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OF NORMAN BOBINS:  
PART ONE, AMERICAN COLOR

NEW YORK | 16 JUNE 2023

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THE MAGNIFICENT LIBRARY OF  
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# THE MAGNIFICENT LIBRARY OF NORMAN BOBINS: PART ONE, AMERICAN COLOR

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16 June 2023 at 10.00 am (Lots 1-83)

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Sunday	11 June	1:00 PM – 5:00 PM
Monday	12 June	10:00 AM – 5:00 PM
Tuesday	13 June	10:00 AM – 5:00 PM
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# CHRISTIE'S



THE MAGNIFICENT LIBRARY  
OF NORMAN BOBINS:  
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## INTRODUCTION

We collectors, regardless of what we collect, are a different breed; part hunter-gatherer, part detective, part fanatic. We're motivated by the thrill of the chase, the joy of the discovery, the elation of finding a jewel and adding it to the trove.

In my case, four of my passions—history, art, travel and books—converged in my collection of antiquarian books, which I began acquiring over 40 years ago. The first antiquarian book I ever purchased, a very rare hand-colored version of Bartlett's *Canada Pittoresque*, is lot 14 in the present auction.

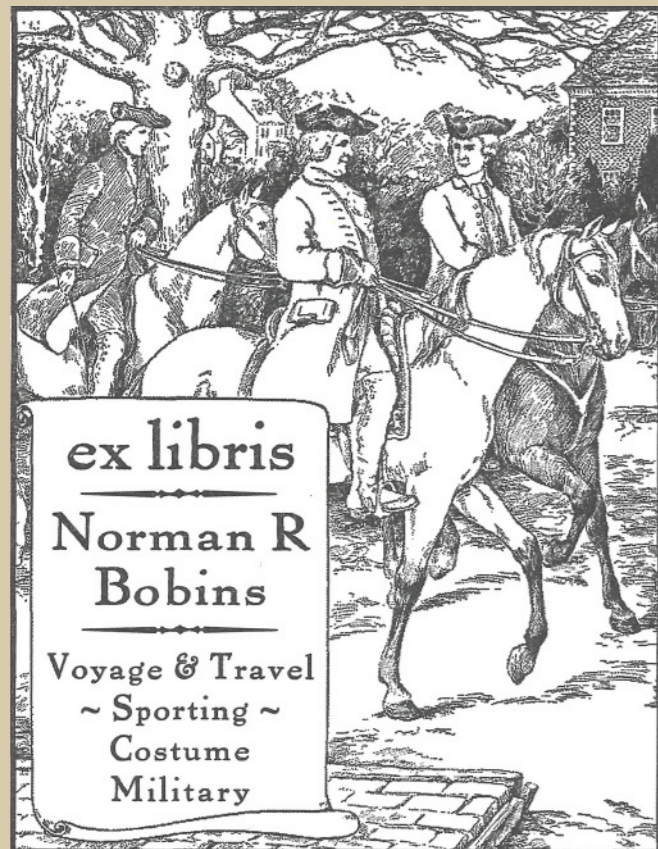
The collection's focus has been books which trace the most important developments in the history of color printing—developments that were closely allied with the growth of publishing. The period from the mid-18th century through the 19th century has been the most exciting to me. It spans the breadth of techniques from copperplate engraving, to developments in the technical methods of printing and aquatinting, to the birth of lithography, to the refinement and eventual method of color lithography. All were processes that stimulated the always entrepreneurial publishing trade into action.

Although this history developed almost exclusively in Europe, of especial note in Part One of the collection

are the books printed in the Americas. These include the very first United States color-plate book: William Birch's *City of Philadelphia*, 1800; and the first United States large color-plate book of landscapes: Joshua Shaw and John Hill's *Picturesque Views of American Scenery*, 1820. These are illustrated with hand-colored engravings. The Latin American imprints tend to have hand-colored lithographs and chromolithographs from later in the 19th century and are represented in the imprints of Lima, Havana, Buenos Aires, Pernambuco, etc. Complete works are rare: they were labor-intensive and expensive to make, with small edition sizes, and often broken.

Gathering complete works in great condition from this period has given me great enjoyment and enormous satisfaction, as well as a constant awareness of how fortunate I am. I have great pride in this collection and have worked hard to ensure its quality. I am grateful to my family and to the wonderful book dealers and curators who have guided me in this endeavor. I trust that these books will continue to give great pleasure as they pass to the next generation of collectors.

—Norman Bobins  
Chicago, May 2023



### The Arctic

**1** BELCHER, Edward (1799-1877). *The Last of the Arctic Voyages; Being a Narrative of the Expedition in H.M.S. Assistance ... in Search of Sir John Franklin, During the Years 1852-53-54*. London: Lovell Reeve, 1855.

**First edition.** Belcher's voyage was the last publicly funded Franklin search expedition. Abbey Travel 645; Arctic Bib. 1241; Hill, p.106; Sabin 4389; TPL 3409.

Two volumes, tall octavo (247 x 153mm). Half-titles. 4 maps, 3 of which are folding; 36 lithographed plates, 15 of which are color (occasional marginal spotting). 19th-century polished calf, spines gilt with morocco lettering and numbering pieces (minor scuffing and darkening to spines and to edges).

\$2,000-3,000



**2** BROWNE, William Henry James (d.1871). *Ten Coloured Views taken during the Arctic Expedition of Her Majesty's Ships "Enterprise" and "Investigator," under the command of Captain Sir James Ross*. London: Ackerman and Co., 1850.

**The first edition of these fine views, several of which depict Prince Leopold Island.** Other plates are of Uppernavik, the Southern Depot, and the Devils Thumb. Together with text in English and French summarizing the Franklin search expeditions in the central Canadian Arctic. Browne served on board the *Investigator*, and in addition to producing the present views, led one of the four search parties sent out by Ross during the short spring of 1849. Browne returned to the Arctic in May 1850 on the expedition led by Captain Austin. The first indications of the fate of Franklin and his men were found by this expedition on August 23rd 1850. Charles Haghe was Louis Haghe's younger brother and succeeded his work in lithography after Louis became a full-time watercolorist (Bobins). Abbey Travel 637; Arctic Bib. 2344; Bobins 39; Sabin 8678; TPL 3047 and 73366.

Folio (370 x 271mm). 7 tinted lithographs containing 10 views by Charles Hague after drawings by W.H. Browne (pale spotting). Original pale blue-grey cloth, stamped in gilt (spine and edges toned). *Provenance:* William Wickham, 1831-1897 (bookplate).

\$3,000-5,000



The HMS *Investigator* stuck in pack ice, August 1851. Chromolithograph.



Winter scene in Kamchatka. Original watercolor.

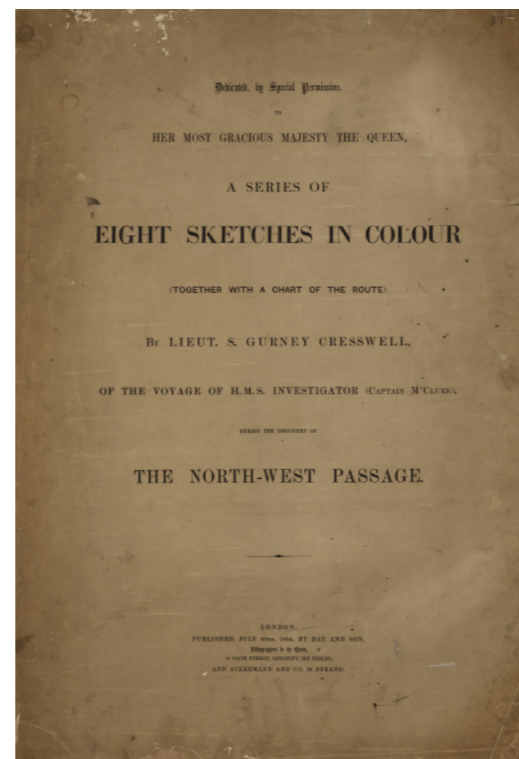
**3**  
 CRESSWELL, Samuel Gurney (1827-1867). *A Series of Eight Sketches in Colour of the Voyage of H.M.S. Investigator (Captain M'Clure), during the Discovery of the North-West Passage*. London: Day and Son and Ackermann and Co., 1854.

**Cresswell's rare and spectacular views of the entrapment and abandonment of H.M.S. Investigator in the Arctic ice. The explorer Sir Douglas Mawson's copy, with the original wrappers preserved.** In 1850, Robert McClure was given command of the *Investigator* as part of the second Franklin search expedition. Entering the North-West Passage from the Bering Strait and sailing eastwards, the ship became trapped in pack ice in the autumn of 1851, before being finally abandoned in 1853. Although the events were fully documented, the location of the wreck was not known for over 150 years because of difficulties reaching the area. In July 2010 the *Investigator* was found at a depth of 8 meters, just off Banks Island, in the Beaufort Sea. Of the three Franklin Search plate books (Cresswell, May and Browne), this is the most handsome and rare.

This copy belonged to Douglas Mawson (1882-1958), the Australian geologist and important expedition leader to the Antarctic. He first went to the Antarctic with Shackleton on the *Nimrod* expedition, and was the sole survivor of the Far Eastern Party. Just a couple of years later, he instigated and led the Australasian Antarctic Expedition. Abbey Travel 644; Arctic Bib. 3477; Bobins 44; Lande 1128; Sabin 17490; TPL 3353.

Folio (582 x 420mm). Title incorporating dedication (darkened at edges). 8 chromolithographic plates and one chart (minor foxing/spotting, mostly marginal). Contemporary half muslin and marbled boards (rebacked with original spine laid down); original wrappers bound in (worn and stained, laid down). *Provenance*: Sir Douglas Mawson, 1882-1958, Antarctic explorer (polar-themed bookplate dated 1932) – Ruari McLean, 1917-2006, graphic design scholar (bookplate).

\$25,000-35,000



**4**  
 KAMCHATKA AND SIBERIA – Album of six watercolor drawings depicting Kamchatka and Siberia in the late 18<sup>th</sup> century, extensively captioned in Dutch, c.1808.

**Splendid original watercolors depicting coastal life in Kamchatka and Siberia as it was seen by Cook, Sarychev and Chappe d'Auteroche in the second half of the 18th century.** The scenes derive from the engravings of these explorers, but combined in new ways and with considerable skill in preserving ethnographic details. There are extensive manuscript notes in Dutch on the verso of each drawing. In some cases, the notes detail the source of an illustration, but they also provide additional information about the peoples and topography of the region. Although mostly undated, the last drawing bears a date of 1808. The drawings comprise:

1. "Gericht der stad Bolcheretskoi in Kamtschatka en ein Man, Reirende in en Winter." This is a combination of two plates from the atlas to Cook's voyages, "A Man of Kamtschatka Travelling in Winter" and "A View at Bolcheretzkoï in Kamtschatka." It shows sled dogs, canoe building, and penned livestock.
2. "Gerigt van de Stad en Haven van St. Petrus en St. Paulus aan Kamtschatka." After the plate from Cook's voyages: "A View of the Town and Harbour at St. Peter and St. Paul, in Kamtschatka."
3. "Gericht der Stad Tobolsk, in Siberiën." After the view of Tobolsk in Chappe d'Auteroche's voyage.
4. "Gericht der Vesting auf Sterkte Sueden - Kolymusk en der Rivier Kolyma." After a plate in Sarychev's voyages.
5. Untitled. After the plate from Cook's voyages: "Summer and Winter Habitations, in Kamtschatka."
6. "Gericht van de Sterkte (of Vesting) Werchue - Kolymusk, en van de Rivier Jasjechna." After a plate in Sarychev's voyages.

Oblong folio (269 x 415mm). Album comprising six pen and ink and watercolor drawings on laid paper (some very minor edge-wear, second drawing with trimmed caption from another drawing at top). Modern quarter morocco, morocco cover label (light rubbing).

\$15,000-25,000





**5**  
 KRUSENSTERN, Adam Johann von (1770-1846). *Voyage Round the World, in the Years 1803, 1804, 1805, & 1806, by order of His Imperial Majesty Alexander the First, on board the Ships Nadeshda and Neva*. London: for John Murray and the Board of Longitude, 1813.

**First edition in English of the first Russian circumnavigation**, a voyage undertaken in part with the aim of reducing Russian dependence on England for naval training. Krusenstern had a brilliant corps of officers: Lisiansky (commanding the *Neva*, see following lot), Rezanov, Langsdorff, Kotzebue and Bellingshausen—all men who went on to make their mark on Pacific exploration. Although sponsored by the Czar, the voyage was funded by the Russian American Company to "open relations with Nippon and the Sandwich Islands, to facilitate trade in South America, to examine California for a possible colony, and to make a thorough study and report on the Northwest coast, its trade and future" (Hill). Krusenstern was a precise and fastidious man; he objected to Richard Hoppner's sometimes inaccurate translation, particularly of navigational terms and references. Arctic Bib. 9381; Cordier Japonica 459; Hill 952; Howes K-272; Lada-Mocarski 61 & 62 (note); Sabin 38331; Streeter sale 3505; Tourville 2561; Wickersham 6234.

Two volumes bound in one, quarto (278 x 210mm). Two hand-colored aquatint frontispieces, folding engraved map (pale dampstain to top margin, a little darker on vol. 1 preliminaries, scattered few spots, 2P1 soiled). Contemporary calf, stamped in blind and gilt (rebacked with original spines laid down). *Provenance*: W. Lenox Conyngham (bookplate, ownership inscription dated 1819 on first title-page) – Steve Fossett, aviator and adventurer, 1944-2007 (bookplate, his sale, Hindman Auctions, 31 October 2018, lot 108).

\$5,000-8,000



**6**  
 LISIANSKY, Urey Fedorovich (1773-1837). *A Voyage Round the World, in the years 1803, 4, 5, & 6; performed, by order of His Imperial Majesty Alexander the First, Emperor of Russia, in the Ship Neva*. London: S. Hamilton for John Booth and Longman, Hurst, Rees, Orme, and Brown, 1814.

**A very handsome copy of the rare first edition in English, by the commander of the Neva on Krusenstern's voyage around the world.** Lisiansky had been given a different assignment to that of Krusenstern and so he alone called at Easter Island and remained longer in Hawaii, where he discovered the island that now bears his name. His stay in Alaska was also longer and he spent a productive time recording his observations and trading for furs. At Sitka he became involved with Baranof's retaking of the Russian fort which had been captured by the Tlingit Indians. From Kodiak he made straight for Canton with his furs and a hasty voyage to Kronstadt, arriving two months ahead of Krusenstern. Nonetheless, as Krusenstern commanded the expedition it is to him that credit goes for Russia's first circumnavigation. The excellent maps are from Lisiansky's own surveys; the large map shows the track of the voyage and there are charts of the Coast from Behrings Bay to Sea Otter Bay, Washington Island, and Lisiansky's Island. The superb views of Kodiak and Sitka are from his drawings. The English edition was translated from Russian by the author and contains his ship's log and vocabularies of the Marquesas, Hawaii, Kodiak, Unalaska, and Baranof [Sitka] languages. Abbey Travel 4; Arctic Bib. 10209; Forbes 443, Hill 1026; Howes L-372; Sabin 41416.

Quarto (278 x 216mm). Engraved frontispiece portrait, 8 hand-colored maps, 3 of which are folding, 2 hand-colored aquatint views of St. Paul on Kodiak and of New Archangel (Sitka), plus 3 engraved plates (a little spotting to portrait and title, some light foxing and offsetting on and near plates). Contemporary half calf, spine gilt and with green morocco lettering-piece (rebacked with original spine laid down, light wear to corners). *Provenance*: Frederick E. Ellis, Shaw Island (bookplate).

\$8,000-12,000



**9**  
 MCDUGALL, George F. (c.1825-1871). *The Eventful Voyage of the H.M. Discovery Ship "Resolute" to the Arctic Regions in Search of Sir John Franklin*. London: Longman, Brown, Green, Longmans, & Roberts, 1857.

**The first edition by the master of the Resolute**, one of five ships in Sir Edward Belcher's Franklin search expedition. This is essentially his shipboard journal from April 1852 until the *Resolute* was abandoned in the ice in May 1854. After being abandoned, the *Resolute* eventually broke free from the ice, and was found floating near Baffin Island in 1855 by an American whaling ship. This book includes an account of the eventual recovery by the Americans. Arctic Bib. 10603; Hill 1124; Sabin 43183.

Octavo (218 x 136mm). Half-title. Hand-colored folding route map; 8 color lithographed plates (foxing). One ad page at end. Original pictorial blue cloth stamped in gilt (rebacked with most of original spine preserved, hinges repaired, spots to endpapers). *Provenance*: Grace Peach (later ownership signature to title).

\$700-900

**7**  
 FRANKLIN, Sir John (1786-1847). *Narrative of a Journey to the Shores of the Polar Sea, in the Years 1819-20, 21, and 22*. London: John Murray, 1823. [With:] *Narrative of a Second Expedition to the Shores of the Polar Sea, in the Years 1825, 1826, and 1827*. London: John Murray, 1828.

**First editions of Franklin's overland voyages. "The views of Arctic scenery are of extreme beauty"** (Hill). The first voyage was made to the mouth of the Coppermine River and is one of the worst journeys on record, with many of the party dying from cold, hunger, or murder. 5,500 miles were covered and Franklin's narrative at once became a classic of travel literature. The second voyage traced the North American coast from the Mackenzie River to longitude 149° 37' W. Abbey Travel 635; Arctic Bib. 5194, 5198; Bobins 49; Graff 1406-1407; Hill p.111; Lande 1181-1182; Sabin 25624, 26228; TPL 1248, 1434.

Two volumes, quarto (269 x 210mm). With both half-titles and the errata slip. 10 engraved folding maps, one of these colored in outline, and 61 engraved plates, 42 of these colored, after Hood, Curtis, Kendall and Back by E. Finden and Curtis (intermittent minor foxmarks, a little creasing to folding maps.) Contemporary half calf, gilt-ruled (joints and corners chipped, edges showing, two chips from spine of vol. 1, a little restoration at spines). *Provenance*: Hon. Edward Petre (armorial bookplate in vol. 1).

\$3,000-5,000

**8**  
 MAY, Walter W. (1831-1896). *A Series of Fourteen Sketches Made during the Voyage up Wellington Channel in Search of Sir John Franklin*. London: Day and Son, 1855.

**First edition, an important Franklin Search color plate book.** May served as mate aboard the *Resolute* during the expedition of 1850-1851 and led a depot-laying party as far as Cape Gillman on Bathurst Island, traveling 371 miles in 34 days. He also undertook a short exploratory journey around Griffith Island. The present work records his impressions of the expedition of 1852-1854 when he served as Lieutenant in the *Assistance* under the overall command of Sir Edward Belcher. During this expedition he undertook a journey on which he covered 600 miles in 62 days. May retired from the Navy as a Commander in 1854 and went on to a successful career as an artist: the bas-relief on the pedestal of Franklin's statue in Waterloo Place, London, is from his design. Abbey Travel 646; Bobins 57; Sabin 47083; TPL 3454.

Folio (364 x 270mm). Subscriber's list. 14 color lithographed plates on 13 sheets (a little light spotting). Modern half morocco over patterned boards, spine gilt in compartments. *Provenance*: A.W. Geely (short note and ownership inscription on title).

\$4,000-6,000

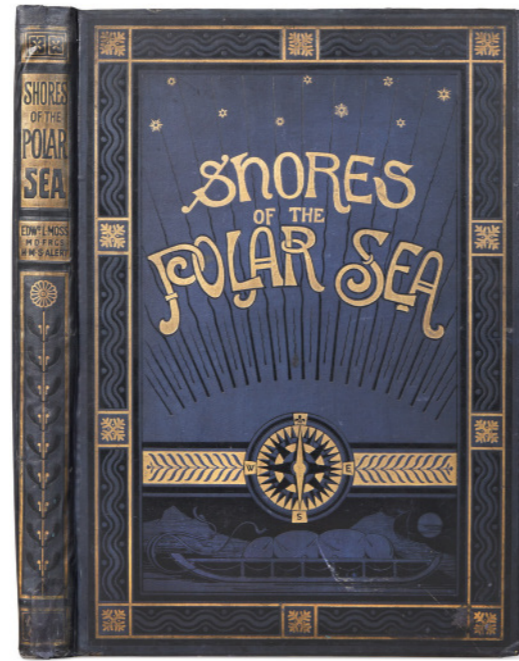
10

MOSS, Edward (fl. 1870s). *Shores of the Polar Sea: a Narrative of the Arctic Expedition of 1875-6*. London: Marcus Ward & Co., 1878.

**The first edition of a landmark of polar landscape art.** Moss served as Surgeon on Nares's ill-fated North Pole expedition. This account of the harrowing journey is illustrated by remarkable chromolithographs after Moss's drawings, which record the dramatic landscapes, eerie light, and haunting strangeness of the region.

