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ABERCROMBIE, John (1726-1806).

The Hot House Gardener on the General Culture of the Pine-Apple, and methods of forcing early grapes, peaches, nectarines, and other choice fruits, in hot-houses, vineries, fruit-houses, hot-walls, &c., with directions for raising melons and early strawberries.

London: John Stockdale, 1789. 8vo (9 1/2 x 5 3/4 inches). 2pp. advertisements at rear. 5 hand-coloured engraved plates, printed in red. Contemporary tree calf, flat spine divided into compartments with gilt double fillets, red morocco lettering piece in the second.

A very fine coloured copy of a rare early illustrated work on the forcing of pineapples, grapes, peaches, nectarines, melons and strawberries.

“Ten years after publishing The British Fruit-Gardener ... John Abercrombie supplemented it with another book of about a handful of the most demanding fruits. The Hot-House Gardener concentrates on the pineapple and other ‘highly-esteemed fruits’ needing protection and extra heat” (Oak Spring Pomona).

The engraved plates, printed in red ink and hand coloured, are quite unusual; they comprise: the Sugar Loaf Pine Apple; a bunch of Muscat of Alexandria grapes; a Royal George Peach, and a Roman Nectarine; a Canteloupe Melon, ripe May; and Duke Cherries, and Scarlet Strawberries.

Raphael, Oak Spring Pomona 100 (the Plesch copy); Dunthorne 2; Johnston 589; Henrey 3.402; Hunt 700. 
(#29442) $ 2,400
ACKERMANN, Rudolph (1764-1834).


London: Printed for R. Ackermann ... by L. Harrison and J.C. Leigh, 1814 [text and plates watermarked 1811]. 2 volumes, large quarto (16 3/8 x 12 3/4 inches). Half-titles. 6pp. list of subscribers in rear of vol. I. Mounted India paper proof portrait of Lord Grenville by Henry Meyer after William Owen, 81 hand-coloured plates [i.e. 68 hand-coloured aquatint view plates on 64 sheets, plus 17 hand coloured line and stipple engraved plates of the costume of the members of the university], by J. Bluck, J.C. Stadler, D. Havell, F.C. Lewis, J. Hill and others after A. Pugin, F. Mackenzie, W. Westall, F. Nash and others. Without the 33 “Founders” plates, as issued [see note below]. Uncut. 19th century half brown morocco over purple cloth covered boards, spines with raised bands in six compartments, lettered in gilt in the second and fourth, the others with a repeat decoration in blind, marbled endpapers, top edge gilt (expert repair at one joint).

One of the great aquatint viewbooks: a rare early issue, large-paper copy and one of only twenty-five such copies with superior coloured plates.

Tooley makes reference to such preferred large-paper copies: “There were 50 copies on large and thick paper, 25 copies being issued uncoloured, the plates on India paper, proof impressions and 25 coloured large-paper copies that are definitely superior in finish, owing to the extra care and fine paper on which they were pulled. Large-paper impressions of the Oxford plates have an incomparably beautiful sheen, a suffused rich glow and ‘bloom’ that is absent from ordinary copies ... only one copy on large paper was printed for 30 on small [i.e. regular] paper.” The present copy has early issues of the plates, including several with captions on mounted overslips, as well as the first state of the list of plates; as Tooley explains, such sets were published without the “Founders” plates, as these were not issued until April 1815. With the plates being an earlier issue, such sets are nevertheless greatly preferred.
The views, mostly after Pugin and Mackenzie, depict all of the most famous Oxford colleges. Each of the plates is enlivened by some detail of contemporary life. These asides, generally showing members of the university or citizens of Oxford, serve both as points of interest in the plates, and as indicators of the scale of the buildings depicted. An unlooked-for by-product of this fine detailing is that it encourages the viewer to examine each plate with great care: what exactly is being prepared for dinner in the kitchen of Christ Church (see plate facing p.76, vol.II). The costume plates by Agar after Uwins have the appearance of being portraits of individuals (rather than clothes with generalized faces attached) and are also very fine.

The text, understandably overlooked when competing for attention with the plates, repays careful study. College by college the author gives details of the founders, the names of subsequent benefactors together with their contributions. The physical descriptions of the colleges are next, and include details of the colleges greatest treasures: pictures, sculpture, books, etc. The college descriptions conclude with the names, dates and details of their presidents, together with similar notes on famous alumni. After these follow notes on the university halls, public buildings including the Radcliffe and Bodleian libraries, Ashmolean museum and the Physic garden. The text concludes with notes on the members of the university.

*Abbey Scenery* 278 (regular) and 279 (large paper); Tooley 5; Hardie, p. 106.  
(#28782) $ 7,500
ADAM, Robert (1728-1792).

*Ruins of the Diocletian Palace at Spalatro in Dalmatia.*

[London]: Printed for the author, 1764. Folio (20 7/8 x 14 3/8 inches). iv, [8], 33pp. Engraved additional title, 61 engraved plates on 53 sheets (8 double-page, 6 folding), engraved by Bartolozzi, Zucchi, Patton, Santini and others, mostly after original drawings by Charles-Louis Clérisseau. List of subscriber's. Contemporary mottled calf, covers with gilt cornerpieces, spine with raised bands in eight compartments, lettered in the second, the others with a repeat decoration in gilt, marbled endpapers (expert restoration at corners and top and tail of spine).

*First edition of Adam's famous work on the ancient Roman architecture of Spalatro: a cornerstone of 18th-century neo-classicism.*

Following a six-week visit to Spalatro, Adam published this book with its elaborately engraved views of the late Roman palace, intending it to emulate the success of Robert Wood's *The Ruins of Palmyra* published in 1763. In Florence, Adam had met the architect Charles-Louis Clerisseau (1721-1820), who served as Adam's instructor for two years and who supervised much of the engraving for the book in Venice (51 plates) and London (11 plates). While Adam acted as leader of the expedition and contributed architectural observations (as well as gathering subscribers for publication), the preface was written by his cousin, the Scottish historian William Robertson. The engravings were based on drawings by Clerisseau (six of which are preserved in the Hermitage Museum), and were said by the Critical Review in October 1764 to possess “a taste and execution that has never been equalled in this country.” Indeed, when Adam returned to Britain in 1758, “the custom's officer at Harwich had so admired the drawings that he had charged no duty” (Millard, p.5). It has been said that the publication of this work launched the Adam style.

*Millard II, 1; Berlin Kat. 1893; Brunet I, 46; Cicognara 3567; BAL/RIBA 27; Fowler 2; Harrison pp. 76-81.*

(#28314) $ 23,000
Plate A.

IMPERATORIS
COCLEIANI PALATII
Ruinae
PROF. SALOMAN.
ALBUMASAR [Ja’far ibn Muhammad Abu Ma’shar al-Balkhi] (A.D. 787-886).

Introductorium in astronomiam.

Augsburg: Erhard Ratdolt, 7 February 1489. Small 4to (8 1/2 x 5 3/4 inches). Translated from Arabic into Latin by Hermannus Dalmata. 70 leaves. Gothic letter. 46 woodcuts (2 half-page, the remainder smaller) mainly of zodiacal figures and including 6 astronomical diagrams, opening 8-line woodcut initial, 7-line and smaller initials throughout. Expertly bound to style in nineteenth century green straight grain morocco, covers elaborately bordered in gilt, spine with raised bands in six compartments, lettered in the second compartment, the others with a repeat overall decoration in gilt, period brown paper endpapers.

Rare first edition of this important illustrated work of a noted Arabian astronomer.

Abu Ma’shar (787-886), born in Balkh, was the most renowned astrologer writing in Arabic in the 9th century, and was part of the group of intellectuals who served the Caliph al-Ma’mun (813-833) in Baghdad. The present work is a slightly abridged translation of his Kitab al-madkhal al-kabir ‘ala ‘ilm ahkam al-nujum (“Great Introduction to the Science of Astrology”), written in 849/850. The work was translated twice in the first half of the 12th century and was one of the earliest vehicles for the transmission of Aristotelian concepts into Latin before the actual translations of Aristotle.
The work presents the philosophical and historical justifications of astrology, and a survey of the characteristics of the Signs, Planets, Sun and Moon, along with the Aspects (angular relations between them). The 15 cuts showing allegorical figures of the planets are reduced versions of seven woodcuts used by Ratdolt in Johannes de Thwrocz, Chronica Hungarorum (Augsburg: E. Ratdolt for Theobaldus Feger, 3 June 1488, Goff T-361). The cuts include 12 large and 12 small zodiacal figures, 6 astronomical tables, and 15 planetary figures printed from 7 blocks. The whole is a beautifully composed book, set in a semi-Gothic font and with white on black initials from two alphabets.

Albumasar’s work would gain considerable attention during the Middle Ages and have a profound influence on Muslim intellectual history. The present first edition, printed by Erhard Ratdolt in Augsburg in 1489, is scarce; a second edition followed, printed in Venice in 1506. A fine, large example.

BMC ii, 382; Goff A-359; GW 840; Hain 612; Schreiber 3075.

(#29214) $ 35,000
ALKEN, Henry Thomas (1785-1851).

*The National Sports of Great Britain ... With descriptions in English and French ... Chasse et Amusemens Nationaux de la Grande Bretagne.*

London: printed for Thomas M’lean by Howlett & Brimmer, 1823 [plates watermarked 1822-1824]. Folio (18 3/4 x 12 1/4 inches). Parallel titles and text in English and French, text leaves with numerical signatures from 1-50. Hand-coloured engraved additional title, 50 hand-coloured aquatint plates by I. Clark after Henry Alken. (Final two plates and text leaves with minor paper loss to blank margins). Contemporary black straight-grained morocco, the covers elaborately panelled in gilt, the spine in six compartments with raised bands, lettered in the second compartment, the others with elaborate repeat pattern built up from small tools, gilt turn ins, cream-glazed endpapers, red morocco inner hinges, gilt edges.

*A fine copy of “Alken’s most important work ... It must always form the cornerstone of any Alken collection”* (Tooley).

The plates and text between them offer a thorough survey of the sports practised in Great Britain in the first quarter of the nineteenth century. The subjects covered including riding, fox, stag and otter hunting, beagling, racing, falconry, various types of dogs and horses, shooting grouse, partridge, pheasant, snipe, wild-fowl, bittern, pigeon, fishing for pike, and salmon, fishing from a punt, prize-fighting, cock-fighting, badger, bear, and bull-baiting and perhaps most extraordinary of all: “owling.” It is interesting to note that although both the artist and the author felt that it was necessary to record badger, bear and bull baiting they did not hold back from condemning all three sports as barbaric.
This copy is a later issue. The additional title is dated 1821 (rather than 1820, as in the first issue), a letterpress title in French has been added (only the English title is present in the first and second issues) and the explanatory text leaves are signed consecutively from 1 to 50 (Podeschi records an intermediate state/issue where only some of the text leaves are numbered). The watermarks suggest a date of circa 1824. The plates, very carefully hand-coloured, are all aquatints by I. Clark, and retain all of the liveliness that is such a feature of this work.

The artist Henry Thomas Alken was born into what became a sporting artistic dynasty. He studied under the miniature painter J.T. Barber and exhibited his first picture (a miniature portrait) at the Royal Academy when he was sixteen. From about 1816 onwards he “produced paintings, drawings and engravings of every type of field and other sporting activity. He is best remembered for his hunting prints, many of which he engraved himself until the late 1830s ... To many, sporting art is ‘Alken,’ and to describe his work or ability is quite unnecessary” (Charles Lane *British Racing Prints* pp.75-76).

*Litchfield 14; cf. Mellon/Podeschi 111; cf. Schwerdt I, p.19 & IV, p.4; Tooley 42. (*#23456*)

$30,000
BACK, Admiral Sir George (1796-1878).

Narrative of the Arctic land expedition to the mouth of the Great Fish River, and along the shores of the Arctic Ocean, in the years 1833, 1834, and 1835.

London: A.Spottiswoode for John Murray, 1836. 4to (10 3/4 x 8 inches). 16 plates on India paper mounted, after Back (13) and B. Waterhouse Hawkins (3), (7 lithographed by Haghe or Day & Haghe, 9 steel-engraved by E. Finden), 1 folding engraved map, numerous illustrations. Expertly bound to style in half dark purple morocco over contemporary purple cloth boards, spine with raised bands in six compartments, ruled on either side of each band, lettered in the second and fourth compartments, marbled endpapers.

Rare large-paper issue of the first edition: “One of the fundamental books on Arctic exploration” (Hill) and “one of the finest travel books of the nineteenth century” (Howgego).

A large paper copy of this major source both in the early exploration of the Far North and its ethnology. “…Full of details of [Back’s] … commerce with the Cree, Chippewa, and Coppermine Indians…[this work is ] … a fundamental source of information about Indian life along the route of the Arctic expedition” (Streeter). The narrative also contains valuable information on Arctic flora and fauna. The original primary intention of the expedition had been to aid the second expedition of Sir John Ross. News of Ross’s safe return reached Back in April 1833 and he then pursued the expedition’s secondary objectives. These were, firstly, to navigate the length of a river supposedly arising in the neighbourhood of the Great Slave Lake and running north to the Arctic sea, and then, secondly, to map as much as possible of the sea-coast. He was successful in both objectives, travelling 7,500 miles in total and traversing the full 440-mile length of the river (known as Thlueetessy by the Indians). The Great Fish River, as Back named it, has since become known as Back River.

Arctic Bibliography 851; cf.BM (NH) I,p.81 (incorrect plate count); Field 63; Hill (2004) 42; cf. Howgego II:B3; Sabin 2613 (incorrect plate count); cf. Staton & Tremaine 1873 (octavo edition); Wagner-Camp 58b:1 (octavo edition).

(#25983) $ 5,500
BARTRAM, William (1739-1823).

*Travels through North and South Carolina, Georgia, East & West Florida, the Cherokee country, the extensive territories of the Muscogulges, or Creek confederacy, and country of the Chactaws [sic.], containing an account of the soil and natural productions of those regions; together with observations on the manners of the Indians.*

London: re-printed for J. Johnson, 1792. 8vo (8 1/4 x 5 inches). Engraved frontispiece portrait of Mico Chlucco, engraved folding map, 7 engraved natural history plates (one folding). Bound to style in eighteenth century calf, flat spine ruled in compartments, brown morocco lettering piece in the second compartment, marbled endpapers.

*The first English edition of Bartram's classic account of southern natural history, exploration and Indian tribes.*

For the period, Bartram's work is unrivalled. In this first-hand account of his travels in the Southern States in the years 1773-1778, Bartram writes “with all the enthusiasm and interest with which the fervent old Spanish friars and missionaries narrated the wonders of the new found world...he neglected nothing which would add to the common stock of human knowledge” (Field). Sabin considered this work to be “unequalled for the vivid picturesqueness of its descriptions of nature, scenery, and productions.” The map illustrates the east coast of Florida from the St. Johns River to Cape Canaveral. This edition is preceded only by the Philadelphia edition of 1791.

*Clark I:197; Coats The Plant Hunters pp.273-76; Field 94; Howes b223, "b"; Sabin 3870; Stafleu & Cowan 329.1a; Vail 849.*

(#21750) $ 5,800
BENTHAM, George (1800-1884); and Henry Fletcher HANCE (1827-1886).

*Flora Hongkongensis: A Description of the Flowering Plants and Ferns of the Island of Hong Kong ... [Bound with:] Flora Hongkongensis ... A Compendious Supplement to Mr. Bentham's Description of the Plants of the Island of Hong Kong ... Extracted from the Linnaen Society's Journal.*

London: Lovell Reeve, 1861; [London: Linnaen Society, 1872]. 2 volumes in one, 8vo (8 x 5 1/8 inches). [3]-20*, 51, [1], 482pp., plus folding map; [4], [95]-144pp. Contemporary half green morocco over green cloth covered boards, spine with raised bands in five compartments, tooled on either side of each band and lettered in the center three compartments, marbled endpaper and edges.

The first comprehensive flora on any part of China and Hong Kong, bound with the separately-issued supplement.

Bentham donated his impressive herbarium to the Royal Botanic Gardens in 1854, and shortly thereafter, with the sanction of the British Government, began preparing a series of flora of the indigenous plants of British colonies and possessions, beginning with the present work.

“Bentham had made use of all the botanical materials then known from Hong Kong. In the determination of the plants he was aided by several distinguished botanists: Dr. J. Lindley, Sir W. J. Hooker, Dr. J. D. Hooker, Colonel Munro, Prof. Oliver, Dr. Boott and others ... This remarkable book exhibits on every page the vast botanical knowledge of the author and serves as a model for accurate characteristic and at the same time popular descriptions of plants” (Bretschneider). In his work, Bentham identifies 1056 species of flowering plants, of which approximately 1000 were native.

His monumental work is very rare. We know of only the Plesch copy selling at auction in the last forty years.

*Plesch sale 48; Pritzel 625; Bretschneider, History of European Botanical Discoveries in Asia, pp. 401-403.*

(#29444) $3,750
BIGGS, Thomas Hesketh (1822-1905, photographer) - Theodore C. HOPE.

Architecture at Ahmedabad, the capital of Goozerat, photographed by Colonel Biggs ... with an historical and descriptive sketch, by Theodore C. Hope ... and architectural notes by James Fergusson ... Published ... under the patronage of Premchund Raichund.

London: John Murray, 1866. Quarto (11 x 9 inches). Half-title, tinted wood-engraved frontispiece, 2 lithographic maps (one printed in two colours), 22 wood-engraved illustrations (2 full-page). 120 albumen photographs by Thomas Biggs, on individual thin card mounts, the mounts with printed red single line borders with small decorative flourishes at each corner, numbers and captions, all printed in red. Original green pebble-grained cloth, covers elaborately blocked in gilt with a wide decorative border in the “Indian” style surrounding a central gilt vignette drawn from plate number 112 titled “Meer Aboo Toorab’s Tomb”, rebacked to style with green morocco, spine gilt extra, yellow endpapers, gilt edges.

An important, early and rare photographically-illustrated record of the art and architecture of western India.
“Like many military men in India, Biggs became fascinated with archaeology, but he soon discovered the difficulty and uncertainty of sending manual copies of stone inscriptions back to London. Biggs was furloughed on sick leave in England starting in 1850 ... he watched his brothers practicing photography and it struck him ‘that it would be a perfect method of copying the sculptures and inscriptions.’ ... Biggs took lessons from Samuel Buckle and then presented his plan to the directors of the East India Company, who were so impressed that they traded him a complete new photographic outfit in exchange for his first album. He was appointed ‘Government Photographer, Bombay’ and was the first person to officially assume that position” (Taylor, Impressed by Light, pp. 290-291).

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 Muslim 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.” 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, published in London under Biggs supervision, was the first fruit of this ambitious enterprise and is believed to have been limited to forty copies.

Gernsheim, Incunabula of British Photographic Literature  332.
(#21869)  $ 17,500
An Account of the Mutinous Seizure of the Bounty, With the Succeeding Hardships of the Crew. To Which is added, Secret Anecdotes of the Otaheitean Females.


First edition of this rare anonymous narrative.

One of two Bentley variants published simultaneously, the other bearing an imprint to be sold by Bell and Taylor and others. According to Hill, Bentley based their publication on a slightly earlier account by publisher Robert Turner.

"Following Bligh’s return to England in March of 1790, publisher Robert Turner recognized that the public had an insatiable interest in the story of the mutiny. Turner believed that he could capitalize on this interest by stealing the thunder from Bligh’s official account, then in preparation. Culling information from newspaper reports, Hawkesworth’s Voyages, and other recent works on Tahiti, Turner published the sensationalized version...An Account on the Mutinous Seizure of the Bounty ...The [later] Bentley version differed in its larger format, the inclusion of an engraving of Bligh in his nightshirt, and most importantly, as Stephen Walters points out, probably the first published clue to Fletcher Christian’s post-mutiny whereabouts: the publisher reports information from a voyager that Christian and the mutineers had recently left Tahiti with promises to return, and concludes from this information ‘that they have turned pirates’” (Hill). This edition is not in Hill, who only owned a 1987 reprint edition.

