Summer Miscellany

1] ADVERTISING, Great Britain. Archive of printed advertisements and promotional material by an English advertising agency, with over 60 original designs for many of the ads. England: [1937-1939]. Over 140 printed "final copies" of advertisements for various English products, including metal manufactured goods, baby food, shoes, clothes, watches, beauty products and more, each neatly mounted recto and verso onto 37 stiff grey sheets. With approximately 60 original mixed media designs, unmounted and laid in.

*A window into Depression-era advertising in England.*

Although the designer and agency are unidentified, a folder within the portfolio is branded SF. Many of the designs include dates, and many of the printed ads are date stamped on verso "File Copy." The agency's principal client would seem to have been Almin Ltd (Associated Light Metal Industries), with many examples of the company's ads, promotional materials and even letterhead. Other clients included Trufood (baby formula), Clark's of Redford (dry cleaning), Perkin Machines, Warwick Aviation Co., Renfrew foundries, Diana shoemakers, Copley's (yarn, wools and knitting patterns), Grossmith (beauty products), Famel Syrup (cough syrup), Avia watches, Gre-Solvent Paste, Vidor radios, Optrex Eye Lotion, William Paul (leather products), and more.

(#31551) $3,750.

2] AIGUEBELLE, Charles d'. Homographie par brevet d'invention ... Choix de vingt plantes indigènes et coloniales. Paris: l'auteur, [1828]. Broadsheet (24 1/4 x 18 inches). Lithographed and nature-printed title with dedication to the Duchesse de Berry. 20 hand coloured lithographed and nature-printed plates, lithographed by Bernard et Delarue (2), Bernard (6), or d'Aiguebelle (12), all after d'Aiguebelle. Each plate with corresponding text leaf, text by L. Madale. (Discoloration to one plate, minor foxing). Contemporary red paper boards, rebacked and retipped to style with red morocco, original red morocco lettering piece on the upper cover.

*A very rare large folio botanical work with hand coloured plates, produced through a unique combination of lithography and nature printing.*

The very beginning of the use of lithography for botanical illustration can be traced to 1811 with Von Schrank's *Flora Monacensis* which included lithographs by Johann Nepomuk Mayerhoffer. The ability to draw directly onto the stone, coupled with the medium's effectiveness in showing shifts of tone, appealed to the artist and naturalist
alike. Although nature printing had been in use since the end of the 15th century at the time of Leonardo Da Vinci, the process used was simply inking the specimen and pressing it onto the sheet, with each specimen yielding only a small number of good impressions before becoming saturated with ink and damaged. Nevertheless, until the advent of photography, for the scientific world, nature-printing allowed for a degree of accuracy unrivalled except by the most talented of botanical artists. "A collection of good nature prints was a tolerable substitute for an herbarium in a way that no other illustrations could be" (Cave and Wakeman, Typographia Naturalis, p. 1).

The invention of lithography, and the limestone's ability to retain its crayon marks even after numerous printings, evidently struck Frenchman Charles d'Aiguebelle as the perfect medium to re-invent nature printing. By "inking" the specimen with wax and applying it directly to the stone, the naturalist could more easily reproduce his specimens while maintaining the faithfulness of the original. Naming the process "Homographie", D'Aiguebelle took his process a step father, by beautifully adding in lithography the fruit, stems and other details of the plants not nature printed, and adding hand colouring overall to enhance both the artistic and scientific merits of the work.

Evidently issued in parts, the title would appear to be repeated from the upper parts wrapper, and includes a dedication to the Duchesse de Berry and title within a lithographed and nature-printed wreath. The twenty plates comprise: Le Raisin; La Pivoine; Le Volkameria; Le Framboisier; Le Figuier; La Rose du Roi; Le Tulipier du Bengale; Le Cassis; Le Murier; Le Datura; L'Ibisque Militaire; L'Annone Trilobee; Le Solanum; Le Geranium des Pres; Le Neftier; Le Salvia Sylvestris; Le Passiflore; Le Noisetter; L'Heliotrope; and Le Fusain. Each plate is accompanied by a descriptive text leaf by L. Madale, who is described as "botaniste cultivateur." This is the only work Nissen lists for Charles D'Aiguebelle, who would go on to invent anastatic printing for which he was awarded a silver medal at the Paris Exposition of 1834.

By the mid-19th century, nature printing would be accomplished by pressing the specimens under high pressure between steel and soft lead plates, the latter yielding the impression needed for transfer to a copperplate for printing. We know of no other published works which unite lithography and nature printing in the manner of the present work.

The work is very rare, with no copies in the famed collections of De Belder or Plesch. Only one other copy has appeared on the market in the last quarter century.

Fischer, Zweihundert Jahre Naturselbstdruck 98; Nissen BBI 7; cf. Cave and Wakeman, Typographia Naturalis (Brewhouse Press, 1967).

(31314) $ 37,500.


Contemporary French views of the American Revolution.

This collection of striking views is one of the few contemporary publications to illustrate scenes from the American Revolution. The first leaf is an engraved title with explanatory text and vignettes of battles. The plates illustrate the tarring and feathering of a tax collector; the Battle of Lexington; the surrender at Saratoga; the attack of French forces on the island of Dominica; the surrender of Senegal; the capture of Grenada; Galvez capturing Pensacola; the capture of Tobago; the surrender of Cornwallis; three more scenes of fighting on Guadeloupe; two maps, and the final plate a series of vignettes commemorating the Treaty of Versailles in 1783. Howes notes that this is the first French book to name the United States on the title.

Cresswell 303-307, 333-342; Howes C576; Sabin 68421.

(31699) $ 2,500.
The passage of the Stamp Act was one of the signal events in the history of the United States. After its successful effort in the French and Indian War, the British government was saddled with a massive debt. Added to this was the cost of administering its new lands in Canada, and the necessity of protecting colonists on the American frontier from Indian attacks. In order to raise funds for border defenses, the British Parliament decided to levy a tax directly on the colonists, rather than relying on colonial legislatures to raise the funds themselves (the colonies having a notoriously spotty track record in such efforts). Over the protests of colonial agents in London, including Benjamin Franklin from Pennsylvania and Jared Ingersoll of Connecticut, a tax was levied on all legal and commercial papers, pamphlets, newspapers, almanacs, cards, and dice. Nine pages in the present act are taken up with descriptions of what type of printed materials would be subject to the tax.

A Stamp Office was created in Britain, and Stamp Inspectors were to be assigned to each colonial district. Colonists wishing to purchase or use any of the materials covered in the Act would be required to buy a stamp. The outrage in the colonies at this form of taxation was immediate and overwhelming, and the Stamp Act was repealed in 1766. The bitterness engendered by the Act lingered on and, coupled with subsequent British laws including the Intolerable Acts and the Townshend Acts, became some of the many grievances enunciated in the Declaration of Independence.

"This is the original folio edition of the famous (or infamous) Stamp Act, by which the American colonies were taxed in and on their business papers" (Church). "The importance of this act to our history needs no comment" (Streeter). Sabin and Howes note an octavo edition of sixty-six pages, also printed by Baskett in London in 1765. This momentous law was reprinted several times in the American colonies in 1765, in editions in Boston, New York, Philadelphia, Annapolis, New London, and Woodbridge, New Jersey.

This example bound with the other acts passed by Parliament during the session held in the fifth year of the reign of King George III, i.e. 5 Geo. III, caps. 1-51. Among these are other laws of note, including several relating to America: the Quartering Act of 1765 (cap. 33), acts relating to John Harrison and the Board of Longitude prize (cap. 11 and cap. 20), an act relating to duties on coffee from the American colonies (cap. 45), and more.

Sweet & Maxwell II:176; Church 1054; Stevens 6; Howes A285; Sabin 1606

$ 36,000.


The exceedingly rare, and perhaps suppressed, first edition of Faden's battle plan of the Battle of Valcour Island, one of the rarest of all printed battle plans for the American Revolution: this an unrecorded issue with explanatory text giving an account of the battle.

Faden's plan is the definitive cartographic record for Benedict Arnold's engagement with the British fleet at Valcour Island on Lake Champlain. The engagement was the high point in Benedict Arnold's military career, later becoming the most famous traitor of the Revolution. Faden's plan, which was derived from "a sketch taken by an Officer on the Spot," accurately depicts the movements of the two naval squadrons, as well as the tracks of the retreat of the
American survivors back to Fort Ticonderoga on the evening following the initial action. While the British had technically defeated the Americans at Valcour Island, Arnold's delaying tactics forced the British to return to Canada for the winter, thereby delaying the British plan to march these forces south to join General Howe on the Hudson River. If the British had reached Albany that winter, the American Revolution likely would have collapsed altogether.

