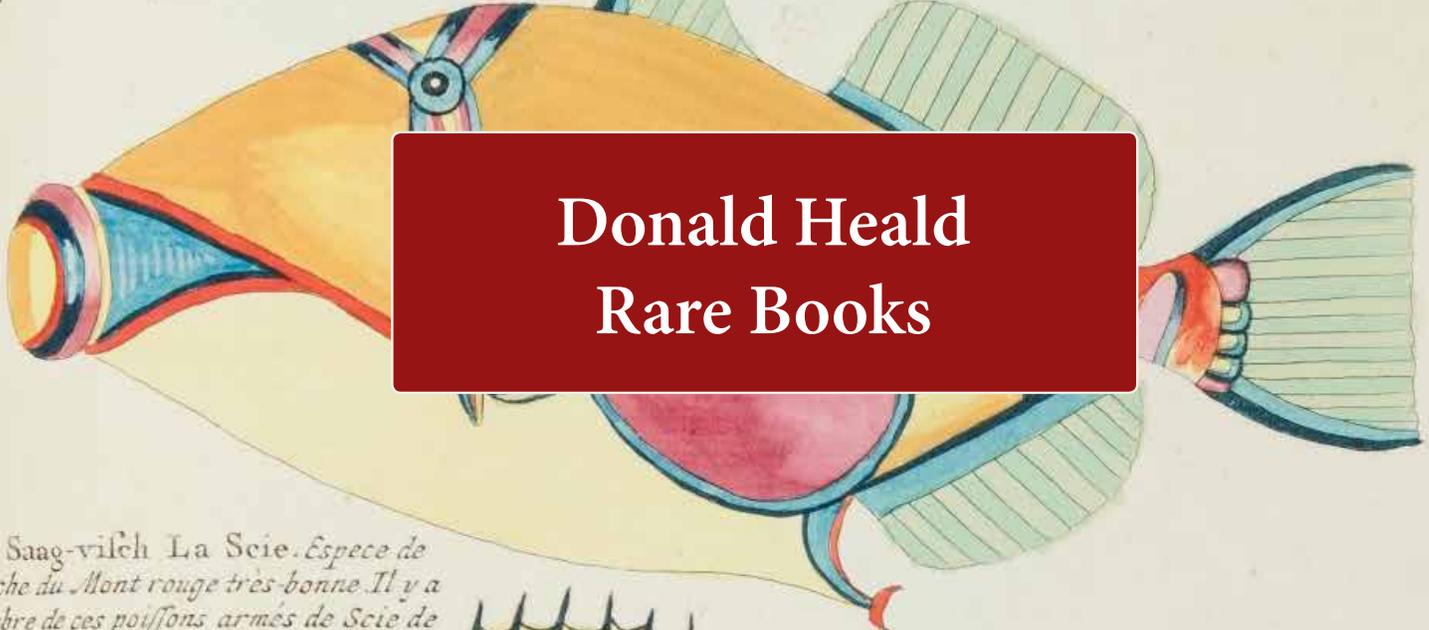


157. Gros Poupou Indien bigarré. Voyez N° 136.

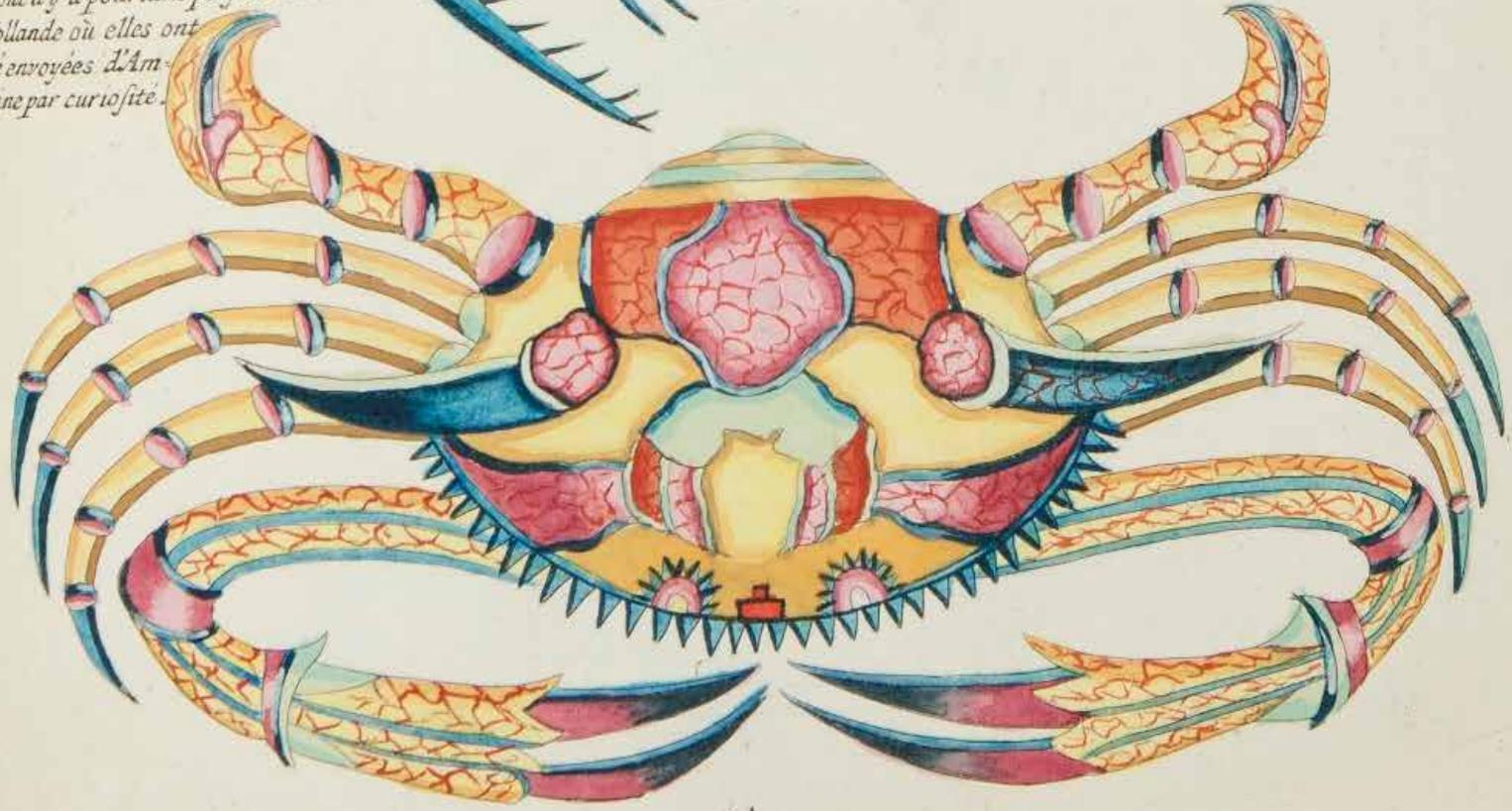


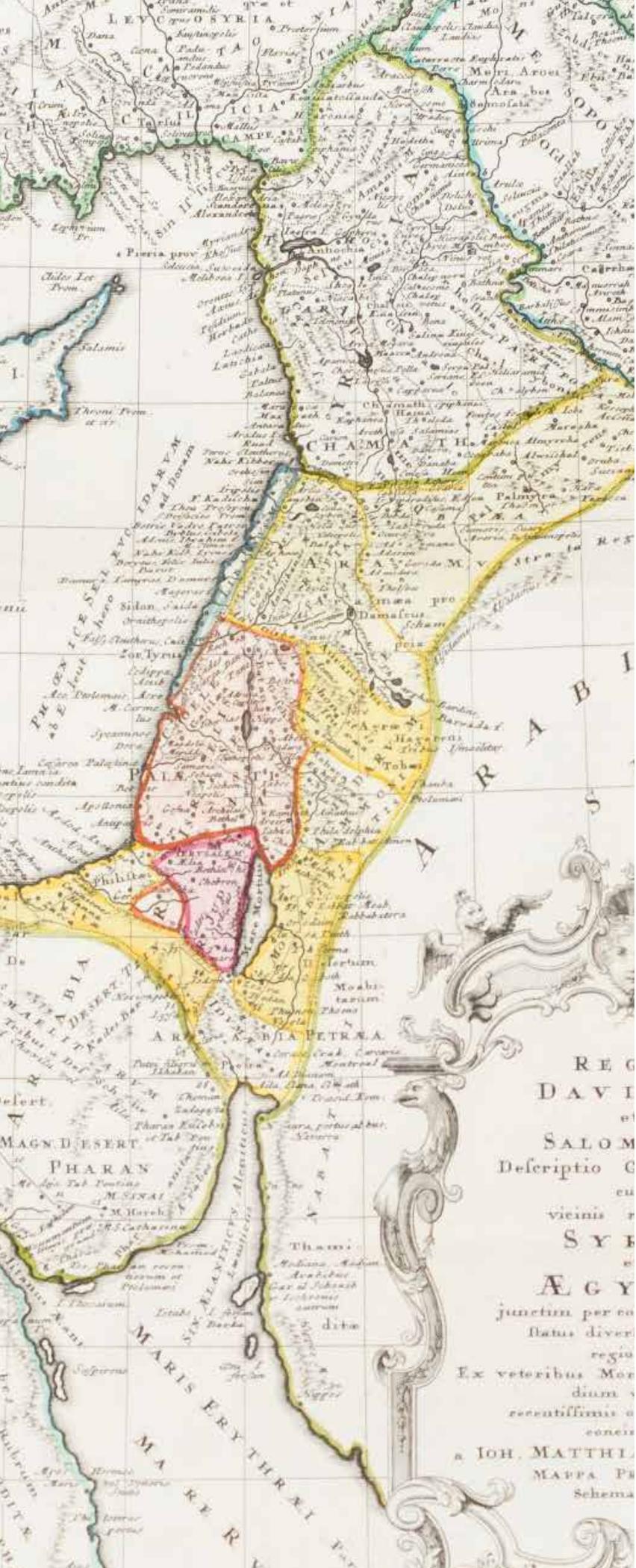
Donald Heald
Rare Books

158. Saag-vilch La Scie. Espece de Perche du Mont rouge très-bonne. Il y a Nombre de ces poissons armés de Scie de différentes manieres.



159. Keyfers Krabbe ou Krabbe Imperiale de la Rique, peu commune mais dont il y a pourtant plusieurs en Hollande où elles ont été envoyées d'Amboine par curiosité.





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Donald Heald Rare Books

A Selection of Rare Books and Manuscripts



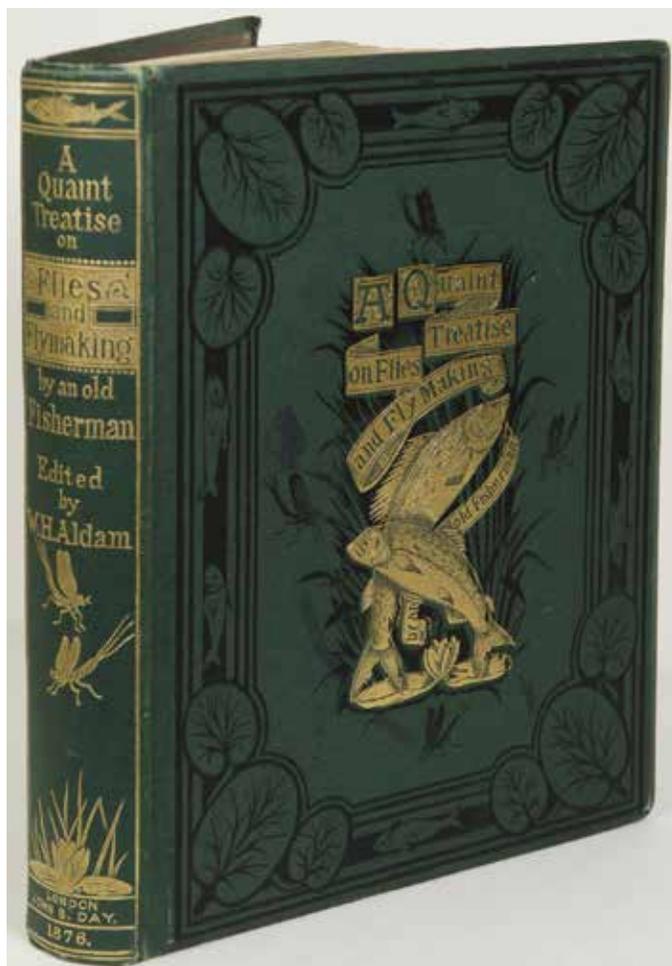
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Boston Antiquarian Book Fair 2018

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1 ALDAM, W. H.

A Quaint Treatise on "Flees, and the Art of Artyfichall Flee Making" By an Old Man Well Known on the Derbyshire Streams as a First-Class Fly-Fisher a Century Ago.

London: John B. Day, 1876. Quarto. 2 chromolithographed plates, 2 completed flies and 23 flies with dressing materials displayed in 22 sunken mounts on six cards. Minor foxing. Publisher's green cloth, elaborately blocked in gilt and black. *Provenance*: Annie Cowdray (bookplate).

First edition, second issue.

The manuscript upon which Aldam based his text appeared at auction in 1999; the author's name was revealed to be Robert Whitehead, but nothing further of the author is known. Both issues of this scarce work bear the date 1876 on the spine; a very few are recorded with a title page date of 1875, but it appears that no copies were actually sold until the Spring of 1876. Approximately 200 copies were sold over a period of several years.

Heckscher 18; Litchfield 49; Gee 84; Kerridge 79; Westwood & Satchell 3; Flyfisher's Journal, Summer 2000, pp.31-36.

(#34527)

\$ 4,200



2 BACKGAMMON - [BELLAMY, Daniel].

Back-Gammon: or, the Battle of the Friars, A Tragi-Comic Tale. To which is added, A Short Essay on the Folly of Gaming, by way of application.

London: J. Wilford, 1734. 8vo. [2], 22pp. Engraved frontispiece, by and after G. Beckham, Jr.. Later three quarters calf and cloth boards, spine lettered in gilt. *Provenance*: William Rhinelandier Stewart (signature on front pastedown).

An 18th-century rarity of backgammon literature.

Written in verse anonymously by Bellamy, the work describes move-for-move an entire game of backgammon between friar Fabris and his brother friar Vituleo. It is believed to be the earliest recorded game and famous for its engraved frontispiece depicting the pair at play.

Rare: ESTC locates but six copies. This copy with provenance to noted New York philanthropist and financier William Rhinelandier Stewart.

ESTC T21323; Foxon, B174
 (#35199)

\$ 2,200



3 BOTANICAL DRAWINGS.

Botanic Plants Drawn by a Lady for Mrs. Bliss [manuscript title].

[Great Britain: circa 1800]. Folio (18 1/4 x 11 1/2). Manuscript title in gold within floral and architectural wreath including pansies, roses, daffodils and a passion flower, 45 watercolours of flowers, most with contemporary pencil captions below the images, on wove paper watermarked 1797-1801. Contemporary half red morocco and marbled paper covered boards, flat spine ruled and lettered in gilt. *Provenance:* Mrs. Bliss (title inscription); William Carlyon, Tregrehan, Cornwall (armorial bookplate); William H. Schab Gallery, Four Centuries of Fine Illustrated Books (1962), item 143.

Beautiful album of botanical watercolours, possibly by Mary Lawrance.

Mary Lawrance (later Mrs. Kearse) exhibited at the Royal Academy from 1795 to 1830. She belonged to a period when flower painting was considered one of the necessary social accomplishments for ladies and was able to charge half-a-guinea a lesson. She “is said to have been the possessor of much personal charm and exceedingly popular in London ... [she] obtained her botanical specimens for her drawings from various nursery gardens, including the famous Vineyard nursery at Hammersmith ... It was thought to be an honour for the owner as well as for the flower when Miss Lawrence painted its portrait” (Henry II, pp.580-581).



The drawings here are of very high quality, lightly sketched in pencil, and accomplished with watercolour, bodycolour and finished with gun arabic. The possible attribution to Mary Lawrance is based principally on the presence of two images of the passion flower (including the one on the highly decorative manuscript title). Although undated, the watermarks confirm that these drawings were accomplished circa 1800, just at the time that Lawrance was working on her now-fantastically-rare *A Collection of Passion Flowers* (1799-1800).

Sold by William H. Schab Gallery in 1962, their catalogue description identifies Mrs. Bliss as Elizabeth Clement Breed (1778-1829) and suggests that the drawings were presented to her by Enos Bliss (1765-1852) on their marriage on 11 March 1801.

(#35103)

\$ 22,500



4 BOTANICAL WATERCOLOURS - F.M. STANTON (artist).

Specimens of Oriental Tinting [cover title: being an album of original botanical watercolour drawings].

[Great Britain: circa 1828]. Folio (15 2/5 x 12 inches). 20 drawings (each approx. 15 3/8 x 12 inches) in watercolour and bodycolour on paper, all but one with caption in gold ink, 16 signed or initialled by Stanton, 1p. small format manuscript list of the flowers (including 4 not present in the album) tipped to front endpaper. Contemporary English green half calf with red textured paper on covers, the upper cover with large centrally-placed green calf title label, lettered 'Specimens / of / Oriental Tinting,' within a decorative border of double fillets and a stylized scrolling vine roll-tool, expertly rebacked and cornered to style, the flat spine divided into six compartments by fillets and roll tools, simple repeat pattern to each compartment of a single centrally-placed lozenge-shaped tool. Modern green cloth box, morocco lettering piece.

A unique album of original botanical watercolours, the majority being exotic species, and all executed using the theorem painting technique of oriental tinting.

This album contains very early examples of original artwork produced using a technique that came to prominence in the late 1820s and early-1830s. The results, here painted on 'Imperial London Board', show a strong sense of both design and colour whilst still retaining the charming naïveté of what was essentially a folk art technique.



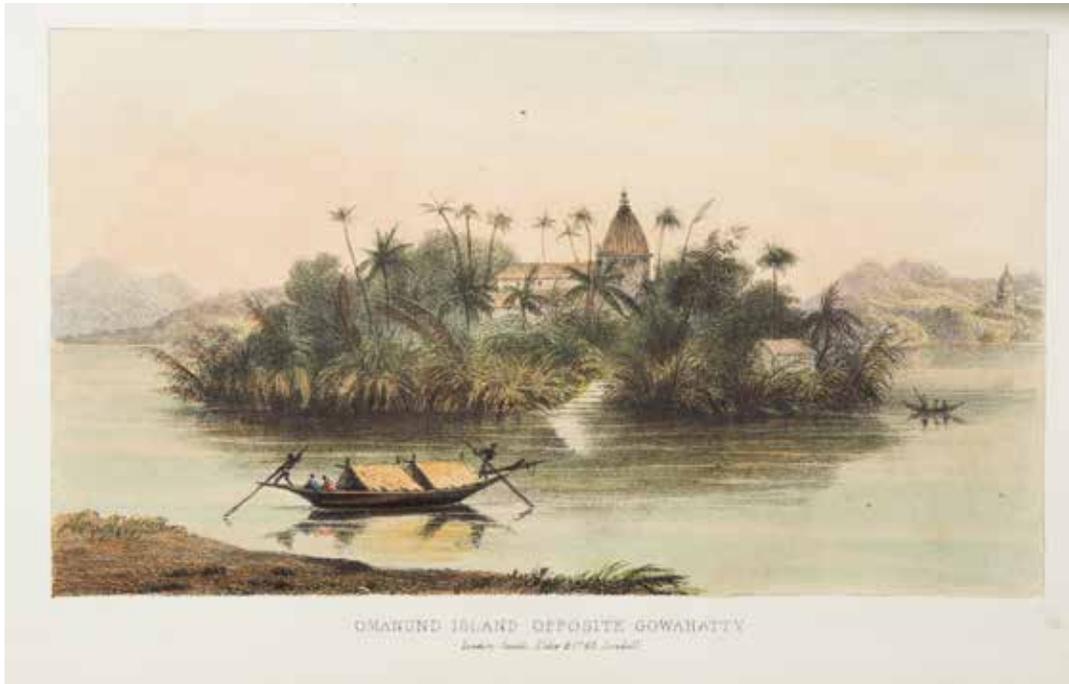
Oriental tinting was an early version of theorem painting technique that enjoyed such widespread popularity in both Europe and the United States during the 19th century. The exact date of the invention or introduction of this method is uncertain, but in 1829 Nathaniel Whittock, in his work *The art of drawing and colouring from nature*, writes of 'the new method of oriental tinting'. By the following year the method was popular enough for W. Morgan, a drawing master in Torquay, to publish a work titled *The Art of Oriental Tinting*. Morgan describes the technique as a 'method of applying watercolour which gives [the drawings] a softness and brilliancy almost surpassing nature in the effect produced.' The method involved transferring a drawing with 'oriental' (or tracing) paper to paper, wood, velvet, silk, satin or marble, and working up the colours to the desired brilliancy.

The patterns from which the present watercolours are taken appear to include various sources, the majority printed. The origin of one drawing can be precisely identified: the 13th image, titled 'Passiflora Racemosa. Princess Charlotte's Passion Flower', is an adapted version of plate number 2001 from the volume of William Curtis's *The Botanical Magazine* published in 1818. This helps with the dating of the album, as do the watermarks on the mounts (dated 1827-1828) and the watermark on the manuscript list of plates (1828).

All the drawings are evidently by the same hand, and the probability is that the artist, F.M. Stanton, was a woman. In any case, the creator of the present album shows a particular penchant for exotic flowers, and the species pictured include *amaryllis Formosissima*, *passiflora racemosa*, *coccinea dahlia*, *convolvulus Jalapa*, *camellia Japonica*, *bigonia aquinoctialis* and the splendid *magnolia purpurea*.

(#35248)

\$ 12,000



5 [BUTLER, John].

A Sketch of Assam with some Account of the Hill Tribes.

London: Smith, Elder and Co., 1847. 8vo. vi, [2], [v]-viii, 220pp. Folding map, 17 plates (16 hand coloured lithographs, 1 woodcut plate), woodcut illustrations. Repaired tear to folding map. Contemporary smooth tan calf, covers pictorially stamped in gilt, spine gilt with raised bands in six compartments, black morocco lettering piece in the second, marbled endpapers and edges. *Provenance*: Colonel Simpson (inscribed by the author); J. Talbot Clifton (armorial bookplate).

