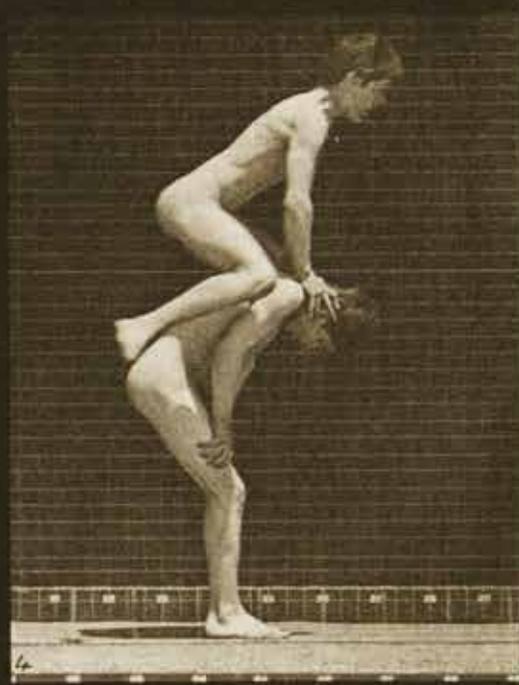
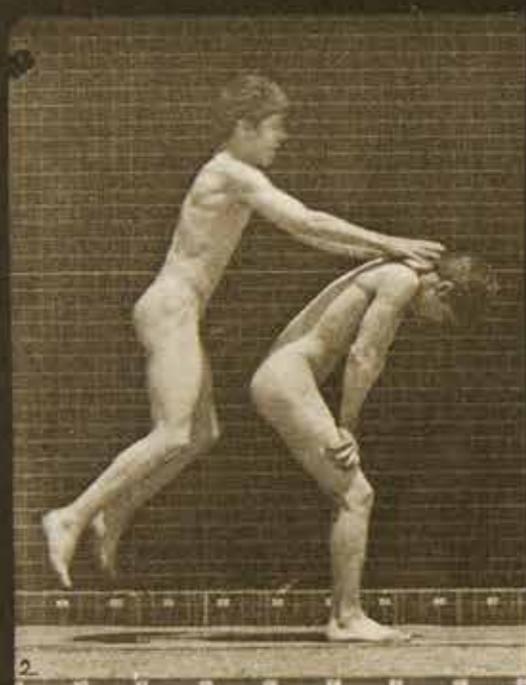
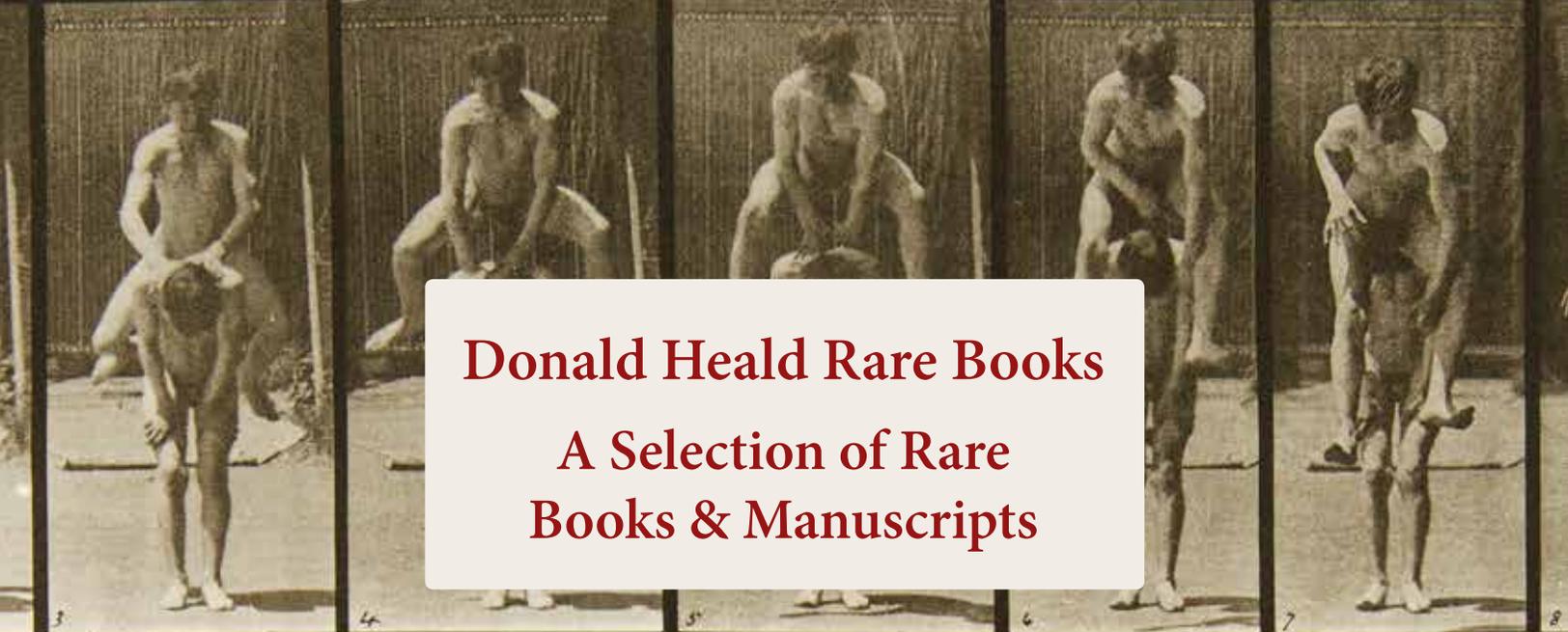


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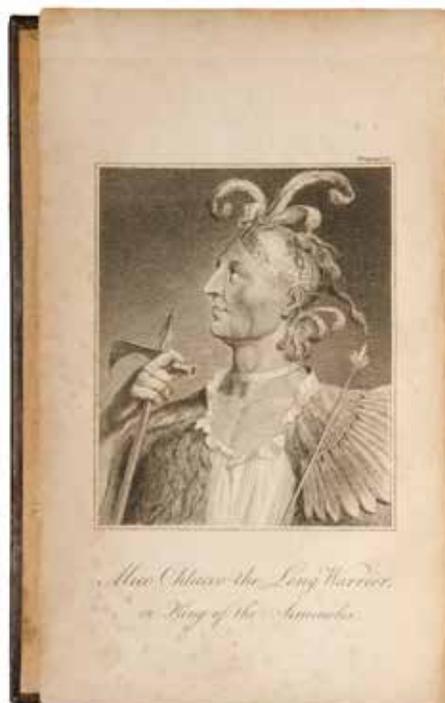


Americana: Items 1 - 34
Travel and Voyages: Items 35 - 54
Natural History: Items 55 - 80
Miscellany: Items 81 - 100

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AMERICANA



1 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

2 BIBLE IN ENGLISH - Robert AITKEN (printer & publisher).

The Holy Bible, Containing the Old and New Testaments: Newly translated out of the Original Tongues; And with the former Translations Diligently compared and revised.

Philadelphia: printed and sold by Robert Aitken, 1781-82. 2 parts in one volume, 12mo (6 x 3 1/2 inches). [1452]pp., text in two columns. Complete with title-leaves to both the Old and New Testaments, along with the certification leaf from Congress (bound between the OT and NT). Contemporary sheep, spine in six compartments with raised bands (minor loss to lower portion of spine). Housed in a dark red full morocco box. *Provenance*: Joshua Coit (signature dated 1783); William L. Learned (signature dated 1856).

The Aitken Bible, first English Bible printed in America and a major rarity amongst American Bibles and American printing.

The Aitken Bible is one of the most celebrated American Bibles, being the first complete English Bible printed in America. During the colonial era, the monopoly on printing English Bibles belonged to the Royal Printer, and the colonies were supplied entirely with Bibles printed in England. The first Bible printed in the British colonies in America was the famous Eliot Indian Bible, in Algonquin, issued in Cambridge in 1661-63 and reprinted in 1680-85. The 18th-century saw the printing of Bibles in German. With the American Revolution, the British monopoly on English-language Bibles naturally ended, and the embargo on goods from England acted to create a shortage. Aitken, a Philadelphia printer, undertook the task, producing the New Testament in 1781 and the Old Testament in 1782. On completion, he petitioned the Continental Congress for their endorsement and received it in September 1782. Because of this official endorsement and the reasons behind its production, the Aitken Bible is often referred to as "The Bible of the Revolution."

This highspot amongst printed Americana has become very difficult to find in any condition. The present example, despite minor faults, is a very good copy of a work usually found in poor condition, here in a contemporary American binding.

This copy with provenance to Joshua Coit (1758-1798), a graduate of Harvard who served several terms in the Connecticut House of Representatives before being elected as a representative of that state to the U.S. House of Representatives, serving in Congress from 1793-1798.

Darlow & Moule 928; Evans 17101,17473; Hildeburn 4126,4184; Hills 11; NAIP w004490; O'Callahan, p.31; Sabin 5165.

(#28338)

\$ 150,000

John A. ...
THE
HOLY BIBLE,

Wm. Leavelle
Containing the Old and New
Testament 1856
TESTAMENTS:

from L.L.
Newly translated out of the

ORIGINAL TONGUES;

And with the former

TRANSLATIONS

Diligently compared and revised.



PHILADELPHIA:

PRINTED AND SOLD BY R. AITKEN, AT POPE'S
HEAD, THREE DOORS ABOVE THE COFFEE
HOUSE, IN MARKET STREET.

M.DCC.LXXXII.



3 BIBLE IN GERMAN.

Biblia das ist: Die Heilige Schrift Altes und Neues Testaments, Nach ver Deutschen Ueberfekung D. Martin Luthers.

Germantown, PA: Christoph Saur, 1743. Thick quarto. [4], 995, [1], 277, [7]pp. General title in red and black, ornamental headpieces at the beginnings of Genesis and St. Matthew, tailpieces at the ends of the OT and NT and an ornamental tailpiece at the end of the Register. Text in two columns in fraktur type. Minor losses extending from the lower margin of the title page restored. Contemporary calf over bevelled wooden boards, rebacked.

The first Saur bible: the first bible in a European language to be published in America.

Saur'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. Noting these additions on the original title page as "customary" led to sharp criticism by both local Reformed and Lutheran ministers and a new title was set and inserted in all unbound copies. The rushed job resulted in the misspelling of "Parrallelen" on the second issue title (i.e. like the present). Of the 1200 copies of the bible originally printed by Saur, fewer than 150 are thought to have survived, and many of those defective.

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. A landmark in American religious and printing history.

Arndt, *The First Century of German Language Printing in the United States of America* 47A; Darlow & Moule 4240; Evans 5128; Hildeburn 804; O'Callaghan 1743.1; Sabin 5191; Wright, *Early Bibles of America*, pp. 28-50. (#32386) \$ 9,500



4 BLOUET, [Guillaume]-A[bel] (1795-1853).

Chutes du Niagara. Niagara Falls ... Sketched from Nature in March 1837 by A. Blouet. Drawn on stone by C. Remond.

Paris: Delpech, 1838. Folio (22 1/8 x 15 3/8 inches). Title and 4pp. text in French and English. Title with a cartographic vignette. 6 lithographed plates after Blouet, captions in French and English. Contemporary wrappers, lettered on the upper wrapper. Housed in a blue morocco backed box.

Very rare plate book of American scenery, depicting Niagara Falls in winter.

“These views have been sketched on one of the last days of March 1837 ... Great part of the snow which covered the earth, had been melted by the sun and shone for us but few moments ... The East wind blew the everlasting cloud, and Canada seemed a new found country, covered with ice trees, most part of which had lost half of their boughs ... However, this delightful scene was nearly finished for us, the clouds were heaped up in the sky; at length it began to rain, the mist fell upon us and spread around ... The curtain was soon drawn upon so much majesty; we went away, keeping a long memory of this queen of cataracts” (p. 4).

The plates comprise:

- 1) Vue de la Grande Chute du Fer a Cheval prise de l’Ile de la Chevre / View of the Great Horse-Shoe-Fall taken from Goat-Island
- 2) Vue de la Chute du Centre prise de l’Ile de la Chevre / View of the Central Fall taken from Goat Island
- 3) Vue de la Chute de Schlosser prise de la Rive de l’Etat de New-York / View of the Schlosser Fall taken from the New-York Shore



- 4) Vue de la Chite de Schlosser prise de l'Escalier qui conduit au Passage du Fleuve / View of the Schlosser Fall taken from the Stairs of the Ferry
- 5) Vue du Passage sous la Grande Chute du Fer a Cheval prise du bas de la Rive du Canada / View of the Passage under the Great Horse-Shoe-Fall taken from the Shore on the Canada side
- 6) Vue Centrale des Chutes prise de la Rive du Canada / General View of the Falls taken from the Canada Shore

Blouet (1795-1853), a French architect noted for his work on the Arc de Triomphe, toured the United States in 1836-1837 with Frederic-Auguste Demetz to study American prison architecture and administration for the French Ministry of the Interior. While his report on prisons is sometimes encountered, the present work is very rare: Lande cites but three known copies (Bibliotheque Nationale, Toronto Public Library and his own).

TPL 2043; Lande, Rare and Unusual Canadiana 5218; J.E. Adamson Frederic Church's Niagara: The sublime as transcendence, University of Michigan, 1981 p.148; Dow II, pp.891-892; Eland 137; Lane Impressions of Niagara, p.51; McKinsey: 73; G. Seibel 300 Years since Father Hennepin Niagara Falls in Art 1678-1978, p.10. Not in Deak.

(#31333)

\$ 9,500



5 CASTELNAU, Francis de Laporte, comte de (1810-1880).

Vues et Souvenirs de l'Amerique du Nord.

Paris: Chez Arthus Bertrand, 1842. 4to (12 1/4 x 9 1/4 inches). Half title. 35 lithographed plates (34 mounted India paper proofs, plate 19 printed on regular paper). (Scattered minor foxing to the text and plate mounts, plate 19 age toned). Contemporary black morocco backed paper covered boards with vellum tips, covers bordered in gilt, spine with semi-raised bands in five compartments, lettered in the second compartment, the others with a repeat decoration in gilt, marbled endpapers. *Provenance:* Marie Seok'Han de Kersabiec, nee Beaujeu (bookplate); Ecole Normale, Congregation Notre Dame, Sherbrooke, Ouest [Montreal] (ink stamp on title).

Among the rarest books of North American views, including views of Florida, Georgia, Alabama, the Great Lakes region and parts of Canada.

“Born in London from an early age Castelnau took an interest in science and adventure, having read the accounts of Captain Cook and others, and having studied natural history under Cuvier and Saint-Hilaire. Between 1837 and 1841 he travelled through the United States and Upper and Lower Canada, studying their institutions and meeting many prominent people” (Howgego).

The text contains a description of Florida, Georgia, Alabama, Wisconsin, Illinois, Michigan, and Lower Canada, based upon the authors travels. In his description of each region, Castelnau describes the agriculture, education, customs, etc., dividing each section to separately discuss “des blancs, des noirs, and des indiens.” Castelnau traveled in areas that were comparatively remote and had not been extensively pictured previously. From Florida he included views of Tallahassee, Key West and the Everglades, while the scenes of Augusta and Columbus, Georgia are among the earliest of those infant cities. From the Great Lakes region he provided several scenes of Michilimackinac Island, an early view of Sheboygan, Wisconsin, two pictures of Quebec, and the Entrée de la rivière de Chicago, Illinois; thus being referred to as the “first book to contain a view of Chicago” (Howes).

The plates comprise:

- 1) Tallahassée
- 2) Capitole de Tallahassée
- 3) Magnolia
- 4) Plantation sur le lac Jackson
- 5) Vues de la Floride [4 views on one plate]
- 6) Plantation sur le lac Lafayette (Floride)
- 7) Bois de la Floride
- 8) Chêne vert Riviere d'Appalachicola
- 9) Village Indien sur l'Appalachicola / Riviere d'Appalachicola / Arsenal a Montvernion / Chemin de feu de Tallahassee [four views on one plate]
- 10) Arsenal a Key West
- 11) Key West Golfe du Mexique
- 12) Chûtes de la Chattahoutchie (Alabama)
- 13) Hotel de ville de Millegville (Georgie) / Pont d'Augusta - Georgie / Pont de Columbus (Georgie et Alabama) [three views on one plate]
- 14) Wissegong Indien Chippeway (Michigan)
- 15) Piniswaneket (l'oiseau dans le Nuage) Indienne Chippeway (Michigan)
- 16) Fort Howard dans le grande Baie verte (Ouisconsin)
- 17) Danse de guerre des Folle - avoines de la Baie verte (Ouisconsin)
- 18) Presqu'île Michigan / Sheboigan Ouisconsin / Fort Gratiot Michigan / Entrée de la Rivière de Chicago, Illinois [four views on one plate]
- 19) Guerrier Folle Avoine Grande baie verte
- 20) Indien Delaware Monses, Lac Winnebagoe
- 21) Roche Folie de Robinson, Ile de Michilimakimac
- 22) Village des Folle - Avoines Ouisconsin
- 23) Roche dite le Pain de Sucre, Ile de Michilimakimac
- 24) La roche arquée, Ile de Michilimakimac
- 25) Village Ottawa, Ile de Michilimakimac
- 26) Fort Americain, dans l'Ile de Michilimakimac
- 27) Ile de Michilimakimac (Lac Huron)
- 28) Fort Brady (Lac Supérieur)
- 29) Banc de sable dit l'Ours endormi, Lac Michigan
- 30) Indiens hurons (Canada)



- 31) Chûtes St. Marie, Lac Supérieur
- 32) Bracelets, Nattes, Armes, Raquettes et Instrumens de musique des Indiens de l'Amerique du Nord
- 33) Ornemens, calumets, boites, etc. des Indiens d l'Amerique du Nord
- 34) Marches naturelles près de Québec
- 35) Cascade de la riviere de Monmarency (Canada)

The work seems to have been issued on regular paper or as India proofs, as here (one plate from the present copy is on regular paper but appears issued as such and not supplied at a later date). Castelnau's *Vues*, in either form, is very rare, with only a handful of copies trading on the market in the last century.

Sabin 11412; Howes C225a; Buck, Travel and Description 321; Greenly, Bibliography of Michigan 82; Monaghan, French Travellers in the United States 368; Streeter sale II:847; Howgego C14. Not in Deak.

(#26319)

\$ 45,000

6 CONTINENTAL CONGRESS.

[Complete set of the Journals of Congress containing first printings of the proceedings from September 1774 to November 1788].

[Philadelphia: Aitken (vols. 1-2), Dunlap (vols. 3, 9-13) and Claypoole (vols. 4-8), 1777-1788]. Thirteen volumes, 8vo (7 1/2 x 4 1/2 inches). Collations as below. Contemporary half sheep and marbled paper covered boards, vols. 1, 3, 6, 12 and 13 expertly bound uniform, spines with raised bands in six compartments, red morocco label in the second compartments. *Provenance:* N. Dane (signature on titles in 8 vols.).

A complete set of the first edition Journals of Congress, including all indices and appendices.

These Journals contain the most vital documents from the Revolutionary period through the end of the Confederacy, and culminate with the adoption of the Federal Constitution in 1788. They are an essential basis for any comprehensive collection of the Revolution and early National period. A complete set of the Journals of the Continental Congress is remarkably difficult to assemble. The present set is further extraordinary as it is comprised entirely of first printings of the uniform edition of the Journals of Congress, without any of the later New York printings, or the later printings by Folwell. Finally, the set is complete with all indices and appendixes, which are often wanting.

On 26 September 1776, Congress had authorized Robert Aitken to reprint the two congressional journals that had appeared, in effect, as occasional publications “and to continue to print the same.” With the loss of Aitken’s press in the fall of Philadelphia, this responsibility devolved to John Dunlap and David Claypoole. A tradition had already been established by the separate publication of the Journals of the first and second Continental Congresses in 1774 and 1775. The first volume of this series, begun after the Declaration of Independence, reprinted those journals, and was issued concurrently with the second volume, both appearing from the press of Robert Aitken in 1777. The second volume included a printing of the Declaration. The volumes issued thus cover the entire span of the Continental Congress, beginning in 1774, through the Revolutionary years, and on to the period from the Peace in 1783 to the adoption of the Constitution. The final session sat through November 1788, and the new federal government began in April 1789. The set consists of the following:

- 1) Volume I, Sept. 5, 1774 to Jan. 1 1776. Philadelphia: R. Aitken, 1777. [2], 310, [12]pp. Includes the six leaves of the Index sometimes found in the rear of vol. 3, here bound in the rear. Evans 15683.
- 2) Volume II, for the Year 1776. Philadelphia: R. Aitken, 1777. [2], 513, [23]pp. The rare issue with Aitken’s imprint, one of a few known complete copies. Evans 15684.
- 3) Volume III, January 1, 1777 to January 1, 1778. Philadelphia: John Dunlap, [1778]. 603, [1], xxii pp. With the general index to vol. 1 issued with this volume, bound into rear of vol. 1, see above. Evans 16138
- 4) Volume IV, January 1, 1778 to January 1, 1779. Philadelphia: David C. Claypoole, [1779]. [2], 748, [2], lxxxix, [1], [4]pp. Includes 4pp. Appendix in the rear. Evans 16584.
- 5) Volume V, January 1, 1779 to January 1, 1780. Philadelphia: David C. Claypoole, 1782. 464, [16], lxxiv, [2] pp. Evans 17766.
- 6) Volume VI, January 1, 1780 to January 1, 1781. Philadelphia: David C. Claypoole, [1781]. 403, [3], xxxviii, [4]pp. Includes Appendix in the rear. Evans 17392.

JOURNALS
OF
CONGRESS.

CONTAINING THE
PROCEEDINGS

FROM SEPT. 5. 1774. TO JAN. 1. 1776.

PUBLISHED BY ORDER OF CONGRESS.

VOLUME I.

PHILADELPHIA:
PRINTED AND SOLD BY R. AITKEN, BOOKSELLER, FRONT-STREET,

M.DCC.LXXVII.

- 7) Volume VII, for the Year 1781. Philadelphia: David C. Claypoole, 1781. 522, [4], [2], lxxix, [1]pp. Caption title of general index with volume misnumbered VIII, as called for in the first issue. Evans 17767
- 8) Volume VIII, November 1782 to November 1783. Philadelphia: David C. Claypoole, 1783. 483, [1], xxxvi pp. Evans 18266.
- 9) Volume IX, November 1783 to June 1784. Philadelphia: John Dunlap, [1784]. [Bound with:] ... June 1784 to August 1784. Philadelphia: John Dunlap, 1784. 317, [1], xviii; 47, [1] pp. With the rare addendum with separate title. Evans 18840 and 18841.
- 10) Volume X, November 1784 to November 1785. Philadelphia: John Dunlap, 1785. 368, [1], xxvi pp. Evans 19316.
- 11) Volume XI [title incorrectly reads Volume XII, as issued], November 1785 to November 1786. [Philadelphia:] John Dunlap, [1786]. 267, [1], xvi pp. Evans 20068.
- 12) Volume XII, November 1786 to November 1787. [Philadelphia or New York:] Published by Order of the Congress, 1787. 255, [1], [10]pp. Evans 20772
- 13) Volume XIII, November 1787 to November 1788. [Philadelphia:] John Dunlap, [1788]. 170, xcvi, [2], xi, [1]pp. Evans 21526.

This set with provenance to Nathan Dane (1752-1835), a Massachusetts delegate to the Continental Congress from 1785-1788 and was among those who authored the Northwest Ordinance. In addition, Dane is credited with proposing the resolution to amend the Articles of Confederation, which resulted in the Philadelphia Convention and the adoption of the U.S. Constitution.

The Journals are one of the most vital records of the Revolutionary and Confederation period. A foundation document of the American Republic.

Evans 15683, 15684, 16138, 16584, 17766, 17392, 17767, 18266, 18840 with 18441, 19316, 20068, 20772, 21526; DAB XI, p.327; Matyas, Declaration of Independence, 77-09A.

(#28970)

\$ 90,000

7 CONTINENTAL CONGRESS - [John DICKINSON].

A Declaration by the Representatives of the United Colonies of North-America, now met in General Congress at Philadelphia, setting forth the Causes and Necessity of their Taking Up Arms ... July 6th, 1775 [caption title].

[Portsmouth: Daniel Fowle, 1775]. Broadside (17 1/2 x 11 1/4 inches). Woodcut of Boston at head. Minor repaired separations at old folds. Matted.

Rare broadside printing of the Declaration of the Causes for Taking Up Arms, illustrated with a woodcut view of Boston.

Written by John Dickinson, based on a draft by Thomas Jefferson, issued after the battles of Lexington, Concord, and Bunker Hill, and promulgated by the Continental Congress in Philadelphia on July 6, 1775, the present Declaration would become a famous precursor to the Declaration of Independence.

This is an extremely rare broadsheet printing, published at Portsmouth, New Hampshire by the first printer there, Daniel Fowle. The first edition printed in Philadelphia by William and Thomas Bradford was in pamphlet form. Three other single sheet editions are known, two printed in New York by John Holt, and one printed in Providence by John Carter. This Portsmouth edition was printed by Daniel Fowle, who began his printing career in Boston in 1740, but fled to New Hampshire in 1755 after being arrested for libel and sedition by the Massachusetts government. Upon his arrival in Portsmouth, he established the state's first printing press and its first newspaper, the "New Hampshire Gazette," and undertook all significant early New Hampshire printing.

The Declaration was issued by the Congress three weeks after the battle of Bunker Hill and the burning of Charlestown, in defense of the armed resistance to the British forces in Massachusetts and martial law in Boston, and listed the injuries that had been inflicted upon the colonies. Even at this point, there was some small hope that a reconciliation might be possible, and the address depicts the Americans as a still potentially loyal population. Dickinson writes, "We for ten Years incessantly and ineffectually besieged the Throne as Supplicants; we reasoned, we remonstrated with Parliament in the most mild and decent Language. But Administration, sensible that we should regard those oppressive Measures as Freemen ought to do, sent over Fleets and Armies to enforce them. The Indignation of the Americans was roused it is true; but it was the Indignation of a virtuous, loyal, affectionate People ... We have not raised Armies with ambitious Designs of separating from Great Britain, and establishing independent States.-- We fight not for Glory or Conquest."

Nevertheless, the numerous violations of the British and the Crown made the need for military confrontation plain: "His Troops have butchered our Countrymen; have wantonly burnt Charles-Town, besides a considerable Number of Houses in other Places; our Ships and Vessels are seized; the necessary Supplies of Provisions are intercepted and he is exerting his utmost Power to spread Devastation and Destruction around him.... We are reduced to the Alternative of chusing unconditional Submission to the Tyranny of irritated Ministers, or resistance by Force. -- The latter is our choice."

Finally, in the most well known passage of the Declaration, the righteousness of the American cause is passionately and eloquently described: "Our Cause is just. Our Union is perfect. Our internal Resources are great; and if necessary, foreign Assistance is undoubtedly attainable... With Hearts fortified with these animating Reflections, we most solemnly, before GOD and the World declare, that, exerting the utmost Energy of those Powers, which our benificent Creator hath graciously bestowed upon us the Arms we have been compelled by our Enemies to assume, we will, in defiance of every Hazard, with unabating Firmness and Perseverence, employ for the Preservation of our Liberties, being with one Mind resolved, to die Freemen rather than to live Slaves."

This broadsheet edition of the Declaration includes a woodcut image of Boston with several Native Americans in the foreground, and with a caption in reference to the British military occupation that reads, "A View of that great and flourishing City of BOSTON, when in its purity, and out of the Hands of the Philistines." The cut bears the signature James Turner, who originally fashioned it for a 1745 issue of "The American Magazine," which was published by Fowle and Gamaliel Rogers while Fowle was still in Boston. It made its way to Portsmouth with Fowle's other printing supplies when he left Massachusetts, and was used by him in a 1759 publication as well as here. As such, this is the only version of the Declaration in which it appears. It is one of the earliest views of an American city created in the American colonies.

An important work in the history of the American Revolution, ESTC records copies of this edition in only four institutions: the Historical Society of Pennsylvania, the New Jersey Historical Society, the American Antiquarian Society, and the New York Public Library. OCLC notes a further copy at the Library of Congress.

American Antiquarian Society, Wellsprings of a Nation 144; American Woodcuts and Ornaments, 1046; ESTC W15198; Evans 14550; OCLC 62766350; Whittemore 184.

(#31343)

\$ 75,000

A DECLARATION

By the Representatives of the
United Colonies
OF NORTH-AMERICA, now met in
General Congress
AT PHILADELPHIA,
Setting forth the CAUSES and NECESSITY
OF THEIR TAKING UP
A R M S.

A View of that great and flourishing City of
BOSTON, when in its purity, and out of the
Hands of the Philistines.



IF it was possible for Men, who exercise their Reason, to believe, that the Divine Author of our Existence intended a Part of the human Race to hold an absolute Property in, and an unlimited Power over others, marked out by his infinite Goodness & Wisdom, as the Objects of a legal Domination, in one exclusive individual, how ever severe and oppressive, the Inhabitants of these Colonies might at least acquire from the Parliament of Great Britain, some Evidence, that this despotical Authority over them, has been granted in that Body, but a Reverence for our Great Creator's Principles of Humanity, and the Duties of common Sense, must convince all those who reflect upon the Subject, that Government was instituted to promote the Welfare of Mankind, and ought to be administered for the Attainment of that End. The Legislature of Great Britain, however stimulated by an insatiable Passion for a Power not only unjustifiable, but which they know to be peculiarly organized by the very Constitution of this Kingdom, and desperate of Success in any Mode of Contest, where Reason should be had to Truth, Law, or Right, have at length, detaching itself, assumed to strip their royal and impetuous Purveyor of military and Colonies by Violence, and have thereby rendered it necessary for us, in this our last Appeal from Reason to Arms.— Yet however blinded that Assembly may be, by their insupportable Rage for unlimited Domination to such Justice and the Opinion of Mankind, we often ourselves bound by Obligations of Respect to the rest of the World, in more known the Justice of our Cause.

Our Forefathers, Inhabitants of the Island of Great Britain, left their native Land to seek on their Sons a Refuge for civil and religious Freedom. At the Expense of their Blood, at the Hazard of their Fortunes, without the least Charge to the Country from which they removed, by invading Labor and an unconquerable Spirit, they effected Settlements in the distant and inhospitable Wilds of America, then filled with numerous and warlike Nations of Barbarians.— Societies or Governments, reared with perfect Legislatures, were formed under Charms from the Crown, and an harmonious Intercourse was established between the Colonies and the Kingdom from which they derived their Origin.— The mutual Benefits of this Union became in a short Time so extraordinary, as to excite Admiration. It is universally confessed, that the increasing Trade of the West, Strength and Navigation of the Nation, arose from this Source; and the Mother who so wisely and necessarily directed the Measures of Great Britain in the late War, publicly declared, that these Colonies enabled her to triumph over her Enemies.— Towards the Conclusion of that War, it granted our Sovereigns to make a Change in his Councils.— From that fatal Moment, the Affairs of the British Empire began to fall into Confusion, and gradually declining from the Summit of glorious Prosperity to which they had been advanced by the Virtues and Abilities of our Men, are at length distressed by the Convulsions that now strike it to its deepest Foundations.— The new Ministry finding the brave Sons of Britain, though frequently desired, yet still outstanding, took up the intentionless Libel of granting them a hasty Peace, and of thus forsaking their faithful Friends.

These devoted Colonies were judged to be in such a State, as to prefer Victories without Bloodshed, and all the safe Encouragements of a sustainable Peace.— The uncorrupted Towns of their peaceable and respectful Submission from the Beginning of Colonization, their diligent, industrious and useful Services during the War, though so recently and so openly acknowledged in the most honorable Manner by his Majesty, by the late King, and by Parliament, could not save them from the malignant Innovations.— Parliament was influenced to adopt the pernicious Project, of assuming a new Power over them, have in the Course of eleven Years, given such decisive Specimens of the Spirit and Consequences attending this Power, as to leave no Doubt concerning the Effects of Acquiescence under it. They have permission to give and grant our Money without our Consent, that

we have ever exercised an exclusive Right to dispose of our own Property; Statutes have been passed for extending the Jurisdiction of Courts of Admiralty and Vice Admiralty beyond their ancient Limits; for depriving us of the accustomed and inalienable Privilege of Trial by Jury in Cases affecting both Life and Property; for imposing the Legislature of one of the Colonies; for intruding all Commerce of another; and for altering fundamentally the Form of Government established by Charter, and founded by Acts of our Legislature solemnly confirmed by the Crown; for extending the "Masters" of Colonies from legal Trials, and in Effect, from Parliament; for sending to a neighbouring Province acquired by the just Arms of Great Britain and America, a Detachment against our very Liberties; and for quartering Soldiers upon the Colonies in Time of profound Peace. It has also been resolved in Parliament, that Councils charged with committing certain Officers, shall be transported to England to be tried.

But why should we transport our Injuries to Great Britain? By one Statute it is declared, that Parliament can "of Right make Laws to bind us in ALL CASES WHATSOEVER." What is to defend us against its encroachments, its unlimited Power? Not a single Man of us who affirm it, is chosen by us; or is subject to our Control or Influence; but on the contrary, they are all of them exempt from the Operation of such Laws, and as American Revenue, if not derived from the sale of the Paper for which it is raised, would actually lighten their own Burden in Proportion, as they encroach on us. We have the Means to strike back the Blow, and would receive it, We have no Years insidiously and insensibly bestowed upon the Throne as Suppliants; we reason, we contend with Parliament in the most mild and decent Language.— But Administration, beside that we should regard such oppressive Measures as Enemies ought to do, sent over Fleets and Armies to enforce them.— The Indignation of the Americans was raised it is true; but it was the Indignation of a virtuous, loyal, and affectionate People.— A Congress of Delegates from the several Colonies was assembled at Philadelphia, on the 5th Day of last September.— We received again to offer an humble and dutiful Petition to the King, and also addressed our Fellow Subjects of Great Britain.— We have pursued every innocent, every respectful Measure, we have even proceeded to break off our commercial Intercourse with our Fellow Subjects, as the last desperate Administration, that our Attachment to no Nation upon Earth should suppose our Attachment to Liberty.— This, we flattered ourselves, was the ultimate Step of the Controversy; but subsequent Events have shown, how vain was this Hope of finding Moderation in our Enemies.

Several threatening Expressions against the Colonies were interposed in his Majesty's Speech; our Petition, though we were told it was a decent one, that his Majesty had never pleased to receive it graciously, and in private laying it before his Parliament, was hid from both Houses amongst a Bundle of American Papers, and then neglected.— The Lords and Commons in their Address, in the Month of February last, did "what a Resolution it that their finally raised within the Porten of Massachusetts Bay; and that those concerned in it, had been constrained and encouraged by unlawful Combinations and Engagements, entered into by his Majesty's Subjects in several of the other Colonies; and therefore they had sought his Majesty, that he would take the most effectual Measures to enforce our Obedience to the Laws and Authority of the Supreme Legislature."— Soon after the commercial Intercourse of whole Colonies, with foreign Countries and with each other, was cut off by an Act of Parliament; by another, several of them were actually prohibited from the Fisheries in the Seas near their Coasts, on which they always depended for their Subsistence; and large Reinforcements of Ships and Troops were immediately sent over to General Gage.

Finally, were all the Entreaties, Arguments and Eloquence of an

8 COXE, Daniel (1673-1739).

A Description of the English Province of Carolana. By the Spaniards call'd Florida, and by the French, La Louisiane ... With a large and curious Preface, demonstrating the Right of the English to that Country, and the unjust Manner of the French usurping of it ... The Second Edition.

London: Printed for A. Bettesworth, 1726. 8vo (7 3/4 x 4 3/4 inches). [54], 122pp. Folding copper-engraved "Map of Carolana and of the River Meschacebe" [i.e. Mississippi]. Contemporary speckled calf, expertly rebacked to style, spine with raised bands in six compartments, black morocco lettering piece in the second compartment, the others with a repeat decoration in gilt. *Provenance*: W. Windham (early signature); Thomas Conolly (armorial bookplate).

A rare and highly important work, with the map which includes the first English depiction of the Mississippi Valley.

With the exception of the title, this "second edition" is identical to the first published in 1722. According to William S. Coker, in his introduction to the 1976 University of Florida facsimile of the first edition, the three subsequent "editions" were in fact re-issues of the unsold sheets of the first edition with new updated title pages inserted.

This is one of the first English works to describe the Southeast in any detail. Colonel Coxe laid claim to an enormous amount of land in the South thanks to grants made to his father Dr. Daniel Coxe by King Charles II. Coxe published the present work to further his families claims, but also to raise awareness of the huge potential of the area and the dangers posed by French incursions. He did not limit himself to the Carolinas, discussing the lower Mississippi in detail as well. Florida, Georgia and Louisiana are also described. Much of the information, gathered from British hunters and explorers, is published here for the first time. The work is also credited with being the first published proposal of a political confederation of the North American colonies.

The map, which is often missing but present here, is of real importance. Drawn up by the Coxe family to illustrate their claims, it is also the first English depiction of the Mississippi valley. It also improved on all previous maps by eliminating the mountain ranges that were often shown as running beside the Mississippi River, as well as correctly fixing the location of the Appalachian and Ozark mountains. It extends as far north as the Great Lakes and includes an inset of the Mississippi Delta at the lower right "A Map of the Mouth of the River Meschacebe".

Church 886; Clark I:68; cf. Coxe Description (Gainesville, Fl.: 1976); Cumming & De Vorse 190 (ref); Howes C826; JCB (1)III:679; Sabin 17281; Stevens 781; Vail 409.

(#24794)

\$ 12,000

A
DESCRIPTION
Of the ENGLISH PROVINCE of
CAROLANA,

By the *Spaniards* call'd

F L O R I D A,

And by the *French*

La LOUISIANE.

As also of the Great and Famous River

MESCHACEBE, or MISSISSIPI,

The Five vast Navigable LAKES of Fresh
Water, and the Parts Adjacent.

T O G E T H E R

With an Account of the Commodities of the
Growth and Production of the said Province.
And a *Preface* containing some Considerations
on the Consequences of the *French* making
Settlements there.

By DANIEL COXE, *Esq;*

Non minor est Virtus quam querere parta tueri.

The SECOND EDITION.

L O N D O N :

Printed for A. BETTESWORTH, at the *Red-Lyon*
in *Pater-Noster-Row*. M.DCC.XXVI.

9 DECLARATION OF INDEPENDENCE - John BINNS (1772-1860).

Declaration of Independence. In Congress. JULY 4th, 1776. The Unanimous Declaration of the thirteen United States of America.

Philadelphia: John Binns ... Printed by Henry Sartain, 1819 [but later]. Hand coloured broadside, 34 7/8 x 24 1/2 inches. Oval stipple engraved portraits of Washington, Jefferson and Hancock, surmounting an oval border composed of the seals of each of the thirteen states, calligraphic text of the Declaration within a border surmounting facsimile signatures of each Signer, engraved by Tanner, Vallance, Kearny & Co. Framed.

Among the most decorative broadside printings of the Declaration in the 19th century: rare hand colored issue.

The Declaration of Independence, the foundation document of the United States, has been printed myriad times since its original publication in 1776. First printed as separate broadsides, then as an essential addition to any volume of laws, it was from the beginning a basic work in the American canon. The Binns Declaration was one of the earliest broadside reproductions of the Declaration, and among the most decorative.

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 of the American Revolution, including the signers of the Declaration, was dropping away. With nostalgia and curiosity, many Americans began to examine the details of the nation's founding. Among other things, such documents as the debates of the Constitutional Convention were published for the first time. It seems extraordinary today that the Declaration of Independence, as originally inscribed, was unknown to the eye of most Americans, when the object was so central to the national ego. Several entrepreneurs set out to bridge this gap by printing calligraphic reproductions of the document for sale to the public, beginning in the late 1810s.

The first to begin such an undertaking was John Binns, a Dublin-born veteran of the Irish republican cause, who immigrated to America in 1801 and quickly founded The Democratic Press of Philadelphia, a pro-Republican newspaper. Early in 1816, according to his memoirs, Binns "issued proposals to publish a splendid and correct copy of the Declaration of Independence, with fac-similes of all the signatures, the whole to be encircled with the arms of the thirteen states and with the seal of the United States" (Binns, p.234).