Thus the British viewed Valcour Island as a significant military failure. The present first state of the map includes Sir Guy Carleton's name within the title, as the Commander of the British fleet. Following this edition, Carleton's name would be removed from the title of the map and replaced with Captain Thomas Pringle, thus passing the blame for the perceived failure. The Pringle, second state of the map is known to have been issued both with and without explanatory text; the present first issue, with Carleton's name, is unrecorded with the explanatory text, as here.

Streeter sale 773 (Pringle issue); Stevens & Tree 24 (Pringle issue); Nebenzahl, Atlas, pp. 66-67 (Pringle issue); Nebenzahl, Bibliography of Printed Battle Plans, 47 (first issue, but without text); Guthorn 145:13 (Pringle issue).

(#31702) $ 27,500.


A monumental illustrated work on the arts of Japan: in the deluxe publisher's binding in fine condition,

"The purpose of the present work ... are twofold. Firstly, it is compiled with the view of illustrating the more important branches of the art industries of the country; and placing in the hands of art lovers a comprehensive series of plates representing truthfully, in colors, gold etc. the finest examples of Japanese art work preserved in English, American and Continental collections. Secondly, it is so arranged, and its plates so richly supplied with ornamental accessories, that it forms an exhaustive work on Japanese Ornament and Decoration, of the highest value to designers in all branches of art manufacture ... The arts which are fully described and illustrated are drawing, engraving, painting and colour printing, on paper, silk, wood, etc.; embroidery on silk; ornamental weaving in silk and gold; application, incrusting and inlaying in various coloured materials; lacquer working on different materials; carving in wood and ivory; metal working in gold, silver, bronze and iron; and cloisonne enameling" (Prospectus).

Published in nine sections in four parts, 1200 sets were printed, with only 640 for sale in England as the present set. Upon completion the set was sold in the present deluxe binding, designed for the publisher by G. L. Hoelen, for £22.5s.

(#31431) $ 4,500.


Rare deluxe, coloured and extra-illustrated editions of Baird, Brewer and Ridgway's classics of American ornithology.

"This work contains a description of the birds of North America north of Mexico, including Greenland and Alaska.
The focus of this work is an account of the life history of the species, to which is added information about the geographical distribution of the birds and a brief description of the eggs and the individual species. Baird and Ridgway supplied the descriptive parts of the work, while Dr. Brewer dealt with the habits of the birds" (Anker).

Little Brown & Co. advertisements confirm that their Land Birds was issued with 64 plates (uncolored at $10 per volume, or coloured at $20 per volume). However, a letter from the librarian at the Academy of Natural Sciences in Philadelphia published in the October 1902 issue of the Auk reveals the existence of the present deluxe issue of the Land Birds, with additional hand-coloured plates after Ridgway: "While the existence of an edition of this work with these plates may be known to many ornithologists, yet there is no printed record of such, as far as the present writer is aware. No mention of these plates is made in Coues's 'Bibliography' nor in the several reviews of the 'Land Birds' to which I have had access. Dr. C. W. Richmond informs me that Mr. Ridgway has never seen a copy of the work with these plates although he has some loose plates in his possession" (letter from William J. Fox published in The Auk, October 1902). Neither Nissen, Anker, Zimmer nor Sitwell mention this deluxe issue. A contemporary advertisement (in an 1882 edition of The Scientist's International Directory), however, reveals that this deluxe extra-illustrated issue "beautifully colored by hand" was available for $75 in cloth (as here) or $95 in full morocco.

Little Brown & Co. advertisements confirm that their Water Birds was published in both uncolored ($10 per volume) and colored ($30 per volume) issues, describing the latter: "In the hand colored edition of the Water Birds all the illustrations of heads are most exquisitely executed in water colors from patterns prepared by Mr. Ridgway." The in-text illustrations are indeed exceptionally well hand-coloured, with the eyes the the birds finished with gum arabic. (See the advertisement in the 31 May 1884 issue of The Literary World, advertising volume one as just completed and projecting volume two to be published in September). We have only once before encountered a colored issue (the Bradley Martin copy), and considering the cost and labor involved, must have been done in limited numbers.

"One of the great works on North American ornithology and for many years a standard reference ... the first major work on North American birds to supersede Audubon's Ornithological Biography of 1831-39 as a comprehensive general source" (Ellis Collection).

Nissen IVB 63 and 64; Anker 25; Sitwell, Fine Bird Books, page 75; Ellis Collection 137 and 140; Zimmer, p. 34-35.

(#29922) $12,000.

8] BINDING, American. [Extraordinary folio morocco gilt extra cabinet card photograph album, never used]. [Np: circa 1894]. Folio (18 x 14 1/2 inches). 5 blank cards ruled in manuscript for creation of an index identifying images, 22 thick cards each with 4 cut outs to hold cabinet card photographs. Contemporary full black morocco, covers elaborately gilt, bevelled edges bordered with gilt tools and rules, upper cover with a greco-roman temple motif with American Indian, acanthus leaves, stars and other decorative motifs, lower cover spine with an elaborate design of interlocking scrollwork and panelling, spine with raised band in five compartments, lettered in the second, the others with a repeat decoration in gilt, burgundy morocco doublures elaborately tooled in gilt, gilt edges. Provenance: Albert Kohler (name in gilt on spine with date December 1894).

An extraordinary American binding from the late 19th century in incredible condition.

(#29330) $6,500.

9] BINDING, Russian. A blue velvet covered and parcel-gilt portfolio case. [Russia? or France?: late 19th or early 20th century]. Oblong folio (20 x 27 1/4 inches). Blue velvet over wooden boards, covers panelled in gilt with a central gilt Russian Imperial eagle and crown armorial device, gilt edges, silk lining. (Minor wear at edges with losses to velvet, minor splits).

(#25381) $2,250.

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 New-York / View of the Schlosser Fall taken from the New-York Shore
4) Vue de la Chute 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 transendence, 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.

11] BLUME, Karl Ludwig (1796-1862). Rumphia, sive commentationes botanicae imprimis de plantis Indiae Orientalis. Leiden: C. G. Sulpke [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 Rheede 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 Rijkskerbarium 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.

12] BOUSSUET, Francois (1520-1572). De natura aquatilium carmen, in universam Gulielmi Rondeletii. Lyon: M. Bonhomme, 1558. 2 parts in 1, small 4to (7 3/4 x 5 3/8 inches). Bonhome's woodcut Perseus device on both titles, woodcut portrait of the author, 466 large woodcut illustrations of fish and marine life. One folding leaf with illustration in the second part. Late 19th century brown morocco by De Samblanx and Weckesser, covers panelled with gilt rules, gilt fleuron cornerpieces, spine with five raised bands, lettered in the second compartment, the others with gilt fleurons, gilt edges, marbled endpapers.

First and only edition of Bossuet's pictorial history in verse of fishes and aquatic animals.

Based on Guillaume Rondelet's authoritative work on fishes and marine life, each illustration is captioned by epigrammatic verses in Latin by Boussuet, a medical doctor, with much information about the taste and nature of fish meat and shells. The first part deals with fish only, the second part largely deals with shells.

Although Baudrier attributes the woodblocks to Georges Reverdy, Mortimer states that the series of fishes, shells and various sea creatures had been cut for Rondelet's Libri de piscibus marinis, printed by Bonhomme in Lyon in 1554-55 and in French in the same year as this publication. Among the extraordinary illustrations is a depiction of a "monk" sea monster, a drawing of which was supposedly given to Rondelet by Marguerite d'Angoulme, Queen of Navarre.

Brunet I, 1184; Baudrier X, p. 257; Durling 660; Nissen ZBI 511; Mortimer/Harvard French Sixteenth Century Books I, 118; Petit 253.
(#31052) $ 4,250.


Rare first edition, complete with all plates including the often lacking hand colored view of Point Pleasant.

"These few pages were prepared for the use of young Infantry Officers of the Garrison of Halifax while encamped at "Point Pleasant" (Introduction).

"A rare manual of instruction for exercises in the field, with an interesting collection of lithographic plates" (Eberstadt). The large folding tinted lithographed frontispiece is lithographed by T.W. Strong of New York. This copy complete with the hand-colored view from the battery at Point Pleasant, Halifax (often lacking), as well as the large tinted lithographed frontispiece view of the camp. A second edition was published the following year in London, with slightly varying collation and number of plates.

