



**Donald Heald Rare Books**  
**A Selection of Fine Books and Manuscripts**





# Donald Heald Rare Books

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*All purchases are subject to availability. All items are guaranteed as described. Any purchase may be returned for a full refund within ten working days as long as it is returned in the same condition and is packed and shipped correctly. The appropriate sales tax will be added for New York State residents. Payment via U.S. check drawn on a U.S. bank made payable to Donald A. Heald, wire transfer, bank draft, Paypal or by Visa, Mastercard, American Express or Discover cards.*



## AMERICANA



### 1 ADAIR, James (1709-1783).

*History of the American Indians; Particularly Those Nations Adjoining to the Mississippi, East and West Florida, Georgia, South and North Carolina, and Virginia.*

London: Printed for Edward and Charles Dilly, 1775. 4to (10 3/4 x 8 3/4 inches). Half-title. Engraved folding map. Later full brown morocco, covers with a gilt border, spine with raised bands in six compartments, lettered in gilt, top edge gilt. *Provenance*: London Society for Promoting Christianity among the Jews (ink stamp on title, leather label on rear pastedown); Harry Snyder (bookplate).

*First edition of the "best 18th-century English source on the Southern tribes, written by one who traded forty years with them" (Howes).*

James Adair was a frontiersman and fur trader who lived among the Catawba, Chickasaw, and Cherokee for forty years, gathering first-hand information about the customs of these Indian tribes. He was one of the first white settlers to explore the Alleghenies, and because he lived among the Indians, his observations "of the peculiarities of the Southern Indians ... is not without great value" (Field, p. 3). As the title details, in this work he explores their "origin, language, manners, religious and civil customs, laws, form of government, punishments, conduct in war and domestic life, habits, diet, agriculture, manufactures, diseases and method of cure, and other particulars, sufficient to render it a complete Indian system, with observations on former historians, the conduct of our colony governors, superintendents, missionaries, &c."

*Clark I, 28; Field 11; Graff 1; Howes A38; Sabin 155; Vail 643.*

(#26606)

\$ 3,800

2 ARROWSMITH, Aaron (1750-1823) and Samuel LEWIS.

*A New and Elegant General Atlas. Comprising all the new discoveries, to the present time. Containing sixty three maps, drawn by Arrowsmith and Lewis.*

Boston: Published by Thomas & Andrews, May, 1812. Quarto (10 5/8 x 9 inches). Letterpress title (verso blank), 1p. list of maps (verso blank). 63 engraved maps (2 folding). Expertly bound to style in calf-backed contemporary marbled paper-covered boards, flat spine in six compartments divided by fillets, lettered in the second compartment. *Provenance*: Henry Roice (contemporary signature on the front pastedown).

*Nice copy of a scarce early American atlas, with an important early mapping of the American West.*

The first edition of this atlas was published in Philadelphia in 1804. American mapmaker Samuel Lewis had formed a partnership with English mapmaker Aaron Arrowsmith to publish an atlas to accompany editions of Morse's American Geography, which had been criticized for its poor illustrations. The atlas, as the title page infers, was a separate production could be used with any gazetteer or geographical work. Phillips lists further editions of 1805, 1812 and 1819. According to Ristow, all editions contain the same maps. Almost half of the maps in the atlas are of American interest: in addition to the two folding world maps at the front, maps 29-59 are of the Americas, with maps 31-50 being of individual States or Territories. Of note are four maps of importance to the American West, titled: North America, Louisiana, British Possessions in America and Spanish Possessions in North America (cf. Wheat, Mapping the Transmississippi West 259, 260, 261 & 262). The map titled Louisiana, which is based on the Soulard mapping, is of particular importance, depicting the region west of the Mississippi explored by Lewis and Clark. "The Samuel Lewis map was the primary map of the newly purchased territory of Louisiana and its surroundings and, as such, reflected the shaped American popular geographical images of the western interior at the time of Lewis and Clark" (Mapping the West, p. 80).

*Phillips, Atlases 718; Ristow pp.265-266; Rumsey 2436 (1804 first edition)*  
(#24633)

\$ 3,500



3 BARKER-MOORE & MEIN MEDICINE COMPANY.

*Barker's "Komic" Picture Souvenir [Parts 1-4].*

Philadelphia: [Hayes Litho. Co., Buffalo, NY], [circa 1890]. 4 parts [complete]. Oblong 8vo (6 1/8 x 9 1/4 inches). Numerous woodcut illustrations. Numerous ads. Original chromolithographed wrappers.

*With chromolithographed wrappers.*

Scarce early American comic book issued in four parts, primarily as an advertisement for quack medicine intended for both man and animals. While individual parts of this ephemeral work are encountered, complete sets of all four parts are scarce.

(#26431)

Sold



4 BARTLETT, William Henry (1809-1854, illustrator).  
- Nathaniel Parker WILLIS (1806-1867).

*American Scenery; or, land, lake, and river illustrations of transatlantic nature ... [issued with:] Canadian Scenery Illustrated.*

London: George Virtue, 1840-1840-1842-1842.  
2 works in 4 volumes in 13 original parts, quarto (10 9/16 x 8 1/4 inches). 1pp. list of subscribers included in the 8pp. of advertisements at the front of part I, an additional 4pp. of advertisements are bound at the back of the final part. First work: steel-engraved portrait Bartlett, 2 engraved additional titles with integral vignettes, 1 map of the northeast of America with routes marked in red, 117 plates by R. Wallis and others, after William Bartlett. (Some spotting). Second work:

steel-engraved portrait of Bartlett, 2 steel-engraved additional titles with integral vignettes, 1 map of Canada. 117 plates by R. Wallis and others, after William Bartlett. Original red roan-backed green glazed paper-covered boards, the upper covers printed with the series title with a large integral wood-engraved vignette (spines rubbed and faded, some with sections lacking, some covers detached).



*First editions in original parts of American Scenery and Canadian Scenery: a very rare combined parts issue.*

The two works were issued quarterly to subscribers in the present 13 parts. The *American Scenery* section ends in part 7, and *Canadian Scenery* runs from part 7 to the end. The continuous numbering of the parts, the combination of the end of the first work with the start of the second work in part 7, together with the uniform nature of the bindings all indicate the issuance of the two works together.

The fascinating text by Willis forms an appropriate context for Bartlett's images, combining to create a valuable visual record of North America. Born in London, William Henry Bartlett "was apprenticed to the architect and antiquarian, John Britton ... Bartlett studied and copied architectural drawings of the past and present and, with Britton, visited noted ruins in England from which he made detailed sketches to be engraved for some of Britton's own publications. ... One of [Bartlett's] first major assignments was to supply illustrations for Dr. William Beattie's *Switzerland illustrated* (London, 1836), published by George Virtue ... Bartlett's travels were extensive and continuous, and they led to illustrations for works on Syria, the Holy Land and Asia Minor, the Mediterranean coast, northern Italy, the Netherlands and Belgium, Scotland, Ireland, the coastal areas of Britain, the Bosphorus, the Danube, the United States, and Canada ... According to Britton and Beattie, Bartlett visited North America four times: 1836-37, 1838, 1841, and 1852. From the summer of 1836 to July 1837 he was in the United States acquiring illustrations ... and in the summer and autumn of 1838 he was in the Canadas sketching for Willis's *Canadian scenery illustrated* (1842 ... his travels during 1836-37 began in New York City and took him north to the White Mountains, N.H., west to Niagara Falls, N.Y., and south to Washington, D.C. ... [His] was an art which, reflecting the theories of William Gilpin and Edmund Burke, emphasized the irregular and rough, light and shadow, ruined buildings and vast mountains, wild river reaches and towering crags ... Above all, Bartlett's landscapes were readily identifiable ... As a result, Bartlett's sketches have considerable historical value, for they depict the country and its people as they appeared in 1838 to one with an eye for the picturesque ..." (*Dictionary of Canadian Biography*).

*American Scenery*: BAL 22755; Howes B209; Sabin 3784; *Canadian Scenery*: cf. *Harper Early Artists and Engravers in Canada* p.18; TPL 2424

(#24195)

\$ 2,750

5 BEATTY, Charles (1715?-1772).

*The Journal of a Two Months Tour; with a view of promoting religion among the frontier inhabitants of Pennsylvania, and of introducing Christianity among the Indians to the westward of the Alegh-geny Mountains. To which are added, remarks on the language and customs of some particular tribes among the Indians.*

London: William Davenhill and George Pearch, 1768. 8vo (8 1/4 x 4 7/8 inches). 110, [1] pp. Half-title, publisher's advertisement leaf in rear. Later half blue straight grain morocco over marbled paper covered boards, flat spine lettered in gilt.

*First edition of Beatty's journal of his travels among the Delaware Indians: "the first account of Indian towns in southeast Ohio" (Howes).*

The author was an Irish-born Presbyterian missionary who preached widely in both America and Europe. Beatty was sent to the American frontier in 1766 to report on the condition of the Indian tribes. "The tour of this zealous and intelligent observer to the Indian towns in Pennsylvania and Ohio, lying far beyond the frontiers, was made at a period of great interest in their history. The warriors of the Delaware and Shawnese had ravaged them with the tomahawk and firebrand for twenty years, and the Journal of the missionary is filled with notes of their awful massacres. It is very full and minute in its details of interviews with Indian chiefs, and the various phases of aboriginal life which attracted his attention" (Field).

Scarce with both the half-title and ad leaf.

Howes B281; Vail 589; Sabin 4149; Field 102; Pilling, Proof Sheets 324; Thomson 72. (#26612)

\$ 3,800



6 BEERS, Frederick W. (1839-1933).

*Atlas of New York and Vicinity from actual surveys by and under the direction of F.W. Beers, assisted by Geo. E. Warner & others.*

New York: Published by F.W. Beers, A.D. Ellis & C.G. Soule, 1867. Folio (17 1/2 x 14 1/2 inches). Lithographed title, list of maps (with Table of Distances on verso), 1 large, folding hand-coloured lithographic map of "New York [City] and Vicinity", 61 hand-coloured lithographic town plans (10 folding and printed on thinner paper, 1 double-page, some with integral letterpress text), 5 leaves at end with 14 images printed using 'Heliographic Engraving', being illustrations of buildings in various towns in NY after drawings by R.K. Sneden (10) or after photographs by Rockwood & Co. (2). (Endpapers creased, scattered minor creases or separations). Publisher's black morocco-backed light brown cloth, covers blocked in blind, the upper cover with title blocked in gilt.

*Scarce issue of Beer's famous county atlas covering Westchester, Dutchess and Putnam counties: "a documentary record of nineteenth century life and delightful specimens of American folk art" (Ristow). This copy in lovely condition.*



F. W. Beers, along with other members of his family, were among the leading county atlas publishers in



period immediately following the Civil War. Their atlases provide “a detailed cartographical, biographical, and pictorial record of a large segment of rural America in the Victorian age” (Ristow). Beers’ county atlases contain maps, town plans, as well as views of principal buildings and residents, along with textual information about the region. Many of the maps provide the names of specific home owners, as well as information about the occupations and physical locations of the various tradesmen in each village.

Beers first published his *Atlas of New York & Vicinity* in 1867. Somewhat a misnomer, the atlas is at its essence a county atlas of Westchester, Dutchess and Putnam counties (although includes a large folding map of the region covering much of New Jersey, the southeastern counties of New York and western Connecticut, and a second map of Manhattan and Brooklyn). It has been observed by McCorkle and others that various issues of the atlas were published in that year and the following with significant differences in the number and selection of maps included by the publisher. This was the result of clever marketing by Beers, intending to sell the atlases to customers in specific regions. “Beers tailored the contents of the atlases carefully. He prepared 137 maps for the area he called ‘New York City and Vicinity’ but no one atlas had more than 61 [as here], and one had as few as 36” (McCorkle). Some copies of the atlas contain only maps of Westchester and Putnam counties, but without Dutchess County maps; other copies contain all of Dutchess and Putnam counties, but with only a portion of the more populated areas of Westchester; others include only the southern portions of Dutchess County and select maps from Westchester; others include a portion of Westchester County, neither Dutchess nor Putnam counties, but with the addition of Fairfield County, Connecticut maps. See McCorkle for a detailed tabular listing of the maps in 6 different copies examined.

The present copy of the atlas includes the largest possible number of maps, with a significant portion of Westchester County and the full complement of Putnam and Dutchess County maps.

Cf. Barbara B. McCorkle ‘The Strange Case of F.W. Beers and The Atlas of New York and Vicinity’ in *Meridian* 5, pp.39-43; cf. Phillips 2290; cf. Rumsey 4631; cf. Ristow, *American Maps and Mapmakers*, chapter 25.

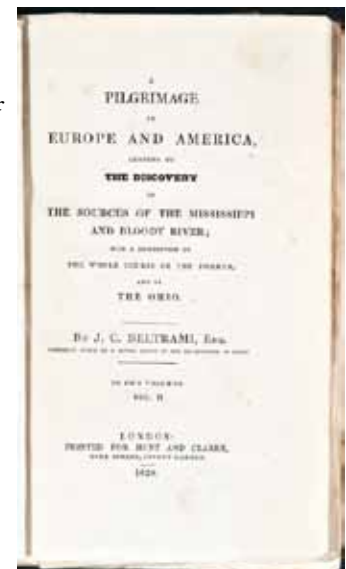
(#20495)

\$ 2,250

7 BELTRAMI, Giacomo Costantino (1779-1855).

*A Pilgrimage in Europe and America : leading to the discovery of the sources of the Mississippi and Bloody River ; with a description of the whole course of the former and of the Ohio.* By J.C. Beltrami.

London: printed for Hunt and Clarke, 1828. 2 volumes, octavo (8 3/4 x 5 3/4 inches). Small format errata leaf at the back of vol.I, ‘Directions to the Binder’ leaf at the end of vol.II. Lithographic portrait frontispiece of the author, on india paper mounted, 2 engraved folding plans with 2 accompanying pages of letterpress ‘key’ text. 1 large folding engraved map of the length of the Mississippi, 3 etched plates for Indian ornaments with 1p. of letterpress ‘key’ text. (Blindstamps to title, pp.49/50 in each volume, and all seven of the plates, plans and maps, ink numbers to verso of titles and pp.48 in each volume, occasional strengthening to inner margins). Original boards, neatly rebacked to style in green cloth, old letterpress labels, uncut (inner hinges strengthened).



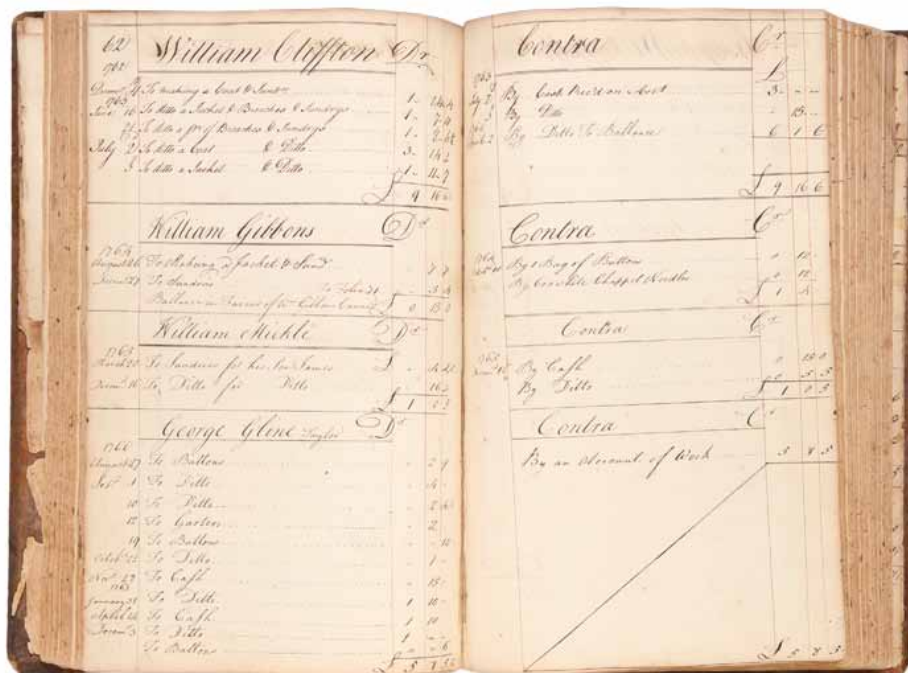
*First edition in English of the author’s “La decouverte des sources du Mississippi” first published in 1824.*

The first volume is an account of the author’s travels in England, Germany, France and Italy. The second volume is most interesting: the author accompanied Major Long in his second expedition, and “Volume II is almost entirely devoted to the author’s travels among the Northwestern Indians, of whom he gives some novel particulars. The narrations of what he witnessed are tinged with the peculiar glow of the author’s temperament.” (Field). The work was first published in French in 1824 and was met with skepticism,

exemplified by the *Revue encyclopedique* where the work was severely criticized. Major Long echoed the sentiments of the ... *Revue*: "An Italian whom we met at Fort [Snelling] .. attached himself to the expedition, and accompanied us to Pembina. He has recently published a book which we notice merely on account of the fictions and misrepresentations which it contains."

Clark II, 182; Field 111; Howes B-338; Pilling Algonquin p.42; Sabin 4605; Wagner-Camp 26a.2.  
 (#24718)

\$ 700



8 BETTLE, Samuel (1736-1793).

[Manuscript ledger of the accounts of a Philadelphia tailor].

[Philadelphia: 1761-1778]. Small folio (13 x 8 inches). 212ff., written recto and verso in a neat hand and including index leaves by name in the front (lacking index leaves for J, K, and T-V, but otherwise complete). Period sheep, covers panelled in blind, spine with raised bands in six compartments (upper cover nearly detached). In a cloth folding box.

*Eighteenth-century business ledger of a Philadelphia tailor.*

The ledger lists the accounts of over 250 different clients of this Quaker tailor in Philadelphia, with details on the purchases of goods or services (listing what was purchased with line item prices), as well as the method and dates of payment (including items bartered in exchange). Among the noted Philadelphia names (including members of the Pemberton, Morris, and Lewis families), is abolitionist Anthony Benezet, who in October 1765 purchased a pair of breeches and sundries for £5.14.4 and paid via cash and 8lbs of chocolate.

(#26556)

\$ 1,750

9 [BEVERLEY, Robert (c.1673-c.1722)].

*Histoire de la Virginie.*

Amsterdam: Thomas Lombrail, 1707. 12mo (6 1/8 x 3 7/8 inches). Engraved additional title, 14 engraved plates. Folding table. Contemporary vellum, period manuscript notation on spine. *Provenance:* Christoph Wentzel, Graf von Nostitz (1648-1712, bookplate).

*First Dutch edition of a noted early history of Virginia with illustrations after John White.*

Beverly's history is the earliest written by a Virginian and is one of the most reliable and informative accounts of the early period. Beverly covers all aspects of life in Virginia, including produce both natural and cultivated, early plantations and history up to the time of writing. The finely executed plates are based on the engravings found in the first part of Theodore De Bry's Grand Voyages, i.e. Hariot's important work on Virginia with images based on original drawings by John White.

First published in London in 1705, editions in France and Amsterdam followed. The present edition is the first Dutch edition.

"After John Smith, the first account of this colony, the first one penned by a native and the best contemporary record of its aboriginal tribes and of the life of its early settlers" (Howes).

*Howes B410; Sabin 5116; European Americana 707/18; c.f. Church 821; c.f. Vail 297. (#26609)*



\$ 700

10 BICKNELL, A. J. (publisher).

*Supplement to Bicknell's Village Builder, containing eighteen modern designs for country and suburban houses of moderate cost, with elevations, plans, section and a variety of details, all drawn to scale, also a full set of specifications, with approved form of contract, and estimates of cost.*

New York: A. J. Bicknell & Co., Architectural Book Publishers, 1871. Small folio (13 7/16 x 10 1/4 inches). 20 plates (one printed in colours). 17pp. advertisements (including several printed in colour). Publisher's brownish-purple cloth, titled in gilt on the upper cover, spine gilt (wear at head and tail of spine). *Provenance:* W. R. Grace (bookplate).

*Scarce illustrated guide to building American Victorian homes.*

This separately-issued supplement to Bicknell's Village Builder (1870) includes designs by architects D. B. Provoost, T. Thompson, C. Graham & Son, C. T. Rathbone, Lyman Underwood and B. H. Brooks. The plates provide scaled drawings of elevations and floor plans and interestingly include the estimated costs to build the home. The frontispiece is a lovely color elevation and the final leaf is a color ad for Mintons tiles.



*Hitchcock 174 (#26220)*

\$ 500

11 BIERSTADT, Edward.

*Gems of American Scenery, consisting of Stereoscopic Views among the White Mountains. With descriptive text. Illustrations by the Artotype Process.*

New York: Harroun & Bierstadt, [1878]. Octavo (7 3/4 x 5 inches). Printed in red and black. Double-page lithographed map with integral cross-section printed in brown and black after H. F. Krause, 24 photographic stereoviews, each with facing page of explanatory text, all printed on coated thin card, 1 oval photographic illustration on leaf preceding the title. Publisher's brown cloth, upper cover and spine decoratively blocked in black and titled in gilt, with a stereoscopic viewer built into the binding as a flap attached to the inside front cover (front hinge neatly repaired).



*One of very few American books (if not the only) illustrated with stereoviews and a built-in viewer.*

A lovely photographically-illustrated book of views in the White Mountains, including stereoview images of Plymouth, New Hampshire; The Flume; The Pool; The Basin; The Old Man of the Mountain; Profile Lake; Echo Lake; Beecher's Cottage; Elephant's Head and Gate of the Notch; View from the Gate of the Notch; Ripley's Falls; White Mountain Notch from Mt. Willey; Willey House; Upper Falls of the Ammonoosuc; Mt. Washington Railway and Summit; View from Mt. Washington Carriage Road; Mt. Washington from the Glen; Emerald Pool; Thompson's Cascades; Crystal Cascade; Glen Ellis Falls; North Conway, N.H.; The Cathedral; and Centre Harbor, N.H.

The possibly unique feature of the present work is the combination of the stereocards with a 'mechanism' which allows the cards to be viewed: the front flap of the binding includes two lenses, and when the book is opened to any of the stereocards, and the flap is held in the correct position then "the beautiful natural effect which the Stereoscope will produce" becomes evident. The book was clearly a novelty when it was published, as the publishers felt it necessary to include instructions (with an illustration) on how to use the book.

*Van Haften Bulletin, New York Public Library (Spring 1977), no. 369. (#23740)*

\$ 1,250

12 BRADFORD, Thomas Gamaliel (1802-1887).

*A Comprehensive Atlas geographical, historical & commercial.*

Boston, New York & Philadelphia: William D. Ticknor in Boston, Wiley & Long in New York and T.T. Ash in Philadelphia, 1835. Folio (19 3/8 x 16 inches). Small format 'Note to Subscribers' pasted to verso of 'Advertisement' leaf. Engraved title with decorative surround, hand-coloured engraved frontispiece, 8 engraved comparative charts (3 hand-coloured), 2 uncoloured plates, 66 hand-coloured engraved maps and composite town-plans (63 maps, 3 composite plates of multiple town-plans). (Foxing and offsetting, repaired tears to two maps). Contemporary green half morocco over marbled paper-covered boards, spine gilt, marbled endpapers (hinges split and crudely repaired with tape).



*The first edition, first issue, of "one of the first American general atlases to supplement the maps with lengthy geographical descriptions" (Ristow).*

Although the rest of the world is mapped and described, Bradford concentrates largely on the Americas and includes a general map of North America, a general map of the United States, with 24 maps and plans in the 'North America' section, and a further 5 in the 'South America' section. Unlike many atlases of the period, the present work includes extensive text. Each engraving is accompanied by explanatory articles on the history, economics and geography of the area, as well as a great deal of contemporary statistical information.

*Cf. Martin & Martin 31; Phillips Atlases 770; Ristow 271; Rumsey 3467; 2643; Sabin 7260*

(#24230)

\$ 2,500

**13** BRITISH COLUMBIA, Canada. - Gilbert Malcolm SPROAT (1834-1913, agent-general for the Province, publisher).

*British Columbia. Information for emigrants. Issued by the Agent-General for the Province ... London, England.*

[London: Printed by W. Clowes and Son, 1873]. Octavo (8 1/2 x 5 1/2 inches). [1-] 96 pp. plus 4pp. advertisements at end. Title with integral wood-engraved vignette. Wood-engraved frontispiece view



of the 'Harbour and Site of Victoria', 1 folding lithographic map, printed in colours, 3 wood-engraved illustrations. (Stab holes at inner blank margins). Yellow paper wrappers, letterpress on covers, the upper cover with integral wood-engraved vignette (some soiling, repair to upper cover).

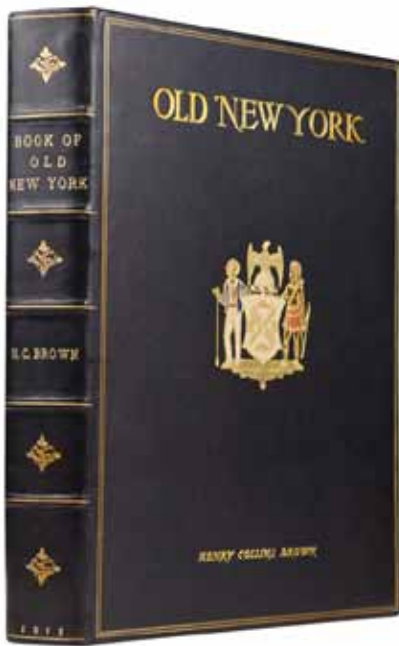
*A fascinating and ephemeral publication covering all aspects of life in western Canada.*

"Who should go. If a man is prosperous, healthy, and contented where he is, there let him stay ... But if he cannot make the wealth-producing power of his labour available, if he is restless and uneasy about his own future and that of his children, and is prepared to emigrate, let him consider the advantages which British Columbia affords ... We cannot at present encourage the emigration of more than a handful of professional men ... Men who hang about Government offices in search of 'appointments' are nuisances in all colonies, and British Columbia has had her share of this class already ... A smart, active, capable man, with only a little money, but accustomed to work with his hands, is, however, sure to succeed" (pp.23-4).

Gilbert Malcolm Sproat was a Scottish-born Canadian businessman, office holder, and author. Arriving on Vancouver Island in 1860, he helped to found the first sawmill in Port Alberni, British Columbia. On 24 July 1863 he was made the justice of the peace for the Colony of Vancouver Island. When the sawmill burnt down in 1865, Sproat returned to England, but maintained his interest in the affairs of the colony, which was united with the mainland in 1866. Sproat's fascination with the First Nations people he encountered on Vancouver Island, led to his best remembered book, *The Nootka: Scenes and studies of savage life*, which appeared in 1868. Following British Columbia's entry into Canadian Confederation in 1871, Sproat became the new province's agent general in London, a position he held from 1872 until his return to the province in 1876. From 1876 he served as the joint federal-provincial appointee on the Indian Reserve Commission, where he argued that sufficient land be allocated to First Nations people that they could remain self-sufficient. This proved to be an unpopular position with the European colonists and led to much controversy, as well as Sproat's resignation from the committee in 1880. Beginning in 1883, Sproat began travelling to the interior of British Columbia, especially to the Kootenay region, where he held several regional offices. After 1898, Sproat returned to Victoria, where he spent the majority of his time writing. He died there on 4 June 1913. Sproat Lake and Sproat Lake Provincial Park on Vancouver Island are named in his honour by Robert Brown.

(#24706)

\$ 625



14



15

**14** BROWN, Henry Collins.

*Book of Old New York ... The rare Old Prints are from the Private Collections of Mr. Robert Goelet, Mr. Percy R. Pyne 2d, Mr. J. Pierpont Morgan.*

New York: Privately printed for the subscribers, 1913. 4to (12 3/8 x 9 1/2 inches). 103 plates (5 in colour). Uncut. Publisher's full dark blue morocco, upper cover stamped with the seal of New York in gilt and colors and titled in gilt, spine with raised bands in six compartments, lettered in the second and fourth, the others with a repeat decoration in gilt. *Provenance:* William F. Gable (presentation inscription by Brown on the half-title and with a letter by Brown to Gable laid in).

*The deluxe limited edition in full morocco: in pristine condition.*

(#26412)

\$ 800

**15** [CARBUTT, John (photographer); and others].

*Biographical Sketches of the Leading Men of Chicago. Photographically Illustrated.*

Chicago: Wilson, Pierce & Co, 1876. Thick quarto (12 x 9 inches). [1]-258, [1-5]pp. 123 albumen photographic portraits by John Carbutt and others, each mounted within a printed gilt border, on a thin card leaf, some leaves with a mounted photograph on both the recto and verso. Publisher's black calf, the covers elaborately blocked in blind with a wide border built up from rules and a large Greek-key roll, the central panel with large corner-pieces of stylised foliage around a large central arabesque lozenge shape, all blocked in blind, the spine in five compartments with semi-raised bands. lettered in gilt in the second compartment, the others with simple repeat tooling in blind, marbled endpapers, gilt edges (neat repairs to joints).

*An extraordinary copy of this work, including more portrait photographs than any other recorded copy.*

This is a work which traditionally includes anywhere from 62 to 99 images: the present example, with 123 images, is the largest that we have ever handled and the largest that we have been able to trace. It is usually described as the second edition of a work with the same title published in 1868. However, the present work

should arguably be treated as a new work as the changes and additions are so substantial. For example, the text has been entirely reset and indeed largely re-written with the entries brought up to date (e.g. the 1871 fire is mentioned on numerous occasions) and the number of individual biographies extended from 107 to 187.

The only aspect of the first edition which does not appear to have changed is the inclusion of the fine portrait photographs by English-born pioneer photographer John Carbutt. Carbutt maintained a studio in Chicago for most of the 1860s, but sold to Thomas Copelin and moved away. Thomas Copelin, initially operating with a partner as Copelin & Melander, dissolved the partnership in 1871 when he took his son Alexander Copelin into the business. Alexander is the subject of one of the photographs in the present work (see opposite p.246). It is reasonable to assume that the photographs that were not in Carbutt's original 1868 edition, are in part, if not all, by the photographers of the gallery of Copelin & Son.

*References for the 1868 edition: Ante-fire Imprints 1287; Howes C363; Truthful Lens 13 or 30; Welling, Collector's guide to nineteenth century photographs, p. 105; Roosens & Salu 1652.*

(#25637)

\$ 3,000

## 16 CATLIN, George (1796-1872).

*Illustrations of the Manners, Customs, and Condition of the North American Indians With letters and notes written during eight years of travel and adventure among the wildest and most remarkable tribes now existing.*

London: J.Ogden & Co. for Chatto & Windus, 1876. 2 volumes, 8vo (10 x 6 1/4 inches). 313 colour-printed plates (on 180 sheets), including 3 maps (1 folding). Publisher's original red cloth, blocked in gilt and black on the upper covers and spines (neatly recased, small neat repairs to head and foot of spines).

*One of the most important accounts of native-American life, and an invaluable and generally sympathetic record of a "truly lofty and noble race...A numerous nation of human beings...three-fourths of whose country has fallen into the possession of civilized man...twelve million of whose bodies have fattened the soil in the mean time; who have fallen victims to whiskey, the small-pox, and the bayonet" (Catlin pp.3-4).*

Catlin summarized the Native American as "an honest, hospitable, faithful, brave, warlike, cruel, revengeful, relentless, - yet honourable, contemplative and religious being". He saw no future for either their way of life or their very existence, and with these thoughts always at the back of his mind he worked, against time, and set himself a truly punishing schedule, to record what he saw. The record he left is unique, both in its breadth and also in the sympathetic understanding that his images constantly demonstrate.

*Howes C241.*

(#20230)



\$ 4,500

17 CATLIN, George (1796-1872) - Thomas DONALDSON.

*The George Catlin Indian Gallery in the U.S. National Museum (Smithsonian Institution) with Memoir and Statistics [bound within the Annual Report of the Regents of the Smithsonian Institution ... to July, 1885. Part II].*

Washington: Government Printing Office, 1886. Thick 8vo. 144 plates and maps. Publisher's cloth. covers bordered in blind, spine lettered in gilt.

*The definitive description of Catlin's Indian Gallery at the Smithsonian.*

This annual report of the Smithsonian includes a history of the George Catlin Indian Gallery, a full annotated catalogue of Catlin's Indian portraits and other related paintings, with much information relative to the Native Americans he visited to 1886. Also included is an itinerary of his travels, a memoir (illustrated with photogravure portraits, testimonials, a bibliography, and statistical information.

Howes C241 and D416  
(#24157)



\$ 250

18 CHAPMAN, Kenneth M. (1875-1968).

*Pueblo Indian Pottery... with introduction and notes by Kenneth M. Chapman Curator of Indian Arts Fund and the Laboratory of Anthropology Santa Fé (New Mexico).*

Nice, France: C. Szwedzicki, 1933-1936. 2 volumes, folio (14 x 11 inches). Titles and first pages of introductions printed in red and black, half-titles, parallel text in English and French. 100 photolithographic plates, coloured by hand. Text stitched and plates unbound as issued, contained within two modern cloth boxes with morocco lettering-pieces.



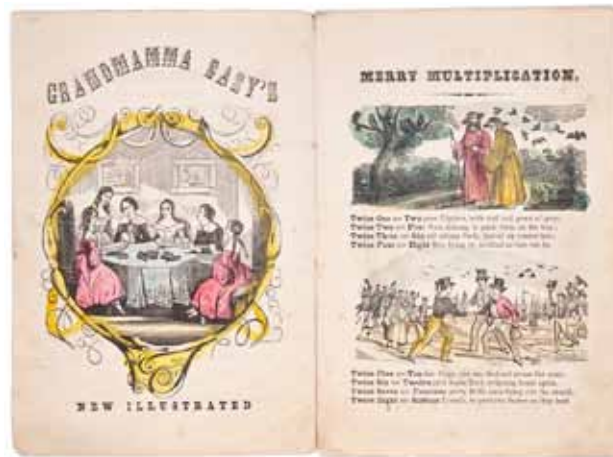
*Limited editions of 750 copies signed by the publisher. A very rare complete set of Chapman's survey of Pueblo Indian pottery.*

The one hundred beautiful plates depict specimens of Pueblo pottery selected from the collection of over nineteen hundred pots in the Indian Arts Fund in Santa Fé, New Mexico. Volume I gives a general introduction to the ceramic art of the Pueblo Indians of the southwestern United States, then concentrates on an overview of the pottery produced in the pueblos of Taos and Picuris, San Juan, Santa Clara, San Ildefonso, Tesuque, Cochiti, Santa Domingo and Santa Ana. This is followed by descriptions of the specific examples of the pottery shown in the plates. In volume II "the sequence in geographical distribution of Pueblo villages is followed west, in consideration of the products of four remaining pottery making pueblos [Tsia, Ácoma, Zuñi and Hopi] whose wares show still further variations in form and color, and in general a greater technical perfection of decoration" (Introduction).

(#2076)

\$ 3,000





19 (CHILDREN'S BOOK).

*Grandmamma Easy's Merry Multiplication.*

Albany, NY: Gray, Sprague & Co., [circa 1850]. 8vo (10 1/2 x 7 1/4 inches). 8pp. (i.e. insides wrappers, plus 6 leaves printed recto only), 17 wood-engraved illustrations all with period hand coloring, engraved by Pease after Forbes. Publisher's green pictorial wrappers, publisher's ad on rear wrapper.

*Rare mid-19th century hand colored book for teaching math to children.*

(#27488)

Sold

20 CHILDS, Cephas.G. (publisher). - George STRICKLAND, Thomas DOUGHTY, Thomas BIRCH and others (artists).

*Views of Philadelphia and its vicinity; engraved from original drawings.*

Philadelphia: published by C.G. Childs, 1827 [-1830]. Parts 1, 2, 3 and 6 only (of 6), octavo (8 7/8 x 6 1/4 inches, and smaller). Letterpress title and text on thick paper, 3pp. list of subscribers. Engraved additional title, 16 steel-engraved plates by Childs, J. Cone, J.W. Steel, W.E. Tucker, G. Fairman, and W.H. Hay, after Thomas Doughty, Thomas Birch, George Strickland, J.R. Watson, W. Mason and E.W. Clay.

Original oatmeal-coloured wrappers, the upper covers with engraved titles with integral decorative surrounds, parts 2 and 3 with letterpress prospectus on the lower covers (backstrips of numbers 1 and 6 defective).



*Very rare in parts, with excellent engraved views that are "crystalline yet in almost every case warm and appealing" (M.P. Snyder).*

Childs explains the need for the present work: "Philadelphia can boast of many beautiful scenes in its immediate neighbourhood, and contains finer specimens of architecture than any city on the American continent ... Every enlightened stranger who comes among us, bears ample testimony to the truth of this statement; and perhaps no one departs without wishing to possess some permanent memorial of our city ... To furnish such a memorial, and to exhibit at the same time a creditable specimen of the state of the Fine

Arts in Philadelphia, is the object of the publisher” (prospectus on wrapper). The work was issued (between November 1827 and November 1830) in Imperial Octavo at \$1.75 per part, or, as here, in Octavo at \$1.25 per part. The intention was also to issue “A few proofs ... taken off before the writing, on India paper.” It is evident that, as Martin Snyder remarks, “nothing was overlooked in making the final presentation one of the finest quality” The plates were not issued in the order they are listed in the “Directions to the Binder” and the present selection includes the following plates numbers (and accompanying text): 1, 4, 7,8, 10-12, 14-17, 20, 21, 23-25.

*Not in Sabin; Martin P. Snyder Mirror of America pp.70-77 (giving a complete collation of the parts).*  
 (#23716)

\$ 800

**21 CONTINENTAL CONGRESS.**

*In Congress, April 14, 1777. Resolved, that from and after the publication hereof, the second article of the 8th section, the first article of the 11th section, the 8th article of the 14th section, and the 2d article of the 18th section, of the Rules and articles for the better government of the troops ... passed in Congress, the 20th day of September, one thousand, seven hundred, and seventy-six, shall be and they are hereby repealed, and that the four following articles be substituted ...*

[Philadelphia]: John Dunlap, 1777. Broadside, folio (13 1/2 x 7 1/2 inches). Signed in print by Charles Thomson. (Trimmed but with ample margins, minor stains). Unbound, as issued.

*Rare broadside printing by Dunlap of extracts from the minutes of the Continental Congress relating to the rules and articles for the better government of troops.*

The articles substituted relate to the military being allowed to bring food on the posts; officers being allowed to seek recourse for unfair treatment; no General Courts Martial sentences being executed until a report of the case has been transmitted to Congress; and the Continental General having the power to appoint General Courts Martials. Below the four amended articles are two additional resolutions. The first, under the dateline May

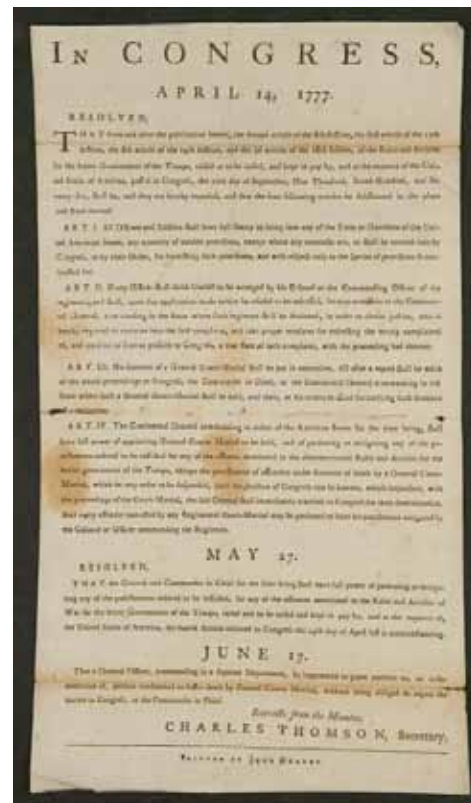
27, resolves “that the General and Commander in Chief for the time being shall have full power of pardoning or mitigating any of the punishments ordered to be inflicted...” The second, under the dateline June 17, resolves “that a General Officer, commanding in a separate Department, be empowered to grant pardons to, or order execution of, persons condemned to suffer death by General Courts Martial, without being obliged to report the matter to Congress, or the Commander in Chief.” The bottom of the broadside is an attestation for the above “Extracts from the Minutes” which is signed in print by Charles Thomson.

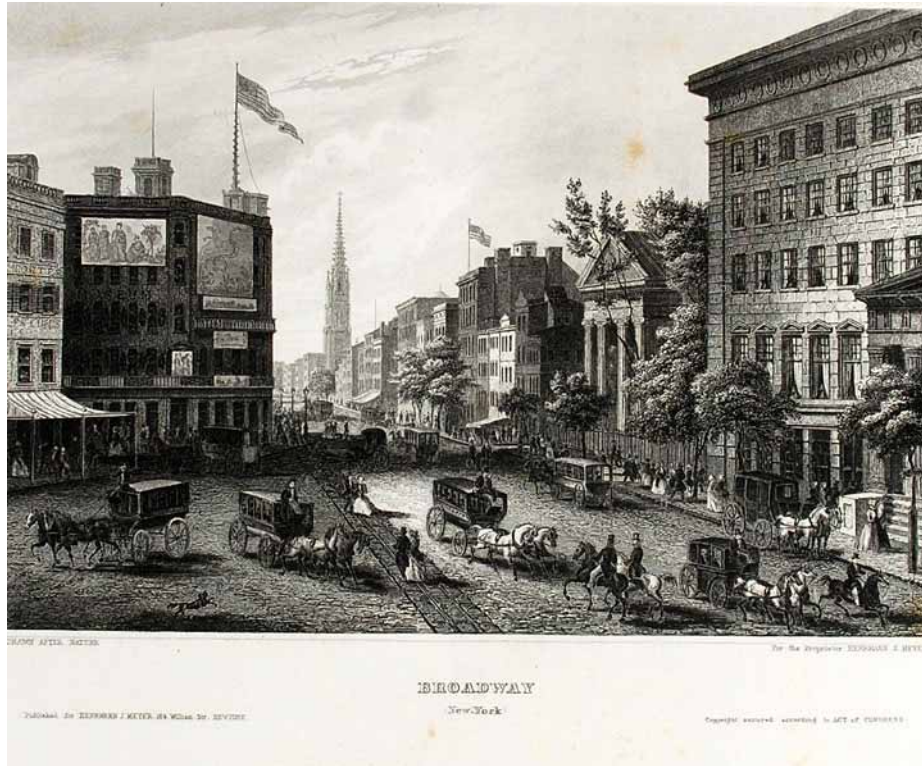
Bristol cites but three known copies (Huntington Library, Massachusetts Historical Society, American Antiquarian Society).

*Bristol B4625; Shipton and Mooney 43396; Church 1144; Evans 15662 (variant, with only the April 14 resolutions and signed in print by Hancock).*

(#24669)

\$ 4,950





**2.2** DANA, Charles Anderson (1819-1897, editor).

*The United States Illustrated; in views of city and country. With descriptive and historical articles...*

New York: Herrmann J. Meyer, [1855]. 2 volumes, quarto (11 5/8 x 9 inches). Steel-engraved additional titles, 80 steel-engraved plates. (Occasional spotting to plates). Contemporary red half calf over morocco-grained red cloth-covered boards, spines in six compartments with raised bands, black morocco lettering-piece in the second compartment, lettered direct in gilt in the fourth, the others with elaborate repeat decoration in gilt, marbled endpapers, marbled edges.

*A fine set of this important American steel-engraved view book.*

The original intention had been to issue this work in many volumes divided geographically into east and west with subscribers given the option to select only one region. The additional titles (“East vol.I” and “West vol.I”) bear testimony to the intention; but only the present two volumes were ever published.

The work as a whole was edited by Dana but the individual articles were written by a series of writers: Parke Godwin, H. Greeley, E.C. Sprague, W.H. Fry, Edmund Flagg, J.M. Peck, Dana himself and a number of others. The plates are the work’s chief attraction, and are very fine examples of their type, equal to the work that was being produced in Europe at the time. The East volume includes views of Niagara, Washington, West Point, Mount Vernon, New York, and Harper’s Ferry; the West is represented by scenes in Minnesota, along the Mississippi, in Missouri, St. Louis, on the Plains, California (including San Francisco, Sacramento, California gold diggings), New Orleans, Fort Snelling, Nauvoo, New Harmony, St. Louis, Kansas, Jefferson City, Independence, Mandan Village, and others. Although Howes calls for seventy-seven plates, this copy contains the full complement of eighty.

*Flake 2657; Howes D45 “aa”; Sabin 18396.*

(#22756)

\$ 4,500

23 DENTISTRY - BROWN, Solyman (1790-1865, poet and dentist), and Eleazar PARMLY (1797-1874, dentist [and poet]).

*Dentologia: a poem on the diseases of the teeth, and their proper remedies. By Solyman Brown ... With notes, practical, historical, illustrative, and explanatory, by Eleazar Parmly.*

New York: 1840. Octavo signed in fours (8 1/2 x 5 1/4 inches). Contemporary red half morocco over red cloth-covered boards, the upper cover lettered in gilt with the title, the flat spine divided into five compartments by double gilt fillets, lettered in the second compartment. *Provenance:* Samuel Mallet (New Haven, early inscription).

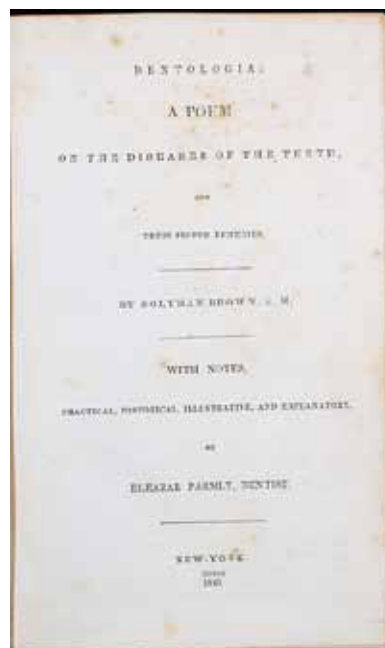
*The first dental poem in English by “the Poet Laureate of dentistry,” composed in five cantos, the whole containing 846 iambic pentameters, and all extensively annotated by Parmly, a towering figure in the history of early American dentistry.*

First published in 1833 in New York, the present edition seems to have been the second. Solyman Brown, was that rare combination: an ordained Congregational minister, practising dentist, poet and Swedenborgian. “One of the most important figures in the development of the dental profession was Solyman Brown, in whose home the leading dentists of his day met and organized the first national dental organization in the world as well as the first dental journal in the world. He was named the first secretary of the organization and served, for two years, as the first editor of the journal. A true Renaissance man, Brown was also a consummate, and widely published, poet, and his epic poem, *Dentologia*, was hailed by the critics of his day as a literary masterpiece, earning him the sobriquet, Poet Laureate of Dentistry” (abstract from Malvin E. Ring’s article in the *Journal of the history of dentistry*).

*Cf. Asbell 35; cf. Campbell 436; cf. M.E. Ring. “The hidden poetry of Solyman Brown, the Poet Laureate of dentistry” in the Journal of the History of Dentistry (2002), vol. 50, no2, pp. 77-82.*

(#23850)

\$ 350



24 DIMSDALE, Thomas J.

*The Vigilantes of Montana, or popular justice in the Rocky Mountains ... Second edition ...*

Virginia City, Montana: D. W. Tilton, 1882. 12mo (6 3/4 x 5 inches). 241pp. Publisher’s lettered wrappers.

*A noted Montana imprint on the lawlessness of the Rocky Mountain mining camps.*

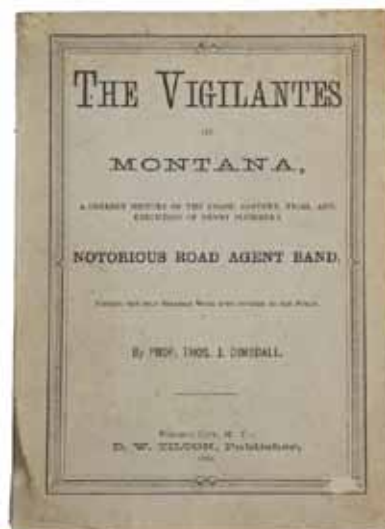
“Perhaps no book excels Dimsdale’s in presenting the picture of the lawless conditions that characterized the mining camps of the Rocky Mountain country. The author was editor of the Virginia City Montana Post and a participant in the extraordinary campaign against lawlessness” (Adams).

The second edition of “not only the first, but textually the most important, book ever printed in Montana” (Howes).

*Adams Six-Guns 596; Graff 1088; Howes D345; Smith 2458.*

(#26646)

\$ 1,500





25 DOUGHTY, John, and Thomas DOUGHTY (1793-1856).

*The Cabinet of Natural History and American Rural Sports with illustrations.*

Philadelphia: J. and T. Doughty, 1830-1833. 2 volumes, quarto (10 7/8 x 8 3/4 inches). Text in two columns. 2 uncoloured steel-engraved titles with vignettes, 2 uncoloured steel-engraved portrait frontispieces, 49 plates (1 uncoloured wood-engraving, 1 uncoloured steel-engraving, 1 hand-coloured steel-engraving after Thomas Doughty and 46 hand-coloured lithographs by Thomas Doughty [23], M.E.D. Brown [11], J.G. Clonney [8] and others). Extra-illustrated with four uncoloured plates from vol. 3, as well as 2 front wrappers and one rear wrapper from the vol. 1 and 2 parts. Contemporary near uniform half red morocco over marbled paper covered boards, gilt roll tools along the joint, spines with semi-raised bands in five compartments, lettered in the third compartment, the others with a repeat overall decoration in gilt.

*The first American sporting book with coloured plates, illustrated and published by the founder of the Hudson River school. This copy in a lovely contemporary binding and extra-illustrated with original parts wrappers and four uncoloured plates from the rare never-completed third volume.*

*The Cabinet of Natural History*, "an amalgam of natural history, sporting accounts, travel narratives, and practical advice for the countryman" (Reese), was started by the brothers Thomas and John Doughty in Philadelphia. It was issued in monthly parts and ran from the end of 1830 until the spring of 1834 when it abruptly ceased publication. The first volume (made up of 12 parts) was certainly the work of both Doughty brothers, with virtually all the plates being the work of Thomas, but, by the time the third part of the second volume had been issued the partnership had been disbanded. Thomas had moved to Boston to pursue his career as a painter, and as of 17 May 1832, John Doughty was the sole proprietor. Evidently Thomas's input was sorely missed and by mid-summer John was advising his subscribers that unless the level of support improved he would have to discontinue the publication. In the end, the periodical continued for almost another year before John Doughty's prediction was fulfilled and the publication came to a sudden halt with part IV of volume III. However, despite its relatively short life the *Cabinet of Natural History* left behind an important legacy: Bennett calls it the 'first major sport print color plate book produced in America,' the text

includes first-hand accounts of hunting expeditions of all kinds and are amongst the earliest of their kind (some of which were reprinted by the Derrydale Press in 1928), the plates include the 'first colored sporting prints made in America' (Henderson), and most importantly the work includes a significant number of original lithographs by Thomas Doughty, one of the great names in 19th-century American art.

This volume also has the distinction of being the first major book of any kind with coloured lithographic plates printed in America. There were two earlier minor works but "their lithographic illustrations, being chiefly diagrams, have not the same artistic quality as those of the *Cabinet* of 1830 with its studies of birds and animals in natural settings and dramatic landscapes. Moreover, the *Cabinet* was widely distributed, and the first eight issues at least were a popular success. In this way, introducing the colored lithograph to a wide audience, it made an important contribution to the development of American lithography ... 1830 was thus crucial in the history of American lithography for the lithographic print came of age, and this was largely through the work of Thomas Doughty" (Looney). "It marks the beginning of dominance of lithography in book illustration" (Reese).

The third volume, discontinued after but four parts due to lack of subscription in the publication, is quite rare and is seldom found.

*Bennett, p.35; Gee 132; R. W. Henderson Early American Sport pp.37-42; J.K. Howat The Hudson River and its painters (1972) p.31; Howes D433, "c"; Robert F. Looney "Thomas Doughty, Printmaker," in Philadelphia Printmaking West Chester, 1976, pp. 130-148; Meisel III, p.404 (vols. I and II only); Phillips 69; Reese Stamped with a National Character 12; Sabin 9795 (vols. I and II only); Wood p.275.*

(#26530)

\$ 4,850



**26** [ESPINOSA Y TELLO, Jose (1763-1815)] - Cecil JANE (editor).

*A Spanish Voyage to Vancouver and the North-West Coast of America being the Narrative of the Voyage Made in the Year 1792 by the Schooners Sutil and Mexicana to Explore the Strait of Fuca.*

London: The Argonaut Press, 1930. Small 4to (10 x 7 5/8 inches). 7 maps and plates. Publisher's vellum-backed orange cloth covered boards, upper cover stamped in gilt.

*One of 525 numbered copies on Japon Vellum, this being number 41.*

*Howes G18*

(#27188)

\$ 120

27 FRANKLIN, Benjamin (1706-1790).

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

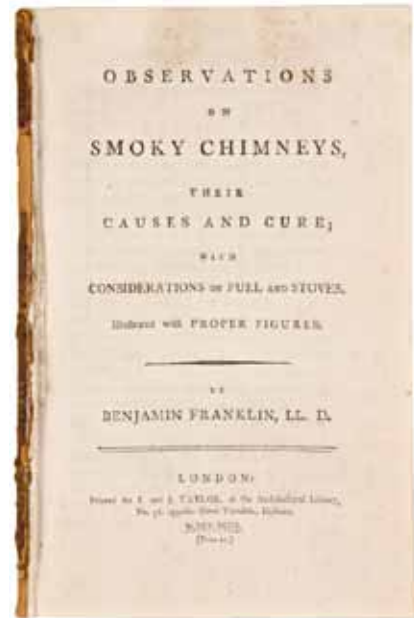
London: I. and J. Taylor, 1793. 8vo (8 x 5 1/4 inches). 2 engraved folding plates. Disbound. Housed in a red chemise and red morocco-backed slipcase.

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

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

Ford 377.  
(#26539)

\$ 3,000



27

28 [FRENCH AND INDIAN WAR]. - [William SMITH (1727-1803)].

*A Brief View of the Conduct of Pennsylvania, For the Year 1755; so far as it affected the General Service of the British Colonies, particularly the Expedition under the late General Braddock. With an Account of the shocking Inhumanities, committed by Incursions of the Indians upon the Province in October and November; which occasioned a Body of the Inhabitants to come down, while the Assembly were sitting, and to insist upon an immediate Suspension of all Disputes, and the Passing of a Law for the Defence of the Country ...*

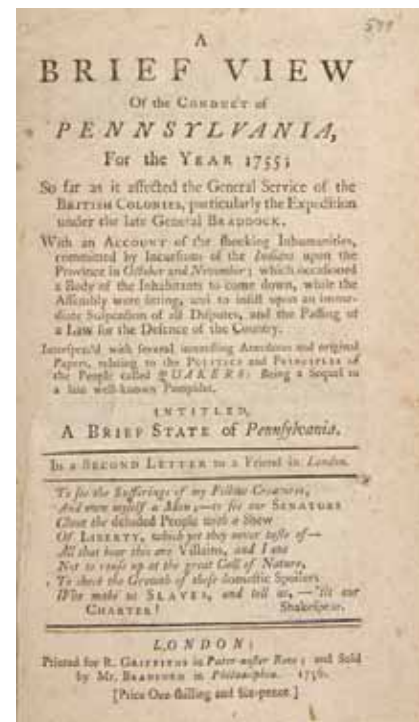
London: "Printed for R. Griffiths ... and Sold by Mr. Bradford in Philadelphia", 1756. 8vo (7 1/4 x 4 1/4 inches). 88pp. Later half blue straight grain morocco over marbled paper covered boards, flat spine lettered in gilt.

*First edition of a noted response to Quaker pacifism following Braddock's Defeat during the French and Indian War.*

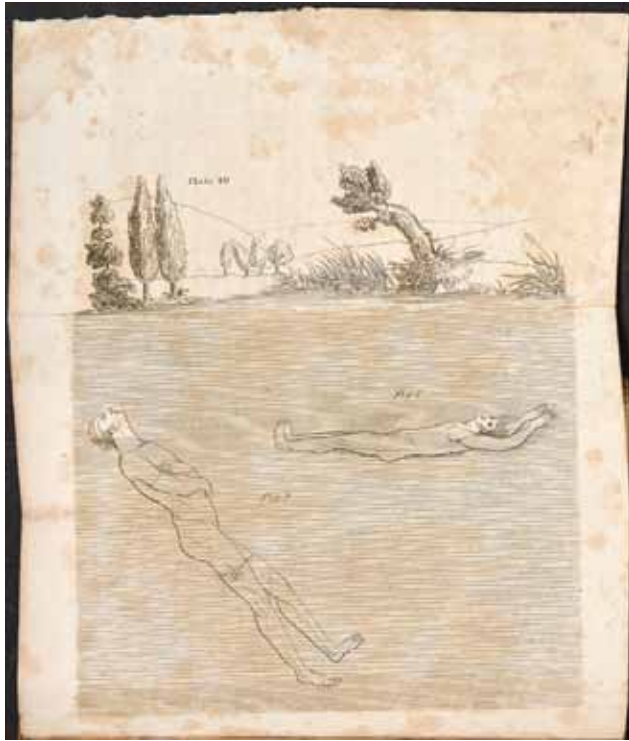
"Smith lashes out against the principles and actions of the Quakers and the Popular Party, whom he characterizes as 'a factious Cabal, effectually promoting the French Interest, and a dead Weight upon his Majestys Service'" (Siebert).