Author's presentation copy, complete with the map and hand coloured plates.

A rare work, particularly in what is believed to be the publisher's deluxe binding. This example with a presentation inscription by Butler to Colonel Simpson, "with the sincere esteem & regards of his old comrade." The plates include beautifully hand coloured landscape views, plates of native costume, as well as some natural history subjects.

Abbey, Travel 471; Yakushi (1994) B650; Bobins I:227.

(#35167)

\$ 3,000

6 CHANUTE, Octave Alexander (1832-1910).

Gliding Experiments.

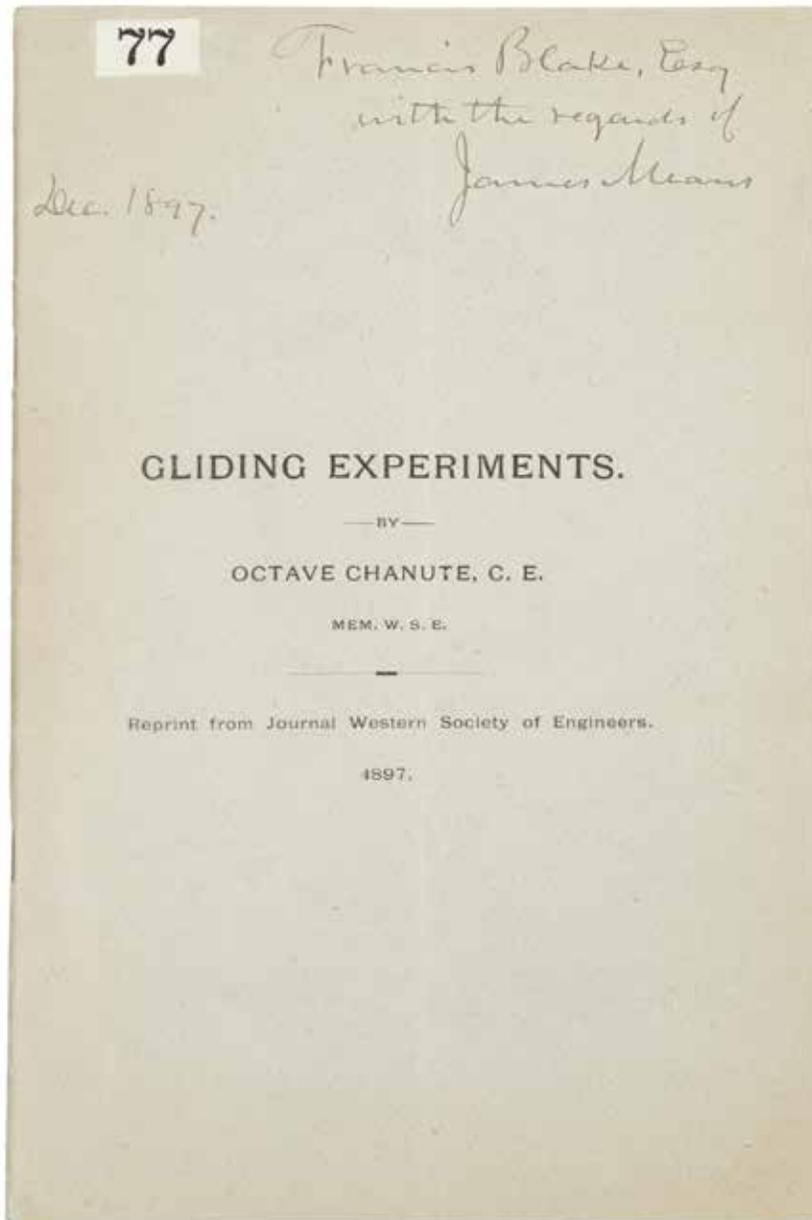
[Chicago: Western Society of Engineers], 1897. 8vo. [593]-628pp. Thirty-one half-tone photographic illustrations. Publisher's lettered wrappers. *Provenance*: Francis Blake (presentation inscription on upper wrapper by James Means).

The early flight experiments by "the father of aviation" which inspired Wilbur and Orville Wright.

On 20 October 1897, aviation pioneer Octave Chanute presented his findings from nearly 2,000 flights made at Dune Park, Indiana, on the shores of Lake Michigan, in the summer of the previous year. Using a bi-plane glider, Chanute (with his partners Augustus Herring and William Avery) stayed aflight for 14 seconds, covering a distance of more than 350 feet. Wilbur Wright would later proclaim that Chanute's double-decker glider "represented a very great structural advance, as it was the first in which the principles of the modern truss bridge were fully applied to flying machine construction." Chanute's glider is considered the first modern aircraft structure. Delivered as an address to the Western Society of Engineers, the paper was printed in the *Journal of the Society* (Vol.2, No. XX), and first separately-published in this rare offprint.

"The friendship between Chanute and the Wright brothers began on 13 May 1900, when Wilbur Wright wrote to the famous engineer, introducing himself as someone 'afflicted with the belief that flight is possible to man.' It was the first item in what would become the most significant correspondence in the early history of aviation. Between Wilbur's first letter and Chanute's death in May 1910, 435 letters or telegrams would pass between them. Chanute and the Wright brothers ultimately found it very difficult to agree upon the nature of their relationship, or the precise impact of the older engineer on the work of the two brothers from Dayton. There can be no doubt, however, that Octave Chanute was the Wright brother's single most important friend and correspondent in the larger aeronautical community" (Octave Chanute and His Photos of the Wright Experiments at the Kill Devil Hills, www.memory.loc.gov).

In that seminal on 13 May 1900 first letter from Wilbur Wright to Chanute, Wright acknowledged that he had read of Chanute's experiments at Dune Park, detailed in the present offprint: "... I will proceed to describe the plan and apparatus it is my intention to test. In explaining these, my object is to learn to what extent similar plans have been tested and found to be failures, and also to obtain such suggestions as your great knowledge and experience might enable you to give me. I make no secret of my plans for the reason that I believe no financial profit will accrue to the inventor of the first flying machine, and that only those who are willing to give as well as to receive suggestions can hope to link their names with the honor of its discovery. The problem is too great for one man alone and unaided to solve in secret ... In the apparatus I intend to employ I make use of the torsion principle. In appearance it is very similar to the 'double-deck' machine with which the experiments of yourself and Mr. Herring were conducted in 1896-7."



The present example of this rare offprint is inscribed by another aviation pioneer, James Means. An industrialist, Means was the publisher of the *Aeronautical Manual*, issued between 1895-1897, which greatly influenced the Wright Brothers, and published a synopsis of the present work in 1897. Means has inscribed the work to Francis Blake, an engineer and inventor who partnered with Alexander Graham Bell in the invention of the telephone. This ephemeral work is very rare, with no examples in the auction records for the last half century; OCLC locates eight known copies, including those at the Library of Congress and the Smithsonian.

Randers-Pehrson & Renstrom 114
(#35830)

\$ 8,750

7 CHINA, Canton School.

[Album of exceptional watercolours of members of the Chinese court, various occupations, landscape views, Chinese junks and botanical and ornithological subjects].

[Canton: circa 1830]. Small 4to (9 3/4 x 7 7/8 inches). 61 watercolour and gouache drawings, on J. Whatman wove paper watermarked 1829, interleaved with blanks. The first watercolour, within an elaborate border, featuring a seated woman holding a sheet of paper inscribed G. Jackson, 1836. Contemporary dark purple straight grained morocco, covers bordered in gilt and blind with a central device in gilt, spine wide flat bands in four compartments, tooled in gilt, Liverpool bookseller's ticket on the front pastedown (Richard Taylor), glazed yellow endpapers, gilt edges. *Provenance:* G. Jackson (inscription dated 1836 on tablet on first image).

A lovely album of pre-Opium Wars Chinese export watercolors of the highest quality.

Beginning in the late 18th century, centered on the treaty port of Canton, there existed a thriving trade in watercolours executed by local Chinese artists and sold to the western merchants and travellers. The best known result of this trade is William Mason's *Costume of China*, first published in London in 1800, which is illustrated with 60 hand-coloured aquatints adapted from a series of original watercolours by Pu-Qua of Canton.

Importantly, the watercolours in the present album are of a uniformly higher quality than usually encountered, including vivid colouring and the use of gold. The subjects include members of the court and occupations (15), junks and ships (7), landscapes (7) and natural history subjects including flowers, birds and insects (32). Collections of Chinese export watercolors were routinely executed on less expensive pith paper, whereas the present watercolours are on high quality wove paper. The album represents a more prestigious style of export watercolor paintings specifically meant for wealthy Europeans. These are Chinese watercolors of the highest quality, designed and executed to the highest standards.

Chinese export watercolours occupy "a space which is neither wholly Chinese nor wholly European, but which can, by the nature of the compromises it makes, tell us a lot about how one culture saw the other in the age before photography" (Clunas, p. 11).

Crossman, The China Trade (Princeton: 1972); Clunas, Chinese Export Watercolours (London: 1984).

(#31334)

\$ 30,000



8 CHIPPENDALE, Thomas (1718-1779).

The Gentleman and Cabinet-Maker's Director: being a large collection of the most elegant and useful designs of household furniture, in the most fashionable taste ... The Third Edition.

London: Printed for the Author, 1762. Folio (17 1/2 x 10 3/4 inches). [2], 20pp. Engraved dedication, 200 engraved plates by Darly, Foster, Taylor, Cloues, Miller and others after designs by Chippendale. Contemporary mottled calf, expertly rebacked to style. *Provenance:* James Malcom, Halifax NS (signature on title dated 1827); John Brander, Halifax NS (inscription dated 1891).

The third and best edition of Chippendale's groundbreaking furniture pattern book, the first and most important published book of furniture designs in 18th century England: this copy with provenance to a 19th century Canadian cabinetmaker.

The Director was intended to function as a trade catalogue. The third, and best, edition, containing an additional 39 plates not found in the previous editions of 1754 and 1755, and the last edition to be published in Chippendale's lifetime. The third edition began to appear in installments in 1759, and was completed in 1762.

Although Thomas Chippendale's famous pattern book, The Gentleman and Cabinet-Maker's Director, was first published in 1754 and reissued the following year, it was only with a greatly enlarged new edition in 1762 that it had a serious influence in America, particularly in Philadelphia. Several copies are known to have been available there during the 1760s and, not surprisingly, Chippendale's richly carved style had a pervasive influence on local cabinetmaking" (Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000).

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

Chippendale's *Director* was extensively used by furniture makers, making copies with the plates in good condition exceptional.

Brunet I, 1844; O'Neal 26. Berlin Catalogue 1227
(#27688)

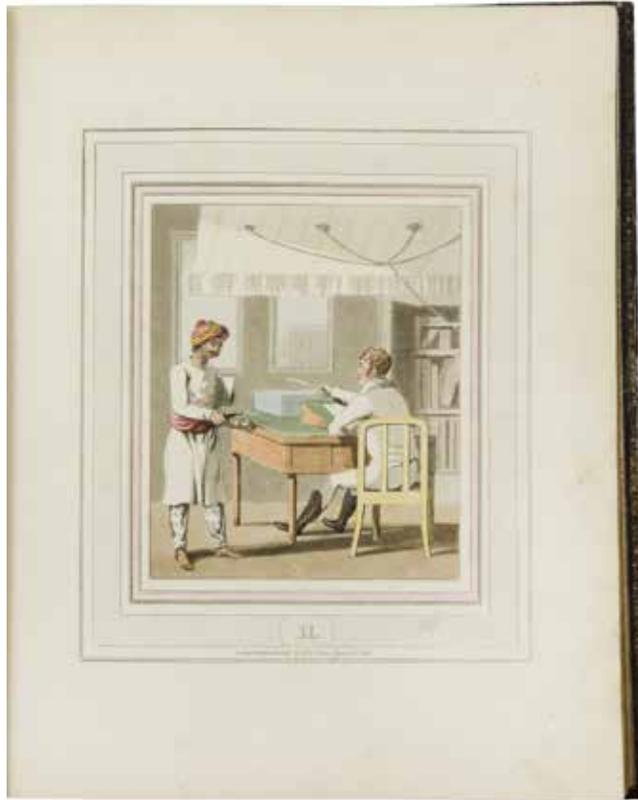
\$ 14,000

1757

Desk & Bookcase.



Designed by the Author *Engraved by J. G. Kneller* *Printed by J. G. Kneller*



9 D'OYLY, Sir Charles (1781-1845); Thomas WILLIAMSON; and Francis William BLAGDON.

The European In India; From a Collection of Drawings by Charles Doyley [sic] ... Accompanied with a Brief History of Ancient and Modern India.

London: Edward Orme, 1813 [1811 watermarks]. Quarto. 20 hand-colored aquatint plates. Contemporary burgundy morocco, covers elaborately bordered in gilt and blind, spine with semi-raised bands in five compartments, lettered in the second, the others with a repeat decoration in gilt, tan endpapers, gilt edges.

A charming English colour plate book on colonial life in India, with plates after drawings by D'Oyly.

Born in India, Sir Charles D'Oyly was educated in England, before returning to India in the service of the East India Company in 1798. By 1808 he was Collector of Dacca, and in 1818 succeeded to baronet. While serving in a series of posts throughout India, D'Oyly became a noted student of George Chinnery, who worked in India between 1802 and 1825. "Chinnery's love of drawing rural India and its people and animals comes through strongly in D'Oyly's work ... [D'Oyly's] work at its best is fresh and charming, and his topographical work has an engaging vividness" (Losty). The plates from this work would be re-used in D'Oyly's *Costume and Customs of Modern India*, but according to Abbey appeared here first.

Abbey, Travel 435; Archer, p. 33; Colas 887; Hardie 132-3; Tooley 185; Bobins I:236 (#35308)

\$ 2,700



10 DISRAELI, Benjamin (1804-81).

Henrietta Temple, A Love Story.

London: Henry Colburn, 1837. 3 volumes, 8vo. Extra-illustrated with an engraved portrait frontispiece by D'Orsay, with touches of hand coloring, trimmed and mounted on the front blank. Half-title in vol. 1, 2pp. publisher's ads in the rear of vol. 3. Full green morocco by Bedford, covers elaborately tooled in gilt, spines in six compartments with raised bands, lettered in the second and third, the others tooled in gilt, silk endpapers. *Provenance:* Mary Monckton Boyle, Countess of Cork (presentation copy inscribed by the author on the half-title); Mrs. Prinsep; M.A. Minchen (inserted letter and inscription on the title, see below).

First edition: an important presentation copy to Lady Cork, in a lovely binding by Bedford.

“[Disraeli] knew Lady Cork well, and is said to have described her accurately as ‘Lady Bellair’ in ‘Henrietta Temple,’ and it is thought that Dickens drew on her for some of the features of ‘Mrs. Leo Hunter’ in ‘Pickwick’” (DAB).

The inserted autograph letter signed by M.A. Minchen details the provenance of this copy: “I am so glad you should have the books, so that they will be so beautifully bound and protected. It was given by D’Israeli to Lady Cork, who after I had sent it to her, gave it to a Mrs. Prinsep, a dear old Lady who was devoted to me. Some time before her death I called on Mrs. L., who gave me the books as a remembrance of old times.”

“Few Victorian fictions are more seldom seen” (Sadleir). A scare work; the last copy we could trace on the market was the Doheny copy, lacking the half titles, in a half binding and not a presentation copy, selling for \$1800 hammer in 1988.

Sadleir, 714.

(#35887)

\$ 8,500

- 11 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.

London: Printed by Adam Islip for John Bull, 1616. Small folio, bound in sixes (10 5/8 x 6 3/4 inches). Woodcut illustrations in text, ornamental headpieces and woodcut initials. [18], 732, [22] pp. Page 253 misnumbered, as issued. Early marginal annotations throughout. Contemporary calf, covers bordered in blind and with a central gilt device, expertly rebaked, spine with raised bands in six compartments, lettered in the second, the others with a repeat decoration in gilt.

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 scarce 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.

(#35073)

\$ 5,800

Maison Rustique,
Or,
**THE COUNTRY
FARME.**

Compyled in the French Tongue by
CHARLES STEVENS, and **JOHN
LIBRAULT,** Doctors of Physicke.

And translated into English by **RICHARD
SURFLEY,** Practitioner in Physicke.

Now newly Reuiewed, Corrected, and Augmented,
with diuers large Additions, out of the

Works of } *SERRES* his Agriculture, } French.
 } *VINET* his *Maison Champesire,* }
 } *ALBYTTERIO* in Spanishe, }
 } *GRILLI* in Italian; and other Authors.

And the Husbandrie of France, Italic, and Spaine, reconciled
and made to agree with ours here in England:

By **GERVASE MARKHAM,**

The whole Contents are in the Page following.



LONDON,
Printed by *Adam Iſſip* for *John Bill.*
1616.

12 FIELDING, Theodore Henry (1781-1851).

Cumberland, Westmoreland, and Lancashire Illustrated, in a series of forty-four engravings, exhibiting the scenery of the Lakes, antiquities, and other picturesque objects.

London: Printed for Thomas M'Lean by Howlett and Brimmer, 1822 [pre-publication watermarks]. Folio (16 x 11 inches). Half-title. 44 fine hand-coloured aquatint plates by and after Fielding. Later red half morocco gilt by Riviere & Son, spine in seven compartments with raised bands, lettered in the second and fourth compartments, the others with elaborate overall repeat decoration centering on a stylized vase of flowers, encircled by stars and other small tools with stylized foliage corner-pieces, marbled endpapers, t.e.g.

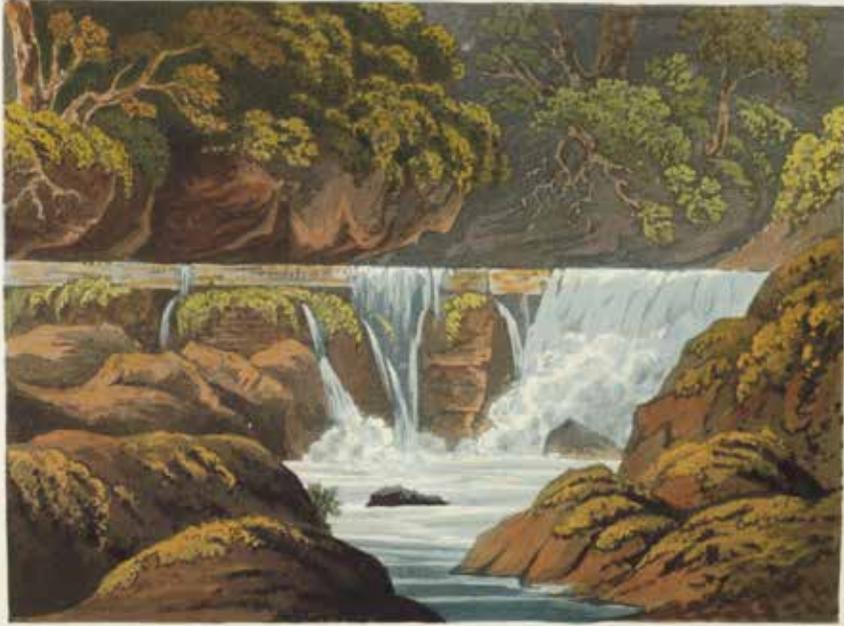
A very fine deluxe, large paper copy of one of the greatest early-19th century celebrations of the beauties of the Lake District and one of the most beautifully coloured English aquatint books of the 19th century.

The vogue for the picturesque had first been stimulated in Britain in the late 18th century. The writer William Gilpin was amongst the first to point out to the English that it was unnecessary to venture abroad to encounter spectacular landscape and scenery. Coleridge and Wordsworth, the Lake poets, narrowed the search still further by extolling the superior beauty of the area of north-west of the north of England known as the Lake District. "The beautiful Scenery of the Lakes becoming every year more the object of attraction and admiration - and its delightful views and salubrious air having effected a change in the taste which preferred Continental pleasures to those of our own Country, the Publisher has been induced to present this volume as illustrative of the interesting views with which the Tourist will be gratified" (Address).

As with many English colour plate books from the period, the large paper copies are far more finely produced than their regular counterparts. Besides the larger margins, the hand colouring of the large paper issue is vastly superior. The colouring of the large paper issue is luminescent, with rich golden hues not found in the regular edition, making this issue not only one of the great works on the scenery of the region but also an important example of colour plate book production at the zenith of the colour aquatint.

Abbey, Scenery 194; Prideaux p.335; Tooley (1954) 215; Bobins, The Exotic and the Beautiful 645 (#35296)

\$ 4,500



J. Thomson del.

VIEW AT AMBLETON

Painted by Thomas Cole, 1840

13 FORBES, James (1749-1819).

Oriental Memoirs: selected and abridged from a series of familiar letters written during seventeen years residence in India: including observations on parts of Africa and South America, and a narrative of occurrences in four India voyages.

London: printed for the author by T. Bensley, published by White, Cochrane, and Co., 1813. 4 volumes, quarto (11 3/4 x 9 3/4 inches). Half titles, 1p. errata at the end of vol.IV. Uncoloured stipple-engraved portrait frontispiece to vol.I by Bate after Murphy, 93 plates after Forbes (including 20 hand-coloured aquatints, 3 hand-coloured stipple engravings, 5 hand-coloured lithographs, 3 uncoloured lithographs). (Light foxing to the uncoloured engraved plates). Contemporary diced russia, covers bordered in gilt, spines with wide flat bands in six compartments, lettered in the second and third, the others with a repeat decoration in gilt, repairs to joints, marbled endpapers and edges. *Provenance*: Robert Hurst (morocco booklabel) .

The first edition of this fascinating work: a snapshot of all aspects of life in India at the turn of the 19th century.

In 1775, Forbes went to India as private secretary to Col. Keating, and was later appointed to a post in Baroche in Goojerat. In 1780 he became collector and resident of Dubhoy, remaining in India until 1784 when the district in which he lived was ceded to the Mahrattas. In 1810, Forbes was put in charge of his fifteen-month old grandson, the future orator and historian Charles de Montalembert, and thenceforth his life was divided between Charles and the *Oriental Memoirs*. The work takes the form of a profusely illustrated series of letters describing many aspects of life in India.

