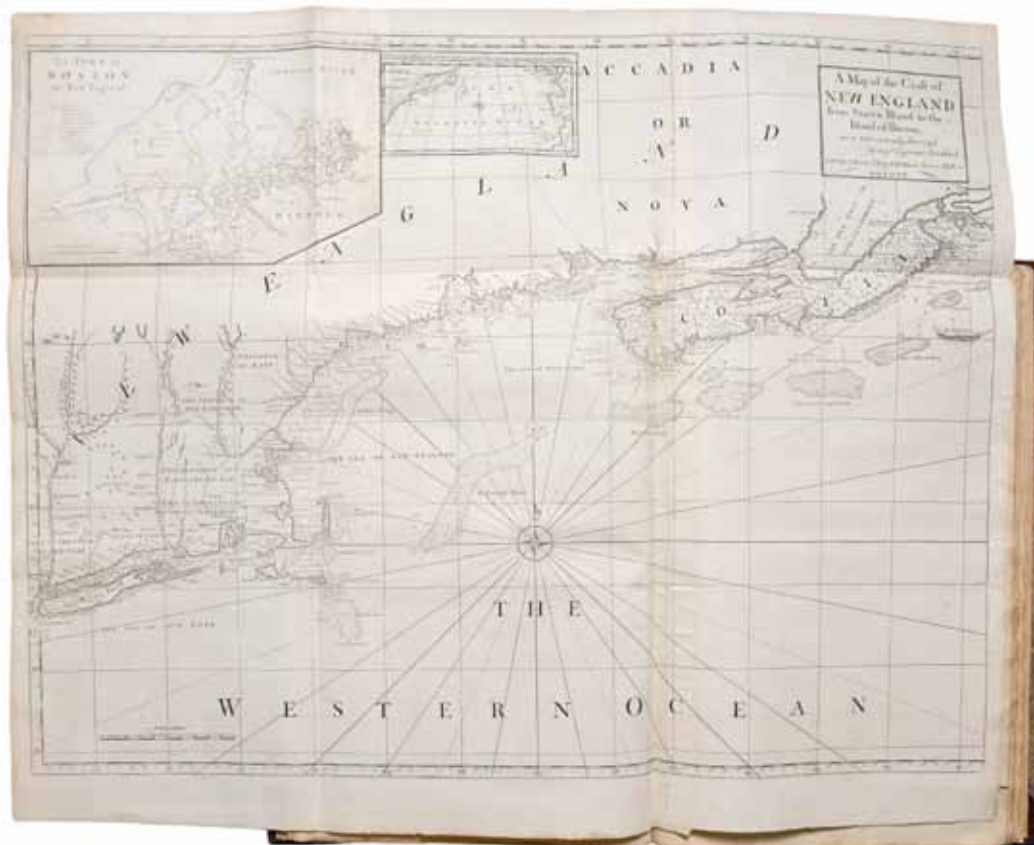
The classic biography of Washington complete with the first edition quarto atlas.

"After the able, accurate and comprehensive work of Chief Justice Marshall, it would be presumptuous to attempt a historical biography of Washington" (Jared Sparks). Later American editions omitted the history of the colonies, which is the subject of the first volume. The atlas volume contains ten maps relating to the Revolution and 22pp. of subscriber's names.

Howes M317 "aa"; Sabin 44788; Larned 1561

(#27004)

\$ 6,500



18 MOUNT & DAVIDSON (publishers).

The English Pilot. Describing the West-India Navigation, from Hudson's Bay to the River Amazonas [sic.]. Particularly delineating the coasts, capes, headlands, rivers, bays, roads, havens, harbours, streights, rocks, sands, shoals, banks, depths of water, and anchorage, with all the islands therein ... also a new description of Newfoundland, New England, New York, east and west New Jersey, Dellawar [sic.] Bay, Virginia, Maryland, Carolina, &c. shewing the courses and distances from one place to another; the ebbing and flowing of the sea, the setting of the tides and currents, &c. with many other things necessary to be known in navigation. The whole being much enlarged and corrected, with the additions of several ne charts and descriptions.

London: Mount and Davidson, 1794. Folio (18 3/4 x 12 inches). Letterpress title (verso blank), text pp.[3-]66 with numerous illustrations (including 1 half-page 'Draught of the Bay of Homda', 4 three quarter-page engraved maps or charts, and about 250 wood-cut coastal profiles and harbours). 22 engraved maps and charts. Expertly bound to style in half eighteenth century russia over period marbled paper covered boards, flat spine with gilt rules, lettered in the second compartment.

Rare final edition of the fourth book of the English Pilot, the first wholly English sea-atlas of American waters.

The English Pilot, in five separate books, was the first major sea-atlas published in England. The ...*Fourth Book* was the first wholly English sea-atlas of American waters. *The English Pilot*, taken as a whole, had a long and complex publishing history that illustrates the development of the chart trade in England during its formative period. Introduced in 1689, by John Thornton and William Fisher, the *Fourth Book* was the most successful of the five, and had the longest continuous run of editions.

“The Fourth Book of the Pilot is of special interest to American carto-bibliographical description because it was the first great atlas of wholly English origin to deal exclusively with American waters; because its production involved some of the most noted map makers and publishers of the time; and because through successive editions its maps illustrated the unfolding geographical knowledge of the American coast within a century of exploration and settlement” (Verner, p. vii)

The present 1794 edition of the *Fourth Book* contains important material not found in the earliest editions: Andrew Hughes’s A Draught of South Carolina and Georgia, added in 1778, is one of the best sea charts of these regions of the late 18th century; Edmund Halley’s A New and Correct Chart of the Western and Southern Oceans, in its various editions, is one of the landmarks of English cartography; the revised 1775 edition of Cyprian Southack’s famous A Map of the Coast of New England is the first to contain the large inset of Boston based on John Bonner’s great map; the unattributed A Chart of New York Harbour is a significant addition to the cartography of that city.

The charts in this edition, comprise:

1.) [Edmund HALLEY (1656-1742).] *A New and Correct Chart of the Western and Southern Oceans Shewing the Variations of the Compass According to the latest and best Observations*. London: Sold by W. & I. Mount & T. Page on Tower Hill. Folding (25 x 22½ inches), flanked by panels of separately-printed pasted-on text titled “The Description and Uses of a New and Correct Sea-Chart of the Western and Southern Ocean, Shewing the Variations of the Compass.” This folding chart precedes the title-page. It is a corrected edition of Edmund Halley’s landmark 1701 chart with the same title. Peter Barbour hailed that chart as the “most significant cartographic achievement of Williamite England” (*The Age of William III & Mary II*, plate 106.) It was one of the earliest thematic maps, and the first to show lines of equal magnetic variation which was an important advance for navigation. A version of Halley’s chart was added to the *Fourth Book* in 1721, but was discontinued in favor of this revised version in 1749. As noted in the flanking text, there is a “perpetual though slow Change in the Variation almost everywhere, which as made it necessary to construct [the chart] anew from accurate Observations, made by the most ingenious Navigators.”

2.) *A New and Correct Chart of the North Part of America from New Found Land to Hudsons Bay*. London: sold by W. & I. Mount & T. Page. Double-page (19 x 23 inches)

3.) *A New Generall Chart for the West Indies of E. Wright’s Projection*. London: sold by W. and J. Mount and J. Page. Double-page (19 x 23 1/8 inches).

4.) Emanuel BOWEN (d.1767). *A New and Accurate Chart of the vast Atlantic or Western Ocean*. [London:] sold by J. Mount & T. Page. Folding (26 1/4 x 31 3/4 inches). This fine general chart was a recent addition to the *Fourth Book*, first appearing in the 1778 edition.

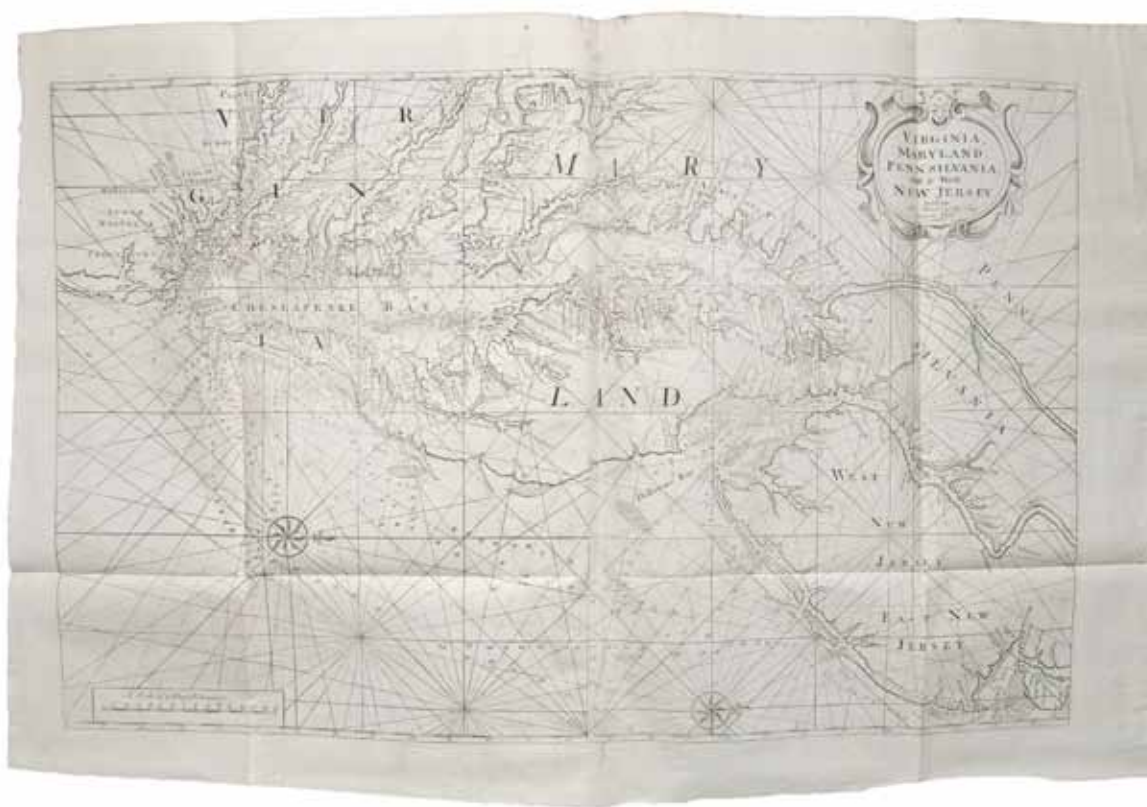
5.) [Captain Cyprian SOUTHACK (1662-1745).] *The Harbour of Casco Bay, and Islands Adjacent*. London: sold by J. Mount & T. Page. Double-page (19 x 23 inches). Cf. William P. Cumming, *British Maps of Colonial America*, p. 42.

6.) *A New and Correct Chart of the Coast of New Foundland from Cape Raze to Cape Bonavista*. [with inset of Chebucto Harbor]. London: sold by W. & I. Mount & T. Page. Folding (19 x 41 inches).

7.) *A Chart of the South-East Coast of Newfoundland*. [London:] printed for Mount and Page. Folding (19 7/8 x 24 3/4 inches). Added to the *Fourth Book* in 1780.

8.) Captain Henry BARNESLEY. *A New and Correct Chart of the Sea Coast of New-England from Cape Codd [sic] to Casco Bay*. London: sold by W. & I. Mount & T. Page. Folding (22 1/4 x 47 1/4 inches).

9.) Captain Cyprian SOUTHACK. *A Map of the Coast of New England, from Staten Island to the Island of Breton; as it was actually Survey’d by Capt. Cyprian Southack*. London: sold by I. Mount, T. Page & W. Mount. Folding (26 x 32 inches). This is a reduction of the 8 sheet chart that made up *The New England Coasting Pilot*



(London, 1729-34), by Southack, one of New England's most knowledgeable and experienced pilots. This reduction was added to the *Fourth Book* in 1775, and replaced an earlier version of the chart that had first appeared in the 1737 edition. The present new version is distinguished by two new insets that do not appear on any other edition of Southack's chart. One of these, a large plan of 'The Town of Boston in New England,' is an unattributed reduction of John Bonner's famous map, "the earliest and most important engraved plan of Boston" (Cf. Wheat & Brun 224; Deak 79). Cf. Reps, *American Maps and Mapmakers*, pps. 221-222; Krieger & Cobb, *Mapping Boston*, pps. 43-44.

10.) *A Chart of New York Harbour with the Banks Soundings and Sailing marks from the most Accurate Surveys and Observations*. [No place: no publisher's imprint]. Folding (25 1/4 x 22 3/4 inches). A fine sea chart of New York Harbor which replaced Mark Tiddeman's outdated *Draught of New York*, which had appeared in early editions of this work since 1732.

11.) [John THORNTON.] *Virginia, Maryland, Pennsilvania, East & West Jersey*. [London:] sold by Jno: Mount & Thos. Page. Folding (23 1/4 x 32 1/4 inches). A classic chart of the Chesapeake Region, originally published in 1689. It is a close copy of Augustine Herrman's map. The delineation of Delaware Bay and New Jersey includes additional data, probably from the Holme map of Pennsylvania. Verner describes this chart as Thornton's most notable contribution to Maryland-Virginia cartography. Morrison, *On the Map*, fig. 36.

12.) Mark TIDDEMAN. *A Draught of Virginia from the Capes to York River and to Kuiquotan or Hamton in James River*. London: sold by W. & I. Mount & T. Page. Double-page (19 x 22 7/8 inches). The first printed map to show Williamsburg. Trimmed close as usual.

13.) Andrew NORWOOD. *A New Mapp of the Island of St. Christophers being an Actuall Survey taken by Mr. Andrew Norwood Surveyr. Genll.* [with insets of Guadeloupe and Martinique]. [London:] sold by W. Mount & T. Page. Double-page (19 x 23 inches).

14.) Andrew HUGHES. *A Draught of South Carolina and Georgia from Sewee to St. Estaca*. [with lengthy integral engraved text entitled 'Instructions for the Coast of South Carolina Georgia and the Coast of St. Augustine.']. London: sold by W. Mount and T. Page. Folding (19 x 33 1/8 inches). This is one of the finest 18th century sea charts for the coasts from Sewee River to St. Augustine, and an important recent addition to the *Fourth Book*. It was first added to the 1778 edition.

15.) *A Correct Chart of the Caribbee Islands*. London: sold by Mount & Page. Double-page (19 x 23 1/4 inches).

16.) C. PRICE, C. *A Correct Chart of Hispaniola with the Windward Passage*. London: Jno. Mount & Tho. Page. Folding (20 1/8 x 24 1/8 inches).

17.) *A Draught of the West End of the Island of Porto Rico and the Island of Zachee.... A Draught of the Island of Beata...*[etc. five charts on one sheet]. [No place: no publisher's names] Folding (19 5/8 x 24 1/2 inches).

18.) *A New & Correct Chart of Cuba, Streights of Bahama, Windward Passage, the Current through the Gulf of Florida* [with an inset plan of Havana.]. [London:] sold by Mount & Page. Folding (21 1/4 x 26 1/8 inches). First added to the atlas in 1767.

19.) R. PEARSON. *A New and Correct Draught of the Bay of Matanzas on ye North Side of ye Island Cuba....* [No place: no publishers]. Half sheet (18 7/8 x 12 inches).

20.) *A New & Correct Chart of the Island of Jamaica, with its Bays, Harbours, Rocks, Soundings &c.* [London:] sold by J. Mount & T. Page. Folding (21 1/8 x 27 1/4 inches).

21.) R. WADDINGTON. *A Chart of the Coast of Guyana*. [with two insets of the Orinocco and Surinam rivers]. [No place: no publishers]. Folding (19 1/4 x 25 inches).

22.) *A New and Correct Chart of the Trading Part of the West Indies*. London: sold by I. Mount & T. Page. Folding (19 x 32 3/8 inches). This is a general chart of the Caribbean and the Gulf of Mexico, showing the entire United States Gulf Coast.

Phillips, *Atlases*, 1171 (1784 edition); Verner, *A Carto-bibliographical Study of The English Pilot The Fourth Book* (Charlottesville, 1960) 37; Cf. Verner, [facsimile] *The English Pilot The Fourth Book* (London: 1689); . (#26778)

\$ 45,000

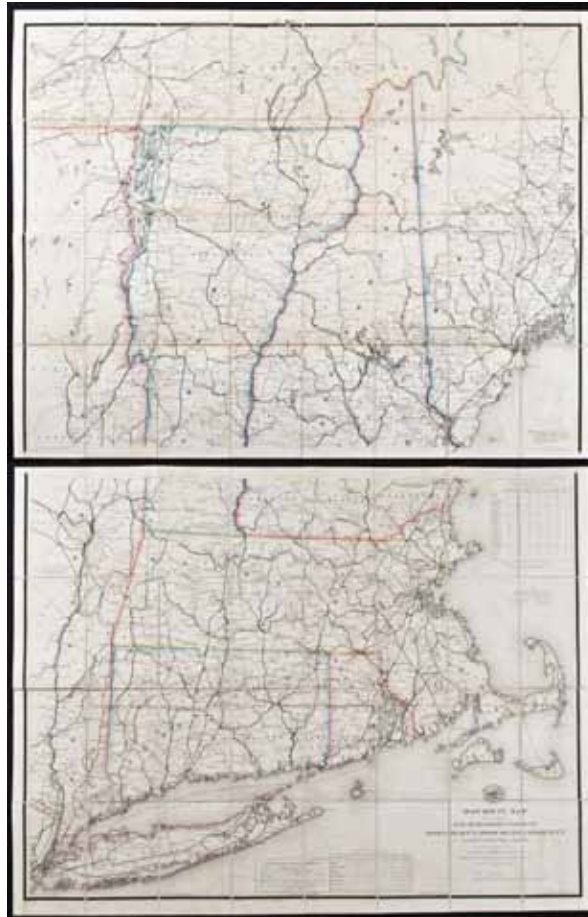
19 NICHOLSON, Walter L. (topographer of the U.S. Post Office Department).

Post Route Map of the States of New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut and Parts of New York and Maine.

Washington: 1866 [updated 1 February 1873]. Engraved map on two sheets, period hand-colouring in outline, sectioned and linen-backed at a contemporary date. Sheet size: 62 x 40 inches. Housed in a contemporary brown cloth slipcase, title stamped in gilt on the covers. Provenance: John Henry Devereux, 1832-1886, President of the Cleveland, Columbus, Cincinnati, and Indianapolis Railway (name stamped in gilt on the slipcase).

Rare official Post Route map of New England, owned by the Civil War General in charge of all Union railroad lines and the President of a major railroad company following the war.

Nicholson, who was responsible for setting up the topographical department of the Post Office during the Civil War, went on to serve as the official Topographer to the Post Office for 22 years. His maps focus on the postal routes and, naturally, towns, as well as political boundaries and railroad routes. Lakes, rivers and other



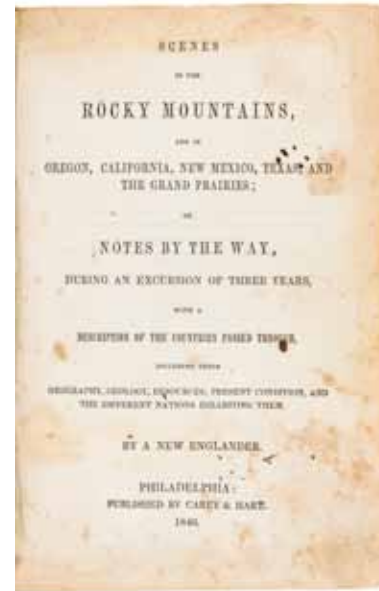
waterways provide the only topographical detail. The postal routes are colour-coded to indicate frequency with which they are used (e.g., black for six times per week, blue for three times per week), with rail routes differentiated by cross-hatching. The distance for each route segment is also indicated. The map includes a legend and an inset table of distances between post offices. The official Post Office Department logo and motto ('With Celerity Certainty and Security') is also present.

Nicholson's maps were originally published between 1866-1876, but it was essential to keep updating them, and to this end the map also includes a printed note "The Service on this diagram brought up to date of", followed by a space in which a manuscript date has been added.

The relationship between the Post Office and the railroads began very early. The first known contract was in 1832, just two years after the maiden voyage of the nation's first steam locomotive, for transport of mail between Philadelphia and Lancaster, PA. On July 7, 1838, an act of Congress declared all rail routes to be postal routes, and the railways rapidly became the backbone of the postal system. While these maps were distributed throughout the Post Office Department, it is not clear how often these early issues of the maps were given or sold to non-governmental users, like the present.

Devereux, the original owner of this map, was the President of the Cleveland, Columbus, Cincinnati and Indianapolis Railway at the time of publication. He had served in the Civil War as the officer in charge of all the Union rail lines, eventually achieving the rank of General.

Phillips p. 479 (1881 issue); Cf. Virginia W. Mason. The U.S. Post Office Department, Division of Topography: the Conception, Production, and Obsolescence of Postal Mapping in the United States. (unpublished thesis). Madison, WI: Department of Geography, University of Wisconsin-Madison, 2002.



20 SAGE, Rufus B. (1817-1893).

Scenes In The Rocky Mountains, and in Oregon, California, New Mexico, Texas, and The Grand Prairies or notes by the way, during an excursion of three years ... By a New Englander.

Philadelphia: Carey & Hart, 1846. 8vo (7 1/8 x 4 3/4 inches). Large folding map. Publisher's brown cloth, covers stamped in blind, rebacked with brown cloth at an early date. Housed in a red morocco backed box.

First edition, second issue of one of the most important overland narratives: this copy complete with its important map.

Sage set out from Westport in the summer of 1841 with a fur caravan, later visiting New Mexico, witnessing the disaster of the Snively expedition, and joining the end of the 1843 Fremont expedition. He returned to Ohio in time to take a vigorous if futile role in the election of 1844, supporting Henry Clay. He wrote this book in 1845. The story of the publication of this work and its subsequent sale is told by LeRoy Hafen in the introduction to the most scholarly edition of Sage, issued in two volumes by the Arthur H. Clark Co. in 1956. According to Hafen, the publishers of the original edition felt the addition of a map would cost too much, and it was only at the author's insistence that a map was printed and sold with the book, at a higher rate. The map, based mainly on the 1845 Fremont map, is usually not found with the book. It is "one of the earliest to depict the finally-determined Oregon boundary...one of the earliest attempts to show on a map the evermore-heavily traveled emigrant road to California" (Wheat). It adds interesting notes on the country and locations of fur trading establishments. Howes notes that it is "the best contemporary account of Snively's abortive land-pirate expedition" (Howes). Sage was certainly one of the most literate and acute observers of the West in the period immediately before the events of 1846.

First edition, second issued (with page numbers 77-88, 270-271, and 302 correctly placed in outer margin). Preceded by a limited issue of 100 copies in wrappers published without the map.

Cowan pp. 548-9; Field 1345; "Fifty Texas Rarities" 30; Graff 3633; Howes S16 ("b"); Mintz 402; Rader 2870; Sabin 74892; Streeter sale V:3049; Wagner-Camp 123:1; Wheat "Mapping the Transmississippi West" 527; Wheat "Maps of the California Gold Rush" 30; Raines, p. 181.

(#26960)

\$ 9,500



21 SMITH, George G. (1795-1878).

Plan of Boston comprising a part of Charlestown and Cambridge.

Boston: "George G. Smith ... Also by Ide and Dutton", 1855. Engraved folding pocket map, period hand-colouring in outline. Inset maps of South Boston and East Boston. Street index along the left margin. Folds into publisher's blindstamped cloth covers, title stamped in gilt on the upper cover, Ide & Dutton advertisement on the front pastedown. Sheet size: 26 1/2 x 22 inches.

A noted mid-19th century map of Boston: among the earliest to show the proposed filling of Back Bay.

This decorative map of Boston shows the city divided into wards and fire districts, with the city's streets and wharves named. The map further identifies many of the public buildings, schools and churches located in the city.

The most notable feature on this map, however, is its depiction of the proposed filling of Back Bay. "The tide mills had not been successful and, cut off by the Mill Dam and with the flow of water further impeded by the railroad embankments, the Back Bay, into which all the sewers from surrounding areas drained, had become a stinking cesspool. By the early 1850s it was determined that the only solution was to fill the bay, and in 1854 the state and the Boston Water Power Company, the two major owners of the Back Bay flats, made an agreement for filling them. This agreement included the street grid plan shown on the 1855 map. This street grid had been laid out without regard for the railroad tracks, and eventually only the streets east of Dartmouth, which is just west of the point where the tracks crossed, were constructed..." (Mapping Boston, plate 39, page 205). The filling of Back Bay would begin in 1857 and take nearly twenty-five years to complete.

This copy an unusual variant, with a large reservoir appearing just below the Mill Dam, with the explanation "Plan of improvement proposed by Hon. David Sears." This reservoir was removed in subsequent issues of the map, suggesting this to be an early state.

Mapping of Boston, p. 205.

(#25831)

\$ 2,750



22 TANNER, H.[enry] S.[chenck] (1786-1858).

United States of America.

Philadelphia: published by Henry S. Tanner, 1829. Engraved map, hand-coloured in outline, in sections backed onto linen and edged with green silk, sheet size: 49 3/4 x 62 7/8 inches, engraved by H.S. Tanner, assisted by E.B. Dawson, W. Allen, and J. Knight, with integral decorative title vignette after J.W. Steel, the map surrounded by numerous small panels including 2 extensions to the area covered by the map, 6 more-detailed maps of environs of various eastern cities, 8 city plans, a number of elevation profiles of railroads and waterways, and 2 tables of statistics. Fine condition. Loose as issued within contemporary red half morocco over marbled paper-covered boards portfolio, titled in gilt on spine, linen ties.

[With:]

H.S. TANNER. *Memoir on the Recent Surveys, Observations and Internal Improvements, in the United States, with brief notices of the new counties, towns, villages, canals, and rail-roads, never before delineated.* By H.S. Tanner. *Intended to accompany his new map of the United States.* Philadelphia: published by the Author, 1829. 12mo (7 x 4 1/4 inches). 8pp. publisher's advertisements at rear. Contemporary red half morocco over marbled paper-covered boards, spine gilt.

A fine copy of the first edition of Tanner's spectacular and very beautiful large-scale map from "the Golden Age of American Mapmaking," here accompanied by the explanatory text.

The map and text are described in Tanner's list of "Maps, Chart, and Geographical Works" at the back of the text volume: "No. 69 A new and elegant Map of the United States on a scale of 30 miles to the inch [actually 32 miles to the inch, or 1: 2,000,000] - 5 feet 4 inches long, and 4 feet 2 inches high. price of the map with the accompanying Memoir on the materials used in its construction, \$10.00." The *Memoir* was also sold separately for \$1.00.

The 1829 first edition of this map is described by Rumsey as "one of the best early large maps of the United States and the premier map for its period" (Rumsey 975).



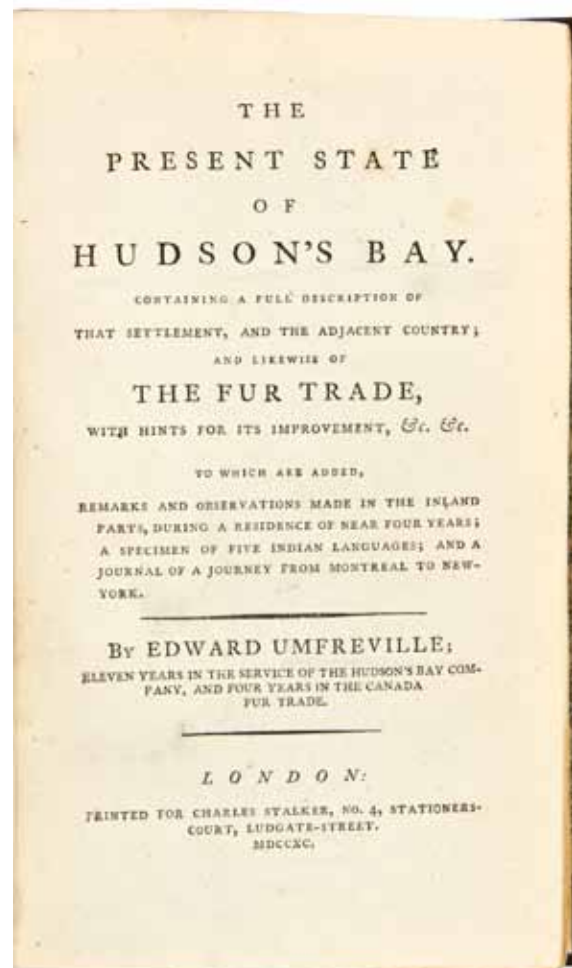
The present map shows the United States from the Atlantic ocean to what today is western Kansas (noted as “Kanzas” on map). To the west of Michigan Territory and Missouri large areas of land include the locations of numerous Indian tribes but are designated as “Districts” rather than Territories: District of Huron, Sioux District, Mandan District, Osage District and Ozark District. Also included are canals, railroads, “McAdamized” roads and proposed canals and railroads. One of the most attractive and interesting aspects of the map are the numerous insets: these include 16 inset city and regional maps (Environs of Albany; Environs of Boston; Environs of New York; Environs of Philadelphia and Trenton; Environs of Baltimore and Washington; Cincinnati; Charleston; New Orleans; South Part of Florida; Washington; Baltimore; Philadelphia; New York; Boston; Pittsburg & Environs; Oregon and Mandan Districts [8 x 13 1/8 inches, with a further inset ‘Outlet of Oregon River’]) the border of the main map also includes 14 profiles of portages, canals, and railroads and 2 tables in the lower right corner: Statistics of the Western Districts, and Statistics of the United States.

According to Tooley, H.S.Tanner is “thought to be the first native-born American to devote his career to publishing,” and he is responsible for some of the most important maps of the United States to be published in the nineteenth century: an idea of his output can be garnered from the 80 items listed in the catalogue at the back of the *Memoir*. Tanner acknowledges the assistants who helped him complete this major undertaking, and the fine vignette title is also fully attributed as being the work of James W. Steel (1799-1879), a Philadelphia line engraver (cf. Mantle Fielding).

American Imprints 40603; cf. Phillips, *America*, p. 885; Rumsey 975; Streeter Sale 3835; Howes T28; Ristow *American Maps & Mapmakers* pp. 191-198; Sabin 94318; Schwartz & Ehrenberg p. 253 (“Twice as detailed as Melish’s map of 1816.”); Wheat *Mapping the Transmississippi West II*, #390 & p. 94 (illustrated), p. 96.

(#27096)

\$ 19,500



23 UMFREVILLE, Edward.

The Present State of Hudson's Bay. Containing a full description of that settlement, and the adjacent country; and likewise of the fur trade, with hints for its improvement, &c. &c.....

London: Printed for Charles Stalker, 1790. 8vo (8 1/8 x 4 7/8 inches). [4],vii,[1],128,133-230pp. Half title. One engraved plate and two folding tables. Bound to style in 18th century russia over period marble paper covered boards, spine ruled in gilt, lettered in the second compartment.

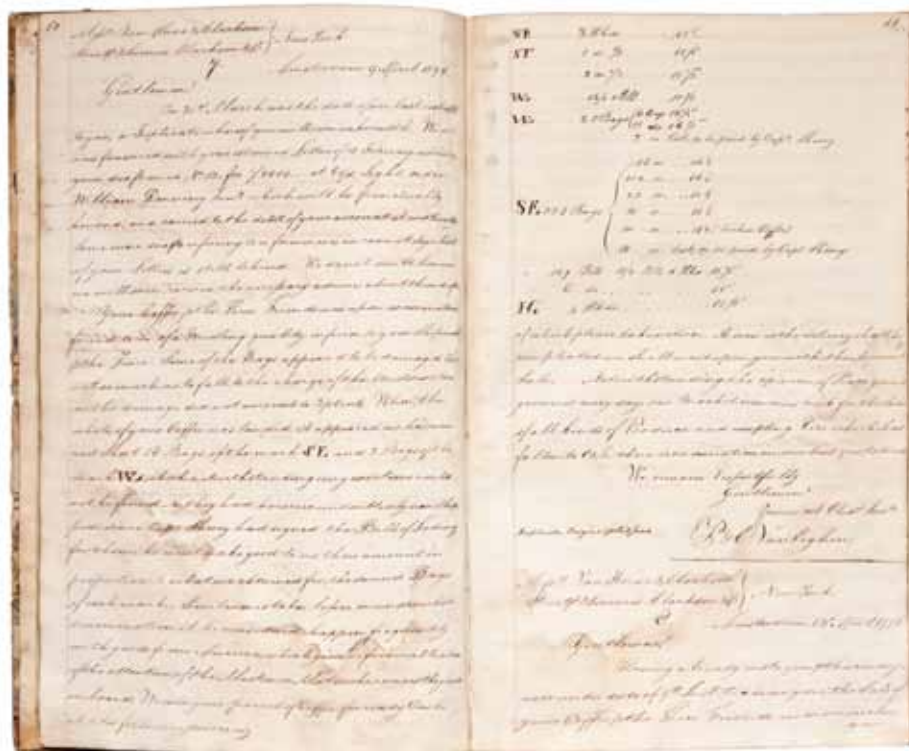
Of major importance for Hudson Bay

One of the earliest works dealing with the fur trade in western Canada and the Great Lakes region. Umfreville worked for the Hudson's Bay Company from 1771 to 1782, when he was captured by La Perouse at Fort York. After his release through an exchange of prisoners, he explored and traded in the region west of Lake Superior, in the employ of the North West Company, until 1788, when he went to New York. The text includes a printing of his journal, written during a trip from Montreal to New York, containing many references to the languages of the native Indian tribes, as well as the climate, soil, and natural history of the area.

Howes U10, "b;" Streeter Sale 3650; Arctic Bibliography 18187; Sabin 97702; Pilling, Proof-Sheets 3951; TPL 602; Lande 1493; Peel 18.

(#26945)

\$ 4,000



24 VAN HORNE and CLARKSON; and STREATFEILD & LEVINUS CLARKSON CO.

[Retained manuscript letterbook of correspondence from Dutch traders Pieter and Christiaan van Eeghen to American traders Garrit Van Horne, David Clarkson and Streatfeild and Levinus Clarkson].

[The letters written in Amsterdam, these being contemporary true copies made in New York]: 29 December 1795 to 30 May 1798. Small folio (13 x 8 inches). 59 letters, written in a neat hand on 84pp., recto and verso of 42 consecutive leaves, followed by 44 leaves of blank paper, written on American laid paper (watermarked D&D NY Mill). (Dampstained). Contemporary calf backed marbled paper covered boards (rear joint cracked).