"An anonymous narrative. The account of the Mutiny is based on Bligh’s book; the ‘Secret Anecdotes of the Otaheitean Females’ are extracted from Hawkesworth” (Ferguson). This latter account of Tahitian women is sometimes wanting, likely by a censor’s hand. To account for the seeming mispagination at the beginning of the text, Ferguson notes that, “Apparently an error occurred in numbering the pages.”

Ferguson 131; ESTC N29876; cf. Hill 1825; Howgego B107.

(#286660) $ 8,500
11 BLIGH, William (1754-1817).

A Narrative of the Mutiny, on board His Majesty's Ship Bounty; and the subsequent voyage of part of the crew, in the ship's boat, from Tofoa, one of the Friendly Islands, to Timor ... in the East Indies.


First edition of Bligh's account of the famous mutiny, and the incredible voyage which followed: a tall uncut copy.

Although the mutiny is now the best known incident, the most remarkable part of the narrative is undoubtedly Bligh's account of the voyage in the Bounty's launch. His achievement of safely navigating an open vessel packed with 19 men a distance of 4,000 miles without serious mishap is almost without parallel in the history of ocean travel. He not only piloted the boat to safety but "In the course of this hazardous journey Bligh took the opportunity to chart and name parts of the unknown north-east coast of New Holland as he passed along it" (Wantrup, p.128). The resulting chart of the “NE Coast of New Holland” was first published in the present work.

Du Reitz p.44; Ferguson 71; Hill 132; Kroepelian 87; Wantrup 61.  
(#28656)  
$ 12,500
BOWLES, Carington (1724-1792).

Bowles's Florist: containing sixty plates of beautiful flowers, regularly disposed in their succession of blowing, to which is added an accurate description of their colours, with instructions for drawing and painting them according to nature.

London: Carington Bowles, 1777. 8vo (8 5/8 x 5 3/4 inches). 60 hand coloured engraved plates. Extra-illustrated with an 18th-century hand coloured decoupage of a potted chrysanthemum, mounted on verso of the title. Early nineteenth century half calf over purple morocco, spine with raised bands in five compartments, black morocco lettering piece in the second, the others with a repeat overall decoration in gilt, patterned endpapers.

A very rare hand coloured copy of a noted 18th century manual on flower painting.

The work is organized in calendar fashion, with five plates for each month. The work “represents an early example of one of the pattern-books for drawing and painting flowers ... By drawing directly from nature, the author explains, one can avoid the stiff formality of the copied image. Regarding the use of colour, he recommends that the flowers be placed with the light falling from the left, casting the right half of the composition into shadow. He then adds a list of the paints necessary ... Further instructions follow, regarding the best way to paint specific flowers: the hyacinth, cyclamen, crocus, snowdrop, anemone, almond blossom, auricula, daffodil, iris, rose, tulip, etc., many of which are depicted in the book.” The sixty plates “were intended not only to serve as models for the amateur artist; they could also be admired by flower lovers...” (Oak Spring Flora).

The work by Bowles was originally issued in circa 1760 by his grandfather Thomas, under the title The Florist; in the present Carington Bowles issue, the plates have had the original engravers names and imprints removed and replaced with a Carington Bowles imprint dated 1774. The text would appear identical in both issues. Like the earlier version, Bowles issued the work coloured (1 guinea) [as the present] and uncoloured (6s). All editions are very rare, particularly coloured: only the Plesch and De Belder coloured copies appear in the auction records.

Nissen BBI 1735; Dunthorne 46; Henrey 3.481; Johnston 529; Tomasi, Oak Spring Flora 88. ($8,500)
13  BOWLES, JOHN (1701-1779).

Versailles Illustrated; or, Divers Views of the Several Parts of the Royal Palace of Versailles; as likewise of all the Fountains, Groves, Parterras, ye Labyrinth & other ye most beautiful parts of the gardens ...

London: John Bowles, [circa 1740]. Oblong folio (12 1/2 x 16 1/4 inches). Engraved pictorial title and 29 engraved plates by Bowles, showing fountains, water falls, statues and gardens of Versailles. Publisher’s blue paper wrappers. Housed in a modern cloth case.

An early English work depicting the famed gardens and fountains of Versailles.

The plates depict the gardens and fountains of Versailles after Sebastien Le Clerc and others, engraved and issued by print and mapseller John Bowles. This edition is dated based on Bowles’s address “at the Black Horse, in Cornhill” at which he was active between 1733 and 1752 (after which the name of the firm changed to John Bowles and Son).

The last seven plates depict the fountains in the labyrinth at Versailles, representing the Fables of Aesop. The “fable fountains” no longer exist and are now only known through engravings such as the present examples. These seven plates are each divided into six compartments. These contain a map of the Labyrinth giving the location of each fountain, a single compartment of engraved text describing the concept, a view of the entrance to the Labyrinth with its statue of Aesop, and 39 images of selected fountains, each of these latter images is accompanied by a verse translation of the fable above and a description of the sculpture below.

Johnston 394; Lowndes, p. 2764 (1726 edition).
(#29036)  $ 4,750
BOWYER, Robert (publisher).

_A Selection of Fac-similes of Water-Colour Drawings, from the works of the most distinguished British artists._


Martin Hardie's comment about plate 9, could equally be applied to the whole book: it is truly a “tour de force of engraving and colouring.” The work is also very rare, with only one complete copy appearing in the auction records over the last thirty years. The images include genre and landscape work with scenes in England, France and Flanders, and are each accompanied by informed notes about the artists, the subjects or the original history of the paintings on which the plates are based. The five artists whose work is represented were amongst the most popular of their day and their work is of a very high quality, but is evident that the works were also chosen by Bowyer as examples which would show off the mastery of his anonymous print-makers and colourists. This first edition, first issue is complete with 12 plates, each untitled; the work was reissued in 1828.

This particular copy with provenance to Baron Northwick, a noted collector of art and a Fellow of the Society of Antiquaries.

_Abbey, Life 197; Tooley, p. 67; Prideaux, p. 351; Martin Hardie, p. 145; Bobins, The Exotic and the Beautiful II:618._

(#28198) $7,500
BOYS, Thomas Shotter (1803-1874).

*Picturesque Architecture in Paris, Ghent, Antwerp, Rouen &c Drawn from nature on Stone.*

London: Printed entirely in colours by C. Hullmandel, published by Thomas Boys, 1839. Folio (21 1/4 x 14 1/8 inches). 2pp. letterpress on laid paper headed “Descriptive Notice” otherwise lithographed throughout. Chromolithographed title, lithographed dedication, 28 chromolithographed views on 25 leaves all drawn on stone by Thomas Shotter Boys, printed by Charles Hullmandel. Publisher’s red half morocco gilt, the upper cover with an inner red watered-silk panel, red morocco label at the centre of the silk panel lettered in gilt, the lower cover with embossed grained cloth, expertly rebacked, the flat spine lettered in gilt.

*One of the most important books in the history of English colour-printing, here in the publisher’s presentation binding and with the often lacking explanatory text leaves.*

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

The plates represent the first serious challenge to the supremacy in England of the hand-coloured aquatint. The plates “are produced entirely by means of Lithography: they are printed with oil-colours, and come from the press precisely as they now appear. It was strictly stipulated by the Publisher that not a touch should be added afterwards” (see “Descriptive Notice”). The Notice goes on to state that previous attempts at chromolithography had suffered from an unnatural flatness “whereas in these views, the various effects of light and shade, of local colour and general tone, result from graduated tone. The atmospheric appearance of the skies, giving day-light appearance to the out-door scenes, is the best evidence of the purity and relevance of the tints of colour; which ... combine solidity with transparency.” Boys fully explored the range of possibilities that the new technique offered: one subject is presented as if it were “a crayon sketch heightened with colour”, others “a sepia drawing, with touches of colour ... a slight sketch in water-colours ... a finished water-colour ... an oil painting”, etc.

(#29085) $ 10,000*
BROOKE, Edward Adveno (1821-1910).

*The Gardens of England.*

London: T. McLean, 1857. Folio (21 x 17 3/4 inches). Mounted on guards throughout. Chromolithographic title, uncoloured lithographic dedication to the Duchess of Sutherland, 16 uncoloured lithographic vignettes on india paper mounted, 24 fine lithographic plates, printed in colors and finished by hand. Expertly bound to style in green morocco, covers bordered in gilt, spine with raised bands in seven compartments, lettered in the second, the others with a repeat decoration in gilt, yellow endpapers.

*A lovely copy of this famous colour-plate book: an important pictorial record of garden design in the mid-19th century.*

At the core of the book are the beautiful series of images taken from Brooke’s original watercolours. The impending publication was announced by the publisher in February 1857, but according to the preface the work “was the result of years of labour … The preparation of the original drawings required that the artist should be upon the spot wherever it was desirable to proceed, - and this not for a mere casual visit or a hurried sketch, but for the purpose of patient and careful labour. Thus, Mr. Brooke has spent several summers in undivided attention to the views contained in this volume. not satisfied with first or second studies, he has made repeated visits to each locality, and is enabled, therefore, to offer drawings which are correct and faithful in all their details.”

Bowoed House, Alton Towers, Woburn Abbey, Holkham House, Castle Howard, Wilton House, and thirteen others are featured. The resulting plates offer a rare eye-witness record of many of the gardens of these best-known English country houses at a time when they were coming into what was to prove to be their glory days. Various factors combined to produce this flowering amongst the English landscape: fashion amongst the landed elite required them to surround their great houses with great gardens; a flood of new species were arriving...
from throughout the Empire and beyond; a generation of knowledgeable gardeners were in place to employ the latest effective cultivation techniques; public interest in general was focused on botany and on a number of plant groups in particular (tulips, auriculas, camellias, orchids and ferns). Given this set of circumstances and the plethora of botanical monograms and periodicals that were published at this time, it is surprising that this work is almost unique in what it set out to do.

Many of the gardens were begun in earlier times, but most feature additions, sometimes in the Italian style, which proved a major attraction for Brooke. The magnificent gardens depicted include those at Trentham Park (laid out by Capability Brown with additions by Charles Barry in the 1840s), Enville Hall (gardens extended in the mid-19th century and celebrated for its fountains, its floral display, and its domed and turreted oriental palace of a conservatory), Bowood House (originally laid out by Capability Brown but with Italianate terraces added), Alton Towers, Elvaston Castle (famous for its splendid arboretum), Shrublands Hall (Italianate terraces by Barry), Woburn Abbey (a Repton masterpiece), Holkham House (William Kent-Capability Brown, with extensive 1850s additions including a parterre with the Earl of Leicester’s initials in box, and a pair of flower beds in a Louis XIV pattern accompanying a fountain representing St. George and the dragon), Castle Howard (whose modern additions included a new parterre using yew hedges to frame the lawns and the Triton Fountain taken from the Great Exhibition), and others.

A notice of the work appears in the February 23, 1856 issue of the Gardeners’ Chronicle: “Mr. McLean has issued a prospectus of an illustrated work to be called ‘The Gardens of England’ ... The plates will be executed in lithotint in folio; being finished by hand, and sold at twice the price of the ordinary prints ...”

There are no other pictorial surveys that can match Brooke’s work for its scale or its scope: it is one of the truly great gardening books.

(#28387) $ 35,000
BROOKSHAW, George (1751-1823).

*A New Treatise on Flower Painting, or Every Lady Her Own Drawing Master*: containing familiar and easy instructions for obtaining a perfect knowledge of drawing flowers with accuracy and taste: also complete directions for producing the various tints.

London: printed for Longman, Hurst, Rees, Orme, & Brown [and others], ‘1816’ [plates watermarked 1814-1817; text watermarked 1816-1814]. 1 uncoloured engraved plates of practice strokes, 12 hand-coloured stipple-engraved plates after Brookshaw, the first 11 of these hand-coloured plates also present in a second uncoloured state, the final hand-coloured plate faced by an uncoloured pencilled version of the final plate on early Whatman paper (25 plates in total), 8 text pages with integral hand-coloured examples of tints. (Title with old crease).

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

2 works in one volume, royal quarto (11 1/8 x 9 inches). Expertly bound to style in half green straight-grained morocco over contemporary marbled paper-covered boards, flat spine in six compartments divided by roll tools and fillets, lettered in the second compartment, the others with a repeat floral decoration in gilt.

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

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

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

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

(#23846) $2,400
A Chronological History of the Discoveries in the South Sea or Pacific Ocean.

London: Printed by Luke Hansard for G. & W. Nicol [and others], 1803-1806-1813-1816-1817. 5 volumes, quarto (11 5/8 x 9 1/4 inches). 41 engraved maps and plates (18 folding), 6 woodcut illustrations. Expertly bound to style in half calf over marbled paper covered boards, flat spines divided into compartments with gilt roll tools, red and green morocco lettering pieces in the second and fourth compartments, the others with an overall repeat decoration in gilt, early blue-gray endpapers. Provenance: Sir Thomas Burch Western (armorial bookplate).

The most important history of early Pacific discoveries containing “practically everything of importance” (Hill).

This important work was encouraged by Sir Joseph Banks, and Burney, who sailed as a lieutenant on Cook’s second and third voyages, was given unfettered access to Banks’ extraordinary collection of books and manuscripts. Many of the accounts published by Burney remain unavailable elsewhere. The present work therefore is one of the chief published authorities on Pacific exploration. Burney covers the 250 years of exploration before Cook, beginning with Magellan and ending with Bougainville. Detailed accounts of the Spanish, French, English, and Dutch voyages are included, and the whole is well-illustrated with maps and views. The fourth volume containing Burney’s history of pirates, was particularly popular, and would be republished in 1816 as a separate work titled History of the Buccaneers of America (London: 1816).
The volumes are arranged chronologically as follows: Volume 1, from the Earliest Discovery of the Pacific by Europeans to the voyage of Sir Francis Drake in 1579; Volume 2, from 1579 to 1620 (Sarmiento de Gamboa, Thomas Cavendish, Merick, Quiros, Spilbergen, Schouten, Le Maire, Nodal, etc.); Volume 3, from 1620 to 1688 (the Nassau Fleet, Kwast, Tasman, Brouwer, Narborough, Peche, La Roche, etc.); Volume 4, from 1688 to 1723 (Buccaneers: Spaniards in Hayti, Careri, Halley, Dampier, Woodes, Rogers, Frezier, etc.); Volume 5, from 1723 to 1764 (New Philippine Islands, Bouvet, Anson, Bougainville, etc.).

Ferguson 372; Hill (2004) 221; Hocken pp.30-34; Howes B1002, "c."; Sabin 9387. ($18,500)
CARTWRIGHT, George (1739-1819).

A Journal of Transactions and Events during a Residence of nearly sixteen years on the Coast of Labrador; containing many interesting particulars, both of the country and its inhabitants, not hitherto known.


First edition of a classic work of Canadia and 18th-century travel literature.

George Cartwright first visited the Americas in the spring of 1766, when his brother John was first lieutenant of the Guernsey, flagship of Commodore Hugh Palliser. Cartwright sailed with the governor-designate to Newfoundland where he spent a season cruising along the northeast coast. He returned in the spring of 1768 and took part in an expedition to the interior of Newfoundland to establish friendly relations with the Beothuks at Red Indian Lake. Cartwright's army career was foundering, so he determined to set up as a trader and entrepreneur in Labrador, and in 1770 he went on half pay.
Raids by the Americans, competition between the English and French fishermen, and between the different English merchant houses, along with the hostility between the natives and Europeans all made for an unstable business atmosphere during Cartwright's time in Labrador and Newfoundland. None of this was helped by the political problems caused by the rival authorities of Quebec and Newfoundland. The scene of his operations from 1770 to 1786 was the stretch of coastline between Cape Charles, where he occupied Nicholas Darby’s old site, and Hamilton Inlet. From the stations he established, he engaged with his servants and sharemen in the fisheries for cod, salmon, and seals, and the trade in furs. The present work gives a fascinating insight into the business life of the region.

But this work offers much else besides: a detailed record of the seasons with fine meteorological and natural history observations as well as extensive notes on the numerous hunting expeditions that Cartwright undertook. “The journal is, above all, testimony to a persistent, curious, and resourceful mind. In his relations with the native peoples of Labrador, especially the Inuit, Cartwright displayed an honesty which led to mutual trust. In 1772 he took a family of five Inuit to England, where they created considerable interest, meeting with the King, members of the Royal Society including Joseph Banks, and James Boswell, who reported to a skeptical Samuel Johnson his ability to communicate with them by sign language... What has only recently been properly recognized, however, is the interest of Cartwright not only in the Inuit language and its study, but also in making himself a glossarist of 18th-century Newfoundland English; and he was a close student of and perhaps contributor to the work of such scientific contemporaries as Banks, Thomas Pennant, and Daniel Carl Solander. Of his sole essay as a poet, Labrador: a poetical epistle (composed in 1784 [and bound at the back of the final volume of the present work]), Cartwright himself warned the reader: Tho I have often slept whole nights on mountains as high as that of famed Parnassus, yet, never having taken a nap on its sacred summit, it cannot be expected, that I should have awoke a Poet. Yet less interesting verses have attracted the industrious attention of Canadian literary historians, and among writings from the New World a more singular 18th-century document than the journal itself is hard to find” (Professor G.M. Story in the Dictionary of Canadian Biography).

Robert Southey, who met Cartwright in 1791 and read this book in 1793, subsequently wrote that the author “had strength and perseverance characterized in every muscle...The annals of his campaigns among the foxes and beavers interested me far more than ever did the exploits of Marlbro [sic.] or Frederic; besides, I saw plain truth and the heart in Cartwright’s book and in what history could I look for this?”

There is some bibliographical confusion over the collation of the maps, which are after surveys of the coasts of Newfoundland and Labrador by Lane and are engraved by Faden: the work is complete with two maps, with one of the maps printed on two sheets and bound with the upper sheet in vol. II and the lower sheet in vol. III (and therefore sometimes incorrectly described as three maps).

A large example, uncut on two sides.

Brunet I, 1606; Gagnon I, 703; Lande 106; Matthews 226; Morgan p.64; JCB II, 3516; O’Dea 245a; Sabin 11150 (incorrect collation); Story p.158; TPL 586; Watters p.683; Vlach 138.  
(#28728) $9,250
CHAMBERS, Sir William (1726-1796); [and William MASON (1724-1797)].

A Dissertation on Oriental Gardening ... to which is added, An Heroic Epistle, in answer to Sir William Chambers ...


An important work in the historiography of 18th century English landscape architecture.

Sir William Chambers was for some time a champion in the cause of Chinoiserie, and between 1757 and 1762 was engaged in perhaps the most important project in his early career - the redesigning of Kew Gardens. Here he was able for the first time to put into practice many of his theoretical interpretations of Chinese style. “It was largely to counter the trend toward gardens with a natural and completely unplanned appearance [as advocated principally by Capability Brown] that Chambers published A Dissertation on Oriental Gardening, an expanded statement of his earlier ideas on the Chinese garden as artistically enhanced natural space to evoke emotion ... No sooner had Chambers issued a Dissertation than a chorus of opposition was voiced” (China on Paper).

“Chambers’s esposal of the Chinese style of gardening constituted an attack on the new natural school of English gardening promoted by Capability Brown. This in turn provoked a counter-attack by Mason and Walpole in the form of the satiric Heroic epistle first published in 1773” (Johnston).

The present example is the third edition of Chambers’ Dissertation (issued with the stated eleventh edition of Mason’s lampoon titled Heroic Epistle). Editions of the Dissertation were issued in both English and French, with the latter achieving greater financial success and going through more editions, as the Chinese garden vogue had already begun to wane in England but was still desirable on the continent. A scarce English edition printed in Dublin.

(#29441) $ 1,500
The Angler's Vade Mecum; or, A Compendious yet full Discourse of Angling discovering the aptest Methods and Ways, exactest Rules, properest Baits, and choicest Experiments for the catching of all manner of fresh water Fish.


Very rare first edition first issue of among the best early works on fly-fishing and fly-tying: a classic work on the sport.