Vail 516; Howes S687; Streeter sale 2:962; Sabin 84594; Siebert sale 271; TPL 6440. (#26598)

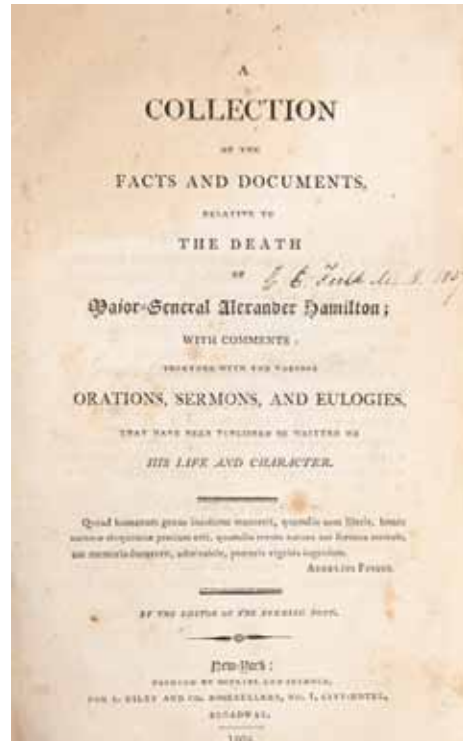
\$ 1,200



28



29



30

29 FROST, J.

*The Art of Swimming; a Series of Practical Instructions ... To which is added, Dr. Franklin's Treatise, also, some anecdotes respecting swimming ...*

New York: P.W. Gallaudet, 1818. 8vo (8 3/8 x 5 inches). 11 (of 12) engraved folding plates. Contemporary tree sheep. Provenance: New Castle Library Company (early label on front endpaper).

*Early American illustrated book on swimming.*

Very rare, with most copies (including the Library of Congress copy) incomplete.

Henderson, *Early American Sport*, p. 32.

(#26552)

\$ 950

30 (HAMILTON, Alexander) - [William COLEMAN].

*A Collection of the Facts and Documents relative to the death of Major-General Alexander Hamilton ... By the Editor of the Evening Post.*

New York: Printed by Hopkins and Seymour for I. Riley and Co., 1804. 8vo (8 x 5 inches). [3], [1], 238pp. (Scattered foxing and light dampstaining, S4 defective with loss). Contemporary calf. Provenance: C. C. Field (signature on title dated 1837).

*First edition: includes eyewitness accounts of the Hamilton-Burr duel.*

A decidedly pro-Hamilton account of the events surrounding his death, compiled by Coleman, the editor of New York Evening Post - the newspaper founded by Hamilton in 1801.

Howes C572; Sabin 14311

(#27466)

\$ 300



31 HARBISON, Massy (1770-1846).

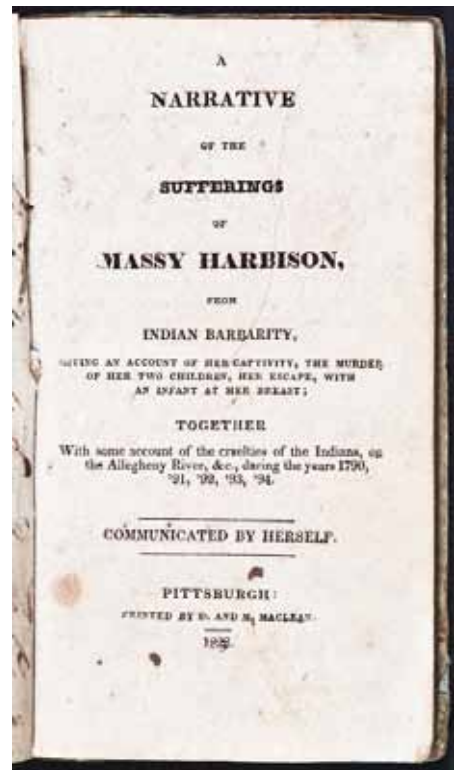
*Narrative of the Sufferings of Massy Harbison, from Indian Barbarity, giving an account of her captivity, the murder of her two children, her escape, with an infant at her breast; Together with some account of the cruelties of the Indians, on the Allegheny River, &c. during the years 1790, '91, '92, '93, '94.*

Pittsburgh: D. and M. Maclean, 1828. 12mo (5 1/2 x 3 1/4 inches). 98pp. Contemporary muslin-backed paper boards. Provenance: Daniel Fagan (inscription dated 1842 on the pastedowns).

*A classic Indian captivity set on the Ohio-Pennsylvania frontier.*

Harbison and her infant child were kidnapped from their home on the Allegheny River by Indians in 1792. Her two young sons were scalped and she was held captive for two days before making a daring escape with her child, eventually reaching Fort Pitt. Following her account is a description of St. Clair's defeat in 1791 based on otherwise unpublished dispatches. This copy is the second edition of the captivity, which was first published in Pittsburgh in 1825.

*Ayer 336; Howes H179; Field 650 (1825 edition); Graff 1775; Sabin 30291; Eberstadt 168:389; Thomson 502 (#25932)*



\$ 3,200

31

32 HAVEN, John (publisher) - John DOGGETT (cartographer).

*A New Guide for Travellers through the United States of America, containing all the railroad, steamboat, stage & canal routes, with the distances from place to place, and the population of the different states, territories, principal cities and towns, in 1850. Accompanied by an accurate map.*

Boston: published by J. Haven, 1851. 12mo. 20pp. Large folding engraved map titled "Map of the United States of America to accompany Doggett's Rail Road Guide," period hand colouring in outline, measuring 18 1/2 x 23 1/2 inches. Inset titled: "Map of Oregon, California &c." .

Original dark brown cloth-covered boards, the covers with outer borders blocked in blind, the upper cover with title and decorative surround blocked in gilt.

*A rare, early guide to the United States, illustrated with a fine pocket map showing the country as far west as the Rocky Mountains and with an inset of California.*

This work seems to have been published by Boston-based John Haven in competition to Calvin Smith's work with almost the same title. The Doggett map which illustrates the guide originally appeared in 1847 and shows the United States as far west as the Rocky Mountains. States and territories are outline in red and railroad routes are shown in black lines. While the inset of California does not identify the gold fields, the guide was clearly intended with those travellers in mind, and the text includes a table of rates for passage from New York to San Francisco.

*C.f. Wheat Gold Region 34; Wheat Transmississippi 541. Not in Rumsey. (#24856)*



32

\$ 1,500

33 [HAWAII, Bishop Museum] - William T. BRIGHAM (1841-1926).

*Hawaiian Feather Work.*

Honolulu: Bishop Museum Press, 1899.

[Bound with:] William T. BRIGHAM. *Additional Notes on Hawaiian Feather Work ... Memoirs of the Bernice Pauahi Bishop Museum. Vol. I. -- No. 5 ...* Honolulu: Bishop Museum Press, 1903. [And with:] William T. BRIGHAM. *Additional Notes on Hawaiian Feather Work. Second supplement ... Memoirs of the Bernice Pauahi Bishop Museum. Vol. VII. -- No. I ...* Honolulu: Bishop Museum Press, 1918.

3 works in 1, 4to (11 7/8 x 9 inches). 23 plates (6 colour) and numerous illustrations. Early green textured cloth, spine lettered in gilt.

*The first monograph on Hawaiian feather work by the first Director of the Bishop Museum, here bound with both supplements.*

“The first monograph on the subject. The text includes an essay on feather work followed by a world ‘census’ of 100 feather capes and cloaks. This was published as part one of the Bishop Museum’s Memoirs series, but it was also distributed separately. The edition was limited to 300 copies ... Two supplemental parts by Brigham were published in the Memoirs series” (Forbes).

*Forbes 4995; Carter, p. 25.*

(#26223)

\$ 2,000



34 HOMER, Winslow (1836-1910) - William Stewart HUNTER Jr.

*Hunter's Ottawa Scenery, in the vicinity of Ottawa City, Canada.*

Ottawa: published by Wm. S. Hunter Jr, 1855. Small folio (13 1/4 x 10 1/8 inches). Tinted lithographed title, printed by J.H. Bufford of Boston, oval tinted lithographed frontispiece by John Perry Newall, folding lithographed map of “Rail routes to the city of Ottawa” printed on thin paper, 13 oval tinted lithographed views (7 by Newall, 1 by Winslow Homer, 5 unsigned but attributed to Homer), all after Hunter and printed by Bufford. Publisher’s brown cloth, the covers blocked with an elaborate blind-stamped border, lettered in gilt at the center of the upper cover, g.e.



*A very fine copy of this work “which has always held an important place in the history of Canadian topographical art” (Tatham “Winslow Homer and the Illustrated Book”, [1992], p.24), and is “probably the first book to include lithographs drawn by [Winslow] Homer” (Tatham p.22)*

Winslow Homer was apprenticed to Bufford’s of Boston at the relatively late age of eighteen, for a period of about two years. The present work includes the apprentice’s first substantial published lithograph (the third plate, View of the Locks, Entrance of Rideau Canal) which is initialled by Homer, and the large title vignette and five other plates that are attributable to him on grounds of style.

The work as a whole is an unusually deluxe production. Tatham speculates that “Interests seeking Ottawa’s selection as the nation’s Capitol may have been behind it. The Ottawa and Prescott Railway, which linked the town to Montreal, might have funded it in an attempt to encourage tourism.. Or it might have been purely and simply a labor of love... Hunter was an amateur topographical artist who brought a good deal of enthusiasm... to his projects... He was pleased enough with [the present work] to bring forth another plate book, similar in format and design, in 1860.” (Tatham p.23)

*Gagnon Essai de bibliographie Canadienne I, 1722; Sabin 33937; Spendlove p.44; Tatham Winslow Homer and the illustrated book (1992) p.289; TPL 3563; Volpi Ottawa P.22-36.*

(#21252)

\$ 2,250



### 35 HUNTER, William Stanley Jr.

*Hunter's Eastern Townships Scenery, Canada East.*

Montreal: printed and published by John Lovell, 1860. Small folio (13 x 10 inches). Tinted lithographic additional title and 13 plates, all after Hunter, printed by J.H. Bufford of Boston, 1 lithographic map.

Publisher's brown cloth, the covers with wide blocked border of blind fillets, the upper cover lettered in gilt (neat repairs to head and foot of spine. *Provenance:* J. Clark Murray.

*A fine copy of this important visual record of the Eastern Townships.*

A charming companion volume to Hunter's 1855 work *Ottawa Scenery*, here Hunter concentrates on the scenery in and around his home town of Stanstead. "Works have already appeared illustrative of Canadian Scenery ... but a work exclusively devoted to this section of country, - to the scenery of this locality, - has not been previously published". as with the previous work, the plates are printed by the Boston firm of J.H. Bufford Lithographers. Each plate is composed of a large central oval view, with, in each of the four corners, a small related vignette. The penultimate plate "View from the Artist's residence. Stanstead Eastern Townships, C.E." includes a miniature self-portrait of Hunter sitting on his garden steps sketching "the range of mountains west of Lake Memphremagog; Owl's-Head occupying the centre of the picture".

*Sabin 3396; Spendlove p.44; TPL (1st supplement) 5907; Volpi & Scowen Eastern Townships plates 32-44.*

(#21253)

\$ 1,200

36 HUTCHINS, Thomas (1730-1789).

*A Topographical Description of Virginia, Pennsylvania, Maryland, and North Carolina, comprehending the Rivers Ohio, Kenhawa, Soto, Cherokee, Wabash, Illinois, Mississippi, &c. The climate, soil and produce, wether animal, vegetable, or mineral; the mountains, creeks, roads, distances, latitude &c.*

London: 1778. Octavo, signed in fours (8 x 4 3/4 inches). 2 engraved folding engraved plans, 1 folding engraved table. (Paper losses to margins of title and first two leaves filled, library blindstamp to title, 2 plans and 1 table, ink-stamped number to verso of title and



foot of p.48). 19th-century black half morocco over marbled paper-covered boards, spine in five compartments with semi-raised bands, the bands flanked by fillets in gilt and blind, lettered in gilt in the second compartment, dated in the fourth, marbled endpapers. *Provenance*: Daniel Rodney (1764-1846, signature and inscription).

*First edition, second state, of one of the most important early geographical descriptions of the West: this copy with an interesting provenance.*

Thomas Hutchins was a seminal figure in the surveying and mapping of the United States. He began his career as a topographical engineer for the British Army during the French and Indian War. From 1758 to 1777 he served in the newly acquired Ohio Valley. He designed the fortifications at Fort Pitt in 1763. In the following year, he accompanied Bouquet on his expedition against the western Indians. The result was his "Map of the country on the Ohio and Muskingum rivers," published in Philadelphia in 1765.

Hutchins was a member of the exploring party sent down the Ohio Valley in 1766 to investigate the territory recently acquired from France, and on this occasion conducted "the first accurate map, or more properly, hydrographic survey" of the Ohio River (Brown). Hutchins was stationed at Fort Chartres on the Illinois bank of the Mississippi from 1768 to 1770. Hutchins subsequently went to England, where he compiled his great map *A New Map of the Western parts of Virginia, Pennsylvania, Maryland and North Carolina*; from his exhaustive personal surveys, and information gathered from many sources. The depiction of the Ohio immediately below Fort Pitt, for example, seems to be based on a manuscript by John Montresor. Brown notes that its publication in 1778 represented "the culmination of a long career as an engineer and mapmaker in the wilderness of North America."

The present text, issued to accompany the map, is important for its descriptions of the areas, as well as for including details of whose work Hutchins consulted. The text also includes a valuable engraved 'Table of Distances, between Fort Pitt, and the Mouth of the River Ohio' and two other rare early maps: 'A Plan of the Rapids, in the River Ohio' and 'A Plan of the several Villages in the Illinois Country, with Part of the River Mississippi'.

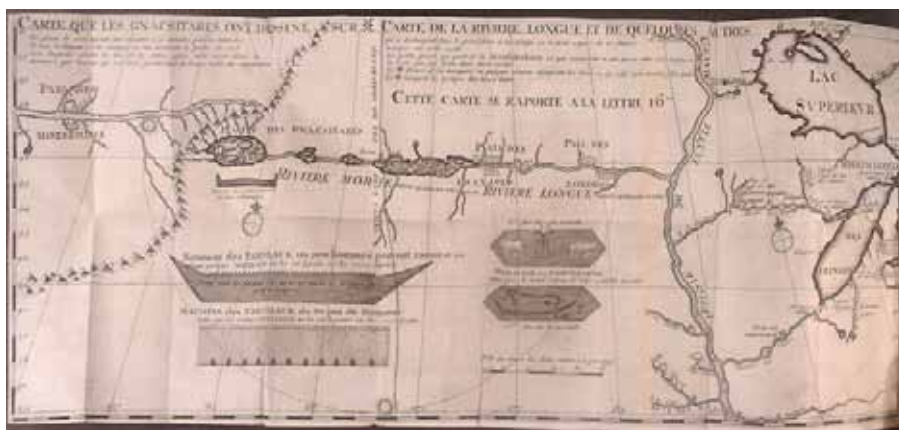
Hutchins returned to America in 1781, and was appointed by Congress "Geographer to the United States." In 1783, he was a member of the commission that surveyed the Mason-Dixon Line, and in 1785, was appointed by Congress to the commission that surveyed the New York-Massachusetts boundary. Under the Ordinance of 1785, he was placed in charge of the surveying of the public lands in the Northwest Territory. He died in 1789, shortly after completing the survey of the "Seven Ranges" in Ohio. Hutchins is frequently credited with establishing the excellent system under which all of the public lands of the United States were subsequently surveyed and divided into townships, ranges and sections.

This copy from the library of Daniel Rodney, Governor of the State of Delaware (1814-1817), member of Congress (1822-1823), and Senator (1826-1827). His signature appears on the title page, and the folding table includes a 4-line manuscript description, dated 1802, of the boundaries of the State of Ohio as described in Section 2 of the 1802 'Enabling Act for Ohio.'

Howes H846; Sabin 34054; Vail 655.

(#24681)

\$ 3,750



### 37 LAHONTAN, Louis Armand, Baron de (1666-1715).

*Voyages du Baron de La Hontan dans l'Amerique Septentrionale ... [Second volume title: Memoires de l'Amerique Septentrionale, ou la suite des Voyages ..] Seconde edition, revue, corrigé, & augmentée.*

The Hague: chez Charles Delo, 1706. 2 volumes, 12mo (6 x 3 5/8 inches). Titles in red and black. Engraved additional title, 26 plates and maps (including 2 large folding maps, 22 other folding plates or maps). Contemporary calf, covers ruled in blind, spine in six compartments with raised bands, red morocco labels in the second and third compartments, the others with repeat overall tooling in gilt, marbled endpapers and edges, expert repairs to head and foot of spines, contained within a single modern dark red morocco-backed cloth box, "spine" gilt.

*A very fine set of this early edition of a work "written by a man of more than ordinary learning and intelligence" (Sabin).*

Scarce edition, the second in this form. Lahontan's earlier works (often viewed as a three volume set), are here issued as a two-volume set by the omission of the extraneous voyages to Portugal and Denmark, and a selection was made from the *Dialogues*.

"Lahontan came to America in 1683 & spent the next few years among the Indians & at the frontier posts of the St. Lawrence & the Lakes. Wintering at Michilimackinac in 1688, Lahontan listened to the tales of the coureurs de bois and heard of the famous Rivière Longue, which Charlevoix called pure fiction [and Howes "about as convincing as the legends of the sea-serpent"]. The popularity of his book was rivalled only by Hennepin's. It is of much value as a clear and fearless picture of Canada and the Canadians of his day. His book has a charm which brings one back to it again . . . for spirit and brightness there is nothing in Canadian literature which approaches it, save some of the earlier letters of Lamothe Cadillac" (Larned).

Howes L-25; cf. Sabin 38641.

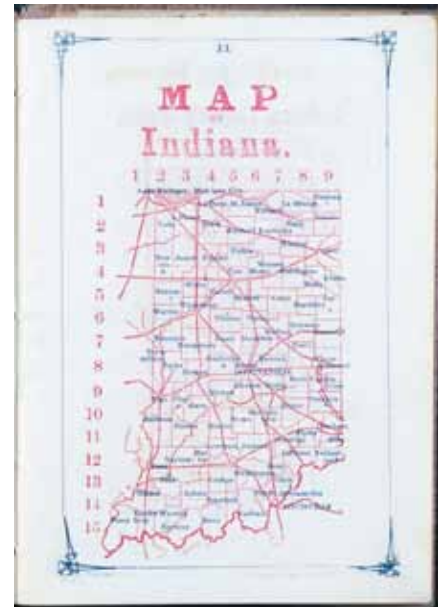
(#19853)

\$ 4,500

38 LARRANCE, Isaac.

*Larrance's Post Office Chart and Maps of Ten States, showing the locality of the counties and county seats in a moment, by figures...*

Cincinnati: Printed and for sale by I. A. Pittman, 1866. 12mo (5 3/4 x 4 1/8 inches). Printed in red and blue throughout. 20 woodcut maps with corresponding tables on facing pages. Printed recommendation by Abraham Lincoln on p. 5. Extra-illustrated with additional maps and tables of Pennsylvania by Larrance mounted onto the rear endpaper and pastedown. Publisher's blindstamped pebbled cloth, upper cover lettered in gilt "Larrance's / Post Office Charts / and / Maps / of / Western States". *Provenance*: Library of Congress duplicate stamp.



*Scarce 19th century pocket atlas for use by postmasters, endorsed by Abraham Lincoln.*

An unusual pocket size atlas, intended to aid postmasters. The atlas includes maps of Ohio, Indiana, Illinois, Iowa, Missouri, Kansas, Michigan, Wisconsin, Minnesota, Nebraska and Pennsylvania. Each map is present in two versions, one naming each county and the other naming each county seat. Tables on facing pages list the names of the counties and seats respectively, with a numbered grid on each map to aid in locating the desired county or seat. On page 5 of the book is a printed recommendation by Abraham Lincoln, dated 10 November 1858: "Having hastily examined Larrance's Post Office Chart and considered the Principle upon which it is arranged, I think it will prove a great convenience to Post Masters and others whose business leads them to search out particular Localities upon Maps" (see Basler, vol. 3, p. 336).

*Scarce, with no auction records and only 10 institutional holdings on OCLC.*  
(#25623)

\$ 1,750

39 MAGNUS, Charles (1826-1900).

*[Original steel faced printing plate for his lettersheet view of Christ Church Cathedral in Montreal].*

[New York: circa 1850]. Steel faced printing plate with engraved on recto, verso with John Sellers maker's mark. 11 1/2 x 9 inches, overall. The plate re-used by Magnus with 3 small vignettes engraved recto in a blank portion of the sky above the church, including a portrait of General Ambrose Burnside.

*The original matrix for a Magnus lettersheet view in Montreal.*

Charles Magnus, was a print publisher, map dealer, bookseller and stationer working in New York City from 1850 to 1899 who issued over a thousand different letter sheets, maps, song sheets, envelopes, and separate prints. His best known works were views of North American cities. His early work includes pictorial letter sheets illustrated with such city views, buildings or newsworthy events such as railroad and ship disasters. During the 1850s he also printed and published lithographed maps, often incorporating the city views and decorations similar to those on the letter sheets.



(#27578)

\$ 950



**40 MASSACHUSETTS, House of Representatives.**

*State of Massachusetts-Bay. In the House of Representatives, June 23, 1780. Whereas the troops of the Southern States will now be needed for the defence of that quarter, and by reason of the late advantages obtained by the enemy, we are compelled to call for a further supply of men, to fill up our battalions, which General Washington has earnestly requested...*

[Boston: John Gill, 1780]. Broadside (15 1/4 x 9 1/2 inches). Signed in print by John Hancock and John Avery.

*Rare broadside calling for enlistments of troops for the southern campaign.*

Beginning in December 1779, the British began moving from the northeast and mid-Atlantic, beginning the southern theatre of the war which culminated at Yorktown. As the British troops moved south, and battles began in that region, including the fall of Charleston, South Carolina, George Washington called on the colonies for a renewed increase in troops.

This broadside, calling for additional troops from Massachusetts's counties, continues: "...Though we have much to fear from indecision, yet we have every thing to hope from exertion -- nothing less than, at one stroke, to put a period to the war; for we have the fullest assurances of such aid from our illustrious Ally, as was never before on these shores: The hourly expectation of their arrival, and the late success of the enemy at the Southward, will push them, with the greatest precipitancy, to attempt those advantages they may hope to gain from our present situation..." The Ally referred to, was, of course, the French fleet under Rochambeau, which arrived at Newport on July 11, 1780.

*Evans 16859; Ford 2245.*

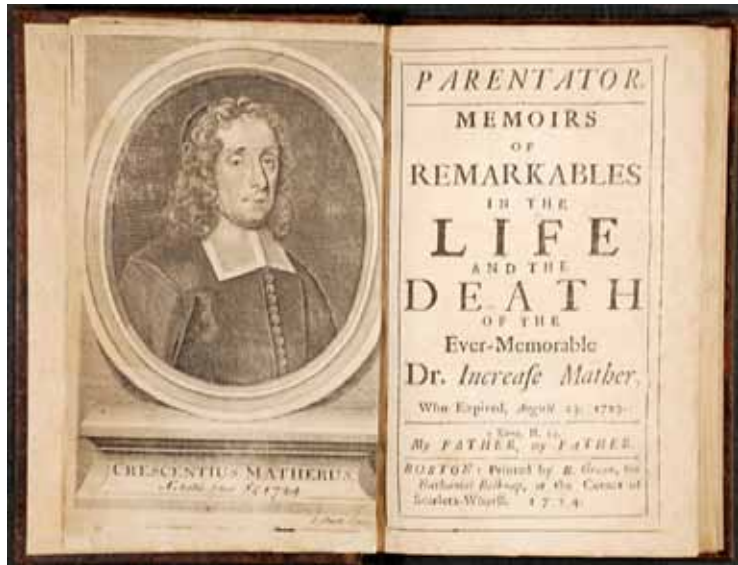
(#24672)

\$ 4,850

41 [MATHER, Cotton (1663-1728)].

*Parentator. Memoirs of Remarkables in the Life and the Death of the Ever-Memorable Dr. Increase Mather.*

Boston: B. Green for Nathaniel Belknap, 1724. 8vo (6 1/2 x 4 1/4 inches). Title (verso blank), I-X, i-xiv, 1-[-244], [1] (verso blank) pp. Portrait frontispiece of Increase Mather engraved by Sturt. (Minor paper restoration at a few corners). Expertly bound to style in eighteenth-century calf, covers ruled in gilt with a central triple gilt ruled panel, spine with raised bands in six compartments decoratively tooled in gilt. *Provenance:* Reverend Hezekiah



Lord (1697/98-1761, inscription dated 1724); Elizabeth Lord (signature); Sally Morgan (signature); George Tucker (signature); Elizabeth T. Wells (signature); Robert Walcott (inscription dated 1912).

*The first biography of Increase Mather, complete with the rare Sturt portrait.*

Cotton Mather's homage to his famous father, who had died in 1723, is the earliest extensive biography of Increase Mather and gives important details of both his religious and political activities in Massachusetts. Holmes describes the biography as an "eminently readable work." The book also includes an early catalogue of Increase Mather's published writings: 6 pages, covering a period between 1669 and 1722, and preceded by "Behold, the Catalogue! - Without any mention of the Learned and Useful Praefaces, which the Publishers of many Books Obtained from him as a Beautiful Porch unto them; and which Collected, would make a considerable Volume." In the charming errata (or "Advertisement"), often missing but present here, Mather gives eight lines of corrections but is also very complimentary about the printer, Timothy Green Jr. (1703-1763). At the time Green, a member of the distinguished Boston printing family, was an apprentice in his uncle Bartholomew's shop. Mather notes that this was "the First Book, that has entirely pas'd thro' [Green's]... hand" and compares the latter's accuracy to the master-printer Christian Wechel.

Of primary importance to this early American imprint is the frontispiece portrait of Increase Mather, which is only the second engraved portrait to appear in a book published in the British colonies. According to Holmes, the portrait was not originally published with the work and appears "to have been added to special copies, either at the time of publication, or since." As the portrait was engraved in London, it seems likely that Green or Belknap ordered a limited number to have inserted into "deluxe" copies. We could locate only a handful of extant copies complete with the portrait. This copy originally owned by Reverend Hezekiah Lord (1697/98-1761), a contemporary of Cotton Mather and the first pastor to North Preston, Connecticut.

*Church 893; Evans 2557; Holmes, Cotton Mather 271; Howes M393 "b"; Sabin 46447.*

(#21785)

\$ 3,750

42 MAYHEW, Experience (1673-1758).

*Indian Converts: or, some Account of the Lives and Dying Speeches of a considerable Number of the Christianized Indians of Martha's Vineyard, in New England.*



London: "Printed for Samuel Gerrish, Bookseller in Boston in New England...", 1727. 8vo (7 5/16 x 4 5/8 inches). xxiv, 310, [2], 16pp. Profusely corrected in manuscript, evidently editing the work for a 19th century edition. Nineteenth century half dark green morocco over marbled paper covered boards, bound by Boston binder William Ulman with his binder's ticket on the front pastedown. *Provenance*: William L. Wainwright (booklabel).



*An extraordinary copy of a noted work on the Indians of Martha's Vineyard.*

Experience Mayhew was the fourth generation of Mayhews who preached to the Indians of Martha's Vineyard, his great-grandfather being Thomas Mayhew, to whom Sir Ferdinando Gorges granted the patent in 1641. "In this extraordinary relation of the effects of the Gospel upon the aborigines, are narrated biographical sketches of one hundred and twenty-nine Indians, who gave unexceptional tokens of conversion by Christian lives" (Field).

This copy has been profusely corrected by an early owner, apparently for publication of a new edition.

*Howes M452; Sabin 47124; Field p. 270; JCB (1)III:399; European Americana 727/158. (#26597)*

\$ 4,900

**43** McCOY, Joseph G. (1837-1915).

*Historic Sketches of the Cattle Trade of the West and Southwest.*

Kansas City: Ramsey, Millett & Hudson, 1874. 8vo (8 5/8 x 5 3/4 inches). [vi], 427, [1] pp., plus 20 (of 24) pp. of ads in the rear. Frontispiece and numerous wood-engraved illustrations, including many full-page. (Foxed). Modern brown cloth retaining the original publisher's cloth on each cover, spine lettered in gilt, marbled endpapers. *Provenance*: J. M. Jones (period ink ownership stamp).



*First edition of "one of the 'big four' cattle books, and one of the most important on the whole industry" (Reese).*

"McCoy was the promoter of Abilene, Kansas. This book is his account of his opening of the Texas trails after the Civil War up to 1873. His book is the first general account of the cattle trade, and is one of the pillars of any range library" (Reese).

This copy with provenance to J. M. Jones, head of Texas A&M University's Division of Range Animal Husbandry from 1918 to 1947. "One of the most important resources on ranching in Texas, Colorado and Kansas and on the Texas cattle drives." (Streeter).

*Graff 2594; Howes M72; Reese, Six Score 76; Adams, Herd 1385; Dobie p. 111; Streeter sale 2366. (#27002)*

\$ 1,875

44 MCKENNEY, Thomas Loraine (1785-1859), and James HALL (1793-1868).

*History of the Indian Tribes of North America, with Biographical Sketches and Anecdotes of the Principal Chiefs. Embellished with One Hundred Portraits from the Indian Gallery in the War Department at Washington.*

Philadelphia: Caxton Press of Sherman & Co. for D. Rice & Co., 1872-1874. 2 volumes, royal 8vo (10 7/16 x 7 1/4 inches). "Billy Bowlegs" portrait as frontispiece to volume II of text. Contemporary half dark purple morocco over purple cloth boards, spines with raised bands in five compartments, lettered in the second and fourth.



*The scarce text volumes to the final edition of McKenney & Hall, including the "Billy-Bowlegs" plate unique to this edition.*

After six years as Superintendent of Indian Trade, Thomas McKenney had become concerned for the survival of the Western tribes. He had observed unscrupulous individuals taking advantage of the Native Americans for profit, and his vocal warnings about their future prompted his appointment by President Monroe to the Office of Indian Affairs. As first director, McKenney was to improve the administration of Indian programs in various government offices. His first trip was during the summer of 1826 to the Lake Superior area for a treaty with the Chippewa, opening mineral rights on their land. In 1827, he journeyed west again for a treaty with the Chippewa, Menominee, and Winnebago in the present state of Michigan. His journeys provided an unparalleled opportunity to become acquainted with Native American tribes. When President Jackson dismissed him from his government post in 1830, McKenney was able to turn more of his attention to his publishing project. Within a few years, he was joined by James Hall, a lawyer who had written extensively about the west. Both authors, not unlike George Catlin, whom they tried to enlist in their publishing enterprise, saw their book as a way of preserving an accurate visual record of a rapidly disappearing culture. McKenney provided the biographies, many based on personal interviews, and Hall wrote the general history of the North American Indian.

Between 1872 and 1874 a new folio edition of McKenney and Hall appeared. Unlike the previous folio editions, the plates were here bound in a single folio volume, with the text issued separately in octavo format. Only 35 such sets were produced, each numbered on the limitation leaf within the text volumes. The most interesting aspect of this edition is the addition of a plate not found in any other edition of McKenney and Hall: the Billy Bowlegs plate as a frontispiece to vol.II.

*Howes M129; cf. McGrath p.84 & 206; cf. Miles & Reese America Pictured to the Life 53 (first octavo edition); Sabin: 43411 (1854-56 edition with 221 plates); cf. Servies 4028. (#24691)*

\$ 4,950

45 MENDELSON, Erich (1887-1953).

*Amerika. Bilderbuch Eines Architekten. Mit 77 Photographischen Aufnahmen des Verfassers.*

Berlin: Rudolf Mosse, 1926. Small folio (13 1/2 x 9 1/4 inches). 77 black-and-white photographic illustrations. Publisher's cloth-backed lettered boards (minor wear to spine).

*First edition of an important 20th century work on architecture by a noted German Jewish expressionist and a photographic record of urban United States in the 1920s.*

Mendelsohn was a Jewish German architect, known for his expressionist architecture in the 1920s. Along with Ludwig Mies van der Rohe and Walter Gropius, he was one of the founders of the progressive architectural group known as Der Ring. In 1933, he fled the Nazis and settled in Jerusalem in 1935, where he went on to design noted buildings in Israel including the Weizmann House, laboratories at the Weizmann Institute of Science, the Anglo-Palestine Bank in Jerusalem, Hadassah Hospital on Mount Scopus, Rambam Hospital in Haifa and others.

In this monograph, Mendelsohn reproduces photographs taken by him on a trip to the United States in 1924. The images show vibrancy and boom, with a particular emphasis on buildings both constructed and under construction in New York and Chicago.

*Zevi, LXXIX; Placzek, III 157-159; Sharp, 84; Jaeger, 733 (#27455)*

\$ 570



45

#### 46 METCALF, Samuel L.

*A Collection of Some of the Most Interesting Narratives of Indian Warfare in the West, Containing an Account of the Adventures of Colonel Daniel Boone, one of the First Settlers of Kentucky.*

Lexington, KY: William G. Hunt, 1821. 8vo (8 x 5 inches). [2], 270pp. Later three quarter dark blue/green morocco over marbled paper boards, spine with raised bands in six compartments, lettered in the second compartment, the others panelled with repeat decoration in gilt, top edge gilt.

*One of the rarest works of the midwestern frontier, chronicling the Indian wars, skirmishes and captivities on the Kentucky and Ohio frontiers in the late 18th century.*

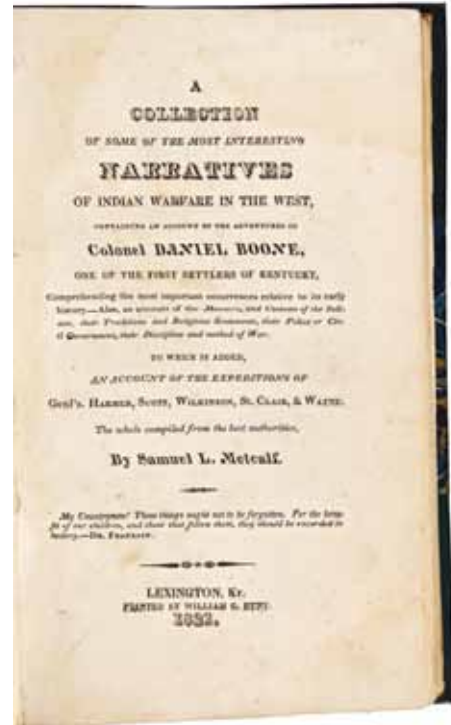
“The work is essentially a compilation of captivity narratives, including those of Colonel James Smith, Jackson Johnnet, John Slover, and many others. In addition to Daniel Boones heroic battles with hostile Indians, Metcalf includes several episodes from the French and Indian war that occurred in frontier country” (Siebert). “This compilation, seeking to preserve for posterity early border narratives, has become almost as rare as the originals themselves” (Howes).

This copy in excellent condition for a work generally not found so.

*Ayer Supplement 84; Field 1061; Howes M560; Streeter sale 3:1655; Jillson p. 61; Thomson 818; Sabin 48166; American Imprints 6027; Siebert sale 974.*

(#26596)

\$ 3,750



46

47 MITCHELL, Samuel Augustus, Jr.

*Mitchell's New General Atlas, containing maps of various countries of the world, plans of cities, etc., ... together with valuable statistical tables.*

Philadelphia: S. Augustus Mitchell, Jr., 1861. Folio (15 5/16 x 12 1/2 inches). 76 hand-coloured lithographic maps and city plans on 44 sheets (4 double-page). Expertly bound to style in black half morocco over publishers original purple-brown cloth-covered boards, the upper cover with the title blocked in gilt, flat spine divided with gilt fillets.



*A fine complete copy of the second edition of Mitchell's important New General Atlas.*

S. Augustus Mitchell retired in 1860 leaving the business to his son S. Augustus Mitchell Jr. In the same year Mitchell Jr. published the first edition of the present work, issued to replace the *New Universal Atlas*. The work was evidently a success: the present second edition followed in 1861, a third in 1862 and the atlas continued to be issued annually until 1887. As with its predecessor, the *General Atlas* concentrates on the Americas with 26 maps of the area, including a fine double-page east-to-west-coast of the United States, the individual states are delineated on 15 maps and there are city plans of New York, Boston, Philadelphia, Baltimore, Washington, Cincinnati. This edition also marks the first appearance of the plan of New Orleans which is not numbered or included in the List of maps at the front. The text also is also heavily weighted in the same direction as the maps: pp.[1-]22 List of Post Offices in the United States, [1p.] Table of Population, Governments, &c., [1p.] Table of Distances; [1p.] Mountains of the World, [1p.] Rivers of the World.

Cf. *Phillips* 831 (1860); *Rumsey* 2581.  
(#25575)

\$ 2,400

48 MÖLLHAUSEN, Balduin (1825-1905).

*Tagebuch einer Reise vorn Mississippi nach den Küsten der Sudsee von ... Möllhausen. Eingeführt von Alexander von Humboldt.*

Leipzig: Hermann Mendelssohn, 1858. Quarto (12 x 9 1/4 inches). Half-title, title with wood-engraved vignette, 6pp. list of subscribers. Folding lithographed map printed in two colours with the route marked by hand, 14 plates (7 mounted chromolithographs, 6 tinted lithographs, 1 uncoloured wood-engraving), 8 wood-engraved illustrations (2 full page). (Some spotting). Publisher's brown cloth, covers blocked in blind, the upper cover lettered in gilt, spine blocked in gilt, neatly rebacked retaining the original spine, modern endpapers.



*First edition of a south-western American classic.*

Mollhausen served as the artist of the 1853 Pacific Railroad Survey expedition led by Lt. A. W. Whipple along the 35th parallel through New Mexico and Arizona. "Mollhausen's account is regarded as a more interesting description of the Whipple Expedition than that published in the official Survey Report" (Wagner-Camp). However, the work is best remembered for its beautiful plates, particularly the mounted chromolithographs on card depicting Native Americans and scenery of the Southwest.

*Graff* 2852; *Howes* M713; *Sabin* 49914; *Siebert Sale* 876; *Streeter Sale* 3135; *Wagner-Camp* 305:1; *Wheat, MTW* 955.  
(#22507)

\$ 4,800

49 (NEW YORK CITY) - G. C. HESSELGREN.

*Apartment Houses of the Metropolis.*

New York: G. C. Hesselgren Publishing Co., [1908]. Small folio (13 1/2 x 10 3/4 inches). 298, [1], 2 pp. Photographic illustrations and color printed floor plans throughout. Publisher's pebbled maroon cloth, upper cover stamped in blind and lettered in gilt, patterned endpapers.

*Scarce illustrated directory of New York City apartment houses, with photographic images of the facades and detailed floor plans of hundreds of apartments, from luxury duplexes to tenements.*

"This work requires but few words of introduction -- a glance through the pages will make clear to all, whether directly or remotely concerned, the importance of the enterprise. The elevations, and especially the floor plans, cannot but prove invaluable to all who are immediately or distantly identified with high grade apartment house interests, while the briefly mentioned facts and figures will always be of importance. This branch of realty has been, and still is, growing rapidly and steadily year by year and the necessity for an authoritative record for architects, builders and operators has become very clear, and the demand for a work of reference which might confidently be depended upon, we have undertaken to supply" (preface).

(#27456)



\$ 2,000

50 [NEW YORK CITY, Long Island] - Bernardus FREEMAN (1660-1743).

*De Weegschaale der Genade Gods. Wegende het Genaden envorbroken Werkverbond ... By Bernardus Freeman, Bedienaar des Godlycken Woords tot Midwoud, in Nieuw Jork, eertyds Nieuw Nederland ...*

Amsterdam: Jan Roman, 1721. Small 4to (7 1/4 x 5 5/8 inches). Engraved portrait frontispiece after W. de Broen. Contemporary speckled sheep.

*An early Brooklyn rarity.*

Scarce publication of thirty sermons by the pastor of the Dutch Reformed Church in Midwood, Long Island, complete with frontispiece portrait. Freeman (so called on the title but actually named Freerman) arrived in America in 1700, becoming the second preacher in Schenectady, where he quickly mastered the Mohawk language. In 1705, he was transferred to Long Island, though became entangled in a political dispute over his appointment. He served the remainder of his life preaching in Midwood, Flatbush, Bushwick and New Utrecht.

Scarce, with no copies appearing at auction in the last quarter century.

*European Americana 721/74. Not in Sabin.*

(#26654)



\$ 1,200

51 [OHIO COUNTY ATLAS] - Charles Henry JONES (1837-1911).

[Wood County, Ohio county atlas, printed within:] *Historical Atlas of the World Illustrated: giving histories and maps of all the countries in their geographical, statistical, and commercial aspects, together with a complete history of the original surveys of the United States, with a special map showing lands surveyed by Government. Constructed by A. Keith Johnston, H.D. Rogers, Edw. Weller and other eminent geographers; compiled and edited [sic] by Charles H. Jones, assisted by Theodore F. Hamilton.*



Chicago: H.H. Hardesty & Co., 1875. Folio (19 1/2 x 14 1/2 inches). Historical Atlas section: title, 4pp. preliminaries, pp.7-88 text; 7pp. wood-engraved illustrations, 1 folding chromolithographed map, 40 hand-coloured lithographic maps (13 double-page). Wood County, Ohio section, printed on verso of the text and map to the preceding: 1p. 'Index to Wood County', [27]pp. of text; 11 uncoloured lithographic plates with views of 22 properties in Wood Co., 1 double-page hand-coloured map of the county, 2 hand-coloured maps of Ohio and surrounding states, 6 hand-coloured town-plans (2 double-page). Publisher's black half roan over brown cloth-covered boards, the lower cover blocked in blind, the upper cover in gilt and blind.

*An extraordinary 19th century American atlas: an Ohio county atlas published within a stock atlas of the world, with the county maps and views printed on verso of stock atlas sheets.*

The inspired idea of combining county and national atlases seems to have been a particular favourite of the publishers Hardesty & Co. Between 1875 and 1882 they published nine different variations on the same theme, combining the *Historical Atlas of the World* with atlases/histories/trade listings for the counties of Defiance, Fulton, Wood, Monroe, Lawrence and Putnam in Ohio; Jay and Wells in Indiana; and Wood & Pleasants (in one vol.) in West Virginia.

The two works are truly inextricable: views and text from one are published on the backs of the maps in the other. For instance: the double-hemisphere world map from the *Historical Atlas* has the first two pages of the History of Wood County on the verso and the double-page map of Wood County has maps of Newfoundland on one recto and Canada, etc. on the other. To attempt to unite the two, the publisher has numbered the Ohio county content with fractions, so that the page numbering is consecutive.

The *Historical Atlas* is a fine example of its type: a majority of the maps are of the Americas (including 12 of one or more of the individual States), and the colouring is attractive and colourful. The Wood County section includes much valuable information from an historical viewpoint and a number of charming views of the houses and farms of the prominent members of the community. "Despite their limitations and inaccuracies, nineteenth-century county atlases nonetheless preserve a detailed cartographical, biographical, and pictorial record of a large segment of rural America in the Victorian age" (Ristow, *American Maps and Mapmakers*, p. 424).

Ristow, who devotes an entire chapter to the 19th century production of county atlases, makes no mention of such a combined atlas. We have never encountered another in this format.

(#24641)

\$ 3,750

52 PALLISER, John (1817-1887).

*Exploration.--British North America. The Journals, Detailed Reports, and Observations relative to the Exploration, by Captain Palliser, of that portion of British North America, which, in latitude, lies between*

*the British boundary line and the height of land or watershed of the northern or frozen ocean respectively, and in longitude, between the western shore of Lake Superior and the Pacific Ocean during the years 1857, 1858, 1859, and 1860. Presented to both houses of Parliament by Command of Her Majesty, 19th May, 1863.*

London: Printed by G.E. Eyre and W. Spottiswoode, for H.M. Stationery Office, 1863. Folio (13 x 8 1/4 inches). 9 pp. of geological profiles. Original wrappers, rebaked to style. Housed in a blue chemise and morocco backed box. *Provenance*: George Gibbs (1816-1873, signature on upper wrapper, and final free endpaper, two inscriptions).

*Rare: the most extensive of the British Parliamentary blue books published as a record of this important official expedition, with an appropriate provenance. In this work are published the journals of Palliser and his companions, together with their findings made during the expedition along the Canadian side of the 49th parallel: "an expedition which demonstrated to American expansionists the interest of the imperial [British] government in the west" (Irene Spry).*



George Gibbs, a Harvard graduate, was an ethnologist, linguist and acknowledged expert on the language and culture of the Indians of the Pacific Northwest. The lure of gold drew Gibbs to the west in 1848, where he was eventually appointed Collector of the Port of Astoria, Oregon Territory. He subsequently served on two of the most important of the US surveys: from 1853 to 1855 he worked as a geologist and ethnologist on the Isaac Stevens Pacific Railroad Survey of the 47th and 49th parallels. From 1857 to 1862, Gibbs served as geologist and interpreter on the Northwest Boundary Survey. He then moved to Washington, D.C., where, under the auspices of the Smithsonian Institution, he undertook studies of Indian languages. The present work has been signed on the cover by Gibbs and has had two 'aide-memoire' notes added by him concerning an area where he had travelled and recorded the geology, and identifying the sections in the report which dealt with Native American languages.

John Palliser, a prominent Irish landowner, led this important expedition, the main published results of which were a series of four reports, of which the present is by far the most extensive. These reports "provided the first comprehensive, careful, and impartial observations to be published about the southern prairies and Rocky Mountains in what is now Canada. An essential source of information for the precursors of settlement, such as the North-West Mounted Police, the boundary surveyors, railway planners (notably Sir Sandford Fleming), and other travellers, they are still useful. They added considerably to geographical knowledge of the region, and established that an extensive "fertile belt," well suited for stock-raising and cultivation, bordered the semi-arid prairie land of the south which is today known as "Palliser's Triangle." They emphasized the difficulty and expense of any possible route from Fort William (Thunder Bay, Ont.) to Red River, the old NWC canoe route. Settlers with cattle would prefer the much easier route through the United States; only mineral discoveries would provide economic justification for a route north of the border. They concluded that, though a railway might be built through the Rockies by one or other of the passes examined by the expedition, the cost of pushing road or rail through to the Pacific by any route entirely within British territory would be prohibitive. They urged the importance of providing for the future of the Indian inhabitants of the west before the buffalo disappeared and settlers began to flood into the country. The expedition had itself managed to avoid any serious clash with the plains Indians, but foresaw danger when settlement began." (Irene M. Spry, writing for the *Dictionary of Canadian Biography Online*).

*Graff 3167; Lowther 208; Peel 238; Sabin 58331; Streeter sale 3728; Wagner-Camp 338:3; Wheat Transmississippi West 5: pp.36-7, 83-5*

(#24707)

\$ 4,500

53 PRICHARD, James Cowles (1786-1849).

*The Natural History of Man; comprising inquiries into the modifying influence of physical and moral agencies on the different tribes of the human family ... Fourth edition, edited and enlarged by Edwin Norris.*

London, New York, Paris & Madrid: H. Baillière [and others], 1855. 2 volumes, octavo (9 1/4 x 5 3/4 inches). Half-tiles. 62 plates (57 hand-coloured) after George Catlin and others, numerous wood-engraved illustrations. Original dark maroon sand-grained cloth, covers with borders blocked in blind, around large central blocked design, in gilt on the upper covers and blind on the lower, spines blocked in gilt, cream-glazed endpapers.



*A fine copy of this considerably expanded edition of Prichard's important ethnographical work, with a selection of plates after George Catlin.*

In 1843 Prichard published his *Natural History of Man*, in which he reiterated his belief in the specific unity of man, pointing out that “the same inward and mental nature is to be recognized in all the races.”

The 1843 edition was published as a single volume with only 37 plates. The present fourth edition has been extended to two volumes and includes 25 more plates. Of the coloured plates, twenty show native North Americans and fourteen of these are after Catlin.

*BM (NH) IV, p.1614; cf. Sabin 65475*  
(#25169)

\$ 750

54 PRIEST, William.

*Travels in the United States of America; Commencing in the Year 1793, and ending in 1797, with the Author's Journals of his Two Voyages Across the Atlantic.*

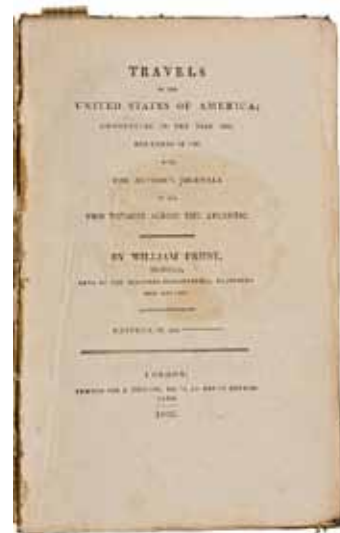
London: J. Johnson, 1802. 8vo (9 x 5 3/4 inches). Colour stipple engraved frontispiece. Uncut. Original boards, rebacked with paper at a later date.

*First edition of a scarce description of early America by a touring theatrical musician.*

“The author was a theatrical musician, and his work contains some curious anecdotes” (Sabin). Priest, described on the title as “musician, late of the theatres Philadelphia, Baltimore and Boston,” gives an extensive account of his stay in those cities, as well as journeys to Lancaster and other nearby locales; his narrative includes comments on yellow fever, slavery, Indians, American manufactures, etc.

The stipple engraved frontispiece printed in colours is an interesting example of American heraldry. A Philadelphia blacksmith, having accumulated enough wealth to afford his own carriage, had painted on the panels the image shown here: the arms of two blacksmiths striking an anvil with the motto “By this I got ye.”

*Howes P603; Sabin 65498.*  
(#26564)



\$ 475



55 PYE, Thomas.

*Canadian Scenery: District of Gaspé... Beautifully illustrated with tinted lithographs, from photographs by the author.*

Montreal: John Lovell, 1866. Small folio (13 1/8 x 10 inches). Lithographed map of the district by Roberts & Reinhold after P. Murison, 20 tinted lithographed views on 19 leaves by Roberts & Reinhold after photographs by the author, 18 of the plates oval within black-line oblong borders with decorative corner-pieces printed in light brown. Publisher's green bubble-grain cloth, covers with decorative borders blocked in blind, with gilt lettering at the centre of the upper cover, slight wear to base of spine.



*A very fine copy of this rare work on the District of Gaspé on the eastern seaboard of Canada, bordered to the north by the St. Lawrence.*

The introductory text is particularly interesting and the author writes with an unusual lack of formality and does not hold back from expressing his views. These are definitely partisan and aimed mainly at extolling the possible economic virtues of the area, mainly it seems to persuade the "Intercolonial Railroad" to complete the extension of the line through the district

TPL 4532  
(#21258)

\$ 2,000

56 [RAILROADS].

*The Michigan Bridge & Construction Co. Detroit. Manufacturers of Iron, Wooden, Combination and Suspension Bridges, Trestles, Roofs, Turn-tables, Water-Stations, &c.*

Detroit: O. S. Gulley's Steam Presses, 1871. Octavo (10 3/8 x 6 5/8 inches). 40pp., each page with an ornamental border. 13 full-page mounted albumen photographs. Publisher's black morocco, covers bordered in blind, upper cover lettered in gilt. *Provenance:* contemporary presentation inscription on the title.



*Rare photographically illustrated trade catalogue for a Michigan railroad bridge builder.*

The images depict various examples of iron and wooden railroad bridges, as well as trestling, as well as an image of a roundhouse and types of roofs for railroad buildings. Though unattributed, the images are artfully composed and are in wonderful condition with strong tones.

(#27001)

\$ 3,750

57 RALEIGH, Sir Walter (1552?-1618).

*Remains of Sir Walter Raleigh: viz. Maxims of State...*

London: Printed for Henry Mortlock, 1681. 12mo (5 1/8 x 2 3/4 inches). Engraved portrait frontispiece. [4], 1-396 pp. Early ink annotations, pencil annotations from a later date. 19th century half calf over marbled paper covered boards by Stikeman & Co., spine with raised bands in six compartments, red morocco lettering piece in the second, the others with a repeat decoration in gilt, marbled edges.

*Early edition of Raleigh's famous essays, including many references to his experiences in Guiana, as well as much on his views on trade and commerce.*



“This collection of Sir Walter’s pieces appears to have been reprinted more frequently than any of his other works” (Brushfield).

Sabin 67582; Eames, *Bibliography of Sir Walter Raleigh* 67582; Wing R185; Brushfield, pp. 18-19. (#25545)

\$ 1,200

58 REMINGTON, Frederic.

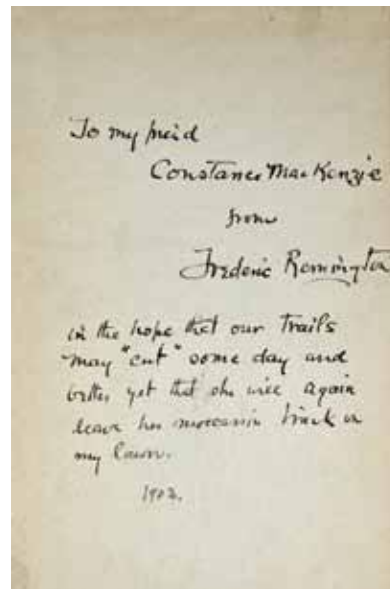
*John Ermine of the Yellowstone.*

New York: MacMillan, 1902. 8vo (7 1/2 x 5 inches). 275pp, plus 4pp ads. Plates and illustrations after Remington. Publisher’s brown cloth lettered and pictorially stamped in white (minor wear). Housed in a blue cloth box. *Provenance*: Constance MacKenzie (inscribed by Remington on the front pastedown and an additional inscription by another to MacKenzie on the frontispiece).

*Inscribed first edition of Remington's only novel, with illustrations by Remington.*

Remington’s inscription, dated 1903, reads: “To my friend Constance MacKenzie from Frederic Remington, in the hope that our trails may ‘cut’ some day and better yet that she will again leave moccassin track on my lawn.”

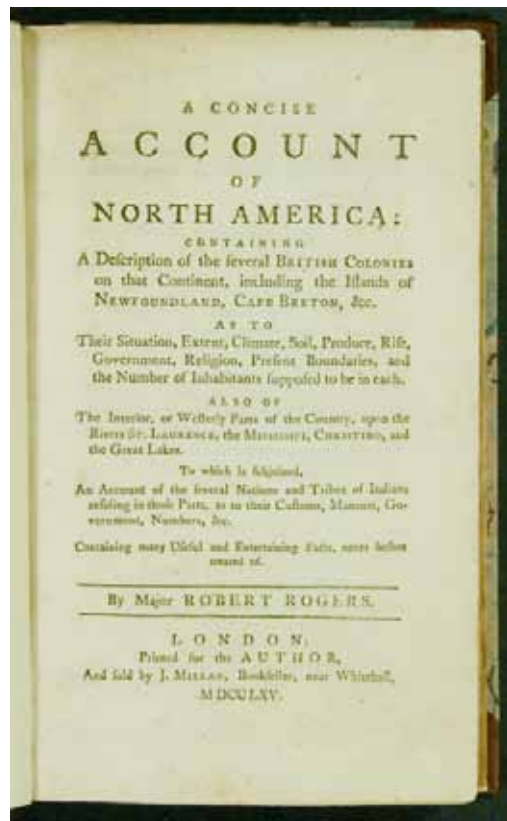
(#26648)



\$ 3,750

59 ROGERS, Robert (1731-1795).

*A Concise Account of America: containing a description of several British colonies on that continent, including the islands of Newfoundland, Cape Breton, &c as to their situation, extent, climate, ... Also of the interior, or westerly parts of the country, upon the rivers St. Laurence [sic], the Mississipi [sic], Christino, and the Great Lakes. To which is subjoined, an account of the several nations and tribes of Indians residing in those parts.*



London: printed for the Author, and sold by J. Millan, 1765. Octavo signed in 4s (8 1/4 x 5 inches). 1p. page advertisement for subscribers to a second volume (never published). Expertly bound to style in half 18th century russia over contemporary marbled paper covered boards, spine with raised bands in six compartments, ruled in gilt on either side of each band, red morocco lettering piece in the second compartment.

*First edition of one "of the most accurate contemporary accounts of the interior of North America as it was when England took it from France" (Streeter).*

Rogers acted as a scout for the 1755 expedition against Crown Point, and in 1756 became captain of an independent company of Rangers. He made scores of raids against the French in New York, Ohio and Pennsylvania, going as far west as the shores of Lake Huron. He was sent to receive the capitulation of Western French posts in 1760; en route he met Pontiac, the Ottawa chief, and received his submission to English supremacy. Rogers was also present at the siege of Detroit by Pontiac 1763.

Rogers exploits made him the most romantic and famous figure of the war in America, a reputation that was cemented with the publication of his *Journal* in 1765. The present work was published in the same year.

"In the concise account of the several colonies, he mingles many particulars of the Indian nations, but its especial interest is to be found in the section of his volume devoted to the Customs, Manners, and Government of the Indians, pp. 205 to 264. These relations are the result of his own personal experience" (Field). Howes concurs with both Streeter and Field, noting that the work is based "largely on personal knowledge... [and that] this was the first geographical account of the American interior after England had wrested it from France, and, aside from those by Pittman and Hutchins, the most accurate of the period."