An American primary source on the early period of the U.S. import/export trade and the effects of the Quasi War with France.

This letterbook was created by and belonged to the American merchants, being retained ledger copies of fifty-nine letters written to them by the Dutch trading firm between 1795 and 1798. While it would be more usual for such a ledger to have been retained by the sender, the binding and paper of the ledger is American, proving the letterbook to have been created by the American traders.

Christiaan van Eeghen, (1757-1798) and his brother Pieter van Eeghen founded the Handelshuis (trading company) P. en C. van Eeghen in 1778, later to be called Van Eeghen en Co. (and still in operation today). The brothers were much interested in the American trade after independence was declared in 1776. They not only shipped all kinds of goods in large quantities to and from the States, but also the van Eeghen banking house, Huis of Negocie, procured loans for the new country, first in 1782. They also, together with other Dutch bankers, bought a large area of land in the state of New York, south and west of Lake Ontario. Christiaan van Eeghen became the director of the Holland Land Company, founded to administer the land. In the 1790s, during the war between England and France, business was very difficult and subject to dangers and losses, with assets and revenues decreasing rapidly after 1796.

Related to each other by marriage, Garrit Van Horne, David Clarkson and Streatfeild and Levinus Clarkson were among the most successful of the early merchants of New York. Brothers-in-law Garrit Van Horne (1758-1825) and David Clarkson (1760-1815) entered into a partnership in the late 1780s. Their counting house on Pearl Street was described by Barret in *The Old Merchants of New York* as “merchant, of high standing, importer and exporter.” David Clarkson’s younger brothers Streatfeild (1763-1844) (who was married to Garrit Van Horne’s daughter) and Levinus (1765-1845) formed their own firm which seemed to operate jointly with Van Horne & Clarkson, at least in their ventures with the Dutch traders.

As evidenced from the present ledger, the American merchants were exporting American and West Indian commodities for sale in the Netherlands, including sugar, coffee, potash and pear ash, tobacco, rice, cotton, wheat, rye, as well as spices. Van Eeghen and Co. served as their brokers in Amsterdam, selling the products on consignment and occasionally insuring the American traders against the loss of their cargo on the trans-Atlantic voyage. Most of the letters written by the Dutch traders include a list of commodities with their respective prices at market on that week. In addition, the American traders were using their proceeds from sales to purchase gin, oil, glass and other sundry goods from Van Eeghen and Co. and importing it back on their ships for sale in New York.

The letters contain much discussion of the French Revolutionary Wars, the conflicts between post-Revolutionary France and various European countries including the Netherlands and Great Britain, as well as the so-called American Quasi War with France. Starting in 1796, French privateers began seizing American ships and their cargo in reaction to the United States refusing to pay down its debt with France from the Revolution, as well as the economic ramifications of Jay’s Treaty with Great Britain. By 1798, the relationship between the countries had fallen into all but an undeclared naval war. Besides giving news of various events, the letters directly link political events with the rising and falling prices of their goods.

While the American traders seemed to benefit from the high prices of goods being sold in Amsterdam due to increased demand brought about by a sharp decrease in supplies caused by the wars, the merchants were not immune to the conflict. A 16 December 1797 letter, details the capture of their Ship Cheesman, bound from New York to Amsterdam laden with goods for sale on consignment. The ship was seized by a French privateer, though was subsequently retaken by an English Frigate 27 days later. Brought into Falmouth, the English “re-captors” were demanding salvage money in the amount of one eighth the value of the ship and cargo, which was upheld by the Court of Admiralty several months later. A 25 May 1798 letter by the Dutch merchants confirm that by the Spring of 1798 the American traders had suspended all exports to Europe: “We are extremely sorry for the reasons which have determined you to suspend for the present your Shipments abroad & which to our great regret we must confess are but too well founded in regard to the depredations committed on neutral navigation by the cruisers and privateers of all the warring Powers.”

A fascinating primary source for the study of early American trans-Atlantic trade in the last decade of the 18th century and the effects of the Quasi War with France.

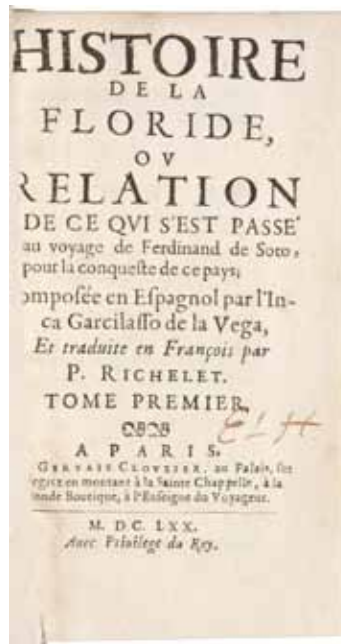
(#27231)

\$ 3,500

25 VEGA, Garcilaso de la (1539-1616).

Histoire de la Floride, ou Relation de ce qui s'est Passé au Voyage de Ferdinand de Soto ... traduit en François par P. Richelet ...

Paris: Gervais Clovzier, 1670. 2 volumes, 12mo (5 3/4 x 3 1/2 inches). [12], 452; [12], 414 pp. Contemporary vellum, manuscript title on spine. *Provenance*: Dukes of Arenberg, Nordkirchen (armorial bookplate).



First edition in French of the foundation work on the De Soto Expedition.

One of the basic works on the De Soto Expedition, written by the half Spanish-half Peruvian historian of the New World Garcilaso de la Vega ("El Inca"), the first distinguished man of letters to be born there. De Soto, one of the most famous of the conquistadors, landed in Florida, near Tampa Bay, in the spring of 1539. He explored northward, attacking and enslaving local Indians until retaliatory strikes made his progress a running battle. In 1540 the expedition moved north and then west, crossing present-day Georgia, through central South Carolina and into western North Carolina. From here he crossed northern Alabama and Mississippi, where several major Indian attacks deprived the expedition of much of its equipment. In the spring of 1541 he crossed the Mississippi, and spent all of that year in present-day Arkansas. De Soto died the following year and was buried in the Mississippi to conceal his loss from the Indians; the survivors of the expedition rafted down the river and managed to sail small boats to Mexico. The De Soto expedition is thus the first major European exploration of much of the Southeast United States, as well as Arkansas.

"This is a contemporary narrative of Hernando de Soto's Conquest of Florida, and the second to be published [following that of the Gentleman of Elvas]. The work is based upon the relations of eye-witnesses and was written forty years after the events which it narrates ... It is based upon conversations with a noble Spaniard who had accompanied de Soto as a volunteer, and upon the written but illiterate reports of two common soldiers, Alonzo de Carmona, of Priego, and Juan Coles, of Zabra" (Church). The "noble Spaniard" referred to was one Silvestre, who related details from memory to Garcilaso some time in the 1570s or 1580s. Via this, elements of exaggeration and romance entered the narrative which make it less reliable than the other narratives of the expedition, although still of great value.

"One of the major accounts of the travels of De Soto in Florida and throughout the present day Southeastern United States ... the Inca's work remains the major literary by-product of this historic invasion...[it] has earned the distinction of being the first work published by a native-born American author" (Servies).

First published in Spanish in Lisbon in 1605, the work was not translated into French until the present edition translated by P. Richelet. This first French edition is quite rare in the marketplace, with only one other copy located in the auction records.

Sabin 98749; Palau 354837; Eberstadt 130:226

(#27136)

\$ 8,500



26 WALKER, James A. (1818-1889, artist). - SARONY & MAJOR (lithographers).

The Storming of Chapultepec. Sept. 13th. 1847.

New York: Sarony & Major, N. Currier, sole agent, 1848. Lithograph, printed in colours and finished by hand, by Sarony & Major "from a painting by Walker in the possession of Capt. Roberts". Sheet size: 27 7/8 x 39 3/4 inches.

Very rare first issue of among the largest and most well known images of the Mexican War.

"This print shows American forces attacking the fortress palace of Chapultepec on Sept. 13th, 1847. General Winfield Scott, depicted in the lower left on a white horse, led the southern division of the U.S. Army that successfully captured Mexico City during the Mexican American War. The outcome of American victory was the loss of Mexico's northern territories, from California to New Mexico. These terms were set by the Treaty of Guadalupe Hidalgo. It should be noted that the two countries ratified different versions of the same peace treaty, with the United States ultimately eliminating provisions for honoring the land titles of its newly absorbed Mexican citizens. Despite notable opposition to the war from Americans like Abraham Lincoln, John Quincy Adams, and Henry David Thoreau, the Mexican-American War proved hugely popular. The United States' victory boosted American patriotism and the country's belief in Manifest Destiny" (Peters, America on Stone).

"Walker may have personally overseen the production in 1848 of the most important of the prints when he traveled to New York. This is the large chromolithograph by Sarony & Major (cat. no. 148). Printed in colors from several stones with hand coloring added, it adheres faithfully to the original painting that Walker did for Captain Benjamin Stone Roberts in Mexico City. Technically, it is a masterpiece of the chromolithographic process, which was just gaining practitioners among American lithographers at the time" (Sandweiss, et. al.).

Sandweiss, Stewart and Huseman, Eyewitness to War 148.

(#23742)

\$ 8,500



27 WHITING, Lieutenant-Colonel Daniel Powers (b. 1808).

[Army Portfolio. By Capt. D.P. Whiting, 7th Inf'y, U.S.A. No.1.]

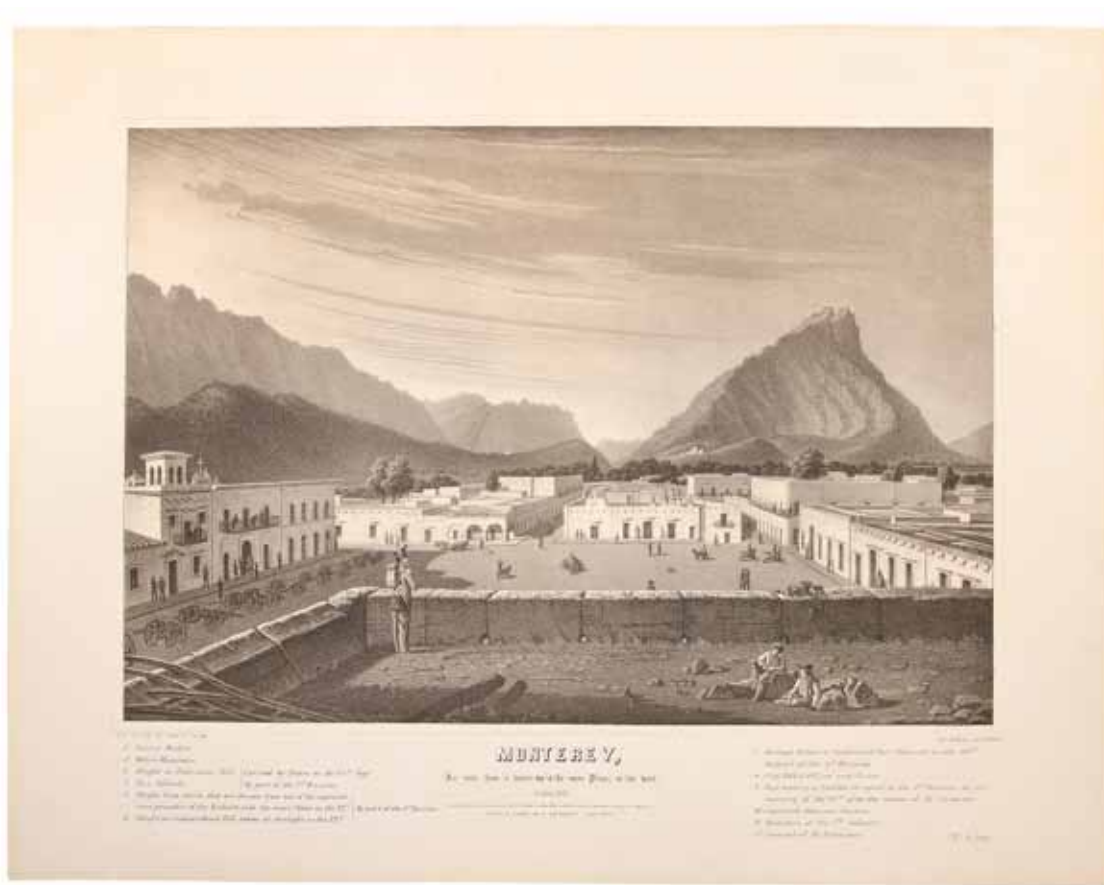
[New York: G. & W. Endicott, 1847]. 5 tinted lithographed plates by Chas. Fendrich, F.Swinton (2) and C.Parsons (2), after Whiting, printed by G. & W. Endicott. Each measuring approximately 18 x 23 inches. (Expert restoration at sheet edges). Matted and housed together in a dark blue morocco backed box.

"Five of the rarest lithographs of the [Mexican] war" (Ron Tyler).

A very scarce series of Mexican War views, which according to Whiting family tradition was limited to no more than 24 sets (quoted by Goodspeed's of Boston: "The Month at Goodspeed's Book Shop" vol. XXI, nos. 2-3, Nov-Dec. 1959, p.43).

Daniel Powers Whiting was born in Troy, New York, and graduated from the U.S. Military Academy, where he received formal training as a topographical artist. He was assigned to the 7th U.S. Infantry, with which he served in various garrisons before being promoted to captain in the spring of 1845. In the Mexican War, he served with the army of General Zachary Taylor and saw action in the battles of Fort Brown, Monterey, Vera Cruz and Cerro Gordo.

Late in 1845, General Taylor's army was camped at Corpus Christi, Texas. In January 1846, it advanced to the United States side of the Rio Grande, remaining there until May, when it marched on the strongly fortified city of Monterey, eventually taking the city in September. It was this portion of the campaign that is portrayed in the present work by Whiting. This work is one of the primary visual records of the conflict (with the Walke and Nebel portfolios), accurately recording the area at a turning point in its history.



The plates are as follows:

1. Monterey, As seen from a house-top in the main Plaza, [to the west.] October, 1846... [No. 1 of a Series.] [after the capture of the city by the U.S. Forces under Gen'l Taylor]. By Chas. Fendrich.
2. Heights of Monterey, From the Saltillo road looking towards the City, [from the West,] [Worth's Division moving into position under the guns of the enemy, after the action of "St. Jeronimo", on the morning of 21st. Sept. 1846]... [No. 2]. By F. Swinton.
3. Valley towards Saltillo, From near the base of "Palace Hill", at Monterey. [Looking to the S. West.]... [No. 3.] [with the rear guard and wagon train of the U.S. Army coming into the Castle after its capitulation]. By C. Parsons.
4. Monterey, From Independence Hill, in the rear of the Bishop's Palace. As it appeared on 23d. September, 1846. [Looking East.]... [No. 4] [with the village of Guadalupe and Sierra Silla, or Saddle Mountain, in the distance.] By F. Swinton.
5. Birds-eye view of the Camp of the Army of Occupation, commanded by Genl. Taylor. Near Corpus Christi, Texas, [from the North] Oct. 1845. By C. Parsons.

Whiting intended the series to continue beyond the single part which appeared. However, the loss of the original drawings for the other plates aboard a steamboat that sank in the Mississippi prevented any more than the present five plates being published.

America on Stone p.175; *Eberstadt* 162:910; *Streeter Sale* 275; *Tyler The Mexican War* pp. 24-45.

(#27135)

\$ 27,500

TRAVEL



- 28** BIGGS, Thomas Hesketh (1822-1905) and Major LOCH (photographers). - Philip Meadows TAYLOR (1808-1876) and others.

Architecture at Beejapoor, an Ancient Mahometan Capital in the Bombay Presidency, Photographed from drawings by Capt. P.D. Hart ... A. Cumming ... and native draftsmen; and on the spot by Colonel Biggs, ... and the late Major Loch. With an historical and descriptive memoir by Captain Meadows Taylor ... and architectural notes by James Fergusson ... Published for the Committee of Architectural Antiquities of Western India under the patronage of Kursondas Madhowdas.

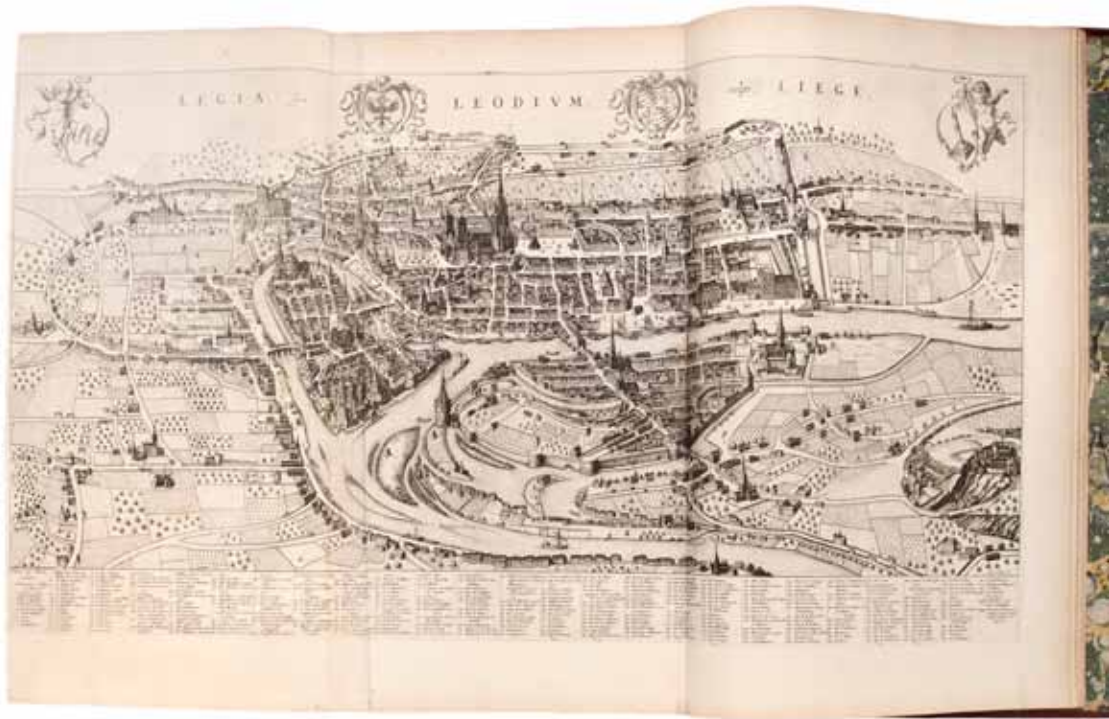
London: John Murray, 1866. Large folio (21 3/4 x 14 5/8 inches). Half-title. Mounted albumen print frontispiece after an engraving by Langle, letterpress title with integral mounted oval albumen print vignette "from life", 76 mounted albumen prints (comprised of 30 views by Biggs and Loch "from life", and 46 after drawings) 1 hand-coloured lithographed map, 1 tinted lithographed plan, 12 wood-engraved illustrations. Expertly bound to style in half brown morocco over period green pebble-grained cloth-covered boards, spine with raised bands in six compartments, lettered in gilt in the second, glazed yellow endpapers.

A scarce complete copy of a celebrated very early photographically-illustrated study of the Mughal architecture of Bijapur.



Between 1854 and 1855, Captain Biggs, of the Bombay Artillery, was appointed first official photographer to the Bombay Presidency. As a member of the Bombay Photographic Society he had been equipped with a set of Ross's single and double lenses and a kit which allowed him to make 15 x 12 inch pictures. His task was to photograph the Islamic buildings, sculpture and inscriptions of Western India. The preface to the present work notes that "The Government of Bombay has at various times taken steps towards portraying ... the magnificent architecture with which the Presidency and the territories bordering it abound ... [From 1854] Biggs and [later] Dr. [William Henry] Pigou were employed to take photographs [of the architecture] at Beejapoor, and in Dharwar and Mysore." Biggs made over one hundred paper negatives of Bijapur, Aihole, Badami and other sites in Western India. The results were exhibited at the Photographic Society of Bombay and much admired, but the increasing unrest, which culminated in the Mutiny of 1857, forced him to hand over his work to surgeon and fellow photographer Dr. Pigou. The preface continues: "Subsequently, a series of plans and drawings of Beejapoor, which had been prepared under the superintendence of Captain Hart, were published for the Government under the editorship of James Fergusson". In 1865, at the request of the Governor of Bombay a committee was set up and given the task of publishing the photographs of Biggs, Pigou and a third photographer A.C.B. Neilly "in the form of a comprehensive series of volumes on the Architectural Antiquities of Western India" (preface). The present work is perhaps the most impressive result of this ambitious enterprise.

In an interesting early example of what amounted to "corporate sponsorship", the cost of production of the present work and two other companion volumes was underwritten in the amount of 1000GBP for each work. "This volume is thus under the patronage of Mr. Kurosondas Madhowdas, and "Mr. Premchund Raichund" undertook to fund the two companion volumes. Both sponsors were Jain businessmen and natives of Guzerat.



29 BLAEU, Joan (1596-1673).

Novum ac Magnum Theatrum Urbium Belgicae Foederate ... [With:] Novum ac Magnum Theatrum Urbium Belgicae Regiae.

Amsterdam: Blaeu, [1649]. Folio (20 5/8 x 13 3/8 inches). Latin text. On paper guards throughout. Engraved title page to each volume, with titles on printed overslips, 223 engraved maps. Eighteenth century red morocco, elaborately bordered in gilt, expert restoration at edges and joints, spine with raised bands in eight compartments, black morocco lettering piece in the second, the others with an overall repeat decoration in gilt, marbled endpapers, gilt edges. *Provenance:* Henry B. H. Beaufoy (1786-1851, bookplate); George Beaufoy (sale, Christie, Manson & Woods, June 1909); William Hesketh Lever, Viscount Leverhulme (bookplate, 1851-1925).

The third edition in Latin of Blaeu's famous town books of the Netherlands, here bound in 18th-century English red morocco: a magnificent depiction of the Dutch Golden Age.

"Of all the Blaeu atlases, the townbooks of the Netherlands are held in the highest esteem in the Netherlands. This is partly due to the fact that their composition is linked up with the struggle for independence from Spain of the Dutch Republic in the 17th century" (Koeman).

This copy with slightly variant titles to Koeman Bl 66 and Bl67, printed on mounted overslips and without page numbers (otherwise collating as per Koeman). "In his third edition we find the same views and plans arranged in nearly the same order as in the second edition, but a smaller number of plates [i.e. mapsheets], as several half sheets of the first edition have been combined to make whole sheets ... Several plans have been amended, some of them to a considerable extent ... The text has been reset ... This third edition is extended with extracts from the privileges granted by Philip II and Louis XIV" (Koeman).

In the seventeenth century, the Dutch hegemony in ship building and navigation engendered their dominance in mapmaking. At the lead of this field was the Blaeu family. Willem Janszoon Blaeu first studied mathematics and navigation under the famous astronomer Tycho Brahe in 1594, opening his own



instrument and globe making shop in Amsterdam in 1599. Shortly thereafter, Willem Blaeu would open a printing house, specializing in works on navigation. The Blaeu family's first world atlas, modestly titled the *Atlantis Appendix* as it was considered a continuation of the atlases by Ortelius, Mercator and Hondius, was first published in 1630 by Willem Blaeu with his son Joan Blaeu, the official cartographers of the Dutch East India Company.

The acclaim that Blaeu's atlases have always received is based primarily upon the extremely high production standards found within. The quality of the engraving and the paper are of the highest order, placing them in the first rank among seventeenth century illustrated books. Blaeu's maps and town plans are embellished in the Baroque style, and many rank among the most beautiful ever made.

This set, beautifully bound in 18th century red morocco, is from the noted libraries of Henry B. H. Beaufoy (a member of parliament and a fellow of the Royal Society noted for his library which included the first four folios of Shakespeare) and the Viscount Leverhulme (a noted industrialist, art collector and founder of the Lady Lever Art Gallery).

Koeman, Bl 66 and 67
(#27089)

\$ 67,500



30 BROUGHTON, William Robert (1762-1821).

Voyage de decouvertes dans la partie Septentrionale de l'Ocean Pacifique, fait par le capitaine W.R. Broughton, commandant la corvette de S.M.B. la Providence et sa conserve, pendant les annees 1795, 1796, 1797 et 1798; dans lequel il a parcouru et visite la cote d'Asie, depuis le 35° degre nord, jusqu'au 52°; l'ile d'Insu, ordinairement appelee Jesso; les cotes Nord, Est et Sud du Japon; les iles de Likeujo et autres iles voisines, ainsi que la cote de Coree.

Paris: Dentu, 1807. 2 volumes, 8vo (7 3/4 x 4 3/4 inches). Half-title in each volume, 2pp. errata in rear of vol. II. [6], xxxii, 243, [1]; [iv], 341, [3] pp. 3 large folding engraved maps, 4 engraved plates (3 folding) and 5 folding tables. Period tan calf, covers bordered in gilt, flat spine divided into six compartments, red morocco lettering pieces in the second and fourth, the others tooled in gilt, marbled endpapers.

First French edition of a "scarce and exceedingly important work" (Hill). A foundation work for any collection of voyages, here with important surveys and accounts of Japan, Korea, China, the northwest coast of North America and including one of only a handful of 18th-century accounts of Hawaii.

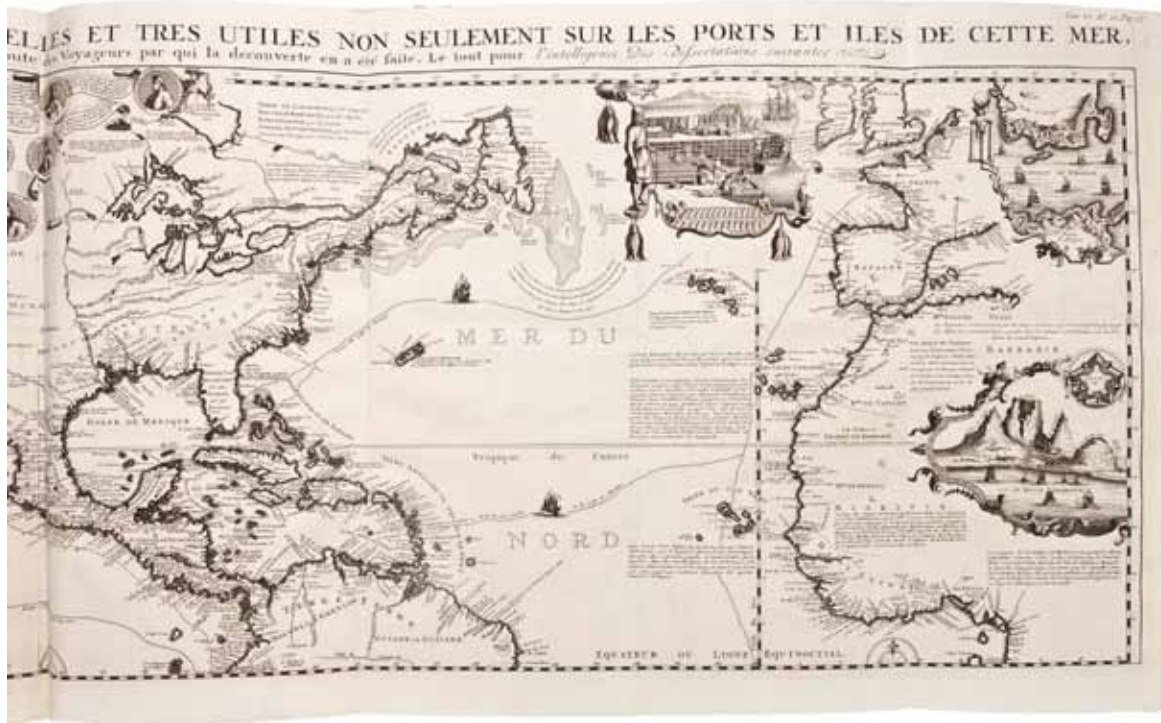
"In 1793 Broughton was made commander of the Providence, Captain Bligh's old ship, and was sent out to the northwest coast of America to join Captain George Vancouver. He sailed to Rio de Janeiro, thence to Australia, Tahiti, and the Hawaiian Islands, and on to Nootka Sound on Vancouver Island. Finding 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).

The work was first published in London in 1804; the present French translation, which includes an additional appendix, followed. This copy with first state title pages.

Cordier Japonica , p.457; *Ferguson* 440; *Forbes* 382; *Hill* 191 (first edition); *Howes* B821; *Judd* 28; *Lada-Mocarski* 59 (first edition); *Sabin* 8424; *Kroepelien* 135.

(#27140)

\$ 3,750



31 CHÂTELAIN, Henri Abraham (1684-1743).

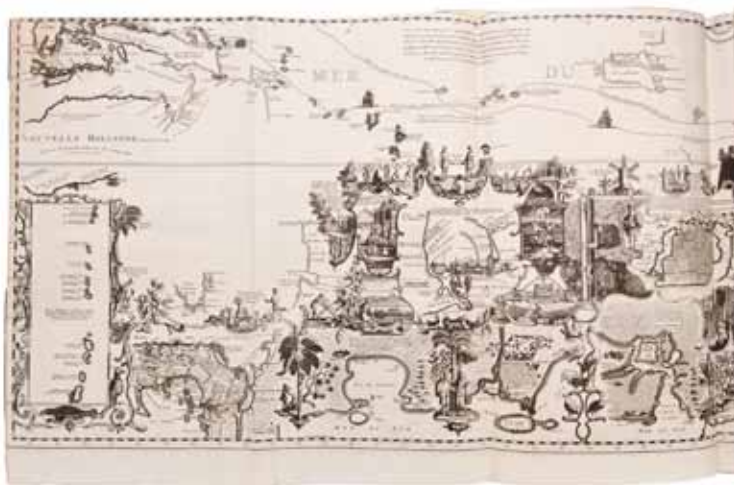
Atlas Historique, ou Nouvelle Introduction à l'Histoire, à la Chronologie & à la Geographie Ancienne & Moderne ... [vol.VII: Supplément à l'Atlas Historique ...].

Amsterdam: L'Honore & Châtelain, 1718-1720-1720-1714-1719-1719-1720. 7 volumes, folio (17 5/8 x 11 inches). Letterpress titles printed in red and black with engraved vignettes, two half-titles, 5 engraved additional titles or allegorical frontispieces, 286 engraved plates, maps and tables (135 folding [some on joined sheets], 135 double-page, 16 single page). Contemporary mottled calf gilt, spines in eight compartments with raised bands, brown morocco lettering-piece in the second and third compartments, the others with repeat decoration in gilt, marbled endpapers (expert restoration to the head and tails of spines).

A fine set of this encyclopaedic historical atlas, describing and mapping Europe, Asia, Russia, the Middle East, Africa and North and South America, including the important large-scale map "Carte tres curieuse de la Mer du Sud."

An ambitious and beautifully-presented work, the *Atlas Historique* covers a wide range of subjects including genealogy, cosmography, topography, heraldry and chronology, all illustrated with numerous engraved maps, plates of local inhabitants and heraldic charts of the lineages of the ruling families of the time. First published in Amsterdam from 1705 to 1720, the various volumes were updated at various times up to 1739 when the fourth edition of vol.I appeared.

New scholarship has suggested the compiler of the atlas, who is identified on the title as "Mr. C***" not to be Henri Abraham Châtelain, but Zacharie Châtelain. (See Van Waning's article in the Journal of the International Map Collectors' Society for persuasive evidence of the latter's authorship.) The images incorporated into the plates and tables are drawn from the best available contemporary sources, including the works of Dapper, Chardin, de Bruyn, Le Hay and others.



Many of the maps are based on the work of Guillaume de l'Isle. Phillips records 35 maps of American interest, including twelve in vol.VI. The most important of the American interest maps is the "Carte tres curieuse de la Mer du Sud" [Goss *North America* 52; McLaughlin 190; Wagner 511] which depicts the history of discovery in the western hemisphere from the time of Columbus to the French explorations in North America in the late seventeenth century. The example in the present set is a fine dark impression on four sheets joined to form two large folding sheets.

Cf. Koeman II, Cha 1-7 (with variant collation, as usual); Cf. Phillips *Atlases* 579; Goffart, *Historical Atlases*, p. 132; van Waning, "Chatelain's *Atlas Historique*" in *Journal of the International Map Collectors' Society*, Spring 2010.

(#27009)

\$ 65,000



32 [CHINON, Père Gabriel de (1610-1668); and Louis MORÉRI (1643-1680)].

Relations Nouvelles du Levant; ou Traite's de la Religion, du Gouvernement, & des Coûtumes des Perses, des Armeniens, & des Gaures.

Lyon: Jean Thioly, 1671. 12mo (5 1/2 x 3 inches). Publisher's device on title, woodcut head and tailpieces. [28], 481, [17] pp. Contemporary speckled calf, spine with raised bands in five compartments, lettered in the second compartment, the others with a repeat decoration in gilt. Provenance: P. Agnes (early signature on pastedown).

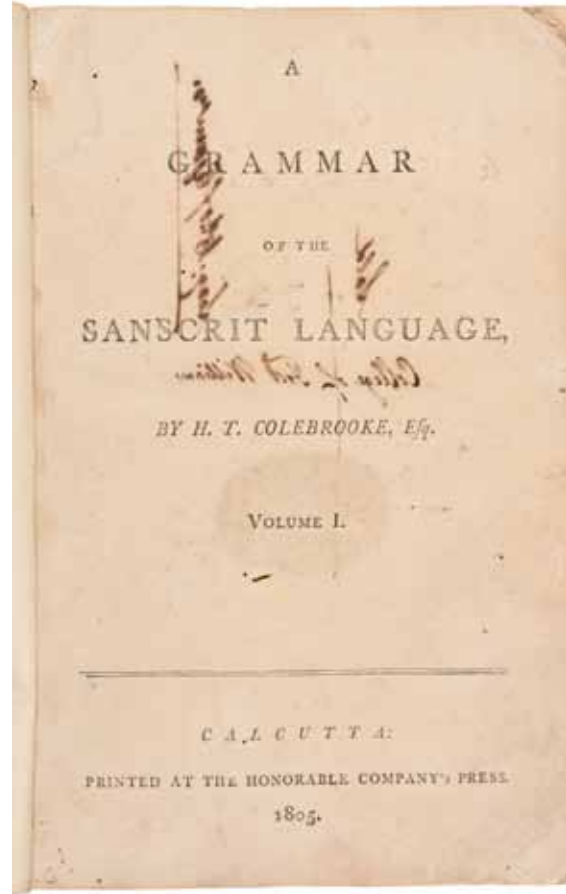
Rare first edition of an early work on the Capuchin missions in Persia.