Folio (480 x 330mm). Half-title, title printed in red and black, one map, 16 chromolithographs, in-text illustrations throughout. Original decorated cloth, all edges gilt (hinges reinforced, spine and extremities rubbed, light chipping to endpapers). *Provenance:* gift inscription to half-title dated 1879.

\$1,000-2,000



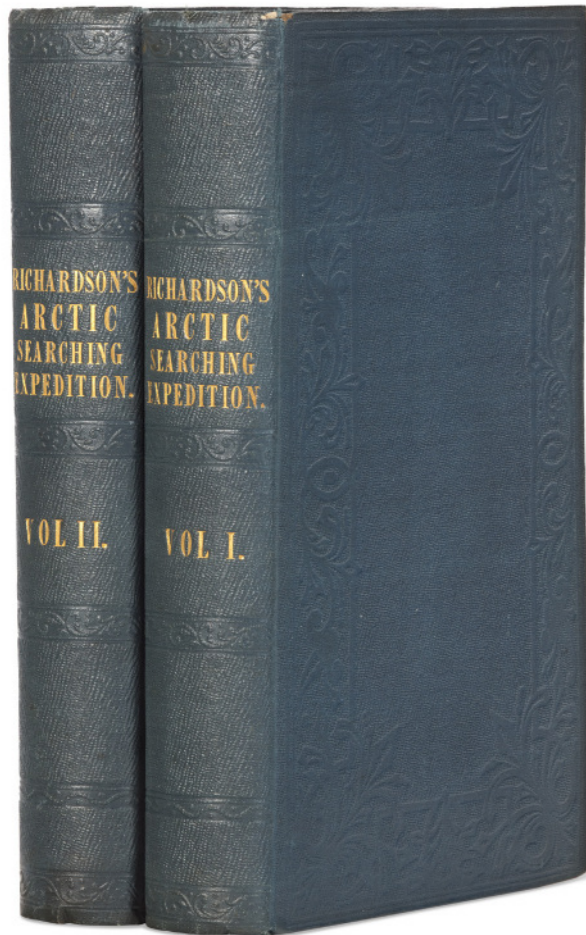
11

RICHARDSON, John (1787-1865). *Arctic Searching Expedition: A Journal of a Boat Voyage through Rupert's Land and the Arctic Sea, in Search of the Discovery of Ships under Command of Sir John Franklin*. London: Longman, Brown, Green, and Longmans, 1851.

**The exceptionally fine Franklin Brooke-Hitching copy of this first edition Franklin Search account,** undertaken by one of Franklin's old shipmates. Richardson, who had accompanied Franklin on two previous expeditions, thought it his sacred duty to search for his old friend and joined this voyage in 1847. Eighteen men set out in three boats and reached the mouth of the Mackenzie River in August 1848. They explored eastward toward the Coppermine River and had a difficult retreat across the Barren Lands to Great Bear Lake, where they wintered. Richardson, realizing that the mission was too taxing on him, left the younger men to carry on, and returned to England in 1849. Richardson did not limit himself to searching for Franklin, but made observations about the plants and animals of the region, as well. An extensive appendix provides a detailed listing of Canadian and Arctic plants. Arctic Bib. 14489; Graff 3493; Sabin 71025; Streeter sale 3716; TPL 3029; Wagner-Camp 203:1.

Two volumes, octavo (218 x 138mm). Color lithographed frontispieces in each volume, 8 color lithographed plates, partially hand-colored folding map. Original blue blindstamped cloth, spines gilt-lettered (touch of wear just at tips); modern quarter morocco clamshell boxes. *Provenance:* Isaac Norris (bookplates; early and neat manuscript quotation from Charles Dickens on the Franklin Search on f.f.e. of vol.1) – Franklin Brooke-Hitching (his sale, Sotheby's, 30 September 2015, lot 1066).

\$4,000-6,000



## The Americas

12

AUDUBON, John Woodhouse (1812-1862). *Illustrated Notes of an Expedition through Mexico and California*. New York: J.W. Audubon, 1852.

**Very rare first edition of an extraordinary color-plate Gold Rush "might-have-been."** "In 1849 John Woodhouse Audubon joined the gold rush, travelling to California across Texas and northern Mexico. On his return, he planned an ambitious plate book of forty plates in ten parts, illustrating scenes from his trip and in the mines. Despite the tremendous national interest in the gold rush, he was unable to generate enough subscriptions to justify the publication, and so packaged the ... letterpress text, with the plates of the projected first part, as a complete book" (*Stamped with a National Character*). Audubon account ledgers for 1852 confirm the sale of only two copies (Kurutz).

The four color plates are: "Fourth of July Camp," "Night Watch," "Cañon, Jesus Maria," (called by the author, "the most magnificent mountain-pass I have ever seen") and "Jesus Maria." This is one of only three copies to appear in the auction records for the past 100 years, according to RBH. Bennett, p.5; Graff 111; Howes A-390 ("dd" = superlatively rare, almost unobtainable); Kurutz 21; *Stamped with a National Character* 41; Streeter sale 3166-3167 (two tinted plates only); Wagner-Camp 208.

Folio (430 x 317mm). With four hand-colored lithographed plates, drawn by J.W. Audubon, on stone by E. Gildemeister, printed by Nagel & Weingaertner (text with some foxing/toning and a few marginal tears, last page browned,



tiny repaired tear to left margin of each plate, a little buckling to plates near inner margin). Modern calf; morocco-backed solander box. *Provenance:* John Forster (armorial bookplate on verso of title-page) – James Strohm Copley, 1916-1973 (bookplate; his sale, Sotheby's New York, 5 October 2010, lot 780).

\$60,000-80,000



**13**  
 BANCROFT, Hubert Howe (1832-1918). *The Book of the Fair. An Historical and Descriptive presentation of the World's Science, Art, and Industry, as viewed through the Columbian Exposition at Chicago in 1893.* Chicago and San Francisco, 1893.

**The "Fin de Siecle" edition celebrating the Chicago World's Columbian Exposition of 1893 in twenty folio volumes. Limited edition, no. 28 of 950 sets.** The plates include photogravures, etchings, and photolithographs, some in color. These depict both the artwork displayed and the myriad halls and grounds themselves. The next best thing to attending the Fair in person.

Ten text volumes plus ten portfolios of plates, broadsheet folio (555 x 422mm). Title pages printed in red and black, text volumes profusely illustrated. 65 plates (only, of 100) in original mounts, printed tissue guards (tissue guards detached and occasionally chipped or repaired). Original cloth bindings and folders, front covers stamped in gilt, including the Fair's Columbus emblem (some soiling and rubbing to cloth, mostly in the first several numbers). Sold as a collection of plates, not subject to return.

\$2,000-3,000



**14**  
 BARTLETT, William Henry (1809-1854), illustrator. WILLIS, Nathaniel P. (1806-1867). *Canada pittoresque.* London: George Virtue, 1843.

**"The finest of Mr. Bartlett's works" (Sabin). Rare, hand-colored copy.** This edition has the text translated into French by L. de Bauclas, but the captions to the engravings are in English with smaller translations in French and German. As in the Abbey copy of the sister volume, *American Scenery*, the hand-coloring is "skillful enough to be professional," although we locate no bibliographical record of a hand-colored issue. Bobins 34; Dow, pp.570ff (for the Niagara views); Sabin 3786 (English ed.); TPL 2424 (English ed.).

Two volumes bound in one, quarto (279 x 212mm). With engraved portrait of the artist, two engraved additional titles, engraved map, and 116 hand-colored engraved views for a total of 120 engravings (intermittent toning, scattered pale foxmarks to about a third of plates, mostly marginal, pl. in vol. 2 at p.64 with marginal crease and light stain; crease to first letterpress title). 19th-century half morocco, spine richly gilt in six compartments with raised bands, top edge gilt, other edges untrimmed (corners showing). *Provenance:* Julie de Petiteville (neat manuscript label dated 1884).

\$3,000-5,000



**15**  
 BEAUCLERK, Lord Charles (1813-1842). *Lithographic Views of Military Operations in Canada under His Excellency Sir John Colborne, G.C.B., etc. During the Late Insurrection.* London: A. Flint, 1840.

**A rare eyewitness depiction of the defeat of the "patriotes" during the Papineau rebellion. In original wrappers.** Louis Joseph Papineau (1786-1871), leader of the *Parti Patriote* in Lower Canada, fled to the United States following a series of failed uprisings in 1837. Beauclerk's *Views*, based on his own sketches and lithographed by Nathaniel Hartnell (c.1829-1864), depict military operations in which he served as a Captain in the First Royals of the British Army. They are considered the most valued account of the rebellion of 1837. Bobins 35; Lande 1559; Sabin 4164; TPL 2037.

Folio (355 x 265mm). With six hand-colored lithographed plates plus lithographed frontispiece map (a little minor marginal soiling or closed tears, two plates with repaired marginal chips). Original printed wrappers (modern cloth backstrip partially covering a border, wrappers a little stained with erasures and lightly reinforced); modern cloth clamshell.

\$5,000-8,000



Natural Bridge. Hand-colored tinted lithograph.

**16**  
 BEYER, Edward (1820-1865). *Album of Virginia.* [Registered in Richmond, VA by Beyer but printed in Dresden and Berlin, 1858.]

**Hand-colored copy of Beyer's Virginia scenery. "This is a major outstanding item, the rarity of which is by no means fully appreciated"** (Bennett). Edward Beyer, a landscape artist trained in Düsseldorf, spent three years in Virginia working on the original drawings for this book, from 1854 to 1857. The fine prints are very much in the German Romantic school, with scenes of great natural beauty, including at Harper's Ferry, Natural Bridge, Kanawha Fall and of railway tunnels, caverns, etc. A large number of hot springs resorts are featured, coincidental with the poor health of Beyer's wife. Although Beyer portrayed at least one plantation including slave labor as an oil painting, depictions of slavery are notable by their absence in the printed

volume. One wonders what Beyer would have thought when he heard the news of John Brown's raid at Harpers Ferry not much more than two years after he drew the town. The lithographs were printed by the German firms of Rau & Son and Wilhelm Loeillot. An octavo text volume was issued, but was separately issued and rarely accompanies the plates. **A rare title, made even rarer with hand-colored plates.** Bennett, p.10; Bobins 36; Deák 721; Howes B-413 ("b"); Sabin 5125.

Oblong folio (418 x 623mm). Hand-colored lithographed title-page with five vignette scenes and 40 hand-colored tinted lithographed plates (a few short marginal edge-tears, some light spotting, spots within about six plates). Modern half morocco, morocco gilt titling label, to style.

\$15,000-25,000





The frontispiece of the first United States color-plate book. Hand-colored engraving.

**17**  
 BIRCH, William (1755-1834). *The City of Philadelphia, in the State of Pennsylvania, North America; as it appeared in 1800*. Springland Cottage, Pennsylvania: W. Birch, 1800.

**"Each plate is a moment frozen in time, a snapshot that shows the inhabitants strolling, conversing, or working in their everyday lives, with different street corners or prominent buildings as their backdrop. The artist succeeded in giving the viewer an intimate sense of the life of the city as well as its chief monuments" - America Pictured to the Life**

**First edition of the first American color-plate book.** "Pride of place in American color plate books must always go to William Birch, whose *The City of Philadelphia...In the Year 1800* was the pioneering work of the genre. An accomplished artist and miniaturist, Birch engraved all of the plates for his collection of street and building scenes. It was a remarkably ambitious work at the time, and only a few small individual color plates predate it in American publishing. The book was sufficiently popular for Birch to reissue it in somewhat varying formats in 1804, 1809, and 1828" (*Stamped with a National Character*).

Moreover, unlike earlier uncolored American view books, this work was also the first "to record both the buildings and people of urban America in

any detail. Rather than exhibiting a static iconography of the most notable architecture, Birch produced a series of street scenes which draw the viewer into the life of the town" (*America Pictured to the Life*). This copy includes two states of the "High Street from the Country Market-place" view, the latter of which includes a depiction of George Washington's funeral procession; two versions of the Bank of the United States, in Third Street, seen from opposite directions, one dated 1798 and one 1799; and an extra engraving published later: "The Theatre in Chestnut Street" after Birch, 1804. *America Pictured to the Life* 3; Bennett, p.13; Bobins 37; Deák 228; Howes B-459 ("dd"); *Federal Hundred* 79; *Stamped with a National Character* 1; Snyder, *City of Independence* p. 224.

Oblong folio (397 x 486mm). 27 hand-colored engraved plates including frontispiece, plus plates 11 and 17 present in two hand-colored versions, engraved title with vignette after Barker, city plan, and one extra hand-colored engraved plate dated 1804 (this one trimmed and mounted), for a total of 32 engravings; letterpress contents leaf at front and subscriber list at end (a little toned, some faint spotting, repaired tear to pl.10, short edge tears to pl. 8, 13, pl. 17 darkened). Modern half calf over older marbled boards, old endpapers preserved (endpapers spotted and creased); modern solander box. *Provenance*: George & Sallie M. Vaux (inkstamp to inside front cover).

\$50,000-80,000



18



**18**  
BIRCH, William (1755-1834). *Country Seats of the United States of North America, with some scenes connected with them*. Springland, Pennsylvania: W. Birch, 1808 [but 1809].

**The Snyder-Snyder copy of a great rarity of early American color plate books, with original wrapper. First edition.** "Birch's skill as a miniaturist is demonstrated in his charming second book. Birch and his sons, Thomas and George, collaborated on this work, combining line and stipple engraving with delicate coloring to rich effect. The conception of *Country Seats* was primarily decorative, a handsome series of views aimed at an audience such as might possess country estates themselves. This kind of luxury view book, a genre of immense popularity in England and Europe, never really took hold in the United States. Americans preferred to buy individual views and prints which were produced in huge numbers, but not expensive books" (*Stamped with a National Character*). The general title and the Mendenhall plate are both second issue, according to Snyder, from when the 20 plates were issued as a single volume as opposed to in four parts. The general title has a letterpress copyright note on the verso and Mendenhall has the spelling of its name corrected. Howes B-460 ("c"); Sabin 5531; *Stamped with a National Character* 2; Snyder, "William Birch: His County Seats" In *Pennsylvania Magazine*, 1957, vol.81, no.3.

Oblong quarto (222 x 275mm). 20 hand-colored copper plate engravings, including general title and section title (2cm tear in general title mended on verso, 3 plates foxed/browned, a couple of small edge chips). Original front wrapper with paper printed label (chipped at edges, neatly rebagged with cloth, modern lower wrapper supplied); modern chemise and quarter morocco slipcase. *Provenance*: Martin P. Snyder (as noted in Snider catalogue) - Jay Snider (bookplate to chemise; his sale, Bloomsbury New York, 19 November 2008, lot 222).

\$40,000-60,000

**19**  
BLOUET, Guillaume-Abel (1795-1853). *Chutes du Niagara. Niagara Falls. Sketched from Nature in March, 1837*. Paris: Delpech, 1838.

**"This queen of cataracts..." Remarkable views of Niagara Falls from drawings made in March, 1837. First edition.** Blouet was a French architect who specialized in prison design. He was on a tour of North American prisons when he, like so many before and after him, made a detour to Niagara Falls. From his preface, "Great part of the snow which covered the earth, had been melted by the sun that shone for us but few moments. The mountains, as high as to obscure half of the falls, still grew up, notwithstanding its rays which became warmer and warmer. The East wind blew an everlasting cloud, and Canada seemed a new found country..." Bobins 38; Dow II, pp.891-892.

Folio (520 x 354mm). Half title, title-page with map inset, two text leaves and six hand-colored plates, lithographed by Jean-Charles-Joseph Redmond after the drawings of Blouet. Text, including captions, in French and English. Contemporary half calf (rebacked).

\$6,000-8,000



19

# KUPFER

zu

## Prinz Maximilians von Wied

# REISE

durch

# NORD-AMERICA.

17-18: EBFT.

8 BLÄTTER.

AUSGABE Nr. 1

## 20

MAXIMILIAN, Alexander Philipp (1782-1867) and BODMER, Karl (1809-1893). *Reise in das innere Nord-America in den Jahren 1832 bis 1834*. Coblenz: J. Holscher. Paris: Bertrand], 1839-1841.

**"A faithful and vivid picture" (from the preface, translated). The first copy of the fully hand-colored issue of Bodmer's masterpiece to be offered at auction in about 30 years.**

**Extremely rare, fully hand-colored first edition of the most important illustrated book on the American West; the plates all in early states, and text on large-paper. An original German front wrapper is preserved.** This work recounts the travels of the German Prince Maximilian of Wied on the upper Missouri River in 1832-34, accompanied by the Swiss artist Karl Bodmer. As distinct from previous explorers, Prince Maximilian went without a political or financial agenda, but simply to see what he could see. He and his entourage went "as far upstream as the American Fur Company post of Fort Mackenzie in present-day Montana, and spending the winter at Fort Clark, near the Mandan Indian villages. During this prolonged stay, he and Bodmer had ample opportunity to observe the Indian tribes of the Upper Missouri...

Bodmer's atlas, made up of smaller vignettes and larger tableaus of scenes from the trip, is justly famous for its extraordinary depictions of the Indians of the Upper Missouri. These are, in fact, the best images of American Indians executed before the era of photography ... No other images of American Indians even come close to these in accuracy, detail, and execution, faithfully transferred from the original [watercolors] to the aquatint plates under Bodmer's close supervision of the printing of the atlas" (*Best of the West*).

This work was offered by its publishers in uncolored, partially colored, or fully colored editions with the text printed on large Imperial paper, as here. The fully colored edition was of course the most expensive and the most desirable, as it is today, almost 200 years later. Of this German, fully colored edition, there were just 46 subscribers listed in volume 2. Brandon Ruud suggests that the total number assembled was likely between 100 and 200. The last copy of the fully-colored issue that we trace at auction was the Richard Manney copy, sold in 1991.



Péhriska-Rúhpa (Two Ravens), a leader of the Hidatsa Dog society. He posed for Bodmer in March of 1834, at Fort Clark. Hand-colored etching with aquatint.



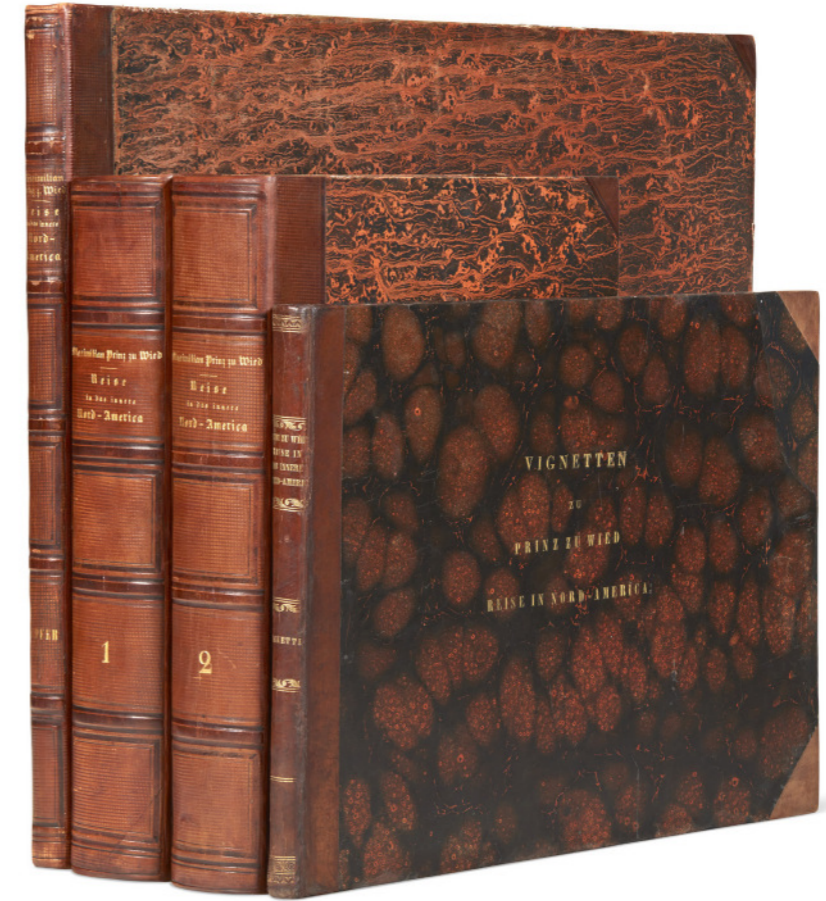
OPFER DEN MANDAN INDIANER. | OFFRANDE DES INDIENS MANDANS.



ARJIN - WIDDISCH.  
Arjine - Widdisch.



DAS INNERE DER HÜTTE EINES MANDAN HÄUPTLINGS. | INTERIEUR DE LA CABANE D'UN CHEF MANDAN.  
THE INTERIOR OF THE HUT OF A MANDAN CHIEF.



