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A Selection of Books: Spring 2009

- Botany: Items 1 - 16
- Ornithology: Items 17 - 31
- Natural History: Items 32 - 39
- Colour-plate & Miscellany: Items 40 - 62

Botany

1] BADGER, Clarissa W. Munger (illustrator). - [Lydia Mary SIGOURNEY, William Cullen BRYANT, Mary HOWITT and others, (contributors)]. **A Forget-Me-Not. Flowers from nature, with selected poetry.** New York: [privately published], 1849 [but 1848]. Folio (15 3/4 x 10 7/8 inches). Letterpress title, 18 leaves of letterpress text. 18 original botanical watercolours by Clarissa Badger, highlighted with gum arabic. Original red moiré cloth, covers blocked in gilt with an elaborate neo-classical design with a large central motif of two muses, lyres in hand, seated at the foot of a column topped by an urn, all surrounded by a border of stylized foliage and birds at the corners, cream glazed-paper endpapers, gilt edges, spine expertly repaired. All within a modern red morocco-backed red cloth box, titled in gilt.

The rarest American colour plate botanical book, here containing the maximum recorded number of original watercolours

This work was privately published and apparently issued with varying numbers of both 'plates' and text leaves: it is very rare and we know of only two other copies both complete as issued. One with 13 water-colours and text leaves was sold at Christies London (sale: March 17, 1999, Lot 4), and we have handled one other inscribed copy with 17 watercolours and text leaves. The present example is therefore the most extensively illustrated copy recorded to date. "Both Clarissa Munger and her sister, Caroline, were artists. Caroline went on to become proficient at painting miniature portraits on ivory... Clarissa concentrated her talents on drawing plants and flowers. In 1828 Clarissa married the Reverend Milton Badger. During their marriage they lived ... in.. Massachusetts.; New York City; and... Connecticut... Though little is known about her life other than the landmark dates of her birth, marriage, and death, Mrs. ... Badger's fine drawings and talented hand have survived to keep her name alive" (J. Kramer. "Women of Flowers" New York: 1996).

Mrs. Badger was an illustrator with an intuitive feeling for the decorative, as she amply demonstrates in this work and in her later published works. The present work is in effect a prototype for these published works ("Wild Flowers drawn and coloured from nature" [New York: 1859, 4to, 22 plates] and "Floral Belles from the greenhouse and garden" [New York: 1867, folio, 16 plates]).

(#19110)

\$ 37,500.

2] BATEMAN, James (1811-1897). **A Monograph of the Odontoglossum.** London: Savill, Edwards & Co. for L.Reeve & Co., [1867-]1874. Folio (20 1/2 x 14 1/4 inches). Half-title. 30 hand-coloured lithographed plates by Walter Hood Fitch, printed by Vincent Brooks or Vincent Brooks, Day & Son. 20th-century blue morocco by Sangorski & Sutcliffe, covers panelled in gilt, with fillets and a decorative roll, spine in six compartments with raised bands, lettered in second and third, and with initials 'H.C.S.' and the date '1961' at the foot of the spine, the other compartments with double fillet borders around single large centrally-placed flower tools, gilt turn-ins, gilt edges. *Provenance:* Clare Howard (Corley Castle, Carlisle, early pencil inscription on half title); H.C.S. (binding, dated 1961).

A fine copy of the greatest work on the most beautiful of all the 'cool' orchids - the genus Odontoglossum - illustrated with magnificent plates by 'the most outstanding botanical artist of his day' (Blunt & Stearn 'The Art of Botanical Illustration' [1994] p.265)

Bateman intended the work to be made up from 'at least a dozen parts' (Introduction), but difficulties in obtaining specimens led him to complete the work in six parts (with each part containing 5 plates). Fitch's plates represent some of his finest work, executed when he was at the height of his artistic powers. His talents are particularly suited to the depiction of Orchids which allow him to demonstrate his 'incredible ability in dealing with complicated botanical structures' (Blunt & Stearn p.264).

The Odontoglossum genus was not successfully introduced to Europe until relatively late in the nineteenth century. It had long been known that the genus was rich 'in species pre-eminent for the loveliness and delicacy of their flowers' (Introduction), but the mistaken belief on the part of growers that all orchids required hot humid conditions to thrive prevented (with a few accidental exceptions) the successful cultivation of any of the 'cool' orchids.

In about 1860 it finally came to be appreciated that the species which lived at high altitudes (Bateman notes that Odontoglossum are not found below 2500 feet) thrive in cool temperatures and dry air. Armed with this information the so-called 'system of cool treatment' was developed by growers (Bateman's input included his *Guide to Cool Orchid Growing*, published in 1864), and the knowledge that those without an orchid-house could finally enjoy the beauties of the orchid gave fresh impetus to the spread of interest in orchids in general and the Odontoglossum genus in particular.

'Extremely variable in their markings, there are over three hundred known species of Odontoglossum in Mexico and South America... As dealers competed to obtain them, the monetary rewards of "cornering the market" led to secrecy concerning the native habitats of newly discovered varieties.' (*The Orchid observed* 20). Bateman notes in the introduction that the explosion of interest in the genus was such that three independent expeditions to New Grenada 'found themselves sailing for the same destination in the same steamer on the same errand!'

Great Flower Books (1990) p.73; Nissen BBI 88; Stafleu & Cowan *TL2* 343.
(#18194)

\$ 18,500.

3] BOOTH, William Chandler (1804?-1874) & Alfred CHANDLER (1804-1896). **Illustrations and Descriptions of the plants which compose the natural order Camelliaë, and of the varieties of Camellia Japonica, cultivated in the gardens of Great Britain.** London: C.Baynes for John & Arthur Arch, 1831. Volume I (all published), folio (14 5/8 x 10 1/2 inches). 40 hand-coloured engraved (or lithographed) plates, all heightened with gum arabic, after Chandler, 8 by S.Watts, 22 by Weddell, the others unsigned. (Expert, almost imperceptible, repair to upper blank margin of title and preface, occasional very slight craquelure to the gum arabic on the foliage, occasional light spotting or soiling). Expertly bound to style in green straight-grained morocco, covers with elaborate wide border in gilt and blind built up from various fillets and roll tools, with large cornerpieces composed from various small tools, spine in six compartments with raised bands, lettered in the second and fourth compartments, the others with elaborate repeat overall decoration in gilt, gilt turn-ins, marbled endpapers, t.e.g.

One of the most attractive of all the works on Camellias, with highly finished plates after the drawings of Alfred Chandler. This 'handsome and rare' (Blunt) work was published in three states: the present copy is in the most desirable of the three, with the 'very fine large plates, beautifully coloured with opaque pigments' (Dunthorne)

The work was issued with the plates in three states: uncoloured, coloured and coloured and highly finished. All were from Alfred Chandler's original drawings, most of which were based on specimens from the collection of his father who was owner and proprietor of a nursery at Vauxhall. The name Camellia was given by Linnaeus in honor of George Joseph Camellus or Kamel, a Moravian Jesuit who traveled in Asia and wrote an account of the plants of the

Philippine Island, Luzon, which is included in the third volume of John Ray's *Historia Plantarum* (1704)... Most of the cultivated forms are horticultural products of *C. Japonica*, a native of China and Japan, which was introduced into Europe by Lord Petre in 1739. The wild plant has red flowers, recalling those of the wild rose, but most of the cultivated forms are double' (*Encyclopaedia Britannica*, 11th edition, 1911).

The present work includes plates and descriptive text (including details of the plant's first appearance in Great Britain, a physical description and some details of its cultivation and propagation) of 40 species or varieties. *Camellia Japonica*, of course, figures prominently, with plates of the species, together with 16 varieties bred from the species by the Chinese and 19 English-bred varieties. In addition, plates and descriptions of the *Maliflora*, *Oleifera*, *Reticulata* and *Sasanqua* are also included. The work ends with 8pp. on the 'Propagation and Culture' of the plants

Dunthorne 77; *Great Flower Books* (1990) p.80; Nissen *BBI* 209; Stafleu & Cowan *TL2* 651.
(#13445) \$ 45,000.

4] CHINESE SCHOOL, circa 1790. **A Chinese album containing original Chinese water-colours.** [no date but circa 1790]. Oblong folio (9 1/2 x 12 7/8 inches). 10 original watercolour and gouache drawings on Chinese pith paper (each approx. 8 x 11 1/2 inches), most with small areas heightened with gum, each tipped onto a backing sheet at each corner and 'framed' by strips of pale blue paper that are also tipped to the backing sheet (four with insignificant splits to the pith paper, as usual). Original gilt-patterned paper over pasteboard, green cloth ties (most of the gilding oxidised, extremities very slightly rubbed).

A rare early album of fine decorative Chinese flower paintings in remarkably fine condition

Despite its entirely Chinese origins this album was almost certainly produced for a western patron: perhaps a gift from an East India Company employee to his wife, or a Yankee clipper captain for his daughter. It contains a very fine selection of watercolours executed on pith-paper: a material that rarely survives in anything approaching fine condition. The drawings are all of arrangements of sprigs from flowering plants together with individual blooms. The intention of these drawings was not to provide dry scientifically-accurate botanical drawings, but to produce designs that were pleasing and harmonious. Flowers include Hibiscus, Gardenia, Chrysanthemum, Quince, Morning Glory, Camellia and two butterflies.

It later became the custom to instruct the Chinese artists in the art of western botanical drawing and also supply them with good quality western paper to work on. The apparent lack of any 'foreign' materials or method suggest an earlier date for this album, although the style of drawing did remain popular through most of the 19th century.
(#19563) \$ 15,000.

5] COMPANY SCHOOL, China, late-18th century. **An album of original botanical watercolours.** [Shanghai: no date but circa 1790]. Folio (17 1/8 x 12 3/4 inches). 20 original watercolour and bodycolour drawings (14 x 11 1/2 inches and smaller) on Chinese paper, mounted one to a page. Mid-19th century dark red morocco gilt, covers with an elaborate gilt border of two thick fillets flanking a highly decorative roll, with cornerpieces of large square stylised flower-heads, the border enclosing a large central panel blocked in semi-relief with highly elaborate panels to an overall Adam-influenced design centering on an oval with a large flowerhead, within a lozenge, this panel filled with stylized scrolling foliage and flowerheads, the spine in five unequal compartments, each gilt with numerous small tools, the third compartment with a design centered on a shaped lozenge, the others with a repeat design of a broken oval with numerous small tools, elaborate gilt turn-ins, white watered-silk textured paper endpapers, damascened steel clasp, gilt edges.

A fine early collection of beautifully composed images, in a style that recalls traditional Chinese compositions, whilst also making allowances for the differing Western taste of the European patrons who supported a thriving school of highly talented natural history artists in Shanghai from the late 18th century onwards

The drawings are all on Chinese paper, suggesting an early date. From about 1800 onwards, the Shanghai artists were generally supplied with English wove paper (often 'Whatman' paper). The supposition of an early date is also supported by the style of drawing, which still shows strong traces of the traditional Chinese style of painting. The artist or artists of these drawings have not yet learned to portray their subjects according to the western notion of a 'botanical drawing' - i.e. with samples of the fruit or seeds, and perhaps a dissection of a flower to show its structure. This collection forms part of what was to become a well-established tradition of almost exclusively anonymous Chinese artists, working in and around the coastal trading ports, producing work for Western patrons, more

particularly the members of the East India and Dutch East India Companies. The best of the drawings are arguably a match for anything that Western botanical artists were producing at the time. The quality of the album into which these drawings have been carefully mounted suggest that, at an early date, their outstanding quality was recognized. The subjects include a striking amaranthus, a mallow, tree peonies, narcissi, prunus, begonia, iris, one watercolour including an unidentified bird and a very fine image of a spray of wild white dog-rose being visited by five bees and three butterflies.

(#15168)

\$ 20,000.

6] [FLEMISH FLOWER MANUSCRIPT]. **A bound collection of vellum sheets illuminated with original bodycolour paintings on 28 panels, the vellum sheets originally forming two continuous manuscript rolls, both relating to the De La Broye family, attested to by J. Simon, the chief clerk of the Chamber of Accounts of the city of Lille.** Lille, Spanish Netherlands: 1630. Folio (17 1/2 x 12 inches approx). Mounted on guards throughout. Roll 1 (signed twice by J.Simon): 15 vellum sheets, the majority folded, with a total of 27 columns of text (with 9 original integral vignette bodycolour paintings), and 22 rectangular panels flanked on either side by a thick gold rule, each panel approx. 4 1/2 inches wide and containing an original bodycolour painting of flowers with a single figure of a man (in 19 panels) or a bird (in 3 panels) - the men variously dressed in costume of the period and involved in various pursuits: hunting, cooking, fencing, playing a drum, etc. Roll 2 (signed once by J. Simon): 4 vellum sheets, 3 folded, with a total of 6 columns of text and 1 wide horizontal area also bearing text (with 5 integral vignette bodycolour paintings), and 6 rectangular panels (three thick panels approx. 5 3/4 inches wide; three thinner panels approx 3 3/4 inches wide) flanked on either side by a thick gold rule and each containing an original bodycolour painting of flowers with a single bird (in 4 panels); a bird and a snail (1 panel) or a bird, a butterfly and flowers (1 panel). 18th-century vellum over pasteboard, early manuscript title to spine. *Provenance:* Louis-François Quarré-Reybourbon (Lille, 'Collection Quarré-Reybourbon' 19th-century bookplate); Paul Anatole Auguste Marie Denis du Péage (Lille, 1874-1952, armorial bookplate).

An important early series of original botanical paintings from the European tradition of celebrating wealth and status through a show of rare and expensive varieties of tulips and others exotic cultivars. Originally produced for the De La Broye family, this series was more recently in the collections of two the foremost historians of Lille and its great families.

Despite their obvious historical importance, the chief interest of these manuscripts to the modern eye is undoubtedly the exceptional illuminated panels which separate each column of text. The overall theme is floral: not wild flowers but the extremely expensive cultivated flowers that were coming to prominence at the beginning of the seventeenth century - made popular in courtly circles from about 1600 by works such as Pierre Vallet's *Le Jardin du Roy*, Basilius Besler's record of the Prince Bishop's garden at Eichstätt, and the *Hortus Floridus* of Crispijn van de Passe. This concentration on exotic blooms in the present manuscripts was a deliberate attempt to link the De La Broye family with the opulence that these flowers implied. The most obvious of these luxury plants was the tulip, and given the time and the place where these drawings were done it is no surprise to find various cultivars of the tulip predominating - it is interesting to note that all the varieties shown are of the most expensive 'bybloemen' group. The courtly interest of the 1600s, had by the 1620s become more widespread, and from 1634 to 1637 tulips like the multi-coloured varieties pictured here, were the flowers which fuelled the 'tulipomania' craze in the Netherlands. At its height sums equal to the cost of a good-sized house on the waterfront in Amsterdam were gambled on single bulbs. These manuscripts form one of the earliest known collections of images of a significant number of different varieties of tulips: at least twenty are pictured, and although they are not identified they form a rare and valuable record of the cultivars of the period. In addition to tulips, the images also include pinks, narcissi, irises, martagon lilies, roses and asters.

The majority of images are further enlivened by the addition of what are possibly various members of the De La Broye family, all men, all dressed in costume of the period, and all undertaking worthy pursuits. These include a preponderance of military actions: firing a gun, on horseback with sword drawn, on foot with sword drawn, etc., but they are also shown hunting and cooking. All of these figures are placed at the foot of each panel and are worked to a completely different scale to the flowers. The panels without figures have birds or other animals added that are more in scale with the flowers around them. There is a further group of illustrations that are used to decorate the columns of text: a number of these appear to have been used to mask out areas of the text that were not required (the original text can be made out under the paintings), whilst others are used to great decorative effect. The images used in this group include hunting, fishing, animals against a naturalistic background and two men on horseback.

The two documents, produced for the De La Broye family of Lille, can be dated to a golden period for the city of Lille when the city and a large area of what is now northern France was ruled over by Spain and formed part of what

was then known as the Spanish Netherlands. An examination of what is now a bound collection of vellum sheets of various sizes reveals that they were originally glued together to form two document rolls with the illuminated panels acting as dividers between each vertical column of text. Internal evidence shows that both rolls were compiled for the De La Broye family as 'proofs of nobility'. To achieve the status of 'gentleman' it was necessary for an individual 'in trade' to prove that his family had in the past been of sufficient standing to warrant him being elevated once again. To provide this proof the De la Broye family apparently retained the services of J. Simon the 'premier greffier' or chief clerk of the Chamber of Accounts of Lille. He arranged for the archives to be searched for every reference to the good work or good standing of the family. These extracts (dating from the 13th to the 16th century) were then copied out by skilled scribes using various calligraphic and textual hands (apparently in imitation of the originals). Each extract was headed by a precis of what it was and a note about which original document it had been taken from, and each was attested to by J. Simon. An overall summary of the findings was added which was signed by J. Simon (roll 1: signed twice and dated once 26 October 1630; roll 2: signed once).

Literature:

Blunt & Stearn, *The Art of Botanical Illustration* (1994) pp.127-146

P. Denis du Péage, *Recueil de généalogies Lilloises*. (1906-1908)

A. Pavord, *The Tulip* (1999) pp.137-177

L. Tongiorgi Tomasi, *An Oak Spring Flora* (1997) pp.267-306

(#15247)

\$ 150,000.

7] FURBER, Robert (circa 1674-1756, publisher) - After Pieter CASTEELS (1684-1749). [**Twelve Months of Flowers**]. Kensington: Robert Furber, 1730[-1732]. Folio (24 3/8 x 19 1/4 inches). Mounted on guards. Engraved throughout, list of subscribers (sheet size: 22 5/8 x 18 5/8 inches) with hand-coloured engraved decorative border, 12 hand-coloured plates by Henry Fletcher after Casteels (approx. sheet size: 21 2/4 x 17 3/4 inches). Expertly bound to style in 18th-century diced russia, covers with decorative roll at outer border, the flat spine divided into ten compartments with a greek-key roll flanked by pairs of fillets, red morocco lettering-piece in the second compartment, repeat decoration of a large flower-spray tool surrounded by small tools.

Rare complete first edition of this ground-breaking and highly decorative flower catalogue: an incomparable record of the most fashionable flowering plants of the early eighteenth century, here with the title/subscribers' page and fine contemporary hand-colouring

Furber was a nurseryman from Kensington, then on the outskirts of London. *Twelve Months of Flowers* presented almost 400 different flowering species, grouped according to the month in which they flower. Reflecting in style the grand manner of the Baroque period, the flowers are arranged in elaborate bouquets and placed in elegant urns. Next to each flower appears a number, which corresponds to a name in the key printed at the bottom of the plate on either side of a cartouche inscribed with the name of one of the months of the year.

Twelve Months was conceived as a flower catalogue, but its commercial function was adroitly veiled and the artistic quality of its illustrations distinguishes it from the more modest pamphlets generally produced by floriculturalists, including Furber himself, in this period. For the work, Furber sought the collaboration of Pieter Casteels (1684-1749), an artist from Antwerp who had achieved great renown throughout England for his paintings of birds and flowers, which decorated the walls of many aristocratic homes. Casteels designed the series of twelve floral plates, which were then engraved by Henry Fletcher, an artist well known for his engravings of famous paintings and portraits. The plates were designed to be afterwards coloured by hand, as they are in the present and the *Oak Spring* copy.' (*Oak Spring Flora* pp.145-146). The leaf which precedes the plates is engraved and printed on the recto only with a combination of subscriber's list (with a list of over 430 wealthy subscribers), dedication and title page (with the title of the work and the names of the authors). This page is framed by a wide border including a number of the showier flowering plants, including tulips, irises and many auriculas, a very popular flower at the beginning of the eighteenth century. Many new species were cultivated and, like the tulip a century earlier, named after a famous contemporary or classical figure, such as the "Earl of Derby", "Artemesia" or "Ascanius.'" (*op. cit.*).

One of the remarkable features of each of the twelve plates, is that despite 'their great profusion, every flower in these compositions is readily identifiable. they range from native species to exotic specimens from America: Furber records that he received various specimens from Mark Catesby, "a very curious gentleman from Virginia' ... Thus we can see the blossoms from an "American flowering maple" ... and a "Virginian flowering maple" ... in the plate for the month of March (nos. 12 and 15), a "Virginian Scarlet honeysuckle" ... in the plate for July (no. 24), and a 'Virginian Birthwort" ... in the plate for September (no. 10).' (*op. cit.*)

Dunthorne 113; *Great Flower Books* (1990) p.95; Henry II, pp.343-346 & III.733; Nissen *BBI* 674; *Oak Spring*

8] HOFFY, Alfred (editor, fl. 1837-1864). **The Orchardist's Companion a quarterly journal, devoted to the history, character, properties, modes of cultivation, and all other matters appertaining to the fruits of the United States, embellished with richly colored designs of the natural size, painted from the actual fruits when in their finest condition.** Philadelphia: A. Hoffy, 1841. 2 volumes in one, quarto (11 3/8 x 9 1/4 inches). 2 titles each with wood-engraved vignette. 48 hand-coloured lithographed plates of American fruit by and after Hoffy, E. Quayle and D.S. Quintin, all printed by P.S. Duval of Philadelphia. (Lacking the 4pp. 'Prefatory Remarks' to the second volume). Contemporary burgundy morocco, covers with borders tooled blocked in gilt and blind around a large gilt 'wreath' of stylised flowers, foliage and cupids, surrounding a central tool in gilt of a floral spray made up from a rose and a tulip, spine in six compartments with semi-raised bands, lettered in gilt in the second, the others with elaborate overall decoration of stylised scrolling foliage, gilt turn-ins, marbled endpapers, marbled edges (inner hinges strengthened). *Provenance*: William Kent Carr (1807-1888, signature); George L. Slate (signature).

'The first American journal completely devoted to fruit' ("Oak Spring Pomona") and one of the rarest of American works illustrated with hand-coloured lithographs.

Alfred Hoffy was a skilled lithographer who worked for several firms in Philadelphia, but fruit and fruit trees were his major enthusiasm. His *Orchardist's Companion* was the first published result of that passion. It is notable for a superb series of colour plates devoted to various fruits, the first such published in the United States (and not to be confused with Robert Hovey's *Fruits of America*, published in Boston from 1846 to 1852).

"The book was dedicated to the President and Members of the Pennsylvania Horticultural Society...One of these members was a local nurseryman, Robert Buist (1805-80), who had been trained in the Royal Botanic Garden, Edinburgh, before coming to Philadelphia in the 1820s. There his garden became a centre for the introduction of new plants and seeds, and he wrote several books as well. In a 'Notice' dated March 1842 'A. Hoffy is doing himself the honor of announcing to his friends, subscribers, patrons and the public, that Mr. Robert Buist has kindly accepted at his hands the future Editorial department of *The Orchardist's Companion*, at the same time cannot omit expressing his feelings of satisfaction and pride in the opportunity of presenting to them so valuable an acquisition to the views of this work.....The fruit illustrated in the ... plates was usually supplied from gardens near Philadelphia. The total number is made up of fourteen pears, eleven apples, eight peaches, seven plums, three grapes, two cherries, two strawberries, and a single apricot ...

All 48 [plates] were printed by P.S. Duval's Lithographic Press in Philadelphia and coloured by hand, probably by Hoffy's pupils. Hoffy himself drew and engraved [sic.] all the first 12; thereafter two of his students, D.S. Quinton and Edward Quayle, helped him...The titlepage vignettes were drawn by Hoffy and engraved by J.H. Brightly" (*Oak Spring Pomona*).

Copies of Hoffy's work vary in collation. It was issued in parts, but Hoffy recommended that subscribers eventually bind the parts into two separate volumes: one of preliminary text, and a second containing the plates and their 'descriptive pages'. - this explains the sub-titles to the two titles ('Vol. I April. 1841' and 'Vol. 2 April. 1841'). Wainwright notes that Hoffy issued parts of the *Orchardist's Companion* on a quarterly schedule beginning in 1841, with each part containing twelve illustrations of fruit. The final installment of the work, which raised the total to sixty plates and which is dated 1842-43, is not usually found and is lacking here. In the present copy all the text and the plates are in a single volume.