Chinon was a Capuchin missionary who journeyed to the Levant on an ecclesiastical and diplomatic mission, arriving at Isfahan circa 1640 under the favor of Shah Abbas II. Chinon, who learned most of the region's languages, established a mission at Tabriz in 1656, and travelled from there to Urmia, Georgia, Yerevan and elsewhere and established additional missions in Kurdistan and at Tiflis. About 1670 he went on a mission to Malabar, where he died at Tellicherrm June 27, 1670. He wrote observations on the countries he had resided in, which were afterwards published by Moreri, with a life of Chinon. This book is one of the few and most valuable accounts of these Catholic missions, and is a very rare item, with no copies in Atabey or Blackmer and only a single copy appearing in the auction records.

Not in Atabey or Blackmer; not in Howgego.

(#27699)

\$ 4,950



33 COLEBROOKE, Sir Henry Thomas (1765-1837).

A Grammar of the Sanskrit Language ... Volume 1 [all published].

Calcutta: Printed at The Honorable Company's Press, 1805. 4to (9 5/8 x 7 1/2 inches). Printed in English and Sanskrit types. xxii, 369, [1], [4]pp. 4pp. errata in rear. (paper toned). Period cloth-backed paper boards, rebaked with leather, spine lettered in gilt. *Provenance*: College of Fort William (period inscription on verso of title).

"The first European work to be based on the indigenous linguistic tradition" (ODNB).

Colebrooke, a noted Orientalist, first arrived in India in 1782. After several government posts and a diplomatic mission, he devoted himself to the study of Sanskrit and was appointed an honorary professor of Hindu law and Sanskrit at Calcutta's new Fort William College in 1801. Interestingly, the present volume was at one time part of the library of that institution.

"[His] principal work ... was his Sanskrit Grammar. Though it was never finished it will always keep its place, like a classical torso, more admired in its unfinished state than other works which stand by its side finished, yet less perfect" (Thomas E. Colebrook, *The Life of Henry Thomas Colebrook*, London: 1872). "Colebrooke's volume stands as a monument marking the beginning of the study of traditional Sanskrit linguistics (vyakarana) by non-Indians, and in due course that study was to bring vyakarana into the global development of linguistics" (ODNB).

Brunet 11742

(#26698)

\$ 7,800



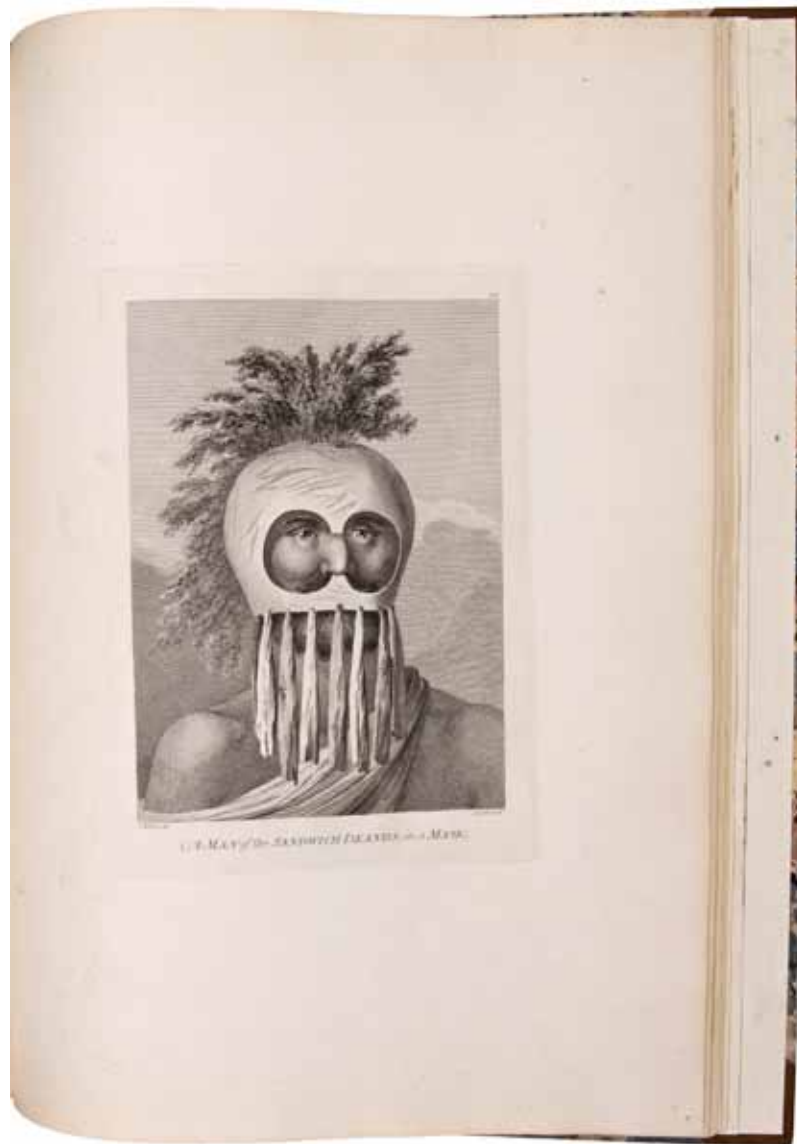
35 COOK, Capt. James (1728-1779) and Captain James KING.

A Voyage to the Pacific Ocean, for making Discoveries in the Northern Hemisphere. Performed under the Direction of Captains Cook, Clerke, and Gore, in His Majesty's Ships the Resolution and Discovery; in the Years 1776, 1777, 1778, 1779, and 1780.

London: H. Hughs for G. Nicol and T. Cadell, 1785. 4 volumes (Text: 3 vols., quarto [11 3/8 x 9 1/4 inches]; Atlas vol. of plates: 1 vol., large folio [21 x 14 7/8 inches]). Text: engraved medallion portrait vignettes on two titles, 1 folding letterpress table, 24 engraved maps, coastal profiles and charts (13 folding). Atlas vol.: 63 engraved plates, plans and maps (one double-page, one folding). Text: contemporary speckled calf, the flat spines divided into six compartments by single gilt fillets, red morocco lettering-piece in the second compartment, green morocco label in the fourth with the volume number, expert repairs to joints; Atlas: expertly bound to style in half speckled calf over contemporary marbled paper-covered boards, the flat spine tooled to match the text volumes and divided into 8 compartments by single gilt fillets, red morocco lettering-piece in the 2nd compartment, green morocco label with the word 'Atlas' in the 4th compartment. *Provenance:* Francis Earl of Killmorey (19th-century armorial bookplate in each text volume).

A fine copy of the second and best edition of the text of the official account of Cook's third and last voyage including images of and text on the exploration of Hawaii and the west coast of America, Canada and Alaska.

"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

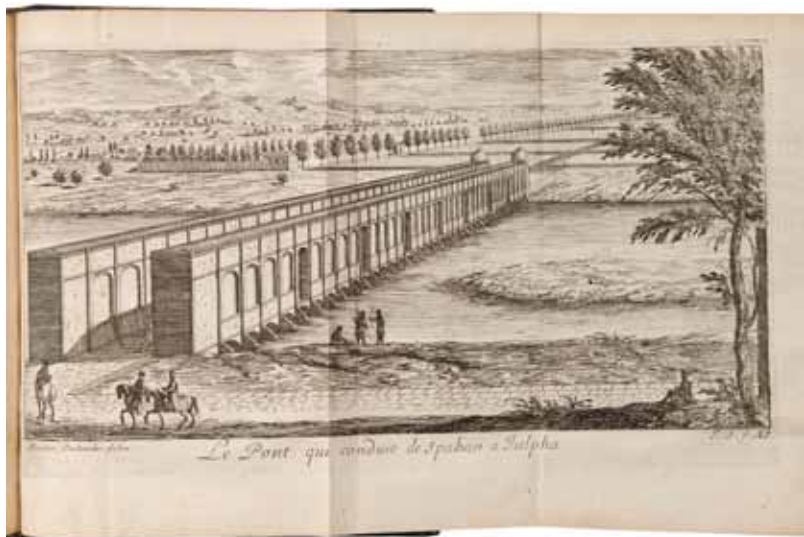
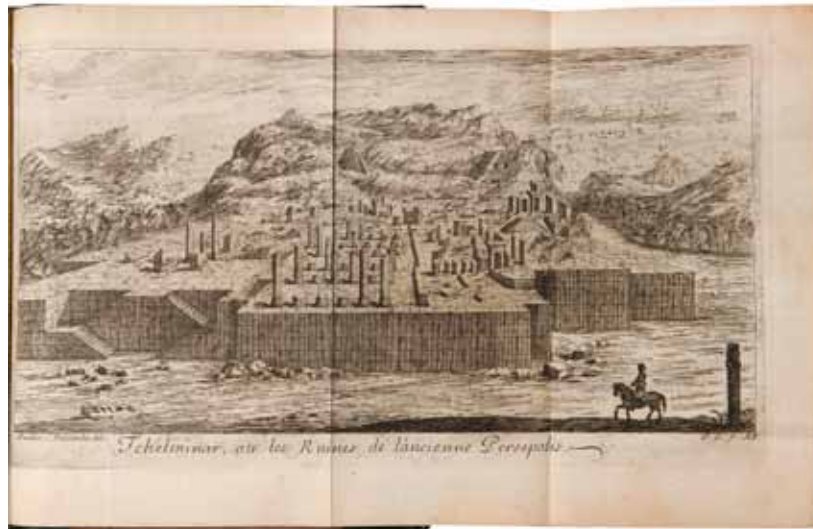


he was stopped by pack ice. He returned to Hawaii for the winter and was killed in an unhappy skirmish with the natives. Charles Clarke took command and after he died six months later, the ships returned to England under John Gore. Despite hostilities with the United States and France, the scientific 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).

The typography of the second edition text of the third voyage is generally considered superior to the first (Hughes took over the printing from Strahan and re-set all the text). Contemporary support for this view is reported by Forbes who quotes an inscription in a set presented by Mrs. Cook to her doctor, Dr. Elliotson, which notes that "the letter press of the second edition being much superior to the first both in paper & letter press."

Beddie 1552; Forbes 85; Hill (2004) 361 (first edition); cf. Lada-Mocarski 37; cf. Sabin 16250. (#19583)

\$ 25,000



35 DAULIER DESLANDES, Andre (1621-1715).

Les Beautez de la Perse, ou, La Description de ce qu'il y a de plus Curieux dans ce Royaume.

Paris: Gervais Clouzier, 1673. Small 4to (7 3/4 x 5 7/8 inches). Engraved additional title, engraved folding map, 7 engraved plates (5 folding). Nineteenth century half green straight grained morocco over paper covered boards, spine with raised bands in six compartments, lettered in the second compartment, marbled endpapers.

First edition of a rare illustrated account of travels in Persia with Tavernier.

The author accompanied Tavernier on the majority of his sixth and final journey to the Orient, between in 1663-65. The work describes his stay in Isfahan, as well as visits to Tabriz, Shiraz and Persepolis. The map shows the route of his travels from Smyrna to the Persian Gulf via a hachured line. The plates, engraved by Silvestre and Paillet after designs by the author, include folding views of Isfahan and Persepolis, the latter believed to be the first accurate engraving of the palace.

Weber II, 349. Not in Atabey or Blackmer.

(#27701)

\$ 4,500

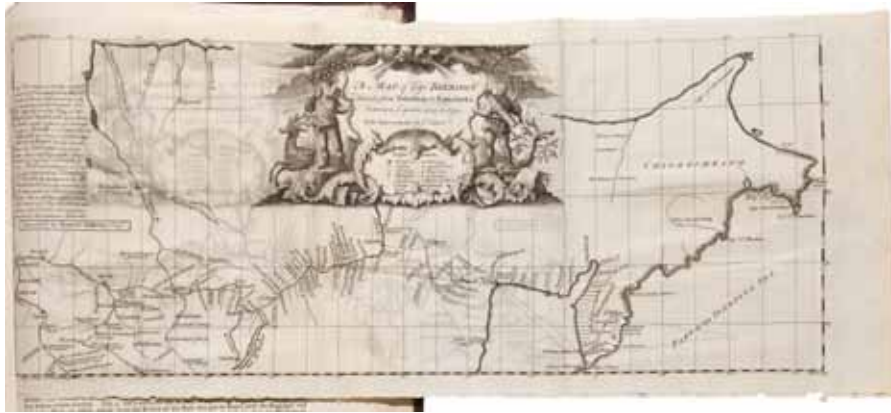


36 DU HALDE, Jean Baptiste (1674-1743). - Richard BROOKES, translator.

A Description of the Empire of China and Chinese-Tartary, Together with the Kingdoms of Korea and Tibet ... From the French of P. J. B. De Halde, Jesuit ...

London: T. Gardner ... for Edward Cave, 1738-1741. 2 volumes, folio (16 x 9 3/4 inches). 64 engraved plates, plans and maps after J.B.B-d'Anville and others, by E. Bowen, J. Basire, G. Child, R.W. Seale and others (42 folding or double-page), including the large general map at front of vol.I, hand-colored in outline. Period calf, spine with raised bands in seven compartments, morocco lettering piece in the second, the others with a repeat decoration in gilt, expertly rebaked with the original spine laid down.

The second English and best edition of Du Halde's celebrated and comprehensive history of China and the most important cartographic record of the region from the eighteenth century. The work is further noted as a cornerstone of northwest Americana, as it contains the earliest printed record of Bering's first expedition with the earliest map of any portion of present-day Alaska.



In 1685, seeking to capitalize on failing relations between China and the Portuguese (i.e. papal) missionaries over the rites controversy, Louis XIV sent six French Jesuits to China as scientific emissaries. These early French missionaries would launch incredible interest in France for all things related to China.

In 1735, Jesuit priest and historian Jean Baptiste Du Halde was given the monumental task of collating and editing the published and manuscript accounts of Jesuit travellers in China into a single work. Du Halde prominently cites the names of twenty-seven missionaries who served as his primary sources, including Martini, Verbiest, Bouvet, Gerbillon and others. The range of the work is impressive. Not only does du Halde cover the geography, history, culture and religion of China proper, but geographically he extends the coverage of the work to include neighboring countries.

The important maps within Du Halde's work are after French Royal geographer Jean Baptiste Bourguignon d'Anville (1697-1782). Based on surveys conducted by French Jesuits at the behest of the Emperor Kang Hsiang, the work constitutes the first scientific mapping of China and forms the most important cartographic record of the region from the eighteenth century. The work also contains the first separate printed map of Korea and the first detailed survey of Tibet.

The first volume of Du Halde's history comprises a general description of China, describing each province as well as each historical dynasty and encompasses government, law, commerce, art, literature, etc.; the second volume treats religion and science and expands the work to include neighboring regions (Mongolia, Tibet, Korea, etc.) and with accounts of late 17th century expeditions.

Within the second volume (pp.382-384), appears the first published account in English of Bering's first expedition through the straits that now bear his name. The text is accompanied by an attractive map, considered the English edition of the first printed map of any portion of present-day Alaska (i.e. St. Lawrence Island).

Lada-Mocarski writes: "Bering's report of his first expedition ... had not been published previously and the history of its getting into Du Halde's hands is interesting. On Bering's return to St. Petersburg in March 1730 he brought with him a brief report accompanied by a map. This map (and presumably the report) was sent to the king of Poland as a suitable present. The Polish king, in turn, gave the documents to the Jesuit Du Halde with permission to use them as he saw fit. Thus, the first printed report of Bering's 1725-28 expedition burst upon the world in the French work [and subsequently in the present English edition] ... It was not until much later that a more complete narrative of this historical event was published in Russia."

The first edition in English was published in 1736 in octavo, and contains 23 maps and plates; the present preferred second edition was published in folio with 64 maps and plates.

De Backer & Sommervogel IV:37; Cf. Brunet II:870; Cordier I:50; Cox I:355; Lust 15; Cf. Lada-Mocarski 2.

(#27112)

\$ 27,500



37 GRELOT, Guillaume Joseph (b. circa 1630).

Relation Nouvelle d'un Voyage de Constantinople.

Paris: Pierre Rocolet ... Chez la Veuve de Damien Foucault, 1681. 12mo (6 x 3 3/8 inches). [12], 371, [1]pp. 15 engraved folding plates. Contemporary vellum, later ink titling on spine.

Complete with all the plates, including panoramas of Constantinople and among the earliest engraved views of the interior of the Aya Sophia.

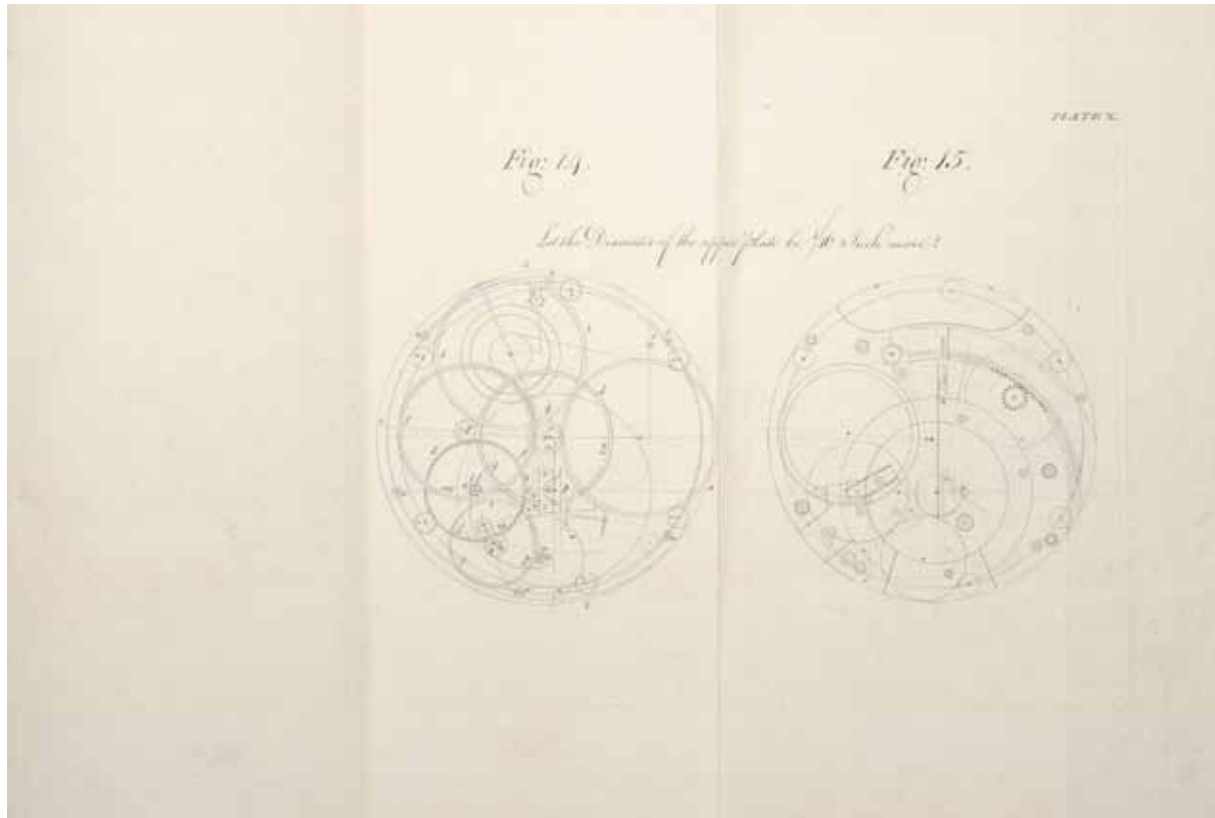
Second edition of a noted early work. "Grelot (born c. 1630) travelled in the Levant and Persia with Jean Chardin from 1671 to 1676 and provided many of the illustrations for Chardin's work on Persia. In Constantinople, Grelot made many drawings of St Sophia and other monuments, the only reasonably accurate delineations of the building for some 150 years" (Blackmer).

"Grelot disguised himself as a Turk and thus attired travelled over the greater part of the Turkish Empire ... Knowing the language of the Turks he was enabled to wander about the city of Constantinople as he pleased, to mingle with the inhabitants, and to make sketches of interesting objects ... By judicious bribing he gained entrance to St. Sophia, of which he made sketches. The work has been reckoned to be one of the best books of travel" (Cox).

Cf. Atabey 527; cf. Blackmer 750; cf. Cox I, 213; Brunet II, 1733.

(#27700)

\$ 3,400



38 HARRISON, John (1693-1776); [and Nevil MASKELYNE (1732-1811)].

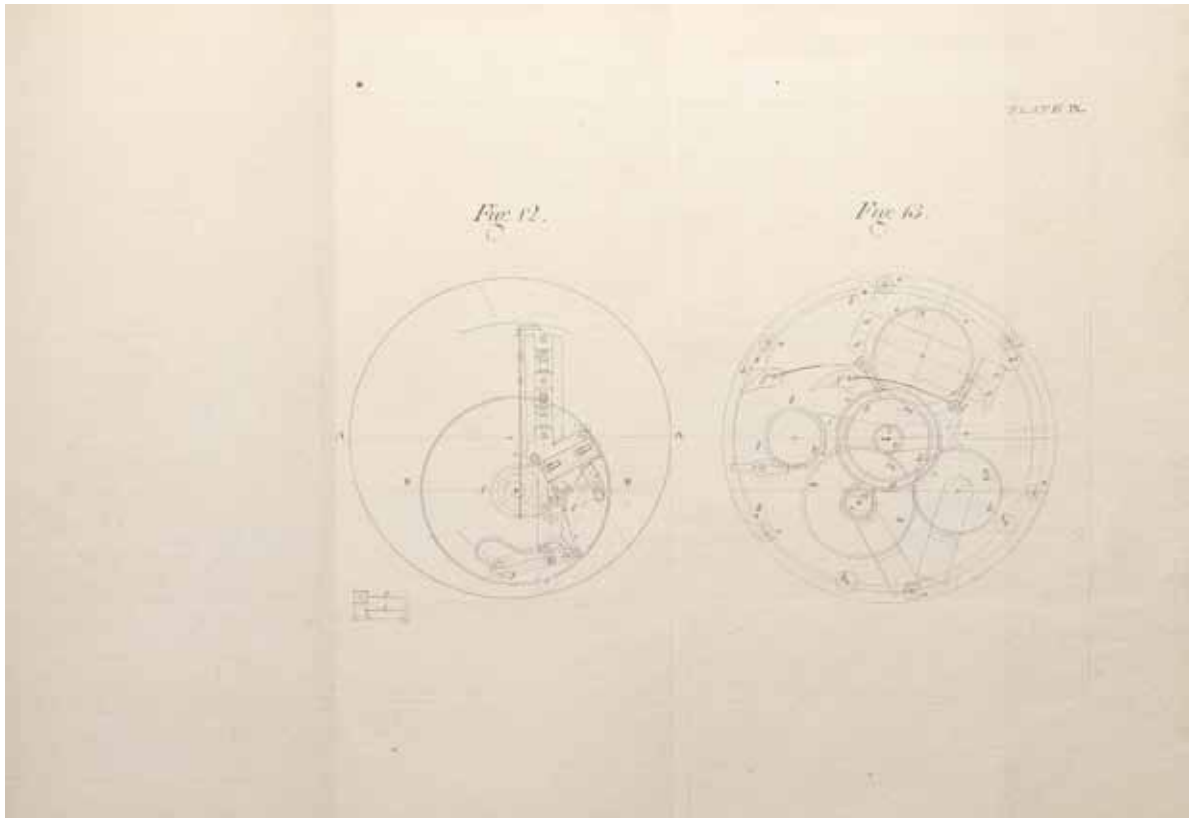
The Principles of Mr. Harrison's Time-Keeper, with plates of the same. Published by order of the Commissioners of Longitude.

London: Printed by W. Richardson and S. Clark; and sold by John Nourse and Mess. Mount and Page, 1767. Quarto (10 1/4 x 7 7/8 inches). [4], v-xvii, [1], 19-31pp. Half-title. 10 engraved folding plates. Expertly bound to style in half 18th century russia over period marbled paper covered boards, spine with raised bands in six compartments, ruled in gilt on either side of each band, morocco lettering piece in the second compartment.

A navigational rarity: the first edition of the primary account of the invention of the marine chronometer.

In 1714, the Board of Longitude offered a substantial reward of £20,000 to anyone who could find an accurate method for determining longitude at sea. In 1730, clockmaker John Harrison completed a manuscript describing some of his inventions, including a chronometer "accurate enough to measure time at a steady rate over long periods, thus permitting the measurement of longitude by comparison of local solar time with an established standard time" (Norman). On the strength of his descriptions, Harrison obtained a loan from George Graham, a leading maker of clocks and watches, for the construction of his timekeeper.

After numerous attempts, involving instruments in several different shapes and sizes, most of which Harrison himself or his son William tested on ocean voyages, Harrison succeeded in constructing a chronometer that was both accurate and convenient in size. The chronometer was successfully tested on two voyages to the West Indies in 1761 and 1764. Following these successful trials Harrison felt that he had a right to the prize, but the Board of Longitude hedged, insisting on a demonstration and full written description of his invention.

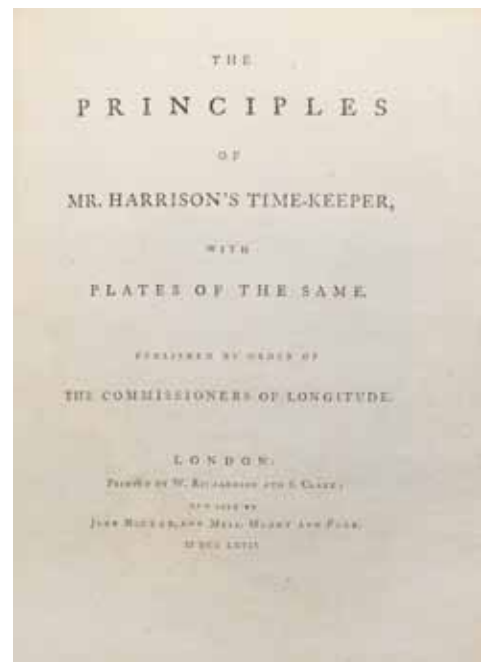


To that end, a demonstration took place on 22 August 1765, in the presence of the astronomer-royal Nevil Maskelyne and a six-member committee of experts appointed by the Board, and the present work was published. It records the results, along with Harrison's own description of his timekeeper. Still unsatisfied, the Board awarded Harrison only half the prize money, and continued to raise obstacles, subjecting his chronometer to extreme and unrealistic tests, and requiring him to build yet two more examples. It was not until 1773, after direct intervention by King George III, that the 80-year old inventor was paid the remainder of the prize money. Several of his earliest chronometers are preserved at the Royal Observatory in Greenwich. Although Harrison's chronometer was soon supplanted by simpler mechanisms, the timekeeper "revolutionized the science of navigation, as it gave navigators their first means of observing true geographical position at any given moment during a voyage. There was no comparable advance in navigational aids until the development of radar in the twentieth century" (Norman).

Grolier/Horblit 42b; Norman 995.

(#27189)

\$ 57,500





39 KOTZEBUE, Moritz von (1789-1861).

Voyage en Perse, a la suite de l'Ambassade Russe, en 1817 ... Traduit de l'Allemand par M. Breton.

Paris: Chez A. Nepveu, 1819. 8vo (7 7/8 x 4 7/8 inches). Half title. 4 engraved plates, printed in sepia and hand coloured, each plate depicting 2 images. Contemporary calf-backed pink paper covered boards, flat spine divided by gilt roll tools in six compartments, lettered in the second compartment, the others with a repeat decoration in gilt. *Provenance*: Baron du Puget (period ink stamp on title).

First edition in French of a journal of travels in Persia, illustrated with hand coloured plates.

In 1817, Moritz Kotzebue, the brother of explorer Otto van Kotzebue, "as a young lieutenant in Russian service, he travelled to Persia in the cortège of a Russian embassy sent to the encampment of Fatha-al-Shah at Soltaniyeh. He kept an informative journal of this embassy, which was afterwards published by his father in Weimar" (Howgego). French, English, Dutch and other editions followed; the present French edition is prized for its hand colored plates, not found in other editions.

Howgego K19; Abbey, Travel 390 (English edition with uncolored aquatints)
 (#27707)

\$ 900

40 LE GOUZ DE LA BOULLAYE, François (1623-1668/9).

Les Voyages et Observations... Où sont décrites les Religions, Gouvernemens, & situations des Estats & Royaumes d'Italie, Grece, Natolie, Syrie, Perse, Palestine, Karamenie, Kaldée, Assyrie, grand Mogul, Bijapour, Indes Orientales des Portugais, Arabie, Egypte [etc.] ... Nouvellement reveu & corrige par l'Authheur & augmente de quantite de bon aduis ...

Paris: François Clousier, 1657. Three parts in one, small 4to 8 3/8 x 6 1/2 inches). Woodcut head- and tailpieces and initials. Full-page woodcut portrait of the author, 33 woodcut illustrations (17 full-page). Early vellum, early morocco lettering piece. Provenance: M. Delalogue (early signature); M. de Plumerey (early signature).

Rare corrected and expanded second edition of a noted mid-17th century narrative of travels in Persia, India, Egypt and the Levant.

“La Boullaye le Gouz began his travels shortly after 1643, when he fought in the English civil war as a member of the French forces defending Charles I. Using the name Ibrahim Bey, he eventually made his way to Goa via Greece and Turkey; on the return journey he visited Egypt ... The illustrations include the castle of Amasia, a plan of the Seraglio and a view of Mt. Ararat, in addition to many cuts of natural history subjects and Indian wall paintings, as well as a portrait of the author in Oriental dress ... There is a long bibliography of the works of earlier travellers at the beginning of the volume...” (Atabey).

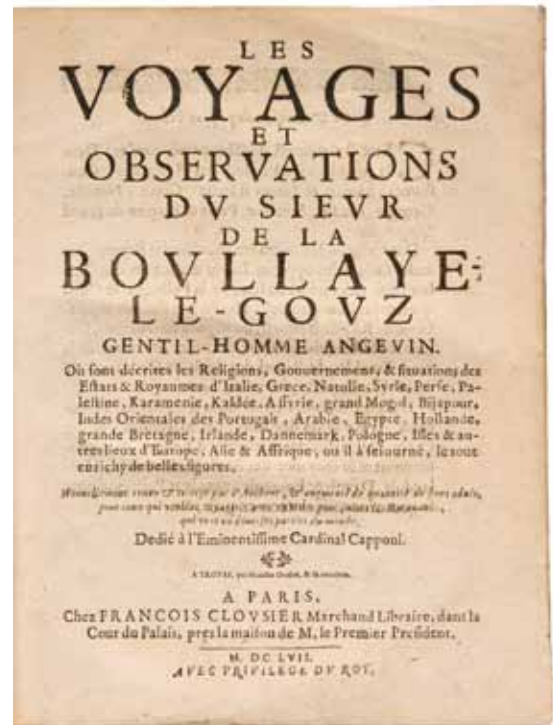
“The work is notable for its information on northern India and its relation to Persia, and for its inclusion of a summary of Ramayana” (Howego).

First published in 1653, Atabey erroneously asserts that the portrait of the author does not appear in the second edition; it is present, as issued, in this copy.

Brunet III:718; Atabey 645 (first edition); Howego L4.

(#27696)

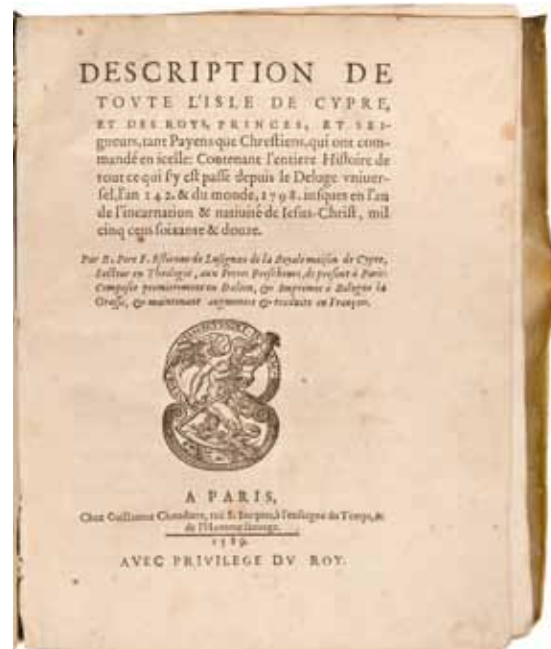
\$ 5,950



41 LUSIGNANO, Steffano di (1537-1590).

Description de Toute l'Isle de Cypre, et des Roys, Princes, et Seigneurs, tant Payens que Chrestiens, qui ont commandé en icelle ... [Bound with:] Histoire contenant une sommaire description des Genealogies, Alliances & gestes de tous les Princes & grans Seigneurs, dont la pluspart estoient François, qui ont iadis commadées es Royaumes de Hierusalem, Cypre, Armenie, & lieux circonuoisins.

Paris: Chez Guillaume Chaudiere, 1580 [first work]; Paris: Chez Guillaume Chaudiere, 1579 [second work]. 2 volumes in one, 4to (8 3/8 x 6 5/8 inches). Titles with woodcut device, woodcut headpieces and initials. [10], 292, [xviii]; [iv], 72 ff. Contemporary limp vellum, yapp edges, manuscript titling on spine. *Provenance*: Artus de Prunier, Comte de Clermont, la Seigneurie de Virieu en Dauphine (period inscriptions and signature); Nicolas de Prunier (armorial bookplate).



Very rare first edition in French of a noted early history of Cyprus and account of the Ottoman Empire conquest of 1571.

This work is sometimes mistaken to be simply a French translation of the Italian 1572 work by Lusignano titled *Chorograffia: et breve historia universale dell'Isola de Cipro*, though is in fact here considerably augmented and corrected. Though published following that work, it was begun earlier in the convent of the Jacobins at Paris on 9 May and completed on 22 November 1568. Furthermore, this work includes a translation of Calepio's account of the Turkish conquest of Cyprus. It is believed that Lusignano, a descendant of the famed Cypriot family of that name, was hopeful that his work would induce the French to drive the Turks from Cyprus, and restore the island to his compatriots.

Rare: we know of only two other copies of the first work in commerce in recent years (Sotheby's London, 13 May 2004, £18,000; Christie's Paris, 2 June 2005, €7800).

This copy with important provenance. Artus Prunier de Saint-André and his family owned an important library which was started by Artus I and was completed by his grand-son, Nicolas (1628-1692), himself president of the parliament of Grenoble from 1679 to 1692. Afterwards the library passed into the family of Saint-Ferriol until its dispersion. On the Prunier library, see A. Masimbert: Artus Prunier de Saint-André. Sa bibliothèque et son bibliothécaire, in *Petite Revue des Bibliophiles Dauphinois*, 2e série, n° 4, 1928, pp. 1-15.