*Buck 3; Clark Old South I:301; Field 1316; Greenly Michigan 17; Howes R-418 "b"; Lande 761; Sabin 72723; Streeter sale II:1028; Vail Frontier 562.*

(#24469)

\$ 3,000

60 [ROKEBY, Matthew Robinson-Morris, Baron (1713-1800)].

*Considerations on the measures carrying on with respect to the British colonies in North-America. The second edition. With additions and an appendix relative to the present state of affairs on that continent.*

London: printed for R. Baldwin, E. & C. Dilly, J. Johnson, Richardson & Co and J. Almon, [1774]. Octavo (8 7/8 x 5 5/8 inches). Half-title. Largely unopened. Stitched self-wrappers. Housed in a blue cloth chemise, within a modern blue morocco-backed slipcase.

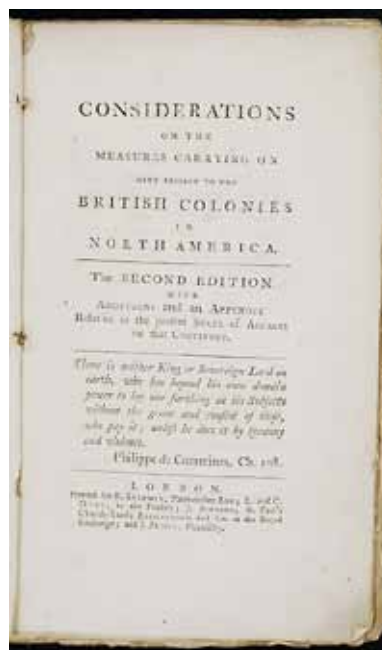
*A very fine untouched copy of the expanded and corrected second edition of this important polemic in support of the American colonies.*

The second London edition of this work is as rare on the market as the first. Only one copy of first and no copies of the second London edition are listed as having sold at auction in the past thirty-five years. The need for the second edition and its 45pp. Appendix are explained in a contemporary review: "The first edition of the considerations which we may venture to ascribe to Mr. M. R---b---n, was hastily printed, and there were in it, besides many errors of the press, considerable omissions, which are supplied in the present edition, to which has been added, a large appendix, relating to events which have happened since" (*Monthly Review*).

Matthew Robinson-Morris, the 2nd Baron Rokeby, described in the above quoted *Monthly Review* as "one of the most candid and best informed of any of the late writers on the interests of Great Britain and her colonies," was a politician and champion of civil liberties who published several pamphlets opposing Lord North's American policy. In this work Rokeby is "strongly critical of Lord North's policy, [but] ... also of Franklin's conduct." (Howes), and identifies "the cause of the present situation of things between the mother country and our colonies of North-America" as having arisen from "our having taxed those colonies without their consent." Franklin is criticized for the inflammatory nature of his writings, which Rokeby compares to Guy Fawkes's gunpowder.

Adams, *American Controversy* 74-68b; Howes R-372; Sabin 72152.  
(#23423)

\$ 650



61 SABIN, Joseph - Andrew WIGHT (collector).

*Bibliotheca Americana. Catalogue of the Entire Library of Andrew Wight, of Philadelphia. Specially rich in rare books, relating to America ...* By J. E. Cooley, Geo. A. Leavitt, Auctioneer, on Monday, June 6th, 1864.

New York: J. E. Cooley, 1864. 8vo (9 x 6 inches). [i-]iv, [9-] 315 pp. Publisher's wrappers bound in, the inside rear wrapper announcing the publication of Sabin's *Dictionary of Books Relating to America*. Partly unopened.

[Bound with:] *Executor's Sale. Catalogue of the Library of a Gentleman Lately Deceased ...* By J. E. Cooley ... Tuesday, February 20th, 1866 ... New York: J. M. Bradstreet, 1866. [and:] *Catalogue of an exceedingly choice private library ...* By J. E. Cooley ... Monday, February 26th, 1866 ... New York: J. M. Bradstreet, 1866. Original wrappers bound in. [and:] *Catalogue of the Library of J. B. Fisher ...* March 5th, 1866 ... By J. E. Cooley. Philadelphia: Henry B. Ashmead, 1866. Prepared by Charles F. Fisher.



Together, 4 works in one. Contemporary half black morocco over marbled paper covered boards, spine with raised bands in six compartments, lettered in the second compartment.

*A nice sammelband of mid-19th century American auction catalogues.*

(#24113)

\$ 350

**62** SMITH, Samuel Francis (1808-1895).

*Autograph manuscript signed, the complete four stanzas of America.*

31 October 1892. 2pp., written on the same side of folded sheet of ruled paper, measuring 8 x 9 7/8 inches overall. Titled at the head of the first page, signed "S.F. Smith" and dated below the final verse.

[With:] Cabinet card portrait photograph, signed by Smith on recto and additionally signed on verso and inscribed with the first stanza of America and dated 4 October 1892. [And with:] An unsigned portrait photograph. Matted.

*My country, 'tis of thee, / Sweet land of liberty, / of thee I sing; / Land where my father's died, / Land of the Pilgrim's pride, / From every mountain side / Let freedom ring...*

Samuel Francis Smith wrote the lyrics to "My Country 'Tis of Thee" in 1831, while a student at the Andover Theological Seminary in Andover, Massachusetts. His friend Lowell Mason had asked him to translate the lyrics in a German school songbook or to write new lyrics. A melody in Muzio Clementi's Symphony No. 3 caught his attention. Rather than translating the lyrics from German, Smith wrote his own American patriotic hymn to the melody, completing the lyrics in thirty minutes. Smith gave Mason the lyrics he had written and the song was first performed in public on July 4, 1831, at a children's Independence Day celebration at Park Street Church in Boston and was first published the following year.

(#27221)

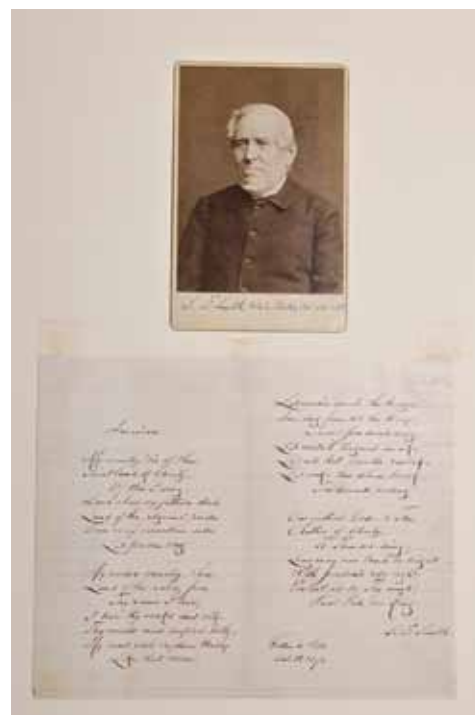
\$ 4,000

**63** STEVENS, Henry (1819-1886, editor).

*An Account of the Proceedings at the Dinner given by Mr. George Peabody to the Americans connected with the Great Exhibition at the London Coffee House, Ludgate Hill, on the 27th October, 1851.*

London: printed by Charles Whittingham for William Pickering, for private distribution, 1851. Imperial octavo (10 3/4 x 7 1/4 inches). Pp.[1]-114 [1]. Title in red and black, half-title. 1 wood-engraved illustration, 2 decorative initials, 2 decorative head-pieces, 1 tail-piece, printer's colophon at end. Original blue wave grained cloth, the covers with elaborate borders blocked in blind, the upper cover with central area blocked in gilt with a naturalistic holly wreath surrounding gilt lettering "Mr Peabody's / International / Entertainment", the flat spine lettered in gilt, cream glazed endpapers, gilt edges. *Provenance:* William Shepard Wetmore (1801-1862, signature and presentation inscription "William S. Wetmore Esqr / with the best respects of / George Peabody").

*Presentation large-paper copy of this beautifully-produced memento of the Great Exhibition of 1851.*

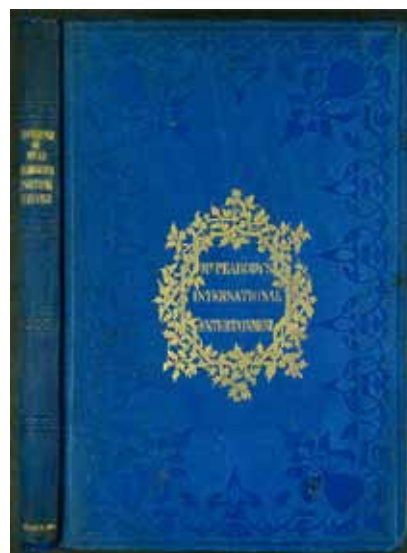


The Great Exhibition, or Great Exhibition of the Works of Industry of all Nations, took place in the Crystal Palace in Hyde Park, London. It opened on the 1 May 1851 and closed on the 15th October 1851. It was an enormous success, with the exhibitors from the United States enjoying particular praise. The present dinner took place 12 days after the closing. "The dinner reported on the following pages was given by Mr. Peabody with the double purpose of manifesting his respect for the gentlemen who were his guests, and of fostering brotherly love, and cementing yet closer the reunion, between England and America" (Introduction).

The work includes a list of 140 men (including Sir Joseph Paxton, John Carter Brown, Col. Samuel Colt, Henry Stevens of Vermont, Edward G. Tuckerman, etc.) invited to this private event given as a parting gesture for the Americans connected with the Exhibition. The contents include all of the speeches made and toasts given and the total print run for the book probably did not run to many more than the number who attended the dinner.

This copy is particularly interesting for two reasons: it is a large paper copy; and it was presented by Peabody to his friend, business colleague and countryman William S. Wetmore of Newport, Rhode Island.

*Not in G. Keynes's bibliography of Pickering; Sabin 59367.*  
(#25252)



\$ 400

## 64 STOCKBRIDGE, Virgil D.

*Digest of Patents relating to breech-loading and magazine small arms, (except revolvers) granted in the United States from 1836 to 1873, inclusive. Classified and arranged according to the movement of the principal parts for opening and closing the breech.*

Washington: 1875. Quarto (11 5/8 x 9 inches). 1p. small format errata tipped onto rear pastedown. 780 patent-drawings photolithographed (up to ten to a page) on 84 full-page illustrations by N. Peters of Washington. Bound to style in half calf over contemporary marbled paper-covered boards, spine with raised bands in six compartments, ruled in gilt on each band, lettered direct in the second and fourth compartments. *Provenance:* Allen P. Westcott (Chicago, firearms consultant in legal cases, ink stamp).

*An important and rare work on American breech loading and small arms, published in a relatively small edition.*

No copies of this work are listed as having sold at auction, but it was important and rare enough to warrant a facsimile reprint in 1963. On the dust-jacket of that edition it was noted that the "Digest is the only existing compilation of U.S. Patents of breech-loading and repeating small arms ... As a means for identifying trial or experimental pieces (usually unmarked on the guns themselves) this reference work is without parallel."

The Preface describes the work as follows: "This digest has been prepared from the official records of the United States Patent Office, and with a view to present the subject in a brief yet comprehensive manner, for the information of inventors, manufacturers, attorneys and others interested in the art. It has been the



purpose of the compiler to group all patents relating to breech-loading and magazine fire-arms granted in the United States ... in such a manner that they may be readily referred to, and the numerous and important improvements made in both sporting and military arms, traced. All inventions ... have been classified and arranged according to well-defined characteristics or systems, depending upon the movement of the principal parts for opening and closing the breech. The index of names is an alphabetical-chronological list of inventors, and is the key, in connection with the number or date, by which information ... may be obtained from the Patent Office.”

(#23683)

\$ 1,600

**65** STREETER, Thomas Winthrop. - PARKE BERNET GALLERIES Inc.

*The Celebrated Collection of Americana formed by the late Thomas W. Streeter.*

New York: Parke Bernet Galleries, 1966-1970. 8 volumes, including the Index, quarto (9 7/8 x 6 7/8 inches). Numerous illustrations, priced throughout in pen in neat contemporary hand. Original blue paper-covered boards (vols.I-VII) or blue cloth (Index vol.), upper covers and spines lettered in gilt.

*An exceptional set of the catalogues produced for this landmark sale: a basic requirement for an reference library on the subject.*

Thomas Winthrop Streeter's collection was a high-water mark in the field of Americana, and this catalogue stands as a worthy monument to his achievement - it is also extremely useful, and essential as a reference work, including listings of 4,421 lots, most with detailed collations.

(#23215)

\$ 245

**66** TREASURY Department, U.S. - John LAUB (Acting Comptroller).

*Circular to Collectors, Naval Officers, and Surveyors [caption title].*

[Washington, D.C.]: Treasury Department, Comptroller's Office, March 25, 1836. Quarto (9 3/4 x 8 inches). 2pp. letterpress 'letter,' with autograph manuscript signature at the end. Disbound.

*An interesting ephemeral item concerning duty payable (or not) on a wide variety of items, including Hudson's Bay Blankets.*

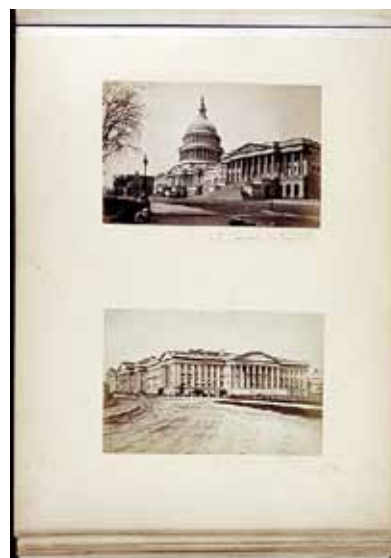
The body of the letter includes a listing of the way various items have been officially classified, and therefore what import duty is payable. For example: Rosetts or Cockades, made of whale bone, and used as ornaments for harness bridles; Soda Ash; Cast Iron Wagon Boxes; Dry Sal Soda; Book of Gems, for 1836; silk hats; piano wire; Gum Elastic Shoes; and a lengthy description of exactly what constitutes a blanket - from the description given the letter describes what is now known as a Hudson's Bay Blanket.

(#24994)

\$ 350



67



68

**67** [UNITED STATES CONSTITUTION].

*Poor Richard improved: Being an Almanack and Ephemeris ... for the Year of our Lord 1788 ... By Richard Saunders, Philom ...*

Philadelphia: Hall and Sellers, [December 1787]. 12mo (6 3/4 x 4 inches). 36pp. Woodcut anatomical man on p. 5. (Small hole at gutter of A3 with minor loss [not affecting text of Constitution]). Contemporary blue paper wrappers. House in a dark blue chemise and dark blue morocco backed slipcase.

*An early printing of the Constitution, published within a scarce Poor Richard almanac.*

The printing of the Constitution begins on p. 2 under the caption heading “Plan of the new Foederal Government” and continues through p. 30. Facing the final page of the Constitution, which includes the names of each representative to the Convention (including Benjamin Franklin), is a printing of the Pennsylvania order of ratification, dated 12 December 1787.

Rare, with but five recorded copies and no copies at auction since the Pennypacker sale.

*Evans 20694; Drake 10234; Church 1222.*  
 (#26568)

\$ 4,850

**68** UNITED STATES OF AMERICA.

*A photograph album of mounted topographical albumen photographs (Washington & New York).*

[New York, etc: circa 1878]. Oblong folio (10 1/2 x 14 1/4 inches). 18 albumen photographs, ranging in size from 4 x 6 1/8 to 4 1/2 x 7 1/2 inches, mounted recto only of 9 leaves, each with pencilled titles. Recent half-green morocco to style, incorporating 19th century boards, spine simply gilt in six compartments.

*A wonderful photographic album depicting the eastern United States.*

The places visited include Washington, D.C. (5 images); Mount Vernon (1 image) and New York City (12 small images, including a fine overall view of lower Manhattan, an early view of Wall Street [1] and ‘Grand Central Depot’ [1]))

(#13167)

\$ 2,500





69 VAN HORNE and CLARKSON; and STREATFEILD & LEVINUS CLARKSON CO.

*[Retained manuscript letterbook of correspondence from Dutch traders Pieter and Christiaan van Eeghen to American traders Garrit Van Horne, David Clarkson and Streatfeild and Levinus Clarkson].*

[The letters written in Amsterdam, these being contemporary true copies made in New York]: 29 December 1795 to 30 May 1798. Small folio (13 x 8 inches). 59 letters, written in a neat hand on 84pp., recto and verso of 42 consecutive leaves, followed by 44 leaves of blank paper, written on American laid paper (watermarked D&D NY Mill). (Dampstained). Contemporary calf backed marbled paper covered boards (rear joint cracked).

*An American primary source on the early period of the U.S. import/export trade and the effects of the Quasi War with France.*

This letterbook was created by and belonged to the American merchants, being retained ledger copies of fifty-nine letters written to them by the Dutch trading firm between 1795 and 1798. While it would be more usual for such a ledger to have been retained by the sender, the binding and paper of the ledger is American, proving the letterbook to have been created by the American traders.

Christiaan van Eeghen, (1757-1798) and his brother Pieter van Eeghen founded the Handelshuis (trading company) P. en C. van Eeghen in 1778, later to be called Van Eeghen en Co. (and still in operation today). The brothers were much interested in the American trade after independence was declared in 1776. They not only shipped all kinds of goods in large quantities to and from the States, but also the van Eeghen banking house, Huis of Negocie, procured loans for the new country, first in 1782. They also, together with other Dutch bankers, bought a large area of land in the state of New York, south and west of Lake Ontario. Christiaan van Eeghen became the director of the Holland Land Company, founded to administer the land. In the 1790s, during the war between England and France, business was very difficult and subject to dangers and losses, with assets and revenues decreasing rapidly after 1796.

Related to each other by marriage, Garrit Van Horne, David Clarkson and Streatfeild and Levinus Clarkson were among the most successful of the early merchants of New York. Brothers-in-law Garrit Van Horne (1758-1825) and David Clarkson (1760-1815) entered into a partnership in the late 1780s. Their counting house on Pearl Street was described by Barret in *The Old Merchants of New York* as “merchant, of high

standing, importer and exporter.” David Clarkson’s younger brothers Streatfeild (1763-1844) (who was married to Garrit Van Horne’s daughter) and Levinus (1765-1845) formed their own firm which seemed to operate jointly with Van Horne & Clarkson, at least in their ventures with the Dutch traders.

As evidenced from the present ledger, the American merchants were exporting American and West Indian commodities for sale in the Netherlands, including sugar, coffee, potash and pear ash, tobacco, rice, cotton, wheat, rye, as well as spices. Van Eeghen and Co. served as their brokers in Amsterdam, selling the products on consignment and occasionally insuring the American traders against the loss of their cargo on the trans-Atlantic voyage. Most of the letters written by the Dutch traders include a list of commodities with their respective prices at market on that week. In addition, the American traders were using their proceeds from sales to purchase gin, oil, glass and other sundry goods from Van Eeghen and Co. and importing it back on their ships for sale in New York.

The letters contain much discussion of the French Revolutionary Wars, the conflicts between post-Revolutionary France and various European countries including the Netherlands and Great Britain, as well as the so-called American Quasi War with France. Starting in 1796, French privateers began seizing American ships and their cargo in reaction to the United States refusing to pay down its debt with France from the Revolution, as well as the economic ramifications of Jay’s Treaty with Great Britain. By 1798, the relationship between the countries had fallen into all but an undeclared naval war. Besides giving news of various events, the letters directly link political events with the rising and falling prices of their goods.

While the American traders seemed to benefit from the high prices of goods being sold in Amsterdam due to increased demand brought about by a sharp decrease in supplies caused by the wars, the merchants were not immune to the conflict. A 16 December 1797 letter, details the capture of their Ship Cheesman, bound from New York to Amsterdam laden with goods for sale on consignment. The ship was seized by a French privateer, though was subsequently retaken by an English Frigate 27 days later. Brought into Falmouth, the English “re-captors” were demanding salvage money in the amount of one eighth the value of the ship and cargo, which was upheld by the Court of Admiralty several months later. A 25 May 1798 letter by the Dutch merchants confirm that by the Spring of 1798 the American traders had suspended all exports to Europe: “We are extremely sorry for the reasons which have determined you to suspend for the present your Shipments abroad & which to our great regret we must confess are but too well founded in regard to the depredations committed on neutral navigation by the cruisers and privateers of all the warring Powers.”

A fascinating primary source for the study of early American trans-Atlantic trade in the last decade of the 18th century and the effects of the Quasi War with France.

(#27231)

\$ 3,500

## 70 WIENER, Leo.

*Mayan and Mexican Origins.*

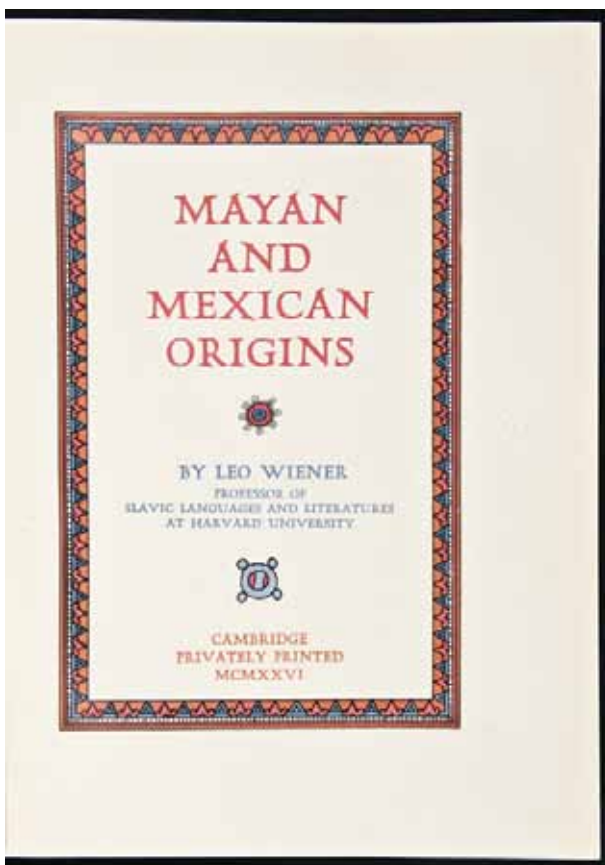
Cambridge: privately printed, 1926. 4to (12 1/4 x 9 inches). Title printed in colour. Numerous colour maps and illustrations. (Unobtrusive library blindstamp on title). Publisher’s green cloth, spine titled in gilt (minor fading to spine).

*One of 300 copies.*

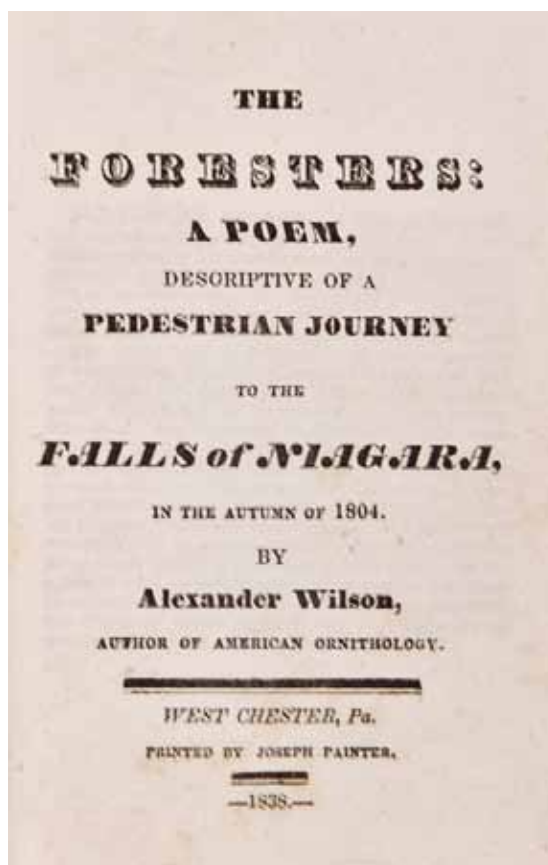
“The author has in the present work set himself the task of studying the Indian’s mode of thinking and representing his thoughts in writing from the permanent linguistic data, based on native etymologizing, which are as active to-day in living speech as when they were represented in rebus form in the pictorial manuscripts” (Foreword).

(#26243)

\$ 115



70



71

**71** WILSON, Alexander (1766-1813).

*The Foresters: A Poem, Descriptive of a Pedestrian Journey to the Falls of Niagara in the Autumn of 1804.*

West Chester, PA: Printed by Joseph Painter, 1838. 12mo (5 1/4 x 3 5/8 inches). 104, [1]pp. Publisher's ad in the rear. Contemporary tree sheep, bound by John Mulhern, with his binder's ticket on the front pastedown.

*Scarce early edition of famed American ornithologist Alexander Wilson's account in verse describing his pedestrian journey from Philadelphia to Niagara Falls in 1804.*

Wilson's poem was first published serially in the Portfolio in 1809-10, coinciding with the publication of his *American Ornithology*; the work was published in book form in Newton, PA in 1818. "Nowhere in history has Wilson employed his descriptive powers to better advantage than in his 'Foresters' ... That it has been appreciated the several editions would seem to attest ... it is a pleasure to know that a great poet was not lost in the ornithologist, and that the minor poet found expression in prose and his great scientific services dwarfed all else" (Burns).

Sabin 104601; Burns, "Alexander Wilson...His Early Life and Writings" in *The Wilson Bulletin*, vol. XXII, no. 2 (June 1910), pp. 85-92.

(#26572)

\$ 395

## TRAVEL

### 72 BOER WAR. - Sir William Selby CHURCH (1837-1928).

*A collection of manuscript and typescript material relating to Sir William's visit to South Africa as part of the Royal Commission on the treatment of the sick and wounded in South Africa in 1900.*

1900 [and later]. 2pp. ALS, "Train on way to Southampton", 4 August 1900, from Church to his sisters; 4pp. ALS with associated envelope, Cape town, 28 August 1900, from Church to his sisters; 6pp. ALS, "Rail between Howick & Pr.Maritzburgh", 18 September 1900, from Church to his sisters; 2 volumes of copy typescripts, manuscript titling to upper covers "40th Day / October 3rd. 1900 / Cape Town / Dr. W.S. Church" (recto only of 92 leaves); "41st Day / October 4th. 1900 / Simon's Town / Dr. W.S. Church" (recto only of 23 leaves); later typescript transcriptions of a series of 12 letters from Sir William Church to his wife, dated 5 August 1900 - 27 October 1900 (134 leaves, recto only); 2 copy photographs (1 a posed image of 13 Boer Commando; the second titled in the negative "Camp Service / Kroonstad. O.R.C.").

*A fascinating group of manuscript and typescript material from the Boer War: a first view of the Commission that was sent out in response to damaging allegations that had been made by W. A. Burdett-Coutts, Conservative Member of Parliament for Westminster, regarding the condition of hospitals in South Africa.*

The letters to his sisters are as follows:

2pp. ALS, "Train on way to Southampton", 4 August 1900, from Church to his sisters, written on the train on his way from London to Southampton to join the R.M.S. "Dunottar Castle", the Royal Commission's transport to South Africa.

4pp. ALS with associated envelope, Cape Town, 28 August 1900, from Church to his sisters, following his arrival in Cape Town, giving impressions of the voyage, Cape Town, the work of the Royal Commission "I have seen nothing here that would not be a credit to any hospital in England .. Tomorrow morning we board our train & and in it we shall live until we have finished out tour of inspection".

6pp. ALS, "Rail between Howick & Pr.Maritzburgh", 18 September 1900, from Church to his sisters, revising his opinion of Johannesburg "It is a marvellous town ... The civilian population has nearly deserted it ... We saw well dressed people crowding round the office for relief tickets", mentioning that both Lord Roberts and Kitchener had given evidence, describing other places the Commission had visited and commenting on the impossibility of the situation at Ladysmith and criticising Sir G. White for his choice of defensive positions..

The two volumes of copy typescripts cover two days of evidence gathering. They seem to have been prepared for Sir William Church, as his personal record of what was said. A comparison with the published minutes show no apparent differences between the two. Cf. *Minutes of Evidence taken before the Royal Commission appointed to consider and report upon the care and treatment of the sick and wounded during the South African Campaign* (London: 1901) pp.512-536

The group of twelve letters (typescript, 134 leaves) to his wife are particularly interesting, as they give some background to the work of the Commission as well as giving an informed civilian's view of some aspects of the war. Sir William Church wrote the letters as a combination letter and diary. The entries start on the first day on board ship, and cover the whole of his South African trip, ending with his return to London. They offer a fascinating snap-shot: Sir William writes of shipboard life, the people he meets and the places he visits, he also writes knowledgeably about the plants and animals he encounters, the work of the Commission, and comments on various aspects of the war.

Sir William Selby Church enjoyed a very distinguished career in medicine. the Royal College of Physicians online biography is as follows: "William Church was born at Hatfield, the son of John Church, JP, DL, and his wife, Isabella, daughter of George Selby of Beal, Northumberland, whose family were hereditary Janitors of Berwick. At Harrow and University College, Oxford, he distinguished himself as a cricketer. He took his



degree with first class honours in natural science in 1860 and then obtained Lees readership in anatomy at Christ Church, which he held until 1869. He entered St Bartholomews Hospital as a student in 1862 and proceeded to his BM degree two years later. He first held brief appointments at the Royal General Dispensary and the City of London Hospital for Diseases of the Chest before being elected in 1867 assistant physician and lecturer on comparative anatomy at St Bartholomews. In 1868 he became demonstrator of morbid anatomy and in 1875 full physician; he remained on the active staff till the year 1902.

Meanwhile, he had established for himself a reputation as one of his professions foremost administrators. From 1889 to 1899 he represented Oxford University on the General Medical Council, and from 1899 to 1905 he held office as President of the Royal College of Physicians, having already served as Censor and delivered, in 1895, the Harveian Oration. In 1900 he visited South Africa as a member of the Royal Commission sent out to investigate the treatment of sick and wounded soldiers. He was chairman of the executive committee of the Imperial Cancer Research Fund from its foundation in 1902 until 1923 and of the distribution committees of the King Edward VII Hospital Fund for London from 1903 to 1918. From 1907 to 1909 he acted as the first president of the Royal Society of Medicine, having taken a leading part, with Sir John MacAlister, in the amalgamation of medical societies which preceded its foundation. He was created a baronet in 1901 and a KCB in 1902.

Although Church never acquired nor sought a large consulting practice, he was widely respected as an able clinician and diagnostician. He edited his Hospitals Reports from 1877 to 1893. He wrote an article on rheumatic fever for Allbutts System of Medicine. He was a man of fine presence, if a trifle awe-inspiring to students. He enjoyed country pursuits, particularly riding and shooting, and, on inheriting his fathers estate in 1872, seriously considered abandoning his profession in favour of a country life. Village cricket and the London Skating Club were among his other interests. He married in 1875 Sybil Constance, daughter of C J Bigge of Linden, Northumberland, and had two sons and a daughter. When he died at Hatfield in 1928, he was Senior Fellow on the College List.

G H Brown “

Lancet, 1928; British Medical Journal, 1928; St Barts Hospital Reports, 1929, lxii, 1; Dictionary of National Biography, 1922-30, p.185; Al. Oxon, i, 251.

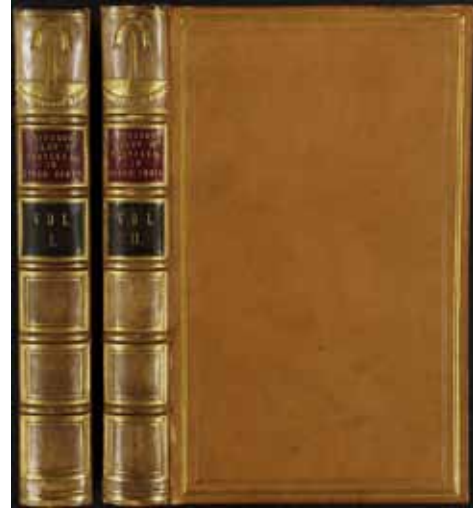
Cf. “Minutes of Evidence taken before the Royal Commission appointed to consider and report upon the care and treatment of the sick and wounded during the South African Campaign” (London: 1901) pp.512-536

(#21526)

73 DAVIDSON, Charles James C.

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

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



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

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

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

(#23862)

\$ 2,350

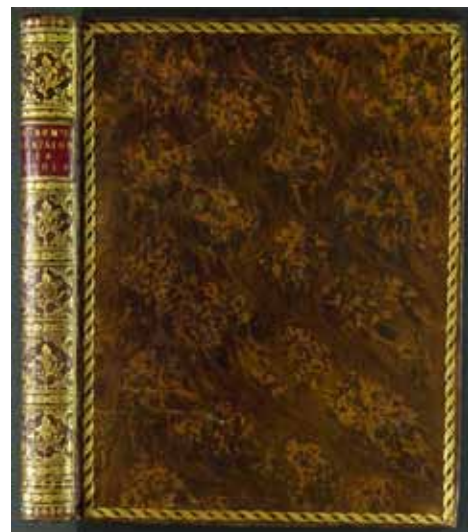
74 DIROM, Alexander (1757-1830).

*A Narrative of the Campaign in India which terminated in the war with Tippoo Sultan in 1792.*

London: W. Bulmer for G. Nicol, 1794. 4to (10 5/8 x 8 3/8 inches). 9 engraved maps and plates (some folding). Full contemporary tree calf, covers bordered in gilt, spine richly gilt in compartments, red morocco lettering piece in the second. *Provenance:* Edward Clive, 2nd Earl of Powis (1785-1848, grandson of Robert Clive of India. Inscription dated 'Eton College ... 1800').

*A fine copy in a lovely contemporary binding of an important account of British India and the third Anglo-Mysore war.*

Alexander Dirom here gives a largely first-hand account of the



final campaign in the Third Anglo-Mysore War, including the siege of Seringapatam, and covering a period between the spring of 1791 and the beginning of March 1792 when Tipu Sultan sued for peace with General Cornwallis, and eventually surrendered his two sons as hostages.

Alexander Dirom, who served as Deputy Adjutant-General during the war was well placed to provide an informed account of events, and apparently compiled this work, with the help of fellow officers, on the voyage home. The first edition was published in 1793; the present second edition appeared in the following year. The work was admired by Lowndes: "A very amusing and entertaining detail [sic.] of the operations which closed the late Indian war in 1792."

This fine copy with provenance to the grandson of an important British figure in India, Major General Edward Robert Clive (1725-1774). Also known as "Clive of India," he is credited with helping to establish the military and political supremacy of the East India Company in Southern India and Bengal, securing India, and the wealth that followed, for the British crown.

*Lowndes I, p.620.*  
(#24496)

\$ 2,500

**75** FERGUSSON, James (1808-1886), and James S. WATERHOUSE (1842-1922) and W. H. GRIGGS (1832-1911).

*Tree and Serpent Worship: or, Illustrations of Mythology and Art in India in the first and fourth centuries after Christ. From the Sculptures of the Buddhist topes at Sanchi and Amravati. Prepared under the Authority of the Secretary of State for India in council. Second edition. Revised, corrected, and in great part re-written.*

London: India Museum, W.H. Allen & Co., publishers to the India Office, 1873. Large quarto (13 x 9 1/2 inches). Tinted lithographic additional title by William Griggs after Lt.Col. Maisey, 101 plates on 77 leaves (comprised of 14 mounted albumen print photographs by James Waterhouse [12 of these mounted recto and verso of 6 leaves], 38 mounted albumen print photographs by W. H. Griggs [36 of these mounted recto and verso of 18 leaves], 1 double-page coloured lithograph plan, 1 tinted lithographic map, 20 tinted lithographic plates after Maisey, 25 uncoloured lithographic plates after Maisey, Lieut. Cole and others, all the lithographs printed by William Griggs), numerous wood-engraved illustrations. Original half red morocco over green pebble-grained cloth-covered boards, the upper cover blocked in gilt, spine in six compartments with semi-raised bands, the bands flanked by gilt fillets, lettered in the second and fourth compartments, top edge gilt (neat restoration to joints and corners). *Provenance:* Henry H. Getty (1837-1920, signature to title, armorial bookplate).



*The Henry Getty copy of the second (and best) edition of this important early photographically-illustrated work on Indian architecture: "revised, corrected, and in great part re-written" including the excellent Waterhouse images of the temple at Sanchi.*

*The Henry Getty copy of the second (and best) edition of this important early photographically-illustrated work on Indian architecture: "revised, corrected, and in great part re-written" including the excellent Waterhouse images of the temple at Sanchi.*

James Fergusson, after making his fortune in Calcutta, from about 1845 onwards devoted the rest of his life to his passion for Indian architecture. As part of his studies he also assembled an important collection of photographs of Indian architectural antiquities. His initial intention had been to publish a work which concentrated solely on the architectural fragments removed from the stupa at Amravati and shipped back to London (where the author found them stored in the coach houses of the India Museum). With the assistance of the director of the museum, the fragments were photographed by W.H. Griggs "the photographer

attached to the museum” (preface to the first edition). But, before the monograph was completed, the author discovered the “beautiful series of drawings of the Sanchi Tope, made in 1854 by Lieutenant-Colonel Maisey of the Bengal army, and which were then in the Library of the India Office; and at the same time received from Lieutenant Waterhouse, R.A., a set of Photographs of the same monument” (preface to the first edition). The author therefore seized the opportunity to publish a single work on the two great monuments, acknowledging that, then as now, the illustrations were the principle attraction of this important early illustrated work.

James Waterhouse did not take up photography until after he arrived in India in 1859, but he went on to serve as president of the Royal Photographic Society (in 1905-1906) after a distinguished career in India. He was appointed in 1866 as head of the photographic department of the survey of India, and at the time of his retirement in 1897 was the Assistant Surveyor General. His contributions to photographic research were recognized in 1890 with the award of the Royal Photographic Society’s Progress Medal, and the Vienna Photographic Society’s Voigtländer Medal in 1895.

The provenance of this copy is particularly apt: H.H. Getty was the great Chicago collector of early Buddhist art whose daughter Alice Getty wrote on the subject.

*Cf. Gernsheim Incunabula of British Photographic Literature 419.*  
(#24015)

\$ 3,500

**76** [FIRISHTA, Mohammad Kasim Hindu Shah (c. 1560-1620)] -- Alexander DOW (translator).

*The History of Hindostan, translated from the Persian.*

London: Printed for Vernor and Hood, [et. al.], 1803. 3 volumes, 8vo (8 1/4 x 5 1/2 inches). Folding map and six engraved plates. Contemporary mottled calf, gilt borders, flat spine decoratively tooled in gilt, black morocco gilt lettering labels, marbled endpapers. *Provenance:* John Jeane Coney (armorial bookplate).



*A lovely copy of the principal English translation of Firishta’s great history of India.*

Dow, an historian and dramatist, first translated this portion of Firishta’s history in 1768, and later served as an officer in the East India Company’s Bengal infantry. This “new edition” of his History of Hindostan was published just following the close of the Anglo-Mysore Wars, at a time of renewed interest in expanding Britain’s monopoly in the region. Dow’s translation of Firishta’s massive and celebrated history would become the basis for most Western writings on the Muhammeden period into the 20th century.

*Lowndes III:666; Allibone, p. 516.*  
(#22382)

\$ 800

**77** FITZCLARENCE, George Augustus Frederick, Earl of Munster (1794-1842).

*Journal of a Route across India, through Egypt, to England in the latter end of the year 1817, and the beginning of 1818.*

London: John Murray, 1819. Small format errata leaf tipped in. Coloured aquatint frontispiece and 11 plates (8 hand-coloured), 1 large folding engraved map with touches of hand colouring, 6 plans and maps (2 with touches of hand-colouring), errata slip tipped-in, lacking half-title. Contemporary diced calf, the flat spine divided into six compartments, green morocco lettering-piece in the second, the others with repeat decoration in gilt, spine chipped at head and foot, joints slightly split. *Provenance:* Mrs. Gartside (pasted-on slip “The gift of Mrs. Gartside 1819”); Thomas Hamilton (early

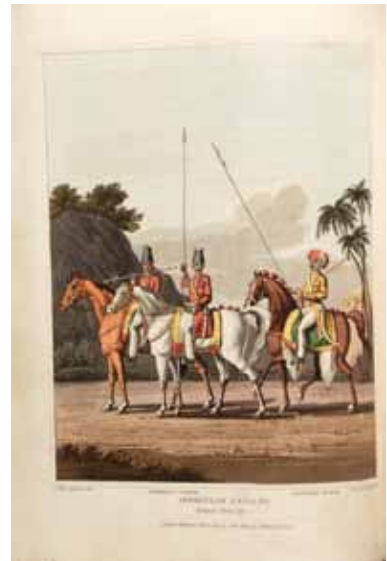


inscription, partially erased “Captain Hamilton / Thomas Hamilton / Captain Half Pay 27th Regiment”).

*First edition of this fascinating account of an overland journey from India to England, written by the eldest son of King William IV.*

The author was the “eldest of the numerous children” (DNB) of King William IV and Mrs. Jordan (1762?-1816). He served in Spain and France during the Napoleonic War before being sent to India where he was appointed “aide-de-camp to the Marquis of Hastings, governor-general and commander-in-chief, in which capacity he made the campaigns of 1816-17 against the Mahrattas. When peace was arranged with the Maharajah Scindiah [sic.] the event was considered of sufficient importance to send the despatches in duplicate, and Fitzclarence was entrusted with the duplicates sent by overland route. He started from the western frontier of Bundelkund, the furthest point reached by the grand army, 7 Dec. 1817, and travelling through districts infested by the Pindarrees, witnessed the defeat of the latter by General Doveton at Jubbulpore, reached Bombay, and quitted it in the ... cruiser Mercury for Kosseir 7 Feb. 1818, crossed the desert, explored the pyramids with [Sir Henry] Salt and [Giovanni Battista] Belzoni, descended the Nile, and reached London, via Alexandria and Malta, 16 June 1818. He subsequently published an account of his travels, [the present work, which exhibited much observation and containing some curious plates of Indian military costumes of the day from sketches by the author.” (DNB). In addition to his military career, the author served as a privy councillor, a fellow of the Royal Society, and of the Royal Geographical, Antiquarian, Astronomical, and Geological societies of London. He was also a founder member of the Royal Asiatic Society in 1824, was elected a member of the council in March 1825, was for many years vice-president, and was chosen president the year before his death.

*Abbey Travel 519; Tooley 222.*  
(#20720)



\$ 4,000

**78** FORBES, James Monro (1749-1819).

*Letters from France, written in the years 1803 & 1804. Including a particular account of Verdun, and the situation of the British captives in that city.*

London: Printed for J. White, by T. Bensley, 1806. 2 volumes, royal 8vo (9 1/8 x 5 7/8 inches). Aquatint frontispiece to each volume, extra-illustrated with approximately 170 additional images (many folding, including a series of topographical views of the Netherlands and France with

a 1795 imprint date, a series of folding copper-engraved views of Versailles by Jacques Rigaud), and 1 original pen-and-ink drawing titled “Le Grand Chastelet de Paris” tipped onto a leaf facing the final page in the first volume. Contemporary red straight-grained morocco, covers elaborately tooled in gilt with border of gilt fillets and elaborate shaped cornerpieces with roundels, stylised flower sprays and pointillé work, spines in six compartments with raised bands, the bands highlighted by an intermittent roll tool, lettered in the second, third and fourth compartments, the others with repeat overall decoration in gilt made up from small tools including flower-heads, roundels and foliage, gilt turn-ins deep salmon moiré silk pastedowns and free endpapers, bordered in gilt with an acorn and oak-leaf roll, g.e. (joints rubbed, small repair to spine of vol.II). *Provenance:* Sir William Augustus Fraser of Ledecune and Morar, baronet (1826-1898, “The Knight of Morar” armorial bookplate).



*A fine extra-illustrated copy of the first edition of Forbes' description of his adventures in Napoleonic France.*

The provenance is particularly apt: Sir William Augustus Fraser of Ledecune and Morar (also known as the Knight of Morar) was the son of an officer who fought under Wellington at Waterloo. He built up a well-known collection of books and relics relating to Wellington, Napoleon and their era, and also wrote about them. A significant part of his library was sold in a sale which lasted from 22-30th April 1901 - unfortunately it is not clear if the present work was included in that sale. The extra-illustrations include a particularly fine selection of topographical views in aquatint, and steel- and copper-engraving from the 17th-19th centuries, and smaller portraits, many of which are mounted as vignette illustrations.

Forbes (the author of well-regarded *Oriental Memoirs*) left for the Continent with his wife and his daughter, whose education required "that final polish" (vol.I, p.1) that only a Grand Tour could provide. They "visited Switzerland and Germany, and during the peace of Amiens went over to France. He reached Paris with his wife and daughter the very day, however, after the decree for the detention of all British subjects. Forbes was relegated to Verdun, where all the English had to report themselves twice a day. In June 1804 he was allowed to return to England, and sailed from Morlaix to Dartmouth on 25 July. In 1806 he published 'Letters from France,' [which includes] an account of his captivity." (*DNB*).

*Lowndes I, p.816.*

(#21454)

\$ 1,000

**79** FRESHFIELD, Douglas William (1845-1934).

*The Exploration of the Caucasus by ... Freshfield ... with illustrations by Vittorio Sella.*

London & New York: Edward Arnold, 1896. 2 volumes, 4to (11 x 7 1/2 inches). Half-titles, letterpress titles with half-tone vignettes. 80 plates (comprising: 1 folding line-drawn key-plate, 2 half-tone plates [1 folding] and 77 photogravures [including 3 folding panoramas]), 4 folding maps printed in colours (one in pocket at end of vol.II, as issued), numerous half-tone illustrations, most from photographs by Vittorio Sella, M. de Déchy, Hermann Woolley and Clinton Dent. Original two-tone green cloth, blocked and lettered in gilt, t.e.g.



*First edition of a primary work on the Caucasus and the "magnum opus" of one of "the greatest mountain explorers ... he was one of the most scholarly and sensitive of mountain writers and was twice Chairman of the Society of Authors" (Neate).*

Freshfield was at various times in his life President of the Alpine Club, editor of the *Alpine Journal*, and Honorary Secretary of the Royal Geographical Society. "In the course of three journeys - in 1868 and again in 1887 and 1889 - ... [Freshfield traversed] the main chain of the Caucasus eleven times by eight different passes ... [and he] took part in the first ascent of three of the great peaks, Elbruz [5642m], Kasbek [5047m], and Tetnuld [4974m]" (preface p. x). The photogravures are particularly beautiful in this work, and as the preface makes clear, Freshfield was particularly pleased with them: "I know of no case where a region, hitherto mysterious, has been so suddenly and completely revealed in all its details as the Central Caucasus has been by Signor Vittorio Sella, by his predecessor in date, M. de Déchy and by his successors, Mr. Hermann Woolley and Mr. Clinton Dent." Sella's work, in particular, is spectacular: he was probably the greatest mountain photographer of his day and carried his camera and glass plates to above sixteen thousand feet in his efforts to capture the beauty of the high mountain landscapes.

*Neate 288*

(#20353)

Sold

80 FRÉZIER, Amédée-François (1682-1773).

*A Voyage to the South-Sea, and Along the Coasts of Chili and Peru, in the Years 1712, 1713, and 1714, particularly describing the genius and constitution of the inhabitants, as well Indians as Spaniards: their customs and manners; their natural history, mines, commodities, traffick with Europe, &c. ... With a postscript by Dr. Edmund Halley.*



London: Printed for Jonah Bowyer, 1717. 4to (9 3/8 x 7 inches). Title in red and black. 37 engraved maps and views (22 maps [15 folding], 13 plates [1 folding] and 2 folding profiles). Contemporary panelled calf (rebacked), modern dark blue shot silk-covered box.

*First edition in English of this important Pacific voyage, after the original French edition published in Paris in 1716.*

According to Hill the present first edition in English “is preferred ... because it contains a postscript by Edmund Halley ... which corrects certain geographical errors made by Frézier.” Other authorities agree: “This English edition is much sought after” (Borba de Moraes). “The relation of M. Frezier has always been highly esteemed from his character as an author of great truthfulness, as well as for the numerous exact maps with which it is illustrated” (Field). A “production of unrivaled interest and beauty” (Sabin). This book is unusual in that, with the exception of the specially produced frontispiece/route map, all the maps and plates are printed from the same printing plates as were used for the engravings in the first edition published in French in Paris.

The author, “a French Royal military engineer, was under contract to sail to Spanish possessions in South America to construct forts for defense against English and Dutch attacks. The French government also ordered him to chart the western coast of South America ... The first part of this book gives an interesting account of the voyage from France around Cape Horn ... The second part relates to the voyage along the coasts of Chile and Peru, describing the chief towns and cities. The observant Frézier brought back information of considerable geographical and scientific value. Much data is included about the native inhabitants ... Frézier introduced the ancestor of the modern strawberry to France from Chile.” (Hill p.231) The maps depict South America or the location of anchorages and cities visited during the voyage. The plates illustrate the natives and their customs.

*Borba de Moraes, p.329; Cox II, 627; European Americana 717/66; Field 568; Hill (2004) 654; Sabin 25924; Spence 482. (#20395)*

\$ 4,000

81 [HALHED, Nathaniel Brassey].

*Code des loix des Gentoux, ou Réglemens des Brames.*

Paris: Stoupe, 1778. Quarto (10 x 7 3/4 inches). Half-title. 8 engraved plates. Contemporary marbled calf, covers ruled in blind, spine with raised bands in six compartments, morocco lettering piece in the second compartment, the others with a repeat decoration in gilt, marbled endpapers.



*First edition in French.*

An early treatise on ancient Hindu legislation in India, based upon a sanskrit manuscript originally translated by noted Orientalist Nathaniel Brassey Halhed, and reproduced in this French edition in 8 engraved plates.

(#24497)

\$ 345

82 HAMILTON, Charles (1752/3 - 1792).

*An Historical Relation of the origin, progress, and final dissolution of the government of the Rohilla Afgans [sic.] in the northern provinces of Hindostan. Compiled from a Persian manuscript and other original papers. By Charles Hamilton ... an officer in the service of the Honourable East India Company on the Bengal establishment.*

[London]: printed for G. Kearsley, 1787. Octavo (8 3/4 x 5 3/8 inches). pp. [i-]xxii, [1-] 298. Later boards, uncut.

*First edition of this valuable account of the Rohilla, including the first Rohilla War and the annexation of Rohilkind in 1774 by Shuja-ud-Daula.*

Hamilton, a gifted orientalist who was an early member of the Asiatic Society of Calcutta, produced this work largely from a translation he made of a manuscript account in Persian of the history of Rohilla Afghans. The manuscript had been given to Hamilton by an unnamed but well-connected Afghan. In addition to the history, the present work also includes the story of the annexation of Rohilkind in 1774 by Shuja-ud-Daula., Nawab of Awadh, with the assistance of a brigade of the East India Company's troops provided by Warren Hastings. Hafiz Rahmat Khan, the leader of the Rohillas was killed at the decisive battle at Miranpur Katra. Hastings active support of the Nawab was seen as illegal, and was included in the charges against Hastings when he was later impeached and put on trial for high crimes and misdemeanours.

*Lowndes II, p. 986*  
(#25466)



\$ 975

83 HEYLYN, Peter (1600-1662).

*Cosmographie In Four Books. Containing the Chorographie and Historie of the Whole World, And all the principal Kingdoms, Provinces, Seas, and Isles thereof ... The second Edition ...*

London: Printed for Henry Seile, 1657. Four parts in one, small folio bound in sixes (13 1/2 x 8 5/8 inches). Additional title engraved by Robert Vaughan, 4 folding maps engraved by Vaughan (Europe), Goddard (Asia) or Trevethen (Africa and America). Contemporary calf, covers tooled in blind, spine with raised bands in six compartments, tooled in gilt on either side of each band, red morocco lettering piece in the second compartment (expert restoration to top and tail of spine). *Provenance*: Sir Mountague Cholmeley, 1st Baronet (1772-1831, bookplate and signature on title).

*Second edition of Heylyn's influential work on world history and geography: the most noted 17th century work of its kind.*

The second edition of Heylyn's *Cosmographie* is noted for its final section which pokes fun at the satirical voyages and discoveries described in other similar works, but is in itself an early reference to Australia and the Great Southern Continent. The separate title to this section reads: An Appendix to the Former Work, Endeavouring a Discovery of the Unknown Parts of the World. Especially of Terra Australis Incognita, or the Southern Continent. First published in 1652, eight editions of the work appeared before 1700 attesting to its influence and importance.

*Wing H1690; Sabin 31655.*  
(#26393)



\$ 3,750

84 HOME, Robert (1750-1836).

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

London: published by Mr. Bowyer ... the letterpress by T. Bensley, 1794. Royal quarto (13 3/8 x 10 3/4 inches). Text in English and Perso-Arabic script. 29 copper-engraved plates by Fittler, Byrne and others after Robert Home, 4 folding maps and plans (one hand-coloured). Expertly bound to style in half calf over period grey paper covered boards, spine with raised bands in six compartments, ruled in gilt on either side of each band, lettered in the second compartment.



*The first edition of this early view book of India, recalling the power struggles which led to the British dominance of India in the 19th century.*

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

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

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

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

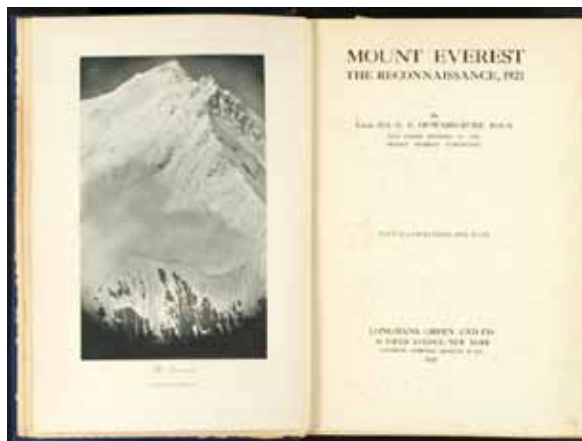
(#26701)

\$ 2,750

85 HOWARD-BURY, Lieut. Col. C. K.; Brig. Gen. C. G. BRUCE; and Lieut. Col. E. F. NORTON.

*Mount Everest The Reconnaissance, 1921 [with] The Assault on Mount Everest 1922 [and] The Fight for Everest: 1924.*

New York and London: Longmans, Green & Co. and Edward Arnold & Co, 1922; 1923; 1925. 3 volumes, large 8vo (9 3/4 x 6 3/4 inches). Plates and maps. (Some browning to the endpapers and preliminaries of the first volume). Publisher's uniform blue cloth, covers ruled in blind, upper covers and spines lettered in gilt.



*A complete set of the first American editions of these mountaineering classics on the 1921-24 climbings of Everest.*

Neate H120, B196 and N31; Yakushi R213-215 (#24519)

\$ 1,500

86 KEATE, George (1729-1797).

*An Account of the Pelew Islands, situated in the western part of the Pacific Ocean.*

London: printed for G. Nicol, 1788. Stipple-engraved portrait frontispiece of Wilson by I. Heath after I. Russell, 16 engraved plates and maps (comprised of 1 folding map, 1 folding coastal profile, 3 views, 3 portraits and 8 other plates), extra-illustrated with 1 plate from the 1803 fifth edition of the same work.

[with:]

John Pearce HOCKIN (1773?-1831). *A supplement to the account of the Pelew Islands*. London; printed for Captain Henry Wilson by W. Bulmer & Co, sold by G. & W.Nicol [and others], 1803. Half-title.

2 works in one volume, 4to (12 1/2 x 9 7/8 inches). Contemporary half russia, uncut, rebacked, later endpapers. *Provenance*: Sir Robert George Wyndham Herbert (1831-1905, bookplate).

*A fine, large, completely uncut set of the first edition of this highly popular and very readable work on the Palau Islands, together with the subsequent supplement, with an appropriate provenance. From the library of a British colonial administrator of the first rank: the governor of Queensland, under-secretary of the colonies, etc.*

Keate's *Pelew Islands* was one of the most popular eighteenth-century books on the Pacific, and remains the main source for early knowledge of the Palau Islands in Micronesia and has been described as 'a splendid yarn of danger and adventure in the South Seas and the most thoroughgoing and elaborate presentation of the noble savage in the literature of the South Seas' (*European Vision and the South Pacific*, pp. 136-7).

"In 1783 the *Antelope*, commanded by Captain Henry Wilson, was wrecked on a reef near one of the Palau (Pelew) Islands, a previously unexplored group. The entire crew managed to get safely ashore, where they were well treated by the natives and eventually managed to build a small vessel from the wreck, in which they reached Macao. They took Prince Lee Boo, one of King Abba Thulle's sons, with them to England, where he made a good impression. Unhappily, in spite of all precautions, he soon died of smallpox. George Keate ... composed this relation from the journals and communications of Captain Wilson and some of his officers. The *Account* ... was extremely popular, and in 1788 and 1789 four editions were printed in London..." (Hill p.321).

“After the death of Prince Lee Boo (sometimes called Libu) ... the East India Company sent two ships under Captain John M’Cluer to convey the unfortunate news to Abba Thule, the king of the Palau Islands. The Company also sent out gifts of cattle, domestic animals, plants, and seeds to the inhabitants. The Englishmen and the Palau islanders established friendly relationships, and the ships stayed intermittently for over a year, allowing the crew to teach the natives how to plant and cultivate the new crops. Each ship left for a few months at a time to survey the coast of New Guinea and to visit the coast of China ... After a time, M’Cluer married an island woman, resigned his commission, acquired a plantation, and became a Palau chieftain. After a year and a quarter, M’Cluer grew tired of the solitude, and he managed to reach the coast of China in a native boat ... He returned to Palau for his family and then sailed for Calcutta, India, where they were to live. Hockin’s narrative ... was originally published as part of the fifth edition of Keate’s work published in London in 1803.



