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New York Antiquarian Book Fair 2018

Americana: Items 1 - 29

Travel and Voyages: Items 30 - 57

Natural History: Items 58 - 79

Miscellany: Items 80 - 100

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AMERICANA

In Provincial Congress, Cambridge, December 5, 1774.

RESOLVED,

THAT the Proceedings of the American Continental Congress, held at Philadelphia on the Fifth of September last, and reported by the honourable Delegates from this Colony, have with the Deliberation due to their high Importance been considered by us, and the American Bill of Rights therein contained, appears to be formed with the greatest Ability and Judgment, to be founded on the immutable Laws of Nature and Reason, the Principles of the English Constitution, and respective Charters and Constitutions of the Colonies; and to be worthy of their most vigorous Support, as essentially necessary to Liberty— Likewise the ruinous and insidious Measures, which in Violation of these RIGHTS at present convulse and threaten Destruction to America, appear to be clearly pointed out, and judicious Plans proposed for defeating them.

RESOLVED, That the most grateful Acknowledgments are due to the truly honorable and patriotic Members of the Continental Congress, for their wise and able Interpositions in the Cause of American Liberty; And this Congress in their own Names, and in Behalf of this Colony, do hereby with the utmost Sincerity express the same.

RESOLVED, That the Hon. JOHN HANCOCK, Hon. THOMAS CUMMING, Esq; Mr. SAMUEL ADAMS, JOHN ADAMS, and ROBERT TRIST, Esq; or any three of them, be, and they hereby are, appointed and authorized to represent this Colony, on the Tenth of May next, or sooner if necessary, at the American Congress to be held at Philadelphia; with full Power with the Delegates from the other American Colonies, to concert, agree upon, direct and order such further Measures, as shall to them appear to be best calculated for the Recovery and Establishment of American Rights and Liberties, and for the restoring Harmony between Great-Britain and the Colonies.

And whereas it is of the utmost Importance that the salutary Affiliation of the Continental Congress be effectually executed; and the Plans of Vans to America defeated, who, aided by tyrannical Power, intend to import Goods, Wares and Merchandize prohibited by the Association, which may clandestinely be vendid as Goods imported before the first of December last, by Assistance of such Merchants and Traders as to this Intent shall wisely profess themselves; and it will be extremely difficult to distinguish between Goods imported before the said first of December, and such as after said Day shall, in Violation of the Association, be imported and secretly dispersed throughout the Colony;

And whereas it is expressly recommended by the Continental Congress "to the Provincial Conventions, and to the Committees in the respective Colonies, to establish such further Regulation as they may think proper, for carrying into Execution their Association."

RESOLVED, That from and after the Tenth Day of October next, it will be indispensably necessary that all Goods, Wares or Merchandize, directly or indirectly imported from Great-Britain or Ireland, Molasses, Syrup, Penetex, Coffee or Peacoco, from the British Plantations or from Dominica; Wines from Madaga or the Western Islands, and foreign Indigo, should cease to be sold or purchased in this Colony, notwithstanding they shall have been imported before the first Day of December aforesaid; unless the Acts and Parts of Acts of Parliament (particularly enumerated in a Paragraph of the American Congress Affiliation subsequent to the fourteenth Article) shall be then repealed. And it is hereby strongly recommended to the Inhabitants of the Towns and Districts in the Colony, that from and after the said Tenth of October, they cease to sell or purchase, and prevent from being exported to Sale, without their respective Licenses, any Goods, Wares, Merchandize, &c. above enumerated, which shall at any Time have been imported into America, whether before or after the first of December aforesaid; unless said Acts of Parliament shall be then repealed.

And it is likewise strongly recommended to the Committees of Inspection (which ought immediately to be chosen agreeably to the said Affiliation by each Town and District in the Colony, not having already appointed such Committees) that they exert themselves in causing the Association as thereby directed, to be strictly executed. And that after the said Tenth Day of October (unless the Acts of Parliament aforesaid are repealed) they apply to all the Merchants and Traders in their respective Towns and Districts, and take a full Inventory of all the Goods, Wares and Merchandize aforesaid in their Possession, whether they shall have been imported before or after the First of December aforesaid; requiring them to offer no more for Sale, until said Acts shall be repealed. And if any Merchant, Trader or others, shall refuse to have an Inventory taken, or sell or offer for Sale after the said Tenth of October, any such Goods, Wares or Merchandize; it is expressly recommended to the Committees aforesaid, that they take the Goods into their Possession, to be stored at the Risk of the proper Owners, until the Repeal of the Acts aforesaid, and Publish the Names of such refractory Merchants, Traders or Purchasers, that they may meet with the Merit of Esteem in their Country. And the Towns and Districts throughout the Province are also advised, that they by no Means fail vigorously to assist and support their Committees, in discharging this as well as the other Duties of their Offices, and to cause this Resolution to be executed by every Measure which they shall think necessary.

Signed by Order of the Provincial Congress,

JOHN HANCOCK, President.

A true Extract from the Minutes.

BENJAMIN LINCOLN, Secretary.

1 AMERICAN REVOLUTION.

In Provincial Congress, Cambridge, December 5, 1774. Resolved, that the Proceedings of the American Continental Congress, held at Philadelphia, on the Fifth of September last, reported by the Honourable delegates from this colony, have with the deliberation due to their high importance been considered by us...

[Boston: Edes and Gill, 1774]. Letterpress broadside. 15 1/2 x 9 1/2 inches. Signed in print by John Hancock Expert repairs at folds.

Rare broadside issued by the Massachusetts's Provincial Congress just a few months following Lexington and Concord, adopting the non-importation resolutions of the first Continental Congress and appointing delegates to the second Continental Congress.

The text continues: "... and the American Bill of Rights therein contained, appears to be formed with the greatest Ability and judgment, to be founded on the immutable Laws of Nature and Reason ... the ruinous and iniquitous Measures, which in Violation of these Rights at present convulse and threaten Destruction to America, appear to be clearly pointed out and judicious plans adopted for defeating them ..."

The resolutions which follow thank the Continental Congress for their efforts and appoint John Hancock, Thomas Cushing, Samuel Adams, John Adams and Robert Treat Paine as representatives to the second Continental Congress. The final resolve of the Massachusetts Provincial Congress printed here concerns the principal action taken by the first Continental Congress in response to the Intolerable Acts, proposing a boycott among all the colonies of British goods to take effect in December 1774, with local Committees of Safety to enforce the boycott and regulate local prices for goods. Here, Massachusetts's takes the agreement a step farther, further prohibiting the sale of any item imported from Great Britain even prior to the December date, unless the Intolerable Acts repealed.

The Massachusetts Provincial Congress was founded in October 1774, following the passage of Parliament's Massachusetts Government Act, which in effect dissolved the Massachusetts General Assembly and put governing power in the hands of crown-appointed members of a Governor's Council. The Assembly met anyway and reorganized themselves into the Provincial Congress, with John Hancock as its President. The Provincial Congress would be first autonomous government of the Thirteen Colonies.

Rare with six recorded copies and no other examples on the market in over fifty years.

Evans 13417; Ford 1753; ESTC W17685
(#34254)

\$ 25,000



2 AMERICAN REVOLUTION - WILSON, Benjamin (1721-1788).

The Repeal, or the Funeral of Miss Ame=Stamp.

[London: 18 March 1766]. Engraving, on laid paper. Sheet size: 11 11/16 x 18 1/2 inches. Early ink manuscript captions in the lower margin identifying the mourners in procession. Provenance: British Museum (inked accession stamp dated 1868 and duplicate deaccession stamp initialled JKR).

Rare first edition of the most famous satirical print relating to the dreaded Stamp Act, printed on the day of its repeal.

“One of the most famous and popular of the political satires commenting on the Stamp Act is this one ... An instant success, it became one of the most copied satires of the period” (Dolmetsch). This example a rare early impression issued prior to the numerous piracies which ensued (see below).

Set on the bank of the Thames, with warehouses and goods awaiting shipment to America in the background, George Grenville carries a small coffin representing the Act toward a vault adorned with two skulls. Other mourners include caricatures of the leading proponents of the tax. At the lead is William Scott or Anti-Sejanus, who reads from a sermon while a dog pees on his leg. Scott is followed by Solicitor-General Wedderburn and Attorney General Fletcher Norton, carrying flags that display the vote against the repeal; then Grenville, Lord Bute, Lord Temple, Lord Halifax, and Lord Sandwich. The three ships in the background, to be loaded with the goods for America, are named Conway, Rockingham and Grafton after the leading members of Parliament responsible for the act’s repeal.

Wilson detailed the publication of this print in his autobiography (published by the Walpole Society, LXXIV 2012, p.200): “This print I published within ten minutes after the Act was repealed. I had but four days to sell it in; because on the fifth there appeared two pirated

editions which sold for half the price. Nevertheless in those four days, I sold about 2,000 at a shilling apiece; I was informed by persons of credit that there were sold of the pirated copies above sixteen thousand..." The piracies are readily identified by the presence of text below the image, as well as being reduced in size. See the British Museum catalogue for detailed differences between the present example and the later issues.

The present example preceded only by a proof state in the British Museum, before lettering of the second line of the title. According to the British Museum online catalogue, that is the only original (i.e. non-pirated) version which the British Museum holds, attesting to the rarity of Wilson's original.

BM Satire 4140; Dolmetsch, Rebellion and Reconciliation: Satirical Prints on the Revolution at Williamsburg, pp.38-39; Cresswell 623.

(#34901)

\$ 16,500

3 BARTRAM, William (1739-1823).

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

London: re-printed for J. Johnson, 1792. 8vo (8 1/8 x 5 inches). Engraved frontispiece portrait of Mico Chlucco, engraved folding map, 7 engraved natural history plates (one folding). Expertly bound to style full period tree calf, flat spine ruled in gilt, red morocco lettering piece.

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

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

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

(#29833)

\$ 5,400

Frontispice.



*Mico Chlucco the Long Warrior,
or King of the Seminoles.*

4 BIBLE IN GERMAN.

Biblia, das ist: die ganze go"ttliche Heilige Schrift Alten und Neuen Testaments, / nach der deutschen Uebersetzung D. Martin Luthers.

Germantown, PA: Christoph Saur, 1776. Thick quarto. [4],992,277,[3]pp. Printed in two columns. Title page backed at an early date, foxing. Contemporary calf over wooden boards, brass bosses and cornerpieces. brass hinges and clasps.

The famous Gun-wad Bible of the Revolution: in a lovely contemporary Pennsylvania German binding.

The third bible produced by Sauer (preceded by editions of 1743 and 1763) but perhaps the most famous. Of the 3000 copies printed, many are said to have been destroyed by the British during the Revolution. "At the invasion of Germantown Mr. Sauer fled from the place, and the British troops destroyed nearly all the copies of the Bible, by converting the leaves into litter for their horses, and by using the paper for their cartridges ... Substantially, the editions of 1763 and 1776 are one and the same" (Wright). It would appear that the source of the story of this bible derived from Isaiah Thomas, who writes in his History of America, recounting of the sale of Sauer's estate in 1778, that during the Battle of Germantown the purchaser of the unbound sheets of the 1776 Bible "sold a part of [them] to be used as covers for cartridges."

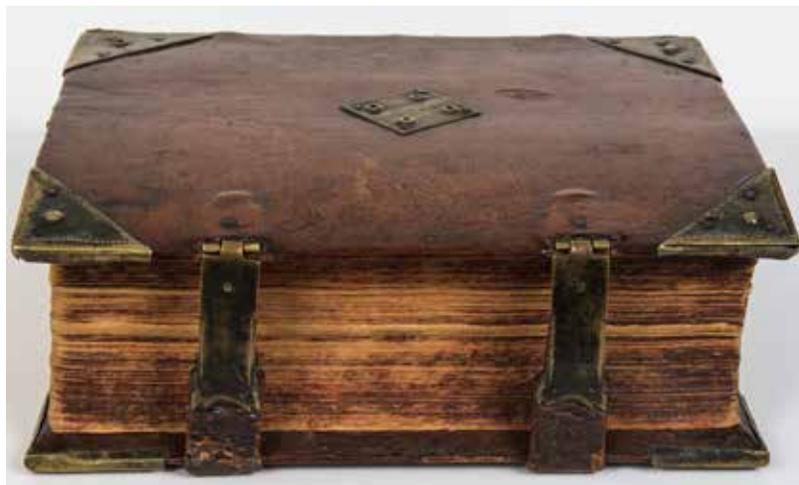
When first published in 1743, Sauer's bible was the first bible in a European language to be published in America and just the second Bible printed in America after John Eliot's Indian Bibles of the 1660s. The present edition precedes the Aitken Bible by six years and is the first bible printed from type cast in America. Sauer's text of the Luther translation was largely based on the Halle Bible, but with the addition of the appendix to the Apocrypha with books 3 and 4 Esdras and 3 Maccabees supplied from the Berlenburg version.

There are several variants of the edition: In this copy the main title-page is printed in black only and on the New Testament title-page the place of printing is given as "Germantown."

Arndt, The First Century of German Language Printing in the United States of America 475; *Darlow & Moule* 4240; *Evans* 14663; *Hildeburn* 3336; *O'Callaghan*, p. 29; *Sabin* 5194; *Wright, Early Bibles of America*, pp. 28-50; *Rumball-Petre* 162; *Thomas, History of Printing in America*, pp. 41113.

(#35000)

\$ 4,000



5 CARTWRIGHT, George (1739-1819).

A Journal of Transactions and Events during a Residence of nearly sixteen years on the coast of Labrador containing many interesting particulars both of the country and its inhabitants not hitherto known. Illustrated with proper charts.

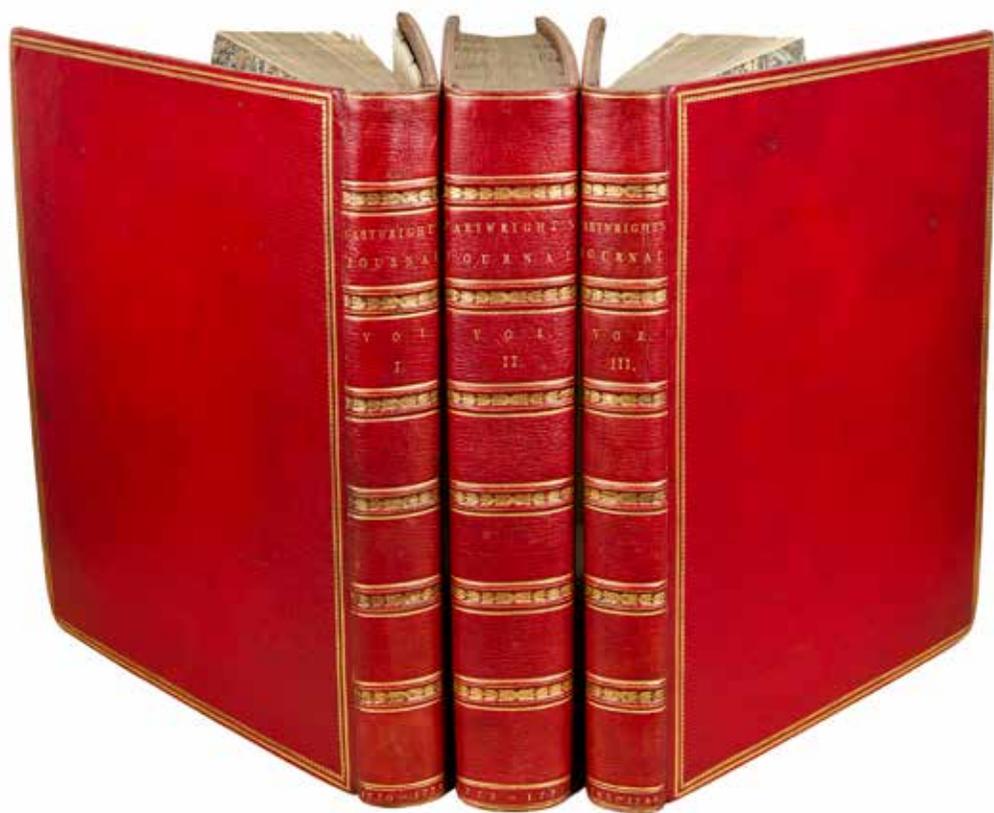
Newark: Allin & Ridge, 1792. 3 volumes, quarto (13 1/4 x 10 3/4 inches). 6pp. list of subscribers. Engraved portrait frontispiece of the author in three states (India paper proof, proof before letters and hand-coloured), two engraved folding maps (on three sheets). Contemporary red straight-grained morocco, by Kalthoeber with his binder's ticket, covers bordered in gilt, spine with double raised bands in seven compartments, gilt roll tool between each band, lettered in gilt in the second and third compartments, gilt turn-ins with matching inner joints, marbled endpapers, gilt edges. *Provenance*: William Beckford (pencil note on blank page at beginning of vol.1); A. S. W. Rosenbach (catalogue 8, item 236); Kenneth Nebenzahl (catalogue 33, item 31); Sotheby's London, 13 April 1989, lot 316 to; Franklin Brooke-Hitching.

The Beckford copy of a classic work of Canadiana and 18th-century travel literature: one of only fourteen large-paper copies, here with the frontispiece in three states and in a spectacular contemporary binding by Kalthoeber.

George Cartwright first visited the Americas in the spring of 1766, when his brother John was first lieutenant of the *Guernsey*, flagship of Commodore Hugh Palliser. Cartwright sailed with the governor-designate to Newfoundland where he spent a season cruising along the northeast coast. He returned in the spring of 1768 and took part in an expedition to the interior of Newfoundland to establish friendly relations with the Beothuks at Red Indian Lake. Cartwright's army career was foundering, so he determined to set up as a trader and entrepreneur in Labrador, and in 1770 he went on half pay.

Raids by the Americans, competition between the English and French fishermen, and between the different English merchant houses, along with the hostility between the natives and Europeans all made for an unstable business atmosphere during Cartwright's time in Labrador and Newfoundland. None of this was helped by the political problems caused by the rival authorities of Quebec and Newfoundland. The scene of his operations from 1770 to 1786 was the stretch of coastline between Cape Charles, where he occupied Nicholas Darby's old site, and Hamilton Inlet. From the stations he established, he engaged with his servants and sharemen in the fisheries for cod, salmon, and seals, and the trade in furs. The present work gives a fascinating insight into the business life of the region.

But this work offers much else besides: a detailed record of the seasons with fine meteorological and natural history observations as well as extensive notes on the numerous hunting expeditions that Cartwright undertook. "The journal is, above all, testimony to a persistent, curious, and resourceful mind. In his relations with the native peoples of Labrador, especially the Inuit, Cartwright displayed an honesty which led to mutual trust. In 1772 he took a family of five Inuit to England, where they created considerable interest, meeting with the King, members of the Royal Society including Joseph Banks, and James Boswell, who reported to a skeptical Samuel Johnson his ability to communicate with them by sign language ... What has only recently been properly recognized, however, is the interest of Cartwright not only in the Inuit language and its study, but also in making himself a glossarist of 18th-century Newfoundland English; and he was a close student of and perhaps contributor to the work of



such scientific contemporaries as Banks, Thomas Pennant, and Daniel Carl Solander. Of his sole essay as a poet, *Labrador: a poetical epistle* (composed in 1784 [and bound at the back of the final volume of the present work]), Cartwright himself warned the reader: Tho I have often slept whole nights on mountains as high as that of famed Parnassus, yet, never having taken a nap on its sacred summit, it cannot be expected, that I should have awoke a Poet. Yet less interesting verses have attracted the industrious attention of Canadian literary historians, and among writings from the New World a more singular 18th-century document than the journal itself is hard to find” (Professor G.M. Story in the *Dictionary of Canadian Biography*).

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

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

Of the 349 listed subscribers, only 14 sets are designated as large paper (including sets belonging to the Prince of Wales, the Duke of York, the author’s family members and few others). Unlike other known copies of the large paper, the present set includes the frontispiece in three states (other sets only have two). Furthermore, the present set is in a spectacular contemporary binding by Kalthoeber, with his ticket. When sold by A.S.W. Rosenbach in 1917 for \$275, he proclaimed this set to be “the finest known.” (To put that \$275 price in perspective, a hand coloured Catlin North American Indian Portfolio was offered for sale by Rosenbach that same year for \$100; a first edition Lewis and Clark for \$60; and also marked \$275 was a hand drawn survey of Monticello by Thomas Jefferson). The ultimate copy of a classic 18th century work of Canadiana and travel literature.

Brunet I, 1606; Gagnon I, 703; Lande 106; Matthews 226; Morgan p.64; JCB II, 3516; O’Dea 245a; Sabin 11150 (incorrect collation); Story p.158; TPL 586; Watters p.683; Vlach 138.

(#28192)

\$ 49,500



Customs of the mountain people

From a drawing by W. B. Wood

6 CATLIN, George (1796-1872).

Catlin's North American Indian Portfolio. Hunting scenes and amusements of the Rocky Mountains and prairies of America. From drawings and notes of the author, made during eight years' travel amongst forty-eight of the wildest and most remote tribes of savages in North America.

New York: James Ackerman, 304 Broadway, cor.[ner] Duane St., 1845. Folio (21 3/4 x 15 3/8 inches). Letterpress title (verso blank), 1p. "To the American Public" (verso blank), pp.[5-]16 explanatory text. 25 hand-coloured lithographic plates after Catlin. Expertly bound to style in half red morocco and publisher's cloth boards with morocco label. Housed in a red morocco backed box. *Provenance*: Edward Eberstadt (catalogue 127:113, pencil note on front endpaper); Frank T. Siebert (his sale, Sotheby's New York, 28 October 1999, lot 845).

The very rare first American edition of Catlin's masterpiece: among the most rare and desirable of all American color plate books or western Americanum.

This is only the eleventh known copy of the coloured issue of the American edition of the *North American Indian Portfolio*, according to William Reese's census of over 160 sets, and corresponds to Reese issue 6. Bennett states: "This book is of the most excessive rarity and worth several times the value of the more common British printing." A highly important record of a "truly lofty and noble race...A numerous nation of human beings...three-fourths of whose country has fallen into the possession of civilized man...twelve million of whose bodies have fattened the soil in the mean time; who have fallen victims to whiskey, the small-pox, and the bayonet" (Catlin).

Catlin first published his *North American Indian Portfolio*... in two issues in London in late November 1844. The first issue was hand-colored, the second had tinted plates. Both the London editions are now very rare, but they are known in roughly tenfold the number of this incredibly rare American edition, evidently published without Catlin's knowledge or consent in New York in 1845. It is a milestone in lithography in the United States. It was issued in a hand-colored edition on paper, in a hand-colored edition on card, and in a tinted edition on paper. Of the 160 copies of Catlin's work located in a census by William Reese, only sixteen were the American edition. Of the sixteen other located copies, half have the plates colored and printed on paper, as in the present copy. Only three American editions have appeared at auction since the late 1970s, while the London edition appears with some regularity. On a leaf after the titlepage, the publisher, Ackerman, proudly states that he is happy to prove that American work can be the equal of anything produced in Europe; his preface is given in full below.

Catlin's North American Indian Portfolio contains the results of his years of painting, living with and travelling amongst the Great Plains Indians. Catlin summarized the American Indians as "an honest, hospitable, faithful, brave, warlike, cruel, revengeful, relentless, - yet honourable, contemplative and religious being." In a famous passage from the preface to the London edition of his *North American Indian Portfolio*., Catlin describes how the sight of several tribal chiefs in Philadelphia led to his resolution to record their way of life: "the history and customs of such a people, preserved by pictorial illustrations, are themes worthy of the lifetime of one man, and nothing short of the loss of my life shall prevent me from visiting their country and becoming their historian." He saw no future for either their way



THE BAGA DANCE.

of life or their very existence, and with these thoughts always at the back of his mind he worked, against time, setting himself a truly punishing schedule, to record what he saw. From 1832 to 1837 he spent the summer months sketching the tribes and then finished his pictures in oils during the winter. The record he left is unique, both in its breadth and also in the sympathetic understanding that his images constantly demonstrate. A selection of the greatest of images from this record were published in *Catlin's North American Indian Portfolio* in an effort to reach as wide an audience as possible. In addition to publishing the present work, Catlin also spent from 1837 to 1852 touring the United States, England, France and Holland with his collection of paintings, examples of Indian crafts and accompanied by representative members of the Indian tribes. A financial reverse in 1852 meant that he lost the collection, but he spent his later years making several trips to South and Central America, sketching the natives there.

Ackerman's introduction to this New York edition reads, in full: "To the American Public. A young American artist ventures to challenge for his works that encouragement which has hitherto been ministered too sparingly to American productions. As a nation, we have so long been reproached with inability to produce pictorial embellishments equal to the European that, although a mistaken, it has become a received opinion. The enthusiastic author of the London Edition of this splendid and talented work has practically succumbed to the prevailing yet unjust prejudice, and has carried the results of his daring genius and enterprise to a foreign mart; sending from abroad, and from the hands of European artists, an American production in foreign habiliments to be patronized in the author's own land. The Artist and publisher of the republication on this side of the water, evincing through this, his enterprise, of *American Art*, an abiding confidence in the taste, judgement and liberality of his countrymen, has ventured (with a mere change of dress), to offer a cheaper, and he trusts, a better edition than the costly London copy. Fully equal, or greatly superior, the critical justice of the country may decide it to be. Of this favorable result, hope may tell the Artist a "flattering tale", yet he would plead enthusiasm, without which the life and spirit of all art dies. At all events, the greater cheapness of this edition is as unquestionable, as that it is purely "American fabric" recommends its patronage. In fact, the Artist would contest the received opinion, that nothing pictorial can be executed in this country equal to the European productions, and would leave his countrymen to carry out the experiment, whether it be not that patronage is alone wanting to produce originals- or republications equal if not superior to those of all Europe. This venture, receiving no impulse from the powerful arm of an overflowing government treasury, starts on an "Exploring Expedition" of its own, into the waters of criticism; and, if but prosperous gales attend its return, the grateful Artist pledges his unwearied efforts to produce nothing but the best specimens of American delineative art, wherewith to acknowledge the patronage and indulgence of his countrymen and to vindicate the capacity of our native artists."

Bennett, p.22; Howes C243; McGrath, pp.52-53; Reese, Issue 6; Siebert Sale 845 (this copy); Reese, Stamped with a National Character 25; Wagner-Camp 105A:3.

(#34795)

\$ 235,000



NORTH AMERICAN INDIANS.

Illustration by G. B. Wood, from the Smithsonian Institution.

7 [CONTINENTAL CONGRESS].

Journal of the Proceedings of the Congress, held at Philadelphia, September 5, 1774.

Philadelphia: Printed by William and Thomas Bradford, at the London Coffee House, 1774. 8vo (7 3/4 x 4 3/4 inches). [4],144pp. Expertly bound to style in quarter 18th century russia over period marbled paper covered boards, flat spine divided into compartments with gilt double fillets, morocco lettering piece in the second compartment, the others with a repeat decoration in gilt. Housed in a modern full blue morocco box.

The journal of the first Continental Congress.

The Journals of the first Continental Congress, describing meetings from Sept. 5 to Oct. 20, 1774, is one of the most basic documents of the American Revolution. This is the very rare issue of 144 pages, with the correctly dated state of the titlepage, probably issued several months after the first (with 132pp. only, omitting the Petition to the King, and the correct date in Roman numerals).

Committees of Correspondence, responding to the Intolerable Acts passed by Parliament in the wake of the Boston Tea Party, resolved to hold a Continental Congress in June of 1774. Delegates from twelve colonies (none from Georgia) gathered in Philadelphia in the fall. It included many of the most distinguished men in America: Samuel and John Adams, Roger Sherman, John Jay, Joseph Galloway, John Dickinson, Richard Henry Lee, George Washington, Edmund Pendleton, and Henry Middleton, among others. The Congress succeeded in taking numerous important steps. On Oct. 14 they adopted a Declaration of Rights, and agreed to an Association governing imports and exports and boycotting British goods. They also drafted and sent an Address to the People of Great Britain and another Address to the Inhabitants of the Province of Quebec. They agreed to reassemble on May 10, 1775.

This issue of the Journals adds twelve highly important pages of text, consisting of the address to King George III ("The Petition to the King") arguing the American position, asking for redress, and promising loyalty if the status quo of 1764 was restored. This text was agreed upon and voted in executive session on Oct. 1, 1774, and probably reached England in early November. This text does not appear in the 132pp. issue, probably published in November, because it was still secret. The Petition certainly reached Lord North, but it is unclear the King ever saw it. By mid-January 1775, as the flow of events progressed and it seemed unlikely there would be a response (there never was), it was published in this second issue of the Journals, possibly issued on Jan. 17-18, 1775.

The titlepage for the Journal of 1774 bears the famous seal of the Congress, showing twelve hands representing the twelve participating colonies supporting a column topped with a Liberty Cap and resting on the Magna Charta. Rare and desirable.

Evans 13737, Howes J263, "aa."
(#28959)

\$ 60,000

JOURNAL
OF THE
PROCEEDINGS
OF THE
CONGRESS,

Held at PHILADELPHIA,
September 5, 1774.



PHILADELPHIA:
Printed by WILLIAM and THOMAS BRADFORD,
at the *London Coffee-House.*
M,DCC,LXXIV.

8 DECLARATION OF INDEPENDENCE. - Eleazer HUNTINGTON (engraver).

In Congress, July 4, 1776. The Unanimous Declaration of the Thirteen United States of America.

[Hartford, Connecticut]: Eleazer Huntington, [1820-1824]. Engraved broadside, printed on wove paper. Sheet size: approximately 25 x 20 inches. Expert restoration.

Among the rarest broadside printings of the Declaration in the early 19th century.

According to John Bidwell's list, this is the sixth broadside edition of the *Declaration of Independence*. Bidwell locates only three copies of the Huntington printing of the Declaration, at the Huntington Library, Massachusetts Historical Society, and American Antiquarian Society.

The *Declaration of Independence*, the foundation document of the United States, has been printed numerous times since its original publication in 1776. At first as broadsides, then as an essential addition to any volume of laws, it was from the beginning a basic work in the American canon. The present document is one of the earliest broadside editions of the *Declaration*, done within a few years of the first broadside republications

In the period following the war of 1812, Americans began to look back, for the first time with historical perspective, on the era of the founding of the country. The republic was now forty years old, and the generation which had taken part in the American Revolution, including the signers of the Declaration, was dropping away. With nostalgia and curiosity Americans began to examine the details of the nation's founding: documents such as the debates of the Constitutional Convention were published for the first time. Against this background it seemed extraordinary that the Declaration of Independence, as created, was unknown to Americans, when the text was so central to the national consciousness. Several entrepreneurs set out to bridge this gap by printing exact copies of the document, often featuring calligraphic text, portraits, or other decorative flourishes.

The first to do so was a writing master named Benjamin Owen Tyler, who created a calligraphic version of the *Declaration...* and published it in 1818, recreating exactly the signatures of the signers as they appeared on the original. Three other broadside printings of the *Declaration...* were issued in 1818 and 1819, each containing ornamental borders or illustrations. These were followed in the early 1820s by the present printing by Hartford engraver and penmanship author Eleazer Huntington. Huntington followed Tyler's example by creating a calligraphic facsimile of the *Declaration...*, but stripped out the ornaments and illustrations that had been added by previous publishers, returning the document to the simple title and text of the original, and providing the signatures of the signers in exact facsimile.

John Bidwell, "American History in Image and Text" in *Proceedings of the American Antiquarian Society*, 1988, Vol. 98, pp.247-302 (also issued as a separate pamphlet by AAS), item 6.

(#34810)

\$ 15,000

9 DES BARRES, Joseph F. Wallet (1721?-1824).

[The Atlantic Neptune Published for the Use of the Royal Navy of Great Britain ... Vol. II] ... The Sea Coast of Nova Scotia; exhibiting the diversities of the coast and face of the country near it: the banks, rocks, shoals, soundings &c. together with remarks and directions of the conveniency of navigation and pilotage. Surveyed by Order of the Right Honourable the Lords Commissioners of the Admiralty.

[London: The Admiralty, circa 1781]. Folio (25 x 16 1/2 inches). Engraved, printed on laid paper and mounted on guards throughout. Engraved title, engraved and hand-coloured references sheet, 4 text leaves (Contents of the Charts [folding], Tables [letterpress and folding], Directions for Canso Harbour, Remarks on the Isle of Sable]. 33 engraved and aquatint charts and views, most hand coloured. Expertly bound to style in half russia and period marbled paper covered boards, spine with raised bands in seven compartments, red and black morocco lettering pieces.

The eastern Nova Scotia section of Des Barres' masterpiece, The Atlantic Neptune: here with many of the rare views seldom found in copies, and with period hand-colouring throughout. One of the greatest achievements of 18th century cartography, Des Barres charted the Nova Scotia coastline with a degree of accuracy not seen before and with a level of artistry not seen since. A major cartographic landmark and the best depiction of the North American coast during the American Revolution.

Joseph Des Barres was born in Switzerland in 1721 and educated in Basel before emigrating to England and entering the Royal Military College where he learned engineering and the art of surveying. In 1756, Des Barres was commissioned a Lieutenant in the Royal American Regiment and despatched to North America. He served in America during the Seven Years War under Colonel Bouquet, Lord Howe and General Amherst, and participated in the Quebec campaign as General Wolfe's engineer.

The end of the French and Indian War opened much of Canada to British trade; surveys of the region were immediately ordered, as the waterways were deemed of vital economic importance to the inland fur trade. Des Barres, having proven himself during the war, was selected to survey the coasts of Nova Scotia, at the outset, and eventually much of the coastline of the American colonies. The work was difficult and at times dangerous, but Des Barres persisted at the task and repeatedly rechecked his surveys to ensure their accuracy. Returning to England in 1774, and upon the urging of Lord Howe, publication of Des Barres surveys was begun on a scale not previously attempted in Great Britain. Beginning with his surveys of Nova Scotia, Des Barres over a ten year period would publish his Atlantic Neptune, comprised of maps and views from his own surveys and those of other military officers (including Major Samuel Holland, for example), depicting the entire North American coast, from Canada to the Gulf of Mexico. It would prove to be "the most splendid collection of charts, plans and views ever published" (Rich).

The publication history of Des Barres's great work is extraordinarily complex. The atlas was published in four sections: Nova Scotia, New England, the Gulf of St. Lawrence and the coast from New York to the Gulf of Mexico. The atlas was published in two forms: in large flat volumes with the maps largely unfolded (as here), or as tall volumes with folded maps and plates (the latter being a form more conducive to shipboard use). The four sections were



offered for sale both together, and separately. The charts and views within the volumes were sold individually as well. Copies of the Atlantic Neptune are generally found with title pages dated 1777, 1778, 1779, 1780 or 1781. However, these do not necessarily comprise specific editions, due to their bespoke nature and the fact that the contents evolved considerably over the course of publication.

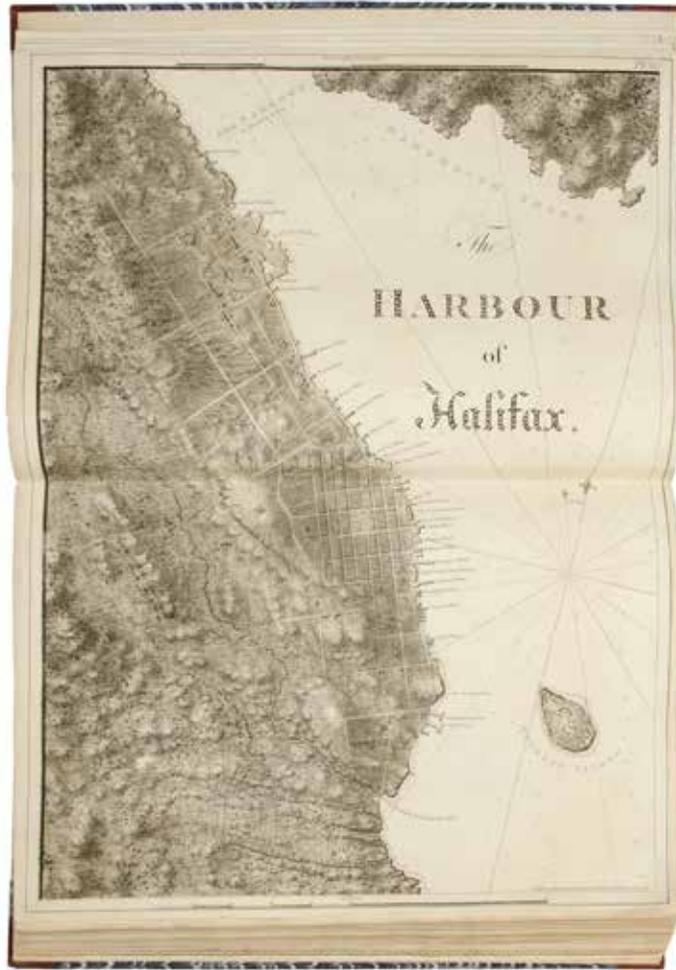
Des Barres continually updated his charts and views, yielding an incredible number of variants and states. Perhaps the greatest variations are seen, however, within the views. The views, were not included in all copies of the Neptune, with many extant examples merely a collection of the charts. The views are found as line engravings with elaborate hand colouring, as uncoloured aquatints, or as aquatints printed in sepia. For many of the views, Des Barres reworked the plates over the publication history, adding shading, ships, or in some cases hammering out the copperplates and beginning the engraving entirely anew.

It is believed that copies of the Atlantic Neptune were compiled on a bespoke basis, or based on the sheets available at the time of purchase; i.e. that as the charts and views were for sale individually, that the stock of sheets with which to make up copies of the Neptune changed frequently. Furthermore, as Des Barres was continuously re-working plates, some charts and views were not available at all times. During the course of publication, some views were dropped entirely, some views were replaced by others and new charts and views were inserted into copies whenever they were ready regardless of "edition." Copies of the Neptune with similarly dated title pages, therefore, are infrequently comprised of identical contents and no copy of the Atlantic Neptune can possibly be comprised of all known views (unless, of course, views were added as extra-illustrations at a later date).

The present second half of Nova Scotia section (i.e. the eastern half, including both the south east and north east coasts, as well as the Gut of Canso and Sable island) includes 33 charts and views, most with period hand colouring. The charts are, without exception, beautifully presented and of an accuracy that was unheard of in the eighteenth century. This section also includes views and coastal profiles. Des Barres wished to give accurate depictions of the towns, harbours and views to be found all along the east coast of North America and he personally executed most of the drawings on which the original engravings were based. The present volume contains some of the most lavish of Des Barres's aquatint engravings. Many of the most interesting points of the entire coast are covered. Of particular interest are the fine views of Sable Island, whose shallow shifting shoals of sand were a graveyard for unwary ships. Des Barres spent two seasons here, and his aquatints show the island, his camps and his team at work.

The present collection comprises:

- 1) The South East Coast of Nova Scotia. On four sheets, joined. Stevens 44f.
- 2) Halifax Harbour. On three sheets, joined. Stevens 45i.
- 3) [Plan of Halifax]. Double-page sheet. Stevens 46e. Minor restoration to losses at corners.
- 4) [Six views of Halifax Harbour]. Double-page sheet, lower view hand coloured. Stevens 48e.
- 5) [Chart of Egmont Harbour, with inset views]. Double-page sheet, hand coloured. Stevens 49g.
- 6) [Chart of Keppell Harbour and Knowles Harbour, with inset views]. Two double page sheets, hand coloured. Stevens 50e.
- 7) [Six views of Cape Egmont, Egmont Harbour, etc.] Double-page sheet, two views hand coloured. Stevens 51e.
- 8) [Chart of Spry Harbour, Port Pallisser, etc.]. Two double page sheets, hand coloured. Stevens 52g.
- 9) [Chart of White Islands Harbour, Port Stephens, etc.]. Two double page sheets, hand coloured. Stevens 53e.
- 10) [Chart of Sandwich Bay]. Two double page sheets, hand coloured. Stevens 54g.
- 11) [Chart of Torbay, with inset view of Berry Head]. Double-page sheet, hand coloured. Stevens 55f.
- 12) [Chart of White Haven, with inset view] Double-page sheet, hand coloured. Stevens 56g.
- 13) [Chart of Canso Harbour with inset view of Port George]. Double-page sheet, hand coloured. Stevens 57g.
- 14) [Chart of Crow Harbour]. Single page sheet, hand coloured. Stevens 58f.
- 15) [Chart of St. Peters Bay, with inset view of Cape Round]. Double-page sheet, hand coloured. Stevens 59f.
- 16) [Chart of Milford Haven, with inset view]. Double-page sheet, hand coloured. Stevens 60f.
- 17) [Chart of Conway Harbour & Port Aylesbury]. Double-page sheet, hand coloured. Stevens 62g.
- 18) [Eight views, From White Islands to St. Mary's River, Entrance of Milford Harbour, etc.] Two double-page sheets, hand coloured. Stevens 61e.
- 19) [Chart of Lennox Passage, Richmond Isles, &c.] Three double-page sheets, hand coloured. Stevens 63d.
- 20) [Chart of the North East Coast of Nova Scotia] Three double-page sheets, hand coloured. Stevens 67e.
- 21) [Chart of the Gut of Canso]. Three double-page sheets, hand coloured. Stevens 66g
- 22) [Chart of Port Hood]. Double-page sheet, hand coloured. Stevens 69i.
- 23) Entrance of Port Hood. Double-page view printed in sepia. Stevens 70A. Unrecorded scratch proof.
- 24) A View of the Plaister Cliffs on the West Shore of George's Bay. Double-page view printed in sepia. Stevens 70Ba
- 25) [Chart of Frederick Bay, Pictou Harbour, etc.]. Four double-page sheets, hand coloured. Stevens 71g.
- 26) [Chart of the Coast from Bay Verte to Bugtush]. Double-page sheet, hand coloured. Stevens 68e.
- 27) [Chart of Port Shediack and Cocagne]. Double-page sheet, hand coloured. Stevens 72h.
- 28) The Entrance of Louisbourg Harbour on the Island of Cape Breton. Double-page sheet, printed in sepia. Stevens 65c.
- 29) [Chart of the Isle of Sable]. Two double-page sheets, hand coloured. Stevens 73h.



- 30) [Five views of the Isle of Sable]. Double-page sheet, hand coloured. Stevens 74f.
31) The Isle of Sable. Four double-page sheets, hand coloured. Stevens 76d.
32) [Seven views or elevations of the Isle of Sable]. Two double-page sheets, hand coloured. Stevens 75c.
33) A View from the Camp at the East End of the Naked Sand Hills, on the South East Shore of the Isle of Sable. Double page sheet, printed in sepia. Stevens 77b.

The copper plates for the charts and views would continue to be used following the American Revolution, with some copies of the *Atlantic Neptune* found with charts on wove paper from the 19th century. In 1784, Des Barres, who had large land holdings in the Maritimes, became Lieutenant Governor of Cape Breton and in 1804, the Lieutenant Governor of Prince Edward Island. He died in Halifax in 1824 at the age of 103.

John Carter Brown Library Charting the East Coast of North America, The Atlantic Neptune (Providence: 1972); Robert Lingel 'The Atlantic Neptune' in the Bulletin of the New York Public Library, July 1936, pp.571-603; Augustus P. Loring 'The Atlantic Neptune' in American Maritime Prints (New Bedford: 1985); NMM III, p. 380; Phillips Atlases 1198-1205, 3654-3659; Streeter Sale 706

(#12675)

\$ 72,500

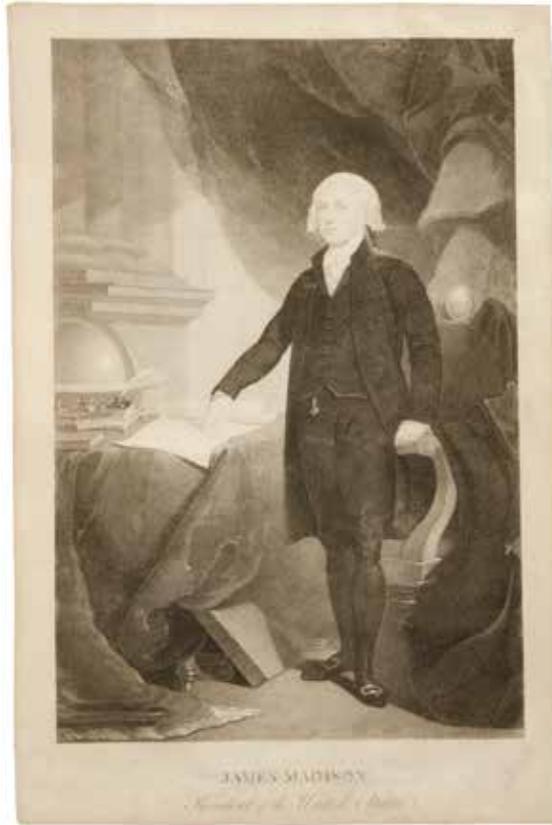
10 EDWIN, David after Thomas SULLY.

James Madison, President of the United States.

[Philadelphia: Published by W. H Morgan & Co., 1810]. Stipple engraving. Image size: 19 7/8 x 13 1/16 inches. Expert restoration, principally in the lower margin.

The most famous portrait of James Madison by one of America's most esteemed engravers, David Edwin.