According to Abbey, the work was drawn from 152 folio volumes (some 152,000 pages) that Forbes filled with notes and sketches. Indeed, Forbes himself describes the *Oriental Memoirs* in his preface as the “principal recreation of my life” (preface p.xi). The compiling of the notebooks, “beguiled the monotony of four India voyages, cheered a solitary residence at Anjengo and Dhuboy, and softened the long period of absence from my native country: it has since mitigated the rigor of captivity, and alleviated domestic sorrow. Drawing to me had the same charm as music to the soul of harmony. In my secluded situation in Guzerat, I seemed to be blest with another sense. My friends in India were happy to enlarge my collection; the sportsman suspended his career after royal game to procure me a curiosity; the Hindoo often brought a bird or an insect for delineation, knowing it would then again regain its liberty; and the brahmin supplied specimens of fruit and flowers from his sacred enclosures” (*op.cit.* p.xi).

The work has been noted as a “publication of massive weight and great charm” (*India Observed*) but is largely noted for its illustrations, which include a mixture of natural history images of birds, animals, insects and plants (most hand-coloured and many executed by William Hooker), topographical views of locations in India, and both ethnographic and individual portraits. In addition, the work includes among the earliest examples of lithography - 8 plates drawn on stone by Forbes himself.

Abbey, Travel II,436; Anker 148; Nissen ZBI 1409; Wood p.345; Mildred Archer, India Observed, pp. 87-89; Rohatgi and Parlett, Indian Life and Landscape, pp. 191-192.

(#35295)

\$ 9,750



And. Pinn and their roots, of Hindostan

1794. 100

J. S. P. 100

14 FOWLER, William (1761-1832).

Engravings of the Mosaic Pavements ... [Bound With:] [Appendix to the above] ... [And With:] [A Second Appendix].

Winterton and London: the author, [1798-]1804 (first series); 1809 (first appendix); 1824 (second appendix). 3 volumes, folio. Printed dedication to Sir Joseph Banks in each volume, trimmed and mounted within a black-ruled border. 78 engravings, most hand coloured, trimmed and mounted within an ink ruled border [complete]. Extra-illustrated with 25 separately-issued prospectuses and letterpress descriptions, as detailed below. Additionally extra-illustrated with 7 unpublished engravings, as below. Expertly bound to style in half purple morocco and blue-green cloth boards, original morocco labels on the upper covers.

An extraordinary collection, comprising the complete work with the very rare second appendix: extra-illustrated with numerous prospectuses and unpublished plates.

“The immense works of William Fowler of Winterton in Lincolnshire -- builder, antiquary, artist, engraver, born 1760 died 1832 -- cannot be widely known, for his three vast volumes of hand-colored etchings, issued as single prints, have been rare for more than a century ... Of the third volume (second ‘Appendix’) [Henry] Ball wrote in 1888 that it ‘seems to be quite unknown, no mention of it having ever appeared in print, to the writer’s knowledge. This can only be accounted for in the supposition that the number of copies completed was so extremely small that a perfect set of the three volumes has never yet been offered for sale’ ... Fowler did not limit himself to mosaic: early stained glass interested him equally, and wandering through those published collections a fine contrast establishes itself between minutely recorded tesserae in mosaic and areas of splendid colour in the windows ... [Fowler was] the creator of some of the finest English colour prints in that ample period, and a pioneer artist-antiquary across the two unrelated themes of Roman mosaic and stained glass” (Franklin).

There is some bibliographic confusion over the number of prints issued by Fowler, as some early references have mistakenly listed prints with multiple images as separate engravings, or listed nearly unique, unpublished prints (done for Fowler’s own amusement or as gifts for friends) as being part of the published series. The present set is complete as issued, with 78 engravings, though is extra-illustrated 7 of the unpublished plates, as well as an astonishing number of the ephemeral prospectuses.

Complete collation available upon request.

Binnall, Peter B. G. “William Fowler: Artist and Antiquary” in Journal of the British Society of Master Glass-Painters, vol. 2, no. 4 (1928); H.W.B. Notes on Mr. William Fowler, of Winterton (Barton:1869); Lowndes I, 827 (unaware of the second appendix and stating that thirty or forty copies only were printed); Hardie, English Coloured Books, pp.13-14 (“The second appendix is almost unknown and a perfect set of the three volumes seems never to have appeared in the sale room.”); Franklin, “William Fowler of Winterton,” Book Collector, 2004, 318-412.

(#34998)

\$ 29,000

15 GORDON, James Bentley (1750-1819).

An Historical and Geographical Memoir of the North-American Continent.

Dublin: Printed by John Jones, 1820. Quarto (11 1/4 x 9 inches). civ, x, [2], 305, [1]pp. Engraved frontispiece portrait. Errata slip. Uncut. Later blue morocco backed boards.

Large paper copy of a very rare work, with much on the northwest coast of America.

The author, a graduate of Trinity College, Dublin, took holy orders and in 1776 became tutor to the sons of Lord Courtown. In 1779 he undertook the management of a boarding-school at Marlfield in Wexford, and began writing on geography and history. His first published work appeared in 1790, titled *Terraquea, or a New System of Geography and Modern History*. Upon his death in 1819, numerous manuscripts on the geography and history of regions around the world were found, which had been intended as a continuation on that work. Gordon's friends evidently arranged for the present work on America, one of the found manuscripts, to be privately published for the benefit of his orphan daughters.

The work includes sections on Mexico, California, the Northwest Coast, Greenland, Spitzbergen, Canada, Hudsons Bay, Labrador, Nova Scotia, Virginia [but which is a general section the U.S.], Bahamas, Bermudas, Sable Island, Islands of St. Lawrence, Newfoundland, and Belleisle. "A little known work ... The author's son was killed at the attack by the British on Fort Sandusky during the War of 1812" (Eberstadt)

Sabin notes the existence of large paper copies, as here. The work is rare, and not found in many of the celebrated collections of Americana. We find only one other example on the market in the last half century.

Howes G252; Eberstadt 106-123; Sabin 27979
(#35775)

\$ 5,250

AN
HISTORICAL AND GEOGRAPHICAL
MEMOIR
OF THE
NORTH-AMERICAN
CONTINENT;
ITS
NATIONS AND TRIBES:
BY THE REV. JAMES BENTLEY GORDON.

WITH A
Summary Account
OF
HIS LIFE,
WRITINGS, AND OPINIONS.

Dublin:
PRINTED BY JOHN JONES, 49, SOUTH GREAT GEORGE'S-STREET.

1820.

16 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.

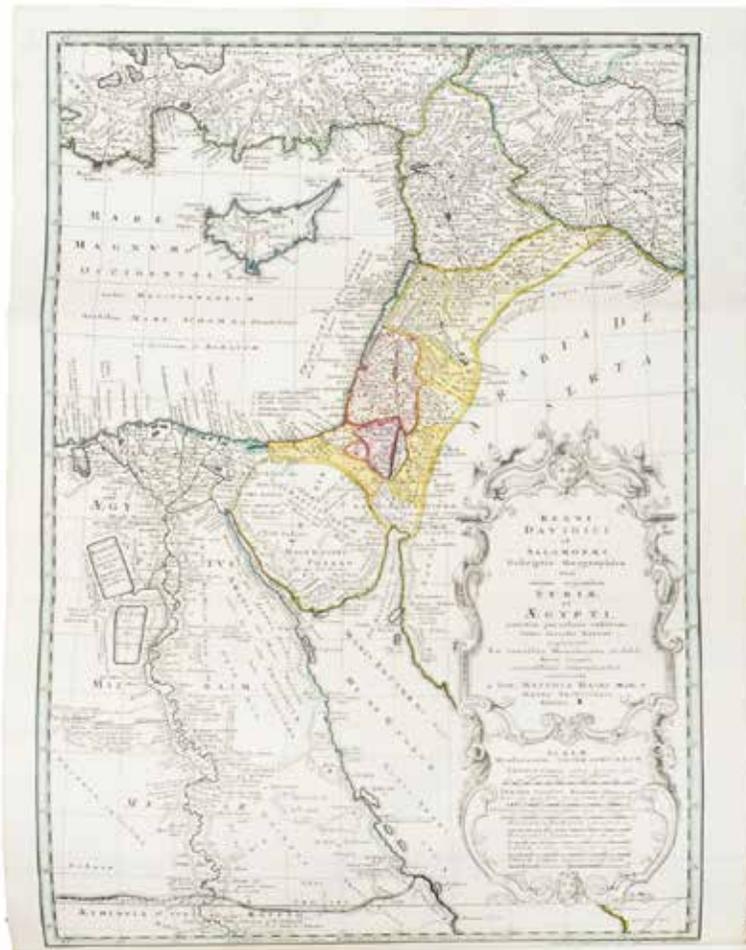
Besides the spectacular plates of American birds, this work is interesting for the light it throws on the all encompassing nature of science before specialization: Gould was inspired by the gift of an English Arctic explorer, received much useful information from a Scottish botanist and finally dedicated 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





17 HAAS, Johann Mattias (1684-1742).

Regni Davidici et Salomonæi Descriptio Geographica et Historica, una cum Delineatione Syriæ et Ægypti.

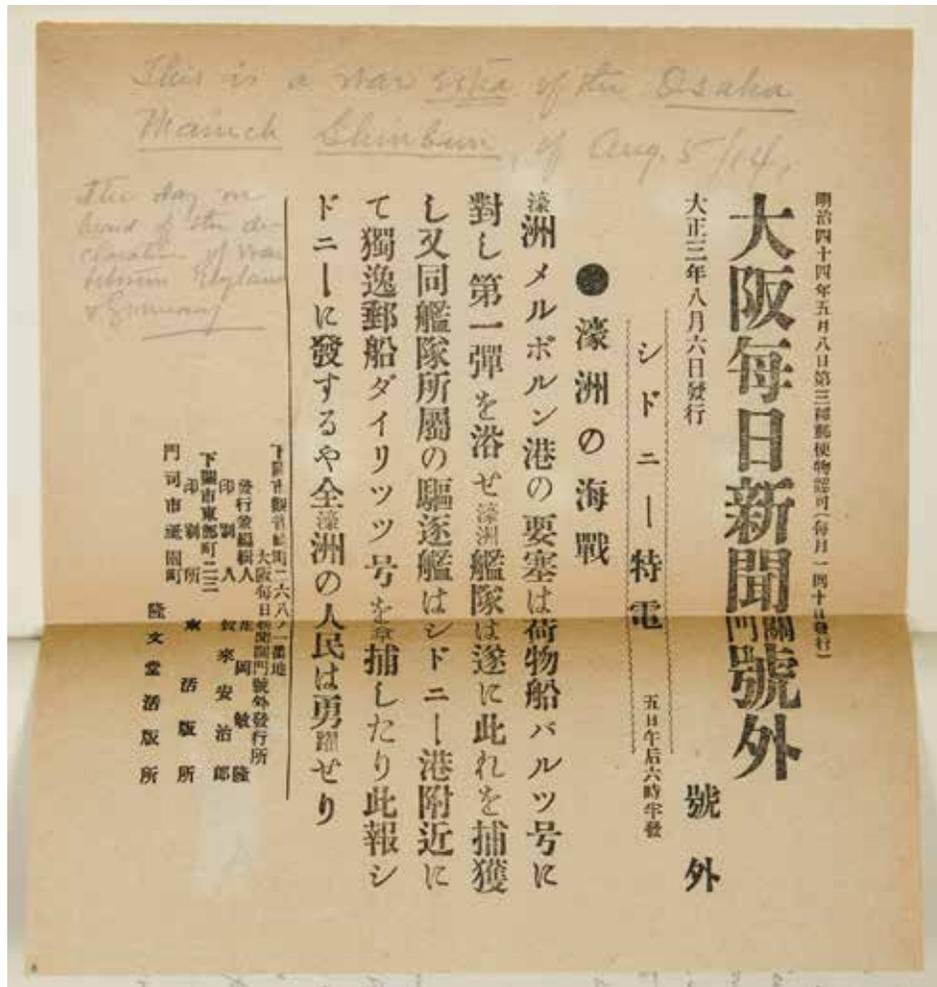
Nuremberg: Officina Hommaniana, 1739. Two parts in one, folio. Title printed in red and black, text in two columns, historiated initials, woodcut head- and tailpieces. 20 hand coloured maps and plates (six folding). Contemporary mottled calf, spine gilt with raised bands, morocco lettering piece, marbled endpapers. *Provenance:* Earls of Macclesfield (North Library bookplate to front pastedown, dated 1860).

The Macclesfield copy of an important historical atlas of Egypt and the Holy Land.

Haas, a noted German mathematician, astronomer, geographer and cartographer, compiled maps and geographical texts for the Homann firm. The first part of this work is devoted to the Holy Land, Syria and Egypt during the time of Kings David and Solomon. The second part is a comparison and consideration of the greatest cities of the known world, including Rome, Constantinople, Peking, St. Petersburg, Yedo, London, Amsterdam, and Lima, and concludes with a section on the pyramids of Egypt.

Röhricht 1403; Tobler 214; Laor 312-317
(#35286)

\$ 3,750



18 HOLMAN, Louis Arthur (1866-1939).

Manuscript diaries of a trip to Japan, China and Korea, illustrated with photographs and ephemera from the trip.

Japan, China and Korea: April to December 1914. 10 volumes. Approx. 1600pp., written recto only. With photographs, clippings, brochures, receipts, menus, maps and other ephemera inserted on facing blanks. Contemporary cloth with paper spine labels.

Incredible illustrated diaries of a trip to Japan, China and Korea during the outbreak of World War I.

Holman was an illustrator, art editor, photographer and print dealer in Boston, Massachusetts. Born on Prince Edward Island, Canada, on July 13, 1866, in 1889 he moved to Boston where he attended Cowles Art School and studied with the painter Charles Woodbury. Holman travelled extensively and contributed illustrations and articles to various popular magazines and worked as art editor of New England Magazine and the Youth's Companion. In April 1914, Holman joined Charles A. Rowland and J. P. McCallie on a tour of the Southern Presbyterian Church missions in Asia, serving as a photographer and filmmaker to take motion pictures of the missionary work.



He travelled from Boston to Vancouver via railway, boarding the Empress of Russia steamship bound for Yokohama. His time in Japan was spent in Tokyo, Nagoya, Gifu, Kyoto, Kobe, Takamatsu, Hiroshima, and Nagasaki. At the end of May, he crossed the sea to Shanghai, travelling to Chang-chou, Chen-chiang, Chiang-yin, Hangzhou, Tsingkiangpu, Sutsien, Qufu, Peking, Shanhaiguan (and the Great Wall), and Shenyang. By July, Holman crossed into Korea at Antung, travelling to Seoul, Jeonju, Gwangju, Mokpo, Songdo, and Pyongyang (North Korea). By August he has returned once again to Japan, revisiting Kobe, Nagasaki, and Shanghai, before proceeding to Hong Kong, Canton, Formosa (Taiwan), and back into China to Hangzhou.

Besides Holman's detailed descriptions, his journal is extensively illustrated with original photographs and ephemera, including tickets, menus, programs, clippings, postcards, letters, telegrams, maps, receipts and more. Among the most interesting illustrations relate to the outbreak of World War I, including newspaper extra broadsides relating to the war, a hand colored Japanese flag from the fall of Tsingtao.

The year of his return to Boston, Holman would establish the print department at Goodspeed's Book Shop, leaving in 1930 to open his own firm, Holman's Print Shop, where he was joined by his son, Richard Bourne Holman, who ran the firm after Louis' death (December 14, 1939). Holman's noted collection on Keats iconography is located at Harvard.

(#35279)

\$ 9,500



19 HUNT, William Shapter, Captain.

Brown's Sporting Tour in India. A Pictorial Journal of that Distinguished Sportsman's Doings in the East.

London: J. Hogarth, 1865. Oblong quarto. Initial dedication leaf, additional handcolored engraved title-page, and 40 handcolored engraved plates after and by Hunt. Publisher's pebbled red cloth gilt, yellow endpapers, gilt edges, expert repairs to top and tail of spine.

First edition: a humorous twist on color plate sporting books.

"An amusing series of well-coloured Indian sporting pictures" (Schwerdt), satirizing in narrative form the misadventures of a newcomer on a sporting tour of India. After numerous failures and much personal injury, he does manage to shoot an elephant, only to find that it was a tame elephant belonging to the government. Scarce, with only a handful of copies in OCLC (Yale, Harvard, British Library and two copies in Australia).

Schwerdt I:257; Bobins, *The Exotic and the Beautiful* 1400.
(#34937)

\$ 4,500

20 JENNER, Edward (1749-1823).

An Inquiry into the Causes and Effects of the Variole Vaccine, a Disease Discovered in Some of the Western Counties of England ... and known by the name of The Cow Pox.

Springfield, Massachusetts: Reprinted for Dr. Samuel Cooley by Ashley & Brewer, 1802. 8vo. iv, 115pp. 4 engraved plates, printed in red and with hand-coloured highlights. Contemporary tree sheep, rebacked to style.

Rare first American edition of Jenner's work: "the basis of the modern science of immunology" (PMM) and "one of the great triumphs in the history of medicine" (Garrison-Morton).

Jenner, a country practitioner in Berkeley, Gloucestershire, became curious about the country wisdom that milkmaids who contracted cowpox, a common and non-fatal infection transferred from cattle, were safe from smallpox. In May 1796 Jenner found a young dairymaid, Sarah Nelmes, who had fresh cowpox lesions on her finger. Using matter from Sarah's lesions, he inoculated an eight-year-old boy, James Phipps, who then developed a slight fever and a low-grade lesion. On July 1 Jenner inoculated the boy again, this time with smallpox matter. No disease developed. In 1798 he first published his account of successful vaccinations; the present first American edition is after the second London printing.

As the imprint suggests, Jenner's work was evidently brought to press in the United States by Dr. Samuel Cooley (1755-1814), a noted physician of Bolton, Connecticut. Jenner had widely distributed his vaccine in England. After introducing cowpox inoculation in their own districts, many recipients passed the vaccine on to others. Dr. John Haygarth (of Bath, Somerset) received the vaccine from Edward Jenner in 1800 and sent some of the material to Benjamin Waterhouse, professor of physics at Harvard University. Waterhouse introduced vaccination in New England, and it would seem likely that Dr. Cooley received it from him, and was afterwards inspired to arrange the first American publication of Jenner's groundbreaking work. The artist who engraved the plates for this American edition, A. Reed, is probably the American painter and engraver Abner Reed (1771-1866).

The last example of the first American edition we could locate on the market sold in the second part of the Haskall Norman sale in 1998.

Austin 1051(locating nine institutional copies of the American edition); Shaw & Shoemaker 2466; Lefanu, Jenner, 1165; Norman 1165. See also G-M 5423; Horblit 56; Dibner 127, Lilly 151; LeFanu 24. Norman, One Hundred Books Famous in Medicine, 53; PMM 250.

(#35809)

\$ 4,500

AN
INQUIRY
INTO
THE CAUSES AND EFFECTS
OF THE
VARIOLE VACCINÆ,
A DISEASE
Discovered in some of the western counties
of England,
PARTICULARLY GLOUCESTERSHIRE,
And known by the name of
THE COW POX.

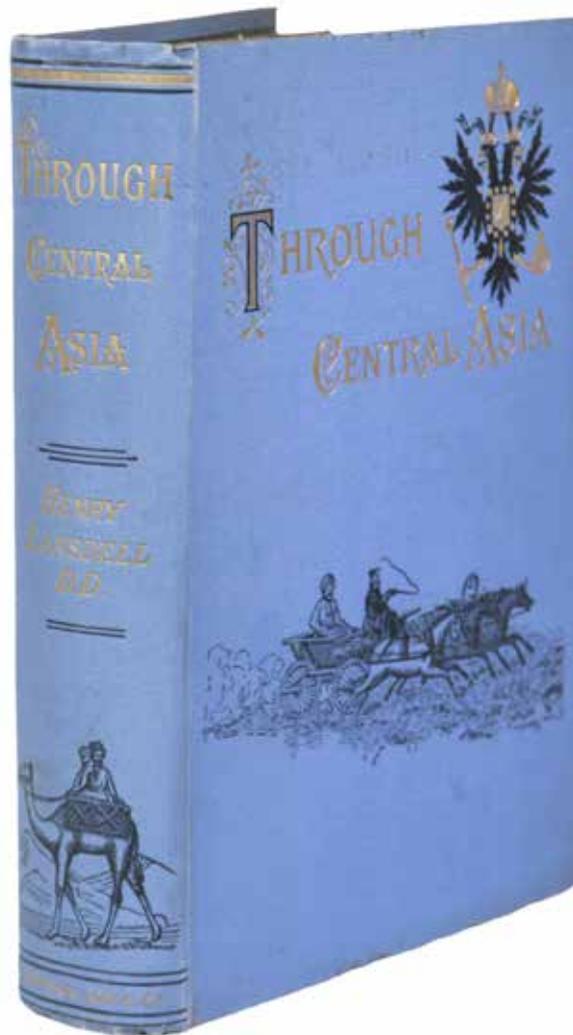
BY *EDWARD JENNER*, M. D. F. R. S. & C.

*Quid nobis certius ipsis
Sensibus esse potest, quo vera ac falsa notemus.*
LUCRETIVS.

FROM THE SECOND LONDON EDITION.

SPRINGFIELD:
RE-PRINTED FOR DR. SAMUEL COOLEY,
BY ASHLEY & BREWER.

1802.