Some copies [as here] were issued as thin quarto separates, so that owners of the 1788 editions of Keate could bind the two together as one volume” (Hill pp.289-290).

This copy is from the library of Sir Robert George Wyndham Herbert, G.C.B., who held the office of Premier of Queensland between 1859 and 1866; was Assistant Under-Secretary of the Colonial Office between 1869 and 1871; Under-Secretary of the Colonies between 1871 and 1892; and Agent-General of Tasmania between 1893 and 1896.

Hill (2004) 907 & 816.  
 (#20340)

\$ 3,000

**87 KHAN, Mirza Mohammed Ali.**

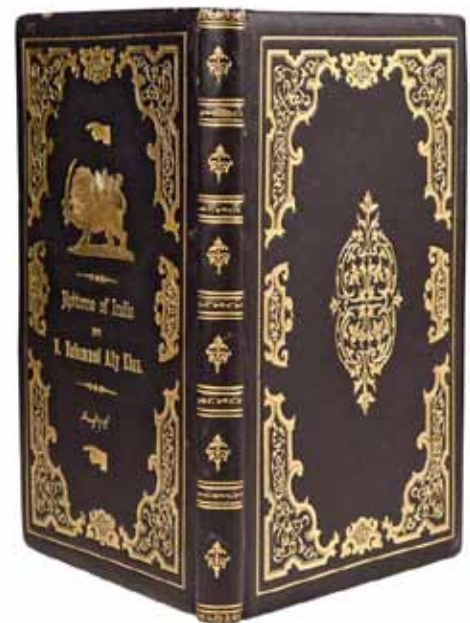
*Epitome of India. Containing a brief and concise description of the land, from the political, social, statistical & general points of view, including that of all the principal & petty Native states.*

Bombay: Haidary Printing Press, 1893. 8vo (9 1/4 x 6 inches). Text in English and Persian. 16 portrait plates, lithographed at Chitrotejuck Press, Bombay. Contemporary black morocco, covers elaborated blocked in gilt, gilt spine with raised bands in six compartments, cloth gilt endpapers, gilt edges, bound at the Education Society’s Press, Byculla.

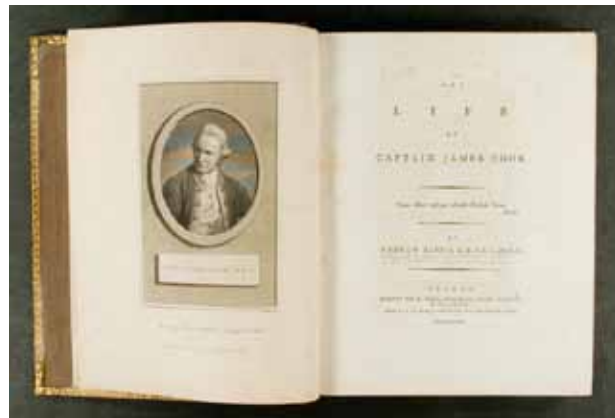
*Scarce Bombay imprint, illustrated with portraits of the Maharaja.*

The author served as the Minister of Foreign Affairs of the Imperial Persian Government.

(#26433)



\$ 4,000



**88** KIPPIS, Andrew (1725-1795).

*The Life of Captain James Cook.*

London: Printed for G. Nichol and G.G. J. and J. Robinson, 1788. Quarto (11 3/4 x 9 1/4 inches). Half title. Engraved portrait frontispiece of Cook by Heath, unsigned but after Nathaniel Dance. Contemporary diced russia, covers ruled in gilt, expertly rebacked to style, spine in six compartments with raised bands, lettered in the second compartment, the others with a repeat decoration in gilt, gilt turn-ins, dark brown endpapers, marbled edges, modern cloth box. *Provenance:* J.C.B. (armorial bookplate); John Lees (armorial bookplate).

*A fine copy of the first edition of Kippis, the first and most important biography of Captain James Cook.*

“Kippis’s book, the first English biography of Cook, was intended to give a well-balanced account of his life from birth to death, including his family and early years, and the capacities in which he was engaged prior to the famous voyages. Cook discharged several important duties while aboard the *Mercury*, on the *St. Lawrence River*, during the siege of *Quebec*. The *Newfoundland and Labrador surveys* are discussed, and the three voyages are dealt with in great narrative depth” (Hill). In addition, Kippis reprints most of *David Samwell’s* eye-witness account of Cook’s death. This account was first published in 1786 and as a separate publication is the rarest of all 18th-century works relating to Cook.

*Beddie 32; Forbes 149; Hill (2004) 935; Holmes 69; Kroepelien 647; Lada-Mocarski 40; O’Reilly-Reitman 455; Sabin 37954. (#24484)*

\$ 4,200

**89** LISTER, Martin (1638-1712).

*A Journey to Paris in the Year 1698 ... the Second Edition ...*

London: Printed for Jacob Tonson, 1699. 8vo (7 3/8 x 4 5/8 inches). 6 engraved plates (3 folding). 3pp. publisher’s ads in the rear. Contemporary speckled calf, covers panelled in blind, spine with raised bands in five compartments, morocco lettering piece in the second compartment, the others with a repeat decoration in gilt (expert repairs to joints).

*A lovely copy of a noted late 17th century description of the art and natural history collections of Paris, by the father of English conchology.*

“Dr. Martin Lister, F.R.S. was a member of the group of medical virtuosi who were some of the most active Fellows of the Royal Society during the later years of the 17th and the beginning of the 18th centuries. He was a fashionable doctor and in 1709 was appointed Physician-in-Ordinary to Queen Anne at her accession, but his present fame is founded entirely on his hobbies pursued with creative enthusiasm throughout his life ... He was interested in archaeology and botany, and his published works cover the natural history of spiders, beetles, butterflies and moths, fishes and geology, but his most distinguished work deals with the classification



of molluscs, so that he is accepted as founder in England of the science of conchology” (Keynes, Preface).

Lister’s *Journey to Paris*, was his most popular work published, with several editions printed in his lifetime, as well as later editions into the 20th century. The work is an account of a voyage to and six month stay in Paris while on a diplomatic embassy led by William Bentinck, Lord Portland. Rather than discuss the politics of the mission, or even the Parisian high society with whom he met in an official capacity, Lister here devotes this work to his experiences seeing the natural history collections, gardens and libraries of Parisian intellectuals, with his observations on science, art, natural history, food and wine, medicine and more.



Four of the plates are devoted to specimens of American insects and shells seen in the collection of F. Plumier, including an 18-inch scolopendra and a purple murex.

Keynes, *Martin Lister* 23  
(#25993)

\$ 1,200

## 90 MARTIN, Robert Montgomery (1803?-1868).

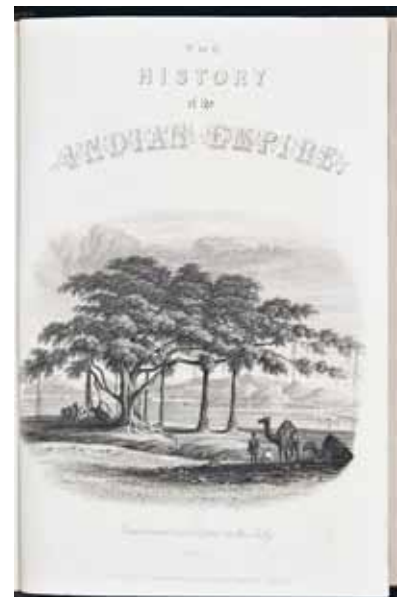
*The Indian Empire; History, Topography, Geology, Climate, Population, Chief Cities and Provinces ... Religion, Education, Crime; Land Tenures Staple Products; Government, Finance, and Commerce. With a Full Account of the Mutiny of the Bengal Army; of the Unsurrection in Western India ... Illustrated with Maps, Portraits and Views.*

London: The London Printing and Publishing Company, [1858-61]. 3 volumes, small 4to (10 5/8 x 7 3/8 inches). Text in two columns. Three illustrated titles, 2 double-page engraved maps by J. Rapkin (hand-coloured in outline), 120 steel-engraved plates after drawings by Prout, Purser, Turner, Harding, Roberts and others. Contemporary half brown morocco over cloth boards, spines with raised bands in six compartments, lettered in gilt in the second and fourth, marbled endpapers.

*A well-illustrated mid-19th century history of India by a noted member of the East India Company, with an important account of the Indian Rebellion of 1857.*

Martin served as a member of the Court of Directors of the East India Company and travelled much of the world, including in India, as a surgeon, botanist, naturalist and historian. His comprehensive history is particularly valuable for its inside account of the commercial aspects of life in India and his account of the “Indian Mutiny”. The work is admirably illustrated with numerous steel-engraved views of the principal cities and sites in India, including Delhi, Agra, Lucknow, Hyderabad, etc., as well as views in the Himalayas and portraits of various Indian princes and notables.

Cf. *Dictionary of Indian Biography*, p. 277  
(#25990)



\$ 850

91 [MAZUCHELLI, Elizabeth Sarah (1832-1914)].

*The Indian Alps and how we crossed them being a narrative of two years residence in the Eastern Himalaya and two months tour into the interior by a Lady Pioneer.*

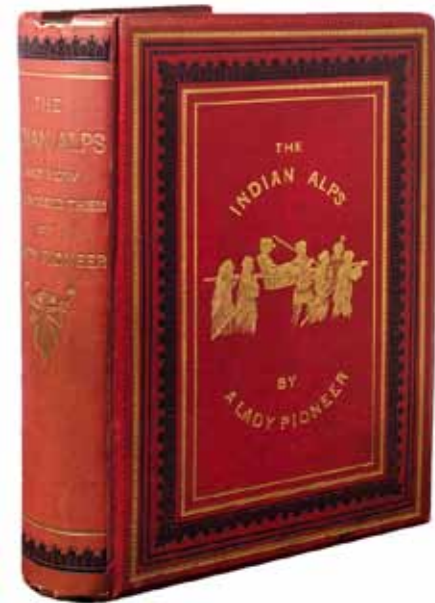
New York: Dodd, Mead, and Company, [1876]. Quarto (10 1/4 x 7 1/2 inches). 1 folding lithographic map with the routes marked in red, 9 chromolithographic plates by Hanhart, wood-engraved title vignette and numerous illustrations, all after Mazuchelli. Original red cloth, the upper cover blocked in black and gilt with an elaborate panelled design with a shaped central panel containing the title and an image of the author in a "Bareilly dandy" being carried by bearers, the flat spine blocked in gilt and black with the title in gilt, the lower cover with simple double fillet border in blind, dark green glazed endpapers, all edges gilt.

*First American edition of a classic of mountaineering literature, in the original cloth.*

Together with her Army Chaplain husband, and the local District Officer, Elizabeth Sarah Mazuchelli (known as Nina) set out from their home in Darjeeling to explore the surrounding area. Their first journey was into Bhutan, traveling via Kalimpoong to Dumsong and back. They then set out to explore the Eastern glaciers of the Himalayas. Traveling along the Singaleeh range (for much of the time following the border between Nepal and Sikkim) the expedition reached the Chunjerma pass (an area visited earlier by Joseph Hooker). Eventually, after encountering extreme conditions for which they were not prepared, they were forced to return home. The narrative is well written and readable and is accompanied by the author's own very atmospheric line sketches and a fine series of chromolithographs worked up from the author's watercolours: these include a fine view of Mount Everest. Whilst her husband and the District Officer travelled on ponies, the author was conveyed by bearers in a Bareilly dandy: "a kind of reclining chair made of cane, and suspended by leather straps to a strong rim of wood, the shape of a boat, with a pole at each end" (p.179).

*Cf. Luree Miller On Top of the World, Five Women Explorers in Tibet (Seattle: 1985) pp.25-46; Neate M74; Robinson Wayward Women pp. 53-54; Yakushi M-126 (#26269)*

\$ 850

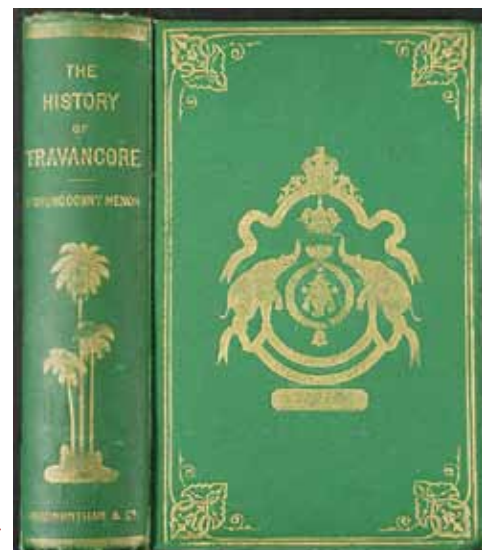


92 MENON, P. Shungoonny.

*A History of Travancore from the earliest times.*

Madras: Higginbotham & Co, 1878. Octavo (8 3/8 x 5 3/8 inches). Half-title. Folding hand-coloured lithographic frontispiece "A Panorama of Travancore" by Alex. Barren, with letterpress key in the right margin, 53 uncoloured lithographic plates by C. Paczensky (43), Ross brothers (5) or Alex. Barren (5), (12 after photographs). Original light green cloth, the upper cover blocked in gilt with a decorative border surrounding the centrally placed arms of Travancore, the lower cover bordered in blind, the spine blocked in gilt, grey-coated paper endpapers, gilt edges. *Provenance:* Atholl MacGregor (1836-1922, author's 7-line presentation inscription, bookplate).

*An important author's presentation copy of the rare first edition of this well-regarded work on present-day southern Kerala.*



As the presentation inscription makes clear, Atholl Macgregor was British Resident at the courts of Travancore and Cochin, when this work was presented to him by the author, who was himself the Dewan Peishcar (a high-ranking official) at the court of Travancore. The charming frontispiece appears to have been based on the work of a local artist who attempted to include everything of interest: people, animals, buildings are all included with the result that there are sometimes some surprising (and surprised) neighbours. The uncoloured plates include an intriguing group of relatively early examples of lithographed topographical views, printed in India, based on photographs.

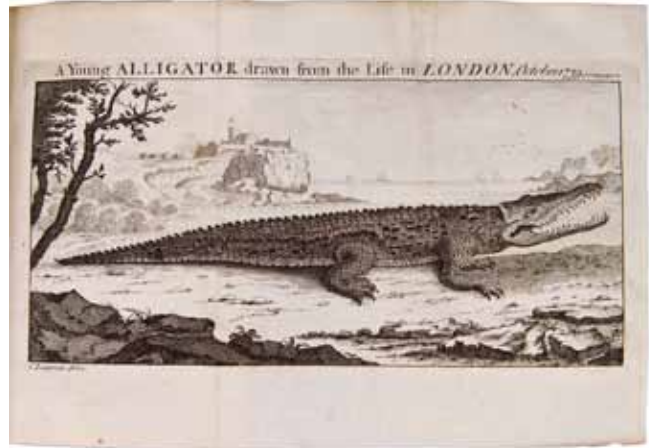
(#23699)

\$ 1,850

**93** ROGERS, Captain Woodes (d. 1732).

*A Cruising Voyage Round the World: First to the South-Seas, thence to the East Indies, and homewards by the Cape of Good Hope. Begun in 1708, and finished in 1711 ... The Second Edition, Corrected.*

London: Printed for Bernard Lintot, 1726. 8vo (7 1/2 x 4 3/4 inches). 5 engraved folding maps, 2 folding plates. Contemporary speckled calf, covers with a double fillet gilt border, spine with raised bands in six compartments, ruled in gilt on either side of each band, red morocco lettering piece in the second compartment.



*An important account of an early Pacific voyage and a British buccaneering classic: this edition with two additional plates of alligators not found in the first edition.*

Rogers, who was accompanied by William Dampier as his pilot, went out via Cape Horn, rescued Alexander Selkirk from the island of Juan Fernandez (making this the source book for Robinson Crusoe, with an account of his experiences), and then attacked Spanish shipping on the west coast of South America and Mexico, succeeding in taking the Acapulco galleon in 1709, as well as other prizes. The expedition went as far north as California, and put into various ports in South America. The maps show the voyagers' track around the world and the South Sea coast of America from the island of Chiloe to Acapulco. The sources for some of these maps include manuscripts taken from the Spanish on the expedition. Rogers's eyewitness account of his adventures provides an important contemporary source for its vivid descriptions of buccaneering life on the high seas.

This edition, stated on the title as the second but actually the fourth, is desirable for the additional plates not found in the previous: "It is the same as the second edition of 1718, except for a new title and the addition of two plates representing the alligator and crocodile, drawn from life" (Hill). This edition considerably more scarce than the first edition of 1712 or the second edition of 1718.

Hill 1480; Howes R421, "b"; Sabin 72755; Wagner, *Spanish Southwest* 78 (first edition); Borba de Moraes, p. 744 ("very rare"); NMM, *Piracy & Privateering*, 472 (first edition).

(#26406)

\$ 3,750

**94** SEEMANN, Berthold Carl (1825-1871).

*Narrative of the Voyage of H.M.S. Herald during the Years 1848-51, under the Command of Captain Henry Kellett ... Being a Circumnavigation of the Globe and Three Cruizes to the Arctic Regions in Search of Sir John Franklin.*

London: Reeve & Co, 1853. 2 volumes, octavo (8 3/4 x 5 1/2 inches). Half-titles, 16pp. advertisements in rear of vol. 2. 2 tinted lithographic plates by Hullmandel & Walton, 1 folding tinted lithographed map, with the routes marked by hand in red, printed by A. Petermann. Publisher's blue pebbled cloth, covers bordered in blind, spine lettered in gilt, yellow endpapers.

*First edition of a Franklin search Arctic narrative and important voyage to California.*

The well-known Arctic explorer Sir John Franklin and his entire expedition disappeared in 1847 whilst attempting to chart and navigate a section of the Northwest Passage in the Canadian Arctic. Public interest and the energetic efforts of his widow, Lady Jane Franklin, ensured that the Admiralty and the British government were quick to send out relief expeditions. The present narrative details how, in April 1848, Captain Kellett's expedition was diverted from its primary objective (a circumnavigation and hydrographical survey of the Pacific), and ordered to join the search from the westward end of the supposed North-West



passage. The HMS Herald went through the Bering Strait and along the northwestern extremity of Alaska, eventually making three separate voyages to the region in 1848-1850. Seemann summarises all of the major search expeditions carried out from January 1848 to January 1853, in chapter XII of the present work.

Seemann, a naturalist, had joined the expedition aboard the Herald in 1847. His narrative is a combination of his own observations and others, and aptly documents the exploration of "most of the west coast of America, the Galápagos and Hawaiian Islands, Kamchatka, Bering Strait, Alaska and the Arctic Ocean. Extensive land exploration was undertaken in Brazil, Peru, Ecuador, Panama, and Mexico. In September, 1846, the Herald anchored in San Francisco Bay, and Seeman records a visit to Mission Delores, at that time occupied by a party of Mormons" (Hill). Of the California portion of the narrative, Howes notes that the expedition "visited San Francisco, Monterey and San Diego just after the Conquest."

*Arctic Bibliography* 15680; *Hill* (2004) 1546; *Howes* S-271; *Lada-Mocarski* 141; *Sabin* 78867; *Stafleu & Cowan* 11602; *Wickersham* 6593

(#27026)

\$ 2,750

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

*An Historical Account of the Embassy to the Emperor of China ... Including the Manners and Customs of the Inhabitants and preceded by an account of the causes of the Embassy & voyage to China. Abridged principally from the Papers of Earl Macartney...*

London: John Stockdale, 1797. 8vo (8 1/4 x 5 1/8 inches). Directions for the binder and ad leaf in the rear. Engraved title, 2 engraved folding maps, 22 engraved plates [complete, i.e. 33 images on 25 plates, as issued]. Modern calf, spine with raised bands in six compartments, black morocco lettering piece in the second.



*First abridged edition of Staunton's Embassy to China, illustrated with plates not found in the folio atlas.*

George Macartney, 1st Earl Macartney (1737-1806) was dispatched to Beijing in 1792 traveling via Madeira, Tenerife, Rio de Janeiro, the Cape of Good Hope and Indonesia. He was accompanied by Staunton, and a retinue of suitably impressive size, including Staunton's 11-year-old son who was nominally the ambassador's page. On the embassy's arrival in China it emerged

that the 11-year-old was the only European member of the embassy able to speak Mandarin, and thus the only one able to converse with the Emperor. The embassy, the first such to China, had two objectives: the first to register with the Emperor British displeasure at the treatment that the British merchants were receiving from the Chinese, the second to gain permission for a British minister to be resident in China. The first objective was achieved, the second was not. Macartney was twice granted an audience with the Emperor and in December 1793 he was sumptuously entertained by the Chinese viceroy in Canton, and returned to England via Macao and St. Helena, arriving in September 1794.

The present octavo abridged edition was published the same year as the full account, but prior to the publication of the latter's atlas. "Owing to popular demand, this abridged edition was brought out in the same year as the official account, at a considerably lower price. It was issued without the atlas volume, and the atlas plates were not incorporated into this abridgement. A preliminary Advertisement in this edition reveals the rivalry between the two printers of this work, Stockdale, and Nicol [the publisher of the official account]; Stockdale writes: 'And not withstanding Mr. Nicol has presumed to bestow the epithet of miserable on the Prints, the Public will see, by comparison, that none are inferior, many are superior to his own engravings' (Hill).

*Lowendahl 698; Hill 1630; Cordier Sinica 2383-2384; Lust 548.*  
(#27190)

\$ 900

96 THOMSON, Thomas (1773-1852).

*Travels in Sweden, during the Autumn of 1812.*

London: for Robert Baldwin, 1813. 4to (10 3/4 x 8 1/2 inches). 13 engraved plates, plans and maps (comprising: 2 engraved portraits, 6 maps [4 folding], 5 plates and plans [1 plate printed in bistre]). (Occasional old repairs to folding maps, some light spotting to maps and plates. Contemporary half calf over marbled paper-covered boards, rebacked to style, recent endpapers.



*First edition of a rare and important work: a scientific exploration, a description of the country at an important time in its history and a description of its people.*

The author intended this work as a compendium of available information about Sweden, mostly scientific. Thomas Thomson travelled 1200 miles in seven weeks, keeping a journal as he went. He was a well-regarded analytical chemist, a member of the Geological Society, the Wernerian Society, the Imperial Academy at St. Petersburg and a fellow of the Linnaean Society and the Royal Societies of London and Edinburgh, and a prolific author. He described his reasons for visiting Sweden in the first chapter: "My objects were not only to observe the manners and dispositions of the people, and the progress which they had made in the arts and civilization; but likewise to make a mineralogical survey of the country, as far as that could be done by hastily traversing it; to view as nearly as possible the state of chemistry in Sweden, and to make myself acquainted with the discoveries made in that science by the Swedes in the last ten years" (p.1). The interesting plates and maps include two stipple-engraved portraits of Swedish royalty, a large folding engraved general map of Sweden, a folding engraved map of Gothland, two folding engraved geognostic maps of Nerike and Sconia, a folding engraved plan of Stockholm, a full-page engraved plate showing the geognostic structure of the country, two views of the Hill Kinnekülle and the Mountain Taberg, two full-page engraved plans of the copper mine of Fahlun, and, printed in bistre, a fine full-page engraved plate of a falcon.

*Poggendorff II, 1098.*  
(#21599)

\$ 1,200

97 TOD, James (1782-1835).

*Annals and Antiquities of Rajasthan, or the Central and Western Rajpoot States of India ... Second edition.*

Calcutta: [printed by G.C. De. The New Sanskrit Press] published by Harimohan Mookerjee, 1877. 2 volumes, quarto (10 3/4 x 8 3/4 inches). Pp.[i]-xxxiii, [1], [1]-639 [1]; [1-4], [i]-xxvi, [1]-674. 2 folding letterpress tables. 16 plates by N.C. Bose, S.C. Dass, T.N. Dev and others after Captain Waugh (6), Ghafsi (5) and others (including: 1 folding engraved cross-sectional map and 1 folding plate of script printed on recto and verso), occasional illustrations. Original green cloth, covers blocked in blind, the flat spines divided into five compartments with double fillets in blind, lettered in gilt in the second and fourth compartments.



*Very rare Calcutta edition of this valuable early study of the history, beliefs and topography of Rajasthan: only a single incomplete copy is recorded by OCLC.*

No complete copies of this Calcutta edition are recorded by OCLC, and no copy is listed as having sold at auction in the past thirty-five years. The plates are of particular interest. The plates are after the London edition of 1829-1832, and provide an interesting insight into the work of engravers working in the region at the time: little is known or recorded of the work of native engravers working in India in the mid-19th century.

The author went to India as a cadet in the Bengal army of the British East India Company in 1799. He commanded the escort attached to the Resident at Sindhia from 1812 to 1817. In the latter year he was in charge of the Intelligence Department which largely contributed to the break up of the Maratha Confederacy in the Third Anglo-Maratha War, and was of great assistance in the campaign in Rajputana. In 1818 he was appointed political agent for the states of western Rajputana, where he successfully acted as an arbitrator between rival chieftains, settling their feuds. While Resident in Rajputana, Tod collected materials for his *Annals and Antiquities of Rajasthan*, a work of great importance for South Asian scholars. Tod presents the contemporary geography and a detailed history of Rajputana along with the history of the Rajput clans who ruled most of the area at that time. Tod's work drew on local archives, Rajput traditional sources, and monuments such as the Edicts of Asoka found at Junagadh. He returned to England in 1823 with a wealth of material for what became a fundamental study of Rajasthan's historical development. The first edition was published in London between 1829 and 1832, with a total of fifty plates. Most of the images were engraved by Edward Finden from originals from various sources - most notably a local artist whose name is given as Ghafsi, or Captain Waugh, a friend and kinsman of the author. The present edition demonstrates the esteem in which the work was held in the region, even fifty years later. A more immediate token was given by the ruler of Udaipur, who, when the work first appeared, renamed a village in Tod's honour: Barsawada became "Todgarh" (or Tods fort) - a name that it still bears today.

OCLC 504180584 (*British Library copy, imperfect: i.e. BL integrated catalogue, shelf mark 9057.cc.12*) (#25126)

\$ 2,750

98 WEDDELL, James (1787-1834).

*A Voyage towards the South Pole, performed in the years 1822-24. Containing an examination of the Antarctic Sea, to the seventy-fourth degree of latitude...*

London: Longman, Hurst, Rees, Orme, Brown, and Green,, 1825. Octavo (8 7/8 x 5 1/4 inches). Uncut, small format errata slip after dedication, publisher's advertisements at end dated Christmas 1825. Hand-coloured aquatint frontispiece, 4 uncoloured aquatint plates, 8 engraved maps (6 folding), 2 folding aquatint plates of coastal profiles printed in blue. Period blue paper boards, expertly rebacked to style with muslin, paper label.

*First edition of "the true starting point for an Antarctic collection" (Taurus).*

Weddell first sailed to the Antarctic in the brig Jane of Leith in 1819-1821 in order to open new sealing grounds near the newly-discovered South Shetland Islands. No printed record of this first voyage was issued. In 1822, Weddell undertook the present important second voyage aboard the Jane, accompanied by the cutter Beaufoy commanded by Matthew Brisbane. They explored the Cape Verde Islands, South Shetland, South Orkney and the South Georgia Islands. The expedition reached 74°15' South -- farther south than any other ship to that point. Remarkably, Weddell reported the seas to be free of ice. The sea directly north of the present British Antarctic Territory identified on one of the present maps as "The Sea of George the Fourth" is now named in Weddell's honour.



*Books on Ice 6.1; Rosove 345.A1; Sabin 102431; Spence 1246; Taurus Collection 4; Abbey, Travel 609; Hill 1843. (#25552)*

\$ 4,000

**99** WHITE, John Claude (1853-1918).

*Sikkim & Bhutan twenty-one years on the North-east frontier 1887-1908.*

New York & London: Longmans, Green & Co. (New York) and Edward Arnold (London), 1909. Octavo. Half-title. Photogravure portrait frontispiece of the author, 40 plates (32 half-tone plates, 6 photogravures, 2 plates printed in red and black [1 of these folding]), 1 folding lithographic map printed in three colours. Original green cloth, upper cover and spine blocked in gilt, top edge gilt (spine faded and somewhat worn). *Provenance:* Bertha W. Braley (bookplate and signature).

*First edition, American issue, of one of the best informed accounts of the area ever published.*

White is an important figure in the history of Sikkim and Bhutan: both as the first British Political Officer and also as an explorer and photographer of great ability. This combination allowed him to write with great authority on all aspects of the region. He summarises his experience in the preface: "on the outbreak of the Sikkim-Tibet War in 1888 I was sent as Assistant Political Officer with the expeditionary force, and on the conclusion of peace the following year, I was offered the post of Political Officer in administrative charge of the State of Sikkim ... In 1903, when it was decided to send a Mission to Lhasa, [I was appointed one of the Commissioners, and on conclusion of the Mission I was placed in charge of our political relations with Bhutan, as well as ...[a] portion of Tibet ... My new appointment afforded me many opportunities of visiting Bhutan ... [and during the next] twenty-one years my duties took me to almost every corner of the beautiful mountain countries of Sikkim and Bhutan ... I have tried ... to give a short account of these countries both geographical and historical, as well as of my personal experiences during my various tours."



Neate notes that "White travelled extensively in Sikkim and Bhutan. He was mainly responsible for opening up roads and bridges which made access easier for later explorers. In 1890 he crossed the Guicha La to the Talung Glacier south-east of Kanchenjunga and followed the Talung valley to the Tista, being probably the first European to investigate the gorges between Pandim and the Simvu group."

*Cf. Neate W56; cf. Marshall 1077; cf. Yakushi W66 or W134. (#24498)*

\$ 750

## NATURAL HISTORY & GARDENING

### 100 ACHLEITNER, Oscar (artist). - Sarah Bennett WALKER.

*La Grande Flora de Colorado de Montaña y Llanos.*

Denver, Colorado: Frank S. Thayer, [plates with copyright date 1901]. Series I (all published), folio (19 5/16 x 15 1/2 inches). 1p. title/introduction with list of contents and limitation statement on the verso, printed in brown on thick paper. 12 chromolithographs by Percy W. Franklin after Osacr Achleitner, printed by Thayer, each print backed onto card and within its own matt, the oval opening of each matt framed by semi-relief decoration in blind, each image with descriptive text printed in brown on a thin paper protective guard covering the image, the guard attached to the backing card. Unbound as issued (except for the title/introduction which is bound to the lower cover) within the original morocco-grained cloth portfolio, brown morocco label on upper cover titled in gilt, fore-edge flap with fastener, wide dark blue satin ties with fastener, brown textured paper pastedowns.



*Beautiful and very rare western botanical work: limited to 1000 copies, this numbered 403.*

The present series of twelve images were all published by Thayer, despite his assertion, at the foot of the introduction, that “the public may anticipate the publication of the second series during the year 1902”. A contemporary review published in that month noted that “an art portfolio, entitled *La grande flora de Colorado de Montana y Llanos*, has been published by Frank S. Thayer, of Denver, Colorado. The ... series consists of illustrations, reproduced from water colors, of twelve native wild flowers. The descriptions were prepared by Mrs. S. B. Walker, the well-known collector and cultivator of Colorado flowers. Her work has been exceptionally well done...” (*The Botanical Gazette*, vol.XXXIV, No.I, July 1902, p.79).

The subjects of the plates were carefully selected from a State flora which, according to the publisher, “is perhaps the most diversified and extensive of any State in the Union. Botanists claim upwards of 3,000 different varieties, extending from the plains at an altitude of about 4,000 feet to above the timber line in the mountains, at an elevation of about 14,000 feet”. The flowers depicted are as follows: I. Wild rose -- II. Rocky Mountain aster -- III. Fairy’s torch -- IV. Tiger lily -- V. Gaillardia -- VI. Pentstemon -- VII. Gilia -- VIII. Sand lily -- IX. Rocky Mountain thimble-berry -- X. Rocky Mountain columbine -- XI. Fringed gentian -- XII. Evening primrose. The text was provided by Sarah Bennett Walker, a Colorado pioneer, who was best known at the time as “the maker of many beautiful books of pressed wild flowers, besides ranking as an authority on the habitat of the various species” (introduction).

(#23756)

\$ 1,500

### 101 AGRICOLA, Georg Andreas (1672-1738).

*A Philosophical Treatise on Husbandry and Gardening: being a new method of cultivating and increasing all sorts of trees, shrubs, and flowers. A very curious work: containing many useful secrets in nature, for helping the vegetation of trees and plant, and for fertilizing the most stubborn soils ... Translated from the High-Dutch, with remarks ... The whole revised and compared with the original, together with a preface, confirming this new method, by Richard Bradley.*

London: printed for P. Vaillant ... and W. Mears and F. Clay, 1721. Quarto (11 1/16 x 9 inches). Title printed in red and black. 22 engraved plates (13 double-page). Contemporary speckled calf, spine in seven compartments with raised bands, red morocco lettering-piece in the second, the others with repeat decoration in gilt (joints split, corners neatly repaired).



*First edition in English, with notes by Richard Bradley, of the “first treatise on cuttings and graftings” (Hunt).*

In 1715-16, Agricola, a German doctor who practiced in his native city of Ratisbon, published some details of his important new method of propagating plants. “This consisted in grafting twigs and boughs to pieces of the same tree, using a plaster containing turpentine and pitch, mixed by means of heat, which he termed vegetable mummy. He also said that if ‘vegetable mummy’ were used to seal the open end of a cut bud, twig, or leaf, this would produce a root and develop into a new plant or tree. He thus claimed to be able to propagate as many new plants as a plant had twigs or even buds and leaves” (Henrey). Agricola subsequently published a book, in two parts, on the same subject “Here Agricola gives a detailed description of his method and its practical possibilities ... This work proved extremely popular and was translated into French, English, and Dutch.



The French translation was probably by Antoine Augustin Bruzen de la Martinière, and it was translated from this French version into English.

*Bradley Bibliography III, p.152; Henrey II, pp.443-446 & III, 41; Hunt II, 452.*  
(#20176)

\$ 2,250

## 102 AUDUBON, John James (1785-1851).

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

Edinburgh & London [etc.]: Printed by Neill & Co. (Edinburgh) for Adam & Charles Black (Edinburgh) and R. Havell Jun., and Longman, Rees, Brown and Green (London), and various others, 1831. Vol.I only (of 5), octavo (10 5/8 x 6 5/8 inches). Uncut. Half-titles, 15pp. prospectus for “Birds of America” at the back of vol.I (incorporating a 4pp. list of subscribers, as issued). 20th century red cloth, lettered in gilt on spine.

*First edition of vol.I, with the prospectus.*

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

Work on the text did not begin in earnest until the end of 1830, just as Havell was nearing the completion of the engraving of the first 100 drawings. Between 1831 and 1837 Audubon and his family made three trips to America. Audubon was back in London between 1837 and 1839, where he completed the descriptions of the last two volumes of the *Ornithological Biography*. On 20 November 1838, Audubon wrote to Bachman: “My fourth Vol. is finished and in 10 days I will have 200 copies of it at London where I hope you will be and



receive several Copies to take over with you, for yourselves and others as then directed” (quoted by Fries, p. 111).

In addition to Audubon’s text, the first volume of the first edition *Ornithological Biography* is interesting for the inclusion of the 15pp. prospectus (Fries’s edition ‘E’, Ellis 100).

Cf. Ayer 20; Cf. Ellis 96 & 100; Waldemar H. Fries *The Double Elephant Folio The Story of Audubon’s Birds of America* (Chicago, 1973) pp.20, 21, [etc.]; cf. Yale/Ripley 13; cf. Zimmer 20 (#23744)

\$ 2,750

**103** BAIRD, Spencer Fullerton (1823-1887), John CASSIN (1813-1869) and George Newbold LAWRENCE (1806-1895).

*The Birds of North America; the descriptions of species based chiefly on the collections in the museum of the Smithsonian Institution.*

Philadelphia: J.B. Lippincott & Co, 1860. 2 volumes, quarto (11 1/2 x 9 inches). 100 hand-coloured lithographic plates by Bowen & Co. of Philadelphia. Original purple bead-grained cloth, the covers blocked in blind with an elaborate border, expertly rebacked to style, the flat spines divided into five compartments by triple fillets in blind, lettered in gilt in the second, third and fourth compartments, cream endpapers. *Provenance:* Pebble Hill Plantation (Thomasville, Georgia, bookplates).

*An important American work of ornithology by two of the foremost American ornithologists of the 19th century, beautifully illustrated with colour plates.*



The chief virtue of this spectacular contribution to the literature of American ornithology is that it completes the work started by the first octavo edition of John James Audubon’s *Birds of America* (1840-1844) and continued by John Cassin’s *Illustrations of the Birds of California, Texas [etc.]* ([1853]-56). As Baird notes in the preface: “the first series [of Cassin’s work], containing fifty species not given by Audubon, was completed in 1855, and has not been extended, having been superseded by the present work” (Preface, p.I, *Atlas* vol.).

“The present work is part of the General Report on North American birds ... published in October, 1858, as one of the series of “Reports of Explorations and Surveys of a Railroad Route to the Pacific Ocean.” In this volume, however, will be found many important additions and corrections, including detailed lists of plates, ... descriptions of newly-discovered species, &c, not in the original edition. The Atlas contains one hundred plates, representing one hundred and forty-eight new or unfigured species of North American birds. Of these plates about fifty appear for the first time, having been prepared expressly for this work. The remainder form the ornithological illustrations of the *Reports of the Pacific Railroad Survey* [1858], and of the *United States and Mexican Boundary Survey* [1859] under Major Emory ... All have, however, been carefully retouched and lettered for this edition, and quite a number redrawn entirely from better and more characteristic specimens. In fact, the plates of the Atlas have been prepared for the present edition with the utmost care and attention” (Advertisement, vol.I).

*Bennet p.7; Meisel III, p.484; Sabin 2809.* (#23086)

\$ 2,000



**104** BOTANY, Polyclave Genera-Identifier Cards.

*A small collection of three sets of polyclave or random-access keys relating to the identification of the Mosses of Colorado; the Willows of Colorado and Wyoming, and the monocotyledonous plant families of the world.*

Boulder, Colorado, and London, England: University of Colorado and the British Natural History Museum. Each in original cardboard boxes, two with descriptive text.

The collection Includes the following:

1. [C. K. Rao & R. J. Pankhurst. *A Polyclave to the Monocotyledonous Families of the World*. British Museum of Natural History. London: Natural History Museum, pencilled date '1986']. Approx. 220 punched cards (each 3 1/4 x 7 3/8 inches), each with the characteristic they represent noted along the upper margin. Contained within original card box, with lift off lid, title on label on upper cover.
2. Miriam F. Colson. *Polyclave key to the Colorado and Wyoming species of Carex*. Boulder: University of Colorado Museum, 1974. Approx. 200 cards (each 3 1/4 x 7 3/8 inches), in blue, orange or yellow, with small format title sheet in green, and 2 larger folding sheets of explanatory text and index. Contained within original card box.
3. William A. Weber and Patricia Nelson. *Random-Access Key to the Genera of Colorado Mosses*. Boulder: University of Colorado Museum, 1972-44. Approx. 200 cards (each 3 1/4 x 7 3/8 inches), in yellow or light green, with small format title sheet in orange, 1 larger folding sheet of explanatory text, and a 16pp. illustrated booklet and index. Contained within original card box.

An ingenious system, where by identifying a relatively small series of characteristics of an individual specimen, the identity of the specimen can be confirmed using a process where a diminishing number of cards are selected until only the card representing a particular species remains. The text maintains that experience will speed up the process greatly, and will allow the researcher to discard the majority of the cards before starting on the final selection process. Despite the appearance of the cards, this system is probably closer to the abacus than the computer.

(#24560)

\$ 350

**105** BRASHER, Rex (1869-1960).

*Spring Long Shore.*

[Kent, CT: printed by the Meriden Gravure Company for Rex Brasher Associates, circa 1929-1932]. Quarto (12 x 9 3/4 inches). 7 sheets (11 x 7 1/2 inches), with integral illustrations (6 after Brasher, 3 after photographs), mounted recto and verso of 4 sheets of larger blue-toned paper. Original card wrappers, illustrated titling to the upper cover, glassine wrapper. *Provenance*: E. Harold Hugo (inscription on inside front cover).

*A unique off-print, specially prepared by Brasher for the man who shared his dream.*

E. Harold Hugo (1900-1985), or 'Al' as Brasher knew him, started work for Meriden Gravure Company, at 14. By the time he first met Brasher in the late 1920's he was a sales manager for the firm, and during World War II, he became general manager and in 1950 was named a director. He became president in 1969 before retiring in 1975.

It is generally acknowledged that his greatest business achievement was to ensure that, under his leadership, the company won international renown for the quality of its work, but, perhaps his greatest individual business decision was to champion Rex Brasher's cause within his firm, a cause that was quickly taken up by company's president, Parker Allen.

The company went on to provide (at very favourable rates) the uncoloured gravures that Brasher needed to illustrate his masterwork

*The Birds and Trees of North America*, self-published by Brasher between 1929 and 1932, with 867 plates and numerous other illustrations. Brasher's nephew wrote of this deal: "The compact with Meriden Gravure officers was altogether heartwarming and inspiring. Here were business men - almost total strangers, indifferent to security of any kind, willing and anxious to help a white-haired man realize a dream. ... It was ... a tribute to Rex. It was a tribute to his work. There could be no other inference. Rex could not help feeling a great flooding surge of satisfaction and new confidence" (M.E. Brasher *Rex Brasher Painter of Birds* p. 269).

The present unique work, warmly inscribed with a small caricature self-portrait by Rex, was evidently intended by him as a small thank you to the salesman who became a friend. The text seems to correspond to that found in volume 11 of Rex's larger work (on Warblers, Wagtails, Pipits, etc.): the text which accompanies plates numbered 663-669 includes a narrative with the same title. The illustrated titling to the upper wrapper includes a version of the head-piece vignette on the first page of the text but is probably especially produced for this work. In effect it is a unique off-print, prepared by Brasher for Hugo because he had said how much he admired Rex's lyrical essay on the Long Island shore.

(#25249)

\$ 1,500



## 106 CONDER, Josiah (1852-1920).

*Landscape Gardening in Japan ... [With:] Supplement to Landscape Gardening in Japan ... with Collotypes by K. Ogawa.*

Tokyo: Printed by the Hakubunsha ... Published and sold by Kelly and Walsh, 1893. 2 volumes, small folio. Half titles. xi, [1], 161 pp. With 37 full-page plates, and 55 figures illustrating the text. [Supplement:] [8] pp. 40 collotype plates executed by Ogawa Kazuma, each accompanied by a leaf of descriptive text. Publisher's uniform green cloth, upper covers elaborately blocked in gilt, lower covers in blind, patterned endpapers (repairs to joints).



*First edition of Conder's definitive work on landscape gardening in Japan, with the important photographically-illustrated Supplement.*

"The present work is an exposition of the rules and theories of the Art of Landscape Gardening in Japan, from ancient to modern times. To those desirous of reproducing elsewhere a model garden after the correct

Japanese fashion, these copiously illustrated volumes should afford some aid ... Robbed of its local garb and mannerism the Japanese method reveals aesthetic principles applicable to gardens of any country, teaching how to convert into a poem a composition which, with all its variety of detail, otherwise lacks unity and intent” (Preface).

Conder, known as the father of Japanese modern architecture, traces the development of the Japanese garden from its earliest history, and discusses the many defining elements of Japanese gardens: pagodas, lanterns, individual stones, bamboo fences and gates, bridges, rock groupings, ornamental water, tea gardens, etc. The Supplement volume is comprised of exquisite collotype photographs by Ogawa Kazuma of views of notable Japanese gardens, including the famous Kinkakuji, Ginkakuji, and Imperial gardens, as well as several privately owned and teahouse gardens.

(#26198)

\$ 1,800

**107** CORY, Charles Barney (1857-1921).

*The Birds of the Bahama Islands containing many birds new to the islands, and a number of undescribed winter plumages of North American birds ... Revised edition.*

Boston: Estes & Lauriat, 1890. Quarto (10 3/4 x 8 inches). 8 black & white lithographed plates. Modern black cloth.

*Revised and expanded edition of this important work.*

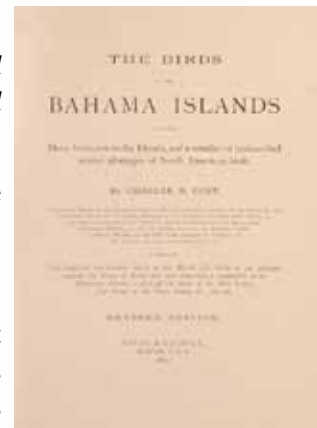
The first edition was published in Boston in 1880. “The present edition (with eight plates) differs from that of 1880 in having a new title-page, as well as sixteen pages of additional text” (Wood). The additional text describes species and subspecies described since 1880. “Cory (1857-1921) was a professional ornithologist and served in the Field Museum after 1906, but was an amateur artist...Cory’s drawings, in their technical skill, rank with Elliot’s or with the very finest of Sheppard or Ridgeway; indeed they excel any of these in their charm” (McGrath).

Unusually, this copy with the lithographed plates uncolored.

*Bennett, p.28; McGrath, p.59, p.160; Wood, p.300.*

(#20207)

\$ 425



**108** CURTIS, William (1746-1799). - Ernest NELMES and William CUTHBERTSON (compilers).

*Curtis's Botanical Magazine dedications 1827-1927 portraits and biographical notes.*

London: published for the Royal Horticultural Society by Bernard Quaritch, [1931]. 8vo (9 3/4 x 6 1/4 inches). Half-title, title vignette. 100 full-page illustrations. Original brown cloth, covers blocked in blind, the flat spine lettered in gilt and with horizontal fillets in blind.

*A particularly fine copy of this valuable reference work.*

This volume was issued as a supplemental volume to the *Botanical Magazine*. It contains images and detailed biographies of the luminaries from all walks of life that had been singled out for the honour of having a volume of the annual magazine dedicated to them: their single unifying factor is their love of plants.

(#20818)

\$ 190



- 109 FREEMAN, Strickland (d.1821), [& Dr. George SHAW (1751-1813). - Charlotte STRICKLAND (1759-1833) & Juliana Sabina STRICKLAND (1765-1849).

*Select Specimens of British Plants.*

London: printed by W. Bulmer & Co. and sold by G. Nicol, 1797 [watermarked 1794]. Part I only (of 2), folio (22 1/2 x 17 inches). Uncut. 5 plates printed in colours and finished by hand, engraved by William Skelton after drawings by Juliana Strickland (3) and Charlotte Strickland (2). Original paper-backed marbled paper-covered boards, the upper cover with original small format letterpress title label pasted on at the centre original boards.



*A fine unsophisticated copy of the first part of this rare and beautiful illustrated botanical work.*

The spectacular plates are the chief glory of this work: they are from the drawings of the talented sisters Charlotte and Juliana Strickland, daughters of Sir George Strickland Bt. of Boynton, Yorkshire. From the early 1800s they lived at Apperley Court, Gloucestershire (the home of their brother Henry Eustachius Strickland). As the preface to the present work makes clear, their cousin (and brother-in-law) Strickland Freeman was keen to see their work published, but felt that the engravers and colourists of the day would not be able to do justice to the very fine originals. The publication of Bauer's *Delineations of exotick plants ... at Kew* in 1796 apparently changed Freeman's mind, and at his own expense he set out to publish (and edit, with the help of Dr. George Shaw) what became the present work. Only two parts with 10 plates ever appeared, but the quality of the plates was recognised and Sir J.E. Smith refers to "those exquisite elaborate plates ... said to be the performances of two ladies, who certainly rank as artists in the first line."

The book, complete or incomplete, is very rare. There are only two copies on Copac: the British Library (complete) and Natural History Museum (part 1 only, as here). OCLC adds the Fisher Library in Toronto, and the BSB in Munich, but it is not clear if these last two are complete. Only two complete and two incomplete copies are listed as having sold at auction in the past thirty five years.

*Cf. BM (NH) II, p.616; cf. Henrey III, 722; cf. Nissen BBI 1904; cf. Pritzel 3037. (#25028)*

\$ 3,750

- 110 HARRISON, Joseph, and others, editors.

*The Floricultural Cabinet, and Florist's Magazine.*

London: 1833-50. Volumes I-XVII only (of 27) in 14 volumes, small octavo. (vols: I-X: 8 1/8 x 5 1/4 inches; vols.XI-XVII: 8 1/4 x 5 1/2 inches). 11 engraved or lithographic additional titles (only), 204 (of 205) plates (including: 6 hand-coloured wood-engravings, 2 uncoloured wood-engraved plans [1 of these folding], 73 coloured lithograph [most hand coloured], 163 hand-coloured engravings [6 of these folding]), numerous advertisement leaves, some on coloured paper, bound into a number of the early volumes. (Vol. X without a letterpress title, lacking the final plate in vol.XVII). Non-uniform bindings: vols. I-X in later brown half morocco over marbled paper-covered boards, original coloured paper wrappers bound in; vol. XI-XVII in contemporary brown half calf over marbled paper-covered boards by Deighton of Worcester, England, spines gilt. *Provenance*: W.R. Grace (armorial bookplate).



*A substantial run of this significant 19th-century English horticultural journal.*

The first ten volumes of this set are particularly interesting: the happy decision was taken to retain all of the advertising material sent out with the original parts. Much of this is from nurserymen and includes lists and price lists of varieties that in many cases will now no longer exist. Harrison was evidently a renowned grower of Dahlia tubers and this is reflected in the presence of a disproportionate number of dahlia lists in amongst the advertising material.

The engraved, wood-engraved, or lithographic plates of flowering plants issued with each monthly magazine are nearly all hand-coloured. At least one (and sometimes two) of these detailed, and colourful images were included in every issue. In addition to the handsome plates, the magazine provided a wealth of information for 19th-century English professional horticulturists as well as a developing audience of amateur gardeners. In addition to the illustrations of specific plants, individual issues included short articles on various species, extracts and reviews of recent publications, announcements of newly discovered and rare plants, and "miscellaneous intelligence" such as queries, remarks, brief correspondence, corrections, and a horticultural calendar for the month.

Founded and edited for two decades by Joseph Harrison, a horticulturist who had served as head gardener to Lord Wharnclyffe at Wortley Hall near Sheffield, the journal was published in twenty-seven volumes under the title *The Floricultural Cabinet and Florist's Magazine* between 1833 and 1859. It was succeeded by *The Gardener's Weekly Magazine and Floricultural Cabinet* (volumes 1-7, published between 1860 and 1865, were edited by his sons J.J. and E. Harrison) and then *The Gardener's Magazine* (volumes 8-30, 1865-87, was edited by Shirley Hibberd). Joseph Harrison also edited a number of other horticultural and garden journals.

BM (NH) p.788, 639.

(#23090)

\$ 2,000

**111** HOVEY, Charles Mason (1810-1887).

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

Boston & New York: C.C. Little & Jas. Brown and Hovey & Co. and D. Appleton & Co. in New York, [no date, but circa 1847-1852]. Volume I only, large octavo (10 5/8 x 7 1/8 inches). Half-title, title with wood-engraved vignettes. Lithographic portrait frontispieces of Hovey (on india paper mounted, the mount backed onto thin card, 48 chromolithographic plates by William Sharp & Son (1-12 on thick paper backed onto thin card, 13-24 on thick paper (as usual); 25-48 on india paper mounted onto thin card), numerous woodcut illustrations of trees, flowers and fruit. Contemporary black half morocco over purple cloth-covered boards, spine in five compartments with wide semi-raised bands, lettered in the second and fourth compartments.



*An extraordinary, possibly unique copy of the first volume from the most lavish ante-bellum work on the fruit trees of America, "the first major work executed entirely in chromolithography" (Reese): here with the plates on India paper and mounted to card.*

The 48 varieties featured include pear, apple, cherry, peach, plum and strawberries. The plates were all executed by the Boston firm headed by William Sharp. The extraordinary feature of the present selection is that it includes plates presented in three forms: two of which are different from the usually encountered plates. The first 12 and the final 24 plates are all in an unusual form, printed on India paper and mounted. The Oak Spring set included a supplementary volume that sounds similar, described as "28 leaves of proofs

of 29 of the plates, 27 of them printed on India paper, then mounted on heavier paper". The reason for the plates printed in this fashion is not clear, but a possible explanation is that this volume represents an early trial in the printing of the plates.

The images are accompanied by text which gives the history of each variety, a full description, its growing habit, flower and fruit, and advice on its cultivation. Each entry is headed by cross-references to the other standard European and American books and periodicals. The illustrations generally comprise a thumb-nail sketch of the growing habit of each tree, an outline of the fruit and occasionally an image of the flower.

Charles Hovey was born in Cambridge, Mass. in 1810 and with his brother Phineas established a nursery there in 1832. By 1845 his huge collection of fruit trees included a thousand pear trees and four hundred apple trees. A keen plant breeder, he also produced a number of new varieties of Camellia. His literary output brought him to the forefront of horticultural writers with the *American Gardeners' Magazine* (renamed the *Magazine of Horticulture*) which enjoyed great popularity between 1834 and 1868. The present work was intended by Hovey as an international show-case for what American pomologists had achieved, as well as an essential reference guide. It is his masterpiece and originally appeared in parts between 1847 and 1856 and is considered complete in two volumes with 96 plates, although there is also a New York edition that is considered complete with only 48 plates.

Cf. *Oak Spring Pomona* 61.  
(#23532)

\$ 2,500

## 112 JAUME SAINT-HILAIRE, Jean Henri (1772-1845).

*Traité des Arbres Forestiers: ou histoire et description des arbres indigènes ou naturalisés dont la tige a de trente a cent vingt pieds d'élévation et sert aux constructions civiles et navales ... ouvrage précédé d'une instruction sur la culture des arbres, par M. Thouin.*

Paris: Chez L'auteur, Rue Furstemberg, No. 3, 1824. Large octavo (10 1/2 x 6 7/8 inches). Lithographic portrait frontispiece of Duhamel Dumonceau by Langlumé, 90 colour-printed stipple- and line-engraved plates. Later 19th-century dark green half morocco over marbled paper-covered boards, the spine in six compartments with raised bands, lettered in gilt in the second, marbled endpapers, top edge gilt.

*A fine copy of this important work on the larger trees to be found in France, with instructions on how to grow them.*

Jaume Saint-Hilaire was born in Grasse in the south of France. During the French Revolution he served in the army taking part in the Italian campaign before returning to civilian life in 1800 to study agriculture and the natural sciences. A gifted artist, he also studied flower painting under Gérard van Spaendonck, and went on to provide illustrations for his own works. He was a supporter of the classification system proposed by Antoine-Laurent de Jussieu (1748-1836), and wrote a number of natural history works. The best-known is his multi-volume *Plantes de la France* and the two off-shoots of this work, *Traite des arbrisseaux et de arbustes* (Paris: 1825), and the present work.

In this work, Jaume Saint-Hilaire describes and illustrates all the indigenous and introduced trees above a certain size which would or had proved useful in construction. The resulting beautifully-illustrated work covers all the best-known European trees but also includes about 20 trees which are of American origin.

*Brunet III, col. 518; Nissen BBI 990; Stafleu & Cowan II, 3310.*

\$ 1,500



113 KEELEY, Shelagh (b.1954, artist).

*[A Treatise on Mushrooms].*

Text by Roland Barthes, John Cage, Kirsty Gunn, Ovid & Pliny. New York: Peter Kruty Editions & Julie Cencebaugh, 2001. Large quarto (12 3/4 x 10 1/2 inches). 42pp. (8pp. of pink paper, 34pp. of thick white paper). "Half-title" label in blue and black mounted on the 3rd pink page at the front, 2pp. letterpress. 24 pages of illustrations (16 single page [6 of these hand-coloured]; 8 double-page [3 of these hand-coloured]) all by Keeley. Original pink thick card boards, with design printed in red, all contained within an original mushroom-coloured suede-backed marbled paper-covered portfolio, shaped title label in blue and black applied to upper cover, stained cloth ties.

*Limited edition of 128 copies, this copy number 11 of 100 copies numbered and signed by the artist.*



The labels and the presentation of the portfolio provide the link from Shelagh Kelley's intriguing work inspired by mushrooms to the albums containing spore prints and original drawings of fungi compiled by Victorian amateur mycologists in the 19th century. The colophon includes the following description: "A *Treatise on Mushrooms*, an artist's book by Shelagh Keeley, with images hand-colored by the artist, was produced at Peter Kruty Editions, Brooklyn, New York in 2000 and 2001. The images were printed letterpress by Peter Kruty and Sayre Gaydos from photopolmer plates on Twinrocker May Linen paper with additional text in Monotype Centaur cast by Michael and Winifred Bixler."

According to the Centre for Contemporary Canadian Arts website, Shelagh Keeley's work is to be found in a number of major collections, including the Art Gallery of Ontario, Toronto; the Bibliotheque Nationale de France, Paris; The Getty Center for the History of Art and the Humanities Santa Monica, CA; Harvard University, Cambridge, Mass; and the Library of Congress, Washington, DC.

(#23695)

\$ 2,250

114 LOUDON, John Claudius (1783-1843).

*The Suburban Gardener and Villa Companion.*

London: printed for the Author, sold by Longman, Orme, Brown, Green & Longmans, and W. Black of Edinburgh, 1838. Octavo (8 1/2 x 5 1/4 inches). 26 pp. of advertisements at end. Approximately 340 wood-engraved illustrations (some full-page). Original blue/green cloth, covers blocked in blind, the flat spine divided into five compartments by blind fillets, lettered in gilt in the second compartment (expertly recased). *Provenance:* Jas. Atkinson (early signature); William Russell Grace (1832-1904, armorial bookplate).