The plates themselves underwent considerable revision during printing and are known in from two to five or more states. Typically the first state would have the simplest caption; images were occasional reworked and captions were updated to include the English translation, the numbering changed from roman to Arabic, printers' were credited or uncredited, etc. The last state was almost always the only one to be dated within the plate. Of the 81 plates in the present set, 74 are in the first state, five are in the second state and three are in the third state—and none of the plates are dated. The first of the vignettes, depicting the Boston Lighthouse, is the only image first printed with a caption only in English, as here. It is one of just 100 printed in this first state. The vignette plates, too, are all on the smaller size paper as original intended by the publishers, confirming an early issue.

The preserved wrapper in the tableaux atlas is a rarity in itself; there are only two known complete sets of wrappers—at the Beinecke and at the Joslyn Art Museum. The large type on dark blue paper, “promises a fantastic voyage to the viewer” (Ruud). This wrapper once contained eight plates, and it is specified that they were for “Augabe No. V,” i.e. with all 81 plates hand-colored and the text on Imperial paper. *Best of the West* 73; Field 1036; Howes M443a (“dd”= superlatively rare); Sabin 47014; Wagner-Camp 76:1. See Ruud, ed., *Karl Bodmer’s North American Prints*, 2004.

Two large-paper “Imperial” quarto text volumes (357 x 264mm); one broadside folio atlas of tableaux, oblong (447 x 603mm); and one folio atlas of vignettes, oblong (291 x 420mm); together, four volumes. Text: Wood-engraved illustrations (erasure on vol. 1 title-page, intermittent foxing, vol. 2 first gathering and last quarter of text toned). Tableaux atlas: 48 hand-colored aquatint and engraved plates, several printed a la poupée in shades of blue, sepia, and gray, all with artist’s blindstamp (scattered few foxmarks, mostly to margins and versos, light foxing to pls. 14, 22, and 47, a little spotting in sky of pl.27, pale varnish stain on pl.30, pale toning/light stains from old guards on pls. 37, 40, pls. 14 and 44 about 1cm shorter than other plates). Lithographed key and weather table and large engraved hand-colored route map bound in at end. Upper wrapper for part 17-18 bound in to the front of tableaux volume. Vignette atlas: 33 aquatint and engraved plates all with artist’s blindstamp (a little fingersoiling, a couple of surface nicks to pl.16). Text volumes and tableaux atlas in uniform 19<sup>th</sup>-century half calf over marbled boards, spines gilt in compartment; vignette atlas in 19<sup>th</sup>-century half calf, upper cover lettered in gilt “Vignettes zu Prinz zu Wied / Reise in Nord-America,” housed in four modern half morocco clamshell boxes.

\$500,000-800,000



**21**  
 BONNAFFÉ, A. A. (1820-1870). *Recuerdos de Lima. Album tipos, trajes y costumbres dibujados y publicados* [cover title]. Lima and Paris: Le Mercier for A. A. Bonnaffé, 1856 and 1857.

**Striking color-plate images of Peruvian costumes and trades, first and second series.**  
 These lithographs were printed in Paris for and after artwork by A. A. Bonnaffé, a Frenchman who spent time in Lima—perhaps for sale as souvenirs to visitors traveling around Cape Horn. Among images of milkmen, fruit sellers, and cattle drivers are included several plates of *tapadas limeñas*, women wearing a characteristic but controversial Peruvian costume consisting of a long veil covering the entire face except for one eye. The Catholic Church made several failed attempts to ban this style of dress due to the anonymity it gave women on the street, but it persisted until falling out of fashion in favor of European trends. No text as issued. Palau 32375; Bobins I:3.

Two volumes, folio (443 x 300mm and 492 x 345mm). 22 hand-colored lithographs with tissue guards (some foxing, mostly at beginning of second series). Contemporary gilt-stamped blue boards (first series with new white silk doublures and neat repairs, second series rebacked to style).

\$4,000-6,000



**22**  
 BURMEISTER, Hermann (1807-1892). *Vues pittoresques de la République Argentine*. Buenos Aires: aux frais du Gouvernement National, 1881.

**Rare and monumental views of Argentina.** Burmeister was a German zoologist who was encouraged by Alexander von Humboldt to conduct extensive researches in South America. "At the end of 1856, he went to the La Plata States. He first reached Buenos Aires on January 31, 1857. On his way home he crossed the Cordillera (March 1860)" (Ulrich). During these travels he decided to give up his post at Halle and re-settle in Argentina, which he did in 1861. Most of the views are after the drawings he or his companions made on this trip in the autumn of 1860. The remainder are after photographs taken in Buenos Aires. The advertisement leaf present here gives a good summary of the views; they depict: the principal mountains of Argentina, including the Cordilleras (13), rivers and the sea (6), the terrain of the Pampas (2), the forests of the Región Mesopotámica (2), sub-tropical forests (2), freshwater and saltwater lakes (1 each), towns, villages and houses (11). Figure 15 is counted twice. Of these 37 views, 16 are in color. The title-page advertises this as the first part of the atlas to accompany *La Description physique de la République Argentine*. This work was never fully completed, but there were four text volumes and four smaller atlas volumes depicting mammals and insects. Palau 37543. See Ulrich, "Hermann Burmeister, 1807 to 1892," in *Annual Review of Entomology* 17 (1972).

Oblong broadsheet folio (545 x 745mm). With 14 tinted lithographed plates by Carl Muller of Berlin, 7 of which are color, comprising 37 views in all (text leaves browned, some spotting, figs. 1 and 17 with a little offsetting from text). Original green half morocco, upper cover lettered in gilt and with the coat of arms of Argentina (small repairs to corners, a few little nicks and scrapes, small tear to f.f.e.).

\$8,000-12,000

**23**  
 [LAPLANTE, Eduardo (1818-1860). *Los Ingenios. Coleccion de Vistas de los Principales Ingenios de Azucar de la Isla de Cuba*. Havana: Luis Marquier and Laplante, 1857.]

**"Beautifully executed plates" of the sugar plantations and factories of Cuba (Reese).** Both the artist, Eduardo Laplante, and his publishing partner, Luis Marquier, were French immigrants to Cuba—typical of the artistic community of Havana at this time. The scenes a mixture of bird's-eye views of plantations and factories and scenes are from the factory floors. These detailed images are very rare. The only equally complete set that appears in the auction records of RBH was sold to Reese in 1995. Reese *Stamped with a National Character* 87; Sabin 17782.

Folio (489 x 317mm). 28 hand-colored lithographed plates, borders and imprints printed in gilt. (Lacking all text and uncolored illustrations; publisher's blind-stamps mostly trimmed from lower margins.) 20th-century half morocco over marbled boards; spine gilt.

\$10,000-15,000



**24**  
 CARLS, Francisco Henrique (fl.1870s). *Album de Pernambuco e seus Arrabaldes*. Pernambuco: F.H. Carls, [1878].

**Rare collection of chromolithographic views of Recife, and the state of Pernambuco. With original pictorial wrapper[?] bound as title-page and lithographed prospectus, dated August 1878.** This is an impressive and lovely array of views of the Brazilian state of Pernambuco, and particularly its capital city, Recife. The German lithographer Franz Heinrich Carls immigrated to Brazil in 1858 and eventually set up a lithographic printing house in Recife in 1861. It is thought that this album was first issued in 1873 with fifty plates, however the prospectus present here asserts that the first issue had only thirty plates. In part, in translation: "I undertook this work several years ago, publishing 30 views, but the lack of skilled collaborators and the lack of time forced me to abandon it. Today, in light of the many improvements which have beautified our City, and aided by a highly skilled collaborator, I am honored to present these 10 views produced in chromolithograph ... the complete series will have between 40 and 50 views." Copies with 50 views are known, and some include a chromolithographed calendar for the year 1880; however, copies are very idiosyncratic and few, if any, contain the same complement of plates. In his prospectus, Carls details the price per plate for both subscribers and non-subscribers, and a distribution and payment schedule. The skilled collaborator to whom Carls referred was Luiz Adam Cornell Krauss, a fellow German immigrant to Pernambuco. *Brasiliana Itau* pp. 328-329.

Oblong quarto (315 x 406mm). Lithographed pictorial title on yellow paper, lithographed prospectus dated 1878 and 48 chromolithographed plates (pale spotting and toning). Original green cloth, gilt-lettered title (sympathetically rebacked with old spine laid down, few mild stains and light rubbing to cloth).

\$10,000-15,000





Buffalo hunt in the Prairie Bluffs; the lance is 12-14 feet in length. Hand-colored lithograph.

25

CATLIN, George (1796-1872). *Catlin's North American Indian Portfolio. Hunting Scenes and Amusements of the Rocky Mountains and Prairies of America. From Drawings and Notes of the Author, made during Eight Years' Travel.* London: Geo. Catlin, Egyptian Hall; text printed by C. and J. Adlard, 1844.

**"The history and customs of such a people, preserved by pictorial illustrations, are themes worthy of the lifetime of one man..."**

**A very handsome copy of the first edition, first issue: with finely hand-colored plates** with printed captions and 20 pages of preliminary text. The second issue had only 12 pages of preliminaries. Catlin himself published the very scarce first colored issue with the plates printed on full sheets of paper, unmounted. Catlin's eight years of travel amongst what he identified as forty-eight different tribes produced this rich record. "The history and customs of such a people, preserved by pictorial illustrations, are themes worthy of the lifetime of one man, and nothing short of the loss of my life shall prevent me from visiting their country and becoming their historian" (preface). Although Catlin planned on producing a series of thematic portfolios reproducing images from his Indian Gallery, the publication overextended his resources and these 25 plates are the only ones which were published in his lifetime.

"Catlin's *North American Indian Portfolio* is one of the most impressive books of Western Americana, ranking behind only the Bodmer atlas to Maximilian's travels and the Edward Curtis portfolios in major illustrated works on the West. Catlin had originally hoped to create an even larger work, with four portfolios and a total of one hundred plates, but his financial mismanagement doomed the project and only one portfolio was issued" (*Best of the West*). Abbey Travel 653; Bennett 22; *Best of the West* 81; Howes C-243 ("c"); Sabin 11532; Bobins 40; Wagner-Camp 105a.1; William S. Reese, "The Production of Catlin's North American Indian Portfolio, 1844-1876," unpublished paper.

Folio (565 x 418mm). Letterpress title-page and nine leaves of text (few light spots to title, a little fingersoiling). 25 fine hand-colored lithographed plates after Catlin, lithographed by Day and Haghe (pale even toning, first six and last four plates with small marginal repairs, pl. 16 with larger marginal repair, few scattered other small repairs to corners or edges, a very pale tidemark visible mostly on versos). Original maroon cloth covers with gilt-lettered title, preserved over modern half morocco gilt to style, original endpapers preserved with binder's stamp of A. Tarrant (cloth a trifle faded and worn).

\$40,000-60,000

26

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.* London: Henry Bohn, 1866.

**A deluxe set of Catlin with hand-colored plates.** The tenth edition. Catlin's 1841 *Letters and Notes on the Manners, Customs, and Condition of the North American Indians* "quickly went through several editions and was soon translated into Swedish and German, but it never attained the success that Catlin, as publisher, hoped to achieve. Eventually, the British publishing firm of Henry Bohn acquired all of Catlin's rights. Bohn changed the title of Catlin's work, and besides the regular edition, offered hand-colored copies at ten guineas each. This practice began with the fifth edition and continued until the tenth, published in 1866" (*America Pictured to the Life* 55). Bobins 41; Howes C-241; Sabin 11537; Streeter sale 4277; Wagner-Camp 84.

Two volumes, octavo (240 x 152mm). 313 hand-colored etchings on 180 plates, including three maps, one of which is folding (folding map a little frayed at outer edge). Contemporary half morocco over marbled boards, all edges gilt (light scuffing to joints and corners, few nicks to spine bands).

\$7,000-10,000



27

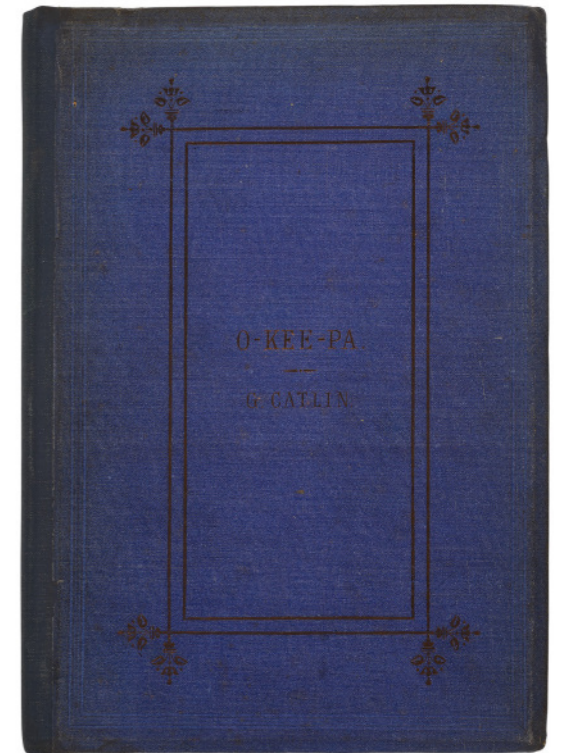
CATLIN, George (1796-1872). *O-Kee-Pa: A Religious Ceremony; and Other Customs of the Mandans.* Philadelphia: J.B. Lippincott, 1867.

**First American edition, with the rare "Folium Reservatum."** The Mandans were decimated (for the second time) by smallpox in 1837, shortly after Catlin's visit, leaving a population of barely 100 people. However, they survived into the 20th century and about 1000 Mandans are enrolled today in the Three Affiliated Tribes. In the preface of this book is a letter from Prince Maximilian who described the dance but did not see it first-hand (see lot 20). Both Catlin and Prince Maximilian were taken with the notion of a Welsh-Mandan ethnic connection. This first American edition was published from the London sheets, but with a Philadelphia title-page.

The buffalo dance is sexually explicit and details of its practice were deemed too shocking for general white readership. The Folium Reservatum provides the missing details for the use of "scientific men." It is theorized that this leaflet was printed in a run of approximately 25 copies in Philadelphia, in 1867 (cf. Siebert sale) but all records located by us are for a three-page document. The present Folium Reservatum is also two leaves, but printed rectos only and is possibly a proof copy. Bennett p. 22; *Best of the West* 170; Howes C-244; Sabin 11543.

Quarto (252 x 170mm). Half-title (half-title re-inserted and repaired, a little fingersoiling and slight wear to fore-edge). 13 chromolithographed plates after Catlin by Simonau & Toovey. Folium Reservatum laid in (two separate leaves, folded, faint adhesion residue to edges). Original blue cloth, front cover gilt-paneled and -lettered, edges gilt, by Edmonds & Remnants, with their ticket (rebacked). *Provenance:* Museum of the American Indian (bookplate, with deaccession note signed by director George Heye dated 1921).

\$6,000-8,000



28

[CATLIN, George (1796-1872). *Catlin's North American Indian Portfolio. Hunting scenes and amusements of the Rocky Mountains and Prairies of America.* London: Chatto & Windus, 1875].

**Rare first printing of the six new plates for the North American Indian Portfolio, vibrantly hand-colored.** Of this most impressive work of Western Americana, Catlin was able to publish only one of his planned series of four portfolios. That portfolio had 25 plates and was issued in the fall of 1844 (see lot 25). Soon afterwards, Catlin soon sold the copyright to London publisher, Henry Bohn. "[Bohn] kept the book in print, with several reissues, through the late 1860s, when he sold the copyright, along with the rest of his publishing empire, to the firm of Chatto & Windus. The new publishers discovered that six more lithographic stones after Catlin had been prepared but never used. The stones were made in 1844, when Catlin had projected more portfolios, but had sat with the printer ever since" (*Best of the West*).

These plates are: "Joc-O-Sot, the Walking Bear;" "Mah-To-Toh-Pah, the Mandan Chief;" "O-Jib-Be-Ways;" "Buffaloe Hunting;" "The War Dance;" and "The Scalp Dance". The lithographs are not captioned in this issue, but were in later ones. Bennett 22; *Best of the West* 81; Field 258; Howes C-243 ("b" with no reference to card issue); Wagner-Camp 105a.

Folio (555 x 455mm). Six hand-colored lithographic plates mounted on card, heightened with gum arabic, within ink-ruled frames (only, of 31, and without title), without numbering or captions (minor spotting to mounts, a few small spots to image edges). Each leaf in individual window mat; modern half morocco solander box.

\$25,000-35,000



"War Dance." Hand-colored lithograph on card



The Fire on Lake Street, Fall of 1866. Tinted lithograph.



The Dutch capture of Salvador (Bahia, Brazil). Hand-colored engraving.

**29**  
CHICAGO – SHEAHAN, James W. (1824-1883), text, and Louis KURZ (1833-1921), artist. *Chicago Illustrated*. Chicago: Jevne & Almini, 1866. [Wrapper title.]

**"Chicago Illustrated" captured the spirit of an American city of the Gilded Age as Birch had captured that of Philadelphia in 1800"—America Pictured to the Life**

**The very fine Nebenzahl set of this unparalleled portrait of pre-fire Chicago. First edition in original monthly parts, prospectus laid in.** The lithographed views by Austrian-born Louis Kurz depict Chicago's bustling streets, major transportation sites, and prominent architecture. Otto Jevne and Peter M. Almini were partners in a Chicago decorating firm specializing in ornamental painting who in 1865 joined three lithographers, including Kurz, to form the Chicago Lithographing Company. The text was written by James W. Sheahan, a former Democratic newspaper publisher and journalist who worked for the *Chicago Tribune*.

The complete portfolio was originally intended to consist of 25 parts; however, only these 13 were completed. They each contain four tinted lithographed views "of the Public Buildings, Churches, important thorough-fares, of the River and Harbor, of the Lake Park and Great Central Depot, and other objects

and points of interest." The parts were issued, at \$1.50 per fascicle, between January 1866 and January 1867. Although the project was never completed, the fifty-two images produced provide fascinating documentation of pre-fire Chicago, and rank among the finest American city portraits. The former Director of the Chicago Historical Society, Paul M. Angle, considered *Chicago Illustrated* "outstanding for several reasons" including that it "was written, drawn, and published by Chicagoans, and is the best source for the physical appearance of the city that the Great Fire destroyed in 1871" (*Antiques*, Jan. 1953, 61). *America Pictured to the Life* 23; Chicago Ante-Fire Imprints 1047; Howes J-108 ("d"); Sabin 12623.

13 parts, oblong folio (295 x 365mm). 52 tinted lithographic plates and accompanying text (scattered very few freckles, text leaves a bit toned from offsetting, a light stain in third plate of April part). One-page prospectus (disbound) laid in to Part One. Original pictorial lithographed wrappers (minor wear/repairs to backstrips); the lower wrappers with letterpress descriptions, except for Part One; modern quarter morocco clamshell box (worn). *Provenance*: Kenneth Nebenzahl (bookplate to slipcase, his sale Christie's New York, 10 April 2012, lot 32).

\$40,000-60,000

**30**  
COMMELIN, Isaac (1598-1678). *Wilhelm en Maurits van Nassau Princen van Orangien haer leven en bedryf*. Amsterdam: Ian Jansz, 1651. [And:] *Frederick Hendrick van Nassauw prince van orangien zyn leven en bedryf*. Amsterdam: Jodocus Jansonius; Paulus Matthyisz, 1651.

**First editions of Commelin's biographies of the princes of Orange, rare with hand-coloring and gilt, containing many maps and views including of America and the Arctic—an oft overlooked Americanum.** Maurice of Nassau, later prince of Orange, was a major player in the Dutch Revolt against Spain, which had fronts around the world. His rule corresponded with the flowering of the Dutch Golden Age and the founding of both the East and West India companies, and this biography includes finely colored engravings depicting not only military conquests and maps, but Willem Barentsz's search for the Northeast passage in the Siberian Arctic, an expedition supported by Maurice, as well as a dodo bird on the island of Mauritius, named for him (the island, not the bird).

Maurice died without heirs in 1625 and was succeeded by his brother Frederik Hendrik. Frederik continued the fight against the Spanish, and his biography illustrates major events including Piet Hein's defeat of the Spanish Treasure

Fleet at the Bay of Matanzas on the coast of Cuba and the capture of the Portuguese settlement of Salvador in Brazil. The author, Isaac Commelin, was a Dutch historian who also wrote a history of the East India Company, as well as several compilations of voyages. His account of Maurice's life is largely based on the 1610 work of Jan Janszn Orlers, expanded to include Dutch exploits in Brazil. Not in Sabin. Alden and Landis 651/110 and 651/53.

