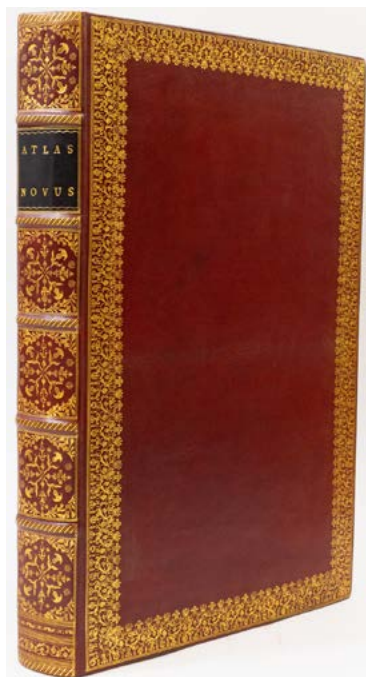
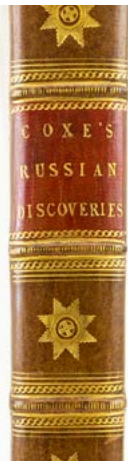
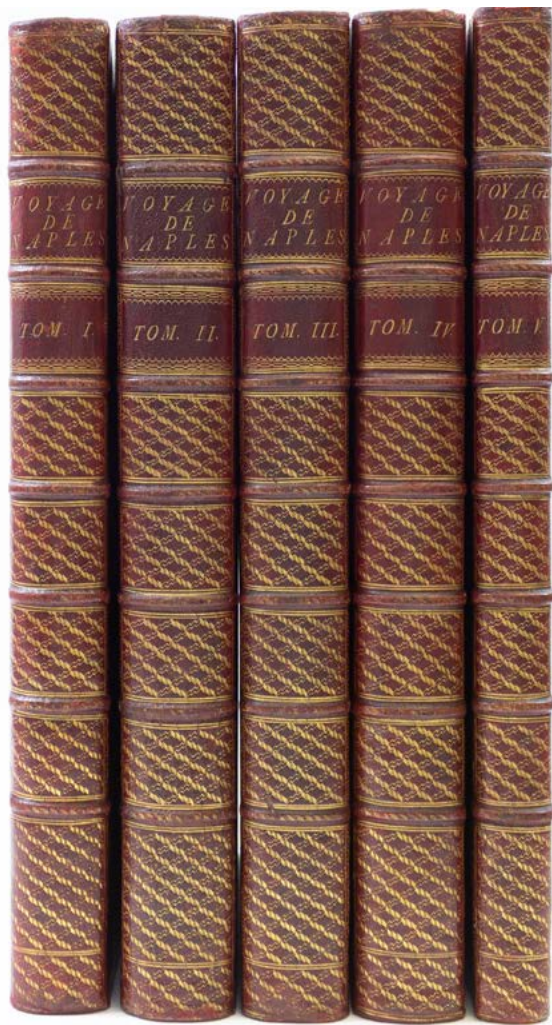
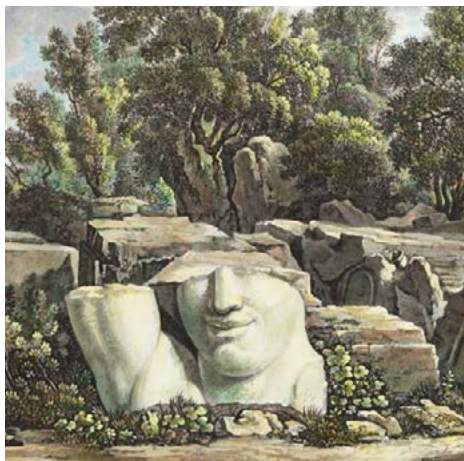
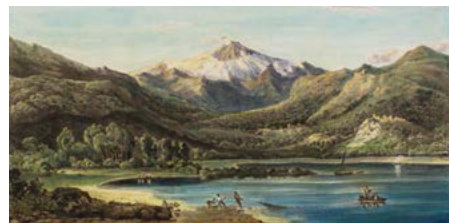




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PHILLIP J. PIRAGES
*Thirty-five Fine Books on
Travel & Exploration*



Travel & Exploration



PHILLIP J. PIRAGES

Fine Books and Manuscripts

Thirty-Five Fine Books on Travel and Exploration

As was the case with our recent catalogue of “Thirty Remarkable Natural History Books,” this collection of works on travel, voyages, exploration, and cartography is distinguished because of its works of textual significance and memorable illustration. With few exceptions, these volumes, like the natural history books, are very large (not infrequently vast) and often in bindings of considerable interest. For the most part, these are uncommonly seen titles, or, in those cases where scarcity is not a major attribute, the copies have features that make them special in other important ways. We are very happy to be able to share these offerings with you.

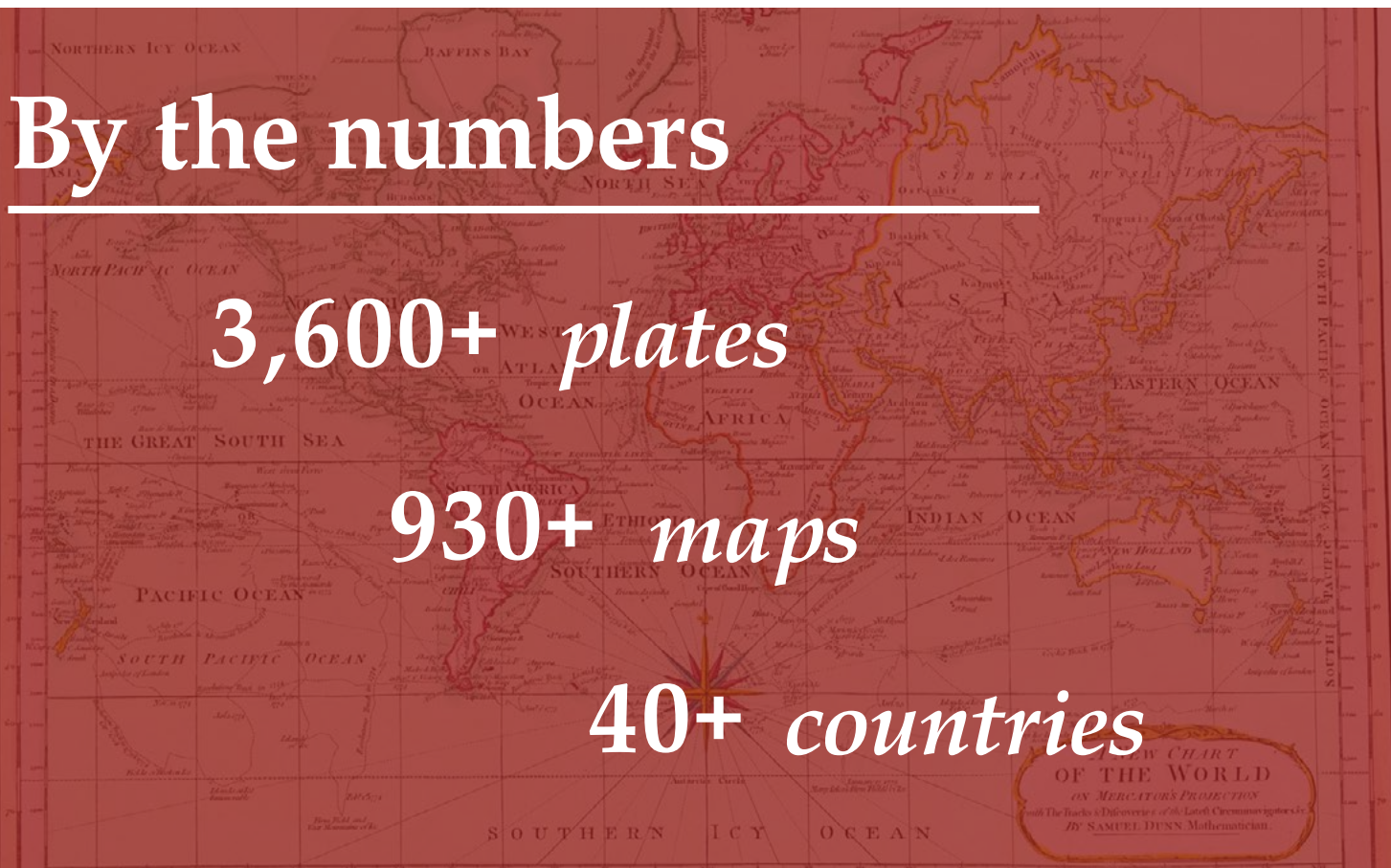
MANY MORE IMAGES of each item can be found on our website: **www.pirages.com**. Click on any image or item number to go to that item on our website.

By the numbers

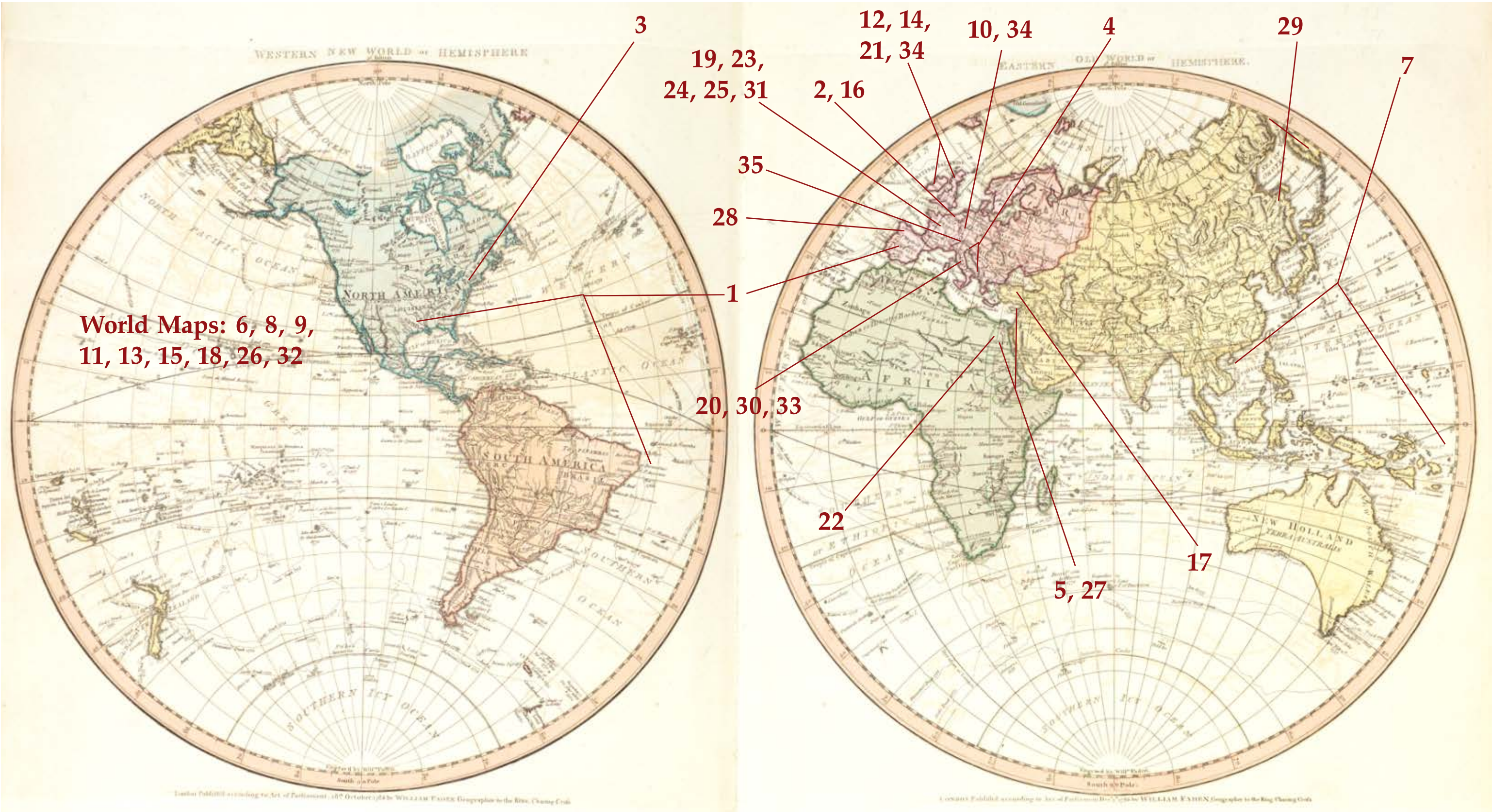
3,600+ *plates*

930+ *maps*

40+ *countries*



Where in the World?



Map from #8, Faden. Composite Atlas.

(Numbers refer to catalogue numbers)

A Selection of Items from the Catalogue

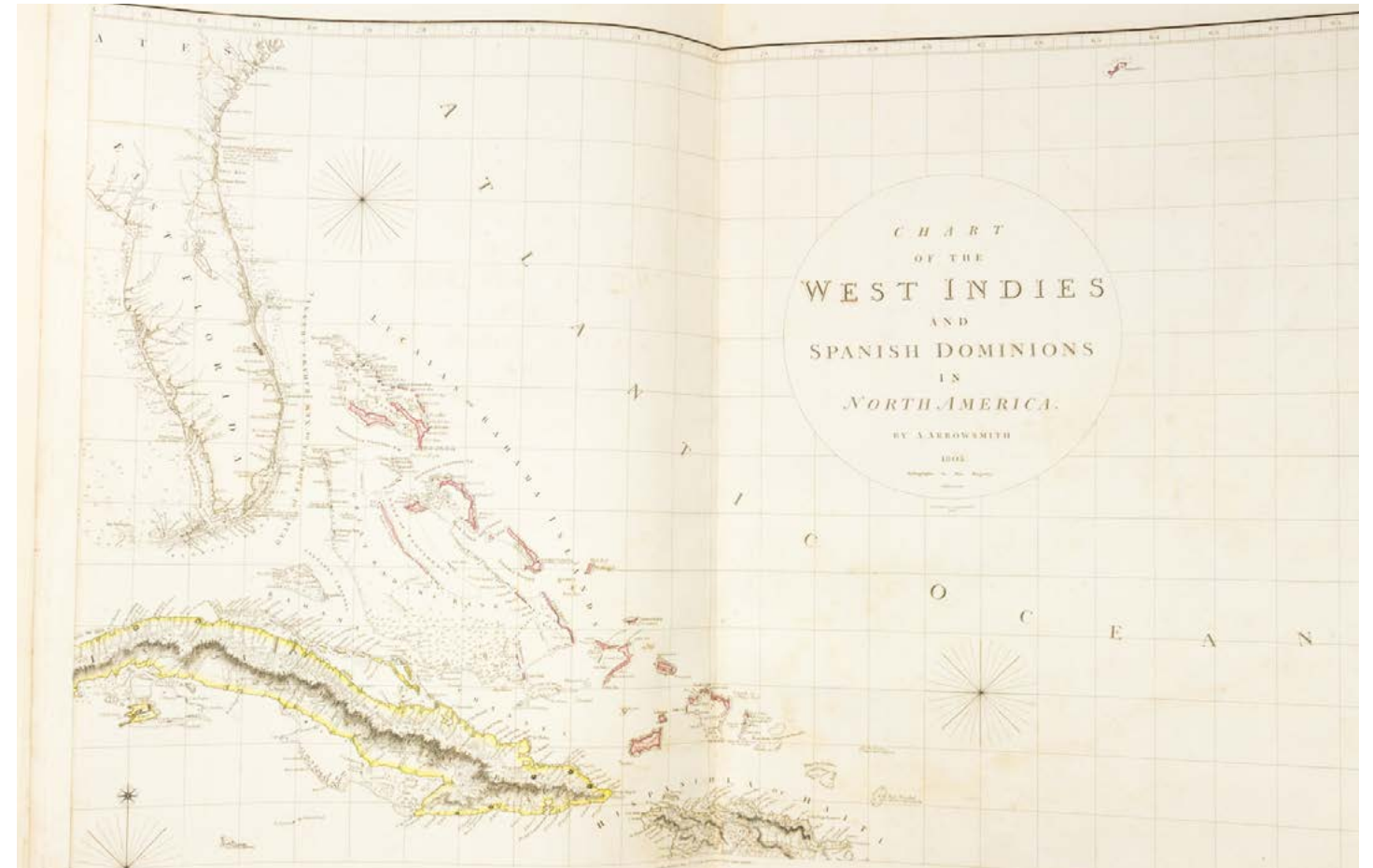
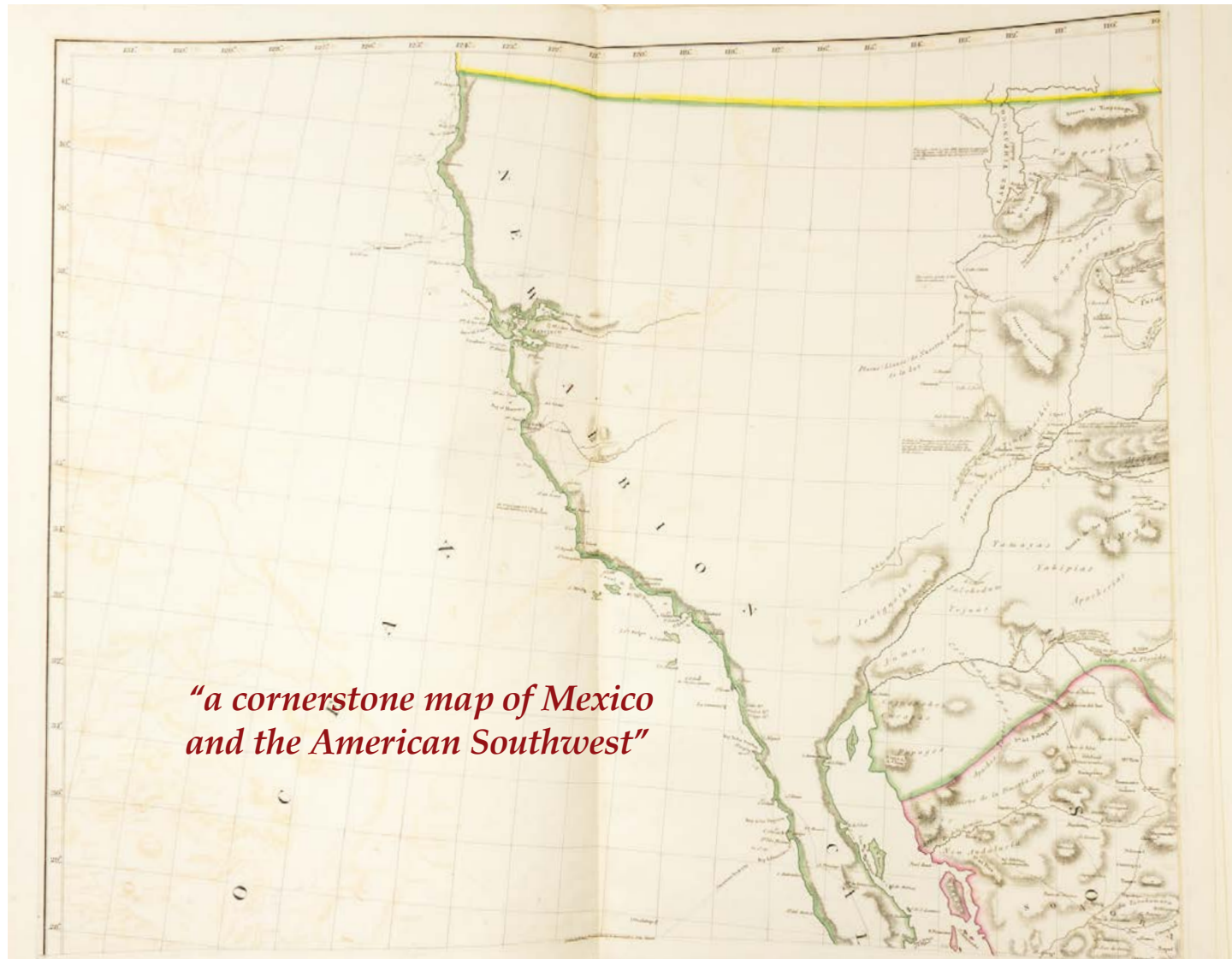