David Edwin was one of the most accomplished American engravers, producing a legacy of enduring prints that remain a wonderful record of our nation's history. Edwin was born in England and at an early age apprenticed to the Dutch engraver Jossi. Making his way to Philadelphia he worked for the notable publisher T.B Freeman where he devoted himself to the production of portraits. During his illustrious career Edwin worked with some of the most famous American painters of his day, artists such as Gilbert Stuart and Edward Savage. Edwin's monumental engraving of Madison follows a developed tradition of American Presidential portraiture established in earlier portraits of George Washington and Thomas Jefferson. During this period a grand American style developed which instituted visual iconography for presidential portraiture, it combined composition and symbol to create a model which would be used for centuries. As in previous portraits, Madison is shown standing at a table with his hand resting on the Constitution; he is surrounded by symbols of his presidency. The quill, inkstand, and piled books represent him as a working statesman, while the globe identifies Madison as an enlightened philosopher. This visual iconography extends into the surrounding setting which is reminiscent, in its classical simplicity and draped softness, of the background in portraits of European royalty. This magnificent portrait of Madison stands at the beginning of a long tradition of Presidential portraiture; in its composition and appearance it acts as a symbol of national identity and bears witness to the American dream of enlightened leadership.



Cunningham, Popular Images of the Presidency: From Washington to Lincoln p. 137-144; Concise Dictionary of American Biography p.265

(#34647)

\$ 2,850



11 FRÉMAUX, Léon J. (1821-1898).

New Orleans Characters.

[New Orleans]: Psychaud & Garcia, 48 Camp Street, 1876. Folio (13 11/16 x 9 3/4 inches). Lithographed and mounted on cloth guards throughout, title with oval hand-coloured vignette, 16 hand-coloured plates, each with title beneath. Publisher's half black morocco and pebbled cloth covered boards, lettered in gilt on the upper cover. Front joint starting. Housed in a black morocco backed box.

A classic American colour-plate book which offers a new and improved take on the twin European traditions of suites of plates of regional costume and street cries.

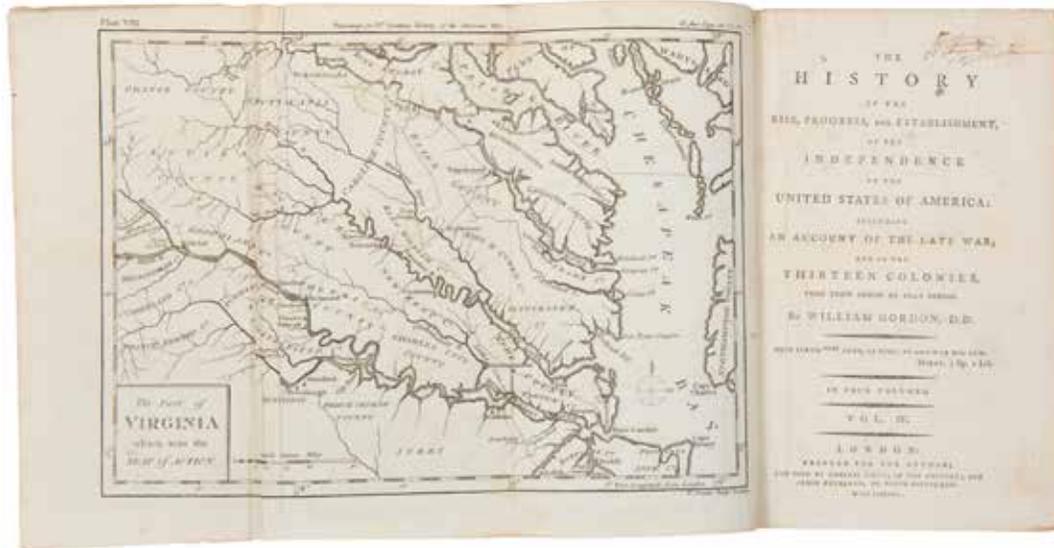
“Costume books and illustrations of typical trades and occupations, so common in European color plate books, are comparatively rare in America. This book of New Orleans street characters may be the best example of the genre printed in the United States.” (Reese). It clearly helped that Frémaux, a Louisiana native, empathized with his subjects. He has managed to truly capture not only the individuals but also to embody the varied and colourful character of the city of New Orleans itself. His training as an engineer and cartographer will have



served Frémaux well when it came to recording the details that make an image memorable: the pearl earring of Rose Nicaud, the first coffee vendor in New Orleans (see the final plate); the drummer's toeless shoe (plate 6 of the man who drummed up business for auctioneer, Placide J. Spear). Three of the plates are of characters from the "professional" classes and are probably all portraits of individuals that their contemporaries would have recognized: an early owner has noted in pencil that the first plate 'A Cotton Classer' is of 'Jules Lemairé', whilst the second plate ('Sugar broker & Weigher') is apparently a double portrait of 'Buck Miller' and 'O'Connell'. The remaining plates are all of street vendors or workers, and, whilst they are all drawn from life, they are more generic in nature - the two exceptions of identified individuals are the drummer and coffee seller already mentioned. The titles beneath each plate are in English (7) or English and Louisiana patois (5). Each plate is numbered, nine with a small number in the lower left corner of the image, but 7 have the number incorporated into the image itself; '1' is stamped onto the cotton bale; '2' is on the weighing machine; '10' is on the side of the hand-wagon, etc.

Bennett p.44; Howes F362; Reese Stamped with a National Character 93.
(#34513)

\$ 10,000



12 GORDON, William (1728-1807).

The History of the Rise, Progress, and Establishment, of the Independence of the United States of America: including an Account of the Late War; and of the Thirteen Colonies, from their origin to that period.

London: Printed for the Author, 1788. 4 volumes, 8vo. 9 engraved folding maps and plates. Repaired tear to map of Yorktown. Contemporary tree calf, rebaked.

The first edition of the "first full-scale history of this war by an American; to its preparation Jefferson contributed some aid" (Howes).

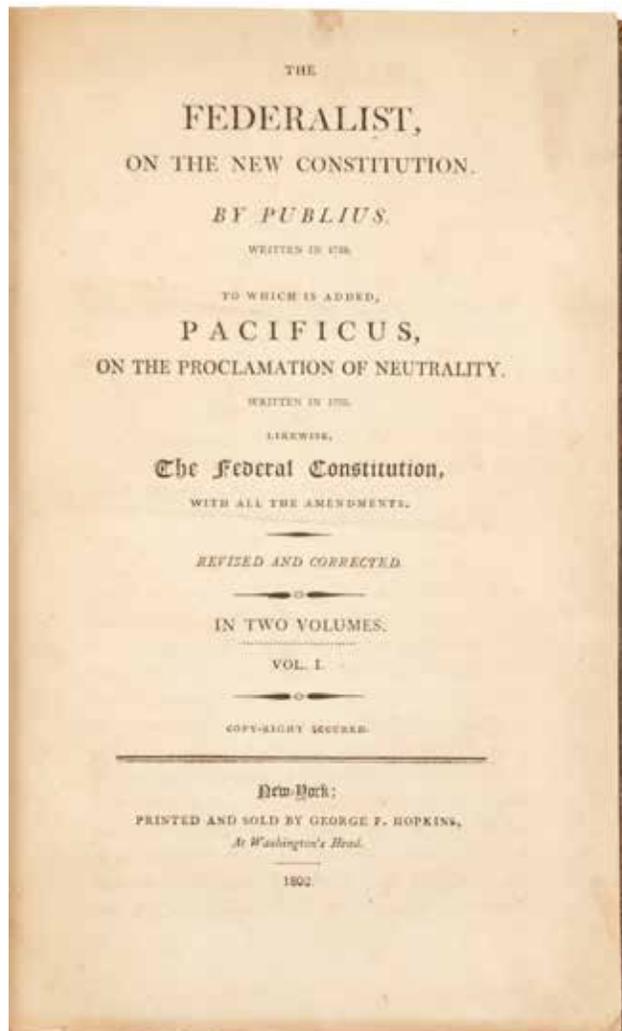
Gordon was a dissenting minister in England, who like many of his class sympathized with the contention of the Thirteen Colonies. Going to America during the disturbances, and becoming pastor of the church at Jamaica Plain, now a district of Boston, he was throughout the Revolution a spectator close at hand of many important events, and the associate of many of the chief patriots. "Gordon is deservedly reckoned as the most impartial and reliable of the numerous historians of the American Revolution" (Sabin).

The work is noted for its folding maps, engraved by T. Conder, which include a general map of the United States, as well as maps of New England, New Jersey, Virginia, the Carolinas, maps of the areas surrounding Boston and New York City, plus battle plans of Fort Moultrie and Yorktown.

Howes G256; Sabin 28011; Larned 134; Gephart 996; Nebenzahl, Battle Plans of the American Revolution 23, 63, 86, 105, 201.

(#34890)

\$ 9,500



13 HAMILTON, Alexander (1755-1804), James MADISON (1751-1836) and John JAY (1745-1829).

The Federalist, on the New Constitution. by Publius. Written in 1788. To which is added, Pacificus, on the Proclamation of Neutrality. Written in 1793. likewise, the Federal Constitution, with all the Amendments.

New York: Printed and sold by George F. Hopkins, 1802. 2 volumes, 8vo (8 1/8 x 5 inches). viii,317,[1]pp., complete with two pages numbered 167 and two pages numbered 168 (as noted on the errata on verso of the vol I terminal text leaf), and with page numbering 263-270 repeated; v,[3],351, [1] pp., including an ad leaf bound following the table of contents. Expertly bound to style in period tree sheep, flat spines gilt with red and black morocco lettering pieces.

Rare second edition of the most important work of American political thought ever written and according to Thomas Jefferson "the best commentary on the principles of government" - the first edition to identify Hamilton, Jay and Madison as the authors.

The Federalist comprises the collected printing of the eighty-five seminal essays written in defense of the newly-drafted Constitution. The essays were first issued individually by Alexander Hamilton, James Madison and John Jay in New York newspapers under the pseudonym Publius to garner support for the ratification of the Constitution. This first collected edition was published in early 1788: volume I published in March, contains the first 36 numbers, volume II published in May, includes the remaining 49, together with the text of the Constitution. Upon its publication, George Washington noted to Alexander Hamilton that the work “will merit the Notice of Posterity; because in it are candidly and ably discussed the principles of freedom and the topics of government, which will always be interesting to mankind” (George Washington, letter to Hamilton, 28 August 1788).

The genesis of this “classic exposition of the principles of republican government” (R.B. Bernstein, *Are We to be a Nation? The Making of the Constitution*, 1987, p.242) is to be found in the “great national discussion” which took place about the ratification of the Constitution, and the necessity of answering the salvos in print from the Anti-Federalists and other opponents of a strong Federal government. The original plan was for James Madison and John Jay to help Hamilton write a series of essays explaining the merits of their system, whilst also rebutting the arguments of its detractors. “Hamilton wrote the first piece in October 1787 on a sloop returning from Albany...he finished many pieces while the printer waited in a hall for the completed copy” (R. Brookhiser, *Alexander Hamilton: American*, 1999, pp.68-69). In the end, well over half of the 85 essays were written by Hamilton. Despite the intense time pressures under which the series was written “what began as a propaganda tract, aimed only at winning the election for delegates to New York’s state ratifying convention, evolved into the classic commentary upon the American Federal system” (F. McDonald, *Alexander Hamilton: A Biography*, p.107).

Styled the “revised and corrected” edition on the title, with additions to the first edition of 1788, Ford attributes editorship of this second edition to John Wells, though Sabin attributes it to William Coleman, noting it as “the last issued during Hamilton’s life.” The second edition is notable for the addition of the federal constitution and the first eleven amendments, and a series of articles written by Hamilton under the pseudonym “Pacificus,” defending Washington’s “Neutrality Proclamation” of 1793 regarding the Anglo-French war. It is arguably the most complete edition, and the only other English language edition issued in Hamilton’s lifetime. Significantly, it identifies Hamilton, Jay, and Madison as the authors, but does not specify who wrote which essays; “it was at first intended to mark the numbers distinctly which were written by each; but considerations have since occurred which would perhaps render this measure improper.” Clearly issued by Hamilton partisans, the preface implies that virtually all of it was Hamilton’s work, and the republication of the Pacificus essays (written in opposition to Madison) confirms the Hamiltonian slant.

Ron Chernow, Alexander Hamilton (New York, 2004), p.44, 48, 188, 603-6; Cohen 2818; DAB XI, pp.312-13; Ford 21; Howes H114, “aa”; Sabin 23981.

(#34806)

\$ 14,000

14 HARIOT, Thomas; [and John WHITE]. - Theodor DE BRY and Johann Theodor DE BRY.

Admiranda narratio fida tamen, de commodis et incolarum ritibus Virginiae, ... Anglico scripta sermone a Thoma Hariot.

Frankfurt: Theodor De Bry, 1590. Folio. Engraved title to text, letterpress title to plates, engraved arms on dedication leaf, colophon leaf F6, 1 double-page engraved map of Virginia [Burden 76, state 2], 1 engraved plate of Adam and Eve (first state with inscription “Iodocus a Winghe in / Theodore de Bry fe”), 27 engraved plates after John White. Expertly bound to style in early red morocco, spine with raised bands in six compartments, lettered in the second, the others with a repeat decoration in gilt, early marbled endpapers.

A fine copy of the De Bry first edition in Latin of Hariot's Virginia: the first eyewitness pictorial record of the American southeast and the first illustrated account wholly dedicated to any portion of what is now the United States.

The publication of this work by De Bry launched what would later become known as his *Grand Voyages*. It is without question the most important of the series both in terms of contemporary influence and modern historical and ethnographic value. The text describes the first British colony to be established in the New World and is here united by De Bry with engravings based on watercolours by John White, a member of the expedition. This work offered the first accurate accounts and eyewitness depictions of native Americans. In 1584, Sir Walter Raleigh received a ten-year charter to establish the first permanent English settlement in Virginia and over the course of the next five years four expeditions landed at Roanoke for that purpose. The second of those expeditions included mathematician and navigator Thomas Hariot and artist and later colonial governor John White. Upon his return to London, Hariot would privately publish in 1588 *A Brief and True Account of the New Found Land of Virginia* (extant in only 6 known copies) which detailed the explorations and discoveries during the 1585 expedition. The following year Hakluyt would include the text in his seminal *Principall Navigations*.

In 1589, master engraver and publisher Theodor De Bry traveled to London where he met Hakluyt, who told him of the British expeditions to Virginia and shared with him both Hariot's journal and White's watercolours from the expedition. Hakluyt suggested the publication of a series of illustrated voyages to America, beginning with Hariot/White. De Bry returned to Frankfurt and in 1590 published the work in Latin and German. John White's illustrations are among the most famous of early American images. White was the lieutenant-governor of the abortive colony, and a skilled artist. His carefully executed watercolours are remarkably accurate renderings of the Carolina Indians and their customs, costumes, rituals, hunting practices and dwellings. No other artist so carefully rendered American Indians until Karl Bodmer worked on the Missouri in the 1830s. The engravings after White are the best pictorial record of American Indians before the 19th century, while the important map within the work is the first detailed depiction of the Virginia coast and Carolina capes, showing the coast from the mouth of the Chesapeake to Wilmington, North Carolina.

Arents 37; Church 140; Cumming & De Vorse 12; European Americana 590/31; JCB I:396; Sabin 8784; Vail 7 (note).

(#33880)

\$ 65,000



15 HAYDEN, Ferdinand Vandever (1829-1887) and Thomas MORAN (1837-1926).

The Yellowstone National Park and the Mountain Regions of Portions of Idaho, Nevada, Colorado and Utah. Described by Prof. F.V. Hayden ... Illustrated by Chromolithographic Reproductions of Water-colour Sketches, by Thomas Moran.

Boston: L. Prang and Co., 1876. Folio (22 x 19 inches). [2],iv,48pp. of text, including two full-page maps. Fifteen chromolithographs, each on original card mounts. Publisher's half brown morocco over maroon pebbled cloth boards portfolio binding, with four brass clasps, upper cover stamped in gilt "The Yellowstone Park." With original printed grey wrappers for the fifteen parts laid in, within fine modern morocco backed cloth box.

A complete copy of Thomas Moran's finest published work and a masterpiece of chromolithography: the greatest American color plate book of landscape scenery from the post-Civil War era.

This copy is especially remarkable for containing the original wrappers, the first time that we have ever encountered them. There are fifteen wrappers, each of which has printed on the front wrapper: "The / Yellowstone / National Park. / Hayden. / Moran." The verso of the rear wrapper of each of the fifteen parts lists the plates that come with the work, and explains that "each part will contain one plate and its accompanying text. The Title, Table of Contents, Preface, Introduction, and two Maps will be furnished with the last part. L. Prang & Company, Boston."

The stunning views in this book are based on Thomas Moran's work during Ferdinand V. Hayden's 1871 expedition to northwestern Wyoming, the first survey of what would become Yellowstone National Park. During that summer, Moran laid the basis for some of his most famous works rendered in watercolor, oil and here in chromolithographs. These plates were the first to adequately depict the spectacular scenery of Yellowstone, and have long been considered the most skillful and striking prints of the park. Indeed, these images helped define the American West for much of the public.

Louis Prang was the greatest color-printer of his day, and he declared this work his masterpiece. At the time of its production in 1876, it was certainly the most elaborate and successful work of chromolithographic printing undertaken in the United States. Printed on card using numerous lithographic stones to give incredible depth of color, the intended result was to give the prints the appearance of the original paintings. A contemporary review in *The Nation* declared the prints to bear remarkable likeness to the original watercolors, "an accuracy which we do not think could have been surpassed in any country." The review continues by praising Moran's artistic sense, "the boldness and facility of the drawing are really impressive." Another reviewer termed the work "a genuine triumph of American graphic art."

Moran himself praised Prang's efforts, writing to him in 1876: "It is in every respect a most sumptuous & magnificent work....It seems to me that Chromo-Lithography has, in your hands, attained perfection so skillfully have you reproduced every shade and tone of color of the originals."





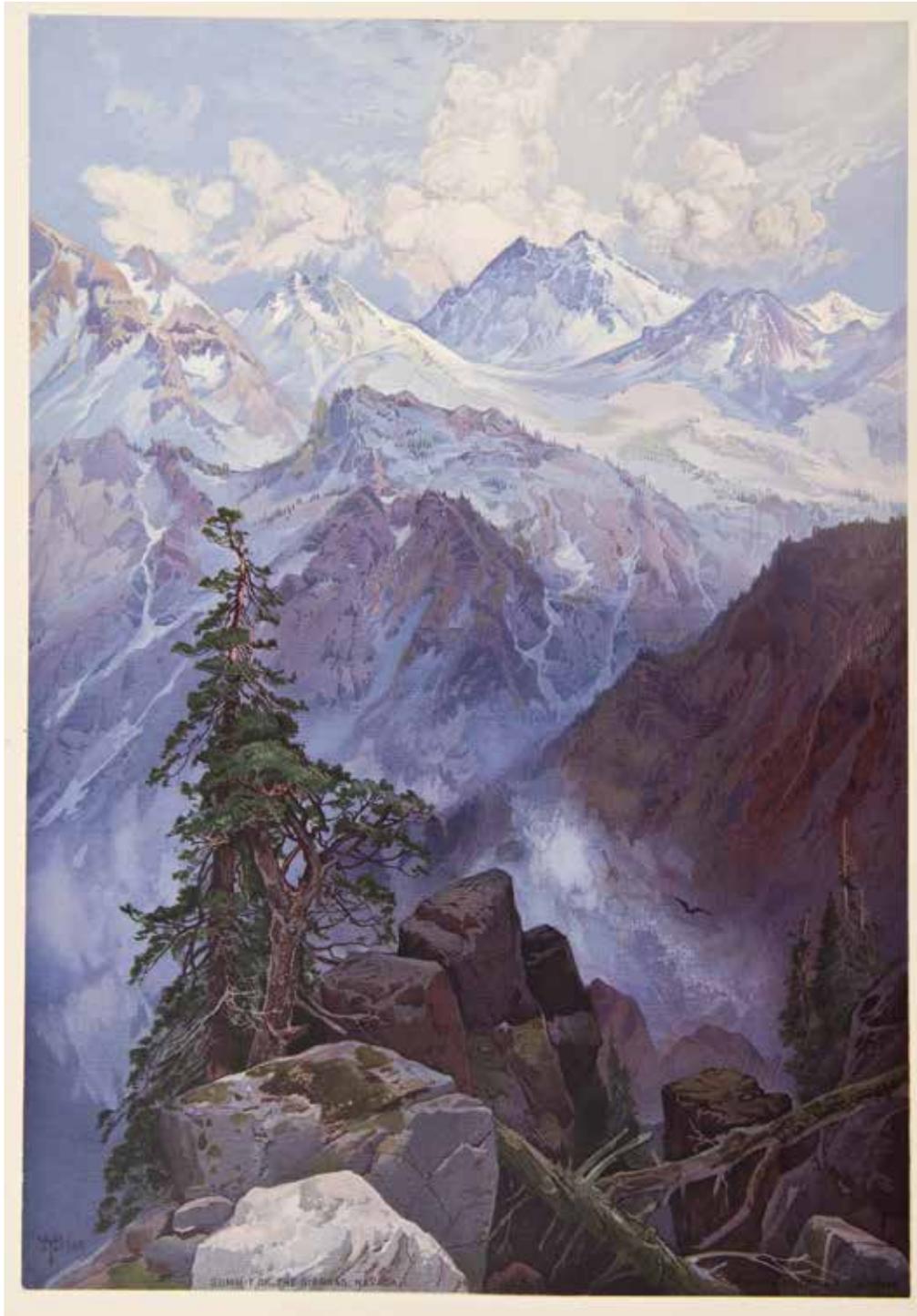
The work's publication marked "the beginning of [Prang's] dominance of the finest American chromolithographic work in the last quarter of the century" (Reese). Bennett concurs, writing, the book is "marvelously reproduced...hand work could never give the effect of perspective and distance achieved in the towering scenes reproduced here." McClinton declares Prang's work to be a "monument of American bookmaking" and the "prints have never been surpassed as examples of the best American chromolithography...unexcelled among illustrations of the Far West." Kinsey aptly sums up Moran's efforts: "Had he done nothing else, Moran would be remembered for this series, which remains a landmark in publishing history."

Issued in a limited edition with the prints loose in a portfolio (as here), and thus easily extracted for display, few complete copies have survived. This copy especially notable for having the original parts wrappers, the first instance of such that we have ever encountered.

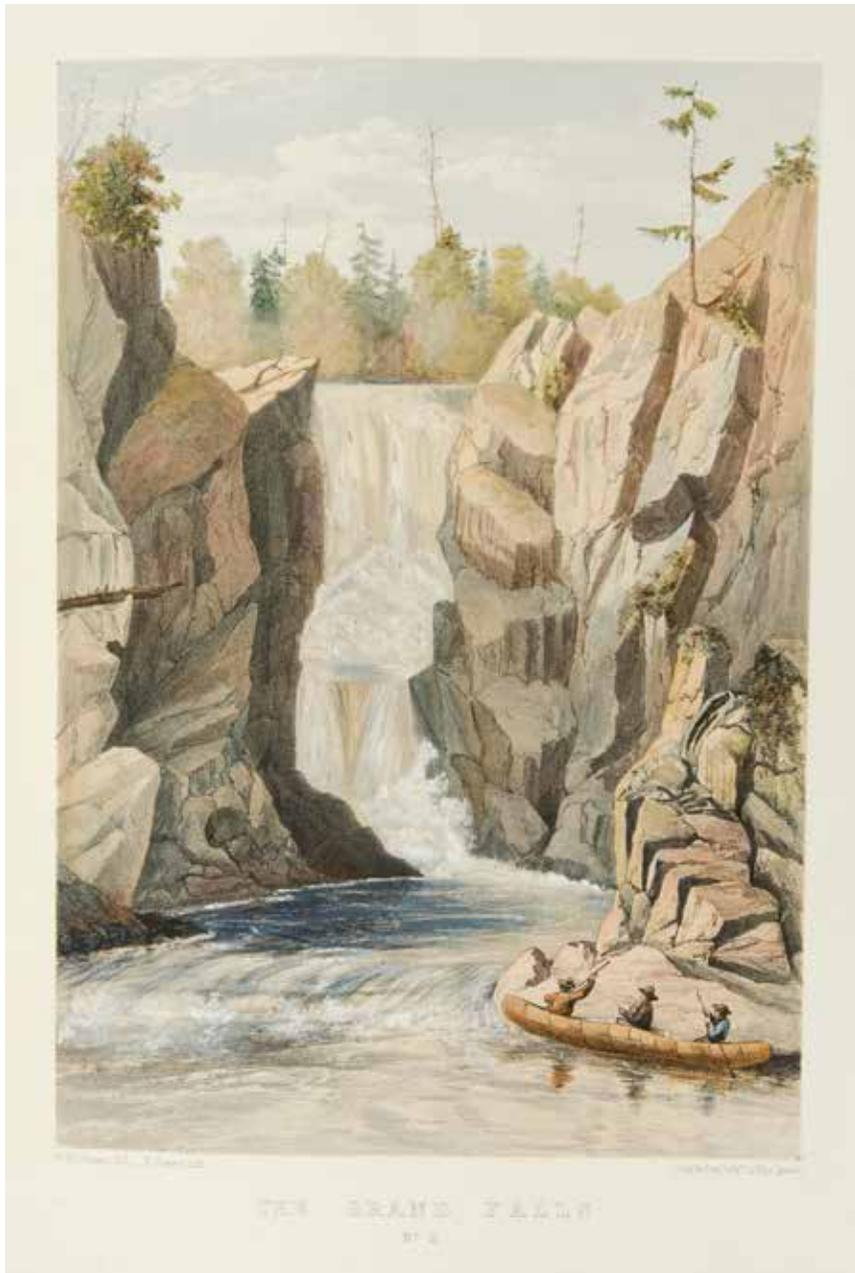
Howes H338; Graff 1830; Eberstadt 127:310; Bennett, p. 80; K.M. McClinton Chromolithographs of Louis Prang p. 159; Joni Kinsey, "Moran and the Art of Publishing" in Thomas Moran (Washington: 1997), pp. 318-319; Clark, Thomas Moran: Watercolours of the American West, pp. 43-45; Reese, Stamped with a National Character 99.

(#26066)

\$ 495,000



SUMMIT OF THE BIRCHES, MONTANA



16 HICKMAN, William.

Sketches on the Nipisaguit, a river of New Brunswick, B.[ritish] N.[orth] America.

Halifax and London: published by John B. Strong of Halifax and Day & Son of London, 1860. Small folio (14 5/8 x 10 3/4 inches). 8 hand-coloured lithographed plates, drawn on stone by F. Jones after Hickman, printed by Day & Son. Original purple grained cloth, the covers blocked in blind with elaborate borders, the upper cover with a large gilt blocked arabesque incorporating the author and title, cream glazed endpapers, g.e., expertly rebacked.

A rare colour-plate view book and authoritative fishing guide.



This beautifully-illustrated work is a record of a six week fishing and camping trip by the author from Bathurst, New Brunswick, along the Nipisaguit river in New Brunswick, Canada. The fine plates are all worked up from original sketches done on the spot by the author, armed “with fishing-rod and sketch-book”. In the preface, he pleads for the preservation of the river’s salmon, a great natural resource: “The Nipisaguit is one of the very few rivers in North America where the salmon still visit for breeding purposes in undiminished numbers; saw-mills, spearing, netting, and what in England would be called poaching, have ruined the rest ... If the contents of the following pages should in any way attract the attention to the subject before it is too late, and the Author thus contribute to the preservation of the river he loves so well, his object in publishing them will be fully gained”. It is interesting to note that the author gives his address as Government House, Halifax, Nova Scotia at the end of the preface.

The introductory chapter includes some history of the area, of the river and of the fishing (the “first salmon caught with the artificial fly ... were taken ... in August 1845”), information about reaching the river (allow 13 days to travel from Liverpool, England to Bathurst), and then a glowing endorsement of the local guides (“It is impossible to speak too highly of this class of people ... the ‘Vineaus’ and the ‘Chamberlains’ are among the best-known and most experienced; but there are very few amongst them who will not give satisfaction to any reasonable employer”). The text proper consists of descriptions of locations depicted on the eight plates, these descriptions are generally accompanied by notes on the quality and type of fishing that can be expected.

17 JEFFERSON, Thomas (1743-1826); Library of - John MILTON (1608-1674).

Paradise regain'd. A poem, in four books. To which is added Samson Agonistes; and poems upon several occasions, with a tractate of education ... The Eighth Edition, corrected.

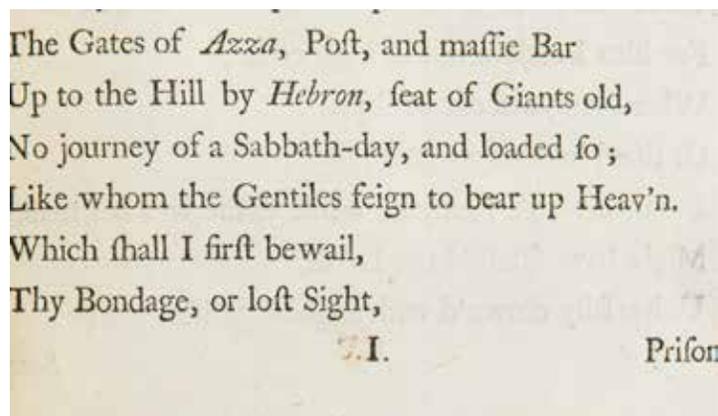
London: printed for J. and R. Tonson in the Strand, 1742. 8vo (8 x 5 1/8 inches). [6],504pp., plus engraved frontispiece. Title page printed in red and black. Contemporary calf, spine gilt with raised bands, red morocco lettering piece (covers detached, spine abraded). Housed in a red morocco box. *Provenance*: Reuben Skelton (armorial bookplate); Thomas Jefferson (with his initials on pages 113 and 273); Martha Randolph (inscription); Virginia Jefferson Randolph (signature); Mary Jefferson Randolph (signature); Harold Jefferson Coolidge (bookplate).

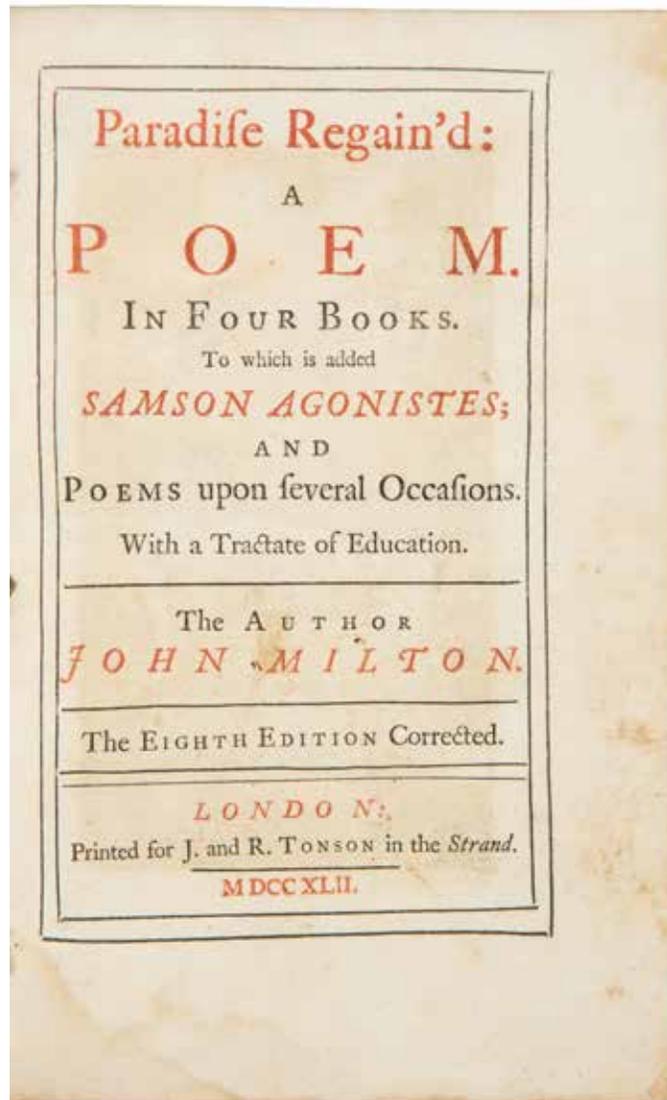
Thomas Jefferson's copy of Milton's Paradise Regained.

By the end of the 18th century, Thomas Jefferson held the largest private library in America. In 1783, his library at Monticello included 2,640 volumes. Over the next thirty years, the collection swelled to over 6,000. In 1815, Jefferson's library was sold en bloc to the Library of Congress to replace their collection lost during the War of 1812 when the British burned the Capitol. The bulk of that collection was destroyed, again by fire, on Christmas eve 1851. Jefferson would build another library between 1815 and his death in 1826, which was dispersed at auction in 1829 by Nathaniel Poor.

The provenance of the present volume pre-dates both of those sales, having originally been owned by Reuben Skelton of Virginia, the first husband of Martha Jefferson's stepmother, Elizabeth Lomax Skelton. Elizabeth Skelton was the third wife of Martha's father, John Wayles, and this volume was evidently inherited by her with her husband's estate. Elizabeth passed away shortly after her marriage to Martha's father, and this volume subsequently passed to Martha upon her father's death in 1773. Alternatively, given the interrelated marriages of the period, the volume could also have been inherited from Reuben Skelton by his brother, Bathurst Skelton, who would become Martha's first husband in 1766, until his death in 1768. Either way, the volume entered into Thomas Jefferson's library at Monticello in the 1770s.

In his characteristic fashion, Thomas Jefferson has inscribed his initials on signature marks I1 and T1. The front pastedown furthermore bears the signature of his daughter Martha Randolph and her daughters Virginia and Mary. Further indications of provenance show the volume descending among various Randolph and Coolidge relatives into the 20th century.





Why this volume was not sold to the Library of Congress in 1815 remains a mystery, but was perhaps in Jefferson's daughter's possession given her inscription. Among the surviving volumes from Jefferson's first library at the Library of Congress are other volumes with provenance to Reuben Skelton.

Among the favorite and influential authors among the Founding Fathers, John Milton's republican political philosophy and radical thoughts on human liberty resonated with Thomas Jefferson. Indeed, even at a young age, Jefferson's commonplace book quotes Milton more than any other English poet. Jefferson's statute of Virginia for religious freedom, among his most important contributions, borrowed heavily from Milton's ideas on the separation of church and state. A quarto Baskerville edition of *Paradise Regain'd*, as well as octavo Baskerville editions of both *Paradise Lost* and *Paradise Regained*, were among the books sold to the Library of Congress in 1815, though both were destroyed in the subsequent fire (See Sowerby 4287 and 4288). The present volume not listed in Sowerby.

ESTC T134211
(#34966)

\$ 48,000

18 KOLLNER, Augustus Theodore Frederick Adam (1813-1906).

[A collection of 32 hand-colored lithographs from "Views of American Cities"].

New York & Paris: Goupil Vibert & Co., 1848-51. 32 hand-colored lithographs by Deroy, printed by Cattier. Images approx. 7 1/2 x 11 inches. Each matted in hand-painted French mats. Housed in two blue morocco backed boxes.

A collection of 32 handsome and important views in the United States and Canada, 1848-1851

Born in Württemberg in 1812, Köllner's first recorded work dates from his employment at the age of sixteen by the Stuttgart printer Carl Ebner to work on portfolios of etchings of horses and other animals. He came to America in 1839 and settled in Washington briefly, before moving to Philadelphia in 1840 where he lived and worked for the next 60 years. The present group of prints are from what was probably his most important commission and certainly brought him to the attention of the art-buying public. Köllner's body of topographic work "makes a distinct contribution to the documentation of the nineteenth-century American scene" (Deak p.334).

Kollner had a fine feel for the modulations of light and shadow, many of his scenes are captured in late afternoon with soft blue skies and light clouds and the sunlight playing on the sides of buildings and streets in the deeper hues of sunset.

The group includes views in New York, Philadelphia, Washington DC, Baltimore, Niagara Falls, Quebec and Montreal. They comprise:

Baltimore - Washington Monument
Baltimore - Battle-Monument
Washington - General Post-Office
Washington - Capitol (East View)
Washington - Capitol (West View)
Mount Vernon - Tomb of Washington
Philadelphia - Fairmount Water-Works
Philadelphia - U. S. Custom House (formerly U. S. Bank)
Philadelphia - State House
Philadelphia - S. E. View
Philadelphia - Laurel-Hill Cemetery
New York - General View (from Brooklyn)
New York - Grace Church (Broad-way)
New York - Broad-way
New York - Wall Street
Troy - Court-House
Albany - City-Hall
Albany - General View
Saratoga - Congress Spring
Saratoga - Highrock-Iodine and Empire Springs
Saratoga - United States Hotel
Niagara Falls - The Falls of Niagara
Niagara Falls - General View
Niagara Falls - The Rapids of Niagara



- Niagara Falls - Horseshoe Fall (from the Canada side)
- Niagara Falls - Horseshoe Fall
- Niagara Falls - Suspension Bridge
- Canada - Montreal
- Canada - Thousand Islands (Lake Ontario & River St. Lawrence)
- Canada - Quebec & Fort
- Canada - Kingston on Kings River
- Canada - Montmorency River (near Quebec)

Groce & Wallace, 375; Peters, 254-255; Phillips/ LeGear, Atlases I; Wainwright Augustus Kollner, Artist PMHB 84 (1960) 325-351

(#33516)

\$ 22,500

19 LAURENCE, Henry Buckton (1842-1886).

Sketches of Canadian Sports and Pastimes Dedicated ... to H.R.H. Lieutenant Prince Arthur.

London: Thomas McLean, 1871. Oblong folio (11 11/16 x 16 inches). Lithographic title, 19 lithographic plates printed in colours, after Laurence. Expertly bound to style in purple half morocco and purple pebbled cloth covers, spine with raised bands in five compartments, lettered in the second, the others with repeat decoration in gilt.

Very rare colour plate book: no copies are listed as having sold at auction in the past thirty years, OCLC records just two copies and it is not listed in Abbey or any of the other standard bibliographies.

Little is known about Laurence beyond what is mentioned in the present work: he served for two years in Canada (mostly in Nova Scotia and on Prince Edward Island), and was later based at Chester Castle in England. He was apparently born on 9 September 1842 on the Greek island of Zante, and when he died (on 8 March 1886 in Wimbledon, Surrey, England) he had reached the rank of Major.

Each plate is faced by a page of explanatory text. For example: "Those intending to slide down the hill having taken their seats, the Toboggin is gently urged to the edge, when, at first slowly, but in a few seconds at an alarming pace, it flies smoothly and almost noiselessly down the mountain side, almost taking away your breath" (part of text to accompany plate II 'Toboggining in Upper Canada').

Two copies of this work are listed by OCLC and are held by the Montreal University Library, and the Bibliotheque Nationale de Quebec.

J. Russell Harper Early Painters and Engravers in Canada (1981) p.190.
(#34952)

\$ 9,500



A DOG SLED "WHALE MAIL" IN THE WINTER, CROSSING ONE OF THE LARSEN'S
BETWEEN WILKIE & CALE, GREENLAND.



A CORNER OF THE KING SALOON, N.Y.

20 LEWIS, Meriwether (1774-1809) and William CLARK (1770-1838).

Travels to the Source of the Missouri River and Across the American Continent to the Pacific Ocean. performed by order of the Government of the United States, in the years 1804, 1805, and 1806. By Captains Lewis and Clarke [sic]. Published from the official report.

London: Longman, Hurst, Rees, Orme and Brown, 1814. Quarto (11 1/4 x 8 3/4 inches). Half title. 1p. publisher's advertisement on verso of terminal leaf. Folding engraved map by Neele, five engraved plans on 3 plates. 8pp. publisher's ads preceding half-title. Uncut. Publisher's drab paper boards, paper spine label. Housed in a blue full morocco box.

The first English edition of the great landmark of western exploration: a very rare example in original boards.

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

The narrative was first published in Philadelphia in two octavo volumes in the same year as the present edition. The large folding map of the West (by Neele after the Philadelphia edition map) recalls an extraordinary feat of cartography, accurately revealing much of the trans-Mississippi for the first time. Wheat notes that the map is almost identical to the Philadelphia version "except for a few minor variations." The observations in the text make it an essential work of American natural history, ethnography, and science, and it forms a worthy record of the first great U.S. government expedition. In terms of typography and paper quality, the first English edition is far more pleasing than the first American.

This fine example in the original publisher's boards, as issued. Included are 8 pages of publisher's ads preceding the title, which includes the present work, priced £2.12s.6d in boards.

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

(#34961)

\$ 30,000

TRAVELS
TO THE *Andres Boreas*
SOURCE OF THE MISSOURI RIVER

AND ACROSS THE
AMERICAN CONTINENT

TO THE
PACIFIC OCEAN.

PERFORMED
BY ORDER OF THE GOVERNMENT OF THE UNITED STATES,
IN THE YEARS
1804, 1805, AND 1806.

BY CAPTAINS LEWIS AND CLARKE.

published from the Official Report,
AND
ILLUSTRATED BY A MAP OF THE ROUTE, AND OTHER MAPS.

London:
PRINTED FOR LONGMAN, HURST, REES, ORME, AND BROWN,
PATERNOSTER-ROW.
1814.

- 21 MARTYR, Peter (1499-1562); Gonzalo Fernández de OVIEDO y Valdés (1478-1557) and Giovanni Battista RAMUSIO (1485-1557).

Summario de la Generale Historia de l'Indie Occidentali.

Venice: 1534. 3 parts in one volume, small quarto (7 7/8 x 5 1/2 inches). 1 folding woodcut map of Hispaniola, 4 woodcut illustrations (3 full-page, 1 half page). Bound to style in 18th-century dark red morocco, covers bordered in gilt, spine in six compartments with raised bands, ruled in gilt on either side of each band, lettered in the second compartment.

Important source for primary material on the New World.

This important collection of voyages and narratives is the work of several authors, although most bibliographers attribute it to Peter Martyr, a translation of whose work makes up the first section. The present volume is one of the first attempts anywhere to assemble a group of accounts of travel and exploration. It was probably assembled for publication by the Venetian, Giovanni Ramusio, later famous for his much larger collection, *Navigazioni...*, which began publication in 1554.

The *Historia...* is divided into three books. The first part is made up of material from the *Decades* of Peter Martyr, drawn from the edition of 1530, the first complete edition to present all eight *Decades*. The second and most important part is drawn from the first published work of the great historian and chronicler of the early West Indies, Gonzalo Fernandez de Oviedo's *De la Natural Hystoria de las Indias* (Toledo, 1526). Since that pioneering work of American natural history (which is a completely different book from Oviedo's later *Historia General...*) is virtually unobtainable today, the present 1534 publication is the only form in which the first work of Oviedo can be had. Oviedo's observations are the first accurate reports of New World plants and animals. He also provides one of the first accounts of Bermuda, where he tried to land while en route to Spain in 1515, only to be driven off by adverse winds. The distinction of being the first obtainable edition is also true of the third part, a translation of an anonymously written tract entitled *La Conquista de Peru*, first published in Seville, also in 1534, of which only three copies survive. It gives the text of the tract in full. Both are among the first published accounts of the conquest of Peru.

The woodcuts in the text are both drawn from the work of Oviedo and made up by the Venetian printers. They are some of the earliest published images of the New World based on actual experience, as opposed to the fantasies of European woodcut artists. There is also a handsome double-page woodcut map of Hispaniola, an extremely early piece of detailed New World cartography.

Arents 3; Borba de Moraes, pp.531-32; Church 69; European Americana 534/28; HARRISSE 190; JCB (3)I:114; Sabin 1565; Streeter Sale 13.

(#25121)

\$ 45,000



22 MCKENNEY, Thomas L. (1785-1859) & James HALL (1793-1868).

History of the Indian Tribes of North America, with Biographical Sketches and Anecdotes of the Principal Chiefs. Embellished with one hundred and twenty portraits, from the Indian Gallery in the Department of War, at Washington.

Philadelphia: Frederick W. Greenough (vol.I) and Daniel Rice & James G. Clark (vols. II & III), 1838-1842-1844. 3 volumes, folio (20 1/4 x 13 5/8 inches). 120 hand-coloured lithographic plates after Karl Bodmer, Charles Bird King, James Otto Lewis, P.Rhindesbacher and R.M.Sully, drawn on stone by A.Newsam, A. Hoffs, Ralph Trembley, Henry Dacre and others, printed and coloured by J.T. Bowen and others, vol.III with two lithographic maps and one table printed recto of one leaf, 17pp. of lithographic facsimile signatures of the original subscribers (subscriber leaves bound out of order). Contemporary half red morocco and period marbled paper covered boards, spines with raised bands in seven compartments, black morocco lettering pieces in the second and third, the others with a repeat Indian head decoration in gilt, marbled endpapers, gilt edges, expertly recased.