TPL 3505; Eberstadt 138:116
(#30773) $ 2,000.
14] [CHINA, East India Company Press] - DAVIS, John Francis (1795-1890) and Robert MORRISON (1782-1834). San-Yu-Low: or the Three Dedicated Rooms. A tale translated from the Chinese ... [Bound following:] Translations from the Original Chinese with notes. Canton [but Macau], China: Printed by order of the Select Committee; at the Honourable East India Company's Press, by P. P. Thoms, 1815. 2 volumes in one, 8vo (8 1/4 x 5 1/4 inches). [Translations:] [2],42 [numbered without pages 9-10, as issued]; [San-Yu-Low:] [2], 56pp. Signature B in the second work inverted. Stitched together, plain yellow rear wrapper (upper wrapper lacking).

The first two works published at the East India Company press at Macau, bound together: a milestone in the history of Western printing in China.

These works mark an important step in the history of printing in China, being the first works to employ moveable type printed in China since the two or three works printed by the Jesuits at the end of the sixteenth century.

"The Chinese authorities at Canton were strict to the point of fanaticism in all that represented the introduction of new thought into China. They might not have opposed the introduction of Christianity, as a religion, but what they feared was the introduction of the new ideas which were part of this religion - ideas that would have conflicted with all the age-old traditions, the classical system of learning and their customs and usages, so closely associated with their system of government. Thus, they would never, at that time, have permitted a printing press run by foreigners at Canton or elsewhere in Chinese territory, and it was kept therefore at [the Portuguese outpost at] Macao. Owing to the friendly relations subsisting between the senior members of the East India Company's staff and the Portuguese officials at Macao, the latter decided to behave generously and to close an eye, since they could not give their formal consent, all printing in the Portuguese overseas territories being, as has been shown, absolutely prohibited" (Braga).

So as not to present their Portuguese hosts any trouble for this allowance, The East India Company press omitted the name Macau from their earliest imprints there, and instead added a false Canton imprint, as on these two works.

Davis, the translator of San-Yu-Low, a story from an anthology by Lu Yu, would accompany Lord Amherst on his 1816 Embassy and would later serve as the Governor of Hong Kong. The Morrison work, published prior to his famed dictionary, are "translations of edicts and memorial from the Peking Gazette (Ching pao), including items dealing with sect outbreaks" (Lust). This copy of the Morrison work the presumed first issue, without the subsequently published pages 43-50, found only in the Lowendahl copy and in one (of four) copies held by the British Library.

These two works are both very rare, with only the Philip Robinson copies appearing at auction in the last thirty years.

Braga, "The Beginnings of Printing at Macau", in Studia (Revista Semestral), No. 12 (July 1963), pp. 56-61; Cordier 1769-1770 and 538; Lust 1099 and 477; Lowendahl 799 and 783.

(#31593) $7,250.


First state of the rarest atlas of bird's-eye views of the Civil War: complete with all six views including the very rare view of Texas.

"Early in 1861, the artist and lithographer John Bachmann of New York City conceived the idea of producing a series of bird's-eye views of the likely theaters of war. These visually attractive panoramas were easily understood and perhaps more meaningful to a public largely unskilled in map reading ... The panoramic map or bird's-eye view also lent itself to colorful depictions of fortifications, hospitals, prisons and military camps" (Stephenson).

Assembled end-to-end, the bird's-eye views within this atlas provide a comprehensive map of the Confederate coast from the Chesapeake Bay to Texas. Besides the numerous identified cities, rivers, inlets, roads and forts, the views
also show topography and include tables of distances on each. Most evident on all the views is the Union blockade, with numerous ships depicted in the Atlantic and Gulf of Mexico. Reps writes that these views are particularly outstanding and are justifiably regarded "as among the finest American views to be found."

The views comprise:
1) Birds Eye View of Virginia, Maryland, Delaware and the District of Columbia. Stephenson 2: "Battle sites are noted by crossed swords. This issue without clouds in the sky and smoke over Manassas [added to subsequent issues]."
2) Birds Eye View of North and South Carolina and Part of Georgia. Stephenson 304.6
3) Birds Eye View of Florida and Part of Georgia and Alabama. Stephenson 117.2
4) Birds Eye View of Louisiana, Mississippi, Alabama and Part of Florida. Stephenson 1.7
5) Birds Eye View of Kentucky and Tennessee showing Cairo and part of the Southern States. Stephenson 23.5: "Smoke over Fort Donelson, Tennessee and the presence of gun boats on the Cumberland River depict the fort's fall to Union forces in February 1862."
6) Birds Eye View of Texas and part of Mexico. Stephenson 446.8.

While the view of Virginia is often encountered (though more usually in later states published by Charles Magnus), the others views are very scarce, particularly those of Texas and Florida. We find no complete copies of this atlas with all six views appearing at auction or on the market in the last quarter century.

Stephenson, Civil War Maps, p. 15 and list numbers as above; Grim et al. Boston and Beyond, p. 104 (#30571) $ 57,500.

16] COGNIAUX, Alfred Celestin (1841-1916), editor; and Alphonse GOOSSENS (1866-1944), illustrator. Dictionnaire Iconographique des Orchidées. Brussels: F. Havermans, [October 1896 - April 1906]. 8 volumes, folio (15 3/4 x 10 3/4 inches). 800 (of approx. 824) chromolithographed plates [most 7 1/4 x 5 1/2 inches or the reverse, but including 6 double-page], after Goossens, chromolithographed by Goffin. 8pp. title and "Avant-Propos", 4pp. general descriptions of most genus, and 4pp. descriptions of each plate. The 8vo plates and text tipped into the folio volumes. [With, in the rear of vol. 1:] Dictionnaire Iconographique des Orchidees. Table des Planches. Bruxelles: Vandievoet, [1902]. [And with, in rear of vol. 8:] Typed index of each orchid depicted. Twentieth century cloth-backed boards, white labels lettered in gilt on each spine.

A near-complete run of the rarest of all serially-published orchid iconographies, with 800 chromolithographed plates by the greatest of all orchid painters.

"This work is singularly valuable to horticulturalists because it focuses on those showy species that are best suited to cultivation and crossing" (The Orchid Observed). Only 250 examples were published, with beautifully chromolithographed plates after Goossens, among the most important botanical artists of the period acclaimed for his drawings of orchids.

Originally issued in eight series within 64 parts, each part contained between 12 and 14 plates and each plate was issued within in a four-page folder of text. The work was not issued in any particular order, but intended to be rearranged by genus as the drawings became available. The work began in monthly parts, but became bi-monthly in November of 1899 and then quarterly in 1901; the first three series were comprised of 12 parts each, with the remaining five series intended to be 6 parts each. However, the work ceased in 1907 before completion.

The present set has been re-arranged by a previous owner by genus. Included in the rear of the first volume is a small printed table of the plates to the first five series (Brussels: Vandievoet, [1902]). Also included, and unique to this set, is a typed alphabetical index of each orchid depicted within the eight volumes, organized by genus and species, with volume and page number references for easy identification of specific orchids. In all, the 800 plates present here represent 91 different genus of orchid, from 63 different serial parts. Included with this set are each 4pp. textual description of the plates, along with most of the 4pp. general descriptions of each genus, as well as the preliminary title and Avant-Propos text.
Complete sets are extremely rare: indeed there is no consensus among bibliographers as to how many parts and plates constitute a complete set. The present set, with 800 plates, has more plates than any other set we have handled in over forty years.

Nissen BBI 2236n; The Orchid Observed 33; L'Orchidées en Belgique 40

($29926)  

$ 8,750.


Rare work, illustrated with mounted albumen prints, depicting the construction of bridges connecting the islands of the Île de la Cité with the Île Saint-Louis over the Seine.

Specialized in industrial imagery of bridges, railroads, and aqueducts, Hippolyte-Auguste Collard established his first photography studio in Paris in January 1856, which he operated for some twenty years. The Ministry of Agriculture, Commerce, and Public Works was his most important and consistent patron, and from 1857 to 1870 Collard photographed bridges constructed in Paris by the ministry. Collard exhibited at the 1855 Paris Exposition Universelle, winning several awards for his photographs.

"A first album (1857) dedicated to the re-building of the Pont St. Michel marked the beginning of a 25-year-long collaboration with the "Administration des Ponts et Chaussées ... The process and outcomes of architectural construction have by then become the focus of the 'Atelier Collard.' Its prints span the major urban upheavals of these times, throughout the territory and not the least in Paris" (Encyclopedia of Nineteenth Century Photography).

Collard's images are artfully composed, capturing the bridges and their workers from pleasing angles, with soft reflections in the Seine. Furthermore, his images are beautifully produced, with strong contrasts, perhaps in part to a toning bath solution he invented in 1860.

Cf. After Daguerre: Masterworks of French Photography 44.

(#29555)  

$ 8,000.