*A Gigantic Collection of American Interest, Prepared by the
Leading London Hydrographer for a Major British Diplomat*

1 **ARROWSMITH, AARON.** [UNTITLED COMPOSITE ATLAS WITH MAPS OF SPAIN, PORTUGAL, AND THEIR DOMINIONS IN THE AMERICAS]. (London, ca. 1820) 832 x 589 mm. (32 3/4 x 23 1/8"); folded maps sometimes measuring thus, sometimes a little smaller. Four unassembled wall maps on twenty-six sheets (see below). Contemporary marbled boards, recent spine and corners made from (previously unused) 18th century russia, flat spine divided into compartments by double gilt fillets, gilt lettering. Front pastedown with armorial bookplate of Heytesbury House; upper cover with inked name "Sir Will[ia]m a'Court B[aronet]" in a contemporary hand. ♦ Binding with significant rubbing to boards, but convincingly and securely restored, with the leather unworn and the whole with considerable antique appeal. A little light offsetting on maps, second map with a few short tears and repairs to bottom edges (mostly marginal, but a

couple touching the map), occasional small stains and other minor imperfections, but THE MAPS ALL IN FINE CONDITION, clean and fresh throughout. **\$48,000**

Almost certainly assembled in the 1820's for the noted diplomat William a'Court, first Baron Heytesbury, this gigantic work is comprised of four separate maps that, if assembled, would have formed massive wall-hangings measuring, together, approximately 128 square feet. The condition here is of considerable note: had any of the maps been joined, they would very probably not have survived in the thoroughly excellent state of preservation seen here. The publisher of all four maps was the eminent cartographer Aaron Arrowsmith (1750–1823), whose reputation for excellence earned him the title of Hydrographer to the Prince Regent around 1810, followed by Hydrographer to the King in 1820. DNB tells us that he was "recognized in Britain and abroad as a cartographer of outstanding accuracy and skill . . . His maps



were in great demand by official bodies such as the Admiralty and, more surprisingly given their great size and hence cost, with the public as well." William a'Court (1779–1860) was, according to DNB, "one of the ablest diplomats of his time," having served as envoy-extraordinary to the Barbary states (where piracy ran rampant), ambassador to Russia (at the outset of the Russo-Turkish War), and lord lieutenant of Ireland (during the potato famine). He also served as envoy-extraordinary to Spain from 1822, followed by ambassador to Portugal from 1824, and it seems likely that the present work would have been assembled around that same time, when his interest in these countries and their exploits in the New World would have undoubtedly peaked. The four maps contained herein are:

1) A NEW MILITARY MAP OF SPAIN & PORTUGAL COMPILED FROM THE NAUTICAL SURVEYS OF DON VINCENT TOFINO, THE NEW PROVINCIAL MAPS OF DON TOMAS LOPEZ, THE LARGE MAP OF THE PYRENEES BY ROUSSELL, AND VARIOUS ORIGINAL DOCUMENTS. (London: Re-published by A. Arrowsmith, 10 Soho Square, Hydrographer to His Majesty, [ca. 1820]). Sheet size: 708 x 575 mm. (27 7/8" x 22 1/2"). Twelve single sheets with contemporary hand coloring, mounted on tabs, which would assemble to form one great 63 x 82" map. With information gathered from a variety of sources, this map contains an extraordinary amount of topographical

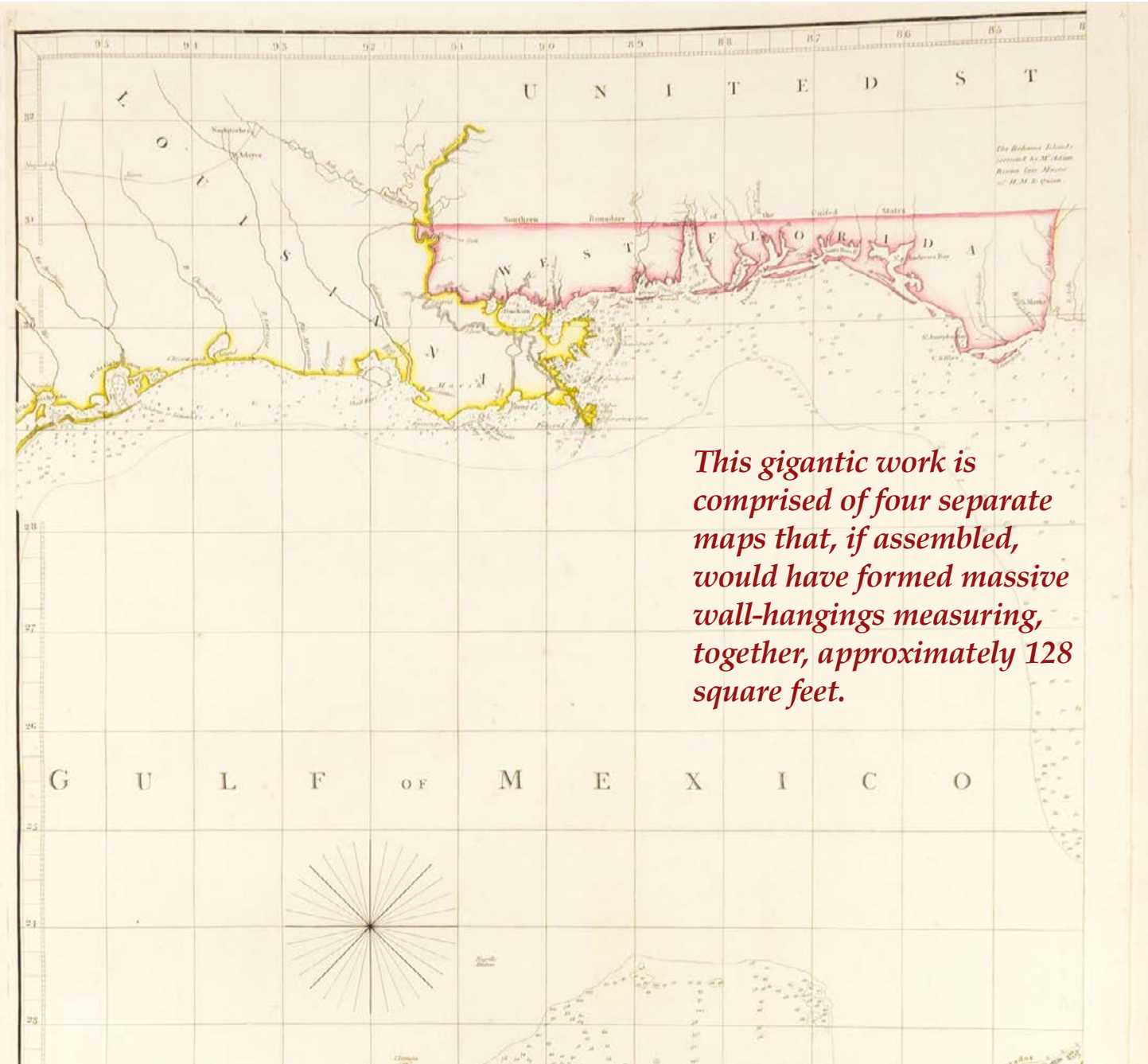
information as well as the careful delineation of cities, towns, fortified towns, principal villages, villages, and inns. We were unable to find any records for any edition having sold at auction in ABPC or RBH.

2) OUTLINES OF THE PHYSICAL AND POLITICAL DIVISIONS OF SOUTH AMERICA . . . PARTLY FROM SCARCE AND ORIGINAL DOCUMENTS, PUBLISHED BEFORE THE YEAR 1806 BUT PRINCIPALLY FROM MANUSCRIPT MAPS & SURVEYS MADE BETWEEN THE YEARS 1771 AND 1806, CORRECTED FROM ACCURATE ASTRONOMICAL OBSERVATIONS TO 1810. (London: Published 4th January 1811 by A. Arrowsmith No. 10 Soho Square, Hydrographer to His Majesty. Additions to 1814, 1817, 1819 [ca. 1820]). Sheet size: 830 x 1036 mm. (32 5/8 x 40 3/4"). Six double-page sheets mounted on tabs, which would measure 78 x 94 1/2" if joined. This is one of the finest large-scale maps of South America produced in the early 19th century, published during a period of rapid political change during which much of Latin America achieved independence from Spain and Portugal. This appears to be quite rare at auction, with no records having appeared in RBH and ABPC in the past 20 years (and just a handful of copies before that).

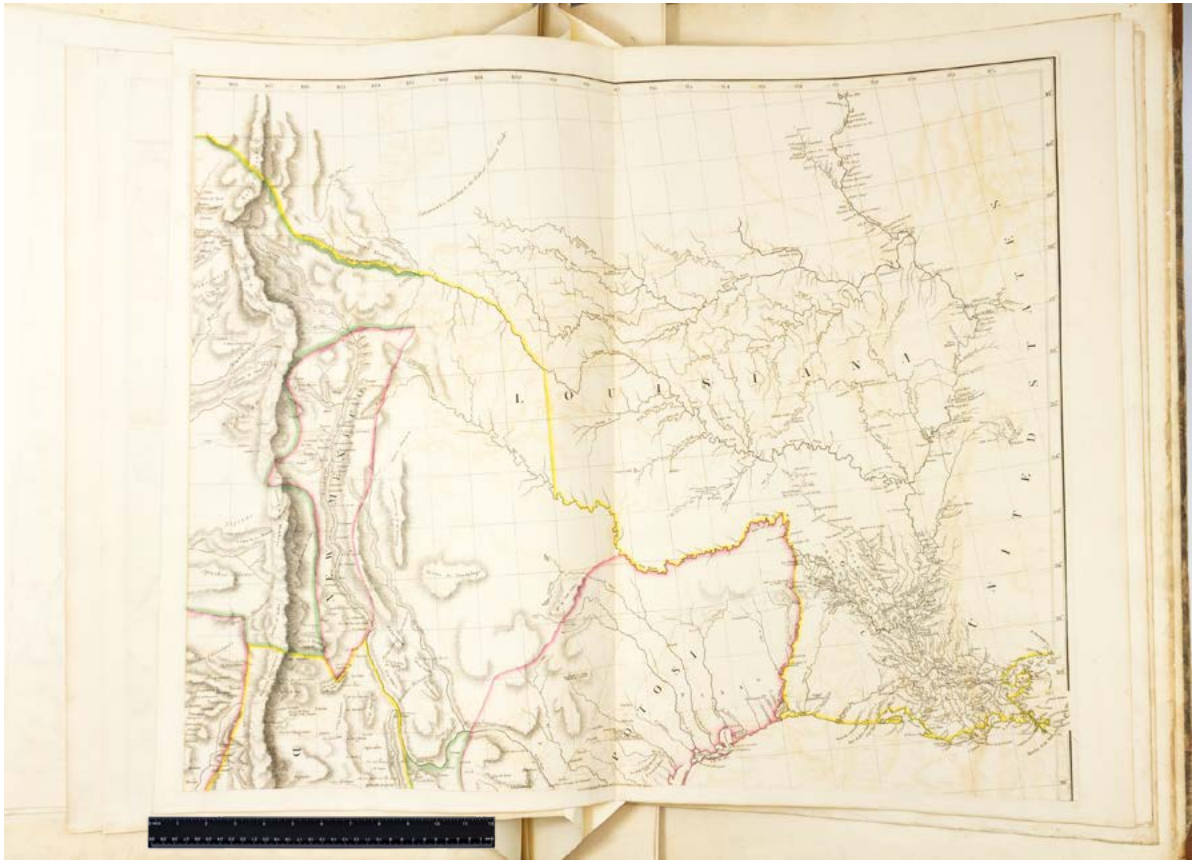
3) A NEW MAP OF MEXICO AND ADJACENT PROVINCES COMPILED FROM ORIGINAL DOCUMENTS BY A. ARROWSMITH 1810. (London:

Published 5th October 1810 by A. Arrowsmith, No. 10 Soho Square, Hydrographer to His Majesty, [but ca. 1820]). Sheet size: 690 x 855 mm. (27 1/8 x 33 5/8"). Four double-page sheets, which would form one 50 1/2 x 62" wall map if assembled. Fifth Edition. Streeter, "Bibliography of Texas" 1046; Phillips, "Maps," p. 408; Martin & Martin 25. First published in 1810, this is an important depiction of Louisiana and even more important as a cornerstone map of Mexico and the American Southwest. According to Martin & Martin, "By combining the best parts of Humboldt's and Pike's maps and avoiding their errors, and by adding his own new information, Arrowsmith contributed a significantly improved depiction of the region." Although Streeter calls this imprint the first edition, David Rumsey has shown that it was, in fact, printed in 1820 after Arrowsmith began using the title of "Hydrographer to His Majesty." It also clearly shows the 1819 Adams-Onís Treaty line along the 42nd parallel. As Rumsey notes, "The mystery is why Arrowsmith did not add "additions to 1820" on the title, and in fact erased the "additions to 1817" that must have appeared on the plate from the most recent changes made before the 1820 changes, thereby leaving only 1810 on the title." Because copies with this imprint have frequently been advertised as true first editions, auction records are bit unreliable; however, later editions (which seem to be much rarer at auction than those with an 1810 imprint) of this work still fetch robust prices at auction: RBH shows an 1815 edition that sold for an all-in price of \$10,000 in 2015 and an 1816 edition that sold for an all-in price of \$10,200 in 2015.

4) CHART OF THE WEST INDIES AND SPANISH DOMINIONS IN NORTH AMERICA. (London: Published June 1st 1803 by A. Arrowsmith No. 10 Soho Square. With Additions to 1810, [probably ca. 1820]). Single sheet size: 680 x 500 mm. (26 3/4 x 19 3/4"). Two double-page sheets and two single sheets, which would form one 48 x 56" map if assembled. Streeter, "Bibliography of Texas" 1031 (for first edition). This was one of the best available large-scale maps of Louisiana, Florida, and especially the West Indies in the early 19th century, rendered with excellent detail (particularly for Mexico). It includes interesting historical details, such as the locations of "Canals proposed to be cut by the Spaniards in 1528." Although the imprint on this copy says that the map contains additions to 1810 (which would indicate that this is a second edition), we see that Arrowsmith here uses the title of "Hydrographer to His Majesty," which, as noted above, was used by the cartographer from 1820 onward. Our copy also includes an inset of the Isthmus of Darien, which is not found on other copies of the second edition. Rumsey tells us that "Stevens and Tree only list two editions, 1803 and 1810, but Phillips lists an 1811 (P-Maps) and an 1816 (atlases). There probably were others." We find only one copy at auction with the same imprint and appearance as our copy, which sold at Bloomsbury in 2008 for \$6,600 all in. (Lhi21078)



This gigantic work is comprised of four separate maps that, if assembled, would have formed massive wall-hangings measuring, together, approximately 128 square feet.



This map: 863 x 691 mm. (34 x 27 1/4").

Arrowsmith was "recognized in Britain and abroad as a cartographer of outstanding accuracy and skill His maps were in great demand by official bodies such as the Admiralty and, more surprisingly given their great size and hence cost, with the public as well."—DNB

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*A Vast Atlas Showing Mid-17th Century Cities of the Low Countries, with
Plates in Fine, Fresh Contemporary Hand Coloring, the Earl of Oxford's Copy*

2 BLAEU, JOAN. NOVUM AC MAGNUM THEATRUM URBIUM BELGICAE REGIAE, AD PRAESENTIS TEMPORIS FACIEM EXPRES SUM A JOANNE BLAEU. (Amsterdam: Johanne Blaeu, [27 September] 1649) 570 x 355 mm. (22 1/4 x 14"). 10 p.l., [270] pp. Third Edition. Publisher's decorated vellum, gilt, covers with floral roll frame, leafy floral cornerpieces and large central lozenge, smooth spine in compartments with central palmette, blue morocco label, yapp edges. ENGRAVED TITLE PAGE WITH ARMORIAL FRAME AND A TOTAL OF 147 ENGRAVINGS—eight in the text (one of these double-page), four full-page, one folding map, and 134 double-page plates (56 with four images, one with three, 12 with two, and 63 with one), ALL FINELY COLORED BY A CONTEMPORARY HAND. Verso of title page with engraved armorial bookplate of Lord Harley (see below) dated 1714 and with small reproduction of a portrait of Harley's father, the Earl of Oxford and Mortimer, pasted below it; verso of dedication leaf with small ex-

libris of Clement Ferguson; rear pastedown with 19th century map of the Low Countries pasted on, along with another Ferguson ex-libris. Koeman I, 67. ♦ Vellum somewhat soiled and worn, boards tending to splay, but the unsophisticated original binding quite sound. A bit of browning right at edges of leaves, with occasional chips or short tears, a couple of bifolia a little browned, other trivial imperfections, but a copy with extremely ample margins and almost entirely FINE AND FRESH INTERNALLY, WITH LOVELY COLORING. **\$150,000**

Still in its original binding, this is a beautifully hand-colored copy of Blaeu's atlas showing the region of the Low Countries—comprising territory that is now Belgium—left under the control of the Spanish crown after the Peace of Munster ended the Dutch War of Independence (1568-1648). In his bibliography of the great Dutch atlases, Koeman says that "of all the Blaeu atlases, the townbooks of the Netherlands are held in the highest esteem

*"Of all the Blaeu atlases, the townbooks of the Netherlands are held in the highest esteem in the Netherlands,"—
Koeman*



The maps "show the proud and industrious cities of the North in their full splendor."—van der Krogt



Leaves: 550 x 348 mm. (21 1/2 x 13 3/4").



in the Netherlands," and van der Krogt says that the maps "show the proud and industrious cities of the North in their full splendor." Our third edition in Latin, published at the same time as the first edition in Dutch, is especially valued because its maps reflect changes in the political situation that occurred after the publication of the first and second editions earlier in the year; and it contains four additional engravings included here for the first time. These show views and plans of Théroutanne (Tarvenna) and a plan of Aire (Aria), and the detailed maps of the towns of Gulich and Lingen (Linga). The mostly double-page engravings are made up of topographical maps, city plans, and views of the towns, with all three sometimes combined, via vignettes and insets, into the same engraving. The very expert contemporary hand coloring brings a liveliness and immediacy to the scenes and

The very expert contemporary hand coloring brings a liveliness and immediacy to the scenes and views.

views. A companion volume featuring the towns of the new Dutch Republic ("Urbium Belgicae Foederatae") was issued simultaneously with our volume, but the two atlases are often found separately. Joan [or Johannes] Blaeu (1596-1673) and his father Willem (1571-1638) were major figures in the golden age of the Dutch/Netherlandish School of cartography in the 16th and 17th centuries. Joan served as the official cartographer of the Dutch East India Company, then the leading player in global trade. Our volume has a distinguished provenance.