While Binns was busy corresponding with various state and national officials and assembling teams of painters and engravers in preparation of his work, a calligrapher from Massachusetts named Benjamin Owen Tyler rushed his own engraving of the Declaration into publication in 1818. While Tyler's engraving was ornamentally printed and featured facsimile signatures, it was a drastically cheaper production than Binns, which was not finally published until late 1819.

The work, "nearly four years in the hands of the artists before it was ready for publication, at the expense of nine thousand dollars," features the calligraphic text and facsimile signatures by C. H. Parker, an ornamental border by George Bridport containing the thirteen state seals drawn by Thomas Sully and topped with portraits of George Washington (after Stuart),

John Hancock (after Copley) and Thomas Jefferson (after Otis); the Great Seal of the U.S. at the center of the document's title at the top, and, at bottom, an engraved endorsement by Secretary of State John Quincy Adams reading, "Department of State, 19th, April 1819. I certify, that this is a Correct copy of the original Declaration of Independence, deposited at this Department; and that I have compared all the signatures of the original, and found them Exact Imitations."

"It is believed," wrote Binns in 1854, "that no State paper has ever been published with more care to its accuracy, or on which more expense has been lavished" (p.235). During the following decade, numerous additional broadside versions of the Declaration were published, many borrowing (or stealing outright) from Binns's production.

According to John Bidwell's list, this is the fifth broadside engraving of the Declaration of Independence published, following letterpress versions of 1817 and 1819, Tyler's engraving of 1818, and an engraving published by William Woodruff in 1819 which pirated the design of Binns's work and beat it to publication by several months. The present example is a later issue of the Binns Declaration, printed by Philadelphia publisher Henry Sartain. Bidwell ascribes the date of this printing to circa 1850s-1860s, though others date it to the 1876 Centennial. Printed on thick paper, the print is beautifully hand coloured at a period date.

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 5. John Binns, *Recollections of the Life of John Binns: Twenty--nine Years in Europe and Fifty-three in the United States, Written by Himself...* (Philadelphia, 1854), pp.234-7.

(#32202)

\$ 25,000

10 EDWARDS, Bryan.

A New Atlas of the British West Indies, with a Whole Sheet General Map of the West India Islands, and a Whole Sheet Map of the Island of Hispaniola, or St. Domingo. Engraved to accompany the Philadelphia edition of Edwards's History of the West Indies.

Philadelphia: James Humphreys, 1806. Small folio (11 1/2 x 10 3/4 inches). Letterpress title, half sheet letterpress list of plates, 11 engraved maps (3 folding). On guards throughout. Uncut. Expertly bound to style in half tree calf and period marbled paper covered boards.

A rare early American atlas.

First American edition, published to accompany the Philadelphia edition of Bryan Edwards's *History of the West Indies*, first published in London in 1793. Bryan Edwards (1743-1800) was a British politician and sometime Jamaica planter, noted for his history of the West Indies. The work had a particular appeal in Philadelphia, due to the many Quaker merchants in the city active in the West Indian sugar trade.

This production is notable as a piece of early American cartography. The first American atlas of any kind was produced in 1794 by Matthew Carey, also of Philadelphia. James Humphreys (1748-1810) was an ambitious Philadelphia printer who began printing prior to the Revolution. His unwillingness to openly side with the American cause during the



war resulted in his being labeled as a Loyalist, which had a somewhat negative impact on his later career. He left Philadelphia with the British, moving to New York and then later to England and Nova Scotia before returning to Philadelphia in 1797 to reestablish his press. This handsome atlas volume is one of the most important things published by him in his later career. The maps were engraved by Joseph H. Seymour, an American-trained engraver who began working for Isaiah Thomas as early as 1791. He worked for Thomas extensively until relocating to Philadelphia from about 1803 to 1822, where he continued his trade as an engraver, producing this atlas volume among other works.

The maps are as follows: "A General Map of the West Indies," as well as individual maps of Jamaica, Barbados, Grenada, St. Vincents, Dominica, St. Christopher and Nevis, Antigua, the Virgin Islands, Tobago, and Hispaniola. The General Map, as well as the maps of Jamaica and Hispaniola are larger, folding sheets.

Shaw & Shoemaker 10342; Phillips, Maps, p. 1060; Phillips, Atlases 2704 (1810 edition).
(#32771)

\$ 8,500

11 [FRANKLIN, Benjamin (1706-1790)].

Constitutions des Treize États Unis de l'Amérique.

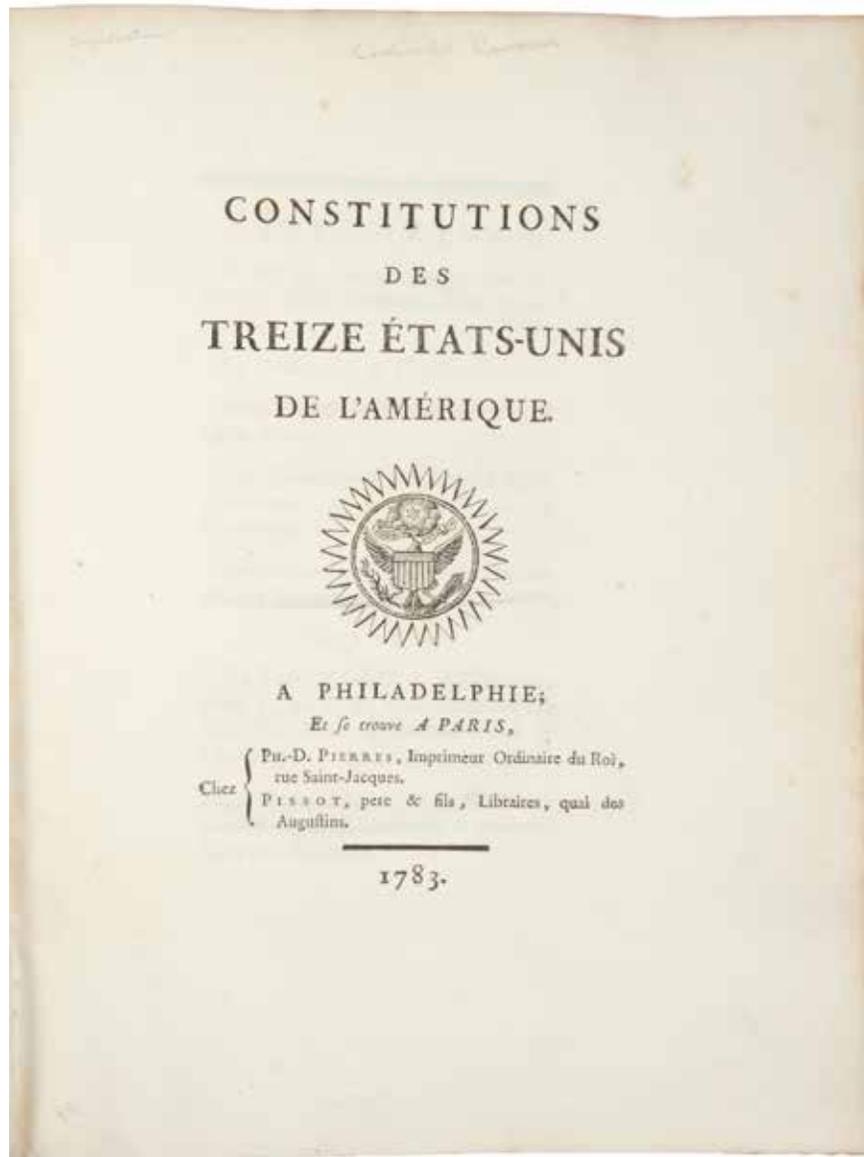
“A Philadelphie; et se trouve a Paris”: [Printed for Franklin by] Philippe-Denis Pierres and Pissot, 1783. 4to (9 1/2 x 7 3/8 inches). Half-title. [6],540pp. Title page with woodcut seal of the United States. (Minor foxing). Contemporary mottled calf, covers bordered in gilt, flat spine in gilt, red morocco lettering piece, marbled endpapers. Housed in a full dark red morocco box. *Provenance*: Thomas W. Streeter (booklabel); Louis and Anne Marie Davidson (booklabel); John Davidson (booklabel).

The Franklin-inspired French edition of the constitutions of the original thirteen states of the newly-created United States, with the first appearance in book form of the seal of the U.S.: this copy the very rare, large-paper quarto issue printed on papier velin.

Franklin was then ambassador to the French Court and had just completed negotiations with Great Britain for the independence of the United States. The work was translated by the Duc de la Rochefoucauld at Franklin's suggestion and includes over fifty footnote annotations by Franklin. Besides the thirteen state constitutions, the work includes the text of the Declaration of Independence, the Articles of Confederation and the treaties between the United States and France, the Low Countries and Sweden. The titlepage bears the first appearance in book form of the seal of the United States, designed by Franklin (the eagle, stars, and stripes).

On December 25, 1783, Franklin wrote to President of the Continental Congress Thomas Mifflin “ ... The extravagant Misrepresentations of our Political State, in foreign Countries, made it appear necessary to give them better Information, which I thought could not be more effectually and authentically done than by publishing a Translation into French, now the most general Language in Europe, of the Book of Constitutions which had been printed by Order of Congress. This I accordingly got well done, and presented two Copies handsomely bound to every foreign Minister here ... It has been well taken, and has afforded Matter of Surprise to many, who had conceived mean Ideas of the State of Civilization in America, and could not have expected so much political Knowledge and Sagacity had existed in our Wilderness. And from all Parts I have the Satisfaction to hear that our Constitutions in general are much admired. I am persuaded that this Step will not only tend to promote the Emigration to our Country of substantial People from all Parts of Europe, by the numerous Copies I shall dispense, but will facilitate our future Treaties with Foreign Courts, who could not before know what kind of Government and People they had to treat with. As in doing this I have endeavour'd to further the apparent Views of Congress in the first Publication, I hope it may be approved, and the Expençe allow'd ...”

Writing about the present copy, Streeter states: “Apparently one of one-hundred quarto copies published by Benjamin Franklin for distribution to all the foreign ministers at Paris for presentation to their heads of government ... This copy and the one described by Mr. Wroth ... have the following note printed on the verso of the half title: N.B. Cet Exemple est tiré sur Papier-Vélin, de la Fabrique de M. Réveillon, à Courtalin, en Brie. (It was reportedly Franklin who introduced Baskervilles wove paper, the vélin, to France in 1777)” (Streeter sale). This large-paper issue on papier velin is much rarer in the market than the supposed “one hundred copies” would suggest. Contemporary advertisements do not indicate the number printed,



but describe having a limited number of such copies available at a significantly higher price than the ordinary one (4 liv. 4 sols. versus 24 liv.).

While the small paper issue of this work is common, the large paper issue is a major rarity, and a tribute to Franklin's taste and care as a printer and publisher. The last copy at auction was the La Rochefoucauld copy, in a similar binding, which realized the equivalent of \$126,500 at Sotheby's Monaco in 1987.

Howes C716; Livingston Franklin and His Press at Passy pp 181ff; Sabin 16118; Streeter sale 1035 (this copy); Echeverria, Durand, "French Publications of the Declaration of Independence and the American Constitutions, 1776-1783," Bibliographical Society of America, Papers, 47 (1953) p.313 ff

(#30520)

\$ 95,000

12 FURLONG, Lawrence (1734-1806).

The American Coast Pilot; Containing, the Courses and Distance from Boston to all the principal Harbours, Capes and Headlands included between Passamaquady and the Capes of Virginia with directions for sailing into, and out of, all the principal ports and harbours ... also - courses, directions, distances, &c. &c. from the Capes of Virginia, to the River Mississippi, from the latest surveys and observations. (Approved by experienced pilots and coasters).

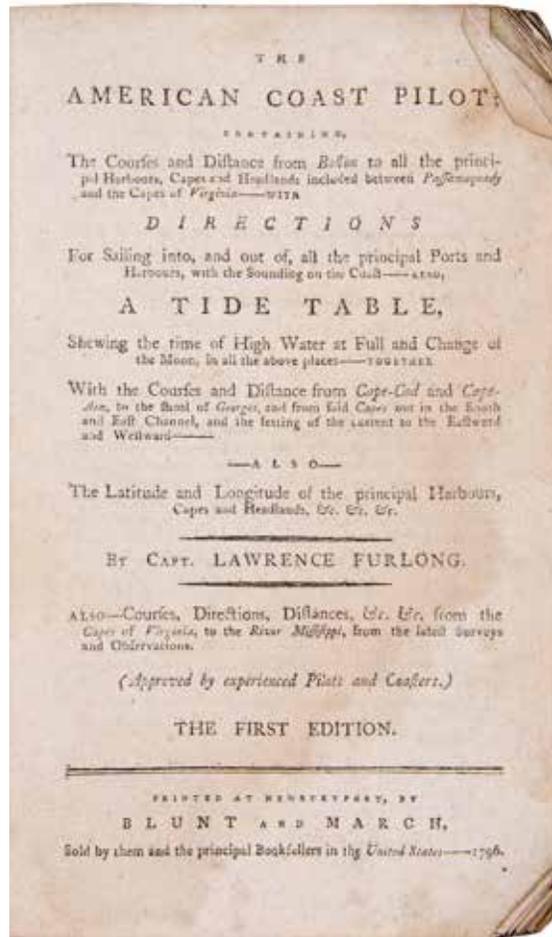
Newburyport, Mass.: Blunt and March, 1796. 8vo (5 3/8 x 8 3/8 inches). [8],125pp. Eight pages of contemporary manuscript notes on endpapers (see below). (Light staining in lower margin of half the text). Original plain front wrapper (rear wrapper lacking, wrapper soiled and edgeworn). Housed in a blue morocco backed box. *Provenance*: Lemuel Moody (1767-1846, signature and manuscript notes).

First edition of a great American maritime rarity with contemporary provenance, and eight pages of manuscript sailing instructions.

First edition of the primary American navigational guide, the first such book to be compiled and printed in the United States. Furlong's work includes detailed sailing directions to many of the east coast harbors and ports, listing courses and distances from Cape Cod and Cape Ann to the mid-Atlantic and all the way south to the Florida Keys. A section at the conclusion gives courses and distances between Passamaquoddy Bay and the Mississippi River. Not only a path-breaking American book, it was also crucially important in facilitating trade and commerce in the early years of the Republic.

Publisher Edmund Blunt was the moving force behind the publication of Furlong's work, and he also published Nathaniel Bowditch's *New American Practical Navigator* in 1802 and the first American edition of John H. Moore's *Practical Navigator* in 1799. Furlong's work, however, takes pride of place as the earliest and rarest of native American navigational guides. There are many who have proposed that Lawrence Furlong did not exist, but was instead a pseudonym for Blunt himself. Lawrence Wroth, however, showed that Captain Furlong (1734-1806) was known as a sailor as early as 1758. Others have asserted that Blunt wrote the majority of the work, and only used Furlong's name for credibility. John Campbell lays all questions to rest in his extensive study of Furlong's and Bowditch's works. Campbell writes that Furlong prepared the manuscript for Blunt in 1795, and in February 1796 deposited the work with the Newburyport Marine Society for the approbation of respected navigators. "Whatever may have been the origin of the Furlong book, there is no question as to the degree of success with which it met, from the beginning, in its busy maritime world" (Wroth).

This copy bears an exceptional early provenance, having belonged to Portland, Maine, ship's captain Lemuel Moody with his ownership signature on the front free endpaper of "Lemuel Moody 1796 Portland." Moody (1767-1846) came from a prominent Portland family. As a young boy during the Revolution he carried water to American troops, and later began a career as a ship's captain. In 1799 he and his crew aboard the "Betsey" were captured by French privateers during the "Quasi-War" between the United States and France. Shortly thereafter Moody retired from the profession of sailing, and put his energies into the construction and operation of the Portland Observatory, an important maritime signal tower, which served the merchant community of Portland for decades and which helped identify British ships in the area during the War of 1812. In 1825 Lemuel Moody published a detailed and significant



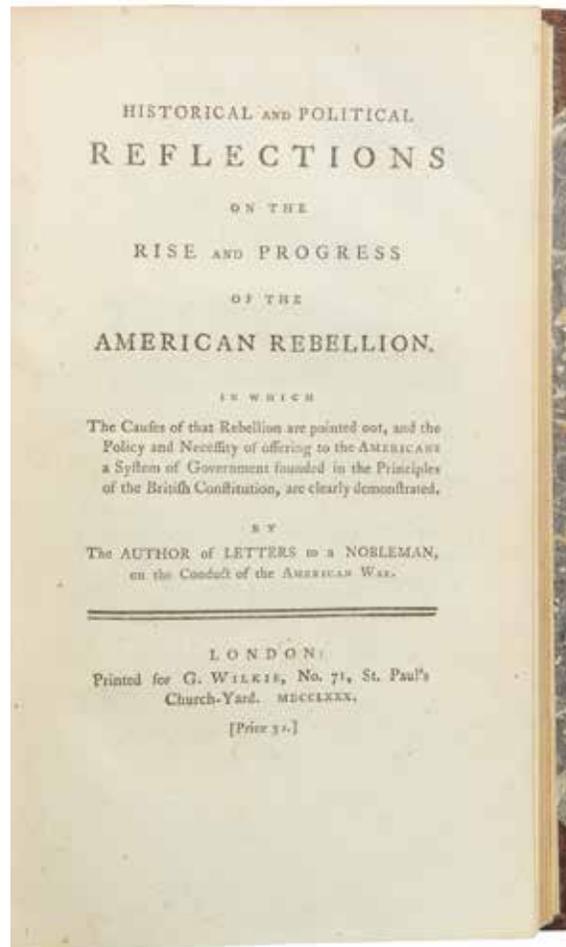
map of Casco Bay, and he was also instrumental in the construction of Portland's Mt. Joy Hospital, and in the Portland Marine Society. Moody has corrected the text in several places, following the instructions in the errata. More significantly, this copy contains eight pages of manuscript notes in Moody's hand giving directions, for example, for anchoring in Cape Cod, for negotiating Sail Rock Passage in Maine, for Sombrero Passage near Anguilla, and for the leeward passage of Antigua. Other manuscript entries give "soundings on Georges Marsh," as well as "Latitudes of Sundries Places observed near to by L.M. corrected."

"The first edition of the first book of sailing directions to be compiled and printed in the United States" (JCB). "A work whose influence upon American shipping is inestimable" (Rosenbach). All early editions of *The American Coast Pilot* are quite rare, and this first edition is superlatively rare, with only three other copies appearing at auction in the past forty years. The only copies to appear since 1991 sold for \$57,600 (at the Frank Streeter sale) in 2007 and for \$74,500 in 2011. This is an outstanding, unsophisticated copy, with a noteworthy contemporary provenance and manuscript navigational notes.

Campbell 1; Howes F421 "B"; Evans 30464; Sabin 26218; NAIP W037187; JCB Maritime Hand-List 447; Adams & Waters 1128; Rosenbach 19:72; Wroth, Some American Contributions to the Art of Navigation, pp.34-36.

(#26404)

\$ 95,000



13 [GALLOWAY, Joseph].

Historical and Political Reflections on the Rise & Progress of the American Rebellion. In which the Causes of that Rebellion are pointed out, and the Policy and Necessity of offering to the Americans a System of Government founded in the Principles of the British Constitution are clearly demonstrated.

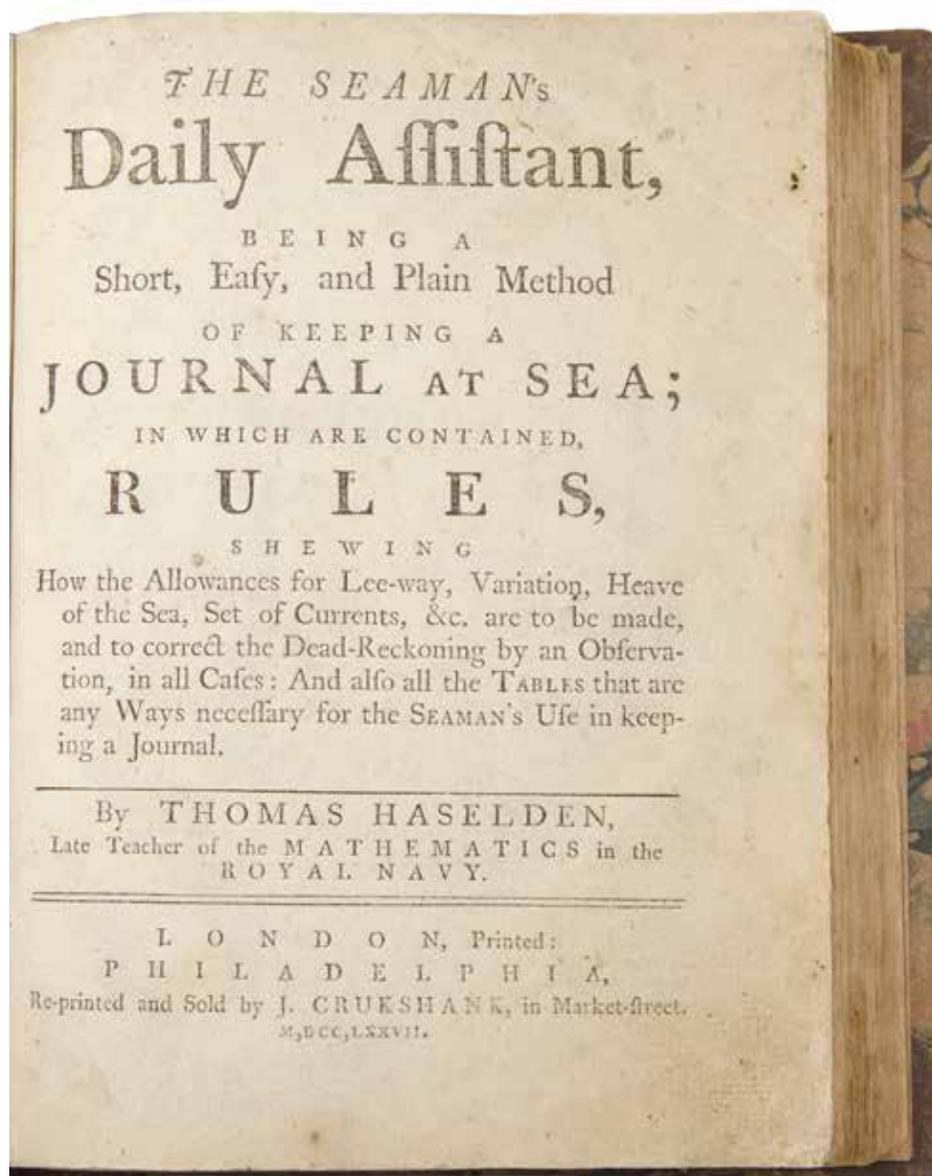
London: G. Wilkie, 1780. 8vo. [8], 135, [1]pp. Manuscript ink correction to page 107. Expertly bound to style in half russia and contemporary marbled paper covered boards.

First edition of a scarce contemporary work reviewing the causes of the American Revolution.

Galloway was one of the leaders of the Pennsylvania Assembly, a close ally of Benjamin Franklin and a member of the first Continental Congress. At the outbreak of the war, however, he sided with Great Britain, becoming one of the most prominent Loyalists, leaving America for London in 1778. In the present work, he reviews the critical events leading to the Revolution, including the Stamp Act, the Tea Act, the formation of the Continental Congress, etc. He argues for the end of the armed conflict and reiterates some of his arguments for union first proposed when serving in the Congress. Scarce.

Sabin 26431; Howes G39; Adams, *American Controversy* 80-32 (#33542)

\$ 2,000



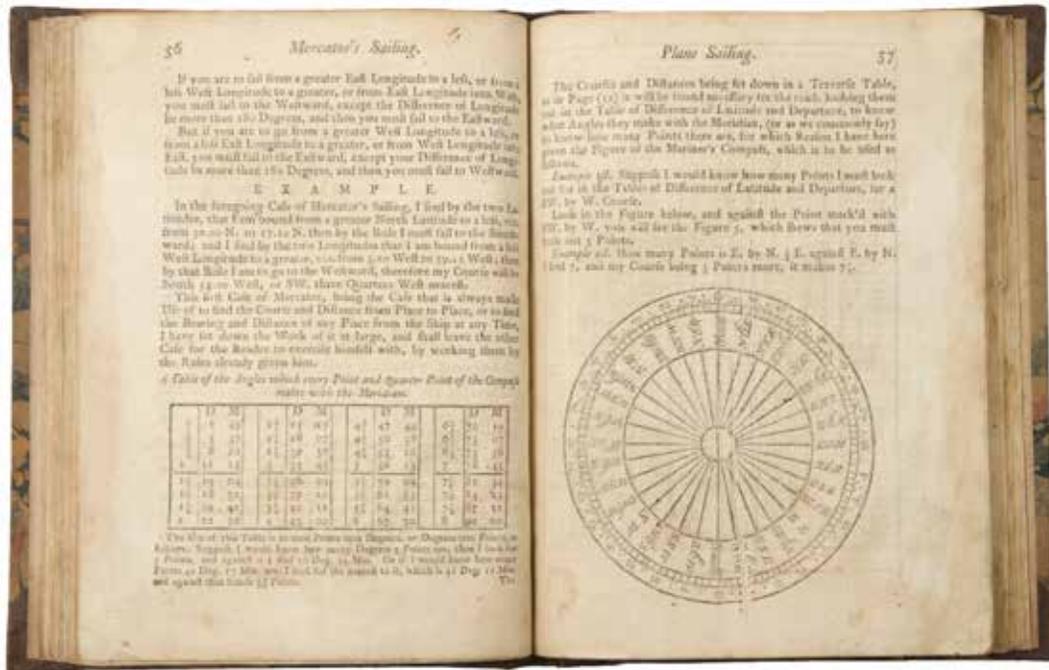
14 HASELDEN, Thomas (d.1740).

The Seaman's Daily Assistant, being a short, easy and plain method of keeping a journal at sea.

London, printed: Philadelphia, re-printed: J. Crukshank, 1777. Quarto bound in twos (8 1/4 x 6 1/4 inches). [8], 160 pp. Minor losses reinstated. Expertly bound to style in half tree calf and period marbled paper covered boards.

First American edition: the first book on practical navigation printed in the United States.

Haselden's *Seaman's Daily Assistant* was first published in London in 1757, and Adams and Waters record some 15 London and one Dublin editions prior to this very rare first American edition. Haselden is described on the title as "Late Teacher of Mathematics in the Royal Navy."



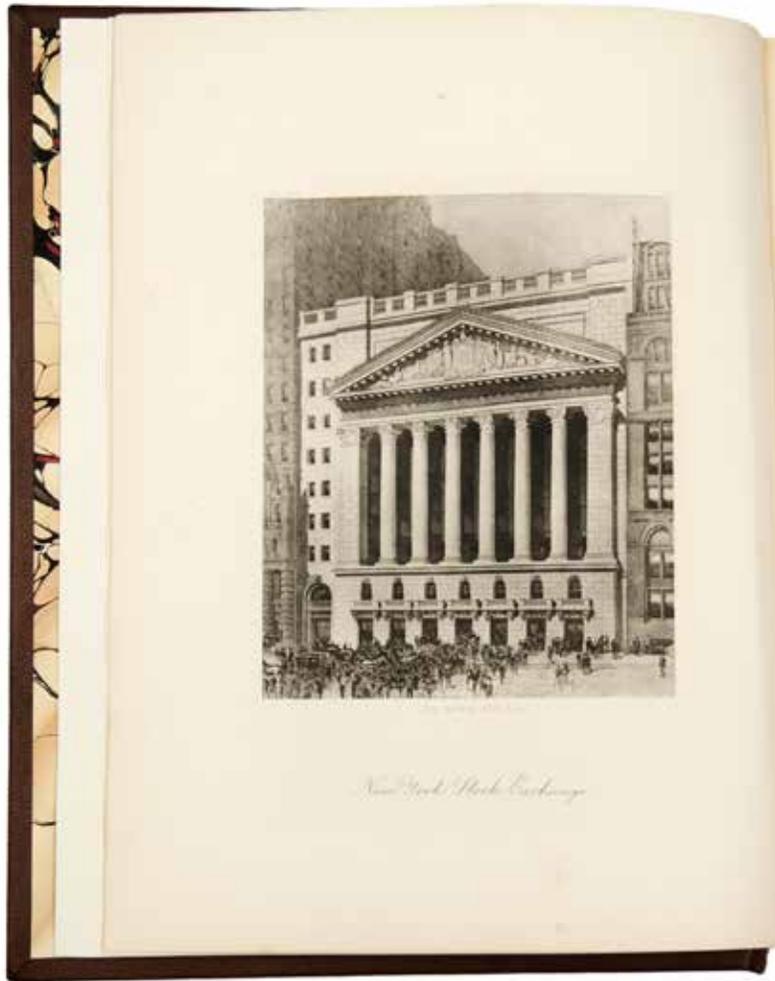
The work includes a table of difference of latitude to each degree, instructions for working out position according to Mercator, tables of high water, the suns ascension and declination, and the positions of the stars, rules for laying a course, and other matters of great and practical nautical importance.

His text was of a practical nature intended as a guide for sailors, which explains the work's rarity, as well as the fact that few extant copies are found complete or in good condition. ESTC lists copies in only 7 libraries; the last complete example to appear at auction sold in the Frank Streeter sale for \$21,600 (Christie's New York, April 16, 2007, lot 258).

"One of the earliest navigation manuals, if not the first, to carry an American imprint" (Campbell).

Campbell, *Practical Navigator*, page 14; Evans 15360; Hildeburn 3555 (#21848)

\$ 22,500



15 HEMMING, Henry G.

Hemming's History of the New York Stock Exchange.

New York: Henry Glover, 1905. Thick quarto. Engraved frontispiece, 4 views and 353 engraved portraits. Expertly bound to style in full brown morocco, spine with raised bands, gilt edges.

Scarce early history of the New York Stock Exchange, with portraits of its members to 1905.

This large illustrated volume offers both a concise history of how the Stock Exchange came to be and a wonderfully executed series of steel-engraved portraits illustrating the Exchange's members as of 1905. A longtime classic work on the Stock Exchange, Hemming's impressive work contains a 45-page history of the New York Stock Exchange, which chronicles the Exchange's founding, its relationship to the banks, its prominent members, and its place in the global economy. Portraits include Henry Clews, George Jay Gould, J.P. Morgan, Jr., W.C. Kellogg, Arthur Whitney and many more early financiers of note.

(#32229)

\$ 2,750

16 JUDAICA, American.

Sefer Tehilim. Liber Psalmorum Hebraïce Cum Notis Selectis Ex Editione Francisci Hare S.T.P. Episcopi Cicestrensis: Et Cum Selecta Lectionum Varietate Ex Ed. Vet. Test. Heb. Benj. Kennicott S.T.P.

Cambridge, MA: Hilliard and Metcalf, 1809. 12mo (6 1/2 x 4 inches). [2], 495pp. Contemporary sheep, expertly rebaked to style retaining the original black morocco lettering piece. Housed in a cloth box. *Provenance*: Samuel Augustus Binion (signature on title dated 1891).

The first printing of any part of the Bible in Hebrew in America.

This Psalter represents the first printing in America of any part of the Bible in Hebrew and its publication engendered an interest in printing a complete Hebrew Bible in America, a task completed five years later. The Hebrew text is above, with the Latin translation below, and under that the commentary notes.

This copy with provenance to noted Jewish author, translator and traveller, Dr. Samuel Augustus Minion, best known for his works on Egyptology, including the illustrated folio *Ancient Egypt or Mizraïm* (New York: 1887).

Goldman, Hebrew Printing in America 1; Rosenbach, American Jewish Bibliography 152 (locating only his own copy); Shaw & Shoemaker 17004; O'Callaghan p.96; Wright, Early Bibles in America, p. 22; Sabin 66455. (#30420) \$ 16,500

S. A. Binion M.D.
1891.

ספר תהלים

LIBER PSALMORUM
HEBRAÏCE

CUM

NOTIS SELECTIS

EX EDITIONE

FRANCISCI HARE S. T. P.

EPISCOPI CICESTRENSIS :

ET CUM

SELECTA LECTIONUM VARIETATE

EX ED. VET. TEST. HEB.

BENJ. KENNICOTT S. T. P.

CANTABRIGIÆ NOV-ANGLORUM

TYPIS ACADEMICIS

EXCUDEBANT HILLIARD ET METCALF.

1809.

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

History of the Expedition Under the Command of Captains Lewis and Clark, to the Sources of the Missouri, Thence Across the Rocky Mountains and Down the River Columbia to the Pacific Ocean. Performed During the Years 1804-5-6.

Philadelphia: J. Maxwell for Bradford & Inskeep and Abm. H. Inskeep of New York, 1814. 2 volumes, octavo (8 3/8 x 5 inches). Six maps and charts, including the large folding map. (Evenly foxed throughout). Contemporary tree calf, covers bordered with a gilt roll tool, rebaked to style, flat spine divided into six compartments by Greek key roll tool, black morocco lettering piece in the second compartment, the others with a repeat decoration in gilt, period marbled endpapers.

The first edition of the “definitive account of the most important exploration of the North American continent” (Wagner-Camp), complete with its large folding map. A cornerstone of Western Americana.

The book describes the 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. Lewis and Clark brought back the first reliable information about much of the area they traversed, made contact with the Indian inhabitants as a prelude to the expansion of the fur trade, and advanced by a quantum leap the geographical knowledge of the continent.

This official account of the expedition is as much a landmark in Americana as the trip itself. The narrative has been reprinted many times and remains a perennial American bestseller. The observations in the text make it an essential work of American natural history, ethnography and science. It is the first great U.S. government expedition, the first book on the Rocky Mountain West, and a host of other firsts. It is among the most famous American books.

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

(#27016)

\$ 140,000



Map of C.
LEWIS AND CLARK'S TRACK
Blackfoot's Path from the Mouth of the Missouri to the Mouth of the Pacific Ocean
Entered, 1805

18 LOUISIANA PURCHASE - Pierre Clément de LAUSSAT.

[Manuscript letter signed, from Lausat, the French Colonial Prefect of Louisiana, to Captain Guillermo Duparc, Commandant of the Point Coupee Post, informing him of the Spanish retrocession of Louisiana to the French, and instructing him to take the necessary measures to exert control over his parish].

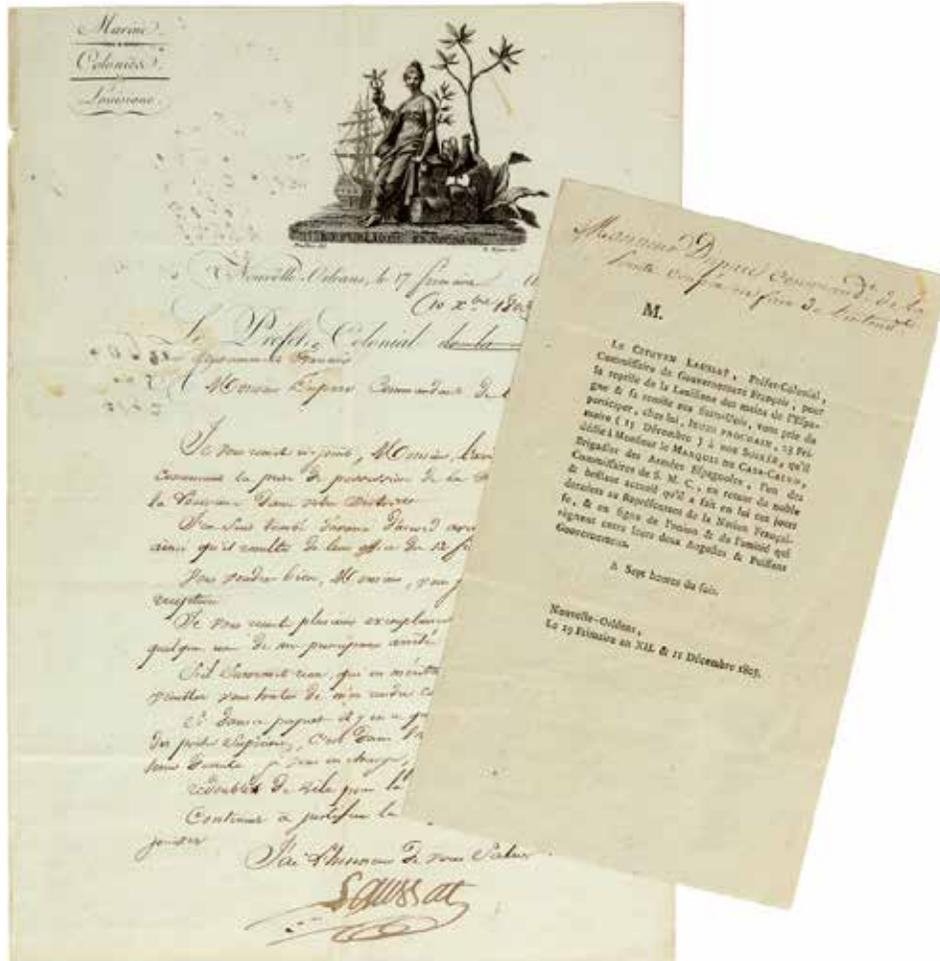
New Orleans: December 9, 1803 [17 Frimaier an 12]. [1]p. letter on a folded folio sheet, with engraved scene entitled “Republique Francaise” at the top of the first page. A few manuscript notes and calculations on the second and fourth pages. Old folds. [With:] [Printed invitation, sent by the French Colonial Prefect of Louisiana, Laussat, for a gala in honor of the Spanish Commander in Louisiana, and in anticipation of handing the Louisiana Territory over to the United States]. December 11, 1803 [19 Frimaire an XII]. [1]p., printed on a folded quarto sheet, addressed in manuscript on the fourth page. The pair in a half morocco clamshell case, cloth chemises.

Making the Louisiana Purchase happen, and an invitation to the ball in honor of the transfer of Louisiana.

A remarkable pair of documents, announcing to a local French commander the completion of the transfer of Louisiana from Spanish to French control, and inviting him to an upcoming gala in honor of the local Spanish commander and the forthcoming transfer of the Louisiana Territory to the United States. The letter and invitation are both addressed to Captain Guillermo Duparc, Commandant of the Point Coupee military outpost, just northwest of Baton Rouge.

Pierre Clément de Laussat, the last French Colonial Prefect of Louisiana, arrived there in late March, 1803, just a month before the Louisiana Purchase Treaty was signed in Paris (on April 30). Spain had ceded Louisiana to the French in the Treaty of San Ildefonso of 1800, though the provisions of the treaty had remained a secret; his immediate responsibility was to oversee the transfer from Spain to France. Laussat had been hearing rumors since his arrival of a potential sale of Louisiana from France to the Americans, and those rumors were officially confirmed to him in August. In May, 1803, the Spanish commanders of Louisiana, including the Marquis de Casa Calvo, announced the forthcoming retrocession of Louisiana from Spanish to French control, a process that was formally completed on November 30, 1803.

In the present letter, dated just nine days after the completion of the Spanish retrocession, Laussat writes Duparc, sending him (in translation from the French) “the order which I have issued concerning taking possession of the French Republic of Louisiana in your district. I reached an agreement on it, in advance, with the Commissioners of S.M.C. [Sa Majeste Catholique, i.e. King Charles IV of Spain] dated the 12th of Frimaire [December 4, 1803].” Laussat writes that, along with the proclamation, he is sending Duparc various decrees regarding the circumstances of French control and asks him to redouble his efforts for tranquility, peace, and order in his district. The proclamation and decrees mentioned by Laussat are not present with this letter. The manuscript letter is on Laussat’s official letterhead, with the seal of the French Republic and the engraved text “Marine. Coloniea. Louisiane.” Interestingly, Laussat has annotated the pre-printed portion of the letter, changing his title from “Colonial Prefect of Louisiana” to “Colonial Prefect Commissioner of



the French Government,” reflecting the new political situation after the Spanish hand-over of the territory to the French just nine days earlier.

The printed invitation is also addressed to M. Duparc, and is very rare, located by Jumonville in only one other copy, at the Historic New Orleans Collection. Dated December 11, 1803, it invites Duparc to a soiree hosted by Laussat on “next Thursday,” the 15th of December. The party is being held to commemorate the transfer of Louisiana from Spanish to French control, and its impending transfer to the United States. More specifically the party is in honor of the Spanish commander, the Marquis de Casa-Calvo, Brigadier of the Spanish armies, in thanks for the Spaniards’ efforts in recent days, and as a sign of the union and friendship between the Spanish and French governments. On December 20, 1803, just eleven days after writing this letter and five days after his gala in honor of Casa-Calvo, Laussat presided over the ceremony officially transferring the Louisiana Territory to the United States.