Brunet III, 1239; *BM French* 293; *Cobham-Jeffery* p.35. Not in *Atabey*. (#27702)



\$ 17,500



42 LUYNES, Honoré T. P. Joseph d'Albert; Duc de (1802-1867) - Charles NÈGRE (1820-1880, photographer).

Voyage d'Exploration a la Mer Morte a Petra et sur la River Gauche du Jourdain.

Paris: Arthus Bertrand, imprimerie de E. Martinet, [1868-74]. Atlas only, large 4to (14 1/4 x 10 3/4 inches). Half-title. 2 folding coloured maps, engraved plate of the expedition's vessel, 64 photogravure plates by Charles Nègre after Louis Vignes (illustrating the Luynes expedition and numbered 1-64, 1 double-page); 4 maps or plans (one double-page), 14 tinted lithographed plates by Ciceri after photographs by Vignes and Sauvaire (illustrating the Mauss expedition, with the maps numbered 1-18); 14 plates from the text volumes (8 lithographed plates of shells, 2 engraved plates of elevations, 4 chromolithographed geological maps). Expertly bound to style in half dark purple morocco over period purple cloth covered boards.

An incunable of photomechanically-illustrated books and among the earliest published photographs of Jordan and the Dead Sea basin.

The Duc de Luynes inherited enormous wealth and spent his life on scientific, archeological and artistic pursuits. Among those was this 1864 private expedition to the Dead Sea basin and interior of Jordan to examine the region's ancient ruins and perform geological and scientific observations. Luynes was accompanied on the expedition by Lieutenant Louis Vignes, who served as the expedition's photographer, as well as noted geologist Louis Lartet. Arriving to the region in the early spring of 1864, the party travelled by way of Galilee and Samaria to Jerusalem, from whence they embarked on a month-long boat excursion on the Dead Sea, before ascending the right bank, travelling toward Lake Tiberias, before returning to Jerusalem via the Ammon and Moab mountains. From Jerusalem, the party returned back to the Dead Sea, turning south as far as Akabah and returning northward via Petra. In a second expedition, commanded by Vignes between September and October of that year, the party travelled from Tripoli, across the Golan to the sources of the Jordan River, travelling as far inland as Palmyra, before returning by way of Hamah to the coast.



Nearly a decade prior to this expedition, in 1856, Luynes had sponsored a contest with the Societe Française de Photographie to discover the best and most practical system of photomechanically reproducing photographs. This seminal event is credited with launching the development of the photobook. Among the participants in the contest was Charles Nègre. Although Nègre did not win the 7000 franc prize, Luynes selected him in 1865 to reproduce Vignes's photographs in this official account of the expedition, paying him 23,250 francs for the commission.

Albumen prints made from the original negatives show the original photographs by Vignes, taken no doubt in harsh conditions, were over-exposed. "It is remarkable how Nègre was able to open up the shadows and fill them with light, detail and space [not evident in the original negatives]. But undoubtedly the main reason the Duke chose Nègre to perform this task lay in the quality of the prints Nègre was capable of producing ... for he had achieved a control over his process which resulted in prints of rich tones, fine detail, transparency and effect" (Borcoman).

Luynes died before the work would be published, leaving the task to his son and Le Comte de Vogée. The volumes of text (not present here) were published over several years, the first volume containing Luynes's account, the second volume comprised of Vignes's memoir (coupled with an account of a separate expedition by Mauss to Karak also sponsored by Luynes), with the final volume of geological observations not appearing until 1874. While the archaeological and scientific observations within the text were groundbreaking at the time, the work is today best appreciated for its stunning atlas of photogravure plates.

"To the small but vitally important field of nineteenth-century photomechanical process, Nègre brought not only technical expertise but also the eye of a master photographer. The book ... remains one of the finest photomechanically printed books of the era" (Parr and Badger).

Rohricht 2824; Truthful Lens 109; Parr & Badger I:p.33; James Borcoman, Charles Nègre 1820-1880 (Ottawa: National Gallery of Canada, 1976) pp. 45-46; Foster et al., Imagining Paradise, p.105; Jamme, Art of French Calotype, p. 222.

(#26937)

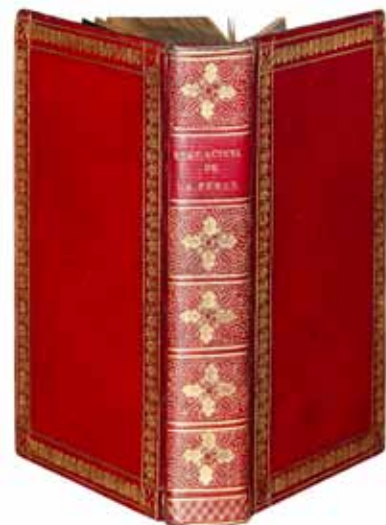
\$ 22,500



43 MELIK SCHAHNAZAR, Myr-Davoud-Zadour de; Louis-Mathieu LANGLES; and Shaban de CIRBIED.

Notices sur l'État Actuel de la Perse, en Persan, en Arménien et en Français.

Paris: Imprimerie Royale ... Chez Nepveu, 1818. 12mo (5 3/16 x 1 1/8 inches). Printed on papier velin. Text in Persian, Armenian and French. Half title. Engraved title in two states (one with the vignette hand coloured), 4 aquatint plates (i.e. 2 plates present in both hand coloured and uncoloured states). Contemporary red morocco, attributed to Meslant, covers with a gilt border composed of small tools, flat spine in six compartments, lettered in the second compartment, the others with an overall repeat decoration in gilt, marbled endpapers, gilt edges.



Charming description of Persia, printed at the Imprimerie Royale: in a lovely period red morocco binding and with the plates in two states including hand coloured aquatints.

Written by the Persian ambassador to France, with an additional section by Langles, the plates comprise portraits of the ambassador, as well as an officer of the Persian royal prince. The Armenian translations are by Cirbied, a noted Orientalist and linguist. Scarce: we find only one auction record and no auction records for an example like the present, on papier velin with the plates in two states.

Wilson, p. 54
(#27703)

\$ 5,500



44 MÜNSTER, Sebastian (1488-1552).

Furmalung und kunstlich beschreibung der horologien, nemlich wie man der sonnen vren mit mancherley weys und form, und auff allerley gattung entwerffen soll an die mauren.

Basel: Heinrich Peter, 1544. Small folio (11 1/2 x 7 5/8 inches). [7], clxvi, [1] pp. Two plates. Illustrated with more than sixty in-text woodcut diagrams. Printer's device on verso of final leaf. (The two plates chipped along the fore-edge with minor losses affecting some of the numbering). Expertly bound to style in period vellum. Housed in a black morocco backed box. *Provenance*: unidentified inscription on title dated 1566; Ex libris Blasij Dasner (inscription on title); Monasterij Rhenoviensis, sub Abbate Eberhardo (inscription dated 1631).

Early edition of a noted mid-16th century work on sundials and horology.

Second German-language edition, following the first edition printed in Basel in 1531 (in Latin) and the first German-language edition of 1537. This is Munster's revision of his significant work on sundials and horology. The text is illustrated with many woodcuts of sundials, measuring devices, and quadrants, some of them attributed to Hans Holbein the Younger. This edition appeared the same year as Munster's famed *Cosmographia*.

This copy is especially interesting for the three early ownership inscriptions on the titlepage, as well as two pages of manuscript diagrams and four pages of manuscript notes that follow the text. One signature on the titlepage, written below the printer's name, is dated 1566 and appears to read "Egodolf." Immediately below it is the undated ownership signature "Ex libris Blasij Dasner." At the top of the titlepage is a manuscript note showing that this volume was in the possession of the monastery "Rhenoriensis" in 1631, under the Abbot Eberhard. Rheinau Abbey (also known as Kloster Rheinau), a Benedictine monastery in the Canton of Zurich, Switzerland, was founded in about 778 and suppressed in 1862.

The two full-page manuscript diagrams and four pages of manuscript text at the end deal with the subject of Muenster's work, sundials and problems of solar declination and hour ascension, and their use on different dates and in different latitudes. The diagrams and manuscript notes consider problems that have been taken

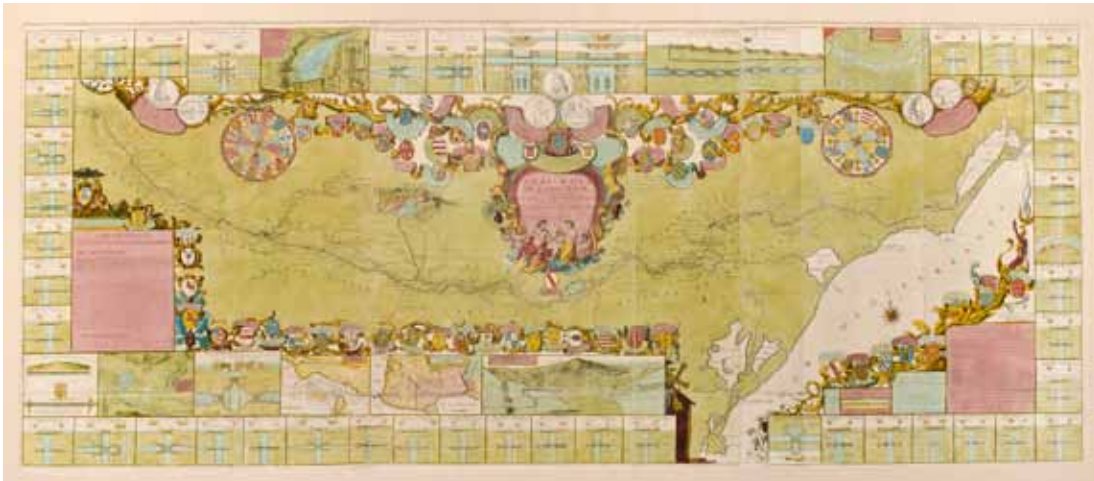
from Munster's text. A part of the manuscript is in the form of questions and answers. The first page of manuscript notes contains a diagram of a hand holding a stick, and was a common horological tool of the time.

OCLC locates only six copies of this 1544 edition, with only two of them (Harvard and Folger Shakespeare Library) in the United States.

Brunet 1944-1945; Burmeister 52.

(#26419)

\$ 12,000



45 NOLIN, Jean-Baptiste (1657-1725).

Le Canal Royal de Languedoc. Par la Ionction de l'Ocean et de la Mer Mediterranee.

Paris: 1697. Engraved map, printed on three sheets joined, full original hand colouring. The map surrounded by an elaborate series of baroque cartouches, heraldic crests, and inset maps and plans. Framed. Sheet size (joined): approximately 25 x 58 inches.

A stunning large-scale separately issued map of the largest western engineering project in the 17th century: here with full period hand colouring.

The Canal du Midi, originally known as the Canal Royale du Languedoc, was built through southwestern France to connect the Mediterranean with the Atlantic. One hundred and fifty miles in length, it ran from the port of Sete on the Mediterranean to Toulouse on the Garonne River. Ordered by Louis XIV in 1666 and not completed until 1683, it was the largest civil engineering project carried out in seventeenth century Europe.

This rare map of the canal features fifty-eight insets, include six inset maps, plus profiles of the canal's numerous locks, aqueducts, tunnels and dams. In addition, there are fifty-nine heraldic crests of men associated with the building of the canal, as well as lengthy textual details about its history.

The map was separately published and few copies survive. The period hand colouring on the present map is superb, suggesting it to have been done for an original owner of note.

British Museum Catalogue, 8, 801

(#27600)

\$ 10,500



46 RYCAUT, Sir Paul (1628-1700).

Istoria Dello Stato Presente Dell'Imperio Ottomano. Nella Quale Si Contengono Le Massime Politiche de' Turchi ... Tradotta poscia in Francese dal Sig. Briot, e finalmente trasportata in Italiano da Constantin Belli ...

Venice: Presso Combi, & La Noù, 1672. 4to (8 1/2 x 6 1/4 inches). [2], [12], 296 pp. Half-title, woodcut head- and tail-pieces and initials. Engraved additional title, 20 engraved in-text illustrations. Contemporary vellum, period manuscript titling on spine.

First Italian edition of Rycaut's Present State of the Ottoman Empire.

First Italian edition of the author's important work on Turkey, originally published in London in 1666/7. Rycaut served as the private secretary to the Earl of Winchelsea, the English ambassador to the Ottoman court in Constantinople. He lived in Turkey for eight years, later being appointed the consul at Smyrna. The engravings of Turkish costume are after original watercolours commissioned by Rycaut in the bazaar.

The first edition is extremely scarce, with most copies believed to have been destroyed during the Great Fire of London; subsequent English editions followed, as well as editions in Italian, French, German, Dutch and others.

Atabey 1070; BL STC/17th-century Italian p. 806; Howgego R-92. This edition not in Blackmer.

(#27704)

\$ 1,850



47 SAUER, Martin. - Joseph BILLINGS (1758-1806).

Voyage fait par ordre de l'Impératrice de Russie Catherine II dans le Nord de la Russie Asiatique, dans la Mer Glaciale, dans la Mer D'Anadyr, et sur les Cotes de l'Amerique, depuis 1785 jusqu'en 1794, par le Commodore Billings ... traduit de l'anglais avec des notes par J. Castéra.

Paris: F. Buisson, 1802. 3 volumes (text: 2 volumes, 8vo [7 3/4 x 4 7/8 inches]; atlas: quarto [11 x 8 1/4 inches]). Text: Half-titles. [4], xxiv, 385; [4], 418 pp. Atlas: [4] pp. 14 engraved plates by Adam, 1 folding engraved map by B. Tardieu. Text: contemporary half calf over period marbled paper covered boards, flat spine in six compartments divided by gilt filets, black morocco lettering pieces in the second and fourth compartments. Atlas: expertly bound to style uniform to the text. *Provenance*: Charles Richard Tronchin (signature).

A fine copy of the first edition in French: the best edition of this important exploratory voyage to the shores of Alaska, Siberia and Kamchatka, the Aleutian Islands and the Bering Sea.

"Joseph Billings, an Englishman, received an appointment from the Empress of Russia in 1785 to command an expedition to the northwest coast which was ostensibly, at least, a scientific expedition, but in all probability was intended to keep track of the movements of La Perouse" (Wagner). Sauer's account provides a detailed description of the voyage, natives encountered, customs and habitations. The second volume contains vocabularies of the languages of Kamchatka, the Aleutian Islands and Kodiak. The large folding map shows the Bering Strait and the land masses on both sides. The fourteen plates in the atlas volume are mostly scenes in Alaska, many depicting native families, tools and implements, etc. "Martin Sauer was Secretary to Billings' expedition and ... his narrative was composed from the original, presumably official papers" (Lada-Mocarski). Howes describes the present French edition as the best.

Howes S117; Sabin 77153; Wagner Northwest Coast, p.214; Lada-Mocarski 58 (London edition); Hill 1528 (London edition); Wickersham 6135; Tourville 3974; Pilling 3490; Howgego B96.

(#27149)

\$ 3,750



48 STAHLIN, Jakob von (1709-1785); and P. L. LE ROY.

An Account of the New Northern Archipelago, Lately Discovered by the Russians in the Seas of Kamtschatka and Anadir. To which is added a Narrative of the Adventures of Four Russian Sailors, who were cast away on the desert Island of East-Spitzbergen: together with Some Observations on the Productions of that Island, &c, Translated from the German Originals At the Desire of several Members of the Royal Society.

London: Printed for C. Heydinger, 1774. 8vo (8 1/2 x 5 1/8 inches). xx, 118, ii pp. Half-title, publisher's ad leaf in the rear. Ornamental headpieces. Engraved folding map, hand-coloured in outline, engraved by T. Kitchin. Expertly bound to style in full 18th century tree calf, spine with raised bands in six compartments, morocco label in the second compartment, the others with an overall repeat decoration in gilt, period marbled endpapers.

First edition in English of "an important work in the history of the northwest coast exploration" (Hill).

"The author was Secretary to the Imperial Academy of Sciences in St. Petersburg and a member of the Royal Society of London. In the present work he attempted to present the gradual progress of the new Russian discoveries of islands in the North Pacific, including the Aleutian Islands, Kodiak and Unalashka islands, and a number of others. Staehlin states that his compilation is based on the original reports of Russian traders who, under a convoy from the Admiralty ... spent 1764-67 exploring the North Pacific area, discovering new islands and confirming previous discoveries" (Lada-Mocarski).

This first edition in English appeared the same year as the first edition, published in German in Stuttgart, and is much desired as it additionally contains a narrative of four Russian sailors shipwrecked on East-Spitzbergen. This additional narrative, authored by P. Le Roy and with its own title, was previously published in St. Petersburg, but appears here in English for the first time.

"An important work in the history of the northwest coast exploration. The work gives information on the people and wildlife of these islands. The map depicts Alaska as an island and shows routes taken by various Russian expeditions" (Hill).

Arctic Bibliography 16667; *Hill* 1624; *Lada-Mocarski* 20 (German edition).

(#27150)

\$ 7,500



49 STAUNTON, Sir George Leonard (1737-1801).

An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China ... Taken chiefly from the papers of His Excellency the Earl of Macartney.

London: W.Bulmer & Co. for G.Nicol, 1797. 3 volumes (text: 2 vols, quarto [12 7/16 x 10 inches], atlas vol.: large folio [23 1/2 x 17 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). Atlas uncut. Text: Contemporary tree calf, rebaked to style, flat spine divided into six compartments, red and black morocco labels in the second and fourth compartments, the others with a repeat decoration in gilt. Atlas: Contemporary blue paper covered boards, rebaked to style uniform to the text.

First edition, with the rare large paper issue the text, of the official published account of the first British embassy to China, headed by the Earl Macartney. The atlas volume to this set uncut on full sheets.

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.



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 7/16 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"

Brunet V, 525 (mentions large paper issue); cf. Cordier Sinica 2381-2382; cf. Cox I, p.344; Hill (2004) 1628 (large paper copy, but not identified as such); Lowndes III, p.2502 (mentions large paper issue); Lust 545 & 547; cf. Catalogue of the Asiatic Library of Dr. G.E.Morrison (Tokyo: 1924) I, 696-697; cf. Stafleu & Cowan 12.835.

(#27105)

\$ 29,500



50 TANCOIGNE, Joseph Michel.

A Narrative of a Journey into Persia, and Residence at Teheran: Containing a Descriptive Itinerary from Constantinople to the Persian Capital ... From the French of M. Tancoigne, attached to the Embassy of General Gardane.

London: Printed for William Wright, 1820. 8vo (8 1/2 x 5 3/8 inches). Engraved folding map after Arrowsmith, hand colored engraved plate. Twentieth century half smooth tan calf over marbled paper covered boards, spine with raised bands in six compartments, morocco lettering piece in the second.

First edition in English of a noted French epistolary narrative describing an Embassy to Persia.

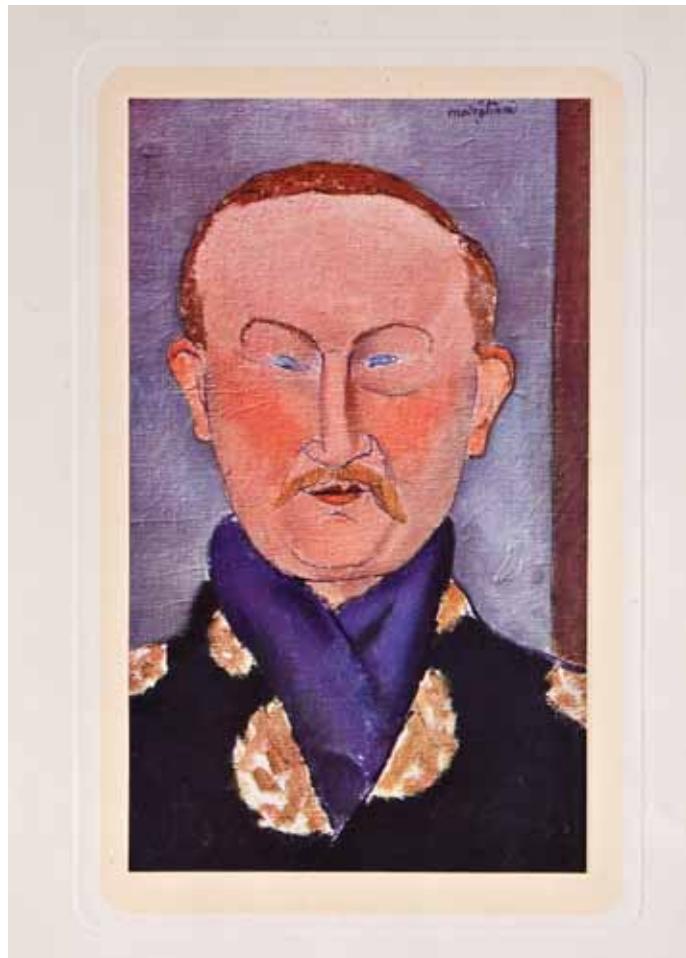
"Tancoigne was attached to the French embassy in Persia from 1807 to 1809" (Atabey). First published in French, this first English edition includes a charming hand colored plate of the interior of a harem. This one volume edition is dedicated to Mirza-Aboul-Hassan-Khan, the Persian Ambassador in London; the dedication reads: "The following Letters, in which an impartial though flattering picture, of the present state of Persia is given, and above all, ample justice has been done to the virtues and talents of his illustrious and enlightened sovereign..."

Atabey 1193 (first edition in French); Wilson, p.222; Weber I:82.

(#27709)

\$ 1,800

COLOR PLATE & ILLUSTRATED



51 BAKST, Leon (1866-1924) - Andre LEVINSON (1887-1933).

Bakst. The Story of the Artist's Life.

London: The Bayard Press [Printed by Dr. Selle & Co., Berlin], 1923. Small folio (14 3/8 x 10 3/4 inches). Half-title. 68 plates with lettered tissue guards (including 52 mounted color lithographs), numerous illustrations. Publisher's vellum, upper cover and spine decorated in brown (minor wear).

First edition in English: one of 315 numbered copies.

Bakst, the famed Russian painter and scene and costume designer, was a member of the Sergei Diaghilev circle and the Ballets Russes, for which he designed exotic, richly coloured sets and costumes. This elaborate limited edition publication, issued to celebrate and chronicle the work of this influential artist, is a superb retrospective on his designs for the Ballets Russes. The present London edition is preferred over the American edition, the latter composed of remainder sheets from the London edition which preceded it. The work has become increasingly difficult to find in good condition.

(#27458)

\$ 3,000



52 BAKST, Leon (1866-1924) - Andre LEVINSON (1887-1933).

L'Oeuvre de Leon Bakst pour la Belle au Bois Dormant.

Paris: De Brunoff, 1922. Folio (15 1/2 x 11 1/2 inches). Portrait of Bakst by Picasso, 2 vignettes, and 54 mounted color plates with lettered tissue guards. Expertly bound to style in full red straight grain morocco, spine with raised bands in six compartments, lettered in the second and third, the others with a repeat decoration in gilt, publisher's wrappers lettered in gold bound in.

Number 461 of 500 copies signed by Bakst: Bakst's costume designs for Perrault's ballet set to music by Tchaikovsky.

Bakst, the famed Russian painter and scene and costume designer, was a member of the Sergei Diaghilev circle and the Ballets Russes, for which he designed exotic, richly coloured sets and costumes. This elaborate limited edition publication is a superb monograph on his designs for Perrault's ballet set to music by Tchaikovsky. The work has become increasingly difficult to find in good condition.

(#26290)

\$ 3,800



53 CASTELLAN, Antoine-Laurent (1772-1838).

Moeurs, usages, costumes des Othomans, et abrégé de leur histoire ... Avec des éclaircissemens tirés d'ouvrages orientaux, et communiqués par M. Langlès.

Paris: Nepveu, 1812. 6 volumes, 18mo (5 1/4 x 3 1/4 inches). Half-titles. 74 stipple and line engraved plates, printed in sepia and beautifully hand coloured. Contemporary dark blue straight grained morocco, bound by Thouvenin [signed R.P. Thouvenin at the base of the spine of the first volume], covers with a wide border composed of fillets and small tools, spine with raised bands in six compartments, lettered in the second and fourth, the others with an overall repeat decoration in gilt, marbled endpapers, gilt edges.

First edition, in a beautiful contemporary signed binding: rare issue with the plates on papier velin, printed in sepia and beautifully hand coloured.

The plates, colored aquatints, include versions of Dalvimart's plates from *The Costume of Turkey*, but with original compositions as well. "[The plates] depict the costume of the functionaries of the Ottoman court; there are also illustrations of arms, standards and other objects as well as an interesting section on music and dance" (Blackmer). Although the title and most references call for 72 plates, the present set contains 74.

This set in a period binding by Joseph Thouvenin, signed "R[eliure] P[ar] Thouvenin" on the spine of the first volume. Thouvenin served as an apprentice to Bozerian but opened his own workshop by 1813.

Ataby 204; Colas 545; Lipperheide 1427; Blackmer 300; Brunet I:1226.

(#27697)

\$ 9,850



54 CATHERWOOD, Frederick (1799-1854).

Views of Ancient Monuments in Central America, Chiapas and Yucatan.

London: F. Catherwood, 1844. Folio (21 1/8 14 1/8 inches). Chromolithographed title by Owen Jones printed in red, blue, and gold, 1 lithographic map printed in red and black, 25 tinted lithographic plates after Catherwood. Publisher's green morocco-backed moiré cloth-covered boards, titled in gilt 'Catherwood's Views / in Central America / Chiapas and Yucatan' on upper cover, flat spine titled in gilt, yellow endpapers.

"In the whole range of literature on the Maya there has never appeared a more magnificent work" (Von Hagen).

This beautiful and rare plate book was printed in an edition of 300 copies. It is seldom found in presentable condition, and is one of the first and primary visual records of the rediscovery of Mayan civilization. Until the publication of the work of Alfred Maudslay at the turn of the century, this was the greatest record of Mayan iconography.

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.



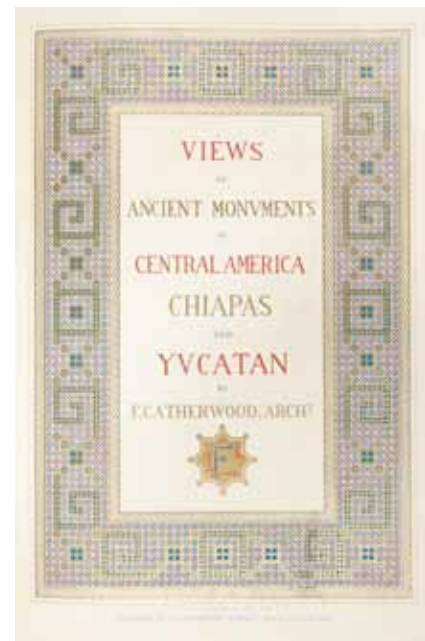
The Views was produced in London, although issued with both London and New York titlepages. Catherwood recruited some of the most distinguished lithographers in London to translate his originals onto stone: Andrew Picken, Henry Warren, William Parrott, John C. Bourne, Thomas Shotter Boys, and George Belton Moore. The beautiful titlepage was executed by Owen Jones. Three hundred sets were produced, most of them tinted, as in the present copy (there is a coloured issue on card stock, which is exceedingly rare). The views depict monuments and buildings at Copan, Palenque, Uxmal, Las Monjas, Chichen Itza, Tulum, and several scattered sights.

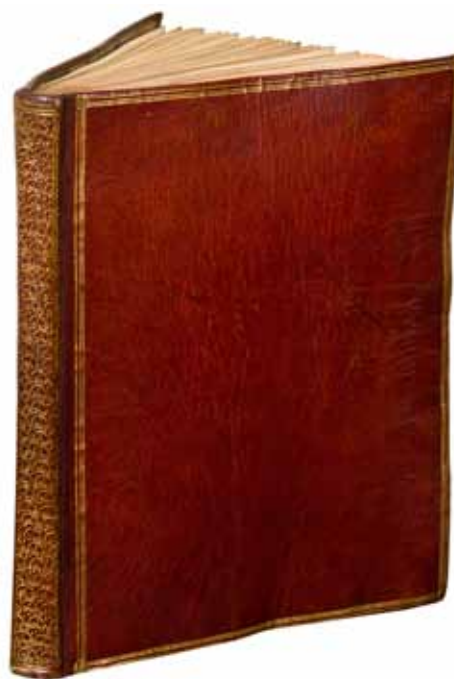
The work of Stephens and Catherwood received great praise, but neither lived to enjoy it long. Stephens died in 1852 of malaria contracted in Colombia, and Catherwood went down on a steamship in the North Atlantic in 1854. "Catherwood belongs to a species, the artist-archaeologist, which is all but extinct. Piranesi was the most celebrated specimen and Catherwood his not unworthy successor" (Aldous Huxley).

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

(#15972)

\$ 67,500





55 CHALLE, Noel (ca.1721-ca. 1775).

[Album containing 26 graphite drawings on vellum by Challe as illustrations for Nicolas-Louis Bourgeois de la Rochelle's poem "Christophe Colomb ou L'Amerique Decouverte"].

[France?: circa 1773]. Large 8vo (9 x 7 inches). 26 graphite drawings on vellum, each measuring approximately 6 5/8 x 4 1/2 inches, tipped into the album, 25 signed in the lower left, labelled/numbered in ink in the upper left corner to correspond with each cantos. Extra-illustrated with two variant engraved versions of the final drawing. Contemporary red morocco, covers bordered with a gilt triple fillet, flat spine elaborately tooled in gilt, marbled endpapers, gilt edges. Later cloth chemise and morocco backed slipcase. *Provenance:* Sotheby, Wilkinson & Hodge, 7 December 1904, lot 145, £24.

An extraordinary survival: newly-rediscovered, largely-unpublished original drawings for a noted 18th century French poem about Columbus's discovery of the New World.

The poem, attributed Nicolas Louis Bourgeois (1710-1776), was published in 1773 containing but two of the above illustrations as frontispieces for the two volumes. Little is known of the artist. Evidently a French painter and illustrator, Challe's oeuvre included illustrations for the Marquis de Puysegur's *Art de la Guerre* (Paris: 1748) and the present work. It is believed from surviving oil portraits by him (including one at the Rijksmuseum) that he worked for a time in Holland. Some references have suggested that subsequent to the present illustrations, he visited America, where he died circa 1775.

As the present drawings suggest, Challe was an accomplished artist. Through a combination of historical and mythological themes, Challe depicts Columbus's arduous journey across the Atlantic, his initial encounters with Native Americans and his triumphant return to Europe. An amazing relic of 18th century book production.

For the printed poem, see: Lewine, p. 112; Cohen, p. 117; Sabin 6896; Barbier. Dict. des ouvrages anon., v. 1, col. 596.

(#26981)

\$ 28,500



56 [COSTUME, Qajar School].

[Album of 28 watercolours of costume of peasants and merchants of Persia].

[Persia: circa 1820s-1840s]. Small 4to (9 x 7 1/2 inches). 28 watercolours, each mounted on card with a ink manuscript border surround. Period dark blue morocco backed blue velvet covered boards, patterned endpapers. Housed in a dark blue morocco backed box. .

Unusual album of Qajar School watercolours depicting Persian merchants of various trades as well as itinerants and beggars.

Among the most notable aspects of the Qajar Dynasty was the extraordinary growth in native art. Most of the portraiture of the period, however, was dedicated to images of Royal figures, making the present album of great interest. The images include not only laborers of the poorest class, but several images of women as well. Among the trades depicted are an egg seller, a wine seller, a hat maker, a bird fancier, a bird seller, a blind beggar, a book dealer and more. An album at the British Museum (ID: 2006,0314,0.1 through 2006,0314,0.28 or P&D 2001,0728.60), which also includes 28 watercolours, is clearly from the same source, with a few similar images, and many of same faces on different trades.

(#26988)

\$ 24,000





57 D'OYLY, Sir Charles (1781-1845).

[Two albums of lithographs, after D'Oyly and others, including images from his Behar Amateur Lithographic Scrap Books].

[Patna: Behar Lithographic Press, [1828-1831]. 2 volumes, oblong small folio (13 1/4 x 10 inches). 36 lithographs, mounted to period paper and tipped onto 34 sheets of tan paper within the albums. Many annotated at a period date on the period paper mounts. Blue paper wrappers. Housed in a modern morocco backed box.

Unique albums of early lithographs by D'Oyly, comprised of portraits and topographic views done on his Patna Press.

Born in India, Sir Charles D'Oyly was educated in England, before returning to India in the service of the East India Company in 1798. By 1808 he was Collector of Dacca, and in 1818 succeeded to baronet. After serving in a series of posts throughout India, culminating in his appointment as Senior Member of the Board of Customs, Salt and Opium, and of the Marine Board in 1833, he returned to England in 1838, and retired in 1839.

He is now best known for his work as an amateur artist, lithographer and publisher in India. D'Oyly became a noted student of George Chinnery, who worked in India between 1802 and 1825. "Chinnery's love of drawing rural India and its people and animals comes through strongly in D'Oyly's work ... [D'Oyly's] work at its best is fresh and charming, and his topographical work has an engaging vividness" (Losty).

Lithography came to India in the 1820s and D'Oyly was an early adopter. "In 1824 D'Oyly was the moving spirit in setting up a society of dilettanti called the Behar School of Athens ... for the promotion of the Arts & Sciences, and 'for the circulation of fun and merriment of all descriptions'" (Losty). D'Oyly had ordered a lithographic press from England in 1823, though transporting it to Patna proved difficult, with the first such attempt resulting in the destruction of the press in a squall on the Ganges. A second press was ordered, and was established at Patna named The Behar Amateur Lithographic Press in 1828 (though there is evidence that D'Oyly had access to lithographic stones at an earlier date).

Among the earliest "published" works from the Patna Press were D'Oyly's *Behar Amateur Lithographic Sketch Books*. At least five such "books" were published (see Abbey, *Travel* 446, 448, 449, and 452, as well as an additional example referenced by Abbey located in the India Office Library). These Scrap Books contained a varying number of lithographs drawn on stone by D'Oyly after his own drawings, as well as other members of the Behar School of Athens. This included Chinnery, his wife Elizabeth Jane D'Oyly, Christopher Webb Smith, James Young, T. Paterson, James Prinsep, Mary Fendall, Sarah Amherst and at least two native Indian artists named Shiv Dayal and Jai Ram Das, among others.