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Previous owner Edward Harley, 2nd Earl of Oxford and Earl Mortimer (1769-1841), but styled Lord Harley between 1711 and 1724, was one of the great bibliophiles of his day (for more on his library, see item #6, below). Harley's father Robert, 1st Earl of Oxford and Earl Mortimer (1661-1724) was chief minister to Queen Anne from 1711-14, and his tenure was tied closely to the Netherlands. His government was instrumental in negotiating the Treaty of Utrecht, which ended the War of the Spanish Succession and re-established the balance of power in Europe following the 1700 death of the childless Charles II of Spain. As a result of this treaty, the Spanish Netherlands were ceded to the Austrian Empire. (Lhi21045)



A Landmark in the Cartography of American States

3 BURR, DAVID. AN ATLAS OF THE STATE OF NEW YORK. (New York: published by David H. Burr, 1829) 570 x 430 mm. (22 3/8 x 16 7/8"). 29, [1] (blank) pp., one description leaf for each plate. FIRST EDITION. Recent period-style half calf over original marbled paper boards, raised bands flanked by gilt rules,

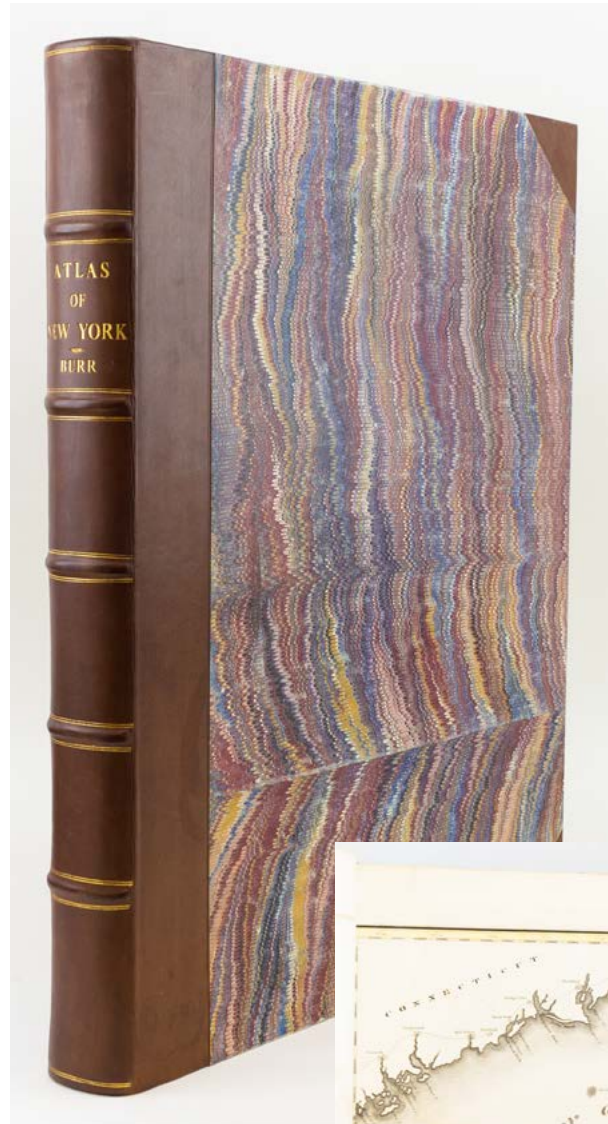
gilt lettering. In a fine modern green morocco-backed clamshell box. Engraved title with vignette "View on the Hudson River near Fishkill," 52 HAND-COLORED ENGRAVED MAPS BY BURR (nos. 2 and 3 joined to form a single folding map), three of these folding, 18 double-page. Short, "Representing the Republic: Mapping the United States 1600-1900," pp. 85-88; Howes B-1017; Phillips 2206; Sabin 19873. ♦Some text leaves slightly yellow (three or four with faint browning), maps with mild offsetting, other insignificant imperfections, but a very fine copy in an unworn sympathetic binding. \$32,500

This is a pleasing copy of the oversized work Short describes as "a landmark document that constitutes one of the most precise cartographic records of the state." It is also one of the earliest such records, being just the second atlas to be produced for any U.S. State, after Mills' 1825 Atlas of South Carolina. Burr (1803-75) was an early and important cartographer for his young country. After attending law school, he joined the New York State Militia and was assigned to work with the state's Surveyor General Simeon De Witt on mapping New York roads. Seeing the need for a statewide guide, Burr approached the governor about combining the work he and De Witt had done with other surveys, and the present state atlas was the result. The New York Legislature provided funding, and Burr published the work, incorporating a map of the whole state, the "Commissioner's Plan" map of New York City, and a map of every county. The importance of the atlas was immediately recognized, and a second

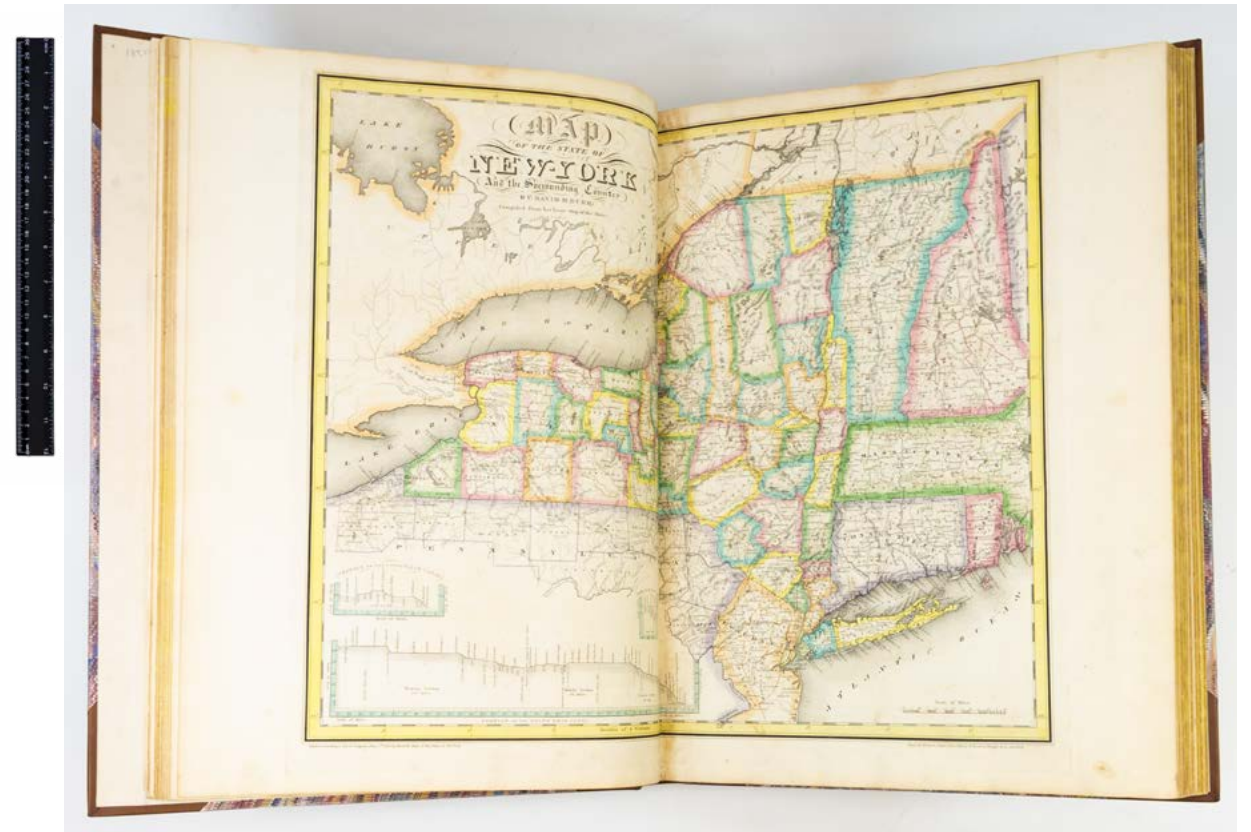
edition, issued in 1839, acknowledged that it was "regarded as the only safe depository of the original surveys of this great and growing state to which the people could have convenient access." Burr went on to serve as official topographer of the U.S. Post Office,

Just the second atlas to be produced for any U.S. State.

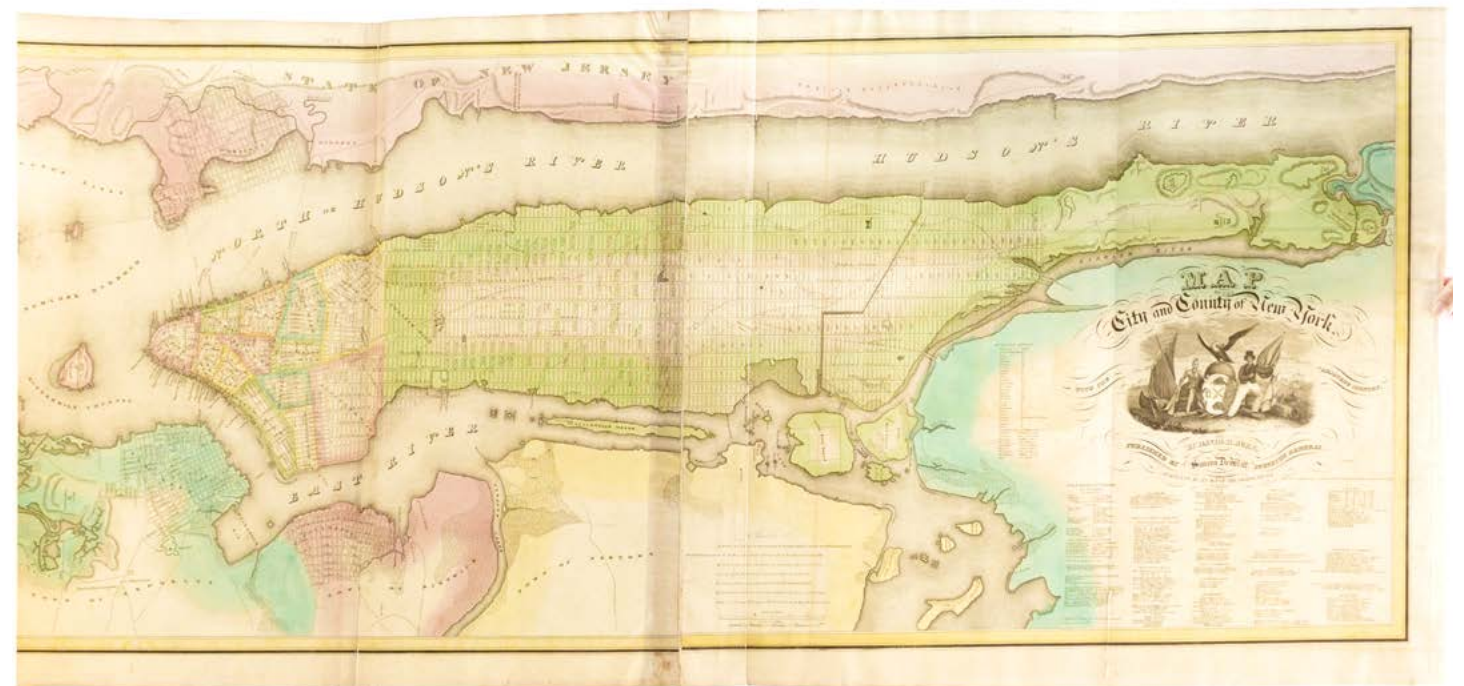
mapping postal routes, and as geographer to the U.S. Senate. While serving in the latter position, he produced his last known map, the 1854 "Map of the United States." Excellent copies of the atlas are increasingly difficult to obtain. (Lhi21067)



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Leaves: 557 x 416 mm. (21 7/8 x 16 1/8").



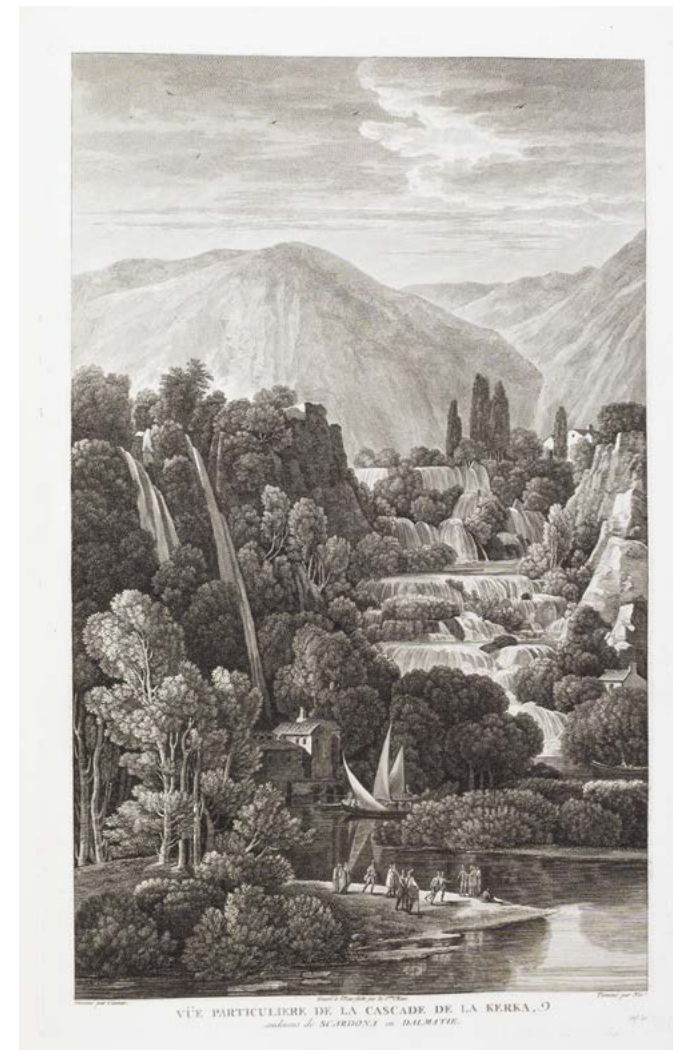
The Book that Made the Artist Famous and that Was Instrumental in Spreading the Neoclassical Movement

4 CASSAS, LOUIS FRANÇOIS and JOSEPH DE LAVALLÉE. VOYAGE PITTORESQUE ET HISTORIQUE DE L'ISTRIE ET DE LA DALMATIE. (Paris: Pierre Didot l'ainé, l'an X [1802]) Binding: 524 x 340 mm. (20 5/8 x 13 1/2"). 3 p.l. (including half title), viii, 190 pp., [1] leaf (errata). FIRST EDITION. Handsome recent period-style dark green morocco, gilt in a Neoclassical design, covers with frame of blind Greek key roll enclosed by decorative gilt rolls, fleuron cornerpieces, central panel with large lozenge, smooth spine gilt in compartments divided by decorative cresting rolls and Greek key roll, intricate calligraphic flourish at center, gilt lettering, marbled endpapers. With three engraved headpieces, double-page map showing the route of the voyage, and 69 ENGRAVED PLATES, consisting of engraved pictorial title page, frontispiece, plates 1-60, 18 bis, 54 bis, 55 bis, and one unnumbered plate bound between plates 36 and 37; three of the plates double-page



and six folding. With original tissue guards (one of these mostly torn away). Blackmer 296; Atabey 202; Cohen-de Ricci, p. 205; Weber 597. ♦A couple of faint scratches to covers, five-inch tear to the seventh plate with old repair using contemporary(?) paper and wax on blank verso (with resultant staining to one margin and just slightly into image), small, very faint dampstain to the top edge of much of the text and plates (almost always nearly indistinguishable); in all other ways, A GORGEOUS COPY, printed with huge margins on chalky white paper, the text and richly-printed plates especially clean, fresh, and bright, and the sympathetic binding with few signs of wear. \$19,500

Filled with views of the antiquities of the eastern Adriatic that helped spur the Neoclassical movement in architecture, this collection of engravings



represents Cassas' first major commission and the work that made his reputation. According to the Victoria and Albert Museum Object Record for one of the original drawings on which the engravings are based, "Cassas' style as an illustrator was admired in his lifetime as being true to life and lacking in personal emotion [and therefore] creating an ideal documentation. . . . His drawings are credited as playing a major role in disseminating classical architecture around the world and as influencing the Neo-Classical architectural

We see the bustling ports of the Adriatic, tranquil seascapes, and dramatic natural wonders like the Kerka waterfall (left).

movement in the early 19th century." The ruins and details of classical structures are only part of the interest here; we also see the bustling ports of the Adriatic, tranquil seascapes, and dramatic natural wonders like the Kerka waterfall. The text is based on the journals Cassas kept during the voyage, adapted by Joseph Lavallée, Marquis de Bois-Robert (1747-1816), best known for his influential anti-slavery novel of 1801, "Le nègre comme il y a peu de blanc" ("The Negro Equalled by Few Europeans"). Cassas (1756-1827) had eclectic artistic training, studying with both Neoclassical and Rococo masters before completing his education in Italy. From there, he set off on



Leaves: 513 x 331 mm. (20 1/8 x 13").



the tour that produced this work, and established himself as one of the leading travel artists of the day. When he retired from his travels and settled in France in 1792, Cassas became the drawing master and later General Inspector at the famed Gobelins Tapestry Manufactory. He fled the French Revolution to take refuge at the imperial court of Russia, where he served as director of the Academy of Arts and Libraries, then ended his days in France, and was awarded the Legion of Honor by the king in 1821. (Lhi21146)

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Cassas' style as an illustrator was admired in his lifetime and is credited as playing a major role in disseminating classical architecture around the world and as influencing the Neo-Classical architectural movement in the early 19th century.

On the Road to Constantinople in 1784: an Immense and Arresting Work With Memorable Engraved Views of Syria, Lebanon, Egypt, and Cyprus

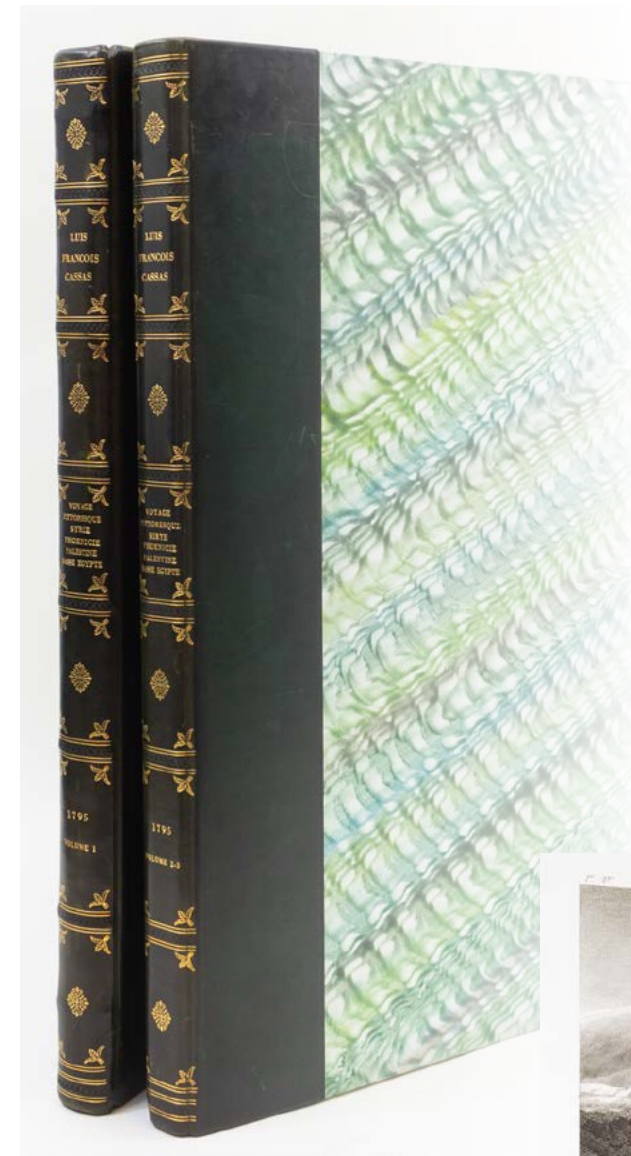
5 CASSAS, LOUIS FRANÇOIS. VOYAGE PITTORESQUE DE LA SYRIE, DE LA PHÉNICIE, DE LA PALESTINE ET DE LA BASSE EGYPTÉ. (Paris: 1799) 670 x 490 mm. (26 1/4 x 19 1/4"). **Three volumes bound in two.** FIRST EDITION. Attractive modern green quarter morocco over green patterned paste-paper boards, flat spine panels ruled and decorated in gilt and blind, gilt titling and (incorrect) date "1795." WITH 180 FINE ENGRAVED PLATES after Cassas, 17 of them double-page and 17 scenes with modern coloring

more noticeable blotchy foxing (but still well away from the images), other quite minor defects, but, in all, a very appealing copy of a book almost always disfigured by browning and foxing—the bindings with only the most trivial imperfections, the engravings fresh and bright, and the coloring quite attractive. **\$48,000**

At 670 mm. tall, this is an immense and arresting work with memorable engravings that record the author's travels with Comte de Choiseul-Gouffier, French ambassador to the Ottoman Empire, on his mission to Constantinople in 1784. At the ambassador's request, Cassas spent three years in the Levant, visiting and drawing the Archipelago, Syria, and Egypt. Some of the illustrations produced during this tour were used in Choiseul-Gouffier's own "Voyage Pittoresque de la Grèce," but the remarkable views of Syria, Lebanon, Egypt and Cyprus were reserved for the present work. Here we see everything from ancient monuments like the Pyramids and Sphinx to contemporary cities and their inhabitants. This "Voyage" was originally

Cassas' vivid pictures capture the magic and mystique of the region.