21 LANSDSELL, Henry.

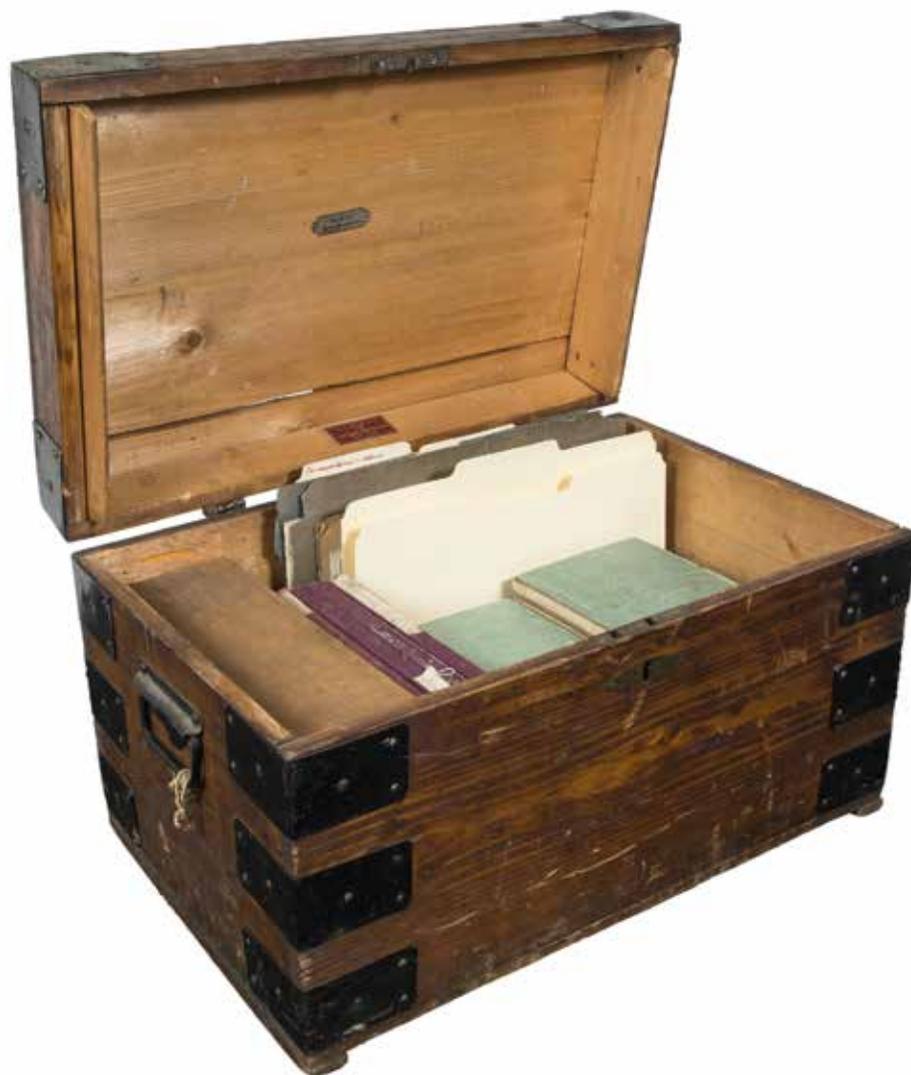
Through Central Asia, with a map and appendix on the Diplomacy and Delimitation of the Russo-Afghan Frontier.

London: Sampson & Low, 1887. 8vo. xx, 668pp., folding map, 75 illustrations in the text. Publisher's pale blue pictorial cloth, custom slipcase. *Provenance*: Franklin Brooke-Hitching.

The very fine Franklin Brooke-Hitching copy of a classic narrative of a journey through Siberia, Turkistan, Samarkand, Bokhara and Khiva.

Yakushi (1994) L75a
(#35164)

\$ 700



22 LEDOUX, Louis Pierre (1912-2001).

Archive of 21 field journals and other related material kept by the anthropologist and Margaret Mead disciple, recording his observations during a five-month stay in a Murik village near the Sepik River, Papua New Guinea.

Papua New Guinea: February to July 1936. Over 1400pp. in manuscript, written in pen and pencil in 21 small quarto or octavo journals. With a 29-page autograph manuscript by Ledoux concerning the trade of the Murik, a 50+ page autograph letter signed by Ledoux written in New Guinea on his experiences and giving advice to an incoming anthropologist, a group of approximately ten personal letters written to Ledoux, as well as some printed and other ephemera. All housed in a contemporary 11 1/2 x 20 x 12 1/2 inch wooden box, made by Brooks Brothers, with metal bound edges and with Ledoux's name stencilled on the top.

An incredible archive of an American anthropologist in Papua New Guinea, including his field journals, in the year just following Margaret Mead's groundbreaking work on gender consciousness among natives of the same region.

During her studies for her groundbreaking work *Sex Temperament in Three Primitive Societies*, anthropologist Margaret Mead recognized the opportunity and need to research the trade dominant Murik tribes of the Sepik River region of Papua New Guinea. To this task, she recommended a young anthropologist named Pierre Ledoux, who had just completed his studies at Harvard and was looking for field research opportunities. Ledoux was sponsored on his expedition by the American Museum of Natural History, though seems to have financed the journey himself.

Ledoux arrived in Australia in December 1935. Included in this archive is a 24 December 1935 autograph letter signed written to Ledoux from Australian anthropologist Ernest Chinnery, advising him on what village in Papua New Guinea to study: "Margaret [Mead] will probably have advised you by this personally. I think you should leave the choice to her. She knows what she is doing. There are several good places but she knows these all and any suggestion from me at this stage would probably only confuse you." He arrives at the village Kaup, Papua New Guinea on February 13. His journals comprise over 700 pages in 6 volumes with daily entries beginning on that day, through the beginning of July. His diaries record everything in great detail but focus especially on the people encountered and their customs, habits, trade, ceremonies, health and food, with careful attention paid to gender.

In addition, present are 15 additional diaries with approx. 700pp. of subject specific field notes, in volumes comprised as follows: legends/sing sings (dos-a-dos); medicine/magic (dos-a-dos); puberty ceremonies/searification and tatooing (dos-a-dos); ceremonial house building/outrigger canoes (dos-a-dos); language; reading notes; sex; collection (i.e. artifacts collected); Karau; Murik; Mendam #1 and #2; Sandap; questions to be asked; Das Kirchebuch (listing names of tribe members with birth, marriage and death dates).

Included in the archive is a more than 50pp. autograph letter signed by Ledoux, written to another anthropologist, nicknamed "Michigan" -- i.e. Bernard Mishkin. Written from Kaup on 5 June at the request of Mead, Ledoux tells Mishkin, whom he has never met, everything he has learned about living in the village; i.e. what supplies, food, medicine, etc. should be brought, how to hire and pay servants, how to interact with natives, etc. His advice ranges from what brands of specific ointments work best, to how to store film, to how to best obtain data from subject: "Be sure to divorce yourself from other whites as much as possible, though never in loss of dignity. The natives are proud to have you there and quick to resent any loss of dignity on your part ... If they have this feeling that you belong to no group of whites they know, yet that you are white, you will not have to help them settle squabbles by giving them notes to the District Officer ... You are there to study how the natives do things by themselves, not how the whites govern them." Also included is a 27-page contemporary typed transcript of the letter and a covering letter by Ledoux.

The archive also includes a 29-page original manuscript by Ledoux on the trade of the tribes of the Murik language group of the Sepik River region; approximately 10 personal letters from friends in the U.S. sent to Ledoux during his time in Papua New Guinea; many shipping-related receipts for the sending of artifacts; and a few printed maps and other ephemera, including two offprints of articles by Mead.

(#35132)

\$ 18,500



23 LINCOLN, Edwin Hale (1848-1938).

The Orchids of New England and New York. Photographed from Life and Published by Edwin Hale Lincoln [manuscript title].

Pittsfield, Massachusetts: 1930. 3 volumes, folio (14 x 11 inches). Manuscript title in each vol., manuscript preface in vol. 1), and manuscript lists of plates in each vol. with both Latin nomenclature and common names. 81 platinum photographs, each tipped to cream Japanese vellum and mounted to larger gray sheets, each image captioned in manuscript. Contemporary red half morocco and red cloth covered boards, spines with raised bands in six compartment, lettered in the second and fourth, the others panelled in gilt.

A unique photographically-illustrated work on the orchids of the eastern United States.

This remarkable collection of photographs reveals Lincoln's vision, his skill as a photographer using a large camera and his superb craftsmanship producing difficult and time-consuming platinum prints. Unsurprisingly, Lincoln developed strong connections with the American Arts & Crafts movement, and his work appeared in several issues of Gustave Stickley's *The Craftsman*. Lincoln was a pioneer and his photographs can be viewed as elegant examples of the modernist photographs produced in the 1920s and 1930s by Imogen Cunningham, Edward Weston, Ansel Adams, and other members of the loosely associated Group f/64.

A proto-conservationist, Lincoln was pains-taking in his attempts to photograph each specimen without further endangering the species: with this in mind he would carefully dig up the selected plant, wrap the roots in moss, and return to his studio. Here he replanted his finds, allowing them to continue to grow until they reached their peak. He then took the required photograph using only the natural light from a window in his studio, taking only a single exposure of each plant which was quickly developed and printed by hand on platinum paper. After the exposure was made, the plant was returned unharmed to the spot in the woods where he had found it. This care and attention to the individual plants well-being seems to have suffused the resulting images, which are true “portraits” of individual flowers and plants. The large negatives obviated the need for enlargements. Lincoln insisted upon platinum paper as the best medium to convey the subtleties of his delicate subjects.

“This series of plates includes, with one exception, a life-size print on platinum of every orchid known to grow in the United States east of the Mississippi and north of the parallel of Washington. The scientific nomenclature is that of Professor Oakes Ames, prepared in 1924 for the American Orchid Society. All plates are made to scale and each print is mounted on hand made cream Japanese vellum which in turn is mounted on a gray Japanese vellum of the same quality. This is the first publication comprising the full series” (Preface).

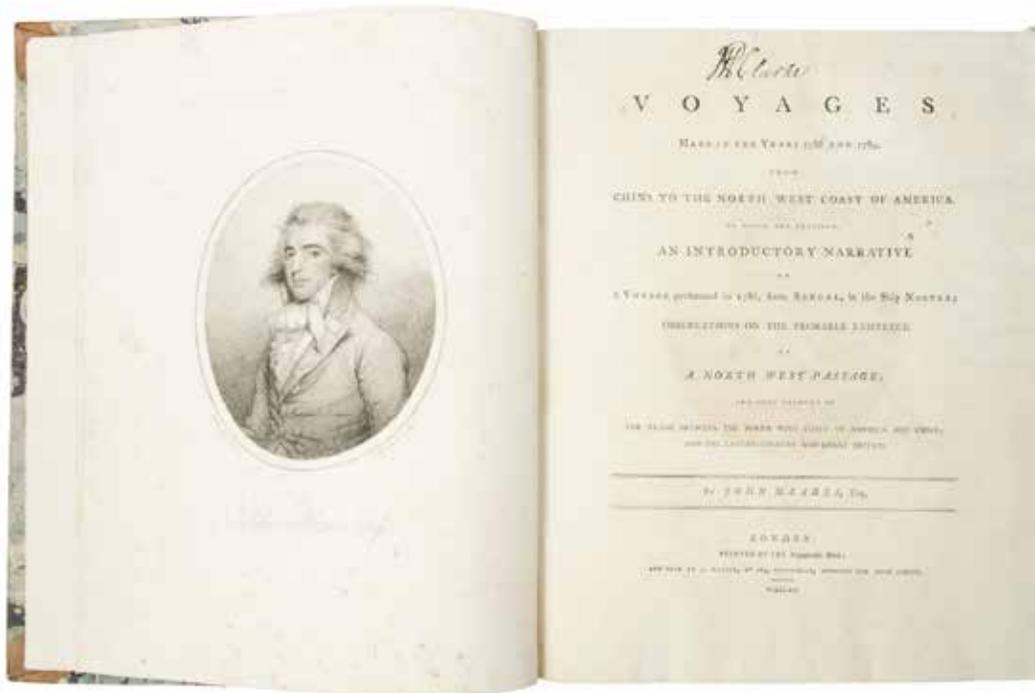
Edwin Hale Lincoln (1848-1938) was born in Westminister, Massachusetts. Following service in the Civil War as a drummer boy and work as a page in the Massachusetts House of Representatives, he entered the photographic profession in Brockton in 1876. His early work included photographing yachts under full sail and documenting large estates. He visited Lenox initially in 1883 and moved permanently to the Berkshire area ten years later. His move coincided with the height of the development of Berkshire’s “Summer Cottages,” and Lincoln photographed many of these grand structures in the following years. Also at the end of the 19th-century, Lincoln began what was to become his best known work: an extensive study of New England wild flowers, all photographed with a large-format view camera. Self-published between 1910 and 1914 in sixteen parts, the eight volumes of this magnificent work consisted of 400 platinum prints on individual mounts with printed captions, and titled *Wild Flowers of New England Photographed from Nature*.

The present 3-volume work, with manuscript titles dated 1930 and complete with 81 plates, would appear unique. In 1931, Hale would publish a similar 2-volume work containing 84 images and with printed lists of plates and titles, *Orchids of the North Eastern United States*. Only three examples of that work are known (Yale [formerly the Massachusetts Horticultural Society copy], University of Chicago, and the State Library of Massachusetts).

Cf. William B. Becker “Permanent Authentic Records: The Arts & Crafts Photographs of Edwin Hale Lincoln,” in History of Photography: an International Quarterly, vol. 13, no. 1, January 1989; cf. Keith Davis An American Century of Photography: From Dry-Plate to Digital, second edition, (Kansas City, 1999), pp. 57-58; cf. Lisa Bush Hankin’No Record So True’: The Wildflower Photographs of Edwin Hale Lincoln, 1848-1938, September 19-October 26, 2002.(Richard York Gallery Exhibition Catalogue); cf. A Persistence of Vision: photographs by Edwin Hale Lincoln. (Lenox, Ma., 1981). (Lenox Library Association / Berkshire Museum Exhibition Catalogue).

(#35464)

\$ 45,000



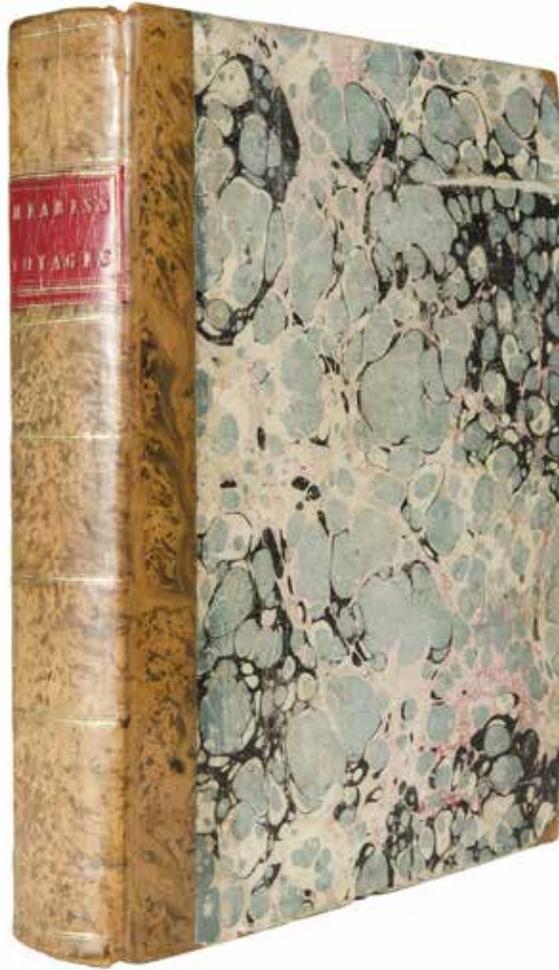
24 MEARES, John (1756-1809).

Voyages made in the years 1788 and 1789, from China to the north west coast of America. To which are prefixed, an introductory narrative of a voyage performed in 1786, from Bengal, in the Ship Nootka; observations on the probable existence of a north west passage; and some account of the trade between the north west coast of America and China; and the latter country and Great Britain.

London: printed at the Logographic Press and sold by J. Walter, 1790. Quarto (11 3/8 x 9 1/4 inches). 5pp. list of subscribers. 28 engraved, stipple or aquatint plates and maps (1 stipple-engraved portrait frontispiece of Meares by C. Bestland after Sir William Beechey, 10 maps and charts, 17 engraved and aquatint plates. Contemporary half tree calf and marbled paper covered boards, flat spine ruled in gilt, red morocco lettering piece. *Provenance:* J.H. Clarke (early signature on the title); early armorial bookplate on verso of title; Thomas Sneyd Kynnersley (armorial bookplate).

A very fine example in a beautiful contemporary binding of the first edition of "one of the fundamental books on the Northwest coast of America in general and on Alaska in particular" (Lada-MocarSKI): complete with the rare Views of the Philippine Islands plate.

“Meares made two fur trading voyages to the Northwest Coast. The first, sponsored by Bengal merchants, included the ships *Nootka* and *Sea Otter*, which sailed from Calcutta on March 2, 1786. On this voyage Meares reached Alaska and visited Kodiak but was continually frustrated by the presence of the Russians. On the northwest coast he met Portlock and Dixon. In June 1787 he sailed to Hawaii and continued on to Canton, taking with him the Hawaiian chief Kiana (whose portrait is included among the plates). On the *Nootka*, Meares again arrived at Hawaii August 2, 1787 and departed September 2, 1787. Meares returned to Hawaii as master of the *Felice*, [the renamed *Nootka*], October 18 and departed October 26, 1788.



Meares' second voyage to the American coast (1787-1788) was to alter the course of history. In 1788 he determined to establish a permanent fur-trading settlement at Nootka and engaged Colnett of the *Argonaut* and Hudson of the *Princess Royal* to accompany him. Shortly after arrival in territory claimed by Spain, the ships *Iphigenia*, *Argonaut*, and *Princess Royal* were seized by a Spanish frigate, and the resulting action, known as the Nootka Controversy, nearly precipitated a war between England and Spain. The appendixes to this work contain letters and instructions, Dufferin's journal kept while exploring the Straits of Juan de Fuca in July 1788, and Meares' memorial to the House of Commons, May 13, 1790, claiming exclusive rights to Nootka and the prior raising of the British Flag. Meares' account was central to British claims to the Northwest Territory and led to the convention by which Spain's claim was finally disallowed" (Forbes I, pp.157-158).

The work is noted for its fine illustrations, including aquatint views of Macao, Nihoa (Hawaii) and the Northwest coast of America, as well as important maps. This copy includes the plate titled "Views of the Land on the Philippine Islands" which is frequently lacking and likely not issued in all copies.

Abbey Travel II 594; *Cordier Sinica* 2103; *Hill* (2004) 1126; *Howes* M469; *Howgego* M-86; *Sabin* 47260 (26 plates); *Staton & Tremaine* 612); *Streeter sale* VI:3491; *Wagner Northwest Coast* 758, 758a, 759-766. (#35707)

Sold



25 [MIALHE, Pierre Toussaint Frederic (1810-1881)].

Album Pintoresco de la Isla de Cuba.

Berlin: Bernardo May y Co, [circa 1855]. Oblong quarto (9 1/2 x 13 1/4 inches). Chromolithographic title heightened with gold, 27 chromolithographic plates by Storch & Kramer after Mialhe, each within an elaborate border printed in varying shades of blue and incorporating the plate number, the series title and the individual image title in Spanish, all printed recto only on thin card leaves, 2 folding uncoloured maps printed on thin paper. Publisher's brown cloth, covers elaborately blocked in blind, upper cover lettered in gilt, expertly rebaked with the original spine laid down.

An excellent copy of the finest pictorial record of daily life in Cuba in the 19th century.

French-born Pierre Toussaint Frédéric Mialhe lived in Cuba from 1838 to 1854, initially working for the printing firm Real Sociedad Patriótica to compile a pictorial record of the island. He also taught drawing at the Liceo Literario y Artístico in Havana. He had trained as a painter under François-Édouard Picot in Paris, but his greatest artistic legacy is the series of three lithographically-illustrated works that he produced whilst in Cuba: *Isla de Cuba*, *Isla de Cuba Pintoresca* and *Viaje Pintoresco al Rededor de la Isla de Cuba*.

There are three editions of this last work. The first, *Viaje Pintoresco ...* was published by Louis Marquire for Mialhe in 1847-8 in Havana, and is now almost unobtainable: only two copies (one incomplete) are listed as having sold at auction in the past thirty five years. The success of this work prompted Bernardo May to issue the second, *Album Pintoresco de la Isla de Cuba*

which contained 26 tinted plates and was printed in either Berlin or Hamburg, with captions in Spanish, English and German, and a series of vignettes printed around the borders of the two maps: this was the first of the pirated editions. May was subsequently taken to court by Mialhe and the publisher, but they failed to prove their case and the present edition appeared shortly afterwards, with the full complement of 27 plates. This present edition is obviously the more desirable of the two as it is completely printed in colours, and the plates give much more detail than in the earlier pirated edition.

The album includes 11 topographical views of Havana, 4 of other ports, 10 views of daily life, street vendors, dancers, cock-fighting, a bull-fight, fishermen, etc, and ending with two views which recall the two main industries of the time: the interior of a casa de calderas on a sugar-cane plantation, and an exterior view of a tobacco plantation.

Cf. Emilio Cueto, Mialhe's Colonial Cuba (Miami, 1994), pp. 1-7, 73-77; Palau 5421, and cf.167989; cf. Sabin 17748 (for the other pirated edition with only 26 plates); cf. G. Sánchez. "Federico Mialhe: diseño biográfico y señalamientos para la estimación de su obra" in Revista de la Biblioteca Nacional (La Habana), año 66, n° 2, 1975.

(#35251)

\$ 7,500



26 MICHAUX, André (1746-1802).

Histoire des Chênes de l'Amérique, ou descriptions et figures de toutes les espèces et variétés de Chênes de l'Amérique Septentrionale, considérées sous les rapports de la Botanique, de leur culture et de leur usage.

Paris: de l'Imprimerie Crapelet, 1801. Folio (17 1/2 x 11 1/2 inches). Half-title. 36 copper-engraved plates after Pierre-Joseph Redouté (32) or Henri-Joseph Redouté (4), by Plée (33) or Sellier (3). Minor foxing. Twentieth century half green morocco and green cloth boards, spine with raised bands in six compartments, panelled and lettered in gilt, marbled endpapers and edges.

The first edition Michaux's magisterial monograph on all the known species of North American Oaks, illustrated by the best known botanical painter of all time.

In this excellent and very beautiful monograph Michaux begins by giving an historical overview of the Oak, before giving detailed descriptions of all the American species he had encountered. Starting with the Latin binomial, he gives a brief description in botanical Latin, Latin synonyms and the name in French and English. This is followed by notes on the trees height when full-grown, and descriptions of the timber, leaves, flowers and its geographical distribution. The remainder of each entry is made up of Michaux's observations which concentrate on whether the tree is worth cultivating, and if so for what reason.