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

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

When President Jackson dismissed him from his government post in 1830, McKenney was able to turn more of his attention to his publishing project. Within a few years, he was joined by James Hall, the Illinois journalist, lawyer, state treasurer and, from 1833, Cincinnati banker who had written extensively about the west. Both authors, not unlike George Catlin whom they tried to enlist in their publishing enterprise, saw their book as a way of preserving an accurate visual record of a rapidly disappearing culture. The text, which was written by Hall based on information supplied by McKenney, takes the form of a series of biographies of leading figures amongst the Indian nations, followed by a general history of the North American Indians. The work is now famous for its colour plate portraits of the chiefs, warriors and squaws of the various tribes, faithful copies of original oils by Charles Bird King painted from life in his studio in Washington (McKenney commissioned him to record the visiting Indian delegates) or worked up by King from the watercolours of the young frontier artist, James Otto Lewis. All but four of the original paintings were destroyed in the disastrous Smithsonian fire of 1865 so their appearance in this work preserves what is probably the best likeness of many of the most prominent Indian leaders of the early 19th century. Numbered among King's sitters were Sequoyah, Red Jacket, Major Ridge, Cornplanter, and Osceola.



SHAW-NAW-NAPD-TINIA.
AN INDIAN CHIEF.

DESIGNED BY P. W. LINDSAY THE ENGRAVER
AND PUBLISHED BY J. H. SMITH & CO. 100 N. 3RD ST. PHILADELPHIA
Lith. & Engr. by J. H. Smith & Co. 100 N. 3rd St. Philad.



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

BAL 6934; Bennett p.79; Field 992; Howes M129; Lipperhiede Mc4; Reese Stamped With A National Character 24; Sabin 43410a; Servies 2150

(#28806)

\$ 160,000



INDI-CHI-ME-NE
in 1805 1807.

Painted by F. W. BARRETT, from a drawing by G. Catlin, published in "Letters and Notes on the Manners, Customs, and Conditions of the North American Indians," London, 1845.

23 MELISH, John (1771-1822).

Map of the United States with the contiguous British and Spanish Possessions Compiled from the latest and best authorities.

[Philadelphia: 1816]. Engraved map, engraved by J. Vallance & H. S. Tanner, period hand colouring in outline, dissected into 40 sections and linen-backed, as issued. Housed in a full blue morocco box. Sheet size: 34 x 56 3/4 inches.

The first large-scale map of the United States and a cornerstone map of the American west: first edition, fourth state.

A map of inestimable importance - one which synthesized the best data available at the crucial moment of the opening of American West, and one which, in a sense, envisioned and enabled the 'Manifest Destiny' of the United States. "The cartographic publication that best publicized for the American people the data derived from the Lewis and Clark Expedition and Zebulon Pike's exploration of the southwest in 1806 and 1807 was John Melish's 1816 *Map of the United States*." (Ristow p.446) Also, much like the Mitchell map of the previous century, the Melish map became the map of record in many important treaties between the United States and Spain, Mexico, and both the Republic and State of Texas. Specifically, the United States-Mexico boundary was laid out on a copy of the map according to the Adams-Onis Treaty signed in February 22, 1819.

Martin and Martin write: "Recognizing that the demand for geographical information on the American west was limitless in the foreseeable future, Melish undertook to accumulate a vast amount of descriptions, statistics and maps and in 1816 produced in six sheets his famous map ... For the Texas area, Melish relied heavily on the surveys conducted by William Darby, who had personally surveyed much of the Sabine River area ... Melish's map significantly improved the descriptions and depictions of the Texas interior, but perhaps its most lasting value to history was its official association with the Adams-Onis Treaty, because Melish's 90th meridian, today the eastern boundary of the Texas Panhandle, was off by approximately ninety miles, controversy and court litigation concerning the correct boundary lasted well beyond Texas's annexation ... Of lasting value, too, was the widespread dissemination of new information concerning Texas geography only five years before Stephen F. Austin decided to honor his father's contract with the Mexican government to bring Anglo-American settlers to inhabit this rich new land" (Martin & Martin).

The map also played a key role in the development of American mapmaking. "An exquisite map, it distinguished Melish as the leading American map publisher of the second decade and placed American maps on equal footing with those produced by the prestigious firms in London and Paris" (Schwartz). In fact, Melish founded the first company in the United States to deal specifically in maps and geographical works. The map was engraved by arguably the two finest map engravers in the United States at the time, John Vallance and Henry S. Tanner. It set a new standard for clarity and precision in map production.

The present copy is the fourth state of the first edition of 1816, as identified by Ristow (in *A la carte* pp.162-182, the most complete account of the map): a rare early issue of the first edition, prior to Mississippi Territory being divided into the State of Mississippi and Alabama Territory. There are two primary reasons for the great rarity of this map: firstly,



Melish only printed 100 copies of each issue to allow him to constantly update the map with the latest geographical information, the second reason is its large size which has ensured a high attrition rate over the past two centuries.

It would not be exaggerating to say that Melish's map, the first on a large scale to show the area of the present United States from coast to coast, provided most Americans with their first clear-sighted view of the continental landmass of which the United States was a part. Although the term Manifest Destiny, referring to the inevitability of the growth of the United States across the entire continent, was not current until the 1840s, there can be little doubt that this powerful cartographic image was suggestive of the concept. Such can be gleaned from Thomas Jefferson, who said of the map that it provides a "luminous view of the comparative possessions of different powers in our America."

Ristow, American Maps and Mapmakers, p. 446; Ristow in A la Carte, pp. 162-182; Schwartz & Ehrenberg, pp. 238-39, pl. 233; Wheat II, no. 322, pp. 62-64; Martin & Martin, p. 115 (plate 26)

(#30516)

\$ 85,000

24 NEW YORK, Colony of.

The Laws, of Her Majesties Colony of New-York, as they were enacted the Governour, Council and General Assembly, for the time being, in divers sessions, the first of which began April the 9th, Annoq; Dom. 1691.

New York: William Bradford, 1713. Folio (11 x 7 inches). [6],88,151-245 [i.e., 253]pp. Leaves of opening table appear to be cancels, with pages pasted over the first printings, as issued. Early 20th-century pebbled morocco, spine with raised bands in six compartments, lettered in gilt.

William Bradford's laws of New York: a major early New York imprint, from the press of its first printer.

A major early New York imprint from the press of William Bradford, the “pioneering printer of the English middle colonies” (DAB) and first printer of New York. Bradford (1663-1752) originally settled in Pennsylvania, where he began operating a printing press in 1685 and a bookstore in 1688. Controversies within the Quaker community, with Bradford supporting the dissident George Keith, led to the temporary seizure of his types and paper in 1692, and in 1693 he moved to New York. The present documents are among the earliest of official New York imprints.

The present example of THE LAWS... is the third collection of New York laws, after the first of 1694 and 1710, and covers legislation passed from 1691 to 1713. Laws here include acts “for quieting and settling the Disorders that have lately happened within this Province” (1691), “for restraining and punishing Privateers and Pyrates” (1693 and 1698), and “against Jesuites and Popish Priests” (1700), as well as numerous acts “for Regulating Slaves” and one for “Baptizing them” (1706). The index reflects the odd pagination in the volume, which skips from page 88 to page 155. This is due in part to the fact that they are a composite of Bradford’s various separately issued official publications of New York laws. The two leaves following the titlepage are an index, the present copy being comprised of individually printed pages pasted together to form one double-sided leaf.

Evans 1636, 1637, 1638.
(#28953)

\$ 30,000

THE
LAW S,

OF Her MAJESTIES

Colony of New-York,

As they were Enacted by the Governour, Council and
General Assembly, for the time being, in divers Sessions,
the first of which began *April* the 9th, *Annoq; Dom.* 1691.



Printed by *William Bradford*, Printer to the Queens most Excellent
Majesty for the Colony of *New-York*, 1713.

25 OGILBY, John (translator and publisher, 1600-1676) - [Arnoldus MONTANUS (1625?-1683)].

America: being the latest, and most accurate description of the New World ... Collected from most authentick authors, augmented with later observations and adorn'd with maps and sculptures, by John Ogilby.

London: Printed by the Author, 1671. Folio. Title printed in red and black. Engraved frontispiece, 56 maps, plates and portraits (6 single-page portraits, 31 double-page or folding views and plans, 19 folding maps), 66 engraved in text illustrations. Expert restoration to the map of Carolina and the list of plates. Nineteenth century smooth tan calf, arms of the Marquess of Bath on the upper and lower covers, spine with raised bands in seven compartments, tan morocco label in the second compartment, the others with a repeat decoration in gilt. *Provenance:* Beriah Botfield, Marquess of Bath (gilt arms).

A very fine, large copy of Ogilby's first edition of this important work: a rare issue including Moxon's First Lords Proprietors map of Carolina, the first large-format map of the newly established colony of Carolina.

The work is an English translation of Arnold Montanus De Nieuwe en Onbekende Weereld, but with a number of additions concerning New England, New France, Maryland and Virginia. The work is divided into three books or sections and an appendix: the first gives an overall survey of the most important voyages and expeditions to the Americas, the second book offers a description of Mexico, the Caribbean Islands, Bermuda and North America, the third deals with South America and the appendix includes a miscellany of information including notes on the 'Unknown South-Land', the 'Arctick Region' and the search for the North-West passage.

The present copy is unusual in that it contains the so-called Lords Proprietors map by Moxon titled A New Discription [sic.] of Carolina By Order of the Lords Proprietors - a map that was commissioned by Ogilby for this work, but which was not included in the earlier issues of the book as it was apparently not available until 1672. The present complete copy is the second issue of the first edition, without the Arx Carolina plate or the Virginia pars Australis & Florida map, but with the Lord Proprietors map and a map of Barbados, and retaining the first issue list of plates.

The first three issues of the first edition are as follows:

1. dated 1671, with both the Arx Carolina plate and the Virginia pars Australis map
2. dated 1671, with the Lord Proprietors map of Carolina map replacing both the Arx Carolina plate and the Virginia pars Australis map, with the addition of a map of Barbados, with the plate list as in the first issue still listing Arx Carolina and Virginia pars Australis but not listing the Lords Proprietors Carolina or Barbados
3. dated 1671, the plates as the second issue, but with a reset, cancel list of plates that no longer includes either Arx Carolina or Virginia pars Australis

The Moxon map is the first large format map of the newly established colony of Carolina, preceded only by the much smaller and relatively simple maps by Robert Horne (1666), John Lederer (1672) and Richard Blome (1672). The Ogilby-Moxon map, published to promote colonization in the region, would come to be known as The First Lords Proprietors Map, with a second Lords Proprietors Map appearing in 1682.



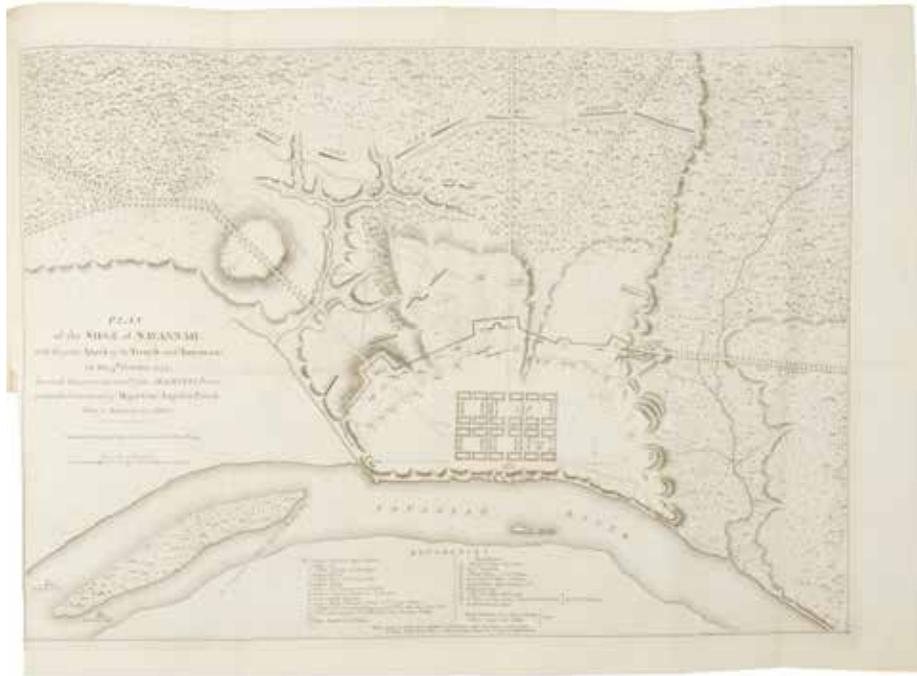
The map covers the region of North and South Carolina from the James River in present-day Virginia to St. Augustine in present-day Florida and includes an inset of the site of Charleston on the Ashley and Cooper Rivers. Cartographic elements include sea banks or shoals, soundings, some topographical details, degrees of latitude, compass rose, scale, and location of rivers and settlements. Recently established counties in the Carolinas are shown here for the first time. Decorative cartouches include scenes with native Americans wearing furs and feathered headdresses, and holding spears, club, and bow.

Prior to this map, only the small map by Robert Horne of 1666 had focused on the Colony. Moxon's map was a significant improvement over the Horne map, both in size and the accuracy of its depiction of the Colony. The Albermarle and Pamlico Sounds are corrected, based upon information from an unknown source. The Cape Fear region is drawn from Horne's map. The map also relies heavily on Lederer 1672 for information concerning the interior, and it was chiefly through this popular map that Lederer's misconceptions became so quickly disseminated and so widely copied. Hilton's and Sandford's reports of the coast are also used. The inset is based on Ashley-Cooper 1671 manuscript, with some names taken from Culpeper 1671 manuscript and represents the earliest printed map of the region which would become Charleston. The map would serve as the model for a number of later derivatives, most notably *A New Description of Carolina*, engraved by Francis Lamb for the 1676 Bassett & Chiswell edition of John Speed's *Prospect of the Most famous Parts of the World*, published in London in 1676.

Arents 315A; cf. Baer (Md) 70A-C; cf. Borba de Moraes II, 626; Church 613; cf. European Americana 671/204-207; cf. JCB III, 227-228; Sabin 50089; cf. Stokes VI, p.262; K.S. van Eerde John Ogilby and the Tate of His Times p.107; Wing O-165. References for the Carolina map: Cumming Southeast in Early Maps 70; Degrees of Latitude 13.

(#31668)

\$ 35,000



26 STEDMAN, Charles (1753-1812).

The History of the Origin, Progress, and Termination of the American war.

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

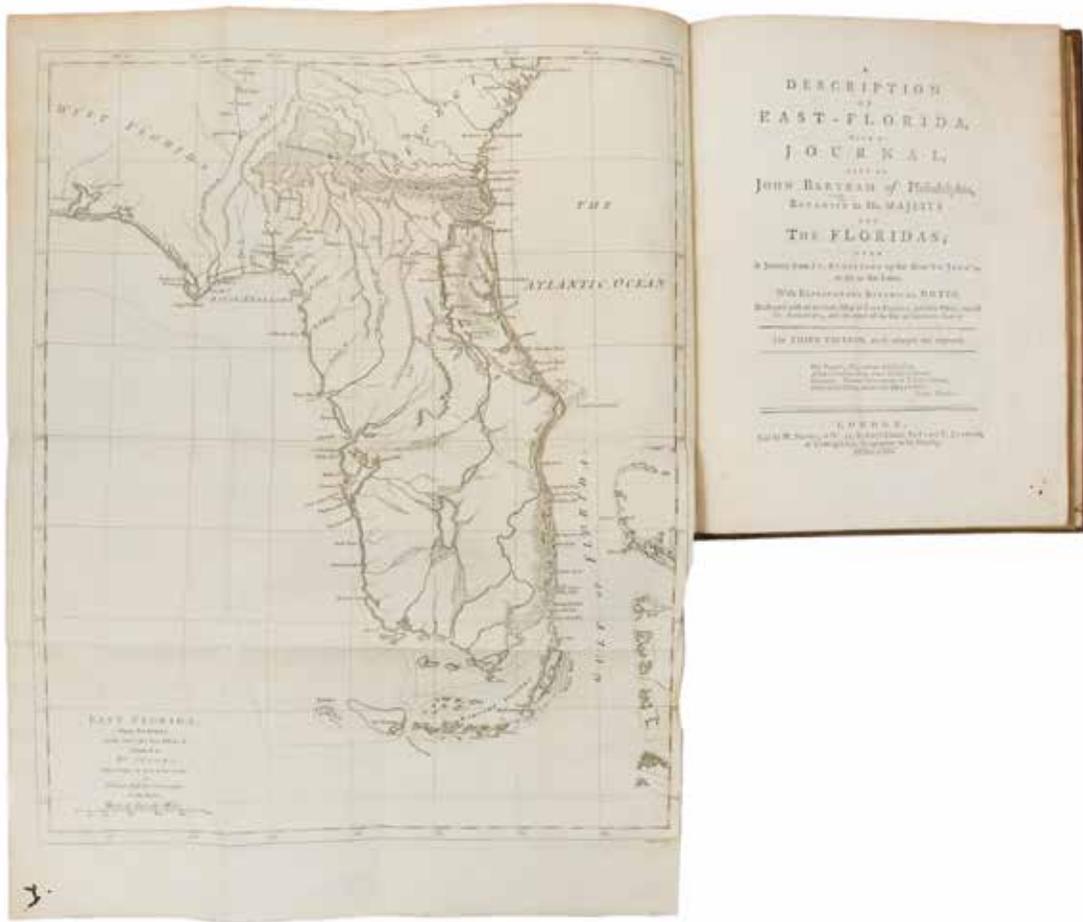
A fine copy of the first edition of a fundamental work to any collection relating to the American Revolution

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

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

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

\$ 15,000



27 STORK, William (d. 1768), and John BARTRAM (1699-1777).

A Description of East Florida, with a Journal, kept by John Bartram of Philadelphia, botanist to His Majesty for the Floridas; upon a journey from St. Augustine up the river St. John's, as far as the lakes ... The Third Edition, much enlarged and improved.

London: Sold by W. Nicol ... and T. Jefferys, 1769. Quarto. [4],viii,40,[2],xii,35,[1]pp. Large engraved folding map and two engraved folding plans. Minor browning, minor wormhole in the lower margin. Contemporary speckled calf, expertly rebacked to style retaining the original red morocco lettering piece.

The third and by far the best edition of one of the most important 18th-century works on Florida, with significant additions and fine maps not found in the previous editions. One of only two published works by famed American botanist John Bartram.

Great Britain took possession of Florida in the peace settlement of the French and Indian War in 1763, opening the region to exploration and development by the English. In the winter of 1765-66, promoter William Stork and naturalist John Bartram explored the eastern part of Florida, up the St. Johns River near present day Jacksonville. "The celebrated botanist's journal complements Stork's promotional account, and both are among the most important sources

for the history of East Florida” (Streeter). Stork describes the importance of East Florida to Great Britain, especially regarding commerce and relations with the Spanish settlements. Bartram’s journal is prefaced by an 8pp. “catalogue of plants that may be useful in America” [i.e. in Florida] compiled for Stork by John Ellis. The journal itself is delightful: the daily thoughts and observations of probably the greatest 18th-century American naturalist. It runs from 19th December 1765 to February 12th 1766 and includes details of the places visited and the people encountered, all interspersed with notes on the climate, the terrain, and of course the indigenous animals and plants.

This edition, the rarest of the three published, is noted for the plans of St. Augustine and the Bay of Espiritu Santo and a large map of the region, all by Thomas Jefferys. The map, titled East Florida from Surveys made since the last Peace, depicts the major cities and waterways of Florida and is particularly notable for showing the overland route from St. Augustine to St. Mark of Apalache. The map depicts the peninsula as far north as Savannah and as far west as Pensacola.

One of the most important 18th-century works on Florida, significant for its contributions to travel literature, natural history, and cartography.

Cumming 379 (map); *De Renne* I:193; *Eberstadt* 131:285; *Howes* S1042, “b”; *Phillips*, p. 280 (map); *Sabin* 92222; *Servies* 480; *Stafleu & Cowan* I, 131-132; *Streeter Sale* 1183 (1766 edition); *Vail* 600.

(#34850)

\$ 12,000

28 TARLETON, Sir Banastre (1754-1833).

A History of the Campaigns of 1780 and 1781, in the Southern Provinces of North America.

London: printed for T. Cadell, 1787. Quarto (11 x 8 9/16 inches). 1 folding engraved map with routes marked by hand in colour, 4 engraved plans (2 folding) with positions and troop movements marked by hand in colours. Ad leaf in the rear. Bound to style in half 18th century russia over period marbled paper covered boards, flat spine divided into compartments, red morocco lettering piece in the second, the others with a repeat decoration in gilt.

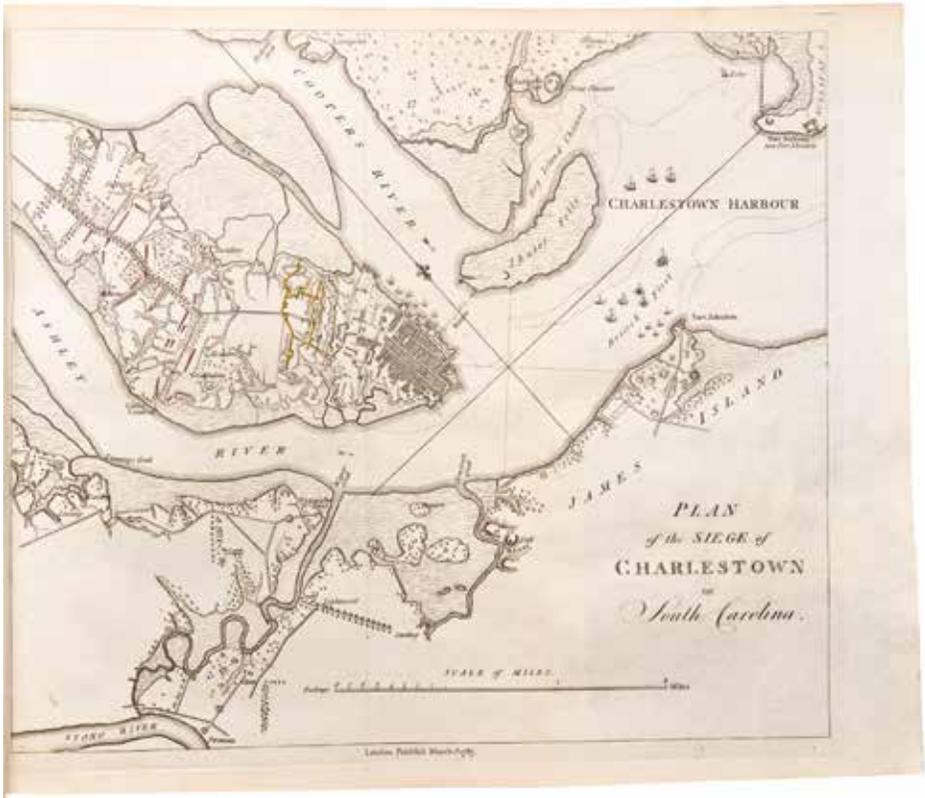
First edition of a key work concerning the southern campaigns of the American Revolution

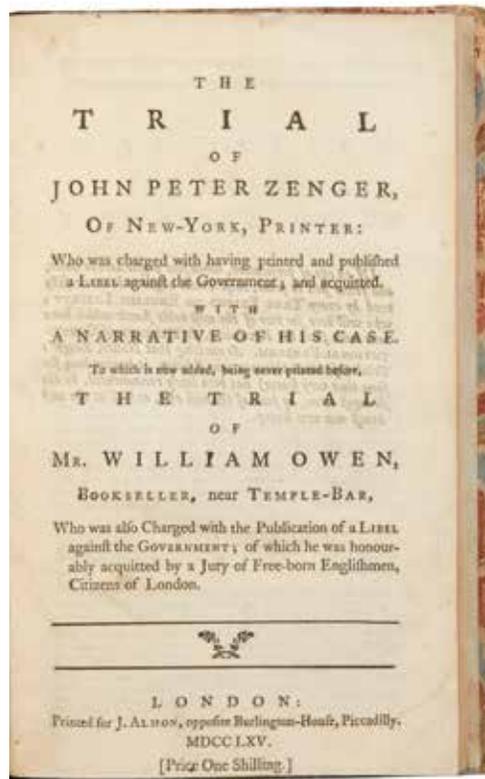
Tarleton, the commander of a Tory cavalry unit, served in America from May 1776 through the siege of Yorktown. He was infamous for his brutal tactics and hard-riding attacks. His narrative is one of the principal British accounts of the Revolution, notable for his use of original documents, a number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

Church 1224; *Clark* I: 317; *Howes* T37; *Sabin* 94397

(#26856)

\$ 8,500





29 ZENGER, John Peter (1697-1746).

The trial of John Peter Zenger, of New-York, printer: who was charged with having printed and published a libel against the government; and acquitted. With a narrative of his case. To which is now added, being never printed before, the trial of Mr. William Owen, bookseller, near Temple Bar ...

London: J. Almon, 1765. 8vo. 59, [1]pp. Publisher's ad on the final page. Contemporary marbled paper covered boards, rebacked with russia. *Provenance*: Sir William Forbes (armorial bookplate).

The trial of John Peter Zenger and the basis for freedom of the press in America.

In 1733, New York journalist and publisher John Peter Zenger published articles critical of Governor William Cosby in his *New York Weekly Journal*. After a grand jury refused to indict him, the Attorney General Richard Bradley charged Zenger with libel in August 1735. Represented by Andrew Hamilton and William Smith, Sr., the trial represented the first case involving freedom of the press in America, and the first instance in American law where truth was used as a defense against the charge of libel. First published in New York in 1732 (and excessively rare), the present printing is a later edition with a similar 1752 case involving a British bookseller appended.

“One of the famous decisions in legal history, establishing the epochal doctrine of the freedom of the press” (Howes).

ESTC T51691; Howes Z6; Sabin 106311
(#33655)

\$ 3,000

TRAVEL AND VOYAGES



30 BLAEU, Joan (1596-1673).

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

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

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

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

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

In the seventeenth century, the Dutch hegemony in ship building and navigation engendered their dominance in mapmaking. At the lead of this field was the Blaeu family. Willem Janszoon Blaeu first studied mathematics and navigation under the famous astronomer Tycho Brahe in 1594, opening his own instrument and globe making shop in Amsterdam in 1599. Shortly thereafter, Willem Blaeu would open a printing house, specializing in works on navigation. The Blaeu family’s first world atlas, modestly titled the *Atlantis Appendix* as it was considered a continuation of the atlases by Ortelius, Mercator and Hondius, was first published in 1630 by Willem Blaeu with his son Joan Blaeu, the official cartographers of the Dutch East India Company.

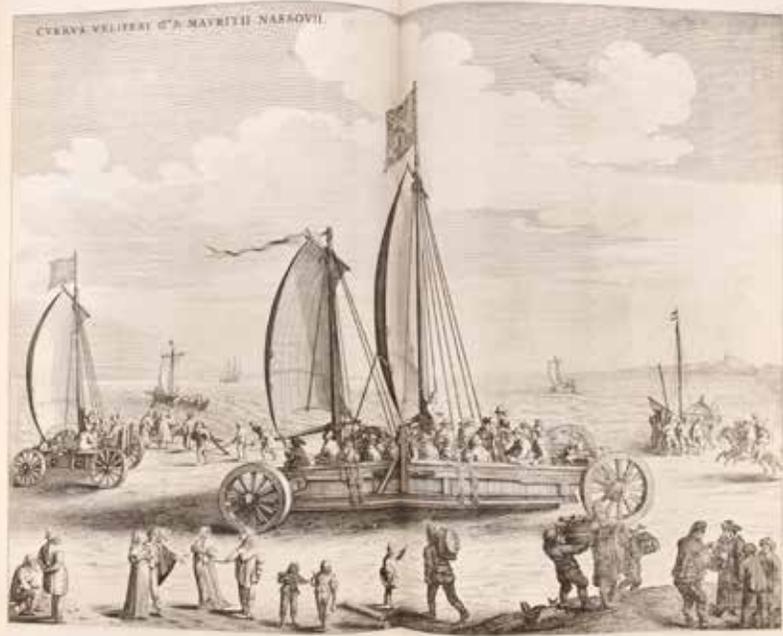
The acclaim that Blaeu’s atlases have always received is based primarily upon the extremely high production standards found within. The quality of the engraving and the paper are of the highest order, placing them in the first rank among seventeenth century illustrated books. Blaeu’s maps and town plans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

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

Koeman, Bl 66 and 67.
(#27089)

\$ 62,500

ЦЕРКВЬ ВЪЛІТІЯ С'В. МАВРІТІЯ НАСОВІІ





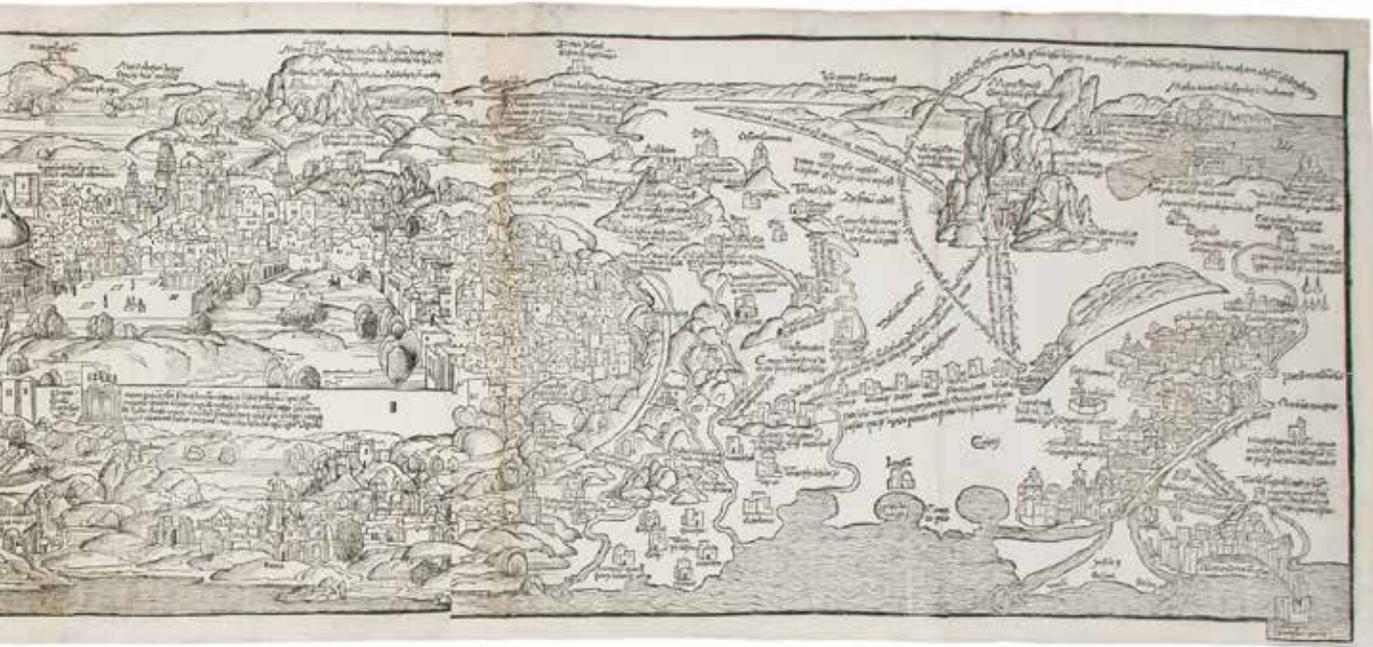
31 BREYDENBACH, Bernhard von (d. 1497).

Civitas Jherusalem.

Speier: Peter Drach, 1502. Woodblock panoramic view, printed on three joined sheets. Sheet size: 48 1/2 x 11 1/2 inches. Expert restoration at folds and sheet edges.

The earliest-printed detailed view of Jerusalem from the famed account of a journey to the Holy Land in the years 1483 to 1484.

“The view is very extensive, on the left hand being Damascus, and on the extreme right Cairo and Alexandria. The whole sheet is covered with xylographic inscriptions describing the numerous points of interest, some of which are as follows. Mount Sinai with the Shrine and the Monastery of S. Katherine: the Pilgrims way thither, the Red Sea, Mecca, the Pyramids, the so-called Pompey column &c. The City of Jerusalem occupies the main part, giving views of all the objects of pilgrimage...” (Davies).



The present woodblock is from the 1502 printing, being the third Latin edition following the editions of 1486 and 1490, identified by the thickening of the letters of Civitas Jherusalem.

Davies, Bernhard von Breydenbach and his Journey to the Holy Land 1483-84: A Bibliography, III; Laor 129; Proctor 11190; Adams B-2826; Fairfax Murray German 94.

(#34755)

\$ 45,000

32 CEYLON - William Louis Henry SKEEN, photographer (1847-1903); and others.

Group 60 photographs depicting the people and landscape of Ceylon, and including a number of images documenting the visit by Archduke Franz Ferdinand.

Ceylon: 1893. Mounted albumen photographs, many captioned in manuscript on the mounts, many signed in the negative by Skeen. Image sizes approximately 10 1/2 x 8 1/2 inches; card mounts measuring 14 7/8 x 12 inches. Housed in a contemporary full morocco box, by A. Guenther of Vienna, gilt patterned endpapers and edges, metal hinges and clasps.

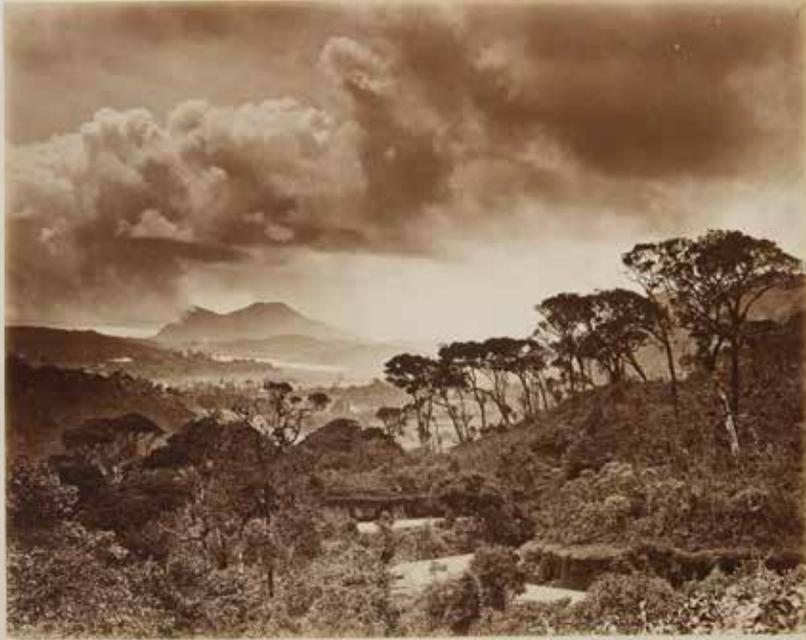
Lovely collection of 19th century images of Ceylon's people and landscape, including images of a royal visit by Archduke Franz Ferdinand of Austria.

In 1892, Archduke Ferdinand, the Prince and heir apparent of the Austro-Hungarian Empire, departed on a 10-month journey around the world, including visits to India, Ceylon, Australia, New Guinea, Japan, and the United States. The voyage held a dual purpose: the Archduke was recovering from tuberculosis and needed a cover in which to convalesce; in addition, however, the 28-year-old Prince was an avid sportsman and travelled in search of exotic game. The Archduke and his large entourage arrived in Colombo on January 5, 1893; travelling overland to a hunting campe at Kalawewa, returning to India on January 13. The Archduke is best remembered for being assassinated in 1914 which would trigger World War I.

Many of these images are by the important photographer William Skeen. Skeen, trained at the London School of Photography, arrived in Ceylon in 1862. His father, a noted printer on the island, had purchased an existing photography studio for him to operate. "During its existence W.L.H. Skeen and Co. was the premier firm in Ceylon, producing an extensive documentation of agriculture and industry (particularly tea and spices), landscapes and ethnic groups ... The company were photographers by appointment to the Duke of Edinburgh during the tour of 1870 and photographed elephant kraals ... It also exhibited at major international exhibitions from the 1870s to the 1900s" (RCS Photographers Project, Cambridge University Library). Other images are attributed to the two photographers who traveled with the Archduke, the Bohemian Eduard Hodek (1858-1929) (who in addition to being the royal photographer for the trip, was also the Archduke's head taxidermist) and German photographer Karl Pietzner (1853-1927).

(#33778)

\$ 28,500



Nuwara Eleya from top of Kooz.



33 CHINA, Canton School.

[Album of exceptional watercolours of members of the Chinese court and of various tradesmen and occupations].

[Canton: circa 1800]. Large 4to (15 x 12 1/2 inches). 141 watercolours, on thin paper, nearly all captioned in ink in Chinese in the lower right corner, each tipped to a sheet of wove paper. (A few repaired tears). Mid-nineteenth century citron half morocco over marbled paper covered boards, spine with raised bands in six compartments, lettered in gilt in the second compartment, the others with a repeat decoration in gilt, marbled edges. *Provenance:* Lady Anne Cowdray, Dunecht House, Aberdeenshire (armorial bookplate).

An extraordinary album of early Chinese export watercolours of the highest quality.

Beginning in the late 18th century, centred on the treaty port of Canton, there existed a thriving trade in ethnographical 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. It was common for the local artists, including Pu-Qua, to work from a set series of models. The present album includes a number of compositions that are from the same set of models as those used by Pu-Qua, but they include more detail and more of the trade-associated paraphernalia than are shown in the images as published in Mason's work. This suggests that they were not copied from Mason but were after another more detailed source, or were unique compositions by the artist based on a similar series of models.

Importantly, these watercolours are of a uniformly higher quality than usually encountered and represent not only a wide-array of occupations but also members of the highest echelon of Chinese society. The detailing on the costumes worn by these members of the royal court is breathtaking, with copious use of gilt. Later collections of Chinese export watercolors were routinely executed on less expensive pith paper, whereas the present watercolours are on high quality tissue and are larger in size than those typically encountered. The album represents an earlier, 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. The album was once owned by Annie Pearson, Viscountess Cowdray (1881-1931), Steward of Colchester and wife of Lord Weetman Dickinson Pearson, 1st Viscount Cowdray.

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

(#26715)

\$ 180,000



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

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

London: printed by H. Hughs for G. Nicol and T. Cadell, 1785. 4 volumes (text: 3 volumes, quarto [11 1/2 x 9 1/4 inches]; atlas: 1 volume. large folio [21 3/4 x 15 1/2 inches]). Text: Titles with engraved medallion vignettes. 2 large engraved folding maps [usually found in the atlas, here bound into the text at a contemporary date], 24 engraved maps, coastal profiles and charts (13 folding), 1 folding letterpress table. Atlas: 61 engraved plates, charts and maps [complete]. Expertly bound to style in half 18th-century russia and period marbled paper covered boards, spines with raised bands in compartments, red and black morocco lettering pieces in the second and third, the others with a repeat decoration in gilt.

A fine set of the second and best edition of the official account of Cook's third and last voyage, during which he explored Hawaii and the west coast of America, Canada and Alaska.

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

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

A pleasing set of Cook's third voyage, with the plates in the atlas free of any foxing and with strong impressions of the plates, and with an unusually large set of the text.

Beddie 1552; Forbes 85; Hill (2004) 361 (first edition); cf. Lada-Mocarski 37; cf. Sabin 16250.
(#28739)

\$ 25,000



A CANOE OF THE SANDWICH ISLANDS, WITH BOARDS MAILED.



A MASK OF THE SANDWICH ISLANDS, AS MADE.



A HEAD OF THE SANDWICH ISLANDS, AS IN TRAVEL.

35 (COOK, Captain James [1728-1779]) - John HAWKESWORTH (1715-1773).

A New Voyage, Round the World, In the Years 1768, 1769, 1770, and 1771; undertaken by order of his present Majesty, performed by, Captain James Cooke, in the ship Endeavour, drawn up from his own journal, and from the papers of Joseph Banks.

New York: printed by James Rivington, 1774. 2 volumes, octavo (7 3/8 x 4 1/4 inches). [2],17,4,[2],260; [2],250pp. 2 folding engraved frontispieces (one engraved by Paul Revere), 1 folding world map engraved by Bernard Romans. Contemporary speckled calf, rebaked, gilt leather label.

Rare first American edition of Cook's First Voyage, with a plate engraved by Paul Revere and the first world map to be published in America.

The first American edition of any of Cook's voyages, issued in New York on the eve of the American Revolution by the Loyalist printer, James Rivington. The work contains one of Paul Revere's more exotic copper plate engravings and the first world map printed in the Americas. Hawkesworth's account of Capt. James Cook's first voyage to the Pacific first appeared in 1773. One of the most important publications in all of the literature of exploration and voyages, it describes Cook's important explorations of Australia, discovery of New Zealand, adventures on Tahiti, and a wealth of other material. The tremendous interest in the voyage is reflected in this American edition, only the second work devoted to Pacific exploration to be published in an American edition. "The frontispiece by Paul Revere and the Romans map make this a distinguished book" (Streeter).

The publisher, Rivington, later famous as the New York Loyalist printer of the Revolution, made every effort to make this product of the British colonial press as elegant as possible.

The folding frontispiece to the first volume is by the Revolutionary hero, silversmith and engraver, Paul Revere. It is a version of plate 7 by F. Bartolozzi that is usually found facing p.265 in vol.II of the first English edition. According to Clarence Brigham, Revere worked from a reduced reversed version of this plate published in *The Town and Country Magazine* (June, 1773, vol.V, p.313), a copy of which was sent to him by the publisher Rivington (via Henry Knox of Boston) in April 1774. Rivington asked that Revere engrave the image "with all the ability in his power and let it be done as soon as possible" (letter to Knox, dated 8 April 1774). The final result (about fifty per cent smaller than Bartolozzi's original) amply demonstrates the charming naïveté that is such a hallmark of Paul Revere's work. Revere's day book shows that he charged £4-0-0 for the plate (see 3 May 1774 entry). Importantly, the plate is the first visual image of the South Seas to be printed in America.

The folding frontispiece to the second volume is unsigned, but is a composite of two images that both originate with drawings by Sydney Parkinson, the official draughtsman/artist on the voyage. The image is divided in two vertically: the left side of the plate is of a New Zealander. The original of this image was eventually engraved by T. Charles and published in Parkinson's *A Journal of a Voyage* (London: 1784) facing p.88. The right side is of two Australian aboriginals. The original of this image was also engraved by T. Charles and in Parkinson's work opposite p.134.



The untitled map is the first map of the world to be published in the Americas. A Mercator projection designed to show the track of Cook's voyage, it also shows the course charted by Bougainville as well. It was designed and engraved by the famous American mapmaker, Bernard Romans, best known for his work as a naturalist and cartographer in Florida, as well as his sailing directions of the East Coast and an engraved map of Connecticut. A rare American cartographic landmark, found as originally published in the first American edition of any of Cook's voyages, itself a significant issue of the late British colonial press.

Beddie 656; Brigham Paul Revere's Engravings pp 102-105; L. Diamant Bernard Romans pp.29-30; Evans 13324; Holmes 9; Sabin 30936; Streeter Sale 2407; Wheat & Brun Maps and Charts Published in America before 1800 1.

(#28258)

\$ 22,500



36 CÔTE D'AZURE.

Album containing 109 photographs of Nice, Monte Carlo, Cannes and other areas along the French Riviera.

Nice, Monaco, etc.: [circa 1875]. Large quarto (11 7/8 x 9 inches). Photographs loosely inserted on both sides of 25 windowed cards, the images varying in sizes from 2 1/8 x 4 inches to 6 1/4 x 8 1/2 inches. One image hand coloured. Morocco-backed wooden marquetry boards, with a variety of inlaid colored woods, the upper cover depicting three women harvesting olives surrounded by a floral border and a view near Villefranche-sur-mer at the bottom, the rear cover with a monogram surrounded by a floral border, brass hinges and clasps.

Lovely album of 19th century photographs along the French Riviera, in an elaborate wooden marquetry binding.

By an unnamed photographer, the images include lovely landscape views, as well as exterior views of the principal buildings in Nice, Cannes, Mentone, San Remo, Antibes, Villafranca, Monte Carlo, and along the coasts of France and Monaco. The album can be dated before 1878 by the views of the Casino de Monte Carlo, as the images show the casino prior to the 1878 expansion by Charles Garnier.

(#34449)

\$ 2,250



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

Views of Calcutta and its environs.

London: Dickinson & Co., 1848. Folio (27 1/4 x 19 3/4 inches). Lithographed throughout. Hand-coloured title and 27 views on 25 leaves by Dickinson & Co. after d'Oyly (one folding, all heightened with gum arabic). Publisher's red cloth-covered boards, the upper cover blocked in gilt with a large architectural vignette incorporating the title, expertly rebacked and retipped with red morocco, the flat spine divided into five compartments by single thick fillets, titled in the third compartment, marbled endpapers.