Laussat’s manuscript letter and printed invitation of Captain Duparc are rare survivals, and fascinating evidence of the political, military, and social aspects of events in Louisiana in 1803, from the Spanish transfer of control of the territory to France, to the official completion of the Louisiana Purchase by the United States.

Jumonville 86 (printed invitation).
 (#24186)

\$ 60,000



19 MARSHALL, John (1755-1835).

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

Philadelphia: C.P. Wayne, 1804 [vols. 1-3] - 1805 [vol. 4] - 1807 [vol. 5 and atlas]. 6 volumes (text: 5 volumes, 8vo [8 3/8 x 5 1/8 inches]; atlas: 4to [11 1/4 x 9 inches]). Stipple engraved frontispiece portrait, engraved by S. Edwin in vol. 1. Atlas with 10 engraved maps (8 double-page, 1 folding, 1 single-page). 22pp. subscriber's list in the rear of the atlas. Text: Contemporary tree calf, flat spines in six compartments divided by gilt roll tools and decoration, lettered in gilt, marbled endpapers, expert repairs to head and tail of spines and some joints. Atlas: original blue paper sugar paper covered boards, rebaced to style uniform to the text.

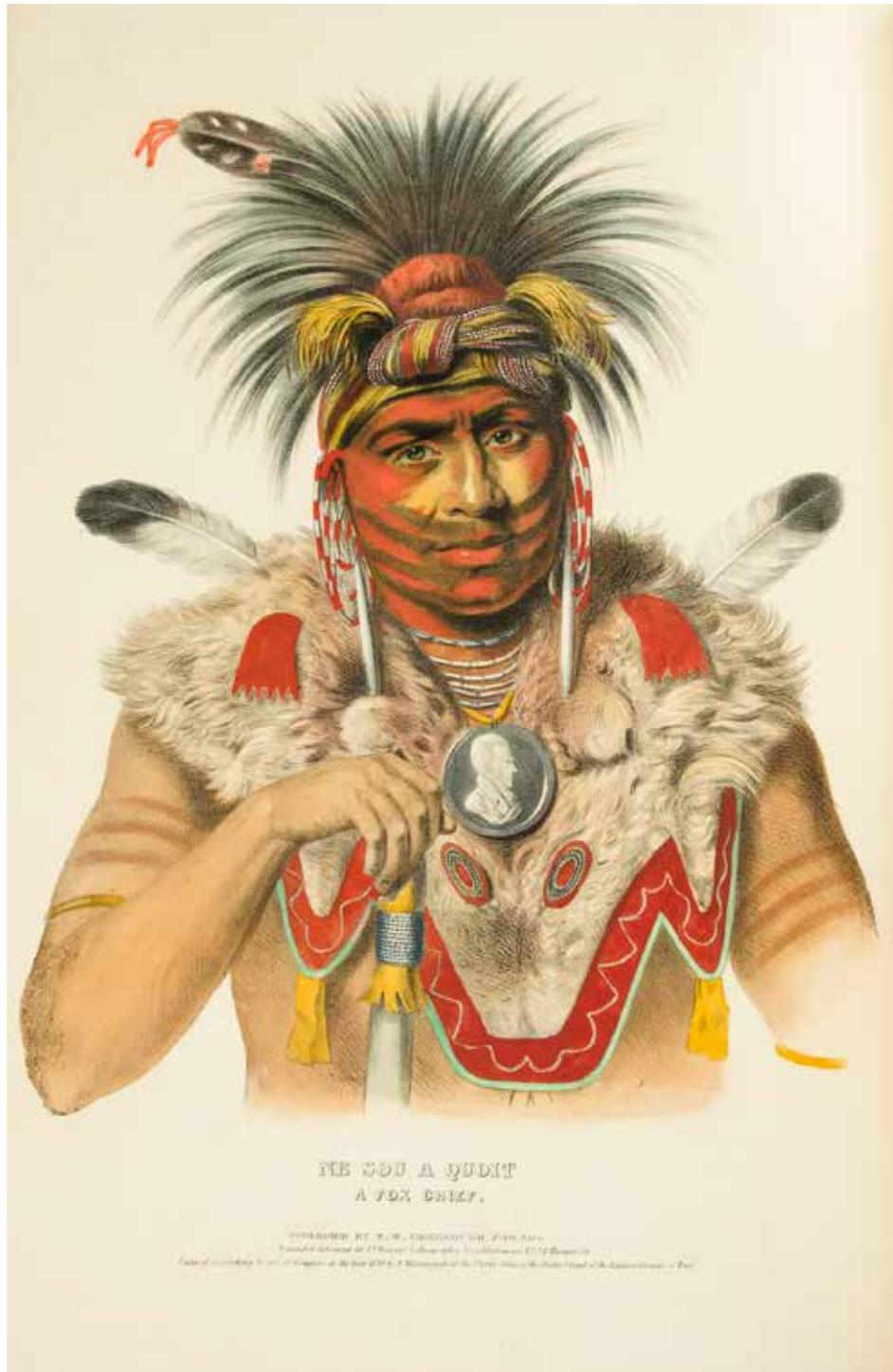
First issue of the text with the first edition quarto atlas. The classic biography of Washington.

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

This set with the rare first issue of the text, with 1804 imprints to the first three volumes; a more commonly found second issue was published between 1805 and 1807.

Howes M317 "aa"; Sabin 44788; Larned 1561
(#33018)

\$ 5,000



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

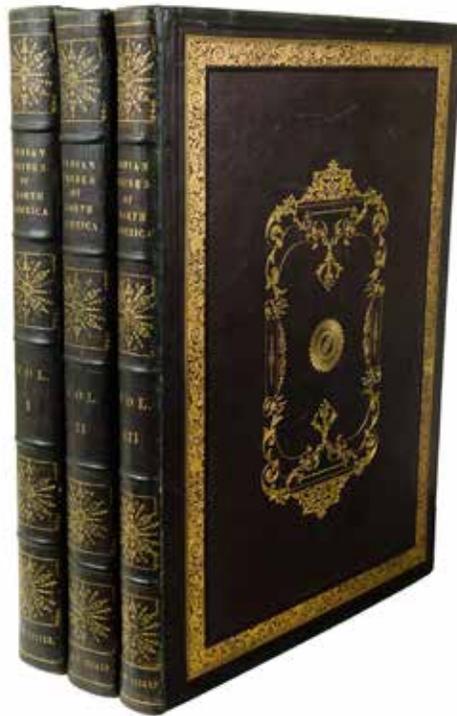
History of the Indian Tribes of North America, with Biographical Sketches and Anecdotes of the Principal Chiefs. Embellished with one hundred and twenty portraits, from the Indian Gallery in the Department of War, at Washington.



Philadelphia: Frederick W. Greenough (vol.I) and Daniel Rice & James G. Clark (vols. II & III), 1838-1842-1844. 3 volumes, folio (19 1/2 x 13 3/4 inches). 120 hand-coloured lithographic plates after Karl Bodmer, Charles Bird King, James Otto Lewis, P.Rhindsbacher 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. Period full dark purple morocco, covers elaborately panelled in gilt with a large central design composed of small hand tools, spines with raised bands in six compartments, lettered in the second and fourth, the others with a repeat overall decoration in gilt, yellow glazed endpapers, gilt edges. *Provenance*: J. W. Tucker (name in gilt on spine).

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

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

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

(#26637)

\$ 175,000

21 MILBERT, Jacques-Gérard (1766-1840).

Itinéraire Pittoresque du Fleuve Hudson et des parties latérales de l'Amérique du Nord.

Paris: Henri Gaugain et Cie, 1828-1829. 3 volumes. (text: 2 vols., quarto, 14 x 10 1/2 inches; atlas: folio, 12 5/16 x 18 5/8 inches). Text: half-titles, uncut. Atlas: pictorial lithographed upper wrapper bound as a title page, by Georges after Smith, 54 fine uncoloured lithographed views after Milbert by Deroy, V. Adam, Villeneuve, and others, all the plates on india paper mounted, 1 hand-coloured double-page lithographed map after H. Toquet. Expertly bound to style in half calf and period marbled paper covered boards, flat spines lettered and decorated in gilt, marbled endpapers. *Provenance*: unidentified French armorial booklabel in the upper left corner of the text volumes; Armida Maria-Theresa and Haris Dunsombe Colt (booklabel).

First edition of an outstanding series of American views: a fine set on India Paper and including an uncut large paper set of the text volumes.

“Milbert sailed from Havre on the 1st of September, 1815, and arrived in New York on the 20th of the following October. He settled in New York, where his first work was the making of several drawings of the mechanism of steamboats. He soon, however, turned to portrait-painting, and taught drawing. Milbert was later attached to the commission in charge of the leveling preparatory to the establishment of the Champlain Canal. In this connection he made a journey in one of the large steamers plying upon the Hudson. It was on this voyage that he collected much of the material for his *Itinéraire Pittoresque*. A few years after his arrival in New York he was charged by M. Hyde de Neuville, the French Minister, with the preparation of certain collections of natural history specimens, destined for the King's Garden in Paris. In his report on this collection, which is printed in full in his *Itinéraire Pittoresque*, he styles himself ‘Voyageur, Naturaliste du Gouvernement et Correspondant du Museum d’Histoire Naturelle au Jardin du Roi.’ It was through Milbert’s efforts that the first living specimen of the American buffalo was introduced into France. On pages 33-6 of the first volume of text is given a very interesting description of the architecture and interior arrangement of the private houses of New York at this period” (Stokes *Iconography of New York*)

Most of the plates depict scenes in New York State, including New York City, West Point, Albany, Troy, Saratoga Springs and Niagara Falls. This set includes the rare 54th plate that is often lacking, as well as the fine coloured folding map of the northeastern United States. The area covered goes west to Ohio and the Great Lakes, and south to Virginia, with a significant portion of Canada, also included is an inset of the Hudson River region. Fine views are included as well of Massachusetts, Rhode Island, New Jersey, Pennsylvania, Maryland and Virginia. “As an artist, Milbert loved to paint American landscapes, particularly those which showed the Hudson, ‘King of Rivers,’ flowing majestically through the mountains ... boundless curiosity, plus a contagious enthusiasm and a delightful sense of humor, make the journal as lively a document today as when it was penned a hundred and forty years ago. The pictures of what he saw, as of the time he drew them, constitute a unique and valuable record” (Sherman).

Brunet III, 1713; Deak p. 299; Howes M592; Monaghan 1072; Ray, French 110; Sabin 48916; Constance D. Sherman “A French Explorer in the Hudson Valley” in the New York Historical Society Quarterly 45 (July 1961), pp.255-280; Stokes Iconography of New York p.569; cf. Streeter Sale 910

(#23594)

\$ 24,000

22 MISSISSIPPI RIVER - COLONEY, Myron; and Sidney B. FAIRCHILD.

Ribbon Map of the Father of Waters.

St. Louis: Gast, Moeller & Co., lithographers, 1866. Hand-colored lithographed strip map on five joined sheets, backed with linen as issued to roll into its original oak cylinder spool case. Map measures 132 x 2 1/2 inches (spool case approx. 3x2 inches). Small area of loss at lower end affecting a few words of text and imprint, case with one dowel cap missing.

Incredible "ribbon map" of the Mississippi.

Unspooling to nearly 11 feet in length, this extraordinary map takes a continuous journey upriver following the entire 2600 mile course of the Mississippi from the Gulf of Mexico to its source at Lake Itaska, Minnesota. Many of the details shown along the way include plantations with names of landowners, towns, forts, landings, railroad crossings and mileage indication the farther one travels from the Delta.

As the map unspools from the case, "the river only gradually comes into view over time, making the experience of using the map more like traveling on the river itself ... Published in 1866 by St. Louis-based entrepreneurs Myron Coloney and Sidney B. Fairchild, the ribbon maps singular focus on the river and its exaggerated dimensions assert the enduring relevance of the Mississippi River after the Civil War, both to the nations identity and to its commercial future" (Luarca-Shoaf).

"This is the most ambitious Coloney & Fairchild strip or ribbon map: it shows the Mississippi River from its delta to its source at Lake Itaska, a distance of 2600 miles. It is backed on linen and rolls into paper covered spool with a hand crank. This is the revised edition, with much additional material added on river towns by William Bowen, President of the Pilot's Association of St. Louis (this information comes from the promotion for this map printed on the Ribbon Map of New York City) ... The river is colored blue against a black and white background. Distances from New Orleans are printed on the river at intervals to the source. Karrow's listing is for a variant: the map printed in five strips on one sheet and folded into the 1866 edition of Edward's Gazetteer of the Mississippi River. Scarce." (Rumsey).

Rumsey 4995; Holland, "The Mississippi River in Maps and Views," pp. 173, 176-177; Nnette Luarca-Shoaf, "One Mississippi" in Common-Place, Vol. 15, No. 4 (Summer 2015); Eberstadt 132:437.

(#33413)

\$ 14,000



DETAIL

23 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, 1710. Folio (11 x 6 7/8 inches). [4],72,[12],73-76,89-96,101-114,13,78pp [without the four leaves sometimes found between pages 96 and 101]. Without the index at the end. Expertly bound to style in period calf, covers bordered in blind, spine with raised bands in six compartments, lettered in gilt in the second. *Provenance*: James Bleecker (inscription on title).

William Bradford Laws of New York, 1710

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 second collection of New York laws, after the first of 1694, and covers legislation passed from 1691 to 1709. 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). ESTC cites four pages between 96 and 101 (numbered 1-4), which are not present in this example and are frequently lacking, suggesting those leaves to be subsequently published.

A major early New York imprint, from the press of its first printer. Extremely rare in the market; this is perhaps the only copy to be on the market in the last half century.

Evans 1480; ESTC W16211.
(#28951)

\$ 25,000

Presented THE
L A W S, *James Blacker*
Oct. 1709

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.

To which is Added,

His Excellency's Speeches and Messages to the General Assembly, and a Journal of the Votes and Addresses of the House during the Administrations of the Rt. Honorable the Lord Cornbury, Lord Lovelace, and the honourable Coll. Richard Ingoldesby, Esq; Governors of said Colony, to the 12th of November, 1709.



Printed by William Bradford, Printer to the Queens most Excellent Majesty for the Colony of New-York, 1710.

24 NEW YORK.

The Constitution of the State of New-York.

Philadelphia: Printed by Styner and Cist, 1777. 8vo (7 1/2 x 4 3/4 inches). 32pp. Expertly bound to style in half period calf over marbled paper covered boards, spine ruled in gilt, red morocco lettering piece.

First Constitution of New York.

The first constitution of the state of New York, and one of the rarest and most difficult to obtain of Revolutionary era constitutions. The making of the New York state constitution was delayed by the loss of New York City to the British in the summer of 1776. The provisional state government escaped the city and eventually located in Kingston, where it formed itself into a constitutional convention, which both directed state government and formulated a constitution from October 1776 until May 31, 1777, when the constitution was passed and a regular government formed.

The constitution was first printed by Samuel Loudon in Fishkill, followed closely by the present Philadelphia printing.

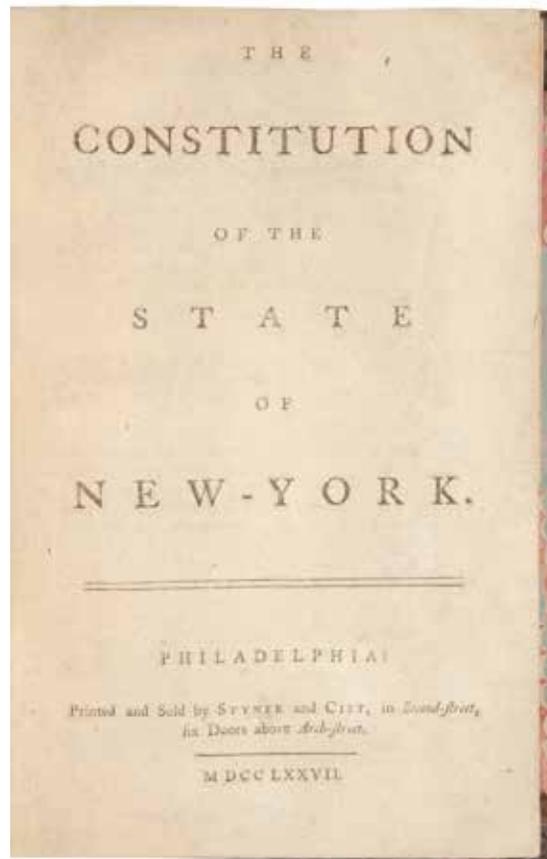
The constitution begins with a long attack on the British government and its crimes, followed by a printing of the Declaration of Independence. The constitution itself calls for a bicameral legislature and a Council, with direct election by males over the age of twenty-one with specified amounts of property. The governor and other state officials are also to be elected by direct ballot, and the representatives to the Continental Congress appointed by the legislature. All laws of the colony excepting those calling for allegiance to Great Britain are to be continued in force. Freedom of religion is ordained, and all citizens are required to abjure the government of Great Britain. As a constitution, this is a fairly liberal one, given its provisions of direct election and freedom of religion, but not as radical as that of Pennsylvania or Massachusetts. It was amended many times, but remained in effect until 1821.

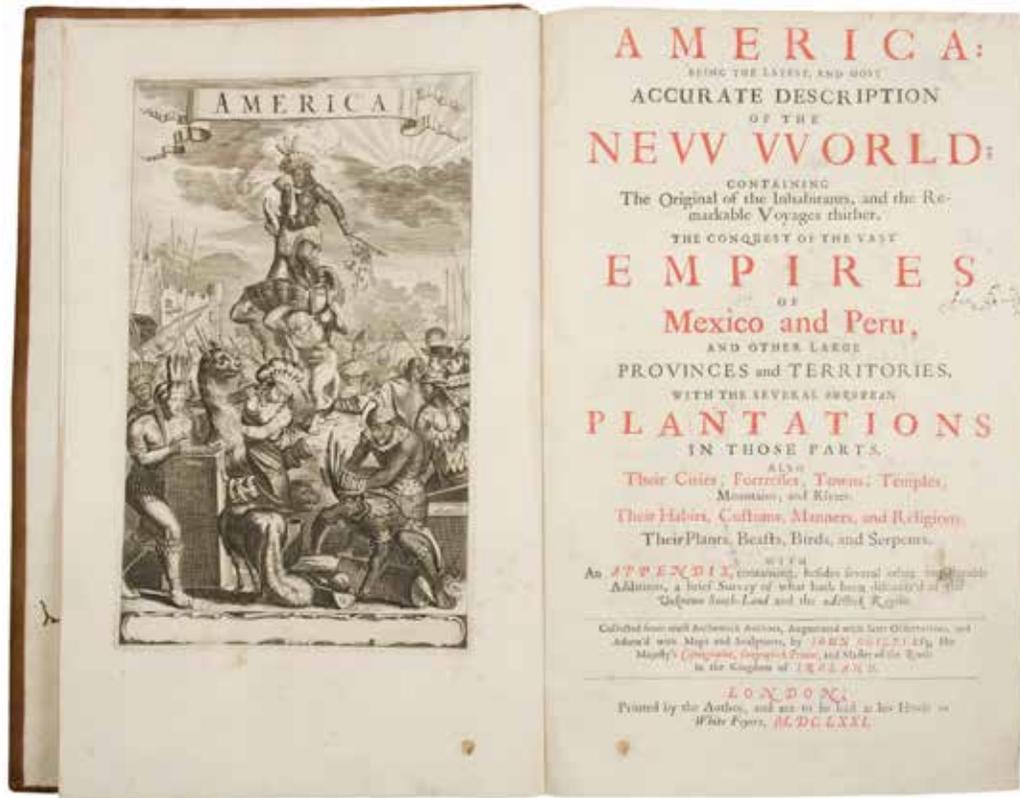
An important and rare Revolutionary era constitution.

Evans 15474; NAIP w008604; Hildeburn 3588; Sabin 53626; Church 1147; Matyas, Declaration of Independence, 77-05.

(#28961)

\$ 15,000





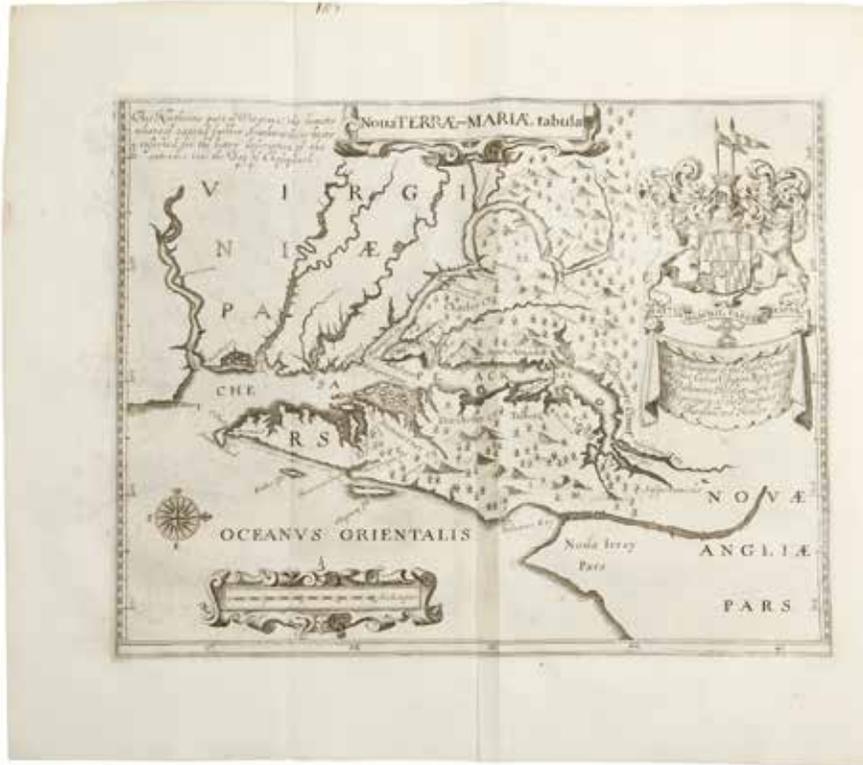
- 25 OGILBY, John (translator and publisher, 1600-1676) - [Arnoldus MONTANUS (1625?-1683)].

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. Contemporary reverse calf, tooled in blind, red morocco lettering piece. (Expert repairs at top and bottom of spine). Housed in a red morocco box.

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 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, at the earliest, 1672 and possibly as late as 1675. The present complete copy is the second issue of the first edition, without the Arx Carolina plate or the Virginia pars Australis & Florida map (as issued), 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 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 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, clubs, and bows.

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's 1671 manuscript, with some names taken from Culpeper's 1671 manuscript representing 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.

(#30793)

\$ 55,000

26 POPPLE, Henry (d.1743).

A Map of the British Empire in America with the French and Spanish settlements adjacent thereto.

London: Engrav'd by Willm. Henry Toms ... Sold by S:Harding ... and by W. H. Toms, 1733 [but circa 1739]. Folio (20 1/2 x 15 inches). Engraved map by William Henry Toms, with very fine full contemporary hand-colouring (with twenty-two integral inset views and plans) on 15 double-page and 5 single-page sheets, with full contemporary hand-colouring, mounted on guards throughout. With the double-page key map by Toms, hand-coloured in outline, folded and mounted onto the front pastedown. With the letterpress Contents leaf, mounted on a guard in the rear. Expertly bound to style in half calf over original 18th-century marbled paper-covered boards.

A monument to 18th-century American cartography: a fully-coloured copy of the first large-scale map of North America, and the first printed map to show the thirteen colonies. Popple maps with full contemporary colour are exceedingly rare.

Popple produced this map under the auspices of the Lord Commissioners of Trade and Plantations to help settle disputes arising from the rival expansion of English, Spanish and French colonies. "France claimed not only Canada, but also territories drained by the Mississippi and its tributaries - in practical terms, an area of half a continent" (Goss *The Mapping Of North America* p.122.) The present copy of Popple's map, with its full contemporary hand-colouring, would have been particularly useful in these disputes. Mark Babinski in his masterly monograph on this map notes that "The typical coloring of fully colored copies ... is described best by a contemporary manuscript legend on the end-paper affixing the Key map to the binding in the King George III copy at the British Library: "Green - Indian Countrys. Red - English. Yellow - Spanish. Blue - French. Purple - Dutch." The careful demarcation of the disputed areas by colour would have made the identification of whether a particular location was in one or another 'zone' a great deal easier. Thus the colouring adds a whole new dimension to a map that is usually only seen in its uncoloured state, and perhaps suggests that the copies with full hand-colouring were originally produced for some as-yet-unrediscovered official use to do with the international land disputes of the time.

Benjamin Franklin, on May 22, 1746, ordered two copies of this map, "one bound the other in sheets," for the Pennsylvania Assembly. It was the only map of sufficient size and grandeur available - and the map is on a grand scale: if actually assembled it would result in a rectangle over eight feet square. Its coverage extends from the Grand Banks off Newfoundland to about ten degrees west of Lake Superior, and from the Great Lakes to the north coast of South America. Several of the sections are illustrated with handsome pictorial insets, including views of New York City, Niagara Falls, Mexico City, and Quebec, and inset maps of Boston, Charles-Town, Providence, Bermuda, and a number of others.



“Little is known of Henry Popple except that he came from a family whose members had served the Board of Trade and Plantations for three generations, a connection that must have been a factor in his undertaking the map, his only known cartographic work” (McCorkle *America Emergent* 21.) Babinski has made a detailed study of the issues and states of the Popple map. This copy is in Babinski’s state 7 with Harding and Tom’s imprint added in the lower margin of sheet 17. This example includes the small-format Contents leaf, which is usually lacking. The key map is in Babinski’s state 1, with only Toms’ name below the border at the bottom and no additional place names in the 17 small insets.

Mark Babinski Henry Popple’s 1733 map (New Jersey, 1998) (ref); Brown Early Maps of the Ohio Valley 14; cf. Cumming The Southeast in Early Maps 216, 217; Degrees of Latitude 24, state 4 (but with engraved number to sheet 1); E. McSherry Fowble Two Centuries of Prints in America 1680-1880 (1987), 6, 7; cf. John Goss The Mapping of North America (1990) 55 (key map only); Graff 3322; Howes P481, “b”; Lowery 337 & 338; McCorkle America Emergent 21; Phillips Maps p.569; Sabin 64140; Schwartz & Ehrenberg p.151; Streeter Sale 676; Stephenson & McKee Virginia in Maps, map II-18A-B.

(#29029)

\$ 165,000

27 POWNALL, Thomas (1722-1805).

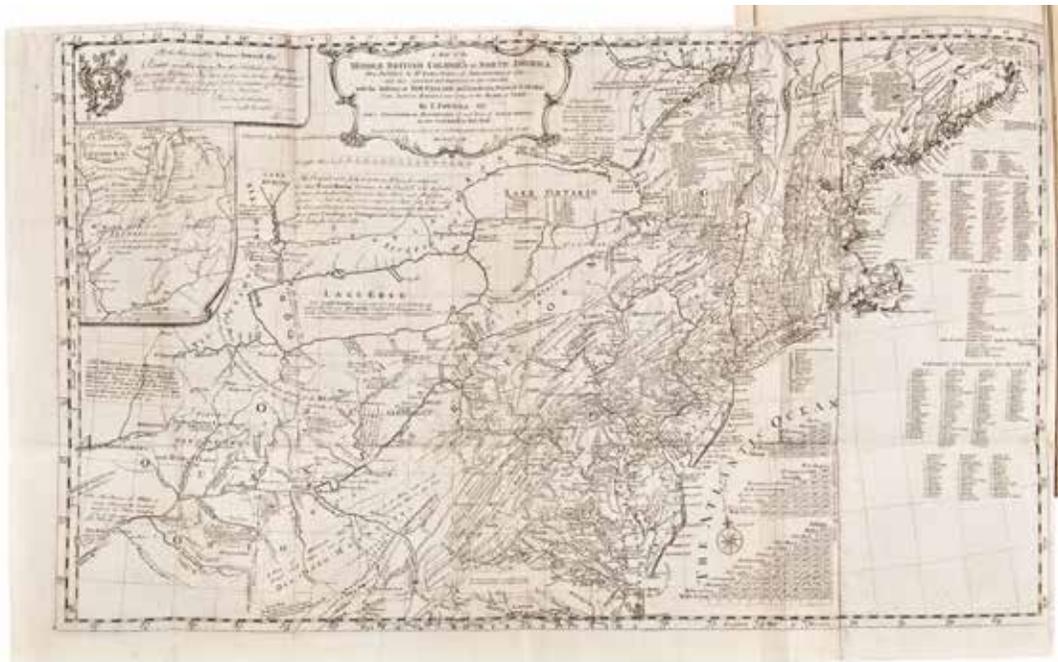
A Topographical Description of such parts of North America as are contained in the (annexed) map of the Middle British Colonies, &c. in North America [bound with:] Speedily Will be Published, (Sold by J. Almon Opposite Burlington-House, Piccadilly.) A Map of the Middle British Colonies in North-America. First Published by Mr. Lewis Evans, of Philadelphia, in 1755; and since corrected and improved, as also extended, with the addition of New-England, &c.

London: J. Almon, 1776. Folio (17 3/4 x 10 5/8 inches). Engraved folding map. 8pp. prospectus bound in. Expertly bound to style in half 18th century russia over contemporary marbled paper covered boards, flat spine divided into seven compartments with gilt double filets, red morocco lettering piece in the second compartment. Minor toning and soiling to prospectus, which is untrimmed.

One of the most important works issued at the time of the American Revolution, here complete with the rare map partially-printed from the same plate as the famed 1755 Lewis Evans's map, and with the rare prospectus

In 1753, Thomas Pownall came to America as the private secretary to Sir Danvers Osborn, the newly appointed colonial governor of New York. Shortly after arriving, however, Osborn died, leaving Pownall without a post. Curious about the colonies, however, Pownall remained in America, travelling widely in the region. Evidently of great enthusiasm and intelligence, Pownall met many of the most influential men in America at that time, including Benjamin Franklin. From this relationship, he was able to attend the 1754 Albany Conference and became involved in Indian affairs in the colony. Through that work and his relationship with Franklin, Pownall met surveyor Lewis Evans and in 1755, Evans published his famed *Map of the Middle British Colonies*, printed by Franklin and dedicated to Pownall. The map, the most accurate of the region at the time, was enormously influential, with multiple piracies being issued in London, and famously used by General Braddock during the French and Indian War.

“A great change came over the fortunes of Evans’ map in 1776. In that year Thomas Pownall, who had spent much time in America as Governor of Massachusetts Bay and South Carolina, and Lieut. Governor of New Jersey, published a folio volume entitled, *A Topographical Description of such parts of North America ...* Pownall, after his return from America continued to take the greatest interest in the welfare of the Colonies ... The increasing public interest taken in the affairs of the Colonies at the outbreak of the Revolution, doubtless prompted the publication of the *Topographical Description*. That work may be described as a new and much enlarged edition of both Evans’ Map and his ‘Analysis’ [the text accompanying the Evans’s map] of 1755. As to the map, Pownall appears to have been in possession of the original Evans plate engraved by Jas. Turner in Philadelphia, and he uses it as the basis of his improved map...” (Stevens).



Indeed, much of the cartography of the western parts of Evans's original map remained unchanged in the 1776 Pownall edition, save for the significant addition of the routes of Christopher Gist and Harry Gordon. This addition is augmented by the publication in the appendix of Gist's journal of his 1750-51 journey through a portion of present day Ohio, Kentucky and on through North Carolina - the first publication of that important inland exploration.

The most significant addition to Evans original map is east of Philadelphia, where Pownall has extended the plate to encompass all of New England, with the coast as far north as Nova Scotia. The cartography of this portion is derived from a number of sources, but includes Pownall's own explorations into the interior of Vermont and Maine, as well as the surveys conducted on behalf of Massachusetts Colonial Governor Sir Francis Bernard.

Pownall's *Topographical Description* and its important map gives the best picture of the interior of North America as it was understood in the year of American independence.

Howes P543("b"); Streeter Sale 826; Buck 28a; Bell P470; Sabin 64835; Vail 651; Graff 3341; Stevens, Lewis Evans His Map, VI; cf. Klinefelter, Lewis Evans and His Maps (Philadelphia, 1971).

(#24682)

\$ 34,000

28 SMITH, Joseph (1805-1844).

The Book of Mormon ... translated by Joseph Smith, Jun. First European, from the Second American Edition.

Liverpool: Printed by J. Tompkins...for Brigham Young, Heber C. Kimball, and Parley P. Pratt. By order of the Translator, 1841. 18mo (5 1/2 x 3 1/2 inches). [4],634,[637]-643pp. Expertly bound to style in full period sheep, period marbled endpapers and pastedowns, spine ruled in gilt, black morocco lettering piece.

The fourth, and first European edition of the Book of Mormon.

Published under the guidance of Brigham Young, who evidently was not aware of the 1840 edition at the time of publication, and so used the text of the Kirtland edition.

“In this edition the testimonies of the witnesses, formerly at the end of the volume, were transferred to the front, as they now appear in all later editions, and an index was added at the end. This index is a revision of the one printed separately at Nauvoo in 1840, with a few corrections and added words. According to Elder Joseph Fielding Smith, the book was entered at Stationers’ Hall in London, February 8, 1841. The contract was for 5000 copies, but only 4050 were delivered. An agreement was made in April, 1841, for the printing of another edition of 950 copies to supply the deficiency, at the expense of the printer, but the agreement was not carried out by the latter” (Sabin).

Flake 598; Howes S623; Sabin 83041; Crawley 98.
(#29280)

\$ 20,000

THE

BOOK OF MORMON:

AN ACCOUNT WRITTEN BY THE HAND OF MORMON
UPON PLATES TAKEN FROM THE
PLATES OF NEPHI.

Wherefore it is an abridgment of the record of the people of Nephi, and also of the Lamanites; written to the Lamanites, who are a remnant of the house of Israel; and also to Jew and Gentile: written by way of commandment, and also by the spirit of prophecy and of revelation. Written, and sealed up, and hid up unto the LORD, that they might not be destroyed; to come forth by the gift and power of GOD unto the interpretation thereof: sealed by the hand of Moroni, and hid up unto the LORD, to come forth in due time by the way of Gentile; the interpretation thereof by the gift of God:

An abridgment taken from the book of Ether: also, which is a record of the people of Jared; who were scattered at the time the LORD confounded the language of the people when they were building a tower to get to heaven; which is to shew unto the remnant of the house of Israel what great things the LORD hath done for their fathers; and that they may know the covenants of the LORD, that they are not cast off for ever; and also to the convincing of the Jew and Gentile that JESUS is the CHRIST, the ETERNAL GOD, manifesting himself unto all nations. And now if there are faults, they are the mistakes of men; wherefore condemn not the things of God, that ye may be found spotless at the judgment-seat of CHRIST.

TRANSLATED BY

JOSEPH SMITH, Jun.

First European, from the Second American Edition.

PRINTED BY J. TOMPKINS,

Liverpool, England:

FOR BRIGHAM YOUNG, HEBER C. KIMBALL
AND PARLEY P. PRATT.

By order of the Translator.

1841.

29 VIRGINIA - John MERCER (1704-1768).

An Exact Abridgment of all the Public Acts of Assembly, of Virginia, in force and use. Together with sundry precedents, adapted thereto. And proper tables.

Williamsburg: William Parks, 1737. 8vo (7 3/8 x 4 3/4 inches). xlviii, [1, blank], 345, [1, blank], [82] pp. Title within double-ruled border, ornamental headpieces and tailpieces. (Minor dampstain extending from the top margin). Expertly bound to style in full speckled calf, spine with raised bands in six compartments, brown morocco lettering piece in the second.

A complete first edition of the most accurate private attempt to abridge in convenient form the Virginia code for both layman and lawyer alike: a very rare early Virginia imprint from the first decade of printing in the colony, done on its first press.

The beginnings of printing in Virginia can be traced to 1682, when William Nuthead was brought to Jamestown with a press to print the acts of the Assembly; politics and other forces intervened and Nuthead left with his press for Maryland without issuing a single publication. Fifty years would pass before the re-establishment of printing in Virginia. In February 1728, William Parks, the official printer to the Maryland Assembly, seeking to expand his business, petitioned the Virginia Assembly for the same position. Receiving the commission, Parks opened an office in Williamsburg in 1730. That year, he published what is generally credited as Virginia's first imprint: John Markland's *Typographia: An Ode to Printing*, a 15-page paean to Sir William Gooch, the governor who had approved the invitation to Parks. The folio publication of all the acts of the Assembly followed in 1733.

Mercer, a Dublin-born lawyer from Stafford County, Virginia and member of the Ohio Company, no doubt saw the utility of and market for abridging the large folio 1733 Collection of laws, and therefore privately published the present abridgement, dedicating it to his subscribers. This copy with the corrected, and therefore preferred, state of pp. 73-77, as per the 1736 session acts of the Assembly. A later edition of Mercer's Abridgement was published in Glasgow, Scotland in 1759.

Mercer's work, which was evidently considerably used, is scarce, as are all Virginia imprints from this very early period. We are aware of only one other example, a defective copy, appearing on the market in the last quarter century (Christie's New York, 21 June 2005, lot 42, lacking four leaves, \$7,800).

Evans 4204; Swem III:22525; Clayton-Torrence 142; Berg, Williamsburg Imprints 23; Sabin 100386
(#28882)

\$ 18,500

An Exact
ABRIDGMENT
Of all the
Public Acts of Assembly,
OF
VIRGINIA,
In Force and Use.

Together with
Sundry PRECEDENTS, adapted thereto.

AND
Proper TABLES,

By JOHN MERCER, *Gent.*

WILLIAMSBURG:

Printed by WILLIAM PARE. M,DCC,XXXVII.

30 VIRGINIA RESOLUTIONS - MADISON, James; and Thomas JEFFERSON.

Acts Passed at a General Assembly of the Commonwealth of Virginia: Begun and Held at the Capitol, in the City of Richmond, on Monday, the Third day of December, One Thousand Seven Hundred and Ninety-Eight.

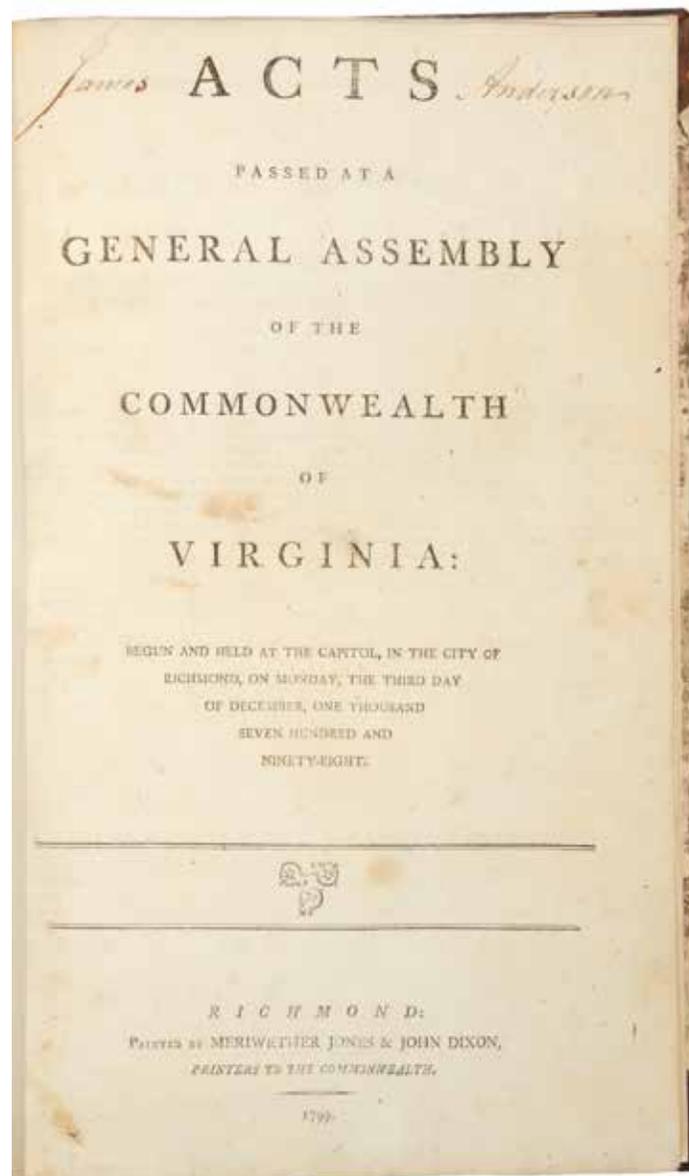
Richmond: Meriwether Jones and John Dixon, 1799. Folio (12 3/4 x 7 1/2 inches). 36pp. Expertly bound to style in half calf and period marbled paper covered boards, flat spine ruled in gilt, red morocco lettering piece. Housed in a dark blue morocco box. *Provenance:* James Anderson (contemporary signature).