Thirty-two of the plates in this work are particularly striking early examples of the work of Pierre-Joseph Redouté, the remaining four are after his brother Henri-Joseph. The classically understated line engraved plates allow the unerring sense of design of the master botanical painter to be fully appreciated. All of the main species are illustrated by one plate, and a number by two. These second plates include acutely observed studies of young plants or details of leaves.

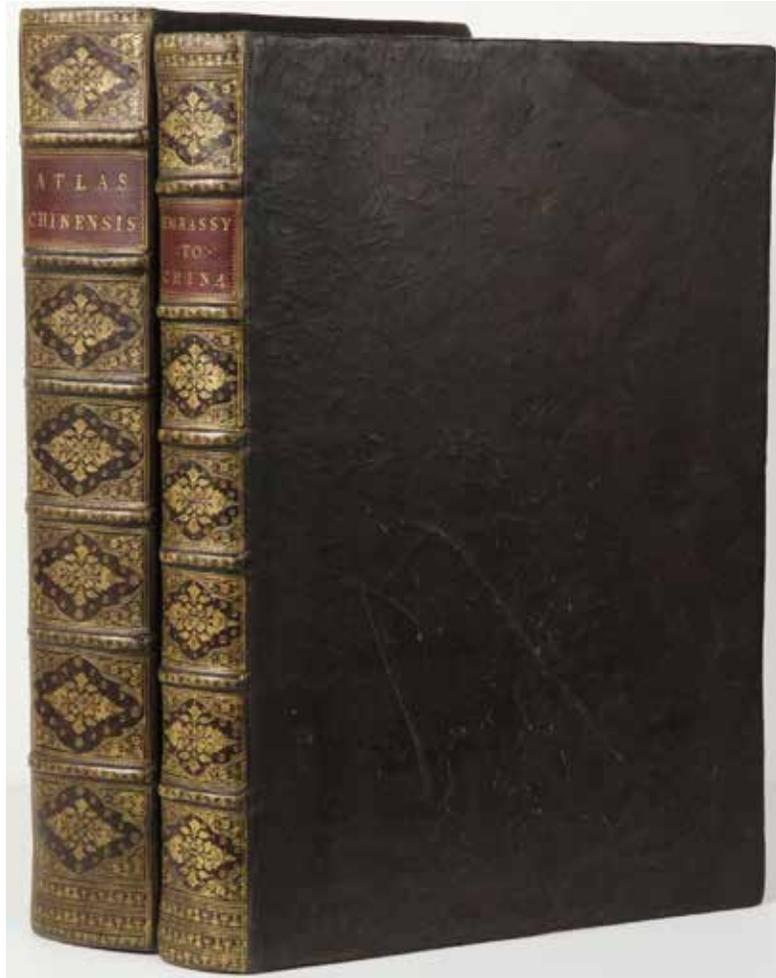
“André Michaux was sent to America in 1785 by the French government, which asked him to collect timber trees and plants useful as either food or medicine. Michaux... was accompanied by his young son, François André, and a gardener, Paul Saulnier. A nursery garden was established in New Jersey, not far from New York, where Saulnier was to be in charge of a base for collections waiting to be sent back to Europe. During the next ten years, thousands of trees were collected by Michaux [on his travels to the southern Appalachians, Spanish Florida, the Bahamas, and the Carolina mountains. These were taken to the royal nurseries at Rambouillet... [but] relatively few of the plants survived... A second Michaux nursery was established at Charleston, South Carolina, under the care of François André until 1790, when he went back to France [to study medicine]. Meanwhile his father traveled from Hudson's Bay to Florida and west to the Mississippi in his search for new plants... The elder Michaux returned to France in 1796” (*Oak Spring Sylva*). Here he tried unsuccessfully to raise money from the government for further exploration of North America, and eventually accepted a post on Baudin's expedition to Australia, leaving France in October 1800. This was the last time that François André was to see his father (he died in Madagascar in 1802), and the younger Michaux was left to see the present work through the presses. However, he was more successful in getting official backing and visited America twice more: firstly from 1801 to 1803 and finally from 1806 to 1809.

This copy MacPhail's "b" issue, with the preferred complete form of the text (the prior issue including only four pages of text with brief descriptions compared to the present 49-pages of full descriptions).

Great Flower Books (1990) p.119; *MacPhail Redouteana* 8; *MacPhail Sterling Morton Library Bibliographies...* André & François-André Michaux 1b; *Madol* 20; *Meisel III*, 362; *Nissen BBI* 1358; *Oak Spring Silva* 18; *Pritzel* 6194; *Stafleu & Cowan TL2* 5957

(#34008)

\$ 9,500



- 27 OGILBY, John (translator and publisher, 1600-1676). - Johann NIEUHOFF (1630-1672); and Olfert DAPPER (1639-1689).

An Embassy from the East-India Company of the United Provinces, to the Grand Tartar Cham Emperor of China ... [With:] Atlas Chinensis: Being a Second Part of a Relation of Remarkable Passages in Two Embassies from the East-India Company of the United Provinces to the Vice-Roy Singlamong and General Taising Lipovi, and to Konchi, Emperor of China and East-Tartary ...

London: printed by the Author, 1672; Tho. Johnson for the Author, 1671. 2 volumes, folio (16 1/8 x 10 1/2 inches). [Nieuhoff:] Title in red and black. Engraved additional title, double-page map of China, 18 plates (1 double-page), 94 engraved illustrations within the text. [Dapper:] Title in red and black. Engraved frontispiece, 40 engraved plates and maps (2 double-page maps, 38 plates [31 double-page, 1 folding]), 57 engraved illustrations within the text. Contemporary calf, expertly rebaced to style, spine with raised bands in seven compartments, red morocco lettering piece in the second, the other with an overall repeat decoration in gilt.

Scarce set of Ogilby's English editions of Nieuhoff's and Dapper's accounts of the early Dutch embassies to China: the most comprehensive descriptions of China in the 17th century and among the most beautifully illustrated works on the region from that period.

The first work by Nieuhoff first appeared in Dutch in 1665. It describes the embassy to China led by Pieter van Goyer and Jakob de Keyser on behalf of the Dutch East India Company. Setting out from Batavia, they arrived in Canton on 17 March 1656, and were in Nanking by 17 July. Chinese officialdom, court etiquette and the opposition of the Jesuits (including Father Adams) conspired to prevent any major trading concessions being granted by the Emperor Chun-Chi. The embassy returned to Batavia on 31 March 1657. Nieuhoff, an eyewitness in his position as Steward to the Ambassadors, includes many incidental remarks on the manners and customs of the Chinese, together with a second part comprising a general description of the Chinese Empire. The fine plates and illustrations show town views in China, Tibet and Tartary, together with subjects such as costume and natural history, most of which “appear to have been based on Nieuhoff’s own sketches” (Lach and Van Kley, p. 484). Ogilby’s translation, first published in 1669 and with a second edition, as here, published in 1672, includes excerpts from Kircher’s *China Monumentis* (1667). The second edition contains the same plates as the first, though is entirely reset in a slightly larger format (i.e. to be more uniform with the Atlas Chinensis).

Following van Goyer and de Keyser’s embassy in 1656-1657 to the Grand Tartar Cham Emperor of China, the Dutch dispatched a number of subsequent embassies. The accounts of these various journeys are here collected by Dapper, most notably including the 1663-64 expedition along the Fukien coast by Admiral Balthasar Boort and the 1667 embassy led by Pieter Van Hoorn. Van Hoorn “reached Peking by way of Fukien province and stayed there from [June 20, 1667] to [August 5, 1667] ... Van Hoorn’s embassy failed to secure the trading privileges from the K’ang-hsi emperor and actually led in 1668 to the revocation of all Dutch trade in China” (Howgego G85). Dapper’s account was first published in Amsterdam in 1670. The following year, John Ogilby published the first English translation. Interestingly, on the title page of the present work, Ogilby misattributes the original Dutch work to Montanus instead of Dapper, though Lach and Van Kley suggests that his “confusion is understandable. Montanus and Dapper seem to have formed a partnership for the compilation of these large, illustrated volumes on far-away lands” (Lach and Van Kley, p. 491). Like Nieuhoff’s earlier work, Dapper’s account is beautifully illustrated with views and maps, and notably include four engravings of Buddhist iconography “obviously of Chinese provenance” (Lach and Van Kley, p. 491).

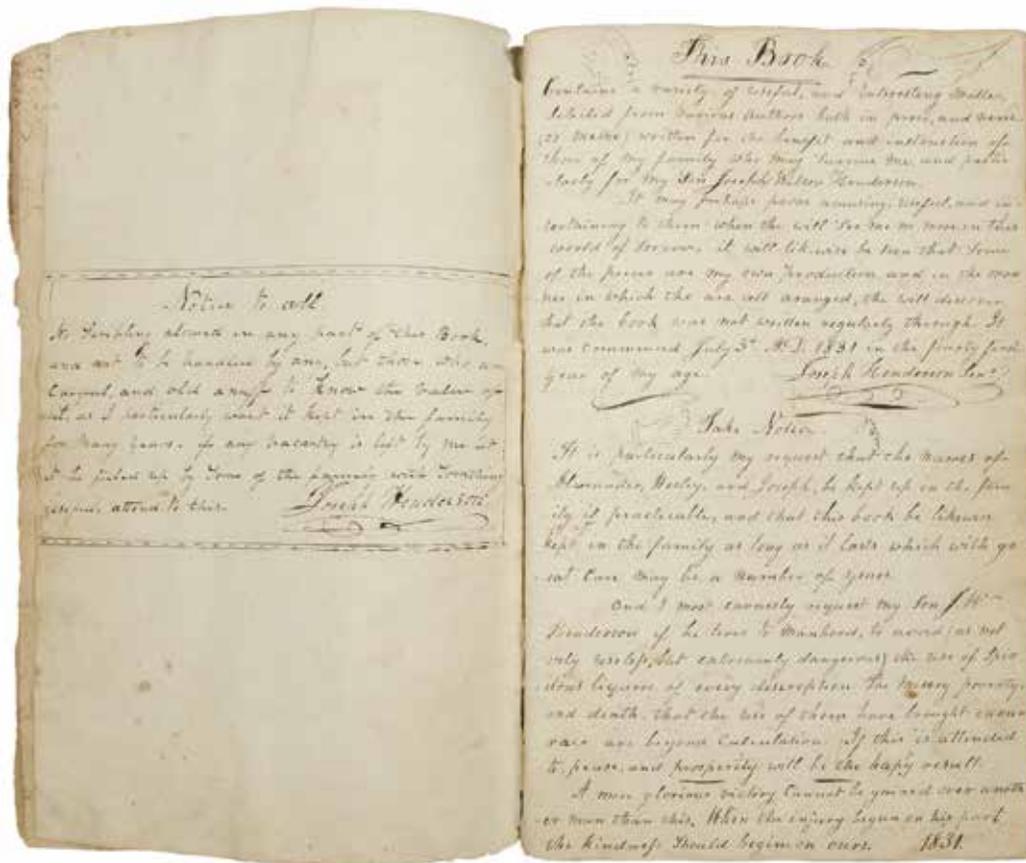
Together, Ogilby’s translations of Nieuhoff and Dapper form the most comprehensive English descriptions of China in the 17th century. The English editions are both beautifully printed and extensively illustrated. Beyond their accounts of specific embassies, each work includes general descriptions of China’s government, religion, customs and history. Based in part on prior works, including those by Trigault, Samedo, Martini and Kircher, each work also contains information unique to the observations from the accounts of each embassy.

Sets comprised of both separately-issued works are very rare.

[Nieuhoff:] *Cordier Sinica* III.2347; cf. *Cox I*, p.325; *Lust* 536; *Wing N-1153*; *Howgego G85*; *Lach and Van Kley, Asia in the making of Europe, book 1, volume 3, pp. 483-484*. [Dapper:] *Landwehr* 543; *Cordier Sinica* III, 2349; *Cox I*, p.326; *Lowndes* 1719; *Lust* 525; *Wing D-242*; *Howgego G85*; *Lach and Van Kley, Asia in the making of Europe, book 1, volume 3, pp. 490-491*.

(#33455)

\$ 45,000



28 PAPERMAKING - Joseph HENDERSON (b. 1790).

[The commonplace book and the day book/accounts ledger of a Delaware papermaker].

Newark, Delaware: 1812-c.1844. 2 volumes, small folio. [Commonplace Book:] 47 leaves, written recto and verso. Signed numerous times within. [Day Book/Accounts ledger:] Approx. 40 leaves, written recto and verso, plus numerous blanks. With later, unrelated additions in the rear. Contemporary boards (commonplace book) or calf-backed boards (daybook).

The life of a papermaker in early 19th century Delaware.

On the front endpaper of the daybook/accounts ledger, Henderson briefly gives his biography: "I was born near Newark in the State of Delaware August the 27th A.D. 1790. Was bound to S. Meeteer to learn the paper making business on January 5th 1803, was free August 27th 1811 and married October the 24th 1811. Left Meeteer 27th of August 1821, went back 26th of October same year, lived with him in all 22 years, 5 months & 10 days." The second page of the commonplace book has additional biographical information, evidently penned in 1833: "The paper mill in which I served my time is on White clay Crick 3/4 of a mile from Newark Village." He adds an additional note at the bottom of this page: "I returned into the employment of Meeteer at Providence Mill on Little Elk, Maryland, March 26th, 1836 being out of their employment near 10 years."

The commonplace book, begun in 1831 and with additions to circa 1844, is a mixture of quotations, fictional anecdotes, poetry, recipes, medical advice, lists of births and deaths etc., but includes a number of references to papermaking. For example, he includes a list of a day's work at a paper mill: "Writing super royal three reams per day, weight 44 pounds from vat, Ditto medium four reams per day 32 and 34, Demy four and half reams per day 24 from vat, letter post five reams per day, 16 and 18 finished... [etc.]" He describes the Meeteer's Providence Paper Mill in another entry: "The great and well built paper mill was erected on Little Elk Creek, Cecil County Maryland by S. & W. Meeteer in the year 1831-2 and 3. and is said to have cost near 40 thousand dollars. It is 101 feet long and 45 feet wide and five stories high ... The mill manufactures about six thousand pounds of rags per week and has one of the best machines of the kind in America." In 1836, Henderson adds the note later in the commonplace book: "I have made something like thirty thousand five hundred reams of paper of different quality and sizes since I was out of my apprenticeship ... I quit working at the vat March 26, 1836 after working at it for 15 years and must have made near 50,000 reams of paper by hand." He notes that he began working at Sherers Paper Mill in April 1837.

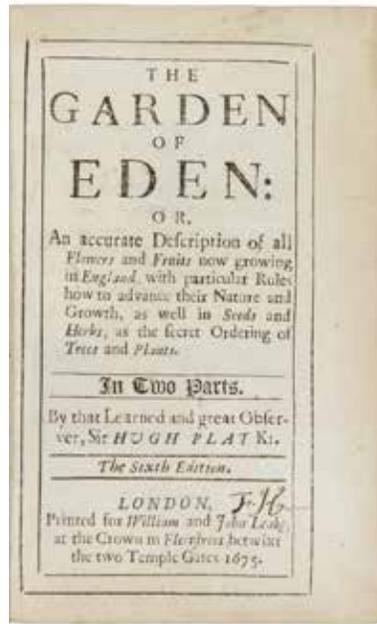
The day book / accounts ledger begins in March 1812 with brief entries, ranging from one per month, to upwards of 20 per month, through November 1838. The entries include everything from notations on the weather, births and deaths, purchases made, camp meetings, and his travels; but also includes information on his daily work. For example, March 26, 1812: "2nd Vat stands"; March 30, 1812: "We weighed all the rags in the mill, 17 tuns"; Feb. 27, 1813: "Done making medium"; Feb. 18, 1814: "Young's papermill on the Brandywine burn'd." He also records visits of other papermakers to the mill: May 22, 1812: "Willm. James Paper Maker came here" and four days later: "Geo. Jolly and Saml. Hews paper makers came here." Non-paper making entries are also of interest: March 23, 1813: "We heard of the British coming up the Delaware"; Dec. 21, 1815: "We went to see John Smith hanged at New Castle for murder. It was a disagreeable sight indeed." The rear of the daybook includes an accounting of his daywork, as well as his debts and receivables. He keeps track of his work for papermaker R. M. Sherer, between May 1837 through January 1840, for which he was paid \$1 per day.

Henderson's work as an apprentice and later vatman for Samuel Meeteer is particularly noteworthy. Thomas Meeteer first established his paper mill on White Clay Creek in 1789 and his sons Samuel and William continued it in the 1840s. According to the 1820 census, the mill operated 3 vats and used seventy tons of rags a year and employed twenty-one men and twenty-eight women. Eventually, the Meeteer paper mill would be sold and become the Curtis Paper Company.

A unique archive detailing the life and work of an early American papermaker.

(#35814)

\$ 5,750



29 PLAT (or PLATT), Sir Hugh (1552-1608).

The Garden of Eden: or, An accurate Description of all Flowers and Fruits now growing in England, with particular Rules how to advance their Nature and Growth, as well in Seeds and Herbs, as the secret Ordering of Trees and Plants ... The Sixth Edition.

London: William and John Leake, 1675. Two parts in one, 8vo. [28], 148; [16], 159, [1]pp. Contemporary mottled calf, covers ruled in blind, rebacked to style, flat spine ruled in blind, red morocco lettering piece. *Provenance*: F. H. (early initials on the title).

The final edition, complete with both parts, of among the most influential English gardening books of the 17th century.

“Sir Hugh Platt (1552-1608), held by Richard Weston to be ‘the most ingenious husbandman of the age he lived in’ ... devoted [his life] to literary work and to the study of husbandry and gardening. He was also interested in all kinds of inventions and experiments, and in consideration of his services in this field was knighted by James I on 22 May 1605 ... His work on gardening entitled *Floraes paradise* ... appeared in 1608, the year of his death ... He wrote his book from his own practical experience as well as from information supplied to him by other gardeners ... *Floraes paradise* continued to be published after the author’s death but with the new title of *The Garden of Eden* and edited by Charles Bellingham ... In 1660 was issued *The second part of the The Garden of Eden* ... Readers who questioned the authenticity of this work were invited to ‘see the original manuscript under the authors own hand.’” (Henrey).

Styled on the title as the sixth edition, it is the second combined edition of both parts and the final edition published in the 17th century. The second part includes its own title and pagination.

Fussell pp.15-16; Henrey 299; Hunt 340; Wing P2388; ESTC R31801 (#35334)

\$ 3,500

30 QUIN, Edward (1794-1828).

An Historical Atlas; in a Series of Maps of the World as known at different periods; constructed upon an uniform scale and colored according to the political changes of the period.

London: Printed for R. B. Seeley and W. Burnside, 1830. Folio (16 1/8 x 12 7/8 inches). Engraved title, 21 hand coloured engraved maps with aquatint by Sidney Hall (6 double-page). Publisher's marbled paper covered boards with letterpress label, expertly rebacked to style with brown morocco, flat spine ruled and lettered in gilt.

First edition of among the most unusual atlases of the 19th century.

Intended to cartographically depict political change from the time of creation to the year 1828, this rare atlas depicts the world from the perspective of the heavens, with parts unknown shaded with black clouds which recede through the course of history, revealing the enlightened world in the midst of the Industrial Revolution. The Preface explains: “[The atlas] consists of a succession of maps exhibiting the state of the known world at more than twenty periods. Its peculiarity consists in exhibiting every thing in its real dimensions and just proportions, and in adhering to the scale in all successive delineations ... By rapidly passing the eye, therefore, over the engravings the student, always the same territory in the same part the map, sees by the changes of colour the empires which succeed each other. Like the watchman on some beacon-tower, he views the hills and peopled valleys around him, always the same in situation and in form, but every changing aspect of the hours and seasons ... In thus exhibiting the state of the world at different periods, it became necessary, in order to preserve consistency and truth, to exhibit in the earlier stages of the review only very small portion of the earth's surface ... The only course left to us seemed to be, to bring the appearance of a cloud over the skirts of every map, exhibiting at each period only the known parts of the globe, and lifting up or drawing off this cloud as the limits of the known world gradually extended. Every successive map thus combines, at a single glance, the geography and the history of the age to which it refers; exhibiting by its extent the boundaries of the known world, and by its colours the respective empires into which that world was distributed.”

Divided into twenty-one periods beginning with “B.C. 2348 The Deluge “ to “A.D. 1928 At the General Peace” the clouds fully disappear at the nineteenth period: “A.D. 1783 At the separation of the United States of America, from England.”

William Goffart, Historical Atlases: The First Three Hundred Years, 1570-1870, p. 343.

(#31394)

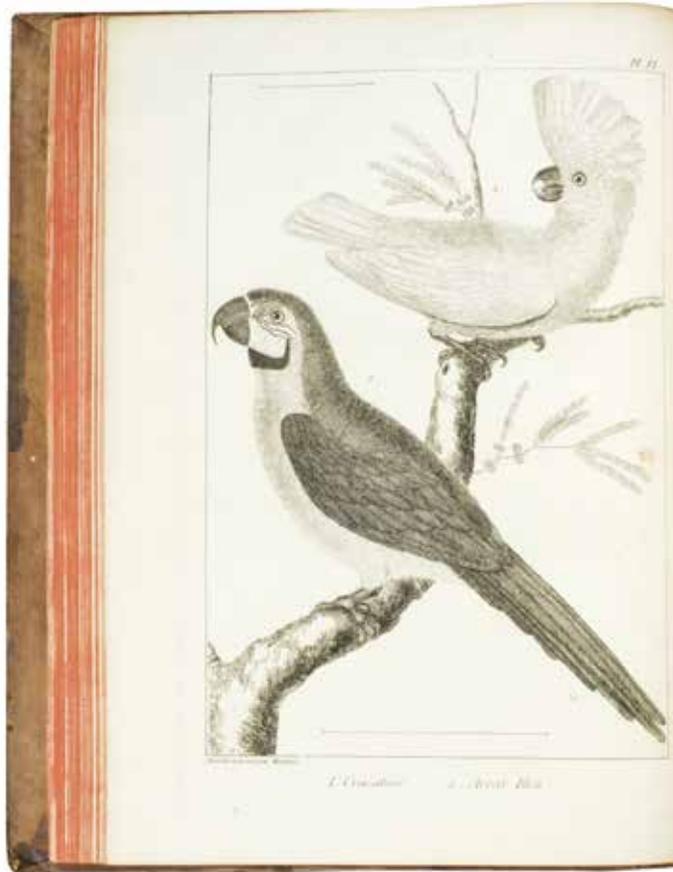
\$ 12,000

A.D. 800. EXHIBITING THE EMPIRE OF CHARLEMAGNE.