Published anonymously, Chetham notes in the preface: “The author hath forborne to affix his name; not that he is ashamed to own it, but wishes the reader to regard things, more than empty names.” Westwood comments favourably: “Chethams prefaces are in Diogenes vein, curt and caustic; he escapes from the category of manual makers, and takes rank as one of the original writers on the sport. He is indebted, indeed, to his forerunners, but acknowledges it; he improves on their systems, and calls attention to the fact. He is never servile, nor plagiaristic, always honest, sometimes a little surly” (Westwood & Satchell). G.E.M. Skues wrote of this book “…a really brilliant piece of work...a sheer delight to read, from the preface on, not only for its caustic irony, but for the invaluable common sense which it displays.” Chetham is noted as the earliest author to record fishing for individual fish and among the earliest to describe double hooks.

Two editions appeared in 1681, with variant imprints. Wing gives priority to this, the Basset imprint.

Wing C-3788; Westwood and Satchell pp. 59-60; Heckscher 447; Lowndes p. 404; Litchfield 2; Sherwin 115. 

(#28394) $ 3,400
22. CHISHULL, Edmund (1670/71-1733).

*Travels in Turkey, and Back to England.*

London:  W. Bowyer, 1747. Folio (13 7/8 x 8 5/8 inches). viii, [4], 192 pp. 4pp. list of subscribers. Expertly bound to style in half 18th century russia over period marbled paper covered boards, spine with raised bands in seven compartments, red morocco lettering piece in the second, the others with a repeat decoration in gilt.

First edition of a scarce early English account of travels to the Levant.

Chishull served as chaplain to the Levant Company in Smyrna from 1698 to 1702, visiting Ionia, Ephesus, and Constantinople during his stay. This publication of his journal during his time in the region was brought to press by his son, with the assistance of Dr. Richard Mead (1673-1754), the latter authoring the Preface and editing the journal.

Sailing from England in the frigate Neptune on 10 February 1698, Chishull arrived at Smyrna on 12 November 1698. While resident there, he made a tour to Ephesus and visited Constantinople. He left Smyrna on 10 February 1701-2, taking his homeward journey by Gallipoli and Adrianople where he joined Lord Paget, who was returning from an embassy to the Sublime Porte. Travelling as a member of the ambassador’s household, Chishull passed through Bulgaria, Transylvania, Hungary, and Germany to Holland. At Leyden, he took leave of Lord Paget and returned to England.

*Blackmer sale 65. Not in Howgego.*

(#28790) $7,000
CHORIS, Louis (1795-1828).

*Vues et Paysages des Régions Equinoxiales, recueillis dans un voyage autour du Monde...avec une introduction et un texte explicatif.*


*Rare: one of only fifty large paper copies of this important series of views of the Pacific and the west coast of America.*

A large paper copy with the plates hand-coloured. This copy without the 2pp. letterpress letter to the “empereur de toutes les Russies”, dated 1827. According to Forbes this letter “does not appear in every copy.

“In July 1815 Choris, at the age of 20, joined Otto von Kotzebue’s expedition on the Rurik as the official artist. This was the first Russian circumnavigation devoted exclusively to scientific purposes and several well-known scientists contributed greatly to its success. Choris made a great many drawings during this voyage. In 1822 he published *Voyage Pittoresque autour du monde* ... Despite his using many of his drawings in that work, Choris found 24 subjects among the remaining drawings which he published 4 years later in [the present work]” (Lada-Mocarski).

The plates are of subjects from the Atlantic and Pacific and include five of the coast of Brazil, three in Chile, eleven in the South Pacific and Hawaii, and the remainder in Kamchatka, the Marianas, Manila, the Cape of Good Hope and St. Helena. “Choris' drawings are original and faithful pictorial representations of the subjects he drew” (Lada-Mocarski).

*Borba de Moraes pp.180-181; Forbes I, 632; Lada-Mocarski 90; O'Reilly & Reitman 786; Sabin 12885.*

(#28838) $ 32,500
COOK, Capt. James (1728-1779).

A Voyage towards the South Pole, and Round the World. Performed in His Majesty’s Ships the Resolution and Adventure, In the years 1772, 1773, 1774, and 1775. In which is included Captain Furneaux’s Narrative of his Proceedings in the Adventure during the Separation of the Ships.

London: W. Strahan and T. Cadell, 1777. 2 volumes, quarto (11 x 9 inches). Engraved portrait of Cook by J. Basire after Wm. Hodges, 63 engraved plates, maps and charts (15 folding, 16 double-page), 1 folding letterpress table. (A few plates trimmed close, as usual). Contemporary calf, covers with decorative borders tooled in blind, expertly rebacked to style, spine with raised bands in six compartments, red and black morocco labels in the second and fourth, the others with a repeat decoration in gilt.

First edition of Cook’s second voyage on which he was directed to circumnavigate the globe as far south as possible to search for any southern continent.

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

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

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


($#25578) $7,500
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. Hughes 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. ($24,000)

(#19583)
DANIELL, Thomas (1749-1840) and William DANIELL (1769-1837).

A Picturesque Voyage to India; by the way of China.

London: Printed for Longman, Hurst, Rees, and Orme, Paternoster-Row; and William Daniell, no. 9, Cleveland-Street, Fitzroy-Square. By Thomas Davison, Whitefriars, 1810 [watermarks dated 1808-1809]. Large quarto (13 3/4 x 10 1/2 inches). Mounted on guards throughout. 50 hand-coloured aquatint plates on card, drawn & engraved by Thomas and William Daniell. Contemporary diced russia, covers bordered with gilt rules, rebacked to style, flat spine divided into compartments with gilt fillets, lettered in the second compartment, the others with a repeat decoration in gilt, period marbled endpapers. Provenance: Sir Andrew Vincent Corbet, 2nd Baronet (armorial bookplate).

The rare hand-coloured first edition of this finely-illustrated account of the Daniells’ voyage to China and India.
In 1784, Thomas Daniell received permission from the East India Company to travel to India “to follow his profession of an engraver.” He was accompanied by his nephew, William Daniell. They travelled aboard the *Atlas* bound for China and continued to Bengal in a smaller vessel, reaching India by early 1786. Their travels both to and in India resulted in some of the finest illustrations to come before the public and their work was - and remains - greatly in demand. *A Picturesque Voyage to India* records their journey from England. Starting from Gravesend, via Beachy Head to Madeira (2 plates), the crossing the equator and then on via the Cape of Good Hope (2 plates) to the East Indies (10 plates) to China (23 plates) including Macao and Canton, then back via the Straits of Malacca (2 plates) to Bengal and Calcutta (5 plates).

The group of images of coastal China form a particularly valuable record of the area as it was beginning to open up to the West, and pictures of Bengal and Calcutta include one of the Daniell’s most famous images: “Calcutta from the Garden Reach”. It is also one of the rare instances in which the image was re-worked to include new information gathered from a drawing made at a later date by another artist, for certain of the buildings shown were not in existence during the Daniells’ time in India. The final plate shows the “Old Fort Gaut” which was to become notorious almost half a century later as the site of the “black hole of Calcutta.”

*Abbey Travel II. 516; Archer p12; Colas 797; Lipperheide 1523; Sutton 19-20; Bastin & Brommer 70.*

(#28799) $ 14,000
DAVIDSON, Charles James C.

*Diary of Travels and Adventures in Upper India, from Bareilly, in Rohilcund, to Hurdwar, and Nahun, in the Himalaya mountains, with a tour in Bundelcund, a sporting excursion in the kingdom of Oude, and a voyage down the Ganges, by C. J. C. Davidson ... late Lt.-Colonel of Engineers, Bengal.*

London: Henry Colburn, 1843. 2 volumes, octavo (7 1/2 x 4 5/8 inches). Contemporary calf bound for the Northern Light Board, covers with a border built up from fillets ruled in gilt and blind, the spines in six compartments with raised bands, red morocco lettering-piece in the second compartment, green morocco in the third, the uppermost compartment tooled in gilt with Northern Light Board stamp, the others with repeat panelling in gilt, marbled endpapers, marbled edges. *Provenance:* Northern Light Board, Scotland (binding).

*A very fine copy of the first edition of this charming and surprisingly rare work.*

As the title suggests, the work is in fact made up of a series of narratives describing various trips made by the author. The first volume is in three parts. The first part, “Travels from Bareilly, in Rohilcund, to Hurdwar and Nahun,” ends abruptly on p.168. On the following page, whilst bewailing the loss to the “literature of the age”, the author explains that “a vile thief entered my tents at night, and robbed me of my second volume ... In this manner did I lose my carefully-written account of the sub-Himalayan range, which cost me fully eight months’ labour while in the hills.” The second part in the first volume is on Bundelcund, and the volume ends with the first section of the author’s “Journal of a Voyage [started in December 1839] from Allahabad to Calcutta, via Dacca and the Soonderbunds.” Volume two is made up of the concluding part of the “Journal of a Voyage...”, followed by “A Sporting Tour [undertaken in 1836] in the Kingdom of Oude”. The writing style of the author, which manages to be both humorous and bombastic at the same time, allied with his obvious deep knowledge of the country and the people are what give this work its period charm.

The work is quite rare, with no other copies listed as having sold at auction in the past thirty five years. A fine copy of a delightful gem which deserves a place in any serious collection of books on the Indian sub-continent.

(#23862) $ 2,350
DELCU, Jean Andre (1727-1817).

Account of a New Hygrometer.


Author's presentation copy of a rare offprint from the Philosophical Transactions of the Royal Society, detailing Deluc's invention to measure humidity.

Jean Andre Deluc (1727-1817) was a Swiss-born English geologist and meteorologist. He was made a fellow of the Royal Society in 1773, the year prior to the present paper. Deluc's hygrometer, detailed here, used an ivory bulb that when damp allowed mercury to move down a tube. Among his more noted discoveries was that the measurement of the quantity of aqueous vapor contained in any space was independent of the presence or density of the air. He was also the first to accurately measure height using a barometer.

The account of his hygrometer was published in Vol. LXIII of the Philosophical Transactions of the Royal Society. The present offprint was separately printed, with this example being an author's presentation copy to Thomas Hornsby, a noted astronomer and an influential member of the Board of Longitude. Scarce.

(#27846) $2,750
DENON, Domique Vivant (1747-1825).

Voyage dans la Basse et la Haute Egypte pendant les campagnes du General Bonaparte.


A foundation work of Egyptology by “the first to reveal the richness of Egyptian art to Europe” (Atabey).

“At [Napoleon] Bonaparte’s invitation Denon eagerly accepted an opportunity to join the expedition to Egypt (1798), and while there accompanied General Louis Charles Antoine Desaix up and down the Nile in pursuit of Murad Bey, recording antiquities as he went. He returned to France with Napoleon in 1800, and within the space of two years produced his monumental Voyage dans la basse et la haute Egypte, which contained 141 of his illustrations” (Howgego).

The remarkable plates which illustrate this work, each described in detail in the accompanying text, are of great importance to Egyptology as they illustrate for the first time many new discoveries. Denon accompanied Napoleon’s expedition to Egypt, and the present series of plates are among the great artistic achievements of that monumental campaign.

The work was first published in two folio volumes in 1802. Later that year the present edition was published with the text in large quarto and the atlas in “folio atlantique”; octavo, duodecimo and other editions followed. “Denon’s work has been justly praised. As a member of the Commission des Sciences et Arts which accompanied Napoleon’s expedition to Egypt, he remained in Egypt for thirteen months, working continuously to record the Egyptian monuments. He was the first to reveal the richness of Egyptian art to Europe” (Atabey).

Blackmer 471; Gay 1998; Atabey 338 (1807 edition); Carre I: pp. 118-125; Howgego D34.

(#26729) $ 20,000
DOSSIE, Robert (1717-1777).

*Handmaid to the Arts ... The Second Edition, with considerable Additions and Improvements.*

London: printed for J. Nourse, 1764. 2 volumes, 8vo (8 x 5 inches). Contemporary tree calf, skilfully rebacked to style, the flat spines divided into six compartments by gilt roll tools, red morocco lettering piece in the second compartment, red circular morocco label bearing the volume number in the fourth compartment.

*The second enlarged edition of this valuable work.*

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

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

(#21350)  $ 1,250
ELLIOT, Daniel Giraud (1835 -1915).

A Monograph of the Bucerotidae, or Family of the Hornbills.

[New York]: printed by Taylor & Francis of London, published for the subscribers by the author, 1877-1882. 1 volume bound from the ten original parts, folio (14 3/4 x 11 1/8 inches). 60 lithographic plates printed by M. & N. Hanhart (comprising: 57 plates by and after John Gerrard Keulemans, all hand-coloured by Mr. Smith, 3 uncoloured plates by and after Joseph Smit), occasional uncoloured illustrations. Near-contemporary green half morocco, spine in six compartments with raised bands, lettered in gilt in the second and third, date in gilt at foot of spine, original brown paper wrappers to all ten parts bound at the back, top edge gilt.

A fine copy of the first edition of this “comprehensive treatment of the entire family of hornbills” (Zimmer) from one of the best known American ornithologists of the second half of the nineteenth century, with illustrations by Keulemans, the most popular ornithological artist of the period.

This is the important first monograph on this widely scattered family of extraordinary birds. “The Bucerotidae are pretty equally divided at the present day between the Ethiopian and Oriental Regions, the first having twenty-seven and the latter twenty-nine species, while but
a few... are scattered about the islands of the Malay archipelago” (introduction). Hornbills are extraordinary not only for their physical appearance but also for their behavior - the most noteworthy shared trait amongst the species is the male's habit of “enclosing the female in the hollow of some tree, firmly fastening her in by a wall of mud, and keeping her close prisoner until the eggs are hatched” (introduction). The male will feed the female through a slit in the wall whilst she incubates the eggs. She will only break through the wall of mud and leave the nest once the young have hatched, at which point the wall is rebuilt and remains in place until the young are ready to fly. The bizarre beauty of this species is here ably captured by Keulemans highly accurate and beautifully observed plates. Keulemans was born in Rotterdam, Holland, in 1842, but worked and lived chiefly in England, working on most of the important ornithological monographs and periodicals published between about 1870 and his death in London in 1912. He was “undoubtedly the most popular bird artist of his day as well as being the most prolific. He was gifted with a superb sense of draughtsmanship and revealed his considerable versatility in capturing the significant subtleties of color, form, and expression in the birds... represented in his various illustrations” (Feathers to brush p. 47)
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 Columbia. 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 primal vegetable 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.


$30,000
ESTIENNE, Charles (1504-1564) and Jean LIEBAULT (d. 1595); Gervase MARKHAM (1568-1637), editor.

Maison Rustique, Or, The Countrey Farme ... Now newly Reviewed, Corrected and Augmented, with divers large Additions.


First edition of Markham's revised English translation of Charles Estienne and Jean Liebault's important late 16th century work on husbandry, gardening and country living.

In this work, Markham, the most prolific English writer on agriculture and farming in the first half of the 17th century, adapts an earlier work by Charles Estienne (aka Charles Stevens, in English). "It was first published in Latin as the Praedium Rusticum in 1554. Charles Estienne himself translated it into French and Liebault brought it out shortly after Estienne's death in 1564. Surflet's first English translation appeared in 1600" (Hunt). This first Markham edition, based on the Surflet translation, is noted for its additions, as well as its rarity. Fussell refers to this adaptation of Estienne's work as among Markham's most important works on general farming.

The text on verso of the title, under the caption The Contents, gives an accurate description of the work: "There is contained in this last Edition, whatsoever can be required for the building, or good ordering, of a Husbandrymans House, or Countrey Farme; as namely, to foresee the changes and alterations of Times; to know the motions and powers of the Sunne and Moone, upon the things about which Husbandry is occupied: as to cure the sicke labouring Man; to cure Beasts and flying Fowles of all sorts; to dresse, plant or make Gardens, as well as for the Kitchen, and Physicke use, as also in Quarters..." The description continues touching on a variety of subjects, including the planting and care of trees, the keeping of bees, the making of wine and beer, on distillation, as well as on hunting and hawking.

The illustrations include several full-page woodcut plans for knot gardens (pp. 257-275), a garden labyrinth (p. 276), a tobacco plant (p. 217), plus large woodcuts of a cow (p. 99) and horse (p. 138) with references to various ailments, among others.

A complete copy of a scare book, often found defective.

McDonald, p. 90; Bitting, pp 146-47; Fussell, p. 28; Goldsmiths 451; Hunt 202; Kress 353; Arents 123; Poynter 31.1; STC 10549; ESTC S121357.

(#29056) $ 4,500
The manner of dressing the lines upon a square of broken squares.
FLEURIEU, Charles Pierre Claret de, Comte (1738-1810).

Discoveries of the French in 1768 and 1769, to the South-East of New Guinea, with the Subsequent Visits to the Same Lands by English Navigators, who Gave Them New Names. To which Is Prefixed, an Historical Abridgement of the Voyages and Discoveries of the Spaniards in the Same Seas.


First English edition, following the French edition of the previous year.

Writing during a period of intense international rivalry over discoveries in the Pacific, Fleurieu (a French politician and scientist) promotes the discoveries of Bougainville and Jean de Surville at the expense of British claims, though he does acknowledge some of Captain Cook's discoveries. To bolster his claims for the French, Fleurieu uses unpublished manuscripts, as well as the printed accounts of several Spanish and British navigators. An appendix prints Buache's “Extract from a memoir concerning the existence and situation of Solomon's Islands...” The twelve folding maps and plates relate to New Guinea and the Solomon Islands. “The maps are interesting, since they were based both on actual discoveries and on Fleurieu's theories. When d'Entrecasteaux returned from his fruitless search for La Perouse, he confirmed that Fleurieu's theories appeared to be generally correct” (Hill).

Hill 611; Beddie 1302; Ferguson 105; Sabin 24749; Cox II:304.

(#28662)  $ 3,250
FLINDERS, Matthew (1774-1814).

A Voyage to Terra Australis, undertaken for the purpose of completing the discovery of that vast country, and prosecuted in the years 1801, 1802, and 1803, in His Majesty’s Ship The Investigator and subsequently in the armed vessel Porpoise and Cumberland schooner.


A fine set of the first edition of the official account of the first English circumnavigation of Australia: a cornerstone of Pacific exploration.

Flinders, who had sailed as a midshipman on Bligh’s second voyage, sailed from England on 18 July 1801 on his ship the Investigator, on a full-scale expedition to explore the entire coastline of Australia. During the next two years he surveyed the entire south coast of Australia from Cape Leeuwin to Bass Strait, the east coast, and the Gulf of Carpentaria, and he returned to Port Jackson in 1803 having completed the first circumnavigation of Australia. On the return
journey, Flinders was detained by the French in Mauritius for six and a half years and was not released until June 1810. He devoted the remainder of his life to the publication of this important work, which was formally published one day before his death on 19 July 1814.

Flinder’s *Voyage* is a day-by-day record of the expedition and includes a lengthy introduction detailing earlier South Seas voyages and an appendix by Robert Brown, the botanist who accompanied the expedition. Flinders took great pains to insure the accuracy of the work. The charts contained in the atlas were used for navigation for over a century and became the basis for much of the future cartography of Australia. The text volumes include plates engraved after watercolours by the landscape painter William Westall, the official artist of the expedition. These images are among the earliest published views of many of the places visited.

The earliest issues of the plates and maps in the atlas volume all have the imprint of the publishers G. & W. Nicol and are dated 1814. Subsequent issues include imprints with the Nicols’ names removed and replaced with “Published as the act directs by Capt. Hurd R.N. Hydrographer to the Admiralty.” The present set includes the first issue maps and plates.

*Ferguson 576; Hill (2004) 614; Ingelton 6487; Nissen BBI 637; Stafleu & Cowan 1,1806; Wantrup Australian Rare Books, pp.138-144 and 67a; Kroepellen 438.*

($80,000)
Robert Fortune (1812-1880) was a Scottish botanist who first visited China in 1842, as a collector for the Royal Horticultural Society. "Fortune's instructions were to gather information on Chinese gardening, as well as to collect new plants and seed ... [On his return to London after an adventurous three years including a shipwreck, a secret visit to forbidden city of Soochow, attacks by pirates, etc], he brought with him many rare and beautiful species now familiar in domestic gardens, as well as introducing the art of bonsai to Europeans" (Howgego).