114

*First edition of this well-illustrated and informative work designed to appeal to the swelling ranks of the affluent middle classes in early Victorian England.*

The aim of this fascinating work by J.C. Loudon, “the most distinguished gardening author of the age” (Andrew Jackson Downing), was to provide help with “the choice of a suburban or villa residence, or of a situation on which to form one; the arrangement and furnishing of the house; and the laying out, planting, and general management of the garden and grounds; the whole adapted for grounds from one perch to 50 acres and upward in extent; and intended for the instruction of those who know little of gardening and rural affairs, and more particularly for the use of ladies” (title). As the title makes clear, the range of this work extends beyond Loudon’s normal territory of the garden to include advice on the layout of the rooms and how they should be decorated. The wood-engraved plates range from garden plans, to house plans, to suggested interiors.

*Lowndes II, p.1399*

(#23211)

\$ 750

115 LOUREIRO, Juan de (c.1715-1791).

*Flora Cochinchinensis: sistens plantas in Regno Cochinchina nascentes, quibus accedunt aliae observatae Sinensi Imperio, Africa Orientali, Indiaeque locis variis, omnes dispositae secundum systema sexuale Linnaeanum.*

Ulyssipone [Lisbon]: typis et expensis Academicis, 1790. 2 volumes in 1, quarto (10 1/4 x 8 inches). Half-titles, errata and publisher’s ad leaves in the rear. [2], xx, 353; [4], 357-744, [4]pp. Uncut and unopened. Later speckled calf, spine in five compartments with raised bands, red morocco lettering pieces in the second and fourth compartments, the others with a repeat decoration in gilt. *Provenance:* Warren H. Corning Collection, Holden Arboretum (booklabel).



115

*First edition of the most important early flora and medical botany of Vietnam and Southeast Asia, but also including many Chinese plants.*

Loureiro, a Portuguese Jesuit missionary, arrived in Cochinchina circa 1743 and was appointed as a physician in the court of the King. As European medicines were unavailable, Loureiro began to learn of the local flora and their medicinal properties. He began collecting plants for his own use, which in turn was the



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foundation for among the largest and most important herbariums devoted to the region to have ever been collected. In 1779, Loureiro arrived in Canton, where he remained for three years, dedicated to the study of its local flora. Hiring a local peasant with some knowledge of medical botany to collect specimens from outside the city limits (as a foreigner he was not permitted to leave Canton), he diligently recorded the specimens. He left Canton in 1782, returning to Lisbon. After several years of arranging his specimens according to the Linnaean system, he published the present work, notably identifying plant names in both Latin and with transliterated native dialects (including Mandarin for the plants gathered near Canton), and including the medicinal uses for many of the plants. Parts of Loureiro's herbarium survive at the British Museum and the Paris Museum of Natural History.

Although the title of the work focusses on his descriptions of plants from Cochinchina, much of the work is devoted to his specimens gathered in Canton. In total, 1257 plants are described (of which 36 were gathered in India, Sumatra, and Mozambique on his voyage home). Of the remaining 1221, 976 plants are identified as from Cochinchina and of these, 294 he had also gathered in China. As found only in China, 245 distinct specimens are identified. Thus, the total number of Chinese plants observed by Loureiro is 539. See Bretschneider, *Early European Researches into the Flora of China*, pp. 129-184 for a detailed listing of each of the 539 Chinese plants identified by Loureiro.

*Pritzel 5637; Stafleu & Cowan 5038; Brunet III, 1188; Cordier, BI 446; Johnston 598; Merrill and Walker, p. 285; Bretschneider, Early European Researches into the Flora of China (Shanghai: 1881).*

(#27213)

\$ 1,000

## 116 LOW, Susanne M.

*A Guide to Audubon's Birds of America: A Concordance Containing Current Names of the Birds, Plate Names With Descriptions of Plate Variants, a Description of the Bien Edition, and Corresponding Indexes.*

New York and New Haven: Donald Heald and William Reese Company, 2002. (11 1/2 x 8 3/4 inches). 384pp., 436 black & white illustrations in the text (illustrating each of the plates in the double elephant folio), 10 colour illustrations. Gilt stamped blue cloth, illustrated dust jacket.

*A comprehensive reference work for collectors, dealers, art historians, students of natural history, and bird enthusiasts. With new up-to-date information, revisions, and extensive additions (including a section on the Bien edition), superseding and surpassing her earlier work.*

This beautifully produced book provides easily accessible information about each one of the 435 plates in the double elephant folio, including variant plate names, names of the birds in the octavo and Bien editions, and the current names of the birds according to the American Ornithologists Union's most recent Checklist, as well as pertinent historical details about the creation of each plate and discussion of taxonomic changes. A special feature of the book is the section devoted to the description of each of the plates in the comparatively little-known Bien edition.

The informative introduction details the history of the creation of the double elephant folio. This includes a description of the collaboration between Audubon and the men who transformed his originals into prints, W. H. Lizars, Robert Havell Sr., and, most importantly, Robert Havell Jr., with discussion of the artistic techniques involved in the process. Ornithological taxonomy is also succinctly explained, and will help the reader to understand some of Audubon's difficulties as well as the evolution of bird names.

The descriptions of the double elephant folio plates are followed by three indexes: one of current names of the birds depicted, one of double elephant folio plate names, and one of the names on the original paintings, thus offering the reader several ways to locate a particular bird or plate. Similarly, the Bien section is also followed by indexes of current names and plate names. In addition, there are three appendices. The first identifies the persons whose names appear in the nomenclature of *The Birds of America*. The second

appendix describes the unusual composite plates that appear in some editions, and the third contains charts of the most complicated situations that arose from the transfer of Audubon's originals to the finished plates. Finally, a beautiful colour insert illustrates a few of the more interesting situations that are described in the book, such as colour differences between prints of the same bird, comparison of an Audubon original and corresponding print, and comparison of variant plate legends, among others.

(#8762)

\$ 45

**117** MICHELLI, Pier Antonio (1679-1737).

*Nova Plantarum genera juxta Tournefortii methodum disposita quibus plantae MDCCCC recensentur ... quarum vero figuram exhibere visum fuit...*

Florence: typis Bernardi Paperinii, 1729. Folio (11 3/8 x 8 1/2 inches). Title in red and black with engraved vignette. 108 engraved plates, 1 engraved head-piece, 2 tail-pieces and 2 initials. (Blindstamp to margin of title, 1 preliminary and 2 text leaves and the final plate). Expertly bound to style in contemporary German mottled calf, the upper cover with large centrally-placed 'TGC' monogram, the lower cover with related coroneted gilt arms, spine in six compartments with raised bands, red morocco lettering-piece in the second, the others with repeat decoration in gilt, contemporary patterned endpapers in blue and red. *Provenance*: TGC (binding); Flower Bookstore (blindstamp).



*An attractive copy of this beautifully-printed first edition of an important work by Micheli the "father of modern mycology" (Moselio Schaechter).*

Micheli's major work. Stafleu writing in *Linnaeus and the Linnaeans* states that this is the best work on fungi produced in the late Tornefort era, from a systematic point of view as well as from a general biological standpoint. Micheli was one of the most prominent botanists of his age (Linnaeus named the genus *Michelia*, a Southeast Asian relative of the magnolia, in his honour), he was appointed botanist to Cosimo III de' Medici, Grand Duke of Tuscany, in 1706 and served as "professor of botany in Pisa [and] curator of the Orto Botanico di Firenze .... He discovered the spores of mushrooms, was a leading authority on cryptogams, and ... [named] several important genera of microfungi including *Aspergillus* and *Botrytis*." The present work marked a major advance in our knowledge of fungi. Micheli gives "descriptions of 1900 plants, of which about 1400 were described for the first time. Among these were 900 fungi and lichens, accompanied by 73 plates. He included information on 'the planting, origin and growth of fungi, mucors, and allied plants', and was the first to point out that fungi have reproductive bodies or spores."

*Hunt 480; Nissen BBI 1363; Stafleu & Cowan 5974*

(#20408)

\$ 3,500

**118** MILLAIS, John Guille (1865-1931).

*Rhododendrons In which is set forth an account of all species of the genus Rhododendron (including Azaleas) and the various hybrids ... [With:] Rhododendrons and the Various Hybrids. Second Series.*

London, New York, [etc.]: Longmans, Green & Co, 1917-1924. 2 volumes, folio (16 x 11 7/8 inches). Titles in red and black, half-titles. 114 plates (34 coloured after Archibald Thorburn, Beatrice Parsons, E.F. Brennand, Winifred Walker, Lilian Snelling, 28 uncoloured collotypes, 52 uncoloured half-tone). Publisher's burgundy cloth, upper covers titled in gilt, flat spines lettered in gilt .

*A fine set of this limited edition monograph, with beautiful illustrations of the most spectacular genus of flowering shrubs.*

Limited edition of 550 sets. It is clear from the preface to the first volume that Millais' original intention had been to "consolidate in one volume all that is known of the Genus Rhododendron" (preface). However, the huge increase in the hybridization of the genus, together with some spectacular new discoveries led him to publish the second volume. The text of both volumes remained true to Millais wish that the work should be "of practical use to the gardener" with chapters on "love of gardening and gardens," "hybrid rhododendrons," "rhododendrons for every month" as well as an alphabetical list of all known Rhododendrons with a description and useful notes on their discovery, cultivation, etc. The text is accompanied by some excellent half-tone plates, 28 collotype plates and 34 very fine coloured plates from watercolours by Archibald Thorburn (2), Lilian Snelling (7), Beatrice Parsons (7), Eunice F. Brennand (6) and Winifred Walker (13).



Nissen BBI 1369  
 (#27215)

\$ 1,500

**119** MORRIS, Francis Orpen (1810-1893).

*A Natural History of British Moths.*

London: George Bell & Sons, 1872. 4 volumes, octavo (10 1/8 x 7 inches). Titles in red and black. 132 hand-coloured lithographic plates. Original green cloth, blocked in gilt and blind.

*A fine set of this extensively illustrated work on the moths of Great Britain.*

Each plate includes at least three species, and sometimes over twenty: as the title mentions, "the plates contain nearly two thousand exquisitely coloured specimens." The accompanying text generally gives information on where the species is to be found, the appearance of the caterpillar, when the caterpillar appears and what its food-plant is.

Cf. *BM (NH) III*, p.1354 (1st edition).  
 (#23349)



\$ 700

**120** [ORNITHOLOGY].

*Album of 42 watercolours of birds, with original feathers applied and glazed.*

[Mexico: 1866]. Oblong 8vo (6 x 9 5/8 inches). 42 watercolours with original feathers applied, each on small cards measuring approximately 2 1/2 x 3 1/4 inches each, mounted two per sheet of the album recto only, each leaf interleaved with a tissue guard. Contemporary black morocco, covers bordered in gilt and blind, flat spine divided into compartments by blind rules, white silk moire endpapers. *Provenance*: "Mexico 1866" (inscription on front endpaper).

*Extraordinary album of delicate beauty.*

The birds represented include hummingbirds, roosters, grouse, pheasants (including a peacock) and various water birds, including a heron. Though we have been unable to find a similar album



to attribute this extraordinary work, the inscription on the front pastedown dating it to Mexico 1866 is

intriguing. The work was possible done or commissioned by French ornithologist Adolphe Boucard, who travelled in Mexico in the period collecting skins and feathers for Sclater and others. Another bird artist working in Mexico in the period was Rafael Montes Oca, a naturalist on the Mexican-Guatemalan Boundary Commission, contributor to the Proceedings of the Zoological Society of London and correspondent of Gould and others.

(#27133)

\$ 3,900

**1 2 1** POMOLOGY & HORTICULTURE. - Dellon Marcus DEWEY (1819-1889, publisher).

*A bound collection of coloured botanical specimen plates.*

Rochester, N.Y.: D. M. Dewey, 1872. Oblong octavo (5 1/4 x 8 3/4 inches). Mounted on guards throughout. 33 plates by Dewey (29 hand-coloured using the pochoir process, 4 printed in colours and finished by hand). Bound to style in brown morocco-backed contemporary red/brown pebble-grained cloth covered boards, the flat spine divided into five compartments by single gilt fillets, lettered in gilt in the second.

*A fine example of an early seedsman's sample book, containing plates from the publisher who invented the concept: D.M. Dewey.*

The colouring of the fruits and flowers is particularly strong. The album includes: 7 kinds of apples, 7 pear, 3 peach, 2 plum, 4 grape, 3 of different kinds of soft fruit, 1 chestnut, 3 trees, 1 decorative quince, 1 rose. Most plates place the subjects within a printed blue ornamental border, with the imprint, "Dewey's Pocket Series. Colored From Nature. Copyright secured 1872."



Dellon Marcus Dewey "developed and promoted the nurseryman's color plate business in the late 1850s ... Besides individual plates, he also carried a selection of ready-made plate books. In the mid-1870s, Dewey disposed of his bookstore to concentrate entirely upon color plates and other supplies for nurserymen. An 1881 volume on the industries of Rochester termed his a unique enterprise ... His premises in the Reynolds Arcade were 'spacious and convenient, and here not less than thirty artists and others are employed in making drawings, paintings, etchings, photographs'" (K.S. Kabelac "Nineteenth Century Rochester Fruit and Flower Plates" in *The University of Rochester Library Bulletin* (1982), vol. XXXV. p.97).

*Cf. Karl Sanford Kabelac 'Nineteenth-Century Rochester Fruit and Flower Plates' in The University of Rochester Library Bulletin (1982) vol. XXXV, pp. 93-114; cf. Sandra Raphael, An Oak Spring Pomona, 65; cf. W.S. Reese. Stamped with a National Character: Nineteenth Century American Color Plate Books 72.*

(#22444)

\$ 1,000

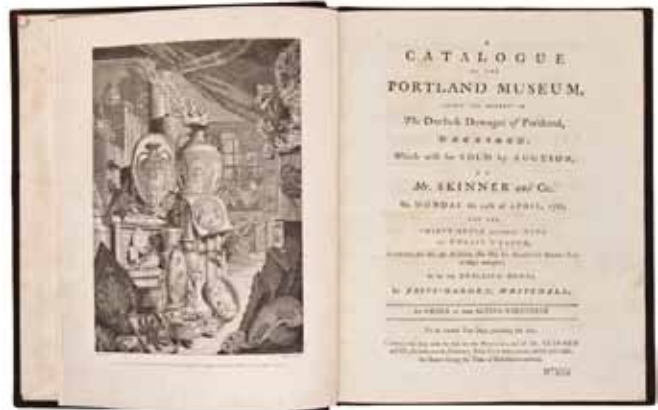
**1 2 2** PORTLAND MUSEUM. - John LIGHTFOOT (1735-1788).

*A Catalogue of the Portland Museum, lately the property of the Dutchess Dowager of Portland, Deceased: Which will be sold at auction, by Mr. Skinner and Co. on Monday the 24th of April, 1786, and the thirty-seven following days, at Twelve O'Clock ... at her late Dwelling-House, in Privy-Garden, Whitehall.*

London: 1786. 4to (9 1/2 x 7 3/4 inches). Engraved frontispiece by Grignion after Burney. Early tree calf, covers bordered with a gilt double fillet, expertly rebaked to style, flat spine in six compartments, red morocco lettering piece in the second, the others with a repeat neo-classical decoration in gilt. *Provenance:* Charles Stanhope, 4th Earl of Harrington, Viscount Petersham (inscription and shelf mark on front pastedown).

*The rare and important catalogue of the Duchess of Portland's famed natural history collection, featuring specimens collected by Captain Cook.*

Margaret Cavendish Bentinck, the second Duchess of Portland, was a noted patron of Captain Cook and her private museum was "considered the finest in England and rivalled the best in Europe" (Dance). Following her death, her wunderkammer was put on the block. The auction was held from 24 April to 3 July 1786 and included over 4000 lots. The catalogue was drawn up by her chaplain and librarian the Reverend John Lightfoot. It was "an impressive publication and was to become of lasting importance, once it was realized that it utilised valid binomial nomenclature to denote most of the zoological specimens and that many scientifically correct names were first published therein. Another unusual feature of the catalogue is the frequent appearance of locality information in the description of lots" (Chalmers-Hunt).



This copy with provenance to noted snuff box collector the 4th Earl of Harrington

*Dance, pp. 102-103; Forbes 116; Chalmers-Hunt, Natural History Auctions 1700-1972, pp. 46 and 62. (#27106)*

\$ 4,500

### 123 ROQUES, Joseph (1772-1850).

*Plantes Usuelles, Indigènes et Exotiques, avec la description de leurs caractères distinctifs et de leurs propriétés médicinales.*

Paris: Chez l'Auteur ... et chez Madame veuve Hocquart ... [printed by L. P. Dubray], 1807-1808. 2 volumes, quarto (10 3/8 x 7 1/2 inches). Half-titles, errata in rear of vol. 2. Hand-coloured engraved title in vol. 1, 132 hand-coloured engraved plates, engraved and coloured by J. Grasset de Saint-Sauveur. Uncut. Extra-illustrated with a period watercolour of an avocado plant, laid into volume one at plate 21. Contemporary French red straight grain half morocco over blue-green glazed paper covered boards, flat spine in seven compartments divided by gilt rules, lettered in the second compartment. *Provenance:* M. de Roucy (ticket on pastedown); Warren H. Corning Collection, Holden Arboretum (booklabel).

*First edition of the first great French materia medica of the 19th century with hand coloured plates.*



Roques studied medicine at Montpellier and worked as a physician in military hospitals before moving to Paris and becoming one of the celebrated botanists of his time. His material medica sought to replace the standard work by Pierre Jea Baptiste Chomel, which he felt inaccurate. The plates were engraved and hand coloured by Jacques Grasset de Saint-Sauveur.

*Nissen BBI 1674; Pritzel 7757; Stafleu-Cowan TL2 9496; Johnson Cleveland Collections 737; Bradley Bibliography, p. 55 (#27124)*

\$ 3,250

**124** SCUDDER, Samuel Hubbard (1837-1911).

*The butterflies of the eastern United States and Canada with special reference to New England.*

Cambridge, Mass.: published by the Author, [November 1888 - October] 1889. 3 volumes, quarto (10 5/8 x 7 3/4 inches). Half-titles, 2pp. list of subscribers, 2 small format errata slips. 3 portrait frontispieces (1 chromolithographed, 1 printed in three colours, 1 uncoloured), 1 folding uncoloured map, 3 maps printed in three colours (2 folding), 89 maps and plates (21 chromolithographs [10 of butterflies and moths, 4 of eggs, 4 of caterpillars and 3 of pupa,] 15 distribution maps printed in two colours, 53 uncoloured.) (Old creasing to folding map at back of vol.III). Contemporary red half morocco gilt, spines in six compartments with raised bands, lettered in the second and fourth, sprinkled edges (extremities rubbed, joints weak).



*An important 19th-century colour plate book and American natural history work.*

Samuel Scudder's work, one of the most important books about butterflies published in America in the 19th century, was an elaborate publication employing the latest production methods for the plates. The work exemplifies the rapidly changing late 19th-century world of illustration technology, with the finely executed chromolithographs by Thomas Sinclair & Son and Julius Bien & Co. of Philadelphia being complemented by the more scientifically precise images in black and white. These were produced using gelatin-process photographs, photogravures, and electrotypes.

Most sets of Scudder's work are found bound in three volumes, each with its own titlepage dated 1889 (as here). It is known however that the work was issued by Scudder in monthly parts over the course of a year, from November 1888 to October 1889. Particularly full information is given about the origins and production of each plate: it is interesting to note that the artists of the original drawings used in the compilation of the coloured plates of butterflies and moths (all printed by Sinclair) included J.H. Blake, S.L. Smith, G.A. Poujade and Louis Trouvelot (best known now for his astronomical drawings).

*Bennett p.96; BM(NH) IV, p.1888; McGrath pp.46 & 148; Reese Stamped with a National Character 106 (#19268)*

\$ 1,850

**125** SEELEY, John (publisher).

*Stowe. A description of the house and gardens of ... Richard Grenville Nugent Chandos Temple, Marquess of Buckingham & Chandos.*

Buckingham: printed and sold by J. Seeley, sold also by L.B. Seeley & Son of London, 1827. Octavo (8 13/16 x 5 1/2 inches). 31 engraved plates and plans (including 24 views by and after Thomas Medland [2 folding], 7 plans [2 folding]). Contemporary marbled paper-covered boards, expertly rebacked to style.



*A fine copy of Seeley's influential guide to the house and grounds of one of the great English stately homes.*



This is an updated edition of a work first published by Seeley in this form in 1797. The fine plates and text concentrate on showing the harmony of architecture and landscape featured at Stowe, even though both the buildings and the grounds were worked on and changed throughout the 18th century. The version of the house and gardens described and shown here incorporates ideas and designs from many of the greatest architects, gardeners and designers of their time, including Charles Bridgeman, John Vanburgh, William Kent, “Capability” Brown and James Gibbs.

Cf. *Lowndes III*, p.2527; cf. *Hadfield, Harling & Highton*, pp44-5, 47-51, 167-8, 293-4.  
(#22775)

\$ 1,200

**126** SPEECHLY, William (1734?-1819).

*A Treatise on the culture of the vine; with hints on the formation of vineyards in England. A treatise on the culture of the Pine-apple, and the management of the hot-house ... third edition.*

London: printed for Longman, Hurst, Rees, Orme, and Brown, 1821. 2 parts in one volume, octavo (8 7/16 x 5 inches). Half-title, general title, 2 part titles. 10 engraved plates (6 folding) after Speechly (8), Samuel Hieronymous Grimm (1) and Major Hayman Rooke (1). (Minor foxing to the plates). Contemporary green half calf over marbled paper-covered boards, the flat spine divided into six compartments by gilt fillets and a decorative roll, lettered in the second compartment, the others with repeat floral tooling. *Provenance*: William Russell Grace (1832-1904, armorial bookplate).



*The Grace copy of the first combined edition of “the most important [works] on the culture of the vine and pineapple published during the eighteenth century, and it may be said that they laid the foundation for the improvements that followed” (Henrey).*

The two parts to this work were first published as separate treatises in 1790 (the vine) and 1779 (the pineapple), with second editions following in 1805 and 1796, respectively. The present third edition, the first time the two works had been published in combined form, is complete with ten plates: the plate list appears to call for eleven, but the fifth plate in the second part is not required.

Speechly was a practical gardener who made his name working at Welbeck Abbey, the Duke of Portland’s seat in Nottinghamshire, England. The results of his labours at Welbeck combined with the publication of the present treatises cemented his reputation as the one of the “best fruit and kitchen gardeners of his time” (Sandra Raphael). The reputation of his published works remains high: Edward Hyams in his *Grapes under Cloches* (London: 1952) praises this work as being “a model of the sound, practical, well-written ... manual.”

Irish-born William Russell Grace, co-founder of W.R Grace and Co., was an American success story and one of the richest men in the country. He was also a noted philanthropist and served two terms as Mayor of New York.

*James M. Gabler Wine into Words A History and Bibliography of Wine Books in the English Language G37890; Henrey III, 1379; cf. Raphael Oak Spring Pomona 94 and 100.*

(#22774)

\$ 750

127 STEARNS, Samuel (1747-1819).

*The American Herbal, or Materia Medica. wherein the virtues of the mineral, vegetable, and animal productions of North and South America are laid open, so far as they are known; and their uses in the practice of physic and surgery exhibited.*

Walpole: Printed by David Carlisle, for Thomas & Thomas, and the Author, 1801. 12mo (6 7/8 x 4 1/8 inches). 360pp. (Minor browning and staining). Contemporary sheep, expertly rebaked to style, spine in compartments with gilt filets, black morocco label in the second compartment.

*A rare early American work of medical botany and “the first herbal both produced and printed in the United States” (Norman).*

Stearns was an important early American botanist, physician, and astronomer. He practiced medicine first in Worcester, then in New York, and finally in Brattleboro, Vermont. He published the first American nautical almanac in 1782 and was editor of the Philadelphia Magazine. Norman describes the present work as the “first herbal both produced and printed in the United States.” Interestingly, the work includes information on Native American remedies.

Shaw & Shoemaker 1352; Austin 1818; Taxonomic Literature 12843; Sabin 90959; Norman 2008; Howes S911; Cleveland Botanical Collections 669; Atwater 3328.

(#24863)

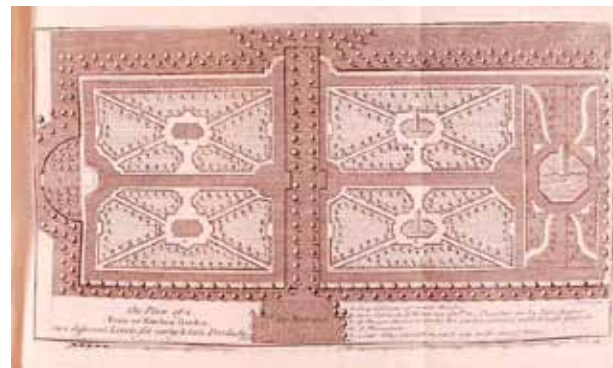
\$ 2,750



128 SWITZER, Stephen (1682-1745).

*The Practical Fruit-Gardener. Being the newest and best method of raising, planting and pruning all sorts of fruit-trees, agreeably to the experience and practice of the most eminent gardeners and nurserymen ... revised and recommended by the Reverend Mr. Lawrence and Mr. Bradley.*

London: printed for T. Woodward; and sold by D. Browne, 1752. Octavo (7 1/2 x 4 3/4 inches). Half title, 2pp. publisher's advertisements. 6 folding engraved plans of fruit or kitchen garden lay-outs. Contemporary speckled calf, covers bordered with a gilt rule and a dog-tooth roll, spine in six compartments with raised bands, the bands flanked by double gilt fillets, red morocco lettering-piece in the second compartment, small expert repairs to spine.



*A re-issue of the second expanded edition of this influential work by “one of the most outstanding authors on practical gardening during the first half of the eighteenth century” (Henrey).*

This work was first published in 1724, with 3 plates and a total of 368 pages. The second edition of 1731 was expanded to 408 pages and 6 plates. The present example is the 1752 re-issue of the 1731 second edition with a new half-title and title page.

The author, Stephen Switzer, Sweetsur or Sweetzer, was born in Hampshire, and was initially a practical gardener who received his training at Brompton Park nursery under London and Wise and subsequently a garden designer who worked on the planning and layout of a number of famous gardens including Castle

Howard, Lumley Castle, Nostell Priory, Cirencester Park and the Somerset home of the Earl of Orrery, to whom the present work is dedicated. Switzer was also the author of a number of influential books, besides the present work, covering many aspects of practical gardening, the first of which, *The Nobleman, Gentleman, and Gardener's Recreation*, appeared in 1715.

Henry III, 1415  
(#20405)

\$ 1,750

129 TIBBS, Thomas.

*The Experimental Farmer: being strictures on various branches of husbandry and agriculture, drawn from a long series of practice in different parts of Great-Britain; containing Observations on planting and Preserving Young Trees, with an approved method of thinning them, to become timber. Likewise, Plans for Laying-out Land, on a five and four field system. Also, a new method to bring the most barren land into cultivation, for meadows and sheep walks: and a variety of other useful information in every branch of this art, absolutely necessary for every person, from the opulent farmer, to the proprietors of small pieces of land.*

London: printed for Sherwood, Neely, and Jones, [publisher's advertisements dated September 1820]. 8vo (8 7/8 x 5 3/8 inches). Half-title, 1p. errata, 16pp. publisher's catalogue at end dated September 1820. Occasional wood-engraved decorations. Original boards, rebacked.



*First edition, second issue, of this charming work, full of fascinating practical information on land management at the turn of the 19th century.*

This appears to be a second, remainder issue of the first edition: the dedication is dated 1806, the text has occasional watermark dates of 1804, but the title is a cancel issued by Sherwood, Neely & Jones who are also responsible for the publisher's catalogue at the end which is dated 1820. The first issue was dated 1806 and published by T. Ostell. No copies of the present issue are listed as having sold at auction in the past thirty years, and only one example of the 1807 issue.

“Although this Work may not be written in fine stile and polished language ... it will be found to be clear and comprehensive ... suited as well to the understanding of the refined Gentleman as to that of the industrious farmer’ (introduction, p.ix). The work is largely made up from many short entries under numerous sub-headings, and reads like a note-book of observations and calculations: a charmingly straight-forward work which nevertheless imparts a great deal of practical knowledge. For example, in the section on planting trees, Tibbs extols the financial benefits of growing trees for timber and in an innovative way combines the purely financial calculations of the costs and profits of planting an acre of land with practical instructions on how to plant and manage the plantation for the period needed to see a good profit (42 years).

According to the introduction, Thomas Tibbs received his initial training in agriculture from his grandfather at Fidden Farm in Wiltshire, from there he moved to the Chiltern Hundreds where he farmed on his own land. He subsequently worked for Charles Hill, J. Sainsbury, and King George III's Flemish Farm before becoming Land Steward to Lord Grenville (the dedicatee) at Burnham in Buckinghamshire: this wide practical experience allowing him to write with authority on the numerous subjects he covers in this work.

Cf. Kress 19367 (1807 issue)  
(#20177)

\$ 750

130 TRAFFORD, Sir Humphrey F. de (editor).

*The Horses of the British Empire.*

London: Walter Southwood & Co., Ltd., [1907]. 2 volumes, quarto (12 x 9 3/4 inches). Titles in red and black. 309 pages of half-tone plates on 151 leaves, 3 folding pedigree charts. Original blue cloth, spines titled in gilt, top edge gilt (spines faded).

*First edition of this survey of the horse.*

The book begins with an historical overview of the development of the modern horse from prehistoric origins through the living ancestors of the present breeds, to the specialised breeds of the day: steeplechasers, hunters, trotting horses, coach horses, hackneys, welsh cobs, ponies, Clydesdales, shire horses, and ending with a section on “colonial” horses (South African, Australasian, West Indian and Canadian). The second volume ends with 71 pages of half-tone “Portraits of Breeders, Stud Owners, and others interested in the breeding of horses.”

Published according to the editor “in order to supply... [an] ‘aching void’ in the libraries of those good sportsmen ... who aim at becoming more intimately acquainted with the life-story of the Horse, wherever he is to be found throughout the vast realms of the Empire of His Majesty, King Edward VII” (preface).

(#23435)

\$ 200



131 WELSCH, Georg Hieronymus (1624-1676).

*Dissertatio Medico-Philosophica de Ægagropilis. Cui Secunda hac editione emendatori, auctarii vice altera accedit [Dissertatio Medico Philosophica. II. De Ægagropilis. Quae nunc primum priorii auctarii vice accedit].*

Augsburg: Praetorii, 1668. 2 parts. Engraved title (to first part), letterpress title with engraved vignette (to the second part), 7 engraved plates. Cf. BM(NH) V, p.2201 (1660 edition).

[bound with:] *Hecatostææ. II. Observationum Physio-medicarum ad illustrem Societatem Naturae Curiosorum in Germania.* Augsburg: impensis Theophili Goebelii, 1675. 2 parts. Engraved additional engraved title, 12 engraved plates by Melchior Haffner.

2 works, in four parts, in one volume, quarto (7 7/8 x 6 1/4 inches). Contemporary vellum, contemporary manuscript titling to spine. Provenance: Melvin E. Jahn (pencilled note at front).

*Rare and early illustrated works on mineralogy.*

The first title is the second edition (first published 1660); the second work is the first edition. In both, Welsch makes observations and offers ideas about the nature and meaning of the physical world, especially relating to figured stones and minerals.

cf. BM (NH) V, 2201

(#24071)

\$ 2,000



132 WHITE, Gilbert (1720-1793).

*A Naturalist's Calendar, with observations in various branches of natural history; extracted from the papers of the late Rev. Gilbert White ... Never before published.*

Edited by J. Aikin. London: printed for B. & J. White, 1795. Small octavo (8 x 4 7/8 inches). 1p. advertisement at end. Hand-coloured engraved frontispiece. Original paper-covered boards, expertly rebacked to style. *Provenance*: John Humfrey (1764-1847, Wroxham House, Norfolk, armorial bookplate); Francis Holbrooke (Bladon Castle, Burton-on-Trent, inscription noting gift to); Joseph Whitaker (armorial bookplate).



*First edition of Gilbert White's interesting work, in excellent condition.*

This charming addendum to the author's *The Natural History and Antiquities of Selborne* (London:1789) was assembled from White's yearly notebooks covering the period from 1768 to 1793). J. Aikin was the editor and compiler, and he evidently took care to avoid material that White had already used in his *Natural History*. "It was thought a mark of respect due to ... [White's] memory, and to the reputation he had acquired as a faithful and elegant observer, not to consign these relicks to neglect" (Advertisement). Gilbert White is now viewed as one of the first ecologists and one whose observations were to be echoed by the work of another great naturalist: Charles Darwin.

*Martin, Bibliography of Gilbert White, p. 98 (#23464)*

\$ 450

133 WIRT, Elizabeth Washington Gamble (1784-1857).

*Flora's Dictionary.*

Baltimore: published by Lucas Brothers, [copyright dated 1855]. Quarto (11 1/4 x 8 3/4 inches). Chromolithographic additional title and presentation leaf after John McLenan, 56 hand-coloured lithographic plates after Miss Ann Smith, numerous wood-engraved illustrations, letterpress title and each page of text with decorative wood-engraved page surrounds. Publisher's black morocco gilt, covers blocked in gilt with an overall design incorporating the title and a young couple seated on a grassy knoll, the spine in six compartments with raised bands, lettered in the second, the others with repeat decoration in gilt, gilt turn-ins, glazed endpapers, g.e.



*A very fine example of a popular 19th-century American colour-plate book: here in its most deluxe form, with the maximum number of plates and an exceptional "super extra" publisher's binding.*

The binding is an example of American mid-19th century design at its most exuberant: within a border largely composed from fresh-cut wooden poles with intertwining climbing plants, a pair of young lovers sit on a flower-bedecked knoll. They hold between them the present work which they examine carefully. Above and behind them is a giant epergne laden with Solomon's seal, roses, columbine and grasses.

The main section of text of *Flora's Dictionary* is made up of about 230 entries arranged alphabetically from Acacia Rose (friendship) to Zinnia (absence). Each entry includes a brief definition (Laburnum: pensive

beauty; Ranunculus: I am dazzled by your charms; etc.), followed by a selection of appropriate verses, from both the classics and contemporary authors. The next two sections deal with the botanical aspects of the flowers but also include the derivation of the name and the Linnaean classification of each flower. This is followed by a calendar with an appropriate flower for every day of the year. Finally, there is an index of sentiments arranged alphabetically with the appropriate flowers.

Elizabeth Washington Gamble the author of the present work was the daughter of Robert and Catherine Gamble of Richmond, Virginia and became William Wirt's second wife in 1802. They purchased a house in Richmond in 1808 and went on to raise a family of ten children. The present work is based on Elizabeth Wirt's manuscript of favorite quotations about flowers, which was first published anonymously as *Flora's Dictionary* in 1829. Later editions (such as the present example) identified the author as Mrs. E. W. Wirt of Virginia.

A very rare 1855 publisher's broadside in the University of Virginia collection (R.O. Hummel *Southeastern Broadsides* 4405) gives details of the three forms in which this edition was issued. The present example of this "most Splendid Gift Book of the Season! / and / A Gift Book for all Seasons!!!" is from the most expensive and luxurious issue (cost \$16.00): "First. - Richly illuminated title and presentation plate. Fifty-six groups [i.e. plates] colored from nature, illustrating all the flowers in the book. Bound in Turkey morocco, super extra, gilt edges [this copy], and Turkey morocco, antique, gilt edges." The next most expensive cost \$9.00: "Second. - Richly illuminated title and presentation plate. Twelve groups colored from nature. Bound in morocco, extra, gilt edges and full gilt sides." The \$6.00 issue, included the title, presentation plate and six plates and was bound in "super extra muslin, gilt edges and full gilt sides."

*Bennett p.115 (1837 edition); McGrath p.36 (1837 edition); Reese Stamped with a National Character 52 (1837 edition); Sabin 104868 (1837 and 1855 editions)*

(#20387)

\$ 3,800

### 134 YARRELL, William (1784-1856).

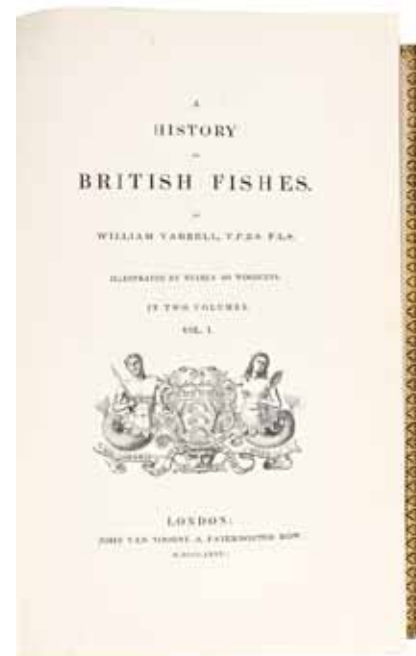
*A History of British Fishes ... illustrated by nearly 400 woodcuts ... [Bound with:] Supplement to the History of British Fishes ... in two parts.*

London: Van Voorst, [1835-]1836-1839. 2 volumes, 8vo (9 1/2 x 6 inches). Half-titles. Numerous illustrations. Contemporary full brown morocco by J. Mackenzie & Son, covers elaborately bordered in gilt and with a large central design composed of small tools in gilt, spine in six compartments with raised bands, lettered in the second and third, the others with a repeat decoration in gilt, marbled endpapers, gilt edges. *Provenance*: John Murray (circular booklabel).

*First edition with the supplement in a beautiful contemporary binding by Mackenzie.*

*Nissen, Schöne Fischbücher 133.*

(#26827)



\$ 750

## COLOR PLATE & ILLUSTRATED

### 135 [ALEXANDER, William (1767-1816)].

*Picturesque Representations of the Dress and Manner of the Austrians. Illustrated in fifty coloured engravings, with descriptions.*

London: printed for John Murray by W. Bulmer & Co, 1814 [plates watermarked 1811]. Quarto (9 1/4 x 6 3/8 inches). 50 hand-coloured aquatint plates by William Alexander. Expertly bound to style in half black straight-grained morocco over marbled paper-covered boards, the flat spine divided into six compartments by double gilt fillets, lettered in gilt in the second compartment. *Provenance:* E. Burgoyne (early signature).

*A spectacular survey of the costume of the Austro-Hungarian Empire.*

The geographic range is greater than the title would signify to the modern reader: there are images drawn from all parts of Austria proper, from Hungary, Scavonia, Bohemia, Transylvania, Croatia, Moravia and elsewhere. The artist generally concentrates on the peasant classes, usually showing them in their distinctive regional best.

*Cf. Colas I, 78; cf. Lipperheide Ea 26; Tooley 375 (#23240)*



\$ 1,400

### 136 [ALEXANDER, William (1767-1816)].

*Picturesque Representations of the Dress and Manner of the English. Illustrated in fifty coloured engravings, with descriptions.*

London: printed for John Murray by W. Bulmer & Co, 1814 [but plates watermarked 1819]. Quarto (9 3/8 x 6 3/8 inches). 50 hand-coloured aquatint plates by William Alexander. Expertly bound to style in half black straight-grained morocco over marbled paper-covered boards, the flat spine divided into six compartments by double gilt fillets, lettered in gilt in the second compartment. *Provenance:* E. Burgoyne (early signature).

*A fine copy of this fascinating work.*

This extraordinary work covers a huge range of social types from 'The Sovereign' to a chimney sweep, a judge to the licensed man that watered and fed the horses pulling the hackney carriages. The images and related text on the lower classes in general and the street vendors in particular are probably the most interesting. They picture and describe people who do not appear in conventional histories of the period, and offer a window into real life on the streets at the beginning of the 19th century. Colas notes that the plates are engraved from earlier images by William Henry Pyne, presumably those published in his *The Costume of Great Britain* (London: 1804, 60 plates). Pyne's work was evidently a major source for this work, as a comparison of the titles to the plates shows, but there are also a significant number of military subjects that are not in Pyne's work, suggesting a variety of sources. The plates have been executed with a refreshing liveliness and freedom that is not usually seen in books of this type, but which is typical of William Alexander's etched and engraved work.

*Colas II, 2357; Lipperheide Gca 21; Tooley 374. (#23241)*



\$ 1,500

137 [ALEXANDER, William] - John MURRAY (publisher).

*Costumes of Austria. Fifty Plates Coloured from the Original Drawings.*

London: John Murray, [circa 1830] [plates watermarked 1829]. Small 4to (8 3/4 x 6 1/2 inches). Letterpress title, 50 hand-coloured engraved and aquatint plates after Alexander. Contemporary orange patterned cloth, titled in gilt on the upper cover.

*Rare issue of Alexander's famous work on the costume of Austria, with lovely hand coloured plates.*

This later and reduced-in-scale issue of Alexander's *Picturesque Representations of the Dresses and Manners of the Austrians* was published by John Murray circa 1830. The plates, however, retain their liveliness and are beautifully hand coloured.

cf. Colas 78; cf. Abbey, *Travel* 71.  
(#26183)



\$ 650

138 ALKEN, Henry Thomas (1785-1851).

*Illustrations to Popular Songs.*

London: published by Thomas M'Lean, Repository of Wit and Humour, 1825. Oblong folio (9 7/8 x 14 1/8 inches). Letterpress title (verso blank), 1p. "address" with publisher's advertisement beneath (verso blank), otherwise engraved throughout: hand-coloured engraved frontispiece and 42 hand-coloured engraved plates, each within a pale wash border, all by Alken. Expertly bound to style in red/brown half morocco over contemporary marbled paper-covered boards, contemporary red morocco title label on upper cover lettered in gilt, the flat spine divided into six compartments by single gilt fillets, yellow glazed endpapers.



*First edition, third issue: a fine copy of this evocation of Regency England.*

The first issue of this work was published in 1822, a second in 1823 and the present in 1825. Each print is made up of from two to six vignette scenes, each scene illustrating in a humorous fashion a single line from a popular song of the day. It is not surprising that a number of the images are of hunting, shooting and horses, but also included are scenes from domestic life of all classes, fashion, town and country life, military and naval life, etc. The publisher describes the genesis of this work in the introduction: "Swans sing before they die --- 'twere no bad thing / 'Should some folks die before they sing.' "So whispered a friend to Mr. Alken, when they were once compelled to hear the discordant notes of a volunteer at a convivial party. 'I wish it were so,' said the Artist, 'but the words of the Song furnish a good subject for a Sketch,' and he soon presented his friend with the Illustration of 'Begone Dull Care,' this was much approved of, and became the first 'Symptom' of the 'Illustrations of Popular Songs,' a Work intended to furnish the Amateur of the Fine Arts, and of Singing, with characteristic representations of his favourite subjects, that he may have the pleasure of beholding the Poet's fancy, embodied by the glowing warmth of the Artist's fertile imagination."

The artist Henry Thomas Alken was born into what became an artistic dynasty. He studied under the



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

*Not in Abbey; cf. Schwerdt IV, p.4 (1822 edition with 40 plates); cf. Tooley 37 (1822 issue, noting four subsequent issues).*  
(#22745)

\$ 2,100

**139** [APPERLEY, Charles James (1777?-1843)].

*Memoirs of the Life of the late John Mytton, Esq. of Halston, Shropshire... with notices of his hunting, shooting, driving, racing, eccentric and extravagant exploits. By Nimrod. With numerous illustrations by H. Alken. Reprinted from the New Sporting Magazine.*

London: W. Spiers for Rudolph Ackermann, 1835. Octavo (8 1/8 x 5 1/4 inches). 12 hand-coloured etched and aquatint plates, the design and etching by Henry Alken, the aquatint by E. Duncan. Original brown pebble-grained



cloth, covers panelled in blind, the upper cover with central blocked gilt shaped panel containing the author's name and the title lettered in gilt, contained in a red morocco box modelled as a book by W. Root & Son of London, the spine of the box tooled in gilt with sporting vignette tools and lettered in gilt.

*First edition in book form, in fine untouched condition.*

It has been said of the author that he created the profession of gentleman hunting correspondent: he certainly managed to get paid a considerable sum to do what he loved (hunting) and then write about it. “He earned the respect of sportsmen everywhere not only for his skilful and fearless riding but also for the knowledge and judgment he displayed in his writings and for his unrivalled experience of the hunting world. As Nimrod he held a unique position in his day and left an imperishable memory in sporting history.” (Norman Gash).

The present work, first published in 1835, is the biography of John Mytton, an eccentric whose life-style eventually killed him, but who retained the public's affection to the extent that there was a huge turn out at his funeral. ‘As master of foxhounds from 1818 to 1821 Jack Mytton, as he was known, hunted a vast country extending from Halston into Staffordshire and including what was later the country of the Albrighton hunt. Both then and later in the 1820s, when he hunted around Halston with new hounds and harriers, he flouted many established hunting conventions ... He was a man of great physical strength and foolhardy courage, with a strong taste for practical jokes. He was a splendid shot and a daring horseman, and there are numberless stories of his recklessness. He is said to have galloped at full speed over a rabbit warren just to see if his horse would fall, which it did and rolled over him. Again, for a wager he drove a tandem at night across country, surmounting a sunk fence 3 yards wide, a broad deep drain, and two stiff quickset hedges. He would sometimes strip to his shirt to follow wildfowl in hard weather, and is said once to have stripped naked to follow some duck over the ice. One night he even set fire to his nightshirt to frighten away the hiccups. Inordinately convivial, Mytton drank from four to six bottles of port a day, beginning in the morning while shaving, and he eventually lived in a “nearly constant state of intoxication” (G. F. R. Barker and George C. Baugh in *DNB*).

*Mellon/Podeschi 147; Schwerdt I, p.38; Tooley 66.*  
(#23605)

\$ 1,200

140 (BALLET) - LÉGER, Ferdinand.

*Les Ballets Suédois dans l'Art Contemporain. Texte de Fokine, Haquinus, De Mare, Rémon, Tansman, Tugal ... Hors-texte en couleurs de: Bonnard, Chirico, Colin, Dardel, Foujita, Gladky, Helle, Hugo, Lagut, Laprade, Leger, Murphy, Nerman, Parr, Perdriat, Steinlen.*

Paris: Editions du Trianon, 1931. 2 volumes, small 4to (9 1/4 x 7 1/2 inches). 64 heliogravure plates, printed recto and verso of 32 leaves. 14 color pochoir plates after Bonnard, Léger, Foujita, Steinlen and others. Text and portfolio of colour plates in publisher's wrappers designed by Léger, text with original glassine, both housed together in publisher's board slipcase with paper label (repairs to slipcase). *Provenance:* Ink library stamps on verso of each colour plate, blindstamps on title and p.9.



*One of 1000 numbered copies, this copy number 292: complete with the separate suite of colour plates of pochoir stage designs by noted French artists.*

(#27454)

\$ 750

141 BARTOLI, Pietro Santi (c. 1635-1700).

*Colonna Traiana Eretta dal Senato, e Popolo Romano all' Imperatore Traiano Augusto nel suo foro in Roma.*

Rome: [after 1673]. Oblong folio (13 3/4 x 18 inches). Engraved title, engraved dedication, folding engraved plate of the entire column, 4 engraved plates and plans of the pedestal and 119 engraved plates detailing the continuous frieze. 14, [2] pp. text in the rear. (Folding plate linen backed, title and dedication leaf paper-backed). Nineteenth century half morocco over cloth covered boards (spine defective). *Provenance:* T. B. Johnston (armorial bookplate).



*A wonderful engraved depiction of the famed freize of Trajan's Column.*

Berlin Kat 3622; Olschki 16420

(#26194)

\$ 1,750

142 BATTY, Robert.

*German Scenery from the Drawings Made in 1820 by Captain Batty of the Grenadier Guards.*

London: Rodwell & Martin, 1823. 4to (12 x 9 1/2 inches). Text in English and French. Frontispiece, engraved title and 60 engraved plates by Heath, Lacey, Owen and others after Batty (foxing to frontispiece and title). Contemporary half morocco over marbled paper covered boards, spine in 6 compartments with semi-raised bands, ruled on either side of each band, lettered in the second compartment, the others with an elaborate repeat roll tool decoration in gilt. *Provenance:* Charles and Frederick Cass (armorial bookplates).



*First edition.*

Comprised largely of views in present day Austria, including scenes in Vienna and Salzburg.

(#24486)

\$ 950

**143** BENEDICTUS, Edouard (1878-1930).

*Nouvelles Variations.*

Paris: Editions Albert Levy, [1928]. Folio (18 1/2 x 14 3/8 inches). Title-page, 64 decorative textile designs on 20 pochoir plates. (Dampstaining to lower margin throughout). Blue paper-covered boards portfolio (rebacked). *Provenance:* Discreet library blindstamp on title, inked stamps on verso of each plate.

*An important illustrated work of the Art Deco period.*

The vividly-coloured and imaginative pochoir plates, some with silver and gilt highlights, depict designs for wallpapers, textiles and more. An important work on decorative arts from the Art Deco period, but one of its most influential artists and designers.

(#26151)



\$ 1,500

**144** BERMANN, J. (publisher).

*Die K. K. Oesterreichische Armee nach der neuesten Uniformirung in 48 Blättern dargestellt.*

Vienna: J. Bermann et Sohn, [1839]. 8vo (7 7/8 x 6 1/2 inches). Engraved title, 48 hand coloured engraved plates, with some gilt highlights. Expertly bound to style in half dark blue straight grain morocco over period marbled paper covered boards, flat spine lettered in gilt.

*Scarce work on the military costume of the Imperial and Royal Army of the Austrian Empire.*

The images depict both cavalry and infantry officers and soldiers, as well as members of their marines, engineers, bombardiers, etc. Undated on the title, Colas ascribes a date of 1839. Scarce.

*Colas 1616; De Ridder 16.*

(#26182)



\$ 1,100

**145** BLAKE, William (1757-1827).

*America, A Prophecy.*

Paris: Trianon Press [for the William Blake Trust, London], 1963. Small folio (14 x 10 1/2 inches). Frontispiece, illustrated title and 16 plates, all printed in colours. Commentary by Geoffrey Keynes. Publisher's dark blue morocco backed marbled boards, publisher's slipcase.

*The Trianon Press limited edition facsimile of William's Blake's America.*

This copy number 147 of 480, from a total limitation of 526 copies, printed on Arches pure rag paper with each leaf watermarked with Blake's monogram. "America, A Prophecy was the seventh book executed by Blake in his Illuminated Printing. Its theme is intimately related to the historical events taking place in Europe and North America towards the end of the eighteenth century" (Keynes). This facsimile is based on the copy of the original from the Paul Mellon collection.

(#26364)



\$ 750

- 146 [BUNBURY, Sir Henry William (1750-1811, illustrator)]. - "Geoffrey GAMBADO" (pseudonym).

*An Academy for Grown Horsemen, containing the completest instructions for walking, trotting, cantering, galloping, stumbling and tumbling. Illustrated with copper plates, and adorned with a portrait of the Author. By Geoffrey Gambado.*

London: printed for W. Dickinson, S. Hooper and Messrs. Robinsons, 1787. Quarto (12 1/2 x 9 inches). 12 stipple-engraved plates by W. Dickinson after Bunbury, all printed in bistre. Expertly bound to style in half 18th-century russia over 18th-century marbled paper-covered boards, the flat spine divided into six compartments by gilt fillets and roll tools, black morocco lettering-piece in the second compartment, the others with repeat decoration in gilt.

*First edition of this popular work.*

Henry William Bunbury was one of the most beloved English humorists of his day. By turning his back on controversial political caricature, Bunbury made a name for himself as a subtle and ingenious social satirist. In this vein he mocked many of the fashions and follies of the age depicting scenes of university life and, in the present work, the antics of horsemen. Lowndes calls this work a "lively and entertaining jeu d'esprit of the pencil and pen."

*Lowndes II, p.860 (attributing the text to Bunbury).*  
(#23534)

\$ 750

- 147 CHAGALL, Marc (1887-1985). - Charles SORLIER and Fernand MOURLOT, Charles SORLIER, and Julien CAIN.

*The Lithographs of Chagall.*

Monte Carlo, Boston and New York: André Sauret (Monte Carlo, vol.II), Boston Book and Art Shop, Inc. (vols.II & III) and Crown Publishers, Inc. (New York, vol.IV), 1963-1969-1974. Volumes II-IV only (of 6), large quarto (12 31/2 x 9 5/8 inches). 13 original lithographs after Chagall, 517 illustrations after Chagall (coloured where the originals are coloured). Original grey cloth, upper cover and spine lettered in black, variously coloured dust-jackets, those to vols. III and IV with an integral original lithograph by Chagall, each with a glassine chemise.

*Fine copies of the standard work on the subject, with original lithographs.*

A good representative sample of the English-language edition this great fully-illustrated *catalogue raisonné* of Chagall's lithographs.

*Freitag 1561 (Vols 1-4); Rigg p. 170.*  
(#23826)

\$ 2,250



148 (COSTUME).

*Coloured Plates of the Latest Fashions.*

London and Paris: 1871-1878. 3 volumes, large 8vo (10 1/4 x 6 7/8 inches). Bespoke printed title pages, 564 hand-coloured plates from various fashion magazines. Early half reddish-brown straight grained morocco over marbled paper covered boards, bound by Lauriat and Co.

*Hand coloured French fashion plates.*

This bespoke set is comprised of plates predominantly from issues of the French fashion periodical *Le Monde Elegant*.

(#26260)

\$ 4,900



149 DAUMIER, Honoré (1808-1879) & Charles PHILIPON (1806-1862). - Philadelphe Maurice ALHOY (1802-1856) & Louis Adrien HUART (1813-1865).

*Les Cent et Un Robert-Macaire, composée et dessinés par M.H. Daumier, sur les idées et les légendes de M. Ch. Philipon ... texte par MM. Maurice Alhoy et Louis Hart.*

Paris: Aubert & Cie, 1839. 2 parts in one volume, quarto (10 x 7 1/2 inches). Half-titles. Wood-engraved frontispiece to each part and 101 lithographed plates after Daumier with captions by Philipon beneath and continuation of letterpress text on versos. Contemporary green half calf over marbled paper-covered boards, spine gilt in six compartments with raised bands, the bands highlighted with a gilt roll tool, red morocco lettering-piece in the second compartment, the others with decorative repeat pattern made up from small tools and scolling arabesque tools.

*A fine copy: the first edition in this form.*

Daumier's brilliant, cutting images and Philipon's witty captions had first appeared in a larger form, issued between 20th August 1836 and 25th November 1838, in the periodical *Le Charivari*. For the present work, reduced, reversed versions of the plates were drawn (apparently by Menut Adolphe) and related text added by Alhoy and Huart. The "Robert-Macaire" of the title was representative of all that was wrong with the society that flourished under Louis Phillip's "gross and venal regime" (Ray p.234). The series starts with the "criminal" banker and ends with the anti-hero personified fleeing France.

*Beraldi V, p. 124; Carteret III, p. 187; Hazard-Delteil 989-1090; Ray French 162; Vicaire I, 31.*

(#23360)

\$ 1,200



150 DE LA CRUZ, Manuel (1750-1792) and Juan de la CRUZ CANO y OLMEDILLA (d. 1790).

*Coleccion de Trajes de España.*

Madrid: 1777-1778. 3 parts (of 7) in 1 volume (15 3/4 x 10 1/4 inches). 36 engraved plates, numbered 1-36, comprising the first three cahiers of the work. Each plate captioned in Spanish and French, the first plate of each cahier (i.e. plates 1, 13 and 25) with caption title in Spanish and French as above. Contemporary marbled paper covered boards, front hinge cracked. *Provenance:* Juan Vicente de Güemes Padilla Horcasitas y Aguayo (manuscript title label on upper cover, "Costumes / Espagnols / Souvenir de M. le Comte / de Güemes. 1784").

*The first three parts of a very rare 18th century Spanish costume book, including American subjects.*

The number of plates in extant copies seem to vary, with Colas citing one copy with as many as 82 plates (though it would seem that 84 were in fact issued; i.e. 7 cahiers of 12 plates each). The plates here, numbered consecutively 1-36, comprise (titles in Spanish):

- |   |   |
|---|---|
| 1) Criego Jacarero                          | 18) Chesa                                       |
| 2) Gazetera                                 | 19) Maragata                                    |
| 3) Naranjera                                | 20) Maragato                                    |
| 4) El Agua de Cebada                        | 21) Verdulera                                   |
| 5) Barbero majo, dando musica               | 22) Naranjero Murciano                          |
| 6) Maja                                     | 23) Aldeano Charro de los Caserios de Salamanca |
| 7) Aguador de compra                        | 24) Aldeana Charra del Partido de Salamanca     |
| 8) Parsiega                                 | 25) Catalan                                     |
| 9) Alguacil                                 | 26) Catalana                                    |
| 10) Paya                                    | 27) Pedro Romero                                |
| 11) Andaluz                                 | 28) Joaquin Costillares                         |
| 12) Petimetra con manto en la Semana Santa  | 29) Gibaro de la Isla de Puerto-rico            |
| 13) Chorizero                               | 30) Esclava de Puerto-rico                      |
| 14) Pescadera                               | 31) Arrendadora de la Huerta de Murcia          |
| 15) Serrano Artesonero del Partido de Avila | 32) Arrendador de la Huerta de Murcia           |
| 16) Castellana vieja, del Partido de Avila  | 33) Criada                                      |
| 17) Cheso                                   | 34) Azeitero                                    |
|   | 35) India del Perú                              |
|   | 36) Espanola Criolla de Lima                    |

This copy with impressive provenance to the Viceroy of New Spain.