The present albums, without titles or wrapper labels, are comprised of lithographs printed on the Patna press, all drawn on stone by D'Oyly and most after drawings by D'Oyly himself (24). Other artists represented include Chinnery (3), Ms. Fendall (2), T. Paterson (2), H. Woodcock (1), L. Lowis (1), W. Jackson (1) and Jai Ram Das (1), with an additional image without imprint. Several of the prints are dated, being accomplished between 1828 and 1831. Most of the images depict native Indians and landscape, though some charming images depict the life of the English dilettanti, including a fantastic image of an Englishman and his family enjoying an elaborate Indian puppet show.

Similar albums of varied Behar Lithographic Press Company lithographs are in the Macnabb Collection at the India Office Library and discussed by Losty (see Losty "Sir Charles D'Oyly's Lithographic Press and his Indian Assistants" in Rohatgi and Godrej, *India: A Pageant of Prints*, pp. 144-146). He writes: "The five volumes of the Behar Lithographic Scrap Book do not overlap among themselves, but a part of their contents is found in the contemporary album compilations, with also examples from the other published sets as well as 'unpublished' prints showing D'Oyly working up other ideas." Also extant and mentioned by him are a set of albums owned by Lady D'Oyly, now in the India Office Library, with annotations similar to many of the present examples.

"Although [D'Oyly's published works] appear to be regular books in the sense that various copies of them were printed, it is obvious that none of the products of the Behar Lithographic Press was ever published in any commercial sense" (Losty). Abbey concurs, writing: "there seems to be no evidence as to whether D'Oyly sold copies of the Behar Amateur Press Books, or distributed them privately." As a result, all are rare, all vary amongst each other and of those extant, most bear direct association with D'Oyly and his circle; this latter point is supported by the revealing manuscript inscriptions on many of the mounts, perhaps done by Lady D'Oyly herself.

Cf. Abbey, *Travel* 446, 448, 449, and 452; Archer, *India Observed*, pp. 70-72; Godrej and Rohatgi, *Scenic Splendours*, pp. 58-60; Jeremiah P. Losty, "Sir Charles D'Oyly's Lithographic Press and his Indian Assistants" in Rohatgi and Godrej, *India: A Pageant of Prints*, pp. 135-160.

(#27629)

\$ 8,500

58 D'OYLY, Sir Charles (1781-1845).

No: 2 Indian Sports.

[Patna]: Behar Lithographic Press, [1829]. Oblong 4to (11 x 16 3/8 inches). Lithographed throughout. Title and 12 lithographed plates, each a mounted India proof. Publisher's blue paper wrappers, original paper label on the upper wrapper. Housed in a modern blue morocco backed box.

Very rare separately issued second part of D'Oyly's work on hunting in India, lithographed on his Patna Press.

Born in India, Sir Charles D'Oyly was educated in England, before returning to India in the service of the East India Company in 1798. By 1808 he was Collector of Dacca, and in 1818 succeeded to baronet. After serving in a series of posts throughout India, culminating in his appointment as Senior Member of the Board of Customs, Salt and Opium, and of the Marine Board in 1833, he returned to England in 1838, and retired in 1839.

He is now best known for his work as an amateur artist and publisher of lithographs in India. D'Oyly became a noted student of George Chinnery, who worked in India between 1802 and 1825. "Chinnery's love of drawing rural India and its people and animals comes through strongly in D'Oyly's work ... [D'Oyly's] work at its best is fresh and charming, and his topographical work has an engaging vividness" (Losty).

Lithography came to India in the 1820s and D'Oyly was an early adopter. "In 1824 D'Oyly was the moving spirit in setting up a society of dilettanti called the Behar School of Athens ... for the promotion of the Arts & Sciences, and 'for the circulation of fun and merriment of all descriptions'" (Losty). D'Oyly had ordered a lithographic press from England in 1823, though transporting it to Patna proved difficult, with the first such attempt resulting in the destruction of the press in a squall on the Ganges. A second press was ordered, and was established at Patna in 1828 (though there is evidence that D'Oyly had access to lithographic stones at an earlier date) and named The Behar Amateur Lithographic Press.

Among the earliest "published" works on the Patna Press was a series of prints titled Indian Sports. The first number includes plates bearing dates between June and August 1828; the present second series are all dated September 1829. The present second part of D'Oyly's views of big game hunting in India is considerably more scarce than the first, with no copy in Abbey or the British Art Center, Yale. Losty suggests that a third number was started, but not completed, based on the presence of similar plates dated 1830 in an album of assorted lithographs in the India Office Library.

The plates in this rare second part comprise:

- | | |
|-----------------------|--------------------------|
| 1) Rhinoceros Hunting | 8) Deer Hunting |
| 2) Tiger Hunting | 9) Deer Shooting |
| 3) Tiger Shooting | 10) Jungle Fowl Shooting |
| 4) Leopard Hunting | 11) Quail Shooting |
| 5) Hog Hunting | 12) Duck Shooting |
| 6) Hog Hunting [#2] | |
| 7) Bear Hunting | |

"Although [D'Oyly's published works] appear to be regular books in the sense that various copies of them were printed, it is obvious that none of the products of the Behar Lithographic Press was ever published in any commercial sense" (Losty). As a result, all are rare and of those extant, most bear direct association with D'Oyly and his circle.

Abbey, Travel 447 (for Number 1, mentioning the existence of the present second part from a description by Schwerdt); Schwedt, I:149; Archer, India Observed, pp. 70-72; Godrej and Rohatgi, Scenic Splendours, pp. 58-60; Jeremiah P. Losty, "Sir Charles D'Oyly's Lithographic Press and his Indian Assistants" in Rohatgi and Godrej, India: A Pageant of Prints, pp. 135-160.

(#27594)

\$ 4,800



59 D'OYLY, Sir Charles (1781-1845).

Sketches of the New Road in a Journey from Calcutta to Gnah.

Calcutta: Asiatic Lithographic Company's Press, 1830. Oblong 4to (9 5/16 x 11 1/4 inches). Lithographed throughout. 22 lithographed, each India proof mounted onto sheets with lithographed captions, each with accompanying lithographed text leaf. (Minor dampstaining). Publisher's brown paper lettered wrappers. Housed in a modern red morocco backed box. *Provenance*: Hastings Hadley D'Oyly (inscription on title).

Very rare work of views by D'Oyly, lithographed in Calcutta at the Asiatic Lithographic Company's Press.

Born in India, Sir Charles D'Oyly was educated in England, before returning to India in the service of the East India Company in 1798. By 1808 he was Collector of Dacca, and in 1818 succeeded to baronet. After serving in a series of posts throughout India, culminating in his appointment as Senior Member of the Board of Customs, Salt and Opium, and of the Marine Board in 1833, he returned to England in 1838, and retired in 1839.

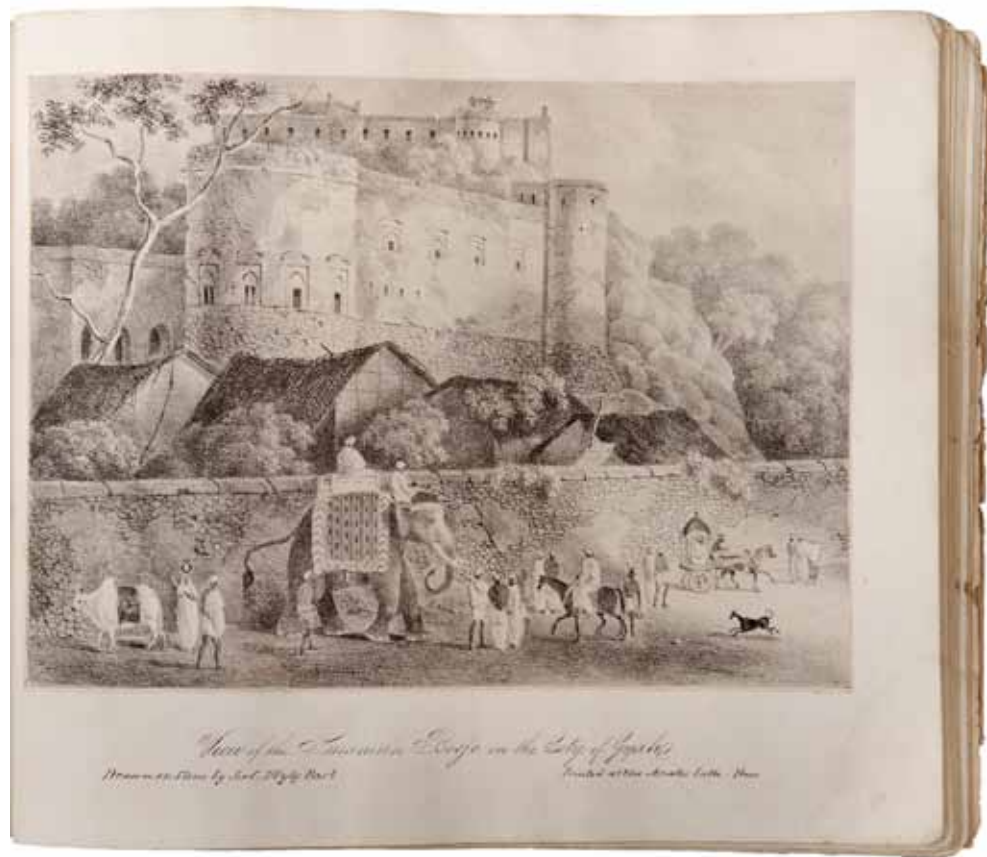
He is now best known for his work as an amateur artist and publisher of lithographs in India. D'Oyly became a noted student of George Chinnery, who worked in India between 1802 and 1825. "Chinnery's love of drawing rural India and its people and animals comes through strongly in D'Oyly's work ... [D'Oyly's] work at its best is fresh and charming, and his topographical work has an engaging vividness" (Losty).

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"During 1827 and 1828, D'Oyly had been drawing on stone, a series of views taken from his pen-and-ink drawings of the road which had recently been laid between Calcutta and Gaya and these were eventually published by Thomas Black [at his Asiatic Lithographic Press in Calcutta] ... This does not necessarily indicate that D'Oyly had by 1830 grown tired of the Patna Press" (Losty). Losty suggests that D'Oyly accomplished the work at Patna, but had the finished stones sent down the river to Calcutta for printing and the addition of the title page and text. The original drawings for the work survive, located in the British Library.

Unlike many of the other D'Oyly "published" works from this early period of lithography in India, each of the plates in the *Sketches of the New Road* bear D'Oyly's imprint identifying him as the artist on stone. The plates comprise:

- 1) A Hindoo temple at Jehanabad
- 2) View of the Purisnaut Hills from Chatna
- 3) View of an insulated rock near Ruggoonauthpore on the New Road, 1828
- 4) View of the rocky hills at Ruggoonauthpore, 1827
- 5) View on the road from Chunder Kerree to Chass crossing the Odilbun Nullah, 1827
- 6) View on the road from Angballee to Goomea crossing the Damooda River, 1827
- 7) View in the Chittroo Pass on the road from Gomea to Chittroo Chutta, 1828
- 8) End of the Chittroo Pass, 1827
- 9) View of the Village and Hill of Silwar with a telegraph tower
- 10) View from the summit of the Kutcumsundee Pass, 1828
- 11) Summit of the Kutcumsundee Pass, 1828



- 12) End of the Dungye Pass on the New Road, 1828
- 13) Entrance into the city of Gyah by the Sheerghathy Road
- 14) View of the Summun Boorhe in the city of Gyah
- 15) View of the back entrance to the Summun Boorhe in the City of Gyah
- 16) View of the Bishunpud Temple and part of the city of Gyah from the Fulgo River
- 17) Temple of Seta Mahaish Mahadeo at the bottom of the Burrum Jewun Hill near Gyah
- 18) View of the Muccundee Dewul and the Beturnee Tank at Gyah
- 19) View of a small Hindoo temple in front of the Great Temple at Bhood Gyah
- 20) Hindoo temple at Bhood Gyah, 8 miles from the city of Gyah
- 21) Terrace of the Hindoo temple at Bhood Gyah in Behar
- 22) View of an excavated chamber in the summit of the Barabur Hill, 14 miles N.E. from Gyah.

“Although [D’Oyly’s published works] appear to be regular books in the sense that various copies of them were printed, it is obvious that none of the products of the Behar Lithographic Press was ever published in any commercial sense” (Losty). As a result, all are rare and of those extant, most bear direct association with D’Oyly. The present example includes provenance to Sir H. H. D’Oyly (1864-1948), as well as another indecipherable D’Oyly family presentation. We can locate but six other extant copies: British Art Center, Yale (the Abbey copy); British Library; Oxford; University of Sydney, Australia; and Basel Universitätsbibliothek.

Abbey, Travel 455; Archer, India Observed, pp. 70-72; Godrej and Rohatgi, Scenic Splendours, pp. 58-60; Jeremiah P. Losty, “Sir Charles D’Oyly’s Lithographic Press and his Indian Assistants” in Rohatgi and Godrej, India: A Pageant of Prints, pp. 135-160.

(#27570)

\$ 9,500



60 EMPSON, Charles (1794-1861).

Narratives of South America; illustrating Manners, Customs, and Scenery.

London: Printed by A. J. Valpy ... and published for the author by William Edwards, 1836 [plates watermarked 1836]. Small folio (14 1/8 x 10 1/2 inches). 15 hand-coloured plates (14 being watercolour over etched line after Empson, 1 engraved plate printed in sepia and hand-coloured after Sowerby). Later three quarter crimson crushed morocco over marbled boards by Riviere & Son, marbled endpapers, t.e.g.

One of very few large-paper, deluxe copies with all the plates beautifully hand-coloured: among the rarest South American colour plate books.

In 1824, Charles Empson, at the age of 29, left England for South America, exploring the northern section of the continent in what is now Colombia. Empson's preface gives some indication of his motivations for travelling abroad: "The glorious descriptions of Humboldt had induced many persons who had no other motive beyond that of beholding Nature in all her majesty, to explore these regions so gorgeously clothed in primaevial vegetation and so abundant in every production interesting to mankind." The text, divided into twelve "narratives," discuss the geography, natural history and natives of the region. The plates, after drawings by Empson himself, aptly portray the grandeur of the scenery he describes.

Three issues of this work seem to have been produced: 1) an octavo text (containing two natural history plates) and a separately-issued portfolio of 14 plates (12 being coloured etchings, and 2 being coloured lithographs), with the plates trimmed and mounted to card, produced and sold by Ackermann [e.g. Abbey 702]; 2) a large-paper text bound with the 14 plates, all uncoloured [e.g. Tooley 210, incorrectly referring to his as a later issue]; and 3) a deluxe issue, as in the present copy, with a large-paper text with 15 plates entirely hand coloured (14 being watercolour over etched line [the two lithographed plates from the portfolio issue being substituted for superior etched plates], and a hand-coloured, colour-printed engraving [one of the natural history plates from the octavo text, but printed in colours on large paper and hand-coloured]). This final issue is the rarest and was likely produced in only a handful of copies.

Cf. Tooley 210; cf. Abbey, Travel 702; cf. Sabin 22548; cf. Bobins, The Exotic and the Beautiful 808.

(#26327)

\$ 30,000



From a sketch made on the spot

EL SALTO.

by Charles Esquivel

61 FIELD, George (1777-1854).

Chromatography; or, a Treatise on Colours and Pigments, and of their Powers in Painting, &c.

London: Charles Tilt, 1835. Quarto (12 1/2 x 9 3/4 inches). List of subscribers. Hand-coloured engraved frontispiece, one engraved plate. Expertly bound to style in half black morocco over period marbled paper covered boards, spine with raised bands in six compartments, lettered in the second compartment, the others with a repeat decoration in gilt.

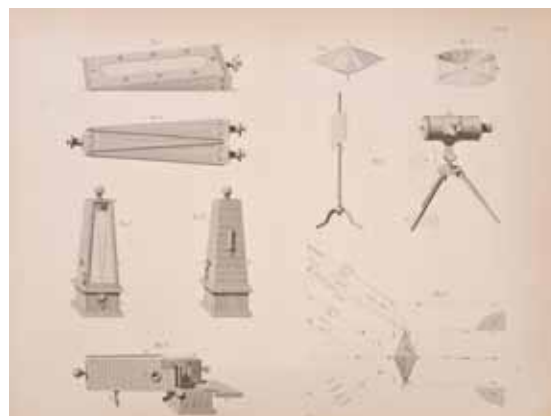
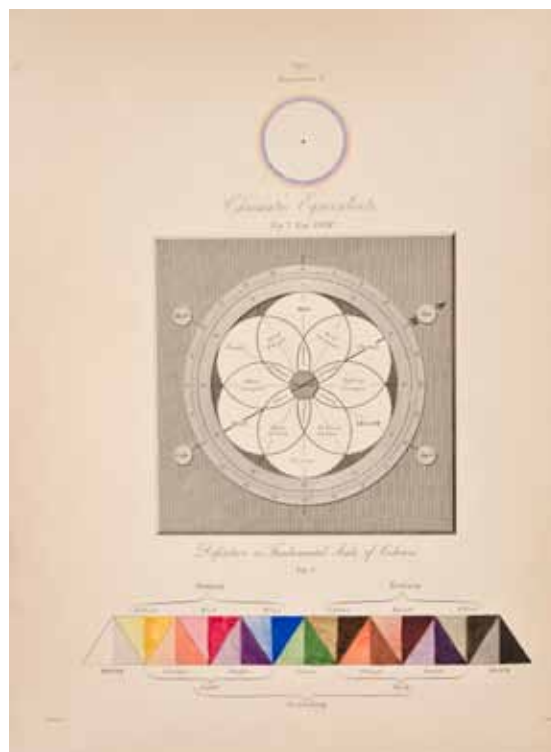
First edition of the most influential work on colour pigment chemistry written in England in the early 19th century by a leading chemist in the field.

"The principal object of the present treatise is, therefore, by pointing out the true character and powers of colours and pigments, to enable the student to choose and employ judiciously those which are best adapted to his purpose, and thereby to prevent the too frequent disappointment of this hopes and endeavours by a failure at the very foundation of his work. As colours or pigments refer to the various modes in which painting is practised, and as these modes differ most essentially in the mechanical application of colours, in their chemical combinations, and in the purposes to which they are applied, - the chemical and mechanical properties of pigments have been indicated herein, and the appropriate application of each pointed out, so far as to enable the student in each mode to make his own selection" (Preface).

"In many ways, the most useful literary source concerning pigments rather than painting of the period is Fields Chromatography, published in 1835 ... The first part of Chromatography is concerned with colour theory, followed by a section in which the nature and composition of individual pigments are discussed. The last part contains some comments on oils, varnishes and picture cleaning ... From an historical point of view an important feature of the first edition is the inclusion of a large number of pigments, no matter how obscure, so that the book fills the gaps left by most of the early 19th century books on painting" (Harley).

In addition to its importance on colour pigments, the final chapter discusses and illustrates some new optical instruments - i.e. the chromascope and the metrochrome. There were a number of later editions (including 1841, 1869 and 1885, and a German translation in 1836); this first edition is rare.

Abbey, *Life*, 123; R. D. Harley, *Artists pigments*, pp. 27--28; Weinreb Cat 39:103 (#26281)



\$ 2,900



62 [ILLUMINATED MANUSCRIPT] - Annette von ECKARDT (1871-1934).

Cy Comencent Les Chroniques de Jherusalem Abregies [manuscript facsimile of the original Chronicles of the Crusades in the Austrian National Library].

[Vienna: 1922-24]. Folio (21 x 11 inches). 34 pages, on fine vellum, written in a batarde hand in red and black ink. 2 full-page and 83 half-page, quarter-page, and column width miniatures illuminated in full color and burnished gold, numerous illuminated initials, all within alternating red and blue borders with gold decoration. Original vellum over bevelled oak boards. Housed in a black morocco backed box. *Provenance:* Ralph C. Runyon (letters by the artist laid in).

Astounding manuscript facsimile of a celebrated illuminated manuscript account of the Second Crusade.

The Croniques de Jherusalem is among the prized possessions of the Austrian National Library. The richly illuminated codex, of which this manuscript is a painstaking exact copy, was prepared on behalf of Phillip the Good, (also known as Phillip III, Duke of Burgundy) circa 1450. Recent scholarship has attributed the original to the Master of Girart de Rouissillon, naming the codex as among his finest works. Phillip the Good is best remembered for his extravagant court, his taste for luxury and his patronage of the arts. During his reign, some six hundred illuminated manuscripts were commissioned, including the Croniques de Jherusalem. The original manuscript came into possession of Emperor Mathias and was passed down by inheritance to Emperor Max I, being notable enough to be mentioned in the inventory of the Treasury at that time. In the mid-18th century, the codex passed to the Imperial Library, later to be renamed the National Library.



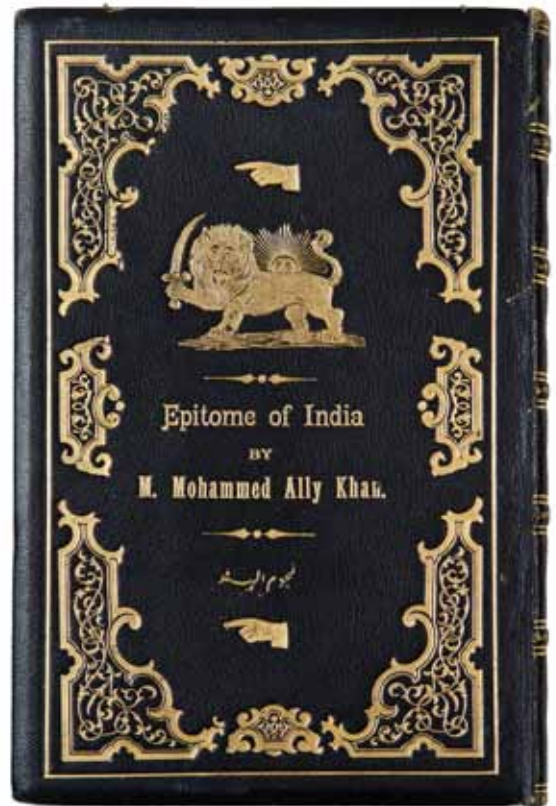
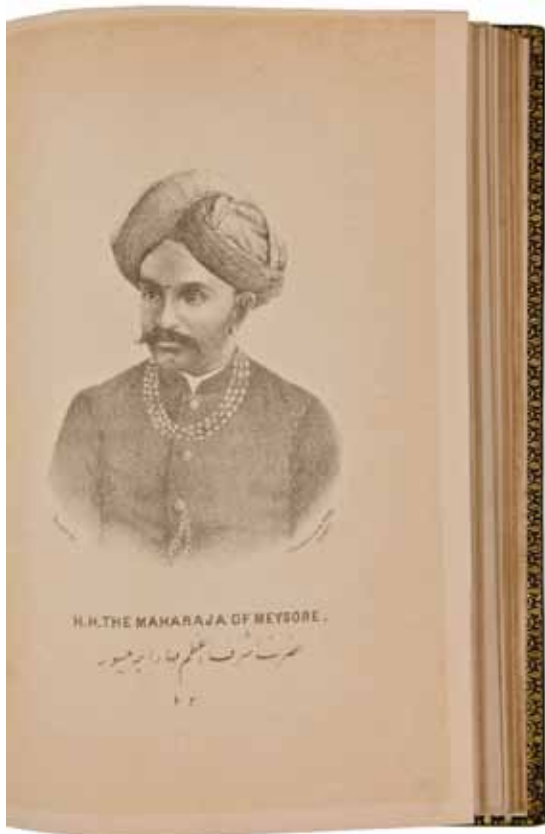
In 1922, artist, antiquary and publisher Annete von Eckardt was given permission to copy the famed manuscript, which to that time had not been reproduced. Von Eckardt, perhaps best known for her relationship with Franz Marc, was an extraordinary artist and colourist, as evidenced by this manuscript. In a note laid in, Eckardt describes the two year process by which she accomplished the work: "The original miniatures are shown very rarely and only by exceptional permission. Thanks to the kindness of the Director Herr Smital for two long years of tedious work it was possible to copy leaf by leaf with the aid of a magnifying glass. Again and again every detail of the work was compared with the original, while the precious leaves were kept under a protecting sheet of glass. Great difficulties were produced by the poor light in the library, which being situated in the old in period castle is entirely equipped in the style of the middle ages. Of course to execute the minute work of the miniatures no ordinary water-colours could be used: the lapis lazuli blue, scarlet red, turquois green had to be prepared with the aid of the yellow of eggs, honey, etc. etc. All the gold consists of pure gold and is finished by polishing with an agate style and will never tarnish. Such difficult and tedious copying of precious and antique masterpieces can hardly be expected, if at all, more than once. Therefore, this exquisite work of art, the Chronology of the Crusades, will ever be increasing in value as time goes on."

An extraordinary work of art.

Cf. Österreichische Nationalbibliothek, Cod. 2533.

(#26335)

\$ 57,500



63 KHAN, Mirza Mohammed Ali.

Epitome of India. Containing a brief and concise description of the land, from the political, social, statistical & general points of view, including that of all the principal & petty Native states.

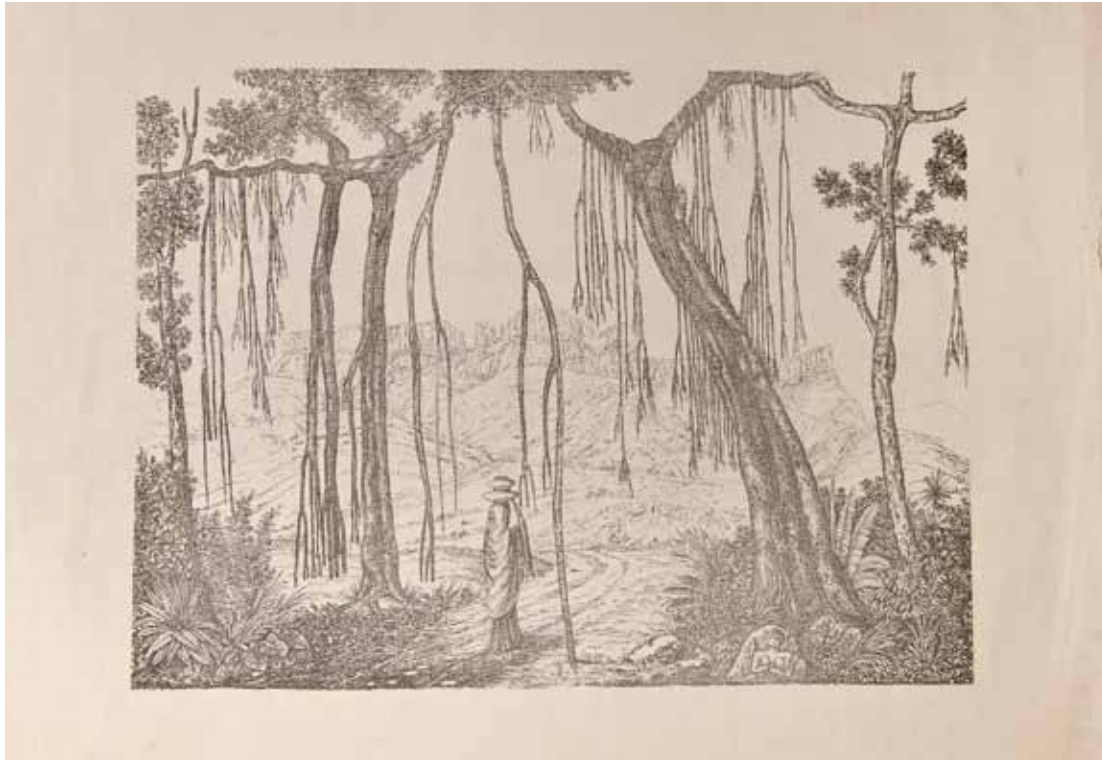
Bombay: Haidary Printing Press, 1893. 8vo (9 1/4 x 6 inches). Text in English and Persian. 16 portrait plates, lithographed at Chitrotejuck Press, Bombay. Contemporary black morocco, covers elaborated blocked in gilt, gilt spine with raised bands in six compartments, cloth gilt endpapers, gilt edges, bound at the Education Society's Press, Byculla.

Scarce Bombay imprint, illustrated with portraits of the Maharaja.

The author served as the Minister of Foreign Affairs of the Imperial Persian Government.

(#26433)

\$ 4,000



64 [MACKENZIE, George; Captain, 2d. (Queen's Royal) Regiment of Foot].

A Series of Pen Sketches of Scenery in the Island, and Presidency of Bombay by George Mackenzie, late Captain Queen's Royal Regiment ...

[Bombay?]: 1842. 3 parts, oblong small folio (11 x 17 1/2 inches). 12 wood engraved plates (four plates per part), the titles of each plate printed on the inside of each front wrapper, the plates otherwise unlettered and unsigned. Publisher's blue paper wrappers, lettered on the upper wrapper. Housed in a dark blue morocco backed box.

An unrecorded series of views in the vicinity of Bombay.

Titles of the plates:

- | | |
|--|---|
| 1) The Harbour with Mazagon, Bombay, & Colabah from the heights above Lewree | 7) Temple & Tomb near Poorundhur |
| 2) Karanjah, from the heights on Elephanta | 8) Scene, Bombay Harbour |
| 3) Chowhe | 9) Callian |
| 4) Scene, on the Ghant | 10) Scene Bombay Harbour with the Island of Elephants |
| 5) Light House Colabah | 11) Worlee & Makim Forts with Bandora & Senhor di Monte |
| 6) Scene from the Hills above Tannah, looking towards Bhewndee | 12) Raj Muchee |

We find only a passing reference to these views in Samuel T. Sheppard's *History of the Byculla Club* (Bombay: 1916): "The lithographed sketches, once well known, are now rare. As works of art they were scarcely worth preserving, but their topographical value is by no means small."

(#27571)

\$ 18,500



65 MORAN, Thomas (1837-1926).

Catalogue of the Oils and Water Colors of Thomas Moran, N.A. Illustrated with Etchings by the Artist and M. Nimmo Moran, from the most important Works. Sold on Wednesday, February 24th, under the management of The American Art Association, at the Galleries of Messrs. Ortgies & Co. ... by Mr. Thomas E. Kirby.

New York: 1886. 4to (12 x 9 1/2 inches). Title on upper wrapper printed in red and black. Eight etchings after Thomas Moran (five by Thomas Moran and signed by him in pencil, 3 by T. Nimmo Moran). Publisher's lettered wrappers. Housed in a brown cloth chemise and slipcase.

With five original etchings signed by Thomas Moran.

Among the five signed etchings is Moran's iconic western image "Fording the Stream, Green River, Wyoming Territory" listed as item 9 in the catalogue. Among the other western paintings listed in the catalogue are his large oils titled Cañon of the Rio Virgen, in Southern Utah (item 6) and Rock Towers of the Colorado (item 23).

Klackner 49-52.

(#27056)

\$ 8,500



66 POOLE, Burnell (1884-1933).

Yacht Etchings [cover title] [i.e. a bound collection of 22 prints of famous yachts including several America's Cup participants].

1929-1933. 4to (13 1/2 x 12 1/4 inches). 22 aquatints with etching (21 signed). Contemporary dark blue morocco by James MacDonald & Co., covers ruled in gilt, spine with raised bands in six compartments, each panelled in gilt, marbled endpapers. *Provenance*: C. Hayward Murphy (name in gilt on upper cover).

Noted collection of wonderful aquatints, limited to 35 copies, depicting famous American yachts by a noted marine artist.

Burnell Poole (1884-1933) would become among the most accomplished marine artists of the first half of the 20th century, noted for his work during WWI in the North Atlantic depicting the ships of the U.S. Navy. This collection of prints by Poole includes among the most famous yachts of the first half of the 20th century, including Vanderbilt's Reliance (1903 America's Cup defender), Walter's Resolute (1914 America's Cup defender) and Lipton's Shamrock IV (1920 America's Cup challenger).

- 1) Flying Cloud (signed, titled and numbered 28/35 in pencil)
- 2) Aloha (signed, titled and numbered 28/35 in pencil)
- 3) Medora (signed, titled and numbered 28/35 in pencil)
- 4) Atlantic (signed, titled and numbered 28/35 in pencil)
- 5) Windward (signed, titled and numbered 28/35 in pencil)
- 6) Resolute and Vanitie (signed, titled and numbered 28/35 in pencil)
- 7) Reliance (signed, titled and numbered 28/35 in pencil)
- 8) N.Y.C. 40s (signed, titled and numbered 28/35 in pencil)
- 9) Shamrock IV (signed, titled and numbered 28/35 in pencil)
- 10) Corsair (signed, titled and numbered 28/35 in pencil)
- 11) Advance (signed, titled and numbered 28/35 in pencil)
- 12) Vanitie (signed, titled and numbered 28/35 in pencil)
- 13) Viking (signed, titled and numbered 28/35 in pencil)
- 14) Shamrock II (signed, titled and numbered 28/35 in pencil)

- 15) Nina (signed, titled and numbered 28/35 in pencil)
- 16) Nourmahal (proof before Poole's printed monogram with title and date, signed and titled in pencil)
- 17) Guinevere (proof before Poole's printed monogram with title and date, signed and titled in pencil)
- 18) Migrant (proof before Poole's printed monogram with title and date, signed and titled in pencil)
- 19) Intrepid (proof before Poole's printed monogram with title and date, signed and titled in pencil)
- 20) Enterprise (signed and titled in pencil)
- 21) Shamrock V (signed and titled in pencil)
- 22) Weetamoe (unsigned and untitled)

(#26632)

\$ 12,000



67 PYNE, William Henry (1769-1843).

The History of the Royal Residences of Windsor Castle, St. James's Palace, Carlton House, Kensington Palace, Hampton Court, Buckingham House and Frogmore.

London: printed for A. Dry, 1819 [plates watermarked 1816-1818]. 3 volumes, large quarto (13 5/8 x 11 1/4 inches). Seven section titles. 100 fine hand-coloured aquatint plates by T. Sutherland, W.J. Bennett, R. Reeve, and D. Havell after J. Stephanoff, C. Wild, R. Cattermole, W. Westall and G. Samuel. Three quarters red crushed morocco over red pebbled cloth boards, bound by Morrell, spines with raised bands in 6 compartments, lettered in the second, third and fourth, the others with a repeat decoration in gilt, marbled endpapers.

A very fine set, with pre-publication watermarks, of this important architectural record of the British palaces and among the best known and most wonderful English colour plate books.

One of the main glories of Pyne's work is the remarkable pictorial record it offers of the interior decorations and furnishings of Windsor Castle, showing the castle as it was before the extensive alterations carried out from 1824-1828. Also depicted in some detail are St. James's Palace, Carlton House (with a splendid series of now-vanished interiors created for the Prince Regent by Holland with Wyatt and Nash as architects), Kensington Palace, Hampton Court, Buckingham House (including a view of the east front as it was a century before Aston Webb's drastic remodelling carried out in 1913), and Frogmore as remodeled by Wyatt.