Despite Hoffy's attempts at similar efforts, enthusiasm for his pomological productions waned. "Patronized by an impressive list of subscribers headed by the President of the United States, endorsed by the Pennsylvania Horticultural Society, and the recipient of a silver medal awarded by the American Institute of New York, *The Orchardist's Companion* nevertheless withered on the vine for lack of adequate support" (Wainwright). Cost was certainly a factor; though great plans were laid, no further additions to *The Orchardist's Companion* were forthcoming. Still, Hoffy was successful in creating an American fruit book of considerable beauty that became an early benchmark for the genre.

Bennett, p.86; *Oak Spring Pomona* 59; Wainwright *Philadelphia in the Romantic Age of Lithography*, p.42.
(#20727)

9] HOOLA VAN NOOTEN, Berthe (1840-1885). **Fleurs, fruits et feuillages choisis de la flore et de la pomone de l' Ile de Java peints d'après nature par Madame Berthe Hoola van Nooten. Troisieme edition.** Brussels and Leipzig: Librairie Européenne C. Muquardt, [No date on title, but with a foreword dated 1880]. Folio (21 7/8 x 15 3/4 inches). Half-title, title, dedication to the Queen of the Netherlands and foreword in French, parallel text in French and English. 40 chromolithographed plates by P. Depannemaeker after Hoola van Nooten. Original printed paper boards, rebaked and recorned to style.

Third, and improved edition of this magnificent display of spectacular Javanese fruits and flowers, their bright colours ideally suited to the then new technique of chromolithography. 'Europeans who beheld these plants for the first time... could not but have been moved to wonder and amazement' ('Oak Spring Flora')

Berthe Hoola van Nooten (1840-1885), a latter-day Maria Sibylla Merian, produced the present work as a heroic response to circumstances which left her on Java, a widow in her early twenties with a family to support and little money, certainly not enough to pay for her family's passage home to Belgium. 'Aware of the vogue in Europe for exotic flora, she decided to take advantage of her enforced exile and put to use the skill at flower painting that she had no doubt acquired as a girl. Thus she prepared forty magnificent plates for *Fleurs, fruits et feuillages choisis de l'île de Java...* [van Nooten] was clearly a more than competent artist, for the splendid tropical plants, with their lush foliage, vividly coloured flowers and exotic fruit, have been depicted with great skill. She managed to accentuate the splendour of each species by adopting a style that combined great precision and clarity with a touch of neo-Baroque exuberance, revelling in the rich forms and colours of the tropics. The reader's eye is immediately captured by the dark leaves, shown furled or crumpled or partly nibbled away by insects, the delicately rendered details of the follicles and seeds, and the heavy clusters of flowers that cascade down the page. The excellent reproduction of the artist's drawings in the form of chromolithographs lends an added tactility to these striking images' (*Oak Spring Flora*)

The work consists of a lithographed dedication (in rhyme) to the Queen of the Netherlands. This is followed by a preface in which the author hints at the tragic personal circumstances which led her to seek a publisher for the work, and the forty plates, each of which is accompanied by detailed text in French and English giving a description as well as occasional information on the plants' culinary, medical, religious and other uses. The plates depict a mixture of indigenous, naturalised and introduced plants and include shrubs, flowering trees and, perhaps the most striking of all, 16 portraits of plants with edible fruits: pomelo, rambutan, mangosteen, custard-apple, bread-fruit, mango, bananas, star-fruit and papaya amongst others.

Great Flower Books (1990) p. 103; Landwehr 80; Nissen *BBI* 93; *Oak Spring Flora* 87; Stafleu & Cowan *TL2* 3025
(#18373) § 22,500.

10] MICHAUX, François-André (1770-1855). **The North American Sylva, or a description of forest trees, of the United States, Canada, and Nova Scotia, considered particularly with respect to their use in the Arts, and their introduction into Commerce [Translated by Augustus L. Hillhouse].** Paris: Printed by C. D'Hautel, 1819. 2 volumes, 8vo (9 15/16 x 6 1/8 inches). 156 hand-coloured stipple-engravings after P.J. Redouté (27), P. Bessa (92) and others by Gabriel (108), Bessin (16) and others. Expertly bound to style in contemporary French red straight-grained morocco over contemporary red glazed paper-covered boards, the flat spines divided into six compartments with a gilt fillet flanked by a roll tool, lettered in gilt in the second and third compartments, g.e.

A fine set of MacPhail's third issue of Michaux's masterpiece and a classic of American natural history. This publication is the most important work relating to American trees published in the 19th century, written by one of the greatest naturalists to work in 19th-century America

The main difference between the first issue and the present set is that the pagination is in two volumes instead of the original three, and that some of the plate numbers have been corrected.

Michaux's work is based on his extensive travels in the eastern half of America, and those of his father, from the 1790s on. Both men were friendly with Jefferson and other leading figures, who aided them in their work and travels. The letterpress for this edition was printed in Paris, as were the engraved plates. The text was printed by C. D'Hautel, the plates were executed by the engraver Gabriel and others after original drawings by the great French botanical artist, Pierre-Joseph Redouté, and his associate, Panrace Bessa.

The beautifully-executed plates illustrate leaves and nuts or berries of American trees across the entire continent,

and are printed from the same plates as the images in the first issue. The sheets of the first reprint of the work were destroyed by fire, but the copper plates were separately stored and thus survived to be employed in a later combined edition issued by Rice and Hart of Philadelphia.

Of the present issue, translated from the French by Augustus L. Hillhouse, Sabin says "Of the various editions with the text in English this, notwithstanding some typographical errors, is the best." Hillhouse's translation was shorter than the translation for the 1817 edition of the first volume, and therefore page 112 in the first volume of this set is numbered 112-136 in order to maintain the pagination of the succeeding section. Thomas Nuttall later continued the work begun by Michaux, and of the combined work of both men Sabin states: "It is no exaggeration to remark that it is the most complete work of its kind, and is a production of unrivalled interest and beauty."

Bennett, p.76; MacPhail *André & François-André Michaux* 17c; Meisel III, pp.379-81; cf. *Oak Spring Sylva* 20; Sabin 48694; cf. Savage, *André and François André Michaux* (Charlottesville, 1986); Stafleu & Cowan 5962.
(#15967) \$ 13,500.

11] ROSCOE, William (1753-1831). **Monandrian Plants of the Order Scitamineae, chiefly drawn from living specimens in the Botanic Garden at Liverpool.** Liverpool: printed by George Smith, [1824-]1828. Large folio (21 1/4 x 16 1/2 inches). 112 lithographic plates by Hullmandell, hand-coloured by George Graves, after Thomas Allport, Rebecca Miller, Margaret Roscoe, Mrs James Dixon, Ellen Yates, Emily Fletcher, Mary Waln and unidentified "native artists", 3 uncoloured lithographic illustrations. Contemporary green morocco gilt, covers with wide gilt border made up from fillets and a decorative roll tool surrounding a large central arabesque blocked in blind, expertly rebacked to style, the spine in six compartments with raised bands, lettered in the second, the others with repeat decoration in gilt, gilt turn-ins, pink glazed endpapers, gilt edges. *Provenance*: James Stamford Caldwell (1787-1858, Linley Wood, Talke, Staffordshire, armorial bookplate).

A fine copy (with a family connection) of this spectacular work, limited to 150 copies.

Roscoe, a talented member of a talented family, was a banker from Liverpool and supporter of the liberal arts. This work, his masterpiece, was originally issued in 15 parts. The focus of the work is on a selection that is now considered part of the Zingiberales order of flowering plants. The order, which is almost exclusively tropical in origin, includes the canna lilies, arrowroot, ginger and tumeric. Roscoe provides 1 or 2 pages of text for each specimen, giving the plants binomial, a technical description followed by a fuller more general description, and ending with "observations" (notes on where the plant is from, who has described it previously, and often when the drawing of the plant was made) and "references" (brief explanations of the small numbered dissections found on each plate). The characteristic leaf shapes and flower-sprays provide the numerous artists of the work with some spectacular originals to work from. Helpfully, Roscoe identifies all but one of the artists, with the majority of the images having been provided by Thomas Allport. The plates are important relatively early lithographs which are attributed by Roscoe to George Graves, but they are almost certainly "actually printed by Hullmandell, though Graves may have placed the commission for Roscoe" (John Collins writing in the Plesch catalogue). Collins earlier notes that although Graves specialised in colouring natural history plates, he is not known as a lithographer. This copy is from the library of James Stamford Caldwell, the brother of Roscoe's daughter-in-law Hannah, wife of Roscoe's eldest son.

Dunthorne 267; *Great Flower Books* (1990) p.133; Johnston 948; Nissen *BBI* 1677; Stafleu & Cowan 9505
(#19644) \$ 30,000.

12] THORNTON, Robert John (circa 1768-1837). **The Temple of Flora being picturesque botanical plates of the new illustration of the sexual system of Linnaeus.** London: for the publisher, 1799[-1807]. Folio (22 1/4 x 17 3/4 inches). Engraved contents leaf, engraved title on 2 sheets, engraved dedication on 2 sheets and engraved leaf 'Select Plants', mezzotint portrait of Linnaeus in his Lapland dress in two states (coloured and uncoloured) and 29 plates, engraved in aquatint, mezzotint, stipple or line by Caldwell, Stadler, Earlom, Warner and others, after Henderson, Reinagle, Pether and others, printed in colours and finished by hand. (Lacks frontispiece plates I and III and text accompanying last two plates, some expert remargining of plates). Contemporary dark blue/green straight-grained morocco, covers with elaborate panelling in gilt and blind employing various neo-classical tools, all surrounding a large central lozenge in blind made up from numerous small tools, expertly rebacked to style in seven compartments with wide semi-raised bands, the bands highlighted with gilt tooling, lettered in gilt in the second compartment, the others with overall repeat tooling made up from various small tools, gilt turn-ins, brown drab endpapers.

A fine copy of an early issue, with good strong impressions of the plates, most in their first state,

The dramatic impact of the prints, largely due to the use of exotic landscape backgrounds, remains unrivalled today. "No pains and no expense were spared to make it the most sumptuous botanical publication that had ever been produced; distinguished artists such as Reinagle, Pether and Henderson... were engaged to make paintings for the plates, which were transferred to copper by more than a dozen eminent engravers... His artists have marvellously brought out the characteristic qualities of the flowers they paint: the stateliness of the tulip and the lily, and the velvet texture of the rose; the drama of the midnight flowering of the cereus, and the terror that surrounds the dragon arun; the latent obscenity of the maggot-bearing stapelia and the tropical splendour of the sacred Egyptian bean" (Blunt). As the delicate mezzotint and aquatint plates tended to wear after comparatively few impressions and had to be reworked, there are various states of the plates and no copies of the work are alike..

Thornton originally trained as a doctor. Practicing in London, he seems to have enjoyed considerable success and was appointed both physician to the Marylebourne Dispensary and lecturer in medical botany at Guy's and St.Thomas's hospitals. He had inherited a comfortable income but the additional inheritance left to him by his brother allowed him to begin to think seriously about his long cherished desire to create "an immense work in many volumes which in scope, illustration, paper and typography would surpass anything in any other European country" (Grigson in Grigson & H. Buchanan Thornton's *Temple of Flora* London: 1951, p.2): a national work of world-wide importance. Thornton's success in emulating if not surpassing the great European achievements of the period is quite astounding. To quote Alan Thomas "What Redouté, produced under the patronage of L'Héritier, Marie Antoinette, the Empress Josephine, Charles X and the Duchesse de Berry, Thornton set out to do alone...twenty-eight paintings of flowers were commissioned from Abraham Pether, known as 'Moonlight Pether', Philip Reinagle,.. Sydenham Edwards and Peter Henderson. Thornton himself painted the most famous plate of all, 'The Roses'.." (A.Thomas: *Great Books and Book Collectors* p.142-144).

The present copy bears witness to the initial public enthusiasm for the enterprise but shortly after the publication of this issue was completed it became clear that the enterprise was not going to be a financial success. Thornton had been spurred on by the example of Boydell's *Shakespeare Gallery*, but just as Alderman Boydell's dream had foundered, by about 1809-1810 it had become obvious that unless Thornton took drastic action he would be ruined. In 1805, by permission of Parliament, Boydell held a lottery with Shakespeare's Gallery as the first prize. The tickets had sold and Boydell and his firm had recouped their losses to the tune of 66,000 pounds. In May 1811, an act of parliament was passed allowing Thornton to hold a lottery, but ticket sales were too slow and when the allowed time had elapsed and the draw was made, a tally quickly showed that Thornton was ruined.

He continued to practice as a doctor, and did return to publishing, and even commissioned (very much against his better judgment) William Blake to illustrate a small format edition of Virgil for the use of school-children, but the *Temple of Flora* remains as his only real monument, and indeed is a distillation of the age in which he lived.

"To arrive at Thornton boil down all the diversities of the time in architecture, poetry, painting, fiction, music, from Walpole and Sir William Chambers to Shelley and the music of Weber, by way of Chatterton writing in Gothic or African mood of medieval Bristol or reeking tigers, by way of the wild imaginings of Turner, or Martin or Francis Danby, by way of elements even in Blake, in Coleridge, in Wordsworth. An age is packed into these folio plates which Thornton directed" (Geoffrey Grigson op. cit. p.12).

Dunthorne 301; *Great Flower Books* (1990) p.143; Grigson & Buchanan *Thornton's Temple of Flora* (1951); Johnston *Cleveland 722*; Ronald King *The Temple of Flora by Robert Thornton* (1981); Nissen *BBI 1955*; Stafleu & Cowan TL2 14.283

(#13513)

\$ 120,000.

13] TREW, Christoph Jakob (1695-1769). **Uitgezochte Planten, beschreven door... Trew... iut het latyn vertalt door Cornelius Pereboom.** Amsterdam: Jan Christian Sepp, [1769]-1771-[1774]. Folio (20 2/3 x 14 2/5 inches). 3 mezzotint portraits of Trew, G.D. Ehret and J.J. Haid, 100 hand-coloured engraved plates by Johann Jacob Haid and Johann Elias Haid after Georg Dionysius Ehret, each with the first word of the caption heightened in gold. Contemporary Dutch mottled calf gilt, covers with central panel surrounded by gilt roll-tool border of stylized foliage. Modern tan cloth box, tan morocco lettering piece.

An excellent copy of the first Dutch edition of Trew's celebrated 'Plantae Selectae' one of the greatest eighteenth century botanical books, with 100 plates after paintings by Georg Dionysius Ehret. Linnaeus, wrote to Trew, in

Latin, that "The miracles of our century in the natural sciences are your work of Ehret's plants, Edwards' work of birds and Roesel's of insects, nothing to equal them was seen in the past or will be in the future".

Christoph Trew, a physician and amateur botanist, had for a number of years been an admirer of Ehret's work. Ehret, a brilliant botanical artist, was unrivalled in his ability to "achieve realism, majesty, ineffable colour, all in one breathtaking look." (Hunt), he was born in Heidelberg in 1710 and originally worked as a gardener, practising drawing in his spare time. His artistic abilities led him to the service of a Regensburg banker named Leskenkohl who had commissioned him to copy plates in van Rheeede tot Draakestein, *Hortus indicus malabaricus* (1678-1693), it was during this period that Trew met Ehret.

Trew was to remain a friend and patron of Ehret's throughout his life, and by 1742 the germ of what was to become the present publication was already under discussion when Trew wrote to Christian Thran in Carlsruhe, "Every year I receive some beautifully painted exotic plants [by Ehret] and have already more than one hundred of them, which with other pieces executed by local artists, should later on... constitute an appendicem to Weinmann's publication."

Meanwhile, Ehret had moved to London in the late 1730's, where he painted the recently introduced exotics at the Chelsea Physic Garden and established himself as a teacher of flower-painting and botany. Discussions about the projected work continued by letter until in 1748, Johann Jacob Haid from Augsburg agreed to produce the engravings from Ehret's drawings. The first part was published in 1750, with the six subsequent parts appearing before Trew's death 1769. With the help of Benedict Christian Vogel, Professor of Botany at the University of Altdorf, the work was completed in 1773.

The present edition was begun at about the time of Trew's death. Employing the same plates as had been used in the first edition, the Dutch publisher Jan Christian Sepp (who specialized in the publication of de luxe natural history books) had them very carefully coloured - the higher quality of the hand-colouring of this edition is self-evident - and arranged for Pereboom to translate the text. The publication of this edition very soon caught up with its first edition counterpart, and the work was completed in five years rather than the thirteen years that the first had taken.

Cf. Hunt 539; Nissen *BBI* 1998; Stafleu & Cowan *TL2* 15.131.
(#5788)

\$ 120,000.

14] TREW, Christoph Jakob (1695-1769). **Plantae selectae quarum imagines ... pinxit Georgius Dionysius Ehret.** Nuremberg, 1750-1773. 10 parts in one volume, folio (20 x 13 1/2 inches). Ten engraved titles, the first heightened in gold, the rest heightened in gold and red, 3 mezzotint portraits of Trew, G.D. Ehret, and J.J. Haid, 100 fine hand-coloured engraved plates after Georg Dionysius Ehret by Johann Jakob Haid, each with the first word of the caption highlighted in gold. Extra-illustrated with 20 hand-coloured engraved plates by J. Elias Haid (being the "Supplementum", numbered 101-120), each carefully mounted to size. Contemporary German speckled calf gilt, covers with double-fillet gilt border, spine in eight compartments with raised bands, light brown morocco lettering-piece in the second, the others with repeat overall decoration of a centrally-placed flower-spray tool within a starburst, surrounded by various small tools and cornerpieces of stylized foliage, edges stained green, expert repairs to corners, joints and head and foot of spine.

A very fine copy of one of the greatest eighteenth-century botanical books, with the very rare complete complement of 120 exquisite plates (including 100 after paintings by Georg Dionysius Ehret, and the 20 plates from the supplement). Also included is the rare preliminary leaf with a list of the plants which Ehret had painted for Trew's collection.

Only one other copy with 120 plates is recorded as having sold at auction in the past 30 years: the de Belder copy, which included the 20 extra plates, and the supplement title and text. This copy is without the supplemental text issued to accompany the additional plates.

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

Trew was a Nuremberg physician, anatomist, and botanist who at various times served as dean of the medical school at Nuremberg, as an Imperial Counselor, and as personal physician to the Emperor. He was made a Pfalzgraf

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

Ehret moved to London in the late 1730's, where he painted the recently introduced exotics at the Chelsea Physic Garden and established himself as a teacher of flower-painting and botany. Discussions about the projected work continued by letter until in 1748 when Johann Jacob Haid of Augsburg agreed to produce the engravings from Ehret's drawings. The first part was published in 1750, with six subsequent parts appearing before Trew's death 1769. The text to the final three parts remained unwritten and the plates to parts IX and X were still to be produced. The work was bought to a conclusion by Benedict Christian Vogel, Professor of Botany at the University of Altdorf. This copy does not include the engraved general title, or the portrait of Vogel but this 'is normal when the decuria [or part] titles are present' (Johnston *Cleveland Collections* p.397), it does however include what appears to be a rare preliminary text leaf not called for by either Hunt or Stafleu & Cowan, but possibly listed by Johnston. The two columns of text in German and Latin on the recto are headed 'Avertissement'. The German text ends with Haid's name and the date June 1750. The conclusion of the Latin text is on the verso, again in two columns, and takes up about a third of the page. The remainder of the page is taken up by a list in Latin, in three columns, headed 'Index plantarum, quarum imagines pinxit D. Ehretus / suntque Norimbergae in Museo D.D. Trew' followed by a list of 240 individual plants.

Gerta Calmann *Georg Ehret, Flower painter extraordinary* (1977) p.97; Dunthorne 309; Hunt II, 539; *Great Flower Books* (1990), p.144; Johnston *Cleveland Collections* 429; Nissen *BBI* 1197; Pritzel 9499; Stafleu & Cowan *TL2* 15.131.

(#15347)

\$ 150,000.

15] WALLICH, Nathaniel (1786-1854). **Plantae Asiaticae Rariores; or, descriptions and figures of a select number of unpublished East Indian plants.** London, Paris & Strassburg: Richard Taylor for Treuttel & Würtz, Treuttel jun. & Richter, [1829-]1830-1832. 3 volumes bound from the 12 original parts, folio (21 1/2 x 14 1/2 inches). Half-titles to vols.I and III (as issued), 3pp. list of 160 names subscribing for 225 copies. 294 fine hand-coloured plates (comprising: 293 lithographs drawn on stone by Maxim Gauci [1 folding and numbered '222-223'] after Vishnupersaud [114], Gorachand [87], Charles M. Curtis [7], William Griffith [3], and others; 1 engraving by Weddell after Vishnupersaud [numbered '6']), 1 double-page engraved map of India by J. Arrowsmith, with routes of various botanists marked in colours by hand, vol.I extra-illustrated with two 4 pp. 4to prospectus and preliminary progressive subscribers' list bound in between the original wrappers to parts II and III, and a small format publisher's advertisement printed on coloured paper stock. Early 20th-century green half morocco gilt by William Brown of Edinburgh, spines in six compartments with raised bands, the bands flanked by gilt fillets, lettered in gilt in the second and third compartments, original parts paper wrappers preserved at the back of each volume, the original upper covers printed with lithographic titles on recto and with smaller format letterpress plate lists mounted on verso, top edge gilt (lacking the lower wrapper to part 11).

A very fine copy of this magnificent work, bound from the original parts and without any of the condition problems which can plague the plates. These plates include some of the finest images ever produced of the spectacular trees, shrubs and plants of India, Burma and Thailand.

A worthy successor to William Roxburgh, Wallich served as superintendent of the Calcutta botanical garden from 1817 to 1846. The present work was prepared for publication by Wallich during a leave of absence in 1828 - because of ill-health he had returned to England bringing with him a collection of about 8000 dried specimens as well 1200 original watercolour drawings executed from life. The majority of the specimens had been collected by Wallich himself during trips to Nepal, Western Hindostan, Ava and lower Burma - but he also benefited from the explorations of his contemporaries, and their names and the areas they explored are recorded on the map at the end of the third volume. In the production of the original drawings, Wallich employed the talents of many of the same artists that had worked for Roxburgh, the two most notable being Vishnupersaud (or Vishnu Prasad, who Blunt calls the 'most talented of the native Indian artists') and Gorachand (or Gorchand).

Wallich's *Plantae Asiaticae* was seen as an extension to Roxburgh's *Plants of the Coromandel coast* (London: 1795-1820) and was undertaken with the enthusiastic support of the East India Company who subscribed to 40 copies. It was published by subscription in 12 parts, priced at £ 2 10s per part, between September 1829 and August

1832. Wallich writes 'the present Work consists of a selection of plants made chiefly from a series of 1200 drawings, executed under my direction by Native Artists' (preface, p.x) The translation of the drawings onto stone was carried out by the Maltese born Maxim Gauci, perhaps the greatest of the early lithographers of botanical subjects. Wallich thanks him for his contribution in the 'Postscript', and unusually, he goes on to acknowledge the contribution of the colourist John Clark: 'For both of these worthy men and admirable artists I beg to express my sincere respect'. Two additional points that are rarely noted elsewhere are that plate number 6 is an engraving by Weddell (not a lithograph), and that the correct plate total is 294 not 295 as the folding plate is numbered '222/223'.

Arnold Arboretum p.729; Bradley Bibliography I, p.471; Dunthorne 326 (incorrect plate count); *Great Flower Books* (1990), p.149; Lack *Garden Eden Masterpieces of Botanical Illustration* 70; Nissen *BBI* 2099 (incorrect plate count); Stafleu & Cowan *TL2* 16.583.

(#19645)

\$ 110,000.

16] WEST INDIES, Botany (mid-19th century). **An album of original watercolours of flowers, trees, nuts, fruit and spices of the West Indies.** [N.p.: n.d., but with watermark 'J. Whatman / Turkey Mill / 1850']. Folio (15 3/4 x 10 1/4 inches). 20 original watercolours on 20 leaves, all with contemporary titling. Contemporary green morocco, covers elaborately tooled in gilt, spine gilt, g.e.

An important album offering an interesting cross-section of the flora of the West Indies: rare from this date, and in this fine condition.

A fine album with none of the problems that tend to beset works on paper from the 19th century that remained in the tropics for any length of time: the watercolour drawings are all in excellent condition and are apparently executed at around the same time (circa 1850), from life. The subjects include both native and introduced species and range from decorative trees (the Cockspur Coral Tree "Eythrisia Crista Galli"), to spices, fruit and other edible plants ("Nut Meg", "Cloves", "Pepper", "Cashew", "Cocoa", "Mango"), to decorative climbers and shrubs ("Purple Wreath", "Canna", "Wild Convolvulus", "Everlasting Sweet Pea"). The drawings all appear to have been executed by a single gifted hand, and the titling also appears to have been carried out by one individual.