18] COLUMBIAN MUSEUM, Boston - Daniel BOWEN. Columbian Museum, At the Head of the Mall, Boston ... Large Historical Paintings ... A Monument to the Memory of George Washington ... Elegant Wax Figures ... Automaton and Musical Clocks ... Natural Curiosities ... The Concert Organ. [Boston: D. Bowen, circa 1801]. Letterpress broadside, woodcut coffin and urn decoration, 23 x 18¼ inches. Minor losses in the margins at sheet edges not affecting text.

A remarkably early American Museum broadside.

A broadside advertisement for the Columbian Museum in Boston, one of the earliest American museum publications extant. Opened by Daniel Bowen in 1795, the museum specialized in the exhibition of fine art as well as curiosities. The museum was an expansion on Boston's first such institution, also founded by Bowen in 1791, which was dedicated primarily to the exhibition of wax figures. The Columbian also played host to a variety of public performances and lectures. "One exhibit, more suggestive of P. T. Barnum than the sedate offerings of a modern museum, featured a bibulous elephant who consumed vast quantities of spirituous liquor, the museum's advertising assuring the public that 'thirty bottles of porter, of which he draws the corks himself, is not an uncommon allowance.' ... Despite such vulgarities, Bowen's Museum is said to have had a significant influence on the history of American painting. The works of art on display there, especially those of Robert Edge Pine, formed the only public art gallery in Boston. Art historians credit this collection with influencing three major painters: Washington Allston, the great Romantic painter, Samuel F. B. Morse, better known as the inventor of the telegraph,
and Edward Greene Malbone, a miniaturist of note, all of whom resided in the Boston area in the 1790s" (W.P. Marchione, Allston-Brighton Historical Society).

This broadside advertises Bowen's wax sculptures of famous figures, such as John Adams, George Washington, and Benjamin Franklin, but further promotes a much more eclectic range of exhibited items. First among these are a collection of "large historical paintings," which depict a wide array of subjects, including "Mrs. Yates in the character of Medea," "Time clipping Cupid's wings," and "His Excellency John Hancock, late Governor of Massachusetts, painted by Mr. Copley." Prominently placed in the center of the broadside is an announcement that a "Monument to the Memory of General Washington has lately been erected in the centre of the Museum," with a small woodcut purporting to be the object in question. Also advertised are a collection of "automaton and musical clocks," and a concert organ, "one of the most elegant Instruments of the kind ever imported," as well as a number of "natural curiosities," consisting mostly of birds, snakes, and a very large fish ("12 feet in length") caught in Boston harbor. "The Museum has been established in Boston, about five years, during which time the collection of natural and artificial Curiosities, elegant Paintings, Wax Figures, &c. have been constantly increasing, and is now universally visited as one of the most rational and entertaining places of amusement in the United States: -- And will be removed from Boston at the expiration of the lease. Music on the Concert Organ. -- Admittance Fifty Cents."

Though several editions of advertisements for the Columbian Museum have been noted by OCLC, ESTC, and Evans, this particular broadside is apparently unrecorded.

(#31356) $7,500.


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 Sphynx 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.

Gernsheim 195

($31437) $ 37,500.


*Rare coloured issue of Gould's first attempt to describe the birds of Australia.*

This work is Gould's first work in connection with Australian birds. The excellent plates, the work of Elizabeth Gould, show that she not only possessed great natural talent, but that also developed much from her professional association with Edward Lear: the portrait of the sulphur-crested Cockatoo in part IV is a prime example.

Gould published this work, as he states in the prospectus, because he noticed that Australia had not been as well served by ornithological monographs as many other parts of the world. He therefore "conceives that a work on the Birds of [Australia and the adjacent islands] cannot fail to be of the greatest interest ... [and that] ... at this moment [he has] .. in his possession an exceedingly rich collection ... among which are a large number of undescribed species; and having also relatives resident [in Australia] ... devoted to this branch of science." Gould goes on to lay out his specific plan for the publication. "The Work will be published in Parts, each of which will contain 18 Plates, with letter-press descriptions ... the price of each Part, 1l. 5s. coloured, 15s. uncoloured ... It is impossible to state the number of parts to which the work may extend; the species now known to the author ... may be comprised to form 6 to 8 parts". Gould finishes by noting that if the present work shows that there is sufficient interest, he may undertake a work on the same scale as his *Birds of Europe*, "in which case he contemplates visiting Australia, New Zealand, &c., for the space of two years, in order to investigate and study the natural history of those countries". History shows that the present work ran to only four parts, but that Gould was induced to visit Australia, and he returned and published his two large format works on the birds and animals of Australia (*The Birds of Australia* [London: [1840]-48, 1851-1869, 8 volumes; and *The Mammals of Australia* [London: 1845-63, 3 volumes).  

Ferguson 2271; Nissen *IVB* 382; Sauer 5; E. Thayer & V. Keyes *Catalogue of ... books on Ornithology in the Library of John E. Thayer* [Boston: 1913] p.79; Wood p. 364; Zimmer p.254.

($31309) $ 18,500.

Rare published album of photographs depicting President Grant's final journey.

An elaborate memorial album, photographs depict Grant's house, the train carrying the coffin from Mount McGregor to New York, the procession in Albany, the temporary tomb in Riverside Park, various regiments marching to New York (including a view of State Street, Boston), the laying in state, army camps in Riverside Park, navy ships in the Hudson River, several views of the funeral procession in New York City including Fifth Avenue, floral tributes at the tomb, and crowds gathered there. There are also many photographs of Grant and his family including his last known photograph of Grant taken 19 July 1885, only four days before his death. The caption states in part, "For the first time, the old soldier is seen with his eye glasses on, reading a newspaper. Our artist had taken the old hero several times before, by his permission, but it was in family groups and in constrained and unnatural positions. But when this last view of the great man was snatched from him, he was unaware of it, and it looks very natural and shows the simplicity of the man more than volumes of writing could do."

The The U.S. Instantaneous Photographic Co. firm produced several versions of the present album, with varying numbers of prints, for display in hotel lobbies on complicated custom-made cast iron display stands. The present album with more images than usually found and is numbered "No. 9" on the front pastedown. The album is rare, with only 8 extant examples located by OCLC and only three other examples in the auction records for the last 40 years.

(#31662) $ 9,500.


A fine copy of one of the "most attractive colour plate books on India" (Tooley): third issue on thick paper.

Robert Grindlay, the son of a London merchant, sailed for India at the age of 17 in 1803. He served with the 7th Bombay Native Infantry from 1804 until 1820 and travelled widely throughout India with his regiment. His talent for recording the life and landscape of India is evident from the images in the present work and on his return to Britain he was persuaded to work on its publication.

The publication was initially handled by Ackermann's but later transferred to Smith, Elder & Co. The work was originally issued in six parts, and then offered in various forms including two volumes (with two titles dated 1826-1830 and no pagination) and a single volume dated 1830 with no pagination. The present volume is the third issue, circa 1848, with the plates on thick paper and noted for the brilliant quality of the hand colouring.

Abbey Travel II, 442; Brunet II, 1742; Colas 1333; Lipperheide Ld 21; Tooley 239.

(#31607) $ 12,500.

An important album of British watercolours.

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

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

The present watercolours date from the period following his service in Canada, but prior to leaving Great Britain for the Crimean War. Many of the bucolic images depict scenes near his home in Gloucestershire, as well as in the nearby North Wales countryside. Of particular note are a series of very fine watercolours of Chatsworth. Between 1850 and 1853, i.e. at the same time as the present watercolours, Hallewell exhibited landscapes in the Royal Academy, British Institution and at the Society of British Artists.


A rare Canadian photographically-illustrated book and an important contribution to the photographic social documentation genre of the 19th century.

Images comprise (titles as per list on title page)
1) Engines clearing the track, G.T.R.
2) Great St. James Street
3) Bank of Montreal
4) Recollet Street
5) Looking up McGill Street
6) Beaver Hall
7) Phillips Square
8) High School
9) Sherbrooke Street
10) St. Catherine Street
11) Wellington Terrace
12) Corner Metcalfe and St. Catherine Street
13) Upper University Street
14) Near Cote-des-Neiges
15) Spring flood in McGill Street
16) St Pauls Street, in flood

$12,000.
Between the beginning of January and the end of March 1869, a record amount of snow accumulated in Montreal, totalling well over nine feet. Coupled with lower than normal temperatures and high winds, the snowfall was reckoned a natural disaster, which was greatly compounded during the spring thaw when flood waters filled the city that April. Realizing a commercial opportunity, Montreal photographer Alexander Henderson took to the streets in March and again in April to document the incredible scenes. "While the individual photographs contain an enormous amount of the type of incidental information ... the importance of the album as a form of cultural documentation lies in its relationship with the larger social and commercial world in which Henderson lived and worked ... The photographs consistently show the triumph of adaptation and ingenuity, implying that despite the severity of the snowfalls and the flooding, the city was able to cope successfully with the effects of a natural disaster" (Harris).