In 1848, he returned to China on behalf of the East India Company to collect plants and seeds of the tea-shrub. "He successfully collected tea plants from the Hwuy-Chow district and the Chekiang province, and gathered specimens from the Ningpo district, Chusan, and the Woo-e Mountains. He then supervised the transfer of 23,892 young plants and around 17,000 seedlings, along with eight Chinese tea growers and their equipment, to the foothills of the Himalayas" (Howgego). His work provides excellent descriptions of Hong Kong and China, of Chinese customs, industry, language and flora, missionary activity, opium consumption, and the cultivation and processing of tea.

"My adventures amongst the most remarkable and least-known people in the world, their manners and customs, the natural productions of the country in so far as they are of importance to man, and, above all, the mode of cultivating and making our favourite beverage, tea, have all been left as originally written in the country itself" (Preface).
FRANKLIN, Benjamin (1706-1790).

*Observations on Smoky Chimneys, their causes and cure; with considerations on fuel and stoves. Illustrated with proper figures.*


*Third London edition of Franklin’s celebrated work on smoky chimneys.*

American building suffered from the defect of its virtues. New homes were made so tightly, the joints and doors so true, that an insufficient amount of air was available to move the smoke up the chimney. The work is a wonderful illustration of Franklin’s ability to blend scientific principles with practical observations and remedies. The epistolary work was originally published in the *Transactions of the American Philosophical Society* (vol 2, 1786, pp. 1--36) and first appeared in book form in Philadelphia the same year. Three editions were published in England between 1787 and 1793. The present edition contains an additional letter to Benjamin Franklin from Thomas Ruston, Philadelphia, dated January 12, 1786.

*Ford 377.*

(#26539) $ 3,000
(FRENCH REVOLUTIONARY WARS).

Commercial Gazette, Extra. Monday Morning, Nov. 16, 1801 ... Very Important News. Signing of the Preliminaries of Peace ...

[Boston]: Russell and Cutler, [November 1801]. Letterpress broadside, text in three columns. 18 x 11 inches.

News reaches America of peace between Napoleon and the British.

Three lines of text below the dateline read: “The subsequent important and highly interesting News, was exclusively received at the Chronicle Office, yesterday, in a sealed packet, and by the Printers of that paper kept locked until this morning. We embrace the earliest moment to present it to our respectable readers.” After giving the particulars of the preliminary agreement between Lord Hawsbury and Louis-Guillaume Otto, which would shortly thereafter lead to the Treaty of Amiens and the end of the War of the Second Coalition, the American editors note: “the Preliminaries of a Peace, between the two countries, are without doubt, signed; but innumerable difficulties, long delays and insurmountable barriers will probably arise to prevent final ratification. It will indeed be a phenomenon in the political world if these difficulties should not appear.” Although the final treaty would be ratified, the editor’s comment would prove prescient, with the peace between France and Great Britain proving only temporary, lasting but a single year before the renewal of hostilities.

(#29325) $ 1,200
GLADWIN, George E. (1829-1920).

Pen & Ink Sketches, Coast and Harbors of Labrador, Summer of 1876.


Scarce work illustrated after pen-and-ink sketches drawn by George Gladwin while in Labrador during the summer of 1876.

The dedication leaf reads, “To Capt. John Bartlett of Brigus, Newfoundland, whose kindness and generous treatment of a party of excursionists from Boston while weather bound in St. Michael’s Bay, Labrador, will long be remembered.” Each leaf is printed in heliotype. The illustrations show charming harbor scenes with boats and icebergs. Gladwin served as the first professor of drawing at Worcester Polytechnic Institute.

Scarce on the market, and seemingly printed-privately for the author in a small number.

Not in Sabin or TPL.

(#27889) $ 4,750
Gould, John (1804-1881).

A Monograph of the Trogonidae, or Family of Trogons.

London: published by the Author, [1858]-1875. Folio (21 1/2 x 14 1/2 inches). 47 hand-coloured lithographed plates after and by John Gould and W. Hart; and John Gould and H.C. Richter, printed by Hullmandel & Walton. Period full dark brown crushed morocco, covers elaborately bordered in gilt, spine in six compartments with raised bands, lettered in the second and fourth, the others with an overall repeat decoration in gilt, marbled endpapers, gilt edges.

Revised and expanded second edition of Gould’s monograph on trogons, including the most beautiful depictions of these colourful tropical birds.
As Gould states in his preface, this revised and expanded edition was “in reality a new publication, the plates having been redrawn, and many (i.e. 12) new species figured for the first time.” The depiction of the birds is more elaborate than the first edition of 1838, with artfully arranged perches of tropical plants and occasional background landscapes. “The Trogons may dispute the palm of beauty with the Hummingbirds. Their plumage in certain parts shines with metallic brilliancy, and exhibits all the colours of the rainbow” (Introduction). The trogons depicted within this monograph are largely species resident of the Americas, including Mexico, Panama, Columbia, and Brazil.

(#26805) $42,500
GOULD, John (1804-1881).

A Monograph of the Odontophorinae, or Partridges of America.

London: Richard & John E. Taylor for the Author, [November 1844 - March 1846 - November] 1850. Folio (21 1/2 x 14 1/4 inches). 1p. list of subscribers. 32 fine hand-coloured lithographed plates after Gould and H. C. Richter. Early half olive green morocco over green pebbled cloth covered boards, bound for Sotheran's, spine with raised bands in six compartments, lettered in the second and fourth, the others with a repeat decoration in gilt, marbled endpapers, gilt edges.

A fine copy of the first edition of Gould's fourth monograph, in which he considerably enlarged the number of recorded species of the American partridge family.

Besides the spectacular plates of American birds, this work is interesting for the light it throws on the all encompassing nature of science before specialization: Gould was inspired by the gift of an English Arctic explorer, received much useful information from a Scottish botanist and finally dedicated the work to the French ornithologist Prince Charles Lucien Bonaparte (1803-1857) the author of American Ornithology. In this, Gould's fourth monograph, he considerably enlarged the number of recorded species of the American partridge family. Gould was persuaded to undertake this project "by the sight of the beautiful Callipepla Californica, presented to the Zoological Society of London by Captain Beechey, in 1830. The graceful actions and elegant deportment of these birds inspired me with a desire to become thoroughly acquainted with the entire group of which they form a part; this desire was even strengthened by the details furnished to me by the late celebrated traveller and botanist, Mr. David Douglas, respecting species seen by him in California, of the existence of which we had until then no idea ... In the course of my researches I have several times visited most of the public and many of the private collections of Europe, and have besides corresponded with various persons in America: the result is that I have had the pleasure of extending our knowledge of the group from eleven to no less than thirty-five species" (Preface).

Anker 176; Fine Bird Books (1990) p.102; Nissen IVB 376; Sauer 13; Wood p.365; Zimmer p. 257.  
(#27929)  $ 20,000
GREENWOOD, Colonel George (1799-1875).

The Tree-Lifter; or a new Method of Transplanting Forest Trees ... Second Edition.

London: Longman, Brown, Green and Longmans, 1853. 8vo (8 5/8 x 5 5/8 inches). xii, 268, 32pp. 3 folding plates (including the tinted lithographed frontispiece on stone by Hullmandel & Walton). Half-title, 32pp. publisher's ads in the rear and on the front and rear pastedowns. Publisher's cloth, covers decoratively bordered in blind, expertly rebacked.

Scarce dendrological work.

The lithographed frontispiece depicts Greenwood's device for transplanting trees, described in the work as follows (see pp. 3-5): "A pair of wheels eight feet in diameter, standing four feet six inches apart ... twenty spokes ... An iron axle of three inches diameter throughout and perfectly straight. An iron wheel, fixed with a linch pin, on each end of the axle, outside the box of each wooden wheel. The iron wheels to have six spokes, ending in wooden handles ... The entire machine thus forming simply a windlass on wheels. A strong iron ring playing loose on the axle and a strong iron hook playing loose on this ring, to hold the weight when raised..."

($750)
HARRIS, John (1667?-1719, compiler).

*Navigantium atque Itinerantium Bibliotheca. Or, a complete collection of voyages and travels. Consisting of above six hundred of the most authentic writers ... Now carefully revised, with large additions, and continued down to the present time.*


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

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

Two of the maps are particularly interesting. The first “A Complete Map of the Southern Continent” (facing p.325 in vol.1) is the first English map of Australia. The second, titled “A New Map of Georgia, with Part of Carolina, Florida and Louisiana.” (facing p.323 in vol.
II) covers from Charles Town to the Mississippi River and extends into Florida to Cape Canaveral. It was included as an accompaniment to a new chapter “The History of the Rise, Progress, and Present State of the Colony of Georgia” included for the first time in this edition. Besides being a spectacular image, much useful information is also included, particularly the coastal settlements, Indian villages and French and English forts. A distinction is made between tribes that are friendly and hostile to the English. The trading paths and main roads are marked, many shown here for the first time. The modern relevance and historical importance of this map was demonstrated when it was used in a 1981 Supreme Court case over the location of the boundary between Georgia and South Carolina at the mouth of the Savannah River.

Arnot 23; Clancy 6.25; Cox I,p.10; cf. Cummings 267 (the Georgia map); Davidson pp.37-38; Hill (2004) 775; Perry p.60 & pl.29; Sabin 30483; Schilder map 87; Lada-Mocarski 3; European Americana 744/116.

(#28611) $ 14,500

44 HARRIS, Moses (1730-c.1788).

*The Aurelian. A natural history of English moths and butterflies, together with the figures of their transformations and of the plants on which they feed ... New Edition ... By John O. Westwood.*

London: Henry Bohn, 1840. Small folio (14 1/4 x 10 1/2 inches). Hand-coloured engraved additional title, hand-coloured engraved frontispiece, hand coloured engraved anatomical key plate, 44 hand coloured engraved plates of butterflies and moths and their transformations (numbered I-XLIV). Contemporary half green morocco over marbled paper covered boards, spine with raised bands in six compartments, morocco lettering piece in the second compartment, the others with a butterfly decoration in gilt, marbled endpapers, gilt edges.

*Scarce final edition of the “most celebrated of all the early books about butterflies and moths” (Salmon), illustrated with spectacular colour plates and with additions by John O. Westwood.*

Harris was “one of the most outstanding authors of entomological literature during the eighteenth century” (Lisney). The present work, first published in 1758 and with two subsequent 18th century editions, is his masterpiece and displays a beautiful balance in text and illustration between accurate and innovative observation and plates of the highest artistic merit. “Harris began to take an active interest in entomology about the age of twelve and ... was an accurate and original observer. He was, it is believed, the first to draw attention to the importance of wing neuration [the arrangement or distribution of nerves] in the classification of lepidoptera and upon this principle he arranged the species in his published works, illustrating them in colour with a high degree of accuracy. Harris certainly contributed much to the knowledge of the science and was one of the leading entomologists of his century. He was also a miniature painter of no mean accomplishment’ (Lisney p.156). “…in the unsurpassed plates of *The Aurelian* he left a timeless classic to future generations” (Salmon p.117).
The present copy is a rare example of the fourth and final edition, with the benefit of the addition of modern scientific names and other observations by Westwood. The preface to this edition includes a note on the hand colouring, which was accomplished from Harris' original drawings: “The greatest care has been taken in order to render this edition worthy of the patronage of the public, especially in the colouring of the plates, the original drawings of the work, now in the Library of William Knight, Esq. of Islington, having been kindly lend for that purpose.”


(#28845) $ 12,000
HOME, Robert (1750-1836).

Select Views in Mysore, the country of Tippoo Sultan; from drawings taken on the spot by Mr. Home; with historical descriptions.


A very fine copy of the first edition of this early view book of India, recalling the power struggles which led to the British dominance of India in the 19th century.

Home was instructed by Angelica Kauffmann when he attended the Royal Academy schools in 1769, and she encouraged his further studies in Rome between 1773-9. He subsequently worked as a portrait painter in Dublin, before returning to London in 1789. Home's career took on a spectacular new direction with his departure for India in 1790. Arriving in January 1791, he established a highly successful portrait practice and worked mainly in Madras, Calcutta and Lucknow.

Home had arrived in India during what has become known as the Third Anglo-Mysore War (1789-92) and it is not unlikely that he left England with a commission from Bowyer to record the scenes of the action. The war took place in South India between the Kingdom of Mysore and the English East India Company. Tipu Sultan, the ruler of Mysore and an ally of France, invaded the nearby state of Travancore in 1789, which was a British ally. The resultant war lasted three years and ended in a resounding defeat for Mysore. France, embroiled in the French Revolution and thwarted by British Naval power, was unable to provide as much assistance as Tipu had expected. The war resulted in a sharp curtailment
of Mysore's borders to the advantage of the Marathas, the Nizam of Hyderabad, and the Madras Presidency. The districts of Malabar, Salem, Bellary, and Anantapur were ceded to Madras Presidency. The war ended after the 1792 siege of Seringapatam and the signing of the Treaty of Seringapatam according to which Tipu had to surrender half of his kingdom to the British company and send his two sons to them as the hostages of war. The present work is dedicated to the victorious commander in chief of the British forces in India, Marquess Cornwallis (1738-1805).

Home was subsequently employed as official Lucknow court painter to both King Ghazi and his successor, the Crown Prince Nazir-Ud-Din. In the tradition of court artists, he was again encouraged to employ the full range of his artistic abilities, not only for painting pictures, but also for designing crowns and regalia, furniture for the palaces, richly ornamental howdahs, carriages and pleasure boats. Many of the drawings for these are now in the Victoria and Albert Museum, London. Home died in India in 1836.

Brunet III, 268; Cox I, 304; P. Godrej & P. Rohatgi Scenic Splendours India through the printed image pp.112-114; Indian Life and Landscape pp.116-125; Lowndes II, p.1095.

JACKSON, Sir Keith Alexander (1798-1843).

Views in Affghaunistaun ... from sketches taken during the campaign of the Army of the Indus.

A fine and rare record of the first Afghan War.

An army of 21,000 troops under the command of Sir John Keane set out from the Punjab in December 1838 with orders to take Kabul and replace the emir Dost Mohammad with Shah Shuja. By late March 1839, the British forces had reached Quetta, crossed the Bolan Pass and begun their march to Kabul. They advanced through rough terrain, crossed deserts and 12,000-foot-high mountain passes, but made good progress and took Kandahar on April 25, 1839. On July 22, in a surprise attack, they captured the until-then impregnable fortress of Ghazni, which overlooks a plain leading eastward into the North West Frontier Province: the British troops breached the defenses by blowing-up one of the city gates and, following some fierce fighting, marched into the city. In taking this fortress, they suffered 200 men killed and wounded, while the Afghans lost nearly 500 men. 1,600 Afghans were taken prisoner, and an unknown number were wounded. Following this, the British achieved a decisive victory over Dost Mohammad's troops, led by one of his sons. Dost Mohammad fled with his loyal followers across the passes to Bamian, and ultimately to Bukhara. This first and most successful stage of the war ended in August 1839, when, after almost thirty years, Shuja was again enthroned in Kabul.

The present work records this period in words and pictures and was published before the setbacks which led to the eventual decision by the British to withdraw from Afghanistan. Following the completion of this first campaign, Jackson, a Captain in the 4th Light Dragoons, was granted leave to return to Britain and was able to arrange for the publication of the present work. Although including some historical information and topographical description, the chief attraction of this fine work are the fine lithographed views. These include images referencing specific military engagements (enhanced by Jackson's eye-witness descriptions), as well as general views of “Caubul” and other cities, forts and mountainous passes. Although some images show British officers, most include depictions of locals in native dress.

A contemporary reviewer, in the Literary Gazette, writes: “A great dandy of Affghaun and a great gun of Ghuznee, as frontispiece and vignette, introduce us to these views, which embrace a variety of objects of Oriental interest-scenery, fortifications, storming attacks, ruins, minarets, travelling, costume, cities, navigation, tombs, and, in short, the most remarkable features in the territories lately invaded by the British army. They are executed on a large scale, and with a combined aspect of fidelity and spirit which strongly recommends them to our approbation. We should say, from comparison with other Eastern works of the same kind, that they are accurate in relation to truth and clever in relation to art” (Literary Gazette, 12 June 1841).

Following the publication of this work, Jackson returned to India and then to Kabul, where he died in 1842.

*Abbey Travel II, 506; Bobins The Exotic and the Beautiful I, 259.*

(#26764) $12,000
JEFFERYS, Thomas (1719-1771).

A Description of the Spanish Islands and Settlements on the Coast of the West Indies, Compiled from authentic Memoirs, Revised by Gentlemen who have resided many Years in the Spanish Settlements; and Illustrated with Thirty-two Maps and Plans, Chiefly from original Drawings taken from the Spaniards in the last War.


First edition of a noted mid-18th century English work on Spanish America, illustrated with important maps of the region.

This work was published just following the end of the French and Indian War when England's attention was especially turned towards Spain's colonies in America. The work contains a long Introduction, and special accounts of each of the Colonies, Districts, and important cities. Among the most interesting of the contents are the accounts of Florida, Pensacola, and St. Augustine de la Florida. The charts are based on drawings captured from the Spaniards in the recently-ended war, concentrating on ports and seaboards likely to be of the greatest interest to opportunistic British merchants. Includes the following maps and plans: La Guaira, Puerto Cavello, Santa Martha, Cartagena, Zisapata Bay, Porto Bello, Chagre, Panama, Vera Cruz, Pensacola, St. Augustin, Cuba, Havana, various harbours in Cuba, St Domingo, and Porto Rico, among others.

Phillips 3941; Sabin 35959.

(#26966) $ 12,500
Jefferys, Thomas (1719-1771).

Neptune Occidental. A Compleat Pilot for the West-Indies, including the British Channel, Bay of Biscay, and all the Atlantic Islands.

London: printed for R. Sayer and J. Bennett, 1778[-1781]. Folio (21 1/2 x 15 3/8 inches). Letterpress title with integral list of twenty-five maps. 25 engraved maps on 28 sheets (1 folding map on 3 joined sheets, 1 folding map on 2 joined sheets, 21 double-page maps, 2 single-page maps), mounted on guards throughout. Expertly bound to style in half 18th-century diced russia over contemporary marbled paper-covered boards.

A rare early edition of the West Indies Pilot.

Thomas Jefferys was one of the leading English cartographers of the 18th century. From about 1750, he published a series of maps of the Americas, that were among the most significant produced in the period. As Geographer to the Prince of Wales, and after 1761, Geographer to the King, Jefferys was well-placed to have access to the best surveys conducted in America, and many of his maps held the status of "official work". Jefferys died on 20th November 1771. In 1775, Sayer and Bennett published the late Thomas Jefferys famed West Indian Atlas, which contained both maps and sea charts of the region. Concurrently, as evidenced by their catalogue of 1775, Sayer & Bennett issued a West India Pilot, which contained only the sea charts and was intended specifically for navigation. The first issue of the Pilot contains charts dated 1775 or earlier; subsequent issues included a new title: Neptune Occidental. A Compleat Pilot for the West-Indies. The present third issue contains an updated chart of the Bay of Biscay (dated February 1777, as in the second issue), and includes for the first time an updated chart of the English Channel (dated May 1781). With the exceptions noted above, all the charts are dated 20 February 1775.

The 25 engraved charts were designed to give the information necessary to a navigator wishing to sail from England to the West Indies. The core of the Pilot, and its most impressive aspect, is the chart made up of 16 double-page sheets of the whole of the Caribbean, together with a double-page index map. Preceding these charts is a very fine three-sheet map of the English Channel, on the following six charts the atlas then follows a course through the Bay of Biscay, across the Atlantic (via the Azores, the Canaries, the Cape Verde Islands and Bermuda) to the Caribbean. In the middle of the Caribbean section is a single page map of The Turk’s Islands, and the atlas finishes with three charts of the northern coast of South America.

Various issues of the Pilot, some with significant cartographic changes, were issued by Sayer and Bennett and subsequently by Laurie and Whittle into the 19th century. All copies are rare, but particularly the early issues. Indeed, Sabin cites only editions after 1788, apparently unaware of the present or earlier issues and no copies of any 18th century edition appear in the modern auction records.