A.D. 1492. THE DISCOVERY OF AMERICA.





31 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 riviere.

Paris: Debure Pere, 1767. 4to (11 1/4 x 8 1/2 inches). Half-title. xii, [4], 464pp. 31 engraved plates, engraved by and after Martinet, including the allegorical frontispiece. Contemporary mottled calf, covers bordered in blind, spine with raised bands in six compartments, red morocco lettering piece in the second, the others with a repeat decoration in gilt.

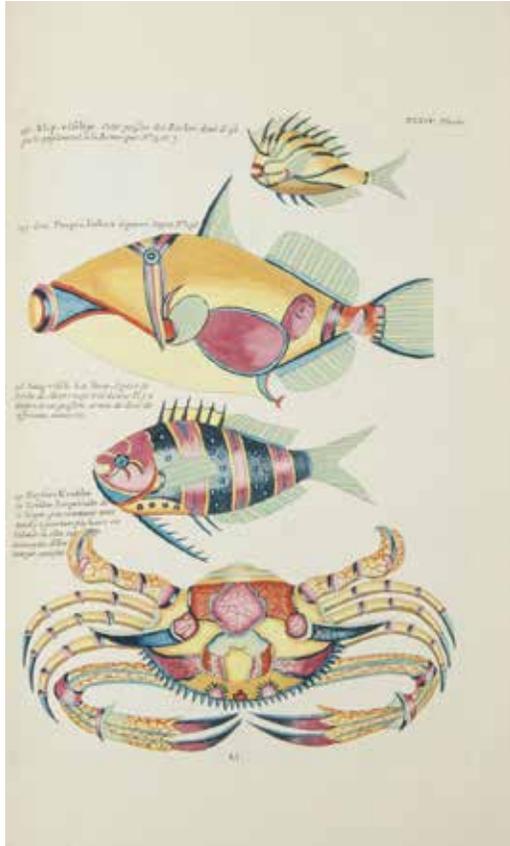
The first French edition of the ornithological portions of Ray's Synopsis methodica avium & piscium (London, 1713),

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.

Anker 414; Cottrell 161; Fine Birds Books (1990) p. 133; Keynes Ray 106; Nissen IVB 757; Nissen SVB 397; Ronsil 2683; Thiébaud 823.

(#35236)

\$ 2,500



32 RENARD, Louis (1678/9-1746).

Poissons Ecrevisses et Crabes, de diverses couleurs et figures extraordinaires, que l'on trouve autour des Isles Moluques et sur les cotes des Terres Australes.

Amsterdam: Reinier and Josué Ottens, 1754. 2 volumes in one, folio (15 3/4 x 10 1/8 inches). Half-title. Title printed in red and black, engraved arms of George II of England on dedication. 100 hand-coloured engraved plates after Fallours (one folding, each showing two or more subjects). Contemporary calf, spine with raised bands in seven compartment, red morocco lettering piece in the second, the others with a repeat decoration in gilt, gilt edges. Modern cloth box with leather label.

One of the rarest and most desirable work of natural history, containing brilliantly hand colored plates of marine life from the East Indies, at the time virtually unknown to Europe.

This extraordinary work purports to show marine life from the East Indies at a time when the natural wildlife of that area was virtually unknown in Europe. Noted as one of very few pre-Linnaean works on fishes to be published in color, the work was first published in 1719 in an edition of only 100 copies. Following Renard's death, the Ottens publishing firm purchased approximately thirty unbound copies of the first edition, as well as the original copperplates, from Renard's estate. They had the remaining plates hand coloured and printed approximately 70 additional sets, replaced the title-page with a new one, and added a preface by Aernout Vosmaer and a "Declaration" by Renard. This second edition, also limited to 100 copies, is noted for its superb hand colouring.

Louis Renard (1678-1746) was a French Huguenot refugee who became a successful book seller and publisher based in Amsterdam, as well as a spy for the British Crown. The plates were engraved after drawings by Samuel Fallours, brought back to Amsterdam from Amboina in the East Indies by Frederik Julius Coyett, son of the Governor Baltazar Coyett. Fallours began his career as a soldier in the service of the Dutch East India Company, and later between 1707 and 1712, held the title of Associate Curate to the clergy. As early as 1703 his artistic abilities were discovered by several important officials, also in the employ of the Company.

“When he (Fallours) showed his portfolio of watercolours to the Directors of the East India Company at Amsterdam, they could or would not believe that such fish really existed. So, to convince these gentlemen, Fallours had written a letter to the Reverend Francois Valentijn (1666-1727), who had also spent many years in the East Indies. In his letter, Fallours asked Valentijn to confirm to the Governors that the fishes which he had painted actually existed. Valentijn complied by writing on August 28th 1715, ... ‘I can assure you in all honesty that in the waters around Ambon and the other islands belonging to the Moluccan Archipelago I have observed a wide variety of fish whose colours are as variegated and brilliant as Fallours has painted. I have seen his watercolours and can vouch that these fishes have been drawn and coloured from life...’ Writing over one hundred years later, Bleeker remarked, ‘Although these figures are partly exaggerated and partly unrecognizable, it later proved that practically every one of them is based on a natural object.’ It was Louis Renard, one of the charges d’affaires of H.M. King George II of England in Amsterdam, who decided to publish this material” (Landwehr, pp. 44-45).

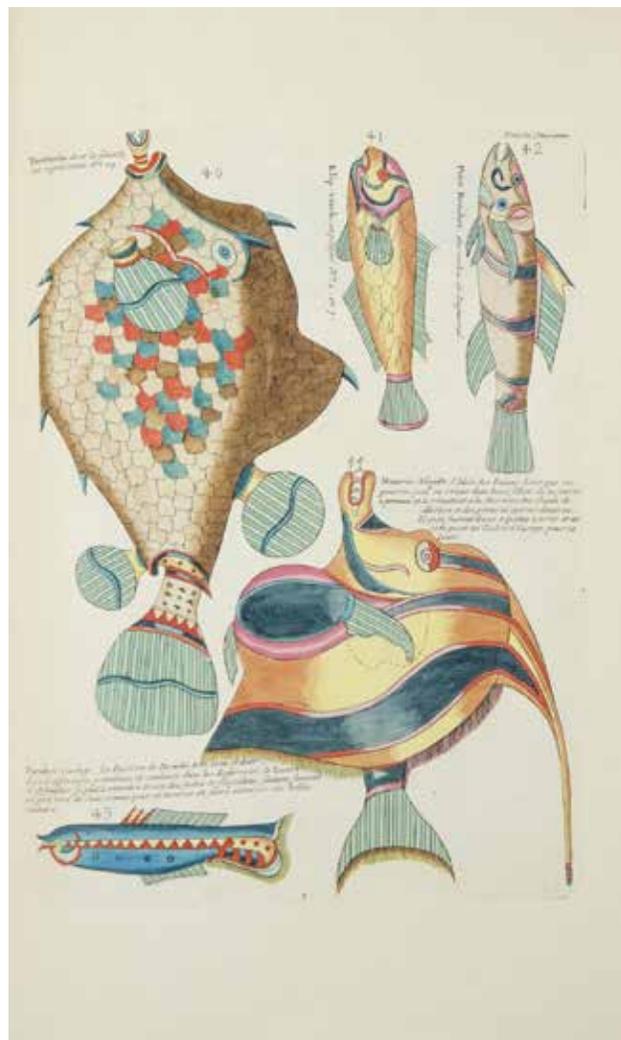
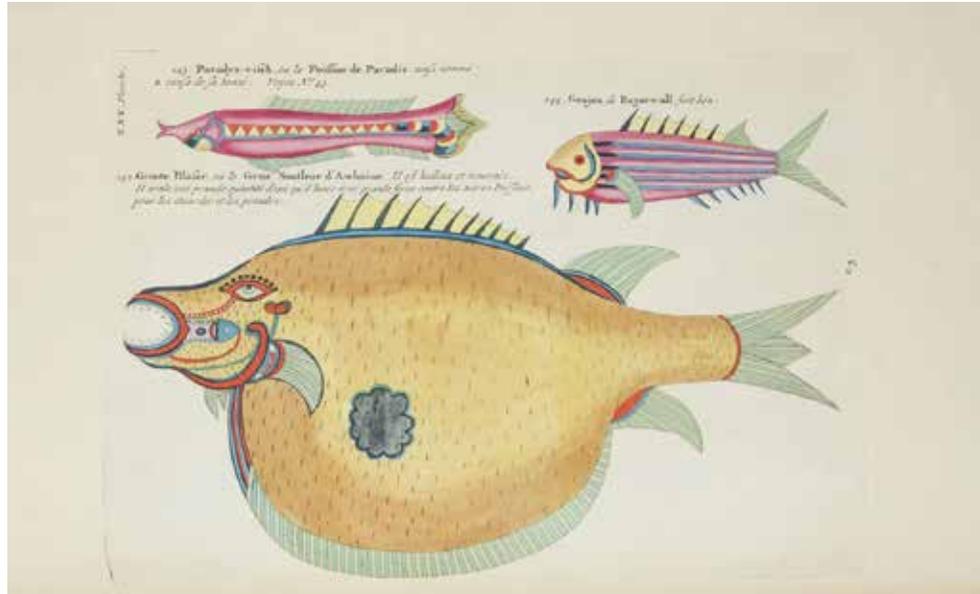
The plates depict 416 fishes, 40 crustaceans, 2 insects, a dugong, and a mermaid. Despite their fanciful appearance, modern scientists have identified the species depicted in most of the illustrations (the mermaid excepted). The work contains no text apart from the engraved descriptions on the plates themselves, in which almost every fish is named and some assessed in terms of its edibility (with some descriptions including brief recipes for preparation).

A beautiful example of the most fantastic book on East Indian ocean life and “one of the most remarkable Dutch books with coloured plates” (Landwehr).

Landwehr 159; Nissen ZBI 3361; Nissen Schone Fischbucher 103; cf. Pietsch, Fishes, Crayfishes, and Crabs... Baltimore: 1995, pp. 22-26.

(#30603)

\$ 145,000





33 ROSS, Sir John (1777-1856).

Narrative of a Second Voyage in search of a North-West Passage, and of a Residence in the Arctic Regions ... [With:] Appendix to the Narrative of a Second Voyage in Search of a North-West Passage.

London: A.W. Webster, 1835. 2 volumes, large quarto (12 3/8 x 9 3/4 inches). [Narrative]: 6 maps (1 folding engraved map, 5 lithographic charts and maps), 25 plates (9 hand-coloured, comprised of 6 lithographs, 16 engravings, 3 mezzotints printed in colors). Errata leaf. [Appendix]: 20 plates (4 engravings [1 hand-coloured]; 16 lithographs [11 hand-coloured]). 37pp. list of subscribers, 1p. with errata and additions to subscriber's list. Contemporary half dark blue dyed calf and marbled paper covered boards, flat spines gilt, marbled endpapers and edges. *Provenance*: George P. Shearwood (early signature).

First editions of both the Narrative and the separately-issued Appendix to Ross' second Arctic voyage: the large-paper, "royal" issue, with additional hand coloured plates.

After his failure to explore Lancaster Sound in his first voyage of 1818, Ross had his 1829-33 second voyage privately financed. Although forced to abandon his steamship *Victory* in the ice at Felix Harbour (a fact that in the present official account Ross blames largely on the shortcomings of the boilers supplied by Braithwaite), his second expedition achieved a number of milestones. Besides the most thorough exploration of Boothia Peninsula that had been accomplished to date, James Clark Ross (John Ross's nephew) undertook an overland journey across the peninsula and became the first to reach the North Magnetic Pole.

Two issues of the *Narrative* were published, a standard issue containing 3 color plates (i.e. the three colour printed mezzotints) and a "royal" issue, printed on larger paper and with 6 plates additionally hand coloured.

Abbey, Travel II, 636; Arctic Bibliography 14866; Chavanne 1450; Sabin 73381; Staton & Tremaine 1808; Lande 1462; TPL 1808.

(#35284)

\$ 3,000



34 ROTHSCHILD, Lionel Walter, Baron (1868-1937).

The Avifauna of Laysan and the Neighbouring Islands: with a Complete History to Date of the Birds of the Hawaiian Possessions.

London: Taylor & Francis for R.H. Porter, 1893-1900. 3 parts in two volumes, imperial quarto (14 3/4 x 11 1/8 inches) . 55 hand-coloured lithographic plates (53 of birds, 3 of nest and eggs), 6 tinted lithographic views and 2 uncoloured plates of anatomical details, all by and after J.G. Keulemans and F.W. Frohawk, printed by the Mintern Brothers, 20 colotype plates after Williams, printed by Bedford Lemaire & Co. Original publisher's pink wrappers bound in (part 2 front wrapper bound in as the title to the second vol., the other wrappers in the rear of vol. 2). Some repairs to wrappers. Early half morocco and cloth covered boards, spines with raised bands lettered in gilt, marbled endpapers.

The rare first edition of one of the most valuable records of the bird life of Hawaii: limited to 250 copies.

Lord Rothschild explains the genesis of the work in the preface: "I was induced to take a great interest in the fauna of the Sandwich or Hawaiian Islands when I was an undergraduate at Cambridge, and Professor Newton showed me some of the wonderful species of birds discovered on those islands by Mr. Scott Wilson [co-author, with Arthur Humble Evans of *Aves Hawaiienses: The Birds of the Sandwich Islands*. London: 1890-1899]. At the time I had just engaged Mr. Henry Palmer to make a collection of birds, &c., for me on the Chatham Islands ... and determined that if the first trip turned out a success I would send him to the Sandwich Islands. On receipt of a most interesting collection from the Chatham Islands ... I immediately instructed Palmer to start for Honolulu, where he arrived in December 1890, and stayed on the Sandwich Islands until August 1893. During this period he collected 1832 birds on the following islands: - Oahu, Hawaii, Kauai, Maui, Lanai, Molokai, Niihau, Laysan, French Frigate Shoals, Lisiansky, and Midway ... Palmer procured all the known resident land-birds ... [with seven exceptions] which are all undoubtedly extinct, and most of the sea-birds. In addition to these Palmer discovered fifteen species entirely new to science, and several birds new to the islands."

The majority of the plates are by John Gerard Keulemans (1842-1912), "the major bird book illustrator for 30 years at the end of the 19th century" (Christine Jackson). He is responsible for all the hand-coloured lithographs of birds, whilst Frederick William Frohawk (1861-1946) produced the three coloured plates of nest and eggs, two uncoloured lithographs of anatomical details and 6 tinted views. The remaining collotype plates are from photographs by Williams of Honolulu.

As the text on the upper wrapper suggests this work was originally sold by subscription, with each of the three parts costing 3 guineas. The remaining copies that had not been taken up by the subscription were then offered at 12 guineas for the complete work. Forbes gives a detailed collation and it is clear that the intention was that the three parts should be bound into a single volume requiring just a single letterpress title page. The resulting volume would have been quite unwieldy, and the original owner of the present example took the happy decision to bind their copy in two volumes.

Anker 429; Fine Bird Books (1990) p.135; Forbes Hawaiian National Bibliography IV, 4497; Jackson Lithography p.88; Nissen IVB 794; Wood pp.543; Zimmer p. 532

(#35237)

\$ 35,000



35 RUSSIAN IMPERIAL ARCHAEOLOGICAL COMMISSION - Nikolai Vanovich VESELOVSKII (1848-1918) and others .

Mecheti Samarkanda ... Les Mosquées de Samarcande. Fascicule I. Gour-Emir [all published].

St. Petersburg: Expédition pour la Confection des Papiers d'État, 1905. Elephant folio. Illustrated title in Russian and French printed in red and black, dedication to Empress Alexandra Feodorovna printed in red and black, 4pp. text in two columns in Russian and French with illustrations as head-piece and tailpiece, 1p. list of plates, 18 plates (numbered I-XVIII, 12 chromolithographed, 2 double-page, one folding), after A. Shchusev, P. Poryshkin and A. Minenko. Expertly bound to style in half black morocco and period cloth covered boards, spine gilt with raised bands.

First edition, large paper en plano (i.e. unfolded) issue of an important illustrated Imperial Russian work on Islamic architecture.

An important, large-scale and ambitious undertaking by the Imperial Russian Archaeological Commission, whose work in the area prepared the ground for subsequent western studies. This fascicle, the only published, is devoted to the Gour-Emire ("Tomb of the King") mosque in Samarkand, Uzbekistan, which to this day remains unparalleled in scale and significance. The delicacy and clarity of the chromolithographs, based on paintings made on site by the three artists, make it one of the most exquisitely printed and desirable Russian books of the Silver Age and an important work on Islamic architecture.

(#34999)

\$ 15,000



36 SAMUELS, Edward A.

Ornithology and Oölogy of New England.

Boston: Nichols and Noyes, 1868. 8vo (10 1/8 x 7 1/4 inches). 24 chromolithographed plates by John H. Buffords, 4 hand-coloured line engravings. Contemporary half brown morocco and brown cloth covered boards, spine with raised bands in six compartments, lettered in the second and fourth, the others with a repeat decoration in gilt, marbled endpapers.

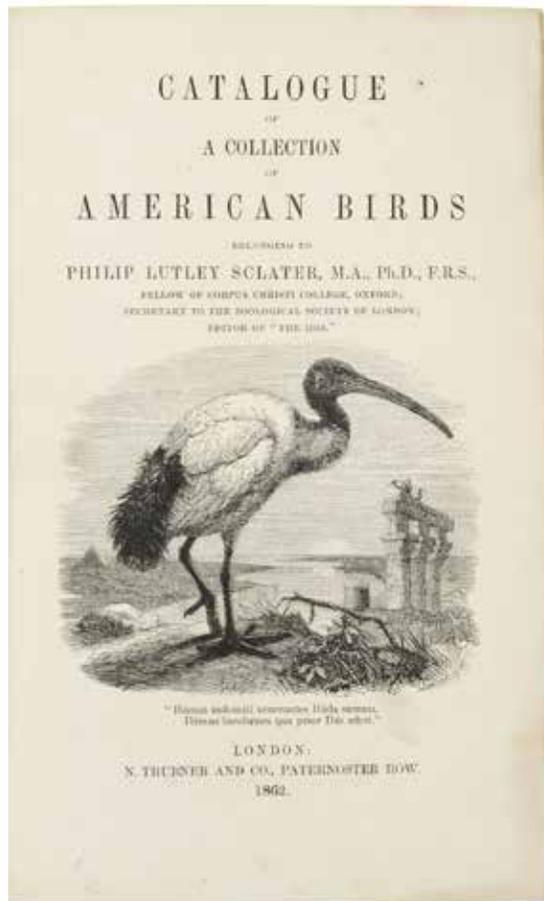
A deluxe large paper, fully coloured issue.

“In presenting this volume to the public, I would say that my chief aim in its preparation has been to supply the great demand for some work that might be accessible to all ... The want of such a volume is keenly appreciated by our students in this interesting branch of natural history; and, as all the editions of the valuable and popular works of Wilson and Nuttall are out of print, it has long been almost entirely unsupplied” (Preface).

Samuels's work was issued in a variety of formats: with the 24 lithographed plates in black and white and the 4 plates of eggs coloured, with all the plates coloured (i.e. 24 chromolithographed plate and 4 hand coloured), and a large paper issue with all the plates coloured (like the present).

(#35301)

\$ 800



37 SCLATER, Philip Lutley (1829-1913).

Catalogue of a Collection of American Birds belonging to Philip Lutley Sclater.

London: N. Trubner & Co., 1862. 8vo. Letterpress title with ornithological wood-engraved vignette by Pearson. 20 hand-coloured lithographed plates by and after John Jennens, printed by M. & N. Hanhart. Interleaved with blanks throughout. Contemporary half green morocco and green cloth covered boards, spine with raised bands in six compartments, lettered in gilt in the second, the others with a repeat decoration in gilt, marbled endpapers and edges.

First edition and apparently very rare: "Only 100 copies of the perfect work have been prepared" (note by Trubner & Co. on the wrappers of "The Ibis" for July and October 1862), and Wood and Zimmer record that only 100 copies with plates were published.

This is Philip Sclater's catalogue of his personal collection, which was housed in ten small cabinets cross-referenced to the present work: "I began to form a collection of bird-skins after I commenced my residence in Oxford in 1848, being induced to do so by the advice of ... H.E. Strickland. ... My collection at present consists of about 4100 specimens, representing 2170 species of American birds of the Orders Passeres, Fissirostres and Scansores. Of these 386 are type-specimens, being those from which the original descriptions of the species have been taken. In conclusion, I may add that, in selecting specimens for this collection, one of my great objects has been to illustrate the geographical distribution of the species" (Preface).

It was this interest in the geographic distribution of birds that led to Sclater proposing zoogeographic regions that are still in use today. Subsequently, Sclater's collection of bird skins were transferred to the British Museum [now the Natural History Museum], beginning in 1886. At around the same time the museum was augmented by the collections of Gould, Salvin and Godman, Hume, and others to become the largest in the world.

Sclater was "the founder and editor of *The Ibis*, the journal of the British Ornithologists' Union, and secretary of the Zoological Society of London from 1860 to 1903. His interest in natural history spread beyond the bounds of the bird family, but some of the birds named after Sclater include: dusky-billed parrotlet (now changed from *Forpus sclateri* to *Forpus modestus*); Sclater's monal (*Lopophorus sclateri*); erect-crested penguin (*Eudyptes sclateri*); Ecuadorian cacique (*Cacicus sclateri*); Mexican chickadee (*Poecile sclateri*) and the bay-vented Cotinga (*Doliornis sclateri*).

Anker 449; Fine Bird Books (1990) p.139 "only 100 copies issued"; Goode Published writings of Philip Lutley Sclater (1896) 8; Nissen IVB 837; Wood p. 557; Zimmer p. 559 (quoting Trubner).