The snow photographs show snow piled into the city streets on which the sleighs could ride, with tunnels cut along the sides of the streets for pedestrian traffic. The first image depicts a locomotive plow, among the first of its kind; the view of Phillips Street comprises the scene directly in front of Henderson's studio, with his shop sign visible at the right side. The flood images include many people, variously perched on boats or wooden planks, looking directly at the camera.

"Henderson learned photography in Montreal about 1857 and quickly took it up as a serious amateur. His artistic and technical progress was rapid and in 1865 he published his first major collection of landscape photographs ... In 1866, perhaps encouraged by the reception of his book, he gave up his business to open a photographic studio, advertising himself as a portrait and landscape photographer. From about 1870 he dropped portraiture to specialize in landscape photography and other views ... Henderson was a personal friend and colleague of William Notman, the well-known photographer. Their children were about the same age and apparently played together, since Henderson photographed some of them tobogganing outside his studio. During his years as an amateur, he often bought his photographic supplies from Notman. The two men made a photographic excursion to Niagara Falls in 1860 and they cooperated on experiments with magnesium flares as a source of artificial light in 1865. They belonged to the same societies at times and were among the founding members of the Art Association of Montreal. The first meeting was held in Notman's studio on 11 Jan. 1860 with Henderson as chairman...Henderson frequently exhibited his photographs in Montreal and abroad, in London, Edinburgh, Dublin, Paris, New York, and Philadelphia; he often received special mentions. He met with greater success in 1877 and 1878 in New York when he won first prizes in the exhibition held by E. and H. T. Anthony and Company for landscapes using the Lambert type carbon process. In 1878 he won second prize (a silver medal) at the universal exposition in Paris ... Henderson's work is known today through several collections of prints, the largest being in the National Archives of Canada, Ottawa, and the Notman Photographic Archives in the McCord Museum of Canadian History, Montreal" (Dictionary of Canadian Biography).

Henderson's Snow and Flood is quite rare, with only one other copy appearing in the auction records in the last quarter century; only one copy is cited by OCLC (University of Montreal). This copy with provenance to George Frederick Armstrong (1842-1900), a noted British engineer, who served as the first Professor of Civil Engineering at McGill University between 1871-1876.


(#28773) $8,750.

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.

$ 16,500.

26] LAPOSSE, Philippe Étienne (1738-1820). *Cours d'hippiatrique, ou traité complet de la médecine des chevaux*. Paris: Edme, 1772. Folio (19 3/4 x 13 1/8 inches). Engraved frontispiece by J. Baptiste Michel after Harguinier, engraved title vignette by and after Prevost, engraved arms of Charles-Eugene de Lorraine on dedication, 56 hand-coloured engraved plates by B. Michel Adam (femme Fessard), F.A. Aveline, C. Baquoy, Benard, Ch. Beulier, L. Bosse, Prevost and others after Harguinier, Lafosse, Saullier (19 folding), and 7 engraved headpieces by Delaunay, Hubert, Levilain, Lucas, Mlle Massard, Mesnil, Michel after Le Carpentier, type-ornament headpieces, woodcut head- and tailpieces and initials. Contemporary calf, covers bordered with gilt double fillet, expertly rebacked to style, spine gilt retaining the original red morocco lettering piece, period marbled endpapers.

Deluxe hand coloured first edition of the best 18th century French work on equine medicine and the anatomy of the horse.

Cours d'hippiatrique is distinguished not only by Lafosse's anatomical skill and knowledge of equitation, gained through both study and practice of the subject, but also by the excellence of its execution: "Ce livre est un veritable monument eleve a l'Hippologie. Papier, impression, dessin, gravure, sont egalement signes" (Mennessier de la Lance).

The vivid colouring of the anatomical plates elevates this hand coloured issue far beyond the regular black and white edition. "Ouvrage fort bien execute et qui a ete longtemps le meilleur que l'on eut sur cette science" (Brunet).

Brunet III, 765; Cohen-de Ricci col.587; Huth p.46; Mellon *Books on Horses and Horsemanship* 61; Mennessier de la Lance II, pp.20-21; Nissen ZBI 2360.

$ 24,000.


Catalogue of the famed library founded by Benjamin Franklin, published during the time when it served as the Library of Congress.

The first catalogue of the Library Company was printed by Benjamin Franklin in 1741. Winans describes this edition of the catalogue (quoting from an advertisement) as a "social library catalogue: 4000 full author entries, with place and date of publication, numbered accession/shelf numbers, arranged by subject, and then by format within each subject ... donors of books are identified."
"The 1789 catalogue was a radical departure from all other early American library catalogs. It listed books by subject, according to a scheme derived from the Diderot Encyclopédie, which divided all knowledge into three categories, Memory, Reason, and Imagination, that is history, arts and sciences, and belles lettres. Library catalogues are not only finding aids but also potentially a means of imposing intellectual order on a diverse collection and constituting it as an organic whole. The Library Company's 1789 catalogue did this brilliantly. Here for the first time the book culture of the old world was reconciled with the homely, quotidian realities of the new" (James Green, "Building a Library by Collecting Collections" [2004], p. 3).

Includes a 7pp. list of members of the Library (including Benjamin Franklin), as well as an author index in the rear.

Evans 22066; Sabin 61785; Winans 131.

(#31983) $3,000.


*One of 200 privately-printed numbered copies.*

One of the most magnificent catalogues of a private collection ever produced. The collection numbered nearly 100,000 volumes "forming a general reference collection of unparalleled importance" (De Ricci). Limited to 200 copies, this example numbered 14.

Breslauer sale 201; Taylor, p.224 ("alphabetically arranged and very valuable"); De Ricci, p.162

(#29559) $1,250.

29] MATHEWS, Alfred Edward (1831-1874). *Gems of Rocky Mountain Scenery, Containing Views Along and Near the Union Pacific Railroad.* New York: Published by the Author, 1869. Small folio (13 x 10 1/4 inches). 20 tinted lithographed plates after Mathews. Publisher's purple cloth, covers decoratively blocked in blind, upper cover with a central stamp in gilt, expertly rebacked to style.

*A rare work by an important western artist, with among the first illustrations of the Rocky Mountains made available to the public.*

A pioneering creator of city and country views in the American West, Alfred Mathews' works ranks only behind Bodmer, Catlin, Moran, and Warre as illustrated depictions of the opening of the West. The present work was issued following the success of his famed *Pencil Sketches of Colorado* (1866) and *Pencil Sketches of Montana* (1868).

Mathews states in his "Introductory" notice: "The Lithographs embodied in this work are selections from a series of sketches made by the artist while sojourning in Colorado, Idaho, Montana and Utah, from the fall of 1865 to the winter of 1868. During this time he made many excursions of more or less duration, from Denver in Colorado, Helena and Virginia City in Montana, and Salt Lake City in Utah ... These expeditions were performed, excepting during one summer, entirely alone, and principally with ponies; but on two or three occasions on snow-shoes and in a small boat ... The pictures represent actual localities; and as they have been drawn on stone from the sketches by the artist himself, have lost none of their original truthfulness."

Organized geographically, the tinted lithographs comprise twelve views in Colorado, two in Idaho Territory, two in Montana, and four in Utah; each view is accompanied by a descriptive text leaf. The final Appendix leaf includes endorsements by President Grant and others. "Mathew's famous lithographs were among the first true representations of the Rocky Mountains to be made available to the public" (Streeter).

The music and illustrations within this rare songster were composed to celebrate victories over Mexican forces. The images include a portrait of Zachary Taylor and scenes from the battle of Monterey, Resaca, Buena Vista, Point Israel, Vera Cruz, Okeechobee and more. Scarce, with no examples appearing in the auction records.

Sabin 73463.

31] NEWCASTLE, William Cavendish, Duke of (1592-1676) and Gaspard de SAUNIER. A General System of Horsemanship in all its branches: containing a faithful translation of that most noble and useful work of his Grace, William Cavendish, Duke of Newcastle [vol. II: containing, I. Directions for the Choice of Stallions and Mares ... II. The Manner of keeping, soiling, training, and exercising Race-Horses ... III. The Perfect Knowledge of Horses ... Translated from the French Edition ... by Gaspar de Saunier ... IV. The Osteology and Mycology of a Horse ... To which is added, a large collection of recipes ... London: J. Brindley, 1743. 2 volumes, folio (17 1/2 x 11 1/2 inches). Mounted on guards throughout. Half-title. Double-page engraved additional title to vol.I. 62 plates (vol.1 with 42 double-page plates by Peter de Jode and others after Abraham van Diepenbeeck, some plates in vol. 2 printed in sepia). (One plate in vol. 2 trimmed and mounted onto a larger sheet at an early date). Early cat's paw calf, spine with raised bands in seven compartments, ruled on either side of each band, morocco lettering piece in the second compartment. Provenance: James St. Aubyn (armorial bookplate).