Four volumes in two, folio (310 x 200mm). I: Engraved additional title, armorial, and 2 portraits, 47 double-page or larger engraved plates, all hand-colored and heightened with gilt (a few engravings just shaved at plate mark, one backed with new paper, dampstain at lower gutter). II: Half title printed in red and black (lacking letterpress title). Engraved additional title, portrait, and 34 double-page or larger engravings all hand-colored and heightened in gilt (large folding plate of procession with losses at folds, backed with new paper; a few small tears, dampstain in lower gutter). Both volumes in contemporary Dutch blindstamped vellum (lacking ties, joint cracking in II). *Provenance*: Gustav Maria Leonhardt, 1928-2012, master harpsichordist and interpreter of Baroque music (his sale, Sotheby's, 29 April 2014, lot 613).

\$20,000-30,000





The Cone of Montmorency. Hand-colored aquatint engraving.

**31**

COCKBURN, James Pattison (1779-1847). [Quebec.] London, Ackermann & Co., 1833.

**Spectacular and extremely rare set of J.P. Cockburn's elephant folio aquatint views of Quebec. Not in Abbey or Tooley.** Cockburn was certainly one of the most accomplished of the soldier-artists so prolific in Canada at this period. The present are gorgeous works, drawn in the years of peace, when Cockburn was commanding the Royal Artillery in the Canadas. Cockburn worked with the aid of a *camera lucida*. As noted by Spendlove, "the motive in using a *camera lucida* was probably that it became possible to paint 'action

pictures,' the nearest approach to photographic speed ever achieved by manual methods ... diverse types of humanity are exactly drawn in such a way as to convey an impression of distinct personality, and the speed and accuracy of the *camera lucida* made it possible to record conversations and groups lasting a very short time." Cockburn, like many of his generation, was deeply influenced by the teaching of the landscape artist Paul Sandby (1725-1809). "The influence of Sandby was also found in Cockburn's dynamic and highly individualistic treatment of the figures; fully up to the master's level and perhaps beyond it" (ibid). Although individual prints occasionally appear at auction, we find only one record in the past 40 years for the complete set of six; that one selling at Forum Auctions in 2022. Not in Abbey or Tooley. Bobins 43; Spendlove, pp.46-51, pls. 69 & 70.

Each print includes a series number 1-6, dedication to King William IV and the publisher's imprint. They are titled as follows:

1. "Cape Diamond and Wolf's Cove from Point a Pizeau." Engraved by C. Hunt.
2. "The Ice Pont formed between Quebec & Point Levi." Engraved by J. Stewart.
3. "Quebec from below Aubigny Church, Point Levi." Engraved by H. Pyall.
4. "The Falls of Montmorency (Quebec in the Distance)." Engraved by C. Hunt.
5. "The Cone of Montmorency, as it appeared in 1829." Engraved by C. Bentley.
6. "The Lower City of Quebec, from the Parapet of the Upper City." Engraved by C. Hunt.

Six hand-colored aquatint prints, approximately 515 x 710mm on 595 x 785mm sheets, on paper J. Whatman watermarked paper dated 1831-1833 (lightly cleaned and re-sized); housed in a 20th-century cloth portfolio, cover gilt-lettered.

\$40,000-60,000



**32**

COCKBURN, James Pattison (1779-1847). [*The Falls of Niagara.* London: Ackermann & Co., 1833-34.]

**A complete set of Cockburn's Niagara views, the most famous prints of a 19th-century artist in Canada.** "After 1820, artists captured Niagara's scenic diversity by creating a set of four or more different views. For the most part these multiple images were conceived as prints, either published as a series or as illustrations in a gift book. ... [A] set of six Niagara images published abroad in the 1830s – the series of aquatint engravings after watercolor compositions by the English soldier-artist James Pattison Cockburn ... helped familiarize European audiences with the iconography of the Falls" (J.E. Adamson, *Niagara Two Centuries of Changing Attitudes, 1697-1901*, Corcoran Gallery of Art exhibition catalogue, Washington, DC, 1985). The set was reprinted in 1857. Each print includes the series title, dedication to King William IV, and publisher's imprint. They are subtitled as follows:

1. "This View of Table Rock & Horse-Shoe-Fall." Engraved by C. Hunt.
2. "The General View above the English Ferry." Engraved by J. Edge.
3. "This View of the Horse-Shoe-Fall, from below Goat Island." Engraved by C. Hunt.
4. "This View from the Upper Bank, English Side." Engraved by C. Hunt.
5. "This View of the American Fall, from Goat Island." Engraved by C. Bentley.
6. "This View of the Horse Shoe Fall, from Goat Island." Engraved by C. Hunt.

Broadsheet folio (720 x 530mm). Comprising six hand-colored aquatints (some expert restoration to margins, reinforcement or repairs encroaching printed area in plates 3 & 6). Paper watermarked 1821-1834. Modern full morocco gilt to style.

\$25,000-35,000



33

COZZENS, Frederic S (1846-1928). *American Yachts, a Series of Water-color Sketches*. With an accompanying volume of text by J.D. Jerrold KELLEY. New York: Charles Scribner's Sons, 1884[-1885].

**Massive chromolithographed views of sailing, including the "extra plate" depicting the finish of the 1885 America's Cup.** This plate depicts the sailing yachts *Puritan* and *Genesta*. *Puritan* was the winner, designed by Edward Burgess of Boston. Frederic Schiller Cozzens started his career in the 1860s as a Maritime artist painting in watercolor. By 1883 his work was so sought after that he decided to pursue other mediums and to expand the availability to the public via chromolithography and the present work. The series of prints is accompanied by text written by Lieutenant James Douglas Jerrold Kelley, giving detail on each of the 25 main scenes represented (one of the series depicts signal flags). This collection of lithographs includes portraits of more than one-hundred craft, including sloops, steamers, schooners and ice-boats. The scenes depict some of yachting's most memorable images of regattas, most notably Cozzens' "Second International Race, The Finish off Staten Island, Magic defeating Cambria August 8, 1870" (plate 6).

Oblong broadsheet folio atlas (552 x 660mm) and octavo text volume (190 x 130mm); together, two volumes. Atlas with title printed on card in red and black and 27 chromolithographed plates, mounted to card, letterpress captions mounted to versos, as issued (captions inverted; a little text offsetting on to pl. 1, scattered tiny adhesions/flakes, pls. 2 & 20 with a few more adhesions, pl. 19 mount trimmed). Both volumes in uniform modern half morocco ruled and lettered in gilt.

\$10,000-15,000



34

DAVIS, Henry S. *Views of the Falls of Niagara, Painted on the Spot in the Autumn of 1846*. London: Thomas M'Lean, 1848.

**Extremely rare monumental views of Niagara Falls, and an early example of chromolithography.** These little known views are rather exhilarating. Davis is careful to place figures, people or birds, in the midst of the falls for a sense of scale and danger. In the view featuring Table Rock, an artist and two others are perched near the edge of the Rock, with the foreground greatly simplified; to increase the sense of torrent even further, a lightning storm approaches in the distance. "The four compositions are among the most romanticized conceptions of Niagara's grandeur" (Corcoran). Davis himself notes, "...though constantly at work with a pencil near and about the Falls, I could never divest myself of a nervous desire to complete hastily what I was occupied with, in order that I might get away from the awful and imposing scene, with its accompaniments of deafening noise, boiling hissing spray, and blinding mist" (text introduction).

This is very early for chromolithography in England and not much is known of J. Needham and A. Laby. They lithographed a work after the paintings of George French Angas shortly after this one, but in this case reverted to hand-colored lithographs. Only one set appears in the auction records of RBH and it may well be this one, sold at Sotheby's in 1969. Not in TPL, Lande, Dow or Spendlove. Bobins 45. See *Niagara: Two Centuries of Changing Attitudes, 1697-1901*, Corcoran Galleries catalogue, 1987, p.38.

The views are titled:

1. Horse Shoe Fall, from Goat Island
2. Great Horse Shoe Fall, from the Foot of the Shaft below Table Rock
3. Sunset, — from Goat Island (two repaired tears into image)
4. Horse Shoe Fall, from S.W. Edge, near the Table Rock

Broadsheet folio (870 x 492mm). Four chromolithographed plates by J. Needham and A. Laby after the paintings of Major Henry Davis (small edge tears and light marginal spotting, pl.3 with two repaired tears encroaching on image, pl.4 with a toned margin). With folio text leaflet (590 x 428mm) laid in. Four pages, comprising title printed in blue, introduction and contents illustrated with two duotone lithograph vignettes and a lithographed pictorial initial pasted in, and a full-page map of the Niagara (map toned). Loose as issued in original wrappers printed in red and black (backstrip and edges worn, long repaired tear to rear wrapper); modern solander box with leather cover label.

\$12,000-18,000

35

DEMERSAY, Alfred (1815-1891). *Histoire physique, économique et politique du Paraguay et des établissements des Jésuites*. Paris: L. Hachette, [1860-1865].

**Very rare first edition, devoted to Paraguay.** Demersay was a French physician commissioned to explore Paraguay. He traveled through the valleys of Parana and Paraguay and crossed the Gran Chaco where he met Lenguas and Tobas people. His map includes an inset of the "Gran Cataracte du Rio Parana."

This copy was in South America from an early date. It bears a 19th-century bookseller's gilt-stamp on the upper turn-ins of both text volumes: "Libreria de B.L. Garnier rua do Ouvidor, Rio de Janeiro." Livreria Garnier, owned by Baptiste Louis Garnier, would go on to be the most important publisher of Latin American literature in the 19th century. This is the only complete copy to appear in the auction records in over 50 years. The next most recent was sold in 1968, from the library of Dr. Enrique Garcia Merou, of Buenos Aires. Sabin 19473; Palau 70299.

Atlas folio (550 x 378mm) and two text volumes, octavo (234 x 150mm). Atlas: 15 hand-colored lithographed plates, including the lithographed portrait of Aimé Bonpland printed on india paper and mounted, 14 further hand-colored lithographed plates, one hand-colored engraved map (a few light spots, two plates trimmed and re-mounted to size). Original printed front wrapper bound in. Text: Half-titles; errata leaf at end of vol. 1. (a few browned or spotted leaves). Together, 3 volumes. 19th-century near uniform green quarter morocco over marbled boards, spines gilt in compartments, the text volumes with stars. *Provenance*: Sotheby's, 4 November 2014, lot 152.

\$10,000-15,000

36

FISHER, George Bulteel (1764-1834). [*Six Views of North America, from Original Drawings*. London: J. Edy, 1796.]

**Extremely rare complete set of "probably the most beautiful prints of Canada ever published"** (Spendlove). George Bulteel Fisher was aide-to-camp to Prince Edward, later the father of Queen Victoria. Fisher dedicated with work to Prince Edward, noting that most of these views were made whilst Fisher was attending the Prince as Major General, commanding His Majesty's forces in the province of Nova Scotia. The fifth plate depicts a fine view of the Hudson, identified as "Anthony's Nose." This seems to be the promontory at the eastern side of the Bear Mountain Bridge, at the bend north of Peekskill. **We trace no sets in the auction records of RBH since 1918.** Deák 186; Spendlove, p.22.

The views comprise:

1. A View of Cape Diamond, Plains of Abraham, and part of the town of Quebec
2. View of the Falls of Chaudière
3. A View of the River St. Lawrence, Falls of Montmorenci, from the Island of Orleans
4. View on the St. Ann's or Grand River
5. A View of St. Anthony's Nose, on the North River, Province of New York
6. Fall of Montmorcenci, 246 perpendicular feet.

Six hand-colored aquatint engravings (approx. 670 x 465mm sheet size, tipped to mats; only, lacking text). Engraved by John W. Edy after the drawings of the author (cleaned and pressed, ink stains in margins, captions unevenly trimmed and re-attached, repaired tear to pl. 5, ink stain to caption of pl. 6). Housed with facsimile text pages in a modern quarter morocco solander case.

\$12,000-18,000



An artist at work in Paraguay. Hand-colored lithograph.



On the St. Ann's or Grand River, Canada. Hand-colored aquatint.



37 Mdm. Rose Nicaud (as identified in manuscript). Hand-colored lithograph.

37 FRÉMAUX, Leon J. (c.1820-1898). *New Orleans Characters*. [New Orleans:] Psychaud & Garcia, 1876.

**A rare New Orleans color-plate book.** "Costume books and illustrations of typical trades and occupations, so common in European color plate books, are comparatively rare in America. This book of New Orleans street characters may be the best example of the genre printed in the United States. It is not surprising that it was produced in the most European of American cities" (*Stamped with a National Character*). The depictions include vendors of rice fritters, apples, ice cream; a chimney sweep; stock speculators and cotton and sugar dealers, etc. Spanish, Native, Black, and Anglo people are all variously depicted and Frémaux's bias is evident. Still, this work provides a rare glimpse at the dress, tools of the trade, and a sense of daily life in Reconstruction New Orleans. In this copy, the names of several of the subjects have been penciled in. The coffee vendor was apparently named Rose Nicaud, and the auction drummer was Placide J. Spears. *America Pictured to the Life* 76; Bennett, p.44; Howes F-362 ("b"); *Stamped with a National Character* 93;

Folio (345 x 240mm). Lithographed title with hand-colored oval vignette (slight soiling), 16 hand-colored lithographed plates, most of the street vendors with captions in Creole and English. Modern half leatherette preserving older cloth covers, gilt-lettered.

\$6,000-8,000

38 FROST, Arthur Burdett (1851-1928). *The Shooting Pictures*. New York: Charles Scribner's Sons, [1895]. (Cover title.)

**Complete first edition in original parts and portfolio. "One of the most famous series of American sport pictures, all being hunting scenes"** (Bennett). It is also the most important work of A.B. Frost, who was the outstanding sporting artist of the Golden Age of American illustration. "A.B. Frost's paintings captured all the tenseness & humor of sporting situations while retaining the natural characteristics of the hunter & the hunted. Because of the artist's familiarity with human nature, his love for the sport and the creatures of the field, the storytelling quality of his work has never quite been equaled" (Robbins, "Arthur Burdett Frost—The Sportsman's Artist," in *Sporting Classics Daily*, 17 January 2022). Bennett, p.40; Bobins 777.

Six parts, broadsheet folio (659 x 482mm). With 12 chromolithographed plates, approximately 330 x 505mm each, mounted on card; plus 12 descriptive text leaves, each with three illustrations after Frost (small chips and repairs to edges of both card and text leaves, a couple of text margins reinforced, part 6 text leaves with staining, some minor marginal spotting). Loose as issued in original illustrated wrappers (backfolds repaired, scattered small other repairs; original half-roan over illustrated boards portfolio (portfolio rebacked, inside covers spotted ties lacking); modern half morocco solander case.

\$4,000-6,000



38

39 *Galerie Royale de Costumes. Costumes Américains* (caption title). Paris: Chez Aubert, c.1842-1848.

**Complete set of the American plates from the Galerie Royale.** This series comprised 14 parts, each devoted to a different region, the majority in Europe and the Middle East. This American part depicts costumes from the mid-19th century around the Rio de la Plata: Buenos Aires, Montevideo, La Plata.

Folio (550 x 360mm). 10 hand-colored lithographed plates by Comte, after drawings by A. d'Hastrel (light foxing to margins and a few spots within 3 plates). Loose as issued and laid into lithographed wrappers (original, but for a different part, creased, backstrip renewed); modern solander box.

\$1,500-2,500

40 GRASSET DE SAINT-SAUVEUR, Jacques (1757-1810). *Encyclopédie des voyages, contenant l'abrégé historique des moeurs, usages, habitudes domestiques, religions, fêtes, supplices, funérailles, sciences, arts, et commerce de tous les peuples*. Paris: chez l'auteur, 1796.

**An attractive set of Sauveur's exhaustive catalogue of world costumes.** The author was born in Montreal, but fled with his family to France during the Great Deportation and eventually served as a diplomat in Hungary and Cairo. He produced several collections of costume prints; this one is rare complete, with hundreds of plates by Labrousse after his original drawings. Volume 5 deals with the Americas, including the Pacific Islands. Colas 1292; Forbes I 264 (vol 5 only); Hiler, p.390; Lipperheide 41; Sabin 75487.

Four volumes bound in five, quarto (246 x 180mm). 432 hand-colored aquatint plates, including 4 allegorical frontispieces, on various paper stocks (some foxing, a few leaves with chips or tears in blank margin, hole in title of vol 1 part 2). Contemporary mottled calf gilt, edges marbled (a little wear).

\$4,000-6,000



39



40



The town of Brockville, in the Thousand Islands region. Hand-colored aquatint engraving.

**41**

GRAY, James (fl.1828). [Prints of Canada.] London: Willett and Blandford, 1828.

**"Of extreme rarity" and "extremely fine ... in a class by themselves in the Canadian field" (Spendlove).** "In the year 1828 seven coloured aquatints of Canada from drawings by James Gray were engraved by Joshua Gleadah and J. Ryall. They were published by Willett & Blandford, London, and dedicated to Sir Peregrine Maitland, Lieutenant Governor, and the Gentlemen of Upper Canada. The set is of extreme rarity, and the present writer has heard of only two other sets in addition to the beautiful proof-before-letters set in the Sigmund Samuel Collection. This is an extremely fine set of prints, distinguished both for clearness of outline and for richness of colour; in the latter respect these prints are probably in a class by themselves in the

Canadian field. The colouring was done in water-colour, and has that richness of tone that one associates with oil paintings or the prints of George Baxter ... [the prints are] full of motion; boats are moving rapidly through the water, birds are flying, and flags blown by the wind" (ibid). The dedication to Sir Peregrine Maitland, et al, is in the caption to each print. The views comprise:

1. *Horse Shoe Fall of the Falls of Niagara from the Upper Bank of the British Shore*
2. *General View of the Falls of Niagara from the British Shore*
3. *A View of Brockville, Upper Canada, from Umbrella Island*
4. *Montreal from St Helen's Island*
5. *York from Gibraltar Point*
6. *Kingston from Fort Henery*
7. *Quebec, from Point Levi*
8. *Falls of Montmorenci from the east bank*

**Only seven plates were known to Spendlove, but here we have eight**, with the eighth being "Falls of Montmorenci from the East Bank," engraved by Joshua Gleadah. This plate is held in the Coverdale Collection at the Library and Archives Canada, accessed in 1970. All of the prints are individually rare, and this set of eight appears to be unique.

Eight hand-colored aquatint engravings after the drawings of James Gray, by Joshua Gleadah (7) and J. Ryall (1), 348 x 596mm. (Toned, scattered small edge chips and repaired tears, pls. 2 & 4 browned, pls. 2 & 8 trimmed to plate edges and laid down, pl. 3 with some stains in sky, pl. 4 with repaired tear 1.5" into image, pl. 5 spots in upper margin. pl. 6 toned area on right, pl. 7 with small edge chips and a repaired tear outside of neat line.) Individually matted; modern chemise and quarter morocco solander box. *Provenance:* The Winkworth Collection (Christie's, 1 April 2015, lot 201).

\$30,000-50,000



**42**

HARVEY, George (1800-1878). *Harvey's Scenes of the Primitive Forest of America, at the Four Periods of the Year, Spring, Summer, Autumn & Winter, Engraved From His Original Paintings, Accompanied by Descriptive Letter-Press.* London: George Harvey & Ackermann & Co., 1841.

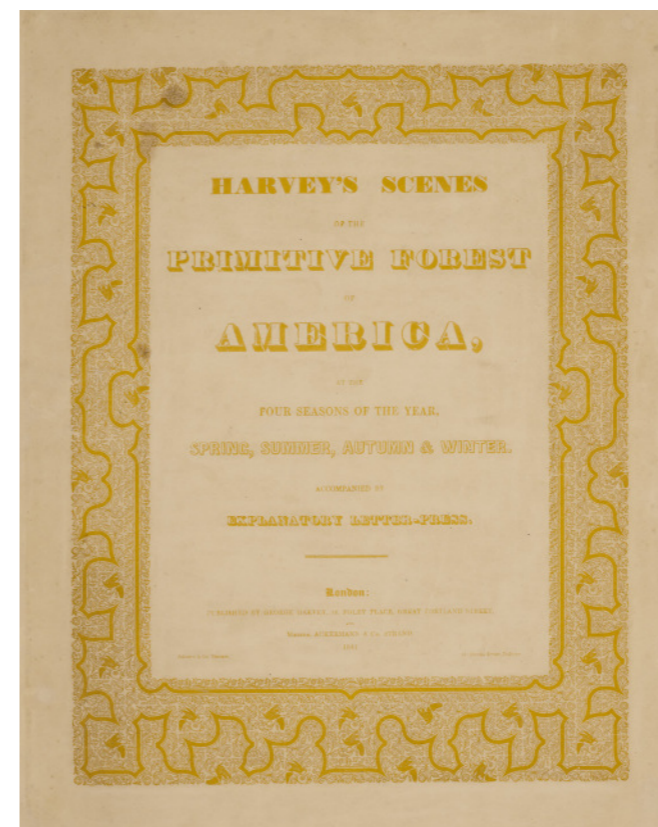
**Very rare set of George Harvey's four seasons, in original wrappers.**

"Harvey, an English artist who resided in the United States for many years, was intrigued by what he felt to be the unique nature of American light. He proposed publishing a portfolio of forty lithographs depicting 'Atmospheric Landscapes.' Four of these were to show 'Epochs of the Year,' while the other thirty-six would illustrate points in the day from misty dawn to moonlit midnight ... Sadly, only the first part of this wonderful project, that showing the seasons, was published as the present work. The luminous hand-colored lithographs fulfill Harvey's vision of the distinctive slant of light in the American forests" (*Pictured to the Life*). Harvey's proposal for each of the 40 lithographs, describing specific weather in specific places (e.g. "Cirrus cloud changing to Cumuli, Kenyon College, Ohio") is detailed on the back wrapper of the present volume.