(#21735) $ 48,000
JOHNSON, Samuel (1709-1784).

A Dictionary of the English Language: in which the words are deduced from their originals, and illustrated in their different significations by examples from the best writers. To which are prefixed, a history of the language, and an English grammar.

London: Printed by W. Strahan for J. & P. Knapton, T. & T. Longman, C. Hitch & L. Hawes, A. Millar, and R. & J. Dodsley, 1755. 2 volumes, folio (16 3/8 x 9 3/4 inches). Titles in red and black, all but the preface set in two columns. Expertly bound to style in half 18th century Russia over contemporary marbled paper covered boards, spines with raised bands in seven compartments, ruled in gilt on either side of each band, red and black morocco lettering pieces in the second and third compartments.

First edition of Johnson’s Dictionary. This work has at various times been called “the most important British cultural monument of the eighteenth century” (Hitchings); “the only dictionary of the English language compiled by a writer of the first rank “ (Robert Burchfield) and first genuinely descriptive dictionary in any language. “Johnson’s writings had, in philology, the effect which Newton’s discoveries had in mathematics” (Webster).

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

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

The Dictionary was issued with two titlepages, identifying the volumes as “I” and “II,” and is usually divided between the letters “K” and “L,” as here. Although Fleeman estimates that “more than half” of the 2000 copies survive, their condition is extremely variable. The great weight of the work ensured that when standing upright and even when stoutly bound, the covers were likely to detach with time. Once the covers were loose, damage to the titles and the other outer leaves was almost inevitable.


(#26355) $ 20,000
KENNEDY, John (d.1790).


London: Printed for S. Hooper ... and sold by G. Robinson, 1777. 2 volumes, 8vo (8 1/4 x 5 inches). xii, 280; [4], 279 pp. Contemporary calf, expertly rebacked to style, spine with raised bands in six compartments, red and green morocco lettering pieces in the second and third. Provenance: John George Home Drummond, Abbots Grange (armorial bookplate).

A noted 18th century work on gardening and the planting of fruit trees.

The author, the gardener to Sir Thomas Gascoigne, to whom the book is dedicated, writes in the Preface to this expanded second edition that "his intention in the following sheets is not to deliver himself systematically, but, in the most explicit manner, to lay before the Public facts that have been successfully reduced to practice by himself ... he noted that, if his directions are followed, extensive tracts of land which are now useless, may become ornamental and profitable." The work is particularly noted for its treatment on fruit trees and on the raising of pineapples.

Henrey II 468; cf. Johnston 530; ESTC N21654.

(#28692) $ 1,200
KENNION, Edward (1744-1809); [Charles John KENNION (1789-1853)]; - and Hugh William WILLIAMS (1773-1829).

An Essay on Trees in Landscape; or, an Attempt to Shew the Propriety and importance of Characteristic Expression in this Branch of Art, and the Means of Producing it.


The rare Bohn issue, with additional plates not found in the first edition.

Trained as a landscape artist at Mr. Fuller’s Academy in London, Edward Kennion was admitted as a Fellow of the Society of Artists in 1790, and between 1790 and 1807 exhibited numerous works at its annual exhibitions, as well as at the Royal Academy. In 1803 Kennion issued a prospectus for a work titled “Elements of Landscape and Picturesque Beauty”, which was to appear in four volumes. However, he died in 1809, with only the present Essay on Trees in Landscape completed, which was edited and published by his son Charles in 1815.

In 1844, letterpress (with 1815 watermarks) and the original copperplates were purchased by Henry Bohn, along with five copperplates for images by Kennion not included in the original work (four large double-page as well as a second plate XIX), as well as the copperplates for etchings by Scottish landscape artist Hugh William Williams. The work by Williams consists of an etched title (Six Etchings of Local Subjects from Nature), and six uncaptioned etched plates.

Abbey, Life 147 (1815 edition).

(#28689) $1,850
The Arraignment, Tryal, and Condemnation of Captain William Kidd, for Murther and Piracy, Upon Six several Indictments … who, upon full evidence was found guilty, receiv’d sentence, and was accordingly executed at Execution Dock, May the 23rd.

London: J. Nutt, 1701. Folio (12 1/2 x 7 1/2 inches). 60pp. (Trimmed with minor losses to catchwords and page numbers). Expertly bound to style in half eighteenth century russia over period marbled paper covered boards, flat spine divided into compartments, morocco lettering piece in the second compartment, the others with a repeat decoration in gilt.

First edition of the trials of the infamous pirate Captain William Kidd.

The transcript of the trial before Parliament covers the three principal charges against Kidd. The first is for the murder of a member of his crew on the ship Adventure off the coast of Malabar in the East-Indies; the second is the trial of Kidd and nine other pirates on charges of piracy and robbery on the ship Quedagh; and the third is on two more indictments of piracy committed on two ships off Calicut. The text transcribes the cross-examinations in their entirety, which gives detailed descriptions of many of Kidd’s seizures of ships and booty. Kidd was found guilty of all charges and executed by hanging on 23 May 1701.

This official report and trial transcript is of great importance, as many have concluded that Kidd’s actions were in fact mere privateering and that it was the trial questioning before Parliament which resulted in his piratical reputation.

The complete trial transcript is very rare; a more common abridged version was published in 1703.

Howes K120; Sabin 37701.
KING, Richard (1811-1876).

Narrative of a Journey to the Shores of the Arctic Ocean, in 1833, 1834, and 1835; under the Command of Capt. Back, R.N.

London: Richard Bentley, 1836. 2 volumes in 1, 8vo. xv, 312, [1]; viii, 321, [1]pp. 4 plates, including 2 frontispieces and a map. Modern half morocco over marbled paper covered boards.

Rare narrative by the surgeon and naturalist on the Back expedition.

“Dr. King’s narrative is full of the details of Indian life, as it was presented to the members of Captain Back’s expedition. He looked at the same transactions with the natives, and the same phases of their character which Captain Back portrays, from a different point, and their coloring to his eye bears another tinge. His journal, filled with descriptions of interviews with the Chippewyans, Crees, Dog-Ribs, and Esquimaux, is therefore exceedingly interesting even after the perusal of Captain Back’s narrative. Although every chapter is largely devoted to incidents associated with the natives, and anecdotes illustrative of their character, Dr. King yields the whole of Chapter xii. to an examination and relation of the present condition of
the tribes inhabiting the Hudson’s Bay territories. The Doctor does not attempt to conceal
the chagrin he felt, at the cool absorption of his own careful researches in the narrative of
Captain Back. In the splendid work of that really eminent explorer, there appears a little, and
but a little of that want of generosity which the relation of Dr. King insinuates. Both give the
most minute narrations of the peculiar traits of the Northern Indians, their destructive wars,
their wasting from disease, and famine, and debauchery, all of which are directly traceable to
their communication with the whites. Dr. King, however, finds in them traces of some of the
nobler, as well as the more tender emotions, the possession of which Captain Back somewhat
superciliously derides. Dr. King very justly reminds him that the gallant Captain owed his
life, and that of his entire party, to the devotion and self-denial, through two long starving
winters, of the Chipewyan chief Akaitcho. This remarkable Indian deserves an honorable
fame. While his tribe in common with himself were starving, he shared with Captain Franklin
in his two expeditions, and with Captain Back in a third, the scanty food, which his superior
hunter-craft enabled him to obtain, when the duller white reason failed. Captain Franklin
would never have sailed upon his fateful voyage, but for the humanity of Akaitcho, as he
would have perished of starvation on his first exploration” (Field).

“King, surgeon and naturalist of the Back expedition that descended the Back River to the
arctic coast of Canada, includes much material similar to that contained in Sir George Back’s
Narrative of the Arctic Land Expedition, 1836, with additional detail on birds, mammals, and
fishes, especially as observed near Fort Reliance” (Arctic Bibliography).

Most notable from a historical perspective is King’s charge that Capt. Back appropriated his
own research and that Back’s conclusions were less than exact. King praises to great length the
Chipewyan chief Akaitcho who fed the starving parties of the first two Franklin expeditions
and Back’s third and without whose generosity Franklin would not have sailed on his last
fateful journey.

Arctic Bibliography 8708; Field 831; NMM 857 (ref); Sabin 37831 (calling for 7 plates); Staton & Tremaine/
TPL 1899; Streeter Sale 3705; Wagner-Camp 62.

(#27894) $ 13,500
KOTZEBUE, Otto von (1787-1846).


Weimar: Gebrüder Hoffmann, 1821. 3 volumes in one, quarto (10 5/8 x 8 5/8 inches). 18pp. subscribers list. 6 engraved maps (5 folding), 20 aquatint plates (19 hand-coloured, 4 folding) after Ludovik Choris, Eschscholtz and others, 2 folding letterpress tables. Text uncut. Modern paper-backed blue boards. Provenance: Thomas W. Streeter (booklabel, pencil notes; his sale, part VI, Sotheby’s Park Bernet, 22 April 1969, lot 3511).

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

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

This famous narrative is particularly important for its descriptions of Alaska and California (including the first scientific account of the California state flower, the Golden Poppy). Kotzebue describes the missions in California, and the work is considered one of the most important early accounts of that state. The work is of great importance in the early exploration of Alaska. “Rich in early original source material on Alaska ... Kotzebue belonged to that group of outstanding Russian naval officers of the first half of the nineteenth century, which included Kruzenshtern, Golovnin, Lisianskii, Sarychev, and others...” (Lada-Mocarski). “It was on this voyage that Kotzebue discovered Kotzebue Sound in Alaska, thinking for a time as he sailed east that he had found the long sought north-east passage” (Streeter).
The Hawaiian portion is extensive and contains important observations on life and customs during the reign of Kamehameha I, whose famous “red vest” portrait by Choris is one of the illustrations. The account of Albert von Chamisso, the expedition naturalist, includes important information about flora and fauna, as well as the Indians and the work of the missionaries. There is also a comparative vocabulary table for the languages of some of the islanders. As a record of historical import, and as a collection of significant maps and beautiful plates, this work is one of the prime desiderata of Pacific voyages.

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

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

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

(#23661)    $ 17,500
LAMBERT, Aylmer Bourke (1761-1842).

A Description of the Genus Pinus, with directions relative to the cultivation, and remarks on the uses of the several species: also descriptions of many other new species of the family Coniferae. Plates.

London: James Bohn, 1842. Folio (21 1/2 x 14 5/8 inches). 93 hand-coloured engraved plates (including 7 plates of views of trees in landscapes, 86 plates of botanical details,) after Ferdinand Bauer, J. Sowerby, J.T. Hart and others, engraved by Warner, Mackenzie, J. Sowerby, E.S. Weddell, Quiroz and others. Expertly bound to style in half purple morocco over original purple cloth covered boards, flat spine in six compartments, lettered in the second and third, the others with a repeat overall decoration in gilt.

A fine copy of Lambert’s masterpiece: the ultimate edition, including spectacular plates after Ferdinand Bauer.
Only a few copies of this edition, published by James Bohn, appear to have been printed and no other copies are listed as having sold at auction in the past twenty-five years. It was the first edition to gather all the plates into a single large-format volume (with a separate octavo text volume not present here) thus eliminating any possibility of problems with the text offsetting onto the image area.

The majority of the plates are after Ferdinand Bauer, who with his brother Franz "may well claim to be the greatest of all botanical draughtsmen. Their skill in execution of detail is miraculous, yet they never lost sight of the wood for the trees; everything is understood, balanced, controlled ... The splendid illustrations to [the present work] ... deeply impressed Goethe ... The botanical draughtsman was no longer the mere recorder of floral beauty; he now had the more difficult task of serving both Art and Science" (Great Flower Books, p.37).

The earliest edition of this work, with the fewest number of plates, was published in two volumes between 1803 and 1824. It then appeared in various formats with varying numbers of plates until the Bohn issue of 1842. According to Henrey the largest number of plates found is 103 in a 3-volume folio edition published by George White between 1837 and 1842 (although Nissen gives a plate total of 117 for the same edition). The present example has one more plate than the Lindley Library copy described by Henrey.

Lambert's work is of primary importance as a record of the genus Pinus, and is often cited in subsequent works. However as Renkema and Ardagh point out, the somewhat haphazard way in which the work was published means that these citations are often contradictory and to gain a full understanding of the information given by Lambert it is essential to have access to not just one but all of the main editions, culminating with the present work.


(#26254) $58,500
LANGLEY, Batty (1696-1751).

*New Principles of Gardening: or, the laying out and planting parterres, groves, wildernesses, labyrinths, avenues, parks, &c. ... with experimental directions for raising the several kinds of fruit-trees, forest-trees, ever-greens and flowering-shrubs with which gardens are adorned ... Second Edition.*

London: printed for A. Bettesworth and C. Hitch ... [and others], 1739. Quarto (9 5/8 x 7 1/2 inches). 28 folding engraved plates by Thomas Bowles and David Lockley after B. and T. Langley. Contemporary calf, covers bordered with a gilt double fillet, rebacked with the spine with raised bands in six compartments, lettered in the second, the others with a repeat decoration in gilt, endpapers renewed.

*An important and influential work on landscape gardening.*

Langley was an early champion of the freer style of landscaping which was to dominate landscape and garden design in the 18th century. According to Blanche Henrey, Langley’s ideas were probably influenced by his contact with Charles Bridgeman, Alexander Pope and William Kent, and she goes on to note: “In the introduction [to the present work] Langley declares that there is nothing ‘more shocking than a stiff regular garden; where after we have seen one quarter thereof, the very same is repeated in all the remaining parts’. He believed that a garden should consist of what he calls ‘regular irregularities’. For instance, groves must not be planted like orchards ‘with their trees in straight lines ranging every way, but in a rural manner, as if they had receiv’d their situation from nature itself’. Langley stipulated that views should be as extensive as possible and he is much in favour of ha-ha’s ... Langley, like Switzer, decried the art of topiary and cut parterres, and encouraged meandering paths, and the use of fine trees for shade. *New principles of gardening* contains descriptions of the principles of geometry as applied to garden design, and rules concerning the situation and disposition of gardens in a rural manner. There are directions concerning the culture of fruit trees, forest trees, and shrubs, and there are also details concerning the names, medicinal properties, and culture of the plants of the kitchen and physic gardens. The illustrations include geometrical diagrams, garden plans, and designs for ruins suitable for the termination of walks” (Henrey, *British Botanical and Horticultural Literature before 1800*, II, p 499).

The present second edition, composed of sheets of the first edition with a cancel title, is quite scarce.


(#26428) $ 7,500
LE PRINCE, Jean Baptiste (1734-1781).

[Works of Jean-Baptiste Le Prince].


A fine collection of engraved and aquatint plates of Russian costume by a noted 18th century French engraver.

Includes plates from the following suites: Divers Ajustements et Usages de Russie; Divers habillements des Femmes de Moscovie; Ile. Suite d’habillement des Femmes de Moscovie; Divers habillements des prêtres de Russie; Les Strelits; Premier suite de cris et divers marchands de Petersbourg et de Moscou; 2me suite de divers cris de Marchands de Russie; IIIe. suite de divers cris de Marchands de Russie; Habillements de diverses nations; Suite de divers Habillements des peuples du nord; Vue des Environs de St. Peterbourg; Diverses vues de Livonie; Ile Suite d’habillements de diverses nations; and others.

In 1758 Le Prince journeyed to Russia to work for Catherine the Great at the Imperial Palace, St. Petersburg. He remained in Russia for five years and also travelled extensively throughout Finland, Lithuania and even Siberia. When Le Prince returned to Paris in December, 1763, he brought with him an extensive collection of drawings which he employed as the basis for a number of fine paintings and etchings. Le Prince's graphic art of Russia and its peoples is significant in that he based his compositions entirely upon his own designs, lending a much more realistic portrayal to his views than other eighteenth century contemporaries.


(#28846) $ 2,750
LINDLEY, John (1799-1865).

*Rosarum Monographia; or, A Botanical History of Roses ... A new edition.*

London: James Ridgway, 1830 [plates watermarked 1834]. Large 8vo (9 5/8 x 6 inches). Half-title. 19 engraved plates (18 handcoloured), by Watts after Lindley (18) and Curtis. Later three quarter red morocco over red cloth boards, spine with raised bands in six compartments, lettered in gilt in the second and third, the others with a repeat floral tool in gilt with crimson morocco inlay, marbled endpapers, top edge gilt.

*Second edition of Lindley's monograph on roses.*

First published in 1820, Lindley’s monograph describes nearly 80 natural species of roses and is beautifully illustrated with engravings after his own drawings. The son of a nurseryman, Lindley received an early education in his plants and gardening. One of his first important acquaintances was Sir Joseph Hooker, at whose house at Halesworth Lindley wrote his first work, Observations on the Structure of Fruits, published in 1819. Hooker introduced Lindley to Sir Joseph Banks, and the latter employed Lindley as a librarian. Through Banks’s eminent circle of friends and colleagues Lindley came into contact with most of the major botanists and horticulturalists of his day.

*Nissen BBI 1204; cf. Great Flower Books (1990) p.114; Dunthorne 183; Stafleu TL2 4636; Johnston 832 (first edition).*  
(
$1,750  

(#29440)
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 Linnaeum.


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, Louireiro 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
LUSIGNANO, Steffano di (1537-1590).

Description de Toute l’Isle de Cypre, et des Roys, Princes, et Seigneurs, tant Payens que Christiens, 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

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 Vogéé. 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).


(#26937) $17,000
62  [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
2) Karanjah, from the heights on Elephanta
3) Chowhe
4) Scene, on the Ghant
5) Light House Colabah
6) Scene from the Hills above Tannah, looking towards Bhewndee
7) Temple & Tomb near Poorundhur
8) Scene, Bombay Harbour
9) Callian
10) Scene Bombay Harbour with the Island of Elephants
11) Worlee & Makim Forts with Bandora & Senhor di Monte
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.”

It is unclear how many parts and how many prints were published; one part present here is numbered “4” on the upper wrapper, suggesting there to be at least four parts. The series is so rare, however, that we can find no reference to a collation or another set with which to compare it.

(#27571)  $18,500
MADDOCK, James, the elder (d.1806) and Samuel CURTIS (1779-1860).

The Florist's Directory, a treatise on the culture of flowers: to which is added a supplementary dissertation on soils, manures, etc. ... A new edition, improved; with notes ... and an appendix on the culture of the dahlia, chrysanthemum, lobelia, and tree mignonette. By Samuel Curtis.


Third and best edition of "the best work on the florist's flowers of its time" (Johnston), a companion work to Curtis' Beauties of Flora: here in original boards.

In this useful and important work Maddock and Curtis cover twelve individual plant families (including tulips, auriculas and hyacinths) with a chapter on the cultivation of each. These are preceded by an historical introduction, and the work concludes with a dissertation on soils and manures. The first edition was published in 1792 with six plates by Maddock. Samuel Curtis edited and extended the 1810 second edition with two extra plates and text on the cultivation of four new genus. The present third and final edition includes the latest information from the new generation of nurserymen and includes two additional plates.

Curtis, the first cousin and son-in-law of William Curtis, was an important figure in the botanical world of the time. A commercial nurseryman of note, he was a fellow of the Linnaean society, the proprietor of the Botanical Magazine from 1801 to 1846, and author of a number of individual works, including two of the most celebrated of all botanical works: Monograph of the Genus Camellia (London: 1819) and The Beauties of Flora (London: 1806-1820).

Johnston 859; Henrey III, 1004; Lindley Library p. 278.

(#29446) $ 750
MANBY, George William (1765-1854).

*Journal of a Voyage to Greenland, in the year 1821. With graphic illustrations.*


*First edition of this increasingly rare classic of both Polar and whaling literature.*

This work is a lively and well-written account of a whaling expedition which the author undertook with William Scoresby, Jr. (1789-1857) on the Greenland ship the Baffin in the summer of 1821. The author’s stated primary aim was to test his newly-invented harpoon guns. The Baffin sailed first to Spitzbergen, then along the east coast of Greenland, to Iceland and then home. The work contains a lithographed map of the polar region from Baffin’s Bay to Nova Zembla with Iceland in the center and some very fine lithographed whaling scenes by James Duffield Harding (1797-1863) printed by Charles Joseph Hullmandel (1789-1850). These images in addition to being an important record of whaling at the start of the 19th century are also early examples of lithography in England.