First edition in English of the Duke of Newcastle's celebrated work on the training of horses, beautifully illustrated with copper plates by some of the finest engravers, complete with the second volume based on a translation of de Saunier's La Parfaite Connoissance des Chevaux.

The Duke of Newcastle's equestrian skills were renowned, and his riding school at Antwerp attracted students from across Europe. Newcastle's work first appeared in French in 1658, lavishly illustrated with engravings after A. de Diepenbeke. The engravings in the present edition are printed from the same original copperplates, acquired by Brindley for his 1737 French edition.

The plates in volume I include five equestrian portraits (4 of the Duke), five plates of various horses owned by the Duke, two charming scenes of mares and foals, two plates of bits, saddles and other equipment, 24 scenes showing horses being trained (most featuring the Duke, Captain Mazin and, occasionally, a groom named Palfrenier.) The plates end with a multiple portrait of the Duke, his wife, his children and grandchildren. The work was originally published in French, in Antwerp in 1658 under the title Methode et Invention nouvelle de dresser les Chevaux. The second volume includes a translation of the de Saunier's La parfaite connoissance des Chevaux, first published in The Hague in 1731. The plates, including a number printed in brown or ochre concentrate on the anatomy and possible defects to be watched for when buying a horse.

Brunet I.1700; Mellon Books on the Horse and Horsemanship 49; Mennessier de la Lance II, p.250; Nissen ZBI 849 (27537) $ 17,500.

$ 2,000.

$ 12,000.
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 'Arctic 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 headaddresses, 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.
References for the Carolina map: Cumming *Southeast in Early Maps* 70; *Degrees of Latitude* 13.

(30793) $55,000.

33] PÉRON, François Auguste (1775-1810); Louis-Claude de Saulces de FREYCINET (1779-1842); and Nicolas BAUDIN (1754-1803). *Voyage de Découvertes aux Terres Australes ... [With:] ... Partie Historique rédigée par M. F. Péron. Atlas par MM. Lesueur et Petit ...* Paris: L'Imprimerie Imperiale, [1807-]1816. 3 volumes (2 vols. quarto text [12 x 8 1/2 inches]; large quarto atlas, two parts in one [13 1/2 x 10 inches]). Historique text: half-titles, 2 folding tables, engraved portrait frontispiece; Historique atlas: engraved titles (part one with vignette), 40 stipple and line engraved plates (23 hand coloured, 2 double-page), 14 maps (2 folding). Extra-illustrated with an additional portrait of Baudin bound as the frontispiece in vol. 1 text, and 25 additional unnumbered engraved plates (9 hand coloured, including 2 plates of engraved sheet music), comprising all the plates added to the 1824 second edition atlas. Nineteenth century green calf backed marbled paper covered boards, flat spines divided into compartments with gilt roll tools, lettered in gilt in the second and fourth compartments, the others with a repeat decoration in gilt, marbled endpapers.

The rare first edition of the official narrative of the Baudin-Freycinet Expedition: a unique example extra-illustrated with additional plates from the second edition.

The expedition was sent out by the French government in 1800 with orders to complete the cartographic survey of the Australian coast. Commanded by Nicolas Baudin, the expedition left France in 1800 and sailed via Mauritius to the Australian coast in the region of Cape Leeuwin, arriving in May 1801. Peron sailed as naturalist on the expedition and Freycinet as cartographer. The vessels, Geographe and Naturaliste, sailed north from Cape Leeuwin. The expedition surveyed the coast and made observations on the natural history and inhabitants, until they crossed to Timor. After three months the two ships set out for Tasmania, the party continuing to make detailed surveys, and went on to Sydney. They then undertook a complete survey of the southern coast and an examination of the northern coast before returning to Mauritius where, near the end of 1803, Baudin died. It was a celebrated voyage which brought back to France the most important collection of natural history specimens in the history of the French Museum, as well as a wealth of geographical and other information.

The narrative of the expedition was begun by Peron, and completed by Freycinet after Peron's death. A tacit agreement between Peron and Freycinet, both of whom disliked Baudin, kept the commander's name mostly absent from the present official account of the expedition. Flinders completed his survey of the Australian coast before Baudin, but his imprisonment by the French in Mauritius for seven years resulted in the French exploration account being published first. Consequently, the Baudin-Freycinet narrative includes the first complete and fully detailed map of the Australian continent. It is justly one of the most famous depictions of Australia ever produced, with virtually the entire southern coast labeled "Terre Napoleaen," indicating possible French colonial ambitions. The Atlas Historique contains a group of beautiful color plates, mostly of natural history specimens, many of which depict what the French saw during their important visit to Tasmania.

In 1824, a revised second edition of the narrative was published containing 23 additional plates (including four new portraits of aborigines), as well as two plates of engraved sheet music, being the earliest notation of any indigenous Australian music and a redering of the Aboriginal cooee call. Unusually, the present set of the first edition is bound with these additional plates as extra-illustrations, as well as an additional inlaid portrait of Baudin after Joseph Jauffret stipple engraved by Mecou.

Hill 1329; Wantrup 78a, 79a & 82; Ferguson 449, 536; Dunmore, French Explorers in the Pacific II, pp.9-40; Davidson, *Book Collector's Notes*, pp.108-10; Sharp, *Discovery of Australia*, pp.232-39; Plomley, *The Baudin Expedition and the Tasmanian Aborigines* 1802

(31302) $30,000.

One of 750 copies.

The definitive description and reproduction of the most famous of all illuminated Persian manuscript copies of The Book of Kings.

(#31620) $1,875.


Rare first edition of an important botanical Americanum: this copy bound in contemporary red morocco with arms.

Among the most celebrated botanists of the second half of the 17th century, Plumier is best remembered for his three botanizing voyages to the Americas. "Le Pere Plumier, a monk of the order of St. Francesco di Paula, was an important botanical traveller. Tournefort and he became friends and they herborized together throughout the Midi. After that, Plumier's travels included the Antilles and several long voyages to other islands in the West Indies and to America, where he discovered, drew, and described hundreds of new plants, many of which are shown in his own books" (Hunt). After his death in Cadiz in 1704, Plumier left behind a voluminous collection of manuscripts and drawings.

The present work is Plumier's first publication, which records the results of his first of three voyages to the Americas. Plumier discovered, drew, and described hundreds of new species in the French Antilles, including many accurate descriptions and depictions of plants not previously identified. The plates, all after drawings by Plumier himself, principally comprise ferns, but also include Arum, Aroideae, clematis and passion flowers.

Plumier's published works, coupled with his impressive corpus of original drawings, form one of the most important archives on American botany. Many of Plumier's own drawings would later serve as the taxonomic type specimens by Linnaeus and others, making the illustrations of considerable nomenclatural importance.

The present example is sumptuously bound in contemporary red morocco with the arms of France on the covers, most likely a deluxe or presentation copy.

Alden & Landis 693/137; Hunt 389; Nissen BBI 1544; Sabin 63455; Stafleu & Cowan TL2 8066.

(#31300) $24,000.

36] POMOLOGY. - STECHER Lithographic Company (publishers). [A tree-peddler's sample book containing a large collection of colour botanical specimen plates]. Rochester, N.Y.: Stecher Lithographic Company, [circa 1895]. 8vo. 122 pochoir and chromolithographic plates, nearly all by Stecher, including apples, pears, plums, cherries, peaches, berries, grapes, trees and flowers, the plates mounted in 31 rows of up to 4 (i.e. 30 rows of 4 plates, with the final row containing 2), each row joined by silk. . Contemporary black morocco boards, opening concertina style. In a cloth box. Provenance: Brown Brothers Company, Continental Nurseries (name in gilt on the upper cover).

A Stecher "tree-peddler's" sample book, providing an unusually large display of the fine color plates of fruit varieties.
German-born Frank A. Stecher (1849-1916) first set up in business in Rochester in 1871 with Charles F. Muntz and Anton Rahn. They specialized in chromolithographic fruit plates, the first to do so in Rochester. In 1874-5 Muntz left the firm and J.D.A. Mensing became a partner. Three years later Rahn left. "Late in 1886, Stecher bought out Mensing and the firm became Stecher Lithographic Company... Stecher... was a leader in the chromolithographic industry in Rochester.... An 1888 guide to the industries of Rochester noted that the firm employed 100 people and had machinery valued at $125,000" (K.S. Kabelac ‘Nineteenth-Century Rochester Fruit and Flower Plates’ in The University of Rochester Library Bulletin (1982), vol.XXXV, p. 103).