Washington Irving edited the text. Having immigrated to the United States when he was 28, Harvey would work in Ohio, Michigan, and Boston before settling down in Hastings-on-Hudson near New York City. Two of the scenes depicted here are set in Ohio, one in Upper Canada, and one in the West. According to Abbey, only the London issue of this work had the additional pictorial title-page and dedication to Queen Victoria; this copy has a letterpress title, but not an additional pictorial one. Abbey 652; *America Pictured to the Life* 7; Bennett, p. 52 ("exceedingly rare"); Deak 469-72; Sabin 30772.

Folio (485 x 375mm). Letterpress title, dedication, preface, and descriptions of each plate. Four hand-colored lithographed plates, printed on thick paper, by W.J. Bennett after paintings by Harvey, each with Harvey's copyright blindstamp in top margin. Original wrappers (inconspicuous repairs/reinforcement to wrappers, mostly to left margin of upper wrapper, backstrip renewed with cloth); modern chemise and full morocco clamshell box.

\$40,000-60,000





Yellowstone Lake.



Tower Falls and Sulphur Mountain.



The Castle Geyser, Upper Geyser Basin. Chromolithograph

**43**

HAYDEN, Ferdinand V. (1829-1887) and Thomas MORAN (1837-1926). *The Yellowstone National Park, and the Mountain Regions of Portions of Idaho, Nevada, Colorado and Utah*. Boston: Louis Prang, 1876.

**“The first [illustrations] to adequately depict to the world the extraordinary scenes of the Yellowstone ... Moran’s rendering of those natural wonders have long been acknowledged as the most skillful depiction of the park’s glories”** (*Best of the West*).

**Magnificent copy of the most magnificent book ever created to celebrate a U.S. National Park and “one of the most famous American color plate books, and the greatest American landscape book of the post-Civil War era”** (Reese). Thomas Moran’s chromolithographs rank among the finest ever produced, dramatically capturing the natural beauty of Yellowstone. Hayden, who headed the United States Geological Survey during its investigations of the mountain regions of the West, employed Moran as artist to the expedition. Moran’s watercolors represent some of the earliest views made of the spectacular scenery of the then-unknown region and, along with the photographs of William Henry Jackson, who was the official photographer of the Geological Survey under Hayden, helped define the American West for the public.

The images and official reports were instrumental in gaining public support for the establishment of Yellowstone National Park in 1872. Moran journeyed further with the survey, recording views in Idaho, Nevada, Colorado, and

Utah. Among these is “The Mount of the Holy Cross,” which was inspired by the immense popularity of Jackson’s photographs of the mountain. Moran produced his image during a special trip to Colorado in 1874; it was awarded a medal at the Centennial Exhibition in 1876.

The book was issued as a commercial publication by Louis Prang of Boston and marked “the beginning of his dominance of the finest American chromolithographic work in the last quarter of the century” (Reese). According to Bennett, the book is “marvelously reproduced ... hand work could never give the effect of perspective and distance achieved in the towering scenes reproduced here.” This work was printed in a small number of copies and issued unbound, with the plates loose in a portfolio. Hence complete works, with none of the plates removed for display and retaining all text leaves, are very rare. Bennett p. 80; Bobins 813; Graff 1830; Howes H-338 (“b”); Reese *Best of the West* 189; Reese *Stamped with a National Character* 99.

Folio (540 x 412mm). Title-page, preface, contents leaf and 13-page introduction. 2 maps lithographed in two colors; 15 chromolithographed plates after Thomas Moran mounted on card, signed with the artist’s monogram in the plate, each 248 x 356mm, or vice versa (pl.1 with a repaired crease to lower left corner, pl.8 with slight color loss in sky at upper right corner, scattered very few tiny flecks to colors; short tear to mount of pl. 13, some of the mount corners just bumped). Modern half morocco gilt, to style, and using early black pebbled cloth on covers, all edges gilt; modern half morocco box.

\$200,000-300,000



**44**  
HEAP, Gwinn Harris (1817-1887). *Central Route to the Pacific, from the Valley of the Mississippi to California*. Philadelphia: Lippincott, Grambo and Co., 1854.

**First edition, including the rare map depicting the central route to California, through the middle Rockies and across Death Valley.** In 1853, E.F. Beale, the Superintendent of Indian Affairs, and Heap traveled westward from Missouri under a Congressional mandate to select lands suitable for use as Indian reservations. The narrative includes their observations of many unexplored areas as they journeyed through New Mexico and Utah, eventually ending in Los Angeles—as well as the account of Reverend James W. Brier, a pioneer emigrant who crossed Death Valley in 1849, the earliest published such account. "Of all the journals and diaries telling of the Mojave desert crossing, none appears comparable to Heap in sheer readability and in picturesque descriptive quality" (Edward, *Enduring Desert*, pp. 110-11). The illustrations include scenes of traversing the Grand River and the Green River, Huerfano Canyon, the Sawatch Valley, etc. The long folding map is not inserted in most copies. Cowan II p.107; Graff 1837; Howes H-378 ("b"); Sabin 31175; Streeter sale 3177; Wagner-Camp 235; Wheat, *Mapping the Transmississippi West* 808.c.

Octavo (224 x 142mm). Half-title, 46-page publisher's advertisements at end, publisher's advertisements printed on endpapers. Folding map of the central route from the Mississippi to California tipped in at rear pastedown and 13 tinted lithographed plates (map with some small reinforcements to folds on verso). Original blind-stamped cloth, gilt-lettered on spine (rebacked with most of original spine laid down, gilt and spine darkened). *Provenance*: Arthur Pratt (early ownership signature on title-page).

\$3,000-5,000



**45**  
HERIOT, George (1766-1844). *Travels through the Canadas*. London: for Richard Phillips, 1807.

**First edition of "the earliest and most important aquatint book published on Canada," with colored plates** (Hill). As postmaster-general of British North America from 1799 to 1816, Heriot devoted himself to travel into the western parts of Canada and the United States. He describes the fur trade, his voyages to the North, and cod fishery, devoting the second part of the text to a scholarly study of the Native peoples of the Americas, including Father Rasles's vocabulary of the Algonquin languages. The fine illustrations are all taken from Heriot's own work. Bobins 50; Hill 801; Sabin 31489; Streeter sale 3658 (also colored); Abbey Travel 618 (plates only); see Prideaux, *Aquatint Engraving*, pp. 254-255.

Quarto (266 x 213mm). Hand-colored folding aquatint view of Quebec as frontispiece, hand-colored folding map, and 26 hand-colored plates, 6 of which folding (some marginal dustsoiling, 2 folding plates with repairs at centerfold and lower edge, one leaf short). 19th-century half morocco and marbled boards.

\$4,000-6,000

**46**  
HICKMAN, William. *Sketches on the Nipisaguit, a River in New Brunswick, B.N.America*. Halifax, N.S.: John B. Strong. London, Day & Son, 1860.

**"With fishing rod and sketch-book to the banks of the Nipisaguit." First edition** of this charming and scarce work on salmon-fishing in the Canadian wilds. According to the preface, these sketches "were not originally intended for publication, but merely as mementoes of a pleasant visit paid by the Author, with fishing rod and sketch-book to the banks of the Nipisaguit." Already in 1860, he remarked, "The Nipisaguit is one of the very few rivers in North America which the salmon still visit for breeding purposes in undiminished numbers; saw-mills, spearing, netting, and what in England would be called poaching, have ruined the rest." Abbey Travel 629; Bobins 51; TPL 3988.

Small folio (371 x 269mm). With eight hand-colored lithographed plates. (Scattered fingersoiling to text and plates; text leaves with closed marginal tears.) Original purple cloth stamped in blind and gilt (neatly rebacked, upper cover rubbed and faded).

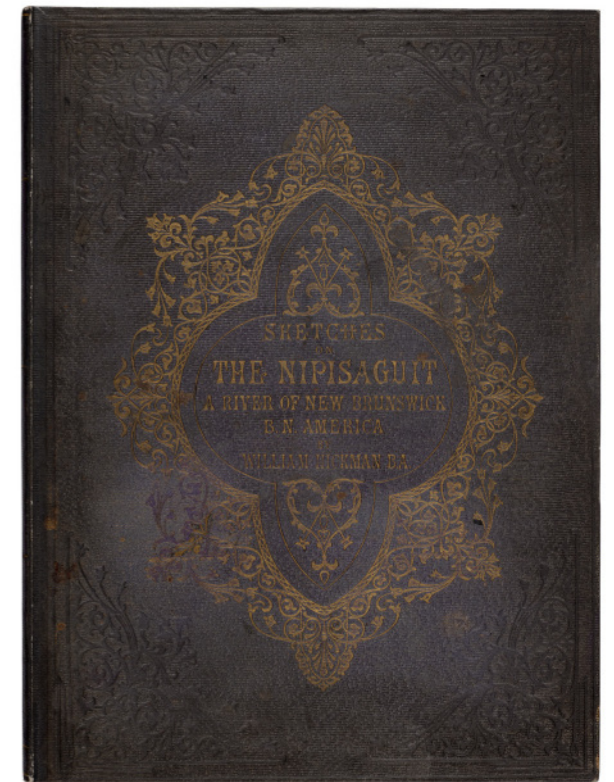
\$3,000-5,000

**47**  
HIND, Henry Youle (1823-1908). *Explorations in the Interior of the Labrador Peninsula. The Country of the Montagnais and Nasquapee Indians*. London: Longman, Green, Longman, Roberts, & Greene, 1863.

**First edition.** Hind was a geologist and teacher who had accompanied the Canadian exploring expedition to Red River in 1857. Two years later, "he attempted to persuade the British government to finance an expedition into the northwest, and when he failed he turned to other activities. He led a small party, which included his brother William George Richardson, up the Rivière Moisie into the Labrador interior in 1861, hoping to find a route to the Atlantic. The expedition was unproductive scientifically but resulted in 1863 in another colourful work" (DCB). Sabin 31933; TPL 4069.

Two volumes bound as one, octavo (214 x 140mm). Illustrated with text illustrations, 2 maps, and 12 chromolithographed plates including the two frontispieces. Original red cloth gilt, all edges gilt (wear to spine and corners, hinges repaired).

\$800-1,200







Proposed tubular bridge. Hand-colored tinted lithograph.

48

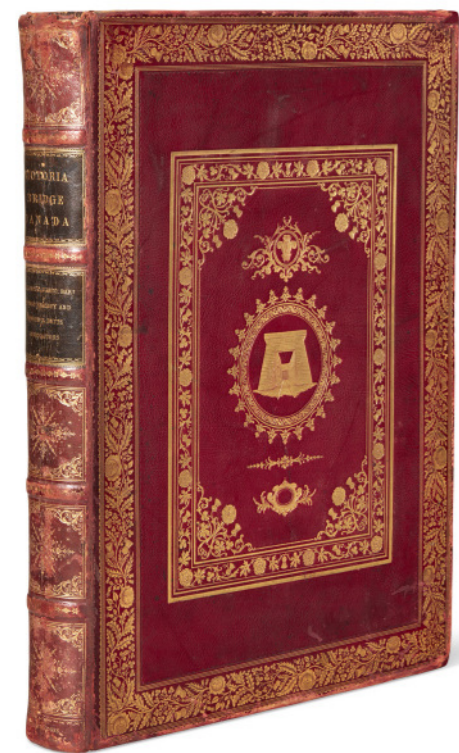
HODGES, James (1814-1879). *Construction of the Great Victoria Bridge in Canada*. London: John Weale, 1860.

**An outstanding monument to Victorian design and engineering, an exceptionally rare deluxe issue of this work, probably a very limited hors-commerce edition made for sponsors and participants in the building of the Great Victoria Bridge. The Marchioness of Willingdon's copy.** Marie Willingdon was the granddaughter of the railway magnate Thomas Brassey, one of the original contractors for the Victoria Bridge.

James Hodges turned to railway construction while still a teenager and quickly proved himself a gifted engineer. He arrived in Canada in 1853 to direct the enormous task of building Victoria Bridge over the St. Lawrence, near Montreal. "The Grand Trunk Railway Company wanted to do away as soon as possible with the ferry linking the two banks, which would lighten its annual budget by about £2,500. The contractors therefore decided in June 1858 to try to open the bridge to traffic by the following year. To meet this objective, Hodges used the support of the ice to place in position during the winter of 1858-59 the central deck of the bridge and its tubular structure, which measured 330 feet in length and weighed 771 tons. By this daring operation he completed his task before the time provided for in the contract. This achievement earned him the honour, on 25 Aug. 1860, of welcoming the Prince of Wales, the future Edward VII, who had come specially to open the bridge, named Victoria after the reigning sovereign" (DCB). It is fitting that such an audacious success should be commemorated in a deluxe color-plate book. The regular issue of this work is two volumes, one of which is quarto, bound in cloth, and without the gilt borders on every page (besides the plans). Abbey Travel 631 (trade edition); Bobins 52; Sabin 32342 (trade edition, "a most important and valuable engineering work"); TPL 3914; Spendlove, pp. 73-76.

Two volumes bound together, folio (588 x 434mm). With 64 lithographed plates, including the title and dedication printed in gold and purple, and 20 color lithographs, mostly duotone and finished by hand; plus 42 lithographs of design plans, many of which are double-page and two folding (occasional minor finger-soiling and one or two spots). Original pictorial red morocco, richly gilt, the covers with two wide borders of roses, rose and thistle corner-pieces, the entrance to the bridge gilt-stamped in central roundels, spine gilt in compartments with morocco labels, turn-ins gilt, all edges gilt (board edges rubbed with boards just showing, spine rubbed with small chips at ends). *Provenance*: Mr. and Mrs. W.L. McDougald of Montreal; Wilfrid Laurier McDougald, 1881-1942, was a Canadian Senator (presentation leaf tipped to front free endpaper, dated 14 February 1928, gifting the volume to: - The Viscountess Marie Willingdon, 1875-1960, then the wife of the Governor General of Canada (presentation leaf, bookplate) - pencil note of Lady Willingdon's gift of the volume on April 1942 to an institution - Sotheby's, 7 December 1993, lot 144.

\$20,000-30,000



*View of the Chasm through which the Platte issues from the Rocky Mountains.*

49

JAMES, Edwin (1797-1861). *Account of an Expedition from Pittsburgh to the Rocky Mountains, performed in the Years 1819, 1820*. London: Longman, Hurst, Rees, Orme and Brown, 1823.

**First English edition of the account of the Stephen H. Long Expedition.** The Long Expedition of 1820 was the third major American exploration into the trans-Mississippi West, following Lewis and Clark and Pike. Long and his men traversed the Great Plains from the Missouri River to the Rocky Mountains across Kansas and Colorado. It was the first expedition accompanied by an artist, the landscape painter Samuel Seymour, and the illustrations form an important early visual record. The maps are the first to detail the mapping of the Central Plains. "A valuable contribution to geographical and ethnographical literature" (Sabin). Abbey Travel 650; Howes J-41; Sabin 35683; Wagner-Camp 25:2.

Three volumes, octavo (222 x 138mm). Three frontispieces, two of which are colored; five plates, one of which is colored; and two folding maps (stub tears to maps, vol. 3 lacking half-title). Original boards with manuscript titling and shelf labels (neatly recased, light wear to tips); modern full morocco clamshell box.

\$4,000-6,000

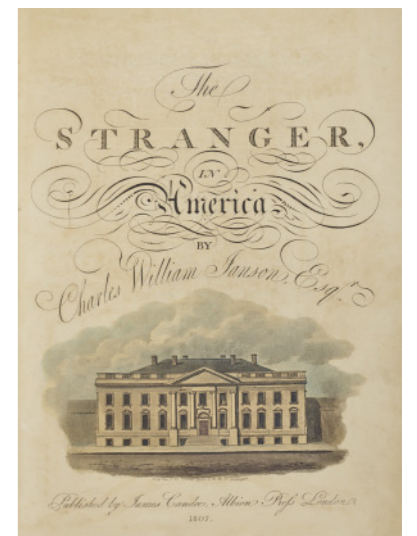
50

JANSON, Charles William (fl early 19th century). *The Stranger in America*. London: James Cundee, Albion Press, 1807.

**First edition, colored issue, of "a petulant view of U.S. life"** (Howes). This rather off-beat item is a "handsomely produced book ... the view on the engraved title page is the earliest known published image of the White House, and the Mount Vernon plate is one of the earliest of Washington's home. The appendix to the book contains what appears to be the first British printing of Thomas Jefferson's December 1806 message announcing the completion of the Lewis and Clark expedition, as well as other western explorations. This seems to have been unnoticed by bibliographers" (*Federal Hundred*). The author was an Englishman who lived in America from 1793-1805 and did not like what he saw. "Janson draws a picture of unrelieved black, but one worthy of attention because of the length of his stay and the breadth of his interests. He covers an astonishing variety of subjects" (Clark), from bear attacks and the ungovernable bees of the Carolinas to the American church and other "Yankee notions." Abbey Travel 648; *Federal Hundred* 100; Howes J-59; Sabin 35770; Bobins 53.

Quarto (261 x 205mm). 6pp. publisher's ads. Engraved additional title with hand-colored vignette, 9 hand-colored plates, plan of Philadelphia, one engraved vignette in text (a little toning and dustsoiling, a few pages with faint dampstain at edge, some offsetting from plates). Rebound preserving earlier calf spine.

\$2,500-3,500





52

Wall Street, circa 1850. Hand-colored lithograph.

51

JAPAN – *Souvenir of Japan* (cover title). New York: Julius Bien, c.1860.

**Excessively rare collection of American color images of Japanese figures and scenes.** The plates bear the address of 180 Broadway, where Julius Bien worked from only 1860 to 1862. The project was almost certainly undertaken in 1860 or early 1861, following relatively closely on the heels of Commodore Perry's expedition to Japan but before the outbreak of the Civil War when Americans' keen curiosity and appetite for imagery would have shifted swiftly from Japan to scenes of the War. The plates are unsurprisingly a bit militaristic in nature, titled: 1) "Officers of the 2nd Rank" 2) "Two Grandees of Japan" 3) "Japanese Officer" 4) "War Boat" 5) "Japanese Peasant" 6) "Japanese Performing the 'Ko-Tow'" 7) "Hats and Various Insignias of Rank" 8) "Merchant Vessel" 9) "Japanese Boatman" 10) "Japanese Dressed in Chain Armer (Commanding Officer)" 11) "Standards Carried by Various War Boats & Socks and Sandals of the Lower Class" 12) "2 Officers Saluting Each Other." There is no mention of this work in the standard references. Its rarity can be accounted for by a presumed interruption in publication caused directly or indirectly by the American Civil War. See Reese Company Catalogue 369, no. 76 (this copy, quoting William Reese: "in twenty years of intensively collecting American color plate books, and forming the largest collection of them ever put together, I never heard of this book.")

Twelve color lithographed plates by Julius Bien, approx. 280 x 215mm (sizes vary somewhat, a few minor blemishes). Loose and laid into original pebbled cloth covers, stamped in blind and titled in gilt (sunned, nicks to lower joint).

\$4,000-6,000

52

KOLLNER, Augustus (1813-1906). [*Views of American Cities*. New York & Paris: Goupil, Vibert & Co., 1848-1851.]

**Rare very extensive collection of Augustus Kollner's famed city views.** Includes Washington D.C., Baltimore, Philadelphia, New York City, Albany, Troy, Saratoga, Quebec, Montreal, and views of the Canadian landscape and of Niagara Falls. Kollner was a German-American artist in the Romantic style, "Popularly known for his illustrations for many volumes published by the American Sunday School Union, Kollner also undertook a major print series, *Views of American Cities*, published un New York and Paris by Goupil,

Vibert and Company between 1848 and 1851" (Deák 494). Kollner's views of identifiable areas and buildings, as here, are called by Wainwright as among his works of lasting value. There were 54 titles in the American cities series, but they were issued only individually and extensive sets are rare. Deák 560; Wainwright, "Augustus Kollner, Artist," in the *Pennsylvania Magazine of History and Biography*, July 1960.