A fine copy of the rare deluxe hand-coloured issue of Sir Charles d'Oyly's masterpiece

According to Abbey this work was published for 6 guineas plain and 10 guineas hand-coloured, as here. The very fine hand-colouring of the deluxe issue adds a depth and vibrancy to the scenes that is mostly lacking from the uncoloured version. In our experience, copies with genuine contemporary hand-colouring were always bound in red half morocco by the publishers. (The Abbey copy is in green half morocco and hand-coloured; but this was almost certainly done later.) The deluxe issue of this work is one of the three great books on Calcutta by English artists (the works of Thomas Daniell and James Baillie Fraser being the other two). It is also a celebration of the synthesis of cultures that took place in India and reached its early maturity in the city of Calcutta and its environs. In some cases this is not immediately obvious: an almost entirely western scene 'St. Paul's Cathedral, Calcutta' contrasts with the view of the 'Mosque at Borranypore', an entirely Indian scene. However in most cases there is a harmonious mixture of Indian and British subject matter which gives d'Oyly's views their



unique flavour. They were intended to display the vigour and confidence of British empire builders in an exotic location but end up being much more than this. D'Oyly's love and deep knowledge of the Indian sub-continent means that he is able to capture the small details which were missed by most European artists of the time.

Born in India, Sir Charles d'Oyly was educated in England, before returning to India in the service of the East India Company in 1798. By 1808 he was Collector of Dacca, and in 1818 succeeded to baronet. After serving in a series of posts throughout India, culminating in his appointment as Senior Member of the Board of Customs, Salt and Opium, and of the Marine Board in 1833, he returned to England in 1838, and retired in 1839. He is now best known for his work as an amateur artist and publisher of lithographs (he set up his own lithographic press at Patna in 1828: 'The Behar Amateur Lithographic Press'). Bishop Heber, who stayed with him at Bankipore, wrote that d'Oyly was 'the best gentleman artist I ever met with' and this is certainly borne out by the present work which includes excellent views of many of the main sights of Calcutta.

Cf. Abbey Travel II, 497; Tooley 187
(#34946)

\$ 36,000



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

Oriental Scenery.

London: 1795-1807[-1808]. 6 volumes, broadsheet. Mounted on guards throughout and interleaved with blanks [plates: 29 3/4 x 21 1/4 inches; interleaves: 30 7/8 x 22 5/8 inches]. 6 sepia aquatint title-pages and 144 hand-coloured aquatint plates by Thomas and William Daniell, after their own drawings and those of James Wales (5 plates joined to form two panoramas). Printed on thick J. Whatman watermarked paper throughout (plates watermarked 1809, interleaves watermarked 1808-1811). Expertly bound to style in half russia and period marbled paper covered boards. Housed in six dark blue morocco backed boxes.

“The finest illustrated work ever published on India” (Tooley).

The Daniells, uncle and nephew, spent nine years criss-crossing India, drawing and recording meticulously anything and everything of historical or architectural interest, and mindful always of the exotic and the picturesque. On their return to London in 1794 they set about producing what is now recognized as one of the finest, most ambitious, and most influential series of aquatints ever published.

It made “a completely new contribution to British knowledge of India” (Archer, p.222). Some of their views offered accurate images of scenes which had been imperfectly recorded by earlier travelers, but there were also numerous sites where the Daniells were the first Europeans to make a visual record: these ranged from relatively inaccessible spots such as in the Garwhal mountains, to Madras where, surprisingly, their views are first to be made by Europeans on the spot. The Daniells’ timing proved to be spot on: a generation of retired rich colonial administrators were reminded of the scenes of their youthful glory; likewise, European travelers who had visited the sub-continent; and their prints also satisfied the British public’s desire to see and understand the scenes of the various victorious British military campaigns in India.

Issued over the course of thirteen years from 1795 to 1808, the work depicts landscape views, architecture, and antiquities. the latter reflecting Thomas Daniell’s increasing personal interest in antiquities. Scenes depicting antiquities appear to have been less popular with the buying public, and series three, devoted to antiquities, was interrupted after twelve plates to return to views. The final twelve plates of antiquities were the last issued, in 1808.

Their classical style of composition and use of a camera obscura ensured unrivalled accuracy, and the images influence was felt in other spheres of the applied arts: scenes appeared on Staffordshire blue-and-white pottery and formed the basis for wallpapers produced by Zuber at Mulhouse or Dufour at Macon; the Daniells inspired architecture, either directly or indirectly (a folly at Melchet Park, and, most notably, the house and gardens of Sezincote in Gloucestershire), and their influence was also felt in furniture design.

The importance of the work cannot be understated. Oriental Scenery introduced many of India’s most famous buildings and sites to the European Public, it secured the Daniells’ artistic reputation, and more than any other work of art produced at the turn of the nineteenth century, Oriental Scenery contributed the most to the dispersal of knowledge about Indian history, architecture and geography, while at the same time demonstrating that Indian subjects could be artistically reconciled with an essentially European aesthetic. In achieving all of the above, the work in its finished form would be without question the zenith of British aquatint color plate books and one of the most impressive books ever produced.

Abbey Travel II.420; RIBA 799-804; Sutton The Daniells (1954) p.156; Tooley 172.

(#33180)

\$ 600,000



39 DENON, Dominique Vivant (1747-1825).

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

Paris: P. Didot, An X [1802]. 2 volumes (text large quarto [12 x 9 1/8 inches], atlas large folio [23 x 17 inches]). Text: half-title, list of subscribers. Atlas: 143 engraved plates (numbered 1-141, plus 20 bis and 54 bis) on 142 sheets (plates 4 and 5 on the same sheet). Uncut. Contemporary French blue paper covered boards, expert repairs to the spine of the atlas. Housed in blue morocco backed boxes. *Provenance*: Armaney (contemporary signature on the front blank of text and title of atlas).

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

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

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

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

Blackmer 471; Gay 1998; Atabey 338 (1807 edition); Carre I: pp. 118-125; Howgego D34.
(#26729)

\$ 20,000



Le Temple d'Edfou.

Le Temple d'Edfou et le Temple de Karnak.



40 DESCHAMPS, John.

Scenery and Reminiscences of Ceylon.

London: Published for the Author by Ackermann and Co., 1845. Folio (19 1/4 x 13 1/4 inches). [4], 48 pp., plus lithographed additional title and 12 lithographed plates. Publisher's green cloth boards, upper cover stamped in gilt, expertly rebaked to style with dark green morocco.

Scarce folio lithographed view book of Ceylon.

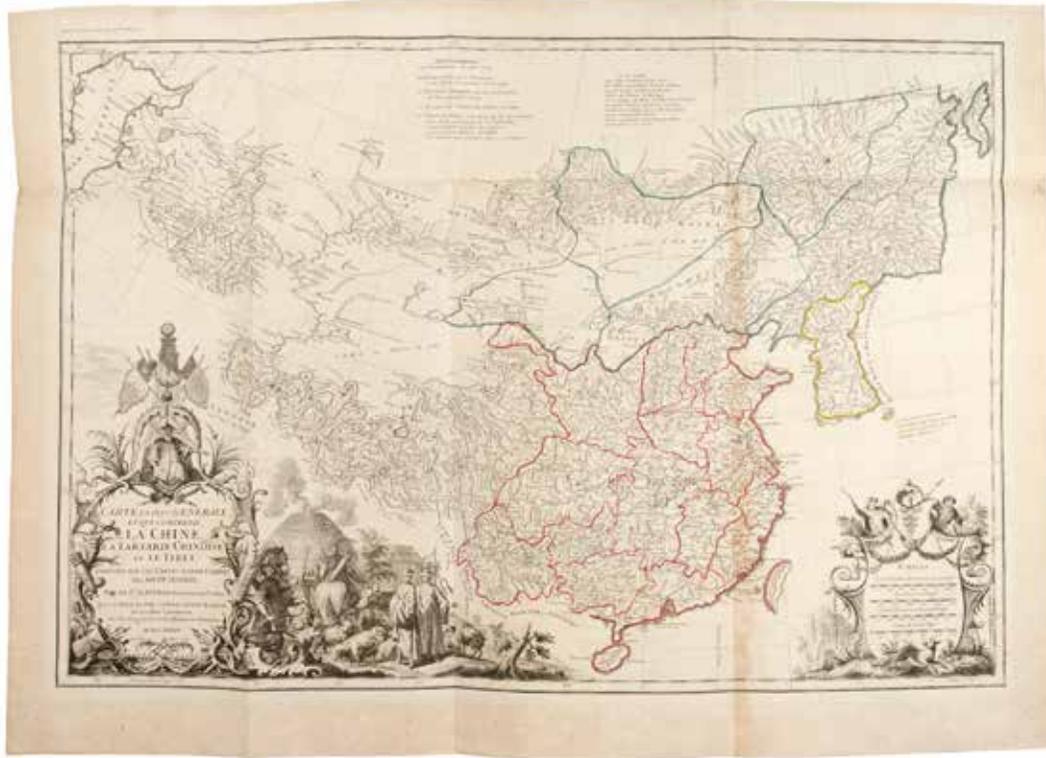
Deschamps, an officer in the Royal Artillery, spent nine years in Sri Lanka (1828-1838), during which time he compiled the material contained in this work. His aims were broad, and as he noted in his preface included representing the scenery, customs, objects, dress, and professions. "The views are twelve in number and have been selected as representing some of the scenes and objects most familiar to those who are acquainted with Ceylon, and, as being, from their associations, most likely to prove interested to the generality of them; and, at the same time, every opportunity has been seized to illustrate costumes, as well as the habits and occupations of the natives" (Preface). The images, after drawings by the author, are lithographed by Giles and Hanhart.

The plates comprise: Fort of Colombo; The Galli Face Esplanade; Adam's Peak and the Take of Colombo; Slave Island; Adam's Peak and Slave Island; Colpitty; The Ferry House; Buddhist Temples; The Ferry at Bentotte; The Rock of Mulkirricalle; The Lake of Kanuy; Great Elephant Kraal.

Abbey Travel 414.

(#34617)

\$ 12,000



41 DU HALDE, Jean Baptiste (1674-1743).

Description géographique, historique, chronologique, politique et physique de l'Empire de la Chine et de la Tartarie.

Paris: Le Mercier, 1735. 4 volumes, folio (17 x 11 inches). Titles printed in red and black with engraved vignettes by M. Baquoy after A. Humblot, half-titles. 65 engraved maps and plates (including 1 page of engraved sheet music) by Delahaye, Desbrulins, and Fonbonne after d'Anville, Humblot, Lucas, Le Parmentier and others, 4 engraved head-pieces after Humblot, occasional engraved initials. Moderate age toning. Contemporary French mottled calf, spines with raised bands in seven compartments, red and black morocco lettering pieces in the second and third compartments, the others with an overall repeat decoration in gilt, marbled endpapers (repairs at joints and head and tail of spines).

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

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

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

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

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

Within the final volume (pp.452-458), although not listed in the Contents, appears "Relation succinte du voyage du capitaine Beering dans la Sibérie" -- the first published account of Bering's first expedition through the straits that now bear his name. The text is accompanied by an attractive map, titled "Carte des pays traversees par le Capne. Beering depuis la ville de Tobolsk jusq' Kamtschatka", considered the first printed map of any portion of present-day Alaska (i.e. St. Lawrence Island).

Lada-Mocarski writes: "The first French folio edition of 1735 is the most desirable and significant. Its importance lies in the Relation succinct ... which is, in abbreviated form, Bering's report of his first expedition. It had not been published previously and the history of its getting into Du Halde's hands is interesting. On Bering's return to St. Petersburg in March 1730 he brought with him a brief report accompanied by a map. This map (and presumably the report) was sent to the king of Poland as a suitable present. The Polish king, in turn, gave the documents to the Jesuit Du Halde with permission to use them as he saw fit. Thus, the first printed report of Bering's 1725-28 expedition burst upon the world in the French work herein described. It was not until much later that a more complete narrative of this historical event was published in Russia."

De Backer & Sommervogel IV:35; Brunet II:870; Cordier I:45-8; Cox I:355; Lust 12; Lada-Mocarski 2; Wickersham 6099; Löwendahl 394.

(#31324)

\$ 37,500



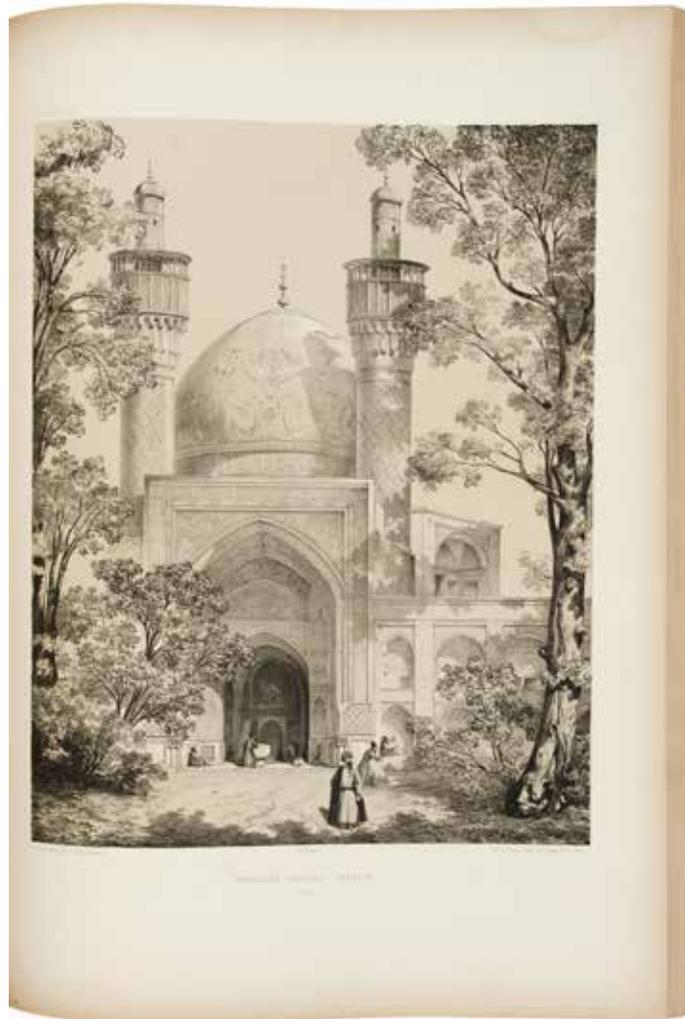
42 FLANDIN, Eugène Napoleon (1809-1889); and Pascal Xavier COSTE (1787-1879).

Voyage en Perse ... Perse Ancienne ... [With:] ... Perse Moderne ... [And with:] ... Relation du Voyage ...

Paris: Gide et J. Baudry, [1843-1854]. 7 volumes, folio and octavo (24 3/8 x 17 1/2 inches and 9 1/8 x 6 inches). All volumes with half-titles. [Ancienne:] 4 volumes, folio (1 vol. text, 3 vols. plates). Double-page engraved map and 243 plates on 244 sheets (241 engraved, 2 chromolithographed; 10 folding, 4 double-page), numbered 1-229. plus 16 bis plates (plate 187 not issued), with one plate on two double-page sheets (91) and one folding double number plate (150/151). Inked subscription stamp on plate 46. [Moderne:] 1 volume, folio. 100 tinted lithographed plates (31 with two images per plate). Minor dampstaining in top margin. [Relation:] 2 volumes, octavo. [4], 511, [1]; [4], 536pp. Expertly bound to style in half green morocco and period green cloth covered boards, spines with raised bands, lettered in gilt in the second and third compartments, the plate volumes with a repeat thematic gilt stamp in the others. *Provenance:* Alfred Blanche (inked stamp on half titles in Relation vols).

Very rare, profusely illustrated folio work on Persia: the finest depiction of Persia in the 19th century.

Born in Naples the son of an officer in Napoleon's army, Flandin is said to have studied under Horace Vernet, though other sources suggest him to have been self-taught. He exhibited in the Paris Salon in 1836, which evidently gained him notice, and he was sent to Algeria as a military painter in 1837. An interest in architecture led to his being appointed, along with architect Pascal Xavier Coste, to accompany the French Ambassador to Persia, Edouard, Comte de Sercey in 1839. "When the head of the mission was recalled to France, Flandin and Coste were left to struggle on in the country in the most difficult of circumstances" (Howgego).



“After parting from de Sercey’s mission, they left Isfahan (31 May 1841) with very limited financial means and retinue. They pursued their periplus towards Hamadan, Kangavar, Bisotun, Holwan, etc. They went back to Isfahan and then on to Shiraz and the Persian Gulf (Busehr), returning to Tehran via Shiraz, Isfahan, and Kasan. They then traveled to Tabriz, where disastrous sanitary conditions hampered their return through Trabzon or Tiflis so that they had to take the Tabriz-Baghdad route through Kurdistan instead ... Flandin’s *Voyage en Perse* remains a model of its kind and an important source, particularly on early Qajar Persia, due to both its text and its illustrations. It provides many precious observations on history, archeology, arts, architecture, geography, social and court life, royal and provincial administration, military organization, etc” (Encyclopaedia Iranica). Upon his return to France, Flandin was awarded the Légion d’honneur

Published in 72 livraisons over the course of a decade, this work is very rare and is nearly always lacking plates or text. The present set is complete, and includes the rare octavo text with provenance to Alfred Blanche, the Conseiller d’Etat to the French Ministry of State from 1851-1858.

Brunet II:p.1281; cf. Howgego B49 and G2; cf. Ghani p.641; Wilson p.72. Not in Abbey, Atabey or Blackmer.

(#34450)

\$ 55,000



43 FRITH, Francis (1822-1898).

Egypt and Palestine Photographed and Described.

London: James S. Virtue, [1858-1859]. 2 volumes, small folio (17 1/8 x 12 3/8 inches). 76 mounted albumen photographs. Extra-illustrated with 3 additional images by Frith in the rear of vol. 2, dated in the negatives 1873-1875. Foxing, principally to the mounts. Contemporary half green morocco and green pebbled cloth boards, spine gilt with raised bands. *Provenance:* Arthur G. Soames (armorial bookplate).

Frith's Egypt and Palestine: "one of the most renowned nineteenth century photobooks" (Parr & Badger).

By the mid 1850s, Frith had sold his grocery and printing businesses to devote himself full time to photography. Between 1856 and 1860, he made three expeditions to Egypt, Sinai, Ethiopia, and Jerusalem, photographically documenting Middle Eastern architecture and culture. "On the first, he sailed up the Nile to the Second Cataract, recording the main historic monuments between Cairo and Abu Simbel. On the second, he struck eastwards to Palestine, visiting Jerusalem, Damascus and other sites associated with the life of Christ. The final



expedition was the most ambitious, combining a second visit to the Holy Land with a deeper southward penetration of the Nile. His photographs of the temple at Soleb, 800 miles south of Cairo, represent a genuinely pioneering achievement. Unlike many travel photographers of this period, Frith used the wet collodion process in preference to the more convenient paper-based calotype. Because it involved chemically sensitizing the glass plates on site, this process posed particular problems in a climate dominated by heat, dust and insects. Commenting sardonically on how his chemicals often boiled on contact with the glass, he nevertheless produced negatives that are remarkable for their consistently high technical standard ... Frith photographed most of the key monuments several times, combining general views with close studies of their significant details and broader views of their landscape environment. The clarity of his images proved to be of immense value to archaeologists. The photographs are also often powerfully composed, revealing an understanding of the poetic qualities of light that gives them lasting aesthetic value” (McKenzie, *Grove Art*).

The present work was the first published fruit of these travels, originally published in 25 monthly parts, with three images per part, between 1858 and 1859, with the parts re-issued upon completion in two volumes (as here). Although most famous for his much larger photographs (Egypt, Sinai and Jerusalem, 1862-63), Parr and Badger praise the artistry of the present images: “With the 9 by 7 inch view camera, Frith was liberated not only from the technical difficulties, but also from the aesthetic responsibilities of making a grand statement.”

Depicting landscapes, monuments and views, Frith’s photographs of Egypt and the Holy Land established his reputation as one of the most important photographers of the 19th century. “It is for good reasons that Frith’s views of Egypt and Palestine were the star attractions of the 1858 exhibition of the Photographic Society ... ‘His subjects in Palestine and Egypt impress us with a consciousness of truth and power which no other art production could produce’” (Truthful Lens, p. 30).

Many of the negatives, first printed here, were reused by Frith in later publications, including his deluxe edition *Queen’s Bible*, and his four-volume set printed by Mackenzie in 1863.

Blackmer 1942; Gernsheim 88; Truthful Lens 61; cf. Parr and Badger I:p.28.

(#31436)

\$ 12,500



44 GARCILASO de la Vega, “El Inca” (1539-1616).

Primera Parte de los Comentarios Reales, Que Tratan del Origen de los Yncas, Reyes que Fueron del Peru, de su Idolatria, Leyes, y Gobierno en Paz y en Guerra.

Lisboa: Pedro Crasbeeck, 1609. Small folio. [10],264 leaves. Engraved plate. Woodcut initials throughout. Minor foxing and soiling, some light dampstaining to top edge. Contemporary vellum, manuscript spine title.

The history of Peru by a half-Inca Prince.

First edition of the “Royal Commentaries” of the great half Spanish, half Inca historian, Garcilaso de la Vega. The Inca was the foremost historian of early Peru, and his works are the basis of our knowledge of Incan history. Born in Cuzco, the son of a Spanish nobleman and an Indian princess, he was a second cousin to the last Incan rulers of Peru. He left Peru as a youth and lived in Spain the rest of his life. The Primera Parte deals entirely with the Incan empire and the conquest of Peru.

The Spanish critic, Menendez y Pelayo, called it “the most genuinely American book that has ever been written, perhaps the only one in which a reflection of the soul of the conquered raced has survived.”

European Americana 609/44; Medina BHA 549; Palau 354788; Sabin 98757.

(#28602)

\$ 17,500

45 GARNIER, Marie Joseph Francis (1839-1873).

Voyage d'exploration en Indo-Chine effectué pendant les années 1866, 1867, et 1868 par une Commission Française présidée par M. le Capitaine de Frégate Doudart de Lagrée.

Paris: Librairie Hachette, 1873. 4 volumes in three (text: 2 vols., large 4to [12 3/4 x 9 1/2 inches]; atlas: 2 volumes in one, folio [20 1/8 x 15 1/2 inches]). Text: titles in red and black, half-titles. Portrait frontispiece, 1 plate of medals, 12 maps and charts (5 coloured, 5 tinted), numerous illustrations (39 full-page); atlas: 12 maps, (2 double-page); 9 plans (2 double-page); 1 tinted lithographic aerial view; 48 plates on 40 sheets (6 double page, 2 engraved, 10 hand-coloured lithographs, 1 chromolithograph, 27 tinted lithographs). Expertly bound to style in crimson morocco-backed original pebble-grained cloth (text) and crimson half morocco over original pebble-grained crimson cloth-covered boards (atlas), the spines of all three volumes gilt in six compartments with raised bands, lettered in gilt in the second and fourth compartments, the others with repeat decoration in gilt, marbled endpapers.

Rare complete set of the first edition of the official printed record of the most important 19th-century exploratory expedition into Indochina.

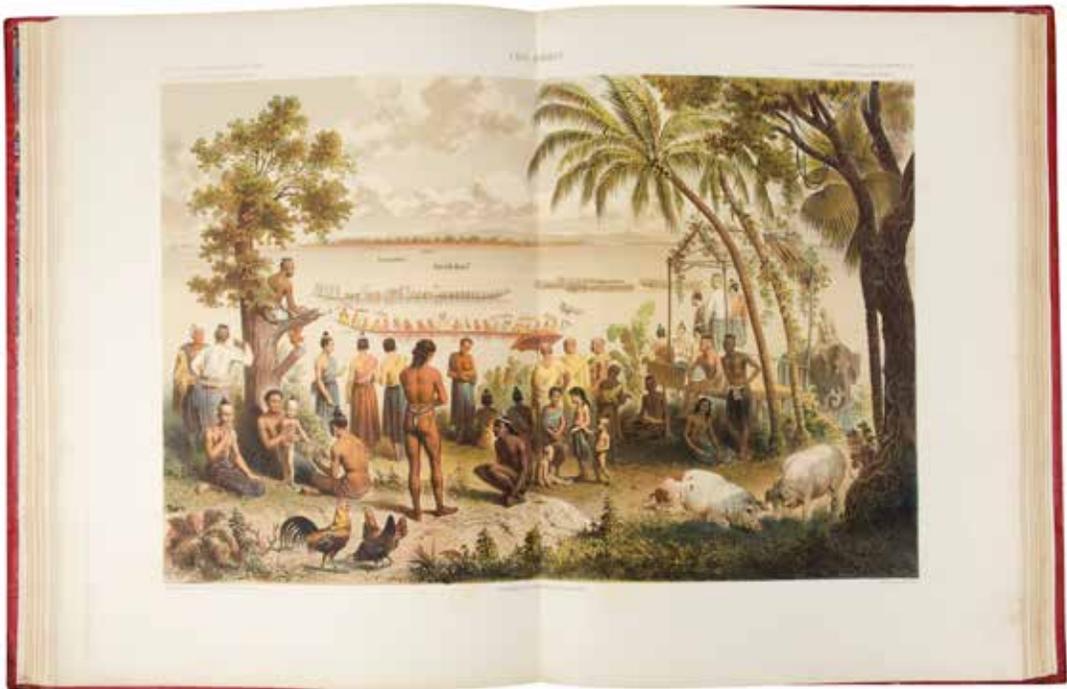
This first edition was limited to just 300 copies. The maps are after Garnier himself, whilst the views are taken from sketches by the expedition artist Louis Delaporte. These views, in conjunction with the fine illustrations in the text volumes, form a valuable and remarkably wide-ranging visual record of Indochina as a whole, with the depictions of the ancient capital of Laos at Viet Chan and Angkor in Cambodia being particularly impressive.

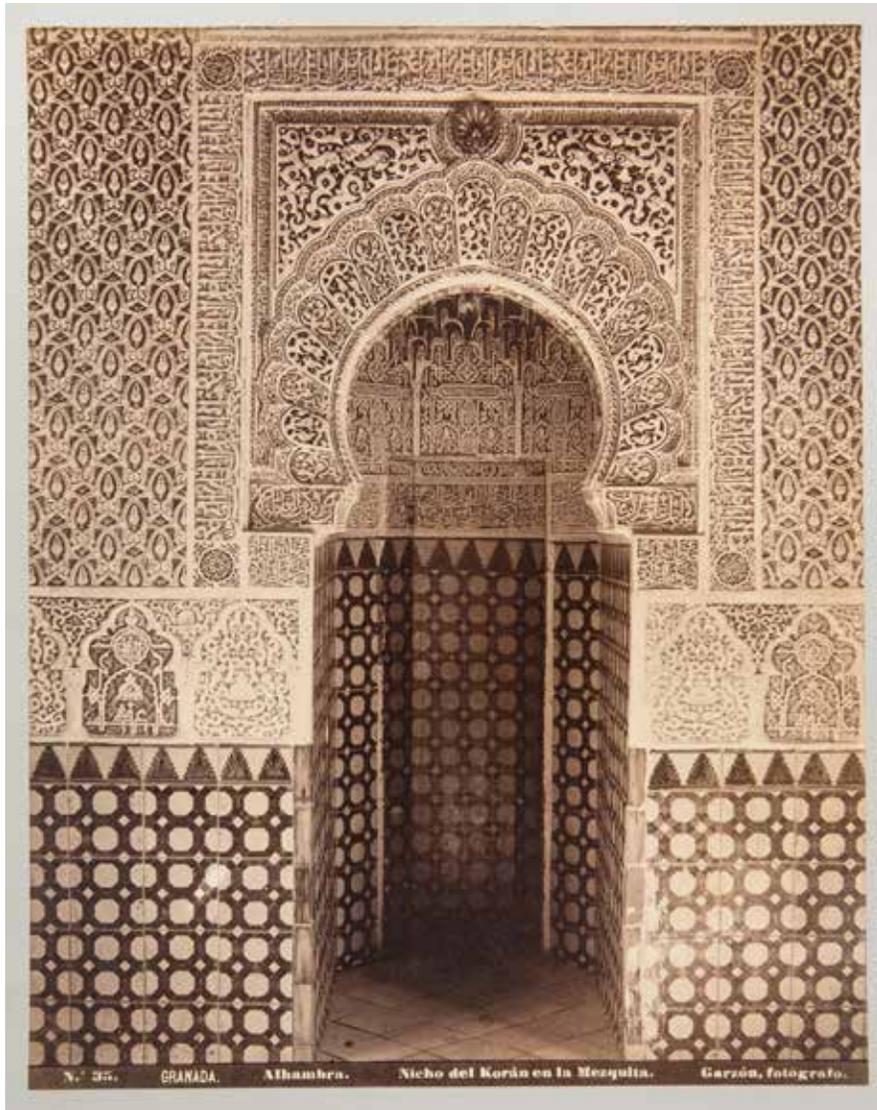
Garnier was part of the French expedition under Captain Ernest Doudart de Lagrée which set out from Saigon in 1866 to explore the valley of the Mekong River in the hopes of finding a navigable route into south-western China. Garnier took command of the mission when de Lagrée died and he safely led the expedition to the Chinese coast via the Yangtze River. The expedition traversed almost 5,400 miles travelling through Vietnam, Cambodia, and Laos, mapping over 3,600 miles of terrain previously unknown to Europeans, and becoming the first westerners to enter Yunnan by a southern route.

Subsequently, Garnier returned to France a hero, fought in the Franco-Prussian war, and finished the present account of the expedition before eventually returning to Indo-China to establish a colony in Tonkin.

Cordier Sinica 329; Cordier Indosinica 1012.
(#18660)

\$ 37,500





46 GARZÓN, Rafael (1863-1923), photographer.

Album of 36 photographs of Granada and the Alhambra.

[Granada: circa 1890]. Oblong folio. 36 mounted photographs, on the original grey card mounts with gilt borders. Contemporary dark purple morocco, expertly rebaked to style.

Grand Tour album of photographs of the Alhambra.

Born in Grenada, Garzon studied photography in Madrid and opened his first studio on the site of the Alhambra in 1883. He would open additional studios in Cordoba and Seville, though his principal business was providing travellers on the Grand Tour image of the Alhambra. The present album is a wonderful example of his work, with both landscape views and close-ups of architectural details. Twenty-seven images in this album depict the Alhambra, with the remaining being other scenes in Granada.

(#34832)

Sold



47 HALLEWELL, Edmund Gilling (1822-1869).

[Album of watercolours and photographs of Malta, Gibraltar, Corfu, Sardinia, Balaklava, Sevastopol, and elsewhere done at the time of the Crimean War].

[Various places: circa 1852-1864]. Folio (20 1/4 x 14 1/2 inches). 122 watercolours and graphite drawings by Hallewell, mounted recto and verso on 32 leaves, most captioned on the mount. Signed by Hallewell and inscribed Royal Military College June 1864, on sheet of paper mounted onto the front pastedown. Expertly bound to style in half calf and period marbled paper covered boards.

Important album of Crimean War watercolours.

Edmund Gilling Hallewell, Lieutenant and Adjutant of the 20th or East Devon Regiment, was stationed in Bermuda from 1841 to 1847. In addition to his military duties he also served as private secretary to the Governor, Colonel William Reid. He subsequently married Sophia Reid, the Governor's daughter. In 1842, Hallewell, with Reid's encouragement, produced watercolours of scenes on the island. These were then sent by Reid to the Colonial Office in London. Interest in the watercolours both in London and Bermuda was such that Hallewell published a suite of lithographed views in 1848. The suite was obviously issued in relatively small numbers and is now very rare: only two copies (one incomplete) are listed as having sold at auction in the past 35 years.



“Following a tour of duty in Bermuda from November 1841, Hallewell, then lieutenant and adjutant in the 1st battalion of the 20th regiment, arrived at the Halifax station on board HMS Vengeance on May 5, 1847” (Coverdale). The regiment was posted to Kingston, London and Montreal in Canada. The son of a Gloucestershire member of parliament, Hallewell’s subsequent military career included service in the Crimea and Malta, before he retired from active service in 1864. In 1869 he was appointed commandant of the Royal Military College at Sandhurst, but died in the same year at the age of 47.

The present watercolours date from the period during his service in the Crimean War and include many images in Malta, where Hallewell was stationed for a time.

(#26938)

\$ 12,500

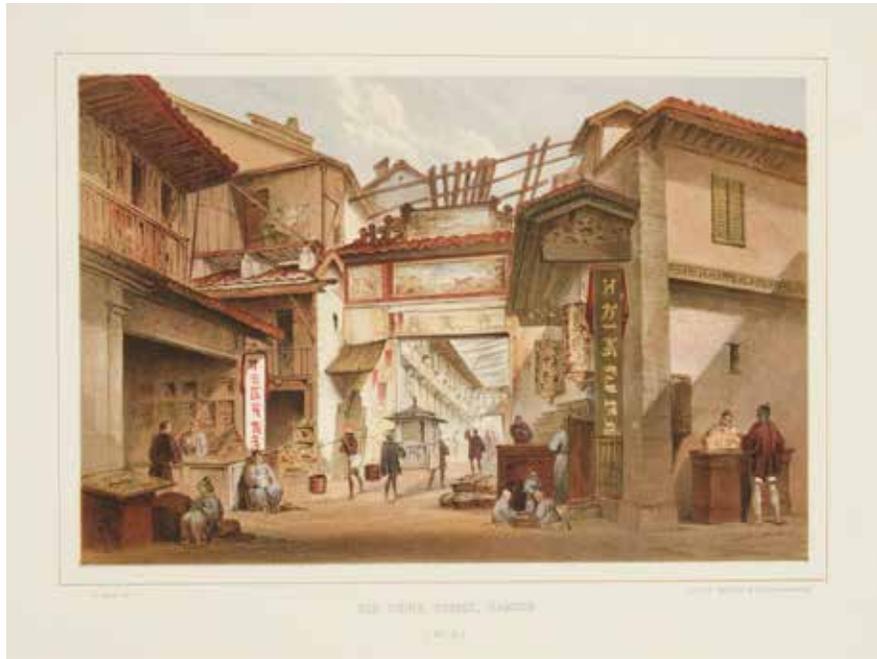


48 HEINE, Wilhelm (1827-1885).

Graphic Scenes of the Japan Expedition.

New York: G.P. Putnam & Company, 1856. Folio (20 x 14 inches). 12 ff. letterpress text. 10 lithographic prints (one tinted portrait of Perry on india paper mounted from a daguerreotype by P. Haas, nine hand-coloured views by Heine [two of these chromolithographed, seven printed in two colours on india paper mounted]), all printed by Sarony & Co., all mounted on thick card with smooth glossy backings. Text in the original yellow pictorial wrappers, expertly rebacked to style with purple cloth, the plates loose as issued with the text within a half purple morocco and period purple cloth portfolio, yellow pastedowns and flaps, cloth ties. All within a black morocco backed box.

An important work recording Commodore Perry's expedition to Japan: the very rare deluxe, hand coloured issue on card.



William Heine was the official artist on Commodore Matthew C. Perry's expedition to Japan in 1853-54. On returning to the United States he produced several series of prints commemorating the trip. A group of six elephant-folio prints appeared in 1855, and the following year the present volume was issued, in a smaller format, with different images and with explanatory text. Both projects employed the New York lithographic firm of Sarony, among the best lithographers in the United States at that time.

“As artistic productions, the pictures speak for themselves ... none superior to them have been executed in the United States, and they have no cause to shun comparison with some of the best productions of Europe” (Introduction). Copies were produced tinted (though with some plates with several colors) on regular paper and a very rare deluxe hand-coloured issue on card (like the present example).

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

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

Two distinct issues of Heine's work were published: a regular issue with hand coloured plates on thick card; and the deluxe issue, like the present, with more elaborate hand coloring and on thick cards with glossy paper backings. The deluxe issue is considerably more rare than the regular issue.

Bennett, p.53; McGrath American Color Plate Books 123.

(#34436)

\$ 32,000



49 HODGES, William (1744-1797).

Select Views in India, drawn on the spot, in the years 1780, 1781, 1782, and 1783, and executed in aqua tinta, by William Hodges.

London: printed for the author, and sold by J. Edwards, [1786-1787]. Imperial folio (23 1/8 x 18 1/2 inches). Title and text in English and French. 1 uncoloured engraved map, 48 aquatint plates by and after William Hodges, India paper proofs before letters, numbered in manuscript in the lower corners. Period calf, covers with a gilt Greek key scroll border, expertly rebaced to style, flat spine in eight compartments, original black morocco lettering piece in the second compartment, the others with a repeat decoration in gilt, marbled endpapers. *Provenance:* Ozias Humphry (1742-1810, presentation inscription signed by Hodges on the title dated November 8, 1788).

Author's presentation copy and a very rare issue of Hodges' pioneering work on the architectural and picturesque wonders of India, with the plates being proof impressions before letters printed on India paper.

Born in London the son of a blacksmith, William Hodges was employed as an errand-boy in Shipley's drawing school, where in his spare time he learned to draw. The landscape painter Richard Wilson (1714-1782) noticed him and took him on as his assistant and pupil, and by 1766 Hodges was exhibiting in his own right. In 1772, through the interest of Lord Palmerston (1739-1802) a member of the board of Admiralty, he was appointed as

draughtsman to Captain James Cook's second expedition to the South Seas. He returned in 1775 and was employed by the Admiralty in working up his drawings of the expedition and in supervising the engraving of the plates for Cook's published account of the expedition. He exhibited a number of pictures inspired by the voyage at the Royal Academy in London in 1776 and 1777.

Life in London must have seemed quite restrained after his South Sea experiences, and after ending his contract with the Admiralty and following the death of his wife, he left for India in 1778. "But the first year in India was disappointing. Hodges health was poor and the Second Mysore War ... was in progress ... he was confined to Madras and its immediate environs. On moving to Calcutta in February 1781, however, he was to travel far more widely through the generosity and patronage of the Governor-General Warren Hastings ... During 1781 Hodges made two tours up-country with him during which he saw the ruins of many Muslim palaces, tombs and mosques. The next year he found a patron in Augustus Cleveland, a liberal administrator stationed at Bhagalpur in Bihar. Touring with him Hodges saw a very different India - the forested tracts inhabited by an aboriginal people, the Paharias. During 1783 he made a long expedition up-country to join Major Brown who was heading a diplomatic embassy to the Mughal Emperor. Hodges was now able to see the great Mughal monuments at Agra and Sikandra. He returned through Central India to Calcutta via Lucknow and left India in November 1783..." (*India Observed*).

On his return to London, he exhibited 25 oil paintings of India at the Royal Academy, along with a selection of his aquatints. "All of these works gave a completely new and direct vision of India translated into an eighteenth century painter's composition. His views of the countryside with its great rivers and forests had little in common with the popular picture of India gained from old engravings in the travellers' accounts. His architectural subjects depicted many little-known Muslim tombs and mosques, Hindu temples, forts and palaces in Upper India..."(*India Observed*).

Beyond the never-before-seen subject matter of the prints, Hodges proto-impressionistic style is worthy of particular note. "He conveyed the towering bulk of many Indian monuments by exaggerated proportions and foreshortened perspective. The countryside is shown rough with stunted scrub and windswept trees; paint is vigorously applied ... Here was a new and fresh approach to the Indian scene, viewing it in the 'picturesque' taste and presenting novel material, especially architecture, to the British public in a new manner" (*India Observed*).

The appearance of this work caused a sensation, as nothing of the scenery of India on this scale had been seen before. The useful text, though generally brief, gives a history of each site, together with an account of contemporary events in which the site had been involved.

This work, the main fruit of Hodges six year stay in India, was published with the plates in three separate forms: uncoloured, uncoloured proofs or with the plates hand-coloured to resemble the original watercolours. We have never encountered another copy of the work comprised of proof impression of the plates before letters printed on India paper. The existence of such sets, however, is confirmed by Lowndes, who cites such a copy selling in the Fonthill Abbey sale (9 September 1823).

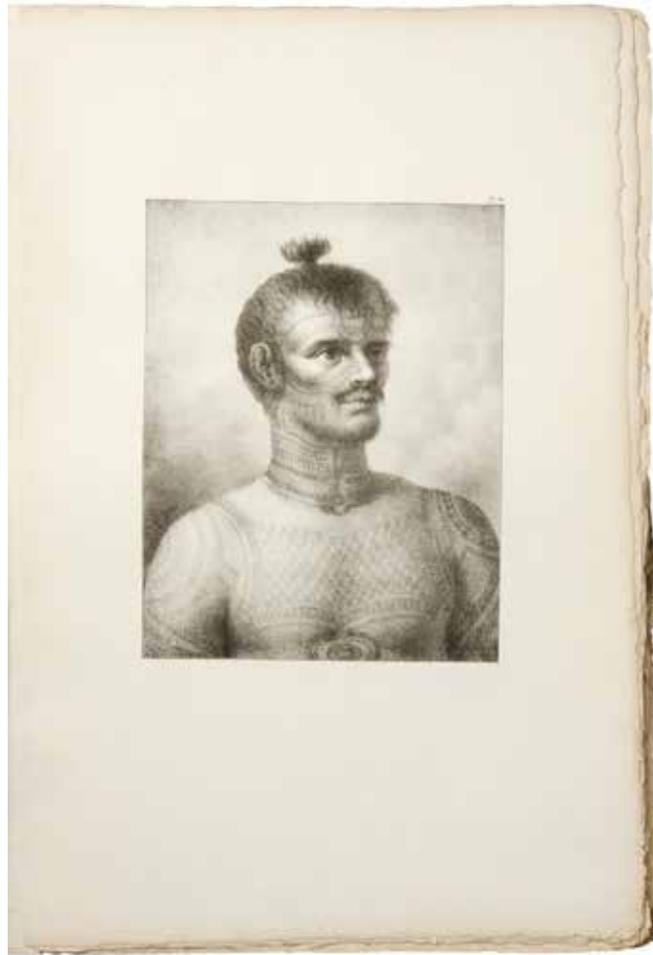


This copy with remarkable provenance to fellow British artist Oziás Humphry, who like Hodges spent time in India. A noted miniaturist and portrait painter, Humphry trained with Hodges at Shipley's drawing school. Humphry arrived in Calcutta in August 1785, and after a brief time in Lucknow, spent the remainder of his two years in India at Calcutta, returning to England in March 1787. Humphry was elected to the Royal Academy in 1791. Humphry's papers and presumably his library passed to noted bibliophile William Upcott, his illegitimate son. Upcott's library was sold at auction in 1846.

Abbey Travel II, 416; cf. *Mildred Archer, India Observed* pp.8-10; *Bobins, Exotic and the Beautiful I*, 255; *Brunet III*, 242; cf. *H de Almeida & G.H. Gilpin Indian Renaissance* pp.114-126; *Lowndes II*, p.1079; cf. *P. Rohtagi & P. Godrej, India A Pageant of Prints* pp.37-47; cf. *P. Rohtagi & G. Parlett, Indian Life and Landscape* pp. 142-149; *Tooley* 264; *Lowndes*, p. 939.

(#26253)

\$ 45,000



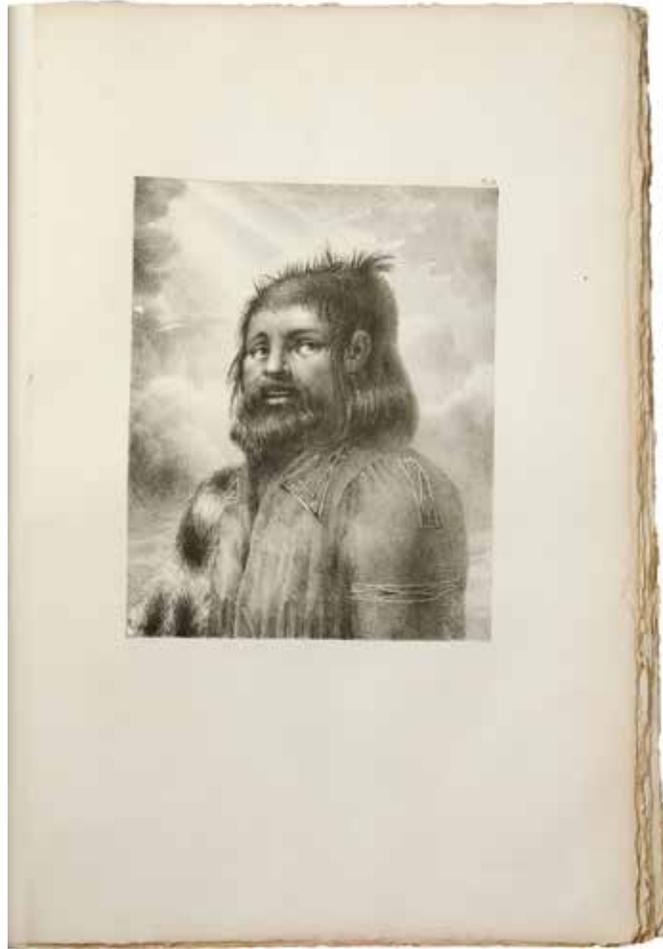
50 KRUSENSTERN, Adam Johann von (1770-1846).

Voyage autour du monde, fait dans les années 1803, 1804, 1805 et 1806, par les ordres de Sa Majesté Impériale Alexandre Ier, empereur de Russie, sur les vaisseaux la Nadiejeda et la Neva.