issued in 30 livraisons, with text (not present here—or in most copies) accompanying only the first seven parts. This is no cause for regret as words would be superfluous to Cassas' vivid pictures, which capture the magic and mystique of the region so well. The number of plates in this work varies from copy to copy; the Blackmer copy had 178 plates, and several copies in auction records had 179. Atabey notes, "the number of plates varies, but around 180 [the number in his copy] is



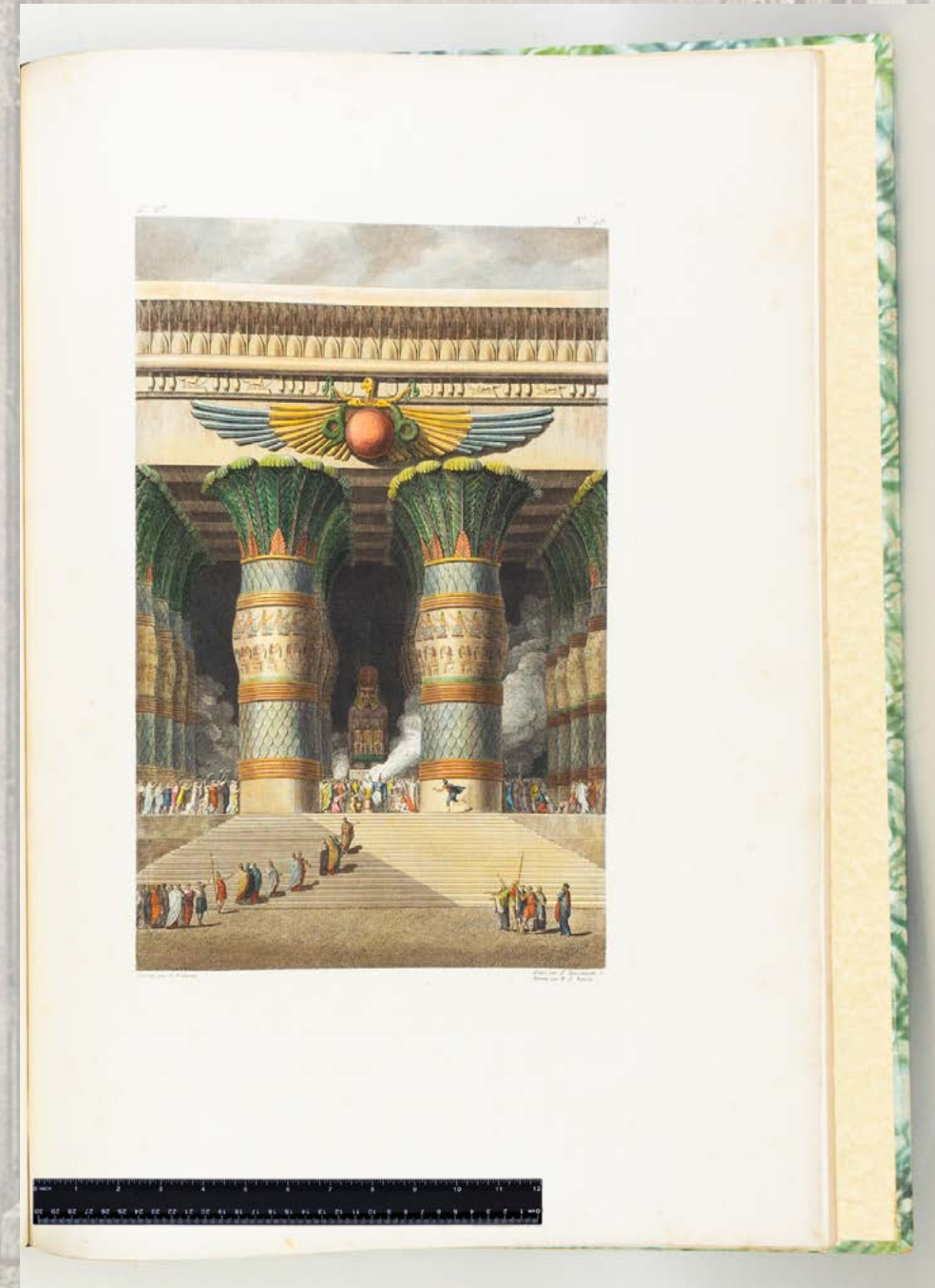
(three of the double-page plates being colored). Cohen-de Ricci 204-05; Brunet I, 1616; Blackmer 295. ♦First engraving in volume I somewhat wrinkled, most of the plates with at least a hint of foxing in the (extremely generous) margins, perhaps a third of the plates in volume II with





standard." This work is not common, and it is almost never seen even partly colored, as here. Our copy is also distinguished by its unusual size: at 670 mm., it is nearly 250 mm. taller than the Atabey copy; other copies at auction and in OCLC range from 520-555 mm. in height. The plates here have margins of about 110 mm., a figure that accounts for such a size difference and suggests that the plates here are on sheets that were trimmed very sparingly, if at all. As most mishaps befall the margins of plates, the huge margins have played a key role in keeping the engravings themselves in beautiful condition. (Lhi21066)

This work is not common, and it is almost never seen even partly colored, as here. Our copy is also distinguished by its unusual size: at 670 mm., it is nearly 250 mm. taller than the Atabey copy; other copies at auction and in OCLC range from 520-555 mm. in height



Leaves: 655 x 487 mm. (25 3/4 x 19 1/8").

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With Accounts of Strange and Curious Places from Virginia to the Congo, and of Exotic Activities like Witchcraft and Elephant Catching All Shown in Nearly 300 Plates

6 CHURCHILL, AWNSHAM and JOHN; OSBORNE, THOMAS, Compilers. A COLLECTION OF VOYAGES AND TRAVELS. (London: [volumes I-VI] Printed by Assignment from Messrs. text leaves in volumes III-V somewhat browned, minor foxing elsewhere, a few very insignificant additional defects, but an otherwise attractive, wide-margined copy with THE PLATES—where much of the value resides—



Churchill, for Henry Lintot and John Osborn [sic]; [volumes VII-VIII] Printed for and sold by John Osborne, 1744-46; 1747) 349 x 222 mm. (13 3/4 x 8 3/4"). **Eight volumes.** Introductory discourse on the history of navigation attributed to John Locke. Third Edition. Contemporary mottled calf, covers bordered by a thick gilt fillet, expertly and very handsomely rebaked to style, spines in compartments with repeating design in gilt composed of various small tools, one black and one brown morocco label. WITH 281 ENGRAVED PORTRAITS, PLATES, PLANS, AND MAPS (144 EITHER FOLDING OR DOUBLE-PAGE) by J. Kip and others, with two additional engraved titles, one folding letterpress table, 10 engraved in-text illustrations, and numerous in-text woodcuts and tailpieces. Title to volume I printed in red and black. Sabin 13017; Hill, pp. 52-53; Cox I, 10, 14-15 (First Editions); NMM I, 33 (1752 Edition). ♦Covers pitted from mottling as always, the extremely attractive bindings otherwise in fine condition and making a very pleasing appearance on the shelf. The text bed of perhaps half the

Considered to be “the best edition because of its great inclusion and its copious index.”

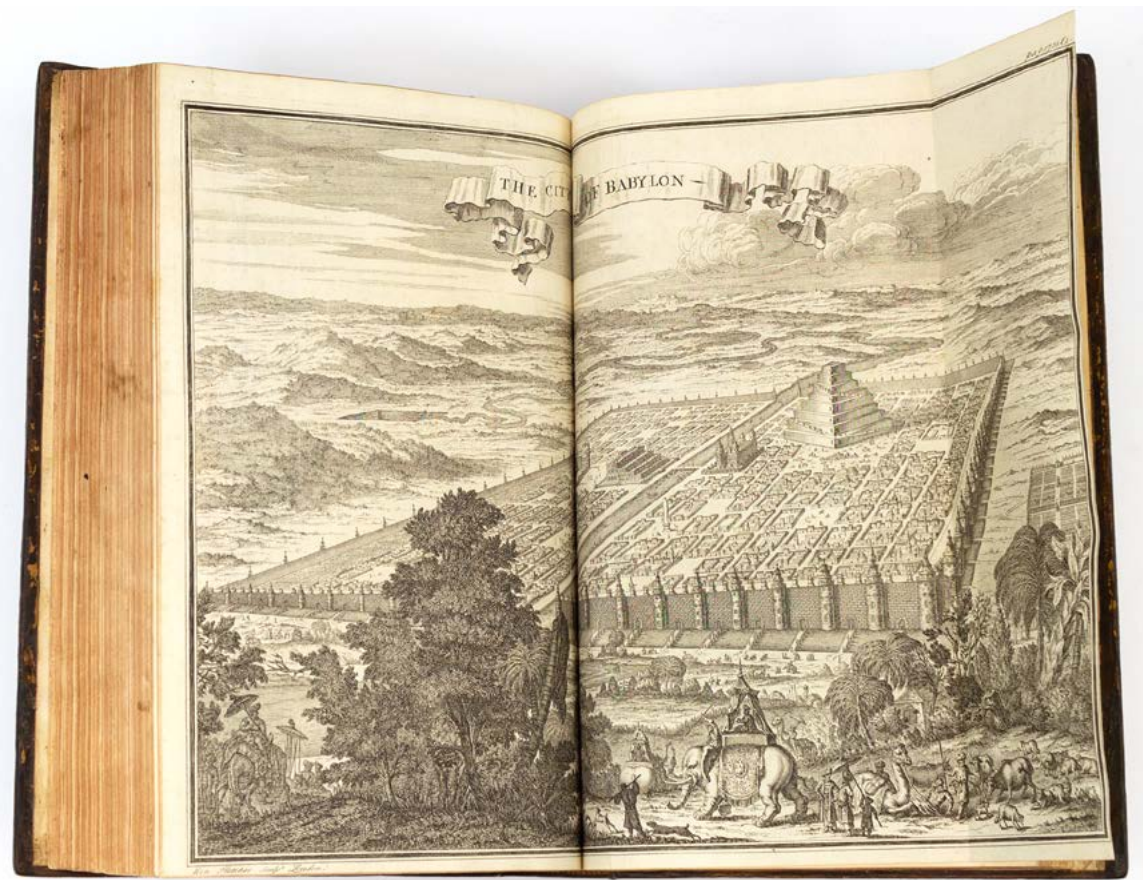
Cox says this is “a very valuable collection” because it contains numerous accounts of voyages from the “Age of Discovery,” when Europeans ventured to a great many places in pursuit of riches, power, and to a lesser extent, knowledge. Many of these travelogues were made available for the first time—or for the first time in English—in this compilation. The text is illustrated with nearly 300 plates containing subject matter as diverse as the narratives themselves. The preliminary essay on navigation is sometimes attributed to John Locke, a friend and client of bookseller and publisher Awnsham Churchill (1658-1728) and his brother John (ca. 1663 - ca. 1714). Originally published in 1704 in four volumes, “Voyages” appears here in the third edition, considered by Hill to be “the best edition because of its great inclusion and its copious index.” The work reflects its 17th century audience, keenly interested in what was a time of



energetic exploration and trade expansion throughout the world. There are descriptions of the lands and peoples of China, Formosa (Taiwan), Japan, the Congo, and South Africa, lands just beginning to be known to Europeans, as well as accounts of relatively less mysterious but still unfamiliar places such as Egypt and Ukraine. There is a translation from the Spanish of Herrera’s account of the discoveries of Columbus, and reports by slave traders such as John Barbot describing the west coast of Africa, with detailed depictions of native life, European settlements, animals, and natural products, as well as harrowing and heartbreaking documentation of life aboard a slave ship. The journey of Swedish envoy Baron Rolamb through Hungary to Constantinople in 1656 is recounted here, along with Philip Skippon’s record of a journey begun in 1663 through the Low Countries, Germany, Italy, and France. There are also reports of Virginia, attempts to discover a Northwest Passage, the sages of India,

The richly impressed plates are of special value and unusual appeal here, often showing very striking scenes of exotic life, particularly in tropical climes.





the late Lord Harley, Earl of Oxford, in 1741 for the princely sum of £13,000 (nearly £2 million in today's money). Samuel Johnson and librarian William Oldys were hired to catalogue it. This supplement includes the account of Sir Francis Drake's circumnavigation of the globe, along with dramatic tales of trade wars escalating into massacres in the East Indies, revolution in the kingdom of Siam, shipwrecks, and Europeans sold into slavery by Barbary pirates. The richly impressed plates are of special value and unusual appeal here, often showing very striking scenes of exotic life, particularly in tropical climes. They include detailed depictions of natives involved in sometimes fascinating activities (witchcraft, elephant catching) as well as many plates of botanical and zoological interest and quite a number of sweeping views of harbors or military engagements. While copies of the various editions of this work come into the market regularly, their illustrations (which invite avid use) and the physical size of the volumes mean that they are almost always found in dilapidated condition. A copy of the best edition,

complete with the Harleian supplement, in the attractive condition seen here is itself a fortunate discovery. (Lhi21123)

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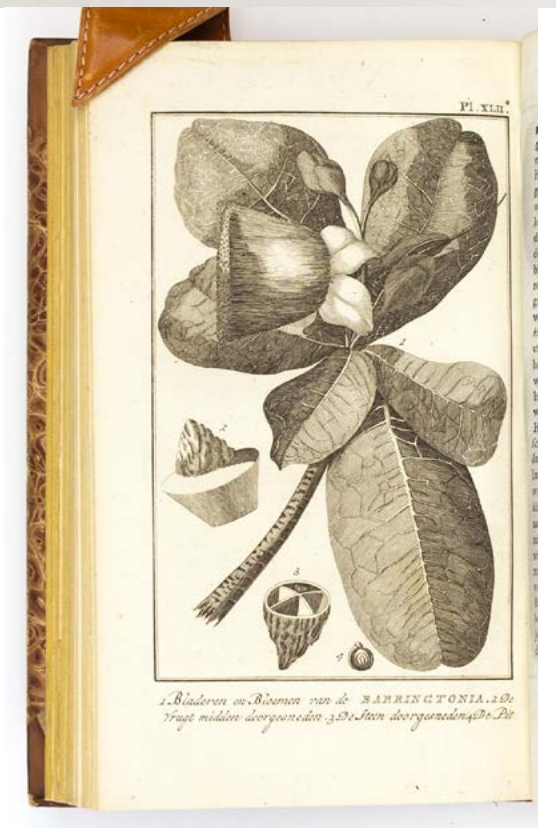
The First Appearance in Dutch of Cook's Three Voyages

7 COOK, CAPTAIN JAMES. REIZE RONDOM DE WAERELD. [THE COMPLETE VOYAGES IN DUTCH]. (Leyden, Amsterdam, and The Hague: Honkoop, Allart and Van Cleef, 1795-1809) 222 x 133 mm. (8 3/4 x 5 1/4"). **14 volumes (13 volumes of text, plus index).** Translated by J. D. Pasteur. First Edition in Dutch. Contemporary half calf over marbled boards, spines with orange morocco titling label and circular green morocco volume label (one volume expertly rebaked, using the original backstrip). WITH 199 ENGRAVINGS, including 13 title pages, 52 folding maps by C. van Baarsch, and 134 plates (mostly folding) by J. S. Klauber. First title page with paste-over at bottom presumably indicating a

(late 19th century?) bookseller (this paste-over torn away in second volume and obscured by a second paste-over in the other volumes). Beddie 52; Tiele 268. ♦Some chafing and abrasions to paper covers, a small chip at the top of one spine, minor wear to joints, half the corners worn, but all of the volumes solid, and nothing approaching a serious external condition issue. Separation at hinges on all but two volumes (without any looseness), a few half titles vaguely soiled, the single-page plates faintly offset, two volumes with inoffensive freckled foxing to plate margins, but still AN EXCEPTIONALLY FINE SET INTERNALLY, the plates especially rich, and the text unusually bright, fresh, and clean. \$7,000



This is a very desirable copy, with remarkably well-preserved text and plates, of the extremely uncommon first Dutch edition of the collected accounts of the three great voyages by James Cook, voyages of exploration that provided the world for the first time with a virtually complete understanding of the Pacific Ocean and Australia. The son of a field worker, Cook (1728-79) began his career at sea as a ship's apprentice. Joining the British navy in 1755, he saw action against the French off the Canadian coast, and surveyed the shores of Newfoundland and Labrador. Having educated himself in mathematics and astronomy, Cook was made lieutenant and put in charge of a scientific expedition that reached Tahiti in 1769, and that explored New Zealand and Australia, the first of his three expeditions circumnavigating the globe. In the course of his second circumnavigation, he was at sea for more than 1,000 days, and saw the ice of Antarctica. For his third and most famous voyage, his crew set sail in two ships, and while proceeding northeast from Tahiti with the aim of discovering a Northwest Passage, they came upon the Hawaiian Islands.





There, one of his rowboats was stolen, and Cook responded by seizing the person of the Hawaiian king to compel the boat's return. In the fracas that ensued, Cook received a fatal blow. Our set contains the life of Cook and the first voyage (1768-71) in volumes I-III, the second voyage (1772-75) in volumes IV-VII, and the third voyage (1776-80) in volumes VIII-XIII. Peddie says that the Dutch edition, which is probably based on the German printing of 1781, is seen with an atlas volume,

but the present set has all of the plates bound in, as is often the case. The plates are printed on especially thick, textured paper, and this copy has none of the expected tears at plate folds. ABPC and RBH record just four complete copies of this set sold since 1975 (all at Australian or European auctions). When it does appear, it is almost always in terrible shape. (ST12682)



The plates are remarkably well-preserved and printed on especially thick, textured paper, and this copy has none of the expected tears at plate folds.