A second edition of Manby’s journal was published in 1823. The 1822 first edition has become increasingly scarce.

*Arctic Bibliography 10844; William Barr “Harpoon guns, the lost Greenland settlement, and penal colonies: George Manby’s Arctic obsessions” by William Barr in The Polar Record (2001), vol.37, pp. 291-314; Sabin 44195.*

(#25565) $ 9,500
Additional Papers concerning the Province of Quebeck: being an Appendix to the book entitled, “An account of the proceedings of the British and other Protestant inhabitants of the province of Quebeck in North America, in order to obtain a House of Assembly in that Province”.


Presentation copy in original boards: a colonial argument to repeal the dreaded Quebec Act.

Masure served as the Attorney-General of the Province of Quebec, and his purpose in publishing his An Account (London:1775) and the present Additional Papers was to effect both a repeal of the Quebec Act and a reconciliation between Great Britain and the Colonies. The Quebec Act of 1774 (14 Geo. III c. 83), passed at the same parliamentary session as the Coercive Acts, expanded the province's territory to include the Indian Reserve, i.e. much of present day Illinois, Michigan, Minnesota, Ohio and Wisconsin, guaranteed the free practice of Catholicism, and restored French civil law for private matters. However, it also codified the structure of the provincial government without provisions for an elected legislative assembly, thus stripping from the colonists' their political liberties in favor of direct rule by the Crown. In the Thirteen Colonies, the Quebec Act was seen as one of the Intolerable Acts, both for its enforcement of direct rule, as well as its unilateral assignment of a vast territory to the Canadian province, and would be included as one of the grievances within the Declaration of Independence. Coincidentally, this example of the “Additional Papers” includes a presentation inscription by the author dated 2 July 1776, the very day of the passage of the Declaration of Independence.

TPL 490; Sabin 45411.
(#28902) $ 2,250
A Catalogue of the well known and celebrated library of the late Ralph Willett ... And a very Choice Selection of Botanical Drawings by Van Huysun, Taylor, Brown, Lee &c. ... sold by auction, by Leigh and Sotheby ...  

London: 1813. 2 parts in one, 8vo (8 7/8 x 5 3/4 inches). [4], 103, [1]; [2], 103-119pp. Priced throughout with buyer's names in a neat period hand. Expertly bound to style in speckled calf over period marbled paper covered boards, spine with raised bands in six compartments, lettered in gilt in the second compartment, the rest decoratively tooled in blind, period green endpapers. Provenance: Corset Collection (bookplate); Barnet Kottler (booklabel); J. O. Edwards (booklabel).  

Thick paper copy of the famed library of Ralph Willett, complete with the separately-issued supplement of botanical watercolours.  

According to Windle & Pippin this is the large paper copy of the sale catalogue, printed on thick paper. It is possible that Dibdin was involved in the cataloguing of the sale, he certainly offered to look over the proofs for the early printed books (letter to Leigh & Sotheby dated Nov.1, 1813, now at Harvard) and some of the notes look like his work.  

“Willett's library was remarkably rich in early-printed books and in specimens of block-printing. Many works were on vellum, and all were in the finest condition. He possessed also an admirable collection of prints and drawings, while his pictures included several from the Orleans gallery and from Roman palaces. A description of the library was printed in octavo, in French and English, in 1776; it was reprinted by John Nichols, with twenty-five illustrations of the designs, in folio in 1785. A catalogue of the books in the library was distributed by Willett among his friends in 1790 ... His library was sold by Leigh & Sotheby on 6 Dec. 1813, and the sale occupied seventeen days. He had been a patron of Georg Dionysius Ehret [q. v.], who spent the summers of many years at Merly, its library containing a copious collection of exotics by him. The botanical drawings were sold by Leigh & Sotheby on 20 and 21 Dec. A list of the prices realised at this sale, nineteen days in all, was published in 1814, the total being 13,508l. 4s. His books of prints passed under the hammer on 20 Feb. 1814” (DNB). 

($2,750)
MILTON, John (1608-1674); - John MARTIN (1789-1854, illustrator).

The Paradise Lost of Milton with illustrations, designed and engraved by John Martin.


Imperial quarto Prowett edition of Milton's Paradise Lost, with the larger size masterful illustrations by John Martin: one of the "most significant series of British book illustrations ever to have been produced" (Campbell).

This notable edition of Milton's Paradise Lost was published simultaneously in both imperial quarto (as here) and imperial octavo editions. In addition, fifty copies of large-paper, deluxe issues of each edition were available with India proof plates (i.e. 50 copies of large-paper imperial quarto and 50 copies of large-paper imperial octavo, the latter often confused with the present imperial quarto edition as it is similar in sheet size but not image size). Suites of the plates and individual plates, without text, were also issued separately.

"This book was one of the great publishing enterprises of the age ... The apocalyptic romanticism of his conceptions had many sources: the monumental buildings of London, the engravings of Piranesi, published volumes of eastern views, even incandescent gas, coalpit accidents, and Brunel's new Thames Tunnel. The resulting illustrations may be heterogeneous, but they are also unforgettable" (Ray).

"Martins illustrations to John Milton’s epic poem Paradise Lost represent a turning point in his career. The vast majority of Martins most famous works ... were based upon either
Miltonic or biblical subject matter. The Paradise Lost series are of particular importance both as one of his chief bodies of designs and as the focal point for the beginning of his career as a mezzotint engraver. Begun by early 1824, this series of engravings was the result of a commission from a little known American publisher, named Septimus Prowett ... To appreciate the impact which Martin’s designs had upon his public, one must realize the extent to which these extraordinary visions represented an entirely new conception of approach to the art of illustration. Not only were they original in the truest sense of the word, designed directly on the plates without the aid of preparatory sketches, they were some of the earliest mezzotints to have been made using soft steel rather than copper, and they were the first illustrations of Milton’s epic work to have been made in the mezzotint medium ... The greatest significance of Martin’s illustrations, however, was in their spectacular visionary content ... Martin laid before his public the spectacular settings of the epic tale, the open voids of the Creation, the vast vaulted caverns of Hell vanishing into the utter blackness of Chaos, the daunting scale of the city of Pandemonium, and the sweeping beauty of Heaven itself. These images have no serious counterpart and are the very essence of the sublime in Romantic art. They are without doubt one of the most significant series of British book illustrations ever to have been produced” (Campbell).


(#26789) $ 9,500
MOLL, Herman (1654-1732).

A View of the Coasts, Countries and Islands Within the Limits of the South-Sea-Company.

London: F. Morphew, 1711. 8vo (7 1/2 x 4 1/2 inches). [4],220pp. Engraved folding map. (Map with some separation at central folds). Contemporary paneled calf, spine with raised bands, ruled in gilt on either side of each band, red morocco lettering piece. (Joints and hinges neatly repaired). Provenance: Godfrey Bosville (armorial bookplate and signature).

An important work on the geography of South America and the Caribbean, issued as part of the aggressive commercial policy of England at the time.

Such studies were directly relating to the half-trading, half privateering adventures of Dampier, Woodes Rogers, and others. This work is highlighted by a handsome map, executed by Herman Moll and entitled “A New & Exact Map of the Coast, Countries and Islands within ye Limits of ye South Sea Company, from ye River Aranoca to Terra del Fuego, and from thence through ye South Sea, to ye North Part of California &c. with a View of the General and Coasting Trade-winds. And particular [sic] Draughts of the most important Bays, Ports &c. According to ye Newest Observations,” 19 x 17 1/2 inches. All of South America is shown, north through Florida, New Mexico and part of the Gulf of California, with insets of “The Port of Acapulco,” “The Gulf of Amapalla or Fonesca,” “The Gulf of Nicoya or Gulf of Salinas,” “The Gallapagos Islands,” “The Island of Juan Ferdinando,” “A Map of the Isthmus of Darien the Bay of Panama &c.,” “Peypses or Pepys Isl[land],” and “A Map of ye Straits of Magellan &c.,” all represented in painstaking detail.

Sabin 99553; European Americana 711/141; Kress S1301; Goldsmiths’ 4721; ESTC T50766. $ 4,500
MORDEN, Robert (d. 1703).

Geography Rectified: or, a Description of the World, in all its kingdoms, provinces, countries, ... &c. As also their commodities, coins, weights, and measures, compared with those at London. Illustrated with seventy six maps. The second edition, enlarged with above thirty sheets more in the description, and about thirty new maps.

London: printed for Robert Morden and Thomas Cokerill, 1688. Small quarto (7 3/4 x 6 inches). Title-page printed in red and black, complete with the Catalogue of the maps bound facing the title as issued (often lacking). 78 copper-engraved maps, printed within the text, including the cancel leaf inserted between pp.544 and 545 with the map and description of Bermuda (as issued). Early 18th century panelled calf, spine with raised bands in five compartments, red morocco lettering piece in the second compartment. Provenance: George Whichcote (early signature and inscription on title, shelf mark on spine and front endpaper).

Second expanded edition of Morden's charming atlas, including important mappings of America.

The first edition (published in 1680) contained 62 maps, compared to the 78 in the present work. The section on the Americas starts at p.512 and runs to the end: the maps in this section include a general map of America (in Burden's 'State 3', with California still shown as an island). The others delineate various regions: Terra Magellanica; Chili and Paraguay; Brazile; Castilla del Or Guiana Peru the country of ye Amazones; The Western Islands; Insulae Jamaicae; Barbados; Aestivarum Insualae ac Barmudas; Mexico or New Spaine; New Mexico; Florida and ye Great Lakes of Canada.; Carolina; Virginia [with Maryland]; New Jarsey and Pensilvania; New England and New York; North West part of America.

Cf. Burden 519 - 524; Sabin 50535; Shirley British Library T.MORD-2C; Wing M-2620.

(#28342) $ 9,850
MORIARTY, Henrietta Maria (fl. 1803-1812).

*Viridarium: Coloured Plates of Greenhouse Plants, with the Linnean Names, and with concise rules for their culture.*

London: Printed by Dewick & Clarke ... For the Author; and sold by William Earle, 1806. 8vo (7 x 4 1/4 inches). 50 hand coloured engraved plates. 4pp. list of subscribers. Contemporary red morocco, covered bordered with a gilt rule, flat spine divided into compartments with a gilt fillet, lettered in the second, marbled endpapers, gilt edges.

First edition, with hand coloured plates and in a lovely period binding.

“This is the first edition of this work, which was designed to foster the correct use of drawing in boarding schools. There were 205 copies issued, according to the subscription list. The plates are by Mrs. Moriarty, although Stafleu indicates that they are adapted with only slight variation from plates which appeared in Curtis’s botanical magazine” (Johnston).

Nissen BBI 1407; Dunthorne 214 (second edition); Great Flower Books (1990) p. 121; Stafleu 6316; Johnston 706.

(#29443) $ 1,850
MORRIS, J. H.; and J. CRUNDEN.

The carpenters companion, for Chinese railing and gates, containing thirty-three new designs ... being a work of universal use to carpenters, joiners, etc. and intended to furnish the nobility and gentry with variety of choice. A new edition.

London: I. Taylor, [circa 1788]. 8vo (9 x 5 1/2 inches). 16 engraved plates. 8pp. publisher’s ads in the rear. Publisher’s blue paper wrappers.

Rare illustrated work on Chinoiserie inspired railings and gates.

The 16 plates are engraved by Morris (12) and Crunden (4). This is a particularly early work for Crunden, who would later publish his own book titled Convenient and Ornamental Architecture; little is known of Morris, who is simply described on the title as a carpenter. The work was originally published by Henry Webly in 1765, with the present edition published by I. Taylor who succeeded him. The publisher’s ads in the rear include an announcement of the forthcoming publication of the Iron Workers Guide, thus supplying the circa 1788 date. A seldom-encountered pattern book.

Ward-Jackson p. 47; Park 9.
(#29266) $ 3,000
An Account of Several Late Voyages and Discoveries: I. Sir John Narbrough’s Voyage to the South-Sea... II. Captain J. Tasman’s Discoveries on the Coast of the South Terra Incognita. III. Captain J. Wood’s Attempt to Discover a North-East Passage to China. IV. F. Marten’s Observations made in Greenland, and other Northern Countries...to which are added, a large introduction and supplement, containing short abstracts of other voyages into those parts, and brief descriptions of them.


An excellent copy of the second edition, which “is preferred because it has the chart of the western and southern oceans, which was not included in the first edition, and additional text relating to Greenland and to whales and whaling” (Hill).

This work was originally published in 1694, and was probably edited by Sir Tancred Robinson. Hill describes this work as of particular importance for its account of the Straits of Magellan, much relied upon by the next generation of navigators, and says further: “The book is of the greatest importance to an Australian collection, as it contains one of the earliest English accounts of Abel Janszoon Tasman’s famous voyage of 1642 from Batavia.” Also contained herein are two important northern voyages, including Marten’s account of whaling in the Greenland waters. Three of the folding plates depict whales and whaling, while the other plates depict indigenous birds, animals, and plants.

Cox I, pp.8-9; Hill (2004) 1476; European Americana 711/183; Sabin 72186.

$9,000
Beschreibung von Arabien.

Copenhagen: Nicolaus Möller, 1772. 4to (10 1/8 x 7 7/8 inches). xlvii, [1], 431, [1]pp. Engraved title vignette, engraved headpiece, engraved folding map (hand-coloured in outline), 24 engraved folding plates and maps (2 hand coloured), folding table. Contemporary calf, spine with raised bands in six compartments, red morocco lettering piece in the second compartment, the others with a repeat decoration in gilt, marbled endpapers (spine darkened and worn). Provenance: James Henry Breasted (bookplate and inked collector's stamp).

First edition of the official narrative of an early expedition to the Arabian peninsula, with important maps of the region.

The origins of this expedition were bibliographic in nature: a Hebrew scholar wished to illustrate certain passages of the Old Testament. “However, the idea rapidly blossomed into a fully-fledged scientific expedition [sponsored by Frederick V of Denmark]. The team eventually assembled, for which there was no appointed leader, included Niebuhr as surveyor” (Howgego). After a year's residence in Egypt, “they left Suez in October 1762 for Jiddah, from where they advanced down the coast in a tarrad (an open boat) making frequent landings as far as Al Luhayyah in northern Yemen ... They then travelled along the coastal plains on donkeys as far as Bayt al Faqih ... By way of Zabid they reached Mocha ... inland to Ta’izz and Yarim ... then to Dhamar and San'a, where, after two days house arrest, they were received graciously by the Imam...” (Howgego). The expedition returned to Mocha...
and from there boarded a ship for Bombay. Niebuhr, however, was the only member of the expedition to survive, with the other travelers contracting malaria or other illnesses either on the overland journey or on board ship to India. Niebuhr remained in India for several months, before travelling by sea to Bushehr in Iran. "From Bushire he set off overland through Shiraz, Perseopolis, Babylon, Baghdad, Mosul and Aleppo ... then continued his travels to Cyprus with orders to copy the Phoenician inscriptions there. From Cyprus he proceeded to Jerusalem ... Niebuhr described the town and its inhabitant in minute detail ... Continuing northward along the coast he crossed the Taurus Mountains of Turkey to Brusa and Constantinople” (Howgego). Nieburhr returned to Copenhagen in 1767, completing the seven-year journey.

Niebuhr’s official account of the expedition -- being the only survivor, the only first-hand account of the expedition -- is particularly desirable for its geographic and cartographic observations. Howgego notes that “his maps remained in use for over 100 years.” Indeed, the map of the Arabian Gulf includes the earliest western map to name Kuwait. Numerous editions followed in a variety of languages, though this first edition is the most desirable.

This copy with provenance to James Henry Breasted (1865-1935), the American archaeologist and founder of the Oriental Institute at the University of Chicago.

_Cox I, 237; Howgego N24; Bidwell 32; Gay 3389; Lipperheide Lc 6; Graesse IV, p.674._

(#28321) $3,500

74 NORDEN, Frederik Ludvig (1708-1742).

_Travels in Egypt and Nubia ... Translated from the original published by command of his Majesty the King of Denmark and enlarged with observations from ancient and modern authors, that have written on the antiquities of Egypt, by Dr. Peter Templeman._


_First edition in English of an important early illustrated account of exploration in Egypt._

Norden, a Captain in the Danish Navy, made a journey in 1737-1738 through Egypt as far south as Sudan at the request of King Christian VI of Denmark. “After touring Alexandria and Cairo he proceeded up the Nile as far as Derr in Nubia, one night unknowingly passing Richard Pococke travelling in the opposite direction. Norden then retraced his steps to Alexandria and re-embarked for Europe in May 1738. During his year in Egypt, Norden
produced the first coherent maps of the country ... He died in Paris in September 1742, but his friends organized his papers on Egypt and published them in two volumes in French at Copenhagen in 1752-55” (Howgego). The present first English edition followed in 1757.

He “was the first European to penetrate as far as Derr in Nubia and to publish descriptions of any Nubian temples. This important work was the earliest attempt at an elaborate description of Egypt, and its plates are the most significant previous to those by Denon” (Blackmer).

This copy with provenance to architect Abraham Roumieu, a pupil of architect Isaac Ware.

Blackmer 1211; Hilmy 2:74; Weber 2:520; Howgego N38.
(#26814) $ 14,000
PALLAS, Peter Simon (1741-1811).

*Travels through the Southern Provinces of the Russian Empire, in the Years 1793 and 1794 ... Second Edition.*

London: printed for John Stockdale, 1812. 2 volumes, quarto (11 3/8 x 9 1/4 inches). 55 engraved or engraved and aquatint plates, plans and maps, most by or after G. Geissler (45 hand-coloured, 25 folding, 4 double-page), 29 vignette illustrations (23 hand-coloured). Period diced Russia, covers bordered with a gilt roll tool and double fillet, rebanked at a later date with the original black morocco lettering pieces retained, endpapers renewed.

*Scarce second edition in English of “an extremely charming colour plate book” (Tooley).*

Tooley goes on to observe that this work “deserves a place in every colour plate book collection for its numerous attractive coloured vignettes, an unusual feature.” Pallas’s odyssey was first published in German in St. Petersburg under the title *St Reise durch verschiedene Provinzen des russischen Reichs* (St. Petersburg, 1771-76). Pallas, the newly-appointed professor of natural history at the Imperial Academy of Science in St. Petersburg, undertook an official six-year expedition from 1768 to 1774 during which he explored the most distant regions of the Russian empire. The journey (taking him first to the Caspian sea, and then across the Urals to Tobolsk, the Altai mountains, Omsk, Kolyvan, Tomsk, and Krasnojarsk, next to Irkoutsk, Lake Baikal, Oudinsk, Sélinghinsk, Kiakhta, the Amour river, and back to Krasnojarsk, thence to Tara, Jaitskoi-Gorodsk, Astrakhan, Tasaritzin and St. Petersburg) is here well described and beautifully illustrated with most of the plates and vignettes by Geissler.

*cf. Abbey Travel I.222; cf. Cat. Rusica P59; cf. Tooley 357.*

(#26730) $3,750
PARKER, Thomas N.; and C. MIDDLETON.

*An Essay on the Construction, Hanging, and Fastening of Gates ... Second Edition; Improved and enlarged ... [Bound with:] Designs for Gates and Rails suitable to Parks, Pleasure Grounds, Balconys &c. also some Designs for Trellis Work on 27 plates.*


*Two scarce early 19th century English works on gates and railings for landscape design, bound together.*

While the first work approaches the subject from a practical standpoint (with much information on the engineering of effective latches), the second work is intended more for landscape design and follies. Published without text other than the engraved title, the second work includes ornate examples of gates and fences in iron, wood and other materials. In the rear of the second work are advertisements for J. Taylor’s Architectural Library, including an announcement of the publication of the second edition of Humphry Repton’s *Observations* (published 1805).