Paris: Gide fils, 1821. 3 volumes (text: 2 volumes, 8vo [8 x 5 1/2 inches]; atlas: folio [18 1/2 x 12 inches]). xii, 418; [4], 531, [1]pp. 30 engraved plates (portrait, 9 maps and 20 plates; 2 double-page maps). Uncut. Text in period patterned paper wrappers, the atlas bound to style in uniform period panelled wrappers. Housed in black morocco backed boxes.

First edition in French of Krusenstern's seminal account of the first Russian expedition to circumnavigate the globe: complete with the rare atlas of plates.

Capt. Ivan von Krusenstern's voyage was one of the most important post-Cook Pacific voyages, specifically aimed at obtaining more knowledge of the northern Pacific region, establishing diplomatic and commercial relations with Japan, and visiting the Russian trading posts in Alaska and on the west coast of America. It comprised the first Russian expedition to circumnavigate the globe, under the command of Krusenstern, between 1803 and 1806. Sailing in 1803, the expedition touched on Brazil and rounded Cape Horn, visiting



the Marquesas Islands, Hawaii, Kamchatka, and Japan. In Hawaii the expedition separated, with ships under Langsdorff and Lisianski sailing to the Northwest Coast, while Krusenstern himself undertook the delicate Japan expedition, returning via Macao and the Cape of Good Hope.

“The importance of this work stems from its being the official account of the first Russian expedition to circumnavigate the globe, and from the discoveries and rectifications of charts that were made, especially in the North Pacific and on the northwest coast of America” (Hill).

First published in St. Petersburg between 1809 and 1814, with issues in both Russian and German, that first edition with its folio atlas of 105 plates is a major rarity of travel literature. Dutch, English and Italian editions followed, although none contained an atlas of plates. The present first edition in French is the first edition following the original publication to include an atlas of plates. The images are re-engraved versions of images in the original, and includes a portrait of Krusenstern, views and images of natives of the Marquesas, Japan, Sakhalin Island, Kamtchatka, etc., as well as nine maps of various Pacific regions visited.

cf. Lada-Mocarski 62; Sabin 38332; Arctic Bibliography 9377; Howes K272, “c;” Borba de Moraes, pp.374-75; Hill 952 (ref); cf. Forbes Hawaii 407

(#34467)

\$ 32,000

51 MAY, Lieutenant Walter William (1830-1896).

A Series of Fourteen Sketches made during the voyage up Wellington Channel in search of Sir John Franklin, K.C.H., and the missing crews of H.M. Discovery-Ships Erebus and Terror; together with a short account of each drawing.

London: Day and Son, 1855. Folio (14 1/4 x 10 3/8 inches). Letterpress title (verso blank), 4pp. text, 1p. List of Subscribers (verso blank). 14 tinted lithographed plates printed by Day & Son on 13 leaves (13 views after May on 12 plates, drawn on stone by J. Needham [4], Thomas Goldworth Dutton [4] and others), 1 plate of "Franklin Relics brought [home] by Dr. Rae"). Publisher's lettered stiff paper wrappers, rebacked to style with green cloth. Housed in a green morocco box.

The principal visual record of the search for Franklin and a rare work of Arctic views.

May, a trained marine artist, served as a lieutenant on Sir Edward Belcher's expedition on the Assistance, which searched the Wellington Channel between 1852-54 for the missing Franklin. May's *Fourteen Sketches* provides a spectacular record of this "last of the arctic voyages" containing accurate and atmospheric images covering many aspects of the expedition. The final plate is of particular interest and is often reproduced as it depicts the Franklin relics which Dr. John Rae bought from an Inuit who had found them at the mouth of the Great Fish River: i.e. the first firm evidence of the fate of Franklin and his men.

Belcher was never really suited to command, and throughout his career accusations of his overbearing ways had followed him. May experienced Belcher's bullying first hand, eventually responded in kind and was relieved of his duties by Belcher during the expedition. However, on the ship's return to England, May was exonerated and promoted.

Abbey Travel II, 646; Sabin 47083; Staton & Tremaine 3454.
(#29122)

\$ 16,000



THE BOAT ON THE SNOW



THE SHIPS ON THE SNOW

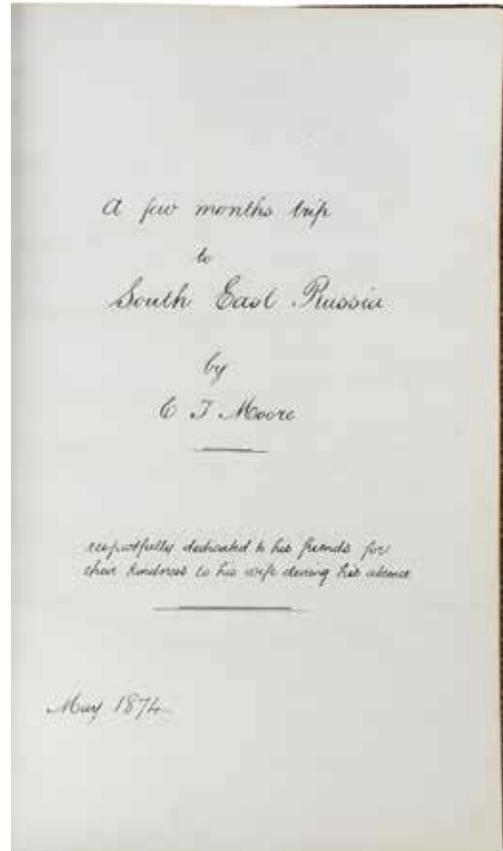
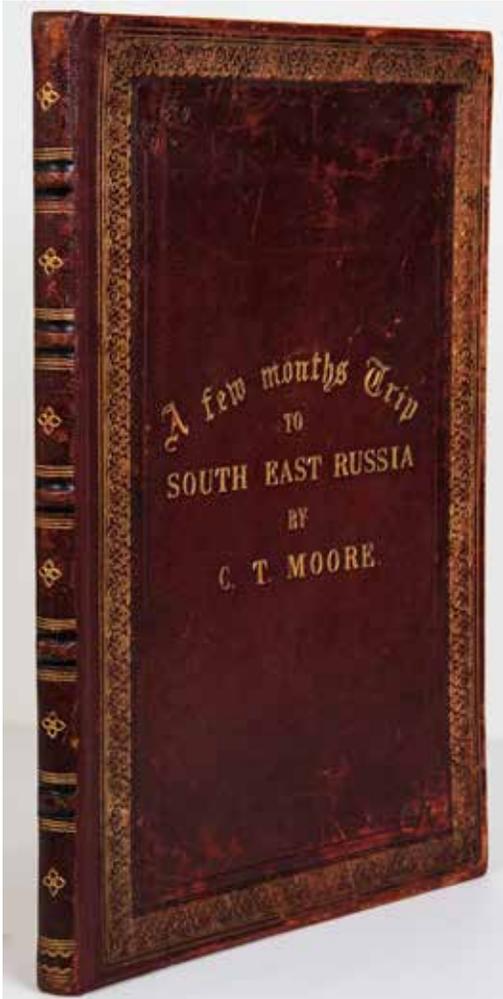
A Few Months Trip to South East Russia.

[Great Britain: privately printed], May 1874. Small folio. Anastatically printed from Moore's original manuscript. [1], 55 leaves, printed recto only. Contemporary red morocco, covers with an elaborate border in gilt and blind, lettered in gilt on the upper cover, rebacked with the original spine, spine with raised bands in six compartments, tooled in gilt and blind, silk moire endpapers.

Very rare privately-printed journal of a 5-month journey through the Ural Mountains in southeast Russia.

The Secretary of the Russia Copper Company, in 1872 Moore travelled to visit the mines in Voskresinsky near Orenburg. He writes: "The object for which I was sent out was to make an investigation into the books and accounts of an English Company and I had a gentleman named RR, son of an eminent banker in London for my travelling companion and interpreter."

Departing London on 31 July 1872, the two travelled by boat and train, reaching St. Petersburg four days later. His journal is filled with commentary and criticism of the dress, cleanliness, eating and drinking habits of those encountered along the way. In St. Petersburg, he visits Isaac's Square, the summer gardens, the winter palace, etc. After a few days there, he travels to Moscow, where he visits the Kremlin, but leaves the city quickly as he could not take the smell of the place, travelling by train to Nijin where they then depart immediately by boat down the Volga, reaching Samara on 10 August. There, they supply themselves and depart by horse for Orenburg: "The country we are about to traverse now is all steppes, there is no made road, only a beaten track. Sometimes the road is very good at others very bad. We never stop at a ditch of say a yard wide, over we go, with a tremendous shake which would have settled 99 in every 100 carriages with springs, but we are safe on the other side and off we go again helter skelter, the Yemschick nearly tearing his throat out with shouting to the horses ... until we come to a poststation where the horses are changed and unless there is a squabble with the Postmaster or the driver, which there generally is, we are off again in the same style and over the same sort of country. Carcases of dead horses here and there mark the track between the villages." On arriving at Orenburg after several days of hard travel, Moore gives a very detailed description of the buildings and peoples of the city. The party then resupplied themselves again and travelled north by horse into the mountains to visit various mines. Worried about a group of escaped convicts, they travel heavily armed and with great caution but were able to visit several mines and examine their books. Moore gives very detailed descriptions of the landscape and peoples in this remote region. At Voskresensky, Moore falls ill and is laid up for nearly two months with an intermittent fever, not leaving the town until the first of December for the long journey home, which was not without mishap as their sledge falls through the ice crossing a river on the way back to Orenburg. After a very difficult journey by horse, Moore and RR finally cross the Volga at Saratov and thereafter travel by train to Moscow, St. Petersburg, Brussels, Calais and across the channel by boat to Dover: "At the sight of the Cliffs at Dover my heart beat for joy at beholding dear Old England once more, altho' I had only been away for five months, still it was quite long enough and I would



not go through the same again for any money ... I have written the above principally to give my relations and friends as full a description as possible of the leading events which occurred during my journey ... if the perusal of this enables them to pass an hour or so away very comfortably, I shall be delighted."

Not recorded in OCLC.

(#34992)

\$ 5,500



53 PREZIOSI, Amadeo (1816-1882).

Le Caire Moeurs et Costumes.

Paris: Canson, 1883. Folio (24 1/2 x 18 inches). [8]pp, plus 20 chromolithographed plates, printed by Lemercier after Preziosi. Expertly bound to style in half red morocco and period red cloth, spine gilt with raised bands.

Lively lithographs by one of the best known of the artists living and working in the Levant in the mid-19th century: one of 500 numbered copies.

The son of Count Gio Francois Preziosi of Malta, Amadeo initially studied the law before turning to painting. After studying under Giuseppe Hyzler, Preziosi subsequently completed his art education at the Paris Academy of Fine Arts. He moved to Constantinople in 1842, fell in love with the city, and was able to make a living painting the places and people that surrounded him. It is noted in the Atabey catalogue that "Preziosi was well-known His studio is mentioned in Murray's guidebooks for 1854 and 1871. By that time he had become an institution in the city... He produced views of the city, and genre and costume drawings" (*The Ottoman World* p.535). His paintings sold well to both the affluent local and the Grand Tourist, and his reputation was such that also served as a court painter to Sultan Abdul Hamid II.

Preziosi visited Cairo in 1862 and the colourful views here depict street scenes and local inhabitants in the city and along the Nile. First published in 1862, the present re-issue, limited to 500 numbered copies, was published under the direction of the Encyclopédie des Arts Décoratifs de L'Orient.

Colas 2425; Blackmer 1352
(#34697)

\$ 18,500



54 PREZIOSI, Amadeo (1816-1882).

Stamboul. Moeurs et Costumes.

Paris: Canson, 1883. Folio (24 1/4 x 18 1/2 inches). Mounted on guards throughout. Letterpress title printed in red and black, letterpress introduction leaf and letterpress list of plates. Tinted lithographic frontispiece printed by Lemercier of Paris, 28 chromolithographic plates, trimmed to the edge of the image and mounted on thick paper with imprints, as issued, all by Lemercier of Paris after Preziosi. Bound to style in full period brown morocco, covers elaborately bordered in gilt, spine gilt with raised bands, marbled endpapers, gilt edges.

Lively lithographs by one of the best known of the artists living and working in Istanbul in the mid-19th century: one of 500 numbered copies.

The son of Count Gio Francois Preziosi of Malta, Amadeo initially studied the law before turning to painting. After studying under Giuseppe Hyzler, Perziosi subsequently completed his art education at the Paris Academy of Fine Arts. He moved to Constantinople in 1842, fell in love with the city, and was able to make a living painting the places and people that surrounded him. It is noted in the Atabey catalogue that "Preziosi was well-known His studio is mentioned in Murray's guidebooks for 1854 and 1871. By that time he had become an institution in the city... He produced views of the city, and genre and costume drawings" (*The Ottoman World* p.535). His paintings sold well to both the affluent local and the Grand Tourist, and his reputation was such that also served as a court painter to Sultan Abdul Hamid II.

With his published work, Preziosi was offered the opportunity to share his love of his adopted home city with a wider public: he here offers a catalogue of daily life in the city; an aide-memoire and a momento. The work offers a real cross-section of humanity, ranging from a street performance by a family of gypsies and their bear, to street vendors, to established shopkeepers of various kinds, to military and religious figures, to high-class Turkish ladies, to a powerful eunuch of the Sultan's seraglio. But behind the main figures, can be glimpsed locations and small incidents that are what gives the city its unique quality: from the Süleymaniye Mosque to the Bosphorus, from the shops in the alley-ways, the coffee houses, to the courtyard of the sultan.

First published in 1858, the present re-issue, limited to 500 numbered copies, was published under the direction of the Encyclopédie des Arts Décoratifs de L'Orient.

Colas 2423; Blackmer 1353 (1865 edition); Atabey 999 (1861 edition).
(#34439)

\$ 22,500



Whirling Dervish

Whirling Dervish

Whirling Dervish

55 ROBERTS, David (1796-1864).

The Holy Land, Syria, Idumea, Arabia ... With Historical Descriptions by the Revd. George Croly.

London: F.G. Moon, 1842-1843-1849. 3 volumes, large folio (24 x 16 inches). Mounted on guards throughout. Lithographic portrait of Roberts by C. Bagniet on india paper mounted, 3 hand-coloured mounted lithographic titles, 120 hand-coloured lithographic plates, all cut to the edge of the image and mounted on card in imitation of watercolours, as issued, all drawn on stone by Louis Haghe after David Roberts, extra-illustrated with a duplicate of the title to vol.II here bound in vol.III. Expertly bound to style in dark green half morocco over original green cloth-covered boards, the upper covers with large central morocco blocked in gilt with the arms of Jerusalem, spines gilt retaining the original spine panels, cream glazed endpapers, gilt edges.

Very fine copy of the deluxe hand-coloured edition of Roberts' monumental work on the Middle East: the Holy Land, Syria, Idumea, and Arabia, here with the plates in unusually fine condition.

Roberts' masterpiece (including his companion work on Egypt) was issued in 41 parts over seven years, and is the greatest lithographically illustrated work of the 19th century. In the present example the plates (and their accompanying text) are bound in a logical but unusual order, and are all in particularly fine condition. The plates were prepared with great artistry and meticulous care by Louis Haghe, to whom Roberts paid tribute in glowing terms, "Haghe has not only surpassed himself, but all that has hitherto been done of a similar nature. He has rendered the views in a style clear, simple and unlaboured, with a masterly vigour and boldness which none but a painter like him could have transferred to stone."

David Roberts was born at Stockbridge near Edinburgh, and at the early age of 10 apprenticed to Gavin Buego, a house painter. He continued to work for Buego after his apprenticeship had been completed, carrying out work on imitation stone-work and paneling at Scone Palace and Abercainey Abbey. By 1818 Roberts had become assistant scene painter at the Pantheon theater in Edinburgh, moving on to work in theatres in Glasgow and finally in late 1821 to Drury Lane theatre in London, where he worked with Clarkson Stanfield. Both artists exhibited at the Society of British Artists, Royal Academy and British Institution, and by 1830 Roberts was firmly established as a topographical artist and was able to give up his theatre work. In these early years he toured the continent and Scotland, and in 1832-33 visited Spain. In 1838 he made plans for his journey to the Near East, inspired by a love of artistic adventure; departing in August 1839 for Alexandria, he spent the remaining part of the year in Cairo, visiting the numerous tombs and sites. In February of the following year he set out to cross the desert for the Holy Land by way of Suez, Mount Sinai and Petra arriving in Gaza, and then on to Jerusalem, concluding his tour spending several months visiting the biblical sites of the Holy Land, and finally returning to England at the end of 1839. The drawings of his tour were submitted to F.G. Moon in 1840 who arranged to bring out a work illustrative of Scripture History, paying Roberts £3,000 for copyright to the sketches, and for his labour in supervising Louis Haghe's lithography. Both the exhibition of his original watercolours and the subsequent published work were an immediate success and confirmed his reputation as an architectural and landscape artist of the highest order.



56 STAUNTON, Sir George Leonard (1737-1801); Michael SYMES (1761-1809); and Samuel TURNER (1749-1802).

[Uniformly bound set of large-paper issues of the British embassies to China, Burma and Tibet, from the library of William Beckford].

London: 1797-1800. 3 works in 5 volumes (imperial 4to and folio). Detailed collations as below. Contemporary red straight-grained morocco gilt, wide gilt borders on the covers, the Staunton atlas with elaborate cornerpieces composed of small tools, spines gilt in compartments with double raised bands, inner dentelles gilt, blue-green endpapers in the text and pale blue watered silk endpapers in the atlas, gilt edges. *Provenance:* William Beckford (armorial stamps at the corners of each turn in).

The uniformly-bound Beckford set of an extraordinary extra-illustrated set of Staunton's official published account of the first British embassy to China, a rare large paper issue of the first edition of the official account of Turner's embassy to Bhutan and Tibet and a rare large paper issue of the first edition of the best eighteenth-century account of Burma.

Comprised of:

STAUNTON, Sir George Leonard (1737-1801).

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

London: W.Bulmer & Co. for G.Nicol, 1797. 3 volumes (text: 2 vols, quarto [12 3/4 x 10 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). Extra-illustrated with an additional 57 engraved plates, including plates in multiple states, as well as Alexander's separately-published Views of Headlands, Islands, &c. taken during a Voyage to and along the Eastern Coast of China, in the Year 1792 & 1793 [full collation on request].

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.



VIEW OF THE GREAT WALL OF CHINA, AND THE TOWER IN FRONT OF THE GATE TO THE CITY OF PEKING IN 1844

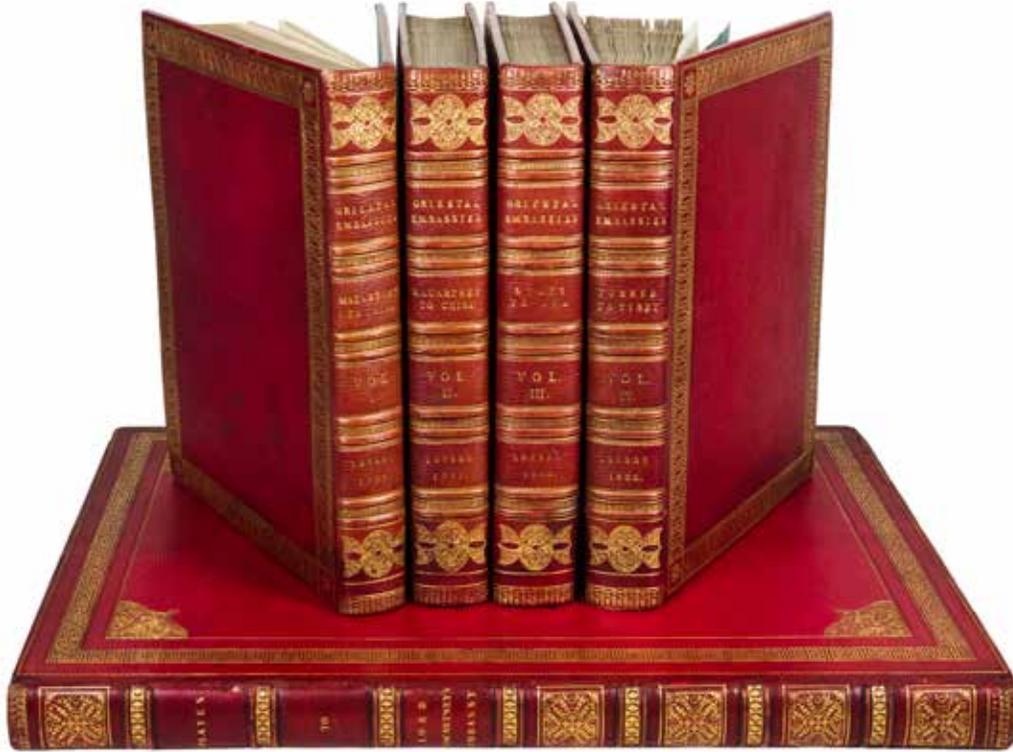
The present set is simply extraordinary, with a large-paper issue of the text and the atlas with added proof impressions of the plates and other extra-illustrations, bound in a superb contemporary red morocco binding and from the library of the most noted English bibliophile of the period.

Both Lowndes and Brunet note the existence of the large paper issue of the two text volumes of this important work, but this seems to have been overlooked by subsequent bibliographies. The uncut height of the regular issue is 12 inches (the present large paper issue is cut and 12 3/4 inches tall); the inner blank margins of the text leaves in the regular issue are approximately a half inch narrower than the same pages in the large paper issue (demonstrating that the text was printed from the same setting of the type but in two different forms); the regular issue is on wove paper watermarked "I. Taylor / 1796" whilst the large paper issue is on wove watermarked 1795, as here.

The existence of such sets extra-illustrated with proofs is described in a publisher's ad leaf in the rear of Sir George Thomas Staunton's *Ta Tsing Leu Lee* (London, 1810), which includes an advertisement for the first edition of Staunton's *Account of the Embassy* noting sets for sale on regular paper, on "fine paper" with early impressions of the plates, and "few copies with proof impressions of the plates". We have never encountered another set with proof impressions, and find no other set with proofs in the modern auction records.

Of the 44 plates in the atlas, fourteen (i.e. principally the charts) are present in one state, thirteen in two states, fifteen in three states and two in four states. Included are scratch proofs, proofs before letters and progress proofs pulled from the copperplates before the engraving had been finished. Of the progress proofs, some show only minor differences to the final versions (e.g. before birds or clouds had been added to the skies), but others show figures before completion. Even the plates in this set present in the final state are special, being uniformly early, dark impressions, all on thick wove paper watermarked 1794. The impressions are noticeably better than usually found. For example, on plate 6, within the view inset at the top of the sheet, the ship's rigging is clearly visible on the present impression, unlike most extant examples. That these plates are the earliest impressions is further supported by the fact that many of the proofs are on the same paper as the final versions present here, wove paper watermarked J. Whatman and dated 1794.

Most significantly, this copy of the atlas includes four very rare extra plates, present here in two states each, which were separately-issued by the expedition artist William Alexander. We have only once before encountered another set of Staunton with these extra-illustrations (though only in one state) and can only find passing references to them in the literature on Alexander (e.g. Archer, *British Drawings in the India Office Library*, vol. II, p. 371) which record their existence but with no information about them. OCLC records only the British Library copies of these four engravings.



[WITH:] SYMES, Michael (1761-1809).

An Account of an Embassy to the Kingdom of Ava.

London: W. Bulmer and Co., 1800. Imperial quarto. xxiv, 504pp. Dedication leaf. 2 folding engraved maps, 25 engraved plates.

Symes's account is rich in topographical, historical and anecdotal detail. The first 288 pages provide a valuable historical account of the Ava Empire, and the final part of the work includes descriptions and illustrations of rare and curious plants. "One of the first detailed accounts of the country written in English. In just over 500 pages, it addressed the history, geography, culture, and economics of Burma" (ODNB). Published at 2l. 2s in boards, contemporary advertisements reveal that a smaller number of copies were available in large paper, printed from the same setting of type as the smaller regular issue but in larger size and on better paper stock, at 3l. 3s.

[WITH:] TURNER, Samuel (1749-1802). - Samuel DAVIS (1760-1819, illustrator). *An Account of an Embassy to the Court of the Teshoo Lama in Tibet, containing a narrative of a journey through Bootan, and part of Tibet ... To which are added, views taken on the spot, by Lieutenant Samuel Davis; and observations botanical, mineralogical, and medical, by Mr. Robert Saunders.* London: printed by W. Bulmer & Co, and sold by G. & W. Nicol, 1800. Folding engraved map after Samuel Davis, 13 plates (1 aquatint by De la Motte after Stubbs, 1 double-page line engraving of script, 2 engraved views by James Basire after Turner, 1 engraved plan and 8 views by James Basire after Samuel Davis), 1 engraved illustration

Acting on Warren Hastings orders, Samuel Turner's expedition was despatched with the aim of improving "trans-Himalayan trade after the Nepal war. Turner's party, including the surgeon and botanist Dr Robert Saunders, set off from Calcutta in January 1783. Davis was to survey the route and record the topographical features of the country ... While in Bhutan during their first audience with the Deb Raja in his palace at Tassisudon, Turner explained to him that 'drawing constituted in England a branch of education; and that we made unequal progress in the art, I could boast but little skill in it, but that my friend Mr. Davis had attained a great degree of perfection' ... After four months in Bhutan waiting for permission to enter Tibet ... the three men were told that only Turner and Saunders could proceed. Turner believed that the authorities were suspicious of Davis's drawing skills ... Leaving Davis behind in Bhutan ... Turner and Saunders departed for Tibet on 8 September 1783. Their travels were to last until March the following year" (Indian Life & Landscape p.194). The Table of Plates notes that the plates were all engraved from originals in the possession of Warren Hastings - including the image of the Yak. The Yak was one of a pair sent to Hastings, by his kinsman, Turner. Only one survived the journey, and it is this animal that was painted by George Stubbs from life. In the background, Stubbs incorporates Davis's view of Punakha Dzong, the summer palace in Bhutan. Published at 2l. 2s in boards, contemporary advertisements reveal that a smaller number of copies were available in large paper, printed from the same setting of type as the smaller regular issue but in larger size and on better paper stock, at 4l. 4s.

Although the binding on this extraordinary set is not signed and no binder's ticket has survived, Beckford, whose arms appear on the inner dentelles, was known to have commissioned similar bindings by Christian Samuel Kalthober and Charles Lewis, two of the most fashionable and talented London binders of the late 18th and early 19th centuries. The binding on this set is certainly of that quality. Although from Beckford's collection, this set did not appear in the auctions of either the contents of Fonthill Abbey or the Hamilton Palace library.

Staunton: 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. Symes: Cordier, Indosinica 445; Howgego S200; Lowndes III, p. 2564. Turner: Cox I, 346; cf. J. Egerton George Stubbs, painter: catalogue raisonné 284; cf. P. Godrej & P. Rohatgi Scenic Splendours India through the printed image p.34; cf. Indian Life and Landscape p.194; Lennox-Boyd 140; Lowndes IV, p.2724; Lust 208; Yakushi T140.

(#30000)

\$ 125,000



57 THOMSON, John (1837-1921).

Illustrations of China and its People.

London: Sampson Low, Marston, Low and Searle, 1874. 4 volumes, folio (18 1/2 x 13 3/4 inches). 222 collotype photographic illustrations on 96 plates. Publisher's maroon morocco-grain cloth, front covers with large pictorial designs and letters blocked in gilt, bevelled boards, expertly rebaced to style, blue endpapers, gilt edges. Housed in two red morocco backed boxes. *Provenance:* Ladyman (booklabel in vols II-III), Hugh Lupus, 1st Duke of Westminster (1825-1899).

Thomson's China: the first large-scale photographic documentation of China and a visual encyclopedia of its lands and peoples.

Born in Edinburgh in 1837, it is believed that Thomson learned the photographic arts in his school years in that city. He first travelled to the far east in the late 1850s or early 1860s

to visit his brother in Singapore, settling in Penang in 1862 at the age of twenty-five and opening his first photographic studio. However, studio photography did not interest him nearly as much as travelling the streets and countryside to capture the peoples and places he encountered. Between 1862 and 1868, Thomson travelled in Singapore, Ceylon, India, Siam, Cambodia, and Vietnam. In 1868, he arrived in Hong Kong: "it was a new beginning both in his life and his work ... His fascination with the culture of China, the immense size of the country, and the opportunity it offered him to chronicle unexplored regions, all intensified his desire to travel there" (White, p. 17). Making four distinct journeys between 1870 and 1872, Thomson explored South China, Foochow and the River Min, Formosa, North China, Peking, Shanghai and the Yangtze. Returning to London in 1872, he shortly thereafter began work on the present work -- his most ambitious project.

"My design in the accompanying work" Thomson writes in the Introduction, "is to present a series of pictures of China and its people, such as shall convey an accurate impression of the country I traversed as well as of the arts, usages, and manners which prevail in different provinces of the Empire. With this intention I made the camera my constant companion of my wanderings, and to it I am indebted for the faithful reproduction of the scenes I visited, and of the types of races which I came into contact."

The selected 222 images were published on 96 plates, being collotypes produced from Thomson's original albumen photographs. "His imagery ranges from strict documentary to the picturesque, from an elegant straightforwardness to a photographic lyricism. His eye was that of the quintessential Victorian traveller, an incisive flaneur wandering the streets of exotic lands, and an educated geographer. His motivation for photographing was to capture the essence of these unforgettable and never-before-photographed regions, and to obtain permanent records for visual delectation, instruction and verification" (White, p. 8).

"This ambitious work ... was the first photographic survey of the Chinese nation, providing portraits, street scenes, monuments and landscapes. It was the first travel book to be successfully illustrated with photomechanical facsimiles of albumen prints replicated in the recently perfected collotype process" (Truthful Lens).

"The photographs taken on these journeys form one of the most extensive photographic surveys of any region taken in the nineteenth century. The range and depth of his photographic vision mark Thomson out as one of the most important travel photographers" (ODNB).

Mixed issue, with the first two volumes identified on the title as the second edition, and the final two volumes being the first edition.

Cf. Stephen White, John Thomson: A Window to the Orient (New York:1986); Goldschmidt & Naef, The Truthful Lens 168.

(#29573)

\$ 70,000



NATURAL HISTORY



58 ALLEN, John Fisk (1785-1865).

Victoria Regia; or the Great Water Lily of America. With a brief account of its discovery and introduction into cultivation: with illustrations by William Sharp, from specimens grown at Salem, Massachusetts, U.S.A.

Boston: printed and published for the author by Dutton & Wentworth, 1854. Broadsheet (27 x 21 inches). Letterpress title, 1p. dedication to Caleb Cope, 12pp. text (numbered [5]-16); 1p. index, plate list, note and errata. 6 chromolithographic plates by Sharp & Sons of Dorchester, Mass, 5 after William Sharp, 1 after Allen. Publisher's cloth-backed lettered boards. Housed in a green morocco backed box. *Provenance*: Taylor Library, Derry N.H. (early booklabel).

A monument to American colour printing, a work which launched the age of chromolithography as an art in the United States. This work is one of very few truly great American botanical works and is one of the most beautiful flower books ever produced.

The Victoria Regia; or the Great Water Lily of America, provides an appropriate showcase for this gigantic water lily, first discovered along the Amazon River and then taken to Britain for cultivation. The so-called “vegetable wonder” was first described by Sir R.H.Schomburg in 1837. From the details he gave, the botanist John Lindley suggested that the lily was a new genera and put forward the name *Victoria Regia* in honour of Queen Victoria during the first year of her reign. “The giant water-lily is a spectacular flower; nineteenth century commentators describe with amazement the vast dimensions of its floating leaves, which could exceed two meters in diameter, and its great white flower, which opened in the evening and closed again at dawn in a truly lovely spectacle” (*Oak Spring Flora*).



In 1853, Allen, a well-respected horticulturalist and author of a treatise on viticulture, cultivated a seed from the water-lily given him by Caleb Cope, president of the Pennsylvania Horticultural Society, and the man in whose garden the water-lily first flowered in America on 21 August 1851. Working at his home in Salem, Massachusetts, Allen tended the seed from January to July, when, on the evening of July 21st, the flower finally bloomed. Motivated by his success, Allen hoped to make the glory of the water-lily available to a wider audience, and engaged the services of William Sharp, a British-born artist and pioneer of chromolithography then working in Boston.

Sharp had been practicing with the new technique of chromolithography as early as 1841, the first person to do so in the United States. His early efforts can be seen in Mattson's *The American Vegetable Practice* (1841), but, as McGrath states, those chromolithographs are merely "passable." Fortunately, Sharp improved his technique, and his next major project, the plates for Hovey's *The Fruits of America* (1852), demonstrated to all who viewed them the colourful and dramatic potential of chromolithography. Still, the process was in its infancy, and it would take a work of tremendous ambition to satisfactorily popularise the technique.

Allen's proposed book on the water-lily provided such a vehicle. Though the first plate of the *Victoria Regia* is based on a sketch Allen composed himself, the remaining five plates, which show the gradual development of the flowers from bud to full bloom, are wholly attributable to Sharp. Superlative in concept, colour, and execution, they became the first benchmark of the art. "In the large water lily plates of *Victoria Regia*, Sharp printed colors with a delicacy of execution and technical brilliance never before achieved in the United States" (Reese, *Stamped with a National Character*).

Great Flower Books (1990) p.69; *Hofer Bequest* 72; *Hunt Printmaking in the Service of Botany* 56; *Nissen BBI* 16; *Reese Stamped with a National Character* 19; *Stafleu & Cowan TL2* 85; *Tomasi An Oak Spring Flora* 106. (#27729) \$ 60,000

59 AUDUBON, John James (1785-1851) and Rev. John BACHMAN (1790-1874).

The Viviparous Quadrupeds of North America.

New York: J.J. Audubon (-V.G. Audubon), 1845-1846 [but 1845-1849]. Three volumes, elephant folio broadsheets (27 1/4 x 21 1/4 inches). Three lithographic titlepages, three leaves of letterpress contents. 150 handcolored lithographic plates after John James Audubon and John Woodhouse Audubon, the backgrounds after Victor Audubon, printed and colored by J.T. Bowen of Philadelphia. Expertly bound to style in half dark purple morocco over period purple cloth covered boards, spine with raised bands lettered in the second and third compartments, the others decorated in gilt, marbled edges and endpapers.

[With:] *The Viviparous Quadrupeds of North America.* New York: J. J. Audubon, 1846-1851-1854. 3 volumes, small 4to (10 x 7 inches). Half-titles, list of subscribers. 6 hand coloured lithographed plates [i.e. plate 124 and plates 151-155]. Expertly bound to style uniform to the above in half purple morocco over period purple cloth covered boards, marbled endpapers.

A beautiful set of the first elephant folio edition of Audubon's Quadrupeds, complete with the separate text volumes.

This is Audubon's final great natural history work. Unlike the double-elephant folio edition of the Birds of America, which was printed in London, the Quadrupeds was produced in the United States. It was the largest and most significant color plate book produced in America in the 19th century, and a fitting monument to Audubon's continuing genius.

The work was originally published in thirty parts, each containing five plates, and priced at ten dollars per number. The first proofs were ready in 1842, but Audubon was fully employing the services of the lithographer J.T. Bowen on the octavo edition of The Birds of America, which was the greatest money-maker of any of the Audubon family ventures. Instead, Audubon and his sons busied themselves in gathering subscribers, signing up over 200 by the summer of 1844 (eventually the subscription list reached 300). The last part of the octavo Birds appeared in May, 1844, and publication of the folio Quadrupeds commenced immediately with the first number being issued in January, 1845 and the first volume completed within the year. Audubon's health began to fail dramatically, and responsibility for new art work fell mainly on his son John Woodhouse Audubon, with some help from his brother Victor. The second volume was completed in March, 1847. But, as John Woodhouse travelled first to Texas, then to London and Europe, the pace slowed further. The final number was issued early in 1849. By this time the elder Audubon had become completely senile ("his mind is all in ruins" Bachman wrote sadly in June, 1848). He died in early 1851. In the end, about half of the plates were based on the work of John James and half on the efforts of John Woodhouse.

Audubon's collaborator on the text of the Quadrupeds was the naturalist and Lutheran clergyman, John Bachman, who was a recognized authority on the subject in the United States. The two began their association when Audubon stayed with Bachman and his family in Charleston for a month in 1831. This friendship was later cemented by the marriage of Audubon's sons, Victor and John to Bachman's daughters, Maria and Eliza. Audubon knew Bachman's contribution to the Quadrupeds would be crucial, especially because of his concerns over his own technical knowledge. By 1840, Bachman had become indispensable to the Quadrupeds project, and as Audubon showed increasing signs of vagueness, found



BISON BAIRDII, OMM.
 MUSEUM HIST. NAT. PARIS.
 1845.



PANTERA PARDUS, OMM.
 MUSEUM HIST. NAT. PARIS.
 1845.

himself writing most of the text, with some help from Victor (who was the primary business manager of the project). The text appeared between December, 1846 and the spring of 1854. Two issues of the third volume of the text are known, the present being the preferred second issue, with the supplementary text and the six octavo sized plates issued in 1854, being images not found in the folio atlas.

The elephant folio edition of Audubon's Quadrupeds will always be compared to the incomparable Birds. It should be judged in its own right, as one of the grandest American works of natural history ever produced, and one of the greatest American illustrated works ever created.

Bennett, p.5; Wood, p.208; Nissen 162; Reese, Stamped with a National Character 36; Sabin 2367; Ford, Audubon's Animals, New York, 1951; Boehme, Sarah, ed.: John James Audubon in the West, New York, 2000, especially Ron Tyler's essay, "The Publication of the Viviparous Quadrupeds of North America", pp. 119-182, and Robert Peck's essay "Audubon and Bachman, a Collaboration in Science", pp. 71-115.

(#28570)

\$ 580,000



60 BLACKWELL, Elizabeth (ca 1700-1758).

A Curious Herbal, containing five hundred cuts of the most useful plants, which are now used in the Practice of Physick.

London: Samuel Harding, 1737. 2 volumes, folio (17 1/2 x 11 inches). 2 engraved title-pages, 8 engraved dedicatory leaves (6 in vol. 1, 2 in vol. 2), one engraved commendation from the Royal College of Physicians in vol. 1, 2 engraved preface leaves in vol. 1, 2 engraved leaves "English index" (one in each volume), 2 engraved leaves "Catalogus Plantarum" (one in each volume), 125 engraved text leaves and 500 hand-coloured engraved plates. Extra-illustrated with: a folding hand coloured counterproof of an engraved plate titled "Peruvian Bark Tree" by J. Mynde after Johannes Hawkeens' drawing of 1739, published 1741, with an extensive manuscript caption; and a contemporary original watercolor drawing on laid paper with faint pencil caption "Scylla rubra offic.," unsigned. Scattered foxing. Contemporary black morocco, covers with wide gilt border composed of small tools and a central gilt device comprised of the same small tools, spines in eight compartments with raised bands, red morocco lettering pieces in the second compartments, the others with a repeat decoration in gilt, marbled endpapers, gilt edges (expert repairs at joints and head and tail of spine). *Provenance:* Josiah Messer (early signature); George Hubbard (bookplate); Ladislaus von Hoffmann.

A stunning large-paper, hand-coloured copy of the first edition of Blackwell's famed herbal: the first herbal illustrated by a woman and one of the earliest English books with hand coloured plates. This copy extra-illustrated with an original watercolour.

Elizabeth Blackwell undertook her project in 1735 with the encouragement of various eminent members of the medical profession and with the intention of paying off the debts of her husband Alexander Blackwell, whose London printing-house had been ruined by rival printers. She took a house opposite the Chelsea Physic Garden, at 4 Swan Walk in order to draw and engrave the plants and create an up-to-date illustrated text of medicinal plants previously lacking in the botanical fields. Her husband helped by supplying the common names of the plants in various languages. The work was a success, and she earned enough to free her husband from debtor's prison. She then emigrated to Sweden with her husband where he found employment as an agricultural expert (Linnaeus visited him in 1746).

"This, with Martyn and Catesby, is one of the early flower books published in parts. Each numbered leaf was issued with the four plates described on it, at the rate of one a week for 125 weeks. Beginning in 1737, the parts continued into 1739. Hand-colored parts sold for two shillings, ordinary parts for one" (Hunt). The present copy is an early issue, with both titles dated 1737, and the "Vol. 2" on Volume 2 title-page not altered in manuscript. According to Henrey, "there is no uniformity with regard to the number of dedications contained in the various issues, or in the order in which the preliminary leaves are arranged."

Josiah Messer, who has signed the front endpapers at an early date (and who is perhaps responsible for the extensive manuscript caption on the extra-illustration of the Cinchona) was an 18th century London chemist and apothecary.

Cleveland Collections 386; Dunthorne 42; Great Flower Books (1990), p. 50; Henrey 452; Hunt 510; Lisney 175 and 180; Nissen BBI 168; Pritzel 811; Stafleu-Cowan TL2 545.

(#34910)

\$ 47,500



The Vine. 1. Flower
2. Fruit
3. Fruit open
4. Stone Vitis Vinifera

61 CATESBY, Mark (1683-1749).

The Natural History of Carolina, Florida, and the Bahama Islands: containing the figures of birds, beasts, fishes, serpents, insects, and plants; particularly, those not hitherto described, or incorrectly figured by former authors, with their descriptions in English and French.

London: Printed for Charles Marsh, Thomas Wilcox and Benjamin Stichall, 1754. 2 volumes, folio. Titles in French and English and printed in red and black, parallel text printed in double columns in French and English. 1 double-page hand-coloured engraved map, 220 hand-coloured etched plates (218 by and after Catesby, most signed with his monogram, plates 61 and 96 in volume II by Georg Dionysius Ehret). With the 4pp. letterpress Catalogue of the Animals and Plants Represented in Catesby's Natural History, from the third edition, here inserted in the rear of the second volume. (Scattered minor foxing). Contemporary russia, covers bordered in gilt, expertly rebaked to style, expert restoration to the board edges and corners, marbled endpapers. *Provenance:* Manchester Library (armorial bookplate).

The second edition of the "most famous colorplate book of American plant and animal life ... a fundamental and original work for the study of American species" (Hunt). A beautiful and vastly important work by the founder of American ornithology, this book embodies the most impressive record made during the colonial period of the natural history of an American colony and is the most significant work of American natural history before Audubon.

Trained as a botanist, Catesby travelled to Virginia in 1712 and remained there for seven years, sending back to England collections of plants and seeds. With the encouragement of Sir Hans Sloane and others, Catesby returned to America in 1722 to seek materials for his Natural History; he travelled extensively in Carolina, Georgia, Florida, and the Bahamas, sending back further specimens. His preface provides a lengthy account of the development of this work, including his decision to study with Joseph Goupy in order to learn to etch his copper plates himself to ensure accuracy and economy. The end result is encyclopaedic: Catesby provides information not only on the botany and ornithology of the area, but also on its history, climate, geology and anthropology.

Catesby writes in the preface of his method of working: "As I was not bred a Painter, I hope some faults in Perspective, and other niceties, may be more readily excused: for I humbly conceive that Plants, and other Things done in a Flat, in an exact manner, may serve the Purpose of Natural History, better in some Measure, than in a mere bold and Painter-like Way. In designing the Plants, I always did them while fresh and just gathered: and the Animals, particularly the Birds, I painted while alive (except a very few) and gave them their Gestures peculiar to every kind of Birds, and where it could be admitted, I have adapted the Birds to those Plants on which they fed, or have any relation to. Fish, which do not retain their colours when out of their Element, I painted at different times, having a succession of them procured while the former lost their colours... Reptiles will live for many months...so that I had no difficulty in painting them while living" (Vol.I, p.vi).



The first edition was published in ten parts, with the final part appearing in 1743, plus the twenty plate appendix, which was issued four years later. Work appears to have begun on the present second edition almost immediately, if not simultaneously with the publication of the Appendix in 1747. According to Stafleu & Cowan, the second edition was published between 1748 and 1756. Recent discoveries have suggested that there are multiple issues of the second edition, including early issues that may partly be comprised by sheets from the first edition. The present set includes the first twenty text leaves in their corrected state.

References:

Cf. Anker 94; cf. Dunthorne 72; cf. *Fine Bird Books* (1990) p.86; cf. *Great Flower Books* (1990) p.87; cf. Hunt 486 (1st edition); cf. Jackson *Bird Etchings* p.76; cf. Meisel III, p.341; cf. Nissen *BBI* 336; cf. Nissen *IVB* 177; cf. Ripley Yale p.55; Sabin 11508; cf. Stafleu & Cowan TL2 1057; Wood p.281 ('A rare printing')

Literature:

E.G. Allen 'The History of American Ornithology before Audubon' in *Transactions of the American Philosophical Society*, new series, vol.41, part 3 (Philadelphia: October 1951)

Amy Meyers & Margaret Pritchard *Empire's Nature, Mark Catesby's New World Vision* (Williamsburg, 1998)

Edwin Wolf 2nd, *A Flock of Beautiful Birds* (Philadelphia, 1977), pp.5-7 (Catesby "was the first to observe and depict North American birds in their natural settings, combining ornithological details with botanic ones")

E. Charles Nelson and David J. Elliott, *The Curious Mister Catesby* (University of Georgia Press, 2015)

(#33453)

\$ 285,000

62 CURTIS, William (1746-1799).

Flora Londinensis; or, Plates and Descriptions of such Plants as grow wild in the Environs of London.