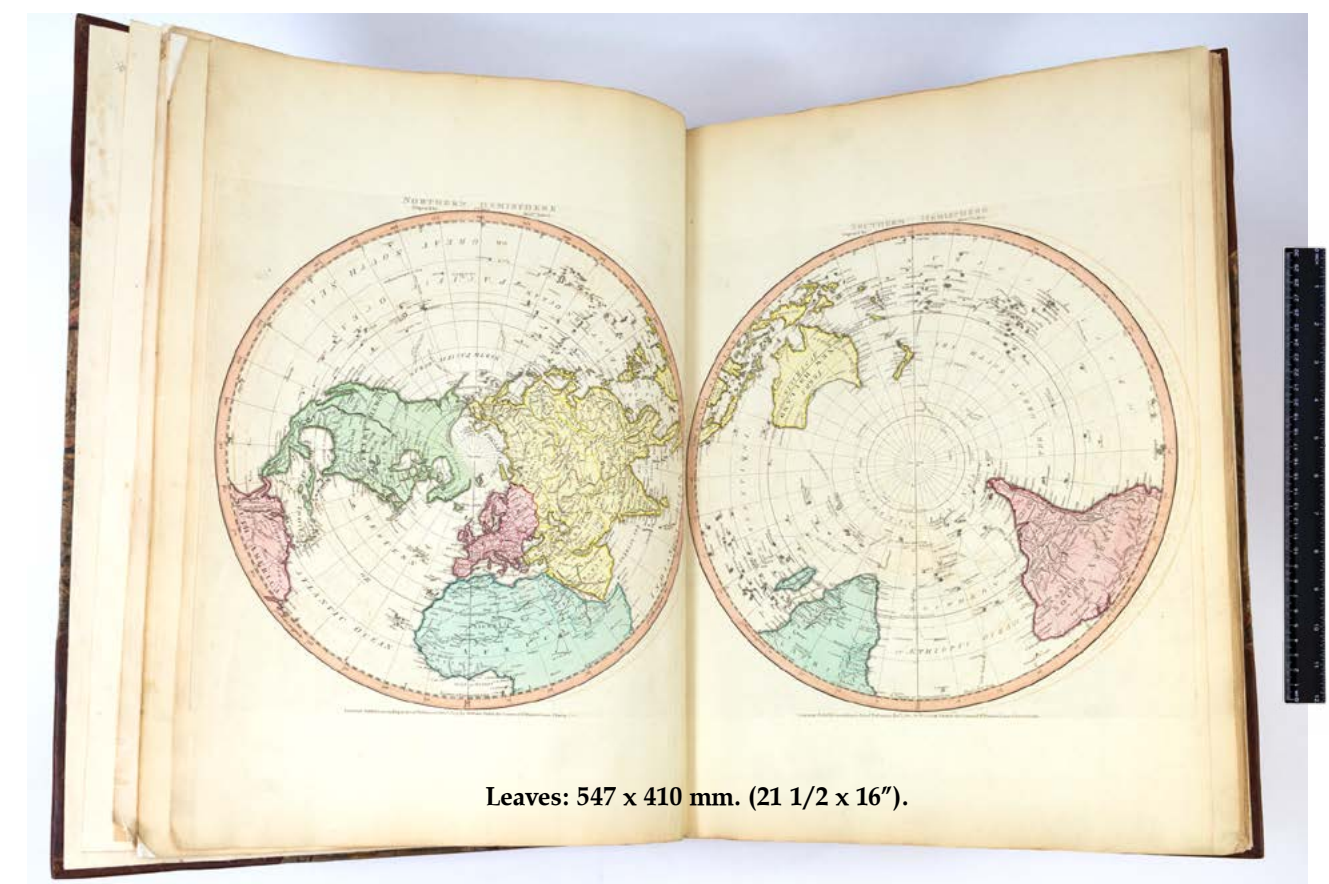
[Click here for more images online.](#)

The Most Important Commercial, Political, and Military Areas of 18th Century Europe As Suggested in a Composite Atlas by the Leading British Cartographers of the Period

8 FADEN, WILLIAM, ROBERT SAYER, THOMAS JEFFERYS, JOSEPH SMITH SPEER, ET AL., Cartographers and Engravers. [COMPOSITE ATLAS]. (London: [maps dated, 1743-88]) 558 x 418 mm. (22 x 16 1/2"). [1] leaf of text (contemporary manuscript table of contents) followed by maps. Contemporary marbled paper boards expertly rebaked and re-cornered to style using 18th-century diced Russia, raised bands, spine attractively gilt in compartments with a Neoclassical urn-on-shelf centerpiece enclosed by a frame of undulating flowers, azured ribbon cornerpieces, modern endpapers. 47 MAPS AND CHARTS by Faden, Sayer and Jefferys, and others (26 folding, 20 double-page), 41 OF THESE HAND COLORED. ♦Paper boards a little chafed, but the restored binding solid and quite pleasing on the shelf. Half a dozen large folding plates with short separation at the fold intersections, faint offsetting on the majority of the maps, other minor defects, but still A FINE COLLECTION, the engraved maps clean and fresh, and the coloring done with care. \$55,000

This is a valuable composite atlas composed of large-scale maps by the leading cartographers and engravers of the period. Taken together, these maps provide a fascinating glimpse of the world as known to Europeans in the mid- to

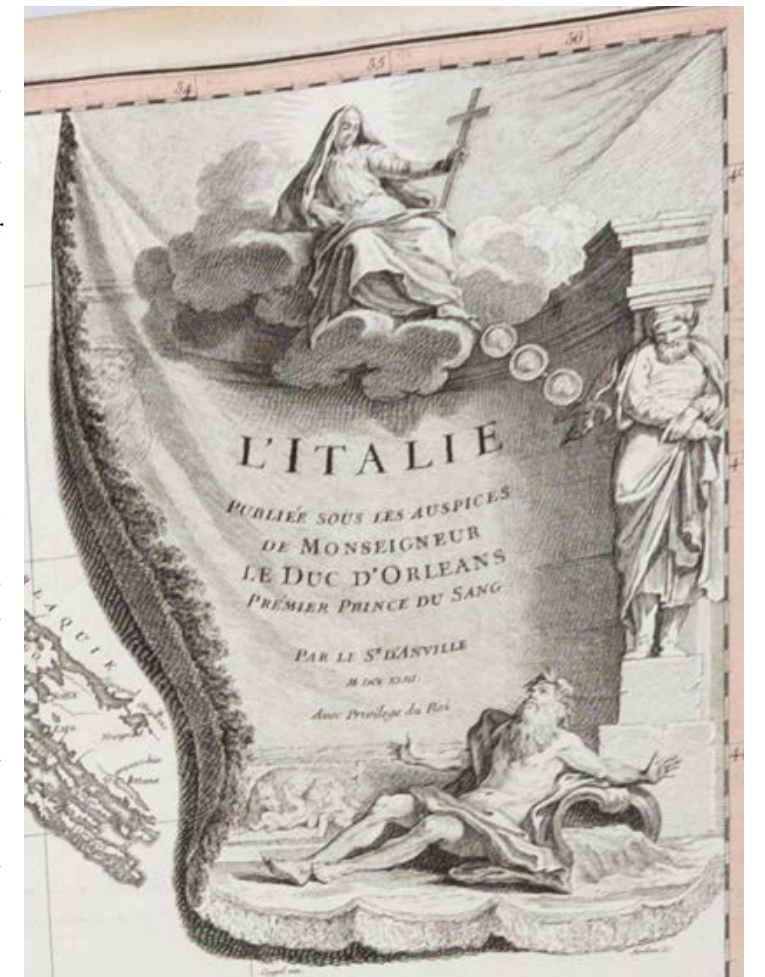
late 18th century, and insight into the areas deemed most significant for their commercial, political, or military value to the great European powers. Among its 47 maps and charts is the important and very rare "Chart of the West Indies" published by Speer in 1774 (found here in its second state, with "Arts and Commerce" gold medal added). A hydrographer and a pilot for the Royal Navy, Speer (fl. 1765-92) had travelled extensively around the West Indies and Caribbean, and in 1766 wrote the "West India Pilot," supplemented with 13 maps and charts. Our 1774 "Chart of the West Indies" provides a critical view of the Caribbean, West Indies, and the colonized southeastern region of North America just before the American Revolution. As Nebenzahl notes in his "Atlas of the American Revolution," "The rich island colonies were of great significance to the British, French, Spanish, Dutch, and even the Danes" during that conflict. As a Navy pilot, Speer was extremely sensitive to tensions in the region, and our Chart is colored as set forth in his "Explanation and directions for colouring" to delineate the areas under the rule of these various nations, with a further listing of



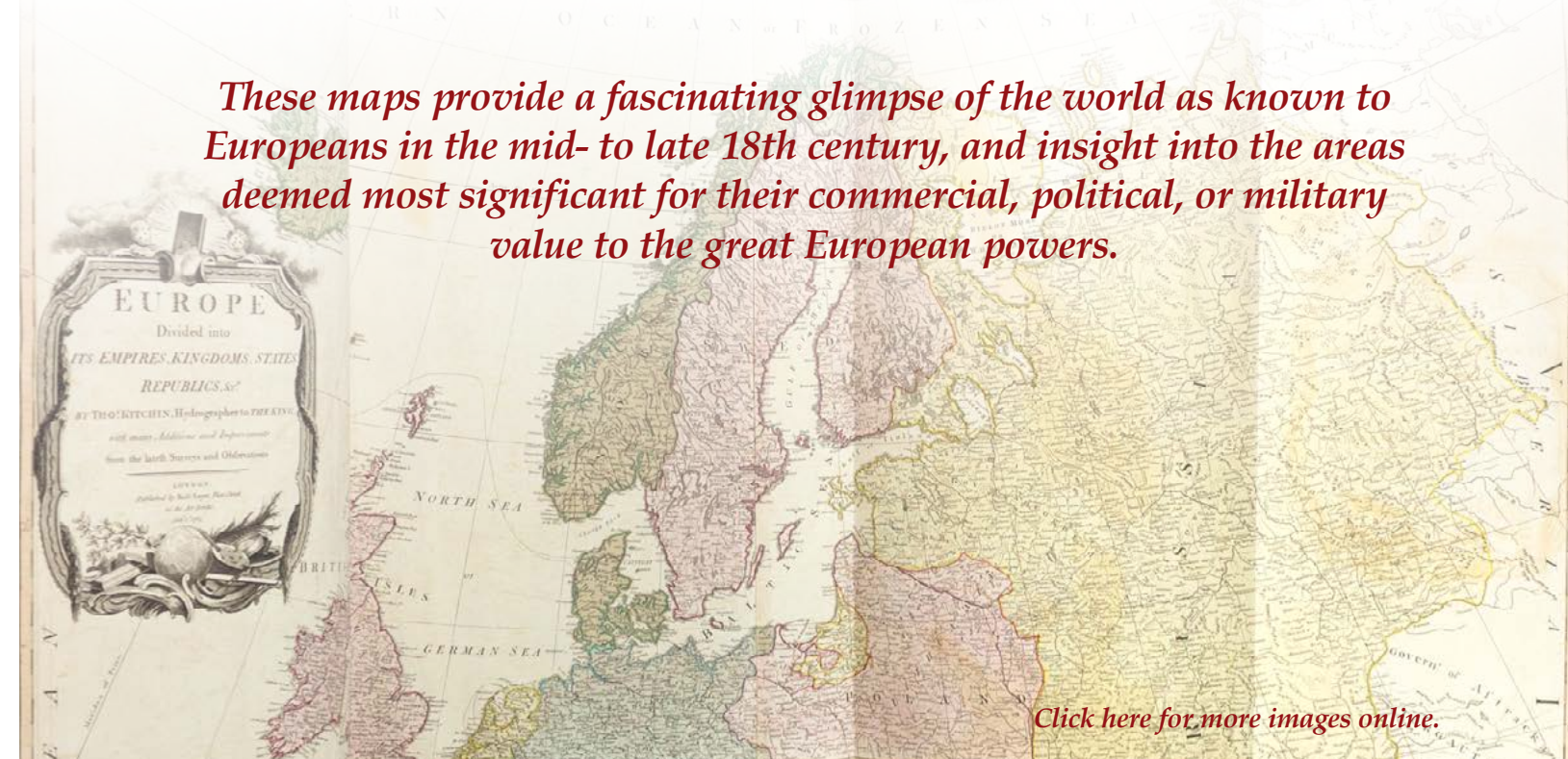
Leaves: 547 x 410 mm. (21 1/2 x 16").



neutral countries. There is also much useful information on sea hazards, ocean depth, and trade winds. William Faden (1750-1836) began his career as apprentice to a Fleet Street engraver in 1764, and in 1773 went into partnership with the heirs of engraver Thomas Jefferys. By 1776 he had gone out on his own, and DNB says that "in the years of the American wars Faden came to prominence with maps and atlases of considerable historical note" and was seen by contemporaries as a "very accurate, industrious young man." In 1783, he was named Geographer in Ordinary to the king, and "developed the most competent cartographic service of the period," with his maps "reputed the finest being engraved anywhere in the world." Thomas Jefferys (ca. 1710-71) is especially notable for his maps of North America; in 1768 he issued "A General Topography of North America" with Robert Sayer (1725-94). Sayer had primarily focused his engraving business on English topographical and county maps before acquiring Jefferys' plates, stock, and drawings when the latter went bankrupt in 1766, an event that gave Sayer access to lucrative maps of North America. DNB observes that "Sayer's success was based on commercial rather than creative skills. He achieved a leading position in the print, map, and chart trades by benefiting from common production facilities and distribution channels and exploiting the expanding markets in all three fields." Our atlas has seven sets of two maps that can be combined to form one larger map for a more complete view of Africa, the Americas, Asia, the Black Sea region, Europe, or the Mediterranean. There are also ocean charts, maps of India, a Mercator-style world map that shows the route of Captain James Cook's voyages, and a map, based on Cook's survey, showing the far northwest coast of North America and the northeast coast of Asia. (Lhi21075)



These maps provide a fascinating glimpse of the world as known to Europeans in the mid- to late 18th century, and insight into the areas deemed most significant for their commercial, political, or military value to the great European powers.



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The Streeter Copy, with Particularly Attractive Colored Plates, of an Important Circumnavigation, Undertaken with the Explorer's Wife Smuggled on Board

9 FREYCINET, LOUIS-CLAUDE DE SAULCES DE. VOYAGE AUTOUR DU MONDE: ATLAS HISTORIQUE, ZOOLOGIE, BOTANIQUE, [and] NAVIGATION ET HYDROGRAPHIE. (Paris: Chez Pillet l'ainé, 1824-26) 472 x 300 (18 1/2 x 11 3/4"); "Navigation et Hydrographie": 582 x 428 mm. (22 7/8 x 17"). **Four atlas volumes (without the 12 text volumes).** FIRST EDITION. Period-style modern green half morocco over marbled boards, raised bands, spine panels with gilt centerpiece of mirrored shell tools with rope roll above and below, two black morocco labels, the "Navigation et Hydrographie" volume preserving original marbled

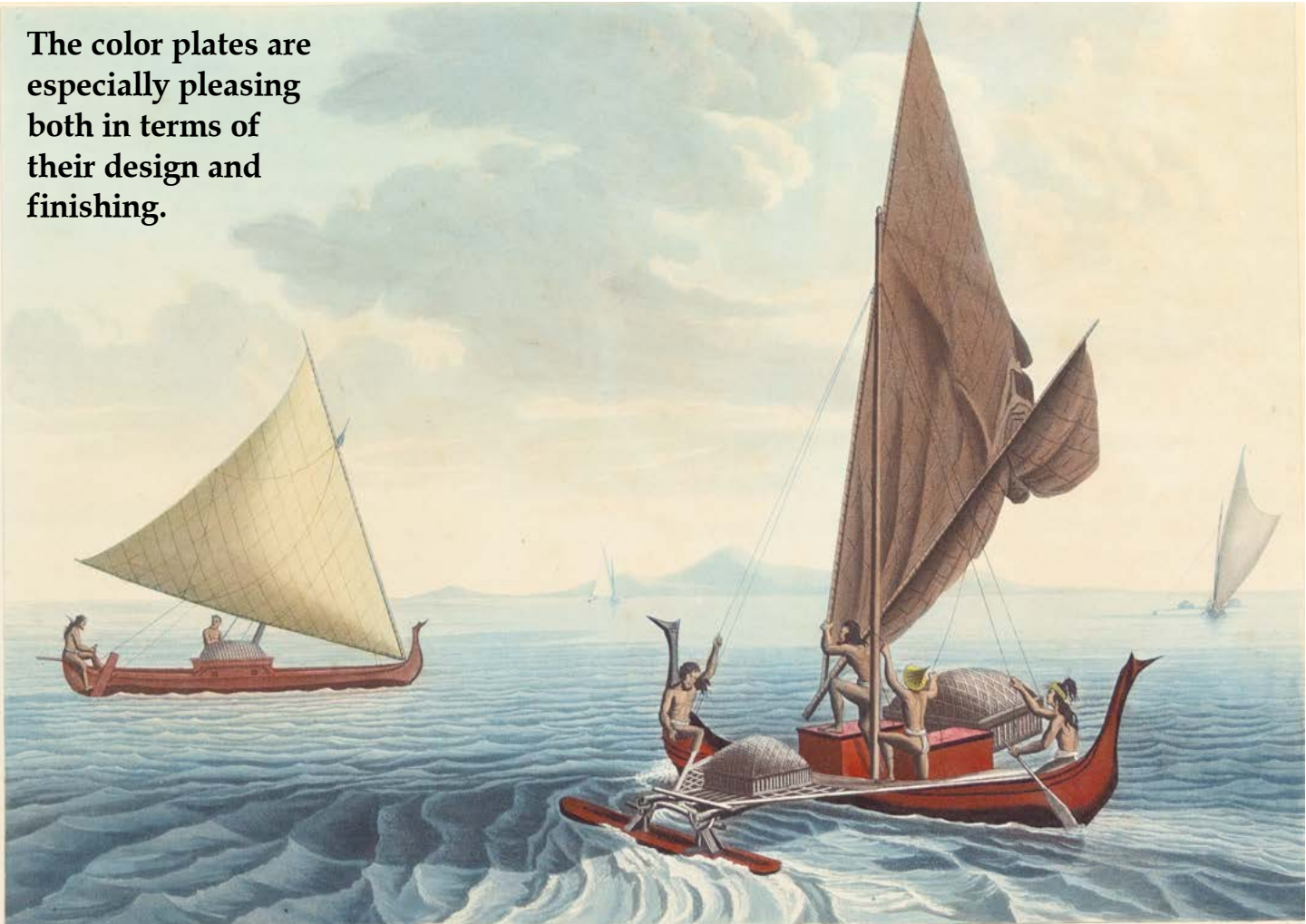
engraved maps, plans, views/scenes, and portraits, 42 of the scenes and portraits HAND COLORED OR PRINTED IN COLOR AND FINISHED BY A CONTEMPORARY HAND, two of the maps folding; "Atlas Zoologie" with engraved title, 96 engraved plates showing mammals, birds, sea creatures, shells, and insects, 77 of these hand-colored or printed in color and finished by hand; "Atlas Botanique" with engraved title, 120 engraved plates; "Atlas Navigation et Hydrographie" with 122 engraved maps and charts, 10 of these double-page. Sabin 25916; Brunet II, 1392 ("grand et bel ouvrage"); Ferguson 941; Sitwell, "Fine Bird Books," pp. 96-7; Nissen ZBI 1425;



boards with presentation lettering in gilt on front cover: "Offert à la Société Royale d'Edinburgh par le Dépôt Général de la Marine." WITH 350 ENGRAVED PLATES AND MAPS, 119 IN COLOR, distributed as follows: "Atlas Historique" with engraved title page with vignette, 112

Wood 349; Christie's sale of the Frank S. Streeter Library: Navigation, Pacific Voyages, Cartography, etc., 16 April 2006, lot 207 (this copy). ♦ "Navigation" volume with a hint of rubbing to edges of original marbled boards, but the very attractive bindings otherwise unworn.

Freycinet's wife, Rose, was smuggled on board before the ship left Le Havre and stayed by her husband's side through the whole journey. As women were considered by some superstitious seamen to be unlucky on ships, this caused some consternation among the crew. According to Hill, "Freycinet named an island he discovered after her—Rose Island among the Samoa Islands."



The color plates are especially pleasing both in terms of their design and finishing.

Intermittent mild foxing and faint browning (the "Botanique" volume, printed on chalkier paper, with occasional noticeable blotchy foxing) light offsetting, but a very appealing set showing virtually no signs of use, the plates and maps clean, fresh, and with very skillful coloring. \$85,000

One of the most important French 19th-century circumnavigations of the globe.