(#35238)

\$ 1,850



38 SERGENT-MARCEAU, Antoine-Francois (1751-1847).

Portraits des Grands Hommes, Femmes illustres, et sujets mémorables de France, gravés et imprimée en couleurs.

Paris: Pierre Blin, [circa 1792]. Quarto (13 1/2 x 10 1/4 inches). Engraved throughout, title with head-piece vignette, dedication leaf, 192 plates, printed in colours and finished by hand, after Sergent-Marceau, Desfontaines and others by Sergent-Marceau, Ride, Morret, Roger and others. Uncut. Scattered minor foxing. Later calf, covers panelled in gilt, spine with raised bands in six compartments, morocco lettering piece, spine gilt. *Provenance:* Brian Douglas Stilwell (booklabel); Lucius Wilmerding (booklabel).

A fine copy of this fascinating work with decorative portraits of kings, queens, courtiers, politicians, scientists, and writers, and evocative and detailed plates of battles, coronations, discoveries: all colour-printed and heightened with water-colour.

Originally published in 20 parts, each containing 4 plates, the work is composed of 96 oval portraits with the subjects' coats-of-arms and brief biographical details beneath, each followed by a plate of a famous historical event in which the subject played a significant part. The 96 oval or oblong plates have explanatory text beneath. The work is also a technical tour-de-force: each plate had the black register printed first, the various colours were printed on top (in some cases up to four or five different colours), finally the highlights were added by hand.

Includes portraits and scenes from the lives of Louis XVI, Descartes, Charlemagne, Joan of Arc, Nicolas Poussin and more. This copy includes the often lacking allegorical plate celebrating American Independence.

Cohen/de Ricci 951; Matterlin 1976-1978, p.663; Ray French 86.
(#35730)

\$ 5,750

39 SMITH, Jesse Bishop (1846-1874).

[Manuscript diary of a naval ensign aboard the USS Alaska on a cruise to China, Japan, Korea and the East Indies, with a firsthand account of the United States Expedition to Korea and the Battle of Ganghwa].

Aboard the USS Alaska and other ships of the squadron: 2 March 1870 to 31 December 1872. 8vo. Approx. 160pp. [With:] Three autograph letters signed by Smith to his wife, including a 14pp. letter dated 29 April - 9 May 1871 from Woosung and Nagasaki and a 3pp. letter dated 23 September 1870 from Saigon. Contemporary black morocco, brass clasp and lock, marbled endpapers.

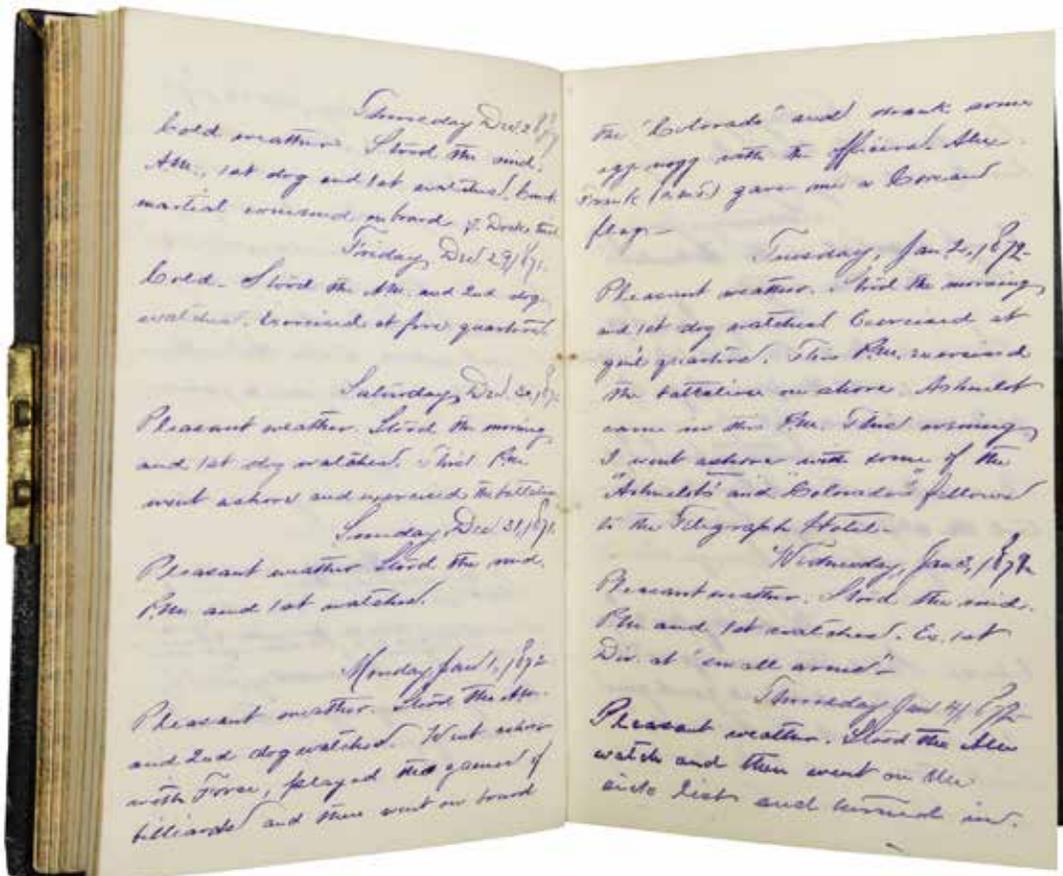
Diary of a junior officer serving in the U.S. Asiatic Squadron, including an eyewitness account of the Battle of Ganghwa, the first American military action in Korea.

Although the journal begins with a general entry dated 2 March 1870, the day Ensign Smith reports to the USS Alaska, daily entries begin on January 1, 1871, in Shanghai or visiting nearby islands. His time is spent surveying, arms drills, serving on a court martial jury, and other posts, though also including leisure time playing billiards at Astor House. In May, the U.S.S. Monocacy, the U.S.S. Alaska and the U.S.S. Colorado depart for Nagasaki.

The lengthy letter included with the diary begins on 29 April, from Woosung: "We have finished the survey and constructed the charts. We leave on Tuesday with the Colorado and Palos for Nagasaki where we will meet the rest of the squadron and proceed to Corea." Continuing the letter on May 9, he writes: "We expect to leave in a very few days for Corea. So far I can tell our movements but farther than that I do not know. We think quite probable that the negotiations will last for two months and if we should have trouble it might last longer..."

After several days in port at Nagasaki, on 6 May he writes in his diary: "This morning the squadron got underway ... bound for Corea." Crossing the sea, on June 1, 1871 he writes: "This A.M. engaged in getting ready for an expedition up the river. This P.M. at 1 o'clock the expedition started, the four steam launches leading, the Palos next, and their ship following. On nearing Fort Journan there was observed a large body of Corean troops congregating. We beat to general quarters for action and had the guns trained on the fort. As we got opposite it the Coreans opened a heavy fire upon us which was promptly returned. The engagement lasted about twenty minutes when the Coreans fled ... We then started back down the river, shelling the forts as we passed down..."

He continues the following day: "At an early hour this morning the preparations for the up river expedition commenced. The boats loaded with troops were taken in tow by the Palos at 10 o'clock and everything being ready we weighed anchor and steamed up the river ... We opened fire upon the fort there and soon silenced it driving the Coreans out. We then steamed up river to the first two forts on Kang Hoa Id, which we commenced shelling ... they also were silenced after a short engagement and our troops then landed, both artillery and infantry under cover of our guns and captured them both ... There were many trophies sent back to the ship from these forts..."



On June 11, 1871, he details the storming of the forts: "... They then commenced moving on Fort du Cone (Journan) and at the same time we opened fire on De Conde and Sun-tol-Mok. They gained the last eminence near the fort by cautious approach at 11 a.m. when we ceased firing and the marines and the jackets made a charge on the citadel, which they took by storm and held ... Lt. McKee was mortally wounded in the charge and died here this evening at 6p.m. Besides him there were two killed and nine wounded. McKee was the first one in the citadel; he was struck by a bullet in the side and a spear in his bowels. I was detailed to go on shore to take his place but did not remain long as the fighting was over and my services not needed

After the engagement, Ensign Smith returns to Shanghai. Although largely stationed in the harbor, the ship departs on several brief expeditions up the Yangtze River and to Neuchwang and Woosung. In November, the ship is steaming for the entrance to Bangka Strait in the Java Sea, and headed toward the Indian Ocean, arriving in Cape Town in December. After several days in port, on December 26, the ship puts out to sea headed for New York. The diary ends on Dec. 31, 1872.

(#35800)

\$ 4,800

40 SMITH, Thomas.

A Narrative of the Life, Travels and Sufferings of Thomas W. Smith: comprising an account of his early life, adoption by the gipsys [sic]; his travels during eighteen voyages to various parts of the world, during which he was five times shipwrecked; thrice on a desolate island near the South Pole, once on the coast of England, and once on the coast of Africa.

Boston: 1844. 8vo. 240pp. Contemporary sheep, rebound retaining a portion of the original spine. Housed in a calf backed box. *Provenance:* Neva & Guy Littell (morocco booklabel).

Rare American account of voyages in the Antarctic and the Pacific.

Smith was born of respectable British parents, but after his father died he was sent to work as an errand boy at age seven, and not unlike other young men in his situation, he soon found himself at sea. He participated in seven whaling voyages to the Pacific from 1816 to 1832, as well as numerous other sea adventures all over the world, including the South Pacific, the Atlantic coast of South America, Africa, and the Antarctic regions. Rosove notes that the work has been missed by many bibliographers because it is “so rare and little known.”

Besides whaling, Smith took part in hunting elephant seals on South Georgia and the South Sandwich Islands in 1816-18, and whaling and sealing on the South Shetland Islands in 1820. This visit, only a year after the discovery of the islands, is the earliest account of sealing there, and an important early Antarctic narrative, with harrowing tales of surviving on penguin hearts and livers and contesting territory with other sealers. Smith also describes a voyage from London to Cape Horn, then to Juan Fernandez and the Galapagos, Easter Island, and points in South America including Colombia and Panama. Later, in New Zealand, he describes scrapes with natives, witnessing battles between the Whorowrarians and Kivakivians. He also visited Japan, Guam, and other Pacific islands. He gives details of whaling activities, including advice on “the most expeditious way of killing a whale” (pp.228-229). Smith made further whaling voyages to the Pacific Ocean in the 1820s aboard the British whalers Spring, Grove, and Hibernia. He ended up trying to do good in New Bedford, but debt and a lung ailment prevented him from achieving his dream of becoming a minister.

A rare book, not in the Hill Collection. The Brooke-Hitching copy realized approximately \$21,000 at his sale in September 2015.

Huntress 331C; Forster 86; Spence 1139 (listing an 1840 ed., an error in dating); Rosove 312; Howes S679.

(#35745)

\$ 5,500

A
NARRATIVE
OF THE
LIFE, TRAVELS AND SUFFERINGS
OF
THOMAS W. SMITH:

COMPRISING

AN ACCOUNT OF HIS EARLY LIFE, ADOPTION BY THE
GIPSYs; HIS TRAVELS DURING EIGHTEEN VOY-
AGES TO VARIOUS PARTS OF THE WORLD, DUR-
ING WHICH HE WAS FIVE TIMES SHIP-
WRECKED; THRICE ON A DESOLATE ISL-
AND NEAR THE SOUTH POLE, ONCE ON
THE COAST OF ENGLAND, AND ONCE
ON THE COAST OF AFRICA.

HE TOOK PART IN SEVERAL BATTLES ON THE COAST OF SPAIN AND PERU
AND WITNESSED SEVERAL OTHERS; WAS ONCE TAKEN BY PI-
RATES, FROM WHOM HE WAS PROVIDENTIALLY DELIVERED,
PLACED IN A SMALL BOAT AND SET ADRIFT AT A GREAT
DISTANCE FROM LAND, WITHOUT THE MEANS FOR CON-
DUCTING HER TO THE SHORE.—HE AFTERWARDS
TOOK PART IN FOUR MINOR ENGAGEMENTS
WITH SAVAGES NEAR NEW GUINEA.

WRITTEN BY HIMSELF.

BOSTON :
PUBLISHED BY
WM. C. HILL, 24 CORNHILL ;
NEW-BEDFORD, THOMAS W. SMITH ; PORTSMOUTH,
WM. B. LOWD ; EXETER, A. R. BROWN,

1844.

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

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

London: W.Bulmer & Co. for G.Nicol, 1797. 3 volumes (text: 2 vols, quarto [10 3/4 x 8 3/4 inches], atlas vol.: large folio [22 1/2 x 17 inches.]) Text: 2 engraved portrait frontispieces, of Emperor Tchien Lung in vol.I and the Earl Macartney in vol.II, 1 plate, 26 vignette illustrations after William Alexander and others. Atlas: 44 engraved views, plans, plates, charts or maps (including a large folding world map, 3 natural history subjects and 25 views). Text: contemporary tree calf, flat spine divided into six compartments, lettered in gilt in the second compartment, the others with a repeat decoration in gilt. (Expert repairs at top and tail of spine). Atlas: expertly bound to style in half calf over period brown paper covered boards, spine gilt uniform to the text. *Provenance*: Sir Thomas Courtenay Warner, 1st Baronet (armorial bookplate in text).

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.

Brunet V, 525; cf. Cordier Sinica 2381-2382; cf. Cox I, p.344; Hill (2004) 1628; Lowndes III, p.2502; Lust 545 & 547; cf. Catalogue of the Asiatic Library of Dr. G.E.Morrison (Tokyo: 1924) I, 696-697; cf. Stafleu & Cowan 12.835.

(#27884)

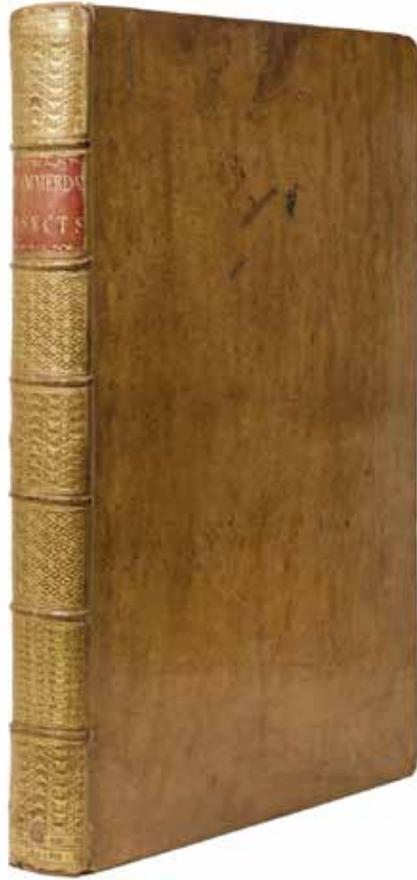
\$ 27,500



VIEW OF THE GREAT WALL OF CHINA, FROM THE MOUNTAINS NEAR THE TOWER OF THE GREAT WALL, IN THE PROVINCE OF CHINA.



VIEW OF THE GREAT WALL OF CHINA, FROM THE MOUNTAINS NEAR THE TOWER OF THE GREAT WALL, IN THE PROVINCE OF CHINA.



42 SWAMMERDAM, John (1637-1680).

The Book of Nature or the History of Insects.

London: C. G. Seyffert, 1758. Folio. Title printed in red and black and with an engraved vignette. [4], xx, [8], 236, 153, [1], lxiii, [1], [12]pp., plus 53 engraved plates. Errata on verso of the terminal leaf. Contemporary calf, spine with raised bands in seven compartments, red morocco lettering piece in the second, the others with a repeat overall decoration in gilt. *Provenance:* Thomas Sneyd Kynnersley (armorial bookplate).

First edition in English, edited and with additions by Sir John Hill: a lovely copy in a very fine contemporary binding.

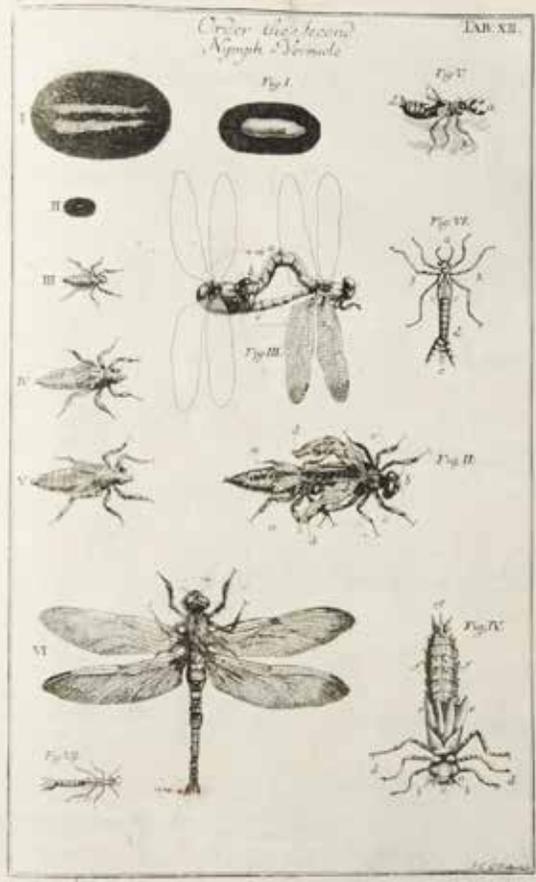
The Dutch biologist Jan Swammerdam (1637-1680) was one of the first researchers to study insect metamorphosis and using the recently-invented microscope, he proved that metamorphosis was the life cycle of a single insect rather than the rebirth of different animals. First published in 1669 as *Historia Insectorum Generalis*, this first English translation of the *Historia*, published in 1758, was edited by the influential botanist Sir John Hill.

Nissen IVB 4057
(#35708)

\$ 3,750

Order the Icon
Nymph & Female

LAB. XII.



43 SWEET, Robert (1783-1835).

Cistineae. The Natural Order of Cistus, or Rock-Rose.

London: James Ridgway, 1 July 1825 - January 1830. 28 original parts, 8vo (10 3/8 x 6 3/4 inches). 112 hand-coloured engraved plates by J. Hart, M. Hart, W. Hart and Mrs. Brown. Publisher's ads in parts 1, 2, 12, 13, 23, and 25; Sweet's change of address slip in part 20. Publisher's tan wrappers. Housed in a half green morocco box.

First edition in the very rare original parts of Sweet's highly decorative practical guide to the cultivation of the Rock-rose or Cistus: one of the most beautiful family of flowering plants then available.

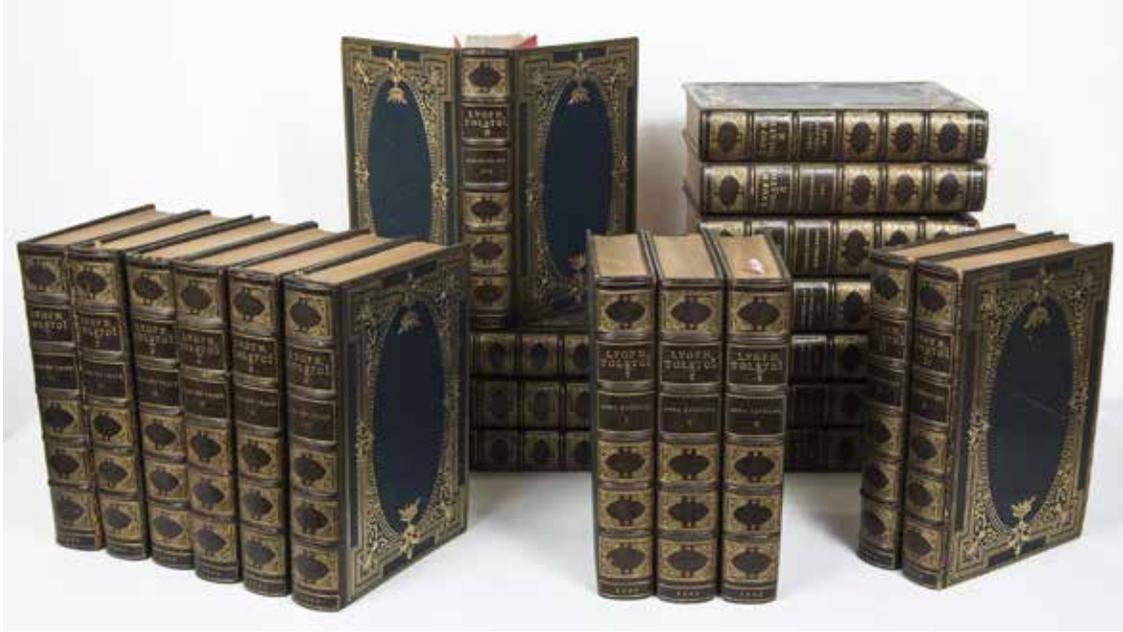
Cistus species are upright evergreen shrubs, having mostly pink or purple flowers, which resemble roses. Originally published in 28 parts, at three shillings per part, between July 1825 and January 1830, each plate shows a single variety of Cistus or Rock-rose and is accompanied by text giving a taxonomic description and instructions for the plant's cultivation. In the years following completion, the work was reissued as a single volume, however sets of the first edition in the original parts, as here, are very rare.

Robert Sweet "was born in 1783 at Cockington, near Torquay, Devonshire. When sixteen years old he was placed under his half-brother, James Sweet, at that time gardener to Richard Bright of Ham Green, near Bristol, with whom he remained nine years. He subsequently had charge of the collection of plants at Woodlands, the residence of John Julius Angerstein ... In 1810 Sweet entered as a partner in the Stockwell nursery, and when that was dissolved in 1815, became foreman to Messrs. Whitley, Brames, & Milne, nurserymen, of Fulham, till 1819, when he entered the service of Messrs. Colvill. While in their employ he was charged with having received a box of plants knowing them to have been stolen from the royal gardens, Kew, but was acquitted after trial at the Old Bailey on 24 Feb. 1824. In 1826 he left the Colvills, and till 1831 occupied himself almost wholly in the production of botanical works, while still cultivating a limited number of plants in his garden at [Pomona Place] Parson's Green, Fulham. In 1830 he moved to [Cook's Ground, King's Road] Chelsea, where he had a larger garden and cultivated for sale to his friends... He died on 20 Jan. 1835... He had been elected a fellow of the Linnean Society on 14 Feb. 1812. The botanical genus Sweetia was named in his honour by De Candolle in 1825" (DNB).