London: printed for and sold by the Author & B.White & Son (vol.I), for the author (vol. II), [1775-]1777-1798. 2 volumes, folio (17 7/8 x 11 inches). Engraved oval title vignette to vol.I, 432 hand-coloured engraved plates, after Sydenham Edwards, James Sowerby and William Kilburn, with some plates printed in colours and hand-coloured, as issued. 2pp. subscriber list in vol. 1, general index to fascicules 1-3 in vol. 1 and part indices to fascicules 4-6 in vol. 2. Plates in vol. 1 with period manuscript numbering in the lower left corner of each plate. Contemporary full tree calf, covers with a gilt roll tool border, upper covers with central arms in gilt of Lord Willoughby de Broke, expertly rebacked to style, flat spine in seven compartments divided by gilt roll tools, red and green morocco labels in the second and fourth compartments, the others with a repeat overall decoration in gilt. *Provenance:* John Peyto-Verney, Lord Willoughby de Broke (1738-1816, arms in gilt on the upper cover); Robert John Verney, Lord Willoughby de Broke (1809-1862, armorial bookplate).

Rare first edition of the first English colour-plate national flora: a large copy with wide margins to both plates and text.

Curtis, with the support of Lord Bute, published the first part in 1775. For “ten years he continued ... at his congenial but unremunerative task, [and] by 1787, the results of his labour were two splendid folio volumes and a deficit that made the continuance of his venture impossible. He understood the cause of the trouble and saw the remedy: if his clients refused to buy folio pictures of the unassuming plants that grew by the wayside, he would win their patronage with octavo engravings of the bright flowers that filled their gardens. Thus, in 1787, *The Botanical Magazine* was born” (Blunt. p.212). The success of the magazine allowed Curtis to continue the publication of the *Flora Londiniensis*, the former, as Curtis put it, providing the “pudding”, the latter the greater satisfaction and the critical acclaim from his peers. The majority of the illustrations in the first volume are by William Kilburn with the rest of the plates divided between James Sowerby and Sydenham Edwards. The present copy, includes the “Catalogue of certain plants, growing wild in the environs of Settle” (here bound in the second volume). Unusually, the second volume here includes the three individual fascicule indices which were often discarded.

Dunthorne 87; Great Flower Books (1990) p.88; Henrey III, 595; Hunt 650; Nissen BBI 439; Stafleu & Cowan 1286.

(#26759)

\$ 22,000



132

Digitalis purpurea

63 EDWARDS, George (1694-1773).

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

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

[With:]

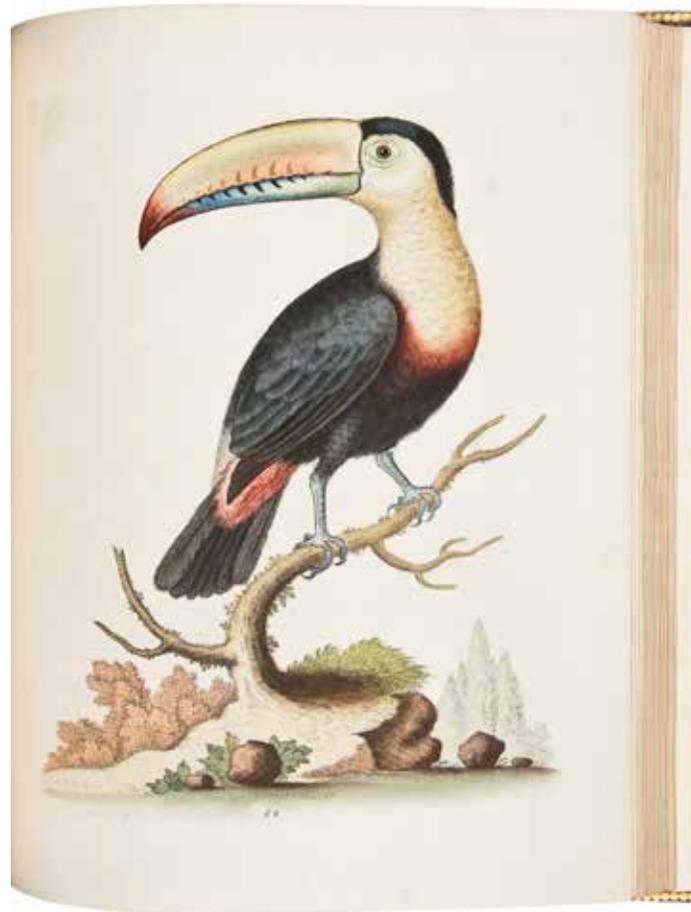
EDWARDS, George (1694-1773). *Gleanings of Natural History, Exhibiting Figures of Quadrupeds, Birds, Insects, Plants, &c.* London: printed by C. Rickaby for “the author” [i.e. William Gardiner and Messrs. Robinson], “1758-1760” [plates watermarked 1803-1805]. 3 parts bound in 2 volumes. Titles and text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

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

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

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

Edwards “has been well described as an unscientific but very accurate describer and painter of animal life, and his writings will always remain of paramount authority, from the faithfulness of his description of many new birds, subsequently incorporated in the Linnaean System. He had, says Swainson, the simplicity and piety of Izaak Walton, and may be looked upon as one of our greatest worthies. He retired about 1764 to Plaistow, died July 23, 1773” (Mullens and Swann p.194). “Through the influence of Sir Hans Sloane, [Edwards] was chosen Librarian to the Royal College of Physicians ... Almost immediately after he was appointed ... Edwards



commenced the preparation of a series of coloured drawings of animals and birds, used later to illustrate [the present work]; for these he was awarded the Gold Medal of the Royal Society and subsequently elected a Fellow” (Lisney p.127).

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

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

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

(#20744)

\$ 45,000

64 ELLIOT, Daniel Giraud (1835-1915).

The New and Heretofore Unfigured Species of the Birds of North America.

New York: Published by the Author, [1866-]1869. 2 volumes, large folio (23 3/16 x 18 1/8 inches). 1p. list of 71 subscribers. 73 hand-coloured lithographic plates (including the additional “Parus occidentalis” plate bound between plates I and II in vol.I; 1 plate by and after Elliot and Joseph Wolf, printed by D. McClellan & Brothers of New York; 72 printed and coloured by Bowen & Co. of Philadelphia, after Elliot [55], Joseph Wolf [15] or Edwin Sheppard [2], drawn on stone by Ch. P. Tholey (11), ‘M.P.’ (14), ‘H.J.S.’ (3) or ‘L.H.’ (1) and others), 21 wood-engraved vignette illustrations, on india paper mounted, by W.J. Linton after Edwin Sheppard. Contemporary 19th-century green half morocco over green cloth-covered boards, spines lettered in gilt, marbled endpapers, top edge gilt.

A spectacular work with very fine generally life-size hand-coloured lithographs of species not previously pictured by either Alexander Wilson or John James Audubon, and particularly on birds of the American West, here with an additional plate that is not recorded by the standard bibliographies.

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

Over half of the plates in the work are devoted to birds of the American west, including California, Arizona, New Mexico, Texas and the Rocky Mountains, with many of the remaining depicting birds of the Alaskan and Arctic regions. The specimens pictured by Elliot were derived from a number of sources, but included birds brought back from government-sponsored overland expeditions to the West, as well as from private sources such as John Xantus de Vesey.

The plates for Elliot’s work (with the exception of plate 17 in volume II) were executed by Bowen of Philadelphia, the same lithographer as in Cassin’s continuation of Audubon. The project, however, would prove the last for the noted firm, as it closed down shortly after the present work was completed. The plates are taken from originals by Elliot and one of the greatest ornithological artists working in the second half of the nineteenth century: Joseph Wolf. In particular, Wolf’s image of the Iceland Falcon (the second plate in volume II) must rank as one of the great bird portraits of all time, and is a worthy successor to the images in Audubon’s own masterpiece.

The story behind the additional plate is perplexing and illusive. Auction records show that copies with an additional plate have been sold at auction nine times in the past thirty years. These nine appearances represent at least three different copies of the book and possibly as



many as eight, so the presence of the 73rd plate in the present copy is not unique. In the text (which does not call for a plate) Elliot notes that the bird which the additional plate pictures ("Parus Occidentalis") it is not a new species at all, but a mis-identified Black-capped Chickadee ("Parus Atricapillus"). If this conclusion was reached by Elliot at a late stage in the book's production then he could have been in the position of having a supply of the plates completed, but with no reason to include them in a book on birds that had not been pictured before. Strangely, none of the standard bibliographies mention the existence of this additional plate.

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

(#33108)

\$ 36,000

65 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





66 GUALTIERI, Niccolo (1688-1744).

Index testarum conchyliorum quae adservantur in Museo Nicolai Gualtieri Philosophi et Medici Collegiati Florentini, Regiae Botanices Florentinae Academiae Socii in Pisano Athenaeo Medicinae Professoris emeriti et methodice exhibentur tabulis CX.

Florence: Caietani Albizzini, 1742. Folio (17 7/8 x 12 1/4 inches). Titles printed in red and black. Engraved frontispiece, portrait, 110 numbered full-page plates, 17 vignettes on section titles, 18 other vignettes and plates in text. Expertly bound to style in half period mottled calf and patterned paper covered boards.

A lovely wide-margined first edition of this beautiful shell book, depicting the author's famed collection of specimens.

Niccolo Gualtieri (1688-1744) was a professor at the University of Pisa and physician to Cosimo III, Grand Duke of Tuscany. The Duke was a keen collector, whose cabinet of shells included 360 species sent to him by Rumphius. The present work shows Gualtieri's collection, including examples given to him by Cosimo III.

One of the most beautiful books on shells ever published, the plates are engraved by P.A. Pazzi after drawings by Giuseppe Menabuoni, which depict many of the shells standing on their apices. Gualtieri's collection is extant and can be found in the Museo storia naturale in Pisa.

Cobres p 110 n 23; Nissen ZBI 1736; Dance, p. 57
(#29889)

\$ 15,000



67 [HILL, Sir John (1716-1775)].

Eden: or, a Compleat body of gardening, containing plain and familiar directions for raising the several useful products of a garden ... compiled and digested from the papers of the late celebrated Mr. Hale, by the authors of the compleat body of husbandry. And comprehending the art of constructing a garden for use and pleasure; the best methods of keeping it in order: and the most perfect accounts of its several products.

London: printed for T. Osborne, T. Trye, S. Crowder & Co., and H. Woodgate, [1756-]1757. Folio (16 5/8 x 10 inches). Engraved emblematic frontispiece, 60 engraved plates, all finely hand-coloured by a contemporary hand, most plates unsigned but including work by C. Edwards & Darly, J.Hill, Boyce, Philips, B. Cole, Ed. Alton and others, after Edwards, J. Hill, Van Huysum and others. Early 19th century full dark green morocco, covers elaborately bordered in gilt, spine with raised bands in seven compartments, lettered in the second, the others with a repeat overall decoration in gilt, contemporary marbled endpapers, marbled edges (expert restoration at joints).

An exceptional example of the first edition of this important 18th-century gardening book: with very fine contemporary hand-colouring.



The work was issued in 60 weekly parts between August 1756 and October 1757, and was available with plates uncoloured or coloured. The present example is truly exceptional: it is among the best contemporary coloured examples that we have seen. The plates are coloured by an assured and highly-talented hand, using a strong palate, and show oxidisation of the pigments which is a reliable indicator of early colouring.

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

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

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

(#29375)

\$ 27,500



68 HOOKER, Sir Joseph Dalton (1817-1911).

The Rhododendrons of Sikkim-Himalaya; being an account, botanical and geographical of the Rhododendrons recently discovered in the mountains of eastern Himalaya, from drawings and descriptions made on the spot, during a government botanical mission to that country, by Joseph Dalton Hooker ... Edited by Sir W.J. Hooker.

London: Reeve, Benham, & Reeve, 1849[-1851]. Folio (19 1/4 x 14 inches). 30 hand-coloured lithographic plates, drawn on stone by John Nugent Fitch from drawings by J.D. Hooker, printed by Reeve, Benham & Reeve (12), Frederic Reeve (4) and Reeve & Nichols (14). Expertly bound to style in full green morocco, covers bordered in gilt, spine with raised bands in six compartments, lettered in the second, the others with a repeat overall decoration in gilt, brown paper endpapers.

A lovely copy of the first edition of this beautifully illustrated work on the Rhododendron family: "An important work for both the botanist and horticulturalist since it contains descriptions and plates of many of the best Rhododendron species...and an account of their discovery" (Great Flower Books).

The Rhododendrons of the Himalayas amply demonstrate the adaptable nature of the plant kingdom: the species described vary from ground hugging 'alpines', to small shrubs, climbers, large shrubs and trees. For example: of the thirty-two species illustrated and described by Hooker in this important monograph, eight are described as trees by Hooker and vary in height from the 'Rhododendron lanatum' (a small tree), to the magnificent 'R. Campbelliae' and 'R. barbatum' at around 40 feet.

The beautiful plates are amongst the best examples of the work of Walter Hood Fitch (1817-



1892), one of the greatest botanical artists of the nineteenth century. Fitch had attracted the attention of Sir William Hooker (1785-1865) when he was working as an apprentice to a Glasgow firm of calico designers. "When Hooker was appointed Director of Kew Gardens, he carried his protégé south with him. That was in 1841: for the next fifty years Fitch remained at Kew, and his career is inseparably associated with those of Sir William and his son Joseph" (*Great Flower Books* 1990, p.46). "Fitch had the greatest competence of any botanical painter who has yet appeared in drawing the rhododendron" (*Great Flower Books*). "In his lithographs he has captured the exuberant form and colour of these flowering shrubs ... Sometimes at the base of the plate, magnified views of the pistils, stamens and sections of the ovaries are presented. The first plate is unusually attractive because the plant... is shown in its native habitat, growing among the trunks of fallen trees against a hazy background of blue mountains" (*Oak Spring Flora*). Fitch remained the chief (and usually sole) artist for the *Botanical Magazine* for forty-three years, producing over 9000 drawings including some of the most memorable images of his age.

The plates are all based on J.D. Hooker's original drawings. Hooker spent several years exploring Sikkim, as well as parts of Nepal and Tibet. His field notes were sent to England from India to his father, Sir William Hooker, who edited the text for this work and contributed a preface giving an interesting overview of the discovery of the genus by western science. In addition to the many botanical discoveries that J.D. Hooker made during his exploration of the region, his "observations on the geology and meteorology of Sikkim are still fundamental, and he explained the terracing of the mountain valleys by the formation of glacial lakes" (*DNB*). A great many of the species of *Rhododendron* discovered and described here by Hooker were subsequently successfully introduced to western cultivation

Blunt & Stearn The Art of Botanical Illustration p.264; *Bradley Bibliography II*, p.676; *Desmond The European Discovery of the Indian Flora* p.144; *Great Flower Books* (1990) p.101; *Nissen BBI* 911; *Oak Spring Flora* 104; *Stafleu & Cowan TL2* 2969.



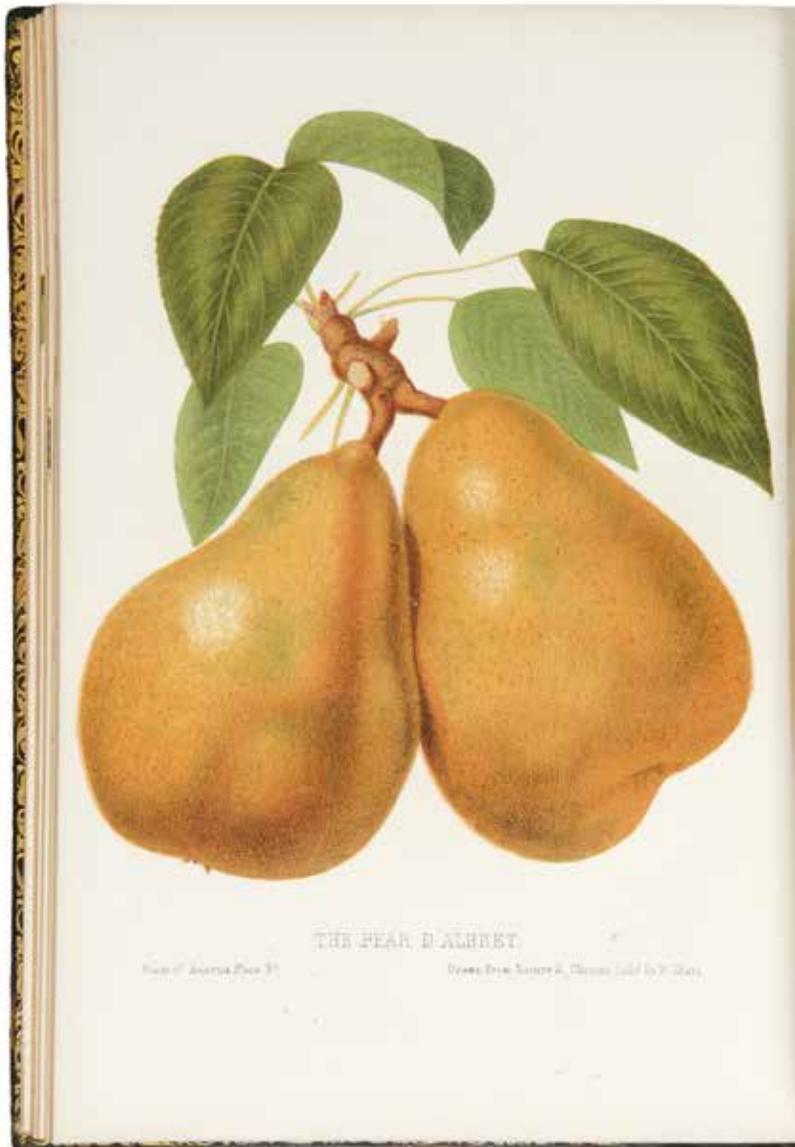
69 HOVEY, Charles Mason (1810-1887).

The Fruits of America, containing richly colored figures and full descriptions of all the choicest varieties cultivated in The United States.

Boston & New York: [vol.I] Hovey & Co. and D.Appleton & Co. in New York, [vol.II] Hovey & Co., [1847]-1856. 2 volumes, octavo (10 5/8 x 7 1/4 inches). Titles with wood-engraved vignettes. Lithographic portrait frontispieces of Hovey and William Sharp, 96 chromolithographic plates by William Sharp & Son, numerous woodcut illustrations of trees, flowers and fruit. (A few plates shaved as usual). Contemporary green (vol. 1) and dark brown (vol 2) morocco, bound by Copeland of Boston, covers elaborately bordered in gilt and blind and with a central floral device, expertly rebacked to style. *Provenance*: Henry W. Dutton (signature in vol. 1).

The most lavish ante-bellum work on the fruit trees of America, "the first major work executed entirely in chromolithography" (Reese).

The 96 varieties featured include 93 fruit trees (53 pear, 20 apple, 7 cherry, 7 peach and 6 plum) and 3 strawberry varieties. The plates were all executed by the Boston firm headed by William Sharp and are accompanied by text which gives the history of each variety, a full description, its growing habit, flower and fruit, and advice on its cultivation. Each entry is headed by cross-references to the other standard European and American books and



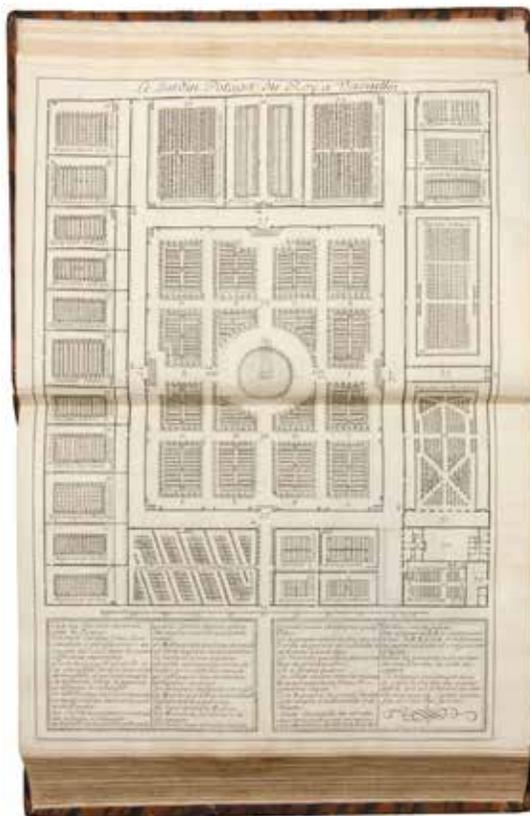
periodicals. The illustrations generally comprise a thumb-nail sketch of the growing habit of each tree, an outline of the fruit and occasionally an image of the flower.

Charles Hovey was born in Cambridge, Mass. in 1810 and with his brother Phineas established a nursery there in 1832. By 1845 his huge collection of fruit trees included a thousand pear trees and four hundred apple trees. A keen plant breeder, he also produced a number of new varieties of Camellia. His literary output brought him to the forefront of horticultural writers with the American Gardeners' Magazine (renamed the Magazine of Horticulture) which enjoyed great popularity between 1834 and 1868. The present work was intended by Hovey as an international show-case for what American pomologists had achieved, as well as an essential reference guide. It is his masterpiece and originally appeared in parts between 1847 and 1856 and is considered complete in two volumes with 96 plates.

Arnold Arboretum/ Harvard p.354; Bennett p.59; BM (NH) II,p.881; Bunyard p.437 & 444; Mass. Horticultural Society p.148; McGrath p.112; Nissen BBI 941; Oak Spring Pomona 61; Reese 20.

(#30408)

\$ 7,500



70 LA QUINTINYE, Jean de (1624-1688).

Instruction Pour les Jardins, Fruitiere et Potagers, avec un Traite des Oranges, suivy de quelques Reflexions sur l'Agriculture.

Paris: Claude Barbin, 1690. 2 volumes, 4to (10 x 7 1/4 inches). [viii], 522, [2]; 566, [2] pages. Engraved headpieces. Engraved portrait and thirteen engraved plates (two folding). Contemporary speckled calf, spine gilt with raised bands in six compartments, red morocco lettering pieces, marbled endpapers, expert repairs along joints.

Lovely set of the first edition of the most important work by "the leading French gardener of the seventeenth century" (Raphael).

"La Quintinye was one of the Great French agriculturists of the 17th century. He was also interested in horticulture and gardens, and Louis XIV felt his work was so important, that he created for him the post of Directeur General des Portagers Royaux. Though La Quintinye held this post with distinction for forty years, his modesty was such that he published nothing of his own during his lifetime. This was rectified shortly after his death when the *Instructions pour le Jardins Fruitiere et Postagers* was brought out in 1690. It was so practical and filled such a need that it went into many editions" (Hunt). John Evelyn would translate the work into English, first published in 1693 under the title *The Compleat Gard'ner*.

While Amsterdam piracies and later editions are common, the present first edition is scarce.

Hunt I: 388 (English edition); Brunet III:p.838; Raphael, *Oak Spring Pomona I.* (#31310)

\$ 4,850

71 LAMBERT, Aylmer Bourke (1761-1842).

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

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

A fine copy of Lambert's masterpiece: the ultimate edition, including spectacular plates after Ferdinand Bauer.

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

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

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

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

Great Flower Books (1990) p.111; *Henrey III*, 925; cf. H. W. Renkema & J. Ardagh 'Aylmer Bourke Lambert and his "Description of the genus *Pinus*"' in *Journal Linnaean Society London, Botany* (1930) vol.48, pp.439-466; cf. *Stafleu & Cowan TL2* 4146.

(#26254)

\$ 58,500



Pinus Resinosa

72 LE ROUGE, George Louis (1712-90, publisher).

Les Jardins Anglo-Chinois.

Paris: Le Rouge, July 1775 to November 1789. 21 parts, oblong folio (11 1/4 x 17 inches). 493 engraved plates (including engraved titles and text, many folding) [complete]. [Bound with:] *Traite des Edifices, Meubles, Habits, Machines et Ustensiles des Chinois ...* Par M. Chambers. Paris: Le Rouge, 1776. 30pp. [And with:] *Description du Douzieme Cahier des Jardins Anglais du Sieur Le Rouge...* [caption title]. Paris: 1784. 8pp. Contemporary calf, covers bordered in blind, flat spine divided into compartments, red morocco lettering piece in the second, marbled endpapers. *Provenance:* Archibald Philip Primrose, Earl of Rosebery (armorial bookplate).

A very rare complete set of Le Rouge's monumental work on garden design and decoration: "the most important engraved work concerning the history of European gardens during the 18th century" (Bernard Korzus): from the library of the Earls of Rosebery.

Art historian Bernard Korzus writes: "the most voluminous and most important engraved work concerning the history of European gardens during the 18th century. As a whole this publication contains the most complete collection of views of gardens of Anglo-Chinese or any other mode. These images document the history of gardening over an exceptionally long period, from the projects of George Loudon at the start of the 18th century for the alterations to Wanstead, to the gardens of Monceau and Ermenonville. The plates also contain a quantity (in part the work of Le Rouge alone) of generic general plans, details of parterres, stands of trees, mazes with views of pavilions, temples, kiosks, and other ornaments in classical, neogothic or chinese style. Also included are numerous representations of bridges, menageries, aviaries, theatres and amphitheatres, grottoes, 'hermitages', cascades, fountains, garden sculpture and other things of that type. Not only are we offered a large overview of the most important gardens, but also many of the second rank gardens of England, France and Germany" (approximate translation, from B. Korzus's essay "Georges Louis Le Rouge Un cartographie franco-allemand du XVIIIe siecle" in V. Royet *Le Rouge, Les Jardins anglo-chinois* [Paris: 2004], p.50).

Georges-Louis Le Rouge (1707-1790) was a famous cartographer, engraver and architect. He was born in Hanover, the son of the French architect Louis Rémy de la Fosse. From 1736 he lived in Paris, where he obtained a position as military and civil engineer of King Louis XV and Louis XVI. Le Rouge began to publish 'Jardins Anglo-Chinois' in 1775 and continued the project over a period of fourteen years. Included are plans, views and details, often adapted from earlier printed sources, and occasionally from original drawings, of Stowe, Kew, Blair Atholl, Buckingham, Richmond, Chiswick, Esher, Claremont, Windsor, and Wilton, Roissy, Saint-James at Neuilly, Marly, the Trianon, Desert de Retz, numerous other locations in and around Paris, Schwetzingen, Wurzburg, Steinfurt and Orianenbaum. Of the greatest historical importance are the quite detailed plans of a number of gardens that have either disappeared completely or been altered to a point where the original intentions of the garden designer are no longer evident (such as the garden at Raincy which now only exists on paper). The theoretical works and garden design manuals on which Le Rouge also drew include works by Thomas Collins Overton, William Wrighte and of course William Chambers.



On a more exotic note, and typifying the vogue for chinoiserie, the 99 plates of the gardens and palaces of the Qianlong Emperor of China (in cahiers 14 to 17) are particularly valuable, and evidently much more carefully executed than the versions published by Chambers. All of the plates were engraved after Chinese woodblock illustrations or paintings. Prominently featured is the Yuan-ming-yuan Imperial garden in the north of Peking. In 1744 the Emperor had commissioned an album of 40 scenes that was painted by Shen Yuan and Tang Dai. Woodblock versions of the album were printed in the *Yu zhi Yuan ming yuan shi*, an illustrated book of poems by Qianlong that was published in a palace edition in 1745. A short note by Le Rouge explains that the illustrations were copied for Baron Carl Frederic Scheffer [who was the Swedish ambassador in France] and given to the Marquis de Biencourt. Curiously enough, the original album was taken by French troops at the sacking of the Yuan-ming-yuan in 1860 and is now in the Bibliotheque Nationale in Paris. The other Chinese scenes show Imperial travel stations, temples, and gardens that were also copied from Chinese woodblock illustrations.

The present example, from the famed library of the Earls of Rosebery, includes the text from French edition of Chambers (titled *Traité des édifices, meubles, habits, machines et ustensiles des Chinois*) bound between Cahiers IV and V, as well as another separately issued text to accompany twelfth cahier (titled *Description du Douzieme Cahier des Jardins Anglais du Sieur Le Rouge...*) bound between cahiers 11 and 12.



According to the auction records, the only complete copy of this work to appear at auction was sold in London in 1982. The census of institutional copies, complete and incomplete, in the United States and Europe included in Veronique Royet's masterly work on Les Jardins Anglo-Chinois notes 25 known copies. Of these, we could locate only nine complete copies, with 16 incomplete.

Berlin Katalog, 3312 (19 cahiers); Inventaire du fonds français, Graveurs du XVIIIe siècle XV, pp. 56-72 ("Cet assemblage de lieux disparates fait du recueil de Le Rouge un ouvrage unique et exceptionnel qui reflète d'une part la dimension sociale et culturelle de ce phénomène appelé jardinomania et d'autre part la dimension hétérotopique, pacifiste et universelle, propre au jardin de toute époque"); Ganay, 99 ("Ils sont extrêmement rares à rencontrer complets, même dans les bibliothèques publiques"); Veronique Royet Le Rouge, Les Jardins anglo-chinois (Paris: 2004) 1-107, 129-483.

(#29323)

\$ 125,000



73 MILLER, John (1715?-1790?).

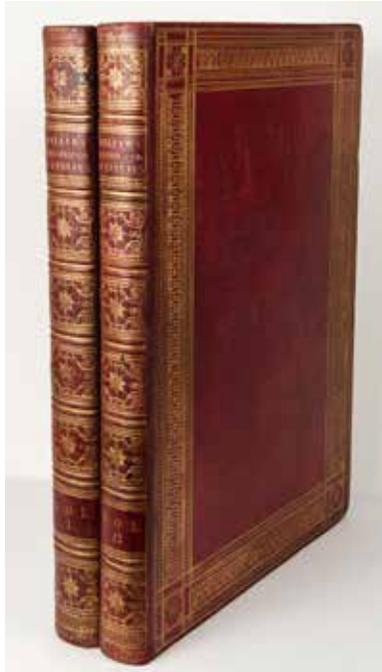
Illustratio Systematis Sexualis Linnaei ... An Illustration of the Sexual System of Linnaeus.

London: published and sold by the author, [1770-]1777. One volume bound in two, folio (20 3/4 x 14 1/4 inches). Engraved frontispiece, engraved title, 4 engraved plates of botanical details, 104 engraved plates, each in two states (uncolored and finely hand colored; 66 of the hand colored plates also before letters), all by and after Miller. Extra-illustrated with 9 additional plates, each in uncolored and colored states (one before letters).

104 plates, each in two states: hand-coloured before letters and uncoloured with letters, with 9 additional plates, each in two states as above. 1 p. list of subscribers, 2 pp. errata at back of second volume. Contemporary English red straight-grained morocco gilt in the style of Staggemeier and Welcher, covers with wide decorative borders of fillets enclosing drawer-handle roll, decorative corner-pieces, spine in eight compartments with double-raised bands decorated in gilt, green silk endpapers, gilt edges.

A fantastic example of the first edition, with the plates in both coloured and uncoloured states, in a glorious contemporary binding and extra-illustrated with plates not usually found.

The usual requirement is for 104 plates present in two states and 4 plates in only one state. The present copy includes all 108 plates from the first edition present in two states. The work



is further enhanced by the presence of the contemporary addition of the “extra-illustrations.” These include the “Tea Plant” plate, also in two states, inserted with the descriptive text leaf in the correct position in Linnæan class XIII in volume I; the 7 “Icones Novæ” plates (dated 1780 in the imprint) in two states; and at the end of the second volume, an unrecorded plate of a climbing lily (*Gloriosa Superba*), also in two states (the uncolored state on wove paper watermarked “1794,” the handcolored state before letters).

The work was issued in 20 parts between 1770 and 1777. According to the list of subscribers, 105 copies were ordered by 85 individuals. The uncolored plates invariably included lettering for scientific purposes, while the handcolored plates are often without lettering and the vast majority are printed using a warm brown ink with the intent of making the images more aesthetically pleasing. The plants described and illustrated came in the main from Dr. John Fothergill’s famous garden in Upton, Essex. Fothergill was an enthusiastic supporter and indeed superintendent of the work, but refused Miller’s attempt to dedicate the work to him. He felt that dedications were “more productive of envy to the patron, than of advantage to the author.”

John Miller (1715-1780), born Johann Sebastian Müller in Nuremberg, came to England in 1744 and remained there for the rest of his life. He was a botanical artist and engraver of considerable repute and came to the attention of the great naturalist Linnæus through the connection of John Ellis. Linnæus had nothing but praise for the artist, stating that the plates were “more beautiful and more accurate” than any he had ever seen. Referring to the work, Lettsom in his 1789 *Memoirs of John Fothergill* writes: an “immense work of botany wherein the pencil of Miller illustrated, in a style of unprecedented elegance, the sexual system of Linnæus.”

Dunthorne 207; Great Flower Books (1990) p.120; Henrey III, 1153; Nissen BBI 1372; Sprague 'John Sebastian Miller's Icones Novae' in Journal of Botany, vol. 74 (London: 1936), pp.208-209; cf. J. C. Lettsom, The Memoirs of John Fothergill [1789], p. 106.

(#34774)

\$ 45,000



74 MONNOYER, Jean Baptiste (1636-1699).

[Album of 17 engraved plates of bouquets of flowers in vases, baskets or garlands from:] [Livre de toutes sortes de fleurs d'après nature].

[Paris]: N. de Poilly, [1670-1680]. Broadsheets. 17 engraved plates by and after Monnoyer, second states (of III), each corner mounted into the album. Sheet sizes vary between 20 1/4 x 16 1/4 inches to 21 1/4 x 17 3/4 inches. (Some expert restoration at the sheet edges). Expertly bound to style in half eighteenth century russia over eighteenth century marbled paper covered boards, spine gilt.

A significant selection from Monnoyer's very rare 17th century series of floral still life engravings.

The present plates comprise images from four of Monnoyer's very rare suites:

- 1) *Livres de Plusieurs Varie de Fleurs faicts d'Après le Naturel*: Engraved title with dedication to Le Brun and 8 plates depicting bouquets in vases [complete]
- 2) *Livres de Plusieurs Corbeilles de Fleurs*: 3 engraved plates, with the title engraved on the first [complete]
- 3) *Livres de Plusieurs Paniers de Fleurs*: 4 engraved plates, with the title engraved on the first [complete].
- 4) *Guirlande de Fleurs*: 1 engraved plate (of 2), with the title engraved onto the plate.

Dunthorne details each of the 12 separate suites by Monnoyer. The present selection includes three complete suites (identified by Dunthorne as Vases of Flowers, Large Upright Baskets of Flowers and Arrangements in Baskets), as well as the first of two images from the Garlands of Flowers series. The plates present here are Dunthorne's second state (of three), with the artist identified only as Jean Baptiste, with the address of Pouilly and with the privilege line.

Born in Lille in 1636, Monnoyer first studied in Antwerp as a student of Davidsz de Heem, before going to Paris where he rapidly established his reputation and set a style of decorative



flower painting for the adornment of great French residences. In 1665 he was accepted as a member of the Academy; in 1673 he exhibited four paintings at the Salon. Patronized by Le Brun, Louis XIV's Minister of Arts, Jean Baptiste Monnoyer was employed to decorate the royal palaces at Versailles, Saint Cloud, Vincennes, le Grand Trianon, Meudon and Marly. He also designed floral motifs and borders for the Gobelins and Beauvais tapestry works. In 1678 the Duke of Montagu, British Ambassador to Louis XIV, persuaded Monnoyer to accompany him to England, where he won immediate acclaim, painting flowerpieces and still lifes to adorn the homes of the aristocracy. His works decorated Boughton, Montagu House (now the site of the British Museum), Windsor Castle, Kensington Palace and Hampton Court; his patrons included Queen Anne, Mary II, the Duke of St. Albans and the Earl of Carlisle.

These suites are very rare, with most extant sets broken and colored for the print market. A similar bound collection, containing 25 engravings from four different suites, is located in the Rijks Museum (object number RP-P-2011-65).

Dunthorne 212; cf. Nissen BBI 1399; cf. Paviere, Jean Baptiste Monnoyer (Leigh-on-Sea, 1966).

(#25192)

\$ 32,500



75 RISSO, Joseph Antoine (1777-1845) and Pierre Antoine POITEAU (1766-1854).

Histoire Naturelle des Orangers.

Paris: Imprimerie de Mme. Hérrisant le Doux, 1818-[1820]. Small folio. Half-title, 2pp. dedication to the Duchesse de Berry, 109 fine stipple-engraved plates printed in colors and finished by hand after Poiteau by V. Bonnefoi, Chailly, Dien, Gabriel, Legrand, T. Susémihl and Texier. Scattered minor foxing. 19th century full green morocco, covers bordered in gilt, spine with double raised bands in six compartments, lettered in the second and third compartments, the others with a repeat decoration in gilt, glazed yellow endpapers, gilt edges. Housed in a cloth box. *Provenance:* Barons of Brownlow, Belton House (armorial bookplate).

First edition of this beautiful work depicting sweet and bitter oranges, lemons, limes, citrons, and grapefruit.

This work “contains exquisite drawings of every known variety of orange, lemon and grape fruit, and their congeners, fruits that hang from the leaves, alternately like suns or moons,



with every kind of rind, and shaped like gourds or pitchers ... or again, authentic globes of fire, whether pale, as of moonlight, or red-gold like the sun but half-hidden, as in poetry, in its own green shade. A beautiful and inspiring work, in its way not less so than Redouté's *Les Liliacées ... or Les Roses*" (Great Flower Books).

The text covers every aspect of citrus fruit: its history and mythology, its taxonomy and cultivar descriptions of sweet oranges, bitter oranges, bergamot oranges, limes, grapefruit, lumies, lemons, citrons and related genera. The author, Antoine Risso, a French apothecary and botanist, lived and worked in Nice in the south of France.

Antoine Poiteau, the illustrator, began his career as an apprentice gardener at the Jardin des Plantes, and spent some time in the Caribbean collecting plants before returning to Paris in 1800 and turning to botanical illustration, with an initial style modelled on Van Spaendonck and Redouté. Apart from the illustrations, he provided much information on citrus varieties native to the Tropics.

The dedicatee of the work was the Duchesse de Berry, daughter of Francis I of Naples, and her crowned coat-of-arms appears on the title-page. First published in 19 parts between July 1818 and August 1820, a second edition would be published in 1872, though the present first edition is much preferred.

Oak Spring Pomona 76; *Nissen BBI* 1640; *Great Flower Books* p.73; *Dunthorne* 263; *Stafleu and Cowan* 9248. (#33456) \$ 25,000



76 SALISBURY, Richard Anthony (1761-1829).

Icones stirpium rariorum descriptionibus illustratae.

London: William Bulmer, 1791. Broadsheet (21 3/4 x 17 1/4 inches). [6], 20pp. 10 hand-coloured engravings by and after Salisbury, being watercolour and gouache over thin etched line. Extra-illustrated with a duplicate of plate nine. Modern half black morocco over green cloth covered boards, spine lettered in gilt.

An extraordinary rare botanical work of great beauty.

Richard Anthony Salisbury, botanist and botanical artist, was born Richard Markham. He was left a legacy by Miss Anna Salisbury to aid his botanical studies, on the condition that he change his name to honor the memory of her late brother. After completing his studies at the University of Edinburgh, he resided at Chapel Allerton, Yorkshire, where he cultivated a large collection of plants. "Salisbury was an enthusiastic and accomplished botanist. He was a Fellow of the Royal and Linnean Societies and one of the Founders of the Horticultural Society of London" (Henrey).

Dedicated to Banks, this privately-printed work was originally issued in two parts, each containing five hand coloured plates. According to the author's preface, he was assisted by James Sowerby. The plates are extraordinary, being watercolour and gouache over very thin



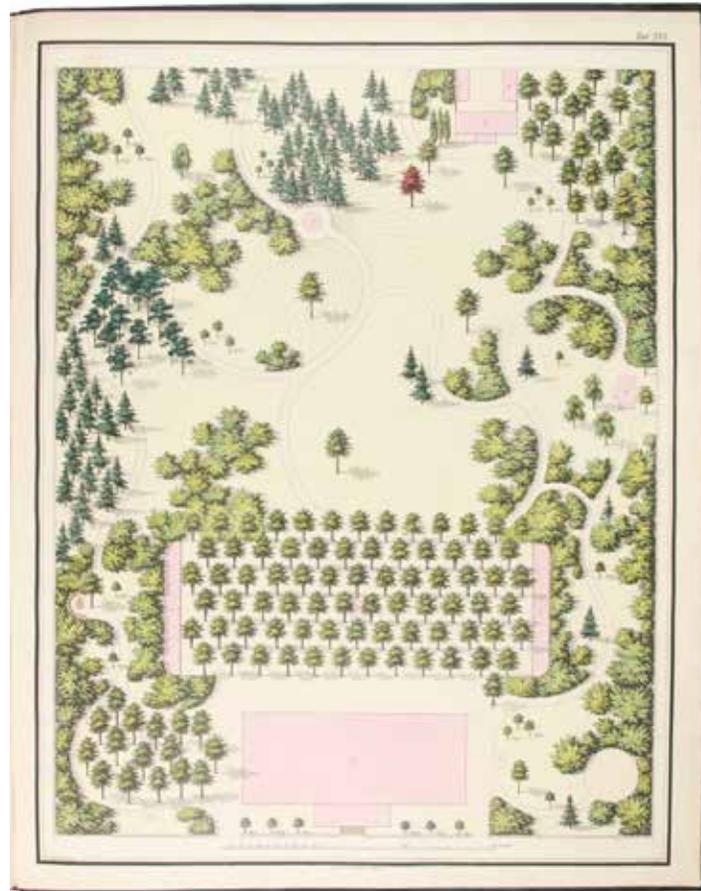
etched line. That process, coupled with the absence of any text, plate numbers, captions, etc. on the plates, give them the impression of original watercolours. Indeed even the plate marks are barely visible to that end. The plants depicted, most flowering, include several North and South American varieties.

The work is quite rare, with no other complete example appearing in the auction records for the last thirty-five years, with no copies in the famed botanical collection of Plesch or De Belder. Of the three copies examined by Stafleu and Cowan, two are incomplete.

Johnston 607 (this copy); Nissen BBI 1719 (incorrectly calling for 20 plates); Stafleu-Cowan TL2 10.118; Henrey 1298

(#29042)

\$ 22,500



77 SIEBECK, Rudolph (1812-1878).

Atlas zur bildenden Gartenkunst in ihren modernen Formen. Auf zwanzig colorirten Tafeln.

Leipzig: Friedrich Voigt, 1856. Broadsheet (22 1/2 x 17 3/4 inches). Letterpress title. 20 hand-coloured lithographed plates (i.e. 17 plates, the final plate being a very large folding plate comprised of four sheets joined and numbered XVII-XX), lithographed by Sommer. Without the text volume. Contemporary half green morocco over green cloth covered boards, upper cover lettered in gilt, spine with raised bands in six compartments, lettered in the second compartment, the others with an overall decoration in gilt, marbled endpapers, gilt edges.

A large folio atlas of beautifully hand coloured garden designs.

The very rare hand coloured atlas to the second edition of this work on garden design, done on an immense scale. Siebeck served as the city gardener at Leipzig, the gardener to Baron Carl von Hügeland and later became the chief gardener of Vienna, designing the Vienna City Park, among others. In this very large and beautifully hand coloured atlas, he illustrated various classic garden designs. Much reduced in size versions were published in English (London 1864) and French (Paris 1867). Rare, with only one example of the first edition (Leipzig 1853) and no examples of the present second edition appearing in the auction records.

(#29043)

\$ 8,500

[Pair of Original Watercolors featuring the Buffle-Headed Duck and the King Eider Duck].

[London: ca. 1780-1790]. Two watercolors, each on laid paper, each approximately 9¾ x 13¾ inches. Matted and framed. Metal leaf gold frames, French mats. 21 x 24 1/2 inches.

Two original watercolors by Sarah Stone of American species of ducks.

A splendid pair of original watercolors featuring ducks by Sarah Smith (née Stone), a prolific painter of natural history subjects in London between 1777 and 1806. Stone worked exclusively for Sir Ashton Lever, documenting Lever's vast private collection of ornithological, zoological, and ethnographical specimens. Stone's work is admired today for the delicacy of the brushwork, a deft touch with color, and the requisite skill necessary to tackle such a diverse range of subject matter. Of the various subjects which Stone saw fit to translate to canvas, ornithological subjects were her favorite, and constitute the majority of her known work. Her earliest studies of birds date from 1777, when she was only seventeen years old. At the time, she concentrated her efforts on the sole subject at hand, only later adding backgrounds and other life subjects into her paintings. Stone also favored sized paper, an uncommon practice at this time in British painting, and used exceedingly fine brush strokes, with brushes used for the lightest feathers likely containing only one or two hairs. Though unsigned and undated, it is likely that the current examples emanate from this early period of Stone's work, since the ducks are featured by themselves, and on sized, laid paper, and exhibit Stone's fine brushwork. In addition, the contemporary ink annotations along the top edge are in the same hand, though not Stone's hand, as other known ornithological examples of her work dated before 1790.