*Colas 1706 (citing a copy with 82 plates); Lipperheide Jc 3 (53 plates). (#26776)*



**151** [DELLA BELLA, Stefano (1610-1664)]; - Thomas DODD.

*A Collection of Etchings, by that inimitable artist Stefanino Della Bella, comprising in number one hundred and eighty pieces, and consisting of landscapes, marine views, animals, friezes, ornaments, &c. &c. to which is prefixed a biographical memoir of the artist.*

London: H. R. Young, 1818. Large 4to (14 5/8 x 10 1/2 inches). Letterpress title, 22pp. Engraved frontispiece, 179 engravings on 96 plates. (Foxing). Contemporary straight grained red morocco, covers elaborately bordered in gilt and blind, spine in 6 compartments with semi-raised bands, lettered in the second compartment, the others with a repeat decoration in gilt, coloured endpapers, all edges gilt.

*An important illustrated study of the great 17th century Italian etcher.*

The preliminary text contains a biography of the artist.

*De Vesme, p. 332*

(#26176)



\$ 2,750

**152** EDWARDS, Lionel, illustrator. - "SABRETACHE" [Albert Stewart BARROW], author.

*Shires and Provinces by "Sabretache" illustrated by Lionel Edwards.*

London & New York: Eyre & Spottiswoode Ltd and Charles Scribner's Sons, 1926. Quarto (14 x 10 1/2 inches). Title in red and black, half-title, initials in red. 16 mounted coloured plates, occasional uncoloured illustrations, all after Edwards. Original green cloth, the upper cover and spine blocked in gilt, top edge gilt (slight discolouration to spine and covers).



*First edition of this valuable first-hand record in words and pictures of fifteen of the greatest British fox hunts.*

(#23201)

\$ 290

**153** EDWARDS, Lionel, illustrator. - "SABRETACHE" [Albert Stewart BARROW], author.

*"More Shires & Provinces" by "Sabretache" illustrated by Lionel Edwards.*

London & New York: Eyre & Spottiswoode Ltd and Charles Scribner's Sons, 1928. Quarto (13 3/4 x 10 3/8 inches). Title in red and black, half-title, initials in red. 16 mounted coloured plates, occasional uncoloured illustrations, all after Edwards. Original vellum, upper cover and spine blocked in gilt, marbled endpapers, top edge gilt (slight discolouration to spine and covers).



*Limited edition: one of 200 copies signed in pencil by the artists and author. This copy numbered 68.*

The first edition of this work was issued in two forms: the regular 'unlimited' issue in cloth, and (as here) the deluxe signed, limited edition in vellum. This is a first-hand record in words and pictures of fifteen of the greatest British fox hunts.

(#23545)

\$ 1,200

154 EGAN, Pierce (1772-1849).

*Life in London; or, the Day and Night scenes of Jerry Hawthorn ... and his elegant friend Corinthian Tom, accompanied by Bob Logic, the Oxonian, in their rambles and sprees through the metropolis ... embellished with ... scenes from real life, designed and etched by I.R. & G. Cruikshank.*



London: printed for Sherwood, Neely & Jones, 1821 [half-title watermarked 1821]. Octavo (8 7/8 x 6 inches). 36 hand-coloured aquatint plates by Isaac & George Cruikshank, 6pp. of folding engraved sheet music, numerous wood-engraved illustrations. (Without the "To the Subscriber's" leaf as usual). Later red straight-grained morocco gilt by Wallis, covers with double fillet gilt border, spine in six compartments with raised bands, lettered in the second and third compartments, the others with repeat decoration in gilt made up from various small tools, gilt turn-ins, dark grey glazed endpapers, gilt edges (neatly rebacked with the original spine laid down).

*First edition in book form, early issue, of this popular and beautifully-illustrated tour through early 19th-century London.*

This copy includes a note at the foot of p.9 which, according to Abbey, indicates that this is not a first issue, but it does have both of Abbey's other first issue pointers: no page numbering on pages 1 and 2 of the engraved music and the word "good-bies" in the first line of p.376. The early watermark on the half-title and the crispness of the plates support the argument that this is an early issue.

*Abbey Life 281; Cohn 262; Tooley 196*  
(#23851)

\$ 900

155 FELLOWES, William Dorset.

*A Visit to the Monastery of La Trappe, in 1817; with notes, taken during a tour through Le Perche, Normandy, Bretagne, Poitou, Anjou, Le Bocage, Touraine, Orleansois, and the environs of Paris.*



London: printed by W. Lewis for Thomas M'Lean, 1820 [title watermarked 1818; two plates watermarked 1820]. Octavo (8 x 5 inches). 15 plates (consisting of: 12 hand-coloured aquatints, 1 hand-coloured etching, 1 uncoloured line engraving, all by J. Clark after Fellowes, 1 uncoloured vignette plate by Clark). Later olive morocco, covers panelled in gilt, one panel decorated with a repeat pattern made up from stylised leaves and acorns, the spine in six compartments with raised bands, lettered in the second and third compartments, the others with repeat decoration in gilt centering on a small flower-spray tool, gilt turn-ins, red morocco pastedowns, red watered-silk free endpapers, top edge gilt. *Provenance:* Albert B. Ashforth Jr (armorial bookplate).

*A fine copy of this popular and beautifully-produced work illustrated with colour plates.*

A charming work, with excellent plates and informative and well-written text. The present copy is well presented in a binding which probably dates to about 1915: the small leaf tool on the covers suggest the influence of Cobden Sanderson, but it is probably American. The contents show a variation from the Abbey



copy: in the Abbey copy an india paper vignette is mounted on p.75: here the vignette is a separate plate.

Cf. *Abbey Travel I*, 86; cf. *Tooley 212*

(#24011)

\$ 325

**156** HULLMANDEL, Charles (1789-1850), & Bartolomeo PINELLI.

[*Roman Costumes; Drawn from nature by Pinelli and C.Hullmandel: on Stone by C.Hullmandel*].

London: C.Hullmandel for Rodwell & Martin, 1820 [plates watermarked 1817]. Folio (11 5/8 x 17 inches). Lithographed throughout. 24 hand-coloured lithographed plates, drawn on stone and printed and coloured by J.Hullmandel (5 after his own drawings, 19 after Pinelli). (Lacks the lithographed title). Period half blue moire cloth over marbled paper covered boards, original morocco label on the upper cover (later white ink manuscript titling to spine, front hinge cracked).



*A coloured copy of this very rare incunable from the dawn of lithography as an art, in Great Britain. Printed, lithographed, and in five cases from original drawings by “the man... who did more than any other to establish lithography in England” (Abbey).*

The present work appears to be the first substantial book to be printed entirely by Charles Hullmandel (his earlier *Twenty-four views of Italy* [1818] includes a varying number of plates printed by Moser & Harris). It is very rare and was unknown to Abbey. Hullmandel appears to have begun the publication on his own, presumably in an attempt to build on the success of his earlier work, and using the highly fashionable Pinelli's etchings as his models.

Hullmandel was born in Mayfair on 15 June 1789 to a German father and French mother. “After training as an artist, he went abroad for a time, and it was apparently on his return journey ... that he first met Senefelder and became interested in lithography, at first only as a means of publishing his own sketches ... Hullmandel went to Moser and Harris for the printing of these early drawings, with the result ... that he determined ‘to have a press and materials of my own,’ which he set up in his lodgings at 51 Great Marlborough Street” (*Abbey Travel I*, p.148). He printed a number of individual views and small groups of prints, and then in 1820 produced the present work. In 1823 a second substantial work appeared “in which the sketches, and not just the drawing on stone, are by Hullmandel himself, *Views of the South of Germany, the Tyrol and Italy... from sketches by C. Hullmandel*. Realizing that to succeed he must thoroughly understand the chemical basis of the process, Hullmandel studied under Farrday... Amateurs and artists gathered round to learn the use of the press, and No.51 became practically a school of lithography. Soon Hullmandel had the artists Ward, Westall, Lane, and particularly Harding, working for him... while in 1821 Théodore Géricault... did a series for him, *Various subjects drawn from Life and on Stone* (*Abbey Travel I*.p.149). His subsequent influence on his contemporaries in the field of lithography was enormous, and his technical achievements vital to the establishment of the lithograph as a medium through which great art could be achieved.

*Colas 2382; Lipperheide Ja 20 (calling for 23 plates).*

(#26144)

\$ 3,500

**157** JACOBSON, Oscar Brousse (1892-1966); and Oscar HOWE (1915-1983).

*North American Indian Costumes ... Illustrations by Oscar Howe ... Volume I.*

Nice, France: C. Szwedzicki, 1952 (but 1956). Vol. 1 only (of 2), folio (17 3/4 x 12 5/8 inches). Map and 25 colour pochoir plates. (Discreet blindstamp on title and first text leaf). Original publisher's cloth portfolio with ties.



*One of 250 numbered copies signed by the publisher.*

“Jacobson and Howe sought to convey in fifty plates the incredible diversity in Native American dress in the historic period ... After a brief introductory essay on the materials and varieties of indigenous dress, Jacobson wrote lengthy captions providing a great deal of specific cultural and historical data, with only a small amount of analysis of clothing style” (Berlo). The present first volume of the set covers the period 1564 to 1860.

Unlike the other Jacobson/Szwedzicki portfolios, all the images in the present work are by a single Native American artist: Oscar Howe (Nazuha Hokshina). At the time, Howe was among the most well-known Native American artists, noted for his WPA murals. Although dated on the title 1952, the work was not published until 1956, when Szwedzicki's debts to the printer were paid by Jacobson and the portfolio released.

Janet Catherine Berlo, “The Szwedzicki Portfolios: Native American Fine Art and American Visual Culture 1917-1952” (University of Cincinnati Libraries, October 2008).

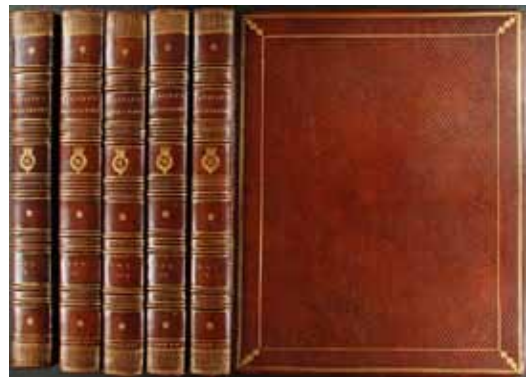
(#26213)

\$ 1,000

**158** LAVATER, Johann Kaspar (1741-1801).

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

London: printed for John Murray [and others], [January 1788-]1789-1792-1798[-March 1799]. 3 volumes in five, large quarto signed in 2s (13 1/2 x 11 inches). Three half-titles, two section titles, 10pp. list of subscribers. 3 engraved title vignettes, 173 plates by William Blake (1), Thomas Holloway and others, after Henry Fuseli and others, about 361 engraved text illustrations by Blake (3),



Thomas Holloway and others after Fuseli and others, extra-illustrated with an early proof state of the illustration by F. Bartolozzi on p.411 in the final volume, printed on a separate small format sheet and bound in so that it immediately precedes the finished illustration. Contemporary diced russia, covers bordered in gilt with double fillets and an inner intermittent roll with stylised neo-classical cornerpieces, spines in six compartments with double raised bands, the bands flanked by gilt fillets and highlighted with an intermittent roll, lettered in the second compartment, the gilt stamp of the Earl of Camperdown in the third compartment, the volume number in the fifth, the other compartments small central stylised flower-head tool, the date and place of publication at the foot of each volume, gilt turn-ins, marbled endpapers, marbled edges . *Provenance:* Robert Dundas Duncan-Haldane, 1st Earl of Camperdown of Lundie (1785-1859, bindings).

*The very fine Camperdown set of the first edition in English of this influential work, with four images engraved by William Blake, and the whole work overseen by Henry Fuseli.*

Lavater's work was first published in German ("Physiognomische Fragmente zur Beförderung der Menschenkenntnis und Menschenliebe") between 1775 and 1778. Fuseli, a friend from Lavater's youth, was one of the moving forces behind the present "sumptuous edition" (Lowndes) which was first published in 41 parts between January 1788 and March 1799. "Lavater's name would be forgotten but for ... [the various editions of the present work] ... The fame of this book, which found admirers in France and England as well as Germany, rests largely upon the handsome style of publication and the accompanying illustrations. The two principal sources from which Lavater developed his physiognomical studies were the writings of the Italian polymath Giambattista della Porta, and the observations made by Sir Thomas Browne in his *Religio Medici* (translated into German in 1748 and praised by Lavater)." (Wikipedia). There are four Blake engravings: a portrait of Democritus (after Rubens) is here bound in vol.II between pp. 158 and 159, and there are three signed illustrations in vol.I on pp.127, 206 and 225. Bentley notes that in 1810, Stockdale issued a new edition with his imprint, on paper watermarked 1806, and there is also an issue published in about 1817-1818.

*Bentley Blake Books 481; Lowndes II, p.1321.*  
(#23375)

\$ 3,250

**159** [LIGER, Louis (1658-1717)].

*La Nouvelle Maison Rustique, ou economie rurale, pratique et générale de tous biens de campagne ... onzieme edition, revue, corrigée & considérablement augmentée.*

Paris: chez Fabre, 1790. 2 volumes, quarto (10 x 7 ¾ inches). Half-titles. Engraved frontispiece, 41 engraved plates (5 folding), 15 woodcut illustrations. Mottled calf by Brentano's of New York, gilt borders to covers, expertly rebacked to style, spines in six compartments, morocco lettering-pieces in the second and third compartments, the others with decorative overall repeat pattern in gilt, gilt turn-ins, marbled endpapers, gilt edges. *Provenance:* William Russell Grace (1832-1904, armorial bookplate).

*A good copy of an enlarged edition of this classic on country living.*

Louis Liger, sieur d'Auxerre, was the author of a number of works on what can be generally be termed the rural economy. The present work, first published in 1700 under the title *Oeconomie générale de la campagne, ou Nouvelle maison rustique*, remained in print throughout the 18th century.

The subjects covered range from the initial purchase and setting up of a country estate, to advice on all aspects of country living: the keeping of chickens, geese, ducks, swans and (strangely) pelicans, pheasants, peacocks; horses; beef and dairy cows, sheep and goats, pigs, bee-keeping. The second part is devoted to advice on arable farming, what to grow and how; the management of forest and marshland; notes on the use of ornamental trees and finishes with hints on trading in the produce of the estate. The second volume is presented in two main parts: the first deals with all aspects of the garden (ornamental, kitchen, herb and fruit), the grape vine and other fruits used to produce drinks. The final part covers hunting and other country sports, and finishes with advice and recipes for the kitchen.

*Simon Bibliotheca Gastronomique 958; Vicaire 521.*  
(#23208)

\$ 2,000



160 MAASKAMP, Evert (1769-1834).

*Representations of Dresses, Morals and Customs in the Kingdom of Holland, at the Beginning of the Nineteenth Century.*

Amsterdam: Printed for E. Maaskamp, 1808 [engravings with imprint dated 1811]. 4to (12 3/8 x 9 1/2 inches). 21 hand-coloured engraved plates, engraved by L. Portman after Jacques Kuyper. Expertly bound to style in half dark green straight grained morocco over period red paper covered boards, flat spine in six compartments divided by gilt roll tools, lettered in the second compartment, the others with a repeat decoration in gilt.

*“The first Dutch book of costumes dealing with the various provinces” (Landwehr).*

A translation intended for the English market of Maaskamp’s *Afbeeldingen van de kleeding, zeden en gewoonten in de Bataafsche Republiek, met den aanvang der negentiende eeuw*, first published in Dutch in five parts between 1803 and 1807. The plates comprise 1 allegorical image and 20 numbered plates of men’s and women’s costume, all with captions in Dutch and French. This copy an unrecorded edition, with the English text of the 1808 edition, with plates from the Dutch/French edition of 1811.

*Cf. Lipperheide, p. 261; cf. Colas 1680 and 1681; Cf. Landwehr, Studies in Dutch books with coloured plates 360.*

(#26175)

\$ 2,500



160



161

161 MANÉ-KATZ, Emmanuel (1894-1962).

*Douze Lithographies pour Stempeniou de Cholem Aleikheim préface de Pierre Mazars.*

Boston: [printed in France] Boston Book & Art Shop, 1966. Large folio (27 1/2 x 20 3/4 inches). 5 uncoloured illustrations, 12 coloured lithographs, started by Mané-Katz and finished by Alexis Manaranche, printed by Mourlot frères. Unbound as issued in original cloth portfolio, the upper cover blocked in black with a facsimile of the artist’s signature, cloth flaps, cloth ties.

*Limited edition of 300 copies on grand vélin d’Arches paper, this copy numbered 156.*

In this work, Emmanuel Mané-Katz explores one his favorite themes - shtetl culture in Eastern Europe - whilst illustrating one of the best known works of Cholem Aleikheim, the pen-name of Solomon Rabinowitz (d.1916). The lithographs, based on a series of gouaches, were begun in Geneva in 1958, but the artist’s death in 1962 interrupted the project and they were eventually finished by Alexis Manaranche.

(#23849)

\$ 2,000



162



163

**162** MARRYAT, Captain Frederick (1792-1848).

*Peter Simple oversat af P. Jerndorff-Jessen for de Maritime Partners vedkommende gennemset af Kommandør Victor Hansen.*

Copenhagen: A Christiansens Kunstforlag, [circa 1895]. 4to (11 1/4 x 7 1/2 inches). Title with vignette portrait of the author, numerous coloured plates. Contemporary dark green half sheep over marbled paper-covered boards, spine gilt in five compartments with raised bands, lettered in the second.

*A nice copy of this Danish translation with excellent plates.*

This edition is undated, but Marryat's classic maritime tale was first published in English in London in 1834. (#21459)

\$ 140

**163** MEYRICK, Sir Samuel Rush (1783-1848).

*A Critical Inquiry into Antient Armour, as it Existed in Europe, particularly in Great Britain, from the Norman Conquest to the reign of King Charles II. Illustrated by a series of illuminated engravings. With a glossary of military terms of the Middle Ages ... Second edition, corrected and enlarged.*

London: Henry G. Bohn, 1842. 3 volumes, folio (14 3/8 x 10 3/8 inches). Half-titles. Hand-coloured lithographic frontispiece to vol.I, 80 plates (70 hand-coloured aquatints, most heightened with gilt, 10 etched uncoloured plates), 27 large hand-coloured initials, most heightened with gilt. Publisher's red half morocco over marbled paper-covered boards, the spines gilt in six compartments with raised bands, olive morocco lettering-pieces in the second compartment, brown morocco lettering-piece in the third, the others with repeated outer border decorations surrounding a single large tool: a helm in the first and sixth compartments, crossed swords in the fourth and a gauntlet and pair of spurs in the fifth, marbled endpapers, gilt edges. *Provenance*: John Gretton, 1st Baron Gretton (1867-1947, armorial bookplate).

*An excellent set of the second and best edition of Meyrick's great work on arms and armour, with beautiful plates "as fine as the monuments of Westminster Abbey" (Edinburgh Review).*

Prideaux writes that this "book is certainly superb." A contemporary review echoed this sentiment: "Sir Walter Scott justly describes this work as 'the incomparable Armoury.' 'This most superb archaeological work is animated with numerous novelties, curious and historical disquisitions, and brilliant and recondite learning - Learning going to Court in the full, rich costume of the Order of the Garter. - Plates as fine as the monuments of Westminster Abbey. Really and truly the work is admirably executed, and deserves every eulogy.' - Edinburgh Review." (quoted in Lowndes II, p.1541)

First published in 1824, this work was one of the first to view the subject of ancient arms and armour from an historical perspective. The present second edition includes revised text and a new hand-coloured lithographic frontispiece to the first volume. The presentation is otherwise very similar to the first edition with both plates and initials hand-coloured and heightened with gold where necessary. As a whole the work is beautifully designed and printed. The plates and initial letters, which are expertly hand-coloured, are taken from copies of 'antient [sic.] seals, illuminations, painted glass, and monuments' (preface, p.xiv), whilst the author's intention for the whole work was that it should supply 'the general deficiency of information on the subject: to throw a glimpse of light over the rugged paths of the historian, to furnish dates to the antiquary, and to give vividness of truth to the efforts of painting, sculpture, and the drama' (preface, p.xiv).

*Cf. Hiler p.587; Lipperheide Qb62 (2nd edition); Lowndes II, p.1541; cf. Prideaux p.322*

(#24054)

\$ 4,800

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

*The Paradise Lost of Milton. With illustrations by John Martin.*

London: Sampson Low, Son, and Marston, 1866. Imperial quarto (14 7/8 x 11 inches). 24 mezzotint engraved plates by John Martin. Early green half-morocco over marbled paper covered boards, spine with raised bands in five compartments, lettered in the second and fourth, top edge gilt.



*Imperial quarto 1866 edition of Milton's Paradise Lost, with the larger size masterful illustrations by John Martin: one of the "most significant series of British book illustrations ever to have been produced" (Campbell).*

In 1827, Septimus Prowett first published a new edition of Milton's Paradise Lost, illustrated with engravings by John Martin. That edition was simultaneously published in both imperial quarto and imperial octavo editions, with the plates in two different sizes. The larger plates for the former seemed to have survived and in 1866 engravings were printed from the original plates by London publisher Sampson Low, Son, and Marston and were published with a new setting of the text.

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

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

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

(#27161)

\$ 3,000

165 MITFORD, Mary Russell (editor).

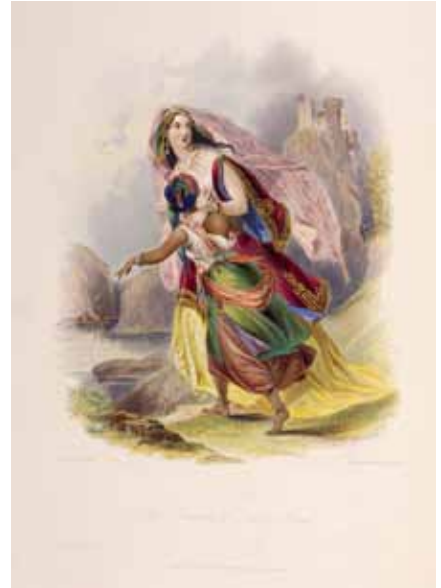
*Findens' Tableaux or the Affections; A Series of Picturesque Illustrations or the Womanly Virtues. From paintings by W. Perring ... [With:] Findens' Tableaux: The Iris of Prose, Poetry, and Art, for MDCCCXL. Illustrated with Engravings by W. and E. Finden, from Paintings by J. Browne.*

London: Charles Tilt, [1839; 1840]. 2 volumes, small folio (14 1/2 x 10 7/8 inches). 24 hand-coloured engraved plates after Perring or Browne, engraved by Holl, Finden, Egleton, Freeman, Scriven, Hollis, Gibbs and others. Publisher's red (1839) and green (1840) morocco, covers elaborately tooled in gilt.

*Two issues of the rare hand-coloured deluxe edition of a noted English literary gift annual.*

Findens' Tableaux was issued between 1837 and 1844. A publisher's ad reveals that this work was issued in three forms: uncoloured on regular paper, uncoloured India proofs, or "a few copies with the plates beautifully coloured after the original Drawings." The hand-coloured deluxe issues, as here, are considerably more scarce than the others, making these among the most desirable of the illustrated English literary annuals of the 19th century.

(#26380)



\$ 1,750

166 MONGEZ, Antoine (1747-1835).

*Tableaux, Statues, Bas-reliefs et Camées, de la Galerie de Florence et du Palais Pitti.*

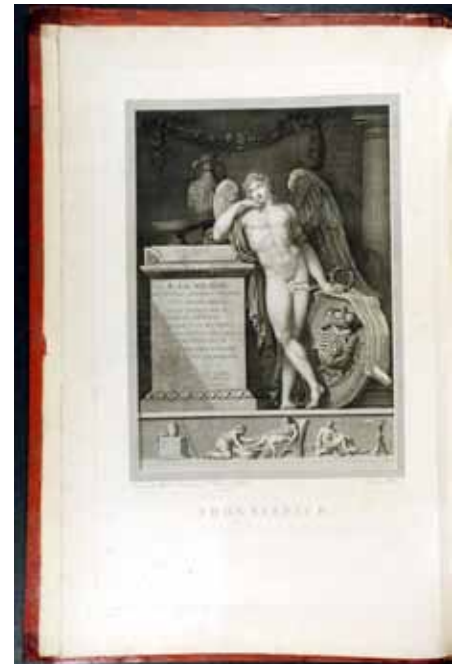
Paris: chez J.P. Aillaud, [1789-] 1819 [-1821]. 4 volumes, folio (21 1/2 x 14 1/8 inches). 387 engravings on 200 leaves. (Old dampstaining to vol.II, old ink stain to margins in vol.III). Contemporary French red half straight-grained morocco over textured red paper-covered boards, the flat spines divided into six compartments by double gilt fillets, lettered in the second, numbered in the fourth compartments.

*A complete set of this early survey of the art collections of Florence.*

"Les planches de cette galerie sont bien exécutées" (Brunet), most are divided in two with a painting above and an image taken from an antique cameo beneath. Every plate is preceded by explanatory text: in the case of the pictures this includes their dimensions, how they are painted ('peint sur bois', etc.), comments on the particular image and then general remarks on the painter. The text accompanying the cameos and other antique artifacts is necessarily limited to explanations of the stories shown.

*Brunet II, 1455.*

(#23528)



\$ 3,500

167 [MORAN, Thomas (1837-1926)]. - S. R. KOEHLER, editor.

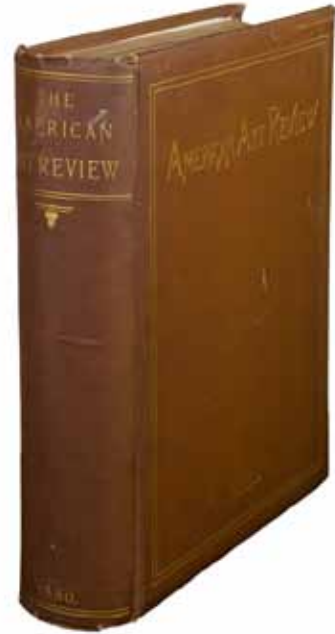
*The American Art Review. A Journal Devoted to the Practice, Theory, History and Archaeology of Art ... [vol. 1].*

Boston: Estes and Lauriat, 1880. Thick 4to (12 1/4 x 9 3/8 inches). 61 plates, including original etchings by Thomas Moran, Peter Moran, R. Swain Gifford, Henry Farrer, J.M. Falconer, J. Foxcroft Cole, A. F. Bellows, A. Brennan, Samuel Colman, W. Leibl, James Smillie and more. Numerous illustrations. Publisher's brown cloth, upper cover bordered and lettered in gilt, flat spine lettered in gilt, top edge gilt, brown endpapers.

*The scarce first volume of a noted American art journal, complete with original etchings by noted artists of the day, including an original Thomas Moran etching.*

The Thomas Moran etching, titled The Passiac Meadows, appears facing page 151, which includes a brief biography of the artist, noting: "Mr. Moran, who, it is well known, has made several trips to the Western territories, has been deeply impressed by the artistic possibilities of this part of the country and of its native inhabitants."

For the Moran etching: Klackner 15; Gilcrease 24.  
(#26587)



\$ 950

168 MOREL, A., & Co., publishers. - PETIT & BISIAUX ("peintres-décorateurs") and Pierre CHABAT ("architecte"), editors.

*Journal-Manuel de Peintures appliquées a la décoration des monuments, appartements, magasins, etc. bois, marbres, lettres, attributs, imitation de moulures, etc. Dirigé par Petit et Bisiaux [4th-12th years; or: ... Pierre Chabat, 16th-19th years].*

Paris: A. Morel, 1853-1861, 1865-1867. Volumes IV-XII, XVI-XVIII only, bound in four, folio (17 x 11 1/4 inches). 276 lithographic plates only (of 288, 178 coloured, 5 printed in two colours, 15 tinted, 79 un-coloured). Extra-illustrated with a duplicate of plate XII in the 17th volume. (About 6 plates shaved into the imprint area, and 10 plates with small tears, two plates with small sections chipped, some tears and repairs to the text leaves). Later brown half morocco by Whitman Bennett of New York, the flat spines titled in gilt.

*A rare substantial fragment from this important record of the decorative tastes of the mid 19th century.*

Only two substantial runs of this fascinating periodical are listed as having sold at auction in the last thirty five years: most recently the McCarty-Cooper copy (covering a period between March 1850 and December 1867) was sold in New York in January 1992; and two years earlier an ex-library copy dated between January 1864 to December 1871 sold in New England.

There are three aspects to this journal that are important: firstly, it offers a snap-shot of the taste of the time; secondly it gives quite detailed instructions on painting methods that have all but disappeared: there are only a few specialist decorative painters left who are capable of executing the designs and finishes described here,





but armed with the instructions given here, these beautiful designs on a page could be 'brought to life' as part of an actual design scheme once again. Thirdly, this work offers a view of the state of French colour-printing: the quality of the images is perhaps surprising given the ephemeral nature of this publication, but the plates are of the highest quality. Some of the faux wood and marbled panels are astonishing, as is the case with the best of the decorative tableaux. These are a mixture of what appear to be original designs by Petit, Bisiaux or Pierre Chabat, or carefully copied from earlier eras - particularly the 18th century. Unsurprisingly, the earlier designs are almost exclusively French in origin. The *Journal-Manuel* was evidently well-regarded by the trade (architects as well as the craftsmen who executed the designs) as OCLC record that it was published for over fifty years, between 1850 and 1906.

(#23517)

\$ 2,500

**169** MORRIS, E. (publisher).

*A Political and Satirical History of the Years 1756 and 1757. In a series of seventy-five humorous and entertaining prints. Containing all the most remarkable transactions, characters and caricatures of those two remarkable years. To which is annexed an explanatory account or key to every print, which renders the whole full and significant.*

London: printed for E. Morris, [circa 1757]. 12mo (5 1/8 x 3 3/4 inches). 75 etched plates. Early 20th-century brown morocco, bound for Brentano's,

covers with gilt double fillet border, spine gilt in six compartments with raised bands, lettered in the second and fourth, the other compartments with repeat decoration in gilt, gilt turn-ins, g.e.



*Very rare and early collection of political caricatures covering a pivotal period in the history of Great Britain and the Americas.*

This fascinating selection reprints a series which recalls events at the start of what became the French and Indian war, particularly Henry Fox and William Pitt's struggle for power in late 1756. Abroad, the year had been a disastrous one for Great Britain with the loss of Minorca; the defeat of General Braddock at Fort Duquesne, the capture of Calcutta, and the horrors of the Black Hole, and it became clear that the armed forces were ill-prepared for war with France. By the end of 1757 the government had adopted the measures that were to lead eventually to the establishment of Britain as the dominant power in both India and the Americas.

(#20377)

\$ 3,750

**170** MOSKOWITZ, Ira (illustrator). - Isaac Bashevis SINGER (1902-1991).

*Satan in Goray ... With a new introductory essay by the author The Making of a First Book.*

New York: Sweetwater Editions, 1981. 4to (11 1/2 x 8 3/4 inches). Frontispiece and illustrations after Moskowitz, 10 etched plates by Moskowitz, each signed in pencil by the artist. Full purple morocco, the upper cover and spine tooled in gilt.

*Limited edition of 475 copies, this copy out-of-series and un-numbered, with the limitation leaf signed by the author and artist, and all the etchings signed by the artist.*

"For this edition ... the author has made certain revisions in the English language text. He also wrote a new, introductory essay ... Ira Moskowitz has created ten original copperplate etchings and forty drawings for

the text. The etchings have been pulled at the Emiliano Sorini studio, New York, on Arches paper. The text and the drawings have been printed by the Meridien Gravure Company, Meridien, Connecticut on Linweave text” (limitation leaf).

I. B. Singer’s first novel was *Satan in Goray* which he first published in instalments in a literary magazine, *Globus*, which he had founded with his life-long friend, the Yiddish poet Aaron Zeitlin in 1935. It tells the story of the events in the village of Goraj (close to Bilgoraj), after the terrible catastrophe of 1648, where the Jews of Poland lost a third of their population in a cruel uprising by Cossacks and the effects of the seventeenth century faraway false messiah Shabbatai Zvi on the local population. Its last chapter is written in the style imitative of medieval Yiddish chronicle. In its stark depiction of innocence crushed by circumstance it appears like a foreboding of the coming danger.

(#20373)



\$ 825

**171** MUNNINGS, Sir Alfred (1878-1959). - Sir Lionel Arthur LINDSAY (1874-1961).

*A.J. Munnings, R.A. Pictures of Horses and English Life With an appreciation by Lionel Lindsay.*

London & New York: Eyre & Spottiswoode and Charles Scribner’s Sons, 1927. Quarto (13 1/4 x 10 inches). Half-title. 28 mounted coloured plates, 86 leaves of uncoloured plates, all after Munnings. Original oatmeal-coloured cloth, lettering blocked in black on upper cover and spine, g.e. (spine worn at head and foot).

*Trade edition of the first edition of this important record of the artistic career of Britain’s greatest 20th-century equestrian artist.*



“There was never yet a great artist who linked the fashion of his mind to the fashion of the hour. Swift to take from his age whatever might help his self-development, the true artist has ever safeguarded his personality against the easy morality of fashion, or the dangerous charm of artistic theory. Such a man is A.J. Munnings ... To have revived a great sporting tradition, for which a perfect knowledge of the horse was a necessity, is to have done much; but to have found one’s art in the texture of one’s life, and embroidered upon it, in technical mastery, fresh and original design, is tantamount to a definition of genius” (Lionel Lindsay).

(#24207)

\$ 270

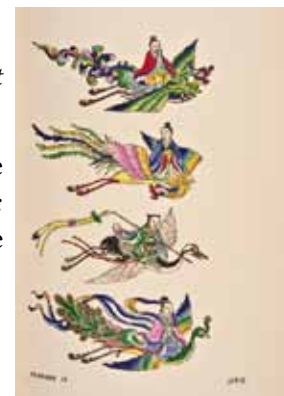
**172** NACHBAUR, Albert.

*Éléments de Décoration Chinoise. Motifs décoratifs relevés dans les Temples et Yamens.*

Peking: Albert Nachbaur, editeur, 1931. Large 8vo (12 x 8 inches). Typeset title printed on tissue. 60 hand coloured plates. Red library buckram. *Provenance:* Library markings (two discreet blindstamps [on title and lower margin of one plate], inked stamps along edges, bookplate on the front pastedown).

*A scarce work by Nachbaur with beautiful hand coloured plates.*

(#26449)



\$ 2,500

173 NEWDEGATE, C.N.

*Sketches from the Washington Races on October 1840 by An Eye Witness.*

London?: no date, but circa 1840]. Folio (22 x 15 inches). Without title or text (as published). 3 fine hand-coloured lithographed plates by and after Newdegate. Unbound as issued in original oatmeal paper wrappers, lithographic title on upper cover. Modern black cloth box, black morocco lettering piece.



*A very fine copy of this rare color-plate work with explanatory rhymed quatrains beneath, on race run at Washington race course, Charleston, South Carolina in October 1840*

The descriptive verses beneath each plate describe the race: 1. At the tap of the drum they jump of from the stand, / Be the track deep in mud or heavy with sand, / At a pace which at once makes fast ones extend, / And e'en the best winded cry bellows to mend. 2. And now they have reach'd the third mile, second heat, / The mare is still going, the horse is dead beat; / Says Sambo "Me know how Massa him do it, / So me gib him de whip, and make him stick to it." 3. Now the Winner comes in decidedly blown, / Tho 'ere two miles were done the race was her own, / But they go the whole hog in this western clime, / When they've beaten the field they run against time.

The mention of "western clime" allied with the first line of the verse on the upper cover (British Steeds that you're fastest I've not a doubt) both suggest that the present series was published in Britain. If this is the case then London seems the most likely city of origin for this excellent series, featuring African American jockeys.

The Washington Race Course was established in 1735 and until its sale in 1900 was the oldest race track in the world. The South Carolina Jockey Club Spring and Fall race meetings here were one of the highlights of the Charleston season. The first day's races were run in four, the second in three and the third in two-mile heats. On the disbanding of the South Carolina Jockey Club, the piers from the entrance of the Washington Race Course were given to Belmont Park, New York, where they still stand today. The proceeds from the sale of the course were passed to the Charleston Library Society for use as an acquisition fund which is still known as the Jockey Club Fund. Not in any of the standard bibliographies.

(#6751)

\$ 4,000

174 NICCOLINI, Antoine.

*Pompei Peintres Murales.*

Naples: G. Brogi, [circa 1900]. Folio (19 1/8 x 14 7/8 inches). 24 chromolithographed plates, lithographed in colours by Zucchi & De Luca, loose in portfolio as issued. (Scattered minor foxing to the plates, chips to sheet edges of title page). Publisher's boards, lettered pictorial onlay on the upper cover (crudely rebacked, worn). *Provenance:* Library blindstamp to title and list of plates, ink stamp on verso of each plate.



*Scarce, with only two copies cited by OCLC.*

(#26212)

\$ 1,850

- 175 NICHOLSON, Sir William Newzam Prior (1872 - 1949, illustrator). - William Ernest HENLEY (1849 - 1903, poet).

*London Types* [Quatorzains by W.E. Henley].

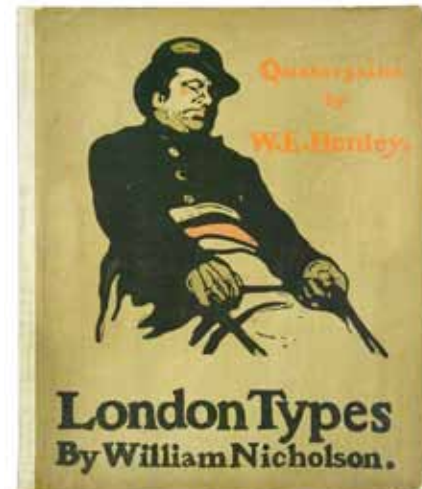
New York : R.H. Russell, 1898. Large quarto (13 x 10 3/4 inches). 1p. publisher's advertisement at end. 12 plates printed in colours, from original woodcuts by William Nicholson. Original cloth-backed pictorial boards, the upper cover blocked with a design in red and black after Nicholson, the lower cover blocked with a the publisher's mark (light soiling and scuffing to extremities).

*A fine copy of the first American edition of Nicholson and Henley's important and popular work.*

William Nicholson, with his brother-in-law James Pryde, produced posters that were a revelation to late 19th-century London. Nicholson went on to adapt his dramatic woodblock style to book illustration, publishing a series of highly successful works (the best known being *An Alphabet*; *London Types*; *An Almanac of Twelve Sports*) before turning to painting full-time with the encouragement of Whistler.

In the present work, in a striking series of images, Nicholson deftly captures the individual character of fin-de-siecle London types. His selection starts with the bus driver on the cover, and continues inside with the guardsman, the hawker, the beef-eater, the sandwich-man, the coster, the lady, the bluecoat boy, the policeman, the news-boy, the drum-major, the flower girl and the, barmaid.

(#25266)



\$ 450

- 176 OGDEN, Heby Alexander (1856-1936, illustrator). - Henry Loomis NELSON (1846-1908).

*The Army of the United States. Illustrated by forty-four fac-simile plates from water color drawings by H.A. Ogden. Text by Henry Loomis Nelson. Prepared and execute by the Quartermaster General of the United States, under the Authority of the Secretary of War.*

New York: B.M. Whitlock, publishers; G.H. Buek & Co., lithographers, [1888-1900]. Square folio (16 3/8 x 15 1/4 inches). Title with vignette illustration. 47 chromolithographic plates (44 plates by Buek after Ogden; 3 supplemental plates [numbered XLV-XLVII] loosely inserted within the vol. II portfolio, as issued). Contemporary green half morocco over green cloth-covered boards, the title blocked in gilt on the upper cover, the spine in six compartments with raised bands, lettered in gilt in the second compartment, the others with repeat decoration in gilt, marbled endpapers, gilt edges (scuffed). *Provenance*: Seventh Regiment Veteran Club (presentation inscription, dated 1894, from General B.M. Whitlock, Inspector Rifle Practice).



[with:]

Henry Alexander OGDEN (illustrator).

*Uniform of the Army of the United States (Illustrated) from 1898 to 1907 Volume II. Authorized by the Secretary of War and prepared and published by the Quartermaster General.*

American Lithographic Company [and others], lithographers, [copyright date to plates 1908]. Square folio (18 x 15 inches). Title. 23 chromolithographic plates after Ogden. Unbound as issued within original blue half morocco portfolio, cloth ties (neat repairs to spine).

*Edition deluxe limited to 1500 copies, this copy numbered 95. This copy accompanied by the suite of plates forming volume II: a rare complete set of a work published over a twenty-year period.*

H. A. Ogden, who was born in Philadelphia but studied and worked in New York came to specialise in historically-accurate images of colonial life and the U.S. military. The original illustrations to the present work were executed as a commission from the U.S. Army Quarter-Master General's Department. In 1911 Ogden became a member of the Society of Illustrators, and his work is to be found in collections of the Fraunces Tavern Museum and the New York Historical Society.

The plates show the uniforms of American Army from the Revolution to 1907: each plate shows the subjects in context with naturalistic settings, weapons, horses, and other military paraphernalia. Some include famous military figures (General Grant and Lafayette, for example) and the result is truly "the outstanding American Work on the subject."

The complete suite of 70 plates is particularly rare as a result of the twenty year gap between the publication of the first and last plates.

*Bennett p.85; Howes O-36.*

(#24173)

\$ 2,000

**177** [PEAKE, Richard Brinsley (1792-1847)].

*Costume Caractéristique de France ... The Characteristic Costume of France; from drawings made on the spot, with appropriate descriptions. By an Artist recently returned from the Continent.*

London: William Fearman, 1819 [plates watermarked 1824]. Quarto (12 x 9 1/4 inches). Parallel titles and text in French and English. Hand-coloured aquatint frontispiece and 18 plates, etched by Sheridan, aquatinted by R. Havell. Original paper-covered boards, printed paper label on the upper cover, fragment of paper label on backstrip, uncut and partially unopened, 20th-century morocco-backed box.



*A fine uncut copy of the first edition in book form of this charming work which amply demonstrates Peake's abilities as both an artist and a writer.*

This work was first issued in six parts in 1815-1816, under the title *French Characteristic Costumes* [Abbey Travel I, 85]. It was subsequently re-issued under the present title, in a slightly different order, in a single volume, in 1819. The book really does live up to the promise of its title, showing both men and women from various economic strata, in both rural and urban settings. The artist and illustrator, Richard Brinsley Peake worked for the engraver James Heath from 1809 to 1817, and went on to pursue a successful career as a dramatist and author. The text and the plates form a pleasing whole: the images are charming and lively, whilst the insightful text also offers an historical perspective on an early 19th-century Englishman's view of the French.

*Cf. Abbey Travel I, 87; cf. Colas II, 2297*

(#21819)

\$ 3,250

178 PENNELL, Joseph (1857-1926).

*Lithographs of New York in 1904.*

New York: The Society of Iconophiles, 1904. Folio (17 1/4 x 12 inches). 12 lithographs, each signed in pencil by Pennell, each tipped to larger support sheets as issued. Letterpress list of plates. Publisher's grey/green lettered wrappers.

*The complete set of twelve lithographs, each edition of 100, each signed in pencil by Pennell.*

Each print is a fine impression with full margins, printed on antique paper with the Society of Iconophiles blindstamp, as issued. This set includes the original list of plates and is in the original paper letterpress wrappers.

The plates comprise:

- 1) Battery Park. Image size 9 1/4 x 6 5/8 inches; sheet size 11 5/8 x 8 1/8 inches. Wuerth 144.
- 2) Broadway from Bowling Green. Image size 10 7/8 x 6 5/8 inches; sheet size 11 5/8 x 8 1/4 inches. Wuerth 150.
- 3) Broadway Towers. Image size 11 1/8 x 6 1/8 inches; sheet size 13 x 8 7/8 inches. Wuerth 151.
- 4) The Stock Exchange. Image size 10 3/4 x 5 1/2 inches; sheet size 13 x 8 1/4 inches. Wuerth 146.
- 5) Nassau Street. Image size 10 3/4 x 6 1/4 inches; sheet size 12 x 8 1/2 inches. Wuerth 158.
- 6) Pine Street. Image size 10 3/4 x 6 7/8 inches; sheet size 13 5/8 x 9 1/4 inches. Wuerth 147.
- 7) William Street. Image size 9 3/4 x 5 1/8 inches; sheet size 11 x 7 1/2 inches. Wuerth 155.
- 8) Building the Building. Image size 11 x 6 inches; sheet size 12 7/8 x 8 3/8 inches. Wuerth 160.
- 9) The Flat Iron. Image size 9 5/8 x 6 1/4 inches; sheet size 13 3/4 x 8 1/2 inches. Wuerth 162.
- 10) Union Square. Image size 10 3/4 x 6 1/4 inches; sheet size 12 x 7 5/8 inches. Wuerth 154.
- 11) Broadway Above 23d Street. Image size 9 x 6 inches; sheet size 11 1/4 x 8 inches. Wuerth 156.
- 12) The Times Building. Image size 9 x 6 inches; sheet size 11 1/2 x 8 1/4 inches. Wuerth 145.

*Cf. Wuerth, Catalogue of the Lithographs of Joseph Pennell (Boston, 1931).*

(#26388)

\$ 4,000



179 PICART, Bernard (1673-1733).

*Cérémonies et Coutumes Religieuses des Peuples Idolatres. Représentées par des figures dessinées de la main de Bernard Picart: avec une explication historique, & quelques dissertations curieuses ... les Peuples des Indes Occidentales.*

Amsterdam: chez J. F. Bernard, 1735. Volume VI only (of 9), 2 parts in 1, folio (15 1/2 x 9 3/4 inches). Title in red and black with engraved vignette, half-title. 1 engraved headpiece, 45 engraved plates (34 of the Americas, 11 of India [one of these folding]) by Picart, many after De Bry. Contemporary calf, covers with triple fillet gilt border, spine in seven compartments with raised bands, morocco lettering-pieces in the second and third compartments, the others with repeat decoration in gilt, marbled endpapers, red-stained edges (rear hinge starting).

*A fine copy of the volume dealing with the Americas and India from Picart's encyclopedic survey of the religious ceremonies and customs of the world.*



Picart's *Ceremonies et coutumes religieuses de tous les peuples du monde* was originally published in Amsterdam beginning in 1723. The demand was such that volumes were reprinted in 1735 (as in this copy) and again in 1739. The present volume concentrates on the Americas and India, and contains a series of beautifully engraved plates. These plates were adapted by Picart from various sources, but it is testament to Picart's artistry that in many cases he improved upon the originals. The American section includes plates after the famous illustrations in De Bry's description of life in the Americas, with at least 11 of the 34 images based on the drawings of Jacques Le Moyne or John White. The second part, on India, includes a further 11 plates.

*Cf. Brunet I, 1743; cf. Sabin 62600 (1723 edition of this volume) & 4931 (the entire work).*  
(#24204)

\$ 1,500

**180** REICHARD, Gladys A.

*Navajo Medicine Man: Sandpaintings and Legends of Miguelito.*

New York: J. J. Augustin, 1939. 4to (13 1/2 x 10 3/8 inches). 24 colour pochoir plates. Publisher's leather backed paper covered boards, gilt design on the upper cover (covers unevenly faded).

*One of 500 copies.*  
(#26626)



\$ 740

**181** ROSSI, Giovanni Giacomo de' (1627-1691, publisher).

*Nuova Racolta di Fontane che si vendano nel alma citta di Roma, Tivoli e Frascati.*

[Rome: "Gio. Jacomo Rossi", circa 1650]. Oblong small folio (10 1/4 x 15 3/4 inches). Engraved throughout and printed on laid paper watermarked with an anchor and initials LM within a circle surmounted by a six pointed star. Title with dedication to Andrea Corsini within an elaborate pictorial border, 41 plates engraved by Maggi, Corduba, Barrièreon and others on 25 leaves. (Minor marginal staining, discreet blindstamp to margin of three leaves). 18th century mottled calf, expertly rebacked to style.



*A lovely illustrated work depicting the famed Baroque fountains of Rome and its environs.*

Rossi, the son of the founder of the most important printing press of 17th century Rome, was active between 1645 and 1690 and issued during that time this collection of views of fountains by a number of earlier engravers. The work seems to have been issued with a variety of plates and in various formats. The plate count of the present copy corresponds to the Berlin copy. Among the fountains illustrated are Bernini's fountain at St. Peter's Square, his famed Triton fountain in Piazza Barberini, Giambologna's monumental Fountain of Neptune in Bologna and the water theater at Villa Belvedere.

*Berlin Kat 3599.*  
(#25535)

\$ 3,000

- 182** ROWLANDSON, Thomas (1756-1827, engraver). - [John Buonarotti PAPWORTH (1775-1847), Francis WRANGHAM (1769-1842), and William COMBE (1742-1823).

*Poetical Sketches of Scarborough: illustrated by twenty-one engravings of humorous subjects, coloured from original designs, made upon the spot by J. Green, and etched by T. Rowlandson. The second edition.*

London: printed for R. Ackermann by J. Diggins, 1813. Octavo (9 7/8 x 6 1/4 inches). 21 hand-coloured aquatint plates by Rowlandson after James Green (blank corner of pp.49/50 torn). Original paper-covered boards, expertly rebaked to style. *Provenance:* Beauchamp Colclough Urquhart (d.1861, of Meldrum and Byth, Aberdeen, Scotland, armorial bookplate).



*Abbey Scenery 298 and see note to 297; cf. Tooley 422.*  
(#23750)

\$ 425

- 183** SONTAG, Susan (1933-2004, author). - Howard HODGKIN (b.1932, artist).

*The Way We Live Now.*

London: Karsten Schubert, [colophon: 1991]. 6 coloured aquatints, with added tempera, by Howard Hodgkin (2 folding, 4 double-page). Original paper-covered boards, original blue paper chemise with orange tempera added by hand, protective tissue covering to binding, original publishers cardboard slip-case with printed title label on upper cover.



*A fine copy of a work featured in Riva Castleman's survey of the best livre d'artiste of the last century; John Updike included Sontag's story in his Best American Short Stories of the Twentieth Century.*

"This is a special work of art, a unique collaboration between two great artists in response to the AIDS crisis" (Castleman p.198). Castleman's description of Howard Hodgkin's etched aquatints as "lushly colored" is satisfyingly accurate: the project was evidently close to the artist's heart (he spent four years working on the images) and he clearly wanted to create a worthy visual accompaniment to this short story by Susan Sontag. The addition of tempera by hand ensures that each plate is unique, but Hodgkin's intention with the series was to illuminate both the emotional changes and, at a cellular level, the physical changes brought about by the disease. The overall result "achieves an optimistic effect, which strongly repudiates the horror and fear." (Castleman). Sontag's short story, perhaps the greatest ever written on the subject, offers an honest and deeply-felt account of an AIDS sufferer, and human strength in the face of inevitable loss.

The edition was limited to just 243 copies, numbered and signed by both the author and the artist, this copy is number 116 of 200 copies. "All proceeds from the sale of ...[the] book ... [were] given to AIDS charities in the United Kingdom and the United States". "The book is designed by Gordon House ... The pictures and end papers are original etchings by Howard Hodgkin. The etchings are printed in intaglio ... and hand painted in Sennelier tempera by Jack Shirreff ... The cover is hand painted in tempera ... the bookbinding is done by Dieter Schulke" (printed note at end).

*Castleman, A Century of Artists Books p.198.*  
(#24209)

\$ 2,700



184 STOTHARD, Thomas ( 1755-1834) - William SHAKESPEARE.

*Shakespeare's Seven Ages of Man Illustrated.*

London: [H.D. Symonds, printed by C. Whittingham], 1799 [pre-publication watermarks]. Folio (17 9/16 x 10 3/4 inches). Stipple-engraved title and 7 plates by William Bromley after Thomas Stothard, each printed in colours by Collins and finished by hand, 1 uncoloured engraved plate of text by Collins. Fine 20th-century brown morocco gilt by Riviere & Son, covers with triple fillet border, spine in seven compartments with raised bands, lettered in the second and fourth compartments, the others with repeat decoration in gilt around a central flower-spray tool, gilt turn-ins, marbled endpapers, original blue paper wrappers bound in at the rear, top edge gilt.



*A finely bound copy of this beautiful series of illustrations after Stothard: one of the greatest illustrators of his era.*

Each of the seven ages is illustrated by a finely produced and executed colour-printed stipple-engraving, supported by a number of linked essays on the lines that Stothard has illustrated. During his lifetime, Thomas Stothard, R.A. (1755-1834) achieved a reputation as the premier English book illustrator of his generation. His most notable illustrations were of the works of Shakespeare, John Milton, Henry Fielding, Tobias Smollett, Laurence Sterne, Sir Walter Scott and Lord Byron. A popular figure in the art world, he counted William Blake (who engraved many of his designs) and John Flaxman (whose neo-classical style was an influence) amongst his friends. This title is not mentioned in the list of Stothard's works books in Hammelmann, *Book Illustrators in Eighteenth Century England*.

*Coxhead Thomas Stothard (1906) p. 96; not in Hammelmann Book Illustrators in Eighteenth Century England; Jaggard p.287 (#18207)*

\$ 2,500

185 [SURTEES, Robert Smith (1805-1864)].

*[The Works] Hillingdon Hall; Handley Cross; Jorrock's Jaunts and Jollities; Hawbuck Grange; "Plain or Ringlets?"; Mr. Romford's Hounds; Ask Mamma; Mr. Sponge's Sporting Tour.*

London : Bradbury, Agnew & Co., [and others], [circa 1892]. 8 works in eight volumes, octavo (8 1/4 x 5 1/4 inches). Numerous hand-coloured plates after John Leech, Henry Alken and others, 1 hand-coloured additional title, 6 hand-coloured title vignettes, uncoloured illustrations in Handley Cross. 20th-century red half morocco over cloth-covered boards, bound for Henry Sotheran of Sackville Street, London, by Bayntun-Riviere of Bath, spines gilt in six compartments with raised bands, lettered in the second and fourth compartments, the first with a fox's mask tool, the third with a whip and horseshoe tool, the fifth with a hound's head, the sixth with a horse's heads bordered in gilt, marbled endpapers, top edge gilt.



*A finely bound set from the pen of the 19th-century's best known sporting author: Thackeray envied him, William Morris considered him a master of life.*

Surtees' best-selling works are humorous and lively. The author was arguably a match for Dickens in the field of social observation, whilst surpassing him as an observer of the natural world: with warmth and humour Surtees captured an era and a way of life that reached its zenith during Queen Victoria's reign. The Sporting Novels were essential reading in the country houses of Victorian England and deserve a place on the shelves of today's private library.

(#25420)

\$ 2,500

186 TAYLOR, Bayard (editor).

*Picturesque Europe: a delineation by pen and pencil of the natural features and the picturesque and historical places of Great Britain and the Continent. Illustrated on steel and wood by European and American artists.*

New York: D. Appleton & Co, [circa 1876-1879]. 3 volumes bound from the original 60 parts, large quarto (12 7/8 x 10 inches). Steel-engraved additional titles and plates, numerous wood-engraved illustrations. Red morocco gilt by the Rowfant Bindery of Cleveland, Ohio, the covers panelled in gilt with arabesque cornerpieces incorporating stylized anthemion tools, the spines in six compartments with raised bands, lettered in the second and third compartments, the others with repeat tooling in gilt, the place and date of publication tooled in gilt at the foot of each spine, gilt turn-ins, marbled endpapers, original brown paper wrappers from the original parts bound at the back of each volume, top edge gilt (light discolouration to small sections of the covers of vols.II and III).



*A spectacularly-bound copy of this attractive best-seller.*

The binding of this exceptional copy of this important steel- and wood-engraved record of 'Picturesque Europe' is one of 1,051 books bound by the bindery during its relatively short tenure in Cleveland, Ohio, between 1909 and 1914. The bindery was the second incarnation of the Club Bindery, set up in New York, chiefly to tend to the binding needs of the Grolier Club Members. In much the same way, the Rowfant Bindery apparently only did work for members of the Rowfant Club. This work, published as a companion to the earlier *Picturesque America*, was published in both England and America. The American issue appeared in 60 parts, priced at 50 cents per part, and according to the publishers the whole formed "the most complete and elegantly illustrated work on Europe ever produced ... The engravings ... are all new, having been executed from sketches by American English artists, who ... have been travelling over every part of Europe, in order to secure ... the latest views of picturesque places ... To those who have visited Europe it will be a lasting pleasure ... to others it will ... afford an idea of the great historic ground of the Old World, scarcely less vivid than that of actual observation."

(#24674)

\$ 2,400

187 TAYLOR, Charles (1756-1823).

*The Cabinet of Genius, being a Series of Engravings, comprising a copious variety of interesting subjects, selected from the most admired poetry, history &c. Engraved by the Best Artists ...*

London: C. Taylor, 1786-1789. Quarto (9 x 7 1/2 inches). 37 (of 40) original parts (lacking part numbers 22, 27 and 35). 2 engraved titles and 74 (of 95) stipple engraved plates printed in sepia engraved by Taylor and John Ogborne after Samuel Shelley and Robert Smirke. (Old dampstaining). Publisher's letterpress blue paper wrappers, part 8 lacking the front wrapper, part 31 lacking the rear wrapper. *Provenance*: Reverend Mr. Wren (signature on part XXV).