Nissen BBI 1922; Great Flower Books (1990) p.141; Stafleu & Cowan 13.546; Pritzel 9078.
(#34776)

\$ 5,250





44 TOLSTOY, Leo (1828-1910).

The Novels and other Works of Lyof N. Tolstoi.

New York: Charles Scribner's Sons, 1899-1904. 22 volumes, 8vo (8 x 5 3/8 inches). Frontispiece plates. Full blue crushed morocco, covers elaborately tooled in gilt, spines with raised band in six compartments, lettered direct in the second and third, the others with a repeat decoration in gilt, red morocco doublures with wide gilt dentelles, red silk endpapers, top edge gilt, the others uncut.

Copy number one of twenty-four sets of the deluxe autograph edition, including a full-page autograph manuscript signed by Tolstoy and bound in an elaborate full morocco binding.

The autograph manuscript within the present set comprises a lengthy quotation from Tolstoy's short-story *Walk in the Light While There Is Light* (1893), which aptly summarizes his Christian anarchist and pacifist beliefs: "You are seeking your best advantage, and so are we; the only difference is that we see our advantage in different things. You believe that your well-being consists in riches and honors; we believe in something else. Our belief shows us that our advantage is not in violence, but in submissiveness; not in wrath, but in giving everything away. And we, like plants in the light, cannot help striving in the direction where we see our advantage."

(#35078)

\$ 45,000

You are seeking your best
advantage and so are we,
the only difference is that
we see our advantage in
different things. You believe
that your wellbeing consists
in riches and honors, we
believe in something else.
Our belief shows us that
our advantage is not in
violence but in submission,
nor in wrath but in giving
everything away. And we
like plants in the light,
cannot help striking in
the direction where we see
our advantage.

21 July 1906, Leo Tolstoy



45 TRADE CATALOGUE.

G. & D. Cook & Co.'s Illustrated Catalogue of Carriages and Special Business Advertiser.

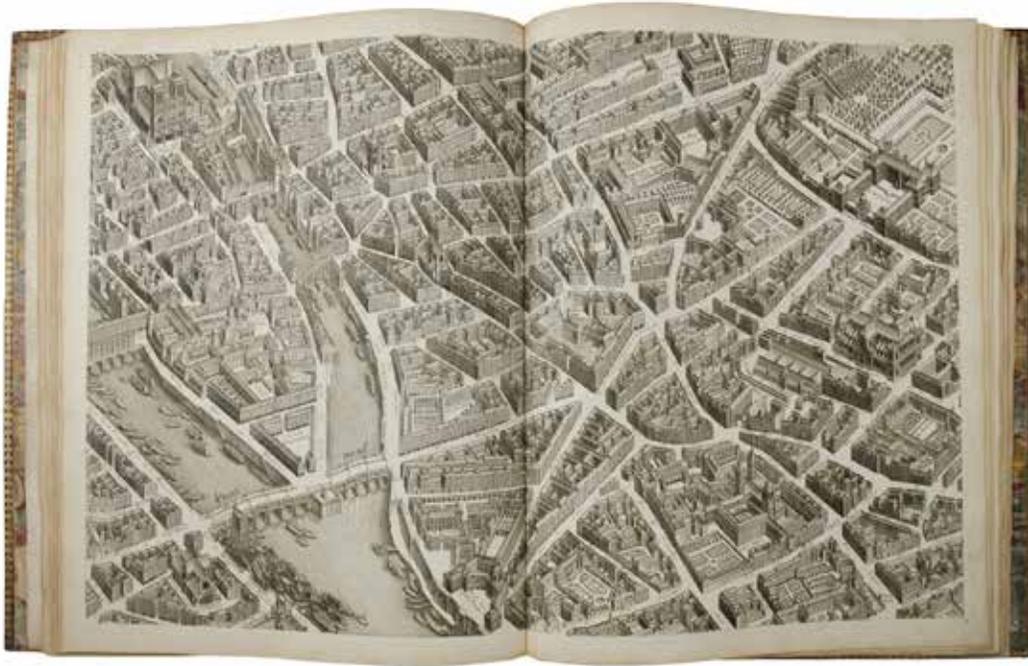
New Haven: Baker & Goodwin, printers, New York, 1860. Oblong 4to. Engraved frontispiece view, engraved plate with portraits, engraved and color printed advertisement view for Henry Austin, architect. 226pp. With 104 wood-engraved illustrations of carriages and coaches, each within an elaborate color printed wood engraved border. With ads printed on verso of the carriage illustrations, largely for New Haven businesses. . Publisher's blind stamped cloth, upper cover lettered in gilt.

A superb copy of a landmark trade catalogue

Founded in the 1850s, G. & D. Cook & Co. quickly became among the most successful northeastern U.S. carriage makers of the pre-Civil War period. Advertised here are nearly their full line of carriages and coaches, ranging in price from \$80 for a Skeleton Wagon, to \$1200 for the elaborate Hamilton Coach. The NUC locates four copies (LC, MiU, NN, CtY). This copy complete with the color plate advertising the architect Henry Austin.

Romaine, p. 80 (incorrectly referring to the illustrations as lithographs)
(#35798)

\$ 1,800



46 TURGOT, Michel Etienne, Marquis de Sousmons (1690-1751); and Louis BRETEZ.

Plan de Paris, Commencé l'Année 1734. Dessiné et Gravé, sous les ordres de Messire Michel Etienne Turgot ... Achevé de Graver en 1739 ...

Paris: [1739-40]. Folio (21 3/4 x 17 inches). Folding index map hand-coloured in outline and very large perspective plan on 20 sheets by Claude Lucas after Louis Bretez, sheets 18 and 19 joined as issued, decorative engraved border with fleur-de-lys cornerpieces, title in elaborate figural cartouche. Contemporary red morocco, covers with arms of the city of Paris in gilt, spine gilt in compartments with Fleurs-de-lys, olive morocco lettering-piece, marbled endpapers, gilt edges. *Provenance*: Mr. de Barraly (armorial bookplate).

First edition of the monumental Turgot plan of Paris: a cartographical tour-de-force.

The 20 sheets of this impressive atlas form a single enormous plan, which when joined would be approximately 8.25 x 10.5 feet. The map covers an area approximately corresponding to the first eleven of the modern-day arrondissements and is the best 18th century plan of Paris.

In 1734, Michel-Étienne Turgot, chief of the municipality of Paris, in order to promote the reputation of Paris commissioned a new map of the city. He asked Louis Bretez, member of the Royal Academy of Painting and Sculpture and professor of perspective, to draw up the plan of Paris and its suburbs. As Turgot requested a very faithful map with great accuracy, for two years Bretez was allowed to enter into the mansions, houses and gardens of the city in order to take precise measurements.

In the eighteenth century, the trend was to abandon the Renaissance-style portraits of cities

for geometric plans, as technically and mathematically superior. The Turgot plan, however, on an isometric projection oriented toward the southeast, uses a system of perspective cavaliere: two buildings of the same size are represented by two drawings of the same size, whether the buildings are close or distant. The effect is a mesmerizing bird's eye view which shows the city in all its magnificence.

Claude Lucas, engraver of the Royal Academy of Sciences, masterfully engraved the plan, which was published between 1739 and 1740. The map was bound in elegant volumes and offered to the King, the members of the Academy, the Municipality, and important visiting dignitaries.

The best 18th century plan of Paris, and among the most impressive of all city plans.

Brunet I:1224; Cohen de Ricci 807; Boutier 219.
(#33384)

\$ 27,500

47 VIGORS, Colonel Philip Doyne (1825-1903).

[Autograph manuscript memoir, being a mock-up for an unpublished book, recounting a journey from Calcutta to Java, with extensive observations on the region and with photographic and other illustrations, with manuscript caption title:] Calcutta to Java &c. and back, with notes on the Dutch Settlements in the Malay Archipelago including Sumatra, Borneo, the Spice Islands and New Guinea.

Holloden, Bagnalstown, Co. Carlow, Ireland: 1888. Manuscript, 429 leaves in 13 fascicules, including a few drawings and inserted clippings and other material within. Plus two separate fascicules containing 37 mounted albumen photographs, by Vigors and others, with manuscript captions (plus an image of an opium addict within the first fascicule). Plus four printed maps with manuscript annotations. Housed in a cloth box.

Incredible unpublished, photographically-illustrated manuscript memoir recounting a journey into the interior of Java.

The younger son of an important Irish landowning family, Philip Doyne Vigors joined the British 11th Regiment of Foot in 1846, beginning a career as a British officer spanning until his retirement from the command of the 19th Regiment of Foot in 1881. His service included being stationed in New South Wales from 1849-1858 and extensive travels throughout the south Pacific and southeast Asia.

Although one endpaper is dated 1888 (which would seem to date when the memoir was penned), one of the photographs is dated 1870 which would seem to be the date of the voyage described. Departing from Calcutta on 20 July aboard the British India Steam Navigation Company steamer "Ethiopia," Vigors travelled in a first class cabin. Stopping in Rangoon (23 July), Mouimein (26 July), Penang (31 July) and Malacca (2 August), Vigors describes in detail the ports, hotels, food, and peoples, costume and customs along the way. A 24-leaf section of the memoir, covering the journey from 3 August to 10 August, including a stop in Singapore, is missing.

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195.



TWO "SHANS". A TRIBE
BETWEEN BURMAH
&
CHINA.

On 11 August, Vigors arrives in Batavia (i.e. Jakarta) and after several days in the city he ventures inland to Buittenzorg (Bogor), Toejoe, Tjiandjoer, Rajahmandala, Lembang, Bandung and the surrounding countryside. His memoir is filled with descriptions of the beautiful physical geography, including, the rivers, waterfalls, and volcanoes, as well as the natural history, the animals, tea production, etc.; though much of the memoir is concerned with the people, customs, dress and food encountered. Evidently a sporting enthusiast, Vigors is much amused by the horse races at Tjiandjoer, as well as boar and rhinoceros hunting. In the countryside, he is treated with much respect, including meetings with several rajah, as well as special carriages and horses for his journeys. On 12 September he leaves Bandung, arriving back in Batavia on 26 September. On 1 October he leaves via a Dutch steamer and returns to Calcutta via the same route: Singapore, Malacca, Penang, Moulmein etc. On the journey home he witnesses Burmese boat races and takes a side trip to see the caves at Kyoung Koo. A member of the Royal Society of Ireland Antiquaries, Vigors acquires specimens on his journey, including brass native weights and gongs in Burma, Malay daggers, etc. as well as bird skins and more.

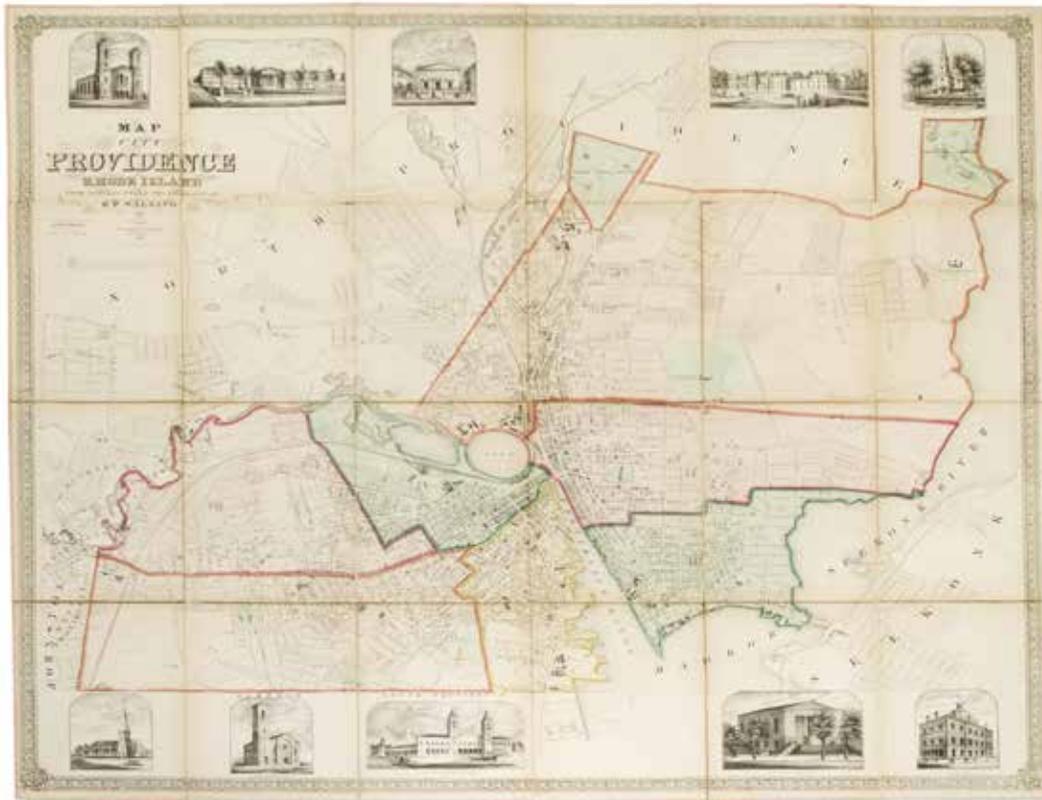
The manuscript is written in fascicules, including a preface (headed Hints and including general advice for travelling in the region [e.g. bring your own bathing towels and soap, "Don't be surprised if you see Ladies at meals at the Hotels in the Public Room without shoes or stockings!"; etc.]), the journal (originally in 9 fascicles but only 8 present here, as noted above, and evidently intended to be divided into three chapters), and concluding with four chapters on the general history and facts about Java (chapter 4), the roads of Java (chapter 5), description of Sumatra (chapter 6) and a lengthy chapter covering the other Dutch possessions in the region (chapter 7).

Of great interest are the original mounted photographs, which include some images evidently taken by Vigors himself, signed with his initials on the mounts and dated corresponding to entries in his memoir. These include views of various hotels where he stayed; however, most of the images are portraits of natives, principally of Burma and Java, and many with fantastic native dress or with ceremonial objects.

Other manuscript material by Vigors, including his illustrated journal of his experiences in New South Wales, is located in the National Library of Australia.

(#34988)

\$ 12,500



48 WALLING, H. F.

Map of the City of Providence, Rhode Island.

Providence: F. A. Baker, 1857. Hand-coloured, engraved folding wall map, sectioned and linen-backed as issued. Sheet size: approx. 57 3/4 x 62 inches. Ten lithographed inset views (trimmed and mounted as issued). Folds into publisher's cloth portfolio, upper cover lettered in gilt.

Very rare wall map of the city of Providence, with individual buildings and landowners named.

An extraordinary map, on the scale of 350 feet to the inch, with numerous individual buildings and landowners named. The views comprise: New Custom House, Post Office and U.S. court rooms; Brown University; Providence Institution for Savings; Butler Hospital for the Insane; First Baptist Meeting House; Grace Church; General railroad passenger station; Central Congregational Church; Providence Athenaeum; Central Baptist Church.

Not in Rumsey or Phillips.

(#35280)

\$ 6,500



49 WHITNEY, Harry (1873-1936).

Hunting with the Eskimos: the unique record of a sportsman's year among the northernmost tribe -- the big game hunt, the native life, and the battle for existence through the long Arctic night.

New York: De Vinne Press for the Century Co., 1910. Large 8vo. 68 photographic plates. Signed by the author on the title. Later half green crushed morocco and period orange cloth covered boards, spine with raised bands in six compartments, endpapers renewed.

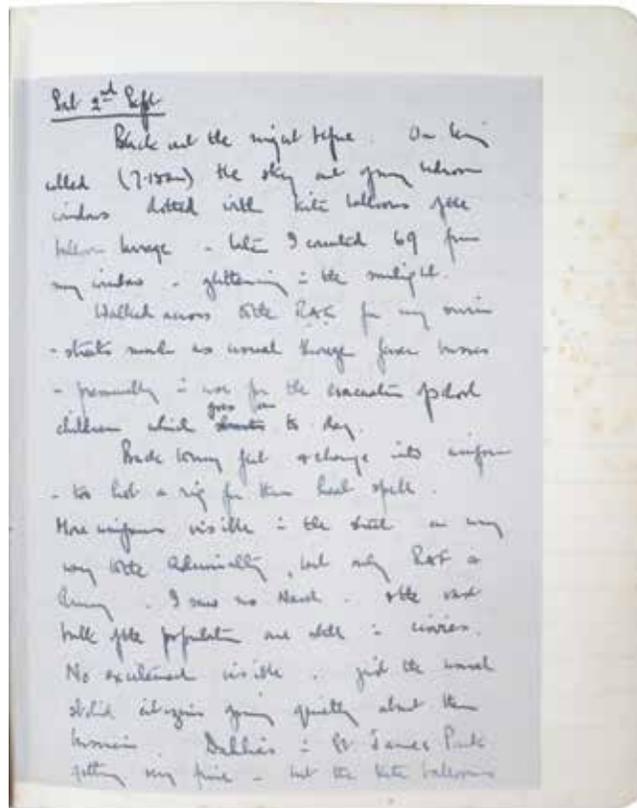
One of 150 numbered large paper copies signed by Whitney: an important account of life in northern Greenland from an eyewitness to Peary's race to the pole.

Harry Whitney (1873-1936) was a wealthy American sportsman, a descendant of the Eli Whitney family of New Haven, Connecticut (not to be confused with his contemporary, sportsman and donor of Yale's gymnasium Harry Payne Whitney). Whitney first travelled to the far northern Arctic for sport in 1908-09, on the ship carrying Robert Peary's expedition to the North Pole in the spring of 1908. While Peary and his rival Frederick Cook assaulted the Pole, Whitney hunted musk ox, polar bears, walrus, and other arctic game, and wintered over with the Inuit. In the spring of 1909 he encountered Frederick Cook, who claimed to have reached the Pole, and left some luggage in Whitney's care as he raced south to report his triumph. When Peary arrived later in the summer, he offered Whitney a ride home, but refused to bring Cook's luggage. Whitney thus became embroiled in the controversy over who achieved the Pole first, since Cook claimed his proofs were in the baggage.

This deluxe edition, limited to 150 numbered copies on special paper, this being copy number 5, is rare.

(#35183)

\$ 1,500



50 WORLD WAR II - Capt. L. H. Bell.

The war-time, daily manuscript diaries of Captain L. H. Bell, the assistant to Admiral Tom Phillips, Vice Chief of the Naval Staff of the Royal Navy.

London: 2 September 1939 - 26 July 1941. 6 volumes, large 8vo. Over 1400pp., written recto and verso within ruled diaries, with some entries written on sheets of paper neatly tipped in. Contemporary cloth.

Extraordinary war-time diaries of an Admiralty insider.

Captain Bell served as the assistant to Admiral Tom Phillips, Vice Chief of the Naval Staff, among the most important naval figures of the war. Given his position, Bell was privy to an extraordinary amount of war-time news, intelligence, insight and strategy, which he dutifully records in daily entries. Beginning his diary on 2 September, the day following Germany's invasion of Poland and the day prior to Great Britain's Declaration of War, Bell's diary includes detailed descriptions relating to the Battle of the Atlantic, the evacuation of Dunkirk, the Norwegian Campaign, the Blitz, Nazi movements on the Continent, battles in the Mediterranean and more. A brief selection of quotes:

20 September 1939: "Poles still holding out in Warsaw. Germans mopping up elsewhere & Russians advancing unchecked. More & more opinions being expressed that Russian intervention, though a low down stab in the back for Poland, will not be to Germany's advantage either now or in the future. But no one knows!..."

10 May 1940: "...the Germans have invaded Holland, Belgium, & Luxembourg ... All hell let loose at last & now the war legions to rage in full & utter earnest! ... Chamberlain resigned tonight & Churchill has accepted the job of Prime Minister & will choose his cabinet tomorrow. Not altogether unexpected but I don't trust Churchill's judgment & am very doubtful if the change will be for the good."

27 May 1940: "... God help the BEF! The country has still no conception of the gravity of the situation for in response to French appeals nearly all military news of the past few days has been suppressed. I think it is a mistake - the blow will be the more stunning when it falls."

29 May 1940: "The situation in Flanders & NE France remains grim & grisly ... By 10 pm 56,000 had been recovered but conditions at Dunkerque on the beaches must be indescribable. Practically every boat that floats between Portsmouth & Harwich has been launched to the beach between Dunkerque & Newport ... but the men are proving [?] down into the beach half dead with thirst & famished. There is no water in Dunkerque which has been bombed to bits ..."

10 June 1940: "Roosevelt broadcast at 0015 - the most pro-Ally speech he has yet made & pretty scathing about the Italian stab in the back. He is certainly out to help us all he can short of sending Americans to fight in Europe..."

15 September 1940: "There was a big air raid on London at about 1130. I watched from our window & one spitfire overhead in a clear patch of the blue sky through the clouds ... a large dark twin engined Dornier came spinning through the clouds. It looked as if it would fall into St. James Park lake but eventually I think fell in Victoria St. A black cloud of smoke followed its contact with the earth..."

30 December 1940: "... Last night an attack in London took the form of an intense bombing of the city with incendiaries & raging fires were caused all round St. Pauls. Guildhall has been destroyed & 7 Wren churches. Also many offices & old buildings. Little loss of life, but immense damage..."

10 May 1941: "Several uboats attacked a GB convoy & I think sank 5 ships from it but we bagged one certain U110 & probably another. More uboat attacks - convoys are threatened and are getting out a long way West..."

Although the final volume ends somewhat abruptly in July 1941, a postscript by Bell dated 1972 explains that the subsequent two volumes (which included his final months at the Admiralty before becoming Captain of the Fleet under Admiral Phillips aboard the HMS Prince of Wales in October 1941), went down with the battleship when it was sunk on 10 December 1941 off the coast of Malaya. Bell was among the few survivors. Thus, the present six volumes represent his complete war-time diaries.

Given his position within the Admiralty, Bell's diaries offer extraordinary insight into Great Britain's war-time decision making, offering first-hand knowledge of events as they unfolded.