This is a very attractive set of the Atlases that accompanied the official account of Freycinet's voyage of scientific explorations, considered one of the most important French 19th-century circumnavigations of the globe. Wantrup notes that "complete sets are of the greatest rarity." The maps in the "Navigation" show the route of Freycinet's voyage, the lands visited, and charts of the seas traversed. On the ship "Uranie," Freycinet (1779-1841) and his crew, including marine hydrologist Louis Isidore Duperrey, artist Jacques Arago, and junior draughtsman Adrien Taunay fils, sailed to the islands of the Western Pacific, including the Hawaiian (Sandwich) Islands, Guam, Tonga, and Mauritius, then on to Australia, New Zealand, and South America. The "Uranie" ran aground in the Falkland Islands, and Freycinet completed his voyage back to France on the "Physicienne," which visited Rio de Janeiro on the way. An additional

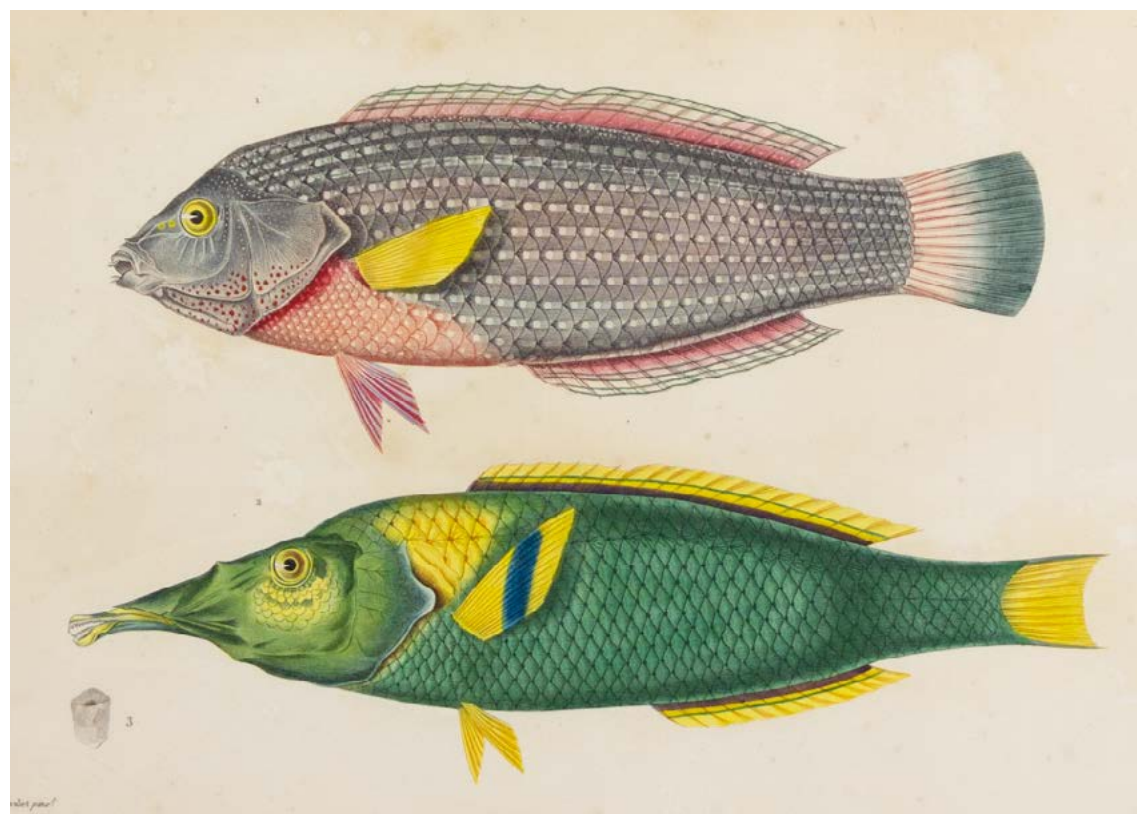
passenger on the voyage was Freycinet's wife, Rose, who was smuggled on board before the ship left Le Havre and who stayed by her husband's side through the whole journey. As women were considered by some superstitious seamen to be unlucky on ships, this caused some consternation among the crew. According to Hill, "Freycinet named an island he discovered after her—Rose Island among the Samoa Islands." The "Historique" atlas here shows us the exotic





Sheets (above): 457 x 292 mm. (18 x 11 1/2").
Navigation vol. (below): 563 x 408 mm. (22 1/8 x 16").

peoples who inhabit these lands, including portraits of regular citizens and political leaders, native costumes and homes, everyday occupations and special celebrations. "Botanique" depicts the botanical specimens retrieved by the expedition's scientific staff, and "Zoologie" shows us the mammals, birds (26, all vividly colored), fish and other sea creatures, reptiles, mollusks and their shells, and insects of the Pacific Islands, Australia, New Zealand, and South American, a number of them being species previously unknown in Europe. As the inscription on the front of "Navigation et Hydrographie" states, our set was presented to the Royal Society of Edinburgh by the Dépôt des cartes et plans de la Marine, the central charting institution of France. The volumes have seen little use, the only internal imperfections being the foxing attributable to the paper used. The color plates are especially pleasing both in terms of their design and their finishing. Former owner Frank Sherman Streeter (1918-2006) was the son of Thomas Streeter, one of the greatest American collectors of the 20th century and the leading collector of Americana. A Navy veteran who served in the Pacific during World War II, Frank focused his own collection on travel and exploration, especially Pacific and Arctic voyages. His purchases at the auction of his father's library formed the foundation of the collection he built over 40 years. "Rare Book Monthly" reported on the sale of his library at Christie's in April 2007, which "yielded \$16,421,820 and dozens of broken hearts," noting that "exceptional material and timing combine[d] with thorough description to produce a perfect storm of bidding." (Lhi21077)



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"A Portion of Heaven Fallen Down to Earth," One of 50 Copies on Large Paper, Beautifully Colored

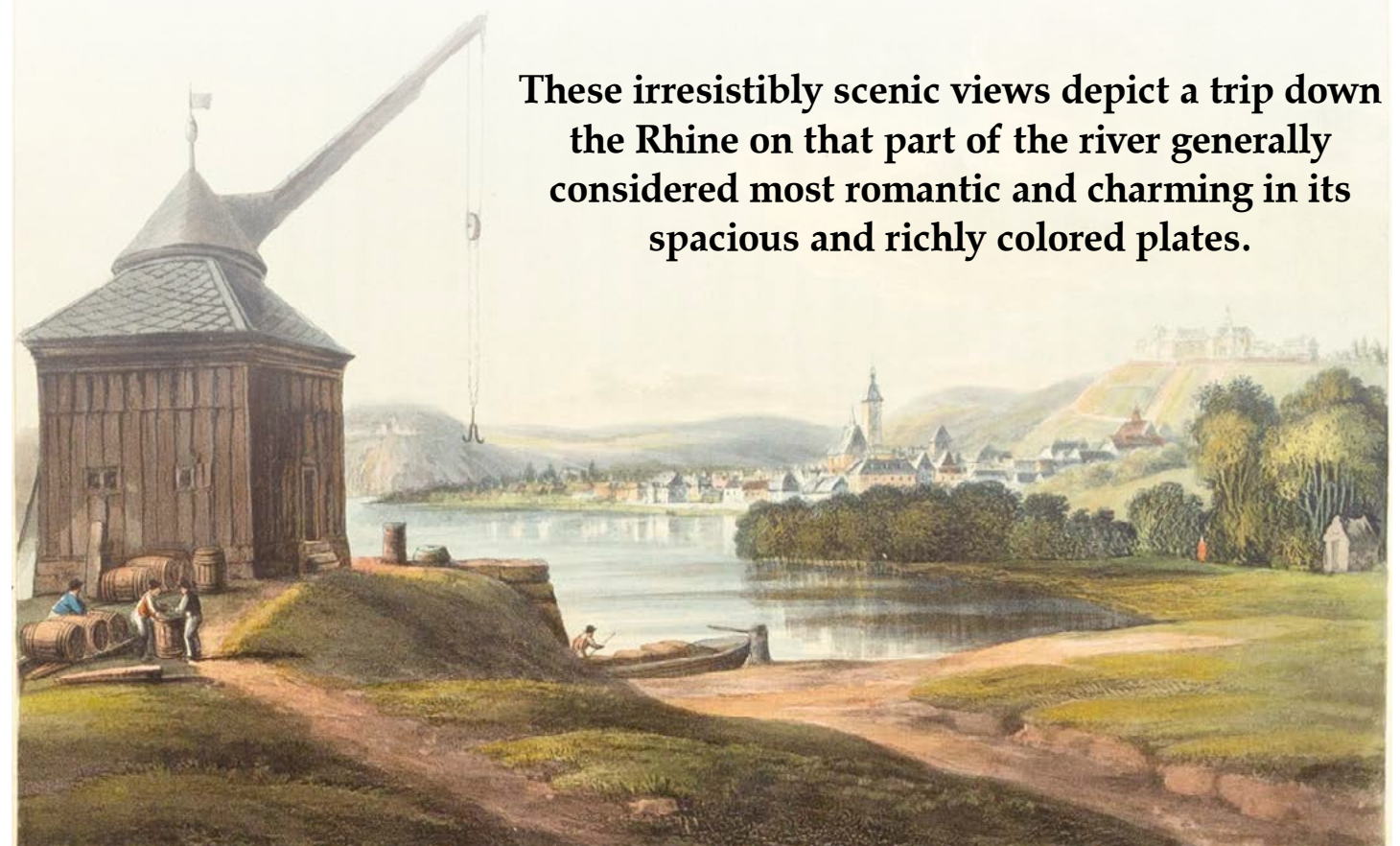


10 GERNING, BARON JOHANN ISAAC VON. A PICTURESQUE TOUR ALONG THE RHINE. (London: R. Ackermann, 1820) 422 x 324 mm. (16 5/8 x 12 3/4"). xiv, [ii], 178 pp. Translated from the German by John Black. First Edition in English, First Issue. ONE OF 50 LARGE PAPER COPIES. Excellent contemporary red half morocco over marbled boards by Charles Hering (stamp-signed on verso of front free endpaper), newly rebacked and recorned to style by Courtland Benson, wide raised bands and panels attractively gilt in scrolling designs, gilt titling, all edges gilt. 24 HAND-COLORED PLATES OF THE RHINE (plus one folding map), taken from the drawings of Christian Georg Schütz and engraved by Sutherland, Havell, and Bartlett. A Large Paper Copy. Front pastedown with armorial bookplate of "R G V"; front free endpaper with evidence of bookplate removal. Abbey, "Travel" I, 217; Tooley 234. ♦ Offsetting onto tissue guards (indicating that they

have done their job), one tissue guard missing (but no offsetting onto text in this case), isolated trivial thumbing, foxing, or rust spots, but A FINE AND ESPECIALLY DESIRABLE COPY, the beautifully restored binding unworn, the text and plates with only the most minor imperfections, and the margins of this special copy remarkably broad. **\$9,500**



These irresistibly scenic views depict a trip down the Rhine on that part of the river generally considered most romantic and charming in its spacious and richly colored plates.



This is one of Ackermann’s major color plate books and apparently the first in his “Picturesque Tours” series, others of which explore the Seine, the Ganges, and the Thames. The book describes a trip down the Rhine on that part of the river generally considered most romantic and charming. The account contains not only topographical descriptions, but considerable historical information and details of popular traditions. The tone is frankly advocative, the book being written “with a view chiefly to the information of travellers of cultivated minds who may be induced to visit this interesting portion of Germany.” The main appeal of the book for us today, of course, resides in its spacious and richly

colored plates. The irresistibly scenic views seem to justify the book’s claim that the region depicted is “a portion of heaven fallen down to earth.” Our plates are early impressions, and, as in other contexts, size matters here: the sheets in our volume are 407 mm. tall, appreciably larger than most of the copies seen in auction records, which measure, on average, approximately 330 mm. (Abbey’s untrimmed copy measured 425 mm., and a Large Paper Copy sold at Sotheby’s in 2007 had sheets 402 mm. tall.) As the limitation would indicate, copies on Large Paper are very uncommonly seen, and our copy is beautiful, with especially well-preserved text and plates and an exceedingly handsome replica spine. (ST12078)

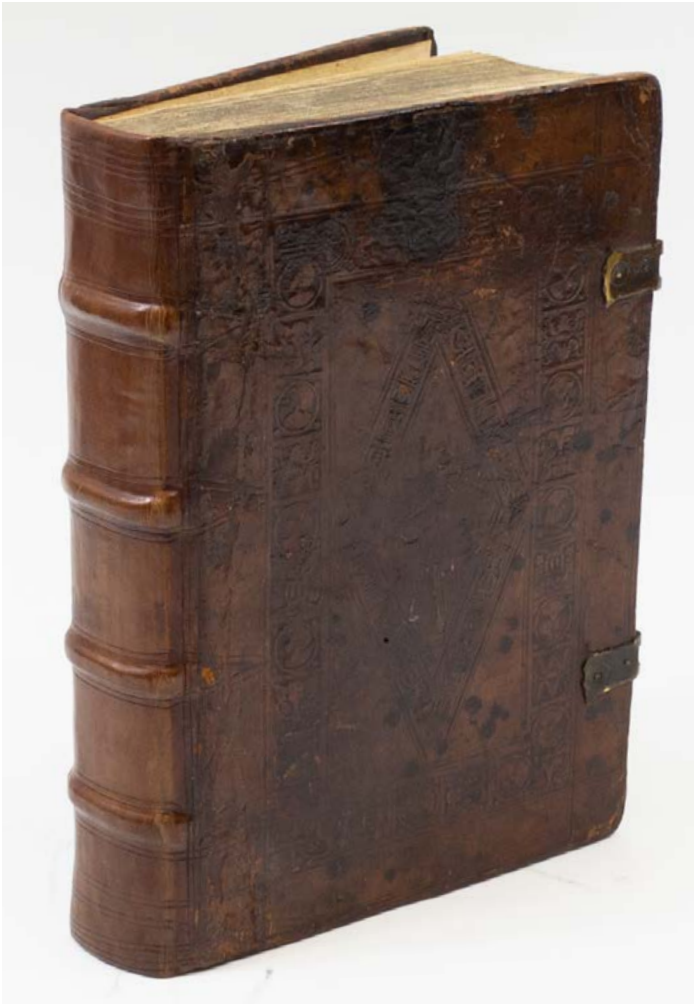
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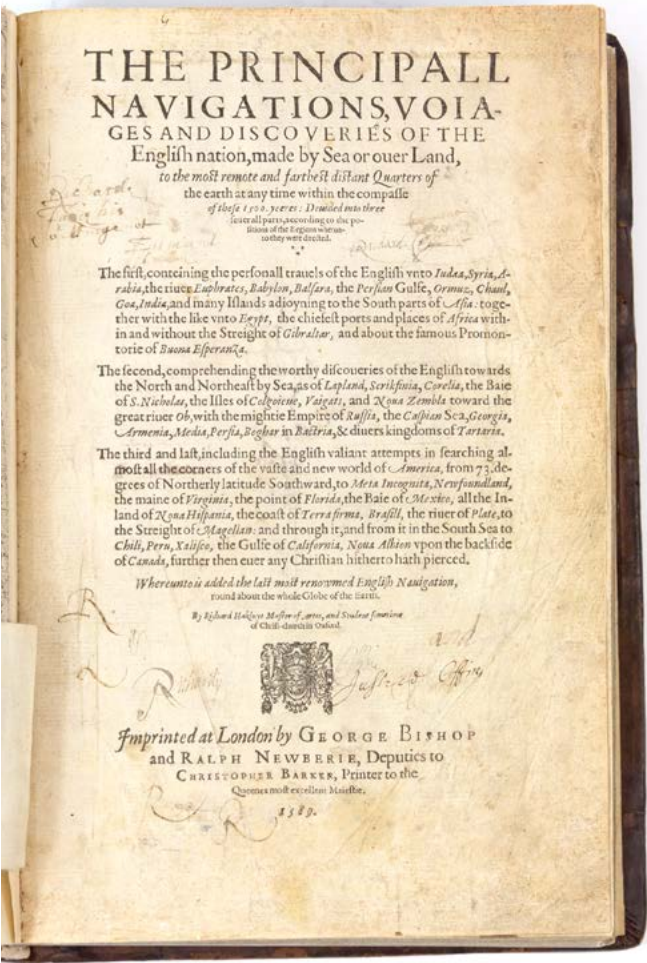
An Unusually Attractive Copy, with 17th Century American Provenance, Of a Cornerstone of Geography, Celebrating and Encouraging English Exploration

11 HAKLUYT, RICHARD. THE PRINCIPALL NAVIGATIONS, VOIAGES AND DISCOVERIES OF THE ENGLISH NATION, MADE BY SEA OR OVER LAND. (London: George Bishop and Ralph Newberie, deputies to Christopher Barker, 1589) 295 x 200 mm. (11 1/2 x 7 7/8”). 8 p.l., 242 pp., [1] leaf (blank), 243-501, [1], 506-643, [12], 644-825 pp., [5] leaves (index).



Lacking final blank, otherwise complete as per ESTC. Three parts in one volume. FIRST EDITION, Third Issue. Contemporary English blind-stamped calf (in the style of Oldham Plate II.7 and with roll tooling as seen in Oldham Plate XLVII HM.a(7), 776 and RP.b(1), 897), covers with central blind-rolled frame featuring a repeating pattern of a bust in profile, foliate designs, a capstan topped with three faces, two in profile, and a winged chalice, this enclosing a blind-rolled diamond shape of repeating botanical designs, remnants of original clasps, expertly rebacked to style, raised bands flanked by blind rules, new endpapers. With folded engraved map titled “Typvs orbis terrarvm” (this being an anonymous copy of that found in the “Theatrum orbis terrarum” by Abraham

Ortelius), and woodcut title page vignette, initials, and head- and tailpieces. Title page with a contemporary note reading “Richard Fair his writinge not Edmund [Ludlion?]” in upper left blank area; two contemporary signatures of Richard Coffin in upper and lower blank areas; Justice Coffin’s late 17th century autograph to lower blank area. Sabin 29593; STC 12625; ESTC S106735; PMM 105 (Second Edition); Lowndes III, 971; not in Pforzheimer. ♦ Boards somewhat marked and abraded, but the skillfully restored binding entirely solid and with impressions of the tools still clear. Barely detectable reinforcement on verso at very top of world map, crease in title page carefully flattened, title and following leaf somewhat soiled, minor worming in top margin of first six quires very expertly repaired, small dampstain at top gutter of final three gatherings, other trivial imperfections, but none of these faults significant, and on the whole a remarkably well-preserved copy of a book difficult to find this way, with long stretches of text in notably fine condition, especially for an important 16th century English book that would have encouraged avid use. \$110,000





This fundamental celebration of Elizabethan nautical exploration both records some of the most significant voyages of the age—including the first printed account of Drake’s circumnavigation of the world—and encourages further adventures, especially in service of the expansion of British maritime enterprise and the establishment of colonies in America. It was admired by Hakluyt’s contemporaries and remains relevant today; according to Britannica, “its scholarship and comprehensiveness transcended all geographical literature to date,” and DNB notes that it “continues to be an invaluable source for narratives not otherwise preserved.” Fascinated by geography and mariners from childhood, Hakluyt (1552? - 1616) began while a student at Oxford to collect and read all the extant accounts of voyages he could find. He translated many reports into English himself, sought out the acquaintance of explorers like Francis Drake and Walter Raleigh, and corresponded with Continental geographers Abraham Ortelius and Gerardus Mercator. “Principal Navigations” is notable for Hakluyt’s obsession with accuracy, his insistence on first-hand accounts, and his careful and logical organization of the contents into three

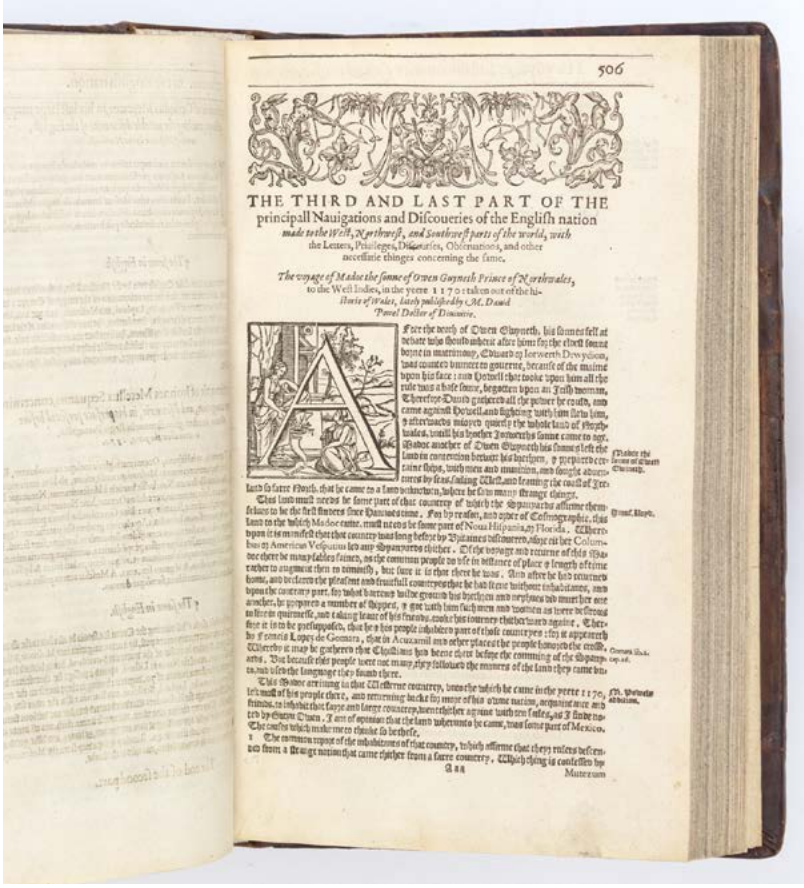
parts by geographical region. The work begins with English travels to India, the Levant, and Southeast Asia, then turns to Africa, including Egypt and the Cape of Good Hope. The second section looks to the areas north and northeast of

identified by Oldham as active in 16th century London and associated with the use of capstan tools like the one here. Hakluyt would no doubt have been pleased with our volume’s link to colonial America. It was once owned by “Justice

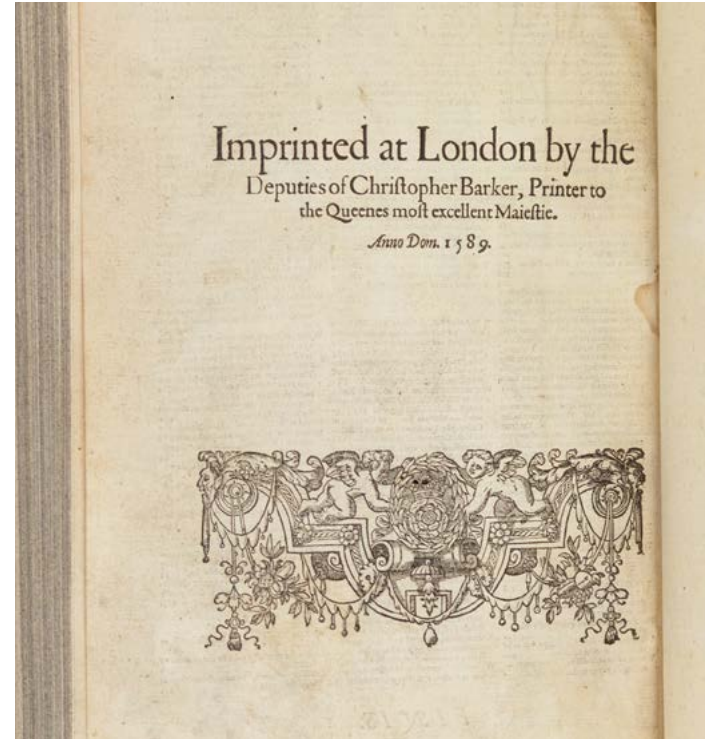
“Its scholarship and comprehensiveness transcended all geographical literature to date.”