Whomever they belong to, the contemporary notations on Stone's work contain important information about each subject, including the name of each duck, in this case the "Buffle-headed Duck" and the male "King Duck." Following the name of each duck is a citation corresponding to John Latham's *General Synopsis*, published between 1781 and 1785. For example, the Buffle-headed duck carries the annotation "La. Syn. 6. p.533" which corresponds to Latham, *Synopsis*, volume six, page 533. A similar notation is found along the top edge of the King Eider duck. This is a practice peculiar to known examples of Stone's birds, since she and Latham were working from some of the same specimens in the Leverian Museum. Further, Latham specifies in his text for the *General Synopsis* that he used specimens from both his own extensive collection and that of his specimen-collecting rival, Ashton Lever. Each painting also displays an annotation in Latin along the top right edge, corresponding to the subject's Linnaean classification.

Interestingly, in 1781, Lever acquired thousands of natural history specimens from Captain Cook's third voyage. It is possible that these two paintings represent ducks collected by Cook's crew on the Northwest Coast of America.

"During the late 1770s and throughout the 1780s, Sarah painted at Ashton Lever's museum (or the Leverian Museum, as it came to be called) in Leicester House, Leicester Square, London. She may have asked permission to draw some object from this extraordinary collection of natural history specimens, ethnographical artefacts and other curiosities, and so came to the notice of their owner. Ashton Lever soon commissioned her to record the outstanding



articles, both zoological and ethnographical, in his collection. Sarah signed her watercolors, and dated some of them, but the signed and dated watercolors are in the minority” - Jackson. Indeed, Lever held a high opinion of Stone’s work, commenting in an advertisement for an exhibition of over 1,000 of Stone’s watercolors at his museum in 1784 that Stone had “succeeded in the effort beyond all imagination.”

Both of these paintings come from Credit Suisse’s Americana Collection and were previously held by the Wall Street investment firm of Donaldson, Lufkin & Jenrette (acquired by Credit Suisse in August 2000). The paintings were likely acquired by Richard Jenrette at Sotheby Parke- Bernet Galleries in New York in April 1968, where Stone paintings of a Bufflehead and a King Eider were offered. In that sale, the King Eider duck achieved \$350 by itself.

A stunning pair of paintings from an artist whose place of importance in the history of 18th-century ornithological studies is only beginning to be realized.

Jackson, Christine E. Sarah Stone. Natural Curiosities from the New Worlds. (London: Merrell Holberton and the Natural History Museum, London, 1998), pp.9-36;138.

(#32992)

\$ 18,500

79 TREW, Christoph Jakob (1695-1769); Benedict Christian VOGEL (1745-1825); and Georg Dionysius EHRET (1704-1770).

Plantae Selectae.

[Nuremberg]: 1750-1773. Folio, 10 parts in one volume (20 1/4 x 14 inches). 3 mezzotint portraits of Trew, G.D. Ehret and J.J. Haid, 10 engraved section titles, all heightened in red and gold, 100 hand-coloured engraved plates by Johann Jacob Haid and Johann Elias Haid after Georg Dionysius Ehret, with lettering heightened in gold. Contemporary diced russia, covers with outer decorative rule and roll-tool border, spine in eight compartments with raised bands, lettered in one, the others with symmetrical overall tooling composed from various small tools (flowers in the main), narrow gilt turn-ins, marbled endpapers. *Provenance:* Beriah Botfield (Christie's London, 30 March 1994, lot 89).

One of the greatest eighteenth century botanical books, with 100 exquisite plates after paintings by Georg Dionysius Ehret.

Georg Dionysius Ehret, the greatest botanical artist of the 18th century, was unrivalled in his ability to "achieve realism, majesty, ineffable colour, all in one breathtaking look." (Hunt). He was born in Heidelberg in 1710, and originally worked as a gardener, practising drawing in his spare time. His artistic abilities led him into the service of a Regensburg banker named Leskenkohl who had commissioned him to copy plates from van Rheedé tot Draakestein's *Hortus indicus malabaricus* (1678-1693). It was during this period that Trew met Ehret.

"Trew was a Nuremberg physician, anatomist, and botanist who at various times served as dean of the medical school at Nuremberg, as an Imperial Counselor, and as personal physician to the Emperor. He was made a Pfalzgraf and served as a patron of botanical (and anatomical) illustrators, filling roughly the same position in Germany as that occupied by Sir Hans Sloane in England" (*Cleveland Collections* p.397). Trew was to remain a friend and patron of Ehret's throughout his life, and by 1742 the germ of what was to become the present publication was already under discussion when Trew wrote to Christian Thran in Carlsruhe "Every year I receive some beautifully painted exotic plants [by Ehret] and have already more than one hundred of them, which with other pieces executed by local artists, should later on ... constitute an appendix to Weinmann's publication."

Ehret moved to London in the late 1730s, where he painted the recently introduced exotics at the Chelsea Physic Garden and established himself as a teacher of flower-painting and botany. Discussions about the projected work continued by letter until in 1748 when Johann Jacob Haid of Augsburg agreed to produce the engravings from Ehret's drawings. The first part was published in 1750, with six subsequent parts appearing before Trew's death 1769. The text to the final three parts remained unwritten and the plates to parts IX and X were still to be produced. The work was bought to a conclusion by Benedict Christian Vogel, Professor of Botany at the University of Altdorf.

This copy does not include the engraved general title, or the portrait of Vogel, as issued when the decuria or part titles are present.

Gerta Calmann, Georg Ehret, Flower painter Extraordinary (1977) p.97; Dunthorne 309; Great Flower Books p.78; Hunt 539; Nissen BBI 1997; Pritzel 9499; Stafleu & Cowan TL2 15.131

(#33442)

\$ 75,000



*LILIVM foliis sparsis
 fundo aureo, limbo aurantio
 pedunculis singulis*

*multiflorum, floribus reflexis
 nig. punctis nigricantibus
 unico folio instructis.*

MISCELLANY

80 AESOP (c.620-560 B.C.).

[Vita et Fabulae, in Latin, with the fables of Remigius, Avienus, etc.].

[Basel: Jacobus Wolff de Pforzheim, not after 1489]. Folio (9 3/8 x 6 3/8 inches). Collation: a8-o6 (alternately), pq8. 114ff. 43 lines, Gothic type. Full-page frontispiece on verso of A1 and 192 smaller woodcuts within the text. Early ink annotations on additional blank in rear. (Some headlines shaved, areas of slight worming at inner corner expertly repaired at an early date with a few small losses restored in facsimile, a few other defects expertly mended, full condition report available on request). Nineteenth century burgundy morocco, by J. Leighton, covers elaborately panelled in gilt and blind, spine with double-raised bands in six compartments, lettered and decorated in gilt, gilt edges. *Provenance*: C. W. Dyson Perrins (bookplate); Silvain S. Brunschwig (morocco booklabel).

The Dyson Perrins - Silvain Brunschwig copy of an incunable illustrated edition of Aesop and the earliest illustrated edition of Aesop to be printed in Switzerland.

Aesop's Fables is arguably the most enduring work of European literature and the earliest example of children's literature extant. Early references to Aesop, including those by Aristotle, Plato, Herodotus and Aristophanes, suggest he was a Greek slave, born circa 620 B.C. No manuscript writings by Aesop have survived, and although collections of the fables from the 4th century B.C. are suggested, Fables attributed to Aesop were first gathered and set down in writing by Babrius (in Greek) and Phaedrus (in Latin) as early as the first century C.E. In the tenth century, a prose version in Latin by Romulus appeared, which would become the most influential of the early versions and the version upon which most subsequent prose translations were based.

The editio princeps of the Fables in Latin appeared around 1470, in Greek in 1478, and in English by Caxton in 1484. The earliest illustrated edition of the Fables appeared in Ulm in 1476, published by Joh. Zainer, and the woodcuts were quickly copied, sometimes in reverse, by other printers. The present edition, the earliest to be published in Switzerland, uses copies of those cuts in reverse, attributed by B.M.C. to Adam von Speier. The printer of this edition, Jacobus Wolff de Pforzheim, would re-use the same cuts (with a few exceptions) in the first part of his 1501 edition with commentary and additions by Sebastian Brant.

The printer of this edition has been established by Clifford C. Rattey as Jacobus Wolff de Pforzheim, having previously been erroneously attributed to Joh. de Amorbach or M. Furter. As to the dating of this edition, recent bibliographic descriptions date the work "not after 1489" (by CIBN based on two inscribed examples dated 1489); this edition was previously dated to circa 1492 (by Goff and Schreiber) and Rattey concluded it to have been printed "nearer to 1490." See Rattey, "The Undated Aesop Attributed Jakob Wolff de Pforzheim" in *The Library* (1957), pp. 119-121.

The British Library ISTC cites 27 extant examples of this edition in European and American libraries, including several imperfect. Although several examples of the 1501 Jacobus Wolff de Pforzheim edition have appeared on the market in modern times, we find no complete example of this edition in the auction records for the last half century. This example with



Fabula. viij. De muribus et catto

Uir prudens si semel fellitur fictis et simulatis hoib⁹ nō am-
 plius concidit. De quo audi fabulā In domo quapiam
 plures fore mures catt⁹ persētief illuc accessit atq; nēū vnū
 nunc aliū capiens q̄ plures in terimodo comedit verū mures cū se
 in dies osu mi peraperent ad vnū coacti iq̄at secū dē cetero iferi⁹ nō
 ē descēdū nolū⁹ enī pditū ire oēs s; hic superi⁹ manere q̄ catt⁹ af



cēdere nō pōt at catt⁹ osilio muriū p̄cepto simulās se mortuū eē po-
 ster iouib⁹ pedib⁹ se ad palū suspēdit q̄ parieti fix⁹ erat. Et murib⁹ q̄f

Remicij



mica ex siti infōtē descēdit vbi dū bibere velleri aquā cecidit colū-
ba quedā arboze fonti eminēte isuper sedēs cū formicā aq̄s obrui
spiceret ramulum ex arboze rostro continuo fregit ac sine mora
o. iecit in fontem ad quem formica se applicās ex aquis inturū se



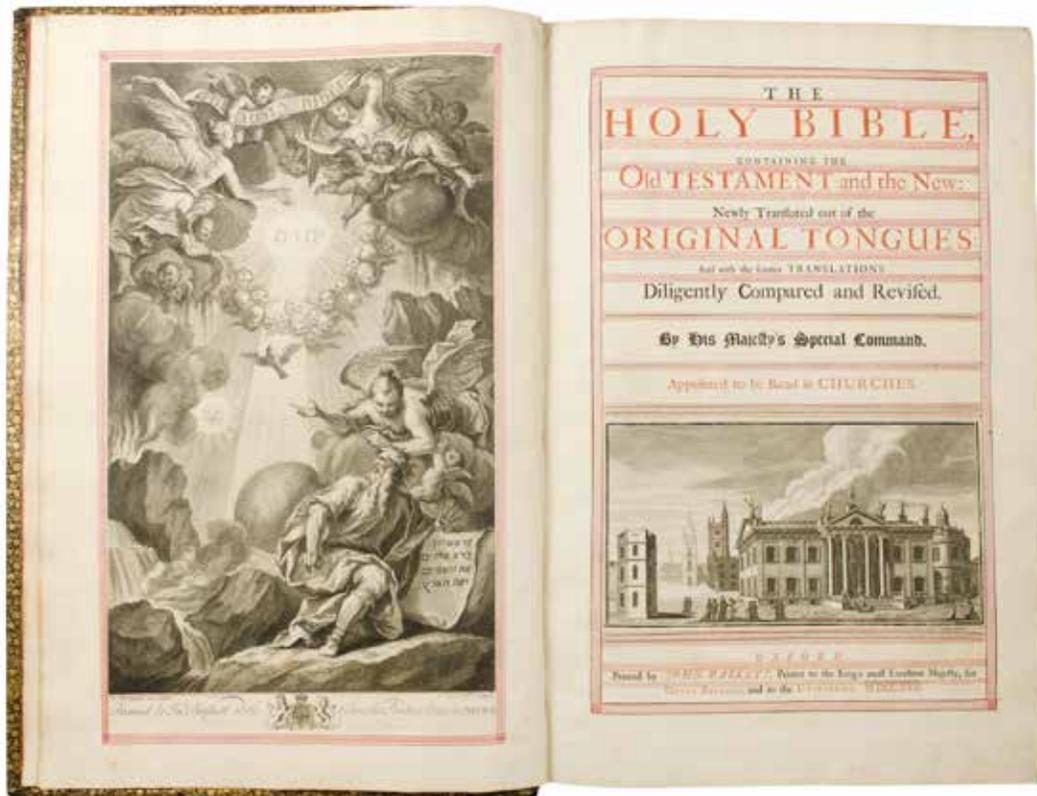
recepit. Ob iter aut̄ aucups q̄dam aduenit et vt colūbā venef cala-
mos erigit formica id parciēs pedē alterū momordit aucupi. q̄ do
loze aucups concit⁹ calamos dimisit quōzū strepitu colūba territa
ex arboze fugiēs vite pericli euasit. Ex quo habes beneficiozū gra-
ta esse bruta. cur ergo homines sunt ingrati.

esteemed provenance to C.W. Dyson Perrins (his sale, Sotheby & Co., 10 March 1947) and Silvain S. Brunswick, with their respective booklabels on the front pastedown.

Goff A115; Van der Haegen I: 23,2; HC 327*; Schr 3023; Schramm XXI p.28; Pell 198; CIBN A-64; Polain(B) 38; IDL 91; IGI 81; Voull(B) 580 = 553,5; Voull(Trier) 263; Sack(Freiburg) 28; Mittler-Kind 63; Sheppard 2503; Pr 7629; BMC III 788; BSB-Ink A-76; GW 350; C. Fairfax Murray 19.

(#29213)

\$ 95,000



81 BIBLE IN ENGLISH.

The Holy Bible, containing the Old Testament and the New: Newly Translated out of the Original Tongues: And Hath the former Translations Diligently Compared and Revised.

Oxford: John Baskett, 1717-1716. 2 volumes, folio (20 3/4 x 13 1/2 inches). Engraved frontispiece in vol. I, engraved vignettes on general title and New Testament title, engraved head- and tail-piece vignettes, and engraved initials. Contemporary black panelled morocco gilt, the covers with gilt roll-tooled borders around a series of concentric gilt panels with ornamental leafy sprays and corner-pieces, central lozenge gilt composed of similar small tooling, spines richly gilt in nine compartments, morocco lettering piece in the second compartment, gilt dentelles, marbled endpapers and gilt edges (discreet expert repairs at top and bottom of joints). *Provenance:* Sir John Hynde Cotton (armorial bookplate); William Charles Smith (armorial bookplate); Maggs Bros., catalogue 1212, Bookbinding in the British Isles, item 86.

First edition of the monumental, splendidly illustrated "Vinegar Bible" -- a "magnificent edition" (Darlow & Moule) here ruled in red and handsomely bound.

Commonly known as the "Vinegar Bible" from the misprint "the parable of the vinegar" for "vineyard" in the headline above Luke, Chapter 20. While a contemporary lambasted Baskett for this and other typographical errors in the text, calling it a "Baskett-ful of errors," Oxford historian of printing Harry Carter states that "only Baskerville's Bible is its equal among English Bibles for beauty of type, impression, and paper" (The History of the Oxford University Press, 1975, I, p. 171)



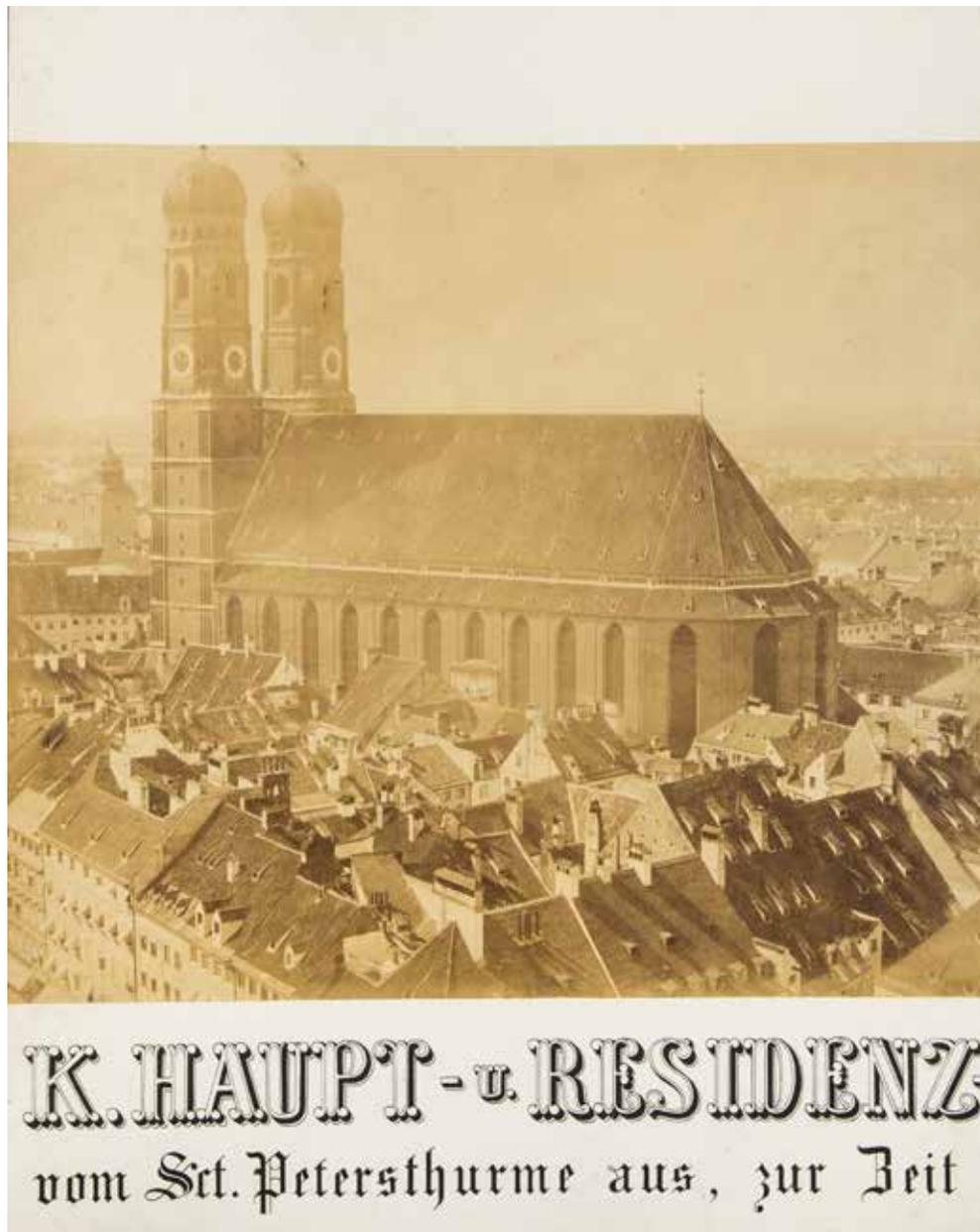
In 1709 John Baskett purchased the exclusive royal patent to print Bibles in England, control of which his family retained until 1799. This magnificent edition of the Bible is among Baskett's most important works, highly regarded for its large, elegant type; its 60 striking copper-engraved vignette head- and tailpieces; and its many delicately engraved historiated initials.

Two distinct varieties occur. This copy is Darlow & Moule's issue A, with additional engraved general title page depicting Moses writing the first words of Genesis (here bound as frontispiece); vignette view of Oxford on the general title page; and vignette title page for New Testament depicting the Annunciation, dated 1716.

The present example is noted for both its lovely contemporary black morocco gilt binding and for being ruled in red throughout. Similar bindings on this edition of the bible are noted in both the Wardington Collection and in Mirjam Foot's *Studies in the History of Bookbinding* p. 409.

Darlow & Moule 735; Herbert 942
(#33327)

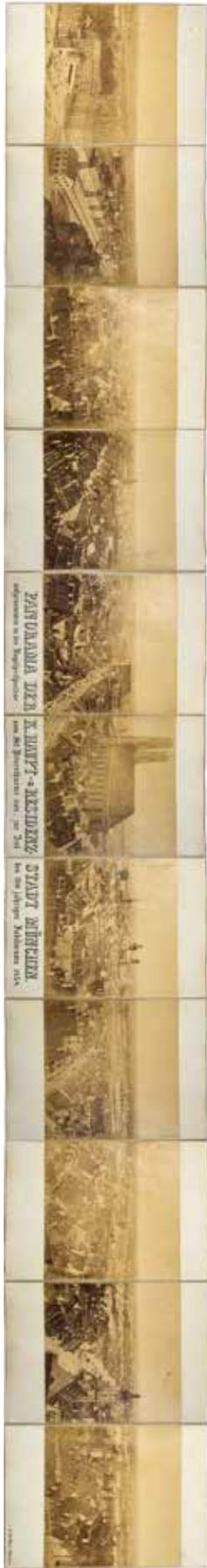
\$ 24,000



82 BÖTTGER, Georg (1821-1901).

Panorama der K. Haupt-u.-Residenz-Stadt München. Aufgenommen in der Vogelperspektive vom Sct. Petersthurme aus, zur Zeit des 700 jährigen Jubilaeums 1858.

Munich: 1858. 11 large-format collodion dry plate photographs, mounted on card accordion-style with linen joints to form a 360 degree panoramic view of Munich, titled on the mount below the image and with the photographer's name in contemporary manuscript at the lower right. Overall size: 20 3/4 x 178 inches. Folds into a contemporary green cloth-backed box with gilt edges. *Provenance:* Ludwig II (contemporary manuscript inscription on a small sheet affixed inside the front cover of the box).



Among the earliest photographic panoramic city views ever accomplished.

Taken from the tower of St. Peter's Church on the occasion of the 700 anniversary of the city, Böttger's panorama is the first such panoramic photograph of Munich. Georg Böttger (1821-1901) began his career as an engraver and lithographer, taking up photography circa 1850. His earliest photographic works were portraits and architectural studies, the latter particularly including monuments dedicated to Ludwig I and II. In 1854, he participated in the Deutsche Industrieausstellung, and would both teach photography and sell photographic equipment. In the 1860s he would photographically document bridge and railroad engineering projects in Germany, and in 1872 be named the official photographer of the Bavarian royal family.

The present panorama is by far his most famous image, being among the largest photographs accomplished to that date, the earliest 360 degree photographic city view, and among the earliest photographic panoramas ever taken (preceded only by a panorama of Paris by Bisson freres in 1855). It is extremely scarce. Not in Heidtmann and with only a single example located in the Stadtmuseum, Munich. This example with provenance to Ludwig II, King of Bavaria.

(#31313)

\$ 37,500



83 [BRASS FOUNDRY PATTERN BOOK, English 18th century].

[Early English trade catalogue of brass furniture hardware designs].

[Birmingham, England: late 18th century (watermarked 1797)]. Oblong 4to (7 1/2 x 11 inches). 143 engraved plates (13 folding), on laid paper, priced throughout in manuscript. Period calf-backed marbled paper covered boards. *Provenance*: W. G. & Co. (inscription on front endpaper).

A rarely encountered pattern book or trade catalogue of 18th century English furniture hardware, including drawer pulls, keyholes, hinges, locks, castors, bolts, watch stands and more.

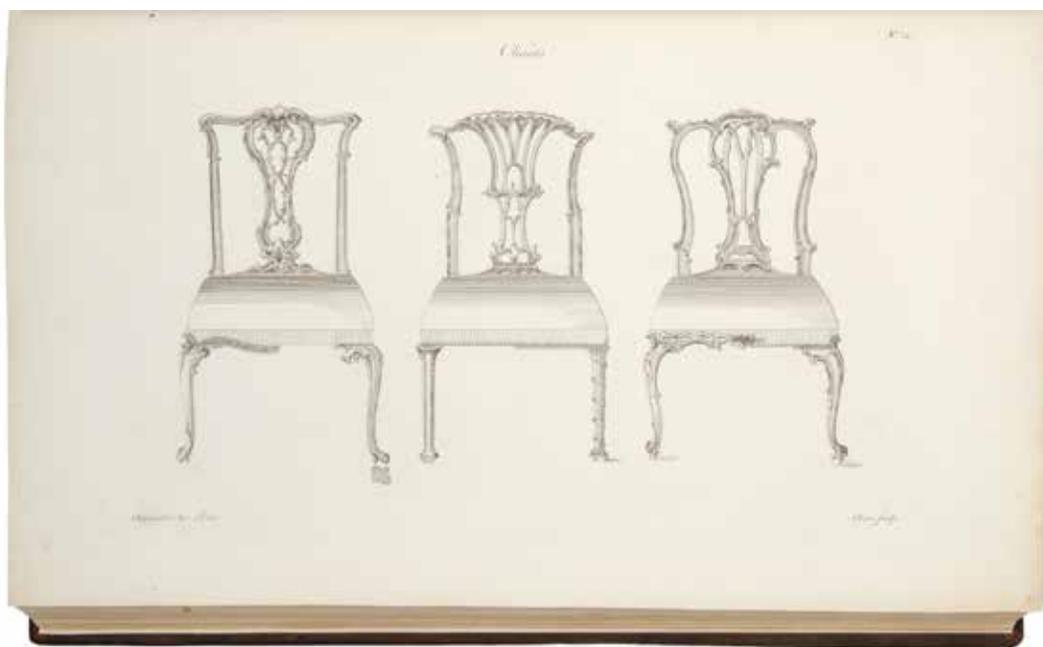
By 1770, over thirty different brass foundries operated in Birmingham, England, making it the epicenter of furniture hardware design in the last quarter of the 18th century. At roughly the same period, trade catalogues, like the present, began to be issued by both furniture and hardware makers alike. Although most of the brass foundry trade catalogues of this early period have no indication of the foundry, the present pattern book is inscribed W. G. & Co. on the front pastedown. In all, nearly 1000 designs are shown on the 143 plates, from rather simple hinges and hooks, to incredibly ornate pulls, knockers, watchstands, etc.

Although no engravers's names are identified, it has been suggested that the foundries themselves produced such plates, utilizing the talents of their own craftsmen, who by their very occupation would have been highly skilled at etching on metal. Such pattern books "illustrate the beginning of what was then a new movement in the conditions of the crafts, namely, the growth of the organised factory as a means of production and distribution, as compared with the earlier limitation of these functions to the efforts of individuals" (Young).

Cf. Hummel, Charles F. "Samuel Rowland Fishers Catalogue of English Hardware." Winterthur Portfolio, Vol 1 (1964): 188-197; cf. Symonds, R. W. "An Eighteenth-Century English Brassfounders Catalogue." Magazine Antiques (Feb. 1931): 102-105; Young, W. A., comp. Old English pattern books of the metal trades: a descriptive catalogue of the collection in the V&A Museum. London: HMSO, 1913.

(#28174)

\$ 15,000



84 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 rebaked 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

85 GIBBON, Edward (1737-1794).

The History of the Decline and Fall of the Roman Empire.

London: Printed for W. Strahan and T. Cadell, 1776-1788. 6 volumes, quarto (11 1/8 x 8 7/8 inches). Engraved portrait in vol. 2 by Hall after Reynolds, 3 engraved folding maps (the map of the environs of Constantinople on the full sheet with wide-margins). With a duplicate map of the Eastern Roman Empire bound into vol. 3. With the expanded volume one table of contents issued with volume two here bound in volume one (as often), with the volume one errata leaf bound in following the second table of contents instead of in the rear, and with the volume three errata issued in volume two here bound into volume three (as often). Without the terminal blanks in volumes one and six. With 8-pp. of publisher's ads dated 1788 in the rear of vol. 6, unrecorded by Norton. Expertly bound to style in period russet and marbled paper covered boards, spine with raised bands in six compartments, red morocco lettering piece in the second, the others with a repeat decoration in gilt, brown endpapers. *Provenance:* Walter Long (armorial bookplate).

First edition: arguably the greatest historical work written in the English language.

“This masterpiece of historical penetration and literary style has remained one of the ageless historical works ... Gibbon brought a width of vision and a critical mastery of the available sources which have not been equalled to this day; and the result was clothed in inimitable prose” (PMM).

“For 22 years Gibbon was a prodigy of steady and arduous application. His investigations extended over almost the whole range of intellectual activity for nearly 1500 years. And so thorough were his methods that the laborious investigations of German scholarship, the keen criticisms of theological zeal, and the steady researches of (two) centuries have brought to light very few important errors in the results of his labors. But it is not merely the learning of his work, learned as it is, that gives it character as a history. It is also that ingenious skill by which the vast erudition, the boundless range, the infinite variety, and the gorgeous magnificence of the details are all wrought together in a symmetrical whole. It is still entitled to be esteemed as the greatest historical work ever written” (Adams, *Manual of Historical Literature*, 146-7).

The distinct states of the 1776 first edition of Volume I arise from Strahan's decision to double the size of the edition from 500 to 1000 after printing began. In this copy, Volume I comes from the second 500 copies printed, with errata corrected through page 183 and in pages i-xv of the notes (excepting an uncorrected erratum on page iii), and with leaves 3R2 and 3S4 as cancels.

Norton 20, 23, 29; Rothschild 942; Grolier, English 58; PMM 222.
(#34731)

Sold

THE
H I S T O R Y
OF THE
DECLINE AND FALL
OF THE
R O M A N E M P I R E.

By EDWARD GIBBON, Esq;

VOLUME THE FIRST;

*Jam proideo animo, velut qui, proximo littori vadis induti, mare pedibus ingredi-
untur, quicquid progredior, in vallissem me altitudinem, ac velut profundum inveni; et
crescere pene opus, quod prima queque perficiendo minui videbatur.*

L O N D O N :

PRINTED FOR W. STRAHAN; AND T. CADELL, IN THE STRAND.
MDCCLXXVI.

86 HUQUIER, Gabriel (1695-1772), engraver; Jean Baptiste OUDRY (1686-1755), after; and others.

Livre des différentes espèces d'Oiseaux de la Chine tires du Cabinet du Roy ... [Bound with:] Livre des différentes espèces d'Oiseaux, Fleurs, Plantes, et Trophés de la Chine ... 2.e Partie ... [Bound with:] ... 3.e Partie ... [Bound with] ... 4.e Partie.

Paris: [circa 1745]. Four parts in one, folio (24 1/3 x 18 5/8 inches). 60 hand-coloured engraved plates by Huquier after Jean Baptiste Oudry and others (numbered 1-60), on laid paper watermarked 1742, each inlaid into a larger sheet of laid paper within the album at a contemporary date. Caption titles as above in the lower corner on the first plate of each part. Extra-illustrated with a contemporary original watercolour, also on laid paper, of plate 29. Expertly bound to style in period russia, covers elaborately bordered in gilt with a central gilt device comprised of small tools, spine with raised bands in eight compartments, red and black morocco lettering pieces in the second and third, the others with a repeat decoration in gilt, marbled endpapers and edges.

An extraordinary collection of large lavishly engraved plates with original 18th century hand-colouring of Chinese birds, flowers, vases and objects: the dénouement of French Rococo Chinoiserie.

Huquier was among the most prominent French engravers, printsellers and tastemakers of the mid-18th century, designing or reproducing a prolific amount of ornamentation. The present collection of four suites containing sixty hand-coloured engravings of birds, flowers, botanical arrangements and objects presents the best Chinoiserie of the period. The first part is entirely dedicated to Asian birds; of the other three parts, approximately 25 plates depict intricate and colorful floral arrangements, many in elaborate chinoiserie inspired vases; six depict Asian flora with birds in natural settings; and the remaining illustrate Chinese objects including vessels, snuff boxes and other objects d'art.

Besides being a talented designer and engraver, Huquier assembled an impressive collection of art, dispersed in three auctions in 1761, 1771 and 1772, including what is believed to be the largest collection of original watercolours by Oudry. An album of watercolours of birds by Oudry (and presumably from Huquier's collection) is now located at Harvard's Fogg Museum, and confirms that the images of birds in the plates present here were engraved by Huquier after Oudry. Besides having a relationship with Oudry, Huquier was known to have engraved Chinoiserie designs after Fraisse, Watteau, Boucher and others, suggesting other artists of the present engravings. However, given Huquier's own artistic talents, it is quite possible that many of the engravings are after his own work. The extra-illustration of a contemporary watercolour of plate 29, though unattributed, may be by Huquier.

The strictly contemporary hand colouring of the plates in this album is simply superb. The extreme high quality of the colouring, coupled with the contemporary inlaid presentation of the plates and the original watercolour, suggests that the album was assembled for a collector of note in the mid-18th century.



A similar album, also containing sixty plates, sold in the 1772 auction of Huquier's estate (as lot no. 157, selling for 380 livres). In addition, a similar album of the same four parts comprised of 60 hand coloured plates, extra illustrated with 12 original watercolours in the rear, is located at the Institut National d'Histoire de l'Art, Paris. We find no examples of this work selling at auction since the 18th century,

Nissen IVB 465; Lewine, p. 248; Cohen, p. 274; Bruand and Hebert, Inventaire du Fonds Français, Graveurs du XVIIIe Siècle, #1953-2012. cf. Mary Morton, editor. Oudry's Painted Menagerie (2007); cf. Hal Opperman, Jean Baptiste Oudry (1977); Susan Miller, "Jean Antoine Fraisse, grave par Huquier" in Metropolitan Museum Journal, vol. 31 (1996), pp. 127-130; Y. Bruand, "Un Grand Collectionneur, Marchand et Graveur du XVIIIe Siècle, Gabriel Huquier (1695-1772)," in Gazette des Beaux-Arts (1950), pp. 99-114

(#29891)

\$ 165,000



87 JACKSON, John Baptist (c.1701-c.1780).

Titiani Vecelii Pauli Caliarrii Jacobi Robusti et Jacobi de Ponte Opera selectiora a Joanne Baptista Jackson, Anglo ligno coelata et coloribus adumbrata.

Venice: J. Baptist Pasquali, [1739-]1745. Large folio (23 1/3 x 18 3/4 inches). Letterpress title page. 24 chiaroscuro woodcuts, each printed in four colours. Expertly bound to style in quarter marbled calf with tips and period Italian patterned paper covered boards, spine with raised bands in eight compartments, red morocco lettering piece in the second compartment, the others with a repeat decoration in gilt.

Very rare complete set of the twenty-four chiaroscuro woodcuts which make up Jackson's masterpiece: one of the great glories of 18th-century printmaking.

Jackson began the *Titiani Vecelii...* in 1739 with three subscribers, and despite difficulties in obtaining other subscribers due to the outbreak of war in Europe, he managed to complete the twenty-four prints depicting 17 paintings, by 1743, and the work was published in 1745. During the four and a half years Jackson was involved in this project, he included the techniques of embossing in his prints, cut and proofed ninety-four blocks, and brought chiaroscuro forward as a strong alternative to standard engraving as a means of reproducing paintings. In his book of 1754, *An Essay on the Invention of Engraving and Printing in Chiaro Oscuro*, Jackson comments on his medium; "... there is a masterly and free Drawing [in chiaroscuro], a boldness of Engraving and Relief, which pleases a true Taste more than all the little Exactness found in the Engravings in Copper plates..."

The set of woodcuts is as follows:

1. The Death of St. Peter Martyr, after Titian, 1739, printed from four blocks in buff, pale greenish gray, brown and dark gray. [Kainen 16].
2. The Presentation in the Temple (The Circumcision), after Veronese, 1739, dedicated to Charles Frederick Armiger, printed from four blocks in buff, reddish gray, dark gray and dark brown, [Kainen 17].
3. The Massacre of the Innocents, after Tintoretto, 1739, dedicated to Smart Lethieullier, printed from four blocks in buff, violet-gray, light brown and dark violet-brown, [Kainen 18].
4. The Entombment, after Jacopo Bassano, 1739, dedicated to Jacob Faccilato, printed from four blocks in buff, light reddish tan, gray and dark brown, slight surface scuff in middle of image. [Kainen 19].
5. Holy Family and Four Saints, after Veronese, 1740, dedicated to William Windham, printed from four blocks in light gray, light greenish gray, dark greenish gray and dark gray, [Kainen 20].
6. The Mystic Marriage of St. Catherine, after Veronese, 1740, dedicated to William Windham, printed from four blocks in pale greenish gray, pale violet-gray, medium greenish gray and deep cold gray, [Kainen 21].
7. The Crucifixion, after Tintoretto, left sheet, printed from four blocks in buff, light brown, gray and dark reddish brown, [Kainen 22].
8. The Crucifixion, after Tintoretto, center sheet, 1741, dedicated to Richard Boyle, printed from four blocks in buff, light brown, gray and dark reddish brown, [Kainen 22].
9. The Crucifixion, after Tintoretto, right sheet, printed from four blocks in buff, light brown, gray and dark reddish brown, [Kainen 22].
10. Miracle of St. Mark, after Tintoretto, left sheet, dedicated to Edward Wright, printed from



four blocks in buff, light brown, dark brown and dark gray, [Kainen 23].

11. Miracle of St. Mark, after Tintoretto, right sheet, printed from four blocks in buff, light brown, dark gray, three tears in image, [Kainen 23].

12. The Marriage at Cana, after Veronese, left sheet, 1740, printed from four blocks in buff, dark buff, violet-brown and dark brown, [Kainen 24].

13. The Marriage at Cana, after Veronese, right sheet, 1740, dedicated to Leopold Capell, printed from four blocks in buff, dark buff, violet-brown and dark brown. [Kainen 24].

14. Presentation of the Virgin in the Temple, after Titian, left sheet, 1742, printed from four blocks in light grayish umber, medium brown, dark gray and dark brown, [Kainen 25].

15. Presentation of the Virgin in the Temple, after Titian, center sheet, 1742, printed from four blocks in light gray, sienna gray, gray-brown, and dark gray, [Kainen 25].

16. Presentation of the Virgin in the Temple, after Titian, right sheet, 1742, dedicated to Erasmus Phillips, printed from four blocks in light gray, sienna gray, gray-brown and dark gray, [Kainen 25].

17. The Virgin in the Clouds and Six Saints, after Titian, 1742, dedicated to Philippo Farsetti, printed from two blocks in buff and black. [Kainen 26].

18. The Descent of the Holy Spirit, after Titian, dedicated to Jacob Stewart Mackenzie, printed from four blocks in buff, light gray-brown, light yellow-brown and dark brown, [Kainen 27].

19. The Finding of Moses, after Veronese, 1741, dedicated to Everard Fawkener, printed from four blocks in buff, light brown, light violet-gray and dark gray, [Kainen 28].

20. The Raising of Lazarus, after Leandra Bassano, 1742, dedicated to Vicenzo Riccardi, printed from four blocks in buff, light reddish gray, gray and dark cold brown, [Kainen 29].

21. Christ on the Mount of Olives, after Jacopo Bassano, 1743, dedicated to Paulina Contarina, printed from four blocks in dark buff, medium brown, gray and dark brown, [Kainen 30].

22. Melchisedech blessing Abraham, after Francesco Bassano, 1743, dedicated to John Reade, printed from four blocks in buff, warm gray, brown and dark brown, [Kainen 31].

23. Dives and Lazarus (The Rich Man and Lazarus), after Jacopo Bassano, left sheet, 1743, printed from four blocks in buff, warm gray, brown and dark brown, [Kainen 32].

24. Dives and Lazarus (The Rich Man and Lazarus), after Jacopo Bassano, right sheet, 1743, printed from four blocks in buff, warm gray, brown and dark brown, [Kainen 32].

Bigmore & Wyman A Bibliography of Printing (1880-1886) I, pp.205 and 365; Burch Colour Printing and Colour Printers pp.72-77; Chatto & Jackson A Treatise on Wood-Engraving (1861) pp.453-457; Frankau Eighteenth-Century Colour-Prints (1907) pp.42-46; Hardie English Coloured Books (1906) pp.19-27; Kainen John Baptist Jackson: 18th-Century Master of the Color Woodcut (1962); Le Blanc Manuel de l'amateur d'estampes (1854-1888) II, p.416; Linton The Masters of Wood Engraving (1889) p.214; Nagler Allgemeines Kunster-Lexicon (1835-1852) VI, pp383-384.

(#34454)

\$ 25,000





88 KIPLING, Rudyard (1865-1936).

Kim. Translated into French by Louis Fabulet and Charles Fontaine-Walker.

Paris: Librairie Delegrave, [1921]. Thick large quarto (12 3/4 x 10 inches). 119 illustrations (103 text; 16 full-page). [Extra-illustrated with:] 121 original watercolour studies and 118 preliminary ink line or wash drawings by Charles Fouqueray, each inlaid and mounted on guards, publisher's prospectus at the end. Green crushed morocco by Charles Meunier, boards with sunken poly-chromed cuir-ciselé panels of earthen tones, the upper panel being a portrait of Kim with Meunier's incised signature and the date 1924 in lower left corner, the lower panel comprising a stylized array of Indian foliage, guards and doublures of dark blue silk brocaded to a lotus pattern, the upper doublure gilt-stamped CH. MEUNIER 1924, wide gilt-ruled turn-ins, marbled endleaves, wrappers, edges gilt; green morocco-backed chemise; marbled slipcase edged in morocco. *Provenance*: Dr. Ernest Cadgene (sold Parke-Bernet, 30 April 1951, lot 410).

Limited edition, copy number 1 of 25 on papier japon: a unique copy, profusely extra-illustrated with the original drawings and watercolours by Fouqueray and elaborately bound by Meunier.

The edition is a masterpiece of French bibliophilic integration of text, illustration and binding. Meunier (1866-1940), whose most renowned style was the cuir-ciselé found here, achieves his highest art in this binding's stylized carvings of Kim and Indian-inspired motifs. The present binding is considered one of the finest examples of his use of cuir-cisele.

Fouqueray (1869-1956), studied at the Ecole des Beaux Arts under Alexandre Cabanel and Fernand Cormon. On a tour around the world, he visited India, which no doubt inspired the illustrations commissioned for the present illustrated edition of Kipling's *Kim*.

(#29647)

\$ 60,000



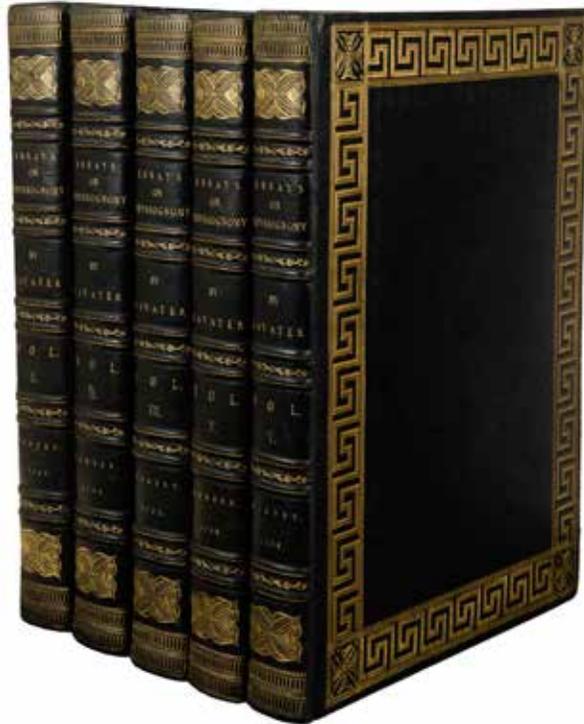
Δ 317

89 LAVATER, Johann Kaspar (1741-1801).

Essays on Physiognomy, designed to promote the knowledge and love of mankind.. illustrated by more than eight hundred engravings.. executed by, or under the inspection of, Thomas Holloway. Translated from the French by Henry Hunter.

London: T.Bensley for John Murray, H.Hunter and T.Holloway, 1792 [watermarked 1804]. Three volumes in five, large quarto (13 1/8 x 10 3/4 inches). 3 engraved title vignettes, 173 plates by William Blake (1), Thomas Holloway and others, after Henry Fuseli and others, about 361 engraved text illustrations (one on India paper mounted) by Blake (3), Thomas Holloway and others after Fuseli and others. Scattered foxing. Contemporary blue straight grained

morocco, covers with a wide elaborate Greek key border, spines in six compartments with semi-raised double bands, lettered in the second, third, fourth and fifth compartements, the others tooled in gilt, brown endpapers, gilt edges. *Provenance:* Charles W. Burr (bookplate).



A very fine set of this influential work with four images engraved by William Blake, and the whole work overseen by Henry Fuseli.

Lavater's work was first published in German ("Physiognomische Fragmente zur Beförderung der Menschenkenntnis und Menschenliebe") between 1775 and 1778. Fuseli, a friend from Lavater's youth, was one of the moving forces behind the present "sumptuous edition" (Lowndes) which was first published in 41 parts between January 1788 and March 1799.

There are four Blake engravings: a portrait of Democritus (after Rubens), and there are three signed illustrations in vol.I on pp.127, 206 and 225. First printed in 1792, the work continued in print, with some changes to the imprints, to 1817-1818. The present set with paper watermarked 1804 and in a lovely contemporary binding.

Cf. Bentley Blake Books 481; cf. Lowndes II, p.1321.
(#32388)

\$ 4,500



90 (LAW, John (1671-1729)).