*Not in Berlin Kat.*

(#28265) $ 2,850
POISSON, Michel.

_Cris de Paris Dessinés d’après Nature._

Paris: chez l’Auteur, [1769-1775]. 12 parts in one, 8vo. Engraved title and 72 engraved plates. Expertly bound to style in period mottled calf, spine gilt, period marbled endpapers. _Provenance:_ Josse (armorial bookplate); Ph.-L. de Bordes de Fortage (armorial bookplate); unidentified bookplate, a crowned P.

_Rare complete suite featuring the cries of the street tradesmen and women of Paris._

The first book of engravings is dated 1769, the third through the eighth are dated 1774, and the remaining 1775. Jean-Frédéric Bignon (1747-1784), to whom this book was dedicated and whose arms are depicted on the title, was member of the Académie des Inscriptions and in charge of the king’s library.

_Cohen-de Ricci 812; Colas 2405; Hiler p. 715._

(#27885) $ 12,000
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).

_Notet 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.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)
Travels in Beloochistan and Sinde; accompanied by a geographical and historical account of those countries, with a map.

London: Longman, Hurst, Rees, Orme, and Brown, 1816. Quarto (11 1/4 x 8 1/2 inches). xxx,423pp. Large engraved folding map (printed on two sheets joined, hand coloured in outline), hand coloured aquatint frontispiece. Uncut. Modern half brown calf over marbled paper covered boards, spine with raised bands, ruled in gilt on either side of each band, red morocco labels. Provenance: George Hutchinson (contemporary signature on title).

Narrative of the author's travels in 1810, from India through modern-day Pakistan and Afghanistan while in the employ of the British East India Company.

Sir Henry Pottinger was an Anglo-Irish officer and colonial administrator, later becoming the first Governor of Hong Kong. In 1804, he went to India to serve in the army, joining the British East India Company in 1806. "In 1808 Pottinger was sent on a mission to Sind under Nicholas Hankey Smith, the British political agent at Bushehr. In 1809, when Sir John Malcolm's mission to Persia was postponed, Pottinger and a friend, Captain Charles Christie, offered to explore the area between India and Persia in order to acquire information lacking to the government, which accepted the offer. The travellers, disguised as Indians, and accompanied by a local horse dealer and two servants, left Bombay on 2 January 1810, journeying by sea to Sind, and from there by land to Kalat. They were immediately recognized as Europeans, and even as having belonged to the embassy at Sind, but safely reached Nushki, near the boundary between Afghanistan and Baluchistan; here Christie diverged northwards to Herat, and proceeded thence by Yazd to Esfahan, while Pottinger, keeping in a westerly direction, travelled through Kerman to Shiraz, and joined Christie at Esfahan. Christie was directed to remain there, and was killed in a Russian attack on the Persians in 1812. Pottinger, returning via Baghdad and Basrah, reached Bombay in February 1811. He reported the results of his journey, published as Travels in Beloochistan and Sinde (1816)" (ODNB).

The large map shows Beloochistan, Sinde, and parts of Kutch, Seistan, Khorasan, and Persia - the territory along the Indian Ocean from the Arabian Peninsula to the top of the Indian subcontinent. The coloured frontispiece shows two Sindian foot soldiers in military regalia.

Howgego P43; Riddick 55; Hopkirk P. The Great Game (1990), p.536; Ghani p. 305.
(#28617) $ 4,250
POUGET, Jean-Henri-Prosper (d.1769).

_Dictionnaire de Chifres et de Lettres Ornees, a l’Usage de tous les Artistes, Contenant les vingt-quatre lettres de l’alphabet._


_Very rare first edition of this monumental work on ornamental cyphers, monograms and alphabets, by a noted French jeweler and decorator._

A beautifully engraved work, this copy is bound in a lovely binding for a noted collector. The first edition is very rare, with only a single example appearing in the auction records in the last quarter century.

_BMC 20:790.13; Brunet Vp.848; Bonacini 1466; Ornamentstichsammlung Berlin 5322._

(#29311) $ 7,000
RAY, John (1628-1705); and François SALERNE (1705-1760).

L’Histoire Naturelle éclaircie dans une de ses parties principales l’ornithologie, qui traite des oiseaux de terre, de mer et de rivière.

Paris: Debure Pere, 1767. 4to (11 5/8 x 8 5/8 inches). Half-title. xii, [4], 464pp. 31 hand-coloured engraved plates, engraved by and after Martinet. Contemporary green morocco, covers bordered with a triple gilt fillet, spine with raised bands in six compartments, lettered in the second, the others with a repeat decoration in gilt, marbled endpapers, gilt edges. Provenance: Mark Masterman Sykes (vellum gilt booklabel).

A very fine copy of the first French edition of the ornithological portions of Ray’s ‘Synopsis methodica avium & piscium’ (London, 1713), here in its most desirable form with the plates hand-coloured.

A translation of John Ray’s posthumous work in Latin, Synopsis Avium (1713), this edition greatly augmented by François Salerne with his own observations and others taken from Belon, Aldrovanus, Willughby, Gesner and Linnaeus. “The whole constitutes a work on ornithology of considerable value, furnishing a description of many species of birds, their habits, physical characters, vulgar names,” (Wood) and other information. Of further note are the illustrations, engraved by and after Martinet.
The present copy is one only a few deluxe examples with hand coloured plates. The “Avertissement” mentions (English translation follows): “Ce Livre est orné de trente-une Planches, qui représentent la figure de cent Oiseaux. Ces Planches sont supérieurement executes par un des plus habiles Artistes que nous ayons en ce genre… Ils ont tous été dessinès & graves d’après nature… Comme les Planches les mieux gravées ne sauroient marquer parfaitement les couleurs naturelles des objets qu’elles représentent, le Librarire avertit les Amateurs & les Curieux, qu’il a fait colorier d’après nature un petit nombre d’Exemplaires des Planches de cet Ouvrage: on y verra les Oiseaux avec toute la beauté, la vivacité & les differentes nuances de leurs couleurs. Ces Planches sont peintes & coloriées d’apès nature, avec le plus grand soin. Chaque Exemplaire ainsi peint & colorié se vendra 150 liv. relié magnifiquement en maroquin.” (p. viii). [This book is decorated with 31 plates, which include one hundred figures of birds. These plates are executed in a superior fashion by one of the best artists that we have working in this field… They are all drawn and engraved after nature… As even the best engravings cannot adequately portray the natural colours of their subjects, the Publishers advise both the amateur and the dilettanti, that they have had a small number of sets of the plates to this work coloured from nature: one is thus able to appreciate the full beauty of the birds, their liveliness and the range of the colouring. These plates are drawn and coloured from nature, in the best possible taste. Each example so coloured will be offered for sale at 150 liv., magnificently bound in morocco.]

Anker 414; Cottrell 16l; Fine Birds Books (1990) p. 133; Keynes Ray 106; Nissen IVB 757; Nissen SVB 397; Ronsil 2683; Thiébaud 823.

(#28876)  $ 12,500
REPTON, Humphry (1752-1818).

Designs for the Pavillon [sic.] at Brighton. Humbly inscribed to His Royal Highness the Prince of Wales. By H. Repton ... with the assistance of his sons, John Adey Repton, F.S.A. and G.S. Repton, architects.

London: printed by Howlett & Brimmer for J. C. Stadler, sold by Boydell & Co., Longman, Hurst, Rees & Orme, [etc.], [1822] [text watermarked 1821-1822; plates 1822]. Folio (21 5/8 x 14 3/4 inches). Emblematic frontispiece hand-coloured, 1 hand-coloured plan, 7 aquatint plates (one tinted with a sepia wash, six hand-coloured [one with an overpage, one double-page with two overslips, one folding with two overslips, one single-page with two overslips, one single-page with one overslip]), 11 aquatint illustrations (seven uncoloured, one with a sepia wash, three hand-coloured [two of these with a single overslip]), all by J.C. Stadler after Repton. Uncut. Expertly bound to style in half red morocco over contemporary marbled paper covered boards, original paper letterpress label affixed to the upper cover, spine in eight compartments with semi-raised bands, bands tooled in gilt, lettered in gilt in the second compartment, the others with a repeat decoration in gilt.

A fine uncut copy of Repton's fascinating proposal for a royal palace at Brighton.

Humphry Repton was the main successor to Lancelot “Capability” Brown as an improver of grounds for the English gentry in the late eighteenth and early nineteenth century. He was particularly noted for his Red Books. These were produced for each individual client and were made up from a manuscript description of his proposed improvements bound with Repton's own watercolour drawings of the grounds, with his proposed alterations displayed on an overlay. His proposal for Brighton pavilion was no different and the present work “was based directly on the original Red Book, which was sent to the publisher and engraver, J.C. Stadler, of 15 Villiers St., Strand. The drawings, by Repton and his sons, were sumptuously reproduced in aquatint, mostly in color, complete with their overslips and slides. Stadler himself took on the financial responsibility” (Millard, British p. 245).

“Repton was first summoned to Brighton by the Prince of Wales in 1797. Payments were made to him over the next five years for works in the garden of the Prince's still modest marine villa... Then, in October 1805, Repton was requested to attend on the Prince in Brighton... The Prince and Repton met on 24 November. By 12 December Repton had returned to Brighton with a sheaf of drawings showing possible improvements... The prince was intrigued and asked for a design for an entirely new house. Repton presented his scheme in February 1806 in the form of [a]... Red book, now in the Royal Library at Windsor... By then the prince's initial enthusiasm had dulled; he was beset with financial difficulties and had laid aside all elaborate schemes for the enlargement of the pavilion” (Millard op.cit. pp.243-244). Repton's designs were inspired directly by the wonderful Indian architecture so ably pictured in Thomas and William Daniell's Oriental Scenery (1795-1808).

First published in 1808, the present issue dates from 1822 and may mark an attempt to take advantage of the interest generated when architect John Nash completed his work on the Pavilion for King George IV.

Abbey Scenery 57 (1822 watermarks) and cf.55; Millard British 66 (2nd edition); cf. Tooley p.207; cf. Prideaux p.349.

(#25450) $ 14,000
Sketches and Hints on Landscape Gardening. Collected from designs and observations now in the possession of the different noblemen and gentlemen, for whose use they were originally made. The whole tending to establish fixed principles in the art of laying out ground.

London: printed by W. Bulmer & Co., sold by J. & J. Boydell and G. Nicol, [1794]. Oblong folio (10 1/4 x 14 inches). 10 hand-coloured aquatints engravings (1 folding, 3 double-page), each with one or more overslips, and 6 aquatint plates printed in black with a single tint added (4 with one or more overslips), 2 wood-engraved illustrations, 1 wood-engraved tailpiece, bound without the half title. Expertly bound to style in 18th-century half russia over contemporary marbled paper-covered boards, the flat spine divided into six compartments by fillets and a Greek-key roll, red morocco lettering-piece in the second compartment, the others alternately decorated with a large centrally-placed vase and flower spray tool, with foliate cornerpieces and a large centrally-placed goblet and birds tool with foliate cornerpieces, gilt edges. Provenance: early crowned ‘C’ monogram at foot of title.

The first of Repton's three great works on landscape gardening.

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

In addition to the specific ideas that he is trying to convey, Repton also enters the fray on behalf of “Capability” Brown. The theoreticians, Payne Knight and Uvedale Price, had both written disparagingly of Brown's work and Repton here answers their arguments, a lengthy letter that Repton wrote to Price in July 1794 is quoted in full. The work ends with an intriguing list of sixteen “Sources of pleasure in Landscape Gardening” and William Wyndham’s letter to Repton in support of his theories.

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

Abbey Scenery 388; Archer 280.1; ESTC 1073696; Henrey III, 1269; RIBA III, 405; Tooley 400.
(#17339) $ 24,000
ROTHSCHILD, Lionel Walter, Baron (1868-1937).

*Extinct Birds: An attempt to unite in one volume a short account of those birds that have become extinct in historical times - that is, within the last six or seven hundred years. To which are added a few which still exist, but are on the verge of extinction.*

London: Hutchinson, 1907. Quarto (14 1/2 x 11 inches). 49 plates (comprising 45 coloured collotype plates after J.G. Keulemans, G.E. Lodge, H. Grönvald, J. Smit and F.W. Frohawk, 4 uncoloured plates). Expertly bound to style in dark red half morocco over period red cloth boards, spine in six compartments with raised bands, the bands flanked by gilt fillets, lettered in gilt in the second and third compartments, the others with repeat decoration in gilt, marbled endpapers, top edge gilt.

*An important and rare work attempting to document and picture all the most recently extinct birds.*

Limited edition of 300 copies, this copy out of series, unnumbered and unsigned. A fascinating work, the author rightly notes in his introduction that the “study of the forms of life no longer existing on the earth ... has provoked a very great interest almost from the commencement of historical time” (Introduction). The work (“the highest authority on the subject” [Wood]) stands as a warning against man’s destructive capacity. The author divided the extinct species into two categories: “those known externally as well as internally, and those of which we know bones and egg-shells only.” The available information on the former varies from very full literature on some to partial and unreliable information provided by “old writers” whose main interest was limited to “the culinary properties of the various birds.” Rothschild goes on to identify various causes for the destruction of the species: the need for food, sport, the introduction of animals of prey and new diseases, and the destruction of their habitat. He concludes that “man and his satellites, cats, rats, dogs, and pigs are the worst and in fact the only important agents of destruction of the native avifaunas wherever they go.” Zimmer notes that the plates are excellent and are after many of the greatest ornithological artists working in Great Britain at the time: J.G. Keulemans, G.E. Lodge, H. Grönvald, J. Smit and F.W. Frohawk.

*Anker 430; Nissen IVB 795; Errol Fuller Extinct Birds (2001) p.391; Wood p.543; Zimmer p.533.*

(#28641) $8,500
ROYLE, John Forbes (1799-1858).

Illustrations of the Botany and other branches of the Natural History of the Himalayan Mountains, and of the Flora of Cashmere.


First edition of this “pioneering ecological study” (Rix) on the trees, shrubs and flowers of the Himalayan region of the Indian sub-continent, illustrated with delightful images after Vishnuperand: the greatest Indian botanical artist of his time.

Born in Cawnpore the son of an officer in the service of the East India Company, John Forbes Royle joined the medical staff of the Bengal Army in Calcutta in 1819 or 1820. Three years later, in 1823, he was able to combine his medical and military duties with his love of botany when he was appointed superintendent of the botanical garden at Saharunpore. He carried out a thorough investigation of the properties of traditional plant-based Indian drugs, buying them in the bazaars, and in the present work (vol.I, pp.239-240) he also recommends the establishment of cinchona (the basis for quinine) in India. He was one of the first to botanise in the Himalayas, and his position at Saharunpore allowed him to commission Vishnupersaud and others to produce an important and valuable collection of beautiful and highly accurate drawings of the specimens he found during his plant-hunting expeditions.
The resulting collection also contained the first visual record of many species.

In 1831, Forbes returned to England with his herbarium and collection of drawings, and the publication of the present work began with the publication of the first (of 11) parts in September 1833. The work progressed steadily until May 1836 (when the 9th part was published), but Forbes appointment as professor of materia medica at King’s College, London, in 1837 seems to have delayed the appearance of the tenth part until February 1839, and the final eleventh part in March or April 1840.

The majority of the plates are after Vishnupersaud (or Vishnu Prasad), “the most talented of the native Indian [botanical] artists” (Blunt). He was employed by many of the most important plant collectors and botanists of the time, including Nathaniel Wallich and Robert Wight, and unfortunately, he remains one of only a handful of early 19th-century Indian botanical artists whose names are known - this in itself is an indication of the high esteem in which his work was held by western botanists at the time. An examination of the large collection of his original drawings still held by the India Office Library and the Kew Herbarium confirms his reputation amongst his contemporaries. The transfer of the drawings onto stone was carried out by the greatest of the early lithographers of botanical subjects: the Maltese born Maxim Gauci, and, unusually, Forbes also gives the names of the colourists: Mr. Clarke (probably John Clark who coloured the plates in Wallich’s Plantae Asiaticaee) and Mr. Barclay


(#26139) $ 12,000
Rumphius, Georg Eberhard (1627-1702).

Thesaurus Imaginum Piscium Testaceorum.

Leiden: Pieter van der Aa, 1711. Folio (17 x 10 1/2 inches). Title printed in red and black. Text in two columns. Engraved additional title, letterpress title with engraved vignette, engraved allegorical headpiece, engraved portrait of the author, and 60 engraved plates after drawings by Maria Sibylla Merian, several of the illustrations partly hand-coloured at an early date. Expertly bound to style in half red morocco over original patterned paper covered boards.

First edition in Latin of Rumphius’ Ambonese curiosity cabinet: a ground breaking work on the marine life of the Molucca Islands and the Indonesian Archipelago with engraved plates after Maria Sibylla Merian.

Rumphius “was employed by the Dutch East India Company and spent the greater part of his life on the island of Amboina (Ambon), a small but important trading centre in the East Indies, where he conducted innumerous observations on plants and animals ... Rumphius exercised his talents in the field and amassed a wealth of information on living animals in their natural surroundings” (Dance).

His Ambonese curiosity cabinet was first published in Dutch in 1705 (titled Amboinsche Rariteitkamer); the present Latin edition followed. Despite Rumphius’ blindness which he
developed late in life, and the fact that the work was published posthumously, “even a cursory examination ... reveals the outstanding talents of its originator; for the Amboinese Curiosity Cabinet, despite its unpromising title, is full of accurate and detailed observations on the invertebrate animals encountered by him and mollusks are given special attention ... First and foremost he was a brilliant field naturalist ... In the consistent and accurate recording of locality data, Rumphius was far ahead of his time and no less noteworthy is his attention to molluscan ecology, in which field he must be considered a pioneer” (Dance).

Rumphius’s original drawings were destroyed in a fire on Amboina in 1687, and by that point his blindness prohibited him from drawing new specimens himself. The plates in the posthumously published work were engraved after drawings by Maria Sybilla Merian, commissioned expressly for the work. Merian’s original drawings are in the Archives of the Academy of Sciences in St. Petersburgh, attributed to her largely on the basis of a 1771 description of the collection by Johann Zacharias Uffenbach. See Wettengl for a detailed description of her drawings.

“The 60 magnificent copper engravings may be separated into the following categories: crabs (12), sea-urchins & starfish (4), snails & muscles (33), and petrifications and minerals (11)” (Schuh).

Landwehr VOC 592; Nissen ZBI 3250; Dance, pp. 46-50; Schuh 4212 (“very scarce”); Wettengl 161(Dutch edition).

(#27912) $ 10,500
SCHMIDTMeyer, Peter.

*Travels into Chile, over the Andes, In the Years 1820 and 1821, with some sketches of the productions and agriculture; mines and metallurgy; inhabitants, history, and other features, of America; particularly of Chile and Arauco.*

London: Printed by S. McDowall ... For the Author; and ... Longman, [etc.], 1824. 4to (10 1/2 x 8 1/4 inches). 31 lithographed plates on 29 sheets, as issued (2 folding plans, 17 uncoloured views and 12 hand coloured views on 10 sheets). (Scattered foxing to the text). Early nineteenth century half red straight grained morocco over marbled paper covered boards, flat spine tooled and lettered in gilt. Provenance: Joseph Y. Jeanes (booklabel); Isaac W. Jeanes II (bookplate).

*First English edition, illustrated with beautiful hand coloured views.*

Schmidt Meyer began his journey at Buenos Aires, and gives an account of that City; he then travelled through the Argentine, across the Andes, and through Chile to Santiago; next he ventured to Valparaiso and Huasco, before returning to Santiago. The work is well illustrated with early lithographed views, including 12 with beautiful hand colouring.

*Sabin 77692; Abbey, Travel 71; Palau 304890; Bobins, The Exotic and the Beautiful I:25.*

(#28246) $ 5,750
SCLATER, Philip Lutley (1829-1913); and Osbert SALVIN (1835-1898).