(#21584)

\$ 8,500.

Ornithology

17] AUDEBERT, Jean Baptiste (1759-1800) & Louis Jean Pierre VIELLOT (1748-1831). **Oiseaux dorés ou à reflets métalliques.** Paris: Crapelet for Desray, [1800-]1802. 2 volumes, folio (20 x 13 inches). Half-titles, section titles, 2pp. list of subscribers. 190 fine engraved plates, printed in colours, by and after Audebert, printed by Langlois (all with the plate captions printed in gold, most with gold highlights to the birds, 1 plate double-page). Contemporary diced russia, expertly rebaked to style, spines in seven compartments with raised bands, black morocco lettering-piece in the second compartment, red morocco in the fourth, the others with elegant repeat neo-classical design, gilt turn-ins.

First edition, de luxe folio issue with the plate captions printed in gold: limited to 200 copies. A fine copy of 'one of the most beautiful books of its era' ('Fine Bird Books') and the best early work on humming-birds, jacamars, promerops, tree-creepers and birds-of-paradise

The 'colours of the birds and their handsome appearance have evidently been the cause of their selection for inclusion in the book. The plates ... are in beautiful colours ... [and] are among the best colour prints found in ornithology' (Anker). They were etched by Audebert from his own designs and those of the 'very best painters of Paris and London.' He received help with colouring from Louis Bouquet and with the printing in oil-colours from Langlois. The exact method used in the printing of the plates was of Audebert's own invention and involved the extensive use of gold for both the captions and the highlights. As *Fine Bird Books* points out, it is these 'gold reflections of the plumage that renders this book unique and wonderful.' The plates include three plates of details, 19 of 'Colibris'; 50 of 'Oiseaux-Mouches'; 6 'Jacamars'; 9 'Pomerops'; 88 'Grimpereaux' and 15 'Oiseaux de Paradis'. The text is largely by Vieillot who saw the work through to completion using Audebert's notes following the latter's death in 1800

Anker 14; BM (NH) I, p.71; Balis 52; Buchanan *Nature into Art* 105; Cottrell 19; Ellis/Mengel 93; *Fine Bird Books* (1990) p.73; Nissen *IVB* 47; Ronsil 103; Zimmer 17

(#18740)

\$ 75,000.

18] AUDUBON, John James (1785-1851). **The Birds of America, from drawings made in the United States and their territories.** New York & Philadelphia: E.G.Dorsey for J.J.Audubon and [vols.I-V] J.B.Chevalier, [1839-]1840-1844. 7 volumes, octavo signed in 4s (10 1/2 x 6 7/8 inches). 18pp. subscribers' lists. 500 hand-coloured lithographed plates after Audubon by W.E. Hitchcock, R. Trembley and others, printed by J.T. Bowen of Philadelphia (plates 1-135, 151-500) or George Endicott of New York (plates 136-150), numerous wood-engraved anatomical figures in text. Contemporary red morocco by Matthews, covers panelled in gilt with a dog-tooth roll, multiple fillets and inner cornerpieces made up from volutes and stylised flower-heads, spines in six compartments with raised bands, lettered in the second and fourth compartments, the others with repeat decoration of small tools and stylised foliage surrounding a central bird tool, gilt turn-ins, comb-marbled endpapers, t.e.g. (some small splits to joints and head of spine of vol.VII), each volume within a modern purple cloth box with purple morocco label to each spine.

A very fine copy of the first octavo edition of "Audubon's Great National Work" with the plates remarkably free of the spotting that often mars this work. This is the first complete edition and the first American edition, with the 'Black-shouldered Elanus' plate (no. 16) in its earliest state, and with plate 17 'Mississippi Kite' correctly numbered 17. The work is one of the "most beautiful, popular, and important natural history books published in America in the nineteenth century... [also] representing the best of pre-Civil War American lithography and giving Audubon the opportunity finally to display his scholarship and genius to a large American audience for the first time" (Ron Tyler)

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

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

Bennett p.5; Fries, Appendix A; Nissen *IVB* 51; Reese *Stamped With A National Character* 34; Ripley 13; Ron Tyler *Audubon's Great National Work* (1993) Appendix I; Sabin 2364; Wood p.208; Zimmer p.22
(#21747) \$ 95,000.

19] BULLER, Sir Walter Lawry (1838-1906). **A History of the Birds of New Zealand.** London: Taylor & Francis for the author, [1887-] 1888. 2 volumes, imperial quarto (14 3/8 x 10 3/4 inches). 9pp. subscribers list. 48 chromolithographic plates by and after John Gerrard Keulemans (assisted by F. van Iterson), 2 uncoloured lithographic plates by E.Wilson after P.J. Smit, all printed by Judd & Co., numerous illustrations. Contemporary dark green half morocco over cloth-covered boards by Zaehnsdorf of London, the spines in six compartments with raised bands, lettered in the second and third compartments, the others decorated in gilt with individual bird tools, t.e.g. *Provenance*: Judge Frerick Adolphus Philbrick (1835-1910, armorial bookplate); John E. Thayer (Lancaster, Mass. bookplate); Francis R. Cope (Woodbourne, Dimock, Pa., bookplate, note of purchase in London in 1934).

The very fine Philbrick/Thayer/Cope set of the enlarged second edition, limited to 1000 copies.

This is Buller's masterwork, with magisterial text on the avifauna of New Zealand supported by beautiful plates ('among the best of Keulemans' published work' Ellis/Mengel). Buller, who was knighted for his services to New Zealand ornithology, published the first edition of this work in an edition of 500 copies with only 36 plates in 1872-1873. The lithographic stones were then destroyed. The demand for the work was such that he was persuaded to

undertake the present edition which includes details of many more species than the first and gives names, synonymies, detailed descriptions and elaborate accounts of the habits and distribution of the birds; however, it was necessary for Keulemans to completely re-draw the plates for the original subjects as well as undertake the additional plates to picture the newly discovered species. So, in terms of Keulemans canon of work the second edition must be considered a separate work. The second edition was published in 13 parts between July 1887 and December 1888, the first 12 comprising text and 4 plates, the final part text only.

This set has a distinguished provenance: Philbrick is one of the original subscribers and is now best known as a pioneer philatelist; and both Thayer and Cope assembled ornithological libraries of note.

Buller subsequently published a supplement, in an attempt to bring the work up-to-date: this appeared in two volumes in 1905 and 1906, and is not present here. Gregory Mathews, the author of *The Birds of Australia*, and *The Birds of Norfolk & Lord Howe Islands*, added a further update with the publication of his *A Supplement to the Birds of Norfolk & Howe Islands to which are added those Birds of New Zealand not figured by Buller* (London: Witherby, July 1936).

Anker 85; BM (NH) I.p.284; Ellis/Mengel 428 & 433; *Fine Bird Books* (1990) p.85; Nissen *IVB* 163; Ripley p.48; Wood p.269; Zimmer p.115.

(#21319)

\$ 7,500.

20] CATESBY, Mark (1683-1749). **The Natural History of Carolina, Florida, and the Bahama Islands, containing the figures of Birds, Beasts, Fishes, Serpents, Insects, and Plants, particularly, those not hitherto described, or incorrectly figured by former Authors, with their Descriptions in English and French. To which is prefixed, A new and Correct Map of the Countries; with Observations on their Natural State, Inhabitants, and Productions. By the late Mark Catesby, F.R.S. Revised by Mr. Edwards... To the whole is now added a Linnaean Index of the Animals and Plants.** London: Benjamin White, 1771. 2 volumes, folio (19 5/16 x 14 inches). Titles and text in English and French, 2 dedication leaves. Hand-coloured folding engraved map of Carolina, Florida and the Bahama Islands, 220 fine hand-coloured engraved plates by or after Catesby (plates 61, 80 and 96 in volume II by Georg Dionysius Ehret, plate 90 folding). (Expert small neat repairs to foremargin of folding map and fold of folding plate). Contemporary French red morocco gilt, covers with triple fillet borders with vase and flower corner-pieces, spines in seven compartments with raised bands, lettered in the second and third, the other compartments with elaborate overall repeat pattern composed from various small tools centered around a large flower spray tool, gilt turn-ins, blue endpapers, g.e.

A very fine copy, in an excellent contemporary French red morocco binding, of an early issue of the third edition (printed on laid paper throughout) of the 'most famous colorplate book of American plant and animal life... a fundamental and original work for the study of American species' (Hunt, on the first edition). A lovely and vastly important work by the founder of American ornithology, this book embodies the most impressive record made during the colonial period of the natural history of an American colony. This is undoubtedly the most significant work of American natural history before Audubon's 'Birds of America'.

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

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

The consensus amongst the standard reference works is that the two volumes should contain a total of 143 leaves, but these can be bound in a bewildering number of ways. The present copy contains 146 leaves, the 44 page 'Account of Carolina and the Bahama Islands' and the descriptive text normally found in vol.I are here bound in vol.II, whilst the descriptive text for vol.II is in vol.I.

Anker 95; cf. Dunthorne 72; Ellis/Mengel 478; cf. *Fine Bird Books* (1990) p.86; cf. *Great Flower Books* (1990) p.85; Jackson *Bird Etchings* p.76; cf. Nissen *BBI* 336, *IVB* 177, *ZBI* 842; Sabin 11059; cf. Hunt 486 (first edition); Wood p.282

(#14185)

\$ 450,000.

21] EDWARDS, George (1694-1773). **A Natural History of Uncommon Birds, and of Some Other Rare and Undescribed Animals.** London: printed by C. Rickaby "for the author" [i.e. William Gardiner and Messrs. Robinson], "1743-1751" [but watermarked text 1801-1805, plates 1794-1804]. 4 parts bound in 2 volumes. Titles and text printed on wove or laid paper, two general titles (one in French and one in English) at the front of vol.I with engraved vignettes by Johann Sebastian Müller. 1 hand-coloured etched emblematic frontispiece, 311 etched plates (printed on wove or laid paper, 310 finely hand-coloured, 1 uncoloured etched plate of the 'Samoyed') all by and after Edwards, woodcut head- and tailpieces and initials. (Plates 179 and 180 together with the accompanying text leaves spotted).

[*With:*]

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

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

A spectacular set of "one of the most important of all bird books, both as a fine bird book and a work of ornithology." (Fine Bird Books, 1990, p.93).

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

Edwards "has been well described as an unscientific but very accurate describer and painter of animal life, and his writings will always remain of paramount authority, from the faithfulness of his description of many new birds, subsequently incorporated in the Linnaean System... He had, says Swainson, the simplicity and piety of Isaac Walton, and may be looked upon as one of our greatest worthies. He retired about 1764 to Plaistow, died July 23, 1773." (Mullens and Swann p.194). "Through the influence of Sir Hans Sloane, [Edwards] was chosen Librarian to the Royal College of Physicians ... Almost immediately after he was appointed ... Edwards commenced the preparation of a series of coloured drawings of animals and birds, used later to illustrate [the present work]; for these he was awarded the Gold Medal of the Royal Society and subsequently elected a Fellow' (Lisney p.127).

The full history of the publication of the present work has not been fully unraveled. The opportunism of eighteenth-century publishing produced a large number of possible variants which have yet to be fully described bibliographically, but what is certain is that it was hugely successful and went through a number of transformations whilst under Edwards' control, including the issuing of a French text edition. Shortly after he retired in 1769 he sold "to Mr. James Robson, Bookseller.. all the remaining copies of my Natural History... coloured under my immediate inspection, together with all my copper-plates, letter-press, and every article in my possession relative to it... and that my labours may be handed down to posterity with integrity, truth, and exactness, I have delivered into his hands

a complete set of plates, highly coloured by myself, as a standard to those Artists who may be employed in colouring them for the future" (George Edwards, declaration quoted in Robson's *Some Memoirs... of George Edwards*, dated May 1st, 1769). The sequence and form of the later issues is even less well documented than the earlier. The work was issued by Robson from 1769, and from 1802 by William Gardiner and Messrs. Robinson, and evidently a special issue was published in about 1824.

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

[Bound at the end of the second work are:]

[J. ROBSON(?)] **Some Memoirs of the Life and Works of George Edwards**. London: for J. Robson, 1776. Crown 2°. Lacking the 4 engraved plates. Zimmer p.529.

[and:]Carolus LINNAEUS. **A Catalogue of the Birds, Beasts, Fishes, Insects... contained in Edwards's Natural History ... with their Latin names**. London: for J. Robson, 1776. (4)

(#20744)

\$ 50,000.

22] ELLIOT, Daniel Giraud (1835 -1915). **A Monograph of the Bucerotidae, or Family of the Hornbills**. [New York]: printed by Taylor & Francis of London, published for the subscribers by the author, 1877-1882. 1 volume bound from the ten original parts, folio (14 3/4 x 11 1/8 inches). 60 lithographic plates printed by M. & N. Hanhart (comprising: 57 plates by and after John Gerrard Keulemans, all hand-coloured by Mr. Smith, 3 uncoloured plates by and after Joseph Smit). Near-contemporary green half morocco, spine in six compartments with raised bands, lettered in gilt in the second and third, date in gilt at foot of spine, original brown paper wrappers to all ten parts bound at the back, top edge gilt.

A fine copy of the first edition of this 'comprehensive treatment of the entire family of hornbills' (Zimmer) from the one of the best known American ornithologists of the second half of the nineteenth century, with illustrations by Keulemans, the most popular ornithological artist of the period.

This is the important first monograph on this widely scattered family of extraordinary birds. "The Bucerotidae are pretty equally divided at the present day between the Ethiopian and Oriental Regions, the first having twenty-seven and the latter twenty-nine species, while but a few... are scattered about the islands of the Malay archipelago" (introduction). Hornbills are extraordinary not only for their physical appearance but also for their behavior - the most noteworthy shared trait amongst the species is the male's habit of "enclosing the female in the hollow of some tree, firmly fastening her in by a wall of mud, and keeping her close prisoner until the eggs are hatched" (introduction). The male will feed the female through a slit in the wall whilst she incubates the eggs. She will only break through the wall of mud and leave the nest once the young have hatched, at which point the wall is rebuilt and remains in place until the young are ready to fly. The bizarre beauty of this species is here ably captured by Keulemans highly accurate and beautifully observed plates. Keulemans was born in Rotterdam, Holland, in 1842, but worked and lived chiefly in England, working on most of the important ornithological monographs and periodicals published between about 1870 and his death in London in 1912. He was 'undoubtedly the most popular bird artist of his day as well as being the most prolific. He was gifted with a superb sense of draughtsman-ship and revealed his considerable versatility in capturing the significant subtleties of color, form, and expression in the birds... represented in his various illustrations' (*Feathers to brush* p. 47)

BM(NH) I.p.522; *Fine Bird Books* (1990) p.95; T. Keulemans & J. Coldewey, *Feathers to brush... John Gerrard Keulemans*, 1982, p.61; Nissen *IVB* 297; Wood p.331; Zimmer p.207

(#16801)

\$ 30,000.

23] [GERMAN School, 18th century]. **A Collection of Original Watercolour Drawings of European Birds by various hands**. [variously dated between 1771 and 1799]. 118 original water-colour and gouache drawings by various hands, on 116 leaves, various sizes (most circa 17 x 12 inches but including some 7 x 9 3/4 inches), all with contemporary handwritten captions in various hands (generally including the binomial scientific name, the common name in German and a note of when the drawing was made, one signed 'Koller fecit 1776'. Unbound within 15 variously-sized contemporary light oatmeal-coloured laid paper folders (each with manuscript titling on upper cover), all contained within a single modern green morocco-backed cloth box, the "spine" in six compartments with raised bands, lettered in the second and third compartments, the others with elaborate overall repeat decoration in gilt made up from massed small tools.

A stunning selection drawn from actual specimens by two or more artists of the first order.

The style of execution of these excellent original watercolours, the various annotations in pen and pencil, in Latin and German with corrections as necessary, and the way the sheets have been stored loosely within simple but effective paper folders, all suggest that these drawings were originally part of a 'Wunderkammer' or 'Cabinet of Curiosities'. These private museums reached their zenith in the 17th and early- to mid-18th centuries and typically contained all kinds of natural marvels, rarities, abnormalities, as well as man-made wonders. Stuffed animals and birds were a standard item in these cabinets, but as space was often at a premium the collectors would have drawings of the animals and birds rather than display actual specimens.

The annotations on the present collection show that the artist of these drawings was aware of Linnaeus's work, and had adopted his bi-nomial system of identification. Dated drawings range between 1771 and 1799 to suggest that this is a probable date-range for the entire group. Only two of the drawings have any clear indication of the artists responsible, one is signed "Koller fecit 1776", and a second "J.S. sc 1797", but, again, it is probable that both of these artists worked on more than a single image each.

The largest single group of drawings are the 59 ducks. These include a number of pairs of drawings where both the male and female of a particular species are pictured. This perhaps seen most effectively in the two images of a pair of red-crested pochards, and what are labelled as a male and female northern shoveller.

The subjects of the collection as a whole are as follows:

A. Land birds: 31 on 29 leaves

i.e. 15 woodpeckers (on 13 leaves, 9 of the drawings cut round the outline of the bird and then laid down); 4 quail, grouse or partridge (on 4 leaves); 3 pigeons (on 3 leaves); 3 hawks or falcons (on 3 leaves); 5 crows, jays or rooks (on 5 leaves); 1 blackbird (on 1 leaf).

B. Water birds: 77 on 77 leaves

i.e. 3 herons (on 3 leaves); 1 swan (on 1 leaf, with 2 rough pencil sketches on the verso)

8 grebes (on 8 leaves, 2 of the drawings cut round the outline of the bird and then laid down); 49 ducks (on 49 sheets); 10 mergansers, goosanders, etc (on 10 sheets); 6 rails or grebes (on 6 leaves); 4 wading birds (on 4 leaves); 1 avocet (on 1 leaf); 1 oystercatcher (on 1 leaf); 2 terns (on 2 leaves); 2 gulls (on 2 leaves).

(#21339)

\$ 65,000.

24] GOULD, John (1804-1881). **A Monograph of the Odontophorinae, or Partridges of America.** London: Richard & John E. Taylor for the Author, [November 1844 - March 1846 - November] 1850. Folio (21 7/16 x 14 inches). 1p. list of subscribers. 32 fine hand-coloured lithographed plates after Gould and H. C. Richter. Contemporary green morocco gilt, covers with wide decorative border tooled in gilt with fillets and decorative rolls, spine in six compartments with double raised bands, lettered in the second and third, the others with repeat decoration in gilt made up from various small tools, gilt turn-ins, cream/yellow glazed endpapers, gilt edges (neat repairs to hinges).

A fine copy of the first edition of Gould's fourth monograph, in which he considerably enlarged the number of recorded species of the American partridge family.

Besides the spectacular plates of American birds, this work is interesting for the light it throws on the all encompassing nature of science before specialization: Gould was inspired by the gift of an English Arctic explorer, received much useful information from a Scottish botanist and finally dedicated the work to the French ornithologist Prince Charles Lucien Bonaparte (1803-1857) the author of *American Ornithology*. In this, Gould's fourth monograph, he considerably enlarged the number of recorded species of the American partridge family. Gould was persuaded to undertake this project "by the sight of the beautiful *Callipepla Californica*, presented to the Zoological Society of London by Captain Beechey, in 1830. The graceful actions and elegant deportment of these birds inspired me with a desire to become thoroughly acquainted with the entire group of which they form a part; this desire was even strengthened by the details furnished to me by the late celebrated traveller and botanist, Mr. David Douglas, respecting species seen by him in California, of the existence of which we had until then no idea ... In the course of my researches I have several times visited most of the public and many of the private collections of Europe, and have besides corresponded with various persons in America: the result is that I have had the pleasure of extending our knowledge of the group from eleven to no less than thirty-five species.' (Preface).

Anker 176; *Fine Bird Books* (1990) p.102; Nissen *IVB* 376; Sauer 13; Wood p.365; Zimmer p. 257.

(#19571)

\$ 25,000.

25] GOULD, John (1804-1881). **The Birds of Europe.** London: printed by Richard and John E. Taylor, published by the Author, [1832-] 1837. 5 volumes, folio (21 1/4 x 14 1/4 inches). 2pp. list of subscribers in vol.I. 448 fine hand-coloured lithographed plates (68 drawn and lithographed by Edward Lear, 380 drawn and lithographed by Elizabeth Gould from sketches and designs by John Gould), printed by Charles Hullmandel, a few small expertly repaired marginal tears, plate 354 (Domestic Swan) in vol.V oxidized and with small section of lower outer corner torn away. Contemporary tan half morocco over marbled paper-covered boards by Rowbottom of Derby, spines gilt in six compartments with wide raised bands, the bands tooled in gilt and flanked by fillets in gilt and blind, lettered gilt in the second and fourth compartments, marbled endpapers (extremities lightly rubbed, inner hinges reinforced).

First edition: a fine copy of Gould's first multi-volume ornithological work and the first of his works to feature plates by Edward Lear: one of the greatest ornithological artists of all time. Lear's contributions included the most eye-catching subjects in the book: eagles, owls, cranes, pelicans, geese, swans, and flamingos

Lear's plates are from bird drawings that "are certainly among the most remarkable bird drawings ever made, [for] it is evident that Lear endowed them with some measure of his own whimsy and intelligence, his energetic curiosity, his self-conscious clumsiness and his unselfconscious charm" (Hyman).

"Lear's participation transformed the work of Mrs. Gould. ... [H]e propelled her limited sense of perspective into the third dimension. He encouraged movement, vigor, and a sense of character in her birds; he instilled an idea of composition in which the subject related to its background instead of perching in midair like a cardboard cutout. He introduced a sense of subtlety and freedom into her drawings where previously she had only mimicked the technique used in etching or engraving. There is no doubt that Edward Lear was the first person to understand the art of lithography and to use it to its fullest potential. It was a legacy that made the works of Gould into a success and took them into the forefront of nineteenth-century illustration" (Tree).

Balis *Merveilleux plumages* 101; *Fine Bird Books* p.101; Hyman *Lear's Birds* 45; Nissen *IVB* 371; Sauer 2; Tree *Ruling Passion* 45; Zimmer p.251

(#20214)

\$ 200,000.

26] POPE, Alexander, Jr. (1849-1924) [and Ernest INGERSOLL (1852-1946)]. **Upland Game Birds and Water Fowl of the United States.** New York: Scribners, [1877-] 1878. 10 original parts in one volume, large folio (22 3/16 x 28 1/4 inches). 20 chromolithographic plates, some finished by hand and heightened with gum arabic, after Pope by Armstrong & Co., all mounted on card (expert repairs to plates and text). Unbound as issued within ten original pictorial cloth-backed paper wrappers (the wrappers with expert repairs), all contained within a single original half morocco portfolio which converts into a display easel, the upper cover blocked in gilt, light brown velvet pastedowns (ties lacking, skillful repairs to corners), contained within a modern blue morocco-backed box, spine gilt, by K. Gaebel & Sons, Holland, Pa.

First edition in the original parts of this scarce series of large-format plates, of equal interest to ornithologists and sportsmen - here housed within a very rare portfolio/easel, as issued by the publishers. Although only Pope's name appears on the title-page, the text is by Ingersoll.

Alexander Pope Jr. was a renowned American sporting artist who specialized in animal and still life paintings. Born in Dorchester, Massachusetts in 1849, he studied sculpture with the prominent artist William Copley and was self-taught as a painter. Although primarily lauded as a painter, he continued producing sculptures well into the 1880s and later became a member of the famed art association, the Copley Society of Boston.

Ernest Ingersoll was ideally qualified to write the text for the present work: he grew up 'ranging the fields and marshes in search of natural-history objects', he was educated at Oberlin college and the Harvard museum of comparative zoology, and studied under Louis Agassiz. After the death of Agassiz, Ingersoll served as naturalist and collector on Ferdinand V. Hayden's famous geological survey expedition of 1874, and he made a second trip to the west in 1877. His publications included a number of other ornithological works including *A Natural History of the Nests and Eggs of American Birds* (Salem, 1879) and *Birds' Nesting* (1881).