The first official printing of James Madison's Virginia Resolutions: the foundation stone of the "States Rights" movement.

The present extraordinarily rare and important session laws of Virginia for 1798, include the first official printing of the "Virginia Resolutions." Introduced and championed by the great libertarian, John Taylor of Caroline, the Virginia Resolutions were written by James Madison in collaboration with Thomas Jefferson. Together with similar resolutions introduced into the Kentucky legislature the following year, they stand as one of the foremost documents in the history of the "States Rights" argument and American libertarianism.

The stage for the Virginia Resolutions was set by the bitter Federalist-Republican arguments of the 1790s, culminating in the so-called Alien and Sedition Laws of 1798, passed by the Federalist majority in Congress. These restrictive measures on free speech raised serious questions about the ultimate scope of Federal powers, and were viewed by the Republicans as unconstitutional attacks on civil liberties and the prerogatives of the states. Thomas Jefferson, then Vice-President, and Congressman James Madison, as the Republican leaders, determined to protest the laws through the medium of resolutions in the Virginia and Kentucky legislatures, effectively concealing their authorship at the time. Madison drafted the Virginia resolutions and Jefferson the Kentucky ones, although they are similar in content and ultimately the result of the close collaboration between the two men. In these documents they argue that the states should determine the scope of Federal powers, and that potentially any state could reject any Federal law - the principle of "Nullification," as it was labelled in the Kentucky Resolutions. In Madison's words, "That this Assembly doth explicitly and peremptorily declare, that it views the power of the federal government, as resulting from a compact, to which the states are parties; as limited by the plain sense and intention in that compact....the states who are parties thereof, have the right, and are in duty bound, to interpose for arresting the progress of the evil, and for maintaining within their respective limits, the authorities, rights, and liberties appertaining to them." In short, that each state had the right to reject Federal laws it felt were not within the "plain sense and intention" of the Constitution.

The Virginia Resolutions were introduced into the Virginia House of Delegates by John Taylor of Caroline on Dec. 13, 1798. A number of important Virginia political figures, including John Mercer, William Branch Giles, Henry Lee, George Nicholas and others, took part in the spirited debates over the next two weeks. The Resolutions (printed on p.33) were finally passed by the House on the 21st of December and the State Senate on the 24th.



The immediate effect of the Virginia and Kentucky Resolutions was not great. The Federalist states greeted them coolly, although they provoked considerable debate, and the Jeffersonian revolution of 1800 swept away the laws they targeted; but they remained an active political document which gained force over time. They were widely invoked from the time of the South Carolina Nullification Crisis of 1832 to the Southern secessions of 1860 and 1861. They are still cited as primary doctrines in States Rights theory and American libertarianism. Written by two of the United States' greatest political minds, they also contained the seeds of the destruction of the Union.

The first official printing of the Virginia Resolutions establishes this volume as an incredibly important American State Paper, of the highest rarity.

Evans 36629; Tower 937; Swem 7904
(#29816)

\$ 75,000

31 WEBSTER, Noah (1758-1853).

An American Dictionary of the English Language.

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

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

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

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

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

\$ 22,500

AN
AMERICAN DICTIONARY
OF THE

ENGLISH LANGUAGE:

INTENDED TO EXHIBIT,

- I. THE PRINCIPAL AFFINITIES AND ANALOGIES OF ENGLISH WORDS, AS FAR AS THEY HAVE BEEN ASCERTAINED.
- II. THE DERIVATION AND ANALOGY OF WORDS, AND THE AFFINITIES AND ANALOGIES OF ENGLISH WORDS, AS FAR AS THEY HAVE BEEN ASCERTAINED.
- III. ANALOGIES AND AFFINITIES OF WORDS, WITH OTHER LANGUAGES, AS FAR AS THEY HAVE BEEN ASCERTAINED.

TO WHICH ARE PREFIXED,

AN INTRODUCTORY DISSERTATION

ON THE

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

AND A CONCISE GRAMMAR

OF THE

ENGLISH LANGUAGE.

BY NOAH WEBSTER, LL. D.

IN TWO VOLUMES.

VOL. I.

The title is to be printed among the conditions of purchase, upon all the copies of this work, and in the preface of the dictionary—Boston.

NEW YORK:
PUBLISHED BY S. CONVERSE.
PRINTED BY DEWEY, BROWN & BAKER.
1828.



NOAH WEBSTER, LL.D.



32 WEST POINT.

[Album of photographs of faculty and graduating cadets of the United States Military Academy at West Point class of 1870].

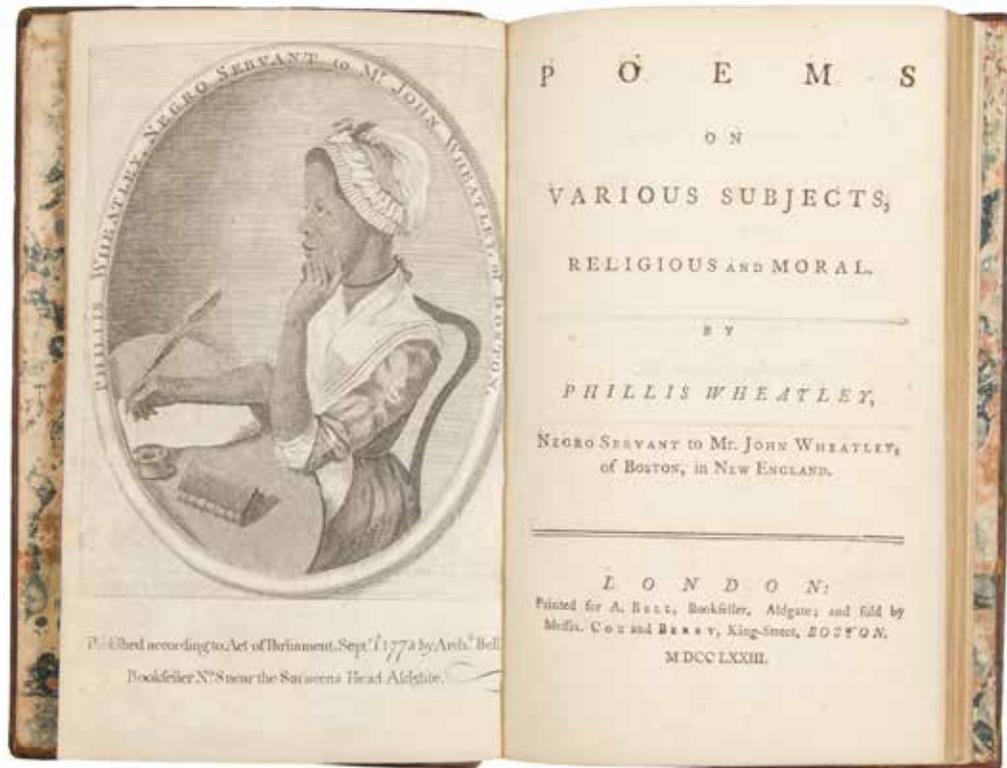
West Point, NY: 1870. Large thick quarto (12 1/2 x 10 1/2 inches). 103 mounted albumen photographs of the academic board and graduating cadets, including one group photograph. Contemporary brown morocco, upper cover with a raised panelled border decorated and lettered in gilt, spine with raised bands, brass hinges and clasps, gilt edges.

An 1870 U.S. Military Academy at West Point yearbook, illustrated with 103 mounted photographs, including notable officers who served in the Indian Wars of the West.

Entering West Point in 1866, many of the cadets pictured here served in the Civil War before entering the Academy. The first 38 images depict members of the academic board of West Point, including the commandant Thomas Gamble Pitcher. The remaining images (save for an image of a trophy and one group photograph) depict the graduating cadets of the class of 1870. Included are portraits of a number of notable officers, including Edward S. Holden (noted astronomer and future president of the University of California), Robert G. Carter (Medal of Honor recipient for distinguished gallantry in action against Comanche Indians on the Texas frontier), Alexander Oswald Brodie (future Rough Rider and Governor of Arizona Territory), Edward John McClernand (Medal of Honor recipient for valor in action near Bear Paw Mountain, Montana), John Brown Kerr (Medal of Honor recipient for distinguished bravery against Sioux Indians in South Dakota), Winfield Scott Edgerly (served in the Seventh Cavalry and survived Little Big Horn) and more.

(#29968)

\$ 2,500



33 WHEATLEY, Phillis (1753-1784).

Poems on various subjects, religious and moral.

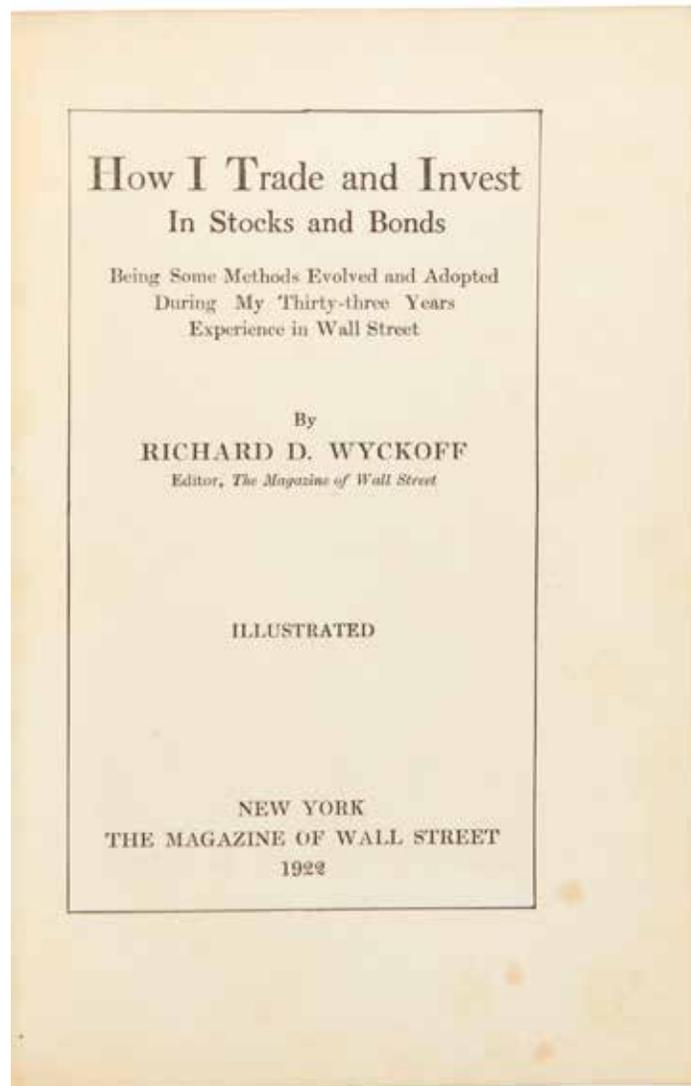
London: Printed for A. Bell ... and sold by Messrs. Cox and Berry, King Street, Boston, 1773. 8vo (6 3/4 x 4 1/4 inches). 124,[4]pp. Engraved portrait frontispiece. Expert restoration to the portrait. Contemporary speckled calf, covers with a gilt floral roll tool border, expertly rebounded to style, period marbled endpapers.

Rare first edition of the first published volume of poetry by an African-American.

Phillis Wheatley was brought from Senegal to America at the age of about seven, and was purchased as a slave by Susanna Wheatley and her husband, John, in Boston. Showing signs of precocity, she was tutored by Mrs. Wheatley and her daughter, and was greatly influenced by the Latin classics and Pope. She began to write occasional verse and became a kind of poet laureate in the domestic circles of Boston. She published first in the Newport Mercury, but became widely known for her elegy on the death of George Whitefield. On a trip to England in 1773 she was taken up by the circle of the Countess of Huntingdon, and arrangements were made to publish *Poems on Various Subjects*. It was to be the only collection of her verse to appear in her lifetime.

Brawley 31; Sabin 10316; Wegelin 432; Blockson, 101; Books by or about People of African Descent, #68 (#32318)

\$ 27,500



34 WYCKOFF, Richard D.

How I Trade and Invest in Stocks and Bonds.

New York: The Magazine of Wall Street, 1922. 8vo (7 3/8 x 5 inches). Portrait frontispiece, 13 plates. Publisher's flexible dark blue morocco, upper cover titled in gilt, rebacked with the original spine laid down. In a cloth chemise and morocco backed slipcase.

First edition of a classic work on securities analysis and investing.

The author, the editor of The Magazine of Wall Street, spent thirty-three years on Wall Street trading stock and bonds.

(#32085)

\$ 1,200

TRAVEL AND VOYAGES

35 BENOIT, Pierre Jacques (1782-1854).

Voyage à Surinam; description des possessions Néerlandaises dans la Guyane.

Brussels: Société des Beaux-Arts, 1839. Folio. Lithographed title, and 99 illustrations on 49 tinted lithographed plates, printed on India paper, by Paul Lauters and Jean-Baptiste Madou after Benoît. Contemporary half dark green morocco and purple patterned cloth covered boards, spine with raised bands in six compartments, lettered in gilt in the second and third, marbled endpapers, gilt edges.

Scarce lithographed views of the Dutch colony of Surinam, at the height of the slave trade.

Benoit, an Antwerp artist and jeweler, travelled to the Dutch colony of Surinam in 1830, exploring both the city of Paramaribo, as well as the tropical interior of the colony.

Evidently falling in favor of the plantation owners who opposed abolition, Benoit's views depict the colonists as humane and respectful toward their slaves and additionally portray freed slaves and indigenous people in daily and cultural activities, despite the region's notorious reputation.

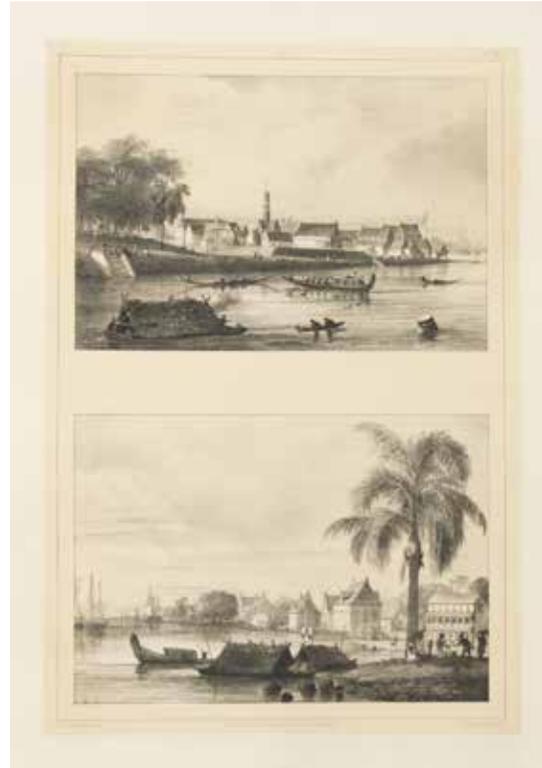
Beyond the work's interest for its depictions of slave and native culture, the work includes several images relating to the Jewish population of the colony. Although there are many "written references to the Jewish vendors in the West Indies dating from at least the early 18th century, Jews ... were rarely visualized -- that is, they were not part of the standard repertoire of eighteenth century and early nineteenth century marketing and huckstering images set in the British West Indies. Certainly there is no image of urban Kingston quite like Pierre Benoit's lithograph ... of a Jewish shop that opens onto the main street in Paramaribo, Suriname [plate XVI]" (Kriz). The work also includes an image of "La Savane de Juifs" (Plate XXI).

At the time of publication, the work was issued in ten parts, on plain paper or for a slightly higher price on "papier de chine" (like the present). Not in Abbey.

Sabin 4737; Cundall 1717; Kriz, "Belisario's Kingston Cries and the Refinement of Jewish Identity in the Late 1830s" in Art and Emancipation in Jamaica (New Haven, 2007), p. 169.

(#33304)

\$ 3,000





36 BRADFORD, William (1823-1892).

The Arctic Regions. Illustrated with photographs taken on an expedition to Greenland by William Bradford. With descriptive narrative by the artist.

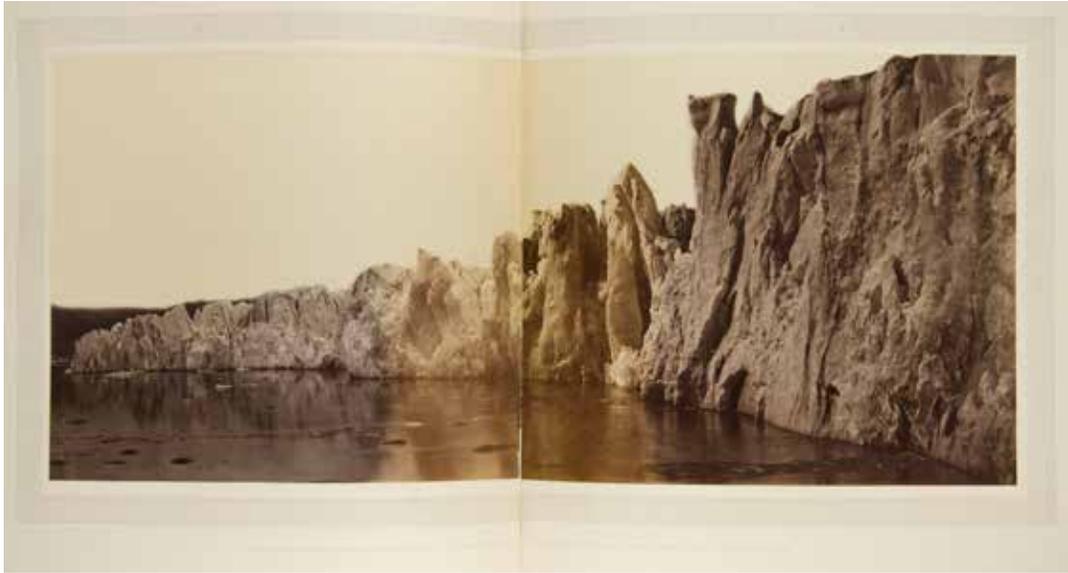
London: Chiswick Press for Sampson, Low, Marston, Low and Searle, 1873. Large folio (23 7/8 x 19 inches). Mounted on linen guards throughout, half-title, title in red and black, dedication leaf. 141 mounted albumen prints from wet collodion negatives, by John Dunmore & George Critcherson (one as a vignette on the title, one double-page, 24 full-page and 115 of various sizes on the text). Original brown publisher's morocco by Leighton, Son & Hodge, after a design by Bradford, the covers elaborately blocked in gilt and black with a large centrally-placed vignette, titled "The Arctic Regions" within elaborate neo-gothic floral borders and panels, expertly rebacked to style, the spine in six sections with raised bands, marbled endpapers, gilt edges, edges and joints expertly repaired. Housed in an oatmeal cloth box, morocco lettering piece.

The greatest of all the illustrated books on the Arctic and a major photographically-illustrated book.

American marine painter William Bradford, inspired by Elisha Kane and Lord Dufferin's accounts of the Arctic, spent five seasons between 1861 and 1867 sketching along the coast of Labrador. In 1869, with the patronage of Le Grand Lockwood, he sailed as far north as Baffin Island and Melville Bay on a purpose-built arctic steamer *The Panther*, commanded by Captain John Bartlett and manned by a hand-picked Newfoundland crew.



The expedition took place during the summer of 1869 “solely for the purposes of art”, although Bradford and his companions did find time for hunting (see photograph facing p.64). Bradford sketched and drew, and, according to recent scholarship, possibly took some of the photographs. Technical advice on the running of the expedition was provided by Dr. Isaac Hayes, an old Arctic-hand, who had first gone North with Elisha Kane’s expedition of 1853-1855. Accompanying Bradford were photographers John Dunmore and George Critcherson, from the well-regarded James Wallace Black Studio in Boston.



“The three-month summer trip to the far North was a complete success. Not only did the expedition yield Bradford enough sketches and photographs to furnish him with motifs for years, but the published account of the journey became one of the nineteenth century’s most spectacular photographically illustrated travel books ... The book was subsidized by Queen Victoria herself, along with several other members of the British Royal family, and there is no doubt that the volume is one of the most sumptuous of the century” (Parr and Badger).

Looking at the photographs it is easy to imagine the hardships that this pair must have endured. Using relatively primitive large-format plate cameras in highly hostile conditions, Dunmore and Critcherson managed to capture the majestic beauty of the region. As Bradford wrote in his preface “They were indefatigable in their efforts to overcome the obstacles which were constantly presented, and which appeared really to have no end.” Their photographs “may be counted not only amongst the earliest, but also the best polar photographs ... they conveyed both the harsh grandeur of the landscape through which they travelled, and the rigours of polar travel. They also contributed to, indeed largely invented, that staple of Arctic expedition photography, the tiny ship struggling through towering sheets of ice -- the classic, but nevertheless compelling cliché of man against the elements” (Parr and Badger).

Although no limitation is given, fewer than 300 copies of the work are thought to have been published. Contemporary advertisements reveal that even with the patronage received the publisher’s price was an extraordinary 25 guineas. Of the extant examples, the large work is often found in very poor condition, with significant edge fading, as well as offsetting from facing images. The present set, from the library of noted collector Richard Manney, is in lovely condition, with strong contrasts and colors to the images.

Parr & Badger, I, p. 31; Amherst/Shepard, American Painters of the Arctic (1975) pp. [9-10], no.34; Gernsheim Incunabula of British Photography (1984) 570; Grolier Truthful Lens 24; Van Haften Original Sun Pictures NYPL Bulletin 80 (1977) 258. See also Horch Photographs and Paintings of William Bradford, The American Art Journal 5 (1973) 195-216.

(#31760)

\$ 175,000



37 BURNEY, James (1750-1821).

A Chronological History of the Discoveries in the South Sea or Pacific Ocean.

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

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

This important work was encouraged by Sir Joseph Banks, and Burney, who sailed as a lieutenant on Cook's second and third voyages, was given unfettered access to Banks' extraordinary collection of books and manuscripts. Many of the accounts published by Burney remain unavailable elsewhere. The present work therefore is one of the chief published authorities on Pacific exploration. Burney covers the 250 years of exploration before Cook, beginning with Magellan and ending with Bougainville. Detailed accounts of the Spanish, French, English, and Dutch voyages are included, and the whole is well-illustrated with maps and views. The fourth volume containing Burney's history of pirates, was particularly popular, and would be republished in 1816 as a separate work titled *History of the Buccaneers of America* (London: 1816).

The volumes are arranged chronologically as follows: Volume 1, from the Earliest Discovery of the Pacific by Europeans to the voyage of Sir Francis Drake in 1579; Volume 2, from 1579 to 1620 (Sarmiento de Gamboa, Thomas Cavendish, Merick, Quiros, Spilbergen, Schouten, Le Maire, Nodal, etc.); Volume 3, from 1620 to 1688 (the Nassau Fleet, Kwast, Tasman, Brouwer, Narborough, Peche, La Roche, etc.); Volume 4, from 1688 to 1723 (Buccaneers: Spaniards in Hayti, Careri, Halley, Dampier, Woodes, Rogers, Frezier, etc.); Volume 5, from 1723 to 1764 (New Philippine Islands, Bouvet, Anson, Bougainville, etc.).

Ferguson 372; Hill (2004) 221; Hocken pp.30-34; Howes B1002, "c."; Sabin 9387.
(#28597)

\$ 18,500

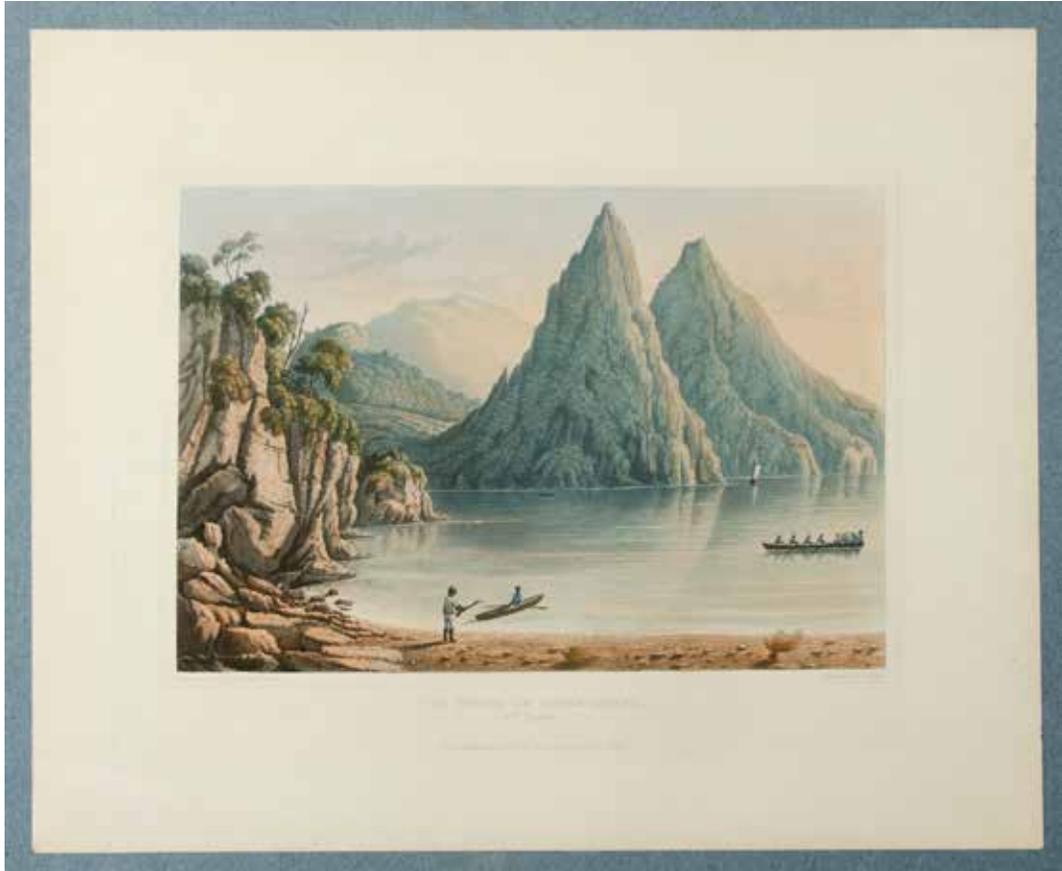
38 CADDY, Lieutenant John Herbert (1801-1883).

[Scenery of the Windward and Leeward Islands].

London: Ackermann & Co., 1837. Oblong folio (16 x 22 inches). 12 hand coloured aquatints after Caddy engraved by Fielding, Harris, Hunt and Westall [complete without text, as issued]. Each print measuring approximately 12 3/4 x 15 1/2 inches. Each tipped onto sheets of blue paper within an album. The album bound to style in half period dark blue morocco and buff paper colored boards. Housed in a dark blue morocco box.

Very rare complete set of among the most desirable 19th century colour aquatint views of West Indian landscape.

"John Herbert Caddy was born into a family of military engineers. His grandfather had been sent to Newfoundland in the 18th century to build a fort. In about 1796 his father left Kent, England, for a posting in Lower Canada and in 1808 was transferred to the garrison at Fort Malden, Amherstburg, Upper Canada. John Herbert began his schooling at Amherstburg and in 1815 he was sent to England for military training at the Royal Military Academy, Woolwich (now part of London). In March 1816 he was enlisted at the academy as a gentleman cadet in the Royal Artillery and received training as an engineer and cannoner. Like George Heriot, James Pattison Cockburn, Philip John Bainbrigge, and other English military artists who painted Canadian scenes, Caddy was trained at Woolwich in topographical sketching and painting. Much of his free time was spent at the home of a family friend, Colonel Richard Hamilton, at Woolwich Common. Caddy was commissioned 2nd lieutenant on 29 July 1825 and promoted 1st lieutenant in 1827. In 1828 he married Colonel Hamilton's daughter Georgiana, shortly before he left for duty in Tobago. He returned to England in 1831, but after two years left his family for his second West Indian posting, at St Lucia. In May 1834 he was transferred to St Vincent where he was joined later by his wife and family. Diary fragments describe the social rounds, the hunting, and the sketching which were possible with light military duties. Before he left for St Vincent Caddy had prepared for publication a series of four folios of scenes, largely of the West Indies. The pictures of the first folio were engraved in London and were published in 1837 by Ackermann; the other three folios never appeared" (*Dictionary of Canadian Biography*).



The views comprise:

- 1) Brimstone Hill / St. Kitts. [Engraved by J. Harris]
- 2) Fort Charlotte, St. Vincent's / from Kingston. [Engraved by N. Fielding]
- 3) The Old Crater of the Soufriere / St. Vincent. [Engraved by W. Westall]
- 4) The Pitons or Sugar-loaves / St. Lucia. [Engraved by C. Hunt]
- 5) Sandy Point, St. Kitts. [Engraved by C. Hunt]
- 6) Pigeon Island, & Village of Gros Islet / St. Lucia. [Engraved by J. Harris]
- 7) The Town of Castries / St. Lucia. [Engraved by N. Fielding]
- 8) Kingstown / St. Vincent's / from Cane-Garden Point. [Engraved by J. Harris]
- 9) View from Morne Fortune / St. Lucia ... [Engraved by J. Harris]
- 10) Roseau, Dominica. [Engraved by J. Harris]
- 11) The Rabacca or Dry River / Soufriere Mountain in the distance / St. Vincent. [Engraved by W. Westall]
- 12) Basaltic Rocks / in Washilabou or Cumberland Valley, St. Vincent. [Engraved by W. Westall]

This suite of plates was issued without text or title (the title above as supplied by Abbey from the lettering on the cover of the binding on his set). The work was published, as a contemporary advertisement reveals, as a suite of "highly coloured views" for £3.10.

Abbey, Travel II, 692; Sabin 9824; The Exotic and the Beautiful I:04.

(#31669)

\$ 52,500

LES
VOYAGES
DE LA
NOUVELLE FRANCE
OCCIDENTALE, DITE
CANADA:

FAITS PAR LE S^r DE CHAMPLAIN
Xainctongeois, Capitaine pour le Roy en la Marine du
Ponant, & toutes les Descouertes qu'il a faites en
ce Pais depuis l'an 1603. iusques en l'an 1629.

*Où se voit comme ce Pays a esté premierement descouvert par les François,
souz l'authorité de nos Roys tres-Chrestiens, iniques au regne
de sa Majesté à present regnante LOUIS XIII.
Roy de France & de Navarre.*

Avec vn Traicté des qualitez & conditions requises à vn bon & parfait Nani-
gateur pour cognoistre la diuersité des Estimes qui se font en la Nauigation:
Les marques & enseignemens que la prouidence de Dieu a mises dans les
Mers pour redresser les Mariniers en leur routte, sans lesquelles ils tombe-
roient en de grands dangers: Et la maniere de bien dresser cartes marines, avec
leurs Ports, Rades, Isles, Sondes, & autres choses necessaires à la Nauigation.

*Ensemble vne Carte generale de la description dudit Pays faite en son Meridien, selon
la declinaison de la Guide-Aymant; & vn Catechisme ou Instruction traduite
du François au langage des Peuples Sauvages de quelque contrée: Avec
ce qui s'est passé en ladite Nouvelle France en l'année 1631.*

A MONSIEUR LE CARDINAL DVC DE RICHELIEV.



A PARIS,
Chez CLAYDE COLLET, au mont saint Hilaire, près le Puits Certain.
M. DC. XL.
AVEC PRIVILEGE DV ROY.

39 CHAMPLAIN, Samuel de (1567-1635).

Les Voyages de la Nouvelle France Occidentale, dicte Canada, Faits par le Sr. de Champlain.

Paris: chez Claude Collet au mont saint Hilaire, près le Puits Certain, 1640. 4to. 16pp. introduction, 308,310,[blank leaf],[8],54pp. With the large folding map, and additionally the Duval map, bound into this copy. A very fine copy in original condition. Contemporary vellum. Housed in a dark blue morocco box.

The final and rarest edition of Champlain, with both major Champlain maps.

This is the final, and perhaps the rarest, edition of Champlain's works, with the most important texts relating to the discovery and early exploration of New France. The text of the work is the same as that of the 1632 collected edition, except for the new titlepage, completely reset, and with a differing date and imprint for the printer. This copy is also notable for containing not only the 1632 Champlain map, which should normally accompany it, but also having a version of the 1616 Champlain map, the great explorer's other major cartographic achievement.

Textually, this is the most important edition of Champlain. According to Church, "Of all the editions of Champlain, this is the only complete one..." The first part contains abridged accounts of the first six voyages of Champlain, through 1613 (those covered in the volume published that year), and a full account of the seventh voyage of 1615-17, with a brief note about the eighth. The second part contains a full account of the ninth voyage and a history of Canada for the period, 1620-31. The latter material appears herein for the first time, and the treatise on navigation makes its first appearance here. Champlain's work stands alone as a full, accurate, detailed account of New France in the first three decades of the 17th century, and as a historical and ethnological source is unrivalled. This excellence extends to the illustrations. The six engravings which appear in this edition, identical to those which illustrated the 1619 Champlain, are some of the most accurate illustrations of Indians to appear before the 19th century.

The map accompanying the volume can be considered the summation of all of Champlain's explorations from a cartographic point of view. It can be considered to be the first to show the entire Great Lakes network, and extends further, both west and south, than his earlier efforts. It is by far the most important and comprehensive map of Canada up to that point, and the basis for many later maps.

This copy also contains the so-called "Duval" map, *Le Canada Facit par le Sr. Champlain...* This is actually printed from the same plate as Champlain's 1616 map and essentially is that map with later additions and alterations. This map was created by map-maker Pierre Duval, who evidently came into the possession of the copper printing plate for Champlain's 1616 map, his last before the map that normally accompanies the 1632 and 1640 editions of *Les Voyages*. Duval then made numerous alterations to the plate, adding much more nomenclature and a new title cartouche. Subsequently, more alterations were made to the plate, so that Burden notes six states in all. This is the fifth state, issued about 1670, with the addition of an otherwise unknown Arctic route of 1665, and Boston identified.

A superb copy of one of the great Champlain rarities, with both the 1632 map and the Duval version of the 1616 Champlain map.

Burden 237, 309; Church 446; European Americana 640/644; HARRISSE, Nouvelle France 72; JCB (3)II:280; Sabin 11840.

(#31353)

\$ 385,000



40 CHORIS, Louis (1795-1828).

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

Paris: Paul Renouard, 1826. Folio (16 5/8 x 11 1/4 inches). Half-title. [6], 32pp. 24 hand-coloured lithographic plates by F. Noel or F. Bové after Choris. Expertly bound to style in half red straight grain morocco over period red paper covered boards, spine gilt.

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

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

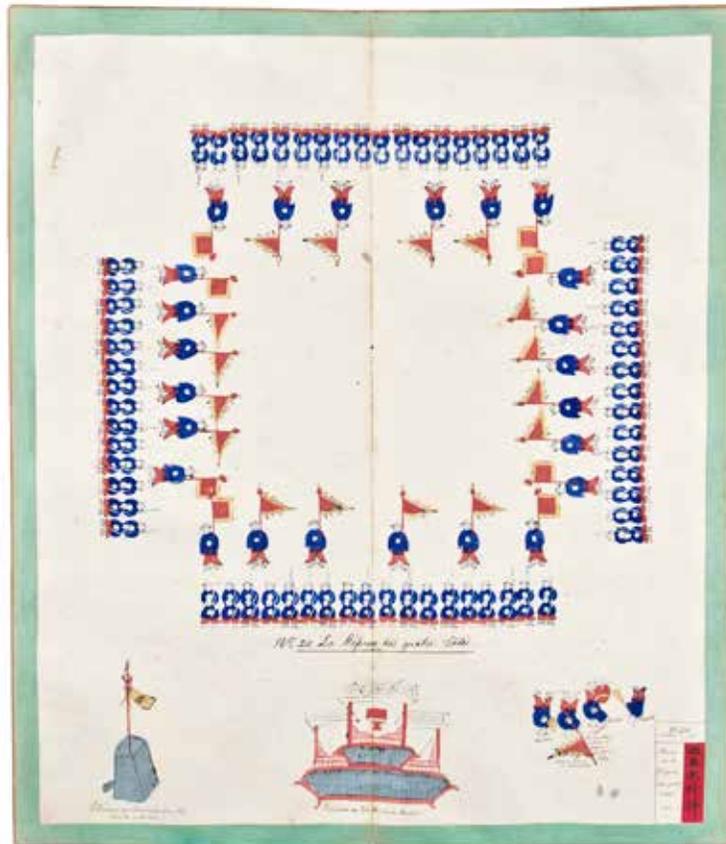
“In July 1815 Choris, at the age of 20, joined Otto von Kotzebue’s expedition on the Rurik as the official artist. This was the first Russian circumnavigation devoted exclusively to scientific purposes and several well-known scientists contributed greatly to its success. Choris made a great many drawings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

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

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

(#28838)

\$ 32,500



41 FRANDON, Ernest Louis François Paul (1842-1904, owner and translator).

Two manuscript and printed Chinese military albums, with integral notes, and translations of the text, and French titling: “Clef des Manoeuvres Anciennes des Chinois”, and “Dessin des Manoeuvres a l’Europeenne”, prepared by Frandon for the French Ministère des Affaires Etrangères.

[China: no date, but with the notes dated “Foutcheou” December 1882]. 2 volumes, tall thin folio (22 1/2 x 9 3/4 inches). First volume: 18 double-page coloured images with woodcut, hand-coloured, colour-printed, letterpress and manuscript elements, depicting military battle formation plans (exercises 1-9 and 9 general formations), mounted to form a concertina fold-out, the mounts with blue/green silked edges; Second volume: double page manuscript introduction by Frandon bound in at the end, 24 double-page coloured images with woodcut, hand-coloured, colour-printed, letterpress and manuscript elements depicting military formation plans (exercises 1-24), mounted to form a concertina fold-out, the mounts with blue/green silked edges. Uniform binding of typical form: bevelled wooden boards, the upper cover of each work with the titles in Chinese characters cut out of black velvet mounted on gilt and red paper backing, with a manuscript title in French in black ink on red paper framed with card, each volume within a modern red cloth chemise, all contained within a single red morocco-backed cloth, spine gilt. *Provenance:* Ernest Louis François Paul Frandon (1842-1904, signatures, text, etc.).

A unique pair of manuscript Chinese military albums: a relic of the Sino-French War of 1883-1885.