*Exotic Ornithology, containing figures and descriptions of new or rare species of American Birds.*


*A lovely copy of a noted work on tropical South American ornithology, wonderfully illustrated with hand coloured plates by Joseph Smit.*

Published in 13 parts between October 1866 and November 1869, the preface states it was originally intended to cover “the many new and rare ornithic forms that have been recently discovered in nearly every part of the world’s surface. As it progressed, however, the authors found that it would be more convenient to restrict it to the birds of the Neotropical Region -- that is America south of the United States. No other part of the world can vie with Tropical America in the richness of its avifauna; and nowhere else have so many brilliant discoveries been recently made...”

"The authors’ original plan was that their work should form a continuation of well-known atlases, such as Buffon and Daubenton. According to the plan, the work was to give figures and descriptions of new and rare birds from all parts of the world; however, the authors soon limited the task to the birds of the Neotropical region” (Anker).

"The plates are all by Mr. Smit; they are very beautiful. The whole number of species figured is 104, referring to 51 genera. In most cases, a systematic list of the other American species of the same genus is appended to the final illustration of each, thereby enlarging the scope and greatly increasing the value of the work. Each of the species is systematically treated with synonymy, diagnosis and critical and biographical matter. The authors are the highest authorities in neotropical ornithology and this work is a monument of erudition, industry and artistic excellence” (Coues).

“Smit has done an excellent job with these plates, for the lovingly detailed birds stand out sharply against their backgrounds of trees, branches and leaves. It is obvious that Smit enjoyed painting the leaves as well as the birds, for they are beautifully executed” (Jackson, Bird Illustrators: Some Artists in Early Lithography, p.76).

This copy with provenance to Richard J. Balston (1839-1916), a fellow of the Zoological Society, a member of the British Ornithologist’s Union and author of a monograph on the birds of Kent. Balston was perhaps best known as the head of the firm Messrs. Balston, LTD., the maker for many years of the celebrated Whatman paper.

*Fine Bird Books (1990), p. 139; Nissen IVB 844; Anker p.450; Wood p.558; Zimmer p.260; Sabin 78138.*  
(#26830) $ 12,000
A New Systeme of Geography, designed in a most plain and easy method, for the better understanding of that science. Accommodated with new mapps, of all the ... countreys in the whole world. With geographical tables explaining the divisions in each mapp. By John Seller, hydrographer to the king.

[London]: Sold at his shop on the West-side of the Royal Exchange, [1685]. Small octavo (5 1/2 x 3 1/2 inches). Letterpress text: 1-80 pp.only. 1 engraved additional title, 1 uncoloured engraved plate, with attached volvelle, 30 hand-coloured double-page engraved maps, 28 (of 30) leaves of engraved text (printed recto only, as issued). (Lacking letterpress text leaves after p.80, engraved title cut to plate edge and neatly laid down). Contemporary mottled calf, expertly rebacked to style with the spine in five compartments with raised bands, lettered in gilt in the second. Provenance: early indistinct inscription on front pastedown (concerning original cost of the book, see note below).

The first edition of John Seller’s very rare work: one of the earliest English world atlases.

The letterpress title-page confirms that this is the 1685 first edition of Seller’s New Systeme. Lord Wardington noted that “Seller’s pocket atlases are among the earliest ‘English’ world atlases; they are superior in execution and content to contemporary rivals, such as Jonas Moore’s A New Systeme of the Mathematicks (London, 1681) or Morden’s Geography Rectified (London, 1680, with later editions) and are appreciably rarer, the several editions of the New Systeme extant in only a handful of copies.” This assessment is confirmed by OCLC who list only 6 copies of this first edition (Clements Library; Yale, University of Alberta, British Library [2 copies], Bayerische Staatsbibliothek), and by auction records. No copies are listed as having sold at auction in the past thirty-five years. Only five copies of any edition of this work are listed as having sold. Lord Wardington’s 1695 edition was withdrawn from the sale and presented to the British Library by Lady Wardington.

Seller seems to have sold the atlas in much the same way as the great Dutch composite atlases of the period, as Lord Wardington notes “the New Systeme seems to have been made up to order,” a maximum of 110 pages (numbered 1-30, 33-112) of text is recorded. The number of maps varies: one of “the British Library’s examples originally contained twenty-seven maps (four are missing, and one extra added), while the Library of Congress’ example contains fifty-one maps.” Contemporary confirmation of Lord Wardington’s suspicions seems to be given here by the early inscription apparently shows that the cost of the book was calculated according to the number of maps it contained, along with the ‘desc.’ or number of text leaves that the purchaser chose to accompany the maps.

A comparison with Rodney Shirley’s description of one of the British Library copies (T.Sell-7a, which has only 23 maps) shows that the present example has 11 maps not in the BL copy, but also does not include four maps which are: one of ‘The XVII Provinces’, a second of ‘the city of Hamburgh’, a third of ‘Lesser Tartaria’ and a fourth ‘Morea’. The fullest listing of maps which were offered for inclusion in the various editions of A New Systeme is given by Phillips (vol.IV, # 4267) where a numbered list of the 58 maps in the Library of Congress’s 1690 edition is given. A comparison with that list shows that the present copy includes the
following maps (identified by number): 1-3, 7-11, 13-14, 16-21, 23, 24, 27, 28, 30-34 and 51. The Phillips list does not include the ‘A New Mapp of the World’ or ‘A Mapp of the World Shewing what a Clock it is’, ‘A Mapp of the Kingdom of England and Wales’, ‘Spaine’ – all of which are also in the present atlas.


(#24731) $15,000
SHARPE, Richard Bowdler (1847-1909).

*Scientific Results of the Second Yarkand Mission; based upon the collections and notes by the late Ferdinand Stoliczka ... Aves.*

London: published by order of the Government of India, printed by Taylor and Francis, 1891. Folio (14 1/2 x 10 7/8 inches). 24 hand-coloured lithographed plates, by J. Smit (2), J.G. Keulemans (15), W. Hart (3) and one other, printed by Hanhart, each mounted on a guard, 1 folding zincographed map, hand-coloured in outline. Original grey/green paper upper wrapper, letterpress titling to the upper wrapper, the lower wrapper supplied with near uniform paper (neat repairs to the upper cover and spine). Housed in a green morocco backed folding box. *Provenance:* J.E. Gordon (early signature on the title).

*The complete ornithological section of the official scientific results of an important government-supported expedition in India.*

The complete report in 14 parts was published between 1878-1891 and served as part of the official justification for what essentially had been a move in the “Great Game.” In 1873, the second Yarkand mission under Sir Douglas Forsyth was sent by Lord Northbrook, Viceroy of India, to cement British and Indian relations with Yakub Beg, the ruler of Chinese Turkestan and an important figure in the buffer region between Russia and India. The mission was well-equipped, as befitted an official government attempt to impress a local ruler and it is said that the Ladakh economy took four years to recover from the losses incurred from the passage of the expedition. The mission set out from Rawalpindi to Leh via Murree, travelled past the Pangong Lake, Changchenmo and Karakash Valley onto Shahidulla and finally to Yarkand.
They reached Kashgar in December 1873, and on March 17, 1874 began the return journey. They were to visit the Pamir and Afghanistan areas but the political situation prohibited the passage and the party returned to India via Ladakh.

Ferdinand Stoliczka, the mission's geologist and naturalist, made good use of the opportunities offered and made extensive observations. Unfortunately, he died before he was able to publish any of his work. His papers and notes were edited by various well-known scientists, with the present ornithological section being completed by Sharpe.

The plates, all worked up from skins collected by Stoliczka, are produced by three of the greatest ornithological artists of the late-19th century. Two already had an extensive back-catalogue: Joseph Smit (1836-1929) “the best animal painter in [Great Britain]” (Christine Jackson) had worked with Josef Wolf on two of G.D. Elliot’s monographs and William Hart had been employed almost full-time by John Gould. John Gerrard Keulemans (1842-1912) was a Dutch-born artist and a relative newcomer, who went on to become a mainstay of British ornithological illustration for two decades at the end of the 19th and the beginning of the 20th-century. Christine Jackson writes that as “an ornithological draughtsman ... [Keulemans] was outstanding ... Such a large proportion of the birds drawn by Keulemans were done from [stuffed] specimens that it is truly amazing that he could make the birds in his plates look life-like at all. He understood the anatomy of birds, also he was a keen bird-watcher, and these considerations obviously saved him from producing mere bird-contours in his drawings.”


(#23863) $ 7,250
Smyth, John Richard Coke (1808-1882).

Sketches in the Canadas, by Coke Smyth.

A very rare work recording Smyth's impressions of Canada, executed during the tenure of Lord Durham as Governor General.

These fine plates are from original sketches made by Smyth whilst in the employ of the Earl of Durham as drawing master to his daughters Mary, Emily and Alice. Smyth probably arrived in Canada in May 1838, and, assuming he remained as the Earl's daughter's drawing master would have returned to Great Britain in November of the same year.

The complete set of plates therefore offer a view of Canada during a very difficult period in her history: suppression of a rebellion was the reason the Earl was in Canada, and shortly after he returned to England an insurrection broke out again. The work includes a wide variety of subjects: topographical views (Niagara Falls, Falls of Montmorency, American Fort, Niagara River), genre scenes (Moos [sic.] Hunter, Indians bartering, Buffalo Hunting), town views (Montreal, entrance to Toronto, Quebec from the Chateau), and also historical reportage (Attack and Defense of Rebels at Dickinson Landing, Engagement in the Thousand Islands).

Abbey notes three possible issues of the present work: hand-coloured mounted on thick card, hand-coloured and uncoloured tinted lithographs (as the present). The work is rare in any form; only three copies of any of the issues have appeared at auction in the last thirty years.

Abbey Travel II, 625; Gagnon I:3341; Lande 2215; Sabin 85203; Spendlove p.42; Tooley 460; TPL 2549.  
(#28382) $ 24,000
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.


First edition of the official published account of the first British embassy to China, headed by the Earl Macartney: complete with the atlas of maps and plates.

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.


(#27884) $ 27,500
Das nord- und östliche Theil von Europa und Asia, in so weit solches das gantze Russische Reich mit Siberien und der grossen Tatarrey in sich begreiffet, in einer historisch-geographischen Beschreibung der alten und neuren Zeiten ... nebst einer noch niemahls ans Licht gegebenen Tabula polyglotta von zwey und dreysigerley Arten tartarischer Völcker Sprachen und einem kalmuckischen Vocabulario, sonderlich aber einer grossen richtigen Land-Charte von den benannten Ländern.

Stockholm: in Verlegung des Authoris, 1730. Quarto (8 5/8 x 7 1/8 inches). 10 engraved plates (4 folding, 1 double-page), 1 folding woodcut chart, 1 folding letterpress table, 12 woodcut illustrations and samples of alphabets. (Light worming to final twenty leaves). Contemporary sheep over bevelled wooden boards, spine in five compartments with raised bands, lettering-piece in second compartment, repeat tooling in gilt in the others, two leather and brass clasps to covers, red-stained edges.

First edition of the author’s important survey of Siberia and Great Tartary.

A Swedish officer taken prisoner during Charles XII’s campaign in Russia, Strahlenberg was held captive in Siberia for thirteen years. Situated in Tobolsk from 1711 to 1721, he was able to explore the lower basins of the Ob and Yenisey rivers, gathering the geographical information regarding the northern and eastern parts of Europe and Asia recorded in this book.

The text is of great importance offering much first-hand information -- geographical, historical and ethnographic -- about Siberia and Great Tartary. The work also includes early descriptions of the linguistics of the region, with a Kalmyk vocabulary including the translations of Mongolian words. A large folding table contains a comparative list of words in thirty-two dialects from Eastern Europe and Asia. The work would be translated into English, French and Spanish before 1800.

This copy without the separately-issued map "Nova descriptio geographica Tattariae Magnae", as usual.

Bell S698; Brunet V, 558.
(#24507)
$3,000
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 coloured 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
95 [THOMSON, John (1837-1921) and Adolphe SMITH HEADINGLEY (1846-1924)].

*Street Incidents.*

London: Sampson Low, Marston, Searle & Rivington, 1881. 4to (10 5/8 x 8 inches). [4], 45-100pp. 21 woodburytypes, each with printed caption and red ruled border. Publisher's green pictorial cloth, decoratively stamped in gilt and black (expertly recased).

“The first photographic social documentation of any kind” (Gernsheim).

Thomson's photographs in *Street Life in London* and the present *Street Incidents*, and the commentary upon the images by Thomson and Adolphe Smith, depict a London in which life is a harsh and continuous struggle. The characters on view here are familiar to us more from Dickens' novels or from an idea of the Whitechapel of Jack the Ripper than from any nostalgic image of a strait-laced or patrician Victorianism. Thomson and Smith are, however, sympathetic to the objects of their study and seem intent on cataloguing the variety of types to be found rather than attempting any Barnum-like freakshow. As Thomson himself writes: “The precision and accuracy of photography enables us to present true types of the London poor and shield us from the accusation of either underrating or exaggerating individual peculiarities of appearance.”

It is “a pioneering work of social documentation in photographs and words ... one of the most significant and far-reaching photobooks in the medium's history” (Parr & Badger).

This copy the second abridged issue, with variant title (i.e., renamed *Street Incidents*) and complete with 21 plates and text leaves numbered 45-100. The history of the production of this issue is not well known. However, internal evidence, when compared to the first edition of *Street Life*, which contains 36 photographs and text leaves numbered 1-100, reveal that *Street Incidents* comprises everything from *Street Life*, both text and photographs, following page 44. The only changes would appear to be additional plate numbers below the captions, as well as page numbers above the images. It would seem likely that the publisher had a remainder of the latter portion of *Street Life*, and re-issued what was available with a new title, without credit to Thomson, as a new work.

The images in *Street Incidents* comprise: A Convict's Home; The Wall Worker; Covent Garden Labourers; Halfpenny Ices; Black Jack; The Cheap Fish of St. Giles; Cast-iron Billy; Worker's on the “Silent Highway”; The Street Fruit Trade; The London Boardmen; The Water-cart; “Mush-Fakers” and Ginger-Beer Makers; November Effigies; “Hookey Alf” of Whitechapel; The Crawlers; Italian Street Musicians; The Street Locksmith; The Seller of Shell-fish; Flying Dustmen; Old Furniture; The Independent Shoeblack.


(28775) $12,500
TRISTRAM, Henry Baker (1822-1906).

The Survey of Western Palestine. The Fauna and Flora of Palestine.


This monumental work on the fauna and flora of the region includes the plates of mammals and birds beautifully hand-coloured, most lithographed by J. Smit. “An account of the natural products of Palestine, based chiefly on the author’s own observations and collections secured during four visits to the country. In the section on birds 348 species are enumerated, with the addition of brief notes on their occurrence and geographical distribution” (Anker).

Nissen ZBI 417; Anker 510.
(#29340) $ 2,500
TRUSLER, John (1735-1820).

A Descriptive Account of the Islands Lately Discovered in the South-Seas.


An important early compilation of South Seas voyages, put together by John Trusler, who drew primarily on Cook's explorations.

This would have been the first introduction of many readers to the English advances in exploring the Pacific. “John Trusler is described in the DNB as an eccentric divine, a literary compiler, and a medical empiric. Throughout his diverse career Trusler published many works, on subjects ranging from philosophy to farming. The [present] work contains descriptions and history of Tahiti and the Society Islands, the Friendly Islands, New Hebrides, New Caledonia, New Zealand, Australia, the Solomon Islands, New Holland, and Kamchatka. It offers lively and entertaining discussions of the customs of the inhabitants of these various Pacific islands” (Hill). A very few copies were apparently issued with a folding map which is not present in this copy, nor was it present in the Hill copy (ESTC does not call for a map). Scarce, with only a handful of copies in ESTC.

Hill 1719; ESTC T107078.
(#28627) $ 9,750
TULLY, Richard.

Narrative of a ten years’ residence at Tripoli in Africa: from the original correspondence in the possession of the family of the late Richard Tully, Esq. the British Consul. Comprising authentic memoirs and anecdotes of the reigning Bashaw, his family, and other persons of distinction; also, an account of the domestic manners of the Moors, Arabs, and Turks.

London: printed for Henry Colburn by Cox & Baylis, 1816. 4to (10 3/4 x 8 1/2 inches). xvi, 370pp. 5 hand-coloured aquatint plates, 1 folding engraved map. Period calf, covers bordered with a gilt roll tool, rebacked at an early date, spine with raised bands in six compartments, brown morocco lettering piece in the second, the others with a repeat decoration in gilt and blind.

First edition of one of the most important records of daily life in Tripoli in the late eighteenth century, including information on the court of the Bashaw of Tripoli.

Written by the sister or sister-in-law of Richard Tully, British Consul at Tripoli 1783-93, Tully’s female relatives were on intimate terms with the Bashaw’s family and were able to observe all aspects of the seraglio, as well as recording in detail life at the court. Also included are more general descriptions of the life of the ordinary people: their houses, mosques, clothing, and customs. The work also contains a list of the names of the Royal Family of Tripoli, an appendix with Moorish vocabulary, and an index. A second edition was published in 1817 and a third in octavo in 1819.

Edwards Catalogue of books on Africa 322; Tooley 493; Abbey, Travel 299; Blackmer 1052.

(#28566) $ 1,850
UMFREVILLE, Edward (b.1755).

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.....


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
Wilson, Alexander (1766-1813); and Charles Lucian Bonaparte (1803-1857).

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 bound in 3, folio (13 1/2 x 10 1/2 inches). 76 hand-coloured engraved plates, all after Wilson, engraved by Alexander Lawson, George Murray, Benjamin Tanner, J. Warnicke and others. List of subscribers. Nineteenth century green calf, expertly rebacked to style, spines in six compartments with raised bands, lettered in the second and fourth, the others with a repeat overall decoration in gilt, marbled endpapers, marbled edges. Provenance: J.C. Bowring (armorial bookplate).


First editions of the most important works on American ornithology before Audubon.

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 of Wilson includes the rare first issue of volume one. Only two hundred copies of the first issue of volume one were printed; upon his return from the Southern states in 1809, three hundred additional copies of volume one were printed, but the text was reset with errors corrected. Furthermore, this set includes the rare first issue of plate 7, prior to changes to the plate. Only 500 sets of the first edition of Wilson’s *Ornithology* were produced and considering the lengthy publication, few sets are found complete.

This set of Wilson with the significant addition of a complete first edition of Bonaparte’s important continuation, describing 60 birds not in the original work. “A love for the same department of natural science, and a desire to complete the vast enterprise so far advanced by Wilson’s labors, has induced us to undertake the present work,” Bonaparte writes in the preface, “in order to illustrate what premature death prevented him from accomplishing, as well as the discoveries subsequently made in the feathered tribes of these States.”

“The work which had been performed by Wilson’s hands alone now gave employment to several individuals. Titian R., the fourth son of Charles Wilson Peale, not only collected many of the birds figured while on the Long expedition, which were credited to Thomas Say, who originally described them in footnotes scattered through the report; or in a subsequent private trip to Florida during the winter and spring of 1825, under the patronage of Bonaparte; but also drew the figures engraved for the first, and two plates for the fourth and last volume.
A German emigrant by the name of Alexander Rider, of whom little is known beyond that he was a miniature painter in 1813, and a portrait and historical painter in 1818, was responsible for the remainder of the drawings with the exception of the two figures of plate 4 of volume I...” (Burns).

That plate, the Great Crow Blackbird, is notable as being the first book appearance of any engraving after John James Audubon. Perhaps the most influential artist involved with the work, however, was Bonaparte’s master engraver Alexander Lawson, arguably the most talented ornithological engraver in America at that time.

Three issues of the first edition of Wilson’s continuation have been identified. This set is comprised of the rare first issue of vol. 1 (with the Mitchell imprint and containing the first issue of plate 6 in that volume (see Ellis/Mengel) and with first issues of volumes two through four (published by Carey & Lea and printed by William Brown). Carey & Lea later reissued the first volume, with their own imprint, after purchasing the rights to the publication from Mitchell in 1828. The third issue includes volumes reprinted by T.K. and P.G. Collins (with their imprint replacing that of William Brown) for Carey & Lea with unchanged dates on the titles but actually printed in about 1835 after the completion of the final volume.


($32,500)