32 hand-colored lithographic prints after drawings by Köllner, by Derooy and printed by Cartier, some with publisher's blindstamp, 318 x 445mm (typical size, sizes vary). (About 5 plates with mild spotting, some mat-shadow and scattered minor marginal defects, faint stain in Mount Vernon print, Horseshoe Fall print with copyright line trimmed, Montmorency River view with repaired tear, two of the New York plates with a little residue on the versos). Overall in excellent condition, individually matted; housed in two modern quarter morocco solander boxes.

\$10,000-15,000

53

LAMBERT, John. *Travels through Canada and the United States of North America, in the years 1806, 1807, & 1808*. London: C. Craddock and W. Joy, 1813.

**Lambert's travels, second edition, first issue.** "The author travelled through New York, South Carolina, Georgia, Boston, Quebec, and Montreal, and gives important information as to trade, ship-building, and manufactures, as well as social sketches" (Lande). It must have been influential to emigration in this period; the first edition was published in three volumes in 1810, two issues of the second edition were made with title-pages dated 1813 and 1814, and there was a third edition in 1816. Abbey Travel 613; Bobins 1447; Howes L-40; Lande 506; Sabin 38734.

Two volumes, octavo (213 x 125mm). With two hand-colored maps, one of which is folding, and 16 aquatint plates, about a third of which are hand-colored the others printed in sepia (offsetting to maps and plates, scattered few stains, folding map with a patch on verso causing an area of browning near stub). Leaf with binder's directions and publisher's advertisement at end of volume one. Contemporary calf (rebacked, edges and joints rubbed). *Provenance:* Richard Congreve (modern bookplates).

\$500-800



54

LEWIS, Henry (c.1819-1904). *Das illustrierte Mississippithal, dargestellt in 80 nach der Natur aufgenommenen Ansichten von Wasserfalle zu St. Anthony an bis zum Golf von Mexico*. Düsseldorf: [C.H. Müller in Aachen] for Arnz & Co., [1854-1858].

**"The great early color plate book of the Mississippi region," (Streeter). Complete first edition, first issue, a Howes "dd" book.**

The "dd" designation in Howes denotes titles that are "superlatively rare, almost unobtainable." The title page here is undated and erroneously credits George B. Douglas as the author; this was corrected in later issues. Henry Lewis spent the summers of 1846 and 1847 floating down the entire course of the river, sketching as he went. The fine views include St. Louis, St. Paul, Dubuque, Nauvoo, Natchez, Baton Rouge and many scenes of Native American life. New Orleans is illustrated in a very fine, folding plate which, when counted as two plates (and the additional title as one), gives the total of eighty plates called for on the title-page. An English edition was also planned but never realized, hence the German-English captions on some of the plates. Lewis was born in England and emigrated to America when he was 10 years old. In St. Louis, he became a landscape artist and produced a monumental (12 feet high and 1300 feet long) panorama of the Mississippi River which was exhibited throughout the United States and Europe and praised by President Zachary Taylor. "This color plate book grew out of [that] larger project ... It is the closest surviving remnant we have to the several epic panoramas of the Mississippi created in the mid-nineteenth century, all of which are now lost" (*America Pictured to the Life* 13). Deák 552; Howes L-312 ("dd"); Reys *Views and Viewmakers* 29; Sabin 40807; Streeter sale 1547.

Small folio (272 x 170mm). Duotone lithographed additional title page and 78 tinted lithographed plates, finished by hand, including one folding, after Lewis by Arnz (light fingersoiling to additional title, title and foreword leaf toned with a pale tidemark, occasional mild toning to text or plates, small corner repair pl. 17, faint spotting to pls. 43-44, pale marginal spotting to pls.68-70). Modern half morocco over older pebbled cloth, spine gilt in compartments.

\$30,000-50,000



St. Louis in 1846. Tinted lithographed, finished with hand-coloring.



KAA-NUTY-DERR-WAA MITNIB-74D  
or  
BERRY PICKER  
A famous Chippewa Chief  
Painted by Lewis of Detroit in 1823



TENS-QUA-TA-WA  
or  
THE ONE THAT OPENS THE DOOR  
Shawnee Prophet  
Brother of Tecumseh  
Painted for this book at Detroit by J. O. Lewis in 1823

**55**  
LEWIS, James Otto (1799-1858). *The Aboriginal Port Folio*. Philadelphia: [Published by the Author, 1835-1836] (cover title).

**Lewis's celebrated work, this copy with eight "famously rare" additional portraits for a total of 72.** "This was the first attempt made in the United States at a large scale work devoted to the American Indian. Lewis conceived the idea of a folio series of Indian portraits while accompanying Gov. Lewis Cass of Michigan on a tour of the Great Lakes in 1825-1827. He was not able to begin publication until 1835, when the work was advertised as ten parts, each with eight plates, issued in wrappers. The lithographers, George Lehman and Peter S. Duval, did a creditable job, but could not overcome the miserable execution of poor Lewis. Subscribers dropped away, and the last two parts are famously rare as a result. The supplement in a promised broadside advertisement never appeared. Nonetheless, it is a pioneering work among such publications" (*Stamped with a National Character*).

This copy has all of the eight plates that would have comprised part nine. They are portraits of "A Sioux Chief," "O-Wan-Ich-Koh or The Little Elk, A Winnebago Chief," "Tens-Qua-Ta-Wa or The One That Opens the Door, Shawnee Prophet," "Wa-Kaun or The Snake, A Winnebago Chief," "Jack-O-Pa or The Six, A Chippeway Chief," "Wa-Em-Boesh-Kaa, A Chippeway Chief," "A-Ta-Conse or The Young Rein Deer, A Chippeway Chief," and "Waa-Bin-De-Ba or The White Headed Eagle, A Chippeway Chief." Of these, Reese identifies "The One That Opens the Door" as the first Indian portrait which Lewis painted, in 1823 in Detroit. Tenskwaatawa (1775-1836) was a spiritual and resistance leader of the Shawnee tribe and the younger brother of the famous chief Tecumseh. *America Pictured to the Life* 54; Bennett p. 68; Bobins 55; Field 936; Howes L-315; Reese, *James Otto Lewis and His Aboriginal Port Folio*, New Haven 2008; *Stamped with a National Character*, 23; Sabin 40812.

Folio (450 x 280mm). Letterpress advertisements by Lewis for parts 1, 2 & 3 as issued. 72 (of 80) hand-colored lithographed plates after Lewis by Lehman & Duval. Housed with color photographs of the plates which would have been in part 8. Original letterpress wrapper for part 5 bound in; modern red half morocco over 19th-century cloth, contemporary endpapers; modern quarter morocco clamshell box.

\$40,000-60,000



Blake Street, Denver, Colorado. Tinted lithograph.

**56**  
MATHEWS, Alfred E. (1831-1874). *Pencil Sketches of Colorado, its Cities, Principal Towns and Mountain Scenery*. New York, 1866.

**First edition of this magnificent series of documentary views. This copy in original cloth.** "Mathews' spectacular lithographs of Colorado are among the most lavish found in western view books. They are mainly devoted to mining towns and scenes in the Rockies. The artist came to Colorado in 1865, having honed his illustrative skills while a Union soldier during the Civil War ... The color plates, printed by Julius Bien in New York, make this a beautiful and important work" (*Best of the West*). Mathews' aims in creating this book are two-fold, to convey some "idea of the beauty and grandeur of the natural scenery in the mountains," and "to represent that portion of the country to which interest is attached on account of the rich gold and silver mines." Mathews' level of documentary precision, in terms of the machinery, landscape, and town life, has been highly commended. According to Streeter, "apparently contemporary viewers could identify in the street views the rigs of various townspeople." Deak 808; Bennett, p. 72; *Best of the West* 169; Bobins 1452; *Creating America* 73; Graff 2709; Howes M-413 ("c"); Reps 30 (identifying 16 of the lithographs as urban views); Streeter sale 2171.

Oblong folio (336 x 482mm). 36 scenes on 23 color-tinted lithographed plates by J. Bien (some finger-soiling, a few foxmarks/spotting to first few plates, long repaired tear to "Central City" plate affecting image on left side, about 4 marginal tears). Original cloth, front cover with gilt titling piece (recased with later endpapers, rubbing/repair to corners, abraded area to back cover). *Provenance*: William Clafin, Jr., 1893-1982 (bookplate).

\$30,000-50,000





Encampment near Fort McKenzie, frontispiece to volume three. Hand-colored lithograph.



57

McKENNEY, Thomas L. (1785-1859) and James HALL (1793-1868). *History of the Indian Tribes of North America*. Philadelphia: Edward C. Biddle, 1836; Frederick W. Greenough, 1838; Daniel Rice and James G. Clark, 1844.

**First edition of "the grandest color plate book issued in the United States up to the time of its publication"** (*Stamped with a National Character*); the first states of all three title pages, naming three different publishers in Philadelphia for each of the three volumes. This work's "long and checkered publication history spanned twelve years and involved multiple lithographers (mainly Peter S. Duval and James T. Bowen) and publishers, but the final product is one of the most distinctive and important books in Americana. Almost all the plates are portraits of individual Native Americans, the majority painted from life by Charles Bird King (who also reworked the less skillful portraits of James Otto Lewis). The complicated circumstances of its production have left a bibliographical stew of issues and issue points that are yet to be satisfactorily resolved" (ibid.). This copy has a state of "War Dance" unrecorded by BAL (with "Childs & Lehman" imprint) and state "C" of Red Jacket (no priority); also the "War Dance" text is the second printing of three.

McKenney was Superintendent of Indian Affairs in the 1820s and as such received Native delegates to Washington. He began the practice of inviting them to sit for portraits by Charles Bird King and share their biographical details as early as 1824. About 90 individual biographies, of various lengths and degrees of detail, accompany the portraits in the first two volumes. The original oil paintings were destroyed in the 1865 Smithsonian fire.

In his official capacity, McKenney advocated Indian removal to west of the Mississippi and his portraits make frequent reference to the desirability of missionary and "civilizing" efforts. Nevertheless, the respect he felt for the men and women he met as individuals is clearly genuine. In 1830, he formally denounced the U.S. government for its failure to uphold the terms of its treaties with the Cherokee Nation and he was fired by Andrew Jackson that year. BAL 6934; Bennett p. 79; *Best of the West* 68; Bobins 58; Howes M-129; *Stamped with a National Character* 24.

Three volumes, folio (516 x 360mm). 120 hand-colored lithographed plates, map sheet, and 17-page lithographed subscriber's list present (vol. 1 with a dampstain to first 10 leaves, intermittent foxing almost all to text and margins but including to Sequoyah plate and to vol. 2 frontispiece, some tissue guards lacking, some pale offsetting from text and toning to plate heavier on about 4 plates, marginal tear from last leaf of subscribers list). 19th-century half morocco over pebbled cloth (spines darkened and with chips to ends, vol. 3 upper cover started).

\$40,000-60,000

58

MEXICO - *Album Mexicano. Colección de paisajes, monumentos, costumbres y ciudades principales de La Republica*. Mexico City: C. Montauriol, c.1885.

**Rare plate book of daily life in 19th-century Mexico.** The attractive views comprising this work are the work of Casimiro Castro, A. Gallice, M. Mohar, E. Perez and J. Alvarez. Identified as "volume one," it is all that was ever published. Only four copies recorded by RBH. Palau 5553; Mathes, *Mexico on Stone*, p. 60.

Oblong quarto (243 x 351mm). 28 lithograph plates in color or sepia (a little toning and fingersoiling). Contemporary red quarter morocco (neatly rebacked preserving much of the original leather).

\$2,500-3,500



59

MIALHE, Pierre Toussaint Frédéric (1810-1889). *Album Pictoresco de la Isla de Cuba*. Berlin: Bernardo May y Co., [c.1855].

**Scarce album of brilliant chromolithographs of Cuba after the work of the island's master lithographer.** "Havana in the early nineteenth century was a city of extraordinary wealth and culture. Although a Spanish colony, the elite of Cuba looked entirely to France for the luxuries. One aspect of this Francophile sophistication was a talented community of lithographers made up almost entirely of emigrant Parisian workmen. Mialhe, perhaps the foremost of these, produced a series of viewbooks of the island in a variety of formats after he moved there in 1836" (*America Pictured to the Life*). Bernardo May copied the views in the present work from Mialhe's lithographs printed by Louis Marquier for his extensive series *Viage pintoresco al rededor de la Isla de Cuba* (Havana, 1847-1848) and sold them in competition with Mialhe's originals at less than half the price. This resulted in Mialhe and Marquier suing May for copyright violation in November 1853; May denied plagiarism and escaped the charge on a technicality. Following that lawsuit, May reissued the prints in this set of 27 attractive chromolithographs. Sabin 17748; Palau 5421. See *America Pictured to the Life* 16 (Mialhe's originals) and Cueto, *Mialhe's Colonial Cuba*, pp.1-7, 73-77.

Oblong quarto (242 x 340mm). Chromolithographed title page heightened with gold and 27 plates with printed captions, most with tissue guards, folding map of Cuba and folding plan of Havana (occasional spotting around margins of plates). Contemporary embossed green cloth with title gilt on upper board (spine sympathetically repaired); modern cloth clamshell box. *Provenance*: Miss Julia Mellon (inscription noting gift of W. Fuguet dated 1861).

\$2,000-3,000



60

Pawtucket Falls on the Blackstone River. Hand-colored lithograph.



54

**60**  
MILBERT, J[acques Gerard] (1766-1840). *Itinéraire Pittoresque du Fleuve Hudson*. Paris: Henri Gauguain, 1828.

**Fine hand-colored views of the Hudson River Valley and Northeast.** Milbert mainly depicts New York State (New York City, Albany, Niagara Falls, etc.) but the views extend as far as Massachusetts and Virginia. Milbert spent the years 1815-23 preparing the sketches for the present work. "As an artist, Milbert loved to paint American landscapes, particularly those which showed the Hudson, 'King of Rivers,' flowing majestically through the mountains ... the pictures of what he saw, as of the time he drew them, constitute a unique and valuable record" (Sherman). Howes M-592; Sabin 48916; See Constance D. Sherman, "A French Artist portrays the Natural Bridge," *The Virginia Magazine*, 68 (1960).

Atlas volume (507 x 238). Without the two text volumes. Hand-colored lithographed title page after Georges; 54 hand-colored lithographed views, printed on india paper and mounted (light foxing to mounts, very occasionally crossing to plates, light spotting in pl.39). 19th-century half calf (worn, spine perished).

\$12,000-18,000

**61**  
NIAGARA FALLS – *Souvenir of Niagara Falls with a series of views in Oil Colors, from Photographs Taken on the Spot*. Buffalo: Sage, Sons & Co., 1864.

**Scarce and early Niagara Falls chromolithograph souvenir.** Includes a speech by John Quincy Adams which may be the first book-form appearance. There are lengthy descriptions of all the familiar sights and legends, Niagara-inspired poetry, and summary guides translated into French and Spanish. We locate no copies in the auction records and only three in OCLC. Dow, p.233.

Oblong quarto (220 x 284mm). With four chromolithograph plates, in gilt oval borders and captioned. Original cloth, stamped in blind and gilt-lettered (neatly recased, some sunning).

\$700-1,000

**62**  
NEUN, Henrique (1827-1893). *Album de Carácas y Venezuela... Primer Tomo. Año 1877-1878*. Caracas: Litografía de "la Sociedad", [1878?].

**Very rare album of these surreal scenes in Venezuela.** Venezuelan military leader and president Antonio Guzmán Blanco, whose portrait features as the frontispiece, had embarked on an ambitious program of borrowing and building, in the grand beaux-arts style of Hausmann's renovation of Paris. Several of the plates feature these buildings: the capitol, the theatre and some churches all bear the additional legend "Edificado bajo la Administration del General Antonio Guzman Blanco." Guzmán Blanco's first term as President of Venezuela ended in February 1877. His first successor died in office and his second successor (the half-brother of the first) was overthrown, so Guzmán Blanco was reinstated just two years later. This album was issued in the two years he was out of power, evidently to shore up support for his leadership. A facsimile edition was issued in 1968 which reproduces the images in more elaborate yellow frames, whereas this edition is printed with simpler gilt frames. 27 loose duplicate plates with yellow frames accompany this lot and they are mostly slightly smaller than the bound versions and also exhibit some changes to the plates. Possibly this copy is a second or later edition.

Oblong folio (268 x 372mm). With 40 color lithographed plates including the title-page; plus a frontispiece portrait. (Mild toning, some corners bumped, occasional marginal soiling.) All the plates except the title-page are printed on paper with a gilt rule and frame. Contemporary green cloth, binder's ticket of Carlos Hennig in Caracas (shaken and rubbed, including some insect wear to cloth). Housed with a folder of 28 duplicate plates from the series, on different paper stocks and sizes, several with mis-registrations, 27 of these with intricate yellow frame borders (condition varies); together in modern solander box.

\$10,000-15,000

**63**  
PARKYNS, George Isham (c.1750-c.1820). Suite of four views of Halifax, Nova Scotia, [London, 1801-c.1805?]

**Lovely and fresh complete set of Parkyns' Halifax views.** "Parkyns visited Halifax in 1800, and made a series of four drawings in water-colour, which were published as coloured aquatints in London the following year ... The set of four is now very rare. The original drawings of these four prints are in the McCord Museum, McGill University, Montreal" (Spendlove). Bobins 1469; Deak 239; Spendlove, p.31.

The views comprise:  
1. View from Fort Needham near Halifax. Signed in the plate "G.I. Parkyns, 1801" and captioned "London, published as the Act directs, 29 April 1801."  
2. View of Halifax from Davis's Mill  
3. View from Cowies Hill near Halifax N.S.  
4. View of Halifax from Georges Island

Four hand-colored aquatint prints with gray wash and ruled borders (approx. 385 x 485mm sheet size). (A little creasing and soiling to borders, versos resized.) Tipped to mats and housed in modern quarter morocco solander case.

\$5,000-7,000



62



63

**64**  
PERU – *The Costume of the Inhabitants of Peru*. London: J. Wallis and J. Eddington, 1816.

**A scarce little book devoted to Peru,** re-issuing the plates from Joseph Skinner's history of that country published in 1805. We locate only one copy in OCLC, at the Metropolitan Museum of Art Costume Institute. Bobins 32.

Quarto (237 x 185mm). Letterpress title-page plus 19 hand-colored engraved plates (only, of 20 or 21; a little soiling). Original printed boards (rebacked, edges worn); modern clamshell box.

\$600-800

55



The sinking of the *Alabama*. Chromolithograph after J.O. Davidson

65

PRANG, Louis, chromolithographer. [War Pictures.] Boston: L. Prang & Co., 1886-1888.

**Complete suite of 18 chromolithographed plates. Among the very first full color images of Civil War battle scenes to be published.** The primary artist was Thure de Thulstrup (1848-1938), recognized as the foremost painter of military paintings of his day. Julian Oliver Davidson (1853-1894) handled the naval scenes. Both artists have signed in the plates and were illustrators for Harper's Weekly, among other papers. According to Prang's prospectus for this work (not present here), "These pictures constitute the first illustrations, in colors, ever issued in America on this subject, and their superiority over black and white prints, in illustrating military scenes, is at once apparent; for the flags and the uniforms of officers and troops are vividly reproduced, the fire and smoke of battle graphically portrayed, and all the surroundings represented in colors of nature and of actual war."

18 chromolithographed plates, approximately 385 x 550mm image size printed directly on tan card captioned in gray with imprint and title, 430 x 600mm (small marginal pinholes and light edge-wear, a little surface rubbing to "Battle of Mobile Bay" and "Battle of Chattanooga" prints). Housed in individual modern mats and quarter morocco solander case.

\$10,000-15,000



66

RALFE, James (fl. 1820-1829). *Naval Chronology of Great Britain. Or, An Historical Account of Naval and Maritime Events, from the Commencement of the War in 1803, to the End of the Year 1816.* London: Whitmore and Penn, 1818-1819.

**First edition, in original parts and with original hand-coloring. Depicts naval battles during the Napoleonic Wars and also the Capture of the Chesapeake in the American War of 1812.** According to the publisher's conditions, "The Whole of the Designs will be taken from Sketches made by Officers who were present in the several Actions." Part Three includes the "Capture of the Chesapeake, June 1, 1813" after the painting by Thomas Whitcomb. Individual parts of the *Naval Chronology* were offered both uncolored for 10 shillings, 6 pence and colored, as here, for 15 shillings. We trace no other hand-colored copies in original parts at auction since 1959. Abbey Life 342; Bobins 1290; Howes R-21; Sabin 67602; Tooley 392.