Fine Bird Books 101; Gee 80; Nissen, *IVB* 737; Phillips p. 298; Wood 522; Zimmer 494

(#17300)

\$ 22,500.

27] [SCHLEGEL, Hermann (1804-84), and Abraham Hendrik VERSTER van Wulverhorst] - Josef Mathias WOLF (1820-1899, artist). [**Traité de Fauconnerie**]. [Leiden & Dusseldorf: chez Arnz & Comp., 1844-1853]. 12 very fine hand-coloured lithographic plates (each circa 26 1/2 x 20 inches, 10 after J. Wolf [with backgrounds after C.Scheuren or G. Saal] by Wendel, 2 after and by Portman and von Wouw), each contained in an individual mat. (Expert repairs to margins of five plates).

All the greatest plates from 'the finest work on falconry which has ever been produced; not only on account of the beauty of the plates, wherein the hawks are depicted life-size and of natural colours, but also for the general accuracy of the text' (Harting)

These very fine plates are from the first edition of 'a superb work. The life size illustrations are by far the finest ever produced in any book on falconry. It is impossible to describe the mellowness and beauty of the colourings' (Schwerdt). The ten plates of individual birds are from originals by Josef Wolf the 'German artist who ranks among the world's finest animal painters' (Jackson), and the present images were largely responsible for launching his international career as an animal painter. 'Wolf's success lay in his sketching from life after painstaking study of the anatomy of the animals, and his care to get the structure correct and then paint fur and feather with extraordinary fidelity. But all the marvelous technique and deep knowledge was subservient to his ability to capture a moment in the life of his subject and preserve it in paint. Archibald Thorburn said of Wolf's pictures, "There is an indescribable feeling of life and movement attained by no other wildlife artist"' (Jackson). Sir Edwin Landseer went further, describing Wolf as 'without exception, the best all-round animal painter that ever lived'.

The plates are titled as follows:

1. Le Groënlandais, faucon blanc mué
2. Le tiercelet hagard de faucon d'Islande
3. Le tiercelet hagard gerfaut
4. Le gerfaut sors
5. Le sacre hagard
6. Le lanier hagard
7. Le faucon hagard
8. Le tiercelet sors de faucon, au plumage de cresserelle
9. L'autour hagard
10. Le tiercelet sors de l'autour
11. [hawking accessories]
12. [hawking accessories]

Cottrell 24; *Fine Bird Books* (1990) p.138; Harting 194; Christine Jackson *Dictionary of Bird Artists of the World* p.496; Nissen *IVB* 832; Schwerdt II, p.150
(#13532) \$ 24,000.

28] SHARPE, Richard Bowdler (1847-1909). **Monograph of the Paradiseidae, or Birds of Paradise and Ptilonorhynchidae, and Bower-Birds**. London: Taylor & Francis for Henry Sotheran & Co, 1891-98. 2 volumes in 8 original parts, large folio (22 3/16 x 15 1/16 inches). Smaller format letterpress 'notice to subscribers' dated 'Dec. 30 1896' tipped in at front of part VI, smaller format 'completion of the work... binding notice' from the publishers tipped in at front of part VIII. 79 fine hand-coloured lithographic plates by William Mathew Hart, after his own drawings (52) and John Gould's (20) or John Gerrard Keulemans (7), 13 uncoloured illustrations. Original pictorial grey paper-covered boards, dark blue cloth spines, the upper cover of each part with the letterpress title beneath a large wood-engraved title vignette, the eight parts contained in two dark green morocco-backed cloth boxes, the 'spines' in six compartments with raised bands, lettered in the second and third compartments, the others with repeat decoration in gilt made up from various small tools.

A very fine copy of this 'excellent monograph' (Zimmer), the 'last of the fine bird books' (Fine Bird Books p.107). This copy, in original parts, with the best colouring of any copy that we have handled in past thirty five years.

Gould had intended to publish a complete monograph of the Birds of Paradise following completion of his *Birds of New Guinea*, but he did not live to do so. When Sharpe took over the task of completing the work he appealed for subscribers for the proposed monograph in his preface. The response was clearly enthusiastic as within three years the first part of the present work was published. Some of the plates had previously appeared in Gould's *Birds of New Guinea* as "Messrs. Sotheran purchased the stock of Gould's works after his death [and] acquired the stones with which he had intended to illustrate his Monograph... Many of them were broken or otherwise damaged, and of these

some have been redrawn or replaced by new plates by Mr. Hart. Since Gould's time, however, many marvelous new species have been discovered, and these have been described and figured in the present work" (Appendix). As the small format slip in part six makes clear, the timing of the publication of the work could not have been better, as so many beautiful new species were discovered whilst the work was in preparation that Sharpe felt justified in extending the size of the work from six to eight parts.

A great many copies of this work were issued at a later date with inferior hand-colouring. The quality of the colouring of the plates in the present copy is outstanding, and it is only with examples of this work in the original parts that the colouring can be guaranteed to be contemporary with the original publication dates. Copies such as the present example are very rare: only three are listed as having sold at auction in the past thirty years

Fine Bird Books (1990) p.107; Nissen *IVB* 581; Ripley 263; Wood, p.565; Zimmer, p.581
(#15874) \$ 95,000.

29] VIEILLOT, Louis Jean Pierre (1748-1831). **Histoire naturelle des oiseaux de l'Amérique septentrionale, contenant un grand nombre d'espèces décrites ou figurées pour la première fois.** Paris: chez Desray, 1807- [1808]. 2 volumes, folio (21 5/8 x 13 1/2 inches). Uncut. 131 etched plates after J.-G. Pretre by L. Bouquet, printed in colors by Langlois and finished by hand, extra-illustrated with a double-page engraved map of 'L'Amérique Septentrionale' (as usual, plate number 42 from an 'Atlas Universel'). Contemporary red morocco covers with border of gilt fillets and a dog-tooth roll, spines in six compartments with double-raised bands, the bands highlighted with gilt tooling and the space between each pair of bands with a narrow onlay of black morocco, lettered in gilt on labels in the second and third compartments, gilt turn-ins, marbled endpapers (some discoloration to leather). *Provenance:* Samuel Jones-Loyd, 1st Baron Overstone (1796 - 1883, armorial bookplate); Robert James Lindsay (1832-1901, Baron Wantage of Lockinge, VC, KCB, FRS, circular armorial book-label).

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

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

Robert James Lindsay (1832-1901), Baron Wantage of Lockinge, VC, KCB, FRS, was second son of Lieut-General Hon. James Lindsay and Anne, daughter of Sir Coutts Trotter, Bart. In 1858, he married Harriet Sarah Loyd, the only child and heiress of Samuel Jones-Loyd, 1st Baron Overstone (25 September 1796 - 1883) a British banker and politician. Lord Overstone, one of the richest men in the country, endowed the couple with a considerable fortune and the Lockinge estate near Wantage, Berkshire.

Allen 549-552; Anker 515; *Fine Bird Books* p.112; Nissen *IVB* 957; Ronsil 3030; Yale/Ripley p.300; Zimmer p.654
(#20257) \$ 60,000.

30] WEIR, Harrison (1824-1906, artist). **An album containing 18 original watercolours of birds, being the original artwork for "The Poultry Book".** [England: circa 1853]. Folio (17 1/8 x 13 3/8 inches). 18 card leaves, each displaying a single original pencil and water-colour drawing by Harrison Weir of fowl (sight size: 5 5/8 x 9 inches and smaller), comprising 14 drawings of chickens or bantams, 2 of ducks, 1 peacock and 1 turkey (13 signed 'Harrison Weir' or 'H. Weir', 11 of these dated '1853', one dated '1 August 1853'). Original red half morocco over red cloth-covered boards, covers with leather borders tooled in gilt with double fillets and a decorative roll, spine in six compartments with raised bands, lettered in the second compartment "Water Colour / Drawings / by / Harrison Weir", the remaining compartments elaborately decorated in gilt with an elaborate repeat decoration made up from various floral tools, patterned floral endpapers, g.e., recent red morocco-backed cloth box, "spine" gilt. *Provenance:* Lord Esme Stuart Gordon (1853-1900, Orton Longueville, Huntingdonshire, armorial bookplate).

A unique collection of bird portraits by one of the foremost animal painters of the mid-Victorian era: Harrison Weir's "love of the different breeds of poultry, in all their bright colours and vivacious postures, is conveyed in his paintings of them" (Christine Jackson).

The chief joy of this important collection is the individuality with which Weir invests each of the birds he pictures.

As the sub-title to the published work notes, these images are "coloured representations of the most celebrated prize birds, drawn from life by Mr. Weir", in other words, they are portraits of individual birds, not mere generalised depictions. Each drawing includes between one and five or six individual birds (in three cases, two types of bird are represented in one drawing), and in each case, the birds are placed in a carefully-observed naturalistic landscape. The first drawing is of a male peacock in full breeding plumage, this is followed by a male turkey, then 14 drawings of chickens and bantams, the album closing with two drawings of ducks.

They were used as the artwork for the Leighton Brothers chromatic-process plates included in William Wingfield and George William Johnson's *The Poultry Book; comprising the characteristics, management, breeding, and medical treatment of poultry; being the results of personal observation and the practice of the best breeders* first published in London in 1853 with a total of 21 coloured plates and 1 coloured additional title. A second version with 29 coloured plates and new text by William B. Tegetmeier was published in 1867 and a third in 1873. In 1904 in New York a 3-volume work with the same title, but under Weir's name, was published with 36 coloured plates.

William Harrison Weir was a "skilled wood engraver, particularly of birds, a landscapist and watercolourist, illustrator and author [who was] born 5 May 1824 Lewes, Sussex, the son of a bank manager ... He was articled for seven years [as an apprentice] to George Baxter, the colour printer of Lewes, who trained him in all departments, preparing and painting illustrations. On leaving Baxter in 1844, Weir was employed as a wood engraver on the *Illustrated London News* ... and later worked for *The Field* and other journals. He also illustrated many popular natural history books ... He drew for children's books, poultry and pigeon fanciers' manuals... As early as 1853 he designed some colour plates for W.W. Wingfield's *the Poultry Book* [i.e. the present collection] ... The pictures in the Wingfield book were printed in full colour, sometimes ten colours being used for one plate ... This practical manual has some very lively portraits by Weir of a turkey, geese, ducks and a peacock as well as poultry. He also wrote and illustrated *Bird Stories Old and new* (London 1896) and *Every Day in the Country* (London 1883) for which he had a sketchbook with 90 figures which is now preserved in Montreal. His love of the different breeds of poultry, in all their bright colours and vivacious postures, is conveyed in his paintings of them" (C. Jackson *Dictionary of Bird Artists of the World* p.486). Weir exhibited at the Royal Academy in London in 1845, and between 1848 and 1873 at the British Institution and elsewhere. Perhaps surprisingly, he was also an authority on the various breeds of domestic cat: he wrote a book in which he attempted to arrive at a set of desirable characteristics for various breeds (perhaps, the first pedigree cat book), and he was one of the organisers of Crystal Palace cat show in 1871: the first national cat show to be held in England.

Cf. Elizabeth Bond 'Bird-man Extraordinary: Harrison Weir' in *Country Life* (4 December 1975) pp.1578-1580; cf. C. Jackson *Dictionary of Bird Artists of the World* p.486.

(#21346)

\$ 35,000.

31] WILSON, Scott Barchard (1865-1923), and Arthur Humble EVANS (1855-1943). **Aves Hawaiienses: The birds of the Sandwich Islands.** London: printed by Taylor & Francis for R.H. Porter, December 1890-June 1899. 8 original parts bound in one volume, quarto (12 3/8 x 10 inches). 64 hand-coloured lithographic plates by and after Frederick William Frohawk (63 of birds, 1 of eggs) printed by West & Newman, 3 lithographic plates of anatomical details by Julius Klinkhardt of Leipzig after Hans Gadow (one partially hand-coloured), 3 uncoloured photogravures, 1 uncoloured lithographic map of Hawaii. Near-contemporary red half morocco over marbled paper-covered boards, spine in six compartments with raised bands, the bands high-lighted with gilt rules, lettered in the second and fourth compartments, 8 original upper wrappers and 6 original lower wrappers bound at back, t.e.g. *Provenance*: Jennings (owner's name on upper cover of wrapper to part I).

A fine copy of 'One of the two great ornithological works on Hawaiian birds' (Forbes).

This work, along with Lionel Rothschild's rival work *The Avifauna of Laysan* (London: 1893-1900), form a definitive and beautifully illustrated pair of records of the birds of Hawaii at a period when a number of the indigenous land birds were already on the verge of extinction, if not actually extinct. The work is based largely upon the collections made by Scott Wilson during his visit to the islands in 1887 (when he secured 'a collection as had never before been made there') together with the follow-up expedition in 1892-1894, made by Robert Cyril Layton Perkins who brought back a 'very fine series of almost every other species now existing in the Islands' (introduction, p.xx). Perkins made a further journey to the islands from 1895 to 1897, and Scott Wilson returned in 1896 but no new species were discovered. The text is comprehensive and the illustrations are very fine examples of Frohawk's careful work. So often, in lithographic work the general effect is one of diffuse colour and lack of definition. Frohawk manages to have crisper, clear-cut profiles of his birds, and there is little wooliness about his bird pictures' (Jackson)

Anker 536; BM(NH) V,p.2334; *Fine Bird Books* (1990) p.157; Forbes *Hawaiian National Bibliography* 4238; cf. Christine Jackson *Bird Illustrators* p.105; Nissen *IVB* 1000; Wood, p.631; Zimmer, p.686 (#21433) \$ 24,000.

Natural History

32] CONCHOLOGY, early 19th century. **An album of original watercolours of shells: cone shells and cowries.** [drawings on paper watermarked 1817-1818, front free endpaper watermarked 1825]. 4to (11 x 8 7/8 inches). 71 leaves with original watercolour drawings of 114 shells (23 of Cowries on 9 leaves, 91 of Cone Shells on 62 leaves). Original brown straight-grained morocco, the covers panelled in gilt with arabesque inner cornerpieces, the spine in five compartments with semi-raised bands, lettering-piece in the second compartment titled 'Conus / et / Cypraea / ex / Museo, G.C.B.', the others with repeat panelling in gilt, gilt turn-ins, red watered-silk pastedowns and free end leaves, g.e. (spine neatly rebaked with the original spine laid down).

A fine album of professionally executed watercolours of a conchological collection from the heyday of shell collecting in Great Britain.

The watermarks suggest that this album was compiled between 1817 and 1825: a time when the first great series of scientific shell collectors were at their most active. Interest in shells had been raised initially by the various exploratory and trading voyages of the second half of the 18th century (Captain Cook's voyages being the best known), and had been given a vocabulary by the introduction of the bi-nomial classification system initiated by Linnaeus and improved by the Comte de Lamarck (1744-1829). After a quiet period during the French Revolution and the Napoleonic War, collectors were active again from 1815 onwards. Amongst the best known names of the period were Henry Constantine Jennings (1731-1819), William John Broderip (1789-1859), William Swainson (1789-1855), the Earl of Tankerville (1743-1822).

The lettering on the spine of the present album suggests that it is a record of an individual collection, assembled by "G.C.B." It has not been possible to identify this discriminating conchologist, but the quality of the shells depicted is self-evident and the likelihood is that the drawings were executed by "G.C.B." him or herself: one of the best ways of studying natural history specimens in depth is to draw them. In all probability, the collection has since been dispersed which means that the present album remains as a unique and beautifully-presented record of this spectacular collection.

Cf. S. Peter Dance *Shell Collecting An Illustrated History* (Los Angeles; 1966), pp.135-145. (#21338) \$ 17,500.

33] FRIES, Bengt Fredrik (1799-1839), Carl Ulrich EKSTRÖM (1781-1859) and Carl Jacob SUNDEVALL (1801-1875). - Wilhelm von WRIGHT (1810-1887, illustrator). [**Skandinaviens Fiskar, målade efter lefvande exemplar och ritade på sten af Wil. von Wright, med text af B. Fr. Fries [and others]**]. Stockholm: P. A. Norstedt & Söner, 1836-1857]. 1 volume (bound from the 10 original parts), quarto (11 1/2 x 9 5/8 inches). Upper wrapper to part I bound as title. 63 plates (60 lithographed by Wilhelm von Wright [59 of these hand-coloured], 3 uncoloured engraved plates at the end lettered A-C). Modern green morocco gilt by Hedberg of Stockholm, covers with double-fillet gilt borders and small cornerpieces with fish motifs (these are repeated on dentelles), spine in six compartments with raised bands, lettered in gilt in the second, the other compartments with repeat tooling in gilt, gilt turn-ins, marbled endpapers, original yellow, orange or light blue paper wrappers bound in (the upper wrapper to part one bound as a title, the others bound at the back, top edges gilt, others uncut, slipcase. *Provenance*: Emil H. Küsel (etched bookplate).

Very rare work on the fish of Scandinavia: there is only one other copy listed as having sold at auction in the past thirty years.

The chief glory of this work is the series of excellent finely hand-coloured lithographs, the work of Wilhelm von Wright (1810-1887). He was a Finnish-born natural history painter, illustrator and lithographer of rare talent. The middle of three brothers who made their living as painters, illustrators or naturalists, he moved to Stockholm in 1828 to assist his eldest brother Magnus with his work on his *Svenska Foglar*. The publication of the present work (Wilhelm's masterpiece) began in 1836 and was completed with the help of his younger brother Ferdinand in 1857. One of the great early works on the ichthyology of northern Europe, it was issued in ten parts (including the

supplement) with the plates either uncoloured or finely hand-coloured (as here). Wilhelm von Wright, who had taken Swedish nationality in 1834, married in 1845, settled in Marieberg in Bohuslän, and spent the rest of his working life in Sweden. The text was started by the director of the Natural History Museum in Stockholm Professor Fries and, after his early death, was completed by C.U. Ekström and Fries' successor at the Natural History Museum Dr. Sundevall.

BM (NH) II, p.622; Nissen *Fischbücher* 56; Nissen *ZBI* 1435.

(#20715)

\$ 24,000.

34] [GOSDEN, Thomas (1780-1840)]. **Impressions of a Series of Animals, Birds, &c. Illustrative of British Field Sports: from a set of silver buttons, drawn by A. Cooper, Esq. R.A. and engraved by Mr. John Scott.** London: printed for J.H. Burn and R. and S. Prowett, 1821. 8vo (9 1/4 x 6 1/4 inches). 4pp. advertisements at end, 15 leaves printed recto only, each page with decorative border. Engraved additional title by Scott, 16 engravings (proofs) by Scott after Cooper, each on a circular disc of india paper mounted in position within a decorative wood-engraved surround (comprising 2 head-pieces [the first including the reversed initials 'T.G.'], 2 tailpieces, 12 illustrations), the final leaf with a wood-engraved tailpiece. Contemporary russia by Lloyd tooled to a design by Thomas Gosden (with his initials 'T.G.' incorporated into the powder flask tool on both covers), covers elaborately panelled in gilt and blind, with outer gilt border of double fillets and an arabesque roll, inner panel tooled in blind with a neo-classical palmate roll, the large elaborate central panel edged with a small Greek-key roll in blind and a single gilt fillet with a triangular area above and below elaborately tooled in blind, the central panel blocked in blind with sixteen circular panels of two different sizes, interspersed with scrolling, fruiting foliage in blind, the sixteen circular panels each tooled with single gilt vignette, most to a design which has an equivalent amongst the internal illustrations, the spine divided into five compartments with semi-raised bands, the second compartment black-stained and tooled in gilt, the others with gilt surround and gilt-tooled vignette of either a hawk or a stag, red endpapers, . *Provenance*: Hayne (early ink inscription on front free-endpaper); William Loring Andrews (1837-1920, armorial bookplate); David Wagstaff (leather book label).

First edition of this extraordinary production, with plates printed from buttons: this copy from the collection of one of the founders of the Grolier Club and the author of one of the earliest works on Gosden, "English XIX Century Sportsman, Bibliophile and Binder of Angling Books" (New York, 1906).

Schwerdt had two copies of this very rare work and described his morocco-bound copy, which is closest to the present example, as a large paper copy with "proof impressions on India paper." The British Library also has two copies, both of which are the same size as the present example. Both are bound in calf with tooling that appears to be identical to both the Schwerdt copy and the present work. One of the British Library copies (Davis 261) includes the ticket of the binder Lloyd.

The presence of this ticket and the identical nature of the tooling seem to suggest that Lloyd, probably working to Thomas Gosden's design, was the binder of the present work. However, Gosden, who described himself as a "Bookbinder, Publisher, and Bookseller," was undoubtedly responsible, either as a binder or a designer, for some of the most characteristic and recognisable bindings of the period, and the present work is a prime example. According to Howard Nixon, Loring Andrews (an earlier owner of this work) "was doubtful whether Gosden was a binder himself, but Ellis Howe's researches make it clear that he was" (*Five Centuries of English Book Binding*, p.198). This was supported by Ramsden's work.

Schwerdt explains the genesis of the present work: "It appears that John Scott when spending an evening in the company of Thomas Gosden, noticed in 'Some Sporting Intelligence from St. Helena' that Bonaparte was accustomed to wear a jacket possessing silver buttons, embellished with sporting designs, and addressing his companion [Scott] said, 'Gosden, if you will be at the expense of a set of silver buttons, I will engrave them and will stake ten times their value that they will beat the Emperor's buttons as perfect representations of the various animals of the chase.' Scott's offer was accepted and an inspection of this charming little book shows how the artists made good his word" (*Hunting, Hawking, Shooting* vol.I, p. 213). Gosden notes in the 'Advertisement' of the present work that "To obtain impressions from an engraved button ... has never succeeded till the present moment, and here it has been admirably performed. The Animals, Birds, &c. were drawn on the surface of the Buttons by ... Cooper ... and the engraving, in the most masterly manner, by ... Scott, whose celebrity in this line of art is sufficiently well known. The accompanying notices attached to each subject, are extracted from Bewick and Daniel".

Cf. British Library, online "Database of Bookbindings", shelfmarks 'c48g12' and 'Davis261'; W. Loring Andrews. *An English XIX Century Sportsman, Bibliophile and Binder of Angling Books* ; cf. Ellis Howe *A List of London Bookbinders, 1648-1815* (1950) p.41; cf. H.M. Nixon *Five Centuries of English Bookbinding* 88; cf. C. Ramsden

London Bookbinders p. 73; Schwerdt IV, p.40 (and see plate on facing page) and cf. I, p.213.
(#20735) \$ 12,000.

35] HARRIS, William Charles (1830-1905). **The Fishes of North America that are captured on Hook and Line. With ... colored plates made from oil portraits of living fishes before their color tints had faded.** New York: [the Harris Publishing Company (parts I-XIV)] the Fishes of North America Publishing Co. (parts XV-XX), [n.d.-December 1895-March]1898. Vol.I (all published) in 20 original parts, folio (19 1/8 x 12 1/8 inches). 40 chromolithographic plates by Armstrong & Co (24), Geo. H. Walker (4) and others after John L. Petrie (4 plates published in a smaller format, cut to the edge of the image, with separately printed labels, as issued; 8 plates with titles beneath the image but also with separately printed labels), one full-page uncoloured illustration, 94 uncoloured illustrations (most of fish) within the text. Unbound as issued in original blue or grey paper wrappers, various designs on the upper outer covers, letterpress information on most of the other surfaces of the wrappers (splits to backstrips, some other small small clean tears, some light discolouration).

A very rare work with forty "very beautifully drawn and color-printed plates of fishes" (Bennett), here in the form in which it was originally issued.

The original intention was that this work should be complete in two volumes with a total of 80 plates: only this first volume was ever published, yet it ranks along with Kilbourne and Goode's *Game Fishes of the United States* (New York, 1879) as one of the two greatest illustrated Ichthyological works of the 19th century. The plates are printed by at least two firms: the majority are by Armstrong & Co. (The Riverside Press) of Cambridge, Mass., a few others are signed by Geo. H. Walker & Co of Boston. The print of the 'Rainbow Trout' in part two has two labels attached, the first a title label, the second a printed signed note 'This portrait of the Rainbow Trout, although anatomically correct, is not artistically lithographed. It will be reproduced, and another and perfect plate delivered to each subscriber of the book': it is not clear if this intention to issue a replacement was ever realised.