The present album is unusual in the large number of plates: when unfolded the rows of four plates give a potential to view eight plates at a time. The Stecher imprint is on nearly all the plates, which include both pochoir and chromolithographic examples. One of the plates is copyright dated 1892.

The Brown Brothers Continental Nurseries began in 1894, when Charles J. Brown bought land in Rochester. The company rapidly expanded and included locations in Chicago and Toronto.


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.

38] SAVAGE, William (1770-1843). Practical Hints on Decorative Printing, with illustrations engraved on wood and printed in colours at the type press. London: published for the Proprietor by Messrs. Longman, Hurst, Rees, Orme and Brown [and others], [1818-] 1822 [-1823]. Folio (14 5/8 x 10 3/8 inches). Letterpress title printed in red and black within a typographic border, 3pp. list of subscribers, 1p. Address dated 25 March 1823. Additional title printed in gold and colours (on india paper mounted), dedication to Earl Spencer printed in colours (on india paper mounted), 52 plates (most printed in two or more colours, one heightened with gold, and including the 9 cancelled plates on 5 sheets), 3 illustrations, and 6 colour-printed head-pieces. Expertly bound to style in half red straight grain morocco over period plain cream paper covered boards, spine with raised bands in six compartments, lettered in the second compartment, the others with a repeat decoration in gilt. Provenance: Charles C. Bubb (bookplate).

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

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

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

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

(#26171) $ 17,500.

39| SLAVERY - CLARKSON, Thomas (1760-1846). Autograph letter signed, to Benjamin Hawes, a lengthy letter concerning the abolition of slavery in the West Indies and the conversion of plantation slave labor into a free labor system. Ipswich: 9 June 1842. 9pp. Early annotation at the top right corner.

An incredible content 9-page letter about the transition from slavery to free labor in the West Indies: "... you cannot force these to labour by the whip, as they are now free Men ..."

With the passage of the Slavery Abolition Act in 1833, Great Britain ended slavery in the West Indies. In the years following Emancipation, the former slaves were indentured to their former masters before moving to a wage labor system. However, this period saw an economic decline in the region: sugar production drastically slumped, the price of sugar surged and little of the £20 million awarded to the West Indian planters under the Abolition Act was re-invested in the West Indies. The economic woes prompted a Parliamentary investigation.

The present letter, written by Thomas Clarkson (1760-1846) the father of the British abolitionist movement, was written to a then sitting member of Parliament, Benjamin Hawes, a young but influential Whig politician. The lengthy letter begins: "I have not the honor of knowing you personally, but only as an upright member of Parliament, and as such I take the Liberty of addressing you, knowing that you are now sitting as a member of a parliamentary committee for inquiring into West India concerns, as they relate to difficulties or impediments which may stand in the way of a fair remuneration to the planters in the cultivation of their estates. This question, Sir, upon which you were called to deliberate, is of immense importance; and it will require the strictest impartiality, both towards the interests of the Masters and of the Servants to develop it, so as to come to a satisfactory conclusion; for if you take the side of the servants unduly against their masters you may become the means of enraging the former to make such exorbitant demands in the shape of wages, as to make it impossible for the latter to cultivate their Estates; and if, on the other hand, you take the side of the Planters unduly against their Servants, so that their wages will not enable them to live, the servants will refuse to work, and thus the Estates again will go uncultivated; and you cannot force these to labour by the whip, as they are now free Men."

Clarkson continues by arguing against the blatant rascism brought forth by the advocates of the planters to the committee: "... the Negroes of the present day are not the sort of People here described. Their behaviour ever since the day of their Emancipation has been in general most exemplary and laudable. They have been moral, industrious, orderly and well disposed. Crime has so diminished amongst them, that the gaols are frequently quite empty ... You are aware, Sir, that in the days of Slavery nothing would exceed the vile management of a West India Estate.
Negroes were obliged to carry manure in baskets on their heads to a plantation perhaps to a distance of a mile or more. Would not such practice be laughed at in England when a single mule and cart would have done three times the work?"

The letter continues with various arguments to prove that the economic troubles of the West Indian plantations were the result of mismanagement and not the freed slaves.

$12,000.


Scarce letter on the Liberian colonization movement by one of its founders.

Writing to Hawes, a member of Parliament and a committee member of the Society for the Extinction of the Slave Trade, Cresson wishes for success in the British anti-slavery action off the coast of Sierra Leone, writing "[I] hope that you may yet enjoy the satisfaction of crushing one of the worst & most unacceptable of the slave markets in existence, that at Gallinas..." After mentioning the travels of the colonial governor of Liberia, he writes: "... I have been gratified to learn from several highly respectable sources, that such a Colony as you propose, located either at the mouth of the Cape Mount River, or even a little more to the Northward, say at Sugaree, & provided with a good supply of trade goods to exchange with the natives, would have a powerful tendency to break up the monopoly now enjoyed by the Spanish Slavers. My letters from Africa state that the demand is so great in Cuba, from the ravages of Cholera among their ill-fed human cattle, as to have rendered the shipments from the Gallinas, during the past year, almost unprecedented. It appears that the benevolent efforts of your Govt. are not likely to extirpate the evil, until commercial & agricultural colonies shall be substituted for cruisers." The letter continues with news from their consul at Liberia, before turning to American politics: "... political affairs engrossing the entire energies of the nation. The excitement is painfully great ... Our military chieftan Jackson, by his acts of unauthorized assumption, has called forth a burst of indignation which cannot subside until we get rid of the offender." The letter concludes with an introduction for Gerard Ralston.

Cresson, a noted Philadelphia businessman and philanthropist, was among the most ardent supports of colonization, the movement to relocate former slaves and free African Americans to colonies in Liberia. In 1833, Cresson and the Philadelphia Young Men's Colonization Society, a branch of the American Colonization Society, founded Port Cresson in Liberia. However the colony was attacked in 1835 by Bassa tribesmen, incited by Spanish slave traders, and destroyed.

$2,500.

41] SLAVERY, West Indies. Valuable Sugar Plantations, St. Kitts. Particulars of two valuable freehold estates in the parish of St. Paul, in the island of St. Christopher, consisting of two sugar plantations, called Mount Pleasant and White Gate, lying contiguous to each other, late the property of Joseph Rawlins, Esq. deceased ... containing nearly four hundred acres of very fine cane, pasture, and mountain land, with two windmills, and other requisite building, two dwelling houses, two hundred and sixty-seven negroes. London: Printed by T. Brettell, 1828. Folio. 3, [1]pp. Manuscript annotations. Unbound.

Unrecorded handbill advertising the sale of a sugar plantation and its slaves in St. Kitts.

This folio-sized auction handbill records the sale by auctioneer John Strange Winstanley (1783-1852) at the Auction Mart, London on 10 September 1828, of two sugar plantations, Mount Pleasant and White Gate, situated on St. Kitts. The sale particulars include details of the plantations, estate lands and buildings. Most significantly are the descriptions of the slaves: "The Negroes are in general fine healthy people, and have increased twenty in number since 1819; they consisted, by a late return, of one hundred and four men and boys, ninety-four women and girls, and sixty-nine children." Contemporary manuscript annotations adjust all the numbers (107 men, 91 women and 72
children), and note one slave that has been manumitted, for a total of 269 slaves being sold with the plantation.

The final leaf bears a signed manuscript endorsement recording the sale price of sixteen thousand two hundred and fifty pounds to Thomas Thomas.


A very fine copy of the First edition in English.

An important history of Cortes and the Spanish conquest of Mexico, based principally on the Cortes letters and first published in Spanish in Madrid in 1684. "An authoritative and extremely popular history of Mexico, this work was regularly reprinted for more than a century" (Hill).

European Americana 724/165; Hill 1601; Palau 318693; Sabin 86487.


A rare work, containing some of the finest known illustrations of tortoises and turtles, lithographed by Edward Lear

Sowerby and Lear first began working on the present plates in 1831, with forty plates published in the initial parts of Bell's "Monograph Testudinata" (1831-1842). That work was never finished due to the publisher's bankruptcy and the forty plates, together with twenty previously unpublished plates, were reissued in 1872 by Sowerby and Lear.