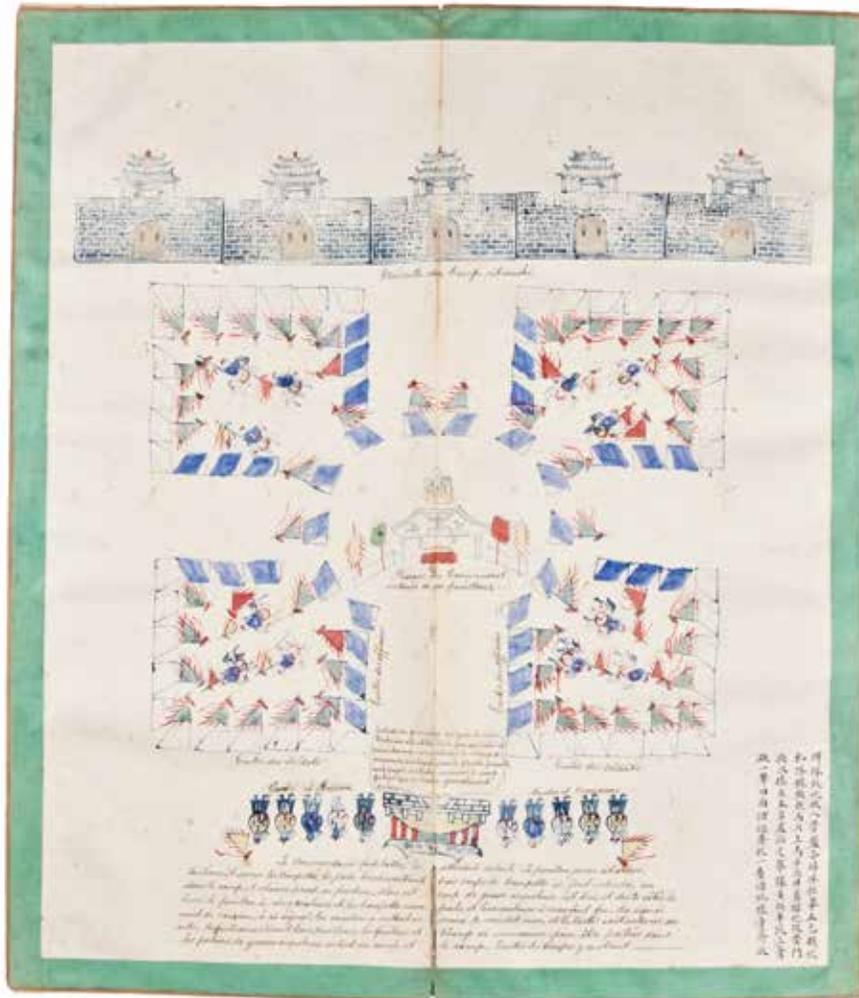
Ernest Frandon enjoyed a long and distinguished diplomatic career most of which was spent in a part of the world of great interest to France. Frandon describes this career in some detail in the manuscript 'Etat de Services' which he submitted when he was being considered for a Legion d'Honneur award in 1891. After working briefly in Spain, Frandon moved to Yokohama in November 1880. In November 1882 he received his first posting to China in Shanghai. His work on the present albums date to the period from April 1883 when he was appointed 'gerant' or manager at the French Vice Consulat at Foutcheou (Fuzhow) in Fujian province. From July 1884 until the beginning of March 1885 he served in Calcutta, before being appointed Vice Consul in Kobe, Japan. He remained there for less than a year before returning to Fuzhow as French Vice Consul at the end of June 1885 where he appears to have remained for the rest of his active career (he retired in 1900).

The early period of Frandon's first tour in Fuzhow seems to have been particularly eventful: he was able to provide important information about the harbour at Fuzhow, the Chinese fleet and the new naval yard (built under the supervision of Frenchmen). This all proved to be very useful to Admiral Amedee Courbet during the battle of Fuzhow when the vessels of the French Far East Squadron virtually destroyed the Fujian Fleet, one of China's four regional fleets. Specifically, in his 'Etat de Services' he notes that he sent a report on the defences of Fuzhow and that he found for Courbet the pilots necessary for the fleet to gain entry to the harbour.

It appears that the gathering of military and naval intelligence was a significant part of Frandon's duties, and the present albums fall squarely into that category. In fact, according to his 'Etat de Services', Frandon clearly made maximum use of his command of languages during his diplomatic career and submitted a great many well-received reports on numerous aspects of his host nations' life and character. These appear to have varied widely in form, from straight-forward written reports, to the present albums which appear to be specifically referred to by Frandon, as reports on "les excercises militaries Chinois" and "les Forces militaries du Celeste Empire et l'effectif Europeen necessaire pour les vaincre." Frandon is also responsible for specially-commissioned albums of photographs of Chinese manufactured goods (these were exhibited recently to wide acclaim), to actual samples of 'native' goods and manufactures, to 'native' plants, all of which he collected and sent them back to France.

Taking a pair of traditional military text-books as his starting point, Frandon here explains (in red ink) and interprets (in black ink) the text and diagrams. As he states in his two-page manuscript introduction in the second of the albums, his intention was to point out traits and weaknesses which could prove useful if a 'European' (i.e. French) army were ever to face the soldiers of the 'Celeste Empire'. The first album offers a key to the so-called 'ancient maneuvers', while the second concentrates on 'European maneuvers' introduced once the Chinese army was armed with European rifles.

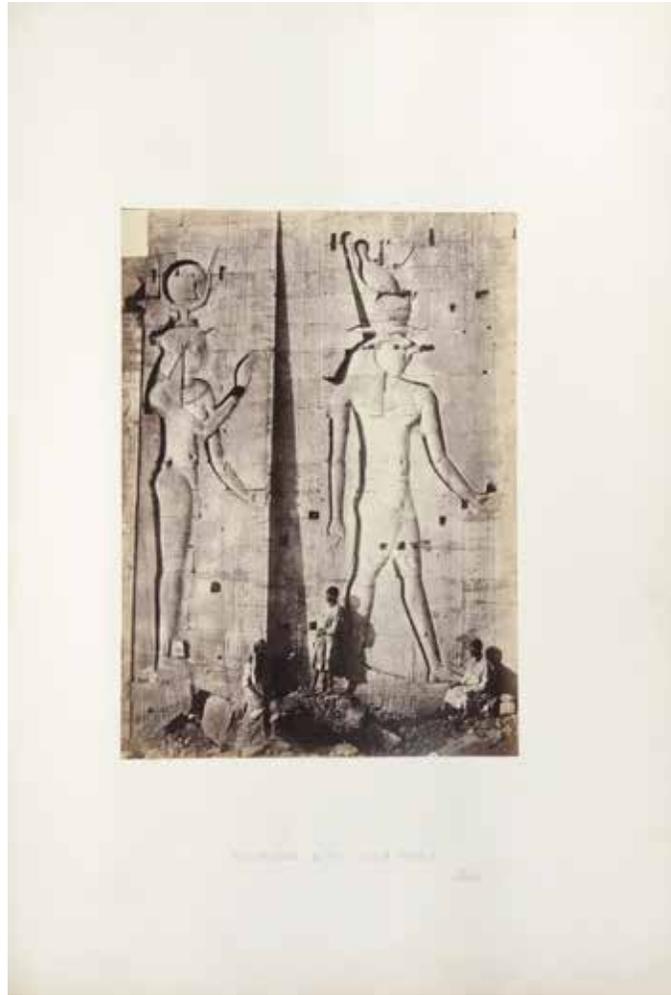
Each double page plate seems to have been carefully composed using a selection of smaller woodblocks (of individual figures, of small groups of figures, flags, small sections of buildings, tents, etc) which are combined in a way that illustrates each maneuver. Each of the plates in the first album includes extensive explanatory text printed in Chinese characters to one side (which is translated into French in Frandon's neat and legible hand), whilst the plates in the second album are identified only by titles. The use of these small individual woodblocks or stamps to form the plates would have given great freedom to whomever composed each plate, whilst also allowing for the outline of each plate to be completed relatively quickly. Colour



was then added using a stencil process and the whole then finished off by hand: adding occasional details, or touches of additional colour. Intriguingly, the entry for Frandon in *Figures Contemporaines tirées de L'Album Mariani* (Paris: 1901, vol.VI pp.155-156) includes a foot note on page 156 which mentions that Frandon authored a two-volume work in 1883 titled *Les Exercices militaires des Chinois*, but we have not been able to find any other record of this ever having been published, and it may be that this refers to the present albums and Frandon's (unpublished) notes that they contain.

(#25082)

\$ 37,500



42 FRITH, Francis (1822-1898).

Sinai and Palestine ... [With:] Lower Egypt, Thebes, and the Pyramids ... [And with:] Upper Egypt and Ethiopia.

London: William MacKenzie, [1863]. 3 volumes, small folio (16 7/8 x 12 inches). 111 mounted gold-toned albumen photographs (additional title with mounted vignette and 36 photographs, in each volume). Scattered minor foxing at sheet edges. Expertly bound to style in half black morocco and publisher's period cloth covered boards, spines with raised bands in six compartments, ruled in gilt on either side of each band, lettered in gilt, marbled endpapers, gilt edges.

The best edition of Frith's photographs of Upper and Lower Egypt and the Holy Land.

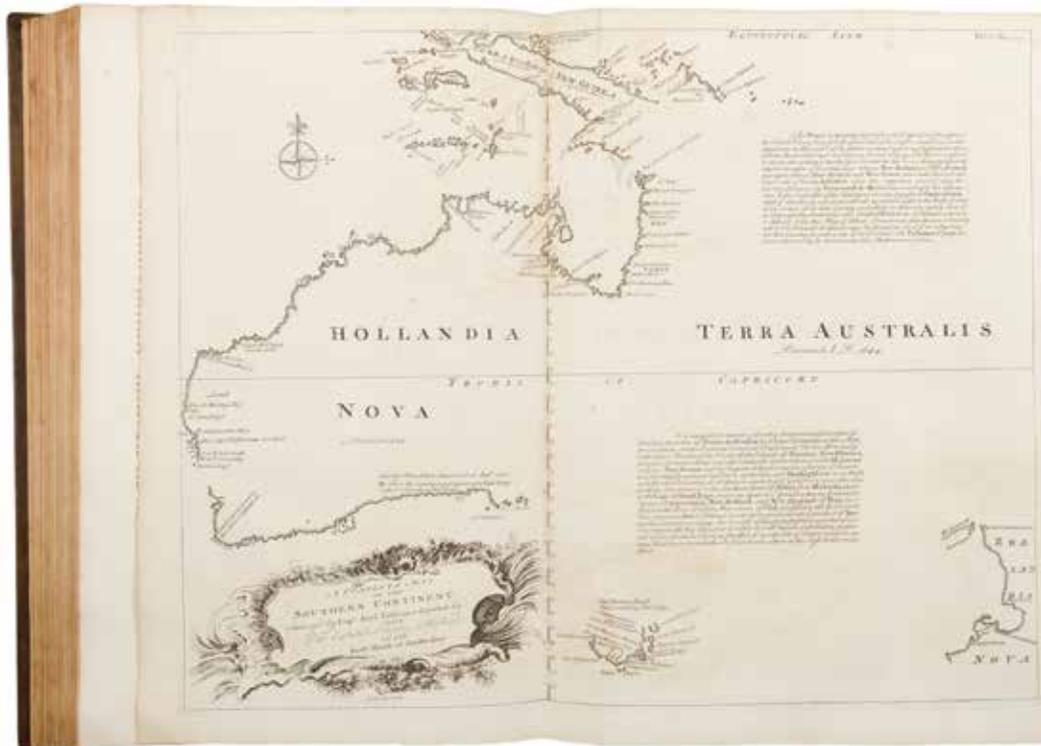
By the mid 1850s, Frith had sold his grocery and printing businesses to devote himself full time to photography. Between 1856 and 1860, he made three expeditions to Egypt, Sinai, Ethiopia, and Jerusalem, photographically documenting Middle Eastern architecture and culture. "On the first, he sailed up 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).

Upon his return to London, Frith first published his photographs under the title *Egypt and Palestine Photographed and Described*, in two volumes with 76 photographs. Various other works followed, including his elephant folio *Egypt, Sinai and Jerusalem* in 1860 with 20 albumen images, as well as a deluxe edition of the Queen’s Bible illustrated with 57 photographs of the Holy Land in 1862. The present set was published by Mackenzie in 1863 comprised of four volumes: *Sinai and Palestine; Lower Egypt, Thebes and the Pyramids; Upper Egypt and Ethiopia*; and a supplementary volume titled *Egypt, Sinai and Palestine*. Each volume contained an illustrated title and 36 mounted photographs, for a total of 148 images. The final volume, evidently issued subsequent to the previous three, was a supplementary volume and is not present here, as is often the case.

Comparing these volumes to Frith’s 1858-59 *Egypt and Palestine Photographed and Described*, Gernsheim refers to the present set as the “second, enlarged edition.” While there are certainly similarities between the two works, including images printed from the same negatives and with some identical textual descriptions, in many ways the present set is an entirely different work. Whereas the earlier work was issued in parts with a random ordering of the images, the present set is organized based on Frith’s expeditions, yielding a better visual narrative of his experience. Furthermore, many of the images appear here for the first time, having not been included in any form in the original edition, and many images are variants of views from entirely different negatives than those appearing in the earlier work. Of this latter category, some are slight variants from the same location and angle (e.g. The Sphinx and Great Pyramid, Gezah; Temple of Koum Ombo; etc.), but others are entirely different compositions of the same location (e.g. Entrance to the Great Temple, Luxor). Finally, a number of images from the previous edition are not used here at all (e.g. Protestant Episcopal Church, Jerusalem; Sculptures from the Outer Wall, Dendear; etc.).

Perhaps most significantly, however, are the size of the images (being slightly larger in the present work) and the quality of images. Gernsheim writes: “The prints in this edition are of a much stronger quality than those in the first edition having been gold-toned.” The process of toning the albumen prints with gold chloride and other solvents both intensified the blacks and helped prevent fading and yellowing, yielding an overall better quality of images.



43 HARRIS, John (1667?-1719, compiler).

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

London: printed for T. Woodward, A. Ward, S. Birt [inter alia], 1744-1748. 2 volumes, folio. [12],xvi,[4],984; [10],1056,[22, Index and List of Plates]pp. Titles printed in red and black, 61 engraved maps, plans and plates (15 folding). 20th-century polished calf, gilt, leather labels.

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

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

Two of the maps are particularly interesting. The first "A Complete Map of the Southern Continent" (facing p.325 in vol.I) is the first English map of Australia. The second, titled "A New Map of Georgia, with Part of Carolina, Florida and Louisiana.." (facing p.323 in vol. II) covers from Charles Town to the Mississippi River and extends into Florida to Cape



Canaveral. It was included as an accompaniment to a new chapter “The History of the Rise, Progress, and Present State of the Colony of Georgia” included for the first time in this edition. Besides being a spectacular image, much useful information is also included, particularly the coastal settlements, Indian villages and French and English forts. A distinction is made between tribes that are friendly and hostile to the English. The trading paths and main roads are marked, many shown here for the first time. The modern relevance and historical importance of this map was demonstrated when it was used in a 1981 Supreme Court case over the location of the boundary between Georgia and South Carolina at the mouth of the Savannah River.

Arnot 23; Clancy 6.25; Cox 1,p.10; cf. Cummings 267 (the Georgia map); Davidson pp.37-38; Hill (2004) 775; Perry p.60 & pl.29; Sabin 30483; Schilder map 87; Lada-Mocarski 3; European Americana 744/116.

(#28611)

\$ 14,500



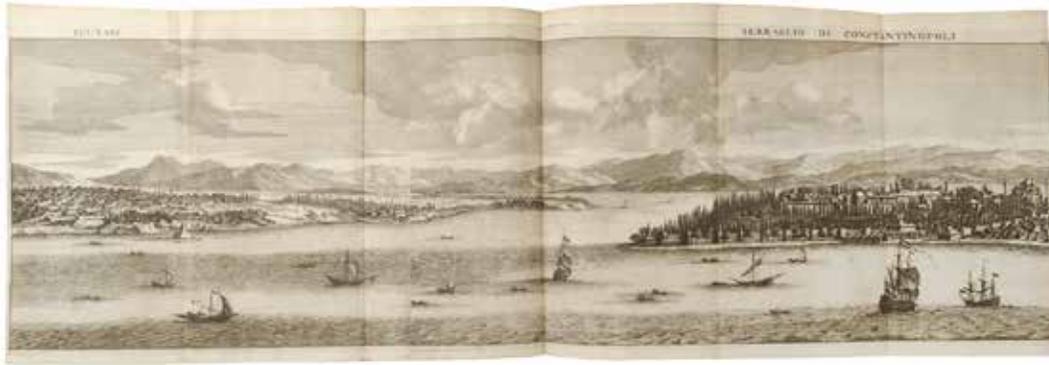
44 LE BRUYN, Cornelius (1652-1727/28) [or Le Brun].

Voyage au Levant, c'est à dire dans les principaux endroits de l'Asie Mineure dans les Isles de Chio, de Rhodes, de Chypres &c. De même que dans les plus considerables villes d'Egypte, de Syrie, et de la Terre Sainte ... Traduit du Flamand.

Delft: chez Henri de Kroonevelt, 1700. Folio. Engraved portrait of Le Brun by G. Valck after Sir Godfrey Kneller, emblematic additional engraved title, folding engraved map, 97 engraved plates (including folding panoramas), 24 engraved illustrations. Expertly bound to style in period mottled calf, spine with raised bands in six compartments, red morocco lettering piece in the second, the others with a repeat decoration in gilt, marbled endpapers.

First edition in French of this classic of Middle Eastern travel, with spectacular panoramic views.

In his first expedition of 1674, Dutch traveller Cornelius Le Bruyn remained in the Levant for seven years, travelling principally in Asia Minor, Syria, the Holy Land and Egypt. On his return, he published his *Voyages au Levant* in Dutch in 1698, in French in 1700 (as here) and in English in 1702. The text is made up of a mixture first-hand observations and information drawn from other sources, but the impressive images are all by the talented Le Bruyn.



“Bruyn, painter and traveller, left Holland in 1674 to travel through Europe and the Levant. He returned to Italy in 1685 and settled in Venice, returning to Holland in 1693. [He was best known as a landscape artist, and the] ...numerous plates ...[include] folding panoramas of Alexandria, Sattalia, Constantinople, Bethlehem, Jerusalem, Rhodes, and Chios, and double page plates of Constantinople and Scutari. Some of the plates consist of single views of Tyre, Aleppo, Palmyra and other subjects, others contain two or three or four views, costumes, plans [on a single sheet]” (Atabey I, p. 74).

The success of the published account of this expedition engendered a second expedition by Le Bruyn across Russia and Persia and to India and Java between 1701 and 1707.

Cf. Atabey 159, 160 (other editions); cf. Blackmer 225 (1714 edition); Brunet III, 911; Cobham-Jeffery p 8; cf. 2101 (1714 edition); Graesse I,p.552; cf. Lipperheide 546 (1714 edition); cf. Rohricht 1184 (1714 edition); Howgego B177.

(#33305)

\$ 10,000



38

Tchinguis
ou Danseuse Turque

34

Paris, chez la Citoyenne

45 [LE HAY] - Charles de FERRIOL (1652-1722).

Recueil de cent estampes représentant différentes nations du Levant. [With, part two:] Explication des cent estampes qui représentent les costumes des différentes nations du Levant. Avec de nouvelles estampes de ceremonies turques qui ont aussi leurs explications.

Paris: Le Hay and Duchange, 1714; Jacques Collombat, 1715. Folio (19 3/4 x 13 inches). Engraved title, 102 engraved plates (comprising 100 numbered plates and 2 unnumbered, 3 double-page), one leaf of engraved music. Contemporary red morocco, covers ruled in gilt, spine in eight compartments with raised bands, black morocco lettering piece in the second compartment, the others with an overall repeat decoration in gilt, marbled endpapers (expert restoration to the joints). *Provenance:* Jacob Bouverie, 1st Viscount Folkestone (armorial bookplate on verso of the title).

A lovely copy of Le Hay and Ferriol's famous work depicting the costume of the Levant: this copy bound in 18th century red morocco.

The plates are based on paintings in the collection of the Marquis de Ferriol. In 1707, Ferriol commissioned Jean Baptiste van Mour to paint one hundred pictures of different officials and races in their costumes: the chief eunuch; a Turkish man cutting himself to show his love for his mistress; a Jewish woman taking goods to Turkish harems; a Greek bride; a Turkish women at leisure; Albanians, Bulgarians, Greeks, Persians and Arabs. When the paintings were complete, Ferriol helped le Hay to publish the present engravings of the pictures. Le Hay's work was an instant success and the plates quickly became the principal source of turqueries for artists and publishers throughout Europe. In recognition of van Mour's talents, he was granted the unique post of 'Peintre ordinaire du Roi en Levant' in 1725.

Atabey 429; Blackmer 591; Colas 1819-20; Brunet III, 947-8; Cohen-de Ricci 392; Lipperheide 413, 414 (#15885) \$ 29,500



Le Jannissaire-Aga
ou Commandant des Jannissaires.

29

30

Paris chez la Citoyenne Lesclapart, Palais National, ci-devant des Arts, ci-devant de la Nation, ci-devant de la Liberté, ci-devant de la Concorde, ci-devant de la République, ci-devant de la Liberté, ci-devant de la République, ci-devant de la Liberté, ci-devant de la République.

46 POCOCKE, Richard (1704-1765).

A Description of the East, and Some other Countries.

London: Printed for the Author, by W. Bowyer, 1743-1745-1745. Two volumes in three, folio (15 1/2 x 10 inches). 3 engraved title vignettes, engraved headpiece dedication in vol. 1, engraved dedication in vol.II, 178 engraved plates, plans and maps (the 12 botanical plates by G.D. Ehret, the others unsigned). Extra-illustrated with 106 engraved plates (41 folding, the single-page plates inlaid into larger sheets), being plates from Le Bruyn's Voyage au Levant. Nineteenth century calf, covers bordered in gilt and with a central cathedral decoration in blind, expertly rebacked to style. *Provenance*: Luigi Palma di Cesnola (bookplate, manuscript annotations to the section on Cyprus).

A unique set of the first edition of one of the first accurate records of Middle-Eastern antiquities and culture to be published in the modern era: profusely extra-illustrated with plates by Le Bruyn, including large folding panoramas.

After graduating from Oxford, Pococke spent three years travelling in the Middle East, from 1735 to 1738. Upon his return he combined determined scholarly curiosity with artistic ability of the highest order. In his work, he provides descriptions of all aspects of the region, its history and cultures, illustrated by detailed plans and fine plates of costumes, plants and views. As one of the first Englishmen to record his journey up the Nile, his beautifully illustrated account is particularly valuable as an early record of Egyptian antiquities as they stood at the start of the modern era. Pococke visited Thebes and travelled as far south as Philae and the First Cataract at Philae. On his return journey northwards he met, by chance, Danish traveller Frederik Norden (1708-1742). Norden continued southwards, eventually reaching Derr. Both travellers made careful drawings of the Great Sphinx at Giza, but Pococke employed some artistic license and replaced the colossal statue's missing nose. The publication of the present work brought prestige to Pococke and he was subsequently made a founder member of the Egyptian Club.

This example with numerous extra-illustrations, principally from an early edition of Le Bruyn's Voyage au Levant. In his first expedition of 1674, Dutch traveller and painter Cornelius Le Bruyn remained in the Levant for seven years, travelling principally in Asia Minor, Syria, the Holy Land and Egypt. His work is best remembered for the large folding panoramas of Constantinople, Jerusalem, and other places on his expedition, many of which are present in this set of Pococke.

This copy further notable with esteemed provenance to Palma Di Cesnola, the greatest collector of Cypriot antiquities, whose collection now resides in the Metropolitan Museum of Art. Cesnola has annotated the section on Cyprus in red wax pencil, making corrections and adding additional information.

Allibone 1613; Blackmer 1323; Brunet, IV, 750; Ibrahim-Hilmy II, p124; Lowndes, III, 1893.

(#33306)

\$ 15,000





47 PREZIOSI, Amadeo (1816-1882) and Adalbert de BEAUMONT (1809-1869).

Souvenir de Constantinople et d'un Voyage fait en Egypte en 1845, par le Duc alors Prince Roger de Bauffremont. Aquarelles de Preziosi et du Vicomte Adalbert de Beaumont [manuscript caption title].

Constantinople and Egypt: 1845. 56 watercolours hinged onto 26 period card mounts (30 by Preziosi [11 signed], 26 by Beaumont [2 signed]), ranging in size from 4 1/4 x 5 1/2 to 13 x 19 1/2 inches, all captioned at a contemporary date on the mount, others additionally captioned in the image by the artists. Housed in a period burgundy morocco box signed by A. Giroux, original silk lining, with a later matching burgundy chemise. *Provenance:* Prince Roger de Bauffremont (1823-1891).

An incredible collection of watercolours of Turkey and Egypt, accomplished by two notable 19th century Orientalist artists, documenting a journey through the region by a French prince.





Some thirty of the watercolours depict views of Bosphorus, Therapia and other sites in and around Constantinople. The remainder depict scenes and costumes of Egypt. Both Beaumont and Preziosi were known as illustrators of travel books in the middle nineteenth century. 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. Less well known, though no less skilled, is the other artist represented in these watercolours: Adalbert de Beaumont. Evidently of aristocratic birth, De Beaumont travelled extensively, and later authored several acclaimed works on Orientalist design and ornamentation.

The present watercolors and drawing, accomplished on behalf of a travelling French prince, were never published and constitute a valuable and exquisitely rendered documentary of the sites visited and local costumes of the period.

(#26318)

\$ 400,000



48 RICCI, Matteo (1552-1610); and Nicolas TRIGAULT (1577-1628).

Histoire de l'expedition Chrestienne au royaume de la Chine entreprinse par les peres de la Compagnie de Iesus.

Lille: Pierre de Rache, 1617. Small 4to (7 5/8 x 5 3/4 inches). Title printed in red and black. [12], 559, [5]pp. Contemporary vellum, spine titled in manuscript, expertly recased (small repair at head of spine). *Provenance*: Franciscan Monastery at Weert (small inked stamp on title).

Second edition in French of the most important work on China published in the first half of the 17th century.

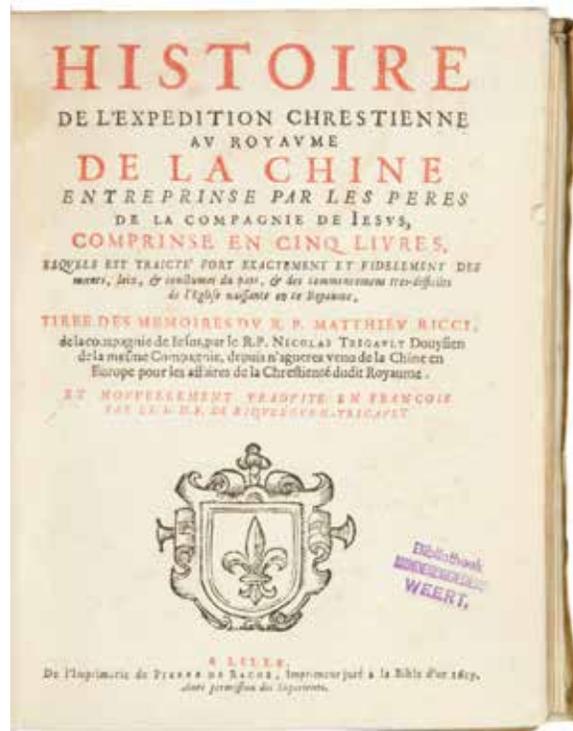
“In 1615, the French Jesuit missionary Nicolas Trigault published *De Christiana Expeditione apud Sinas Suscepta ab Societate Jesu* ... based on the reports and papers of Matteo Ricci, the Italian who carried the Jesuit mission in China beyond the Portuguese trading colony at Macau to the mainland. Ricci lived and worked in Canton and Nanjing, among other places, and died in Beijing in 1610. This chronicle about the Western mission in China from 1583-1611 also provided a systematic portrait of contemporary Chinese society as perceived by Ricci, who was fluent in Chinese and exhibited both a sympathetic interest in Chinese culture and an erudite perspective on the Jesuits’ accomplishments. *De Christiana Expeditione* was among the most important and widely read books on China published during the seventeenth century. French, German, Spanish and Italian translations quickly appeared, but not English” (*China on Paper*, p. 10).

The first French edition was published in Lyon in 1616, translated by D. F. de Riquebourg-Trigault (a nephew of Nicholas Trigault) with the present second edition following. All early editions are rare. The work “became the most influential description of China to appear during the first half of the seventeenth century ... [and] provided European readers with more, better organized, and more accurate information about China than was ever before available” (Lach and Van Kley).

Cordier Sinica 809-810; *Sommervogel*, VIII, 240; *Streit* V:717; *Lach and Van Kley, Asia in the Making of Europe*, vol. III, pp. 512-513.

(#28941)

\$ 8,500





49 ROBERTS, David (1796-1864).

The Holy Land, Syria, Idumea, Arabia ... From drawings made on the spot ... With historical descriptions, by The Revd. George Croly.

London: F.G. Moon, 1842-1843-1849. 3 volumes. 3 tinted lithographic titles, lithographic portrait of Roberts by C. Baugniet on india paper mounted, 120 tinted lithographic plates (60 full-page, 60 half-page vignettes), all drawn on stone by Louis Haghe after David Roberts, one engraved map.

[With:] David ROBERTS. *Egypt & Nubia, from drawings made on the spot ... With historical descriptions by William Brockedon.* London: F.G. Moon, 1846-1849-1849. 3 volumes. 3 tinted lithographic titles, 121 tinted lithographic plates (61 full-page, 60 half-page vignettes), all drawn on stone by Louis Haghe after David Roberts, one engraved map.

2 works in 6 volumes, large folio (23 11/16 x 17 1/4 inches). Contemporary full red morocco, bound by John Kelly of London, covers tooled in blind and with wide gilt borders, expertly rebaked to style, spines with wide semi-raised bands in seven compartments, lettered in the second and fifth, the others with a repeat decoration in gilt, marbled endpapers, gilt edges.

Very fine copies of the tinted edition of Roberts' monumental works on the Middle East: the Holy Land, Syria, Idumea, Arabia and Egypt. These two works constitute the greatest lithographically illustrated work issued in the 19th century.

Roberts' masterpiece was issued in 41 parts over seven years. It is beautifully lithographed 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.” Abbey regarded the work as “one of the most important and elaborate ventures of nineteenth-century publishing, and ... the apotheosis of the tinted lithograph.”

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.

Abbey Travel I, 272 & II, 385; Blackmer 1432; Gay 25; Ibrahim-Hilmy II, p.176; Lipperheide Ma27; Röhrict 1984; Tobler p. 229; Tooley 402.

(#28437)

\$ 85,000



50 SHACKLETON, Ernest H.; Sir (1874-1922).

The Heart of the Antarctic ... [With:] The Antarctic Book.

London: William Heinemann, 1909. 3 volumes, 4to (8 3/4 x 10 1/2 inches). Half-titles. 224 plates (including portrait frontispieces in vols. 1 and 2, 12 mounted colour plates after George Marston in vols. 1 and 2, and a folding panorama and 3 folding maps in a pocket in the rear of vol. 2). Double-page in front of Antarctic Book containing 16 autograph signatures of each member of the Shore Party plus Mackintosh. Publisher's vellum with gilt sign of the penguin on each cover (Heart of the Antarctic) or publisher's vellum-backed boards (Antarctic Book), spines lettered in gilt, top edge gilt, others uncut.

Copy number 11 of 300 numbered sets, with the rare third volume signed by Shackleton and the members of the Shore Party: "one of the most handsome productions in the Antarctic canon" (Rosove).

Shackleton's monumental 1907-09 Nimrod Expedition is best remembered for his crossing the Trans-Antarctic mountain range, making the first ascent and survey of Mount Erebus, and coming within a hundred miles of the South Pole. He "began working on *The Heart of the Antarctic* soon after the party's return to New Zealand" in August 1909 and the work was published just a few months later. "The book was an instant success ... Nothing was spared by the publisher and printer to style the volumes as beautifully as possible ... [Shackleton's] narrative is one of the most compelling in the Antarctic literature" (Rosove).

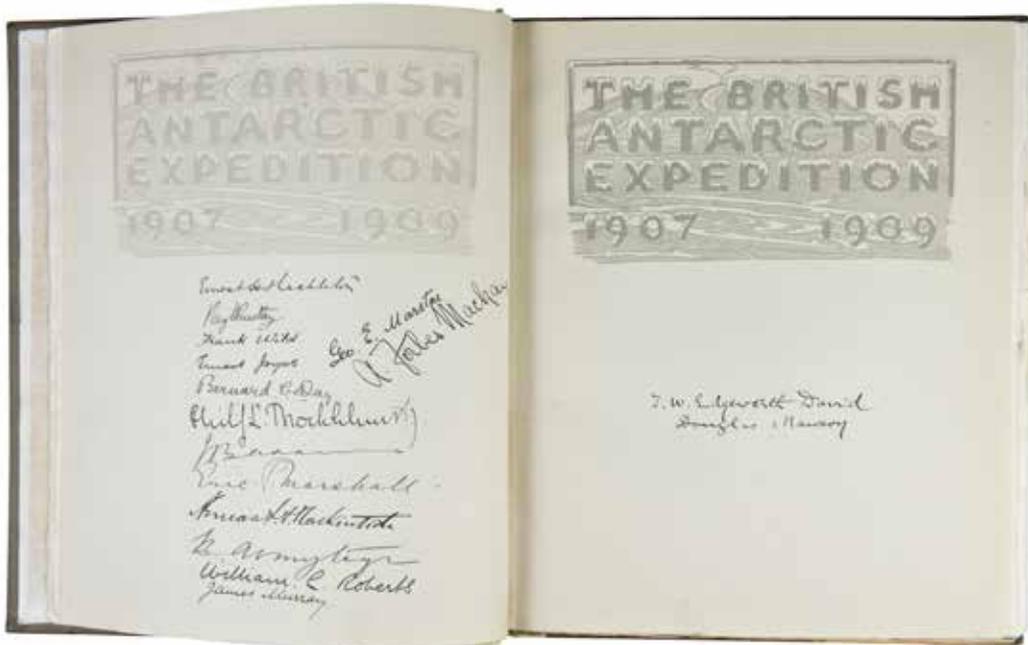
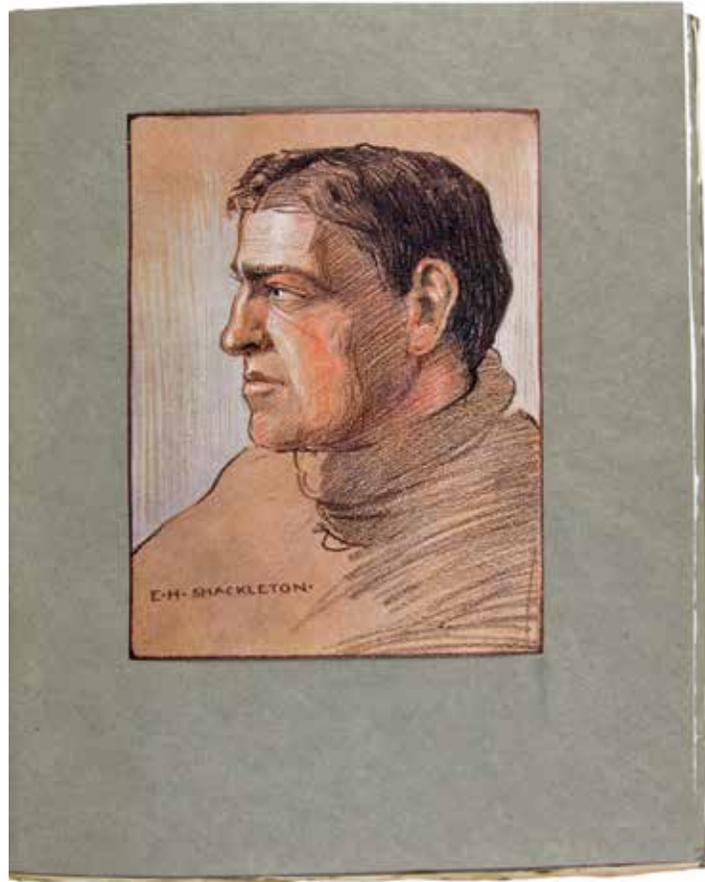
As usual, the present set includes the second corrected issue of *The Antarctic Book* (see Rosove for a detailed explanation on the error in typesetting to the first issue). This volume is, of course, most famous for the autographs of 16 members of the expedition: Ernest Shackleton; Sir Philip Brocklehurst; Bernard Day; Ernest Joyce; Dr. A. F. Mackay; Dr. Eric Marshall; G E. Marston; James Murray; Raymond Priestley; William Roberts; Frank Wild; Aeneas Lionel Acton Mackintosh; Bertram Armitage; William C. Roberts; Edgeworth David; and Douglas Mawson.

"The most luxurious publication ever to have appeared during the 'heroic age' of Antarctic exploration" (Taurus). This set exceptionally clean.

Rosove 305.A2; Books on Ice 7.4; Spence 1096; Taurus 57.

(#26640)

\$ 35,000



51 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.

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 paper 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.

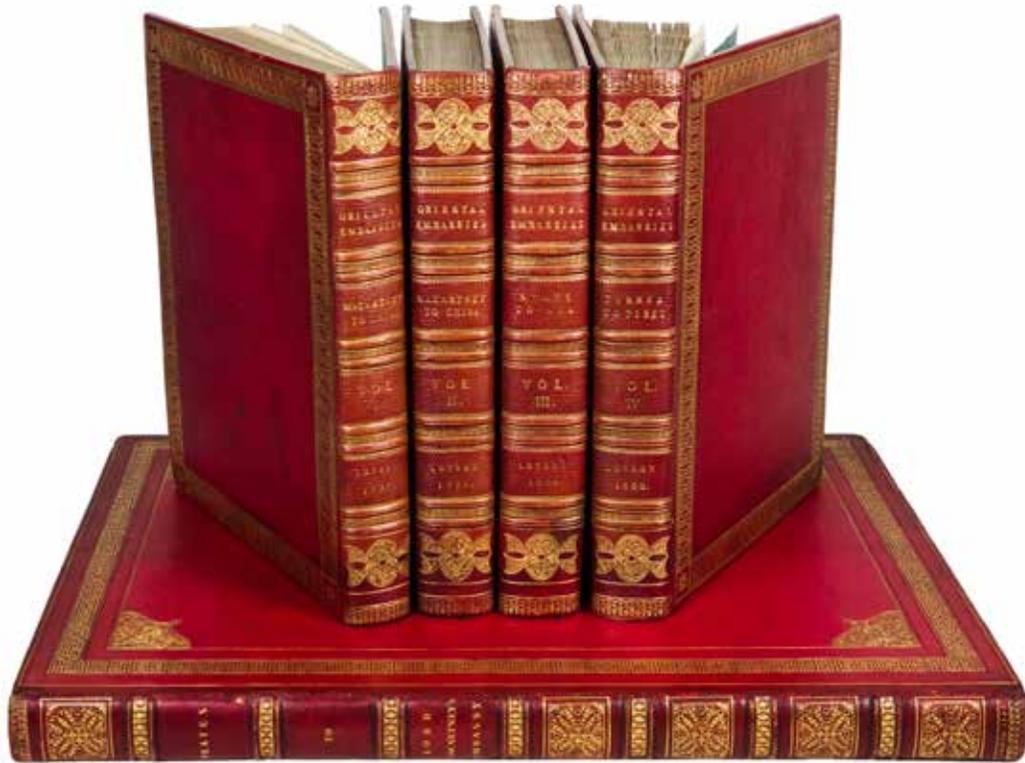
[WITH:] SYMES, Michael (1761-1809). *An Account of an Embassy to the Kingdom of Ava*. London: W. Bulmer and Co., 1800. Imperial quarto. xxiv, 504pp. Dedication leaf. 2 folding engraved maps, 25 engraved plates.

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

52 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 rebaked 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)

\$ 75,000

53 TRIPE, Linnaeus (1822-1902).

Photographs of the Elliot Marbles; and other subjects; in the Central Museum Madras [cover title].

Bangalore: 1858 [-1859]. Oblong folio (13 x 17 7/8 inches). 2 leaves of letterpress: introduction (dated June 1859) and index of photographs]. 75 albumen photographs from 76 dry collodion glass negatives (the penultimate print made from two negatives), mounted on 51 leaves, as issued, images measuring from 170 x 60mm. to 260 x 342mm., or the reverse. Tripe's "Photographer to Government" embossed blind stamp on each mount, pagination in ink in upper right corner of each mount, as issued. Expertly bound to style in half black morocco over original buff paper covered boards, lettered on the upper cover. Housed in a modern black morocco box.

An important book by Tripe from the dawn of photography in India: a rare complete example and one of less than twenty surviving examples.

This series of photographs records sculptures from the ruined Buddhist stupa at Amaravati, in Andhra Pradesh, southeastern India, which had been excavated in 1845 by Walter Elliot, an employee of the Madras Civil Service. They were transported to Madras where Tripe photographed them before being shipped to London.

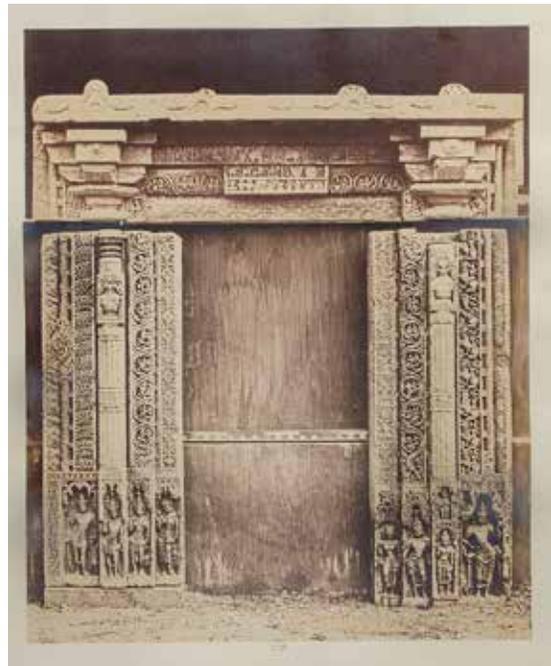
The extreme difficulties in producing the album are described in the introduction: "These Photographs were taken by Captain Tripe in the months of May and June [1858], after a wearying tour through Trichinpoly, Madura and Tanjore Districts, during the preceding four months and a half. Many of the subjects being heavy masses, and therefore not to be easily transported into the open air, were taken as they were lying, in the rooms of the Museum. To enable him to attempt them at all he was obliged to use a dry collodion process, with which he had only recently made acquaintance. In printing from the above mentioned negatives, their density, though apparently in their favor, increased the liability to yellowness in the lights, so much complained of in toning a print on albumenised paper with gold."