As the preface makes clear this work was a labour-of-love for both the author and artist: "I have been engaged nearly a quarter of a century in gathering the notes from which the text of this book has been written, and twelve years in procuring the oil portraits of living fish, caught from their native waters, that I might obtain lithographic facsimiles ... The aggregate distance travelled was 28,558 miles, and the days occupied in transit and in catching and painting the fishes numbered nine hundred and seventy-two, or eighty-one working days of each angling season during twelve years. Mr. John L. Petrie, the artist, has been my steadfast companion during this protracted but pleasant task. He has painted the portraits of each fish represented ... from living specimens caught on my own rod, with the exception of the Pacific Salmons, which were taken alive in traps."

Bennett p.51; Bruns H80; McGrath p.197; Nissen *ZBI* 1840; Wetzl 153.
(#21384) \$ 12,500.

36] MARTINI, Friedrich Heinrich Wilhelm (1729-1778), & Johann Hieronymus CHEMNITZ (1730-1800). **Neues systematisches Conchylien-Cabinet.** Nüremberg: Gabriel Nickolaus Raspe and Bauer & Raspe, 1769-1829. 12 volumes, quarto (11 1/8 x 8 7/8 inches). 2 hand-coloured engraved additional titles, 2 uncoloured engraved portraits (1 of Martini by Daniel Berger; 1 of Raspe by J.G. Klinger) 432 fine hand-coloured engraved plates (on 431 sheets), heightened with varnish (1 folding), by C.B. Glassbach, J. Nüsbiegel, von Bischoff, J.S. Leitner and G. Vogel and others after A.F. Happe, Krüger, J.P. Degén and others, 94 engraved vignette headpieces or illustrations (21 hand-coloured [1 of these mounted], 17 in vol.I printed in red). Uniform contemporary German calf gilt (vols.I-XI, with vol.XII bound to match), covers with gilt dot-and-oval border, small gilt star at the centre of each cover, the flat spines divided into six compartments by roll tools, red morocco lettering-piece in the second compartment, black morocco in the fifth, the others with simple repeat decoration in gilt, marbled endpapers. *Provenance*: J.M. de Reck (early armorial bookplate).

Complete set of the first edition of this beautifully-illustrated iconography of the shell, including examples from many of the greatest collections and expeditions, including Captain James Cook's Pacific voyages: here including the very rare final volume

The present set is complete, including the final very rare 12th volume published by G.H. Schubert & J.A. Wagner in 1829 (with the two final plates, 236 and 237, on a single leaf as published). Only ten volumes were planned, indeed, the title of vol. X reads 'zehnter and letzter Band.' The index 'Vollständiges alphabetisches Namen-Register über alle zehn Bände', by Johann Samuel Schröter, is here bound at the end of vol. XI. The plate count is complicated and Nissen (the only standard bibliography to attempt a plate total) is incorrect: The plates are numbered in two

sequences: the first runs from 1-193 (using roman numerals), and the second from 1-143, 144A, 144-194, 195A, 195B, 196-235, with plates numbered 236 and 237 on one printing plate, printed on a single leaf. This gives a total of 431. Nissen, incorrectly calling for a plate '195' as well as '195A' and '195B', gives the required total as 432.

As usual with this work, the text is intermittently browned, but the plates are almost uniformly clean and bright, the majority of them heightened with clear varnish. This technique is ideally suited to the depiction of many shells, the reflective surface of the varnish mimicking the effect of light on mother of pearl.

Friederich Wilhelm Martini, a Berlin doctor, conceived the idea of publishing the first large-scale iconography of shells intended to describe and illustrate (in colour) every known shell. He completed the first three volumes before his death in 1778. The work was continued by Johann Hieronymus Chemnitz, pastor to the garrison in Copenhagen, and like Martini a member of the 'Gesellschaft naturforschender Freunde.' Between 1779 and 1795, he added a further eight volumes.

The examples so beautifully pictured here come from the 'wunderkammer,' or 'cabinets of wonders,' belonging to Kings, the nobility and wealthy merchants. The collections included those of Lorenz Spengler, cabinet maker of the King of Denmark; the museum of the King Frederic V of Denmark (an avid shell collector); the museum of Count A.G. Molke, who had some of the finest shells in Europe, including many that had previously been in the famous Seba collection. Other donors included J.F. Bolten; J.S. Schröter; Madame de Blandeville; Abraham Gevers (of Rotterdam, who had one of the finest collections in the Netherlands); Empress Maria Theresa, of Austria (Baron Ignatius von Born memorably described her collection in his *Testacea musei Caesarei Vindobonensis*, published in Vienna in 1780). Other examples were drawn from the very extensive collections of Martini, in the first 3 volumes, and of Chemnitz in the other volumes.

BM(NH) III,p.1252; Brunet III, 1502; Dance *Shells* 190; Nissen *ZBI* 2722 (incorrect plate count)
(#18193) \$ 55,000.

37] REMINGTON, Frederic, A.B.FROST and others (illustrators) - A.C.GOULD (editor). **Sport or Fishing and Shooting.** Boston: Bradlee Whidden, 1882. Large folio (21 1/2 x 15 1/4 inches). 15 chromolithographic plates after Remington, Frost, Cozzens and others. Expertly bound to style in dark red straight-grained morocco gilt.

A fine copy of this rare large-format work on sport in late 19th-century America, including Frederic Remington's first two published prints in color, a rare A.B.Frost image of deer-hunting and images from Fred. S.Cozzens and other top illustrators of the day

Only two copies of this work are listed as having sold at auction in the past twenty five years. The most recent copy sold at Christie's in London on 4 June 2001 (lot 90) for £17,625. 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.152-3) with the comment that they are the first and second Remington prints to appear in color. They were preceded only by a series of four monochrome photogravures for John Muir's *Picturesque California* (1888) and two other individual prints, both black and white. Arthur Burdett 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 apparently unaware that it was issued as part of the present work, which is not included in the extensive appendix 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. Each of the fifteen subjects is first described in general terms on a single leaf of text, followed by a second leaf giving a first-hand account of catching or shooting the subject, followed by a chromolithograph illustrating the first-hand account. According to Gould's preface, the plates are all from water-colours especially commissioned for the work which were subjected to the critical scrutiny of a group of anglers/sportsmen, who judged them for technical accuracy.

The plates (with titles taken from the preceding text leaf) are as follows:

- 1.Killing the Salmon. Henry Sandham.
- 2.A Moose hunt. Henry Sandham.
- 3.Trout fishing. Henry Sandham.
- 4.Fly-fishing for Black Bass. S.F.Denton.

- 5.Hunting Antelope [i.e. Prong-horn] Frederic Remington.
- 6.Catching a Tarpon. Fred. S.Cozzens.
- 7.Mallard shooting. S.F.Denton.
- 8.Catching a Mascalonge. Frank H.Taylor.
- 9.A Wild Turkey hunt. R.J.Zogbaum.
- 10.Sailing for Bluefish. Fred S.Cozzens.
- 11.Hunting the [Virginia] Deer. A.B.Frost.
- 12.A day with the [Prairie] Chickens. R.F.Zogbaum.
- 13.A hunt above the timber-line [Big-horn]. Edward Knobel.
- 14.[Canada] Goose shooting. Frederic Remington.
- 15.Stalking the Wapiti. Henry Sandham.

Bennett p.48; not in Reese *Stamped with a National Character*; Tyler *Prints of the West* pp.127 & 174.
 (#16668) \$ 35,000.

38] RENARD, Louis (1678/9-1746). **Poissons Ecrevisses et Crabes, de diverses couleurs et figures extraordinaires, que l'on trouve autour des Isles Moluques et sur les côtes des Terres Australes.** Amsterdam: "Donné au Public par Louis Renard" [but published by Reinier & Josué Ottens, no date but 1754]. 2 volumes in one, folio (15 7/8 x 10 1/4 inches). 2 half-titles (one to each volume), title printed in red and black. 100 hand-coloured engraved plates (1 double-page), each showing two or more subjects. Leaf of 'Table Alphabetique' with repaired tear. Contemporary panelled calf, skilfully rebaked, spine gilt in seven compartments, morocco lettering piece. *Provenance*: Charles Ernest Ramsey (1721-1773, 'Praeconsul' of Elbing, one of the Hanseatic Ports, now in Poland, armorial bookplate on verso of title); Gustav Muhrbeck.

Second edition of "one of the most remarkable Dutch books with coloured plates... published in [an edition of] 100 copies only at the price of fl. 100." (Landwehr).

The plates were engraved after drawings by Samuel Fallours, brought back to Amsterdam from Amboina in the East Indies by Frederik Julius Coyett, son of the Governor Baltazar Coyett. Samuel Fallours began his career as a soldier in the service of the Dutch East India Company, and later between 1707 and 1712, held the title of Associate Curate to the clergy. As early as 1703 his artistic abilities were discovered by several important officials, also in the employ of the Company.

"When he (Fallours) showed his portfolio of watercolours to the Directors of the East India Company at Amsterdam, they could or would not believe that such fish really existed. So, to convince these gentlemen, Fallours had written a letter to the Reverend Francois Valentijn (1666-1727), who had also spent many years in the East Indies. In his letter, Fallours asked Valentijn to confirm to the Governors that the fishes which he had painted actually existed. Valentijn complied by writing on August 28th 1715,... 'I can assure you in all honesty that in the waters around Ambon and the other islands belonging to the Moluccan Archipelago I have observed a wide variety of fish whose colours are as variegated and brilliant as Fallours has painted. I have seen his watercolours and can vouch that these fishes have been drawn and coloured from life...'. Writing over one hundred years later, Bleeker remarked, "Although these figures are partly exaggerated and partly unrecognizable, it later proved that practically every one of them is based on a natural object." It was Louis Renard, one of the charges d'affaires of H.M. King George II of England in Amsterdam, who decided to publish this material" (Landwehr, pp. 44-45).

This second edition was limited to about 100 copies and this is one of five known copies with Renard's undated title-page from the first edition of 1718-1719. Pietsch notes that for this second edition " it seems that the publishing firm of Ottens took the thirty (or thirty-six) unbound copies purchased from Renard's estate, had the plates colored, replaced Renard's old undated title page and added a "Preface" provided by Aerout Vosmaer and the "Declaration sur cet ouvrage" of Renard. These then, together with some seventy additional copies newly printed from the original coppers ... constitute the second edition' (Pietsch I, pp.23-24). However, Pietsch continues, this does not explain copies such as the present one "that contain Renard's undated title page but at the same time contain the "Preface" of the 1754 edition ... why this should have been done remains a mystery" (op. cit. I, pp.24-26). The four other copies that match the present example are all in European institutional libraries.

Landwehr 159; Nissen *ZBI* 3361; Nissen *Schone Fischbucher* 103; See Pietsch, *Fishes, Crayfishes, and Crabs...* Baltimore: 1995, pp. 22-26.
 (#19624) \$ 125,000.

39] SAY, Thomas (1787-1834). **American Conchology, or descriptions of the shells of North America, illustrated by coloured figures from original drawings executed from nature.** New Harmony, Indiana: Printed at the School Press, 1830-1834-[?1838]. 7 original parts, octavo (9 1/4 x 6 inches). 68 hand-coloured engraved plates (33 by C. Tiebout, 19 by S. Lyon, 7 by I. Walker and 9 unsigned; 65 after Mrs. Say, 2 after C.A. Lesueur and 1 unsigned). Original wrappers, single blue cloth chemise, all within a modern blue morocco-backed blue cloth box, titled in gilt.

A very rare complete set of the New Harmony edition of Say's 'American Conchology' in the original parts

A fine set of Thomas Say's pioneering work devoted to American shells, issued by the School Press at the utopian colony of New Harmony, Indiana.

Say began his career as a naturalist in Philadelphia before 1810. While his first published works were all entomological, he began gathering material on shells at an early date, and supplemented his knowledge with information gathered during numerous expeditions in the United States, including the Long expedition on the Great Plains in 1819-20. In 1827 he joined several other distinguished naturalists of the period in Robert Owen's utopian experiment at New Harmony, Indiana, and helped to establish the printing office at the school there. Having completed the work on his *American Entomology*... before moving, he was able to devote all his time to *American Conchology*.... The first number appeared in 1830, followed by five additional sections through 1834. The last part, published after Say's death, is usually dated 1838 but may actually have been printed later than that and somewhere other than New Harmony. The rest of the text was printed at the School Press and the plates were beautifully colored by the students, nine of whom worked on the project at one time.

All the products of the New Harmony press are rare, and this, the only one with color plates, is particularly so. As a piece of American natural history, it is the pioneering and major work in its field, by one of the great American naturalists. "Here are hand-colored copperplate engravings diamond fine in their precision. There was not even any varnish used to heighten the coloring. Looking at these little shells, it almost seems possible to pick them off the page" - McGrath. "A work as extraordinary for having been produced in the wilderness as for its elegance and the importance of its contribution to natural history" - Streeter.

Bennett p.94; Byrd & Peckham *Indiana Imprints* 414; McGrath pp.15-16; Meisel III, 405; Nissen *ZBI* 3614; Sabin 77368; Streeter Sale 1413
(#16653) \$ 20,000.

COLOUR-PLATE & MISCELLANY

40] BIRD, William Hamilton (compiler, arranger and composer). **The Oriental Miscellany; being a collection of the most favourite Airs of Hindoostan, compiled and adapted for the harpsichord, &c.** Calcutta: printed by Joseph Cooper, 1789. Folio (14 5/8 x 9 3/8 inches). Letterpress title printed within a decorative etched surround incorporating the imprint and date (verso blank,) 1p. letterpress dedication by Bird to Warren Hastings dated 'May 20th, 1789' (verso blank), 4pp. letterpress 'Introduction', 4pp. list of subscribers, 1p. 'Index' with list of 34 pieces (30 of these with their names printed using both a western and arabic alphabet, verso blank,) 36 leaves printed with 70pp. of letterpress sheet music (numbered 1-45 [46 blank] 47-57 [58 blank] 59-72). Contemporary Indian light brown sheep, with overall zig-zag stippled patterning, paper label to spine with early inscription 'Collection of Hindoostan Airs', modern black cloth chemise, all within a modern black morocco-backed slipcase, titled in gilt on 'spine'.

A fine example of this rare work (the first 'from the early Calcutta presses to include music printing' Shaw,) signed by Bird and in a contemporary Indian binding. No copies of this work are listed as having sold at auction in the past thirty years, and in addition to the India Office Library copy, only four other copies are recorded by OCLC.

William Hamilton Bird, who is listed as a 'conductor of public amusements' in the *Bengal calendar and register* (Calcutta, 1790,) was amongst the first Westerner to attempt to transcribe Indian music. However, Bird's interesting four-page introduction to the present work makes it clear that he had difficulty in seeing beyond the walls formed by the structure of classical western music, indeed he seems to have failed to have understood most of the basic rules that define Indian classical music. For example, he writes that the 'Raagnies' 'are so devoid of meaning, and any degree of regularity, that it is impossible to bring them into a form for performance, by any fingers but those of their

country (Hindustan;) and they appear to be the efforts of men enraptured by words, to which they have added notes as their fancy and amorous flights have dictated.' Having said this, he did record and adapt 30 pieces for 'harpichord, &c.' from various traditional sources, as well as offering four of his own pieces to round off a rare, influential and beautifully-produced work that was available at 32 sicca rupees to subscribers (according to the list about 300 copies were sold), and 40 sicca rupees to non-subscribers (see the *Calcutta Chronicle*, 16th July 1789.) The title page is particularly successful, but the text also is very well printed - it is reminiscent of the work that William Baskerville produced in England in the 1750s and 1760s. The printer, Joseph Cooper, was active in Calcutta from November 1785 until about 1799.

See Raymond Head 'Corelli in Calcutta: Colonial Music-Making in India during the 17th and 18th Centuries' in *Early Music*, vol. 13, No. 4, pp. 548-553; Graham Shaw *Printing Calcutta to 1800* 135 (title page illustrated on p.124: India Office Library copy, also signed by Bird).

(#19264)

\$ 13,500.

41] BRAY, Anna Eliza (1790-1883). **Life of Thomas Stothard, R.A. with personal reminiscences.** London: Bradbury & Evans for John Murray, 1851. 1 volume expanded to ten, small quarto mounted to large quarto (14 5/8 x 10 3/4 inches). Lithographic portrait frontispiece, on india paper mounted, additional title within decorative wood-engraved border printed in bistre, title with wood-engraved headpiece, numerous wood-engraved illustrations printed in bistre, extra-illustrated with approximately 1,344 additional items (including 1 autograph letter signed from the author, 8 original pen, ink and wash drawings by Stothard, 6 original watercolour drawings by Stothard, and 1,323 engravings after Stothard including 14 by William Blake). 19th-century red morocco gilt by Riviere, covers with wide decorative borders of filets and a decorative roll of stylized foliage and flower-heads with stylized flower-spray cornerpieces, spines in seven compartments with raised bands, lettered in the second and third, the others with elaborate repeat decoration of massed small tools, gilt turn-ins, marbled endpapers, gilt edges (small expert repair to head of vol.VIII).

A unique collection of Stothard's work, based around the first edition of the first full biography of the artist by his daughter-in-law, expansively extra-illustrated with original watercolours, drawings and engravings after Stothard by many of the greatest engravers of the late-18th and early 19th century, including Stothard's friend William Blake

In 1779 Stothard commenced his career as an illustrator of books, being employed to illustrate Ossian and Hervey's Naval History. But his principal employers were Bell and Harrison, and in this year his numerous designs for Bell's Poets and Harrison's Novelist's Magazine began to be published. The first of the latter was a scene from Joseph Andrews (dated 1 Dec.), and in the following year he made no less than 148 drawings for this publication, for which he was paid a guinea apiece. He also made many drawings for the Ladies' Magazine in this and the following years, and a number of small but spirited drawings of the famous actors and actresses of the day. Among the prose works illustrated by him were novels by Fielding, Smollett, Richardson, and Sterne, Ridley's Tales of the Genii, Paltock's Peter Wilkins, Don Quixote, Gil Blas, Robinson Crusoe, the Arabian Nights, the Vicar of Wakefield, and Gulliver's Travels. These designs made a new departure in book illustration by their variety of invention, their literary sympathy, their spirit and their grace. Those to Peregrine Pickle and Peter Wilkins have been specially admired, but Stothard never surpassed those to Clarissa Harlowe for elegance, or those to Tristram Shandy for delicate humour. He may be said to have founded the types of Sancho Panza and Uncle Toby, afterwards adopted by his friend Charles Robert Leslie and others. To this period also belong a few charming illustrations to Ritson's Songs (1783). A little later (1788-9) came his illustrations to the Pilgrim's Progress, in which he found a region of pure but very human allegory well suited to his gentle imagination...

To 1790 belong his illustrations to Robinson Crusoe, published by John Stockdale, and engraved by Medland, a series of great beauty (re-engraved by C. Heath, and published by Cadell thirty years later); and also a set of six charming groups of children at school and at play. Besides these more important designs, he executed a number of headpieces, tailpieces, frontispieces, and vignettes of all kinds, including some charming miniature drawings of royal festivities. He designed even shop-cards and fashion plates, for, though popular, he was poorly paid, and, having married in 1783, had to provide for an increasing family...

It was in 1793 also that his first illustrations to Rogers's Pleasures of Memory were executed. The first edition of the poem in the British Museum, illustrated by Stothard, is dated 1794, but there are two engravings in the print-room (one of them the delightful Hunt the Slipper) which are dated 1793...

In 1796... appeared his illustrations to the Fables of Flora, which are remarkable for the gracefulness of their fancy and the beautiful drawing of the flowers. In 1798 were published his beautiful illustrations to Pope's Rape of the Lock, in 1790 the Seven Ages from Shakespeare, and by the close of the century he may be said to have almost covered his field of illustration...

During... [the early part of the 19th century]... his taste was frequently consulted in the decoration of the houses of

his wealthy friends and patrons, of whom Samuel Rogers was the earliest and most constant. Stothard helped in the decoration of Rogers's house in St. James's Place (built 1803), and in the illustration of successive editions of his poems for over forty years. In the most elaborate editions of Rogers's *Italy* (1830) and the *Poems* (1834) Stothard joined with Turner in contributing illustrations, which were engraved on steel by Finden and others. The smaller engravings on wood by Luke Clennell (the first of which appeared in Rogers's *Pleasures of Memory*, 1810) are justly prized for their close imitation of Stothard's beautiful touch with the pen. Less known are the little illustrations of the *Pleasures of Memory* (1808) and *Human Life* (1810) in the *Royal Engagement Pocket Atlas*, an annual for which he provided the headpieces for many years...

In 1815 Stothard went over to Paris with Chantrey and others, and visited the Louvre before the dispersion of Napoleon's spoils. In 1817 and 1818 respectively he exhibited *San Souci* and *Fête Champêtre*, in which the influence of Watteau is perceptible. They were followed in 1819 by the illustrations to *Boccaccio* (published 1825) already referred to. In 1821... he sustained a severe shock from the sudden death of his son, Charles Alfred [first husband of Mrs. Bray]. This is said to have had a permanent effect on his spirits...

In 1825 his wife died, and in 1826 he lost his lifelong friend, Flaxman, who had in early life been attracted to him by the sight of some of his book illustrations in a shop window...

He continued to walk out alone, in spite of his weakness and deafness, till the close of the autumn of 1833, when he was knocked over by a carriage. He sustained no apparent injury from the accident, but he never recovered from the effects of it, and died at his house, 28 Newman Street, on 27 April 1834. He was buried in Bunhill Fields...

Stothard's life appears to have been as pure and blameless as the art to which it was devoted. His disposition was retiring, and he did not seek society; but he was justly esteemed by his fellow-artists and his few intimate friends. He paid visits to Archdeacon Markham and other of his friends; he went once to Paris; but his art supplied him with sufficient pleasure to the end of his life. As Leigh Hunt said of him in his last days, an angel dwelt in that tottering house amidst the wintry bowers of white locks, warming it to the last with summer fancies.' (*DNB*).

For Blake engravings: Bentley *Blake Books* 417C; 436; 485 (nos.1 and 2); 486 (nos. 2 and 3); 487 (nos.1, 2 and 3); 491 (no.7); 494 (nos.1,2,3 and 4)
(#6120) \$ 28,500.

42] BROOKE, Edward Adveno (1821-1910). **The Gardens of England**. London: T. McLean, 1857. Folio (21 x 17 3/4 inches). Mounted on guards throughout. Chromolithographic title, uncoloured lithographic dedication to the Dutchess of Sutherland, 16 uncoloured lithographic vignettes on india paper mounted, 24 fine chromolithographic plates, all finished by hand, and mounted in imitation of watercolours on their original card mounts, each with an ink-ruled border and the title added to the mount in manuscript in a fine calligraphic hand, extra-illustrated with a similar plate of an Italian garden, similarly mounted. Expertly bound to style in dark green straight-grained morocco, gilt, the covers with decorative border in gilt and blind, the spine in seven compartments with raised bands, lettered in the second, the others with elaborate overall repeat pattern in gilt made up from massed small tools, chocolate-coloured endpapers.

A very rare deluxe issue of this beautifully-executed colour-plate book: an important record of the cutting-edge of garden design in the mid-19th century.

This deluxe issue with the plates mounted in imitation of watercolours is so rare that it is not mentioned in any of the standard bibliographies, and we have never handled a copy before. The plates are here seen to their best advantage: mounted on card in imitation of watercolours with ink-ruled borders and titled in manuscript on the mount. In fact, Brooke's master-piece is rare in any form: only four non-deluxe copies are listed as having sold at auction in the past thirty-five years, the most recent being the Abbey copy in 1997.

At the core of the book are the beautiful series of images taken from Brooke's original watercolours. The impending publication was announced by the publisher in February 1857, but according to the preface the work "was the result of years of labour... The preparation of the original drawings required that the artist should be upon the spot wherever it was desirable to proceed, - and this not for a mere casual visit or a hurried sketch, but for the purpose of patient and careful labour. Thus, Mr. Brooke has spent several summers in undivided attention to the views contained in this volume. not satisfied with first or second studies, he has made repeated visits to each locality, and is enabled, therefore, to offer drawings which are correct and faithful in all their details".