Britain: Lapland, Russia, the Caspian Sea region, and Tartary. The third and final part is concerned with Hakluyt’s great enthusiasm: “the English valiant attempts in searching almost all the corners of the vast and new world of America.” The work closes with Drake’s 1577-80 “most renowned English Navigation, round the whole Globe of the Earth.” To give the reader a context for these travels, Hakluyt chose a map by Ortelius that he considered “one of the best general mappes of the world.” Our copy was handsomely bound at a workshop

Coffin,” who was almost certainly Peter Coffin, Chief Justice of the New Hampshire Supreme Court. He was the son of Tristram Coffin, who emigrated from England to America in 1642 and became one of the original purchasers of Nantucket. The book had previously been owned by Tristram’s older cousin Richard (fl. ca. 1602). It is not unlikely that this book was instrumental in Tristram’s decision to seek his fortune in the American colonies, and that it made the voyage with him to the New World. (Lhi21138)



“Principal Navigations” is notable for Hakluyt’s obsession with accuracy, his insistence on first-hand accounts, and his careful and logical organization by geographical region.



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*Distinguished as the First of the Tinted Lithographic View Books,
With Landscapes Featuring both Subtle and Dramatic Colors*

12 **HARDING, JAMES DUFFIELD.** *SKETCHES AT HOME AND ABROAD.* (London: Printed by C. Hullmandel for Charles Tilt, 1836) 560 x 370 mm. (22 1/8 x 14 5/8"). [1] leaf, followed by plates. Lacking dedication leaf, as often. FIRST EDITION. Publisher's original flower-patterned muslin sides sympathetically rebacked and re-cornered with dark brown calf, raised bands flanked by multiple plain and decorative gilt rules, spine panels with large blind-stamped fleuron, new endpapers (small area of the cloth very carefully renewed). With color lithographed title page featuring seven vignettes and 50 FINE COLOR LITHOGRAPHIC PLATES, 45 of them full-page, three plates with two images, and two plates with four. Abbey, "Travel" 29; Cremonini 126; RIBA 1465. ♦ Cloth boards slightly faded and rubbed, but the expertly restored binding otherwise unworn and quite attractive; one tiny marginal stain, one plate very slightly puckered (apparently during the printing process), other trivial imperfections, but A VIRTUALLY PERFECT COPY INTERNALLY, the lovely plates entirely bright and immaculate. **\$15,000**

According to Abbey this is "a landmark in the history of lithography in that it may be said to initiate the series of tinted lithographic views, which, in books and in portfolios, were to dominate the market for many years."

Harding and lithographer Charles Hullmandel achieved a breakthrough in the effort to "imitate the effect of original drawings on tinted paper, heightened by Chinese white. . . . to get a more subtle gradation of tone, and . . . to draw and preserve in the printing the fine-grained tones, especially the lighter ones." The coloring here is both subtle and dramatic, with the whites being unusually prominent. This is much in evidence in the most memorable of the plates, "Shipwreck / a Study on the Coast of Sussex," in which the explosion of white foam created by the waves hitting the rocks demonstrates the great peril facing the ship. Throughout the wide variety of scenes, which include Medieval German towns, Italian fishing villages, lovely pastoral scenes, and breathtaking waterfalls, the technique achieved with the white accents adds much to the aesthetic value. A landscape painter and lithographer, Harding (1797-1863) received a diamond ring from King Louis Philippe of France, to whom this work was dedicated, and was awarded two gold medals by the French Académie des Beaux-Arts for lithographic drawings. Hullmandel (1789-1850) patented the process of lithotint in 1840, and, according to DNB, "Most of the major improvements made to lithography in Britain in the 1820s and 1830s can be attributed to [him]." (Lhi21014)



Leaf size: 550 x 357 mm. (21 3/4 x 14").



A wide variety of scenes are featured, which include Medieval German towns, Italian fishing villages, lovely pastoral scenes, and breathtaking waterfalls.

*“A landmark in the history of lithography.”—
Abbey*



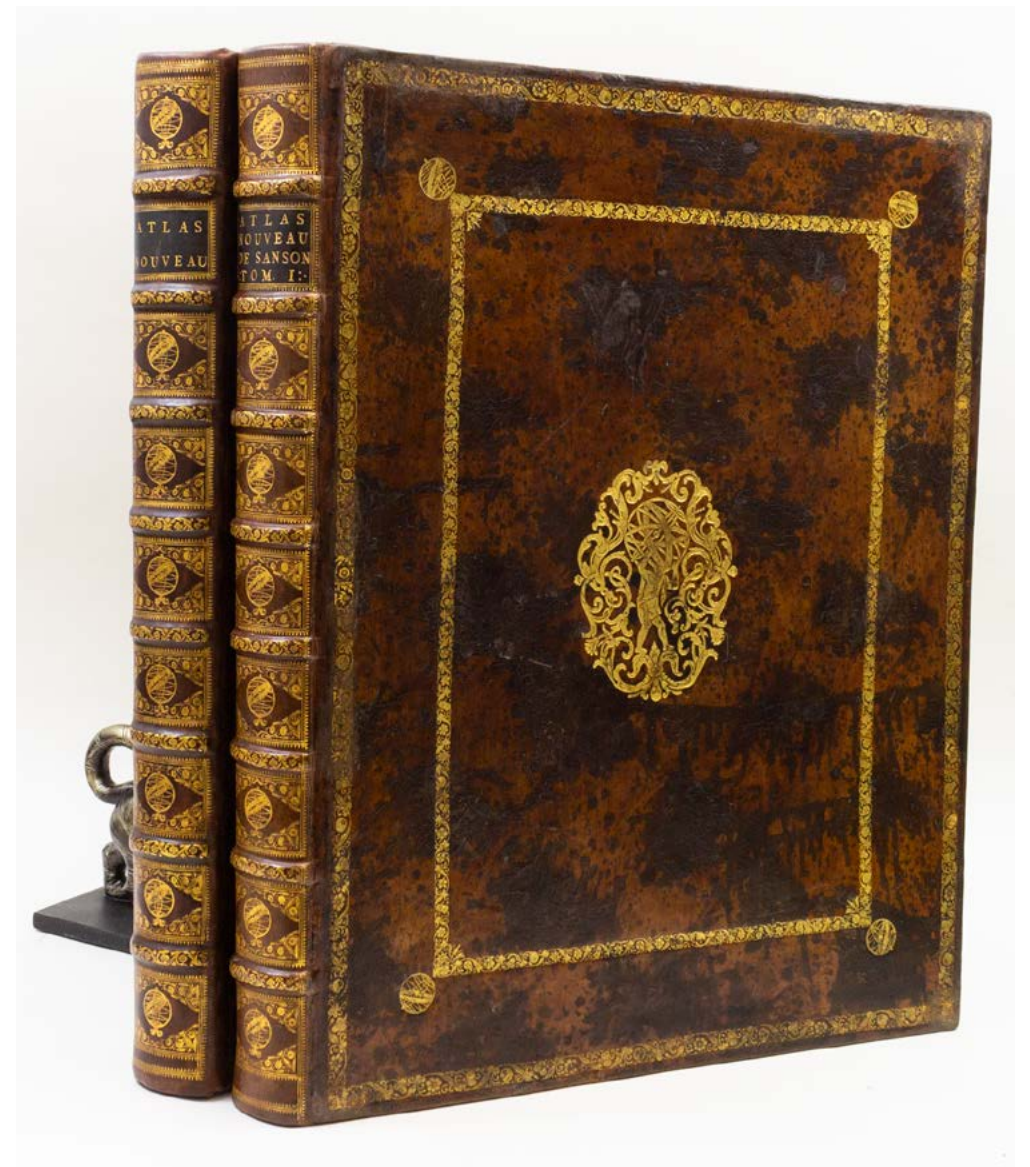
The coloring here is both subtle and dramatic, with the whites being unusually prominent. This is much in evidence in the most memorable of the plates, “Shipwreck / a Study on the Coast of Sussex,” in which the explosion of white foam created by the waves hitting the rocks demonstrates the great peril facing the ship.

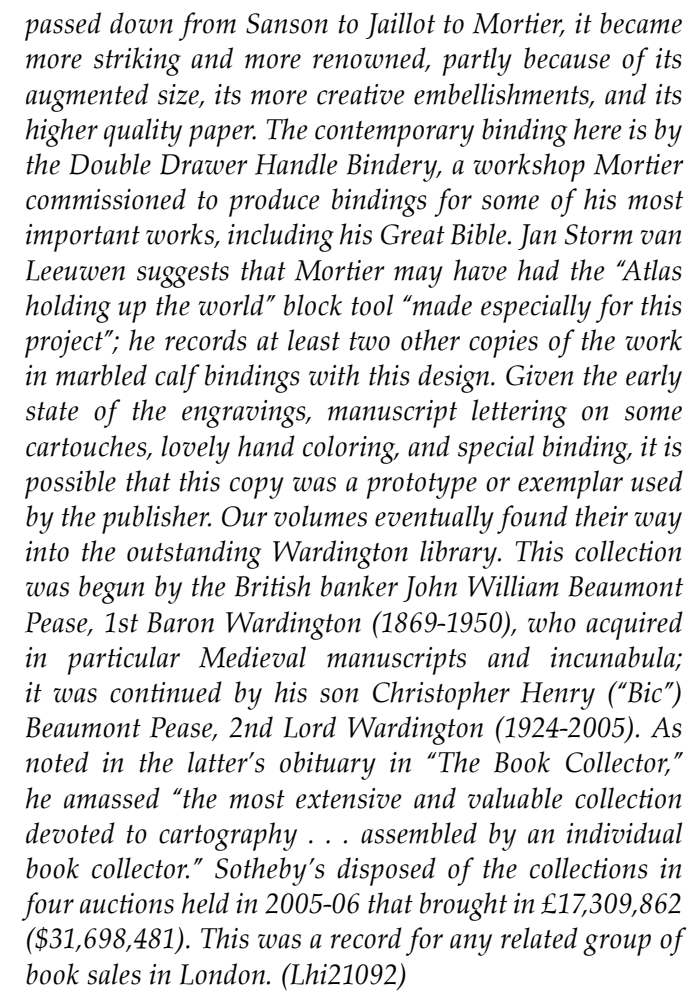
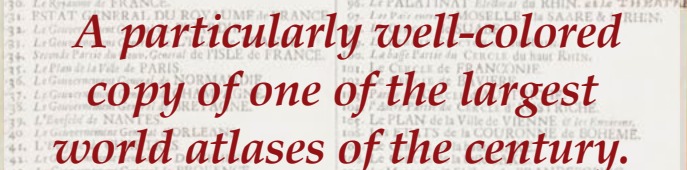
[Click here for more images online.](#)

Of the Greatest Interest Because of its Priority, Binding, and Provenance

13 JAILLOT, ALEXIS HUBERT, [and] NICOLAS SANSON. *ATLAS NOUVEAU, CONTENANT TOUTES LES PARTIES DU MONDE*. (Paris: H. Jaillot [but Amsterdam: Pieter Mortier], 1692-96) 655 x 520 mm. (25 3/4 x 20 1/2"). **Two volumes.** VERY IMPRESSIVE CONTEMPORARY DUTCH MOTTLED CALF, GILT, BY THE DOUBLE DRAWER HANDLE BINDERY, covers with two floral roll frames (Storm van Leeuwen III, 704), oblique armillary spheres at corners, large centerpiece of Atlas holding up the world within a leafy frame (Storm van Leeuwen III, 662), raised bands, spines gilt in compartments with armillary sphere (Storm van Leeuwen III, 810) at center, scrolling cornerpieces (neat repair to upper joint of volume I and possibly other small restorations to leather and gilt). Engraved architectural titles, contents leaf in each volume within elaborate border (printed table pasted in center), 111 DOUBLE-PAGE HAND-COLORED ENGRAVED MAPS (including plans of Paris and Vienna), dated between 1691 and 1696, three full-page fortification plans, 19 tables, 84 gazetteers (dated 1692), 28 full-page mapsheets showing 196 views and plans. Title to Sanson’s “Introduction à la Géographie” printed in red and black. Front pastedown with engraved 1736 bookplate of James Gibbs, architect, with his tondo portrait; rear pastedown with the bookplate of Lord Wardington. Pastoureau 1E and 1F. For the binding: Storm van Leeuwen, “Dutch Decorated Bookbinding” I, 245. ♦A little rubbing to joints and extremities, leather a bit pitted and crackled (as always with acid-treated calf), gilt slightly eroded in spots, but the bindings completely solid, quite stately, and very appealing. Maps and charts in one volume often with offsetting (noticeable without being fatal, the other volume only modestly affected), additional insignificant problems, but A GRAND SET, even with its defects—clean and fresh internally, with bright, expert coloring. **\$150,000**

From the distinguished collection of the Wardington family, this is a particularly well-colored copy of one of the largest world atlases of the century. Our particular copy features beautifully impressed hand-colored maps that in many cases appear to have their titles in proof state or even manuscript, apparently indicating that this was one of the earliest copies of this work produced by Amsterdam publisher Pieter [Pierre] Mortier. There are often faint lines visible which have been used to make the letters even, suggesting the type was just being set, or the cartouche lettering was being drawn up by a calligrapher. In 1690, Mortier obtained from French publishers the privilege to distribute their maps and atlases in Holland. He began re-engraving maps by the French Royal Geographer Alexis Hubert Jaillot (ca. 1632-1712), the partner and successor of the “Father of French cartography,” Nicolas Sanson (1600-67). Beginning in 1669, Jaillot had re-engraved and re-published Sanson’s maps, issuing them individually and in atlases. As the world atlas

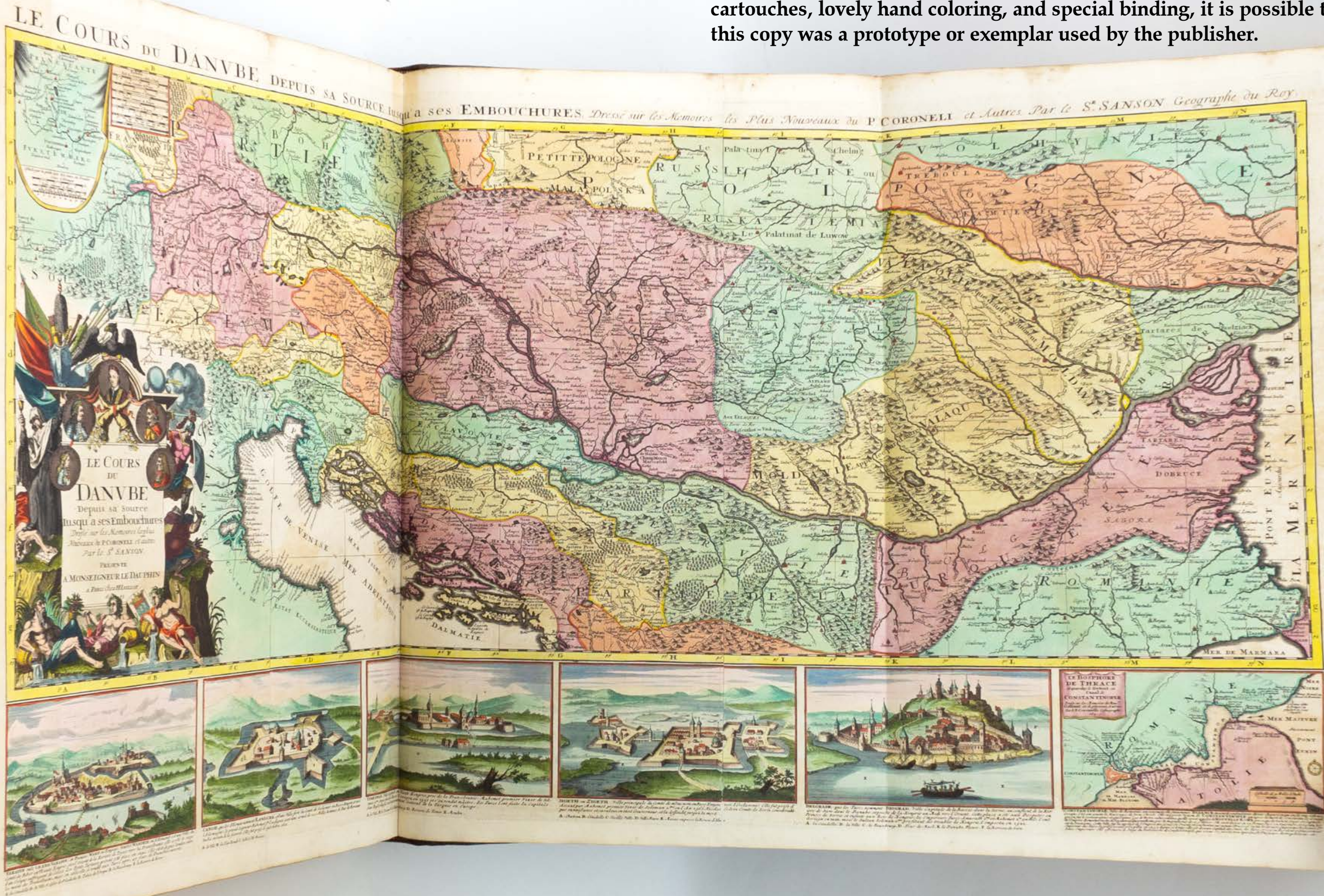




Click here for more images online.



Given the early state of the engravings, manuscript lettering on some cartouches, lovely hand coloring, and special binding, it is possible that this copy was a prototype or exemplar used by the publisher.