[The Great Mirror of Folly...] Het groote Tafereel der Dwaashied vertoonende de opkomst, voortgang en ondergang der Actie, Bubbel en Windnegotie in Frankrijk, Engeland, en de Nederlanden.

[Amsterdam]: 1720 [but circa 1725]. Folio (15 3/8 x 9 3/4 inches). Title printed in red and black. Folding engraved frontispiece, engraved list of plates within a decorative surround, 72 engraved plates, maps and broadsides on 73 leaves (5 of the single-page plates cut to the edge of the image and mounted [as issued], 45 double-page, 19 folding and including 10 which combine both engraving and letterpress text), one plate loosely inserted, 2 with sections of blank margins torn away, some other clean tears occasionally affecting the image area. Contemporary Dutch speckled calf, spine in eight compartments with raised bands, red morocco lettering-piece in the second compartment, repeat decoration in gilt in the others, joints slightly split, extremities scuffed.

A very rare collection of contemporary satirical prints relating to the financial exploits of John Law and his infamous Mississippi Bubble.

John Law (bap. 21 April 1671 - 21 March 1729) was a Scottish economist who believed that money was only a means of exchange that did not constitute wealth in itself, and that national wealth depended on trade. He is said to be the father of finance, responsible for the adoption or use of paper money or bills in the world today. Law was a gambler and a brilliant mental calculator, and was known to win card games by mentally calculating the odds. An expert in statistics, he was the originator of economic theories, including two major ideas: The Scarcity Theory of Value and the Real bills doctrine.

The present work records the economic crisis precipitated by Law. The crisis had its origins in the decision of the French regent, Philippe d'Orléans, to appoint John Law the Controller General of Finances for France. In May 1716 the Banque Générale Privée, which developed

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

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

Originally published by a group of Amsterdam booksellers, the work has a convoluted bibliographic history owing to the ongoing enlargement of the number of prints published between late 1720 and the ensuing years, coupled with the issuance of the plates as separate unbound sheets, as well as later editions, with yet more plates, which maintained the title page dated 1720. In short, nearly every extant example is unique in composition. "This remarkable complexity helps to explain why the book continues to fascinate scholars and readers to the present day: *Het groote tafereel der dwaasheid*, in its many diverse copies, represents an important witness to the events of 1720 and their aftermath, which makes it valuable to cultural and economic historians ... [The book] presents the rise, progress and downfall of the deceptive trade of 1720 (what), that a group of booksellers (who) published it in 1720 (when) in Amsterdam (where) in order to restore social and ethical norms in Dutch society (why) by making fools of the greedy in a theatrical setting (how). In short, the *Tafereel* is an Amsterdam-born satirical comedy in disguise" (Kuniko Forrer, "Het groot tafereel der dwaasheid: A Bibliographical Interpretation" in *The Great Mirror of Folly: Finance, Culture, and the Crash of 1720*, Edited by William N. Goetzmann et. al., pp. 35-36).

The present example corresponds to Forrer's third edition, issued shortly after 1723, with the "Register" listing 73 plates, and bound in a contemporary binding attributed to the Double Drawer Handle Bindery. This edition noted as the final edition published in the 1720s, and the most complete, including portraits of Madame Law and the King of the Mississippi ("Der Koning van Missisipi") not found in earlier issues, among other additions.

Goldsmiths 5829; Kress 3217; Muller 3535; Sabin 28932; A.H. Cole The Great Mirror of Folly ... an economic-bibliographical study (Harvard: 1949); The Great Mirror of Folly: Finance, Culture, and the Crash of 1720, Edited by William N. Goetzmann et. al. (Yale University Press: 2013).

(#20771)

\$ 15,000



91 POPE, Alexander, Jr. (1849-1924).

Celebrated Dogs of America.

[Boston: S.E. Cassino, 1879]. 10 parts in one [complete], oblong folio (14 x 19 inches). 20 mounted chromolithographed plates, each accompanied by a leaf of explanatory text. Publisher's prospectus on green paper bound in. Without letterpress title as issued. Expertly bound to style in half dark brown morocco over original cloth covered boards, upper cover lettered in gilt. Housed in a dark brown morocco backed box. *Provenance*: Mrs. George W. Stevens (name in gilt on upper cover).

Very rare American work on dogs, with chromolithographed images after Alexander Pope, Jr. Only two copies listed as having sold at auction in the past thirty-five years - the last copy in 1987.

“The style of the present work is entirely original ... The pictures are painted from life by Alex. Pope, Jr., whose Upland Game Birds and Water Fowl of the United States, and wood carvings of Game Birds, have made him familiar to the sportsmen art lovers of this country ... The Celebrated Dogs of America will be issued monthly, in parts composed of two plates, 16 1/2 by 20, and accompanying letter-press. The series will be completed in ten parts, at \$2 per part. The plates will be exact reproductions of the water-color paintings, and will be superior to anything heretofore produced of this nature ... The work will be sold only by subscription...” (prospectus).

Bennett p.90; McGrath, p. 212; H.M. Chapin The Peter Chapin Collection of Books on Dogs (Williamsburg, Virginia: 1938) 1426.

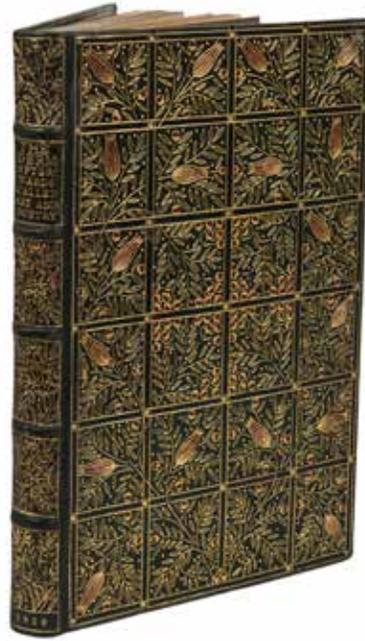
(#29276)

\$ 15,000

92 PRE-RAPHAELITE BROTHERHOOD - William Michael ROSSETTI (1829-1919), editor.

The Germ, thoughts towards Nature in Poetry, Literature and Art ... [continued as:] ... Art and Poetry, being thoughts towards Nature, conducted principally by artists.

London: Aylott & Jones [parts 1-2]; Dickinson & Co. [parts 3-4], January to April 1850. 4 parts [all published], 8vo. 4 etched plates by William Holman Hunt, James Collinson, Ford Madox Brown and W.H. Deverell (one double-page). With the original front and back wrappers bound in (parts one and two front wrappers with overlays correcting the title, part four front wrapper with overlay correcting the date). Full green crushed morocco Douglas Cockerell in 1903, the covers each divided into 24 square panels, with an elaborate floral pattern in gilt with red morocco inlays, spine in six compartments with raised bands, lettered in the second compartment, the others with a repeat floral decoration in gilt with red morocco inlays, green endpapers, gilt turn ins, top edge gilt. Expert repair to top and tail of spine.



A complete run of the literary organ and manifesto of the Pre-Raphaelite Brotherhood: in a fantastic binding by Cockerell.

Established in 1850 at the beginning of the Pre-Raphaelite movement by its founding members Dante Gabriel Rossetti, William Holman Hunt, John Everett Millais and William Michael Rossetti, *The Germ* sought to circulate the creative work and radical ideas of the Pre-Raphaelites as expressed in poetry, literature and art. In their own words, printed at the end of each issue, their mission was: “With a view to obtain the thoughts of Artists, upon Nature as evolved in Art this Periodical has been established. Thus, then, it is not open to the conflicting opinions of all who handle the brush and palette, nor is it restricted to actual practitioners; but is intended to enunciate the principles of those who, in the true spirit of Art, enforce a rigid adherence to the simplicity of Nature either in Art or Poetry.” Each issue included an engraving, poetry and historical or critical essays (on subjects, for example, such as early Italian artists, whom the group emulated). After two numbers, the magazine’s title was changed to the more literal *Art and Poetry: Being Thoughts towards Nature Conducted Principally by Artists* (with overlays issued to the subscribers of the first two numbers to correct the title, as on the present example). In spite of Rossetti’s ambitions and enthusiasm, the magazine sold poorly and ceased after but four numbers (January, February, March and April 1850), with only 106 copies of the final number sold.

This original edition was the only one to contain original etchings. This copy bound in a fantastic binding by Douglas Cockerell and illustrated in his “*Fine Bookbinding in England*”, in Holme’s *The Art of the Book: A Review of Some Recent European and American Work in Typography, Page Decoration & Binding* (“The Studio” Limited, 1914), p.80.

Hartnell & Eyre I, 19-21; Fredeman 72.1; Ashley IV 163-165; Tinker 1828.
(#34618)

Sold

No. 1. (*Price One Shilling.*) JANUARY, 1850.

With an Etching by W. HOLMAN HUNT.

Art and Poetry:

Being Thoughts towards Nature.

Conducted principally by Artists.

When whoso merely hath a little thought
Will plainly think the thought which is in him,—
Not imaging another's bright or dim,
Not mangling with new words what others taught;
When whoso speaks, from having either sought
Or only found,—will speak, not just to skim
A shallow surface with words made and trim,
But in that very speech the matter brought:
Be not too keen to cry—"So this is all!"—
A thing I might myself have thought as well,
But would not say it, for it was not worth!"
Ask: "Is this truth?" For is it still to tell
That, be the theme a point or the whole earth,
Truth is a circle, perfect, great or small?

London:

AYLOTT & JONES, 8, PATERNOSTER ROW.

93 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). Expertly bound to style in half brown morocco and marbled paper covered boards, 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. 1486. THE DISCOVERY OF AMERICA



A. 084. EXHIBITING THE EMPIRE OF CHARLEMAGNE



94 ROUSSEAU, Jean-Jacques (1712-1778).

Du Contract Social; ou, Principes du Droit Politique.

Amsterdam: Marc Michel Rey, 1762. 8vo. [2], viii, 323, [1] pages; lacks the half-title. Publisher's ads on the verso of the final leaf. Expertly bound to style in period red morocco, flat spine divided into compartments, lettered direct in the second compartment, the others with a repeat decoration in gilt, marbled endpapers. *Provenance*: early collector's blindstamp on the title.

First edition, with the very rare first state of the title: "... Man is born free, and everywhere he is in chains ..."

"The Contrat Social remains Rousseau's greatest work ... his fundamental thesis that government depends absolutely on the mandate of the people, and his genuine creative insight into a number of political and economic problems, give his work an indisputable cogency. It had the most profound influence on the political thinking of the generation following its publication" (PMM).

The first edition of Rousseau's masterpiece was refused entry into France, and French booksellers were prohibited from selling or reprinting it, thus accounting for its great rarity today. The earliest issues, like the present, include Dufour's state A of the title page, featuring the full title as above and an engraved vignette by Boilly after Bolomey depicting Justice, helmet on her head, holding a scale in her right hand and a lance raising a hat in the left. Because Rousseau felt the page too crowded and disliked the vignette, the publisher re-issued the title (i.e. state B) with the first words of the title removed to the half-title ("Du Contract Social") and with a new vignette, also by Boilly after Bolomey, featuring a seated lady liberty, with liberty cap held aloft in her right hand, with a cat to her right and Greco-Roman pillars in the background.

In addition, two states of the final two leaves have been identified. In the first state, the final leaf recto includes a chapter on civil marriage, with the concluding chapter on the verso; in the second, cancelled state, the chapter on civil marriage has been removed (at the request of Rousseau who felt the strong wording might be used as a pretext for suppressing the entire book), and the concluding chapter moved recto and publisher's advertisements added on the verso (as in the present example).

There would seem to be some confusion about the penultimate leaf, of which two states have been identified. In one state, the 9th line from the top of page 321 is unjustified, whereas in another state, this line is justified. While traditionally, the unjustified version has been considered the first state, it stands to reason that the corrected version (i.e. the unjustified version, the line being the final line of the paragraph) would be the second state. The present example includes the justified version of the penultimate leaf.

Dufour 132; Leigh, Unsolved Problems in the Bibliography of J.-J. Rousseau, page 22; Printing and the Mind of Man 207.

(#34758)

\$ 15,000

D U
CONTRACT SOCIAL;
O U,
P R I N C I P E S
D U
DROIT POLITIQUE.

PAR J. J. ROUSSEAU,
CITOYEN DE GENEVE.

— *fœderis æquas*
Dicamus leges.

Æneid. xi



A AMSTERDAM,
Chez MARC MICHEL REY.
MDCCLXII

95 SAVAGE, William (1770-1843).

Practical Hints on Decorative Printing, with illustrations engraved on wood and printed in colours at the type press.

London: published for the Proprietor by Messrs. Longman, Hurst, Rees, Orme and Brown [and others], [1818-] 1822 [-1823]. Folio (14 5/8 x 10 3/8 inches). Letterpress title printed in red and black within a typographic border, 3pp. list of subscribers, 1p. Address dated 25 March 1823. Additional title printed in gold and colours (on india paper mounted), dedication to Earl Spencer printed in colours (on india paper mounted), 52 plates (most printed in two or more colours, one heightened with gold, and including the 9 cancelled plates on 5 sheets), 3 illustrations, and 6 colour-printed head-pieces. Expertly bound to style in half red straight grain morocco over period plain cream paper covered boards, spine with raised bands in six compartments, lettered in the second compartment, the others with a repeat decoration in gilt. *Provenance:* Charles C. Bubb (bookplate).

Very rare large-paper copy of Savage's extraordinary tour-de-force: an influential and beautiful work on colour-printing.

The whole edition was to have been limited to no more than 335 copies, but in the end only 227 copies were subscribed for and this can be stated with certainty as being the actual number produced as Savage deliberately destroyed the blocks in order to ensure that no more copies could be printed. The edition was issued in two forms: 127 copies in quarto (the Abbey copy is 10 1/8 inches tall) at 5 guineas and 100 copies on large paper, as here, at 10 guineas. The large paper issue of this work was limited to 100 copies and is rare.

The underlying reason for the work is quite interesting: Savage wished to present his new oil-free printing ink in a form which allowed for its full potential to be demonstrated. The result is a masterpiece. "Savage's magnum opus, which was announced in 1815, appeared in parts between 1818 and 1823. It is both a highly idiosyncratic volume and a notable landmark in the history of color printing from wood, anticipating Baxter by about ten years" (Ray, *The Illustrator and the Book in England*). The technical aspects of the work are truly extraordinary: one highlight amongst many is a colour print, which Burch notes is printed from twenty-nine separate blocks, and which therefore qualifies as "the most complicated print ever printed in colours from wood blocks."

This copy with appropriate provenance to the library of Arts and Crafts Movement printer Charles C. Bubb, the founder of the Clerk's Press.

Abbey Life 233; *Bigmore & Wyman*, II, pp. 297-301; *Burch Colour Printing* pp.116-121; *Friedman* 35-38; *Lowndes III*, p.2194; *Printing and the Mind of Man* 141; *Ray The Illustrator and the Book in England* 99.
(#26171) \$ 13,500



96 TALBOT, William Henry Fox (1800-1877).

Sun Pictures in Scotland.

London: 1845. Quarto. 23 salt prints from calotype negatives, mounted on 17 sheets with hand-ruled borders and manuscript numbering. Title within and ornamental border, 2pp. letterpress list of plates. Without the Notice to the Reader slip found in some copies. Fading to images as usual. Publisher's light purple cloth, upper cover stamped in gilt, rebacked retaining the original spine, yellow endpapers. Housed in a full dark red morocco box.

An incunable of photography: the first photographically illustrated work to be published in book form.

Published in July or August 1845, William Henry Fox Talbot's *Sun Pictures in Scotland* is widely recognized as the first photographically illustrated book completed for public sale. Issued between the fourth and fifth installments of Talbot's *Pencil of Nature*, the edition size of *Sun Pictures* was quite small. Unlike *The Pencil of Nature*, it was not available through booksellers but rather sold strictly by subscription. The list of subscribers comprised approximately 100 names, including Queen Victoria.

Talbot's principal intention here was to demonstrate photography's potential as a documentary medium. The result, however, was the first themed photobook. *Sun Pictures in Scotland* depicts Talbot's travels through the region in October 1844, inspired by the life and writings of Sir Walter Scott (1771-1832). The 1830s and 1840s was a period of intense interest in the Scottish poet. The 200-foot-high Scott Monument in Edinburgh was nearly completed when Talbot photographed it, and he included it as the second plate in *Sun Pictures*.

"In *Sun Pictures* Talbot takes his viewers on a visual pilgrimage to scenes intimately associated with Scott's life and writings ... From the outset, *Sun Pictures in Scotland* was planned to appeal to friends, acquaintances and relations in the fashionable circle of Lady Elisabeth Fielding, Talbot's mother. It was her self-appointed task to persuade them to subscribe in advance of publication and surviving lists give some sense of this society ... *Sun Pictures* served a very different function from *The Pencil of Nature*, being mostly intended to bring Talbot's achievements to notice among high society. Unremarked by the wider world, the book disappeared without a trace in to the libraries and drawing rooms of its aristocratic subscribers. With its narrowly focused goal and limited number of copies distributed only to subscribers, *Sun Pictures in Scotland* remains one of the most enigmatic of all Talbot's photographic ventures. Nevertheless, it can reasonably claim to be the first photographic essay in the history of the medium" (Taylor).

The uneven quality of the plates in nearly all copies of *Sun Pictures* is due to the unfavorable environmental conditions in which they were made. Indeed, many prints began deteriorating immediately. According to Talbot scholar Larry J. Schaaf, fewer than 25 copies of *Sun Pictures in Scotland* are believed extant. Schaaf locates at least nine in institutional collections, including The J. Paul Getty Museum, The Metropolitan Museum of Art, The New York Public Library, and The University Library, St. Andrews. Only a handful of copies have appeared at auction since 1970.

NYPL 2; *Truthful Lens* 161; *Gernsheim* 7; *Taylor, Impressed by Light*, pp. 21-22.

(#34011)

\$ 65,000



Sun Pictures in Scotland,

BY

H. FOX TALBOT, Esq., F.R.S.

Esq. &c. &c.

JUVAT IRE JUGIS QUA NULLA PRIORUM
CASTALIAM MOLLI DEVERTITUR ORBITA CLIVO.

LONDON,

1845.

97 [THOMSON, John (1837-1921) and Adolphe SMITH HEADINGLEY (1846-1924)].

Street Incidents.

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

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

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

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

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

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

Cf. *Hasselblad* 42; cf. *Gernsheim*, p. 447; cf. *Truthful Lens* 169; cf. *Parr & Badger* I:p.48.

(#28775)

\$ 12,500



"THE 'SIBAWLEK'."

98 TRADE CATALOGUE - John Slater.

[Trade catalogue for John Slater's patented steam kitchen].

[Birmingham: circa 1800-1810]. Oblong small folio. 16 engraved leaves. With 4 small letterpress explanatory handbills mounted (one on front pastedown, the others on verso of first three plates). Contemporary manuscript annotations, including prices. Contemporary calf-backed marbled paper wrappers. *Provenance:* Elizabeth David (booklabel).

Rare early illustrated trade catalogue for steam ovens.

James Slater's steam kitchen was primarily used in workhouses, hospitals, or other such high-volume, low-cost kitchens. The cast iron stoves, which also included a roasting oven, heated water to create steam, which was then carried by internal pipes to reservoirs which held custom-built rectangular pots. The letterpress advertisement on verso of the first plate describes the process:

“The Patent Steam Kitchen possess the Advantage of cooling in the most delicate manner, either by steam or by water, separately or conjointly, at one and the same time; and when combined with a roaster, and with or without a hot closet, will cook victuals, both roast and boiled, for from ten to fifty persons and upwards, with one small fire only, and that not larger than is necessary for the boiling of one small pot or kettle in the usual mode of cooking. The great savings of fuel bears but a small proportion to its other advantages, as there is a saving of one pound of meat in ten, and a superabundance of rich gravy produced ... [It] forms, in a very small compass, the most compact, clean and best cooking apparatus in the world, for steaming, boiling, roasting, broiling, baking and stewing, in the highest perfection ...”

The engravings depict both larger and smaller, portable models, all in various configurations, as well as many of the internal fittings and necessary pots and utensils. Winterthur notes copies with 18 leaves of plates (circa 1810) and 42 leaves of plates (1819). This copy from the library of noted gastronomy writer Elizabeth David, and would appear complete as issued.

(#34841)

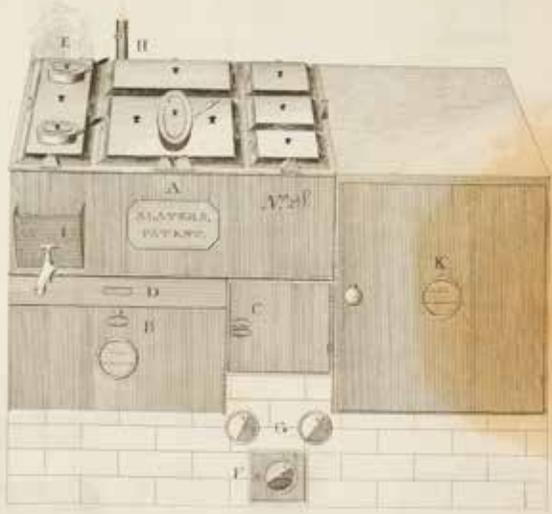
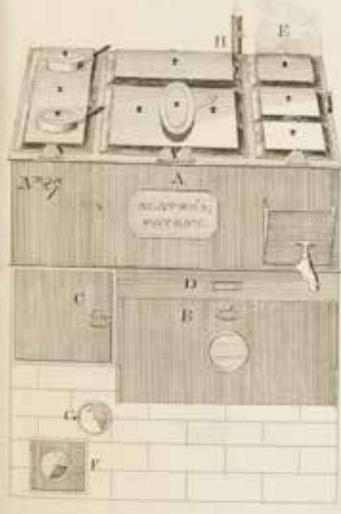
\$ 2,800

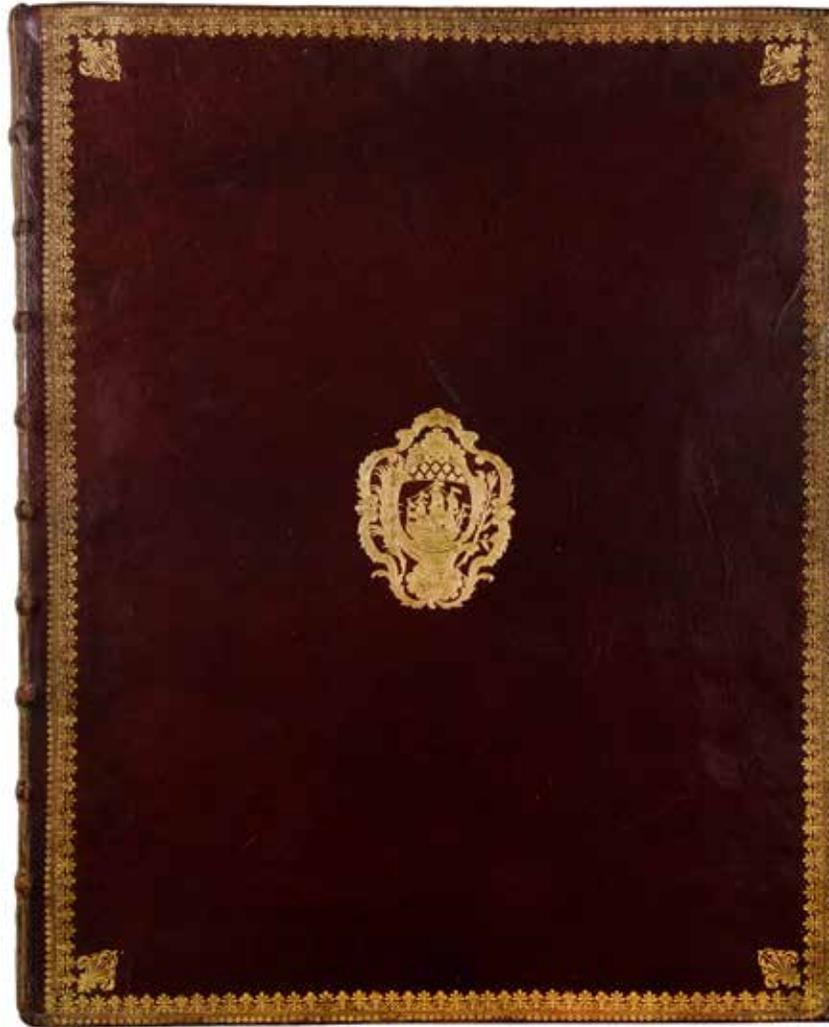
To Open by -

Side of the chimney
This is to be set
A-B



See Room-front





99 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 cavalier: 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

100 VICTORIA, Queen (1819-1901); and Prince ALBERT (1819-1861).

[Presentation album of 80 etchings by Queen Victoria & Prince Albert].

[Windsor Castle: 1840-1848]. Folio (19 x 14 inches). 80 etchings, all mounted India paper proofs, by Queen Victoria (57) and Prince Albert (23). Contemporary purple morocco, bound by Bignell, covers bordered with wide gilt filets, upper cover with central lettering and Royal crowns in gilt, spine with raised bands in six compartments, ruled, stamped and lettered in gilt, silk moire endpapers, gilt edges. *Provenance:* Sir Theodore Martin.

Incredible album of original etchings by Queen Victoria and Prince Albert.

A talented amateur artist, Queen Victoria took up etching as a hobby, introducing the art to her husband shortly after their marriage in 1840. The royal couple etched frequently for about four years, the Queen being the more prolific, producing sixty-two plates as against the Prince's twenty-five. Both Sir George Hayter and Sir Edwin Landseer taught the royal couple. The plates were etched at Windsor Castle, sometime with both Victoria and Albert working together on the same plate, and it is believed some proof impressions were pulled from a small press there. Some of the plates (though largely the proofs) were bit and printed by the Queen's dresser Marianne Skerrett, though most were re-bit and printed by Colnaghi. However, very few of each of the etchings were printed, the pastime being largely for the royal couple's own amusement; an occasional print and a very few sets, like the present, were distributed as gifts.

"The etchings offer a picture of the interests of the royal couple in their early married years. The prince had a keen interest in art and the Old Masters; he introduced Queen Victoria to German romantic literature and Goethe and Schiller in particular. Prince Albert read to the Queen from Schiller's works. Their family absorbed them and the children and dogs play an important role in the etching subject-matter" (The British Museum).

Two complete sets of the etchings are known: the Royal Collection includes a complete set of etchings, as well as many proofs, kept by Queen Victoria; a second complete set was presented by King George V to the British Museum. The present nearly complete album was presented to Sir Theodore Martin, the official biographer of the Prince Consort in 1869. Martin's biography, *Queen Victoria as I Knew Her* (1901) recounts the receipt of this album along with the now lost letter that originally accompanied it: "Of Her Majesty's executive power as an artist I cannot speak, as what I know of her work is confined to a few slight sketches, and the etchings which she made, when Prince Albert and herself were for a time fascinated by that attractive but difficult process. Of these I owe to the Queen's kindness a complete series. They came with the following note:- 'Osborne, May 3, 1869. The Queen sends Mr Martin to-day a volume of the beloved Prince's and her own etchings, which she has had purposely bound for him, and which she hopes he will place in his library, as a trifling recollection of his kindness in carrying out so many of her wishes.'"

The album offered here includes all but five of Queen Victoria's etchings and all but two of Prince Albert's. The etchings not included are generally reworkings of other etchings present; see for example Scott-Elliott 23 and 25. The eighty etchings present are listed below as bound in the album (i.e. chronologically), with titles as per Scott-Elliott, and with plate size, date and Scott-Elliott (hereafter S-E) reference numbers:



- 1) [Head of a bearded man, nearly full face]. Etched by Queen Victoria, after a drawing by Prince Albert. 165x110mm. Dated 20 January 1840. S-E 26 (citing the date as 20/1 1841 though here with etched date 20/1 1840).
- 2) [A bearded Oriental wearing a turban in profile to the right]. Etched by Prince Albert. 162x137mm. Dated 28 August 1840. S-E 63.
- 3) [Wallenstein and his servant]. Etched by Prince Albert. 251x214mm. Proof before inscription, but 1840. S-E 64.
- 4) [Three heads]. Etched by Queen Victoria. 164x135mm. Dated 28 August 1840. S-E 1.
- 5) [Two heads, and men fighting]. Etched by Queen Victoria, after a drawing by Prince Albert. 125x165mm. Dated 1 September 1840. S-E 2.
- 6) Islay [A Highland terrier, full length, to right.]. Etched by Prince Albert. 156x102mm. Dated 9 November 1840. S-E 66.
- 7) [Romeo and Tybault]. Etched by Prince Albert. 279x231mm. Dated 16 September 1840. S-E 67.
- 8) [Ada IV]. Etched by Queen Victoria. 152x108 mm. Dated 18 September 1840. S-E 6.
- 9) [Ada III]. Etched by Queen Victoria. 232x152mm. Dated 1840. S-E 5.
- 10) [Ada II]. Etched by Queen Victoria. 128x83mm. Dated 1840. S-E 4.
- 11) Islay - - Eos [The heads of two dogs, a cairn and a greyhound]. Etched by Queen Victoria. 102x152mm. Dated 19 September 1840. S-E 7.
- 12) [Fiesco and Andrea Doria]. Etched by Prince Albert. 203x150 mm. Dated 21 September 1840. Second state. S-E 68.
- 13) Islay [The head of a cairn terrier, facing right]. Etched by Queen Victoria. 100x150mm. Dated 22 September 1840. S-E 8.
- 14) Eos [The head of a greyhound, to right]. Etched by Prince Albert. 103x152mm. Dated 23 September 1840. S-E 69.
- 15) Waldmann - Eos [The heads of a dachshund and a greyhound]. Etched by Queen Victoria. 102x152mm. Dated 24 September 1840. S-E 9.
- 16) [Two girls in peasant costume]. Etched by Queen Victoria. 152x205mm. Dated 28 September 1840. S-E 10.
- 17) [The head of a dachshund [i.e. Waldmann], to right]. Etched by Prince Albert. 102x142mm. Dated 4 October 1840. S-E 70.
- 18) [A greyhound [i.e. Eos] standing, to right], Etched by Queen Victoria after Prince Albert. 152x202mm. Dated 4 October 1840. S-E 11.
- 19) Waldmann [A dachshund, full length, to right]. Etched by Queen Victoria. 101x152mm. 12 October 1840. S-E 12.
- 20) [Prince Albert]. Etched by Queen Victoria. 252x210mm. 19 October 1840. S-E 13.
- 21) [Prince Albert]. Etched by Queen Victoria. 271x224mm. 26 October 1840. S-E 14.
- 22) [A girl seated, half length, in profile to right]. Etched by Queen Victoria. 202x152mm. 31 October 1840. S-E 15.
- 23) [A figure in armour and cloak, bearing an axe]. Etched by Prince Albert. 204x152mm. 1 November 1840. S-E 71.
- 24) [A lady in Tudor costume, half length, in profile to right]. Etched by Queen Victoria. 202x152mm. 18 November 1840. S-E 16.
- 25) [Frederick the Wise of Saxony, after Lucas Crancach]. Etched by Prince Albert. 248x197mm. 1 December 1840. S-E 72.
- 26) [A young woman, head and shoulders, in profile to the right]. Etched by Queen Victoria. 151x102mm. 27 December 1840. S-E 17.
- 27) [Head of a young man with curling hair, in profile to right]. Etched by Prince Albert.



ISLAY.

V.B. del.

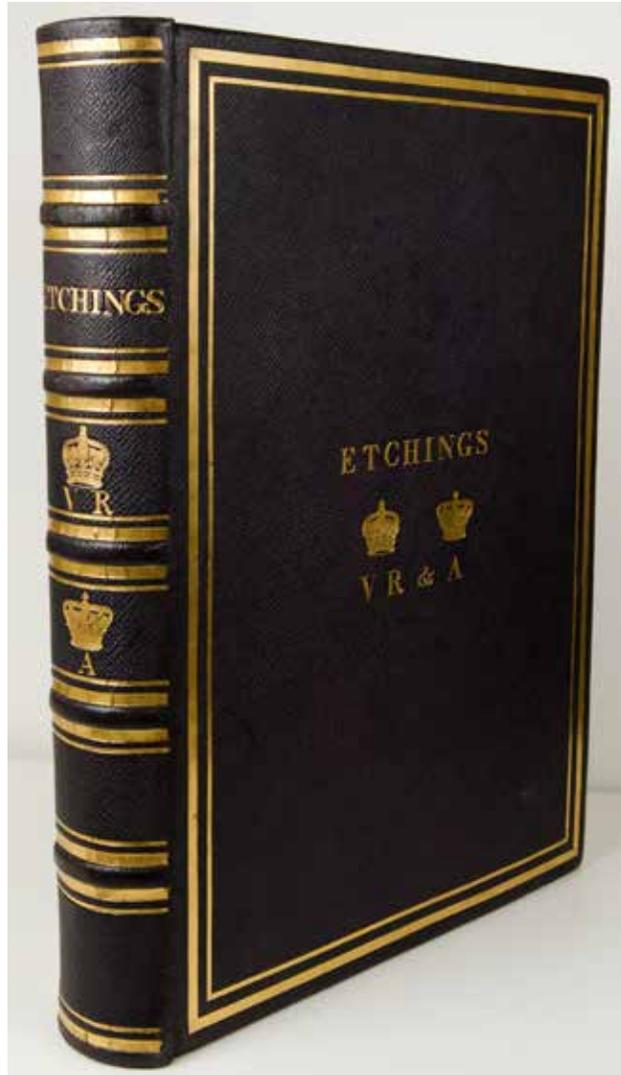
1840

Allart sc.

- 202x152mm. 18 December 1840. S-E 73.
- 28) [Leonore and Imperiale]. Etched by Queen Victoria. 202x150mm. 20 January 1841 ["20" etched in reverse]. S-E 27.
- 29) [A scene from Scott's Woodstock]. Etched by Queen Victoria. 167x202mm. 30 January 1841 ["30" etched in reverse]. S-E 30.
- 30) [A young woman in mediaeval costume, half length, in profile to left]. Etched by Queen Victoria and Prince Albert. 152x102mm. 3 January 1841. S-E 18.
- 31) [A woman with shawl over her head, full length, standing]. Etched by Queen Victoria. 164x110mm. 5 January 1841. S-E 19.
- 32) Eos [A greyhound asleep]. Etched by Queen Victoria. 101x152mm. 6 January 1841. S-E 20.
- 33) [Two women in Greek costume, one standing, the other crouching at her feet]. Etched by Queen Victoria. 203x152mm. 7 January 1841. S-E 21.
- 34) [Six men, in 16th century costume, seated round a table]. Etched by Prince Albert. 152x202mm. 8 January 1841. S-E 74.
- 35) [Head of a bearded man in profile to right]. Etched by Queen Victoria. 152x100mm. 9 January 1841. S-E 22.
- 36) [A young peasant woman with a basket of apples, holding a child's hand]. Etched by Prince Albert after a drawing by Queen Victoria. 152x102mm. 16 January 1841. S-E 75.
- 37) [Three women, full length, standing, one holding a mask]. Etched by Queen Victoria. 201x152mm. 17 January 1841. S-E 24.
- 38) [A man in Cavalier costume, three quarters length, standing to right]. Etched by Queen Victoria after a drawing by Prince Albert. 200x155mm. 18 January 1841. S-E 25.
- 39) [A girl kneeling at a shrine]. Etched by Queen Victoria. 152x102mm. 26 January 1841. S-E 28.
- 40) [The Apotheosis of Mignon]. Etched by Queen Victoria. 165x110mm. 30 January 1841. S-E 29.
- 41) [A sheet of various studies]. Etched by Queen Victoria. 151x203mm. 31 January 1841. S-E 31.
- 42) [A sheet of various studies]. Etched by Prince Albert. 200x162mm. 31 January 1841. S-E 76.
- 43) [Leonore, Arabella and Rosa]. Etched by Queen Victoria. 202x153mm. 7 February 1841. S-E 33.
- 44) [Three cherubs in a Gothic arch of lily leaves]. Etched by Queen Victoria. 152x202mm. 2 February 1841. S-E 32.
- 45) [Gotz of Berlichingen and the Pilgrim]. Etched by Prince Albert. 203x150mm. 8 February 1841. S-E 77.
- 46) [Hero]. Etched by Queen Victoria. 229x175mm. 21 February 1841. S-E 34.
- 47) Victoria [Princess Royal, with her nurse]. Etched by Queen Victoria. 152x112mm. 22 February 1841. S-E 35.
- 48) [Mignon]. Etched by Prince Albert after a drawing by Queen Victoria. 228x178mm. 24 February 1841. S-E 78.
- 49) [A goat]. Etched by Queen Victoria after a drawing by Landseer. 112x152mm. 1 April 1841. S-E 36.
- 50) [Two horses and a donkey at manger]. Etched by Queen Victoria. 152x112mm. 2 April 1841. S-E 37.
- 51) [Head of an old man, full face]. Etched by Prince Albert. 151x112mm. 3 May 1841. S-E 79.
- 52) [Three pigeons roosting]. Etched by Prince Albert. 163x111mm. 11 July 1841. S-E 80.



- 53) Victoria [Princess Royal, crawling holding a ball]. Etched by Queen Victoria. 110x162mm. 15 August 1841. S-E 39.
- 54) V. [Victoria Princess Royal, with her nurse, being fed a bottle]. Etched by Queen Victoria. 152x112mm. 21 August 1841. S-E 40.
- 55) Victoria [Princess Royal, seated looking right, holding a ball]. Etched by Queen Victoria. 112x180mm. 22 August 1841. S-E 41.
- 56) Victoria [Princess Royal, with her nurse, being fed a bottle]. Etched by Queen Victoria. 147x111mm. 23 August 1841. S-E 42.
- 57) Victoria [Princess Royal, seated on the floor, holding a rose]. Etched by Queen Victoria. 118x155mm. 25 August 1841. S-E 43.
- 58) [Two heads of eagles]. Etched by Prince Albert. 228x150mm. 28 August 1841. S-E 81.
- 59) [Two studies of horses]. Etched by Queen Victoria after Landseer. 203x150mm. 1 January 1842. S-E 44.
- 60) [A market scene, five peasant women]. Etched by Queen Victoria after Landseer. 152x202mm. 9 January 1842. S-E 45.
- 61) Victoria [Princess Royal, standing at a table with two playing cards]. Etched by Queen Victoria. 106x138mm. 12 January 1842. S-E 46.
- 62) [Two peasant women, one on crutches]. Etched by Prince Albert after Landseer. 200x152mm. 13 January 1842. S-E 82.
- 63) [Peasant woman in a shawl, wearing clogs]. Etched by Queen Victoria after Landseer. 177x113mm. 13 January 1842. S-E 47.
- 64) [A hay wain being loaded into a cart with two horses harnessed]. Etched by Queen Victoria after Landseer. 177x253mm. 6 February 1842. S-E 48.
- 65) [Victoria, Princess Royal, standing in profile to right under and arch of holly and ivy]. Etched by Prince Albert after a drawing by Queen Victoria. 158x120mm. 27 December 1842. S-E 83.
- 66) Cairnach [a Skye terrier]. Etched by Queen Victoria. 126x164mm. January 1843. S-E 51.
- 67) [Five studies of the Princess Royal]. Etched by Queen Victoria. 160x120mm. 7 January 1843. S-E 49.
- 68) [A nun and a small peasant girl]. Etched by Prince Albert after Landseer. 159x121mm. 10 January 1843. S-E 85.
- 69) [Head of an Arab wearing a fez and other various studies]. Etched by Queen Victoria. 114x178mm. 11 January 1843. S-E 52.
- 70) [Two children with a goat]. Etched by Queen Victoria. 127x163mm. 15 January 1843. S-E 53.
- 71) [Farmer standing beside a horse and cart]. Etched by Queen Victoria after Landseer. 150x228mm. 7 February 1843. S-E 54.
- 72) Victoria [Princess Royal, two studies in 18th century dress: one in profile to left, the other from behind]. Etched by Queen Victoria. 142x184mm. 26 February 1843. S-E 55.
- 73) [Crows and a fox attacking a dead stag]. Etched by Prince Albert after Landseer. 114x178mm. 7 March 1843. S-E 86.
- 74) Pussy Before going to Bed [three studies of Victoria, Princess Royal, on a chair, in a bath and being dressed by her nurse]. Etched by Queen Victoria. 150x212mm. 9 April 1843. S-E 56.
- 75) Victoria on Jan: 1 - 1844 in the Costume of the late Prince Royal after West [three studies of Victoria, Princess Royal in 18th century dress]. Etched by Queen Victoria. 162x212mm. February 1844. S-E 57.
- 76) Eos & Cairnach [Greyhound and Skye Terrier lying down]. Etched by Prince Albert after Landseer. 144x184mm. August 1844. S-E 87.



- 77) [Various small studies]. Etched by Queen Victoria after R. Doyle. 144x184mm. 8 January 1845. S-E 58.
- 78) [Five studies of the royal children]. Etched by Queen Victoria. 152x228mm. 9 January 1845. S-E 59.
- 79) Victoria and Albert as Gotha Peasants [The Princess Royal and the Prince of Wales]. Etched by Queen Victoria. 178x254mm. January 1845. S-E 60.
- 80) Alfred [Prince Alfred wearing a sailor suit]. Etched by Queen Victoria. 200x118mm. 29 December 1848. S-E 61.

Aydua H. Scott-Elliot, "The Etchings by Queen Victoria and Prince Albert" in Bulletin of the New York Public Library, vol. 65, no. 3 (March 1961), pp. 139-153.

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INDEX

AESOP	80	KIPLING, Rudyard	88
ALLEN, John Fisk	58	KOLLNER, Augustus	18
AMERICAN REVOLUTION	1, 2, 4, 7, 8, 12, 26, 28	KRUSENSTERN, Adam Johann von	50
AUDUBON, John James	59	LA QUINTINYE, Jean de	70
BARTRAM, John	27	LAMBERT, Aylmer Bourke	71
BARTRAM, William	3	LAURENCE, Henry Buckton	19
BIBLE IN ENGLISH	81	LAVATER, Johann Kaspar	89
BIBLE IN GERMAN	4	LAW, John	90
BLACKWELL, Elizabeth	60	LE ROUGE, George Louis	72
BLAEU, Joan	30	LEWIS & CLARK	20
BÖTTGER, Georg	82	MADISON, James	10
BRASS FOUNDRY	83	MARTYR, Peter	21
BREYDENBACH, Bernhard von	31	MAY, Walter William	51
CARTWRIGHT, George	5	MCKENNEY & HALL	22
CATESBY, Mark	61	MELISH, John	23
CATLIN, George	6	MILLER, John	73
CHINA, Canton School.	33	MILTON, John	17
CHIPPENDALE, Thomas	84	MONNOYER, Jean Baptiste	74
CONTINENTAL CONGRESS	7	MOORE, C. T.	52
COOK, Capt. James	34, 35	MORAN, Thomas	15
CÔTE D'AZURE	36	NEW YORK, Colony of	24
CURTIS, William	62	OGILBY, John	25
DANIELL, Thomas and William	38	POPE, Alexander, Jr.	91
DECLARATION OF INDEPENDENCE	8	PRE-RAPHAELITE BROTHERHOOD	92
DENON, Dominique Vivant	39	PREZIOSI, Amadeo	53, 54
DES BARRES, Joseph F. Wallet	9	QUIN, Edward	93
DESCHAMPS, John	40	RISSE, Joseph Antoine	75
D'OYLY, Sir Charles	37	ROBERTS, David	55
DU HALDE, Jean Baptiste	41	ROSSETTI, William Michael	92
EDWARDS, George	63	ROUSSEAU, Jean-Jacques	94
EDWIN, David	10	SALISBURY, Richard Anthony	76
ELLIOT, Daniel Giraud	64	SAUER, Christoph	4
FLANDIN, Eugène Napoleon	42	SAVAGE, William	95
FRÉMAUX, Léon J.	11	SIEBECK, Rudolph	77
FRITH, Francis	43	SKEEN, William Louis Henry	32
GARCILASO de la Vega, "El Inca"	44	STAUNTON, Sir George Leonard	56
GARNIER, Marie Joseph Francis	45	STEDMAN, Charles	26
GARZÓN, Rafael	46	STONE, Sarah	78
GIBBON, Edward	85	STORK, William	27
GORDON, William	12	TALBOT, William Henry Fox	96
GOULD, John	65	TARLETON, Sir Banastre	28
GUALTIERI, Niccolo	66	THOMSON, John	57, 97
HALLEWELL, Edmund Gilling	47	TRADE CATALOGUE	98
HAMILTON, Alexander	13	TREW, Christoph Jakob	79
HARIOT, Thomas	14	TURGOT, Michel Etienne	99
HAYDEN, Ferdinand Vandever	15	VICTORIA, Queen	100
HEINE, Wilhelm	48	WILSON, Benjamin	2
HICKMAN, William	16	ZENGER, John Peter	29
HILL, Sir John	67		
HODGES, William	49		
HOOKE, Sir Joseph Dalton	68		
HOVEY, Charles Mason	69		
HUQUIER, Gabriel	86		
JACKSON, John Baptist	87		
JEFFERSON, Thomas	17		