Abbey Scenery 396/397; *Martin-Hardie*, pp. 91; *Prideaux*, p. 348; *Tooley* 389.

(#26520)

\$ 9,500



68 REMINGTON, Frederic, A.B.FROST and others (illustrators) - A.C.GOULD (editor).

Sport or Fishing and Shooting.

Boston: Bradlee Whidden, 1889. Folio (21 1/2 x 15 1/4 inches). 15 chromolithographic plates after Remington, Frost, Cozzens and others. Expertly bound to style in full dark red straight grain morocco.

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

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

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.

Bennett p.48; Tyler Prints of the West pp.127 & 174; not in Reese, Stamped with a National Character.

(#26141)

\$ 22,500



69 RIVERO, Mariano Eduardo de (1798 -1857); and Juan Diego de TSCHUDI (1818-1889).

Antigüedades Peruanas.

Vienna: Leopold Muller, 1851. Atlas volume only, oblong folio (22x 16 3/4 inches). Chromolithographed title and 59 chromolithographed plates by L. Muller (numbered I-LVIII, plus VI bis). (Minor wear along fore-edge of one plate repaired). Publisher's lettered paper boards, rebacked and retipped to style.

"A work of great importance on the ethnology and antiquities of Peru" (Sabin).

Rivero (1798 -1857), Director to the National Museum of Lima, was a prominent Peruvian scientist, geologist and archaeologist. In 1851 he published the present work with Tschudi (1818-1889), a Swiss naturalist and explorer, who journeyed to Peru in 1838, where he would stay for five years, before continuing his research in Brazil.

"A work of great importance on the ethnology and antiquities of Peru. It treats on the history, government, religion, language, science and arts of the Incas prior to the Spanish invasion, and contains the earliest authentic delineation of their architectural and other remains. The plates, which comprise upwards of eighty engravings, were executed with great care and finely coloured" (Sabin).

Palau 270410; Sabin 71643

(#27084)

\$ 8,500



70 THIERRY, A.

Colonie Agricole et Penitentiare de Mettray.

[Paris]: Imprimerie de Lemerrier, [circa 1850]. Oblong folio (11 x 15 3/4 inches). Lithographed title and 20 lithographed plates by Sauve, Tirpenne and Faivre after Thierry. Publisher's burgundy patterned cloth stamped in blind and gilt, with a floral and arabesque design, gilt lettering on upper cover, expertly rebacked to style, yellow endpapers (covers a bit abraded).

First edition of a very rare book of views of a French prison for juvenile delinquents.

Founded in 1840 by Frederic Demetz with just six inmates, the juvenile-only facilities of the Colonie Agricole et Penitentiare de Mettray was a revolutionary penal institution inasmuch as youth delinquents had hitherto been incarcerated with adult offenders. Demetz worked in conjunction with Guillaume-Abel Blouet, perhaps better known for the final design of the Arc de Triomphe, with a goal of actually rehabilitating young criminals rather than simply warehousing them. Set in an orderly open-air environment, the colony promoted manual labor and prayer, work, education and moral rectitude. Like many other idealistic attempts at penal reform, the once revolutionary methods at the Colonie Agricole et Penitentiare de Mettray devolved into often cruel and harsh punishment amidst deplorably overcrowded conditions. The full-page lithographs in this volume recount the various idealized activities and so-called schools within the colony, ranging from a general view of the colony, to church services, to sleeping quarters, to mess halls to agriculture and mining.

(#26694)

\$ 6,500

71 VAN LENNER, Henry John (1815-1889).

The Oriental Album: Twenty illustrations in oil colors of the people and scenery of Turkey, with an explanatory and descriptive text.

New York: Anson D.F. Randolph, 1862. Folio (18 x 13 3/4 inches). Tinted lithographic additional title by Charles Parsons, printed by Endicott & Co., 20 chromolithographic plates by Parsons after van Lennep, all printed by Endicott & Co. of New York. (Text somewhat toned as usual, minor foxing to the additional title, the plates generally clean). Original morocco-backed maroon pebble-grain cloth, upper cover blocked in gilt with the title above and below a vignette of a veiled lady seated on a camel being led by an arab, beneath a crescent moon, beside some palm trees.



A rare and important color-plate book: One of the relatively few American costume books, and certainly the best such created in 19th-century America.

This is a notable and unusual instance of the taste for the Ottoman or “Turkish” which manifested itself in the furniture of the period but seldom in books. In terms of American color-plate books, this is one of the only large projects from the 1860s, when the Civil War seems to have curtailed production of such lavish enterprises. “The one really big chromolithographic book of this decade ... the art is simple, but [Charles] Parson’s hand is obvious in the good lithography, and Endicott’s printing is well done for its time” (McGrath). “Endicott achieved a rich variety of color which demonstrated the increased technical ability of American printers in the medium” (Reese).

Henry Van Lennep was born in Smyrna, the son of European merchants. Educated, on the advice of American missionaries, in the United States, he returned to Turkey as a missionary in 1840, and spent most of the next twenty years in various parts of the Ottoman Empire. Returning to the United States in 1861, he turned his superb original drawings of Middle Eastern life into the *Oriental Album*. The plates include two scenes of Jewish life in the Ottoman Empire. Included are plates of “A Turkish Effendi”, “Armenian Lady (at home)”, “Turkish and Armenian Ladies (abroad)”, “Turkish Scribe”, “Turkish Lady of Rank (at home)”, “Turkish Cavass (police officer)”, “Turkish Lady (unveiled)”, “Armenian Piper”, “Armenian Ladies (at home)”, “Armenian Marriage Procession”, “Armenian Bride”, “Albanian Guard”, “Armenian Peasant Woman”, “Bagdad Merchant (travelling)”, “Jewish Marriage”, “Jewish Merchant”, “Gypsy Fortune Telling”, “Bandit Chief”, “Circassian Warrior”, “Druse Girl.”

Bennett, p.108; Blackmer Catalogue 1715; Blackmer Sale 1500; DAB XIX, 200; McGrath, pp.38, 115, 162; Reese, Stamped with a National Character 97; Atabey 1274

(#26763)

\$ 12,000

NATURAL HISTORY

72 AUDUBON, John James (1785-1851).

Ornithological Biography, or an account of the habits of the birds of the United States of America; accompanied by descriptions of the objects represented in the work entitled The Birds of America, and interspersed with delineations of american scenery and manners.

Vol. I: Philadelphia: E. L. Carey and A. Hart, 1832; vol.II: Boston: Hilliard, Gray and Company, 1835; vol.III: Edinburgh: Adam and Charles Black [and others], 1835 [but with New York 1836 copyright slip pasted onto the half-title]. Volumes I-III (of 5), octavo (10 1/4 x 6 1/4 inches). Half-titles, 16pp. prospectus to 'The Birds of America' at the end of vol.I. (Some old dampstaining to volumes I and II). Uniform near-contemporary black half morocco over marbled paper-covered boards, spines in five compartments with semi-raised bands, lettered in the second and fourth compartments (extremities scuffed, inner hinges strengthened with cloth at an early date, vol.III lacking the front free endpaper). *Provenance:* Nathaniel Bowditch (1773-1838, each volume inscribed by John James Audubon and dated Boston, September 27th 1836); Henry Ingersoll Bowditch (1808-1892, signatures).

Very rare inscribed copies of American editions or issues of the first volumes of Audubon's textual accompaniment to his 'Birds of America': the provenance is particularly important as it recalls the friendship between Audubon and Nathaniel Bowditch, another great self-made scientist.

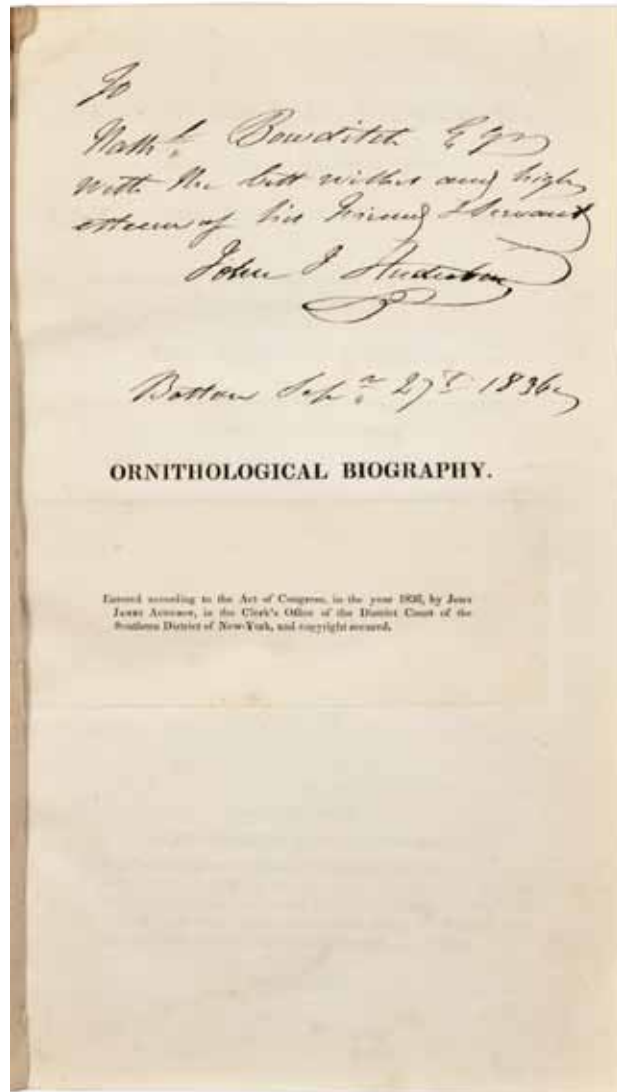
Volume I is the second issue of what Ellis describes as "a separate American edition of volume I of this famous work." The first issue was published in 1831 with a different imprint. This issue is made up from the sheets of the first issue with an updated title. According to Zimmer, "it differs in some particulars from the Edinburgh edition. Some of the wording of the introduction is altered; that of the general text appears the same with minor changes in punctuation and the correction of at least one error ... The letterpress is parallel, to a considerable degree, line for line, but there are many places where differences exist ... The sixteen pages of advertising at the close of the volume consist of a prospectus of the folio, 'Birds of America,' with a list of the one hundred plates in vol.I of that work and the year of publication of each plate. Extracts from the reviews and a list of [180] subscribers are added" (Zimmer pp.19-20).

Volume II was published in Boston, and described by Ellis as a "second edition of volume II ... the only American edition of that volume, and the only edition of any volume bearing a Boston imprint."

Volume III was published in Edinburgh, but marketed in the United States as the pasted-on copyright slip demonstrates. This is as close as it is possible to get to a US edition/issue of vols.III-V of the *Ornithological Biography*, as there were no US printed editions of these volumes.

The provenance of these volumes is particularly appropriate. Both Audubon and Nathaniel Bowditch rose to the top of their chosen fields by their own efforts. Despite relatively humble beginnings, Bowditch showed a genius for mathematics and an interest in maritime trade, a combination which, when allied with a flair for business, translated into a successful and productive life in many fields. He is today perhaps best remembered for his *The New American Practical Navigator* (first published in 1802).

Audubon had evidently known Bowditch for some time before the present volumes were inscribed, but the probable background to the inscriptions is as follows. Audubon had arrived in Boston from New York on business, on 20 September 1836. His visit was productive: he procured a number of specimens, made contact with friends (including Nathaniel Bowditch), visited individuals and institutions in Boston (and nearby) who were potential subscribers, and met Daniel Webster and Washington Irving (both of whom gave him



letters of introduction). On the 27th September 1836, the date of the inscriptions in the present volumes, Audubon recorded in his journal that John Quincy Adams delivered a eulogy on President Madison during the day, and that in the evening he (Audubon) attended a dinner hosted by the President of the Natural History Society, Dr. B.C. Green. It was possibly here that Audubon took the opportunity to inscribe the present volumes. The inscriptions are sincere and show Audubon's admiration for Bowditch. There are slight variations between the three volumes, but the wording of the inscription in vol.III is typical: "To / Nathl. Bowditch Esq / with the best wishes and high / esteem of his friend & servant / John J Audubon / Boston Sepr. 27th 1836"

Nathaniel Bowditch lived for only another 18 months, and these books subsequently passed into the possession of his son Henry Bowditch, who signed them on each title and again on each front pastedown. The style of the bindings, together with the fact that one of the original Audubon inscriptions is shaved suggests that it was possibly Henry who had the books bound. Dr. Henry Bowditch was also a figure of note, who is today best known as an ardent anti-slavery campaigner.

Cf. Anker 18; cf. Fries Double Elephant Folio, Appendix F "Editions of Audubon's Prospectus", p.389; Mengel/Ellis 98 & 99 ('A separate American edition of volume I of this famous work'); cf. Howes A-389; Wood p.208; Zimmer p.19

(#24440)

\$ 25,000

73 BESSA, Pancrace (1772-1835) .

[Sixteen watercolours on vellum of flowering plants, tipped into a period French album].

[Paris: 1810-1827]. Oblong folio (14 1/4 x 9 1/2 inches). Each bodycolour over pencil, on vellum, within a gold and black-ink ruled border, signed "P. Bessa" lower left, numbered in ink in the lower right, each measuring 10 1/2 x 8 1/4 inches, tipped into the album. Period French purple straight-grained morocco, covers elaborately tooled in gilt and blind with a fillet and roll-tool outer border surrounding an inner border of arabesque volutes and curling line-work, spine in five compartments with wide raised bands, gilt lettering in the second compartment, the others with repeat tooling in gilt and blind, wide turn-ins with elaborate tooling in gilt and blind using a number of the tools employed on the upper covers, blue watered-silk liners and endleaves, gilt edges. *Provenance:* Charles X, King of France; gifted by him to Duchesse de Berry; to her sister Teresa Cristina; Barbosa Rodrigues; Paulo Campos-Porto.

An exquisite collection of original botanical art on vellum by Pancrace Bessa, from the collections of King Charles X of France and the Duchesse de Berry: original drawings for Mordant de Launey's Herbar Général de l'Amateur.

The images in the album comprise (names as per the captions from Herbar General de L'Amateur, followed by the common or modern name and the plate number from the book):

- | | |
|---|--|
| 1) Aloe Variegata [Tiger Aloe]. [Plate 90] | 9) Wachendorfia thyrsiflora [Tall flowering Wachendorfia] [Plate 93] |
| 2) Scilla Italica [Italian Squill]. [Plate 103]. | 10) Villarsia excelsa [Erect marshflower]. [Plate 292] |
| 3) Achillea Millefolium [Yarrow]. [Plate 404] | 11) Citharexylum Cinereum [Fiddlewoods]. [Plate 493] |
| 4) Erythrina Fulgens [Erythrina Americana]. [Plate 262] | 12) Lapeyrousia Juncea [Freesia verrucosa]. [Plate 186] |
| 5) Justicia Bicolor. [Plate 319] | 13) Cerbera manghas [Sea mango]. [Plate 261] |
| 6) Dichosandra Thyrsoflora [Blue Ginger]. [Plate 561] | 14) Ixia Fusco-Citrina [African corn lily] [Plate 464] |
| 7) Epacris Longiflora [Fuchsia Heath]. [Plate 185] | 15) Trollius Asiaticus [Asian globeflower]. [Plate 88] |
| 8) Campanula Lilifolia [Adenophora liliifolia or Ladybells] [Plate 571] | 16) Platylobium Lanceolatum [flat pea] [Plate 246] |





In their composition and presentation, these very fine original drawings are very much in the tradition of the *Vélins du Roi*: a series of original drawings produced by the greatest botanical painters from the late-17th century onwards for the Royal collections of the Kings of France. Bessa produced work for this collection and matched the standards set by his predecessors: Nicolas Robert, Claude Aubriet, Madeleine Basseporte, Gerrit van Spaendonck and Pierre-Joseph Redouté.

Paris-born Pancrace Bessa is listed as having been a pupil of both van Spaendonck and Redouté. He was a botanical artist of great talent who stood “head and shoulders above his contemporaries” (Elizabeth Hardouin-Fugier *The Pupils of Redouté*, Leigh-on-Sea, 1981, p.22). He exhibited regularly at the Paris Salon, and his work was praised by Landon (an important contemporary critic): “So far as flower and fruit pieces are concerned, there seems to be a strong competition between Redouté and Bessa, being both equally talented, hard-working and successful.” He produced designs for many of the most prestigious works published in France during the first twenty years of the nineteenth century, including the *Description de l’Egypte* and André Michaux’s *Arbres Forestiers de l’Amérique Septentrionale*. He also worked closely with his old master as an engraver on Redouté’s *Les Roses*. However, the work which contains the most extensive collection of his designs is the *Herbier général de l’Amateur* by Jean-Claude-Michel Mordaunt de Launay and Jean-Louis-Auguste Loiseleur-Deslongchamps, for which the present watercolours were originally composed.



Bessa's original drawings for the *Herbier général de l'Amateur* were bought from Bessa by King Charles X of France in January 1826. The king presented the drawings to his widowed daughter-in-law the Duchesse de Berry. The Duchesse, who had studied flower painting with Bessa from 1816, was justly renowned for her library which also included Redouté's original designs on vellum for his *Les Liliacées*. The designs were subsequently given by the Duchesse to her sister Teresa Cristina, who later married Don Pedro II, the Emperor of Brazil. Sometime before 1889 the Emperor presented the drawings to Barbosa Rodrigues, the newly appointed director of the botanical garden in Rio de Janeiro. Rodrigues died in 1909, and the drawings were subsequently bought at an auction of his widow's estate in 1922 by Paulo Campos-Porto. The drawings were eventually sold by Paulo Campos-Porto's daughter in California in the late 1940s.

Examples from the collection are today to be found in a number of the world's greatest collections of botanical art: the Museum d'Histoire Naturelle in Paris; the Broughton Collection in the Fitzwilliam Museum in Cambridge, England; the Lindley Library collection of the Royal Horticultural Society in London; the Oak Spring Library collection of Mrs. Paul Mellon; the Hunt Institute for Botanical Documentation in Pittsburgh; the Morgan Library in New York and the Holden Arboretum in Cleveland.

Blunt & Stearn *The Art of Botanical Illustration* (1994) p. 209; B. Elliot *Treasures of The Royal Horticultural Society* (1994) p. 94; E. Hardouin-Figuier *The Pupils of Redouté* (1981) p.37; S. Johnston *Cleveland's Treasures from the World of Botanical Literature* (1998) p.90; S. Johnston *The Cleveland Herbal, Botanical, and Horticultural Collections* (1992) p.929; Pierrepont *Morgan Library Flowers in Books and Drawings, ca. 940-1840* (1980) nos.124-125; D. Scrase *Flowers of Three Centuries: One Hundred Drawings & Watercolors from the Broughton Collection* (1983) p.9; James J. White 'Paintings by Pancrace Bessa for *Herbier Général*' in *Bulletin of the Hunt Institute for Botanical Documentation* (2001) vol.13, no.2, p.5

(#27222)

\$ 120,000



74 (BOTANICAL WATERCOLOURS).

Original Drawings of Tropical Flowers [cover title].

[Great Britain: circa 1850]. Folio (18 3/8 x 13 1/8 inches). 58 watercolour and gouache original drawings of tropical flowers, most captioned in ink at a period date, on J. Whatman or Turnbull's superior fine paper, corner mounted. Period manuscript list in the rear. Contemporary red morocco, elaborately panelled with a large diamond shaped central panel with green, red, white and citron inlays, elaborately gilt, pale pink patterned endpapers, gilt edges. (Neat repairs to spine).

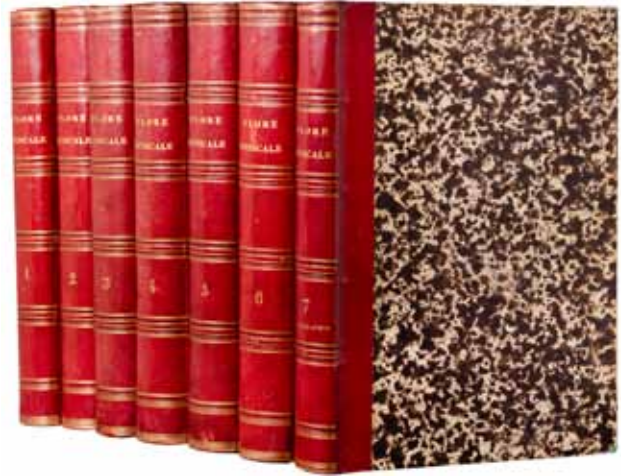
An extraordinary album of original drawings of tropical fruits and flowers, including many images of South American plants.

The drawings correspond exactly to the period manuscript listing in the rear, with an additional watercolour added (number 58 on the list below). The drawings are wonderfully accomplished with vivid colouring befitting some of the most spectacular tropical plants.

- 1) Rhododendron Hookerii, Hymalayan, E[ast] I[ndies]
- 2) Orchids
- 3) Coca Nucifera, S[outh] A[merica]
- 4) Ballatas & Convolvi, Surinam (Merian)
- 5) Romolina, E[ast] I[ndies]
- 6) Algodon (Cotton) Native Name, Eastern Slopes of the Andes
- 7) Calabash
- 8) Orchid Choralatera, S[outh] A[merica]
- 9) Lycithus Oleria, Commonly called the Monkey's Porridge-pot S[outh] A[merica]
- 10) Orchid Papilio, Mexico
- 11) Jupata, Native Name, S[outh] A[merica]
- 12) Mango Magnifera, Mariquita, S[outh] A[merica]
- 13) Tulip Tree, Magloniace, Canada
- 14) Gloriosa Superba, By Oriental Forbes
- 15) Orchia Bragorii Purpurea, Brazil
- 16) Garcinia Mangostana, Molucca Islands
- 17) Nepenthes Distillatoria, Brazil
- 18) Lillium Lanceola
- 19) Lillium Lanceola Rubra
- 20) Amherste Nobis, Called by the Native Indians, the Lightning Flower
- 21) Stalace Arborea
- 22) Accacia, Mariquita, S[outh] A[merica]
- 23) Cashew, Native Name Amagra Surinam
- 24) Oleander Rosea
- 25) Limmderay Bletia Tankervillii
- 26) Flowers & Fruit of the Banana, S[outh] A[merica]
- 27) Datura, Mariquita S[outh] A[merica]
- 28) Nincrumae, Native Name, S[outh] A[merica]
- 29) Passion Flower Surinam, Described by Madame Merian
- 30) Ipomea & Palmeta, Mines of La Manta, S[outh] A[merica]
- 31) Poincinana
- 32) Cactus, The Torch Thistle, or Night Blooming Cerus
- 33) Passion Flower, Middlestonii, Brazil
- 34) Passion Flower Lyrefolio, Garapata, S[outh] A[merica]
- 35) Arbol de los Zemedios, Medicinal
- 36) Flor de los RUnos, Very Pungent, Used in Medicine, Convent of St. Juan



- 37) Anona, Marsans, Large Furza, Surinam, Madame Merian
- 38) Arrotania, Native Name, La Honda, S[outh] A[merica]
- 39) Lillium Ordorata, S[outh] A[merica]
- 40) Zretiiza Regina, Rio Grande, Magdalena
- 41) Psidium Pomiferam, The Guava Tree, La Honda, S[outh] A[merica]
- 42) Cissus Bicolom, E[ast] I[ndies]
- 43) Ferns
- 44) Ferns
- 45) Ferns
- 46) Nelumbra, E[ast] I[ndies]
- 47) Arum Fetieder
- 48) Aristrotochia Pendants, Surinam
- 49) Rhododendron Alba, Hymalayan, E[ast] I[ndies]
- 50) Las Aljas, Native Name, S[outh] A[merica]
- 51) Romosa Yerbo de Pampas, Native Name, S[outh] A[merica]
- 52) Angula Susperto, Peru, Orchid
- 53) Calla Etheopica, Rio Gaali, S[outh] A[merica]
- 54) Calceolum, The Ladies Slipper
- 55) Orchid, Vale of Villeta, S[outh] A[merica]
- 56) Ferns
- 57) Lapagerea, E[ast] I[ndies], from a plant which flowered in the Jardin des Plantes, Paris
- 58) [Cacao Theobroma ... South America]



75 CHAUMETON, Francois Pierre (1775-1819); Jean Louis Marie POIRET (1755-1834) and Jean Baptiste CHAMBERET (1779-1870).

Flore Médicale décrite par Mm. Chaumerton, Poiret, Chamberet peinte par Mme. Pancoucke et par M. J. Turpin ... Nouvelle publication ... [Uniformly bound with:] Iconographie Végétale ou organisation des végétaux illustrée au moyen de figures analytiques par P. J. F. Turpin ... Avec un texte explicatif raisonné ... par M. A. Richard ...

Paris: Imprimerie de Pancoucke, 1842-1845 [vols. 1-6]; 1841 [vol 7]. 7 volumes, royal 8vo (10 1/2 x 6 3/4 inches). Half-titles. [Flore Medicale] 360 stipple-engraved plates printed in colours and finished by hand after Anne-Ernestine Pancoucke and P.J.F.Turpin (numbered 1-349, with the 11 bis plates [i.e. 33, 54, 83, 112, 120, 123, 129, 148, 231, 307 and 333]). [Iconographie] 61 stipple engraved plates printed in colours and finished by hand after Turpin (numbered 1-56, plus 5 bis plates [i.e. 2, 43, 44, 48 and 56]). (Scattered very minor foxing to text the plate generally very clean). Period quarter red morocco with green vellum tips over marbled paper covered boards, flat spines divided into five compartments with rules in gilt and blind, lettered in the second and fourth compartments, marbled endpapers. *Provenance*: Christian Heuer (booklabels).

A rare quarto edition or large-paper issue of one of the most attractive important French medical flora of the 19th century, lavishly illustrated with hand coloured plates.

The fine plates are after Turpin, widely considered to be the most important botanical artist in France next to Redoute and Poiteau, and by Anne-Ernestine Pancoucke, a pupil of Redouté and Van Spaendonck and the wife of the publisher (on Panckoucke, see E. Hardouin-Fugier, *The Pupils of Redoute*, p. 54).

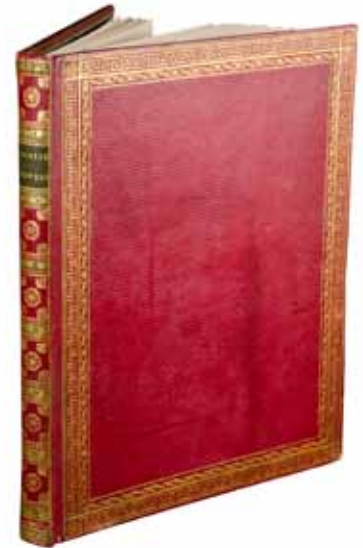


First published in octavo between 1814 and 1818, according to the original prospectus, twenty copies were done in quarto, five in folio and one copy for the King on vellum; later issues like the present were done in a larger format than the original regular octavo issue. According to the Plesch catalogue (though presumably referring to the 20 special quarto copies of the first edition), the “large paper edition was published at four times the price of the ordinary issue” and “the plates are better finished.” Stafleu adds that the large paper issues “all have the same plates as the octavo edition but the text pages accompanying the plates are not numbered” [as here].

The final volume on botanical classification was published separately but is often found with the *Flore Medicale* suggesting it to have been issued together by the publisher to subscribers. Stafleu and Cowan give a varying number of bis plates in earlier and other issues (see their 8115), though the bis plates in the present copy conform to the textual descriptions and would appear to be complete as issued for this edition.

Nissen 349; Stafleu and Cowan 1091; Plesch 132; Pritzel 1679; Sitwell, *Great Flower Books*, p. 87 (#27055)

\$ 7,500



76 CHINA, Canton School.

[An album containing 36 original gouache drawings of flowering plants].

[Canton: circa 1800]. Folio (16 1/2 x 13 3/4 inches). 36 original gouache drawings, heightened with gum arabic, on Chinese laid paper. Contemporary English red straight-grained morocco gilt, covers with wide decorative border made up of various roll tools including a large Greek-key roll, neatly rebaked with spine in seven compartments, the compartments delineated by onlaid green morocco strips tooled in gilt with pentaglyph and metope roll, the second compartment with green morocco lettering-piece, the others with repeat decoration in gilt, gilt turn-ins, marbled endpapers, gilt edges.

A fine album of images of flowering plants by a talented Chinese artist: an early example prepared for a Western patron.

Centered on Canton, there existed a thriving trade in botanical watercolours executed by local Chinese artists for the Western merchants and sailors who traded through the treaty port. The style and materials used by these artists evolved over time, developing from the original purely Chinese tradition of decorative flower painting, through to a point where the artists were provided with western materials and produced drawings that followed Western conventions established for the correct scientific representation of botanical specimens. The present album comes from an early period (circa 1800) when the local artists were beginning to adapt the way they depicted the specimens but still used entirely Chinese materials.



A prime example of its type, the quality of the drawings is exceptional. The samples depicted have been chosen primarily for their decorative qualities, and the way that each specimen is presented on the sheet was evidently more important to the artist than pure scientific accuracy. The masterful use of gum arabic heightens the healthy gleam of the plants, and the occasional depiction of a damaged leaf confirms that this album was composed by an artist working from life.

A selection of the plants depicted include thorned prunus, trumpet vine, flowering shrubs, pink-flowered camellia, white-flowered datura, pink multi-petalled rose, white-flowered jasmine, pink-flowered rose, orange-flowered canna, pink double hollyhock, white and red-tinged camellia, pink flowered alcea, blue/white flowered hydrangea, sunflower, white flowered chrysanthemum, double pink-flowered peony, white flowered gardenia, double pink-flowered camellia and more.

(#25014)

\$ 54,000





77 CORY, Charles Barney (1857-1921).

Beautiful and Curious Birds of the World.

Boston: published by the author for the subscribers, 1883. Folio (26 1/2 x 20 1/2 inches). Letterpress title (verso blank), preface leaf (verso blank), dedication to Joel Asaph Allen (verso blank), contents leaf (verso blank), 20 text leaves. 20 lithographed plates (18 hand-colored) after Joseph Smit and others, printed by M. & N. Hanhart or Forbes & Co. of Boston. Contemporary black morocco gilt, gilt turn-ins, silk doublures and linings (rebacked, a few small repairs to edges). Cloth folding box.

"A very rare book" (Bennett), limited to 200 copies, with beautiful plates on a grand scale including some of Smit's finest work.

"In writing the present work I have striven to bring together some of the wonderful examples of the ornithological world, and to illustrate them in such a manner that others besides naturalists may become acquainted with the beautiful forms of bird life which inhabit our globe" (Preface). Given Cory's stated aim it is unsurprising that he has concentrated on the most spectacular bird family of all: the Birds of Paradise and their relatives the Lyre Birds and the Spotted Bower bird. Twelve of the twenty plates are from this group. The other eight include two of the best known extinct bird species: the Dodo and the Great Auk (also included amongst the extinct species is the Labrador Duck). The remaining depict many unusual species, with images of the Kiwi, the Ruff, the California Condor, the Black-headed Plover, and the Sacred Ibis.

Bennett p. 28; BM(NH) I, p. 387; Fine Bird Books (1990), p. 87; McGrath p. 59; Wood 30; Nissen IVB 205; Nissen SVB 109; Zimmer p.137.

(#26499)

\$ 29,500



78 DUFOUR, Augustine.

L'art de Peindre les Fleurs à l'Aquarelle, précédé d'un traité de botanique élémentaire, et orné d'un choix des plus belles fleurs gravées, d'après les dessins de Mlle Augustine Dufour, élève de M. Redouté.

Paris: Chez Lequien Fils, Librairie, 1834. Large 4to (11 3/4 x 9 inches). [1], [1], 148pp. Half-title. 36 stipple engraved plates printed in colours and finished by hand after Dufour, engraved by Mlle. Perrot. Period purple morocco in the style of Thouvenin, covers elaborately panelled in gilt, with a central diamond panel in gilt and blind, flat spine tooled in gilt, marbled endpapers, marbled edges.

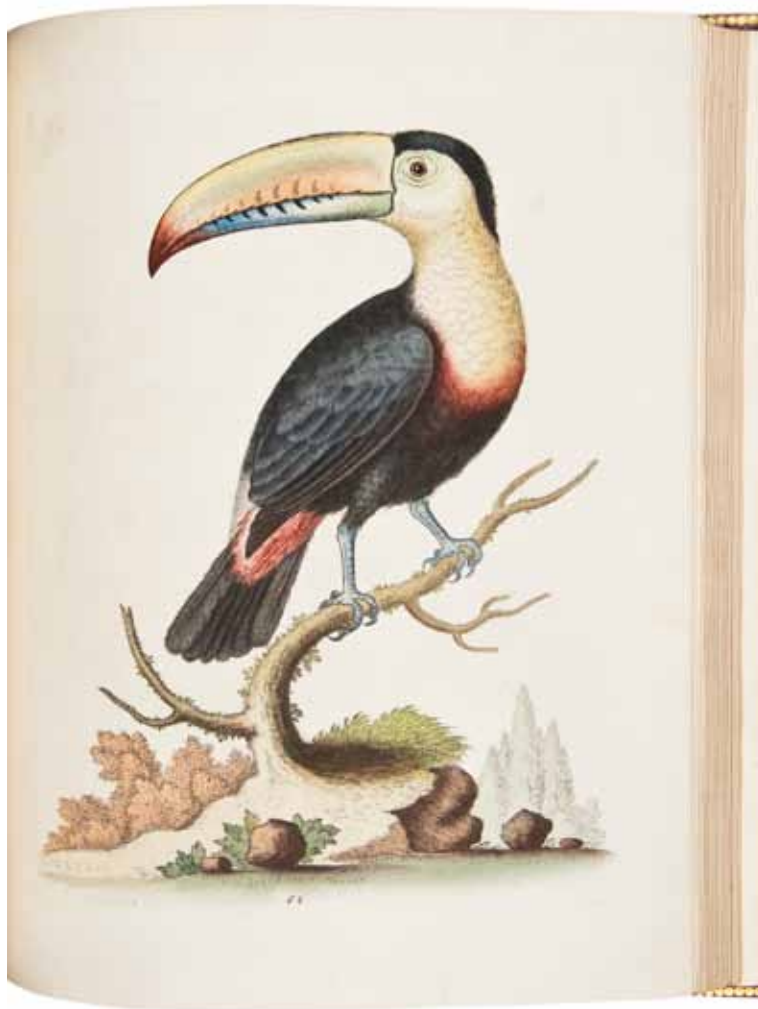
A very rare botanical work with beautiful hand coloured plates illustrated and engraved by female pupils of Redoute.