The Introduction by John Edward Gray explains the complicated publication of this extraordinary work: "This series of Plates was made under the superintendence of Mr. Thomas Bell, to illustrated his Monograph of the Testudinata, a work in which the author intended to represent and describe not only all the known recent, but also fossil species. The publication of this extensive work was unfortunately interrupted (by failure of the publisher [in 1836]) when only two-thirds of the plates that had been prepared (which in themselves formed but a limited portion of the intended work) were published ... The unsold stock and unpublished plates were purchased at Mr. Highley's sale by Mr. Sotheran, and the work has been in abeyance for many years. Mr. Bell has declined to furnish the text for the unpublished plates. In this difficulty Mr. Sotheran applied to me, and feeling that it was much to be regretted that such beautiful and accurate plates should be lost to science, and considering that such minutely accurate and detailed figures would not require to be accompanied by a description, I agreed to add a few lines of text to each Plate ... Many of the specimens figured and the rest of Mr. Bell's Collection of Reptiles are now to be found in the Anatomical and Zoological Museum at Cambridge" (Introduction)

"Beginning in 1831 Lear worked with James de Carle Sowerby, a naturalist and painter, on Bell's Monograph of the Testudinata. Lear drawing the lithographs at Hullmandel's after designs by Sowerby. Bell wrote in the prospectus: 'The joint talent of these excellent artists ... renders it unnecessary to say that the ability of the painter will only be seconded by that of the lithographer....' ... Although Lear lithographed all the plates, his hand is most evident in the more eccentric-looking tortoises, especially the Testudo radiata and the Chelondina longicollis. Tortoises are not the most vivacious creatures, but they are shown in a great diversity of attitudes, sometimes emerging hesitantly from their armorial carapaces" (Hyman).
Nissen ZBI 1701; Hyman, p. 32; Wood 1872; Adler p. 35.

44] THOMSON, Thomas. Western Himalaya and Tibet; a Narrative of a Journey through the Mountains of Northern India, during the years 1847-8. London: Reeve and Co., 1852. 8vo (8 1/2 x 5 1/2 inches). Two tinted lithographed plates, 2 maps (one folding). 1p. publisher's ad in the rear. Publisher's brown cloth, decoratively stamped in blind, spine lettered in gilt, yellow endpapers.

First edition.

Thomson, a surgeon in the Bengal Army, was the first European to cross the Saser and Karakoram Passes. The work contains an account of his explorations for the Boundary Commission, describing the landscape and flora of the region. The folding map, drawn and engraved by John Arrowsmith, includes Thomson's route hand coloured in red.

Yakushi (1994) T118; Neate T25


A rare illustrated vegetable seed catalogue issued by Vilmorin, the best known Parisian seedsman.

Founded in 1743 (and still operating), Vilmorin was noted as among the earliest seed producers to import exotic plants and among the first to issue a trade catalogue. The present catalogue is chromolithographed throughout with multiple images per page, and includes varieties of Swiss chard, eggplant, carrot, lettuce, cauliflower, squash, leek, turnip, onion, pepper, peas, radish, tomato and celery.


Original manuscript of weaving designs for the Jacquard loom, with numerous drawings and mounted fabric samples.

Evidently compiled by a student named T. Bauer from lectures given by Professor P. Audibert, who taught in Lyon at the school of weaving until 1879.

47] 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)

WIGHT, Robert (1796-1872). Spicilegium Neilgherrense, or, a selection of Neilgherry plants: drawn and coloured from nature, with brief descriptions of each; some general remarks on the geography and affinities of natural families of plants, and occasional notices of their economical properties and uses. Madras: Printed for the Author ... Spectator Press [vol. 1]; ... P. R. Hunt, American Mission Press [vol. 2], [1846]-1851. 2 volumes, quarto (11 x 8 1/2 inches). 196 hand coloured lithographed plates (numbered 1-202, but with 7 folding double number plates [30-31, 34-35, 83-84, 116-117, 121-122, 178-179 and 182-183], with 3 additional bis plates [42*, 67*, and 67**], without plates numbered 74-75, as issued). Contemporary brown cloth, flat spines with red morocco lettering pieces, bound by the American Mission Press Bindery, neat repairs to joints. Provenance: signature on titles dated 1852.

A rare Indian botanicum, with hand coloured lithographed plates after native artists.

Wight, as Scottish surgeon and botanist, spent over thirty years in India, chiefly studying the sub-continent's medicinal plants and attempting to publish in India a complete flora of the region in six volumes, titled Icones Plantarum Indiae Orientalis (Madras 1838-1853). Although Wight received some help from the government (in the form of multiple subscriptions), his Icones Plantarum was not a financial success. In an effort to recoup some of his losses, he issued the present work, using the lithographed plates that had already been used in the larger work, but issuing them hand-coloured with overslips changing the plate numbers. The Icones is thought to have been limited to no more than 200 copies; the present work was probably issued in an edition of similar or smaller size.

The numbering of the plates is erratic, leading to some bibliographic confusion. Nissen incorrectly calls for 204 plates and the Plesch catalogue 203 (i.e. counting the folding plates as two). The work, however, is complete as here with 196 plates. The work is quite rare, with only a handful of examples in the auction records for the last twenty-five years.

Nissen BBI 2142; Stafleu & Cowan VII, 17.580; Pritzel 10248.

($31602)


America enters World War I: a French broadside printing of President Wilson's address to Congress asking for a declaration of war against Germany.

After years of insisting on neutrality, the sinking of the Lusitania and the infamous Zimmermann Note scandal persuaded Wilson that the time for action was at hand. On 2 April 1917, before a special joint session of Congress,
Wilson asked for a declaration of war against Germany, and America entered World War I. Wilson's speech -- known as "The world must be made safe for democracy" speech -- would be a defining moment of his presidency, and America entering the war would, in turn, be the beginning of the end of the first World War.

In the speech, printed here in French on a large sheet and no doubt hung in the streets of Paris, Wilson began with a harsh condemnation of German unrestricted submarine warfare and a review of the reasons why neutrality was no longer possible. He then continued:

"With a profound sense of the solemn and even tragical character of the step I am taking and of the grave responsibilities which it involves, but in unhesitating obedience to what I deem my constitutional duty, I advise that the Congress declare the recent course of the Imperial German government to be in fact nothing less than war against the government and people of the United States; that it formally accept the status of belligerent which has thus been thrust upon it; and that it take immediate steps, not only to put the country in a more thorough state of defense but also to exert all its power and employ all its resources to bring the government of the German Empire to terms and end the war ..."

"The world must be made safe for democracy. Its peace must be planted upon the tested foundations of political liberty. We have no selfish ends to serve. We desire no conquest, no dominion. We seek no indemnities for ourselves, no material compensation for the sacrifices we shall freely make. We are but one of the champions of the rights of mankind. We shall be satisfied when those rights have been made as secure as the faith and the freedom of nations can make them ...

"It is a distressing and oppressive duty, gentlemen of the Congress, which I have performed in thus addressing you. There are, it may be, many months of fiery trial and sacrifice ahead of us. It is a fearful thing to lead this great peaceful people into war, into the most terrible and disastrous of all wars, civilization itself seeming to be in the balance. But the right is more precious than peace, and we shall fight for the things which we have always carried nearest our hearts for democracy, for the right of those who submit to authority to have a voice in their own governments, for the rights and liberties of small nations, for a universal dominion of right by such a concert of free peoples as shall bring peace and safety to all nations and make the world itself at last free. To such a task we can dedicate our lives and our fortunes, everything that we are and everything that we have, with the pride of those who know that the day has come when America is privileged to spend her blood and her might for the principles that gave her birth and happiness and the peace which she has treasured. God helping her, she can do no other."

An incredible relic of the war to end all wars.

(#29324) $7,500.


A scarce collection of World War II material intended for use by troops in the Southwest Pacific theater as part of the New Guinea campaign.

Comprised of:
1) A Pocket Vocabulary of Malay, Pidgin English, and Japanese Phrases for the use of U.S. Troops in the Southwest Pacific Area. Headquarters, United States Army Services of Supply, Southwest Pacific Area [Brisbane]: September 1942. 96pp. Publisher's lettered buff stiff paper wrappers
wrappers
5) A Pocket Guide to New Guinea and the Solomons ... For use of Military Personnel only... Washington: War and Navy Departments, 1943. [4], 80pp. Publisher's green pictorial wrappers.

[With:] AAF Cloth Map - Southwest Pacific Area ... No. 18, Papua [with No. 19, Nassau, on verso]. Washington: Army Map Service, 1944. Printed in colors on silk. Sheet size: 35 x 27 1/2 inches. The two maps combined depict Papua, New Guinea from Cliff Point off Deception Bay in the southeast to the island of Pulau Japen in the northwest.  
(#31336) $ 1,250.