Bowood House, Alton Towers, Woburn Abbey, Holkham House, Castle Howard, Wilton House, and thirteen others are featured. The resulting plates offer a rare eye-witness record of many of the gardens of these best-known English country houses at a time when they were coming into what was to prove to be their glory days. Various factors combined to produce this flowering amongst the English landscape: fashion amongst the landed elite required them

to surround their great houses with great gardens; a flood of new species were arriving from throughout the Empire and beyond; a generation of knowledgeable gardeners were in place to employ the latest effective cultivation techniques; public interest in general was focused on botany and on a number of plant groups in particular (tulips, auriculas, camellias, orchids and ferns). Given this set of circumstances and the plethora of botanical monographs and periodicals that were published at this time, it is surprising that this work is almost unique in what it set out to do.

There are no other pictorial surveys that can match Brooke's work for its scale or its scope: it is one of the truly great gardening books.

Abbey *Scenery* 392; Bobins 62; Mass.Hort.Soc.(1918) p.39; cf. *Gardeners' Chronicle* February 23,1856, p. 119 ("Mr. McLean has issued a prospectus of an illustrated work to be called 'The Gardens of England' ... The plates will be executed in lithotint in folio; some being finished by hand, and sold at twice the price of the ordinary prints. ...").
(#20733) \$ 45,000.

43] CABINET DU ROI - Israel SILVESTRE (1621-1691), Jean LE PAUTRE (1618-1682), Jean EDELINCK (c. 1643-1680) and others. [**Vues, plans, etc. du Chateau de Versailles, avec les statues, termes et vases**]. Paris: [no date but plates dated 1664-1689]. Folio (19 1/8 x 13 inches). Engraved throughout, 83 engraved plates and plans by Le Pautre, Silvestre, Edelinck, and others (4 folding, 23 double-page). Contemporary French red morocco gilt, covers panelled in gilt with Royal French crowned double-L monogram at the corners and a large blocked French Royal arms in an oval at the centre of each cover, spines in seven compartments with raised bands, leather lettering-piece in the second, the others with repeat decoration with fleur-de-lys at each corner, surrounding a centrally-placed royal French monogram, gilt turn-ins, marbled endpapers, gilt edges. *Provenance*: Thomas Pitt, 1st Baron Camelford (1737-1793, armorial bookplate).

A delightful work, with a distinguished provenance, from the 'Cabinet du Roi' series with plates by some of the greatest engravers of the period: the result contains some of the finest images of Louis XIV's incomparable palace at Versailles

This work is from a series that was all based on the *Cabinet du Roi* collection of engravings. This project was undertaken on the orders of the King in an attempt to record the possessions of Louis XIV. The work as a whole was never completed but various categories were published under separate titles. The present work, recording the exterior views of Versailles and its gardens, together with the fountains, statues and vases to be found in the gardens, is found with various numbers of plates: the copy in the Staatlichen Kunstbibliothek in Berlin appears to be identical with the present copy, as was a copy sold in 1996,) but Brunet calls for only 78 plates (dated from 1672 to 1684)

The work is made up of: 17 general plans and views of the exterior of the chateau and its gardens (15 double-page, 2 folding; including 13 by Sylvestre;) 10 large views of fountains and their settings (8 double-page, 2 folding; including 4 by Sylvestre, 3 by Le Pautre;) 18 single-page plates of fountains by Le Pautre; 23 single-page plates of statues (including 10 by Edelinck, 8 by Le Pautre;) 9 single-page plates by le Pautre of herms and 6 single-page plates by Le Pautre of vases. The whole forms a valuable record of a remarkable feat of engineering, architecture, gardening and landscape design.

The transformation of Versailles began in 1661, when King Louis XIV started his personal reign. 'The idea of leaving Paris, where as a child he had experienced first-hand the insurrection of the Fronde, had never left him. Louis XIV commissioned his architect Le Vau and his landscape architect Le Nôtre to transform the castle of his father, as well as the park, in order to accommodate the court. In 1678, after the Treaty of Nijmegen, the King decided that the court and the government would be established permanently in Versailles, which happened on May 6, 1682.

At the same time, a new city was emerging from the ground, resulting from an ingenious decree of the king dated May 22, 1671, whereby the King authorized anyone to acquire a lot in the new city for free. There were only two conditions ... [first, a small tax had to be paid ; and second, a house had to be built on the lot according to strict criteria] ... The old village and the Saint Julien church were demolished to make room for buildings housing the administrative services managing the daily life in the castle. On both sides of the Avenue de Paris were built the Notre-Dame neighborhood and the Saint-Louis neighborhood, with new large churches, markets, aristocratic mansions, buildings all built in very similar in style according to the models established by the Surintendant des Bâtiments du Roi ... Little by little came to Versailles all those that needed or desired to live close to the political

power. At the death of the Sun King in 1715, the village of Versailles had turned into a city of approximately 30,000 inhabitants

The present copy is particularly interesting, as it is from the library of a nephew of William Pitt the elder. Lord Camelford (1737-1793) was both a politician and art patron: He sat in parliament from 1761 till 1784, siding against his uncle and following George Grenville, who was also a relative; and in 1784 he was raised to the peerage. He dabbled in architecture and the arts generally, and was a prominent figure in the artistic circles of his day.

Berlin Kat. I. 2469; cf. Brunet I, 1443; cf. Millard *French* 46 (for information about the 'Cabinet du Roi')
(#19180) \$ 32,500.

44] E.[GERTON], M.[ichael]. **Airy Nothings; or, Scraps and Naughts, and Odd-cum-Shorts; in a Circumbendibus Hop, Step, and Jump, by Olio-Rigamaroll ... Drawn and written by M.E. esq. engraved by Geo. Hunt. Second edition.** London: published by Thomas M'lean, 1825. 4to (10 1/4 x 8 inches). 23 hand-coloured aquatint plates by George Hunt after Egerton. Old calf skillfully rebaked, covers with triple fillet borders, spine in six compartments with raised bands, morocco lettering-pieces in the second and third compartments, the others with repeat decoration in gilt, gilt turn-ins, t.e.g.

An excellent copy of the second edition of this rare, well-illustrated work including images of Scotland, the Lake District, Wales and Ireland.

Egerton, following in the comic footsteps of William Combe, offers images of Edinburgh, Glasgow, New Lanark (the interior of Robert Owens Institution), Holyhead and Dublin. All well engraved by George Hunt and accompanied by loosely related prose and verse, some of which is strangely reminiscent of Lewis Carroll's rhymes of fifty years later: A minnow cannot swallow a dromedary, / Nors a tickle-back ever taken for a fairy.

Cf. *Abbey Life* 290; cf. Colas I, 938; Hiler p.263
(#21287) \$ 3,500.

45] GRAY, William. **Social Contrasts Portrayed in a Series of Twenty Two Coloured Litho-graphic Plates from Pen and Ink Sketches.** London: William Oliver, [no date but circa 1865]. Oblong folio (10 5/8 x 14 inches). Letterpress list of plates, otherwise lithographed throughout. Lithographed title printed in colours, 22 lithographic plates finished by hand and heightened with gum arabic, printed on 12 leaves (20 plates printed side-by-side two to a leaf on 10 leaves, 2 plates full-page facing each other on two consecutive leaves). Original pebble-grained cloth, the upper cover blocked in gilt with outer rules surrounding a large central panel with elaborate arabesque cornerpieces and a central rounded lozenge shape containing the title, the lower cover with the same in blind (expertly rebaked). *Provenance:* J.M. Leeder (signature).

A rare work offering a view of the financial and moral divisions within the lives of women in Victorian England

Little is known about the genesis of this charming and thought-provoking work. The author/artist appears to be otherwise unknown and even the date of publication is based to a degree on guesswork: the fifth leaf ('St. Giles and St. James's') includes a "To Be Raffled" notice within the left hand image which is apparently dated '1865' and the assumption is that this is also the date of the publication (OCLC concur with this date). All the main protagonists in the scenes are women, mostly young pretty women in what must have been shockingly short dresses for 1865? There are also a number of dancers in tutus. The images follow in the honorable tradition established by William Hogarth and George Cruikshank whilst also offering a keyhole onto the social and moral life of London in the second half of the 19th century.

A closer examination of one pair of plates suggests that this is a work which would repay careful study and research: the first leaf with the single title "In Luck and Out of Luck" shows a healthy attractive young woman, fashionably-dressed, pausing before entering a doorway. The sign to the left shows that she was entering the Argyll Rooms in London: a location known at the time as a haunt of women of loose virtue ("the femmes libres of society" *London Saturday Review*, reprinted in the *New York Times* of 11 November 1858). This reference would have been understood by a contemporary audience, and adds particular poignancy to the second "Out of Luck" image: the same woman is seen pale and wan, down at heel, pausing again, this time at the entrance to the pawnbroker that she hopes will give her at least the price of a meal for the bundle she clutches in her arms. The clear sub-title: see the results of a moral lapse.

(#20697) \$ 2,000.

46] HULLMANDEL, Charles (1789-1850), & Bartolomeo PINELLI. **Roman Costumes; Drawn from nature by Pinelli and C.Hullmandel: on Stone by C.Hullmandel.** London: C.Hullmandel for Rodwell & Martin, [no date, but plates dated Feb.- Dec. 1820 and watermarked 1817-1821]. Folio (16 1/4 x 12 inches). Lithographed throughout. Calligraphic title with decorative vignette, written on stone by J.Netherclift, printed by Hullmandel, 24 hand-coloured lithographed plates, drawn on stone and printed and coloured by J.Hullmandel (5 after his own drawings, 19 after Pinelli). Expertly bound to style in red straight-grained half morocco over contemporary marbled paper-covered boards, the flat spine divided into seven compartments by gilt fillets and roll tools, lettered in the second compartments, the others with repeat decoration in gilt.

A deluxe coloured copy of this very rare incunable from the dawn of lithography as an art, in Great Britain. Printed, lithographed, and in five cases from original drawings by "the man... who did more than any other to establish lithography in England" (Abbey "Travel" I, p.151).

The present work appears to be the first substantial book to be printed entirely by Charles Hullmandel (his earlier *Twenty-four views of Italy* [1818] includes a varying number of plates printed by Moser & Harris). It is clearly very rare (it was unknown to Abbey, and does not appear in auction records). Hullmandel appears to have begun the publication on his own, presumably in an attempt to build on the success of his earlier work, and using the highly fashionable Pinelli's etchings as his models.

Hullmandel was born in Mayfair on 15 June 1789 to a German father and French mother. "After training as an artist, he went abroad for a time, and it was apparently on his return journey... that he first met Senefelder and became interested in lithography, at first only as a means of publishing his own sketches... Hullmandel went to Moser and Harris for the printing of these early drawings, with the result... that he determined 'to have a press and materials of my own', which he set up in his lodgings at 51 Great Marlborough Street." (Abbey Travel I, p.148). He printed a number of individual views and small groups of prints, and then in 1820 produced the present work. In 1823 a second substantial work appeared "in which the sketches, and not just the drawing on stone, are by Hullmandel himself, *Views of the South of Germany, the Tyrol and Italy... from sketches by C. Hullmandel.* Realizing that to succeed he must thoroughly understand the chemical basis of the process, Hullmandel studied under Farrday... Amateurs and artists gathered round to learn the use of the press, and No.51 became practically a school of lithography. Soon Hullmandel had the artists Ward, Westall, Lane, and particularly Harding, working for him... while in 1821 Théodore Géricault... did a series for him, Various subjects drawn from Life and on Stone (Abbey Travel I.p.149). His subsequent influence on his contemporaries in the field of lithography was enormous, and his technical achievements vital to the establishment of the lithograph as a medium through which great art could be achieved.

Colas 2382; Lipperheide Ja 20 (calling for 23 plates).
(#21307)

\$ 9,500.

47] JONES, Owen, (1809-74) and Jules GOURY (d. 1834). **Plans, Elevations, Sections, and Details of the Alhambra: from drawings taken on the spot by the late M. Jules Goury and in 1834 and 1837 by Owen Jones ... With a complete translation of the Arabic inscriptions, and an historical notice of the Kings of Granada, from the conquest of that city by the arabs to the expulsion of the moors, by Mr. Pasqual de Gayangos.** London: published for Owen Jones, 1842-1845. 2 volumes, folio (26 3/8 x 19 3/8 inches). 1p. list of subscribers. 2 chromolithographic additional titles, 2 hand-coloured plans, 100 plates, measured drawings and plans, engravings or lithographs (38 on india paper mounted [4 of these folding], 67 chromolithographs) after Owen Jones or Jules Goury, by Jones, T.T. Bury, W.S. Wilkinson and others. Contemporary green half morocco over marbled paper-covered boards, spines in seven compartments with raised bands, red/brown morocco lettering-piece in the second, dark brown morocco lettering-piece in the fourth, the others with overall repeat decoration in gilt with a sémé of interlocking circles, marbled endpapers, gilt edges.

Large paper copy of the first edition of this highly-detailed and beautifully-produced work.

According to Abbey this work was first published in two forms: small paper for £18. 16s (as the Abbey copy) or £31. 10s for the large paper issue (as here). Abbey does not mention if there were any other differences in the make-up of the two issues, but the plates on india paper found here (which are not in the Abbey copy) are only found in the large paper issue. The lithographs, printed in colours, are highly important in their own right as early experimental examples of the chromolithographic process that was to come to dominate colour lithography for most of the second half of the nineteenth century. These images, combined with the excellent text, form an important historical record of the Alhambra as it stood early in the 19th century: at least twenty years before the first detailed

photographic records were made.

Owen Jones was the son of a prosperous Welsh furrier. In 1833, Jones, who had been articled to Lewis Vuillamy from 1825-1831, made a tour of the Middle East (including Constantinople and Cairo) painting watercolour landscapes: this sparked his fascination with Islamic buildings. In the following year he made a tour of Spain accompanied by the young French architect Jules Gourey, visiting Granada, and the Alhambra in particular. Both were fascinated by the Moorish Palace and they planned to study it in detail. At that time, it was possible for suitable visitors to rent a suite of rooms within the palace itself: Washington Irving had been inspired to write his *Tales of the Alhambra* whilst staying there in 1829 and following in his footsteps, Jones and Gourey stayed at the palace whilst making detailed drawings of the architectural and coloured decorations of the building. Tragically, Gourey contracted cholera during his stay, and died on the 28th August, 1834. Owen Jones returned to England with both his and Gourey's sketches. He also brought back an enormous number of casts that he and Gourey had made of the ornaments and mouldings. A note at the beginning of the present work explains that: 'To insure perfect accuracy, an impression of every ornament throughout the palace was taken, either with plaster or with unsized paper. Jones returned to the Alhambra again in 1837 to complete the recording and measuring of a number of aspects of the palace that had remained unfinished at the time of Gourey's sudden death.

'On his return with his drawings ... Jones apparently had difficulty in finding any printer to undertake the unfamiliar and difficult work of color printing [especially the need for the flat, opaque and accurate colour schemes to reproduce the decorative motifs] ... With the promise of some help from Day & Haghe, Jones therefore set up an establishment ... [in London] ... training his own workmen and providing his own presses' (Abbey). 'Jones's approach to colour-printing was that of the precise architect with an eye for abstract design and the harmony of colours ... Here Jones is a forerunner of Morris, the Pre-Raphaelites, and Art Nouveau [including Christopher Dresser]' (Abbey).

His subsequent career was not limited to the theoretical. He designed the internal decoration of the Vulliamy and Roumieu church, All Saints, Ennismore Gardens (c.1850), which is now the Russian Orthodox Cathedral in London. In 1851, Jones was appointed Superintendent of the works for the Great Exhibition, and in 1854 he designed the Egyptian, Greek, Roman and Alhambra Courts when the Crystal Palace was moved to Sydenham. In 1856 he published, with Sir Matthew Digby Wyatt, the celebrated and monumental *Grammar of Ornament*, creating a nucleus of ornamental ideas that still has resonance today.

Cf. Abbey *Travel* I. 156 (small format); Burch pp.183-185; Courtney-Lewis pp.139-140; Martin Hardie pp. 243, 250, 252-253.

(#18746)

\$ 20,000.

48] LAJOUE, Jacques de (1687 - 1761). [**A collection of engravings of cartouches, architectural fantasies and fans, all in a single album.** Paris: Huquier and others, circa 1740] - 1744 - 1768. 18 suites and 4 unassigned plates in one volume, folio (21 5/8 x 14 inches). Engraved throughout. 150 leaves with 13 titles and 161 plates, all after Lajoue (1 folding, 1 hand-coloured reverse-printed 'vue d'optique' plate), most plates mounted to size, some plates cut to the edge or into the plate area. Mid-nineteenth century green morocco gilt, covers with wide decorative border tooled in gilt, expertly rebaked to style, spine in compartments with double raised bands, lettered gilt. *Provenance*: F.A. Magliss (inscription dated 1905? on the verso of the second plate in the 16th suite).

A unique 'sammelband' including the greatest engraved work produced from Jacques de Lajoue drawings: a celebration of French rocaille at its peak, as executed by an exuberant master.

Jacques de Lajoue 'is one of a group of masters who, during the last years of Louis XIV's reign, reacted against the conventional austerity and heaviness of form that characterised the art of the 17th century. Gillot, Watteau, Aurèle Meissonier and Gilles-Marie Oppenord were friends of his. Alongside them he provided work for Gabriel Huquier to engrave. Huquier rendered 39 [sic.] drawings by Lajoue - of ornaments, trophies, griffins [sic.] and architectural monuments ... It was through his influence that the taste for rocaille developed' (Benezit VIII, p.322).

Lajoue 'was the son of the architect and master mason Jacques de La Joue and Marguerite Cannaban. He was accepted by the Académie Royale as an architectural painter on 26 April 1721 and he continued to take part in its exhibitions until 1753. He exhibited at the Place Dauphine in 1721 and his success never seems to have waned from this date onwards. He obtained work in several decorative projects in royal palaces and buildings. In 1732, he won great acclaim with a *View of the Bibliothèque Ste-Geneviève*. From 1730 to 1739, he provided drawings to C. Nicolas Cochin (junior) to be used for engravings ... Lajoue was patronised, in particular, by Mme. de Pomadour...

[he] was also a close friend of Nicolas Cochin, de Troy, Lemoyne and Coustou the Elder. (*op.cit.*)

This album was apparently assembled in 1905 or shortly afterwards, perhaps by F.A. Magliss. Cohen/de Ricci (column 589) record a similar 'sammelband' but it includes fewer images: 160 images including titles, as opposed to 174 images in the present work. The order in which the various suites are bound here is the same (with one or two insertions or omissions) as the Cohen/de Ricci example: this suggests that the compiler had knowledge either of the Cohen/de Ricci example or of their description of it. The majority of the plates are mounted to size (a few are cut into the plate mark, but, with two exceptions, the image area is not affected). The Berlin *Katalog* describes a smaller 'sammelband' basically made up from suites 6-10 and 15 from the present work, and their entry includes two of the 'chinoserie' plates that are part of suite number 18 in this album.

The suites are as follows:

1. Livre Nouveau de Douze Morceaux de Fantasia utile a divers usages. Paris: chez l'Auteur ... et chez la Veuve Chereau, [no date]. Folio. Title and 11 plates after Lajoue by Lucas, Desplaces, Cochin fils, Guélard, Ch. Duflos, Ravenet and Aveline. (5 plates cut to within the plate mark).
2. [Premier Livre de Divers Morceaux d'Architecture, inventés par J. de La Joue et gravés par Huquier]. Paris: [no date]. Folio. 11 plates after Lajoue by Huquier. (Plates cut to edge of plate mark, lacking title)
3. Deuxieme Partie Livre d'Architecture paysages et perspectives. Paris: chez Huquier, [no date]. Folio. Title and 11 plates after Lajoue by Huquier. (Two plates cut to within the plate mark, the final plate with neat old repairs, the lower left corner of plate 9 torn and repaired)
4. Troisieme Partie Livre d'Architecture, paysages et perspectives. Paris: chez Huquier, [no date]. Folio. Title and 8 plates only (of 11) after Lajoue by Huquier. (Lacking plates numbered 6, 8 and 10).
5. Quatrieme Partie. Livre d'Architecture paysages et perspectives. Paris: chez Huquere [sic.], [no date]. Folio. Title and 8 plates only (of 11) after Lajoue by Huquier. (Lacking plates numbered 9, 10 and 11).
6. Recüeil Nouveau de differens cartouche inventez par ... La Joüe. Paris: chez Huquier, [no date]. Quarto. Title and 11 plates mounted on 6 leaves after Lajoue by Huquier.
7. Second Livre de Cartouches Inventés par ... La Joüe. Paris: chez Huquier, [no date]. Quarto. Title and 11 plates mounted on 6 leaves after Lajoue by Huquier.
8. Troisieme Livre de Cartouches Inventez par ... La Joüe. Paris: chez Huquier, [no date]. Quarto. Title and 11 plates mounted on 6 leaves after Lajoue by Huquier.
9. Livre de Cartouches de Guerre. Paris: chez Huquier, [no date]. Folio. Title and 6 plates after Lajoue by Huquier, extra-illustrated with a cartouche from a map dated 1744, being an enlarged version of one of the plates.
10. Livre de Buffets. Paris: chez Mondhare, 1768. Folio. Title and 6 plates after Lajoue by Huquier. A later re-issue.
11. Livre de Vases. Inventés par ... La Joüe. Paris: chez Huquier, [no date]. Folio. Title and 5 plates after Lajoue by Huquier.
12. Nouveaux Tableaux d'Ornemens et Rocailles. Paris: chez Huquier, [no date]. Folio. Title and 8 plates after Lajoue by Huquier.
13. Second Livre de Tableaux et Rocailles. Paris: chez Huquier, [no date]. Folio. Title and 8 plates only (of ?14) after Lajoue by Huquier. This suite is numbered consecutively with number 12, i.e. numbered from 10-18, Cohen/de Ricci records an example of where numbers 12 and 13 combined included a total of '24 pièces'.
14. [Designs for 'écrans à main' i.e. hand-screens or fans]. [Paris:] Huquier, [no date]. Folio. 8 plates after Lajoue by Huquier. (All cut to the edge of the plate area, 2 cut into the plate area but not affecting the main image area).
15. Livre de divers Esquices [sic.] et Grifonemens. Paris: chez Huquier, [no date]. Octavo. Title inset to one leaf, 9 plates inset to three leaves, all after Lajoue by Huquier.
16. [Designs for 'dessus de portes' i.e. over doorways] Paris: ches [sic.] la veuve de François Chereau, [no date]. Folio. 13 plates after Lajoue by J. Ingram, N. Tardieu, C.N. Cochin (12 shaped designs and 1 rectangular design), extra-illustrated with 1 proof-before-letters, and 3 rectangular versions of three of the shaped designs. (8 plates cut into or close to the plate mark). The shaped designs may also have been intended as designs for 'écrans à main' i.e. hand-screens or fans.
17. [The elements]. Paris: ches [sic.] Basan, [no date]. Folio. 4 plates after Lajoue by F. Basan. (2 plates shaved into the plate mark). This is probably what Cohen/de Ricci calls the 'grands trophées' suite.
18. ['Chinoiserie' plates]. [Paris:] Basan. Folio. 3 plates after Lajoue by F. Basan. (2 plates shaved into the plate mark).
19. [Various subjects]. Paris: [no date]. 4 plates after Lajoue (1 plate present in two states: a normal uncoloured plate, and also a hand-coloured reverse printed 'vue d'optique').

Cf. Benezit VIII, p.322; cf. Berlin *Kat.* 400 and 401; cf. Cohen/de Ricci 589.

(#19311)

\$ 17,500.

49] LOGAN, James (1794?-1872) & Robert Ronald McIAN (1803-1856). **The Clans of the Scottish Highlands.** London: Ackermann & Co, [1843-]1845-1847 . 2 volumes bound from 24 original parts, folio (21 x 14 1/8 inches). 2pp. list of subscribers in vol.II. 2 armorial frontispieces printed in colours and gilt and finished by hand, 72 hand-coloured lithographic plates, 1p. dedication to Queen Victoria in vol.I printed in black and gilt . Expertly bound to style in half blue straight-grained morocco over marbled paper-covered boards, spines in seven compartments with raised bands, the bands, highlighted with wavy line tooling in gilt, lettered in gilt in the second and fourth compartments, the others with simple repeat decoration in gilt, marbled endpapers, t.e.g.

Very rare large paper issue of this important work: the first extensive series of images of the Clan tartans, and a reflection of the resurgence of interest in the Highlands and its people.