Three volumes in original 12 parts, octavo (265 x 170mm). Partially unopened. With 60 aquatint plates, all hand-colored except two of the frontispieces, one of these printed in two colors, as issued (with occasional tiny marginal wrappers, pl. 20 supplied [trimmed and with faint inkstamp], intermittently bound tight obscuring the captions or top margins), many captions printed in blue. Publisher's slip present in part 6. Original printed wrappers (backstrips renewed, wrappers of parts 1, 7, 8 and lower wrapper of part 2 in facsimile, pl. 6 loose). *Provenance:* Baroness Burdett-Coutts, 1814-1906 (ownership inscriptions to front wrappers of nos. 9-12).

\$5,000-8,000



67

REMYINGTON, Frederic (1861-1909); FROST, Arthur Burdett (1851-1928), et al. - GOULD, A.C., editor. *Sport. Or Fishing and Shooting.* Boston: Bradlee Whidden, 1889.

**First edition of this rare work on sport in late 19th-century America, including Frederic Remington's first two published prints in color.** The two plates by Frederic Remington, "Hunting Antelope" (Hassrick & Webster 434) and "Goose Shooting" (Hassrick & Webster 435) are also listed by Peggy and Harold Samuels (*Remington: The Complete Prints*, New York, 1990, pp.152-153) as the first and second published Remington color prints (they were preceded only by a series of four monochrome photogravures for John Muir's *Picturesque California* [1888] and two other individually published prints, both black and white). A.B. Frost is now perhaps best known for his sporting pictures and prints, but an aversion to deer-hunting meant that he rarely pictured shooting scenes that featured anything other than small game. His image, "Hunting the Deer," is recorded, and illustrated, in Henry M. Reed's *The A.B. Frost Book* (Charleston, 1993, pp.101, 104-5) but the author was unaware that it was issued as part of the present work, which is not included in the extensive index of books illustrated by Frost.

The present work includes six angling plates (three of fly-fishing), four plates of game-bird hunting and five of hunting larger game. According to Gould's preface, the plates are all from water-colors especially commissioned for the work and were subjected to the critical scrutiny of a group of anglers and sportsmen, who judged them for technical accuracy. Bennett, p.48

Folio (542 x 388mm). Letterpress title with tinted vignette (few spots to title and preface leaves). Pictorial initials. 15 fine chromolithographic plates after Frederic Remington (2), A.B. Frost, Henry Sandham (4), Frank H. Taylor, Fred. S. Cozzens (2), R.F. Zogbaum (2), S.F. Denton (2) and Edward Knobel. Original red and blue cloth, upper cover gilt (rubbed and a bit faded, some spots to endleaves); modern solander box.

\$8,000-12,000

68

REMYINGTON, Frederic (1861-1909). *A Bunch of Buckskins.* Introductory note by Owen WISTER. New York: Robert Howard Russell, 1901.

**Complete series of eight archetypal "buckskin" cowboys by Frederic Remington, the archetypal artist of the Old West.** Remington's drawings and Wister's text both typify the "cowboys and Indians" dichotomy that was so potent and influential well into the 20th century. Scarce as a complete set. Bobins 1464; Hassrick & Webster 2537-2544.

Broadside folio (630 x 488mm). Title printed in red and black; introductory note (corner crease). 8 chromolithograph plates after Remington's pastel drawings, signed by the artist in the plate, on gray card mounts (a few spots to versos and near mounting, small chips to mount corners). Loose as issued in original linen-backed board portfolio with printed cover label (light soiling and rubbing), linen ties; modern quarter morocco solander box.

\$8,000-12,000





Bridge crossing the Cabaritta River, Jamaica. Hand-colored engraving.

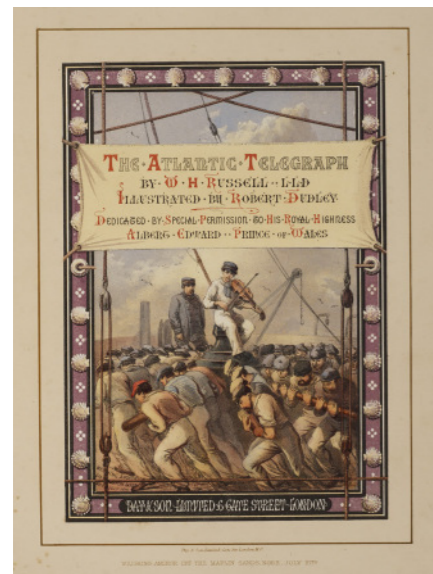
69

[ROBERTSON, George (1747-1788), artist. *Six Views in the Island of Jamaica*. London: John Boydell, March, 1778.]

**Entirely hand-colored set of some of the earliest views of the Caribbean published as a large folio series.** These engravings illustrate the sugar plantations of the slaver William Beckford of Somerly (1744-1799), a cousin of the famous collector. When Beckford moved to Jamaica to supervise his inherited estates there, he brought along the landscape artist George Robertson. Robertson's depictions portray the plantations as lush pastoral scenes, removing any evidence of the brutality of life of enslaved workers. In terms of large-format views of the Caribbean, these were preceded only by the *Scenographia Americana* and some of the works surrounding the capture of Havana in the French and Indian War. See *Sugar and the Visual Imagination in the Atlantic World, circa 1600-1860*, John Carter Brown Library Online Exhibition.

Six hand-colored engravings, approx. 435 x 575mm, sheet size, engraved by Daniel Lerpinière (a few neat repairs, pressed). Modern half calf and marbled boards, gilt-lettered cover label.

\$4,000-6,000



70

DUDLEY, Robert Charles (1826-1909), illustrator. RUSSELL, W.H. (1827-1907). *The Atlantic Telegraph*. London: Day & Son, [1866].

**Deluxe issue of this lavishly illustrated commemoration of the successful laying of the Atlantic cable in 1866, with the plates hand-colored on card.** Laying telegraphic cable beneath the Atlantic allowed messages to speed back and forth between North America and Europe in minutes, rather than the ten or twelve days it took to cross the ocean by steamer. It is among the very greatest of 19th-century technological achievements. The author of this book was William Howard Russell, a famous war correspondent with the *London Times*; Russell was the only journalist allowed to travel with Field's expedition. Several of Dudley's plates show the *Great Eastern*, then the largest steamship in the world, which Field engaged to lay the second and third Atlantic cables; other plates illustrate the laying of the first Atlantic cable, the geographic sites of the cable's endpoints, recovery of lost cables, etc. *Origins of Cyberspace* 189.

Folio (420 x 292mm). 26 hand-colored tinted lithographed plates each mounted to card, including the title-page; one lithographed chart (title and following text leaf detached and laid in, a little edge-chipping to card, marginal spots to title). Original purple and green cloth, elaborately gilt-stamped on front cover, paper onlay on front cover representing a cross-section of the Atlantic cable (well-rubbed, rebacked). *Provenance*: The Royal Cruising Club, bequest of Dunbar Kilburn (bookplate).

\$2,000-3,000



The *Shannon* commences battle, 1 June 1813. Hand-colored lithograph.

71

SCHETKY, John Christian (1778-1874). *A Series of Four Views, to illustrate the Naval Action fought on the first day of June, 1813, between the English Frigate Shannon, and the American Frigate Chesapeake*. London: Smith, Elder & Co., 1830. (Wrapper title.)

**Rare complete copy of the views depicting probably the most famous frigate action in history.** During the Anglo-American War of 1812 (to 1814), the event which captured the public's imagination more than any other was the celebrated duel between H.M.S. *Shannon* and the republic's frigate *Chesapeake*. Cruising off the eastern seaboard, Captain Philip Broke of the *Shannon* spotted the American frigates *Chesapeake* and *Constitution* refitting in Boston Harbor. Broke challenged Captain Lawrence of the *Chesapeake* to come out and fight and, at about noon on 1 June 1813, the latter weighed anchor and stood out of Boston Roads accompanied by several pleasure craft. A furious action followed lasting a mere fifteen minutes; Captain Broke was mortally wounded leading the boarding party and casualties on both vessels were very high. *Chesapeake* surrendered to her captors and the two frigates then made for Halifax, Nova Scotia, where they arrived on 6 June. Not in the standard bibliographies. Only two copies are recorded in the auction records of RBH for the past 100 years.

Oblong broadsheet folio (486 x 583mm). Letterpress leaf with description of plates. Four hand-colored lithographed plates by Haghe after Schetky and supervised by Captain R.H. King (neatly lined, corners rounded). Original lithographed wrappers (several repaired tears, edges reinforced) bound into modern full morocco richly gilt to style (plates and wrappers re-hinged).

\$12,000-18,000



Bolling's Dam, Petersburg, Virginia. Hand-colored aquatint engraving.



**72**

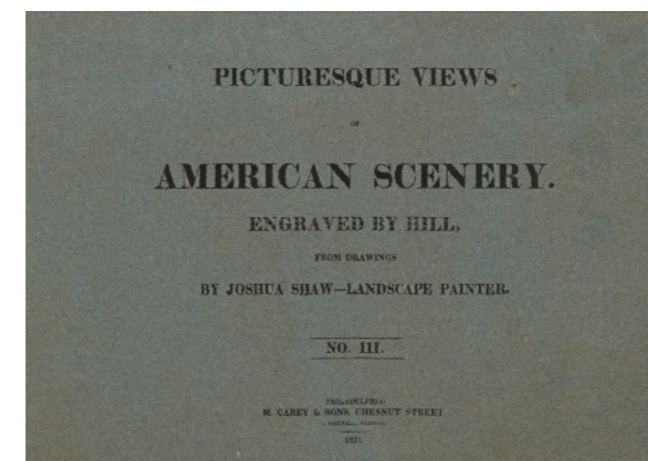
SHAW, Joshua (1776-1860) and HILL, John (1770-1850). *Picturesque Views of American Scenery*. Philadelphia: Matthew Carey & Son, 1820[-1821].

**Fine, complete and hand-colored first edition copy, untrimmed in original wrappers.**

**"A milestone in American printmaking ... a foundation book for American color-plate publication, being the first publication in the United States of large colored landscapes essentially scenic in effect"** (Koke). Also called the "first systematic attempt to record the New World's landscape" (Deák) to the level of European representation. The title page is the usual second state, with Carey's name in the imprint and the date re-worked in the plate from 1819 to 1820. The very rare first issue bore the name of the original intended publisher, Moses Thomas, but Thomas did not make it so far as to publish any of the

views. The "1819" date is clearly visible under 1820, and more than one reader has apparently mistaken it for 1829. The aquatint engravings are of a quality unprecedented to this time. The *Picturesque Views* "directed attention to [John Hill] as a master of the mysterious medium of aquatint wherein his American predecessors were by comparison mere dabblers" (Koke).

"Known as 'The Landscape Album,' this portfolio of views was a collaboration between the artist Joshua Shaw and the aquatint engraver John Hill. Although both men had only recently arrived from England when they undertook the work, Shaw felt sufficiently Americanized to speak in the first person when he wrote: 'Our country abounds with Scenery, comprehending all the varieties of the sublime, the beautiful, and the picturesque in nature, worthy to engage the skill of an Artist....' Each plate seeks to convey the unique spirit of place of disparate locations throughout the United States. Although the scenery was American, the romantic sensibility behind it was indicative of the European background and training of its creators" (*America Pictured to the Life*). As noted by Deák, the "quiet charm of Shaw's pioneer work" was an important influence on the Hudson River School. *America Pictured to the Life* 5 (illustrated on the jacket front cover); Deák 315; Howes S-345 ("c"); Koke, *Checklist of John Hill* 37-56, Sabin 79935; Reese *Stamped with a National Character* 5.



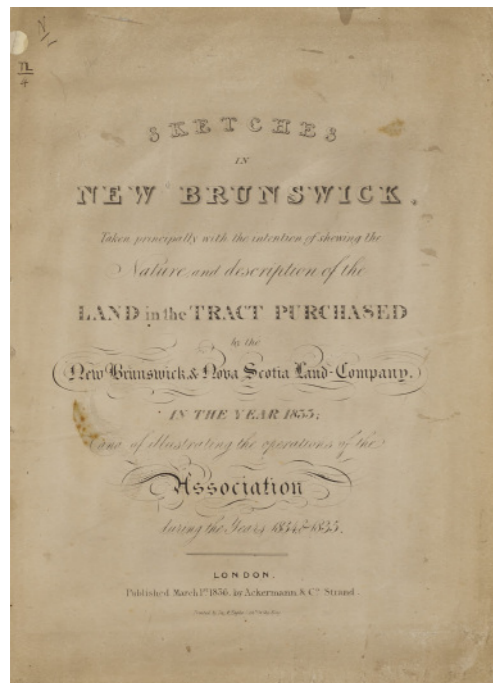
Three parts, broadsheet folio (564 x 385mm). 20 aquatint engraved plates, including the title-page; each with facing leaf of letterpress text (a little toning, text with pale minor foxing, tissue guards foxed, a little pale offsetting from text to pl. 4, marginal spot to pl. 13, a pale corner dampstain in part 2 which affects one text leaf, text and plate corners a trifle worn). Original blue printed wrappers, with title and part nos. on front covers and publisher's advertisements on back and inside covers, prospectus for the present work on inside front wrapper of part 2 (backstrips chipped off and some small chips to edges, part 2 with large blank area torn from front wrapper, large repaired tear to back wrapper, and sewing nearly perished); modern chemises with printed labels for each part, housed in a half morocco solander box. *Provenance:* Sotheby's New York, 19 June 2008, lot 30.

\$150,000-250,000





Commissioner's Camp or Wigman at Stanley, occupied by Mr. Kendall in 1835. Hand-colored lithograph.



**73**  
NEW BRUNSWICK & NOVA SCOTIA LAND-COMPANY – *Sketches in New Brunswick, taken principally with the intention of shewing the Nature and Description of the Land in the Tract Purchased by the New Brunswick and Nova Scotia Land Company, in the year 1833.* London: Ackermann & Co., 1 March 1836.

**Rare first edition, depicting the founding and settlement of Stanley, New Brunswick.** “No public price has been found and it is likely that the work was produced for private circulation. The plates show the encampment of the surveying party at the site of Stanley; and include the mill dam at Stanley and its erection; general scenes in and around Stanley and Winter View looking up the River St. John” (Bobins). There is also a view of the first tavern in Stanley, appropriate to the first immigrants to the town, teenage millworkers from London and their overseers. Within a couple of decades, Stanley became home to the Stanley Fair, the longest continuously running agricultural fair in Canada. This is the first copy to be offered at auction since 1986, according to RBH. Abbey Travel 623; Bobins 65; Lande 2035; Sabin 81551; Spendlove p.35, TPL 1907.

Folio (382 x 265mm). Lithographed title and 12 hand-colored lithographed plates, one of which is folding (pale toning and a little finger-soiling or edge-wear). Original lithographed front wrapper bound in (some stains, starting to separate at hinge). Later quarter roan (minor wear); modern chemise and slipcase. *Provenance:* Astley Terry (bookplate).

\$15,000-25,000

**74**  
SMYTH, John Richard Coke (1808-1882). *Sketches in the Canadas.* London: Thomas McLean, c.1840.

**Rare complete set of Coke Smyth's hand-colored views, the first such at auction since the Siebert sale in 1999,** according to the records of RBH. Coke Smyth was a British artist and traveler. At about age 30, he was hired as the drawing master of the family of the Earl of Durham, Governor General of Canada and the dedicatee of this book. He spent just a few years in Canada before returning to Europe where he published illustrations of London life and of his travels in the Near East. These views are delicately rendered and colored, exhibiting a charm and naturalness that has a distinctly different style to that of the officer-artists who were the most usual sketchers of Canada in the 1830s. This work was advertised in 1840 as being published in two states: colored and mounted and uncolored. However, Sabin and Siebert suggest that the colored and mounted portfolio issue was later than the unmounted issues, either colored or uncolored. This is in accord with the fact that the mounted issue is always or almost always found without the dedication leaf to the Earl of Durham, who died in July 1840. The Abbey copy, like this one, is hand-colored, with dedication, and not mounted. Abbey Travel 625; Bobins 66; Lande 2215; Sabin 85203; Spendlove, p.42 and pl.65; Tooley 460; TPL 2549.



Folio (483 x 344mm). Lithographed throughout, comprising dedication with contents list on the verso, and 23 hand-colored duotone lithographic prints, including the title-page with hand-colored vignette, all on card (title and dedication a bit soiled with rubbed mark and repaired tear, marginal toning and scattered reinforcements, pls.3 and 9 with 2" rubbed creases, faint stain to pl. 10, marginal chip to pl. 11, repaired tear just touching image in pl.15, longer repaired tears to margins of pls.18-19, library blindstamp on each leaf, half in margin). Loose prints, individually matted; quarter morocco solander box. *Provenance:* Liverpool Free Public Library (blindstamps).

\$8,000-12,000

**75**  
ANTIGUA – STOBWASSER, Ludwig (1785-1832). *Ansichten von Missions-Niederlassungen der evangelischen Brüder-Gemeinde. Vues des Etablissements missionnaires fondés par la Commaunauté évangélique des Frères-Unis.* Basel: Birmann & fils for the Societé d'amis de l'Évangile, c.1830. [Cover title.]

**Very fine suite of four hand-colored aquatint views of Antigua,** issued to promote the evangelical work of the Moravian Church. The views depict lush landscapes surrounding the mission of Gracehill, the plantation Cedarhall, and a courtyard scene in St. Johns. The artist was himself a missionary in Antigua and his work, like those of his colleagues, was focused on the enslaved population. These are the plates only; the 8-page text pamphlet is not present. Plate number 1 is mis-numbered 4, but this is the complete suite of plates. Beinecke Lesser Antilles Collection 820.

Four hand-colored aquatint plates, 311 x 457mm (sheet size), engraved by Hürliman (3) and F. Hegri (1), full margins. Laid in to original pictorial printed wrappers, titled in German and French; modern half morocco solander case.

\$2,000-3,000





**76**  
 TAUNAY, Hippolyte Ferdinand Denis (1793-1864). *Le Brésil, ou Histoire, Moeurs, Usages et Coutumes des Habitans de ce Royaume*. Paris: Nepveu, 1822.

**Scarce first edition of an important work on Brazil, with over 50 attractive, gem-like lithographic illustrations.** The author was the son of the painter Nicolas-Antoine Taunay, who emigrated to Brazil after the fall of Napoleon. The younger Taunay had studied under Cuvier in Paris, and later traveled as his assistant through Brazil. In addition to original observations of the country, Taunay includes important historical reports of early European travelers in the region, including Jean de Léry and Hans Staden; some of the illustrations reproduce images from those works. Only two copies are recorded by RBH at auction. Borba de Moraes pp.846-7; Colas 2857 (53 plates); Sabin 94416; Howgego p. 584.

Six volumes, 12mo (129 x 80mm). 54 hand-colored lithographed plates, over half of which are double-page or folding (a few scattered spots). Contemporary mottled calf gilt, edges marbled (spines sunned).

\$2,000-3,000



**77**  
 [TORRES-MÉNDEZ, Ramón (1809-1885). *Costumbres Neo-Granadinas*. Bogota: Martinez Herms., 1851.]

**Bogotá first printings of colorful Colombian costumbrista plates.** Torres-Méndez was the most prolific of 19th-century Colombian painters in the popular *costumbrista* tradition. After the wars of liberation, the name República de Nueva Granada ("Republic of New Granada") was adopted by Colombia in the period 1830-1858. These Bogotá printings are quite rare. Only a handful of smaller collections or individual plates appear in RBH or OCLC. Not in Colas or Lipperheide. See E. Sanchez, *Ramon Torres Mendez, Pintor de la Nueva Granada*, 1987.

12 hand-colored duotone lithographed plates (270 x 337mm) by Carmelo Fernández (4) and Martinez i Hermanos (12), printed within gilt frames and variously captioned in gilt and black, a few signed by the artist in the plate (only, a partial series, some minor marginal staining, two pls. with marginal tears). Loose in modern solander case.

\$2,000-3,000



**78**  
 [TORRES-MÉNDEZ, Ramón (1809-1885). *Cuadros de Costumbres Colombianas*. Paris: A. Delarue, c.1858.]

**Rare, very extensive suite of Colombian costume plates. By a Colombian artist and issued in Colombia.** Torres-Méndez was the most prolific of 19th century Colombian painters in the popular *costumbrista* tradition. An edition with 50[?] plates was published in Bogotá in 1851, but according to OCLC this survives in only one copy, at the Universidad de Antioquia, Medellín (see preceding lot). Although these plates were printed in Paris, they appear to be in a contemporary Colombian binding and likely issued in Bogotá. Facsimile editions appeared in the 20th century, but this is the most extensive suite of original plates we can locate in the auction records or in institutions. Bobins 30; see E. Sanchez, *Ramon Torres Mendez, Pintor de la Nueva Granada*, 1987.