The Madras Government commissioned "seventy positive copies from each of his listed Elliot Marbles negatives, which were to be 'mounted in book form...'", though the order was revised in February 1859 to encompass only the images "of greatest interest and importance of which possess artistic merit" (Dewan, p. 609). Printing of the images began in August 1858, and was completed in March 1859, slowed by his whiting out the backgrounds on each negative and difficulties in printing described above.

The result was a stunning photographically illustrated monograph and an incunable of photographically illustrated works published in India. Walter Eliott, the archaeologist who discovered the marbles, described Tripe in 1859 as the "ablest artist" in southern India.

Tripe's Elliot Marbles is very rare; Dewan cites but 16 extant examples, not including the present. Two further examples have traded at auction in the last decade.

Dewan, J. *The Photographs of Linnaeus Tripe. A Catalogue Raisonné* (Toronto: Art Gallery of Ontario, 2003). (#28206) \$ 100,000



54 WHITNEY, Harry (1873-1936).

[Incredible photographic album of photographs documenting Harry Whitney's first and second expeditions to Arctic Greenland].

[Northern Greenland]: 1909-1910. Oblong small folio (11 x 14 inches). 259 silver gelatin prints, most Whitney's photographer's credit in the image, mounted recto only on black paper within the album, images measuring approx, 3 1/4 x 5 1/2 inches. Contemporary leather, upper cover lettered in gilt. Housed in a black morocco backed box. *Provenance:* G. Frederick Norton.

An important photographic record of high Arctic exploration.

An important photograph album consisting of 259 original gelatin silver prints by noted American sportsman, explorer, and author Harry Whitney, taken during Peary's 1908-1909 Arctic Expedition, as well as Whitney's second expedition of 1910. Harry Whitney (1873-1936) was a wealthy American sportsman, a descendant of the Eli Whitney family of New Haven, Connecticut (not to be confused with his contemporary, sportsman and donor of Yale's gymnasium Harry Payne Whitney). Whitney first travelled to the far northern Arctic for sport in 1908-09, on the ship carrying Robert Peary's expedition to the North Pole in the spring of 1908. While Peary and his rival Frederick Cook assaulted the Pole, Whitney hunted musk ox, polar bears, walrus, and other arctic game, and wintered over with the Inuit. In the spring of 1909 he encountered Frederick Cook, who claimed to have reached the Pole, and left some luggage in Whitney's care as he raced south to report his triumph. When Peary arrived later in the summer, he offered Whitney a ride home, but refused to bring Cook's luggage. Whitney thus became embroiled in the controversy over who achieved the Pole first, since Cook claimed his proofs were in the baggage. The following year, Whitney returned to Greenland aboard the steamer *Beothic* for a summer of hunting in the far north. This photo album documents both Whitney's 1909 wintering (45 images), as well as his return to far northern Greenland the next year (214 images).

The album is a treasure trove of images of the indigenous Inuit of northern Greenland, with numerous photos of Inuit men, women, and children at work and play, most looking directly into the camera lens. There are also many landscape views, and some seascapes focusing on distant icebergs and glaciers. Other images show Inuit shelters, the steamship "*Beothic*," and other assorted snapshots of Inuit life. Wildlife also appear in a number of the photographs, including explicit photos of successful hunts or captures, with several examples showing recently-shot or stunned polar bears and walruses being hauled onto a boat, as well as herds of musk oxen.

This album with provenance to George Frederick Norton (1876-1917). Born in Kentucky, he attended the Lawrenceville School and served as a partner at the brokerage Ex Norton & Co. However, his life's passion was travel, adventure and big game. Norton made numerous trips to the west and Alaska on private hunting expeditions, and collected and donated specimens (with a particular emphasis on bear skulls) to the American Museum of Natural History the Smithsonian and other institutions. Norton helped finance the final Peary expedition to the North Pole, accompanying him and Whitney aboard the ship *Erik* as far north as Etah, Greenland. The album was evidently subsequently presented to Norton by Whitney, and has descended in Norton's family.



The album stands as an affecting reminder of the harsh realities of polar exploration, big-game hunting, and the lives of indigenous Greenlanders. It is an important record of some of the earliest exploration to reach such High Arctic latitudes.

(#32859)

\$ 32,500

NATURAL HISTORY



55 ABBOT, John (1751-1840); and Sir James Edward SMITH (1759-1828).

The Natural History of the rarer Lepidopterous Insects of Georgia. Including their systematic characters, the particulars of their several metamorphoses, and the plants on which they feed. Collected from the observations of Mr John Abbot, many years resident in that country, by James Edward Smith.

London: printed by T. Bensley for J. Edwards, Cadell and Davies and J. White, 1797 [text watermarked 1794; plates watermarked 1817-1821]. 2 volumes, folio (15 7/8 x 12 1/4 inches). Parallel titles and text in French and English. 104 hand-coloured engraved plates by John Harris after Abbot, some heightened with gum-arabic. Expertly bound to style in half calf over contemporary marbled paper covered boards, flat spines in six compartments divided by gilt triple fillets and roll tools, red-brown morocco labels in the second compartments, the others with a repeat decoration in gilt.

A fine copy of John Abbot's masterpiece: the earliest illustrated monograph devoted to the butterflies and moths of North America.

John Abbot was one of the most important and prolific of the early American natural history artists. Born in London in 1751, Abbot developed his interest in natural history and drawing as a child. His curiosity about the natural world was encouraged by his parents who were relatively wealthy (at one time the family library included copies of Mark Catesby's *Natural History of Carolina, Florida and the Bahama Islands* as well as George Edwards' *Natural History of Uncommon Birds and Gleanings of Natural History*).

Having received sponsorship from the Royal Society of London and the collectors Thomas Martyn and Dru Drury, Abbot sailed for Virginia in July 1773, with orders for both actual specimens and drawings of the local insects. For the next two years he continued to collect and paint, sending home three insect collections, although only one arrived safely. The loss of these two valuable collections at sea together with the worry over political unrest in Virginia led Abbot to move to Georgia: he settled in St. George Parish (later Burke County), Georgia in December 1775.

Abbot traveled widely throughout Georgia devoting his time to the study of the natural flora and fauna. The constant flow of specimen collections and watercolours of insects, and later of birds, ensured that his name became known to many of the foremost natural scientists and collectors of the day, both in America and Europe. Sir James Edward Smith, co-founder and first president of the Linnaean Society of London, recognised Abbot's talents, and responded enthusiastically to Abbot's desire to publish an illustrated work on the butterflies and moths of Georgia, agreeing to edit the work for Abbot. Smith, in the preface to the present work, praised Abbot highly as the first author "since the celebrated Merian", to illustrate and describe the lepidoptera of the American continent scientifically, including both representations of the caterpillars and "the plants on which each insect chiefly feeds." The work is also valuable for the numerous first hand comments and observations that Abbot has added. Like the Botfield copy, this copy was issued circa 1822, with the plates on J. Whatman Turkey Mills wove paper.

Abbot's water-colours are amongst the finest natural history illustrations ever made: elegant and scientifically accurate, they rank with those of his famous contemporaries, William Bartram and Alexander Wilson. William Swainson described Abbot as one of the United States' most important natural history artists, as "a most assiduous collector, and an admirable draftsman of insects. [This] work is one of the most beautiful that this or any other country can boast of" (quoted by Sabin).

Arnold Arboretum, p. 27; *BM(NH) I*, p. 21; *Dunthorne 287*; cf. *Pamela Gilbert John Abbot Birds, Butterflies and Other Wonders London: Natural History Museum, 1998*; *Nissen ZBI 2*; *Vivian Rogers-Price John Abbot in Georgia: The Vision of a Naturalist Artist Madison, Georgia: Madison-Morgan Cultural Center, 1983*; *Sabin 25*.

(#25272)

\$ 60,000

56 AUDUBON, John James (1785-1851).

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

Edinburgh & London: Printed by Neill & Co. (Edinburgh) for Adam & Charles Black (Edinburgh) and R. Havell Jun., and Longman, Rees, Brown and Green (London), and various others, 1831-1834-1835-1838-”1849” [i.e.1839]. 5 volumes, large 8vo. Half-titles. Numerous woodcut text illustrations. Prospectus for the elephant folio Birds of America bound in the rear of vol. 1. Uncut. Contemporary reddish-pink cloth boards, expertly rebaked to style, paper spine labels.

First editions of the separately-issued text for the elephant folio Birds of America.

The genesis of the present work is interesting: as early as November 1826, Audubon had begun thinking about the text which should accompany his engraved illustrations of birds. He noted in his journal: “I shall publish the letterpress in a separate book, at the same time with the illustrations and shall accompany the descriptions of the birds with many anecdotes and accounts of localities connected with the birds themselves ...” (M.R. Audubon, Audubon and his journals 1897, vol.I, p.163). Audubon had taken the decision to publish the letterpress separately (and give it free to the subscribers to the plate volumes) because, according to British copyright law, had the letterpress accompanied the engravings, Audubon would have been obliged to deposit a copy of the work in each of the nine copyright libraries in the United Kingdom. This would have placed a strain on the economics of the production of the book.

Work on the text did not begin in earnest until the end of 1830, just as Havell was nearing the completion of the engraving of the first 100 drawings. Between 1831 and 1837 Audubon and his family made three trips to America. Audubon was back in London between 1837 and 1839, where he completed the descriptions of the last two volumes of the Ornithological Biography. On 20 November 1838, Audubon wrote to Bachman: “My fourth Vol. is finished and in 10 days I will have 200 copies of it at London where I hope you will be and receive several Copies to take over with you, for yourselves and others as then directed” (quoted by Fries, p. 111).

This set with the separately-issued prospectus and list of subscribers for the elephant folio edition, bound into volume one.

Ayer 20; Ellis 96 & 100; Waldemar H. Fries, The Double Elephant Folio The Story of Audubon's Birds of America (Chicago, 1973) pp.20, 21, [etc.]; Yale/Ripley 13; Zimmer 20

(#31473)

\$ 9,500

ORNITHOLOGICAL BIOGRAPHY,
OR AN ACCOUNT OF THE HABITS OF THE
BIRDS OF THE UNITED STATES OF AMERICA :

ACCOMPANIED BY DESCRIPTIONS OF THE OBJECTS REPRESENTED
IN THE WORK ENTITLED

THE BIRDS OF AMERICA,

AND INTERSPERSED WITH DELINEATIONS OF AMERICAN
SCENERY AND MANNERS.

BY JOHN JAMES AUDUBON, F.R. SS. L. & E.

FELLOW OF THE LINNEAN AND ZOOLOGICAL SOCIETIES OF LONDON; MEMBER OF THE LYCEUM
AND LINNEAN SOCIETY OF NEW YORK, OF THE NATURAL HISTORY SOCIETY OF PARIS, THE
WERNERIAN NATURAL HISTORY SOCIETY OF EDINBURGH; HONORARY MEMBER OF THE
SOCIETY OF NATURAL HISTORY OF MANCHESTER, AND OF THE SCOTTISH ACADEMY OF
PAINTING, ARCHITECTURE, AND SCULPTURE, &c.

EDINBURGH:

ADAM BLACK, 55. NORTH BRIDGE, EDINBURGH:

R. HAVELL JUN., ENGRAVER, 77. OXFORD STREET, AND LONGMAN, REES,
BROWN, & GREEN, LONDON; GEORGE SMITH, TITHEBARR STREET,
LIVERPOOL; T. SOWLER, MANCHESTER; MRS ROBINSON, LEEDS;
E. CHARNLEY, NEWCASTLE; POOL & BOOTH, CHESTER; AND BEILBY,
KNOTT, & BEILBY, BIRMINGHAM.

MDCCXXXI.

57 AUDUBON, John James (1785-1851).

*The Birds of America, from drawings made in the United States and their territories ... [With:]
The Quadrupeds of North America.*

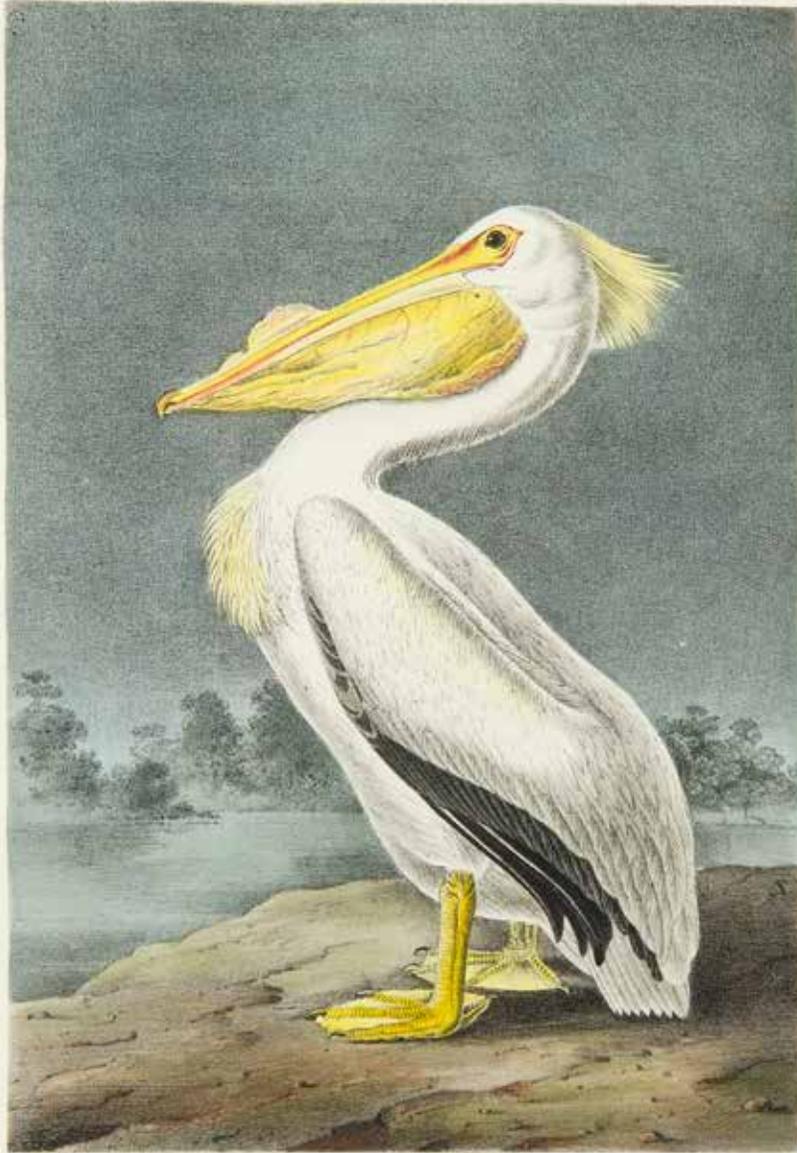
New York & Philadelphia: E.G.Dorsey for J.J.Audubon and [vols.I-V] J.B.Chevalier, [1839-1840-1844; New York: V.G. Audubon, 1851-1851-1854. 10 volumes, large 8vo. [Birds:] Half-titles, 18pp. subscribers' lists. 500 hand-coloured lithographed plates after Audubon by W.E. Hitchcock, R. Trembley and others, printed by J.T. Bowen of Philadelphia (plates 1-135, 151-500) or George Endicott of New York (plates 136-150), numerous wood-engraved anatomical figures in text. [Quadrupeds:] 155 hand-coloured lithographic plates, finished by hand, by William E. Hitchcock or Ralph Trembley after John James or John Woodhouse Audubon, printed by J.T.Bowen (131) of Philadelphia or Nagel & Weingaertner (24) of New York. Contemporary uniform blind-stamped brown morocco, spines with raised band in six compartments, lettered in gilt in the second, the others with a repeat decoration in blind.

A very fine set of the octavo editions of both of Audubon's great works, including a first edition Birds of America.

The plates to Audubon's birds, here accompanied by the text for the first time, were reduced and variously modified from the Havell engravings in the double-elephant folio edition. Seven new species are figured and seventeen others, previously described in the Ornithological Biography but not illustrated, were also shown for the first time. Audubon may have been prompted to publish the reduced version of his double-elephant folio by the appearance in 1839 of John Kirk Townsend's rival Ornithology of the United States, or, as he writes in the introduction to the present work, he may have succumbed to public demand and his wish that a work similar to his large work should be published but "at such a price, as would enable every student or lover of nature to place it in his Library."

The first edition of the octavo work is certainly the most famous and accessible of all the great American colour plate books, and now represents the only realistic opportunity that exists for collectors to own an entire collection of Audubon images in a form that was overseen and approved by the great artist himself. The octavo Birds of America was originally issued in 100 parts, each containing five plates. The whole story of the production of the book, with detailed information about every aspect of the project, is told by Ron Tyler in Audubon's Great National Work (Austin, 1993). The story Tyler tells of the difficulties of production and marketing are revealing of the whole world of colour printing in mid-19th-century America. The enormous success of the work was important to Audubon for two main reasons: first, it was a moneymaker, marketed throughout the United States on a scale that the great cost of the original Birds of America had made impossible. Second, by combining a detailed text with careful observations next to his famous images, he offered further proof that he was as good a scientific naturalist as the members of the scientific establishment who had scorned his earlier work.

The second work is an early mixed issue of the octavo edition of Audubon's final great natural history work, with plates and descriptions of the quadrupeds of the United States including Texas, California and Oregon, as well as part of Mexico, the British and Russian possessions and Arctic regions. Present here is the second edition of the first volume and first editions of the others. Audubon's collaborator on the Quadrupeds was the naturalist and Lutheran



American White Pelican.

From a drawing by J. Audubon, F.R.S.

Male.

Life, from a drawing by J. Audubon, F.R.S.

clergyman John Bachman who had studied quadrupeds since he was a young man and was a recognized authority on the subject in the United States. The two began their association when Audubon stayed with Bachman and his family in Charleston for a month in 1831; this friendship was later cemented by the marriage of Victor and John W. Audubon to Bachman's daughters, Maria and Eliza. Audubon knew Bachman's contribution to the Quadrupeds would be crucial and endeavored to convince his friend to lay aside his fears about the project. Audubon was eager to begin what he felt could be his last outstanding achievement in natural history. By 1835, Bachman had become indispensable to the Quadrupeds project, writing most of the text and editing the entire work.

With the success of the octavo edition of the Birds of America in mind, a similar edition of the Quadrupeds was envisaged from an early stage. The folio edition was published in 30 numbers between 1845 and 1854, and publication of the first octavo edition began in 1849 and was also completed in 1854. Unfortunately, Audubon did not live to see the completion of either project, and after his death in January 1851 the work was seen through to completion by his son John Woodhouse Audubon.

It is unusual to find sets of the Birds and Quadrupeds in a uniform contemporary binding; this set quite clean internally, with most plates in fine condition and only some scattered foxing to text and tissue guards.

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

(#33642)

\$ 75,000



203

Snowy Owl



58 BLUME, Karl Ludwig (1796-1862).

Rumphia, sive commentationes botanicae imprimis de plantis Indiae Orientalis.

Leiden: C. G. Sulpe [etc.], 1835-1836-1847-1848. 4 volumes, folio (17 1/4 x 10 3/4 inches). 3 lithographed portraits, 210 lithographed plates (159 hand-colored, several folding), including 12 views. Scattered minor foxing to the text. Early green half morocco and cloth, 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.

Very rare flora of the East Indies, illustrated with hand colored plates.

A magnificent work on the flora of the East Indies, the work comprises plants previously undescribed in the floras of Rheedee tot Draakestein, Rumpf, Roxburgh, and Wallich, as well as Blume's own *Flora Javae*. The plates are after Blume, Arckenhausen, Berghaus, Bick, Decaisne, Gordon, Latour, Lauters and Payen, lithographed by A. Henrey and Cohen, P. Lauters and G. Severeyns.

Blume was a German-born Dutch botanist and explorer who travelled and worked extensively in Java, where he was the first director of the Buitenzorg Botanic Gardens. Later in life he served as the long-time director of the Rijksherbarium in Leiden. The title refers to Dutch East India Company botanist George Eberhard Rumpf (1627-1702). Blume saw himself as continuing Rumpf's pioneering work, and, indeed, was acknowledged as his spiritual disciple with the cognomen Rumphius.

Published in parts over a thirteen year period, the work is quite rare, with the only complete set in the auction records being the De Belder copy.

Great Flower Books, p.50; Nissen BBI 178; Stafleu TL2 566
(#31762)

\$ 19,500



59 BLUNT, Wilfrid Jasper Walter and Rory McEWEN.

Tulips & Tulipomania by Wilfred Blunt with sixteen plates from paintings by Rory McEwen.

London: The Basilisk Press, 1976-1977. 2 volumes (including a suite of signed plates). (text: quarto [11 1/8 x 8 1/8 inches]; large plates: folio [23 1/8 x 20 1/8 inches]). Text: 16 mounted coloured plates after Rory McEwen, printed lithographically by W.R. Royle & Son Ltd., 14 uncoloured illustrations (8 full-page); large format suite: no title or text (as issued), 8 coloured lithographic plates by Royle after McEwen, each signed in pencil by him. Original red morocco-backed patterned cloth by W.T.Morrell & Co. Ltd., titled in gilt on spine, contained within a large format original white cloth solander box, made by G. Ryder, containing the unbound large format suite of plates, with the title and a tulip design blocked in black on the upper cover (minor soiling to the white box as usual).

The rare deluxe edition of this fine work, with eight signed folio prints by McEwen. One of the finest works of modern botanical literature.

Wilfred Blunt's important essay on the 17th-century phenomenon of Tulipomania was first published by Penguin Books in its ground-breaking 'King Penguin' series in 1950. For the present work, Blunt completely revised the text and 16 coloured plates after Rory McEwen were added, of tulips grown by members of the Wakefield and North of England Tulip Society. The eight large format plates are beautifully-printed larger versions of images in the book, and each is individually signed by McEwen.

(#29744)

\$ 6,000

60 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 (20 3/4 x 14 3/8 inches). 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, one double-page). Contemporary mottled calf, expertly rebacked to style, spine with raised bands in eight compartments, red and black morocco lettering pieces in the second and third compartments, the others with a repeat decoration in gilt, period marbled endpapers, gilt edges. *Provenance*: Duke Georg Alexander of Mecklenburg-Strelitz (1859-1909, booklabel).

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. Unusually, the present set includes the Catesby's famous image of the magnolia against a black background on a full untrimmed sheet, folded and inserted as a double-page plate; this plate is nearly always trimmed close or into the image and inserted as per the other plates, making the present set especially desirable.

This set with esteemed provenance to Duke Georg Alexander of Mecklenburg-Strelitz, the eldest son of Duke Georg August of Mecklenburg-Strelitz and of Grand Duchess Catherine Mikhailovna of Russia, from the library at Mikhailovsky Palace in St. Petersburg.

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")

(#30528)

\$ 285,000



61 EDWARDS, George (1694-1773).

The Bustard Cock [and] The Hen Bustard ... [Pair of ornithological watercolours signed, depicting a male and female Great Bustard].

London: 1746. Watercolour and gouache on laid paper, signed and dated within the images and with pen-and-ink inscriptions concerning the sizes of the birds. Sheet sizes: approx. 16 3/4 x 13 3/8 inches. Matted.

A lovely pair of original watercolours by George Edwards.

“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 [his *Natural History of Uncommon Birds*]; for these he was awarded the Gold Medal of the Royal Society and subsequently elected a Fellow” (Lisney p.127).



Edwards' would use these images within his *Natural History of Uncommon Birds* (part II, plates 73 and 74), with the background of Stonehenge as depicted on the present male Bustard as the background of the Hen Bustard. His description of the Hen Bustard makes special note of the difference in size between the male and female, and corresponds to the manuscript notations on the present watercolours. The watercolours were both drawn "from life" from specimens purchased in London in May 1746, "presented to me fresh and in fine order by Mr. Daniel Gwilt." The Great Bustard would become extinct in Great Britain in the 19th century. In 1760, Edwards sold his portfolio of watercolours used to illustrate his work, presumably including the present pair, to the Earl of Bute.

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).

(#33072)

\$ 12,000



62 GOULD, John (1804-1881).

A Monograph of the Trogonidae, or Family of Trogons.

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

Revised and expanded second edition of Gould's monograph on trogons, including the most beautiful depictions of these colourful tropical birds.

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

Anker 171; Fine Bird Books (1990), p. 101; Nissen IVB 381; Wood p. 365; Zimmer p. 261; Sauer 21.

(#26805)

\$ 42,500



PSITTACULUS APPIANUS

Illustration of a bird

Illustration of a bird



63 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



64 HARRIS, William C.

The Fishes of North America that are captured on Hook and Line. With eighty colored plates made from oil portraits of living fishes before their color tints had faded.

New York: the Fishes of North America Publishing Co., 1898. Vol.I (all published), folio (18 3/4 x 12 inches). 40 chromolithographic plates by Armstrong & Co (24), Geo. H. Walker (4) and others after John L. Petrie (4 plates mounted, as issued), one full-page uncoloured illustration, numerous uncoloured illustrations of fish within the text. (Old repairs to three text leaves and 1 plate: "Spanish Mackerel"). Bound to style in green half morocco over contemporary green cloth-covered boards, the covers ruled in gilt and stamped with the gilt arms of a British Ducal family, spine in six compartments with raised bands, ruled and lettered in gilt.

A very rare work with forty "very beautifully drawn and color-printed plates of fishes" (Bennett).

The original intention was that this work should be complete in two volumes with a total of 80 plates: only this first volume was ever published, yet it ranks along with Kilbourne and Goode's *Game Fishes of the United States* (New York, 1879) as one of the two greatest illustrated ichthyological works of the 19th century. The plates are printed by at least two firms: the majority are by Armstrong & Co. (The Riverside Press) of Cambridge, Mass., a few others are signed by Geo. H. Walker & Co of Boston. Twelve are without an imprint.

As the preface makes clear this work was a labour-of-love for both the author and artist: "I have been engaged nearly a quarter of a century in gathering the notes from which the text of this book has been written, and twelve years in procuring the oil portraits of living fish, caught from their native waters, that I might obtain lithographic facsimiles ... The aggregate distance travelled was 28,558 miles, and the days occupied in transit and in catching and



painting the fishes numbered nine hundred and seventy-two, or eighty-one working days of each angling season during twelve years. Mr. John L. Petrie, the artist, has been my steadfast companion during this protracted but pleasant task. He has painted the portraits of each fish represented ... from living specimens caught on my own rod, with the exception of the Pacific Salmons, which were taken alive in traps.”

Bennett p.51; Bruns H80; McGrath p.197 (parts issue); Nissen ZBI 1840; Wetzel 153.

(#33115)

\$ 7,500

65 KRAFFT, Jean Charles (1764-1833).

Plans des plus beaux jardins pittoresques de France, d'Angleterre et d'Allemagne, et des edifices, monumens, fabriques, etc. ... Plans of the most beautiful picturesque gardens in France, England and Germany and of the edifices, monuments, fabrics, etc. which contribute to their embellishment, of every kind of architecture, such as Chinese, Egyptian, English, Arabian, Moorish, etc. ... Plaene der schoensten und malerischen Gaerten Franckreichs, Englands, und Deutschlands ... [With:] ... Deuxieme Partie.

Paris: Levrault [vol. 1] and Pougens [vol. 2], 1809-1810. 2 parts in 2 volumes, oblong small folio (10 3/4 x 13 3/4 inches). Text in three columns in French, English and German. [First part:] Engraved frontispiece and 96 engraved plates, engraved by Boulay, Gossard, Joannee and others. [Second part:] Engraved frontispiece, 96 engraved plates on 70 sheets (20 folding), engraved by Boulay, Gossard, Adam and others. Period pink paper-covered boards, black morocco lettering pieces on the spines. Housed in a dark red morocco backed box.



A rare work depicting the best examples of European garden design and architecture from the early nineteenth century.

An accomplished draftsman and architect, Jean Charles Krafft was born in Brunnerfield, Germany in 1764 but later emigrated to France and authored several works on architecture and design. The conclusion to the first part gives an outline of the present work: “I flatter myself I have performed the task I had undertaken of forming a collection of divers picturesque gardens and of the building which contribute to their embellishment by the diversity of their construction, their use and decorations. My object in composing this work was to assist the imagination of those lovers of the arts who take pleasure in forming such agreeable establishments, in which, as in every object of art, taste requires to be directed by rules. If the art of building and of beautifying edifices has been improved of late years, the taste for gardens has much encreased, and that taste has given birth to more novel methods, more pleasing in their design ... But to afford gentlemen possessed of estates the means of laying down plans for them selves or others to work by, it was necessary to chalk out the new paths they must follow ... What I offer has been communicated to me by distinguished artists; it is the fruit of their compositions on picturesque gardens since the revival of the art in the 19th century...”

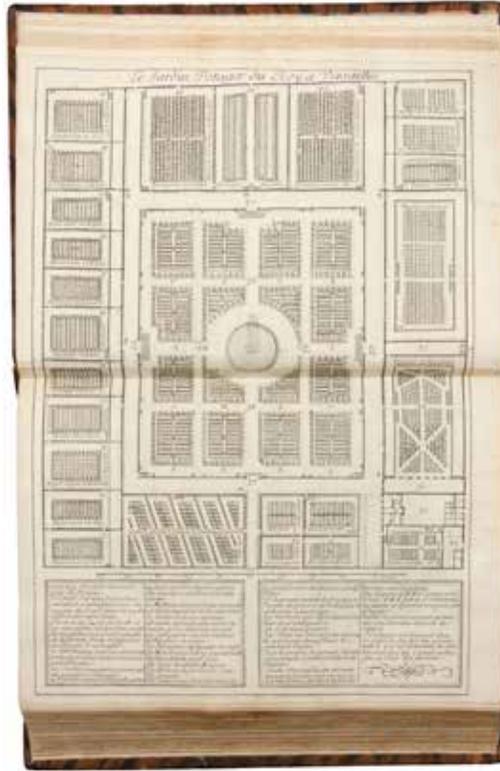
The first series was published in 12 parts, each containing two sheets of letterpress explanation and eight engraved plates; upon completion of the final part, a second series was promised as “a sequel containing the general plans, and points of view of the principal picturesque gardens in France and foreign countries” (preface, second part). The text describes the location, owner and architect of each garden depicted. As the title suggests, the designs include wonderful examples of chinoiserie, Egyptian revival and neo-classicism, among other styles.

The work is scarce, and rarely found complete with both parts.

Berlin Kat. 3312a; Brunet III:694; Graesse IV:46.

(#28396)

\$ 7,500



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

Instruction Pour les Jardins, Fruitiers 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.

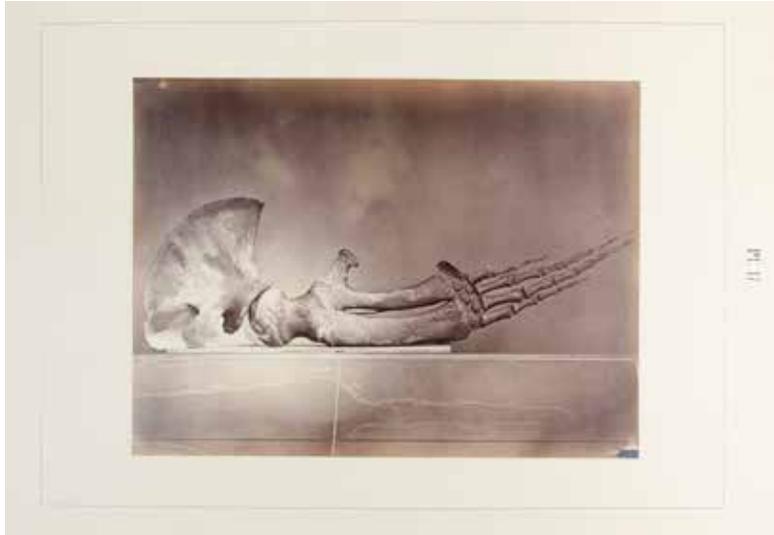
Lovely set of the first edition of the most important work by "the leading French gardener of the seventeenth century" (Raphael).

"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 Fruitiers 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



67 MALM, Auguste Wilhelm (1821-1882).

Monographie Illustrée du Baleinoptère trouvé le 29 Octobre 1865 sur la Côte Occidentale de Suède.

Stockholm: P. A. Norstedt et Fils, Imprimeurs de Roi, 1867. Folio (16 1/4 x 11 inches). xxiii, [1], [2], 110pp. 29 albumen photographs mounted onto 18 sheets, 2 lithographed plates. (Minor foxing to the text) [With:] *Illustrerad Tidning*. Stockholm, 30. June 1866. 4 unnumb. leaves with a few text illustrations. Folded. Newspaper containing a long article about the whale with heading *Malmska hvalen*. [And with:] *Nagra Blad om Hvaldjur i Allmanhet och Balaenoptera Carolinae*. Goteborg, 1866. 20pp. Publisher's yellow illustrated wrappers. Publisher's blue cloth, covers elaborately blocked in blind, upper cover titled in gilt, flat spine lettered in gilt.

Rare photographically illustrated monograph on the blue whale and an inadvertent photographic work of art: one of only fifty copies produced.

In 1865, a 16-meter blue whale beached outside the town of Näset, south of Gothenburg. This rare work, limited to just fifty copies, documents and photographically illustrates the whale being brought onto land, its scientific measurement and elaborate dissection. Malm, curator at the Göteborg Museum of Natural History, with great difficulty, transformed this whale into the renowned *Malmska valen*, the only stuffed blue whale in the world, still on view today.

The ten photographs depict the whale on the dock at Lindholmen after it was brought in, towed by three steamers and two coal barges. The following 16 plates show various dissections, each carefully labelled and identified. The final image is a photograph of a model created by Malm. The photographs were likely taken by J. P. Peterson, Göteborgs Musei Fotografiska Atelier.

Malm's monograph is very rare, with the only other example we have been able to trace on the market being in the Barbara Johnson Whaling Collection, selling in 1996.

(#29540)

\$ 28,000

68 MICHAUX, François André (1770-1855).

Histoire des Arbres Forestiers de l'Amerique Septentrionale, consideres principalement sous les rapports de leur usage dans les arts et de leur introduction dans le commerce ...

Paris: L'Imprimerie de L. Haussmann, 1810-1813-1813. 3 volumes, tall octavo (9 3/4 x 6 1/4 inches). Half-titles, 2pp. of errata at end of vol.III. 138 hand-coloured colour stipple engravings. Extra illustrated with a carte-de-visite albumen portrait photograph of the author, by J.A. Whipple of Boston, tipped in at the front of vol.I. (Foxing to the text, some minor offsetting to the plates). Expertly bound to style in half dark brown morocco over nineteenth century marbled paper-covered boards, spines lettered in gilt. *Provenance*: Theodore Lyman III (1833-1897, signature in each volume).

Theodore Lyman's copy of the original issue, in French, of Michaux's great work on North American trees, including beautiful colour plates printed in Paris, many after Redouté.

This is the most important work relating to American trees published prior to the 20th century, and excepting the unillustrated *Arbustrum Americanum* by Humphrey Marshall (Philadelphia, 1785), it is the first significant work devoted to North American sylvia. In the English translation as *The North American Sylva*, this book remained the standard work on the subject for most of the 19th century.

It was the product of the efforts of one of the greatest naturalists to work in 19th-century America, François A. Michaux, who together with his father, André, was a pioneer in the natural history exploration of Eastern North America. The beautifully-executed plates illustrate leaves and nuts or berries of American trees across the entire continent. The English and Latin names are printed in the caption of each plate. Michaux's work is based on his extensive travels in the Eastern half of America and those of his father, from the 1790s on. Both men were friendly with Jefferson and other leading figures, who aided them in their work and travels. The plates were executed by the great French flower painter, Redouté, and his associate, Bessa. At least two sets are known to have the date of 1813 on the title-page of the first volume, most likely denoting a later issue. The first volume of this copy bears the correct date of 1810. The work was issued in twenty-four parts during 1810-1813.

This set with provenance to American soldier and naturalist Theodore Lyman III. Lyman studied under Louis Agassiz at Harvard, and continued his studies researching starfish off the Florida coast. After a European tour, at the outbreak of the Civil War he served on General Meade's staff. Following the war, he was a state Fish Commissioner, a federal commissioner, and one of the first scientists to advocate the widespread use of fish ladders, known then as "fishways." He was a member of the American Academy of Arts and Sciences and of the National Academy of Sciences, a trustee of the Peabody Education Fund, and an overseer of Harvard University.

This copy extra-illustrated with a rare carte-de-visite albumen portrait photograph of F.A. Michaux by John Adams Whipple (1822-1891) of Boston, after the daguerrotype portrait taken for Dr. Asa Gray during his visit to Paris in June 1851.

Cf. MacPhail, Andre and Francois Andre Michaux 12B (title to vol.II dated 1812); Meisel III,p.371; Oak Spring Sylva 19; cf. Stafleu & Cowan III, 5961 (title to vol.II dated 1812).

(#25430)

\$ 10,000



P. J. Roland del.

Deane sculp.

PINUS taeda
Loblolly Pine

69 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



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

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

Paris: Didot jeune (vol.I) or Fain (vols.II-VIII) for Audot, [1814-] 1816-1827. 8 volumes, small 4to (9 7/8 x 6 1/2 inches). Half-titles to vols. 2-8, 8pp. subscriber's list in final vol. 575 fine hand-coloured engraved plates (6 folding, plates unnumbered but numbered in the text 1-572, plus 171, 172 and 199 bis) after P. Bessa, P.J. Redouté by Barrois, Bigant and others. Contemporary blue paper covered boards, flat spines ruled in gilt, red morocco lettering piece.

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

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

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

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

Great Flower Books (1990) p. 85; Nissen BBI, 2323; Stafleu & Cowan TL2 4952 (#33325)

\$ 17,500



71 PENNANT, Thomas (1726-1798).

[Large paper proof impressions of the plates from his History of Quadrupeds].

[London: B. and J. White, 1793]. Folio (13 x 9 inches). 112 engraved plates, proof impressions before letters printed on laid paper, engraved by Mazell (i.e. 111 plates, plus the title vignette). Contemporary red straight-grained morocco by Kalthoeber, covers bordered in gilt, spine with double-raised bands in seven compartments, lettered in gilt, marbled endpapers, gilt edges. *Provenance*: William Beckford (Sotheby's London, 6 May 1817, lot 289); George Chetwynd (bookplate and Glendon Hall blind-stamp on first plate); H.J.B. Clements (bookplate); Robert Pirie (bookplate).

Beckford's copy of large paper, proof impressions of the plates from Pennant's History of the Quadrupeds, elegantly bound by Kalthoeber.

While large paper editions of many of Pennant's works were available to purchase, albeit at significantly higher costs than regular issues, the present complete set of large paper proof impressions of the plates, printed before letters, was likely produced only for special patrons. The provenance of the volume to William Beckford, arguably the most influential patron of arts and letters in late 18th and early 19th century Great Britain, bears out that theory. The only other similar collection of large paper proofs we can trace was sold in 1803 in the Bibliotheca Woodhousiana, sold by Leigh and Sotheby, December 1803, lot 640. Dibdin chose the copy as one of the most valuable books in that collection.

A Welsh naturalist and traveler, Pennant was one of the foremost zoologists of his time, frequently corresponding with the leading naturalists of Great Britain and Europe. The present work was first published in 1771 as *Synopsis of Quadrupeds*, but was enlarged to become the *History of Quadrupeds*, with editions published in 1781 (with 52 plates) and expanded again in 1793 (111 plates). The present proofs are from that final, most complete edition.

"Pennant's name stands high among the naturalists of the eighteenth century" (DAB)

Nissen ZBI 3108; Dibdin, Bibliomania pp. 594-596.