Only two copies of this large paper issue are listed as having sold at auction in the past thirty years, the most recent in 1989. The existence of this issue was apparently unknown to Abbey (his uncut set was 15 x 10 13/16 inches), but is mentioned by Colas.

This work is today seen as being of primary importance as a record of the clan tartans and includes some of the most enduring images of Scotland ever produced. Each plate is accompanied by explanatory text which gives the history of the clan in some detail together with biographical details of the clans most prominent members. The artist Robert McIan was born in Scotland but moved to London to pursue an acting career. He took up painting seriously in the 1830s. From the start he concentrated on historical scenes from Scottish history, and by 1835 he felt confident enough to submit his first work to the Royal Academy. By the early 1840s he was able to give up the stage and concentrate on painting. The present work followed shortly afterwards, with text by James Logan. Logan had established his reputation as a chronicler of the Gaëls, or Highlanders with the publication of *The Scottish Gaël, or, Celtic manners as preserved among the Highlanders* (London: 1831). He had been in contact with the Bannockburn weavers, William Wilson & Son., from whom he got the tartan samples that McIan used to work up the images in the present work. The collaboration was evidently a happy one as they went on to work together again before McIan's early death in 1856.

The success of this publication can be traced to the resurgence of interest in the Highlands of Scotland supported by the influential Highland Society of London, but spear-headed by Queen Victoria and Prince Albert. The Queen encouraged the author's research into the clans and agreed that the work should be dedicated to her and the Royal couple head the list of subscribers. Shortly after this work was completed the Royal connection with the Highlands took on a more concrete form when, in 1848, they rented the Balmoral estate for the first time. In 1852 they bought the estate, in 1856 the new house was completed. It has remained a Royal residence ever since.

cf. Abbey *Life* 426; cf. Brunet III, 1145; Colas I.1892 (mentions large-paper issue); cf. Lipperheide Gcc9; cf. Tooley 323; cf. Vinet 2204.

(#21383)

\$ 12,000.

50] MARTINEZ-JURADO Y RUIZ, Adolfo. **Datos Sobre la Marina de Guerra de las Diferentes Naciones ... Estados Unidos.** Havana: Impr. y Litografía de la Maestranza de Artillería, 1898. Folio (17 3/4 x 12 inches). Letterpress title (verso blank); contents page (verso blank); 4pp. text (recto only of 4 leaves); 1p. text (a table listing all 34 of the 'Acorazados' or battleships in the US fleet, recto only); 1p. text (a table of the 51 other vessels ['No Acorazados'] in the US fleet, recto only). 38 plates (each with a tinted lithographic image of an individual vessel above cross-sectional line images and a letterpress table giving logistical details of the same vessel). Black/dark green half calf over textured green paper-covered boards, the flat spine lettered and simply decorated in gilt.

A remarkable and rare large-scale work recalling the era of the Spanish-American War: an interesting piece of American naval history.

This volume, printed for the Cuban navy's artillery division, illustrates thirty-eight ships in the United States Naval Fleet in detail. They are presented in two sections, each fronted by a single page table listing the vessels: firstly 18 "Acorazados" or battleships (bound in alphabetical order); then 20 other vessels 'No Acorazados' (also in alphabetical order). Each vessel is shown on a single plate and illustrated in pictorial and schematic form, with the fine tinted lithographs being worked up from photographs. On each plate the section most vulnerable to attack is indicated. In the introductory notes, the author explains that the purpose of the volume was to allow Cuba to mount effective counter attacks should she be attacked by the U.S. OCLC records only a single copy of this work

OCLC 39900517 (1 copy: US Navy Department Library, Naval History Center)

(#21582)

\$ 6,000.

51] NEWDEGATE, C.N. **Sketches from the Washington Races on October 1840 by An Eye Witness.** London?: no date, but circa 1840]. Folio (22 x 15 inches). Without title or text (as published). 3 fine hand-coloured lithographed plates by and after Newdegate. Unbound as issued in original oatmeal paper wrappers, lithographic title on upper cover. Modern black cloth box, black morocco lettering piece.

A very fine copy of this rare color-plate work, describing in three plates, with explanatory rhymed quatrains beneath, the course of a race, with black jockeys, run at Washington race course, Charleston, South Carolina in October 1840.

The gray mare wins by a large margin, having been pushed all the way to the winning post by her jockey. The descriptive verses beneath each plate describe the race:1. 'At the tap of the drum they jump of from the stand, / Be the track deep in mud or heavy with sand, / At a pace which at once makes fast ones extend, / And e'en the best winded cry bellows to mend.'2. 'And now they have reach'd the third mile, second heat, / The mare is still going, the horse is dead beat; / Says Sambo "Me know how Massa him do it, / So me gib him de whip, and make him stick to it.'"3. 'Now the Winner comes in decidedly blown, / Tho 'ere two miles were done the race was her own, / But they go the whole hog in this western clime, / When they've beaten the field they run against time.'The mention of 'western clime' allied with the first line of the verse on the upper cover ('British Steeds that you're fastest I've not a doubt') both suggest that the present series was published in Britain. If this is the case then London seems the most likely city of origin for this excellent series.The Washington Race Course was established in 1735 and until its sale in 1900 was the oldest race track in the world. The South Carolina Jockey Club Spring and Fall race meetings here were one of the highlights of the Charleston season. The first day's races were run in four, the second in three and the third in two-mile heats. On the disbanding of the South Carolina Jockey Club, the piers from the entrance of the Washington Race Course were given to Belmont Park, New York, where they still stand today. The proceeds from the sale of the course were passed to the Charleston Library Society for use as an acquisition fund which is still known as the 'Jockey Club Fund'.Unrecorded. Not in any of the standard bibliographies.

(#6751)

\$ 4,000.

52] ORME, Edward (publisher). - Samuel HOWITT (?1765-1822). **Orme's Collection of British Field Sports.** London: Edward Orme, 1807-1808 [pre-publication watermarks:1804-1806]. 1 volume, bound from the 10 original parts, oblong folio (17 11/16 x 22 inches). Hand-coloured aquatint title by James Godby and Henri Merke after W.M. Craig, letterpress contents leaf with hand-coloured aquatint vignette by J. Swain after Howitt, 20 hand-coloured aquatint plates (titled in English and French) by Godby, Merke, Craig, Clark, Vivares after Howitt (plate 2 with letterpress overslip "RACING" pasted over caption "RACEING"; plate 9 with overslip "COURSING 1" pasted over "COURSEING 1"). (Some unobtrusive expert marginal repairs). Modern dark blue straight-grained morocco gilt, spine with decorative roll-tool border, spine in six compartments with raised bands, lettered in gilt in the second compartment, the others with repeat decoration in gilt, original upper wrappers to all 10 parts bound in.

A fine copy of this "magnificent work, the most valuable English colour plate book on sport" (Tooley)

Schwerdt also waxes lyrical calling this work "the finest and most important sporting book of the last two centuries". He was writing in 1928, but goes on to note that even then this work was "very rare" and records a copy in nine (of ten) original wrappers which sold for £2,600 at auction in London (to put this price into perspective, Scribner's offered a complete set of Audubon's *Birds of America* for sale for \$12,000 [or about £2,400] in 1929). There is some disagreement about the number of original parts that were issued: both Schwerdt and Tooley mention 9 whilst Abbey calls for 10 and 10 upper wrappers are included in the present example.

The plates are from drawings by Samuel Howitt, "genius, artist, sportsman" who concentrated his considerable artistic talents on picturing scenes of horse-racing and hunting in all its aspects. Born in Nottinghamshire, England, Howitt was largely self-taught,"although he must have been helped by his companions George Morland, Thomas Rowlandson and John Raphael Smith. Howitt's watercolours of hunting, shooting and racing have delightful spontaneity. An enthusiastic sportsman himself, he had sufficient family money to paint at first only for his own and his friends pleasure. However, this fortune was quickly dissipated and Howitt moved to London... [He made a living], partly by etching at which he was extremely skilled ... He illustrated Beckford's *Thoughts on Hunting*, and other books, including *Orme's Collection of British Field Sports*... The light touch of his pen, the delicacy of his brushwork and his experience of field sports ensured all that he drew was animated and accurate." (Charles Lane *British Racing Prints* pp.132-133).

Abbey *Scenery* 14; Mellon/Podeschi 86; Prideaux p.281 ("an important work"); Schwerdt II, p.53; Tooley 273

(#19312)

\$ 60,000.

53] PICART, Bernard (1673-1733). **Cérémonies et Coutumes Religieuses de tous les peuples du monde. Représentées par des figures dessinées & gravées par Bernard Picard [sic.], & autres habiles artistes ... Nouvelle édition. Enrichie de toutes les figures comprises dans l'ancienne édition en sept volumes, & dans les quatre publiés par forme de supplément. Par une Société de Gens de Lettres.** Edited by Poncelin de La Roche-Tilhac: Amsterdam, 'et se trouve à Paris': chez Laporte, 1783. 4 volumes, folio (15 1/2 x 9 1/2 inches). 3 half-titles. 4 engraved headpieces, 264 engraved plates (34 double-page, 4 folding) by and after Picart and others. Contemporary red straight-grained morocco, covers with triple fillet gilt border, the flat spines divided into four unequal compartments by gilt fillets and roll tools, green morocco lettering-piece in the second, the first and fourth compartments tooled with a design centering on a large cupid tool, the large third compartment with an integrated stylised design of a seated small child blowing a cornucopia, from which emerges a fountain made up from various decorative tools, including swags, flower sprays, a bow and a small circular stained section that is tooled with the volume number, gilt turn-ins, marbled endpapers, gilt edges.

An exceptional copy of this fascinating survey of the religious ceremonies of the world

A beautifully illustrated work with images that were adapted by Picart and others from various sources, including (in volumes I and II) about 30 plates taken from the famous illustrations in de Bry's description of life in the Americas. Volume II also includes an important series of 15 plates offering a contemporary picture of the life and ceremonies of Jews in Europe. This work is based on Picart's *Ceremonies et coutumes religieuses de tous les peuples du monde* published in Amsterdam between 1723 and 1743 and, according to the title, includes all the plates that appear in the earlier work. The text for this edition appears to have been so extensively rewritten and improved by Poncelin that it almost amounts to a new and separate work. The binding on the present copy is spectacular. Unfortunately, the binder and even the country of origin of this masterpiece remains obscure. On stylistic grounds, the Netherlands, Germany, and Russia are all possibilities, but we have been unable to find any other comparable examples that will allow us to confirm a country or a suggested binder.

Brunet I, 1743; cf. Sabin 4932.

(#19513)

\$ 15,000.

54] PIRANESI, Giovanni Battista (1720-1788). **Le Anichità Romane...divisa in quattro tomi.** Rome: Stamperia Salomoni, 1784. 4 volumes, folio (20 5/8 x 15 3/4 inches). Letterpress title to vol.I. 1 etched portrait frontispiece of Piranesi by Francisco Piranesi; 3 etched titles; 2 engraved index leaves; 1 double-page etched dedication to Gustavus III of Sweden; 247 etched plates on 214 leaves (2 double-page by Francisco Piranesi, 245 by G.B. Piranesi [10 folding, 118 double-page; 6 single-page plates printed on three double-page leaves; 53 single-page plates, 60 half-page plates printed on thirty single-page leaves]), 1 etched headpiece, 1 etched illustration, 6 etched initials. Contemporary diced russia, covers with triple fillet borders, expertly rebaked to style using 18th-century russia, spines in seven compartments with double raised bands, the bands highlighted by gilt fillets and roll tools, lettered in gilt in the second and third compartments, gilt turn-ins, marbled endpapers, the four volumes in two modern half-morocco boxes with title labels on upper covers. *Provenance:* Sir Henry Goodricke (6th Baronet, of Ribstone, Yorkshire, 1765-1802, engraved armorial bookplates).

A beautiful, fresh and complete copy of the second edition of this important and highly influential work. Through an unparalleled series of evocative views Piranesi captures the essence of the ancient city of Rome: from the spectacular large-scale images of the great buildings to the minutiae of the lettering in the catacombs.

This second edition includes the portrait of Piranesi by Francesco Piranesi in place of the Polanzani portrait, and a dedication plate to Gustavus III of Sweden replacing the former dedication "to posterity."

More than any other antiquarian work, the plates of the *Antichità* played a dominant role in conveying information [about the ancient city], and Piranesi was to develop a whole new range of specialized illustrations in order to reveal aspects of antiquity which had hitherto been largely neglected. His aim, as with all his archaeological publications, was two-fold: to record the vanishing past for scholars and to inspire contemporary designers to emulate the achievements of the past. ... In the *Antichità* Piranesi consciously sets out to apply a completely new system of archaeological inquiry to the study of the remains of antiquity. The first volume explains the urban structure of ancient Rome in terms of its walls, defenses and aqueducts as well as its civic and religious monuments. The next two volumes ... are devoted to the extensive remains of tombs and funerary monuments around Rome. The final volume expounds the heroic feats of Roman engineering represented by the bridges and monumental structures like the Curia Hostilia (the substructure of the Temple of Claudio), Hadrian's Mausoleum (the Castel Sant' Angelo), and

the Theater of Marcellus .. [In this work there are also signs of] Piranesi's attempts to counteract the increasing claims for the superiority of Greek art and architecture being made by Winckelmann and Laugier' (Wilton-Ely I, pp.327-328).

The son of a stonemason, Piranesi trained in the architectural studio of his maternal uncle, Matteo Lucchesi, and possibly with the artist and stage designer Ferdinando Bibiena at Venice before travelling to Rome as part of the Venetian delegation to honour the newly elected Pope Benedict XIV. Piranesi's early enthusiasm for antiquity was further excited at Rome, and the discoveries at Herculaneum, which Piranesi visited, heightened his own and others' fascination with ancient ruins. After eight years of careful study and excavation Piranesi published this four-volume work in Rome in 1756. Its popularity was such that it swiftly established his reputation in Europe as the leading expert on Roman archaeology.

Ficacci *Giovanni Battista Piranesi: The Complete Etchings* pp.166-319; Focillon 145-661; Hind, p.84; Wilton-Ely *Giovanni Battista Piranesi: The Complete Etchings I*, pp.327-582.

(#19171)

\$ 100,000.

55] REPTON, Humphry (1752-1818) & John Adey REPTON (1775-1860). **Fragments on the Theory and Practice of Landscape Gardening. Including some remarks on Grecian and Gothic architecture, collected from various manuscripts, in the possession of the different noblemen and gentlemen, for whose use they were originally written; the whole tending to establish fixed principles in the respective arts. By H. Repton, Esq. assisted by his son, J. Adey Repton.** London: Printed by T. Bensley and Son for J. Taylor, 1816. Large quarto (13 13/16 x 11 1/4 inches). 42 aquatint plates (22 hand-coloured, including ten with overslips and three double-page, 13 uncoloured, including three with overslips, 7 tinted, including one with an overslip), 1 wood-engraved and letterpress plan, 9 aquatint head- and tail-piece vignettes (including two with overslips), and numerous wood-engraved illustrations. (Lacking half-title.). Contemporary blue/green straight-grained morocco gilt, covers panelled in blind, expertly rebaked to style with the spine in six compartments with double raised bands, the bands highlighted by gilt tooling, lettered in gilt in the second compartment, the others with elaborate repeat decoration in gilt and blind, gilt turn-ins, top edge gilt. *Provenance:* Earl of Caledon (19th-century armorial bookplate).

A fine copy of the first edition of Repton 's last great work on landscape gardening.

Humphry Repton was the main successor to Lancelot 'Capability' Brown as an improver of grounds for the English gentry in the late eighteenth and early nineteenth century. He was particularly noted for his 'Red Books'. These were produced for each individual client and were made up from a manuscript description of his proposed improvements bound with Repton's own watercolour drawings of the grounds, with his proposed alterations displayed on an overlay. Repton's landscapes displayed his preference for a gradual transition between house and grounds by means of terraces, balustrades and steps.

In both the present work and his earlier *Observations ...* (London: 1803), Repton strives to put across his view that the landscape architect should be guided by the single guiding principle that his work should produce a 'pleasing combination of Art and Nature adapted to the use of Man' (preface, p.viii). Repton differentiates between the present work and his earlier *Observations ...* (London: 1803) in the preface: 'The contents of the present Volume ... will be found neither to be a continuation nor a contradiction of the former *Observations*; but, from the subject's being elucidated by new and more beautiful examples, the Author's former principles in the *Theory and Practice of Landscape Gardening* will be confirmed' He goes on to note that the text is drawn from 'more than four hundred Reports in MS.' or 'Red Books' - this fact alone makes the present work particularly valuable, as a number of these 'Red Books' have subsequently been lost.

Abbey *Scenery* 391; Martin Hardie, p. 129; Prideaux, p. 349; Tooley 398; HBS 53787

(#16019)

\$ 28,500.

56] REPTON, Humphry (1752-1818). **Observations on the Theory and Practice of Landscape Gardening. Including some remarks on Grecian and Gothic Architecture, collected from various manuscripts, in the possession of the different Noblemen and Gentlemen.** London: J. Taylor, 1803. Quarto (13 9/16 x 10 7/8 inches). Stipple engraved portrait of the author by W. Holl after S. Shelley, 27 engraved or aquatint plates (including 12 hand-coloured, 3 tinted, 12 uncoloured; 12 with overslips, 1 folding, 1 double-page), numerous engraved, wood-engraved or aquatint vignettes and illustrations, 2 with overslips. (Small neat repairs to folds of folding plate, occasional light offsetting of text onto plates.). Contemporary light brown calf gilt by Charles Hering (with his ticket on the front free endpaper), covers with gilt-ruled and blind-tooled border with centrally-placed gilt armorial of the arms of the Leveson-Gower family, surmounted by a Marquesses coronet, with the arms and

coronet of an Earl in pretence, gilt turn-ins, marbled endpapers, marbled edges (neatly rebacked to style). *Provenance*: Granville Leveson-Gower?, 1st Marquis of Stafford (1721-1803, binding); Louise Ward Watkins (1890-1974, bookplate).

First edition with an interesting provenance. The classic work on landscape gardening in which Repton lays out and illustrates what he considered to be the 'fixed principles' which should be adhered to in any large scale scheme.

Humphry Repton was the main successor to Lancelot 'Capability' Brown as an improver of grounds for the English gentry in the late eighteenth and early nineteenth century. He was particularly noted for his 'Red Books'. These were produced for each individual client and were made up from a manuscript description of his proposed improvements bound with Repton's own watercolour drawings of the grounds, with his proposed alterations displayed on an overlay. Repton's landscapes displayed his preference for a gradual transition between house and grounds by means of terraces, balustrades and steps.

Textually this is one of Repton's most valuable works, for two main reasons: it contains long quotations from some very important Red Books which are now lost (those for Corsham, Bulstrode, Shardeloes, and West Wycombe), and it also contains Repton's major contribution to the evaluation of 'Capability' Brown. Although critical of some minor details the general tone of these passages is full of praise for the memory of the great gardener, and an able defense against the criticisms voiced by the theoreticians, Payne Knight and Uvedale Price.

Abbey *Scenery* 390; Tooley 399

(#14909)

\$ 18,500.

57] REPTON, Humphry (1752-1818). **Sketches and Hints on Landscape Gardening. Collected from designs and observations now in the possession of the different noblemen and gentlemen, for whose use they were originally made. The whole tending to establish fixed principles in the art of laying out ground.** London: printed by W. Bulmer & Co., sold by J. & J. Boydell and G. Nicol, [1794]. Oblong folio (10 1/4 x 14 inches). 10 hand-coloured aquatints engravings (1 folding, 3 double-page), each with one or more overslips, and 6 aquatint plates printed in black with a single tint added (4 with one or more overslips), 2 wood-engraved illustrations, 1 wood-engraved tailpiece. Expertly bound to style in 18th-century half russia with early marbled paper-covered boards, the flat spine divided into six compartments by fillets and a greek-key roll, red morocco lettering-piece in the second compartment, the others alternately decorated with a large centrally-placed vase and flower spray tool, with foliate cornerpieces and a large centrally-placed goblet and birds tool with foliate cornerpieces, gilt edges. *Provenance*: early crowned 'C' monogram at foot of title.

First edition of the first of Repton's three great works on landscape gardening.

Humphry Repton was the main successor to Lancelot 'Capability' Brown as an improver of grounds for the English gentry in the late eighteenth and early nineteenth century. He was particularly noted for his 'Red Books'. These were produced for each individual client and were made up from a manuscript description of his proposed improvements bound with Repton's own watercolour drawings of the grounds, with his proposed alterations displayed on an overlay. The present work is made up to a large degree of extracts from the 'Red Books' of 57 houses which Repton had been called upon to 'improve'. A list of these houses, their location and their owners is given in a valuable two-page list towards the front of this volume. The work is broken down into various chapters: 'Concerning Buildings', 'Concerning Water', 'Concerning Approaches', etc. In each chapter Repton selects the relevant section from each 'Red Book' that is helpful to the point he is trying to make.

In addition to the specific ideas that he is trying to convey, Repton also enters the fray on behalf of 'Capability' Brown. The theoreticians, Payne Knight and Uvedale Price, had both written disparagingly of Brown's work and Repton here answers their arguments, a lengthy letter that Repton wrote to Price in July 1794 is quoted in full. The work ends with an intriguing list of sixteen 'Sources of pleasure in Landscape Gardening' and William Wyndham's letter to Repton in support of his theories: 'Places are not to be laid out with a view to their appearance in a picture, but to their uses, and the enjoyment of them in real life, and their conformity to those purposes is that which constitutes their true beauty: with this view gravel walks, and neat mown lawns... are in perfect good taste, and infinitely more conformable to the principles which form the basis of our pleasure in these instances, than the docks and thistles, and litter and disorder, that may make a much better figure in a picture'.

The plates echo the watercolours with which Repton invariably illustrated the 'Red Books'. He makes extensive use of movable flaps or 'slides' - generally to explain the effect he is trying to create by showing the property before his

improvements (with the flap down) and after, with the flaps lifted. The quality of the aquatints is exceptional, and the folding view of the Duke of Portland's house Welbeck Abbey in Nottinghamshire is particularly interesting as it apparently shows Repton and his assistants at work on a survey of the estate.

Abbey *Scenery* 388; Archer 280.1; ESTC t073696; Henrey III, 1269; RIBA III, 405; Tooley 400
(#17339) \$ 25,000.

58] RUSSELL, William Howard, Sir (1820-1907). **The Atlantic Telegraph**. London: Day & Son, [c. 1866]. Folio 16 5/16 x 11 1/4 inches). Lithographic title, 24 lithographic plates after Robert Dudley, printed in colours and finished by hand, cut to the edge of the image and mounted on thin card in imitation of watercolour, each within a thin gilt-ruled border with title and imprint printed in gilt beneath, 1 hand-coloured lithographic chart, cut to the edge of the image and mounted on thin card within a thin gilt border (all as issued). Contemporary rough pebble-grained purple cloth, the upper cover with outer gilt blocked border and a large central onset panel of green small pebble-grained green cloth elaborately blocked in gilt and blind with a single cohesive design around a shaped onlaid paper panel printed with a coloured representation of a cross-section of the Atlantic cable, the lower cover with border blocked in blind, the flat spine blocked in gilt, cream glazed endpapers (expert small repairs to head of spine). *Provenance*: Annie King (inscription, dated 1 January 1868); E.R. Cartwright (pencilled inscription at foot of final text page, dated October 1936).

The history of the trans-Atlantic telegraph link between of Canada and Europe: a fine de luxe hand-coloured copy of this beautifully-produced record of the history of submarine telegraphy in general and the laying of the trans-Atlantic cable in particular, culminating in the first voyage using the S.S. 'Great Eastern' in 1865.

The present work was issued in two forms: the regular issue with tinted plates and the present de luxe issue on large paper with the plates hand-coloured and mounted. This latter issue is greatly superior.

The eventual successful laying of a cable by the 'Great Eastern' in 1866 arguably marked the beginning of modern long-distance communication - one of the pre-requisites for the technological explosion of the 20th-century. The present lavishly illustrated Victorian "gift book" was issued as a celebration of the laying of Cyrus Fields' Atlantic cable in 1865. It contains what may be the earliest detailed history of the Atlantic cable project and was written by William Howard Russell, a famous war correspondent with *The Times* of London, who was the only journalist allowed to travel with Field's expedition. The illustrations are by the London artist Robert Dudley, who accompanied Russell on the voyage.