Oblong folio (250 x 340mm). 36 hand-colored lithographed plates by A. Delarue (only, 4 plates near beginning with dampstain, a few others with marginal dampstain, some fingersoiling, tiny adhesions to pls. 20-21, 34). Original red half morocco, gilt title on cover, binder's ticket of Ricardo Saenz, Calle 10, [Bogotá?] (rebacked and plates re-hinged, minor rubbing and scuffs).

\$6,000-8,000



**79**  
 WALKE, Henry (1809-1896). *Naval Portfolio. Naval Scenes in the Mexican War*. New York: Sarony and Major, [1847-1848].

**Extremely rare complete portfolio of Lieutenant Walke's monumental and important naval scenes of the Mexican-American War.** No copies are recorded at auction, according to RBH. The prints are numbered 1-8 and each is titled and more completely subtitled with details of the action. Lieutenant Henry Walke was a Virginian who enlisted in the Navy on February 1, 1827; at first he cruised for pirates in the Caribbean. In the Mexican-American War he made an eight-month voyage in the *Vesuvius*, supporting landings at Tuxpan and Tabasco. He was still serving when the Civil War broke out and, though a Southerner, he fought on the Union side. He faced censure when he aided the Union-loyalists stuck in Fort Pickens, Florida, (some of whom were his former shipmates) when he was supposed to be relieving forces in Vera Cruz. He published his autobiography in 1877. The prints comprise:

1. *The U.S. Steam Frigate Mississippi, Comre. M.C. Perry*
2. *The U.S. Naval Expedition under Comore. M.C. Perry*
3. *The U. States Steamers, Scorpion, Spitfire, Vixen, and Scourge, with 40 Barges in Tow, crossing the Bar at the Mouth of Tabasco River, Mexico*
4. *The Attack of the Mexicans from the Chapperal, on the First Division of the Naval Expedition to Tabasco (Mexico)*
5. *The Naval Expedition under Comre. Perry, ascending the Tabasco River at the Devils Bend, June 15th 1847*
6. *The Landing, of the Naval Expedition, against Tabasco, (Mexico.) Commore. M.C. Perry in Command*
7. *The Capture of the City of Tabasco, by the U.S. Naval Expedition, afloat and on shore, under Commore. M.C. Perry*
8. *The U.S. Naval Battery during the Bombardment of Vera Cruz on the 24 and 25 of March 1847*

Eight tinted lithographed plates, finished with hand-color, by Sarony & Major after the drawings of Henry Walke, approx. 570 x 756mm. (Cleaned, restoration to edges with some repaired chips and some faint marginal stains remaining, a faint tidemark throughout, barely visible; repaired tears just touching images in pls. 1 & 8, pl. 2 with larger edge repairs, resized, and lower right corner replaced with several words in the imprint supplied in facsimile.) Individually matted; modern quarter morocco solander box, morocco cover label.

\$20,000-30,000





**80**

WALL, William G. (1792-c.1863). [*The Hudson River Port-Folio*. New York: Henry G. Megarey (plates 1-20), W.B. Gilley (plates 2,3,5 & 11), John Mill (plates 3,5 & 11), 1821-1825.

**"The most generally desired American color plate single item" (Bennett).**  
*"The Hudson River Portfolio* is arguably the most beautiful color plate book published in the United States in the nineteenth century ... Many of the views in the portfolio combine natural landscapes with benign or idealized images of towns and industries along the Hudson. The additions made by humans complement rather than disturb the harmony of the scenes. In the image of Glenn's Falls, for example, the river bridge and mill buildings are a rationalizing element rather than an intrusive structure, balancing the chaos of the untamed falls. It seemed, in Wall's view, that man could shape the landscape without fundamentally altering it" (*Creating America*).

The twenty plates depict views on the Hudson beginning at its headwaters near Luzerne and ending with a view of New York taken from Governor's Island. "All of the scenes were drawn by an Irish-American artist, William Guy Wall, and engraved in New York by John Hill. Despite the quality of execution, the series was not a commercial success and ended before the full complement of plates was issued" (*ibid*). Indeed, the idealistic attempt by the two immigrants, Wall and Hill, to produce such a luxurious book of views at this time left some bibliographic oddities. Wall painted the watercolors in 1820 and it was originally intended that the work be published in six parts,

each containing four plates. From 1821-1825 only five parts were completed and published by Megarey. Megarey issued additional prints from the plates until 1827, but in the following year the publication rights were transferred to the Carvills, and the plates were re-engraved to add the names "G. & C. & H. Carvill" in 1828. This copy has all plates in the original Megarey issue but is without the 20 leaves of letterpress text. Bennett, p. 60; *Creating America* 58 (illustrating no. 6, Glenn's Falls "a balance of man and nature"); Howes W-47 ("d"); Koke, "A Checklist of the American Engravings of John Hill," nos. 73-94 (all first state except pls. 11 & 22 in second state, but still before 1828); Sabin 22529 (erroneously calling for 21 plates); *Stamped with a National Character* 6 (illustrated on dust jacket back cover).

Oblong broadsheet folio (481 x 655mm). Lacking letterpress text. 20 hand-colored aquatint engravings all after paintings by William Wall and engraved by John Hill; except no. 2 finished by Hill [after I.R. Smith], nos. 3 and 5 engraved by I.R. Smith, nos. 2-3, and 5 published by H.I. Megarey and W.B. Gilley in New York and John Mill in Charleston, South Carolina; no. 11 engraved by I.R. Smith and finished by Hill (marginal restoration and small marginal repairs throughout, more extensive marginal repair on pls. 11, 13, 16 and 20 which just shaves the last part of imprint). Modern red half morocco gilt to style, preserving older marbled boards and a red morocco gilt titling piece "Views in America."

\$100,000-150,000



82 Government House, New Brunswick, from the S.W. Hand-colored etched and aquatint engraving.



The Rocky Mountains from the Columbia River, looking N.W. Hand-colored tinted lithograph.

**81**  
WALTON, William. *World's Columbian Exposition MDCCCXCIII. The Art and Architecture*. Philadelphia: Printed and Published by George Barrie [1893-95].

**"Edition of the Republic." Deluxe limited edition, one of only 100 sets made.** This is copy no. 59, printed for William Mack, M.D.

Two volumes in 11 fascicles, large folio (560 x 390mm). Titles in red and black, profusely illustrated including full-page and mounted plates, some color, text illustrations, hand-colored text illustrations, in a variety of media: etchings, lithographs and engravings (printed tissue guards occasionally creased or torn). Original flexible white paper boards stamped in gilt and red; 11 original half morocco portfolios stamped in gilt with the part and series numbers, silk lined (portfolios a bit soiled, with a little abrasion to corners, some rubbing of red color to boards, ribbons and fasteners detached or lacking).

\$4,000-6,000

**82**  
WOOLFORD, John Elliott (1779-1866). *The First Series of a Selection of Views illustrating Nova Scotia*. [Halifax: J. E. Woolford, 1819].

**Woolford's extremely rare views of Halifax, complete. The first set of its kind to be printed and published in Canada.** There are only two sets in the auction records of RBH, the present one and the Quentin Keynes copy sold in 2004. Even the individual prints are exceptionally rare; as noted below very few must have been printed and each one was somewhat experimental. Trained as a military draughtsman, Woolford went on to leave his mark in Canada as an architect; the Old Government House in Fredericton, New Brunswick was designed by him and was declared a National Historic Site in 1958. The plates

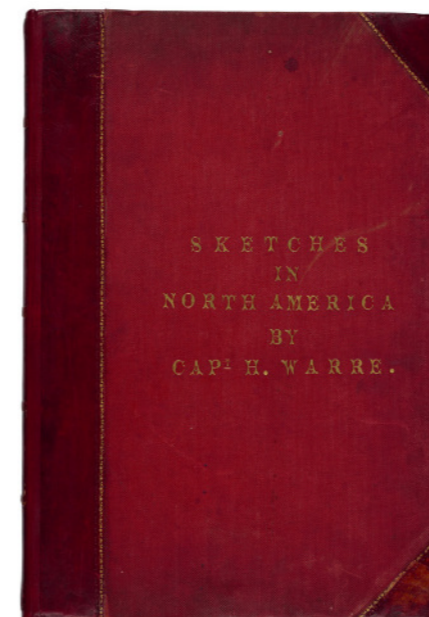
in the present work are titled as follows:

1. "Architectural Elevation of the Province Building"
2. "Perspective View of the Province Building from the N.E."
3. "Government House from the N.E."
4. "Government House from the S.W."

This stated "first series" is all that was published. "In 1819 Woolford drew, etched, and published four views of Halifax. These were issued with a title-page wrapper – the first set of its kind to be printed and published in Canada ... The Halifax views were etched in outline and aquatint and printed in subtle colours. The inking varies in each print noted. The principal colour of the subjects is either brown or yellow-ochre. In addition, two of the views show foreground figures printed in red aquatint, and some impressions are inked with a third colour, pale blue, to define the sky and trees. Woolford must have printed very few impressions of these rare views, inking the plate each time and experimenting with colour changes as he proceeded. As suggested in Woolford's advertisement, most examples have also been coloured by hand. Despite the careful printing, the titles of several impressions noted are slightly off register" (Allodi). Allodi, *Printmaking in Canada*, nos.17-20; Bobins 1480. See also Harper *Early Painters and Engravers in Canada*, Toronto, 1970, p.339

Oblong folio (225 x 330mm, sheet size of plates). Engraved throughout; title with integral dedication "To his Excellency Lieutenant General George Earl of Dalhousie...," 4 hand-colored etched and aquatint plates (2 printed in bistre, 2 printed in bistre and green), all by and after Woolford. (The five engravings trimmed to neat lines on three sides, three captions just barely shaved, a little soiling/cleaning.) Tipped to modern mounts, matted; modern quarter morocco solander case. *Provenance*: The Winkworth Collection: A Treasure House of Canadiana in London (Christie's, 1 April 2015, lot 259).

\$15,000-25,000



**83**  
WARRE, Henry James, (1819-1898). *Sketches in North America and the Oregon Territory*. [London:] Lithographed, Printed & Published by Dickinson & Co., [1848].

**Magnificent series of Pacific Northwest hand-colored views, in a contemporary binding. First edition.** This copy includes the dedication leaf to Hudson's Bay Company, which according to Howes was not issued with all copies.

"One of the rarest and handsomest of Western books. In 1845 Captain Warre was sent by the British government to the Oregon Territory, at the height of the dispute with the United States over its ownership, to scout out the country in case British troops were brought into Oregon. He travelled overland across Canada to the Pacific Northwest, visiting present-day Oregon, Washington, and British Columbia. By the time he returned the political crisis had been resolved. Warre, an accomplished artist, executed these illustrations on the spot, and published them upon his return to London.

"With Bodmer's atlas and Catlin's *Portfolio*, this is one of the very few color plate books on a large scale to depict the American West. Scenes include Falls of the Pelos River, the Rocky Mountains, the Dalles on the Columbia River, the Rocky Mountains from the Columbia River, Distant View of the Rocky Mountains, the American Village, Falls of the Kamanis on Taquoih River, Source of the Columbia River, Valley of the Willamette River, Mount Hood from Les Dalles, Fort Garry, Mount Hood, Fort George (Astoria), McGillivray River, Mount Baker, Cape Disappointment, Fort Vancouver, Indian Tomb, Buffalo Hunting on the Western Prairies, and Forcing a passage through the burning Prairie" (*Best of the West*). Abbey Travel 656; *Best of the West* 105; Bobins 67; Graff 4542; Hill 1827; Howes W-114 ("c"); Sabin 101455; Wagner-Camp 157.

Folio (517 x 344mm). Letterpress title, dedication and five pages of text (light creasing). 20 hand-colored lithographed views on 16 sheets after Warre, one lithographed map colored in outline (first plate with repaired corner, a little soiling to Mount Baker view, a little fingersoiling). Contemporary red half morocco gilt, title gilt-stamped on upper cover (rebacked with old spine laid down, rubbed and darkened, edges bumped, light spotting to endleaves). *Provenance*: Francis A.L. Mathewson, 1905-1994 (bookplate).

\$40,000-60,000

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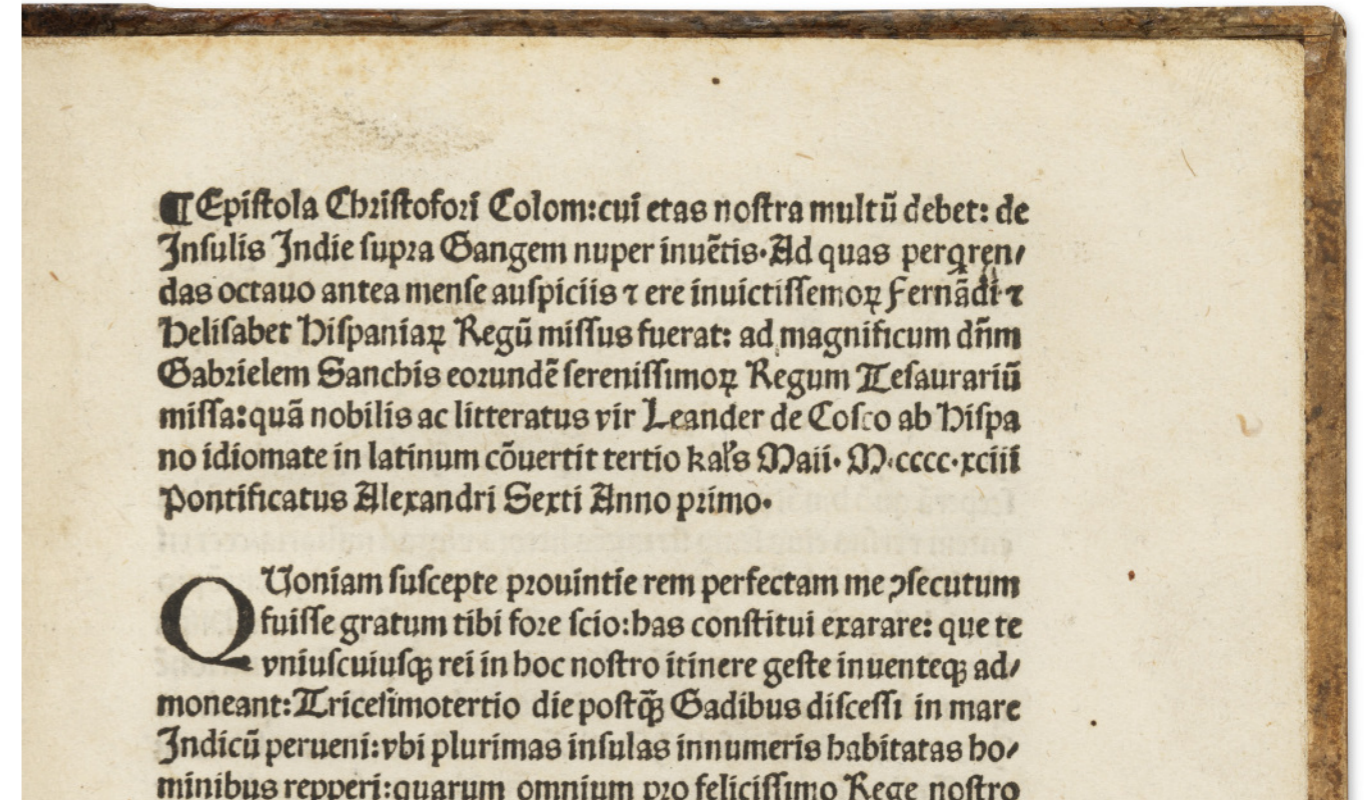
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**E**pistola Christofori Colom: cui etas nostra multū debet: de  
 Insulis Indie supra Gangem nuper inuētis. Ad quas pergren-  
 das octauo antea mense auspiciis ⁊ ere inuictissimoz Fernādi ⁊  
 Delisabet Hispaniaz Regū missus fuerat: ad magnificum dñm  
 Gabrielem Sanchis eozundē serenissimoz Regum Tesaurariū  
 missa: quā nobilis ac litteratus vir Leander de Cosco ab Hispano  
 idiomate in latinum cōuertit tertio kal's Maii. M. cccc. xciii  
 Pontificatus Alexandri Sexti Anno primo.

**Q**uoniam susceptae prouintie rem perfectam me ꝑsecutum  
 fuisse gratum tibi fore scio: has constitui exarare: que te  
 vniuscuiusq; rei in hoc nostro itinere geste inuenteq; ad-  
 moneant: Tricesimotertio die postq; Gadibus discessi in mare  
 Indicū perueni: vbi plurimas insulas innumeris habitatas ho-  
 minibus repperi: quarum omnium vno felicissimo Rege nostro

THE DISCOVERY OF THE NEW WORLD

*Epistola Christofori Colom: cui etas nostra multu[m] debet: de Insulis Indie supra Gangem nuper inue[n]tis.*

[Rome: Stephan Plannck, after 29 April 1493].

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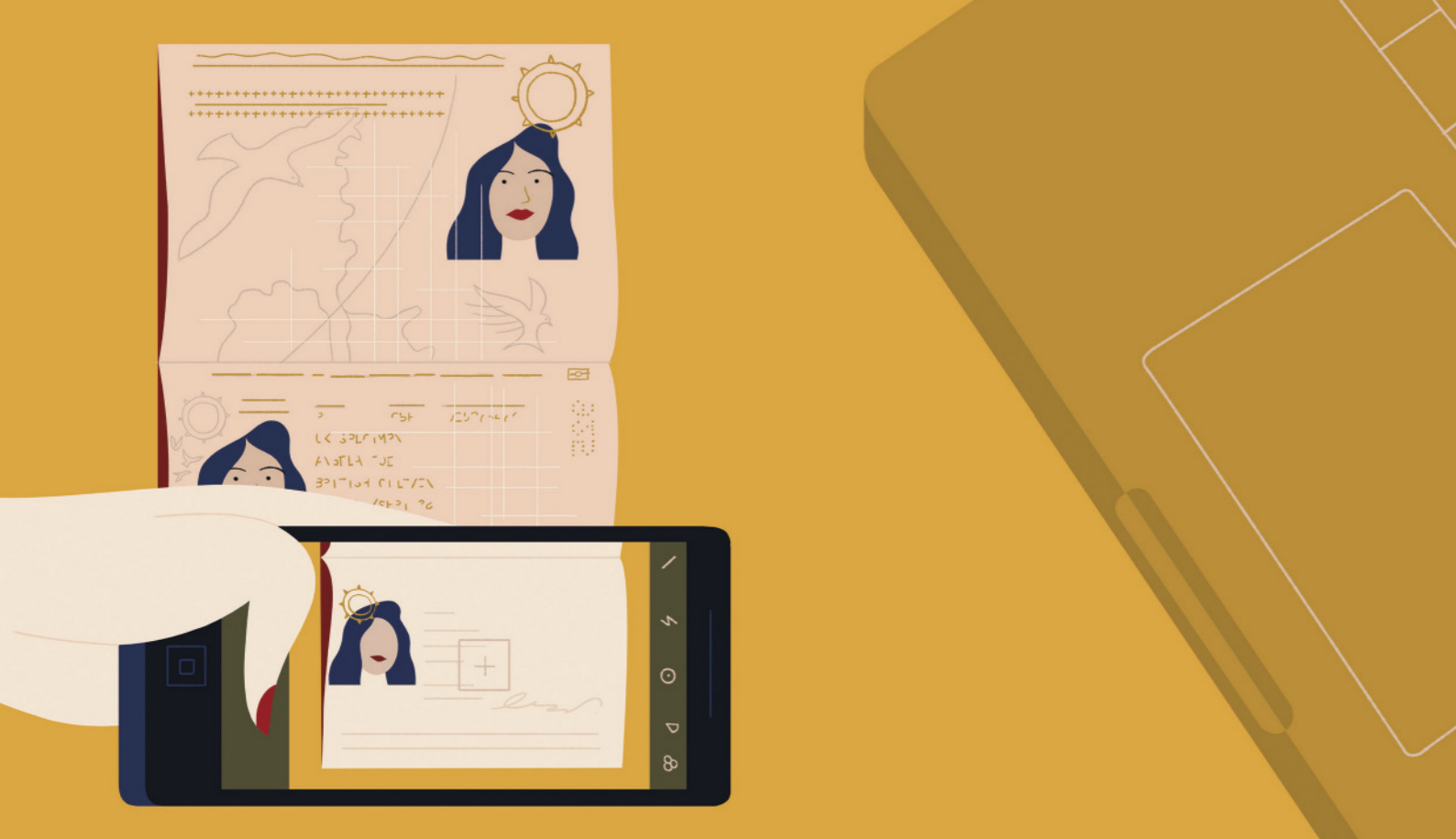
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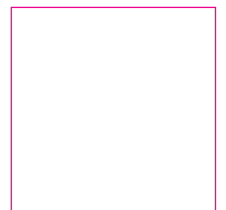
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