Taylor and Ogborne both studied under Bartolozzi, and their engravings here are superb. The authors represented include Shakespeare, Milton, Pope, Gay, Burns, Goldsmith and more. Sets of this work are rarely found complete, and sets in the original parts are almost unknown.

(#27108)

\$ 750

**188** TEXIER, Charles; and R. Popplewell PULLAN.

*Byzantine Architecture; Illustrated by Examples of Edifices Erected in the East During the Earliest Ages of Christianity with Historical & Archaeological Descriptions.*

London: Day & Son, 1864. Folio (16 1/2 x 11 1/2 inches). Half title. Chromolithographed additional title, 70 tinted lithographed or chromolithographed plates, many printed with gold (numbered II-LXX, [plate I being the additional title, plus LX bis), plates XVIII/IXX and LXIX/LXX on same double-page sheets), numerous woodcut illustrations. Early tan cloth over period black cloth covered boards, worn. *Provenance:* Haverhill Public Library (bookplate, blindstamp to title and two text leaves).



*First English edition.*

Pullan was architect to the Bodrum Expedition sent to survey the Mausoleum of Halicarnassus in 1857 and also carried out various excavations as agent for the Society of Dilettanti. Texier was in Asia Minor much earlier, but the two collaborated to produce this interesting work.

Atabey 1213; Blackmer 1647  
(#26286)

\$ 3,250

**189** TURNER, J.M.W. - William Cosmo MONKHOUSE (1840-1901).

*The Turner Gallery a series of engravings from the works of Turner. The descriptive text by W. Cosmo Monkouse.*

New York: Appleton & Co., 1880. 2 volumes, folio (14 1/4 x 10 inches). Titles printed in red and black. 2 steel-engraved frontispieces, 1 additional title and 118 plates after Turner. Publisher's green morocco, blocked in gilt, g.e.

*Nice copy of a standard work.*  
(#26207)



\$ 850

**190** UZANNE, Octave (1851-1931).

*La Française du Siècle: Modes Moeurs Usages.*

Paris: A. Quantin, 1886. Large 8vo (11 3/8 x 8 inches). Engraved image from the upper wrapper repeated in two states (2), illustrated additional title in three states (3), 9 engraved plates each in 3 states (27), all engraved by Gaujean after A. Lynch. Ten engraved headpieces and initials, each repeated in two states on separate plates. Unopened. Publisher's engraved, embossed and hand coloured wrappers, within publisher's gilt paper portfolio, salmon silk ties with lettered in gilt, coloured pictorial pastedown (the portfolio with splits along the joints and tears to the silk).

*One of 100 deluxe large paper copies on japon with the plates in three states, this copy numbered LVII.*

This work was issued in three formats: on velin (45 francs), on papier japon (100 francs), or one of 100 examples numbered with roman numerals on



papier japon with the plates in three states (200 francs). In addition to the plates being in three states (black and white proofs before letters, colour proofs before letters, and coloured), each in-text illustration is repeated in black-and-white and colour proof format on separate plates.

*Colas 2948; Lipperheide 1175; Vicaire VII, 924*  
(#26386)

\$ 750

**191** WEIGNER, Thomas.

*Studies from Nature and in Composition.*

Warnsdorf, Bohemia: [circa 1900]. Folio (19 1/2 x 14 3/8 inches). 22 colour lithographed plates. (Discreet library blindstamp to title page, inked library stamps on verso of each plate). Original publishers decorative paper boards, cloth spine (worn).

Thomas Weigner was the Director of the Imperial Royal School of Weaving. The plates here show textile designs based on plant and animal forms. Scarce, with OCLC recording only three copies.

(#26191)



\$ 2,250

**192** WESSELL, Otto; Adam NICKEL; and Rudolph GROSS. - Frank LINDNER, Charles EDDY & Christian CLAUSS (lithographers).

*Illustrated Catalogue of Piano-Forte Actions.*

New York: Wessell, Nickel & Gross, 1893. Oblong quarto (9 1/4 x 11 1/2 inches). Lithographed title, 56 lithographic plates (comprised of: 2 tinted views of the factory, 1 tinted composite group portrait of the three company owners, 7 plates printed in silver and black, 46 printed in colours, silver and gilt), all by Lindner, Eddy & Clauss of New York. Publisher's maroon morocco-grained cloth, title blocked in gilt on upper cover (spine chipped at head and foot).

*An early piano catalogue with wonderful semi-abstract lithographed plates.*

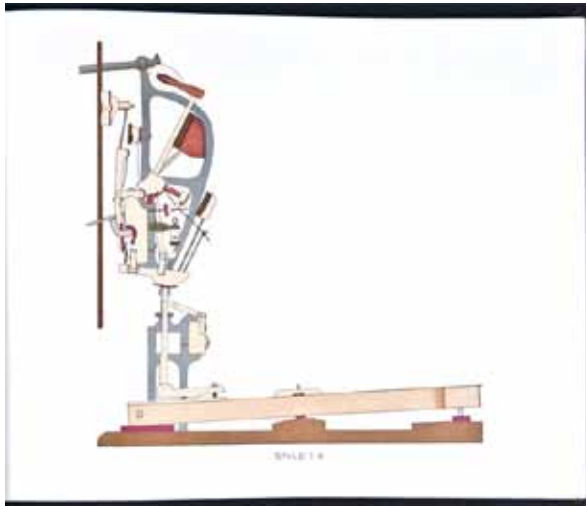
A detailed trade catalogue of piano actions produced by Wessell, Nickel & Gross, who had learned their trade with Steinway & Sons before leaving to set up on their own in 1874. In 1888 they opened a sizeable factory between 45th and 46th Streets on Tenth Avenue in New York City, "the most extensive and complete manufacturing institution of its kind in the world..." (p. [2]). By the time the present work was published in 1893, they had become one of the leading manufacturers of piano-forte actions in the United States. Their brand and tradition of quality was revived in 2005, when their trademark was bought by the Burgett brothers.

To the modern eye, the unintentional virtue of this work is to be found in Lindner, Eddy and Clauss's beautiful and technically spectacular plates. The publisher's intentions were to produce technically precise images of their products. To the modern eye, these plates are viewed through a lens tinged by images of the work of the Suprematists and Constructivists working in Russia in the 1920s - particularly El Lissitzky. The strongly-coloured semi-abstract plates have the same sense of the militaristic triumph of the machine that can be found in the work of the Russian Avant-garde. The Dadaists would have approved.

Scarce. RLIN and OCLC locate only four copies: Cambridge, The Smithsonian, NYU and The Winterthur Museum.

*Not in Romaine. For the lithographers see Jay T. Last The Color Explosion p.46.*  
(#26007)

\$ 1,000



192



193

**193** WESTON, Brett (1911-1993).

*Hawaii Fifty photographs by Brett Weston.*

Carmel, California: Photography West Graphics, 1992. Oblong quarto (12 x 12 3/8 inches). Portrait of Weston, 50 full-page illustrations after photographs by Weston. (Without the original photograph by Weston called for in the limitation statement). Original green cloth, upper cover and spine blocked in gilt, original green cloth slip-case.

*“Instead of abstract sculpture, [Brett Weston]... saw a magic play of light” (Nancy Newhall).*

Mint copy of a “Collector’s Special Edition”, limited to 300 copies signed by Weston, this copy number 248.

Brett Weston was the son of photographer Edward Weston. He began to take photographs in the 1920s in Mexico, where he lived with his father. He travelled widely in search of subject matter, taking photographs in the United States, Canada, Mexico, Europe and Japan. From 1978 onwards Weston spent much of his time in Hawaii and the present work represents his choice of images from this final inspirational period. The hallmark of his work is to be found in black and white images that stretch the boundaries between abstraction and recognizable subject matter.

(#23392)

\$ 200

## BIBLIOGRAPHY, BOOKS ABOUT BOOKS & ART REFERENCE

**194** ALLEN, Charles Dexter.

*Ex Libris Essays of a Collector.*

Boston, New York & London: Lamson, Wolfe, & Co., 1896. Octavo (8 1/2 x 5 3/4 inches). Half title. 24 plates (comprising: 1 coloured frontispiece and 2 engraved plates not found in the regular limited edition of this work, 21 engraved plates). (Some light spotting). Original limp vellum, titled in gilt on spine, cloth ties (lightly soiled, ties defective). *Provenance:* J.A. Ripley (red morocco book-label).



*One of fifty copies signed by the author and publishers. An interesting overview and survey of the bookplates of special interest produced in Germany, France, England and America.*

The whole edition was limited to 800 copies, but this example (numbered 50) is from the smaller limitation of just 50 signed copies, which includes 3 plates not included in the regular limited edition. An interesting overview and survey of the bookplates of special interest produced in Germany, France, England and America.

(#23412)

\$ 450

**195** ARENTS Jr., George (1875-1960). - Jerome E. BROOKS, Sarah Augusta DICKSON and others.

*Tobacco its History Illustrated by the books, manuscripts and engravings in the library of George Arents, Jr. together with an introductory essay a glossary and bibliographic notes by ... Brooks.*

New York: The Rosenbach Company (vols.I-V), New York Public Library (supplemental parts I-X), 1937-1952, November 1958 - June 1969. 7 volumes (volumes I-V, supplemental volumes I and II in 10 original parts), small folio (13 1/4 x 9 3/4 inches). Five frontispieces (3 coloured, one of these folding), numerous plates and illustrations (a few coloured). Volumes I-V: original red cloth, dark red lettering-piece to spines; Supplemental volumes I and II: original red thick paper wrappers, lettering to backstrips and upper covers.



*A fine complete set. Volumes I-V are limited to 300 numbered copies, this set is numbered 277.*

“The George Arents Collection on Tobacco, the product of over one hundred years of collecting by George Arents and a succession of curators, is a comprehensive collection on the history, literature, and lore of tobacco. Over the years, the collection has grown to include books and manuscripts in more than twenty languages. Although the collection is devoted to tobacco and includes almost every important work dealing with the subject, it also contains many historical, literary, and artistic works in which tobacco appears only incidentally. [Volumes I-IV was privately printed in New York between 1937 and 1943 in an edition of just 300 sets, and is the catalogue of the ]... the private library of George Arents and it represents the books [arranged by date of printing] that were in the collection before it was donated to The New York Public Library. In 1944, George Arents’s collection was received by The New York Public Library where it became known as the George Arents Collection on Tobacco.... Volume 5, the *Index* by Anne M. Nill, was published

in 1952. It was arranged in two sections: Author Index and Subject Index. The Author Index lists author's names and titles for those works that lacked an author. ... A published supplement was prepared by Arents Librarian Sarah Augusta Dickson and Curator Perry O'Neil to cover additions to the collection after 1942. It was printed from 1958-1969..." (NYPL website).

(#23128)

\$ 2,750

**196** ASHBEE, Charles Robert.

*Modern English Silverwork.*

London: Published by B.T. Batsford and printed at the Essex House Press, 1909. 4to (12 1/4 x 9 3/4 inches). 100 plates, some partly hand-coloured as issued. (A bit age toned). Publisher's green buckram, spine with printed paper label (unevenly faded, worn). *Provenance*: Library bookplate on front pastedown and blindstamp on the title.

*One of 200 numbered copies signed by Ashbee, printed at the Essex House Press.*

A selection of 200 pieces of Ashbee's Arts and Crafts designs from the Guild of Handicrafts, including tea pots, cups, bottles, dishes, candlesticks and more.

(#26279)



\$ 450

**197** ASHENDENE Press. - [Charles Henry St. John HORNBY (1867-1946) and Arundell ESDAILE (1880-1956), compilers].

*A Descriptive Bibliography of the Books printed at the Ashendene Press MDCCCXCV-MCMXXXV.*

[London]: Shelley, House, Chelsea, 1935. Small folio (13 x 9 inches). Two small format errata slips tipped in at the rear. Title in red and black with printer's device, half-title, text in red and black, all printed on handmade paper. Numerous plates and illustrations (some double-page, some photogravure) including page specimens (many printed in two colours, some with initials supplied by hand by Graily Hewitt), examples of illustrations after Gwendolen Raverat, Noel Rooke, Charles M. Gere and others, examples of typefaces designed by Eric Gill, Graily Hewitt and Louise Powell, photogravure images of bindings designed by Katherine Adams, Douglas Cockerell, Elizabeth M. MacColl and others. Original brown calf, upper cover decorated in gilt, expertly rebacked to style, spine in six compartments with raised bands, lettered in gilt in the first compartment, top edge gilt.

*The most beautiful bibliography and the final work of the Ashendene Press. Limited edition of 390 copies signed by Hornby, this copy numbered 172.*

A spectacular production, this work now stands as a fitting memorial to both the Ashendene Press, but also the era that produced the first blooming of the private press. It covers every aspect of the press: it includes a history of its set up and progress by Hornby, detailed bibliographical descriptions by Arundelle Esdaile of all the works it produced (enlivened by comments by Hornby), all "illustrated" with examples of pages, illustrations, typefaces and bindings, beautifully laid out and printed on hand-made paper.

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(#23356)

\$ 2,250



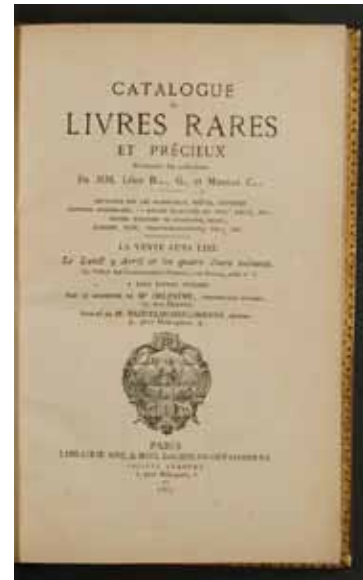
**198** AUCTION CATALOGUE, 19th century - M. Bachelin-Deflorenne, expert.

*Catalogue des Livres Rares et Precieux Provenant des collections de MM. Leon D..., G., et Moreau C... Le Lundi 9 Avril et les quatre jours suivant ...M. Delestre, commissaire-priseur.*

Paris: Librairie Anc. & Mod. Bachelin-Deflorenne, 1877. 8vo (9 3/8 x 6 inches). [4], 188 pp. Partially priced in pencil. Early red pebbled morocco, covers bordered in gilt, spine in 6 compartments with raised bands, lettered in the second, others with a repeat decoration in gilt (ink stain on upper cover). *Provenance:* Rowland Gibson Hazard II (bookplate).

*Nineteenth century French auction catalogue.*  
(#24564)

\$ 150



198

**199** BAKST, Leon (1866-1924) - Andre LEVINSON (1887-1933).

*Bakst. The Story of the Artist's Life.*

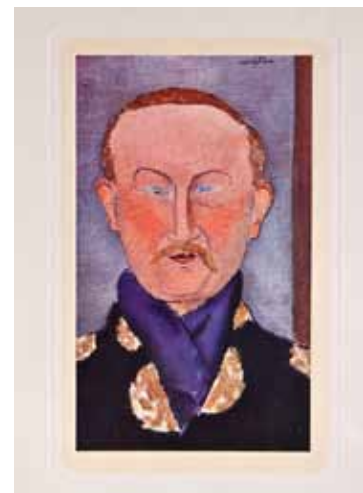
London: The Bayard Press [Printed by Dr. Selle & Co., Berlin], 1923. Small folio (14 3/8 x 10 3/4 inches). Half-title. 68 plates with lettered tissue guards (including 52 mounted color lithographs), numerous illustrations. Publisher's vellum, upper cover and spine decorated in brown (minor wear).

*First edition in English: one of 315 numbered copies.*

Bakst, the famed Russian painter and scene and costume designer, was a member of the Sergei Diaghilev circle and the Ballets Russes, for which he designed exotic, richly coloured sets and costumes. This elaborate limited edition publication, issued to celebrate and chronicle the work of this influential artist, is a superb retrospective on his designs for the Ballets Russes. The present London edition is preferred over the American edition, the latter composed of remainder sheets from the London edition which preceded it. The work has become increasingly difficult to find in good condition.

(#27458)

\$ 3,000



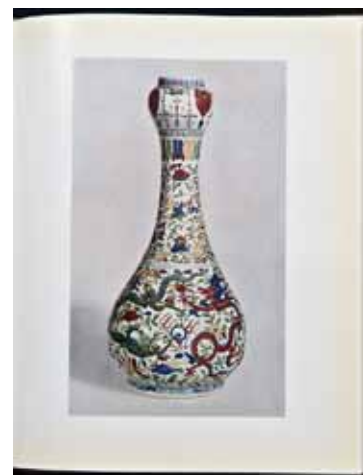
199

**200** BAUR COLLECTION. - John AYERS and others.

*The Baur Collection [Vols 1-3].*

Geneva: Collections Baur, 1968-1984. 3 volumes (vols. 1-3), quarto (11 1/8 x 8 7/8 inches). Text in English and French. Numerous plates, most coloured, some folding. (vol. 3 with minor marginal waterstaining affecting first 16 leaves but not affecting text or illustrations). Original cloth, dust-jackets (slight wear to dust jackets).

Alfred Baur (1865-1951) gave his collection to the foundation which



200



bears his name shortly before he died. He began collecting in about 1907 and continued right up until his death, but little was known of the breadth and quality of his collection until the present catalogues were published:

The individual catalogues present here are as follows:

1. John AYERS. *The Baur Collection ...Chinese Ceramics volume one (with Korean and Thai wares)*. Geneva 1968. One of 1000 copies.
2. John AYERS. ... *Chinese Ceramics volume two (Ming porcelain, and other wares)*. Geneva: 1969. One of 1000 copies.
3. John AYERS. ....*Chinese Ceramics volume three Monochrome-glazed porcelains of the Ch'ing dynasty*. Geneva: 1972. One of 1000 copies.  
(#25966)

\$ 4,500

**201** BEARDSLEY, Aubrey (1872-1898).

*The Early Work of Aubrey Beardsley ... [With:] The Later Work of Aubrey Beardsley ... [And with:] The Uncollected Works of Aubrey Beardsley.*

London: John Lane The Bodley Head, 1899-1901-1925. 3 volumes, 4to (11 x 8 inches). Half-titles in each volume. 501 plates (including six extra plates in the third volume for this edition only). Publisher's cream cloth with title stamped on upper covers within an architectural frame in green or gold (very minor soiling).

*The deluxe edition on japan vellum, number 94 of 110 copies: a wonderfully illustrated set, depicting the complete oeuvre of the famed artist of the Aesthetic and Art Nouveau movements.*



Beardsley was largely self-taught and began working as an illustrator at the age of nineteen, achieving notable and lasting acclaim for his illustrations in the Dent edition of Malory's *Le Morte Darthur* in 1892. In 1894, Beardsley became the art editor of *The Yellow Book* under the general editorship of Oscar Wilde, but his advancing tuberculosis and Wilde's arrest put an end to that satirical periodical. Although in increasingly poor health, Beardsley continued to produce illustrations, including those in *The Savoy*, *The Rape of the Lock*, and *Lysistrata*. He would die prematurely in France on 16 March 1898.

(#26317)

\$ 4,000

**202** [BOOK OF KELLS].

*Evangeliorum Quattuor Codex Cenannensis.*

Berne: Urs Graf-Verlag, 1950-1951. 3 volumes, folio (15 3/4 x 11 3/4 inches). 48 mounted colour plates and numerous full-page monochrome illustrations reproducing the original Book of Kells. Original prospectus and other advertising material laid in. Publisher's vellum gilt [vols. 1 and 2], publisher's vellum-backed boards [vol. 3]. Vol. 3 with publisher's plain dust wrapper. Publisher's board slipcases.

*A fine facsimile of the Book of Kells: one of 400 numbered copies, this copy number 149.*

The first two volumes, which constitute the facsimile, were strictly limited to 400 copies, according to the prospectus laid in; the third text volume was limited to 500 copies. The prospectus reads: "A reproduction of the entire



manuscript in facsimile -- a task never before attempted -- is now in hand and is here offered for subscription ... The Book of Kells is an illuminated manuscript on vellum, containing the four Gospels in Latin. Its date has yet to be precisely determined; some writers have placed it as early as the sixth century, others as late as the end of the ninth century. The Book of Kells has been in the possession of Trinity College, Dublin, since the year 1661. Its text has been classed as Vulgate by some experts, but it differs so widely from the accepted Vulgate that perhaps it should be viewed rather as an Irish variant of the 'mixed' or 'old Latin' text. Some of the variant readings are of peculiar interest. The glory of the Book of Kells is the amazing beauty and infinite variety of its illumination and ornament. For grandeur of conception and delicacy of execution several of its illuminated pages merit the term sublime. Taken as a whole the Book of Kells is a supremely beautiful document, surpassing all other works of the kind, and by far the finest example of early Christian art in Ireland ... The glory of the Book of Kells is its illuminations, which are here made generally accessible for the first time in all their enigmatic splendour..”

The introductory text volume includes an introduction by Dr E.H. Alton, 'Notes on the Art and Ornament' by Dr P. Meyer and a 'Collation of the Text with the Vulgate' by Dr G.O. Simms.  
 (#26294)

\$ 2,900

**203** BRISCOE, Arthur (1873-1943) - James LAVER (1899-1975).

*A Complete Catalogue of the Etchings and Dry-Points of Arthur Briscoe.*

London: Halton & Truscott Smith, 1930. 4to (11 x 8 3/8 inches). Numerous plates including an original signed etching by Briscoe titled "The Anchor.". Publisher's blue cloth, upper cover lettered in gilt.

*One of 250 numbered copies with an original signed etching by Briscoe.*

Hurst 268.ii  
 (#26452)



\$ 700

**204** BRIVOIS, Jules.

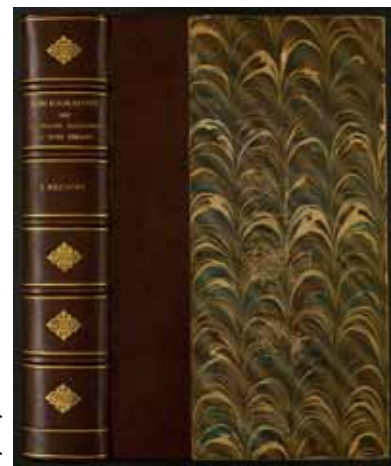
*Guide de l'Amateur Bibliographie des Ouvrages Illustrés du XIXe siècle principalement des livres a gravures sur bois.*

Paris: Librairie P. Rouquette, 1883. Octavo (9 7/8 x 6 5/8 inches). Title in red and black, half title. Expertly rebacked to style, over contemporary marbled paper-covered boards, marbled endpapers, top edge gilt.

*An unusual copy of this important work: an "Exemplaire d'auteur" initialled by the author.*

The regular limited edition consisted of 900 copies on papier vergé and 50 copies on grand papier de Hollande - all initialled by the author. The present copy is printed on papier vergé, but was one of an unspecified number of copies reserved for the author. A valuable work, being a continuation of Cohen/ de Ricci's work on the French 18th-century illustrated books.

(#23544)



\$ 275

205 BURTON, William E. (1804-1860).

*Bibliotheca Dramatica. Catalogue of the Theatrical and Miscellaneous Library of the late William E. Burton ... to be sold at auction by J. Sabin and Co.*

New York: 1860. Large 8vo (11 1/2 x 6 5/8 inches). Engraved portrait frontispiece by Jackmann after a daguerreotype by Brady. Priced throughout in a period neat hand. Publisher's wrappers bound in. Extra-illustrated, with newspaper clippings concerning Burton and the sale, as well as an Autograph Letter Signed by Burton, dated 25 May 1851, to binders Pawson and Nicholson, sending them paper to interleave a bound volume of old plays. Period half black morocco over marbled paper covered boards, spine with raised bands in six compartments, lettered in the second, marbled endpapers.



*Extra-illustrated, large paper edition of the catalogue of the Burton collection: the most noted collection of rare theatre books collected in America in the mid-19th century.*

The collection was auctioned off by Joseph Sabin & Co. in New York beginning on Oct. 8, 1860. The introductory notice indicates: "It contains a most surprising mass of rare old English Plays; Works on the Drama, History of the Stage, Theatres, Theatrical Characters and Biography, Pageants, Royal Progresses, and Processions, Mimes, Pantomimes, Masquerades, Mummeries, Mysteries...Old English Poetry, will be found not only voluminous, but abounding in rare and choice copies, including many English translations of the classics of very early dates; while the Dramatic collection is replete with the first editions of most of the Plays of importance. Shakespeariana is especially rich, not only in rare books, but in some presque unique copies of books printed for presentation only."

(#26769)

\$ 450

206 CHIVERS, Cedric (binder). - Charles HOLME (editor).

*The Genius of J. M. W. Turner, R.A.*

London, Paris and New York: Offices of The Studio, 1903. Quarto (11 3/8 x 8 1/8 inches). Mounted coloured frontispiece, one 2pp. facsimile autograph letter, numerous plates (15 coloured), the majority after Turner. (Occasional spotting). Contemporary brown morocco gilt by Cedric Chivers of Bath, the covers with a gilt-ruled border, the upper cover with a central circular inset vellucent panel featuring the title in blue within a shaped art nouveau border of stylised rose blooms and foliage, the inset panel surrounded by gilt tooling to an art nouveau design with flowing gilt lines, rose flower-heads and small hearts, the flat spine with an overall design using the same rose and small heart tools with the title in gilt, gilt turn-ins, marbled endpapers.



*A 'Studio special number' on Turner in a fine binding by one of the great British binders of the time.*

Chivers developed the vellucent technique in about 1903: a drawing is produced on paper, attached to the boards of the binding and then covered (and protected) by a layer of transparent vellum. The present example very successfully combines the possibilities offered by the vellucent technique with the traditional discipline of gilt tooling. *The Studio*, an important magazine devoted to the arts, would periodically offer 'special numbers', often monographs on individual artists, as here. The present work, edited by Holmes, is made up from a group of four essays on different aspects of Turner's genius by Robert de la Sizeranne ("The oil-paintings of Turner"), Walter Shaw Sparrow (Turner's monochromes and early water-colours) and C.F. Bell ("Turner and his engravers").

(#24139)

\$ 750

207 COLLIER, J. Payne.

*A Catalogue, Bibliographical and Critical, of Early English Literature, forming a portion of the Library at Bridgewater House, the property of the Rt. Hon. Lord Francis Egerton.*

London: Thomas Rodd, 1837. 4to (11 x 8 5/8 inches). Wood-engraved illustrations. 20th-century buckram, green morocco lettering-piece to spine, t.e.g. (spine sunned, bubbling to covers). *Provenance*: John Roland Abbey (armorial bookplate); Eric Sexton.

The core of the Bridgewater Library was formed by Sir Thomas Egerton, Baron Ellesmere, Keeper of the Great Seal during Queen Elizabeth's reign, and Lord High Chancellor of England during King James's reign. Some of the earlier additions to the library arrived with the Countess of Derby when they married in 1600. Baron Ellesmere was created Viscount Brackley shortly before his death in 1616, and his son became Earl of Bridgewater in the following year. Many of the rarer productions of English literature catalogued in the following pages were collected and carefully preserved by the first Earl: his affection for the books is evident from the marks and notes in many of the volumes which he purchased. The Library was added to by the successive Earls and Dukes of Bridgewater. Several of the volumes are extremely rare, and Collier's catalogue remains valuable for its detailed descriptions and notes of these rarities.

*Cf. G.W. Cole Survey of the Bibliography of English Literature 1475-1640 (apparently noting that only 150 copies were printed); Lowndes I, p.497 ("privately printed")*

(#20114)

\$ 425



208 COLLIER, J. Payne.

*A Bibliographical and Critical Account of the Rarest Books in the English Language, alphabetically arranged, which during the Last Fifty Years have come under the Observation of J. Payne Collier F.S.A.*

New York: David G. Francis and Charles Scribner, 1866. 4 volumes, small 8vo (7 5/8 x 5 inches). Half-titles. Contemporary half calf over marbled paper-covered boards, spines gilt, t.e.g. (spines and joints dry and split or chipped, corners rubbed).

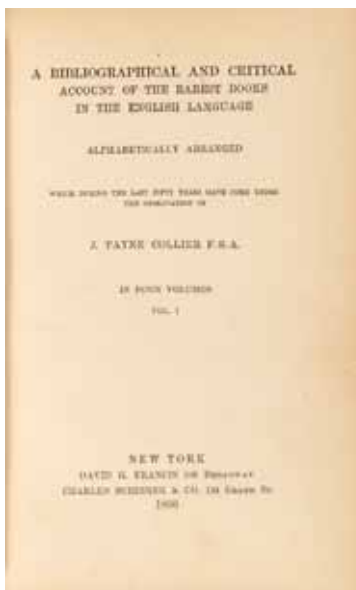
*First American edition.*

The core of this bibliography, the first edition of which had appeared in London in two volumes in 1865, is the work that Collier had carried out whilst working on his 1837 catalogue of the Earl of Ellesmere's collection (the "Bridgewater catalogue"), and lists about 750 works from the 16th and 17th centuries. The short-title bibliographic descriptions are accompanied by informative and lengthy annotations which often include short excerpts.

*Cf. Besterman 917; cf. Sabin p.xxxvi.*

(#20502)

\$ 75



209 D'ALLEMAGNE, Henry-René (1863-1950).

*Les Cartes a Jouer du XIVe au XXe siècle.*

Paris: Librairie Hachette & Cie, 1906. 2 volumes, large quarto (12 5/8 x 10 inches). Titles in red and

black, half titles. 180 plates (122 coloured, five mounted), numerous uncoloured illustrations (many full-page). . Expertly bound to style in red half morocco over the original boards, titled in gilt on spine, original hand-coloured illustrated cream thick-paper wrappers folded and bound in at the front of each volume, top edge gilt (neat repair to foot of spine of vol. I). *Provenance:* Monsieur Bois (“exemplaire imprimé pour Monsieur Bois” on verso of half title in vol.I).



*A spectacular demonstration of the art of book production, and a valuable source of information on the history of the playing card.*

This exhaustive treatise covers the origins and evolution of the playing card from the earliest known examples in the Middle Ages, describing their evolution and the changing techniques employed in their manufacture, and offering notes on those involved in their trade. Also covered are the social aspects which surrounded playing cards and games of chance and skill that developed, and towards the end of volume II is a valuable “Bibliographie des ouvrages sur les cartes à jouer”. The period covered in this beautiful and erudite work is from the fourteenth to the beginning of the twentieth centuries. The title to the first volume notes that this work contains images of 3200 cards, with 956 in colour, and in addition there are hundreds of uncoloured illustrations, most reproducing earlier images. The printed note on the verso of the half-title of vol.I “exemplaire imprimé pour Monsieur Bois” indicates that this issue is from a limited edition of some description - unfortunately there is no other indication of how many copies were printed.

(#22748)

\$ 2,500

**210** DEGAS, Edgar (1834-1917). - Galerie Georges PETIT (auctioneers).

*Catalogue des tableaux, pastels et dessins par Edgar Degas et provenant de son atelier.*

Paris: Galerie Georges Petit, 1918-1919. 4 volumes, octavo (10 3/4 x 7 1/4 inches). Titles in red and black. Illustrated throughout, volume IV extra-illustrated with a loosely inserted ticket to the private view of the fourth sale on 30th June 1919 (pp.283/4 in vol. III torn with loss at inner corner). Original tan wrappers, titled on upper covers, sympathetically rebacked with paper, one rear wrapper renewed.

*A complete set of the original edition of the Degas studio sale.*

Degas had died in 1917, and in a series of four sales, starting in May 1918 and ending in July 1919, the contents of his atelier was sold in a total of 1,523 lots. The work was catalogued according to type: paintings in oil; drawings; pastels and watercolours; and prints, with short bursts of each type in lotted rotation.

*Freitag 2159.*

(#23834)

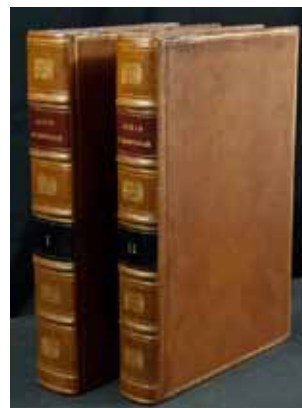


\$ 600

**211** DIBDIN, Thomas Frognall (1776-1847).

*Aedes Althorpianae; or an account of the mansion, books and pictures, at Althorp; the residence of George John Earl Spencer... To which is added a supplement to the Bibliotheca Spenceriana [vol.II: Supplement to the Bibliotheca Spenceriana; or a descriptive catalogue of the books printed in the Fifteenth Century, in the library of... Earl Spencer].*

London: printed by W. Nicol; and sold by Payne and Foss; [and others], 1822. 2 volumes, octavo (10 3/8 x 6 3/4 inches). Half-titles, the second volume printed in red and black. 2 engraved portrait frontispieces, 30 engraved plates (one folding, one featuring two images on india paper mounted), numerous illustrations, a few full-page, some printed in red and black, 7 engraved and



printed on india paper mounted, the others woodcut. Contemporary diced russia, covers with double fillet gilt border, spines in six compartments with semi-raised bands, lettered in the second and third compartments, the others panelled in gilt, triple fillet gilt turn-ins, marbled endpapers, gilt edges. *Provenance:* Pencilled annotations noting the subsequent history of a number of the books, in an unknown hand.

*Dibdin's continuation of Bibliotheca Spenceriana.*

“Though no record has been located, it is reasonable to assume an issue of 500 copies and 55 on large paper, though Brunet states that fewer than 500 copies were printed ... Volume I is known for its extraordinary series of fine engravings of handsome women. The description of the 15th century books at Althorp is in vol. II” (Windle & Pippin).

These two volumes were intended to supplement the first four volumes of the *Bibliotheca Spenceriana*, published in 1814-5. The text of the first volume contains a history of the Spencers and their house, with descriptions of the interior including the contents of the picture gallery and the library, with a 200pp. discussion on the various editions of the Bible in the library, as well as Greek and Latin Classics and some more general remarks on miscellaneous books.

In addition to the plates, there are six engravings on india paper mounted in the text, and 71 facsimiles of early woodcuts and typography in vol.II, with portions printed in red. As usual, this copy does not contain the portrait of Lady Camden, which is mentioned in the text but does not appear in the list of plates, and was not published until June 1823, according to the imprint on the plate. This set has the added interest of the addition to a number of the entries of penciled marginal notes recording where certain books were subsequently sold: most by ‘Q’ (presumably Bernard Quaritch), but also including a couple of Bibles sold by ‘FE’ (Francis Edwards).

*Jackson 37; Windle & Pippin A26*  
(#23163)

\$ 1,250

**212** DIBDIN, Thomas Frognall (1776-1847).

*Bibliomania; or Book-madness; a bibliographical romance. Illustrated with cuts ... New and improved edition, to which are now added preliminary observations, and a supplement including a key to the assumed characters in the drama.*

London: Henry G. Bohn, 1842. Royal octavo (9 3/4 x 6 1/8 inches). Half-title. Title, dedication and occasional text leaves printed in red and black. Engraved frontispiece, two wood-engraved plates, numerous illustrations, some wood-engraved, some engraved, three (on pp.250, 254 and 484) on india paper mounted. (Without the portrait of Dibdin found in some copies). Contemporary red half morocco over marbled paper-covered boards, marbled endpapers.

*First combined edition, limited to 500 copies.*

Jackson notes that “Five hundred of this edition were printed, some on Large Paper. A few of the ordinary paper copies have the title vignette on India paper and an India paper frontispiece portrait of the author. The Harvard (Hunnewell) copy has the India paper additions while the Harvard (Amy Lowell) copy has not. This edition contains a reprint of the original, 1809, edition as well as that of 1811, with supplementary matter” (pp.21-22).

Jackson 19; Windle & Pippin A11d.  
(#23365)



\$ 260

**213** [DIBDIN, Thomas Frognall (1776-1847)] “Mercurious Rusticus” (pseudonym).

*Bibliophobia. Remarks on the present languid and depressed state of literature and the book trade. In a letter addressed to the author of the Bibliomania. By Mercurius Rusticus. With notes by Cato Parvus.*

London: Henry Bohn, 1832. Royal octavo (8 3/4 x 5 5/8 inches). Small format erratum slip tipped to p.17, without the small format slip at p.90 as occasionally found, final blank. Original violet/gray paper-covered boards, paper label with letterpress title pasted to upper cover, neatly rebacked.

*The first edition of a fascinating work offering a knowledgeable insider’s view of the books and book-collecting in the 1830s.*



Dibdin here reports on the woes of a book-trade mired in a deep recession: the much-vaunted Evans’ Sale had fallen well below expectations, Sir Walter Scott’s manuscripts for the Waverly Novels had yielded very little interest, etc., etc. But he ends on a positive note, encouraging the auctioneers to “polish up their ebon-truncheons for a prosperous Spring campaign” - unfortunately, his optimism proved to be mis-placed and the book-trade remained in the doldrums for some years.

Jackson 82; Windle & Pippin A60  
(#23749)

\$ 395

**214** DUPLESSIS, Georges V. A. Gratet (1834-1899).

*Histoire de la gravure en Italie, en Espagne, en Allemagne, dans les Pays-Bas, en Angleterre et en France.*

Paris: Librairie Hachette & Cie, 1880. Octavo (11 x 7 1/2 inches). Title in red and black, half title. 73 plates and illustrations, most printed by heliogravures (the so-called ‘Amand Durand’ process). Contemporary red half morocco over marbled paper-covered boards, marbled endpapers, top edge gilt. *Provenance:* Ubbelohde (armorial bookplate).



*A fine copy of this beautifully-produced work in a very fine binding.*

As the sub-title makes clear, the author (a conservateur at the Bibliotheque Nationale in Paris) intended that this work should offer instruction to those wishing to form a collection of prints. It takes the form of a geographic and historic survey, beautifully illustrated with heliogravures.

(#23560)

\$ 125

215 FIELD, William B. Osgood.

*Edward Lear on my shelves.*

[Munich: Bremer Press for William B. Osgood Field] Privately Printed, 1933. Small folio (13 1/4 x 9 1/8 inches). 10 double-page plates (5 hand-coloured by Annette von Eckardt), 123 uncoloured illustrations (many full-page), all after Lear, 1 full-page photogravure portrait. Original vellum by Frieda Thiersch at the Bremer Press, gilt fillet border to the covers, the spine in six compartments with semi-raised bands, lettered in the second, and date at the



foot of the spine, yapp fore-edges, top edge gilt, marbled paper-covered slipcase (spine a little soiled).

*Provenance:* Henry Clap Smith (presentation inscription from the author).

*A fine presentation copy of the first edition, number ten of 155 copies, here in the rare full vellum binding.*

Although the edition as a whole was limited to 155 copies, the number of copies in vellum was considerably smaller (the vellum-bound copies are essentially an unstated deluxe issue). The work, printed at the Bremer Press under the direction of Willi Wiegand, is beautifully produced, with informative text, numerous well-chosen illustrations and a useful bibliography and listing of original drawings, water-colours, lithographs, engravings and woodcuts.

The inscription from Field reads "To Dear: / Henry Clap Smith, / who first gave me the / idea of doing this / book. / Wm. B. Osgood Field. / "Bill." / November 1933." Intriguingly, Field contradicts himself in the preface where he states that "This volume was first thought of during a conversation with my very good friend, Leonard Mackall. I am deeply indebted to him for this original stimulus from which followed the joys of study and of the production of the book itself."

(#24473)

\$ 2,500

216 GOYA, Francisco. - Loys DELTEIL.

*Le Peintre Graveur Illustré (XIXe et XXe siècles). Tome quatorzième [... Tome quinzième]. Francisco Goya. Pemière [Seconde] Partie.*

Paris: Chez l'Auteur, 1922. 2 volumes bound in one volume, quarto (12 5/16 x 9 1/4 inches). Original Goya etching present. Later blue cloth, original olive paper wrappers bound in.

*The first edition of the two volumes from Delteil's magnum opus which deal with the prints etched, engraved and lithographed by Goya.*

This first edition is particularly valued because Delteil included an original etching by Goya: the third state of Goya's 'Aveugle assis, chantant' (Delteil 30 [3rd state]). This is present here. Delteil includes every known print by Goya, listing all the known states and accompanying each entry with an image.

(#24483)



\$ 800

217 HALSEY, Frederic R. (collector) -- The Anderson Galleries.

*The Frederic R. Halsey Collection of Prints. [Parts 1-9].*

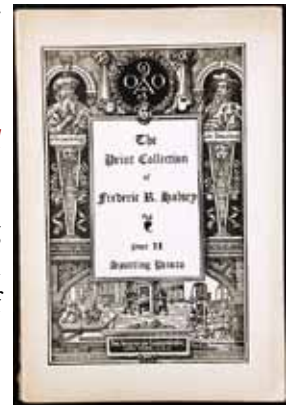


New York: 1916-1917. 9 parts, 8vo (9 x 6 1/8 inches). Plates. (Minor dampstaining in part I). Publisher's wrappers. *Provenance*: F. E. Robinson, Summit, NJ (contemporary inked stamp on front wrappers).

*Scarce auction catalogues from the sale of the famed Halsey collection, "the largest and most important sale of prints ever held in the United States" (preface).*

These parts cover Americana (including naval prints and New York views), Sporting Prints, French Engravings, Stipple Engravings, English Mezzotints, Nineteenth Century Prints, Old Masters, Napoleon/French Revolution, and French Prints of the Eighteenth Century.

(#22759)



\$ 395

**218** HUNTER, Dard (1883-1966).

*Papermaking by Hand in India.*

New York: Pynson Printers, 1939. 4to (11 1/4 x 9 inches). Photogravure vignette on title, 84 photogravures on 42 plates, 27 paper specimens. Publisher's prospectus, laid in. Publisher's black leather-backed hand-blocked India print cloth covered boards, original board slipcase.

*One of 375 numbered copies signed by Hunter, this being copy 134.*

"Mr. Hunter's sympathetic and thoughtful handling of papermaking in one country after another has produced a group of books that stand as beacons in their fields ... Now comes Mr. Hunter's book on India ... the result of two special journeys to India to investigate mills and collect specimens ... To those who know Dard Hunter's work it is unnecessary to stress that in this book, as in his others, we see with intimate detail the exact conditions under which paper is made and the methods that are used; all with a knowing appraisal of how these fit in with other ancient and primitive traditions in so many of the world's forgotten corners. Dard Hunter long cherished the desire to visit India and see with his own eyes the handmade paper industry of that vast country. It is fortunate indeed that it was possible for him to make these significant trips, and thus place in our hands the only record of Indian handmade paper that exists..." (Prospectus).

Schlosser 39.

(#23075)



\$ 975

**219** INVERARITY, Robert Bruce.

*Movable Masks and Figures of the North Pacific Coast Indians. With an introduction by Erna Gunther.*

Bloomfield Hills, MI: 1941. Folio (19 x 12 5/8 inches). Text printed in Cloister Old Style on Strathmore Ruftex paper, by the Cranbrook Press. 18 silkscreen plates by the Michigan Art and Craft Project of the WPA. Publisher's half cloth over lettered boards portfolio.

*One of 250 copies.*

(#26190)



\$ 1,000

220 JAY, Ricky, and others.

*The Magic Magic Book. An inquiry into the venerable history and operation of the oldest trick conjuring volumes, designated "Blow Books".*

New York: Whitney Museum of American Art, 1994. 2 volumes, quarto (10 x 8 inches). Text vol: title printed in red and black, numerous illustrations, some tinted, some coloured, a few mounted; "Blow Book": 4pp. of operating instructions in Spanish and English, otherwise illustrated throughout with double-page illustrations by Vija Celmins, Jane Hammond, Glenn Ligon, Justin Ladda, Philip Taaffe, or William Wegman, each leaf illustrated on one side only, each leaf with a rectangular strip excised from the outer margin (as issued) . Original black limp card wrappers, the text volume with the upper cover blocked in blind with a design incorporating a small horned fork-tailed imp printed in silver, and with the title printed in silver on the backstrip, the 'blow book' with the same design on both covers, and a version of the same title on the backstrip, the



two volumes contained within a single dark blue silk covered and lined box, the upper cover of the box blocked in silver and metallic red with an overall design showing a close-up of a 'house of cards', the spine titled in silver .

*Limited Edition of 300 copies, this copy number 237, signed in pencil by the six illustrators and initialed by Ricky Jay in ink.*

The set comprises one volume of text by Jay on the history of and various permutations on magic or "Blow" books, illustrated with sampling of historical images from various antiquarian trick books. The other volume is a modern interpretation of a 'blow book' with numerous flip or Blow images that can only be seen or worked with deft finger control whilst whiffling through the book. The limitation leaf at the back of the text volume gives details of all those involved in the book's production.

(#23376)

\$ 3,000

221 JOLY, Henri and Tomita, Kumasaku.

*Japanese Art and Handicraft.*

London: Yamanaka and Company, 1916. Two parts bound in one, folio (12 1/2 x 9 3/4 inches). 214pp. text, 162 black & white plates, 8 in colour, with lettered tissue guards. Contemporary half morocco gilt, some dampstaining and wrinkling along top edge of contents, affecting mostly margins in center portion of block, scattered discreet owner's pencil notations.

*One of 175 numbered copies of this catalogue created for the seminal 1915 British Red Cross Exhibit.*

2415 artifacts or sets of objects were displayed at this exhibition held during the height of World War I, most here illustrated including examples of netsuke, lacquer, swords, prints, drawings, ceramics, tsuba, bronze, and other metalwork. An important and scarce early text on Japanese arts and crafts.

(#6979)



\$ 2,500

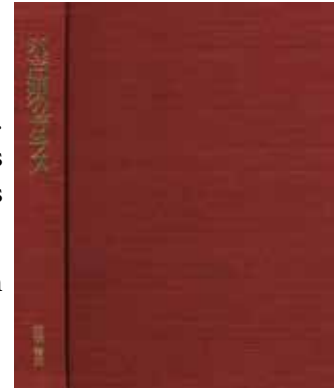
## 222 KATO, Koji.

*Glassware of the Edo Period.*

Tokyo: Tokuma Shoten Publishing Co., 1972. 4to (11 1/2 x 8 1/2 inches). 413 pp. 110 color plus 126 black and white plates plus numerous illustrations in text. Text in English and Japanese. Publisher's cloth, housed in publisher's slip case.

An important illustrated catalogue of Japanese glass from the Edo period, with each item annotated in both Japanese and English. Scarce.

(#2146)



\$ 350

## 223 KELMSCOTT PRESS -- William MORRIS (1834-1896).

*A note on his aims in founding the Kelmscott Press. Together with a short description of the Press by S.C. Cockerell, & an annotated list of the books printed thereat.*

[colophon: Hammersmith, London: Kelmscott Press, sold by the Trustees of the late William Morris, 4th March 1898]. Octavo (8 1/8 x 5 5/8 inches). Printed in red and black, in Golden, Troy and Chaucer types. 1 large woodcut illustration of "Psyche borne off by Zephyrus" by William Morris after Sir Edward Burne-Jones, 2 woodcut borders and other floral and foliate ornaments. (Without the loose erratum slip). Original holland-backed blue/grey paper-covered boards by J. & J. Leighton, letterpress titling to the upper cover. (Water stain on the upper cover, minor wear at head of spine).  
*Provenance:* Carl Eillheim (bookplate).



*A summation of the aims and achievements of the archetypal private press, and the final book to be printed at the Kelmscott Press (limited to 537 copies, this one of 525 on paper).*

This work is not only beautifully produced, but also includes interesting information relating to the Arts and Crafts movement in general and the way it effected book design in particular: included are Morris's ideas on fine printing and book illustration, Sydney Cockerell's history of the Press and a useful bibliography of all the Kelmscott productions.

The Kelmscott Press, now the most famous of the private presses, was established by William Morris at Hammersmith, London, in January 1891 in order to produce examples of improved printing and book design. The books were designed to make reference to the methods and techniques he used, what he saw as traditional methods of printing and craftsmanship, in line with the Arts and Crafts movement as a whole, and in response to the prevalence of lithography, particularly those lithographic prints designed to look like woodcut prints. He designed clear typefaces, such as his Roman 'golden' type, which was inspired by that of the early Venetian printer Nicolaus Jenson, and decorative borders for books that drew their inspiration from the incunabula of the 15th century and their woodcut illustrations. Selection of paper and ink, and concerns for the overall integration of type and decorations on the page made the Kelmscott Press the most famous of the private presses of the Arts and Crafts movement. It operated until 1898, producing 53 works, comprising 69 volumes, and inspired other private presses, notably the Doves Press, Eragny, Ashendene and Vale Presses.

*Peterson A53; Sparling p.171.*

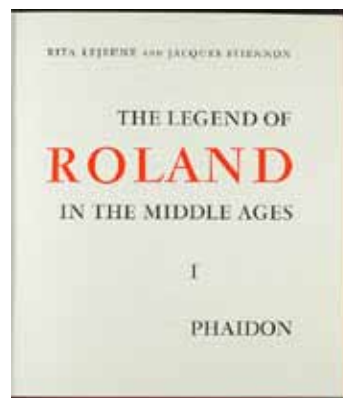
(#23521)

\$ 1,100

**224** LEJEUNE, Rita & Jacques STIENNON.

*The Legend of Roland in the Middle Ages.*

Translated by Christine Trollope. London: Phaidon, 1971. 2 volumes, quarto (11 1/2 x 10 1/4 inches). Tites in red and black. 63 mounted coloured illustrations, 510 uncoloured illustrations. Original red cloth, upper covers and spine blocked in gilt. *Provenance:* Jayne Wrightsman (bookplate).



*First edition in English: first published in French in 1966.*

This copy without the dust-jackets. "This scholarly work is the first detailed study to be made of the iconography of Roland, the hero of the Chanson de Roland, best known literary epic of the Middle Ages, as he is depicted in sculpture, wall painting, the minor arts and above all, manuscript illumination. It covers the eleventh to the sixteenth centuries in France, Spain, Italy, the Netherlands and Germany, and reveals the evolution of Roland from a stock figure in ecclesiastical art, the conqueror of the heathen, through sainthood at Chartres, into an individualized chivalric hero, and his decline in later manuscripts and woodcuts into a type. The work throws much light on changing medieval thought and taste. All the objects and miniatures discussed are illustrated."

(#24512)

\$ 95

**225** LENNOX-BOYD, Christopher.

*George Stubbs - The Complete Engraved Works.*

Sotheby's: 1989. Limited edition of 50 copies (this number 30) bound by A.W. Lumsden of Edinburgh. Full tan calf, gilt edges, with black lettering pieces, hand-made marbled endpapers by Compton Marbling, within a black slipcase.



"In a period when access to fine paintings was restricted, Stubbs's reputation was spread chiefly through his engravings. This catalogue raisonne is the only single volume to contain all Stubbs's known engravings and provides a complete record of prints made by others after his works. Introductory essays consider Stubbs's relationships with other artists, particularly his engravers, and examine how the prints were originally marketed."

(#26015)

\$ 750

**226** LOCKER LAMPSON, Frederick (1821-1895), [Godfrey LOCKER LAMPSON (1875-1946), Alfred POLLARD and others].

*The Rowfant Library. A catalogue of the printed books, manuscripts, autograph letters, drawings and pictures, collected by Frederick Locker-Lampson. [with:] An Appendix to the Rowfant Library.*

London: S. & J. Brawn for Bernard Quaritch; or [Appendix:] Printed by Charles Whittingham & Co. at the Chiswick Press, 1886-1900. 2 volumes, octavo (10 x 6 3/8 inches). Title to the Appendix printed in red and black, half-titles. 1 etched frontispiece by George Cruikshank, 1 photogravure frontispiece view of Rowfant, 6 Locker Lampson book-plates printed as illustrations, 1 engraved portrait of F. Locker Lampson after George du Maurier, 1 photogravure portrait of Locker Lampson.

Extra-illustrated with an 8pp. prospectus from Bernard Quaritch laid down on the rear pastedown of the first volume, and two loosely inserted ALS from bookseller George G. Coombes to W. J. Way (one mentioning Locker Lampson). Original morocco-backed cloth, spines gilt, t.e.g. *Provenance*: Washington Irving Way (1853-1931, author, publisher, the recipient of the two loosely inserted letters, occasional marginal notes).



*Limited editions: the first volume one of 150 copies, the Appendix one of 350 copies. A beautifully-produced record of a 19th-century library of books.*

“The library formed by the poet Frederick Locker ... was unique of its kind. The owner’s object - and it is indeed strange that nobody should have had the idea before him - was to secure the masterpieces (and the masterpieces only) of English literature, from Chaucer to Swinburne, in the original edition of each work. He started, in 1874, by securing the best Shakespeare Quartos in the Tite sale. For ten years he carefully sifted the book-market, buying with wonderful judgement and considerable luck. In 1886, Alfred Pollard, then quite a young man, helped him to bring out a catalogue, *The Rowfant Library*, which has since proved a text-book for English and American collectors. For, as Andrew Lang put it in a famous ballad, ‘You do not find on every stall, the Rowfant books!’ At the end of his life Locker added to his English library a foreign section, containing the first editions of Corneille, Racine, Molière, Cervantes and other great Continental writers. These, with other additional purchases, were catalogued in 1900 in an Appendix forming a companion volume to *The Rowfant Library*. When Church purchased the Rowfant books, he retained only a small portion of them, very minutely described in the great catalogue of the library of Americana and English books, sold by his heirs in 1911 to the late Henry E. Huntington. the remainder of Locker’s books Church sold, through Dodd, Mead & Co., to various American collectors, such as Robert Hoe, of New York, W.A. White of Brooklyn, William C. Van Antwerp, Frederick C. Halsey and Beverly Chew; the libraries of the last two were bought during the [First World] War by Henry E. Huntington” (Seymour de Ricci *English Collectors* [1960], pp.174-176).

(#24130)

\$ 400

## 227 MARIN, John (1870-1953).

*Drawings and Water Colors.*

New York: The Twin Editions, 1950. Quarto (12 7/8 x 10 inches). Half-title (verso blank), title (limitation details on verso), 5pp. introduction, 2pp. list of contents, all printed in a facsimile of Marin’s semi-calligraphic hand. 32 leaves of plates (8 colored, 24 uncolored collotypes), all after Marin, 1 original etching by Marin, signed in pencil by the artist and numbered “43 - 125”. Unbound as issued in original blue morocco-backed oatmeal cloth-covered portfolio, artist’s name blocked in blue on upper cover and in gilt on spine.



*A beautifully-produced work, printed at a time when Marin was seen as an elder-statesman of American art.*

Limited to 425 copies, this one of 125 copies of “Edition I” ‘printed with an additional etching by the artist: “The Lobster Fisherman”, signed and numbered in pencil by the artist.

(#21322)

\$ 1,100

228 MELLINI, Gian Lorenzo, and others.

*The Grimani Breviary Reproduced from the illuminated manuscript belonging to the Biblioteca Marciana, Venice.*

London: Thames and Hudson, 1972. Quarto (11 x 8 3/8 inches). 110 coloured plates, 29 uncoloured illustrations. Original cloth, spine titled in gilt, upper cover blocked in gilt and red, top edge gilt. *Provenance:* Jayne Wrightman (bookplate).

*First edition in English.*

First edition in English. A translation by Simon Pleasance and others of the Italian original. The beautiful Breviary was acquired by Cardinal Domenico Grimani (1461-1523) in Rome or Venice in 1520 from Antonio Siciliano, chamberlain to the Duke of Milan and his ambassador in Flanders in 1514. Ever since it has been linked with the Grimani family and also with Venice. The present work reproduces all the miniatures and provides a valuable commentary which gives context to what is one of the great small jewels of Western Art.

(#24514)



\$ 80

229 MERLY LIBRARY.

*A Catalogue of the well known and celebrated library of the late Ralph Willett ... And a very Choice Selection of Botanical Drawings by Van Huysun, Taylor, Brown, Lee &c. ... sold by auction, by Leigh and Sotheby ...*

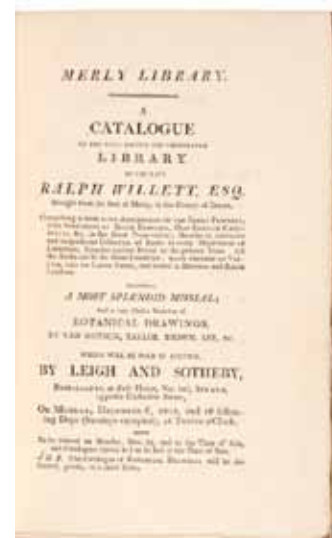
London: 1813. 2 parts in one, 8vo (8 7/8 x 5 3/4 inches). [4], 103, [1]; [2], 103-119pp. Priced throughout with buyer's names in a neat period hand. Expertly bound to style in speckled calf over period marbled paper covered boards, spine with raised bands in six compartments, lettered in gilt in the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

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

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

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

(#26889)



\$ 2,750

**230** PENNELL, Elizabeth Robins (1855-1936) & Joseph PENNELL (1857-1926). - James McNeil WHISTLER.

*The Life of James McNeill Whistler.*

London & Philadelphia: William Heinemann and J.B. Lippincott Company, 1908. 2 volumes, quarto (11 1/4 x 8 inches). Numerous uncoloured plates, and one coloured lithograph by Whistler. Original citron half morocco over paper-covered boards, the borders between the leather and the paper on the covers marked by gilt fillets, the spine of each volume divided into two compartments by a semi-raised band, lettered in gilt in both compartments, the endpapers printed with Whistler's butterfly motif in light green, t.e.g. *Provenance*: Robert Hoe (leather book label in each volume).