(#30508)

\$ 24,000



72 PREVOST, Jean Louis (c.1760-c.1810).

Collection des fleurs et des fruits, peints d'après nature.

Paris: chez Vilquin ... de l'imprimerie de Gillé Fils, [1804-] 1805 [-1806]. Folio (20 1/2 x 13 inches). 48 stipple engraved plates, printed in colour and finished by hand (47 engraved by Louis Charles Ruotte and 1 by A. Chaponnier), after drawings by Prevost. Uncut. Contemporary French pink paper covered boards, expertly rebaked to style retaining the original morocco lettering piece, expert repairs at board edges. Housed in a green morocco backed box.

First edition of one of the greatest early nineteenth century French flower books.

Contemporary with the work of Redouté, *Collection des Fleurs* is one of the earliest examples of stipple engraved and colour-printed books. The work was published between 1804 and 1806 in 12 cahiers of 4 plates each. The work was compiled to assist designers of china, toiles, and chintzes, with the plates showing flowers grouped together, often matched by season.

Dunthorne describes it as, “a work of outstanding importance and interest ... issued for the specific purpose of maintaining the great French tradition for excellence of design and draughtsmanship. Perhaps no other prints are more worthy of carrying on the tradition of Jean Baptiste and van Spaendonck than these fine examples of Prévost. Whether bouquets or sprays of flowers or fruit, they possess a splendour and freshness amounting almost to fragrance, which is largely due to the quality of the colour printing” (Dunthorne, p. 33).

“The forty-eight plates ... comprise a pleasantly varied series of floral bouquets, and arrangements of soft fruits on plates. Each work is skillfully composed and imbued with a transparent luminosity, culminating in the iridescent drops of water that seem about to roll off the leaves” (Oak Spring Flora).

Nissen BBI 1568; Pritzel 7332; Great Flower Books p. 127; Dunthorne 229; Stafleu TL2 8319; Oak Spring Flora 55

(#29308)

\$ 175,000



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

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

Amsterdam: Reinier and Josué Ottens, 1754. 2 volumes in one, folio (17 1/4 x 10 3/4 inches). Title printed in red and black, engraved arms of George II of England on dedication. 100 hand-coloured engraved plates after Samuel Fallours (one folding, each showing two or more subjects). Uncut. Expertly bound to style in full period mottled calf, spine with raised bands in eight compartments, red morocco lettering piece in the second, the others with a repeat decoration in gilt, period marbled endpapers. *Provenance:* Jacob Theodor Klein (1685-1759, manuscript receipt for the purchase of the book dated 1755); his son-in-law, Daniel Gralath (1708-1767, bookplate).

One of the rarest and most desirable works of natural history, containing brilliantly hand coloured plates of marine life from the East Indies, at the time virtually unknown to Europe: this copy with provenance to an important European wunderkammer.

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

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

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

Quali sono le specie di pesci che si trovano nelle acque del Giappone.

Placis. Placis.

45



Questo è il pesce che si trova nel mare del Giappone.

Questo è il pesce che si trova nel mare del Giappone.



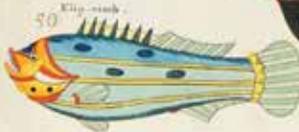
Questo è il pesce che si trova nel mare del Giappone.



Questo è il pesce che si trova nel mare del Giappone.



49



50

d'affaires of H.M. King George II of England in Amsterdam, who decided to publish this material" (Landwehr, pp. 44-45).

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

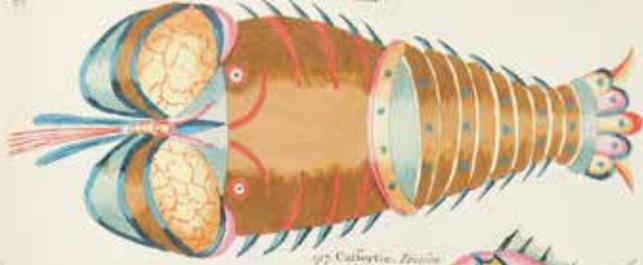
This copy with original provenance to Jacob Theodor Klein, a Danzig government official and noted naturalist, with his manuscript receipt for purchase dated 1755. Klein, who founded Danzig's botanical garden and who was a fellow of the Royal Society, corresponded with many eminent naturalists of the period and developed his own zoological system of nomenclature. By the 1720s, he had amassed a significant wunderkammer of live animals and taxidermy, as well as mineralogical specimens and exotic plants. Although the bulk of his museum was sold in 1740 to Margrave Friedrich of Brandenburg-Kulmbach, he was evidently still collecting books for his library. Following his death, his library, including this volume, passed to his son-in-law Daniel Gralath, a noted physicist and later Mayor of Danzig.

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

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

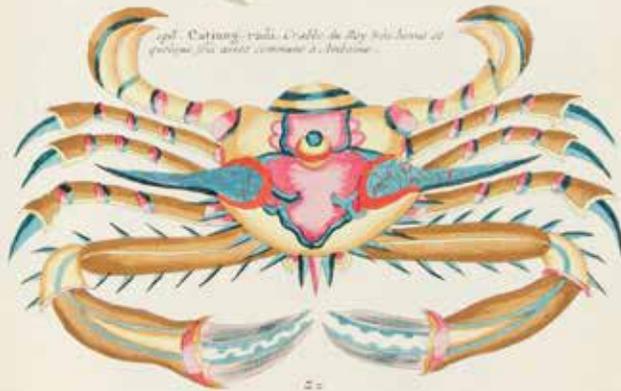
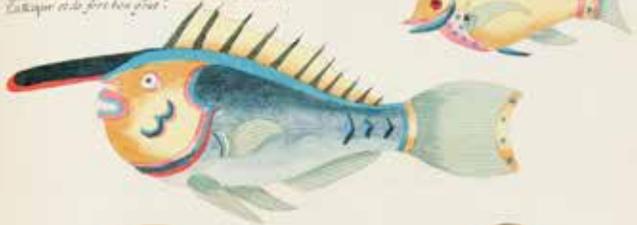
(#30529)

\$ 145,000



196. Lemboon. Le plus commun à l'Inde de
Laquie et de ses lies plus.

197. Calotte. Poisson
de l'Inde.



198. Catang. Poisson d'Inde de l'Inde de l'Inde et
de l'Inde de l'Inde de l'Inde.

74 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



75 SCLATER, Philip Lutley (1829-1913); and Osbert SALVIN (1835-1898).

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

London: Bernard Quaritch, [1866-]1869. Imperial quarto (14 1/2 x 10 7/8 inches). 100 hand-coloured lithographed plates, finished with gum arabic, by Joseph Smit. Contemporary half red morocco over marbled paper covered boards, spine with raised bands in six compartments, lettered in the second and third, the others with a repeat decoration in gilt, marbled endpapers. *Provenance*: R. J. Balston, F.Z.S. (bookplate).

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

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

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

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

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

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

Fine Bird Books (1990), p. 139; *Nissen IVB* 844; *Anker* p.450; *Wood* p.558; *Zimmer* p.260; *Sabin* 78138.

(#26830)

\$ 12,000

Pl. 10

PLATE LXXX



1848

ORIGINE JOFFMANNI

J. V. G. LAMBERT

[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.

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

77 SWEERTS, Emanuel (1552-?1612).

Florilegium amplissimum et selectissimum, quo non, tantum varia diversorum florum praestantissimorum et nunquam antea exhibitorum genera, sed et raras quamplurimas Indicarum plantarum, et radicum formae, ad vivum partibus duabus, quatuor etiam linguis offeruntur et delineantur ... [Bound with:] Florilegii pars secunda in qua agitur de praecipuis plantis et floribus fibrosas radices habentibus.

Amsterdam: Johannes Jansson, 1620; Frankfurt: Erasmi Kempferi, 1614. 2 parts in one volume, folio (15 1/4 x 10 1/4 inches). Text in German, Dutch, Latin and French. Engraved title-page, engraved portrait and 110 copper-engraved plates (67 in first part, 43 in second). Expertly bound to style incorporating period calf boards, covers blocked in blind with a central arabesque device, spine with raised bands in six compartments, ruled in blind on either side of each band.

Sweerts's famed catalogue of plants and bulbs and among the most influential florilegia of the first half of the 17th century.

Over 560 different flowering bulbs, shrubs, trees, fruit and vegetables are shown on the 110 plates, generally grouped by species. Inevitably, Sweert concentrates on the more showy plants: Anemones, Ashodels, Cocus, Cyclamens, Fritillaria, Gladioli, Hyacinth, Iris, Lilies, Narcissi and Daffodils, Peonies and of course Tulips. All of the plates are carefully composed, and whilst some plates show the complete plant, others (the Anemones and Tulips for example) show only the flowers. The work was first published in 1612-14 in Frankfurt and was clearly a great success with a number of subsequent editions appearing in 1620, 1631, 1641, 1647 and 1655.

Sweerts (or Sweert or Schwerz) "was born in Zevenbergen, Holland, in 1552, but spent the greater part of his life in Amsterdam, where he worked as an artist and as a merchant in objets d'art and rare or curious specimens. Each year he went to Frankfurt for the celebrated annual fair, setting up shop just in front of the Römer ... His coupling of professions was an auspicious one, for rare flowers were considered prized items by collectors, but unlike the other objects in the connoisseurs collection, their beauty was transient and could only be captured on paper and canvas. Sweert's fame as a floriculturalist spread far and wide, and a white iris was even named after him ... His name often appears in the correspondence of naturalists, botanists and floriculturalists of the period, and he himself corresponded with many of them ... The Hapsburg emperor Rudolf II, possessor of many magnificent collections, tried unsuccessfully to entice Sweerts to join his court at Prague as director of the royal gardens" (Oak Spring Flora).

Nissen BBI 1921; Pritzel 9073; Oak Spring Flora 9; cf. Hunt 196

(#29371)

\$ 25,000

var. rosea
calice flavo

var. rosea pallidus amplo calice flavo
25



var. alba elong.
calice albo.

78 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 Rheedt 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 appendicem 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

79 VIEILLOT, Louis Jean Pierre (1748-1831).

Histoire Naturelle des Oiseaux de l'Amérique Septentrionale, Contenant un Grand Nombre d'Espèces Décrites ou Figurées pour la Première Fois.

Paris: chez Desray, 1807-[1808]. 2 volumes, folio (21 5/8 x 13 1/2 inches). Uncut. 131 etched plates after J.-G. Pretre by L. Bouquet, printed in colors by Langlois and finished by hand, extra-illustrated with a double-page engraved map of L'Amérique Septentrionale (as usual, plate number 42 from an Atlas Universel). Contemporary red morocco, covers with border of gilt fillets and a dog-tooth roll, spines in six compartments with double-raised bands, the bands highlighted with gilt tooling and the space between each pair of bands with a narrow onlay of black morocco, lettered in gilt on labels in the second and third compartments, gilt turn-ins, marbled endpapers. *Provenance*: Samuel Jones-Loyd, 1st Baron Overstone (1796-1883, armorial bookplate); Robert James Lindsay (1832-1901, Baron Wantage of Lockinge, VC, KCB, FRS, circular armorial booklabel).

A fine uncut wide-margined copy of the first edition of this classic of American ornithology.

The work contains descriptions of many North American birds, some of which predate those of Alexander Wilson. Vieillot, along with Wilson, was a pioneer in a new kind of ornithology in which birds were no longer assessed as specimens and skins but studied as living organisms within their environment. "Louis Jean Pierre Vieillot was one of the more discerning ornithologists who gave particular study to female, immature and seasonal plumages" (Allen). The plates bear all the hallmarks of the great French natural history books of the first two decades of the 19th century. The plates are individual works of art, whilst also being scientifically-accurate pictorial documents of the highest order, and they are, invariably, carefully observed and beautifully printed.

Allen 549-552; Anker 515; Fine Bird Books (1990) p.112; Nissen IVB 957; Ronsil 3030; Yale/Ripley p.300; Zimmer p.654.

(#20257)

\$ 58,000



Le Pic noir, à bec blanc. Picus principatus. L. G. pl. 109.

Lafite del.

Boiss del.



80 WILLUGHBY, Francis (1635-1672); and John RAY.

The Ornithology of Francis Willughby ... In three books. Wherein all the birds hitherto known ... are accurately described. Translated into English, with many additions. To which are added three considerable discourses, I. Of the art of fowling ... II. Of the ordering of singing birds. III. Of falconry. By John Ray.

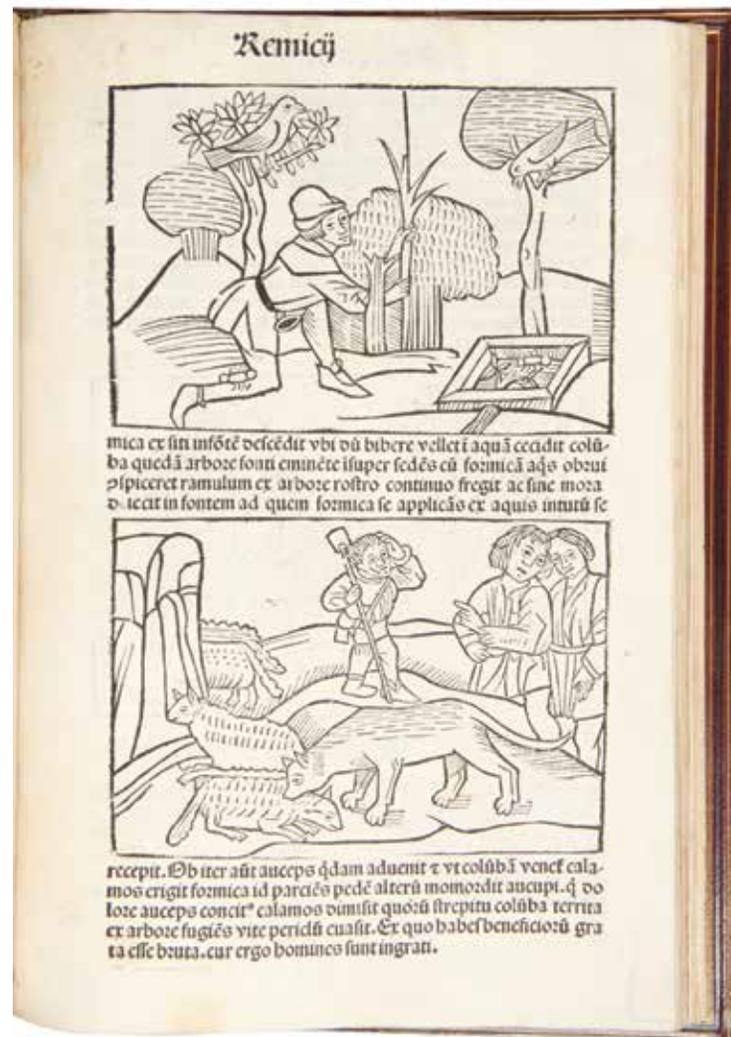
London: John Martyn, 1678. 3 parts in one volume, folio. Title printed in red & black. 80 engraved plates (2 unnumbered, plus plates numbered 1-78), 2 letterpress tables. . Expertly bound to style in half eighteenth century russia and marbled paper covered boards.

First edition in English of "one of the most important treatises on ornithology of all time, being the first systematic classification of the birds of the world" (Wood).

John Ray and his pupil and friend Francis Willughby toured Europe gathering material for their planned complete classification of the vegetable and animal kingdoms. After Willughby's early death in 1672 Ray took over his notes, and having edited the incomplete manuscript and added his own observations published his friend's work in 1676 as *Francisci Willughbeii ornithologiae libri tres; totum opus recognovit, digressit, supplevit Joannes Raius*. The present work, a translation by Ray, was published two years later and includes three more plates than the Latin edition, and an expanded text including three additional sections by Ray on fowling, falconry and song-birds.

Anker 532; BM (NH) V, p.2331; Keynes Ray 39; Nissen IVB 991; Wood p.629; Wing W-2879; Zimmer 677 (#32389) \$ 6,000

MISCELLANY



81 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.

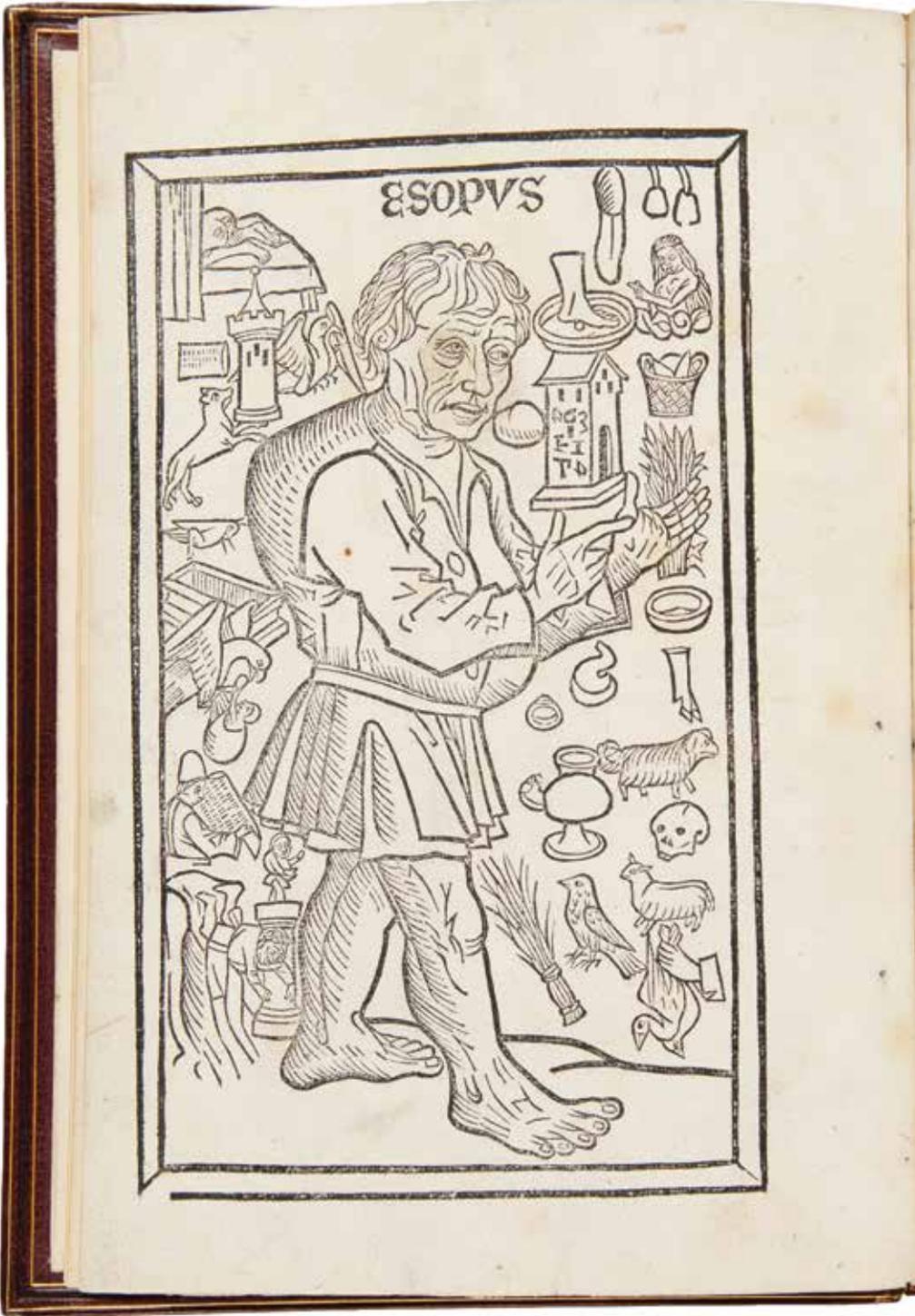
The printer of this edition has been established by Clifford C. Rattey as Jacobus Wolff de Pforzheim, having previously been erroneously attributed to Joh. de Amorbach or M. Furter. As to the dating of this edition, recent bibliographic descriptions date the work "not after 1489" (by CIBN based on two 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 esteemed provenance to C.W. Dyson Perrins (his sale, Sotheby & Co., 10 March 1947) and Silvain S. Brunschwig, 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)

\$ 150,000



82 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)

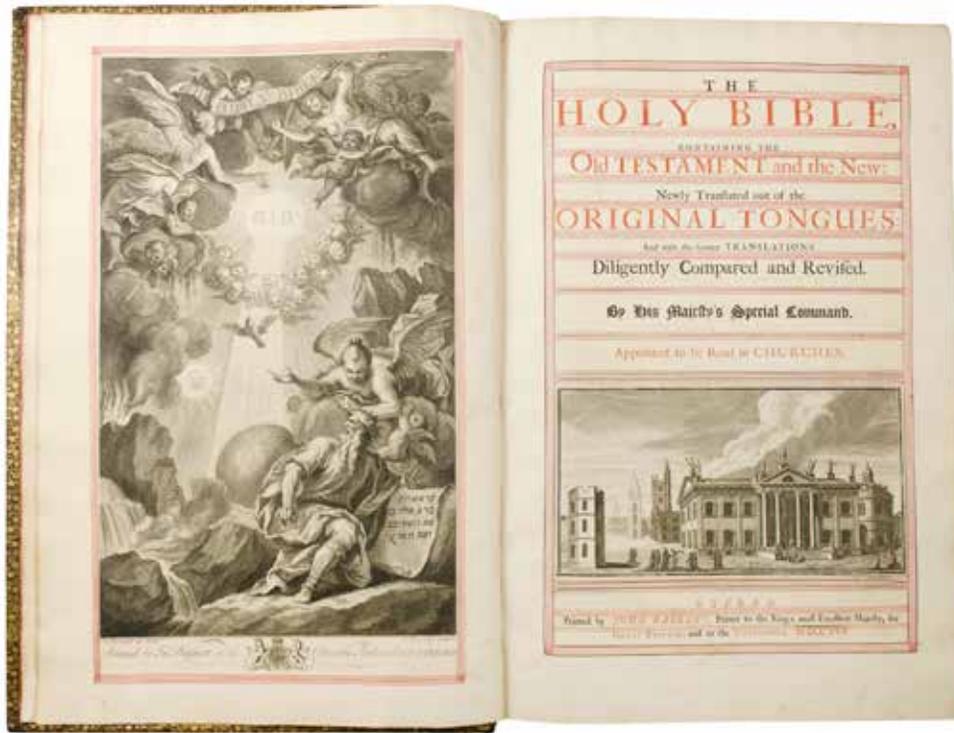
In 1709 John Baskett purchased the exclusive royal patent to print Bibles in England, control of which his family retained until 1799. This magnificent edition of the Bible is among Baskett's most important works, highly regarded for its large, elegant type; its 60 striking copper-engraved vignette head-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





83 CATS, Jacob (1577-1660).

’s VVerelts begin, midden, eynde besloten in den trou-ringh, met den proef-steen van den selven.

Amsterdam: ghedruckt by Nicolaes van Ravesteyn, voor Evert Cloppenburgh, 1643. Quarto. Letterpress title printed in red and black. [44], 772; [8], 136pp. Folding engraved additional title, engraved portrait of Anna Maria Schurmans, engraved frontispieces to parts two and three, 44 engraved illustrations; engraved portrait of Cats, 6 engraved illustrations. Contemporary vellum. *Provenance*: Viscount Mersey (booklabel).

Lovely Dutch emblem book: Cats’s famous Wedding Ring.

Second edition, first published in Dordrecht in 1637; bound with separately-paginated *Lof-sangh op het geestelick houwelick van Godes sone*, as issued. Known to the Dutch as “Father Cats”, Jacob Cats (1577-1660) was one of the most popular authors of the golden age of Dutch literature and is best known for his emblematic works, including the present work on marriage and fidelity.

Mus. Catsianum 175; Cats Cat. STCN 22
(#32759)

\$ 2,500



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 rebacked to style. *Provenance:* James Malcom, Halifax NS (signature on title dated 1827); John Brander, Halifax NS (inscription dated 1891).

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

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

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

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

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

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

\$ 14,000

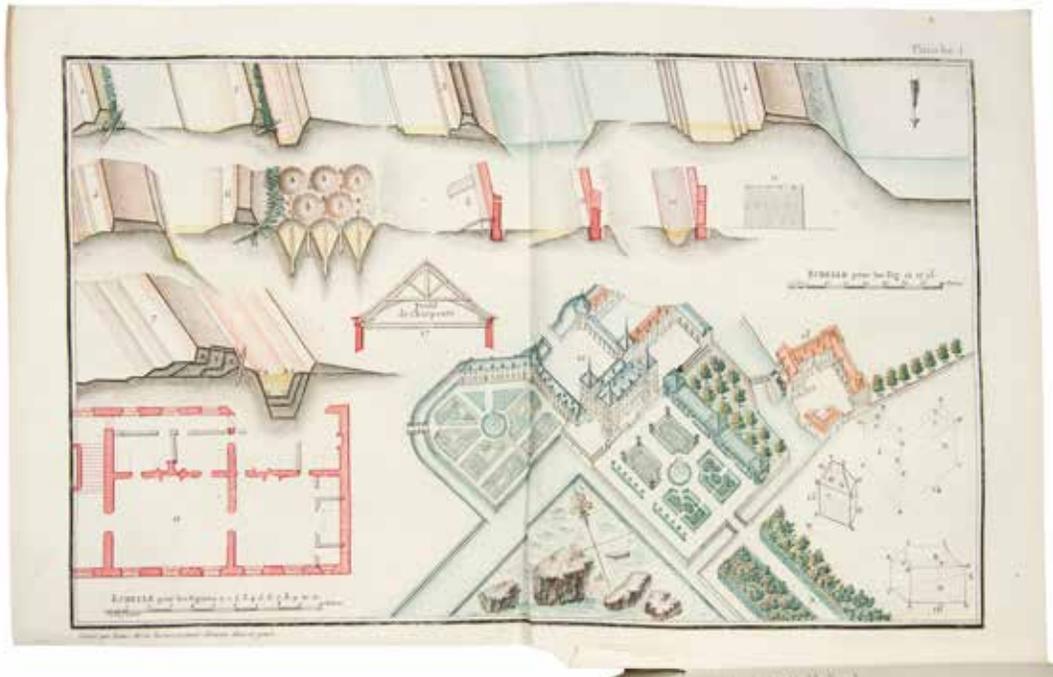
85 FOSSÉ, Charles-Louis François de (1734-1812, author). - Louis-Marin BONNET (1736-1793, engraver).

Idées d'un militaire pour la disposition des troupes confiées jeunes officiers dans la défense et l'attaque des petits postes.

Paris: printed by François-Ambroise Didot l'ainé, published by Alexandre Jombert, jeune, 1783. Large quarto (11 1/2 x 8 1/4 inches). Half-title, title with wood-engraved vignette, letterpress dedication with engraved armorial headpiece printed in colours. 11 engraved plates (10 folding) printed in colours "en manière de pastel" by Louis-Marin Bonnet "premier Graveur en ce genre", each plate hinged to the upper margin of the relevant caption leaf, as issued. Contemporary tree calf, covers bordered in gilt, flat spine divided in compartments with gilt roll tools, red morocco lettering piece in the second, the others with a repeat decoration in gilt, marbled endpapers.

The first edition of a work of great importance to the history of the development of colour printing.

One of the most successful eighteenth century experiments in colour-printing, this is the only book illustrated by Bonnet, the inventor of pastel manner engraving, or "gravure en maniere de pastel." The crayon manner technique for reproducing chalk drawings in three-colour prints had been invented by J.C. François in 1757, and Bonnet was his pupil. Bonnet extended the technique to suggest tone and printed additional colours, calling his new method the pastel manner. This technically demanding process allowed Bonnet to produce colour prints of the highest quality and paved the way for the great French illustrated works of the late-18th and early-19th century.



The text is the work of the French military engineer Charles-Louis de Fossé and divides naturally into two sections. The first dealing with the strategies to be employed when attacking (or defending) a small military outpost manned by between 30 and 300 men; the second dealing with the correct use of colour when drawing military maps and plans (and touching on perspective drawing as applied to military plans). This second part is illustrated using Bonnet's plates. Apart from the colour printing, another unusual feature of this beautifully produced work is that the plates are all attached along the upper margin of the descriptive associated caption leaves: this allows for individual plans to be folded out whilst the relevant text in the body of the book is studied.

Brunet II,1354; cf. V. Carlson & J. Ittmann Regency to empire: French Printmaking 1715 - 1814 (Baltimore Museum of Art, 1984); Colorful Impressions: The Printmaking Revolution in Eighteenth-Century France. (Washington: National Gallery of Art, 2003-2004) no. 46; Jean Fürstenberg Das französische Buch im 18 Jahrhundert p. 121; Graesse II:620; Jacques Herold Louis-Marin Bonnet, catalogue de l'Oeuvre grav. (Paris: 1935) p.28; Joseph Marie Quérard La France littéraire, ou Dictionnaire bibliographique des savants (Paris: 1829) III, p.173 (ouvrage estimé).

(#30521)

\$ 5,000

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

Titiani Vecelii Pauli Caliaris 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.

(#2778)

\$ 37,500



87 JOHNSON, Samuel (1709-1784).

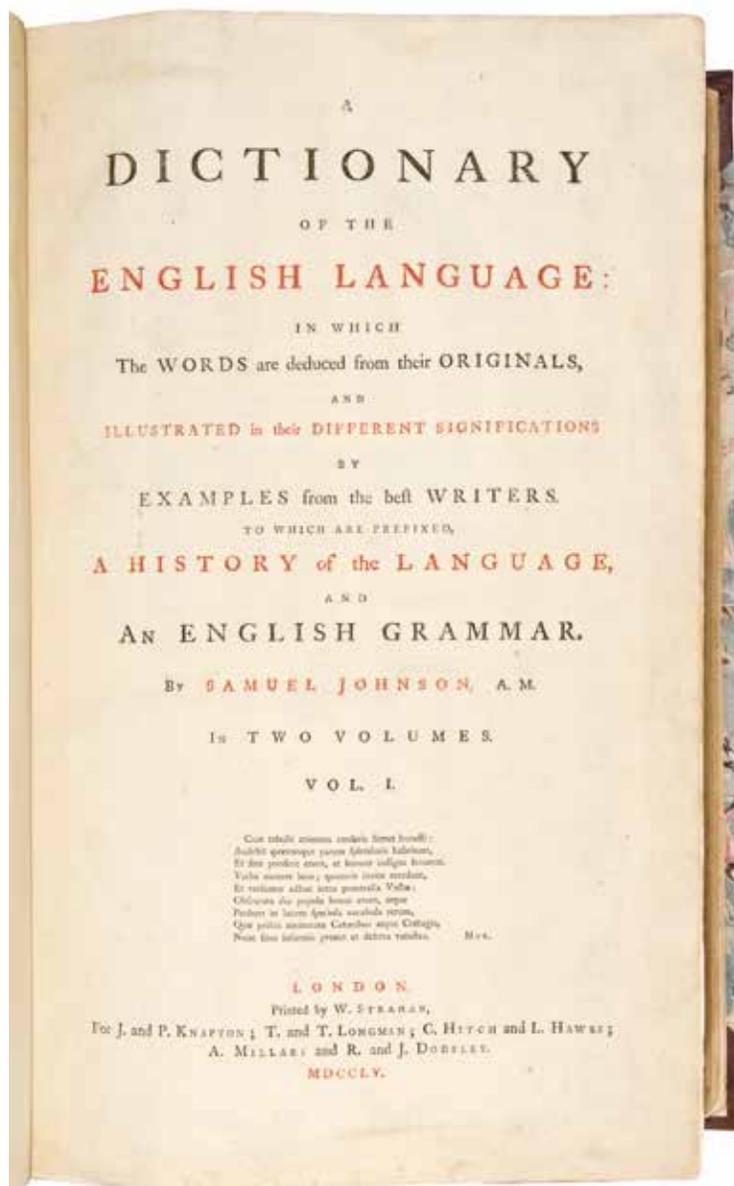
A Dictionary of the English Language: in which the words are deduced from their originals, and illustrated in their different significations by examples from the best writers. To which are prefixed, a history of the language, and an English grammar.

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

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

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

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



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

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

(#26355)

\$ 20,000

88 MENASSEH BEN ISRAEL; Rabbi (1604-1657).

Vindiciae Judaeorum; Or, a Letter in Answer to Certain Questions propounded by a Noble and Learned Gentleman, touching the Reproaches cast on the Nation of the Jews; wherein all objections are candidly, and yet fully cleared.

London: W. Bickerton, 1743. 8vo. [4], 67, [1]pp. Contemporary inscriptions on the half-title. Bound within a sammelband with four other works, detailed below. Contemporary calf-backed marbled paper covered boards. *Provenance*: Sir William Forbes (armorial bookplate).

An early defense of Judaism and refutation of anti-Jewish allegations and slanders.

Rabbi Menasseh ben Israel, the Portuguese scholar, kabbalist and printer, famously arrived in London in 1655 and petitioned Cromwell to support the right of Jews to settle in London. First published in 1656, the work was written in response to opponents of the re-admission of Jews to England. The present equally rare second edition would seem to have been printed in response to the naturalization debates of the mid-18th century. The Jewish Bill of 1753 would grant naturalization to Jews on application to Parliament, but would be repealed the following year.

This important work by Rabbi Menasseh is bound within a sammelband of related eighteenth century works, comprising:

1) [TOLAND, John]. *Reasons for Naturalizing the Jews in Great Britain and Ireland, on the same foot with all other Nations. Containing also, a defence of the Jews against all vulgar prejudices in all countries.* London: For J. Roberts, 1714. [12], 58pp. ESTC N12733.

2) [SQUIRE, Samuel]. *The Ancient History of the Hebrews Vindicated ... By Theophanes Cantabrigiensis.* Cambridge: for W. Thurlbourn, W. Innys and J. Beecroft, 1741. [4], 100pp. ESTC T21878.

3) LARDNER, Nathaniel. *The Circumstances of the Jewish People an Argument for the Truth of the Christian Religion.* London: Sold by J. Noon, 1743. 82, [2]pp. ESTC T14044.

4) [MAYO, Richard]. *Two conferences; one betwixt a papist and a Jew, the other betwixt a Protestant and a Jew: in two letters from a merchant in London, to his correspondent in Amsterdam ... The Second Edition.* London: E. Gardner, 1737. 80pp. ESTC T177866.

ESTC T50909

(#33430)

\$ 10,500

Vindiciæ Judæorum:

O R, A

LETTER

In Answer to certain QUESTIONS
propounded by a Noble and Learned
GENTLEMAN, touching the Reproaches
cast on the Nation of the JEWS;

WHEREIN

All *Objections* are candidly, and yet fully cleared.

By Rabbi MANASSEH BEN ISRAEL,
a Divine and a Physician.



L O N D O N:

Printed for W. BICKERTON, in *Fleet-street.*

M.DCC.XLIII.

89 MILTON, John (1608-1674); - John MARTIN (1789-1854, illustrator).

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

London: Septimus Prowett, 1827. Imperial quarto (14 3/8 x 10 1/4 inches). 24 mezzotint engraved plates by John Martin. Contemporary half green morocco over marbled paper covered boards, spines in five compartments divided by double-raised bands, lettered in the second, third and fourth compartments, marbled endpapers, gilt edges. *Provenance:* Thomas Clarke, F.S.A. (armorial bookplate).

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

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

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

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

Lowndes IV, p.1560; Allibone, p. 1300; Ray, The Illustrator and the Book in England, 69; Campbell, John Martin, Visionary Printmaker, pp. 38-41.

(#26789)

\$ 9,500



90 MUYBRIDGE, Eadweard (1830-1904).

Animal Locomotion. An Electro-Photographic Investigation of Consecutive Phases of Animal Movements.

Philadelphia: The University of Philadelphia, 1887. 2 volumes, folio. 200 collotype plates by Muybridge printed by the Photo-Gravure Company. Loose within a pair of bound to style portfolio, half black morocco over period cloth boards, morocco lettering piece on the upper cover. Housed in black morocco backed boxes.

A major landmark in photography.

The first edition of this rare and important photographic work is a landmark in the evolution of the medium, and in the role of mechanical reproduction on the fine arts. Although the complete set of images for *Animal Locomotion* totaled 781 plates in eleven portfolios, the prohibitively high cost of \$600 resulted in the purchase of only thirty-seven complete sets of all 781 plates. However, as Muybridge explains in the Prospectus, the makeup of the subscription sets was left entirely up to each subscriber, as long as at least one hundred plates were purchased: “One hundred Plates of illustrations will constitute a copy of the work. These one hundred plates, the Subscriber is entitled to select from those enumerated in the subjoined catalogue... The 781 Plates described in the Catalogue comprise more than 20,000 figures of men, women, and children, animals and birds, all actively engaged in walking, galloping, flying, working, playing, fighting, dancing, or other actions incidental to every-day life, which illustrate motion and the play of muscles...Subscribers desiring a greater number of Plates than the one hundred for which they subscribe, will be entitled to obtain such additions, and at the same proportionate rate of payment [one dollar per plate].”

Thus every Subscriber set of *Animal Locomotion* is different in its composition, depending on the interests and tastes of the subscriber. The present subscription set of two hundred plates is entirely of human figures, without any images of animals whatsoever. This set includes the following plate numbers: 1, 4, 10, 12, 13, 14, 20, 21, 22, 23, 24, 25, 33, 34, 37, 40, 42, 43, 46, 53, 68, 69, 71, 72, 75, 77, 78, 80, 81, 83, 87, 89, 92, 93, 94, 96, 105, 146, 147, 155, 157, 165, 166, 167, 168, 170, 171, 175, 176, 178, 179, 180, 181, 182, 183, 184, 185, 188, 190, 191, 199, 202, 207, 210, 212, 213, 215, 216, 219, 220, 221, 222, 225, 227, 229, 232, 233, 237, 238, 239, 240, 242, 244, 246, 247, 251, 252, 253, 254, 255, 256, 259, 260, 261, 262, 263, 265, 267, 269, 270, 271, 273, 274, 276, 277, 278, 279, 280, 281, 282, 283, 284, 287, 288, 290, 292, 293, 294, 299, 300, 302, 303, 303, 304, 307, 308, 309, 314, 327, 343, 345, 346, 348, 356, 363, 364, 369, 376, 377, 387, 389, 394, 395, 399, 400, 401, 406, 408, 409, 410, 413, 415, 416, 418, 419, 420, 421, 423, 425, 426, 430, 431, 433, 434, 436, 439, 442, 448, 449, 451, 453, 454, 463, 466, 467, 468, 469, 470, 472, 474, 475, 476, 478, 479, 480, 484, 485, 486, 487, 492, 494, 495, 496, 497, 502, 509, 513, 520, 525, and 527. In addition to choosing their own images, subscribers were also able to order by “subjects” (i.e. men, women, children, etc. indicating for each the various states of dress or undress), with Muybridge selecting the images. The present grouping is comprised of 59 men, 129 women and 12 children.

Eadweard Muybridge (1830-1904) was one of the great photographic innovators of the 19th century. Born in England, he came to San Francisco in 1855 and worked as a bookseller. After a serious accident in 1860, he returned to England, and changed his vocation to photographer. Returning to the United States in 1867, he built his reputation on photographs

ANIMAL LOCOMOTION.

AN ELECTRO-PHOTOGRAPHIC INVESTIGATION OF CONSECUTIVE PHASES OF ANIMAL MOVEMENTS

1872—1885.

BY
EADWEARD MUYBRIDGE.

FORWARDED UNDER THE AUSPICES OF THE

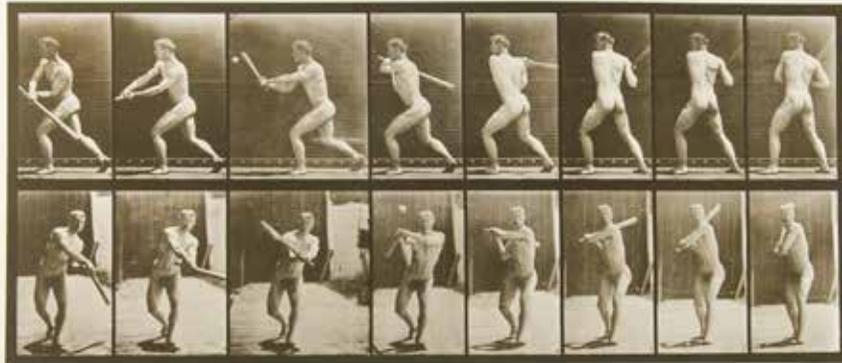
UNIVERSITY OF PENNSYLVANIA.