Mlle. Dufour was one of Redoute's most accomplished female pupils and both printing technique and the style of the plates reflect this. Redoute may even have assisted, as he was still painting and was in need of work. He died in 1840.

The only copy to appear in the book auction records is the Plesch copy.

Nissen BBI 540; Dunthorne 98; Plesch Sale 223; *Great Flower Books* (1990), p. 91.
(#27057)

\$ 15,000



79 EDWARDS, George (1694-1773).

A Natural History of Uncommon Birds, and of Some Other Rare and Undescribed Animals.

London: printed by C. Rickaby "for the author" [i.e. William Gardiner and Messrs. Robinson], "1743-1751" [watermarked text 1801-1805, plates 1794-1804]. 4 parts bound in 2 volumes. Titles and text printed on wove or laid paper, two general titles (one in French and one in English) at the front of vol.I with engraved vignettes by Johann Sebastian Müller. 1 hand-coloured etched emblematic frontispiece, 211 etched plates (printed on wove or laid paper, 210 finely hand-coloured, 1 uncoloured etched plate of the Samoyed) all by and after Edwards, woodcut head- and tailpieces and initials.

[With:]

EDWARDS, George (1694-1773). *Gleanings of Natural History, Exhibiting Figures of Quadrupeds, Birds, Insects, Plants, &c.* London: printed by C. Rickaby for "the author" [i.e. William Gardiner and Messrs. Robinson], "1758-1760" [plates watermarked 1803-1805]. 3 parts bound in 2 volumes. Titles and text printed on wove or laid paper, one general title at the front of vol.I with engraved vignettes by Johann Sebastian Müller, letterpress English and French general title and part-titles, text in English and French in double columns, translated by J. du Plessis and Edmond Barker. 1 uncoloured engraved portrait of the author by Miller after "Dandridg," 152 etched plates (printed on wove or laid paper) all finely hand-coloured, by and after Edwards and others.

Together 4 volumes. Quarto (11 1/2 x 9 1/4 inches). Uniform contemporary red straight-grained morocco, covers with border of a triple gilt fillet, spines in six compartments with double raised bands, the bands highlighted with gilt fillets and roll tools, lettered in the second and fourth compartments, gilt turn-ins, gilt edges. *Provenance*: George Savile Foljambe (1800-1869, Osberton Hall, Nottinghamshire, England, armorial bookplate).

A spectacular set of "one of the most important of all bird books, both as a fine bird book and a work of ornithology" (Fine Bird Books).

This issue, bound circa 1815, benefits greatly from being published at a time when two book-arts were at a high point: the art of hand-colouring was at its most sophisticated and the design and execution of bindings was equally exceptional. The colouring in this issue has the clear jewel-like quality that is a feature of the work of the best colourists of the Regency period. The same period also produced some of the best binders since the 17th-century Restoration masters and the present set is a delightfully-understated example of the kind of craftsmanship of which they were capable.



Edwards "has been well described as an unscientific but very accurate describer and painter of animal life, and his writings will always remain of paramount authority, from the faithfulness of his description of many new birds, subsequently incorporated in the Linnaean System. He had, says Swainson, the simplicity and piety of Izaak Walton, and may be looked upon as one of our greatest worthies. He retired about 1764 to Plaistow, died July 23, 1773" (Mullens and Swann p.194). "Through the influence of Sir Hans Sloane, [Edwards] was chosen Librarian to the Royal College of Physicians ... Almost immediately after he was appointed ... Edwards commenced the preparation of a series of coloured drawings of animals and birds, used later to illustrate [the present work]; for these he was awarded the Gold Medal of the Royal Society and subsequently elected a Fellow" (Lisney p.127).

The work was quite successful and went through a number of transformations whilst under Edwards' control, including the issuing of a French text edition. Shortly after he retired in 1769 he sold "to Mr. James Robson, Bookseller ... all the remaining copies of my Natural History ... coloured under my immediate inspection, together with all my copper-plates, letter-press, and every article in my possession relative to it ... and that my labours may be handed down to posterity with integrity, truth, and exactness, I have delivered into his hands a complete set of plates, highly coloured by myself, as a standard to those Artists who may be employed in colouring them for the future" (George Edwards, declaration quoted in Robson's *Some Memoirs... of George Edwards*, dated May 1st, 1769).

[Bound at the end of the second work are:] [J. ROBSON] *Some Memoirs of the Life and Works of George Edwards*. London: for J. Robson, 1776. Lacking the 4 engraved plates. Zimmer p.529. [And with:] Carolus LINNAEUS. *A Catalogue of the Birds, Beasts, Fishes, Insects... contained in Edwards's Natural History ... with their Latin names*. London: for J. Robson, 1776.

Cf. Anker 124-126; cf. Fine Bird Books (1990) p.93; cf. Lisney 188, 192-193, 197-198, 200-201, 203, 205, 208, and 211; cf. Mullens and Swann pp. 195-196; cf. Nissen IVB 286-289; cf. Zimmer pp.192-194 and 196-199.

(#20744)

\$ 48,000

80 EDWARDS, George (1694-1773).

[Watercolour, pen-and-ink and gouache drawing on laid paper of a blue rock thrush, signed on verso by Edwards].

[Great Britain: circa 1740]. Watercolour, pen-and-ink and gouache drawing on laid paper. Signed on the verso by Edwards. Two short edge tears outside the image, light mat burn. Sheet size: 9 3/4 x 7 3/4 inches.

Very fine 18th century ornithological watercolour drawing of a Solitary Sparrow or Blue Rock Thrush, signed by George Edwards.

The image would appear to be a drawing of what in the time of Edwards was referred to as a Solitary Sparrow (see. *A Natural History of Uncommon Birds*, plate 18). In his *Natural History of Uncommon Birds*, Edwards describes the Solitary Sparrow, which he drew from life from a specimen in the collection of Sir Charles Wager, as follows: "...The bill is straight, the upper mandible bending a little downwards at the point, of black colour above and beneath; the inside and corners of the mouth of a reddish yellow colour; the eye is of a dark hazel colour; the eye-lids all round of a yellow colour; the feathers of the whole bird, except the quills and tail, are of a full blue, darker on the back, and lighter on the breast; the feathers on the breast and belly being bared across or fringed with a lighter colour; the quills and tail-feathers are of dusky brown or black, yet have they on their outer webs something of blue; some of the first row of the wing coverts next the belly are tipped white; the legs and feet are black; it hath black claws."

The image in the book and the present watercolour are similar: both blue birds, with black tipped wings and tail feathers and a short beak slightly curved down, shown on a branch with red berries. Unlike the printed image, the bird in the present watercolour does not have yellow rings around the eyes or yellow marks near the beak - i.e. making it a depiction of a summer male Blue Rock Thrush. A similar depiction, i.e. without the yellow rings, can be seen in a 1732 painting by Edwards of a group of various birds (see Mason, *George Edwards: The Bedell and His Birds*, p. 56).

Edwards "has been well described as an unscientific but very accurate describer and painter of animal life, and his writings will always remain of paramount authority, from the faithfulness of his description of many new birds, subsequently incorporated in the Linnaean System. He had, says Swainson, the simplicity and piety of Izaak Walton, and may be looked upon as one of our greatest worthies. He retired about 1764 to Plaistow, died July 23, 1773" (Mullens and Swann p.194).

The watercolour is of an extremely high quality and on laid paper of the period.

(#26266)

\$ 2,750





81 ELLIOT, Daniel Giraud (1835-1915).

A Monograph of the Tetraoninae, or Family of the Grouse.

New York: published by the Author, [1864-]1865. Large folio (23 x 18 inches). 25 hand-coloured lithographic plates (2 after Josef Wolf, 23 after Elliot), drawn on stone by C.F. Tholey, 2 hand-coloured lithographic plates of birds' eggs after W. S. Morgan, all printed and coloured by Bowen & Co. of Philadelphia. Contemporary dark green morocco, rebaked preserving original spine, covers elaborately bordered in gilt, spine in six compartments with raised bands, lettered in the second and fourth compartments, the others with an overall repeat decoration in gilt, marbled endpapers, gilt edges.

A fine copy of one of the most spectacular colour-plate books ever published in the United States.

Following on from the success of his first monograph on the Ant-Thrushes (New York: 1861-1863) Elliot turned his attention to the wide-ranging Grouse family: "In choosing a family of birds for a second Monograph, I was induced to make a selection of the Tetraoninae, not only on account of their varied forms and interesting habits, but also for the important part they bear toward man's comfort and happiness. Although not brilliant in plumage ... like the Pittidae, still few could witness the graceful forms, erect carriage, and gallant bearing of the members of this family, without having their admiration excited. The majority of the species are inhabitants of North America [14 of the 22 species identified], and many of them ... are rapidly disappearing from our land ... and this was an additional reason to write their history while they were still to be found, and their habits observed in their native wilds" (Preface).



The wonderful plates for this monograph were all printed and coloured by Bowen & Co. of Philadelphia (best known for their work on Audubon's *Birds of America*). In the preface Elliot acknowledges both Bowen's contribution and that of the lithographer Tholey. Strangely Elliot does not acknowledge the contribution of Josef Wolf, one the greatest animal painters of all time. According to the imprints, Wolf provided the originals for plate 11 (Siberian Spruce Grouse) and plate 20 (Kunalee Grouse). The remaining images are all from Elliot's own drawings. The present work has the additional importance of being one of only three by Elliot to have been printed in the United States: all of his later works were produced in Europe, although sometimes retaining a New York imprint.

Anker 128; Bennett, p.39; *Fine Bird Books* (1990), p. 95; Nissen IVB 293; Wood 331; Zimmer 205 (#27006)

\$ 24,500



82 (HORTUS SANITATIS).

Ortus Sanitatis. De Herbis et Plantis. De Animalibus et Reptilibus. De Avibus et Volatilibus. De Piscibus et Natatilibus. De Lapidibus et in terre venis nascentibus. De Urinis et earum speciebus. Tabula medicinalis cum Directorio generali per omnes tractatus.

Strasbourg: Reinhard Beck, 1517. Folio (12 1/4 x 8 inches). 356 ff [complete]. Title within woodcut border printed in red and black, full-page woodcut of skeleton on K1v, 4 small woodcuts on K1r, small cut of woman with physician holding flask on GG1r, and 1066 woodcut illustrations in text (including repeats). The title and the woodcuts within the botanical section coloured by a contemporary hand. Six- and eight-line woodcut initials, three-line type or metalcut Lombard initials, a few leaves with red-ruling and red manuscript initials. Contemporary Bavarian blind-stamped calf over beveled wooden boards, covers decorated in blind, vellum manuscript-lettered tabs, early paper label titled in manuscript on the spine (lacking clasps, catches, and corner and central bosses). Housed in a modern black full morocco box. *Provenance:* Baumburg, Augustinians (early inscription in ink on title); early marginal notes in ink on a few leaves; Royal Library Munich duplicate (note in ink on pastedown).

A period hand-coloured Hortus Sanitatis, the most important herbal of its time, an encyclopaedia of the plant, animal, and mineral kingdoms and the medical applications of their products.

This early expanded Strasbourg edition of “the most important medical woodcut book printed before 1500” (Hunt) offers a comprehensive view of the medieval understanding of the natural world. The work “though based in part on the Gart der Gesundheit, was almost entirely rewritten and elaborated upon, especially in the parts on animals, birds, fishes, stones and minerals (all of which were less well represented in the earlier work), and in the treatise on urines; the text on herbs too is quite different, each chapter beginning with a description of the plant, its synonyms, and often something about its geographical origin, and ending with a list of the plants medicinal virtues in a separate section headed Operationes” (Hunt).



The present edition is the sixth overall and fourth Strassburg edition, a page for page reprint of the three Prüss editions, Beck having taken over the Prüss printing establishment. The design of the title page is variously attributed to Urs Graf, Hans Wechtlin or Hans Baldung Grün. A few of the woodcuts are new to this edition, but most are reversed versions of the Prüss blocks; the woodcut initials differ however from the Prüss cuts.

“Prüss was the man who really profited by the edition of the Latin *Hortus* (Meydenbach could not issue a second edition); for his editions are printed with wide economy of paper ... by the use of 55 lines to the column and a smaller type ... The text cuts are [after] those of Meydenbach, but sometimes several of them are used twice, if similar figures were involved. The most interesting of the new cuts are some of the genre pictures (especially those to the parts on zoology and mineralogy), for the draughtsman worked on these more individually with regard to the costumes, which represent those in use in Alsace at that time. The woodcut of the human skeleton appears here for the first time in an edition of the *Hortus*, and was added to nearly all the following Latin, French, and also to some German editions of the *Hortus* up to about 1540. This skeleton picture... represents, from a graphic viewpoint, the best that was published of this kind before Vesalius. A large section of the book is devoted to zoology, 164 chapters concern land animals, 122 birds and 106 fishes. Camels are portrayed and described in chapters xxvii, xviii and xxix of the section concerning land animals, they are among the earliest portrayals of these animals. The section on birds, shows woodcuts of a falconer with several falcons, as well as several birds of prey and some other falcons. These woodcuts belong to the earliest portrayal of these animals in a printed book. Generally speaking, this edition of Prüss, and not the original edition of Meydenbach, seems to have been the model for all the later Latin editions of the *Hortus* and its translations into French and German” (Klebs, Early herbals).

Copies of this work with period hand colouring are of the utmost rarity. The only other such copy we could locate in North America is at the Yale University Medical Library.

Adams H1019; Fairfax Murray German 195; Hunt 18; Nissen BBI 2366; NLM/Durling 2469; Cushing H463; Klebs Early herbals 50.

(#27119)

\$ 52,500



83 LEDERMÜLLER, Martin Frobenius (1719-1769).

Versuch, bey angenehmer Frühlingszeit die Vergrößerungs Werckzeuge ... Essai d'employer les instruments microscopiques avec utilityé et plaisir dans la saison de printemps.

Nuremberg: A.L.Wirsing, 1764. Folio (16 5/8 x 12 inches). Text in two columns in German and French. Hand-colored engraved title with rococo border, 12 hand-colored engraved plates, all engraved by Adam Ludwig Wirsing. Expertly bound to style in half eighteenth century russet over period marbled paper covered boards, spine with raised bands in seven compartments, dark red morocco lettering piece in the second compartment, the others with a repeat decoration in gilt. *Provenance:* Cornel der Van Neubeouek (ink inscription on flyleaf dated 1773); Jean Baptiste de Cornet (ink inscription on flyleaf).

Beautifully hand coloured copy of a noted mid-18th century work on botanical microscopy.

Nearly a century after Robert Hooke first published *Micrographia* which gave many their first glimpse at a microscopic world, Martin Frobenius Ledermüller (1719-1769), a German polymath, student of C. J. Trew and keeper of the Margrave of Brandenburg's natural history collection, published a series of works which turned the microscope on the natural world. The present work is devoted to his Spring time botanical studies and is noted for its stunning hand coloured plates which show various flowering plants in both actual and microscopic depictions.

"By profession a lawyer, Ledermüller shows a discerning interest in the art and science of botany, and in the newer science of microscopy which made it possible to study the characteristics of plants; and it was he who prepared the good drawings and the text for the book. [Wirsing was] a precise artist [who] did the engravings for several botanical works, including J.C.Trew's *Hortus nitidissimus*" (Hunt).

Nissen BBI 1160; Cleveland Collections 47; Hunt 581.

(#27120)

\$ 8,250



84 LEMAIRE, Charles (1801-1871), Louis VAN HOUTTE (1810-1876), and others, editors.

Flore des Serres et des Jardins de l'Europe ... [With:] ... 2nd Serie [vols. 11-15] ... [With:] Annales générales d'horticulture [vols. 16-23].

Ghent: Van Houtte, 1845-1880. 23 volumes (all published), 8vo (10 x 7 inches). 2614 lithographed plates (numbered 1-2471, plus 143 unnumbered), the vast majority printed in color, many folding or double-page, and numerous illustrations in text. Contemporary uniform half dark blue morocco over period marbled paper covered boards, spine with raised bands in six compartments, lettered in the second and fourth compartments, marbled endpapers, top edge gilt, others uncut.

A very scarce complete run of this important botanical journal, copiously illustrated with very fine plates showing the plants, including many exotics, from Van Houtte's own nursery

At the time of publication, Van Houtte's nursery was not only the largest in Belgium, but the largest in all of Europe. Van Houtte was a notable plant explorer, and he traveled extensively to find new species of orchids and palms, many of which he brought back to his nursery. By the 1870s, Van Houtte's nursery comprised 50 greenhouses covering 14 hectares. On his death, his son carried on the business.



Besides the quality and rarity of its plants, the nursery was known for its monthly catalogues, as well as the publication of this beautifully illustrated journal, both of which were published at a printing office on the grounds of the garden. Notable in this work is the craftsmanship of the lithographers Severeys, Stroobant and de Pannemaekke - among the finest examples of botanical colour lithography ever produced.

Given the thirty-five year publication run and the over 2500 plates, complete sets are extremely rare and seldom encountered outside of institutional holdings.

Great Flower Books, pp. 157-159; *Nissen BBI* 2254.
 (#27121)

\$ 35,000

85 LOUREIRO, Juan de (c.1715-1791).

Flora Cochinchinensis: sistens plantas in Regno Cochinchina nascentes, quibus accedunt aliae observatae Sinensi Imperio, Africa Orientali, Indiaeque locis variis, omnes dispositae secundum systema sexuale Linnaeanum.

Ulyssipone [Lisbon]: typis et expensis Academicis, 1790. 2 volumes in 1, quarto (10 1/4 x 8 inches). Half-titles, errata and publisher's ad leaves in the rear. [2], xx, 353; [4], 357-744, [4]pp. Uncut and unopened. Later speckled calf, spine in five compartments with raised bands, red morocco lettering pieces in the second and fourth compartments, the others with a repeat decoration in gilt. *Provenance*: Warren H. Corning Collection, Holden Arboretum (booklabel).

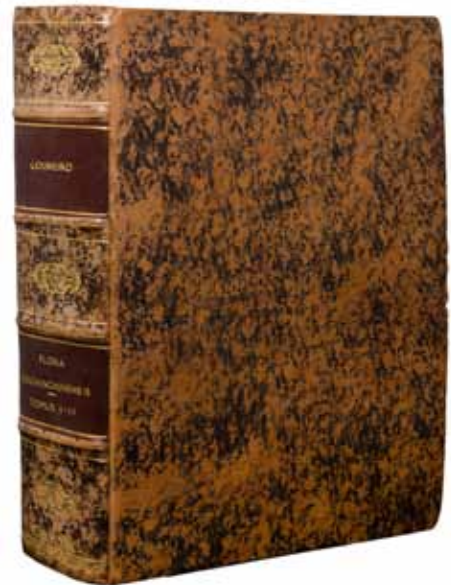
First edition of the most important early flora and medical botany of Vietnam and Southeast Asia, but also including many Chinese plants.

Loureiro, a Portuguese Jesuit missionary, arrived in Cochinchina circa 1743 and was appointed as a physician in the court of the King. As European medicines were unavailable, Loureiro began to learn of the local flora and their medicinal properties. He began collecting plants for his own use, which in turn was the foundation for among the largest and most important herbariums devoted to the region to have ever been collected. In 1779, Loureiro arrived in Canton, where he remained for three years, dedicated to the study of its local flora. Hiring a local peasant with some knowledge of medical botany to collect specimens from outside the city limits (as a foreigner he was not permitted to leave Canton), he diligently recorded the specimens. He left Canton in 1782, returning to Lisbon. After several years of arranging his specimens according to the Linnaean system, he published the present work, notably identifying plant names in both Latin and with transliterated native dialects (including Mandarin for the plants gathered near Canton), and including the medicinal uses for many of the plants. Parts of Loureiro's herbarium survive at the British Museum and the Paris Museum of Natural History.

Although the title of the work focusses on his descriptions of plants from Cochinchina, much of the work is devoted to his specimens gathered in Canton. In total, 1257 plants are described (of which 36 were gathered in India, Sumatra, and Mozambique on his voyage home). Of the remaining 1221, 976 plants are identified as from Cochinchina and of these, 294 he had also gathered in China. As found only in China, 245 distinct specimens are identified. Thus, the total number of Chinese plants observed by Loureiro is 539. See Bretschneider, *Early European Researches into the Flora of China*, pp. 129-184 for a detailed listing of each of the 539 Chinese plants identified by Loureiro.

Pritzel 5637; Stafleu & Cowan 5038; Brunet III, 1188; Cordier, BI 446; Johnston 598; Merrill and Walker, p. 285; Bretschneider, *Early European Researches into the Flora of China* (Shanghai: 1881).

(#27213)



\$ 1,000



86 MAUND, Benjamin (1790-1863).

The Botanic Garden, consisting of highly finished representations of hardy ornamental flowering plants, cultivated in Great Britain, with their names, classes, orders, history, qualities, culture, and physiological observations.

London: Simkin and Marshall, "1825-1826" [vol. 1 letterpress title] to [December 1836] [but August 1833 to December 1836]. 12 parts (i.e. 144 monthly numbers) in 6 volumes, quarto (9 x 7 1/4 inches). 6 engraved title pages (with the volume numbers added in manuscript), letterpress title to vol. 1 only, 576 hand coloured engraved plates (numbered 1-576), each within an elaborate border surmounted by a crown. Plate 13 with the image trimmed and mounted within the border, as issued. Volume V bound with pp. 1-50 of the Floral Register and pp. 1-90 of the Auctarium. Vols. 1, 4, 5 and 6 with volume indices, vols. 2 and 3 with indices for parts iii-vi. Contemporary green pebbled cloth, flat spine titled in gilt. *Provenance*: Warren H. Corning Collection, Holden Arboretum (booklabel on verso of vol. 1. letterpress title).

The rarest and most beautiful edition of Maund's Botanic Garden: the large-paper Bordered (or Crown) Edition with one image per plate instead of the usual four images per plate.

Despite the London imprint of the present work, Benjamin Maund lived and worked in Bromsgrove, Worcestershire. He was a botanist, pharmacist and bookseller. He was a fellow of the Linnean Society from 1827 and served on the botanical committees of the Worcestershire Natural History Society. His magnum opus, *The Botanic Garden*, was published monthly over an astounding twenty-six year period. Most, if not all, of the original drawings for *The Botanic Garden* are now in the Natural History Museum in London. Several important artists contributed, including Mrs. Edward Bury, the artist of "Hexandrian Plants"; Miss E. Maund; Miss S. Maund; E.D. Smith and Mills.

From the beginning of its publication in 1825, the work was offered in two formats: a regular edition and a large paper one; each, however, contained four images to each plate. In the spring of 1833, advertisements for Maund's *Botanic Garden* began referring to a forthcoming deluxe edition. By the Fall of that year, this edition was referred to as the "bordered edition" where each image was reprinted on separate plates surrounded by a decorative border. An advertisement in the 14 September 1833 issue of the *London Literary Gazette* describes this new edition: "Its peculiar style of embellishment, in the bordered edition, has never been previously attempted." The October 1833 issue of the *Gardener's Magazine* reviews the new edition, writing: "The first number, price 2s. 6d. of The Bordered Edition of Maund's *Botanic Garden*, was published



in August last. The four subjects occupy one plate in the usual edition are here separated and each subject is surrounded by an ornamental border ... the whole work is to be republished in this form.” The watermarks in the present set bear this out, with the first volume on paper watermarked J. Whatman 1833.

This new edition, printed on paper the same size as the large paper edition, was accomplished by taking the copperplates from the original edition and printing each image separately, masking the other three images on the plate, as well as the text. (The only exception to this seems to have been plate 13, which is present here trimmed from the regular issue and mounted, suggesting that portion of the copperplate to have been damaged). The images were printed within the aforementioned borders and more elegantly hand-coloured than the regular issues. The retail price for each number in this edition was more than double the price of the regular issue (Bordered: 2s. 6d; Large Paper 2s. 6d; Regular 1s). There is some confusion over the borders used, suggesting two issues: in the present issue the border is surmounted by a crown which caused some to refer to it as the Crown issue or Royal issue; another form of the border would appear to be decorated with roses, shamrocks and thistles and contain no crown, though we have been unable to locate such a set.

Though the complete magazine would be published serially in monthly parts from January 1826 to December 1850, it would seem that the Bordered edition would cease publication after the 16th part (i.e. the 8th volume, containing 192 consecutive monthly numbers and 768 consecutively numbered plates), with no known set extending beyond that date and no publisher's advertisements referring to such an edition after 1840. As a periodical bound from monthly numbers, the collations of sets varies greatly based largely on the subscription dates of the original purchaser. The present set represents the work as it stood from its beginning in January 1825 (i.e. August 1833) to December 1836, suggesting the dates of original purchase and binding. This set contains the full complement of plates issued in that period, as well as the engraved titles for each volume (plus a letterpress title for the first volume), general volume indices for four of the volumes (the other two with individual indices for the parts therein), as well as the beginnings of Maund's "complementary" serially issued periodicals *The Floral Register* and *The Auctarium*.

The Bordered edition is so rare that it is not referred to in any of the standard bibliographical works, including Cardew's article on its publication in the *Journal of the Society for the Bibliography of Natural History*. We know of only one set of the Bordered Edition on the market (being Volumes 1-8, lacking one plate and in a modern binding), sold by Antiquariaat Junk in 1991 (catalogue 261, item 200, priced 35,000 fl.) and re-appearing at auction in 1999 at Christie's, London, 17 March 1999, lot 58, selling for £12,650.

F. Cardew 'Maund's Botanic Garden and other works', in J.Soc. Bibl. nat Hist.(1958) 3,pp.321-324; Dunthorne 198-200; Great Flower Books (1990) p.160; Nissen BBI 2222; Stafleu & Cowan 5712 & 5714, 5715.

(#27211)

\$ 12,500

87 MILLER, John (1715-1780).

Illustratio Systematis Sexualis Linnaei ... An Illustration of the Sexual System of Linnaeus.

London: by the Author, [1770]-1777 . 2 volumes in 1, folio (20 x 14 inches). 1p. list of subscribers. Engraved titles to each volume printed on wove paper, emblematic frontispiece to first volume, 216 engraved plates on laid paper (i.e. 108 engraved plates in two states: printed in black with letters and uncoloured and proofs before letters printed in brown and hand-coloured), all by and after Miller. The hand-coloured plates of individual plants with their Latin binomials added in ink in a single neat hand (probably by William Tighe, see below). Late 18th century calf, covers elaborately panelled in gilt and blind with a large central diamond design, expertly rebacked to style, spine in seven compartments with raised bands, lettered in gilt in the second and fifth compartments, the others with a repeat overall decoration in gilt, marbled endpapers, marbled edges. *Provenance*: Isabel Clayton of Chesters (armorial bookplate).



A very fine copy of the first edition of an "immense work of botany wherein the pencil of Miller illustrated, in a style of unprecedented elegance, the sexual system of Linnaeus" (Lettsom, The Memoirs of John Fothergill, p.106). This copy with the plates in two states, including beautifully hand coloured proofs before letters.

This work was issued in twenty parts between 1770 and 1777, and according to the list of subscribers 105 copies were ordered by 85 individuals. The plates were issued in both coloured and uncoloured states. The uncoloured plates included lettering for scientific purposes, whilst the hand-coloured plates with no lettering and warm brown printing were undoubtedly intended to be more aesthetically pleasing.

The botanical specimens described and illustrated came in the main from Dr. John Fothergill's famous garden at Upton in Essex. Fothergill was an enthusiastic supporter and indeed, superintendent of the work, but refused Miller's attempt to dedicate the work to him - he felt that dedications were "more productive of envy to the patron, than of advantage to the author."

"John Miller, otherwise Johann Sebastian Mueller, was a native of Nürnberg. He came to this country in 1744 and remained here until his death which took place in London. He was a botanical artist and engraver of considerable note. Besides the figures of plants ... [in the present work], many examples of his work are to be found in Philip Miller's *Figures of the most beautiful... plants...* (1755-60), Hunter's edition (1776) of Evelyn's *Sylva* and Lord Bute's *Botanical Tables* (1785?)" (Henrey II, p.279). Linnaeus was sent the first two parts of the published work and responded enthusiastically, stating that the plates were "more beautiful and more accurate" than any he had seen.

BM(NH) III,p.1370; Bradley I, p.258; Dunthorne 206; Great Flower Books (1990),p.120; Henrey III,1153; Nissen BBI 1372; Stafleu & Cowan TL2 6482

(#27134)

\$ 35,000





88 [MILLER, Philip (1691-1771)].

Catalogus Plantarum... A Catalogue of Trees, Shrubs, Plants, and Flowers, both Exotic and Domestic, Which are propagated for Sale in the Gardens near London ... By a Society of Gardeners.

London: printed for the Society of Gardeners, to be sold by the said Society, C. Rivington, T. Cox, P. du Barrit, and also by the following Gardeners and Nursery-men. Robert Furber [etc.], 1730. Folio (19 x 12 inches). Two letterpress title-pages. Uncoloured engraved frontispiece of an idealized garden by Henry Fletcher, 21 coloured plates after Jacob Van Huysum printed on two paper stocks (7 mezzotints printed in colours by Elisha Kirkall [5 with touches of hand-colouring, 1 with pasted on slip with contemporary manuscript correction to the title of the plate], 14 hand-coloured etched plates by Henry Fletcher), two uncoloured engraved headpieces by Fletcher. Uncut. Expertly bound to style in half eighteenth century russia over period marbled paper covered boards, spine with raised bands in eight compartments, red morocco lettering piece in the second compartment, others with an overall repeat decoration in gilt.

First edition of a beautiful and scarce work, including a high proportion of American species and "one of the earliest flower books to contain plates printed in colors" (Hunt). The only substantial work to be illustrated entirely by the work of Jacob van Huysum.

The genesis of this work is interesting. Much trouble had been caused to the trade and to the public by the same plant being sold under different names. In an effort standardize the naming of these commercial species the Society of gardeners (referred to on the title of the present work) was formed "consisting of a number of the most eminent gardeners and nurserymen situated near London [who] agreed to hold monthly meetings. At these meetings members were required to bring exhibits of their flowers and fruits for examination and comparison. A Register was kept recording names and descriptions. After a period of five or six years it was decided to have the various plants drawn and painted 'by an able hand.' A resolution was then passed to



publish a catalogue of the plants... which was to be illustrated with coloured plates. This was to be issued in parts. Only the [present] first part, however, on trees and shrubs was published” (Henrey).

“The *Catalogus plantarum* is notable as one of the earliest flower books to contain plates printed in colors. It is perhaps unique in that one third of its plates are so printed, in mezzotint from a single plate, while two thirds are engraved and handcolored in the usual way. The book is also unusual in that it is ostensibly the work of twenty authors, listed as the Society of Gardeners at the end of the Preface, though it is usually assumed that one of their number, Philip Miller, was responsible for the text” (Hunt).

The original plan had been to issue the work in three or four volumes with coloured plates, and to this end watercolour drawings were prepared by the Dutch flower painter Jacob van Huysum (1687-1746), brother of Jan van Huysum. The British Museum possesses two albums (from the library of Sir Hans Sloane) that contain what appear to be the originals for the unfinished work. The plates that were published include a number of images intended for the later volumes; as a consequence, these have no corresponding text. Of particular interest is the image of the double *Nasturtium*, which as Blunt notes “was subsequently lost to cultivation and only reintroduced quite recently.”

“An important work as it is one of the first attempts to establish a nomenclature ... Eighty-eight American trees and shrubs are listed among those which the London nurserymen could supply in 1730 Three volumes were planned for this work but only the first of *Trees and Shrubs* was completed; it includes plates which would have illustrated the volumes on *Greenhouse Plants* and *Flowers* had they been issued. The frontispiece is one of the few medium-sized engravings shewing the details of an English formal garden of the period” (Dunthorne).

Dunthorne 119; Great Flower Books (1990) p.95; Henrey 1360; Hunt 485; Nissen BBI 2230; Stafleu & Cowan TL2 6036 (#27126)

\$ 9,750



89 MORDANT DE LAUNAY, Jean Claude Michel (d.1816) & Jean Louis Auguste LOISELEUR-DESLONGCHAMPS (1774-1849); - Panacre BESSA (1772-1830).

Herbier général de l'amateur, contenant la description, l'histoire, les propriétés et la culture des végétaux utiles et agréables.

Paris: Didot jeune (vol.I) or Fain (vols.II-VIII) for Audot, [1814-] 1816-1827. 8 volumes, small 4to (10 1/4 x 6 1/2 inches). Half-titles, 8pp. subscriber's list in rear of final vol. 575 fine hand-coloured engraved plates (6 folding, plates unnumbered but numbered in the text 1-572, plus 171, 172 and 199 bis) after P. Bessa, P.J. Redouté by Barrois, Bigant and others. Uncut. (With plate 178 Tulipe Duchesse de Toscane in duplicate and lacking plate 179 Tulipa Gesneriana Monstrosa). Contemporary green morocco backed green grained paper covered boards, flat spines divided into six compartments with gilt rules, lettered in the second compartment, vol. number in the fourth, the others with a repeat decoration in gilt. *Provenance:* Warren H. Corning Collection, Holden Arboretum (booklabel).

A fine set of one of the finest French flower books with spectacular plates largely after Bessa, the most talented of Redouté's pupils.

Rarely found complete, this work was issued in 96 parts over a period of 13 years, with the first 11 parts of the first volume by Mordant de Launay, and the remainder by Loiseleur-Deslongchamps. The original drawings for the finely coloured and botanically accurate plates are mostly by Bessa although a few are by Redouté and others by Pierre Antoine Poiteau. Bessa was born in 1772 and was a pupil of both Van Spaendonck and Redouté. He is reckoned among the best of Redouté's pupils and collaborated with him on several projects, such as Bonpland's *Description des plantes rares cultivées à Malmaison*.



The work concentrates on the highly decorative flowering plants and more exotic species although some fruit are included. In the introduction in vol.I an historical and geographical survey is given of all the most important botanical works published in Europe, and the author argues that the plates in the present work (printed en gris and then hand-coloured) are superior to the colour-printed plates of other contemporary French works in terms of the accuracy of the colouring. He then goes on to claim that, because the text of the present work includes notes on the history, uses and properties of the plants described, as well as notes on their cultivation, it is superior to both Curtis' *Botanical Magazine* and Andrews' *Botanist's Repository*.

The original drawings for the *Herbier général de l'amateur* were given by Charles X to the Duchesse de Berry, to whom Bessa had given painting lessons. She in turn left them to her sister, the Empress of Brazil. In 1947, the collection was dispersed at auction.