*The Hoe copy: one of 150 numbered copies signed by the publisher of the deluxe, large paper issue of this valuable early work on the life and art of Whistler.*

This copy numbered 25. A contemporary review in the *New York Times* noted that the biography was authorised by Whistler himself: "Three years before he died ... Whistler asked Mrs. Pennell and myself to undertake his biography. The request was an exceedingly congenial one to both of us, and was at once acted upon ... I never knew a man who did so much for young artists, nor one who had a higher ideal of his art. With all of that he was intensely original, many sided, a modern Benvenuto Cellini in his way of looking at things" (*New York Times*, 26 September 1908).

*Freitag 10261; Lucas, p. 202.*  
(#24146)

\$ 285

**231** PETERS, Harry T.

*America on Stone. The other printmakers to the American people A chronicle of American lithography other than that of Currier & Ives, from its beginning, shortly before 1820, to the years when the commercial single-stone hand-colored lithograph disappeared from the American scene.*

New York: Doubleday, Doran & Co., Inc., 1931. Quarto (12 x 9 inches). Title printed in black on a cream ground. Coloured frontispiece, 17 coloured and 136 uncoloured plates, illustrations (some mounted). Original silver/grey cloth, upper cover and spine with blocked letters in silver and black.



*A fine copy of the first edition, limited to 751 copies, this copy numbered 558.*

A standard work on American lithography with a wealth of information beautifully presented. "The introduction to this monumental volume provides an excellent survey, discussing business methods, aesthetics, and subject matter. The alphabetical list of lithographers is tremendously helpful in documenting prints."

*Karpel Arts in America 139*  
(#23761)

\$ 250

232 POLLARD, Alfred W.

*An Essay on Colophons with specimens and translations by Alfred W. Pollard and an introduction by Richard Garnett.*

Chicago: [printed at the De Vinne Press for] The Caxton Club, 1905. Large octavo (11 x 7 inches). Printed in red and black, half-title, title with Caxton Club title vignette. Illustrations. Original half vellum over light brown paper-covered boards, covers blocked in gilt, spine lettered in gilt. *Provenance:* George F. Rothschild (signature); Elizabeth Rose Page (presentation inscription from Rothschild, dated 1933).

*Limited edition of 255 copies, this one of 252 copies on French hand-made paper.*

A beautifully-produced and useful work which concentrates on the colophon as it appears in early printed works: the vast majority of examples taken from pre-1500 publications.

(#23762)



\$ 275

233 POPE, Arthur Upham & Phyllis ACKERMANN, editors.

*A Survey of Persian Art from Prehistoric Times to the Present. Published Under the Auspices of the American Insitute for Iranian Art and Archaeology.*

London: Oxford University Press., 1938. 6 volumes, folio. pp. xxviii, 1 - 895, (i); xi, 897 - 1807, (i); xi, 1809 - 2817, (i); xiv; xii; xii. Illustrated with 1,483 plates (including 1179a), many colour, printed recto only and several double-page, numerous vignettes and plates to illustrate the text and large colour folding map tipped-in at rear of vol. 3. Original publisher's blue cloth, titles gilt to spines.

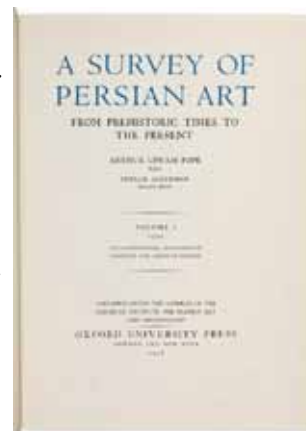
*Pope's monumental history of Persian art with both a scholarly text and an unmatched corpus of illustrations.*

The first text volume is devoted to the pre-Islamic art of the prehistoric, Achaemenid, Parthian & Sasanian periods. The second & third volumes cover Islamic art, with architecture, ceramics, calligraphy in volume two and the arts of the book, textiles, carpets, metalwork, minor arts & music in volume three.

The first three volumes have a total of over 2800 pages with illustrations in text, some plates in colour but most black and white.

- I. (Pre-Islamic) Text: Pre-Achaemenid, Achaemenid, Partian and Sasnian Periods
- II. (Islamic) Text: Architecture, the Ceramic Arts, Calligraphy and Epigraphy
- III. (Islamic) Text: The Art of the Book, Textiles, Carpets, Metalwork, Minor Arts
- IV-VI, Plates 1-1482

(#26181)



\$ 3,750

234 POPE-HENNESSY, Una (1876-1949).

*Early Chinese Jades.*

New York: Frederick A. Stokes & Co., 1923. 4to (11 x 8 3/4 inches). 148pp. 64 photographic plates (8 in colour). Publisher's cloth, spine lettered in gilt (minor wear, minor abrasions on the pastedowns). *Provenance:* Discreet library blindstamp on the title.

*Scarce first American edition of an important monograph on ancient Chinese jade objects.*



This important and well-illustrated study includes chapters devoted to the jade quarries, astronomical instruments, ritual jades, tablets, seals, vessels, animals, human figures and more.

(#26219)

\$ 1,000



234

**235** [RENOIR, Pierre Auguste (1841-1919)] - Theodore DURET.

*Histoire des Peintres Impressionnistes. Pissarro, Claude Monet, Sisley, Renoir, Berthe Morisot, Cezanne, Guillaumin.*

Paris: H. Floury, 1919. 8vo (9 1/2 x 6 1/8 inches). Two original etchings by Renoir, one etching by Guillaumin, plus numerous plates (text toned). Early morocco backed pebbled cloth boards.

*An early history of Impressionism, with two original etchings by Renoir and one by Guillaumin.*

*The Renoir plates are titled Jeunes filles and Baigneuse.*

(#26177)

\$ 1,700



235

**236** STAUFFER, David McNeely, & Mantle FIELDING.

*American Engravers upon Copper and Steel.*

New York [vols I and II] and Philadelphia [vol.III]:: Grolier Club [vols. I and II], 1907-1917. 3 volumes (including the "Supplement"), octavo (9 3/8 x 6 1/4 inches). Vols. I and II: titles in brown and black, half-titles. 43 plates (2 folding), half-titles; "Supplement": half-title. 3 plates. Contemporary blue morocco gilt, covers with elaborate overall design of gilt fillets strapwork and cornerpieces with scrolling foliage and pointillé work, spines in six compartments with raised bands, lettered in the second and fourth compartments, the others with elaborate overall repeat decoration, blue morocco turn-ins and pastedowns with panelled decoration in gilt, silver/grey watered-silk doublures, neat repairs to hinges of one volume. *Provenance:* Frederick W. Skiff (1867-1947, bibliophile, author and Grolier Club member, bookplate).

*The finely-bound Skiff set of Stauffer's standard work on the subject, including Fielding's supplement.*

The first two volumes are from an edition of 353 sets, this set one of 350 printed on "imported mold-made paper." The first volume is sub-titled "Biographical sketches illustrated" and includes the 43 plates; vol. II is sub-titled "Check-list of the works of the earlier engravers." Mantle Fielding's work is a supplement to both of the earlier volumes and is limited to 220 copies signed by the author, this copy numbered 131.

(#23197)

\$ 1,250



236

237 SYKES, Sir Mark Masterman (collector).

*A Catalogue of the Highly Valuable Collection of Prints, the property of the late Sir Mark Masterman Sykes ... Which will be Sold by Auction, By Mr. Sotheby ... [Parts 1-5].*

London: J. Davy, printer, 1824. 4to (10 1/2 x 8 1/2 inches). 5 parts in one, interleaved with blanks throughout. Priced throughout in ink in a contemporary neat hand, the first part with the names of the buyers added. Early half morocco over purple cloth boards, spine in six compartments with raised bands.

*A complete auction catalogue of the famed Sykes print collection, a large-paper copy priced throughout at a contemporary date.*

The five sale catalogues of the famed collection of prints comprised 4,558 lots and realized almost £18,000. The collection included British and foreign portraits, prints by Rubens and Van Dyke, Italian Masters, and a complete set of Bartolozzi's engravings.

(#24114)



\$ 550

238 TERNOIS, Daniel.

*Jacques Callot Catalogue complet de son oeuvre dessiné.*

Paris: chez F. de Nobeles, 1962. Large quarto (12 x 9 1/8 inches). [1]-614pp. Numerous illustrations. Original grey cloth, upper cover and spine lettered in blue, blue paper dust-jacket (jacket with neat repairs).

*First edition of the descriptive illustrated catalogue of all of Callot's known original drawings.*

Ternois identifies, details and provides images of 1447 drawings that are by Callot and 26 that are attributed to him. Also included is an illustration of various watermarks associated with his work.

Freitag 1245; Lucas S. 130

(#24509)



\$ 400

239 UZANNE, Octave (1851-1931).

*L'Art dans la Décoration Extérieure des Livres en France et à l'étranger. Les couvertures illustrées. Les cartonnages d'éditeurs. La reliure d'art.*

Paris: Société Française d'Éditions d'Art, 1898. Quarto (10 3/4 x 7 3/4 inches). Two-colour decorative title and additional title, numerous illustrations, many printed in a tone, 128 plates printed recto and verso of 64 leaves, most printed in a tone. Contemporary dark blue half morocco by J. Kauffmann, the flat spine gilt, marbled endpapers, original paper wrappers bound in at the front and rear, skilful repairs to joints.

*Limited edition of 1060 copies, this copy numbered 1042, one of 1000 copies on papier vélin.*

A delightful and informative fin-de-siecle work concentrating on the way art was being applied to the decoration of the exterior of books of all kinds: from the illustrations on paper wrappers, to the decoration of cloth publishers bindings to the unique work being produced by the fine-art binders of the period. The



239



240

designs for wrappers are ably represented by the charming art nouveau design by Louis Rhead for the original covers of the present work (here bound in at the front and back), and the leather binding by J. Kauffmann, particularly the spine, offers a fine demonstration of beautiful design and the flawless finishing of the best quality fine-art binders. The illustrations in the text supply numerous other examples from all three categories, highlighting the best work of the period.

(#23226)

\$ 900

**240** WESTWOOD, John O. (1805-1893).

*Fac-similes of the Miniatures & Ornaments of Anglo-Saxon & Irish Manuscripts.*

London: Bernard Quaritch, 1868. Folio (22 1/2 x 15 inches). Chromolithographed title and sectional title, 53 chromolithographs, printed in gold, silver and colours, drawn on stone by W.R. Tymms, chromolithographed by Day and Son. Publisher's limitation slip inserted. (Scattered minor foxing). Publisher's black cloth, upper cover blocked in gilt and blind, spine lettered in gilt (minor wear).

*Limited to 200 numbered copies.*

"The work now submitted to the public may be regarded as constituting the first chapter of a History of the Fine Arts in this kingdom, extending from the Roman occupation of Great Britain to the Norman conquest ... In almost every instance the fac-similes from the original MSS. for this work have been executed by myself, with the most scrupulous care, the majority having been made with the assistance of a magnifying glass, and the plates have been produced under my especial direction and constant supervision..." (Introduction).

Published at nearly £21, an 1868 Quaritch catalogue confirms that only 200 copies were printed and that the lithographic stones for the plates destroyed.

*Brunet, p. 944.*

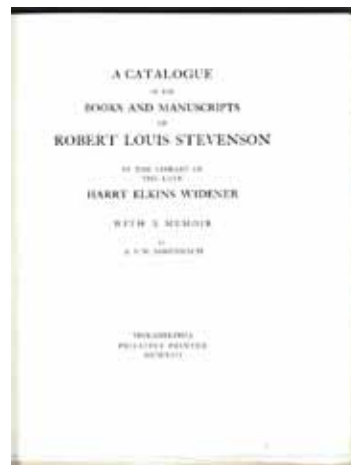
(#27052)

\$ 1,850

**241** (WIDENER, Harry Elkins). - A.S.W. ROSENBAACH (1876-1952).

*A catalogue of the books and manuscripts of Robert Louis Stevenson in the library of the late Harry Elkins Widener with a memoir by A.S.W. Rosenbach.*

Philadelphia: privately printed [by Edward Stern & Co., Inc.], 1913. Quarto (11 x 8 1/2 inches). Half-title. numerous full-page illustrations. Original blue half morocco over blue cloth-covered boards by H. Zucker of Philadelphia, the border between cloth and leather on the covers ruled in gilt, spine in six compartments with raised bands, lettered in gilt in the second and fourth compartments, publication date in gilt at the foot of the spine, top edge gilt.



*Limited edition of 150 copies printed for private circulation only. A beautifully-produced catalogue recalling one of the bibliographic interests of a victim of the disastrous sinking of the Titanic.*

Harry Elkins Widener's collecting interests were quite wide ranging (see his A Catalogue of some of the more important books, manuscripts and drawings in the library of Harry Elkins Widener), but the present work is restricted to his fine collection of material by or relating to Robert Louis Stevenson. The core of the collection is probably the purchases Widener made at the sale of George M. Williamson's famous Stevenson collection in 1908, and "from that time until his death he was an indefatigable gatherer of everything that related to his beloved author" (p.14).

Widener, his mother and father were all passengers aboard the Titanic. Only Widener's mother survived, and in accordance with his wishes his book collection was left to Harvard - the dedication of the Harry Elkins Widener Memorial Library taking place in 1915. Lowell's speech included the following: "This meeting marks an important moment in the university's history... We meet to dedicate this great new library. In the first place it is a memorial of a mother's love to her son. Those of us who knew Harry Widener loved him. He sought the higher pleasures of life. No memorial of him could be better than this collection of books." (#25548)

\$ 395

**242** WINTER, William.

*Henry Irving.*

New York: George J. Coombes, 1885. 4to (11 x 8 3/4 inches). Two mounted india proof portrait plates. Contemporary three quarters crushed morocco over marbled paper boards by Alfred Matthews, spine in six compartments with raised bands, lettered in the second and fourth compartments.

*One of 50 large paper, numbered copies signed by the author, this being copy number 2.*

"The preface correctly declares it to be 'a record of Henry Irving's professional career upon the New York stage and a study of his acting.' The record is well-nigh perfect ... The purely critical part of the work is also excellent" (Allibone, quoting a review in the Nation).

BAL 23054; Allibone, p. 1538

(#24566)



\$ 150

## MISCELLANY, INCLUDING LITERATURE



**243** [ADDISON, Joseph (1672-1719); Sir Richard STEELE (1672-1729); and others].

*The Guardian.*

London: printed for J. Tonson, 1714. 2 volumes, 12mo (6 3/8 x 3 3/4 inches). Half-title to vol.II. First edition in book form. CBEL II, 1274-5.

[With:]

[Sir Richard STEELE]. *The Englishman: Being a sequel to the Guardian.* London: printed by Sam. Buckley, 1714. 12mo. (6 1/4 x 3 3/4 inches). First edition in book form.. CBEL II, 1114

[and:]

[Joseph ADDISON]. *The Free-Holder, or political essays.* London: printed for D. Midwinter and J. Tonson, 1716. 12mo (6 3/8 x 3 7/8 inches). Half-title. First edition in book form. CBEL II, 1101; cf. Rothschild I, 10 (8vo issue).

3 works in four volumes. Uniform contemporary black morocco, covers elaborately panelled in gilt with floral cornerpieces, spines in six compartments with raised bands, lettered in the second compartment, the others elaborately tooled in gilt, marbled endpapers (one volume with hinge repaired). *Provenance:* Anne White (inscription dated 1772 in each volume).

*A very fine series in a fine contemporary black morocco binding.*

The use of morocco and the elaborate tooling suggest that, originally, these works were either bound for a very high status original owner, or that they were intended for presentation. All three works offer a contemporary light on British political events of the day: a fascinating glimpse of an important period in modern history.

(#23421)

\$ 1,200

244 ANGLO-INDIAN School, 19th-century.

*A wooden binding with inlaid carved wood panels and inlaid white metal bone and stained bone borders.*

[19th century]. Wooden binding (10 1/4 x 6 3/8 x 2 3/8 inches approx.), the spine with deep-relief carving on a single large panel of stylised flowers, fruit and foliage and two birds around a central lotus flower, with vertical



borders of black ebony, bone and micro-mosaic patterning of white metal (oxidised), bone, green-stained bone and ebony, the head and foot of the spine of bone, the two covers attached to the spine by pairs of metal hinges, the covers each with a deep-relief carving on a single large panel: one of stylised flowers, fruit and foliage and eight birds and a lion attacking a stag, the other of stylised flowers, fruit and foliage and six birds and a lion, each bordered with panels of black ebony, bone and micro-mosaic patterning of white metal (oxidised), bone, green-stained bone and ebony, the inner surface of each cover with an narrow onlaid border surrounding an onlaid purple velvet panel (some damage and losses to the onlays and to the carved lotus flower on the spine).

*A spectacular piece of workmanship.*

This binding was probably designed as an outer (unattached) covering to a small format photograph album, and sold in British India as an exotic memento of an exotic sub-continent. Although the workmanship is Indian, the design of the carved panels are reminiscent of the douanier Rousseau-esque rain forest teeming with life depicted in the pen and ink drawings produced on Bali (particularly in Ubud).

(#13228)

\$ 950

245 BLACKSTONE, William (1723-1780).

*Commentaries on the Laws of England.*

Oxford: Printed at the Clarendon Press, 1770. 4 volumes, quarto (10 1/2 x 8 inches). Final blank in vol.I. 2 engraved plates (1 folding). (Light worming to fore-edge margin of the first half of vol.II, and the first and last few leaves of vol. III). Contemporary calf, covers simply tooled in blind, red morocco lettering-pieces to spines lettered in gilt. *Provenance*: Richard Cope Hopton (Canon Frome Court, Ledbury, Hereford, early armorial bookplate).



*Fourth edition: a fine unsophisticated set of this early edition of the single most important work on English law. A work which had an undeniable influence on the course of jurisprudence in the United States.*

“Blackstone’s great work on the laws of England [first published in 1765-1769] is the extreme example of justification of an existing state of affairs by virtue of its history...Until the *Commentaries*, the ordinary Englishman had viewed the law as a vast, unintelligible and unfriendly machine; nothing but trouble, even danger, was to be expected from contact with it. Blackstone’s great achievement was to popularize the law and the traditions which had influenced its formation...If the English constitution survived the troubles of the next century, it was because the law had gained a new popular respect, and this was due in part to the enormous success of Blackstone’s work” (*Printing and the Mind of Man*). A measure of this success can be gained from the fact that the *Commentaries* were reprinted a dozen times in England over the ensuing two decades, and translated into French, German, Italian, and Russian. Robert Bell produced the first American edition in Philadelphia in 1771-1772.

*Cf. Grolier Club English 52; cf. Printing and the Mind of Man 212; cf. Rothschild 407.*

(#24061)

\$ 2,750

246 BRONTË, Charlotte, Emily & Anne .

[Series title:] *The Novels of the Sisters Brontë*  
Edited by Temple Scott [with: *The Life of Charlotte*  
*Brontë* by E.C. Gaskell].



Edinburgh: John Grant, 1924. 12 volumes, octavo (8 x 5 1/4 inches). Series titles, half title and titles in red and black. Numerous portraits and plates, numerous illustrations. 20th-century brown half morocco over cloth-covered boards, bound for Henry Sotheran of Sackville Street, London, by Morrell of London, spines gilt in six compartments with raised bands, the bands highlighted with dot rolls, lettered in the second and third compartments, the others bordered in gilt, marbled endpapers, top edge gilt.

*A finely bound set of this well-regarded Thornton Edition of the Brontës' works, with a uniformly printed and bound copy of Mrs. Gaskell's biography of Charlotte.*

In addition to Mrs. Gaskell's work, the set includes 'Shirley' (2 vols); 'The Tenant of Wildfell Hall' (2 vols); 'The Professor'; 'Villette' (2 vols); 'Agnes Grey'; 'Wuthering Heights' and 'Jane Eyre' (2 vols.). The Thornton Edition was first published in 1905.

(#25421)

\$ 4,000

247 CHURCHILL, Sir Winston Leonard Spencer (1874-1965).

*The World Crisis.*

London : Thornton Butterworth Limited, April 1923 - October 1923 - 1927 - March 1929 - 1931. Five volumes in 6 (as issued), octavo (8 3/4 x 5 3/4 inches). Half-titles, various errata slips. Numerous maps, charts and facsimile documents (some folding), illustrations. 20th-century blue half morocco over cloth-covered boards, bound for Henry Sotheran of Sackville Street, London, by Bayntun-Riviere of Bath, spines gilt in six compartments with raised bands, the bands highlighted with dot rolls, lettered in the second, third and fourth compartments, the others bordered in gilt, marbled endpapers, top edge gilt (some fading to the spines).



*A finely bound set: all first editions of Churchill's monumental history of the First World War.*

Churchill had been well-placed through much of the First World War to offer some real insight into the causes and course of the conflict. He embraced the project with enthusiasm, and the work was published relatively quickly (he worked by dictating to secretaries whilst he strode about the room). The author deals with his own pre-war reorganization of the Royal Navy, offers justification for his Gallipoli policy, and criticism of Field-Marshal Haig's strategy.

Woods A31(a)

(#25418)

\$ 4,000

248 CHURCHILL, Sir Winston Leonard Spencer (1874-1965).

*The Second World War.*

London, Toronto, Melbourne, Sydney & Wellington: Cassell & Co. Ltd, 1948-1949-1950-1951-1952-1954. 6 volumes, octavo (8 x 5 1/4 inches). Half-titles. Numerous folding maps, 1 folding facsimile letter, 1 folding facsimile document. 20th-century blue half morocco over

cloth-covered boards, bound for Henry Sotheran of Sackville Street, London, by Morrell of London, spines gilt in six compartments with raised bands, the bands highlighted with dot rolls, lettered in the second and third compartments, the others bordered in gilt, marbled endpapers, top edge gilt (fading to the spines and upper cover of vol.VI).

*A finely bound set of the first English trade edition of Churchill's masterpiece.*

Churchill's pivotal role in the defeat of Hitler and the other Axis Powers, allied with his abilities as a historian and author all combined to make this a seminal work on the Second World War. It has not been bettered.

Woods A123 (b)  
(#25419)

\$ 2,000

**249** CREALOCK, Lieutenant-General Henry Hope (1831-1891).

*Among the red deer, sketches from nature in the forest... [cover title].*

London: published by George Hogarth Turner, [1870]. Folio (21 x 14 1/8 inches). 87 photographic albumen prints of pen and ink sketches by Crealock, mounted on 28 card leaves (with between 1 and 10 photographs per leaf; 80 sketches with separately mounted and numbered title labels, 7 unnumbered or labelled). (Some light soiling to card mounts, some minor fading to images). Unbound as issued within original brown cloth portfolio, large white paper label mounted on the upper cover, the label lithographed in brown with the title, the central panel surrounding an onlaid shaped albumen print of a stag (ties lacking). *Provenance:* Francis Thomas de Grey, 7th Earl Cowper (Panshanger, Hertfordshire, armorial bookplate).



*A rare photographically-illustrated work, recording various deer-stalking expeditions in and around Achnacarry, Lochaber, Scotland the home of Donald Cameron of Lochiel, to whom the work is dedicated.*

Donald Cameron (1835-1905) was the first clan chief to live at Achnacarry since the mid-18th century. Before taking over the estate after the death of his father he pursued a career with the Diplomatic Service, serving as first attaché in Lord Elgin's mission to China.

Henry Hope Crealock was a career soldier of some renown, serving with distinction in the Crimea, India and in China (including a spell as Military Secretary to Lord Elgin, where he would have been a colleague of Cameron). An enthusiastic artist and sportsman, he is probably best known now for the posthumously published *Deer-Stalking in the Highlands of Scotland* (1892). The present work is clearly much rarer. Crealock's images are highly evocative and accurately depict the landscape, drama, danger and humour of the hunt. It is interesting to note that a couple of years after this work was published, Queen Victoria visited Achnacarry (on 12 September 1873), and made a short voyage up Loch Arkaig aboard Cameron's steam yacht: the same vessel which is mentioned in the caption to image number 20.

This portfolio is particularly rare: no copies are listed as having sold at auction in the past thirty-five years, and OCLC lists just 3 copies worldwide. Not cited in Schwerdt or Riling.

(#24360)

\$ 2,750



250 DOSSIE, Robert (1717-1777).

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

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



*The second enlarged edition of this valuable work.*

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

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

(#21350)

\$ 2,500

251 ENGLISH, 19th century.

*A mahogany book safe.*

Modelled as a book (8 5/8 x 5 1/8 x 1 5/8 inches), the covers of mahogany, with pine corners and central lozenge-shaped onlays to both covers, the mahogany spine divided into five compartments with bands of pine and a dark wood, the edges of pine, with two concealed drawers, the first sliding out from the top with a metal spring-bar mechanism and a peg to secure the second smaller drawer which slides out from the spine, the body of both drawers of oak.



(#22531)

\$ 750

## 252 ETHIOPIC MANUSCRIPT.

*Manuscript in Ge-ez script on vellum.*

Late 19th century or early 20th century. Quarto in 10s and 12s. 192 vellum leaves: comprised of 2 blank leaves, 3 leaves with later drawings on one side only, 1 leaf with later drawing on recto and 9 lines of red and black text on verso, 180 leaves of text in red and black (20 lines per page, 18 pages with polychrome headpieces), 2 leaves with later text in black only, 4 blank leaves. Red goatskin over wooden boards, elaborately panelled in blind, the panels composed from fillets and decorative rolls with occasional roundels, all surrounding a central panel tooled in blind with a Christian cross made up from fillets, decorative rolls and various small tools, the flat spine divided into three compartments with fillets in blind, the compartments similarly decorated with crossed fillets and roundels, red morocco doublures, elaborately tooled in blind, with small central approximately rectangular panel of dark blue velvet, within a red morocco inner slipcase with integral flaps, the exterior elaborately tooled in blind with tools that were also employed on the binding, and attached by straps to an outer carrying case of red morocco, this case with some stitched decoration but also tooled in blind with tools that were employed on the binding. *Provenance:* Unidentified ink-stamp on final page of regular text.



*A beautiful and venerated object, and a reminder of an age before printing.*

Unlike most books, the signs of wear on this bound manuscript are signs of care rather than neglect. It is usually spurious to talk of the patina of a book, but the tears, scuffs and careful amateur repairs to the exterior carrying case, the darkened area at one end of the inner slipcase and small worm smooth patch of board that is visible on the upper cover of the binding, these are all signs of a work that is esteemed, like the shining brass toe of a statue of a revered saint. The main body of the text appears to be in a single hand, in red and black ink, with occasional abstract headpieces in three or four colours.

(#24065)

\$ 2,750

## 253 FAUJAS de Saint-Fond, Barthélemy (1738-1810).

*Description des Expériences de la Machine Aérostatique de MM. de Montgolfier, et de celles auxquelles cette découverte a donné lieu.*

Paris “et se trouve à Bruxelles”: Chez De La Haye, Libraire, rue de l’Etuve, 1784. Octavo (8 1/4 x 5 1/4 inches). 9 engraved plates, 1 folding letterpress table, some leaves unopened. (Some toning to text). Later half calf over cloth-covered boards, spine in six compartments with raised bands, morocco lettering-pieces in the second and third compartments, the others with simple repeat decoration in gilt, t.e.g.

*Second Brussels edition of “the first serious treatise on aerostation as a practical possibility” (PMM).*

The present work, a fine copy with uncut and largely unopened text, is a very early edition of the first contemporary chronicle of the first aerial voyage. In June of 1783, the Montgolfier brothers launched a balloon over Annonay. “This feat, however, was surpassed in September when



they successfully launched a balloon carrying a sheep, a cock and a duck, and even more sensationally [on November 21] ... when, after some tethered experiments, Pilâtre de Rozier, accompanied by the Marquis d'Arlandes, made the first aerial voyage in history. They ascended from the Château de la Muette in the Bois de Boulogne, sustained their flight for five-and-a-half miles across Paris and descended after twenty-five minutes on the outskirts of the city" (PMM pp.138-139). The experiment, which was witnessed by, amongst many others, the Dauphin and Benjamin Franklin, marks the real beginning of the history of manned flight, and the present work is the second Brussels edition of Faujas' detailed account of both the event itself and the theoretical and practical science which went into making the flights a success.

On December 1, 1783, J.A.C. Charles made a much longer ascent in a hydrogen balloon of his own invention, and stayed aloft for two hours. The main features of modern balloon technology can be directly attributed to the design of this eminent scientist.

*Cf. Brockett 302; cf. Dibner Heralds of Science 179; cf. PMM 229; cf. Norman 769; cf. Sparrow Milestones of Science 179; cf. Tissandier 21.*

(#22384)

\$ 1,250



**254** [FORE-EDGE PAINTING] - William COWPER.

*The Poetical Works of William Cowper. With life, critical dissertation and explanatory notes, by the Rev. George Gilfillan, the text edited by Charles Cowden Clarke.*

Edinburgh: James Nichol, 1864. 2 volumes, 8vo (8 1/2 x 5 1/4 inches). Contemporary purple calf, bound by Zaehnsdorf, covers bordered in gilt, spine with raised bands in six compartments, morocco lettering pieces in the second and third, the others with a repeat decoration in gilt, marbled edges and endpapers. *Provenance:* Edward Hutton (inscription, armorial bookplate and label).

*A lovely set with fore-edge paintings of Philadelphia and Boston to each volume.*

(#26621)

\$ 2,500

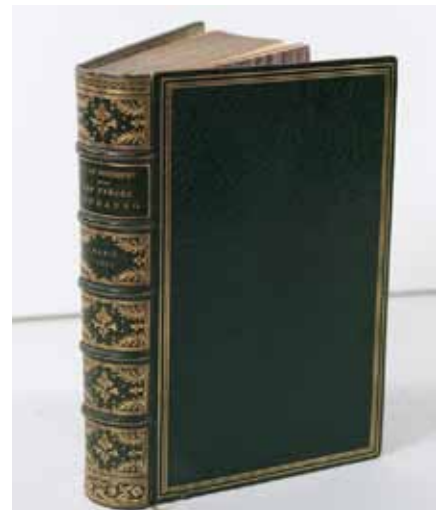
**255** GONCOURT, Edmond-Louis-Antoine Huot de (1822-1896).

*Les Frères Zemganno.*

Paris: G. Charpentier, 1879. 12mo signed in sixes (7 x 4 1/2 inches). Half-title. Contemporary dark green morocco by David, covers with triple fillet border, spine in six compartments with raised bands, lettered in the second and third compartments, the others with repeat decoration in gilt centering on a stylised pomegranate tool, elaborately tooled turn-ins, marbled endpapers, gilt edges. *Provenance:* Léon Rattier (author's presentation inscription, armorial bookplate); Louis Stanton Auchincloss (1917-2010, bookplate).

*A fine inscribed copy of the limited issue of the first edition of Goncourt's novel, in an elegant contemporary Parisian binding.*

This is number 5 of 100 copies of the first edition printed on papier



de Hollande. The inscription, on the half-title, reads “à M. Leon Rattier / Comme un gage des sympathies / amicales de l’auteur. / Edmond de Goncourt”: the recipient Léon Rattier, as well as being a bibliophile and collector of note, was also married to de Goncourt’s cousin Fédora. The subsequent owner, author Louis Auchincloss, is best known for his chronicles of life amongst the patrician class of America’s east coast. In contrast: the present work superficially concerns the lives of the Zemganno brothers, acrobats in France during the latter part of the 19th century. De Goncourt is said to have based his fictional brothers in part on the real-life Hanlon-Lees troupe of acrobats, but actually used the story of his fictional brothers, Nello and Gianni, to explore his own relationship with his brother Jules who had died in 1870. Edmond saw that the level of intellectual support they offered each other in their professional and personal lives was analogous to physical interdependence of the fictional acrobat brothers.

*Vicaire, III, 1060*

(#25389)

\$ 950

**256** [HAWKINS, William (1722-1801)].

*Serious Reflections on the Dangerous Tendency of the Common Practice of Card-playing; Especially of the Game of All Fours, as it hath been publicly play’d at Oxford ... In a letter from Mr. Gyles Smith, to his friend Abraham Nixon ...*

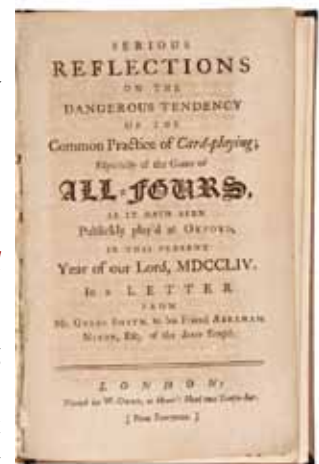
London: W. Owen, [1754]. 8vo (7 5/8 x 4 3/4 inches). 24pp. Modern boards, black morocco label on the upper cover.

*A mid-18th century English attack on gambling and card playing by the Reverend William Hawkins.*

In this anonymously authored pamphlet, Hawkins condemns card playing, giving specifics on the evils of various versions of whist. The work, as the essay makes clear, was written in response to the overwhelming popularity brought about by the publication of Edmond Hoyle’s instructions on various games, including whist, brag and quadrille.

*ESTC T47519.*

(#26522)



\$ 850

**257** HAWKSMOOR, Nicholas (1661-1736).

*A Short Historical Account of London-Bridge; with a Proposition for a New Stone-Bridge at Westminster ...*

London: J. Wilcox, 1736. 4to (9 1/4 x 7 inches). 47, [1] pp. 5 engraved folding plates. Period marbled paper covered boards, rebaked to style. *Provenance:* Perforated library stamp in lower margin of title and M2 (not affecting text).

The important English architect, Nicholas Hawksmoor, here describes and illustrates his design for a nine-arch stone bridge over the river Thames at Westminster. He suggests that the existing London Bridge be adapted by adding two wide arches to the existing structure. Additionally he provides a descriptive account of well-known bridges on the European continent and elsewhere in Britain.

*Cohen, p.36; Harris 326; Lowndes, p. 886; Kress 4277.*

(#26553)



\$ 1,500

## 258 LONGUS.

*Les Amours Pastorales de Daphnis et de Chloé ... Double Traduction ... de Mr. Amiot et d'un anonimie.*

Paris: Imprimées pour les curieux, 1757. Quarto (7 7/8 x 5 3/4 inches). Final blank. Title in red and black with engraved vignette, text within decorative border of typographic ornaments. Engraved frontispiece by B.Audran after A.Coyppel, 28 plates by Audran after Phillippe, duc d'Orléans, 1 unsigned plate after the Comte de Caylus, all within elaborate decorative borders by S.Fokke; 16 head- and tailpieces. Contemporary French red morocco, covers with triple fillet border in gilt, spine in six compartments with raised bands, black morocco lettering-piece in the second compartment, the others with elegant repeat pattern in gilt, centering in an acorn and oak leaf spray, gilt turn-ins, comb-marbled endpapers, gilt edges.



*A beautiful copy of an excellent edition of one of the most famous French bibliophile 18th-century illustrated books.*

The original drawings for the illustrations were made by Philippe, duc d'Orléans under the tutelage of Antoine Coyppel in 1714 and subsequently engraved by Audran, and first published in Paris in 1718. The book was re-issued several times with different versions of the same engravings during the 18th century. For the present edition, a series of beautiful borders were added around the plates and a new version included of the risqué additional plate 'Les petits pieds' by the Comte de Caylus.

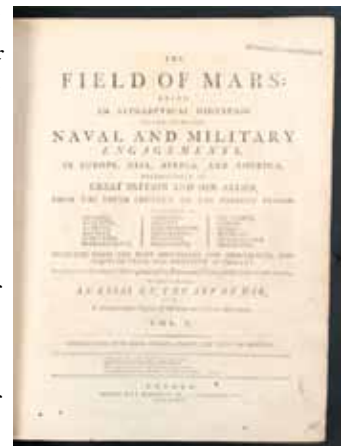
Cohen-de Ricci 653; Sander 1226; cf. Ray French 2  
(#23510)

\$ 4,500

## 259 MACGOWAN, J. (publisher).

*The Field of Mars: being an alphabetical digestion of the principal naval and military engagements in Europe, Asia, Africa, and America. Particularly of Great Britain and her allies, from the ninth century to the present period ... Selected from the best historians and journalists, and adjusted from the greatest authority ... To which is prefixed an essay on the art of war, and a comprehensive system of military and naval discipline.*

London: printed for J. Macgowan, 1781. 2 volumes, quarto (10 3/8 x 8 1/4 inches). Unpaginated with text in double columns, half-titles, 4pp. list of subscribers at the end of the text in vol.II. 2 emblematic frontispieces (one after Thomas Stothard), 59 engraved plates, plans and maps (3 folding). (Light worming, generally to the lower blank margins). Contemporary calf (rebacked, later endpapers, joints and spines worn, later endpapers).



*A work of its time which offers a combined survey of historical and contemporary military and naval events in an effort to direct the "dauntless spirit inherent in the breasts of the Sons of Albion and Hibernia" against France, Spain, Holland and the newly-independent United States of America.*

First edition. Sabin mentions an edition of 1780 (without engravings) but this is probably an error: Lowndes mentions only the present edition and there are no OCLC records or auction records for a 1780 edition. There does not seem to have been any single required number of engravings for this edition: copies are listed as having sold with 52, 57, 70, and 58 engravings: the present example contains a total of 61 with no sign of anything having been removed.

Cf. Lowndes I, p.796 (1801 edition); cf. Sabin 24297 (incorrectly dated 1780?, with no mention of plates, and mentioning the edition of 1801)

(#23808)

\$ 2,400

260 MALTHUS, Thomas Robert (1766-1834).

*An Essay on the Principle of Population; or, a view of its past and present effects on human happiness; with an inquiry into our prospects respecting the future removal or mitigation of the evils which it might occasion ... fourth edition.*

London: printed for J. Johnson by T. Bensley, 1807. 2 volumes, 8vo (8 7/8 x 5 1/2 inches). Half-titles. Original brown paper-covered boards, paper labels to backstrips, uncut (small tears, chips, corners rubbed, labels rubbed).



[With]:

*Additions to the Fourth and Former Editions of an Essay on the Principle of Population, &c. &c.* London: W. Clowes for John Murray, 1817. 8vo (8 7/8 x 5 1/2 inches). Half-title. Original brown paper-covered boards (almost uniform with the first title), paper labels to backstrips, uncut (small tears, chips, corners rubbed, labels rubbed)

*Provenance:* A. Leonard Fuller (armorial bookplate)

*Malthus' masterpiece, a very important work in the field of economics and a source of Darwin's "idea of 'the struggle for existence'" (PMM). Fine untouched copies of the fourth edition of the first title, and first edition of the second title.*

First published anonymously in a single volume in 1798, Malthus used this work to argue that, as the population of a community increases geometrically while food supplies increase only arithmetically, "population is necessarily limited by the 'checks' of vice and misery" (DNB) and that it is the poorest sections of the community which suffer most. The controversy that his work provoked persuaded him to issue a series of revisions to and expansions of his original theory. A 'new' (or 2nd) edition appeared in 1803; a 2-volume 3rd edition in 1806; the present 4th edition in 1807; the *Additions* appeared in 1817 and were incorporated into a 3-volume fifth edition which appeared in the same year; the sixth edition (the last to be published during his lifetime) appeared in 1826.

"The Malthusian theory of population came at the right time to harden existing feeling against the Poor Laws and Malthus was a leading spirit behind the Poor Law Amendment Act of 1834. The simplicity of the central idea of the *Essay* also caught the imagination of thinkers in other fields. [William] Paley was a convert to the Malthusian view, and both [Charles] Darwin and [Alfred Russel] Wallace clearly acknowledged Malthus as a source of the idea of 'the struggle for existence'... certainly reading the *Essay* was for both of them an important event in the development of their theory of natural selection, and they were glad to quote such a well-known and weighty source for their ideas" (PMM).

*'Kress B.5219 & V.6973; cf. Lowndes II, p.1459; cf. PMM 251*

(#20856)

\$ 2,000

261 MARQUETRY binding, French 19th century.

*An album containing 310 mounted albumen print portraits of famous European historical, literary, political and social figures, most after engravings or drawings, but including at least 29 portraits from life .*

[Nice: circa 1870]. Large quarto (13 5/8 x 10 7/8 inches). 65 card leaves mounted recto only with 310 albumen print photographs, most 'carte-de-visite' size (approx. 3 1/4 x 2 1/4 inches) but including 9 larger images (approx. 5 5/8 x 4 inches), the portraits from life including Victor Hugo, Thiers, Guizot, Michelet, Cavour, Rossini, Napoleon III and Louis Napoleon the Prince Imperial. Original brown

morocco, the covers with large inlaid marquetry panels, the upper panel inlaid with various specimen woods with a scene of two peasant women and a dog in front of a cottage, the lower panel inlaid with flowers and painted in red “Nice,” spine in six compartments with raised bands, the compartments panelled in blind but otherwise plain, gilt turn ins, white moiré-patterned endpapers, gilt edges.



*A spectacular album containing an interesting selection of portraits.*

The portraits range from the earliest Kings of France to Victor Hugo and Louis Napoleon the Prince Imperial, with the majority being 19th-century subjects. The marquetry panels on the album covers are of the highest quality.

(#23460)

\$ 2,000

## 262 [MEDICINE]. - H. SILVERLOCK, medical printer.

*A mahogany table top chest containing pre-printed, pre-cut and pre-gummed dosage labels.*

[London: H. Silverlock, circa 1840-1880]. Over 2000 labels of over 125 types, many in unopened packs with the printer's bands intact. The chest containing six drawers with each drawer containing rectangular or circular compartments to house the labels. Most labels rectangular, measuring 3/4 x 2 3/8 inches.

*An amazing survival revealing the complex dosaging of pharmaceuticals in the 19th century.*

An advertisement by Silverlock in a 21 November 1840 issue of the *Medical Times* describes the sale of labels from his London, Doctor's Commons' address: "Medical Printing Office and Label Warehouse ... Where may be had every description of Labels ready gummed and cut, for the use of Surgeons, Apothecaries, wholesale and retail Chemists, Druggists. &c. also Fancy Labels in great variety." Silverlock would continue to advertise the sale of such labels into the 1880s, as well as "Label Drawers for dispensing labels of various sizes." From such ads it can be inferred that labels printed on different color stocks had different uses. The present labels would seem to conform to Silverlock's advertisements for white demy dispensing labels sold in books of 100 leaves "for surgery use" (see, for example, his advertisement in the 9 August 1879 issue of the *British Medical Journal*).



The range of dispensing instructions is impressive. Some labels have similar wording but vary in amount or number of dosages per day; other labels include blank areas for the prescriber to write in the dosage. Some examples:

"This Emetic Draught to be taken immediately"

"This Aperient Powder to be taken early in the morning"

"Two table spoonfuls to be taken directly and repeated after every relaxed motion."

"The Powder to be taken at bed time in jelly, and this Draught in the morning."

"The Collyrium to be used as before."

"Linen Cloths to be applied to the part, and kept constantly damp with the Lotion."

"The Enema to be injected directly."

"These Ingredientsto be boiled in three prints of water till it comes to a quart and whilst hot foment the part affected with flannels."

“A third part of this Mixture to be taken three times a day.”

“A fourth part to be taken immediately, and repeated ever [blank] hours, until the bowels are relaxed.”

“Mix this Powder in a pint of Mint Tea, and take a wine glassful three times a day.”

“Two or three of these Opening Pills to be taken at night occasionally.”

(#27107)

\$ 4,500

**263** MILTON, John (1608-1674).

*The Works of John Milton in verse and prose printed from the original editions with a life of the author by the Rev. John Mitford .*

London & Eton: printed by C. Whittingham for Bickers & Son , 1867. 8 volumes, octavo (8 1/2 x 5 1/2 inches). Titles in red and black, half-titles. Engraved portrait frontispiece, 1 folding engraved facsimile document, 1

folding letterpress family tree. 20th-century tan half calf over cloth-covered boards, bound for Henry Sotheran of Sackville Street, London, spines gilt in six compartments with semi-raised bands, red morocco label in the second compartment, blue morocco in the fourth, the other compartments with repeat decoration in gilt, mottled endpapers, top edge gilt.



*A finely bound set of Milton's works, including Mitford's biography of the great poet and polemicist.*

An important and well-regarded edition of Milton's works.

(#25417)

\$ 3,600

**264** MINGAUD, François (1771-1847). - John THURSTON (translator and publisher).

*The Noble Game of Billiards wherein are exhibited extraordinary & surprising strokes which have excited the admiration of most of the Sovereigns of Europe, by Monsieur Mingaud, formerly Capitaine d'Infanterie in the service of France ... Translated & Published by ... Thurston.*

London: published by John Thurston, 1830. Imperial octavo (11 1/2 x 7 1/2 inches). Engraved title, folding uncoloured aquatint frontispiece, 1 engraved introductory plate, 40 hand-coloured engraved diagrammatic plates of various plays, extra-illustrated with a smaller-format (10 x 6 1/4 inches) 1p. letterpress prospectus tipped-in at the front. Original dark red half roan over marbled paper-covered boards, upper cover mounted with original green glazed-paper label with engraved title, the flat spine divided into compartments with double gilt fillets.



*A fine copy of the rare first English edition of this highly-influential work, here with the very rare original prospectus.*

François Mingaud is variously credited with the invention of the modern leather cue tip or, more narrowly, with the rounded leather cue tip. His skill as a player and as an innovator and introducer of controlled spin to the game of billiards is universally acknowledged. He first shared many of the secrets of the techniques that he developed in his publication, *Noble Jeu de Billard* published in Paris in 1827.

The present work is the first English edition of Mingaud's original: it was translated from French into English and published by the London billiard table manufacturer, John Thurston, who also had engraved plates prepared from the lithographic originals. In the preface, Thurston vouches for Mingaud's assertion that he



had come up with “the most brilliant discoveries of modern times ... Fully impressed with the great merits of M. Mingaud’s Illustrations, the Translator has felt anxious to lay them before the British Public. He is aware that, to the novice, many of the strokes in the work, may appear impracticable. He has, however, not only had the satisfaction of seeing them performed on his own tables, at his Ware-rooms ... by M. Mingaud himself; but has been surprised to perceive, how readily the results have followed, when attempted, according to the rules laid down, by gentlemen who boasted no superiority of skill.” The popularity of Mingaud’s work in England can be judged from the fact that it was re-issued in 1831, a second edition was published in 1833 and a third in 1836: all are now rare (there is only one other record of the present edition having sold at auction in the past thirty five years).

*Abbey, Life 391.*

(#25167)

\$ 4,500

**265** PARKYNS, Sir Thomas (1664-1741).

*Progymnasmata. The Inn-Play: or, Cornish-Hugg Wrestler. Digested in a Method which teacheth to break all Holds, and throw most Falls Mathematically ... The Third Edition Corrected, with large Additions.*

London: Printed for Tho. Weekes ... and sold by Humph. Wainwright, 1727. Small 4to (7 3/4 x 5 7/8 inches). Headpieces, woodcut engravings. 8, xviii, 9-64, [12] pp. Contemporary manuscript corrections and annotations. Early 19th century diced russia, gilt arms on both covers, spine with raised bands in six compartments, black morocco lettering piece in the second compartment, the others with a repeat decoration in gilt, marbled endpapers. *Provenance:* James Edward Harris, 2nd Earl of Malmesbury, 1778-1841 (arms on covers).

*A noted early English work on wrestling and fencing: this copy from the library of noted sportsman the second Earl of Malmesbury.*

“The book was one of the earliest practical manuals on fencing and wrestling, and stemmed from Parkyns’s noting down every lesson that his instructor, Mr Cornish, had given him at Gray’s Inn . . . the most notable aspect of his work was the way in which he fused very practical advice with ponderous scientific terminology” (ODNB).

2

\$ 2,000

**266** [PENNY, John (d. 1741)].

*Matchless Villany: or, a full and authentic narrative of the robbery and murder of John Penny, Esq.*

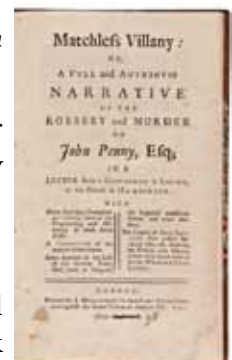
London: J. Huggonson, 1741. 8vo (7 5/8 x 4 3/4 inches). 46pp. Later half calf over marbled paper covered boards, bound by Morrell. *Provenance:* Horace Blackley (signature on endpaper).

*Murder and crime in mid-18th century England.*

The murder of John Penny by his valet James Hall was among the most sensational crime stories of mid-18th century England. On the night of 7 June 1741, Hall struck his master from behind and after beating him with a stick until unconscious, he slit his throat with a kitchen knife and hid the body in the privy pit. His plot, however, was shortly thereafter uncovered and Hall was convicted and hung. The present pamphlet is an epistolary account of the crime and capture and includes copies of two letters by the murderer.

*ESTC T106504.*

(#26524)



\$ 750

**267** POMPEI, Girolamo (1731-1788). - Antonio Maria PEDROTTI.

[Drophead title] *In Funere Hieronymi Pompeii patricii Veronensis Omni Græca, Latina et Italica eruditione clarissimi Elegia Antonii Mariæ Pedrotti.*

Verona: ex typographia Ramanziniana, 1788. Broadside (19 1/2 x 14 inches). Text in two columns with type-ornament divider, old folds.



*A mint example of fine printing from the Tipografia Ramanzini of Verona.*

This very rare work is the elegy in Latin verse that was read at Pompei's funeral, probably by the author, Antonio Pedrotti, who went on to edit the first collected edition of Pompei's works and translations, published in 6 volumes between 1790 and 1791. Pompei is best known for his own *Canzoni Pastorale*, and his translations of the Plutarch's *Le Vite Parallele*, Ovid's *L'Epistole*, Grammaticus Musæus's *Le aventure d'Ero e di Leandro* and other works.

(#21604)

\$ 500

**268** RACINE, Jean (1639-1699).

*Théâtre de Racine.*

Tours: Alfred Mame et fils, 1876-1877. 2 volumes, large octavo (11 x 7 3/8 inches). Half-titles. Etched portrait frontispiece to vol.I, 46 etched headpieces, by V. Foulquier. Near-contemporary red half morocco over marbled paper-covered boards by L. Pouillet, spines gilt (spines chipped).



*Limited edition of 307 copies, these from the issue of 20 copies on papier du Chine, numbered 20 and 16 respectively.*

(#25437)

\$ 350

**269** ROUSSEAU, J[ean] B[aptiste].

*Odes, Cantates, Épîtres et Poésies Diverses.*

Paris: Chez P. Didot, 1790. 4to (12 x 8 7/8 inches). Half-title. 560pp. Contemporary French red morocco, covers bordered with a gilt triple filet with gilt corner pieces, central arms in gilt on both covers, spine with raised bands in six compartments, black morocco lettering pieces in the second and third, the others with overall decoration in gilt, blue silk endpapers, gilt edges. *Provenance*: Jolivet de Vannes (arms in gilt on the covers).



*One of 250 copies printed for the education of the Dauphin.*

(#26998)

\$ 3,800

**270** SHAKESPEARE, William (d. 1616).

*The Works of William Shakespeare Edited by William Aldis Wright.*

London & New York: Macmillan & Co, 1891- 1893. 9 volumes, octavo (8 3/4 x 6 inches). Titles in red and black, half-titles. (Occasional light toning). 20th-century red half morocco over cloth-

covered boards, bound for Henry Sotheran of Sackville Street, London, by Bayntun of Bath, spines gilt in six compartments with raised bands, lettered in the second and fourth compartments, the others decorated with four different large centrally-placed tools (crossed daggers, a mask, etc.), marbled endpapers, top edge gilt.



*A finely bound set of a mixed second and third edition of the Cambridge Shakespeare.*

First published in 1863-1866, the second edition was begun in 1867 and the third in 1891. The present set offers attractive typography, erudite editing and beautifully-tooled red morocco bindings which in combination are a delight to hold and a pleasure to read.

(#25422)

\$ 3,500

**271** [SHERIDAN, Richard Brinsley (1751-1816)].

*Verses to the Memory of Garrick. Spoken as a monody, at the Theatre Royal in Drury-Lane.*

London: published by T. Evans [etc.], 1779. Quarto (10 1/2 x 8 1/4 inches). Half-title. Stipple-engraved allegorical frontispiece by A. Albanesi after P.T. de Louthembourg. Later brown calf by Riviere & Son, expertly rebaked.



*First edition of Sheridan's memorial to famed actor and playwright David Garrick.*

Sheridan, Garrick's friend, colleague and business partner in Drury Lane Theatre, dedicates his ode to the memory of the 18th century's greatest actor to Garrick's friend, the Countess Spencer. The monody, a poem in which one person laments another's death, was first spoken on stage at the Theatre Royal by Mary Ann Yates, the greatest English tragic actress of her day who had often shared the stage with Garrick.

This copy with the second state of the dedication, with the word "deference" spelled correctly.

Arnot & Robinson 2925; ESTC t50721; cf. Rothschild 1844 (first state, but lacking the frontispiece); Williams Seven 18th-century Bibliographies p.219

(#23416)

\$ 300

**272** SMITH, John (1647/48-1727).

*The Art of Painting in Oyl. Wherein is included each particular Circumstance relating to that Art and Mystery. Containing the best and most approved Rules for preparing, mixing and working of Oyl Colours ... to which is added, the whole Art and Mystery of Colouring Maps, and other Prints with Water Colours.*

London: Printed for Samuel Crouch, 1701. Small 8vo (5 15/16 x 3 3/4 inches). [8], 110pp. Contemporary manuscript marginalia. Contemporary calf, covers bordered with a blind double fillet, spine with raised bands, black morocco lettering piece in the second compartment. *Provenance*: Sir James Stuart, Earl of Bute (armorial bookplate).



*One of the earliest manuals detailing the formulation and mixing of colours for painting in oil.*

This third edition noted for corrections and an additional chapter on the colouring of maps with watercolours.

ESTC 98429

(#26430)

\$ 2,400

**273** TIPPING, Henry Avray (1855-1933).

*English Homes of the Early Renaissance Elizabethan and Jacobean Houses and Gardens.*

London & New York: Country Life [and others], [1912]. Folio (15 5/8 x 10 7/8 inches). Title in red and black, half-title, 16pp. publisher's advertisements at end. Frontispiece and numerous illustrations, some full-page. Original blue cloth, lettered in gilt, g.e. (spine chipped at head and foot, stitching loose, corners rubbed).

*First edition of the rare precursor to Tipping's famous series of the same name.*



The first page of the publisher's advertisements notes that this work "supplements and completes ... the three volumes of In English Homes, and the three volumes of Gardens Old and New."

(#20498)

\$ 250

**274** [TRADE CATALOGUE] - John HEYWOOD LTD.

*Wholesale Catalogue of Fancy Stationery, Booksellers' and Stationers' Sundries.*

Manchester: [1905]. Large 8vo (10 3/4 x 7 3/8 inches). 8 colour plates (3 picturing various ledger bindings, 2 picturing examples of gummed labels, 4 showing embossed stamps), numerous illustrations. 5 trade cards or advertising handbills, laid in. Publisher's cloth-backed lettered stiff wrappers (minor wear and spotting).

*Bookseller and printer's illustrated trade catalogue.*

This catalogue advertising an impressive myriad of products for sale: paper, notebooks, fine stationery, labels, stamps, toys, dolls, playing cards, pens, ink stands, luggage, wallets, rubber bands, frames, bicycles, baby carriages, clocks and more. Also included is a lengthy catalogue of books for sale by Heywood.

Upon the death of the elder John Heywood in 1888, *The Bookseller* published a lengthy obituary and description of his premises: "A visitor to the establishment in Deansgate must be almost spell-bound by the world of books, paper and stationery goods which fill the interminable rows of shelves and counters, seemingly, in the various departments, miles in length. Two to five tons of literature enter the establishment every day; at special seasons, ten tons!"

(#26434)



\$ 560



**275** WEDGWOOD, Ralph (1766-1837).

*Ralph Wedgwood 328 Oxford Street London, Inventor Patentee & Manufacturer of the Stylographic Manifold Writer and Penna Polygraph ...*

London: [circa 1820]. 4to (10 1/2 x 9 inches). Engraved instruction sheet and letterpress advertisement, both on yellow paper, mounted to inside pastedowns, as issued. Contemporary wallet-style green straight grained morocco binding, covers elaborately tooled in gilt with a wide key scroll border, brass lock affixed to the upper cover and flap (with the original key present), interior in a contrasting red morocco with flaps and pockets tooled in blind, smaller tan morocco interior wallet enclosure.

*A wonderful example of Wedgwood's ground breaking carbonic paper copy book.*

Wedgwood, a relative of the famous pottery family, first obtained a copyright for carbon paper in 1806. This wallet-style binding, or "pocket secretary," was marketed in the 19th century for use with the carbonic paper. The binding was designed to hold all the supplies needed for making duplicate copies of correspondence, including carbon paper, writing paper, as well as the steel pens which were used. Carbon paper (manufactured by soaking paper in printer's ink and then letting it dry) was simply layered between a thin sheet of tissue paper on top and writing paper on bottom. A steel pen was then used to write on the tissue paper, impressing the ink from the carbon paper onto the verso of the tissue paper and onto the recto of the writing paper. The latter became the copy for the recipient, with the tissue paper kept as the retained copy (with the writing in reverse on the underside able to be read through the front of the thin tissue). The present pocket-book is the earliest encountered, with Wedgwood's Oxford Street address of circa 1820.

(#27132)

\$ 2,400

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*Portrait of a woman by Francesco Hayez, 1858*