PLATES.

THE PLATES PRINTED BY THE PHOTO-DUPLICATION SERVICE OF NEW YORK.

PHILADELPHIA:

1887.



Animal Locomotion. Plate 1.

Copyright, 1887, by Eadweard Muybridge. U.S. Pat. 308,991.

of San Francisco, Yosemite, and other western locales, both as a private photographer and working for the U.S. Government. Beginning in 1872 Muybridge, at the behest of the railroad magnate Leland Stanford, experimented with a sequence of photographs of a galloping horse that proved that all four of the animal's hooves were off the ground at the same time. By 1878 he had developed the ability to produce series of photographs freezing the motion of moving figures. These studies were published in 1882 as *The Horse in Motion*, which led to a break between Stanford and Muybridge, who felt he had not been given proper credit.

Now committed to working on his motion studies, Muybridge found a new sponsor in the University of Pennsylvania, and moved to Philadelphia in 1883. "Largely owing to the advocacy of the esteemed artist and faculty member Thomas Eakins, Muybridge was engaged to conduct a series of locomotion studies at the University of Pennsylvania from 1884 to 1885. There he exposed more than 100,000 photographic plates in locomotion studies of men, women, children, beasts, and birds. The initial publication of this work in 1887 was comprehensive but prohibitively expensive" (ANB). Eakins worked with Muybridge as one of his assistants for part of this time. The photographs showed sequences of several dozen photographs on each plate. The human models, of both sexes, were shown nude or with minimal clothing engaged in various activities, from walking, running, leaping and throwing things to climbing stairs, carrying objects, engaging in various kinds of work, and many forms of athletic activity. Animals, drawn from the Philadelphia Zoo, are shown moving in various ways as well as carrying loads. The entire project was a comprehensive catalogue of human and animal motion.

Muybridge's 1860 accident, which involved a blow to the head and possible brain injury, evidently changed his personality as well as his career. He became eccentric and explosive (in 1874 he killed his wife's lover, but was acquitted on the grounds of justifiable homicide) and also shed many inhibitions. His photography and publication of nude models was remarkable for its day. Many of the figures in Muybridge's work feature full-frontal nudity, both men and women, as well as some children.

After the publication of *Animal Locomotion*, Muybridge worked for some time to promote commercial applications for his work before returning to England in 1894. He died there a decade later. Muybridge's work in sequential photography quickly had a major impact on the fine arts of his day, and laid the groundwork for motion pictures. His images remain exciting and vibrant today.

In a search of OCLC, we locate nineteen sets that are complete or mostly so (more than 700 plates present). A further twenty-nine copies are located containing anywhere from 75 to 200 plates (copies of around 100 plates being the most common), and twelve more records with indeterminate or minimal holdings. An incredibly important and handsome production, key in the history of science and photography.

Roosens & Salu 723; Muybridge, Eadweard, Complete Human and Animal Locomotion, ed. A.V. Mozley; New York, 1979, vol. i, p. vii; Gernsheim, The History of Photography, pp.440.

(#31242)

\$ 350,000

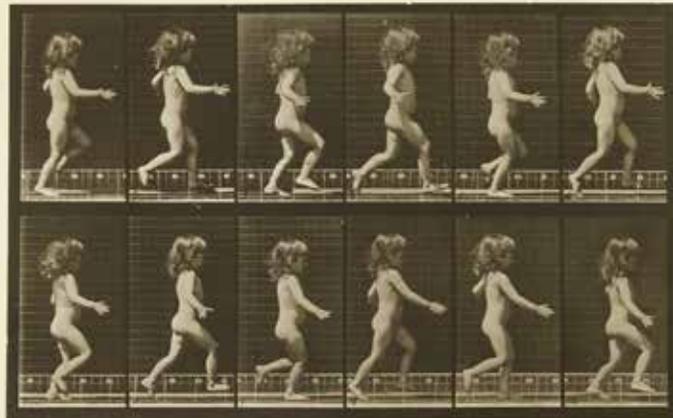


Figure 1. *Figure 1. (Caption text)*



Figure 2. *Figure 2. (Caption text)*



91 NICHOLAS II - BACKMANSON, Gugo (artist) and Robert PAETZ (editor).

Souvenir du Couronnement de Leurs Majestes Imperiales a Moscou 1896 [cover title] ... L'Empereur Nicolas Alexandrovitch en tenue de 10 regiments dont Sa Majeste est chef [illustrated title].

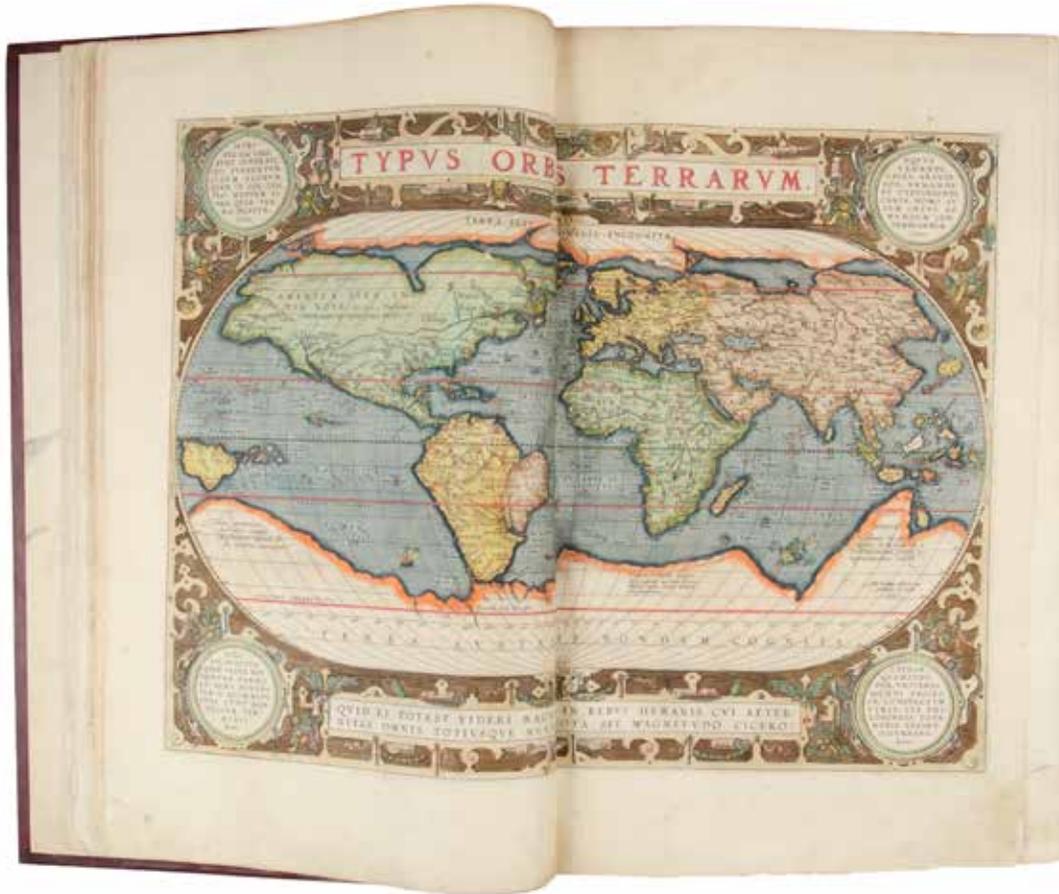
St. Petersburg: E. J. Marous, 1896. Oblong folio (14 7/8 x 20 3/8 inches). Contents loose as issued. Chromolithographed throughout, captions in French and Russian. Title and 10 plates. (A few corners chipped). Publisher's green cloth portfolio, covers decoratively stamped in blind and lettered in silver, rebacked to style.

Rare Russian chromolithographed album to commemorate the coronation of Nicholas II and Empress Alexandra Fedorovna in Moscow in May 1896.

This souvenir album was published on the eve of the coronation to be distributed among the Romanov nobility close to the Imperial family. Along with a title page, the publisher's portfolio contains a full set of ten chromolithographs depicting the future Russian Emperor Nikolas II in the uniforms of ten regiments which were under his direct command. Lithographs are executed after paintings by Gugo Backmanson (1860-1953), a Finnish-born artist and student of the Russian Academy of Arts, who from 1884 served as an officer at the Izmailovskiy regiment. Published in very limited numbers, two issues were published, with French (as the present) and Russian titles. Both are rare.

(#29995)

\$ 11,500



92 ORTELIUS, Abraham (1527-1598).

Theatrum orbis terrarum.

Antwerp: Jan Baptist Vrients, 1603. 3 parts in one volume (including the 'Parergon' and 'Nomenclator'), folio (18 7/16 x 12 inches). Mounted on guards throughout. With full period hand-colouring throughout. Hand-coloured engraved allegorical general title, with full-page engraving of the arms Philip II of Spain on the verso, engraved full-page memorial to Ortelius incorporating a small circular portrait of him, full-page engraved portrait of Ortelius, hand-colored engraved section-title to the 'Parergon' with architectural surround, hand-coloured engraved vignette on letterpress section title to the 'Nomenclator'. 156 double-page hand-coloured engravings (151 mapsheets, 2 costume plates, 3 views), numerous hand-coloured woodcut initials. Contemporary red morocco, covers bordered and panelled in gilt and blind, covers with a large central design in gilt, expertly rebacked to style, spine in seven compartments with raised bands, ruled in gilt on either side of each band, compartments with a repeat decoration in gilt (expert restoration at board edges).

A very rare example of Ortelius's Renaissance masterwork: the first true atlas, here with full contemporary hand colouring. The colouring in this copy is without doubt the finest that we have ever seen. This Latin edition published by Jan Baptist Vrients is one of the most complete issues of the 'Theatrum Orbis' and includes both the 'Parergon' and 'Nomenclator'.

The *Theatrum...* of Abraham Ortelius was one of the most brilliant and innovative of all Renaissance books. It was the first true atlas in the modern sense of the word, and as such, it introduced an entirely new and standardized method for the study of geography. For the first time in one volume, all parts of the globe were treated in a comprehensive and uniform manner, and thus it presented as complete a picture as was then possible of the whole world.

Ortelius published editions of his atlas not only in Latin, the traditional language of the scholarly elite, but in the six major European vernaculars: German, Dutch, French, Italian, English and Spanish. The *Theatrum* was therefore equally at home in the library of a scholar in Paris, a country gentleman in Kent, or a merchant in Grenada. This widespread dissemination had profound results in an age when geographical knowledge was in a rudimentary state: the information laid out in the *Theatrum* became the universally accepted vision of the world.

Another strategy used to make the atlas more accessible to the public was the inclusion of beautiful embellishments in the popular mannerist style, thus appealing to contemporary aesthetic tastes, and aligning the *Theatrum* with the other great artistic accomplishments of the age. In speaking of the maps in the *Theatrum*, the noted art historian, James A. Welu comments on “their richness of ornamentation, [they are] a combination of science and art that has rarely been surpassed in the history of mapmaking ... Ortelius’s *Theatrum* is known for its numerous decorative cartouches, which undoubtedly added to the atlas’s long popularity” (*Art and Cartography*, pp. 145-146).

Ortelius played a pivotal role in disseminating the revelations of the important explorations and cartographical works of his time. The enthusiasm he and his colleagues felt for their task is suggested in the quote from Cicero at the bottom of the world map, which may be loosely translated: “How can human affairs be taken seriously by one who contemplates the great world and all eternity?”

Further, the *Theatrum* was the first major printed work of any kind to include scholarly citations of authorities (i.e. the original mapmakers), thus introducing for the first time the concept of footnoting to Western scholarship. Ortelius further included a massive appendix (the *Parergon*), consisting of a detailed classical atlas, to appeal to Renaissance Europe’s fascination with the ancient world.

In its comprehensive coverage of the world, the uniform excellence of its maps, the standardized style and format, the extensive use of the vernacular for marketing, its scholarly citations, and massive classical appendix, the *Theatrum Orbis Terrarum* of Abraham Ortelius had no precedent.

Cf. Burden 64 (map of the Americas) & 74 (map of the Pacific); cf. Shirley 158 (world map); van der Krogt Koeman III, 31:053; cf. Printing and the Mind of Man 91.

(#20863)

\$ 250,000



TABVLIS ALIQVOT NOVIS VITAQ. AVCTORIS
ILLVSTRATVM. EDITIO VLTIMA.

ANTVERPIÆ,

APVD IOANNEM BAPT. VRINTIVM.

ANNO MD. CIII.



93 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).

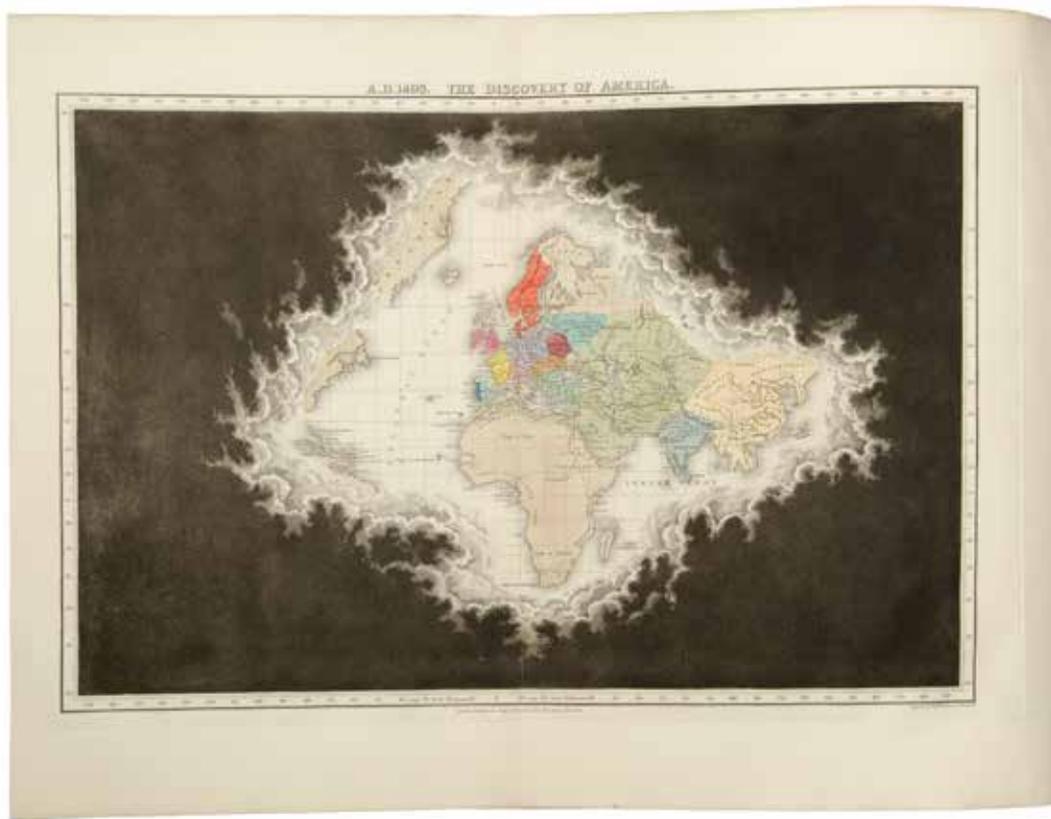
Very rare American work on dogs, with chromolithographed images after Alexander Pope, Jr. Only two copies listed as having sold at auction in the past thirty-five years - the last copy in 1987.

"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



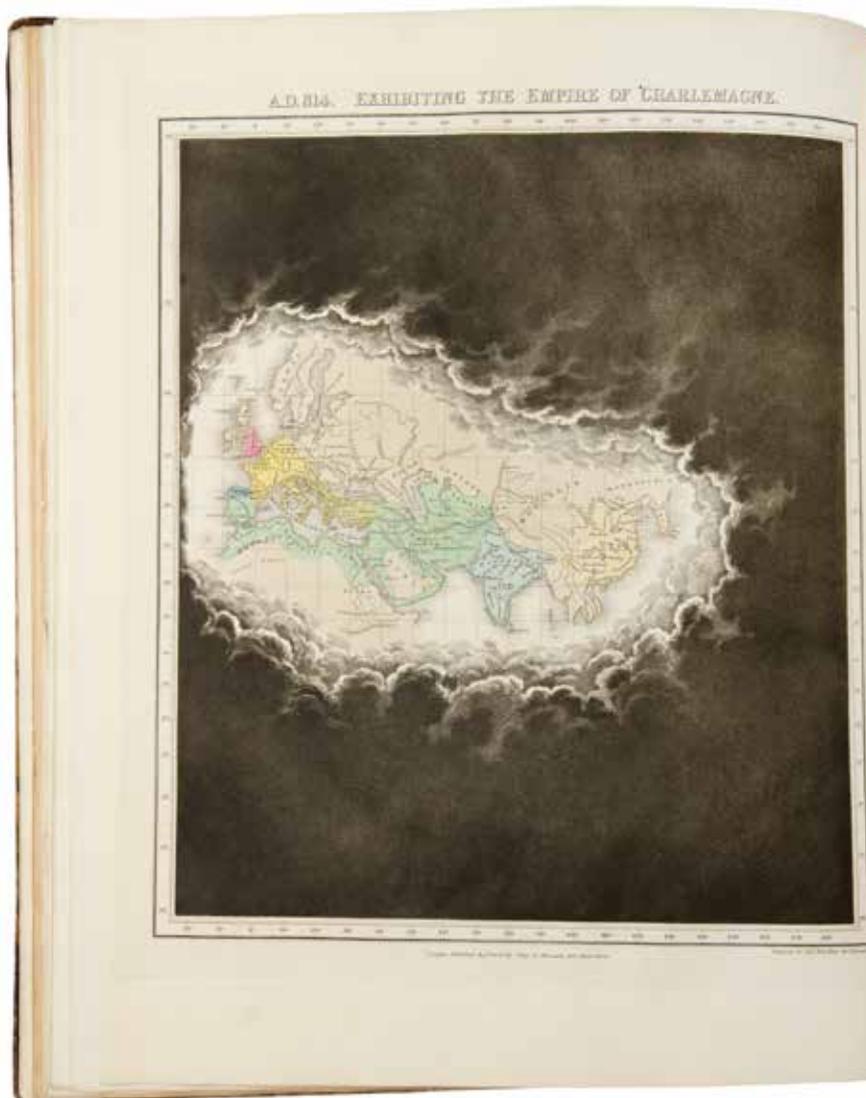
94 QUIN, Edward (1794-1828).

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). Contemporary half brown morocco and marbled paper covered boards, letterpress lettering piece printed in brown and black on the upper cover, 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



95 REPTON, Humphry (1752-1818).

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

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

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

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

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

First published in 1808, the present issue dates from 1822 and may mark an attempt to take advantage of the interest generated when architect John Nash completed his work on the Pavilion for King George IV. Between 1815 and 1822 Nash redesigned and greatly extended the Pavilion, and it is the work of Nash which can be seen today. The pavilion as it was finally completed still owed a huge debt to Indian architecture but was in a form which re-interpreted the Indian ideal in a fashion more suitable to both English tastes and climate.

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

(#29437)

\$ 13,000



96 STALKER, John; and George PARKER.

A Treatise of Japaning and Varnishing, Being a compleat Discovery of those Arts. With the best way of making all sorts of varnish for japan, wood, prints, or pictures. The method of gilding, burnishing, and lackering, with the art of gilding, separating, and refining metals: and of painting mezzo-tinto-prints. Also rules for counterfeiting tortoise-shell, and marble, and for staining or dying wood, ivory, and horn. Together with above an hundred distinct patterns for japan-work, in imitation of the Indians, for tables, stands, frames, cabinets, boxes, &c.

Oxford: Printed for and sold by the Authors, 1688. Folio (14 1/4 x 9 inches). [8], 84pp. 24 engraved plates. (Old repair at lower edge of one plate, minor age toning). Expertly bound to style in period calf, covers bordered with a gilt double fillet, spine with raised bands in six compartments, red morocco lettering piece in the second, the others with a repeat decoration in gilt.

Very rare complete copy of an early English pattern book of Oriental designs.



This pattern book for decorating furniture and “smalls” contains a comprehensive account of lacquering techniques of the period and a suite of twenty-four plates by an anonymous artist, engraved with over sixty designs of flowers, birds, insects, and landscapes in the Oriental manner. The work was an important source book for early ceramic designs, particularly Viennese porcelain, and includes a comprehensive account of the techniques to be employed in japaning, gilding, burnishing, the production of glass-prints, varnishing and various trompe-l’oeil techniques amongst others.

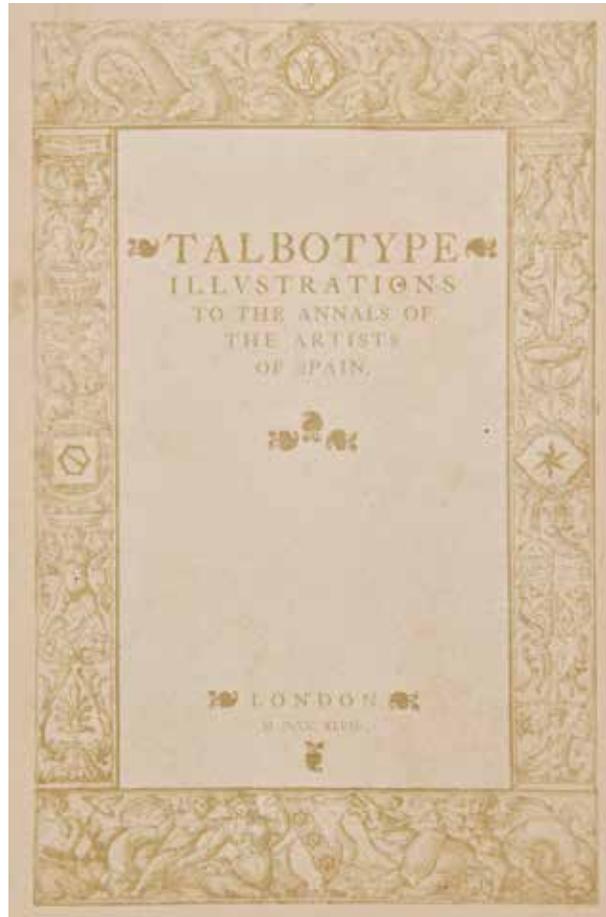
“We have laid before you an Art very much admired by us, and all those who hold any commerce with the Inhabitants of Japan; but that Island not being able to furnish these parts with work of this kind, the English and the Frenchmen have endeavored to imitate them, that by these means the Nobility and Gentry might be compleatly furnisht with whole Setts of Japan-work, whereas otherwise they were forc’t to content themselves with perhaps a Screen, a Dressing box, or Drinking-bowl, or some odd thing that had not a fellow to answer it: but now you may be stockt with entire Furniture, Tables, Stands, Boxes and Looking-glass-frames, of one make and design, or what fashion you please; and if done by able hands, it may come so near the true Japan, in fineness of Black, and neatness of Draught, that no one by an Artist should be able to distinguish ‘em” (Epistle to the Reader and Practitioner).

Three variants are recorded without priority, each with slightly varying imprints and some without Parker’s name on the title: this issue with Parker’s name and both the Parker and Stalker imprints. The work is rare and copies are frequently incomplete owing to the common practice of removing such patterns for use as transfers. A fine copy with all plates present.

ESTC R229848; Wing S5187A; Hofer, Baroque, pl. 17; Percival “A Treatise on Japaning” in The Connoisseur (1929) 84:153-163; Rostenberg English Publishers in the Graphic Arts, p. 98, no. 54

(#30589)

\$ 17,500



- 97 STIRLING-MAXWELL, Sir William (1818-1878); and Nicolaas HENNEMAN (1813-1898, photographer).

Annals of the Artists of Spain ... [With:] Talbotype Illustrations to the Annals of the Artists of Spain.

London: John Ollivier, 1848 [vols I-III] - 1847 [vol. IV, but 1848]. 4 volumes, large 8vo (10 3/4 x 7 1/8 inches). [Vols. I-III:] Text ruled in red throughout. Letterpress title pages printed in red and black (with a duplicate title in vol. 3), color lithographed additional title pages (with an additional unnumbered title in vol. 3), 14 plates (including 12 mounted India paper proofs), numerous text illustrations. [Vol. IV:] Interleaved with blanks throughout, mounted Talbotype title, mounted Talbotype dedication, 66 mounted Talbotype photographs (on 62 leaves, one double-page), all by Nicolaas Hennemman. Contemporary full red morocco by F. Bedford, covers elaborately gilt with the arms of Spain on the upper covers and Stirling's monogram on the lower covers, spines with raised bands in six compartments, lettered in the second and third, the others with a repeat decoration in gilt, marbled endpapers, g.e. *Provenance:* John Dundas (presentation inscriptions by the author dated 18 July 1848 [vol. I] and 12 August 1848 [vol. iv]); F. E. Dinshaw (armorial bookplate).

An incunable of 19th century photography: one of 25 large-paper presentation copies of Stirling's groundbreaking study of Spanish art illustrated with photographs by Henry Fox Talbot's assistant. One of the earliest and rarest of all photographically illustrated books and the first photographically illustrated book on art.

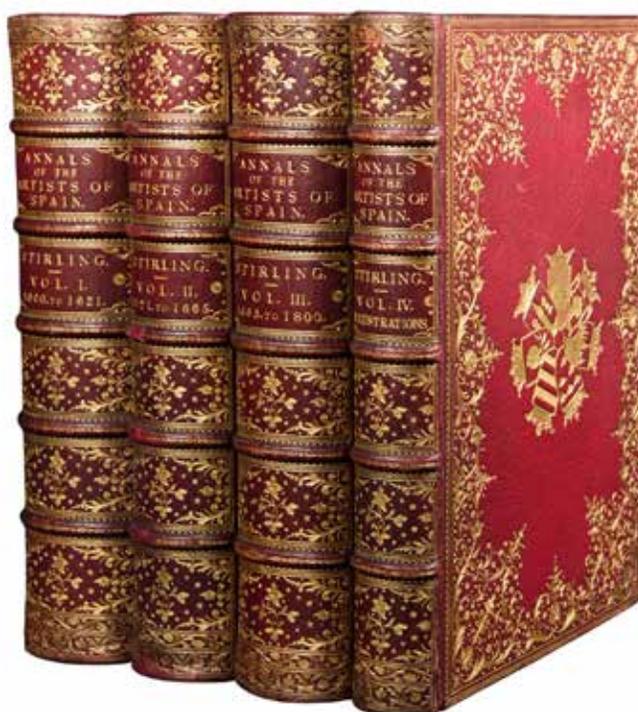
“The existence of this fourth volume of Talbotypes has enabled the *Annals of the Artists of Spain* to be hailed as the first art history book to be illustrated with photographs ... this volume marked the beginning of a revolution in the methodology of art history, in which photographs and photographically illustrated books would become essential tools” (Macartney).

In the mid-19th century, Spanish art was not well studied or appreciated outside of Spain. On a Grand Tour journey to Spain and the Middle East in the early 1840s, however, Stirling was greatly influenced by the art of the region and began collecting in earnest. Upon return to England, and seeing a very slender body of English work on the subject, he conceived the present work. After a draft of the work was rejected by publisher William Murray in 1845, Stirling decided to privately-print this groundbreaking history which introduced the artists El Greco, Velazquez, Murillo, Ribera and Goya to much of the English speaking world. Of the text, Stirling would print 750 regular copies (of which 25 were specially bound), and 25 large-paper copies (like the present), described in the limitation: “with red marginal lines, proof impressions of the plates on India paper, and two extra plates.” To these large-paper, presentation copies, a fourth volume was added, containing 66 illustrations reproducing examples of Spanish art using “the beautiful photographic process invented by Mr. Fox Talbot” (vol. IV Preface).

The photographs in the fourth volume are by Nicolaas Henneman, William Fox Talbot’s assistant, who is described by Stirling as “the intelligent agent of the inventor” (vol. IV Preface). It is unclear what prompted Stirling to illustrate the presentation copies using the new art of photography. On his initial tour in Spain, like many of the tourists from that period, he brought with him a camera lucida. His interest in photography was no doubt further advanced by the publication of Talbot’s *Pencil of Nature* (1844-46) and *Sun Pictures of Scotland* (1845), both of which had avid following among the Scottish elite. Macartney further suggests that Stirling would have realized the duality between the exact reproductive nature of photography and the defining realism portrayed in Spanish art relative to Italian art.

Nevertheless, using photography to illustrate these Spanish masterpieces was not without considerable difficulty. Indeed, the art selected to be photographed was greatly limited by size and the necessity of bringing the art outside into the sunlight to be photographed. Early on, Stirling also realized the delicate nature of Talbotypes, writing to a bookdealer in 1856 - just eight years after publication - that a client not rebind the photographs into the text of the *Annals* (i.e. instead of their being in a separate volume, as intended), writing, “He is lucky if his set is not fading, or faded; wh. I fear all have, is further increased, according to some people’s opinion, if the plates are faced by paper of some particular quality...” (quoted in Macartney). Many of the extant copies of the photographs show considerable retouching; the present set without these crude repairs.

The experimental nature of this incunabulum of photography is further evidenced by the strict limitation of copies printed. The large-paper issue was limited to only 25 sets. However, from Henneman’s records which have survived, 50 sets of the photographs were printed. Macartney suggests that these 25 additional sets were printed and mounted on smaller sheets to accompany the 25 “specially bound” sets of the regular issue text; another possibility is that



they could have been printed to supply replacement photographs to the presentation copies. Either way, it stands to reason, that the best prints were selected for the deluxe, large-paper presentation issue.

“Because of its method of illustration [Stirling’s *Annals*] is to be regarded as the cornerstone of all modern artistic connoisseurship, for it contained the first exactly repeatable pictorial statements about works of art which could be accepted as visual evidence about things other than mere iconography. It was no longer necessary to put faith in the accuracy of the observation and skill of the draughtsmen and the engravers. These reports were not only impersonal but they reached down into the personality of the artists who made the objects that were reproduced” (Ivins).

The four-volume, deluxe, large-paper, presentation issue with the photographs is exceedingly rare. Of the 25 copies which were printed, Macartney estimates that only 16 are extant (including examples in the British Library, the Metropolitan Museum of Art, the Hispanic Society of America, Museo del Prado, and the National Library of Scotland). The present copy, in a glorious binding by Bedford, is inscribed by Stirling to noted solicitor and Writer to the Signet John Dundas, who was a relative of the Stirling family, and a close associate and neighbor of the author’s father.

Truthful Lens 157; Gernsheim 9; Macartney, H. “William Stirling and the Talbotype Volume of the *Annals of the Artists of Spain*” *History of Photography*, 30 (4). pp. 291-308; Ivins, *Prints and Visual Communication*, p. 124; *Encyclopedia of Nineteenth Century Photography*, vol. 1, pp. 648-650.

(#26342)

\$ 57,500

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

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

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

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

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

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

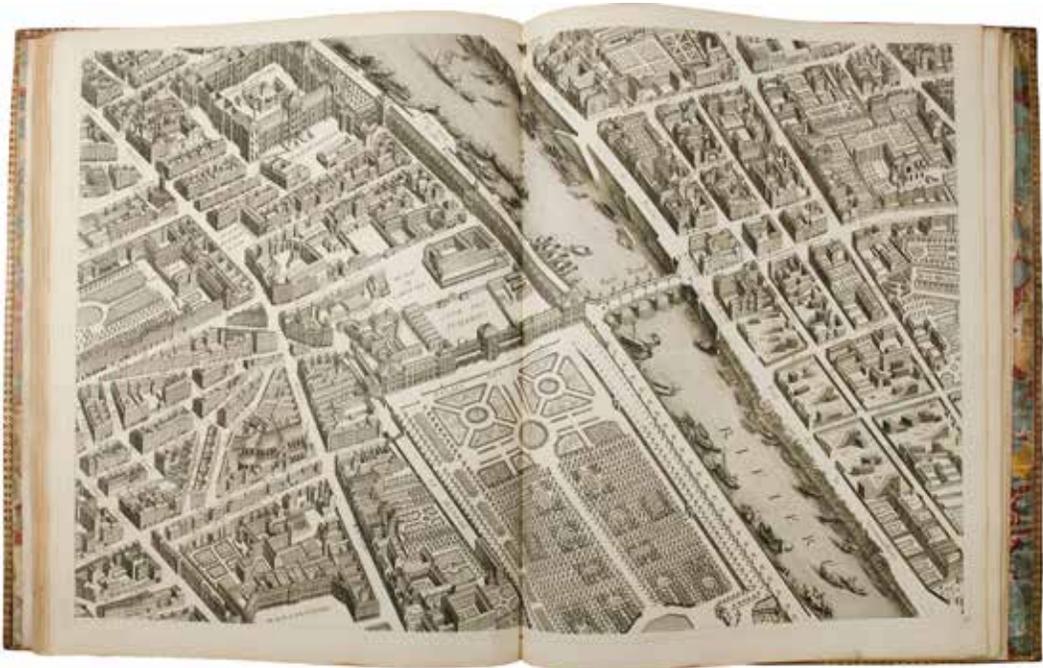
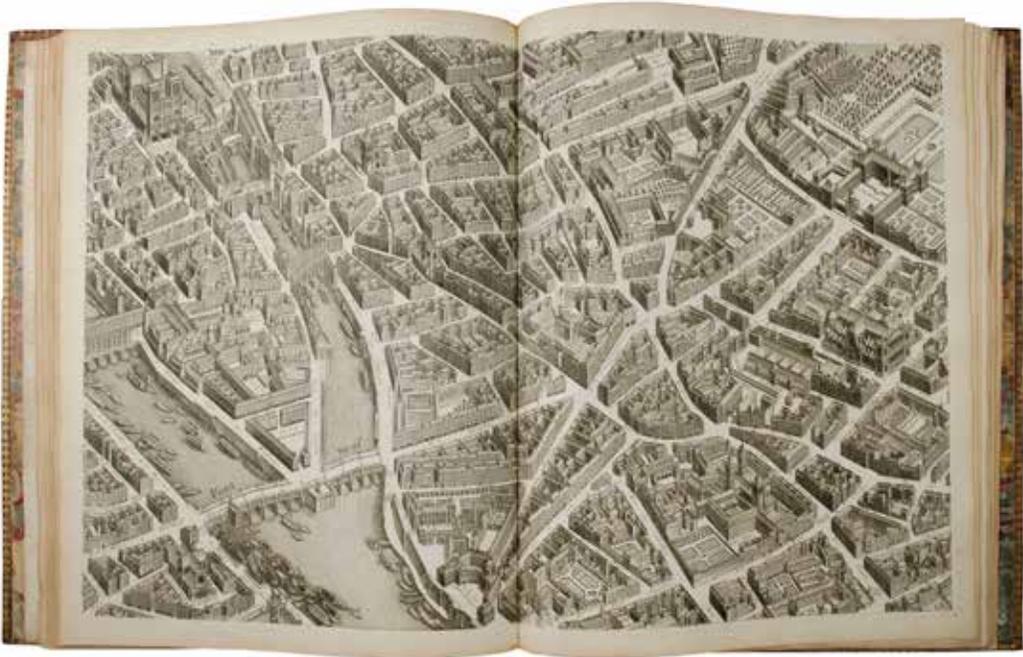
In the eighteenth century, the trend was to abandon the Renaissance-style portraits of cities for geometric plans, as technically and mathematically superior. The Turgot plan, however, on an isometric projection oriented toward the southeast, uses a system of perspective cavaliere: two buildings of the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

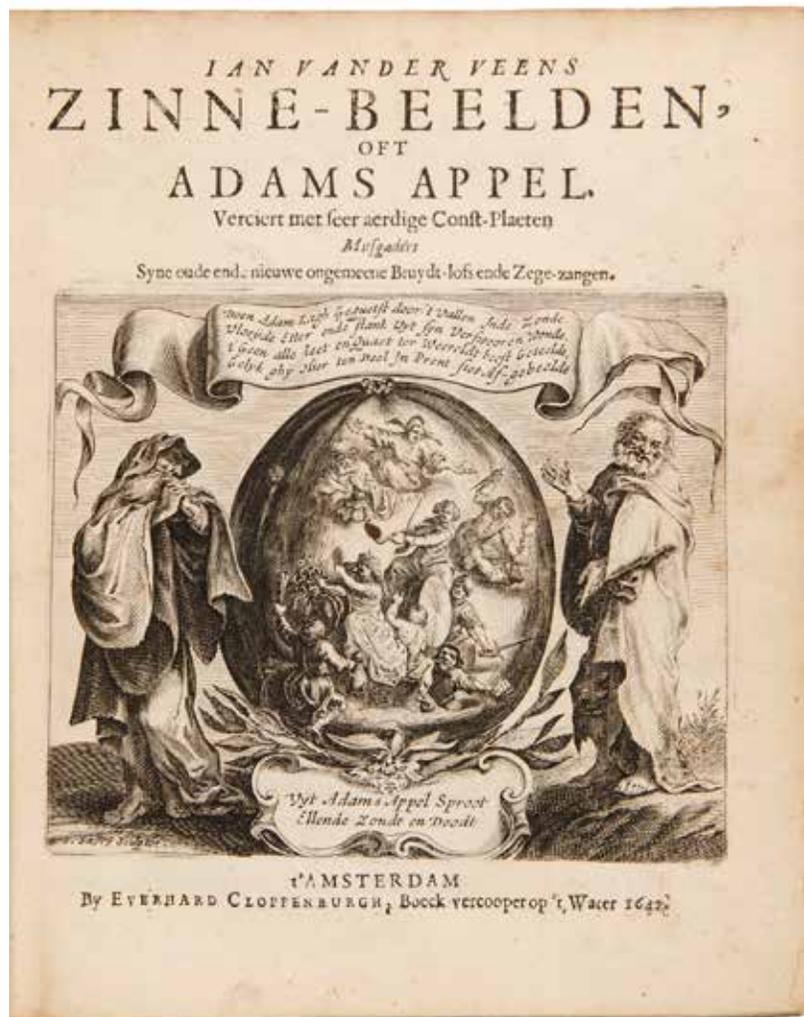
Claude Lucas, engraver of the Royal Academy of Sciences, masterfully engraved the plan, which was published between 1739 and 1740. The map was bound in elegant volumes and offered to the King, the members of the Academy, the Municipality, and important visiting dignitaries.

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

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

\$ 27,500





99 VEEN, Jan van der.

Zinne-beelden, oft Adams Appel. Verciert met seer aerdige Const-Plaeten musgaders syne oude ende nieuwe ongemeene bruydt-lofs ende zege-zangen.

Amsterdam: E. Cloppenburgh, 1642. 4to. [24], 523, [1]pp. Engraved title vignette and 50 engraved emblematic illustrations by Salomon Savry. Contemporary vellum.

First edition of the Dutch poet's exquisite emblem book.

The only edition issued in quarto. The work includes 50 engraved emblems by the skilled artist Salomon Savry, or Saverij (1594-1678), each with a two-line motto in Dutch above and in French below.

Landwehr 842; Praz, pp. 522-523
 (#32932)

\$ 2,800



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) [Fiesko 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. 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 goberg 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.

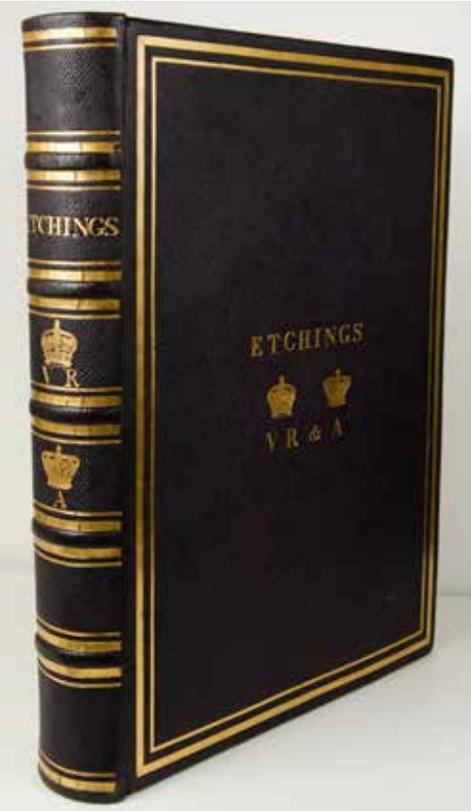
79) Victoria and Albert as Gotha Peasants [The Princess Royal and the Prince of Wales]. Etched by Queen Victoria. 178x254mm. January 1845. S-E 60.

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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