Inspired by Frederick Gisborne's plan to link Nova Scotia and Newfoundland by overland cable, Cyrus W. Field, a prosperous New York merchant, conceived the idea of constructing a transatlantic submarine cable during the 1850s. With the assistance of Professor Samuel F.B. Morse and the oceanographer Matthew Fontaine Maury, Field founded the New York, Newfoundland and London Telegraph Company to execute the ambitious plan of a link from New York to Europe via Newfoundland. Once the cable to Newfoundland was laid and had proved effective, the Atlantic Telegraph Company was formed in 1854 to complete the final phases of the project. By 1865, after eleven years of numerous setbacks and moderate success, Field and the Atlantic Telegraph Company were ready for what they felt sure would be the final successful attempt on the Atlantic. In order to document the various stages of the laying of the cable, W.H. Russell and Robert Dudley sailed on the Great Eastern's voyage from England to America. Published in early 1866, 'The Atlantic Cable' was illustrated by lithographs depicting the impressive preparations, types of machinery and materials, principal vessels, immense geographical distances, and key people involved in this momentous technological undertaking. The cable broke in early August after over 1200 miles had been laid, and it was not until the following year that the last length of the Atlantic Cable was finally laid between Valencia, Ireland and Heart's Content, Newfoundland, once again using the S.S. 'Great Eastern'.

(#21533)

\$ 7,800.

59] SMYTH, John Richard Coke (1808-1882). **A pair of albums, each titled "Sketches of Costume by Coke Smyth", containing original watercolours: the artwork for an unpublished work which was to have been entitled "The Costume of the principal Nations of Europe from the beginning of the 13th to the end of the 17th century"**. [N.p. but London]: [1835-]1842. 2 volumes, quarto (11 3/4 x 1'0 3/4 inches). 2 ink manuscript titles "Sketches of Costume by Coke Smyth 1842", 125 card leaves on cloth guards, with 125 tipped-on original pencil and watercolour drawings by Smyth (sheet sizes approx. 8 7/8 x 7 7/16 inches, mounted recto only, one drawing per card leaf), all with integral pencilled captions beneath, three with additional manuscript notes in pencil by Queen Victoria, with 1 additional leaf (9 3/4 x 11 inches) with original pencil sketches by Prince Albert (including a recognisable self-portrait of Albert in medieval costume) mounted at the back of one volume.

Contemporary green morocco bound for "P. & D. Colnaghi & Co. Pall Mall East", covers bordered with fillets in gilt and blind, elaborate corner-tooling in blind, spine in six compartments with semi-raised bands, the bands highlighted with gilt fillets and small arabesque tools, the compartments bordered in gilt and blind with fillets, gilt turn-ins, cream-glazed endpapers.

An important re-discovery: two albums of watercolours by one of great early painters of the Canadian scene.

Coke Smyth's connections to the Governor of Canada and his family are probably what led to him showing Queen Victoria and her Consort, Prince Albert, the present albums. The Royal couple were planning a bal costumé, or fancy-dress ball, with an historical theme and clearly looked through the albums searching for inspiration. The Queen appears to have particularly liked two of Coke Smyth's drawings and marked them as possible patterns for her and her husband's costume. Prince Albert seems to have had his own ideas, which he sketched out on the sheet bound at the back of one of the albums.

In the event, the ball took place at Buckingham Palace on 12th May 1842, and Coke Smyth was encouraged to record the costumes, a selection of which were published in James Robinson Planché's *Souvenir of the Bal Costumé, given by Her Most Gracious Majesty Queen Victoria, at Buckingham Palace, May 12, 1842 The drawings from the original dresses by Mr. Coke Smyth ; the descriptive letterpress by J.R. Planché.* (London : Printed by William Nicol, Shakespeare Press, for P. and D. Colnaghi, 1843). A folio, this very rare work included a coloured title and 52 coloured plates and evidently enjoyed enough success to encourage Coke Smyth to attempt to publish a further work on a similar theme, using the drawings in the present albums as the artwork. In conjunction with Colnaghi's he went ahead and issued a prospectus, but a lack of subscribers meant that the scheme was not taken any further, and the present albums remain the only pictorial record of what might have been.

There is a further particularly interesting facet to these albums: in addition to the 103 drawings that are obvious candidates for inclusion in a work on historical costume, there is also a significant selection of 22 drawings that are of contemporary costume as worn in Italy, Greece and the Turkish Empire. These appear to have been drawn from life and would therefore have been drawn by Coke Smyth during his journey to and stay in Constantinople.

According W. Martha E. Cooke's entry in the catalogue of the *W.H. Coverdale Collection of Canadiana*, John Richard Coke Smyth was born in 1808 "the only son of Richard Smyth and Elizabeth Coke (c.1777-c. 1851) ... More commonly known as Coke Smyth, with which name he signed his works ... Smyth's passport, still in the family's possession, would suggest that he was a gentleman of means who travelled widely on the Continent ... In 1835-6, Smyth visited Constantinople His on-the-spot sketches were published in *Illustrations of Constantinople made in the Years 1835-6* (London, 1837), which comprised 26 lithographic views arranged and drawn on stone by John Frederick Lewis ... Subsequently he was engaged as drawing master to the household of John George Lambton (1792-1840), 1st Earl of Durham. It was in this capacity in April 1838 that Smyth accompanied Durham, newly appointed Governor to the Canadas, and his party on board HMS *Hastings*. During Durham's brief tenure of office, which terminated with his resignation that October, he travelled extensively in Lower and Upper Canada. Thus there was ample opportunity for Smyth ... to sketch firsthand the Canadian scene at the time of the Mackenzie-Papineau Rebellions. ... Several of these drawings provided the basis for the 23 lithographic views dedicated to the Earl of Durham in *Sketches in the Canadas* (London, c.1840) by Coke Smyth. Smyth exhibited at the Royal Academy between 1842 and 1855 and also at the British Institution and Society of British Artists up to 1867. In 1842, Messrs. Paul and Dominic Colnaghi exhibited and later published Smyth's costume figures which were commissioned by Queen Victoria to illustrate a commemorative volume of the Queen's masked ball en-titled *Souvenir of the Bal Costumé* (London; 1843). Several of the drawings used for the lithographic plates are in an album in the Victoria and Albert Museum. Smyth specialized in costume studies. He approached Colnaghi with a view to publication of an album ... [for which he issued a] *Prospectus & Specimen of a proposed work on the Costume of the principal Nations of Europe from the beginning of the 13th to the end of the 17th century*. Smyth intended to etch the plates personally and provide accompanying text; however, it appears that the number of subscribers was insufficient to publish the work. Smyth is known to have experimented in lithography, and produced a self-portrait among his associates at drawing class. He also painted portraits of his family and made some fine architectural drawings. One of the latest known books to include his illustrations was Henry Beveridge's *A Comprehensive History of India*.(London, 1871). Coke Smyth died in 1882."

Substantial collections of Coke Smyth's work are very rare, however individual examples can be seen in the Public Archives of Canada (Ottawa); the John Ross Robertson Collection in the Metropolitan Toronto Central Library; the Royal Ontario Museum, Toronto; the Department of Prints and Drawings in the British Museum, London; the Victoria and Albert Museum, London; the National Portrait Gallery, London, and the National Gallery of Scotland,

Edinburgh.

Cf. *Abbey Travel* II, 394 and 625; cf. *Allodi Canadian Watercolours* II, 1532-1583; cf. Benezit (2006) XII, p.1395; cf. *Bobins* I, 66; cf. *Colas* II, 2403; cf. *W.H. Coverdale Collection of Canadiana: Paintings, Water-colours and Drawings* (Ottawa: 1983), p.189; cf. *Lande* 2215; cf. *Staton & Tremaine* 2549; cf. *Thieme-Becker* 31, p.185.
(#21348) \$ 27,500.

60] STEDMAN, John Gabriel (1744-1797). **Narrative of a five years' expedition against the revolted negroes of Surinam, in Guiana, on the wild coast of South America; from the year 1772, to 1777: elucidating the history of that country, and describing its productions.** London: printed by Luke Hansard for J. Johnson and Tho. Payne, 1806. 2 volumes, quarto (11 5/8 x 9 1/8 inches). Engraved titles with hand-coloured vignettes, 81 hand-coloured engraved plates and maps, some heightened with gum arabic (3 folding, 1 double-page) by William Blake, Francesco Bartolozzi and others after Stedman. Contemporary diced russet, covers with gilt borders, expertly rebaked to style with spines divided into five compartments with raised bands, the bands highlighted with a decorative roll and flanked by pairs of fillets, lettered in gilt in the second and fourth compartments, the others with repeat decoration in gilt built up from small tools, gilt turn-ins, marbled endpapers, gilt edges. *Provenance*: Francis Hurt (1803-1861, Alderwasley, Derbyshire, armorial bookplates).

A very fine large paper, hand-coloured issue of the second edition of Stedman's exemplary account of slavery and insurrection in Surinam. With excellent engraved plates from William Blake and others, and the best hand-colouring that we have ever seen in a copy of this work.

Stedman's narrative is valuable as an eye-witness account of all aspects of life in Surinam at the end of the 18th century: the flora and fauna, plantation life, and most importantly as a record of the rebellion and of the institution of slavery. Stedman's graphic descriptions of the savage torture inflicted upon both the slaves and the rebels allied with images by William Blake and others provoked a public outcry when the work was first published, despite the fact that Stedman's narrative had been toned down for publication.

The present large-paper hand-coloured issue is much superior to the smaller uncoloured version: Blake's sixteen plates benefit greatly from the addition of colour and allow his empathy with Stedman's views to shine through. As Keynes notes, these plates have 'long been recognized as among the best executed and most generally interesting of ... [Blake's] journeyman work.' In our view, the hand-colouring in the second edition is superior to that in the first, and the present copy of the second is one of the best we have seen. The subtlety and gradation of colour allied with a sheen to certain plates is exceptional.

'In 1772 [Stedman] volunteered to accompany an expedition sent out by the States-General to subdue the revolted Negroes in Surinam, or Dutch Guiana. This service, in which he was employed for five years, gave him the opportunity of his life. His narrative of it is a model of what such a book should be. The field of his curiosity embraced not only all branches of natural history, but also social conditions. His description of the cruelties practiced on the Negroes, and of the moral deterioration resulting to their masters, is a vivid indictment of slavery. While he did his duty as a soldier in the pay of Holland, he does not disguise his sympathy with the rebels. Not the least curious thing in the book is the story of his relations with Joanna, a beautiful mulatto, who nursed him when sick, and bore him a son' (DNB).

The first edition (London: 1796) was followed by numerous foreign editions or versions published in, amongst other places, Halle (1797), Hamburg (1797), Milan (1818) and Boston (1838): 'the number of editions, abridgements, and versions which were published of this book shows the impact made at the time by Stedman's unaffected Narrative of his experiences in Guiana' (Abbey).

Cf. *Abbey, Travel*, 719 (1796 edition); cf. *Sabin* 91075 (1796 edition); *Bentley Blake Books* 499B
(#18966) \$ 13,500.

61] WORM, Ole (1588-1654). **Museum Wormianum. Seu historia rerum rariorum, tam naturalium, quam artificialium, tam domesticarum, quam exoticarum, quae Hafniae Danorum in aedibus Authoris servantur.** Leiden: ex Officina Elzeviriorum, 1655. Folio (14 x 8 3/4 inches). Title with woodcut vignette, 1 double-page engraved interior view of the museum by G. Wingendorp, engraved portrait of the author by G. Wingendorp after Carl van Mander, 11 engraved illustrations (2 full-page, two showing 2 'figures' on a single plate), 139 woodcut illustrations. (Light old worming to upper blank margins of title, the double-page view and the two following leaves). Late 18th-century Italian half marbled sheep over marbled paper-covered boards, spine in six compartments

with raised bands, brown morocco lettering-piece in the second compartment, repeat decoration of roll tools above and below a central tool showing a pair of birds on the rim of a vase, speckled edges.

An excellent untouched copy of the first edition of this fascinating and well-illustrated description of the contents of Danish physician Ole Worm's "Wunderkammer" - the most famous northern European proto-museum of the 17th century.

Wunderkammers (also known as cabinets of curiosities or wonder-rooms) were collections of types of objects we now regard as quite separate, but whose boundaries were in the Renaissance yet to be defined. They included specimens we would now categorize as belonging to natural history geology, ethnography, archaeology, religious or historical relics, works of art, including cabinet paintings, and antiquities. Some belonged to rulers, aristocrats or merchants, others [as here] to early practitioners of science in Europe, and were precursors to museums of different sorts.

The term cabinet originally described a room rather than a piece of furniture. Two of the most famously described 17th century cabinets were those of Ole Worm (also known as Olaus Wormius) (1588-1654), and Athanasius Kircher (1602-1680). These 17th-century cabinets were filled with preserved animals, horns, tusks, skeletons, minerals, and other types of objects. Often they would contain a mix of fact and fiction, including apparently mythical creatures. Worm's collection contained, for example, what he thought was a Scythian Lamb, a wooly fern thought to be a plant/sheep fabulous creature ... The specimens displayed were often collected during exploring expeditions and trading voyages.

Worm was a great believer in the value of studying the objects themselves rather than just relying on the descriptions of others: "Let us take off the spectacles that show us the shadows of things instead of the things themselves". "A gifted polymath, Worm collected many types of objects, especially those of natural history and man-made artifacts, which he carefully arranged and classified, following a rigorous method ... His museum, which became one of the great attractions in Copenhagen, included the skull of a narwhal properly described; previously narwhal tusks had been supposed to be the horns of unicorns" (*DSB*). Worm was professor of Medicine at the University of Copenhagen for much of the period during which he was collecting the items in his museum. This work was published in the year after he died and includes a dedication/preface by Worms' son. In effect, it served as both a monument to the great collector, and also a record of the collection as it stood shortly before he died. After his death it passed to King Frederick III of Denmark, and was installed in the old castle at Copenhagen.

Aside from the important text, a number of the images are particularly fine and valuable. The double-page image of the interior of the museum is an apparent eye-witness record of how Worms had arranged his collection. It "shows the actual arrangement of the specimens on open shelves with boxes and trays of shells, minerals, stones, rare earths and animal bones, the larger specimens on higher shelves mixed up with bronzes, antiquities and ethnographic objects, racks of spears and utensils, horns and antlers and stuffed animals hang on the walls and from the ceiling are suspended large fish, a polar bear and a Greenland kayak" (Paul Grinke *From Wunderkammer to museum*). There is also an insightful portrait of the author aged sixty-six from an original by Carl van Mander (1580-c.1665) which was painted in 1664. The engraved illustrations also include a number of striking images: the first illustration of a Great Auk (a flightless and now-extinct sea-bird); a finely-observed and surprisingly modern looking full-page image of a Great Northern Diver or the Common Loon, a bird that is a North American native; and the final engraving - a full-page illustration of an intricately-carved hunting horn.

Cobres p.98, n.2; Eales 456; Nissen *ZBI* 4473; Willems 772.

(#19521)

\$ 10,000.

62] ZUBER, Jean, & Co. (publishers) - ENGELMANN, père & fils (lithographers). **Collection d'Esquisses des principaux articles de décoration exécutés en papeir peint dans la manufacture de Jean Zuber et Compagnie à Rixheim près Mulhausen, dept. du haut-Rhin.** [Mulhouse, Alsace, France: Engelmann père & fils for Jean Zuber, circa 1850]. Folio (19 1/4 x 14 inches). Lithographed throughout: uncoloured title, 73 images by Engelmann after P.-A. Mongin, J.-J. Détil, J.-M. Gué, Zippélius, Ehrmann, Fuchs and ?others on 41 sheets (15 sheets with fine contemporary hand-colouring, 4 of these heightened with gum arabic, including two images in both coloured and uncoloured state). (The final sheet cut down and loosely inserted, the 4th and 5th torn with marginal paper loss not affecting the images, the 8th sheet torn in half with neat old repair). Contemporary French blue reversed leather-backed blue/green scumbled paper-covered boards, upper cover with red morocco label panelled and lettered in gilt, extremities rubbed. *Provenance*: H. Cresch (early inscription "H. Cresch / sellier / Masevaux").

A magnificent album: an iconography of the work of the greatest of all the 19th-century producers of 'papier peints', and a spectacular example of the lithographer's art.

Despite its large format and exuberant use of high-quality hand-colouring, the present album was designed as no more than a sample book to be used by salesmen or agents of Alsace-based producers of wall and ceiling treatments: Jean Zuber et Cie. The heavy usage such albums usually received has ensured that they are now much rarer than many of their pampered drawing-room contemporaries: the Grand Tour views of Rome or Paris survived into the 20th century in huge numbers, albums such as these - worn out, soiled, tattered, out-of-date - did not.

After ten years learning his trade, Jean Zuber, the founder of the company, began manufacturing under his own name in 1802. He employing a number of artists: P.-A. Mongin can be said to have set the style for the firm, working for Jean Zuber & Cie. up until 1825. The popularity of Mongin's designs can be judged by the fact that a number of them were still being offered for sale in the present album produced about 25 years after he stopped working for the firm. J.-J. Deltil succeeded to the mantle of chief designer and the spectacular three sheet panorama "Vues de l'Amérique du Nord" (1834) is one of the better known designs of his that is in the album: - the panorama of New York City, West Point, Boston, Virginia and Niagara Falls is here seen on two uncoloured and one coloured sheet, the 32 -sheet full-sized work so delighted Jackie Kennedy that she had it installed in the "grand salon ovale de la Maison-Blanche" (according to *Le Monde du Papier Peint*, p. 113). Deltil was also responsible for the "Vues du Brésil" (1830) and the "Décor Chinois" (1832). It is however the image of a section of "El Dorado" which enables us to date the album to the middle of the century, since it was not produced until 1848, a date confirmed by the "Conquête de Mexique" which purports to show scenes from the war of 1846-1848.

In addition to the examples of papier peint there are numerous plates showing designs for decorative papers for a variety of other schemes, including faux paneling (in a variety of styles), ceilings, ceiling roses, chimney breasts, etc. Some of these are designed to reproduce plaster, some woodwork, and some again fabric, but all are of the highest quality with particular attention paid to the fine detail: as is to be expected from an album printed by Engelmann and intended to sell wall-paper that is on a much larger scale .

The individual plates are titled as follows:

1. Devant de Cheminées (4 images - 2 "framed")
2. Devant de Cheminées Echelle de 3 Pieds (4 images)
3. [Devant de Cheminées] (4 images - 2 "framed")
4. [Devant de Cheminées] (4 "framed" images)
5. [Devant de Cheminées] (5 images - 2 "framed")
6. Sujets en hauteur (6 images)
7. Sujets de fleurs et de chasse (7 images)
8. [Sujets de fleurs et de chasse (6 images)
9. Paysage colorié L'Helvétie, sur 20 lés de 26 pouces (particularly fine hand-coloured lithograph, heightened with gum arabic, enclosed within an elaborate gold frame)
10. Paysage colorié L'Italie sur 20 lés de 26 pouces (particularly fine hand-coloured lithograph, heightened with gum arabic, within an elaborate frame, with classical columns to either side, and an elaborate frieze to top and bottom)
11. Conquête du Mexique (hand-coloured lithograph)
12. Paysage à Chasse (Première moitié) en colorié 32 lés de 18 pouces (fine hand-coloured lithograph)
13. Paysage à Chasse (Deuxième moitié) en colorié 32 lés de 18 pouces (uncoloured lithograph)
14. Jardins français Paysage colorié de 25 lés de 20 pouces (1re partie No. 1 à 12) (fine hand-coloured lithograph, heightened with gum arabic)
15. Jardins français Paysage colorié de 25 lés de 20 pouces (2de partie No. 13 à 25) (uncoloured lithograph)
16. Vues de l'Amérique du Nord (1r au 10e lé) (uncoloured)
17. Vues de l'Amérique du Nord (10me au 21me lé) (coloured)
18. Vues de l'Amérique du Nord (22me au 32me lé) (uncoloured)
19. Vues du Brésil 1e feuille (fine hand-coloured lithograph)
20. Vues du Brésil 1e feuille (uncoloured lithograph)
21. Vues du Brésil 3e. feuille (uncoloured lithograph)
22. Paysage colorié L'Italie sur 20 lés de 26 pouces (uncoloured lithograph, within an elaborate frame, with classical columns to either side, and an elaborate frieze to top and bottom)
23. Les courses des chevaux Paysage en camayeux 32 lés 18". 2e feuille (uncoloured)
24. Les courses des chevaux Paysage en camayeux 32 lés 18". 1e feuille (uncoloured)

25. Les courses des chevaux Paysage en camayeux 32 lés 18". 3e feuille (uncoloured)
26. Les Jardins Espagnols 25 lés de 20 pouces (fine hand-coloured lithograph, with ms. title beneath)
27. [Jardins] (fine lithograph view with elaborate decorative border)
28. Paysage en camayeux. Les Vues d'Ecosse sur 32 lés de 18 pouces (uncoloured lithograph with elaborate neo-gothic style borders at head and foot)
29. El Dorado Décor colorié en 24 lés No. 4201 à 4224 (elaborate finely hand-coloured image, divided into three sections by richly decorative border, this also hand-coloured)
30. Décor chinois. No. 2911-2914 (5 lés de 20") (particularly fine detailed and delicately hand-coloured lithograph)
31. Décor de l'Alhambra det Paysage Isola Bella (No. 3551) Echelle d'un Mètre (particularly fine detailed and delicately hand-coloured lithograph, the image divided into three by a fine highly elaborate frame in the moorish style, this too hand-coloured)
32. Décor à fleur (particularly fine detailed and delicately hand-coloured lithograph, the image divided into two panels surrounded by a floral border, with a final plain border around the whole)
33. Décor Florentin particularly fine detailed and delicately hand-coloured lithograph, the image divided into three panels with an extremely elaborate border, this too hand-coloured)
34. Décor Louis XV (particularly fine detailed hand-coloured lithograph, the image divided into two panels, with a richly detailed & coloured border, the lower section of which is painted to resemble paneling)
35. Décor à rideau No. 2864 1/20 [with] Décor etrusque No. 2866 1/20 (uncoloured lithographs)
36. No. 2052. Rosace pour plafond, à ornemens coloriés sur fond irisé. No. 2430. Le milieu seul sur fond irisé, et avec une guirlande de fleurs. (single image, uncoloured lithograph)
37. No. 2203. Rosace pour plafond executée surfonds irisés, les ornemens en grisaille ou teinte d'or, le Tors Légèrement colorié. No. 2203½. La même rosace executée en rond sur un diamètre de 7 pieds avec un autre milieu sur fond Irisé (single image, uncoloured lithograph)
38. No. 2201. Rosace pour polafond en octagone exécuté sur fonds irisés en colorié. No. 2202. Le milieu seul avec amour, sur fond ciel irisé (single image, uncoloured lithograph).
39. No. 1806. Plafond à voute en grisaille. No. 1883 le milieu seul (single image, uncoloured lithograph).
40. 2341 Rosace en gris ou en colorié (single image, uncoloured lithograph)
41. Revolution Italienne (loose, fine hand-coloured lithograph heightened with gum arabic, with manuscript title to upper margin)

F. Curie. "Jean Zuber (fils)" in the *Revue d'Alsace*, 1855, pp 21-22 & 51-83; E. Dollfus. "Notice nécrologique sur M. Jean Zuber fils." in the *Bulletin S.I.M.*, 1853, tome XXV, pp.111-129; G. Gayelin, fils. *Notice historique sur la manufacture de papiers peints Jean Zuber et Cie à Rixheim*. (Strasbourg, 1912); C. Grad "Les industries de l'Alsace, fabrication du papier peint." in the *Revue d'Alsace*, 1876, pp. 331 -345; B. Jacqué "Les débuts de l'industrie du papier peint à Mulhouse (1790-1794)" in the *Revue d'Alsace*, 1979, n°105, pp.137-150; B. Jacqué. "Papiers peints panoramiques et jardins: l'oeuvre de P.A. Mongin chez Jean Zuber et Cie." in *Nouvelles de l'Estampe*, 1980, n°49, pp. 6-11; F. Teynac, P. Nolot & J-D. Vivien *Le Monde du Papier Peint* (Paris: 1981) pp. 107-117.

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\$ 27,500.