Great Flower Books (1990) p. 85; Nissen BBI, 2323; Stafleu & Cowan TL2 4952 (#27122)

\$ 19,500



90 [ORNITHOLOGY].

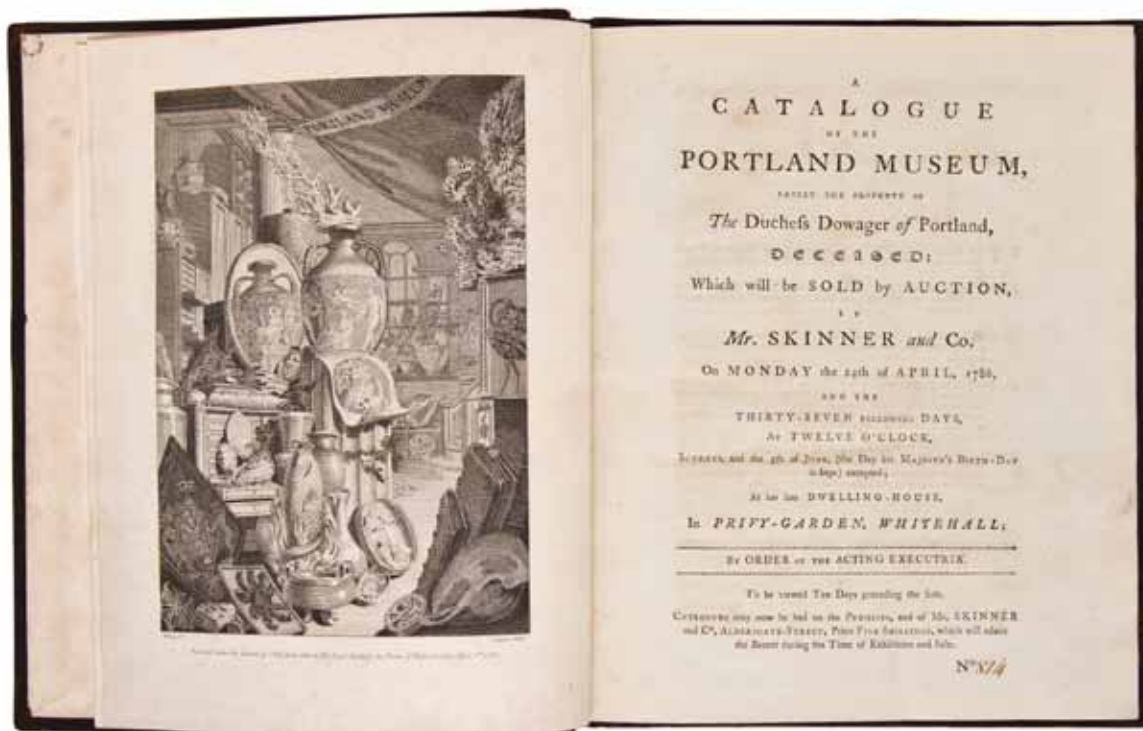
Album of 42 watercolours of birds, with original feathers applied and glazed.

[Mexico: 1866]. Oblong 8vo (6 x 9 5/8 inches). 42 watercolours with original feathers applied, each on small cards measuring approximately 2 1/2 x 3 1/4 inches each, mounted two per sheet of the album recto only, each leaf interleaved with a tissue guard. Contemporary black morocco, covers bordered in gilt and blind, flat spine divided into compartments by blind rules, white silk moire endpapers. *Provenance*: "Mexico 1866" (inscription on front endpaper).

Extraordinary album of delicate beauty.

The birds represented include hummingbirds, roosters, grouse, pheasants (including a peacock) and various water birds, including a heron. Though we have been unable to find a similar album to attribute this extraordinary work, the inscription on the front pastedown dating it to Mexico 1866 is intriguing. The work was possible done or commissioned by French ornithologist Adolphe Boucard, who travelled in Mexico in the period collecting skins and feathers for Sclater and others. Another bird artist working in Mexico in the period was Rafael Montes Oca, a naturalist on the Mexican-Guatemalan Boundary Commission, contributor to the Proceedings of the Zoological Society of London and correspondent of Gould and others. (#27133)

\$ 3,900



91 PORTLAND MUSEUM. - John LIGHTFOOT (1735-1788).

A Catalogue of the Portland Museum, lately the property of the Dutchess Dowager of Portland, Deceased: Which will be sold at auction, by Mr. Skinner and Co. on Monday the 24th of April, 1786, and the thirty-seven following days, at Twelve O'Clock ... at her late Dwelling-House, in Privy-Garden, Whitehall.

London: 1786. 4to (9 1/2 x 7 3/4 inches). Engraved frontispiece by Grignion after Burney. Early tree calf, covers bordered with a gilt double fillet, expertly rebacked to style, flat spine in six compartments, red morocco lettering piece in the second, the others with a repeat neo-classical decoration in gilt. *Provenance:* Charles Stanhope, 4th Earl of Harrington, Viscount Petersham (inscription and shelf mark on front pastedown).

The rare and important catalogue of the Duchess of Portland's famed natural history collection, featuring specimens collected by Captain Cook.

Margaret Cavendish Bentinck, the second Duchess of Portland, was a noted patron of Captain Cook and her private museum was "considered the finest in England and rivalled the best in Europe" (Dance). Following her death, her wunderkammer was put on the block. The auction was held from 24 April to 3 July 1786 and included over 4000 lots. The catalogue was drawn up by her chaplain and librarian the Reverend John Lightfoot. It was "an impressive publication and was to become of lasting importance, once it was realized that it utilised valid binomial nomenclature to denote most of the zoological specimens and that many scientifically correct names were first published therein. Another unusual feature of the catalogue is the frequent appearance of locality information in the description of lots" (Chalmers-Hunt).

This copy with provenance to noted snuff box collector the 4th Earl of Harrington

Dance, pp. 102-103; Forbes 116; Chalmers-Hunt, Natural History Auctions 1700-1972, pp. 46 and 62.

(#27106)

\$ 4,500

92 ROUSSEAU, Jean Jacques (1712-1778); and Pierre-Joseph REDOUTÉ (1759-1840).

La Botanique de J. J. Rousseau, ornée de soixante-cinq planches, imprimées en couleurs d'après peintures de P.J.Redouté.

Paris: L.E. Herhan for Delachaussie et Garnery, 1805. Folio (20 5/8 x 13 5/8 inches). Half-title. Title with stipple-engraved vignette and 65 stipple-engraved plates, printed in colors and finished by hand, by Bouquet, Jacques Chailly, Mlle. Delelo and others, after Redouté, printed by Langlois. Expertly bound to style in half green straight grained morocco over period red patterned paper covered boards, flat spine in six compartments, lettered in the second, the others with a repeat or overall decoration in gilt, red endpapers, gilt edges. *Provenance:* Edward Geoffrey Stanley, 14th Earl of Derby (1799-1869) (armorial bookplate and manuscript note "Inner Library Ab.L1.No 2" on verso of flyleaf).

First edition of a beautifully illustrated botanical work with colour printed plates after Redouté: a large paper copy with the plates in colour before letters from the library of the Earls of Derby.



Rousseau's *Lettres élémentaires sur la Botanique* was published posthumously in his *Oeuvres* in 1782. His interest in the subject had first been aroused, in 1763 or 1764, by his enforced exile amongst the natural beauties of Switzerland. Following the current fashion, he made various collections of plant specimens or herbaria, two of which are known to have been given to Madame Étienne Delessert and her daughter Marguérite-Madeleine, for whom the letters on botany were written.

This illustrated edition of the text has always been prized for its plates after Redouté. One great admirer was Ruskin who, in 1878, wrote to his bookseller, F.S. Ellis: "Please at once set your Paris agents to look out for all copies that come up, at any sale, of Rousseau's *Botanique* with coloured plates, 1805 -- and buy all they can get." The work was issued in a variety of forms, with the plates in both black and white and printed in colors, on regular paper and large paper and with the plates with and without letters. The present copy is the most deluxe form, i.e. on large paper, with proofs before letters printed in colours.

Dunthorne 252; Great Flower Books (1990) p. 134; Nissen BBI 1688; Pritzel 7824; Stafleu & Cowan 9688; Cleveland Collections 698; Lawrence, Redouteana 16.

(#27125)

\$ 9,500



93 SWEET, Robert (1783-1835).

Flora Australasica; or, a selection of handsome, or curious plants. Natives of New Holland, and the South Sea Islands: containing Coloured Figures and Descriptions of some of the choicest species ... The Drawings by E. D. Smith, F.L.S. Botanical Artist.

London: James Ridgway, 1827-1828. 8vo (9 3/8 x 5 7/8 inches). 56 hand-coloured engraved plates by S. Watts after E.D. Smith. Bound to style in half calf over period marbled paper covered boards, spine with raised bands divided in five compartments, lettered in gilt in the second compartment, the others with a repeat decoration in gilt, period marbled endpapers. *Provenance*: W. R. Grace (booklabel).

First edition, first issue, of this fundamental work on Australian botany features plates by Edwin Dalton Smith, one of the most renowned botanical artists of the time.

A horticulturalist, botanist and ornithologist, Sweet was born and raised in Devon, serving his apprenticeship under his half-brother James in the gardens at Ham Green, residence of Richard Bright. He was subsequently gardener to John Julius Angerstein at Woodlands. From 1810 until the mid-1820s he worked as a nurseryman at Stockwell, Fulham and Chelsea, being elected a fellow of the Linnean Society in 1812. After 1826 he devoted himself almost entirely to botanical publications. Sweet was a prominent promoter of exotic botany, and the drawings in this work were done from live plants grown from seed in London.

Great Flower Books, p.77; *Nissen BBI* 1924; *Staflou-Cowan TL2* 13.548; *Cleveland Collections* 929; *Dunthorne* 295.

(#27127)

\$ 5,500

94 UNITED STATES EXPLORING EXPEDITION. - James D. DANA (1813-1895).

United States Exploring Expedition. During the Years 1838, 1839, 1840, 1841, 1842. Under the Command of Charles Wilkes, U.S.N. Zoophytes ... [With:] ... Atlas. Zoophytes ...

Philadelphia: Lea and Blanchard, 1848-1849. 2 volumes (text: 4to [12 1/2 x 10 inches]; atlas: folio [22 x 14 inches]). Text: x, [7]-740pp. Atlas: 12pp. 61 engraved plates (46 with hand colouring, as issued) after Dana and Drayton, engraved by Wilmer, Glover, Hinman and others. Expertly bound to style in uniform half black morocco over 19th century green cloth covered boards, spines with raised bands in compartments, lettered direct in the second, fourth and sixth (text) and seventh (atlas), marbled endpapers.

A major illustrated work on corals: the unofficial issue of the text and atlas volumes to James Dana's rare report on zoophytes from the Wilkes Expedition, limited to one hundred copies.



The United States Exploring Expedition circumnavigated the globe under the command of Charles Wilkes between the summer of 1838 and the summer of 1842. It is usually known by the name of its commander as the Wilkes Expedition. The United States Exploring Expedition "was the first American scientific expedition of any size, charged to 'extend the bounds of Science and promote the acquisition of knowledge,' and was one of the most ambitious Pacific expeditions ever attempted" (Forbes). The Expedition represents "the first governmental sponsorship of scientific endeavor and was instrumental in the nation's westward expansion. Specimens gathered by expedition scientists became the foundation collections of the Smithsonian Institution. Significant American contributions in the fields of geology, botany, conchology, anthropology, and linguistics came from the scientific work of the expedition. Wilkes's evaluations of his landfalls influenced later U.S. positions in those areas" (DAB).

The reports and atlases for the U.S. Exploring Expedition were published over a long period of time - the Expedition returned in 1842 and the final atlas volume did not appear until 1858. Because of their limited issue and historical importance, the reports from the Expedition are highly sought after, though they very rarely appear on the market. All of the official and unofficial issues of the natural history atlases of the Wilkes expedition are rare.

James Dana, the author of the report, was trained in geology and the earth sciences at Yale. He was only 26 when he set out with the Expedition as geologist and mineralogist, returning five years later in 1842. He then worked steadily on his Wilkes reports until he was appointed professor of geology at Yale in 1849, where he spent the rest of his career.

Though the intention had been to publish only new material and discoveries, "Dana soon perceived that in the case of the Zoophytes no satisfactory contribution could be made without a survey of the entire field" (Haskell). In a letter to a colleague, he wrote, "Corals are so peculiar in their forms & so little known that descriptions, unless extended to an unwarrantable length, convey but little idea of the species: and figuring one species in a genus will not answer the purpose it does in Conchology."

The sixty-one plates in the atlas contain 1008 figures, and illustrate skilfully the text of Dana's important work on corals, which he planned as "the most complete work on the subject ever published." Dana's work was so thorough that noted naturalist Louis Agassiz said of it, "For years I have not learned so much from a book as from yours."

An important publication from the most important American naval expedition of the 19th century.

Haskell 22 and 26; Forbes 1584 and 1728; Rosove 354-2.A2.a and 355-1.A2

(#26357)

\$ 16,000



95 WILSON, Alexander (1766-1813).

American Ornithology; or the Natural History of the Birds of the United States. Illustrated with plates engraved and coloured from original drawings taken from nature.

Philadelphia: published by Bradford & Innskeep, 1808-1814. 9 volumes in three, imperial quarto (13 1/2 x 10 1/8 inches). 7pp. list of subscribers at back of vol.IX. 76 hand-coloured engraved plates (two folding), some heightened with gum arabic, all after Wilson. Expertly bound to style in half green morocco over early marbled paper-covered boards, spines with raised bands in six compartments, lettered in the second and third, the others with an overall repeat decoration in gilt, yellow endpapers.

Provenance: Mary Grey Bonham Carter (booklabel); Martin Lubbock (booklabel).

First edition of Wilson's monumental American Ornithology.

Wilson's Ornithology was the most comprehensive illustrated work on the subject published to its date. In all, the 76 plates depict 320 birds from 278 different species, of which 56 had never before been illustrated. All of the illustrations were after drawings made by the self-taught Wilson, who travelled the country in search of specimens, covering some 10,000 miles through mostly rugged terrain over a seven year period.

Much of the hand-colouring of the sets was accomplished by Wilson himself (indeed, during the publication of much of the work, it was his only source of remuneration): "the correct execution of the plates will be rendered more secure, by the constant superintendence of the Author; and by the whole of the colouring being performed in his own room, under his immediate inspection" (Vol. IV, Preface). The work is further notable as among the earliest entirely native colour plate books; i.e. authored in America and printed in America on American paper, using type produced in America, and illustrated with plates engraved in America and hand-coloured in America.



In August 1813, during his research for the final volume and before the publication of the penultimate volume, Wilson observed a bird from a distance he believed was a specimen he desired and waded across a river to get a closer look. He died ten days later from dysentery. Thus, the final two volumes were seen through the press and edited by his close friend George Ord, later President of the Philadelphia Academy of Natural Sciences. Ord, writing in the Preface to the final volume, writes of Wilson: "Upon the future Ornithologist will devolve the pleasing duty of completing the history of the Birds of the United States, so ably commenced and carried on by the indefatigable Wilson, with honor to himself and advantage to science and literature. With respect to our country in particular, how much gratitude do we owe that excellent naturalist, for the treasure which he afford us in his inestimable work! He has unfolded a rich scene to our view; revealed new wonders to our meditation; and taught us that there cannot be a more rational amusement, that which springs from the study of the birds, that diversified portion of animated nature."

This first edition set is comprised of the second, corrected issue of volume one and first issues of the remaining. Referring to the second issue of the first volume, Burns writes: "Three hundred additional copies of [the] initial volume with the original imprint of 1808 appeared after Wilson's return from his successful canvass through the Southern States in 1809, and explains the long break between publication of the first and second volumes. This is not merely a reprint, for the type was reset, errors corrected, and the author made ... changes in the text under the head of the Wood Thrush, p. 33" (Burns).

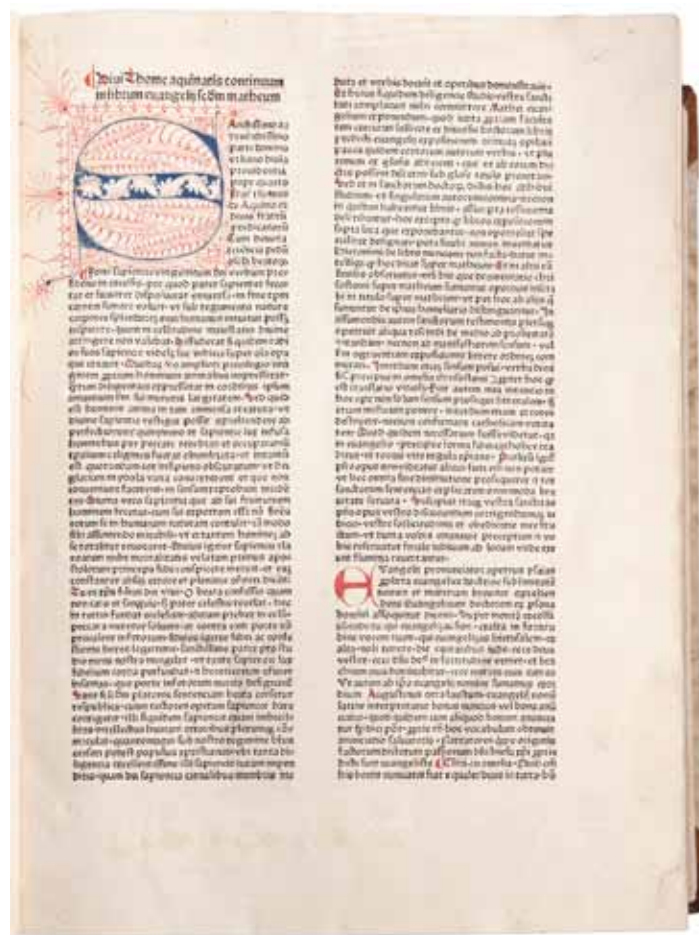
Only 500 sets of the first edition of Wilson's Ornithology were produced and considering the lengthy publication, few sets are found complete. Furthermore, the first edition is notorious for being susceptible to severe foxing and browning; the present set is among the cleanest sets we have ever handled.

Anker 533; Bennett p. 114; Fine Bird Books (1990) p. 155; Nissen IVB 992; Sabin 104597; Zimmer p. 679-80; Wilson Bulletin #69 (December 1909) pp.176-177; Wood p.630

(#23541)

\$ 27,500

MISCELLANY



96 AQUINAS, Thomas; Saint (1225?-1274).

Catena aurea super quattuor Evangelistas.

[Basel: Michael Wenssler], 1476. 4 parts in one, folio (14 5/8 x 11 inches). 438 leaves (including preliminary and terminal blanks) [complete]. Printed in 2 columns of 62 lines in Gothic letter. Rubricated initial letters and emphases in blue and red. Scattered early marginalia. Recto of leaf 323 (Luke XXIII) in period manuscript mounted at a contemporary date. Expertly bound to style in half calf over 18th century patterned paper covered boards, spine with raised bands in seven compartments, tooled in gilt on either side of each band, morocco lettering piece in the second compartment, the others with a repeat decoration in gilt.

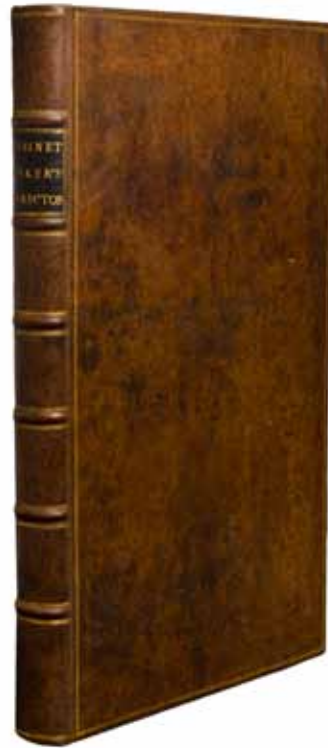
Incunable edition of Aquinas's commentary on the Four Gospels, known collectively as the Golden Chain.

We can locate 5 copies of this edition in North America (Library of Congress, UCLA, Univ of Illinois, UNC, Huntington).

Goff T229; Hain 1332; Brit. Mus. Cat. (XV cent.) III, p. 723 (IC. 37076); Pellechet 936; Proctor 7481.

(#26641)

\$ 12,000



97 CHIPPENDALE, Thomas (1718-1779).

The Gentleman and Cabinet-Maker's Director. Being a large collection of the most elegant and useful designs of household furniture in the Gothic, Chinese and Modern-taste ... The Second Edition.

London: Printed by J. Haberkorn for the Author, 1755. Folio 17 3/4 x 10 7/8 inches). Letterpress title in red and black, 4pp. list of subscribers. Engraved dedication to Earl of Northumberland, 161 engraved plates by Darly and Miller after Chippendale. Expertly bound to style in full period calf, covers bordered with a gilt roll tool, spine with raised bands in seven compartments, tolled in gilt on either side of each band, black morocco lettering piece in the second compartment, period marbled endpapers. *Provenance:* I. James, Halton (signature on title).

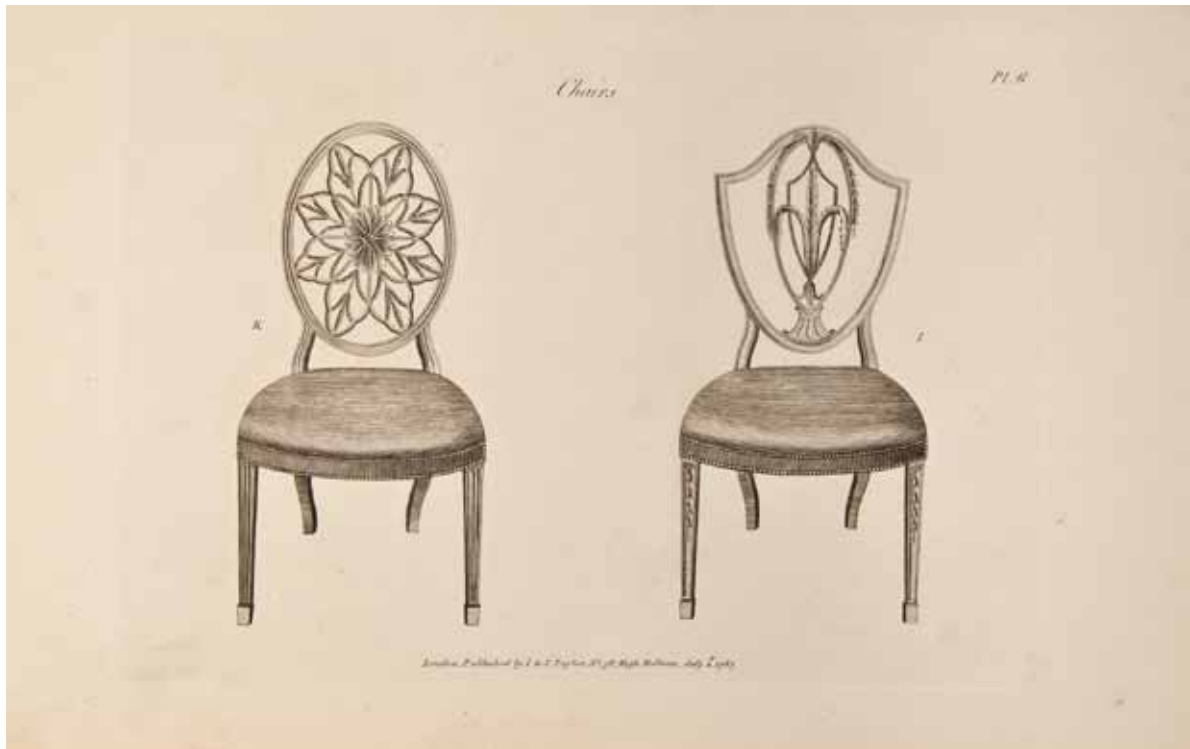
Chippendale's groundbreaking furniture pattern book, the first and most important published book of furniture designs in 18th century England.

Chippendale intended for his *Director* to function as a trade catalogue, principally depicting four of Chippendale's most famous styles: English and French rococo, Chinoiserie, and Gothic. "His special claim for artistic fame is as a brilliantly original, innovative, and influential designer who also made masterpieces of furniture. His designs were plagiarized from at least the early Victorian period by the publisher John Weale, and more or less free adaptations from *The Director* have been a staple product of commercial furniture makers since the mid-nineteenth century" (ODNB).

The first edition of Chippendale's *Director* was published in 1754, with the present second edition issued a year following. Chippendale's *Director* was extensively used by furniture makers in the 18th and 19th centuries, making copies with the plates in good condition exceptional.

(#27158)

\$ 8,750



98 HEPPLEWHITE, George (1727-1786); and Alice HEPPLEWHITE.

The Cabinet-Maker and Upholsterer's Guide; or, Repository of Designs for Every Article of Household Furniture, in the newest and most approved taste.

London: I. and J. Taylor, 1789. Folio (13 7/8 x 9 1/8 inches). 127 engraved plates after designs by George Hepplewhite (one double-page, numbered 1-125, 9 and 78 bis). 4pp. catalogue of books on architecture for sale at I. and J. Taylor's Architectural Library. Contemporary tree calf, covers bordered with a gilt double fillet, expertly rebacked to style, spine with raised bands in six compartments, black morocco lettering piece in the second.

Second edition of Hepplewhite's famed pattern book of furniture design.

"In 1788, Hepplewhite's widow published the Cabinet-maker and Upholsterer's Guide. Its aim was 'to follow the latest and most prevailing fashion' and to adhere 'to such articles only as are of general use.' The intended audience included both the cabinetmaker or upholsterer and the client (the 'mechanic' and 'gentleman' as Alice Hepplewhite put it). There followed a slightly revised edition in 1789 [i.e. the present edition] ... Hepplewhite's Guide was the first major pattern book of furniture to be published since the third edition of Chippendale's Gentleman and Cabinetmaker's Director ... Hepplewhite's designs most closely compare with [Robert and James] Adam's drawings of the late 1780s, sharing their fashionably attenuated quality of design. The furniture is slender, and most of the decoration inlaid or painted rather than carved" (Grove Encyclopedia of Decorative Arts).

A lovely copy, with the added benefit of a period bookseller's catalogue in the rear listing architectural books for sale.

Brunet III, 105

(#27162)

\$ 7,000



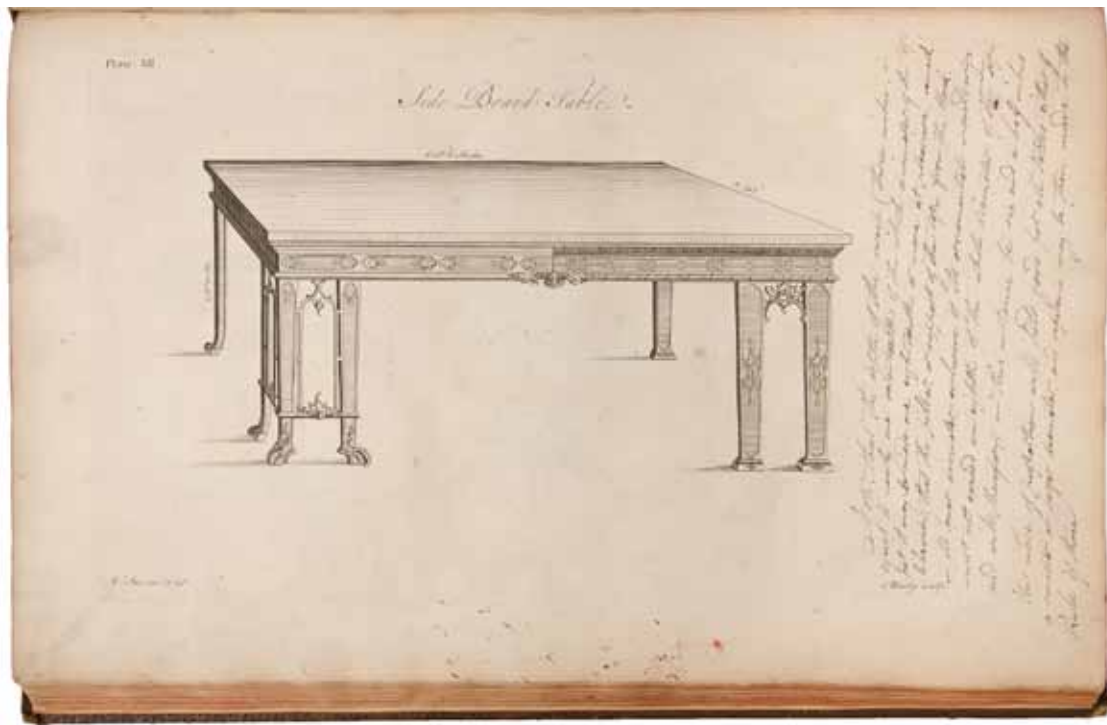
99 INCE, William (c.1738-1804) and John MAYHEW (1736-1811).

The Universal System of Household Furniture. Consisting of above 300 Designs in the most elegant taste both useful and ornamental, finely engraved in which the nature of ornament & perspective is accurately exemplified ...

London: Sold by Robert Sayer, [1759-1762]. Folio (17 5/8 x 11 1/8 inches). Text in English and French. Engraved titles in English (in black) and in French (in sepia), engraved dedication to George Spencer, Duke of Marlborough in the uncanceled state, and 101 plates engraved by M. Darly on 95 sheets (plates I-III and LXVI printed in sepia, plates 96-101 unnumbered). Period manuscript annotations, including instructions and diagrams for finding the centers of various arches, determining the proportions of a triangular base for a circular table, constructing octagons from a square, determining the shape of the gores on a globe, as well as original designs for a library table, a large armoire, side tables, etc. Twentieth century mottled calf, covers with a gilt decorative border, spine with raised bands in seven compartments, red morocco lettering pieces in the second, third and fourth compartments, the others with a repeat decoration in gilt.

Very rare complete copy of Mayhew and Ince's work on furniture design published in direct competition to Chippendale.

Beginning their partnership in 1758, Mayhew and Ince published the *Universal System of Household Furniture* between 1759 and 1762, dedicating the work to the Duke of Marlborough. The folio of drawings and descriptions in both English and French were produced in direct competition to their biggest competitor Thomas Chippendale. Chippendale's *Director*, which Ince had been a subscriber to, was first been published in 1754 and circulated around the country and colonies quickly becoming the industry standard among cabinet makers. Mayhew and Ince realised the commercial benefits of producing such a body of work and quickly followed suit, even using the same engraver as Chippendale, Matthias Darly.



Mayhew and Ince's style was far more classical than that of Chippendale with elaborate use of inlaid woods and marquetry. "Their designs tend to be more cautious versions of those by Thomas Chippendale, but they include tripod or 'claw' tables, which are not to be found in Chippendale's *Gentleman and Cabinet-maker's Director*" (Grove Encyclopedia of Decorative Arts). Mayhew and Ince worked closely with Robert Adam, most notably for Sir John Whitwell at Audley end in 1767, for the Duchess of Northumberland in 1771, for the Earl of Kerry in 1771 and, most importantly for the Duchess of Manchester in 1775 creating the Kimbolton Cabinet. In addition, they received commissions from the Dukes of Bedford.

This copy of their *Universal System* complete with the last 6 unnumbered plates (on 3 sheets) not found in all copies. Extant copies of the work contain various issues of the engraved dedication; the present copy can be dated from the dedication which is addressed to the fourth Duke of Marlborough, and includes the words "Lord Chamberlain of His Majesties Household," an office he held from 1762 until 1765.

The work is considerably rarer than any of the editions of Chippendale's *Director*, with only four complete copies appearing in the last thirty years.

Berlin Kat. 1229

(#27160)

\$ 16,500

100 WEBSTER, Noah (1758-1853).

An American Dictionary of the English Language.

New York: published by S. Converse, printed by Hezekiah Howe of New Haven, 1828. 2 volumes, quarto (11 1/16 x 9 inches). Engraved portrait frontispiece of Webster by A.B. Durand after S.F.B. Morse at the front of vol.I, "Additions and Corrections" leaf bound at the end of vol.II. Expertly bound to style in half russia over period marbled paper covered boards, spine with raised bands, lettered in the second and fourth compartments.

First edition of the most important American dictionary, the "most ambitious publication ever undertaken, up to that time, upon American soil" (Grolier "American 100") and a prize to be cherished by any American who cares about their native tongue.

The *American Dictionary* was printed in an initial edition of just 2500 copies, uncut in boards or full calf, at \$20 for the two volumes. Importantly, the present copy includes the "Additions and Corrections" leaf at the end of the second volume, which is sometimes lacking. Webster's best-known work is significant for a string of reasons: according to *Printing and the Mind of Man* the *Dictionary* "at once became, and has remained, the standard English dictionary in the United States... [it also] marked a definite advance in modern lexicography, as it included many non-literary terms and paid attention to the language actually spoken ... In fact, Webster succeeded in breaking the fetters imposed upon American English by Dr. [Samuel] Johnson, ... to the ultimate benefit of the living languages of both countries". To sum up: the *American Dictionary* was "one of the great contributions towards mass education ... [in the United States, placing] correct spelling and usage within the reach of Everyman" (Grolier *American 100*).

Noah Webster, teacher, lawyer and lexicographer, was also "an ardent nationalist and he wanted to stress the political separation from England by the cultivation of a separate American language" (PMM). Starting work on the *American Dictionary* in 1800, "Webster set a new standard for etymological investigation, and for accuracy of definition ('a born definer of words' - Sir James Murray), and included 70,000 words, as against the 58,000 of any previous dictionary." (Grolier *American 100*). This two-volume quarto dictionary represents the culmination of Webster's indefatigable dedication to providing his country with its first comprehensive modern dictionary. The valuable introductory material contains his thesis on the development of languages, and also his philosophical and practical grammar of the English language.

Grolier *American 100* 36; *Printing & the Mind of Man* 291; Sabin 102335; Skeel 583.
(#27070)

\$ 22,500

AN
AMERICAN DICTIONARY
OF THE
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INTENDED TO EXHIBIT.

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TO WHICH ARE PREFIXED,
AN INTRODUCTORY DISSERTATION
OF THE

ORIGIN, HISTORY AND CONNECTION OF THE
LANGUAGES OF WESTERN ASIA AND OF EUROPE.

AND A CONCISE GRAMMAR

OF THE
ENGLISH LANGUAGE.

BY NOAH WEBSTER, LL. D.

IN TWO VOLUMES,
VOL. I.

He who studies to master things by the method of grammar, and not by the way of the explanation of the terms, is a fool.

NEW YORK:
PUBLISHED BY S. CONVERSE.
PRINTED BY GEORGE WOODS, 1828.



NOAH WEBSTER, LL.D.

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