An Exceptionally Fine Contemporary Copy of a Vast Work with Meticulously Detailed Engravings of Augustan Age Elegance

14 KIP, JOANNES, Engraver. NOUVEAU THÉÂTRE DE LA GRANDE BRETAGNE: OU DESCRIPTION EXACTE DES PALAIS DU ROY. ("KIP'S VIEWS"). [with] ATLAS ANGLOIS, OU DESCRIPTION GENERALE DE L'ANGLETERRE, CONTENANT LES CARTES GEOGRAPHIQUES DE CHAQUE PROVINCE. (London: Joseph Smith, 1724-28; 1724) 550 x 355 mm. (21 1/2 x 14"). Text and plates all mounted on tabs. **Six volumes.** Contemporary marbled calf, covers with floral gilt roll border, raised bands, spines gilt in compartments with

other very trivial signs of use to bindings and interior, but AN ESPECIALLY FINE CONTEMPORARY SET, the margins very ample, the plates remarkably clean, fresh, and bright, and the impressions of the engravings very sharp. **\$125,000**

This extensive, richly illustrated work records with extraordinary quality and quantity a notable period in English architecture. The Augustan Age (encompassing the reigns of Queen Anne, King George I, and George II)



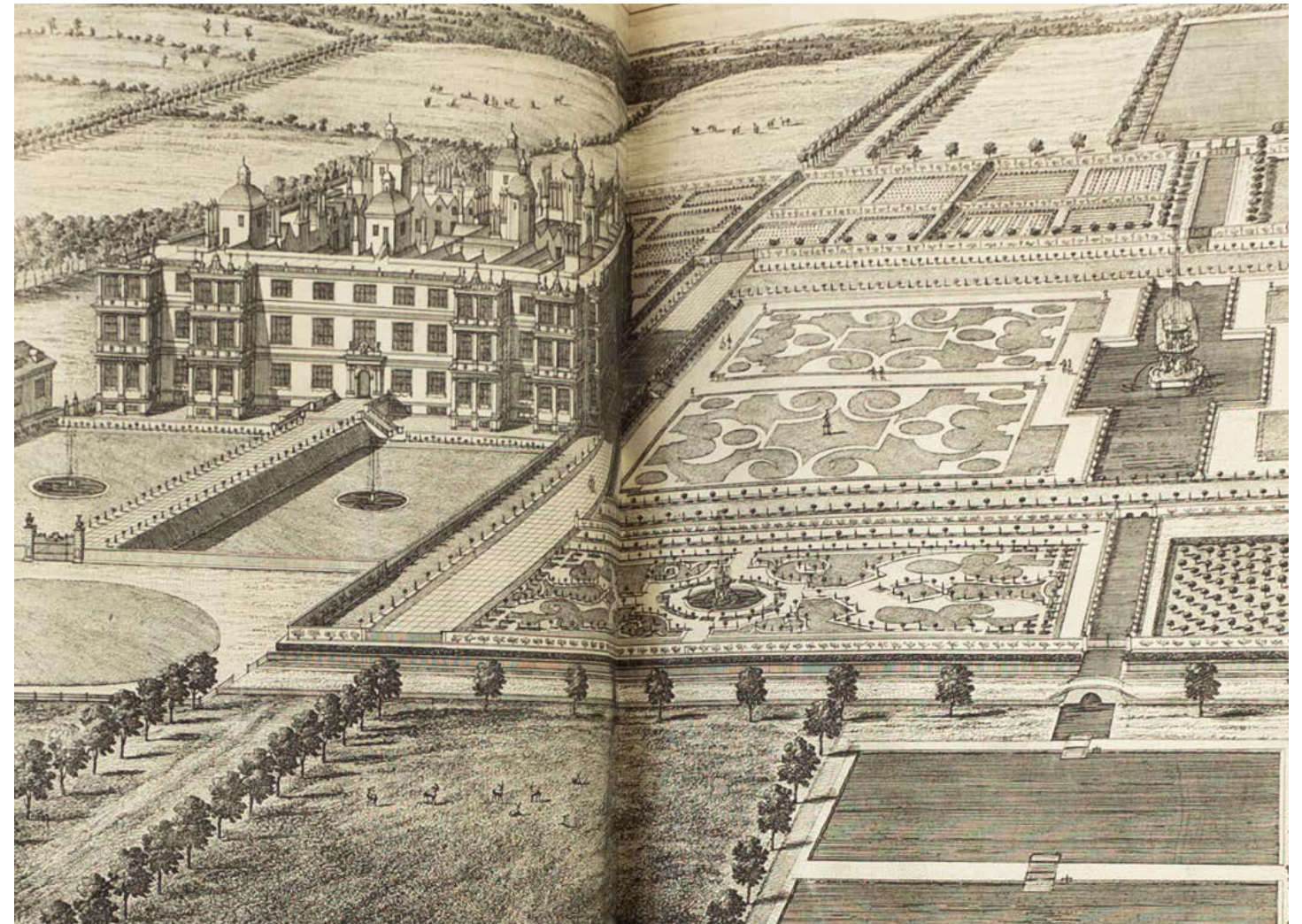
central lozenge composed of fleurons, leafy cornerpieces, gilt titling, pink endpapers, marbled edges (some corners very carefully restored) WITH 400 ENGRAVED VIEWS AND MAPS, consisting of 362 ENGRAVED PLATES called for in the first work (**lacking plate 79** from volume IV, "Chateau de Roy & Gichts"), 52 folding (including a 1030 x 720 mm. view of a lighthouse), 80 full-page, the rest double-page, plus NINE ADDED ENGRAVINGS, five of these folding; and 38 DOUBLE-PAGE MAPS in the second work, as called for. Front pastedowns with evidence of bookplate removal. Brunet IV, 114; Lewine, pp. 263-4. ♦Leather a bit pitted from acid treatment (as always), occasional minor foxing to (the few) text leaves,

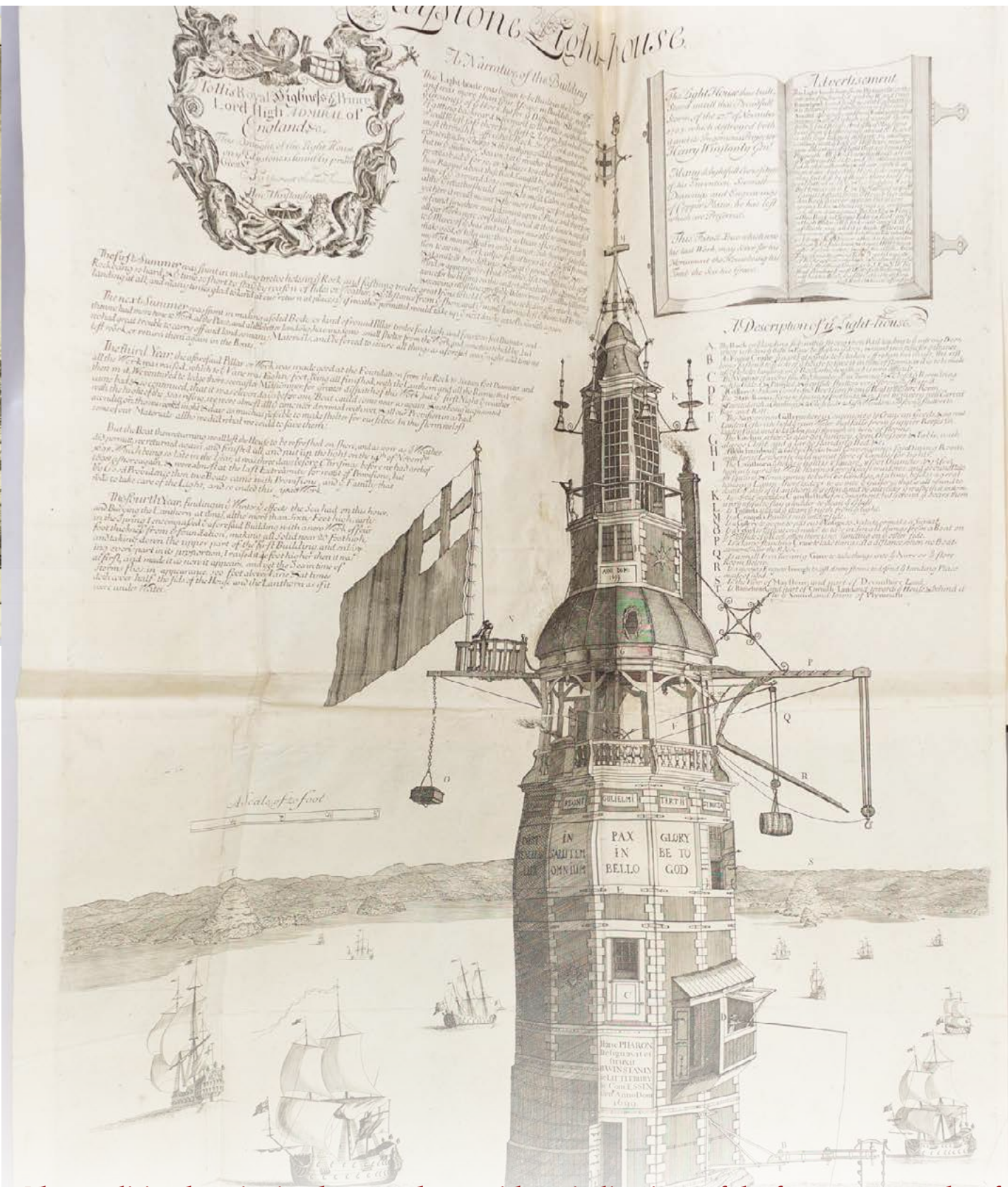
saw the post-Restoration nobility and rising mercantile class constructing, refurbishing, restoring, and expanding stately homes and gardens. "Le Nouveau Théâtre" transports us into this world: its meticulously detailed engravings bring to life the elegant architecture, luxuriant gardens, and prosperous towns. According to Lewine, the first edition of "Nouveau Théâtre" appeared in 1709 in four volumes, with a supplemental fifth volume added to the 1716 edition. More plates were added for our 1724-28 printing. The work is generally found in only the original four volumes, not, as here, in an updated five tomes. The uniformly bound "Atlas Anglois," or "English Atlas," makes a fitting addition to the set, putting the architectural marvels into geographical context with its maps of each county

and genealogies of the leading families. The first two volumes and most of the fifth volume are devoted to the mansions and country estates of England; the third to ecclesiastical architecture and the colleges of Oxford and Cambridge; and the fourth to panoramic city views, royal palaces, and churches, plus architectural highlights from Scotland. Added to the called-for engravings are: an oversized full-page plate of Gothic Hall at Hampton Court by John Vardy and a double-page folding plate of Hatfield House by James Collins in volume I; four folding views and one oversized plate of Whitehall Palace in volume IV; and a folding plate captioned in Italian of the home of the Earl of Tylney bound in at the front of volume V, with an engraving of Gordon Castle tipped onto the recto of the rear free endpaper. Johannes (or Jan) Kip (1652/53 -1722) was a Dutch draftsman, engraver and printseller who had produced engravings for the court of William of Orange. He followed William and Mary to England when they ascended the British throne, and partnered with fellow Dutchman Leonard Knijff (or Knyff) (1650-1722) to produce a series of illustrations showing the grand estates of Britain. They issued "Britannia Illustrata" in 1708, with 80 plates; these were incorporated into the first edition of this work the following year. The condition here is simply marvelous, with no indications of the fervent use works of this kind have usually endured.

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Perhaps our set passed the centuries mostly undisturbed, on the library shelves of a stately home like the ones depicted here. (Lhi21143)





The condition here is simply marvelous, with no indications of the fervent use works of this kind have usually endured. Perhaps our set passed the centuries mostly undisturbed, on the library shelves of a stately home like the ones depicted here.



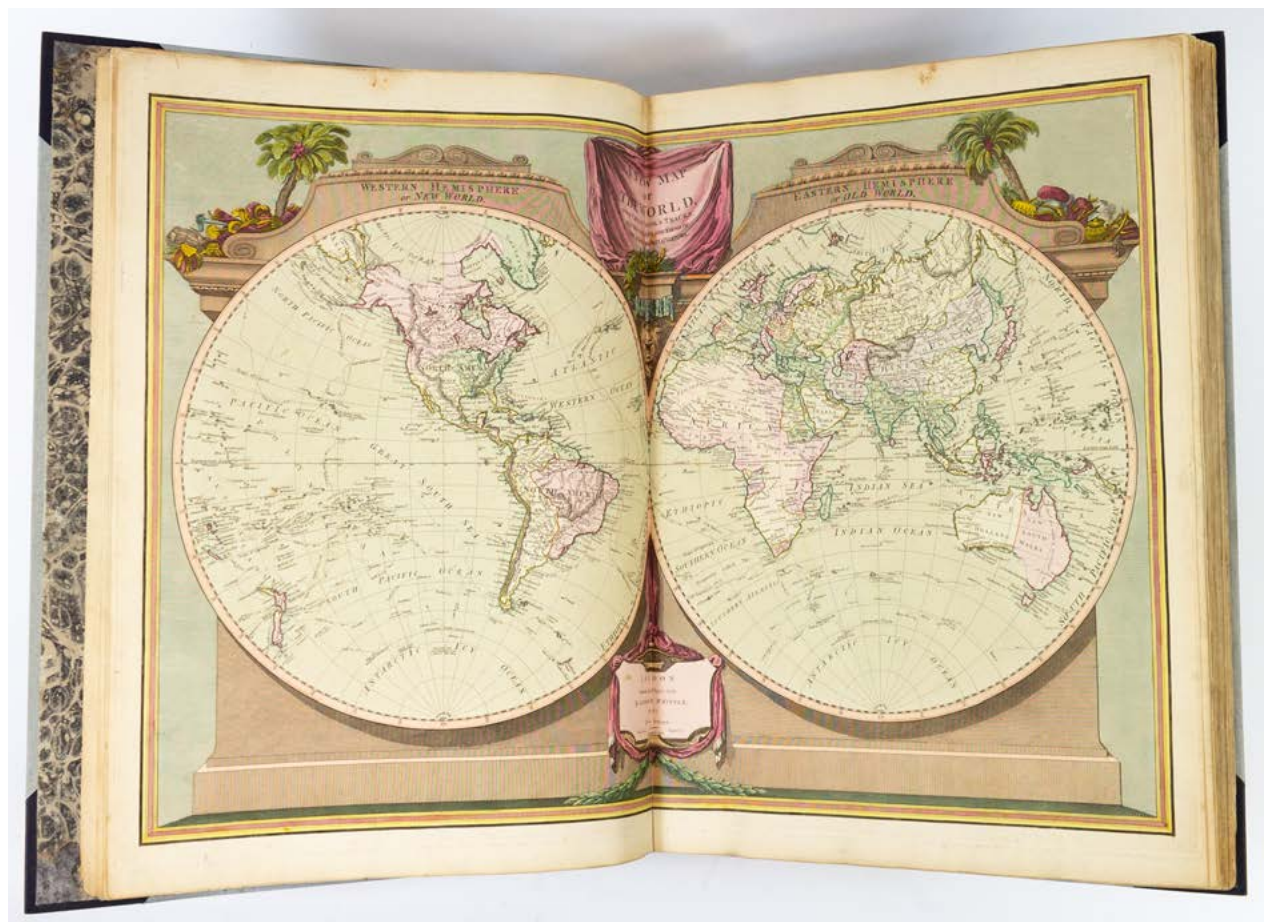
Leaves: 512 x 325 mm (20 1/8 x 12 3/4").

*The World at the Beginning of the 19th Century, in
55 Hand-Colored Maps, all but One Double-Page or Folding*

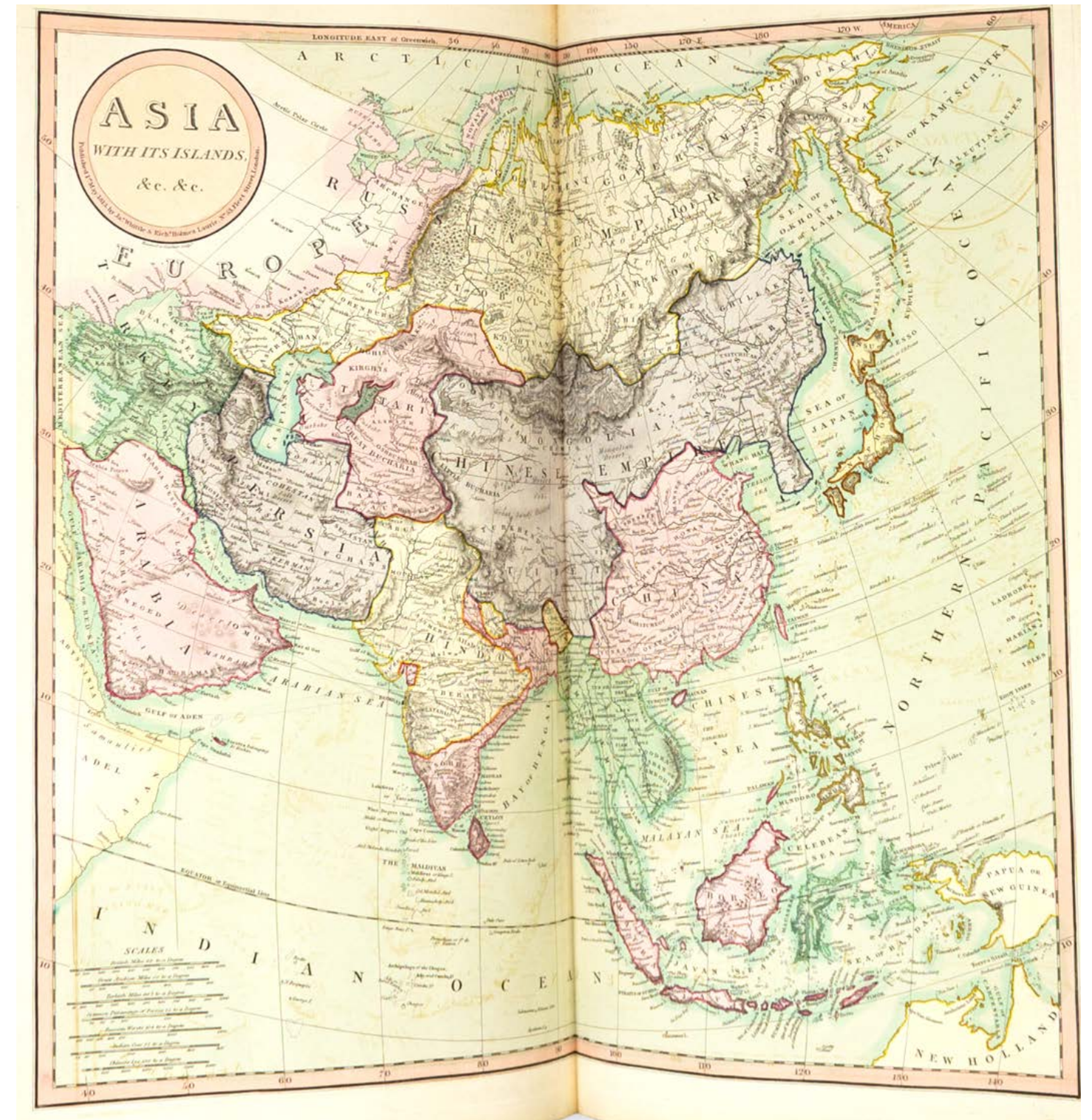
15 LAURIE, ROBERT HOLMES and JAMES WHITTLE, Publishers. A NEW AND ELEGANT IMPERIAL SHEET ATLAS; COMPREHENDING GENERAL AND PARTICULAR MAPS OF EVERY PART OF THE WORLD . . . FORMING THE COMPLETEST COLLECTION OF SINGLE SHEET MAPS HITHERTO PUBLISHED . . . ENGRAVED ON FIFTY-FIVE MAPS, BEAUTIFULLY COLOURED. (London: James Whittle and Richard Holmes Laurie, 1814) 540 x 405 mm. (21 1/4 x 15 7/8"). 2 p.l., followed by maps. Attractive modern dark blue half morocco over blue-gray paper boards, raised bands, spine densely gilt in compartments with central pomegranate ornament surrounded by swirls of foliage, gilt lettering, marbled endpapers. WITH 55 HAND-COLORED ENGRAVED MAPS, 46 of these double-page, eight folding. Mounted on guards throughout. Letterpress title and contents

leaf, otherwise entirely engraved. Phillips I, 720 (recording the date on the title as 1813). ♦ Just a hint of soiling to boards, but the decorative period-style binding with no others signs of use. Three maps with faint dampstains to fore margins (in one case just entering the map image, but scarcely noticeable), three maps with short reinforcements on verso at fold intersections, other trivial imperfections, but A VERY FINE COPY, clean and fresh internally with pleasing coloring. \$37,500

This handsome collection of maps provides a detailed guide to the world as known to Europeans at the turn of the 19th century, "rendered particularly convenient by opening without folds," as the extended title notes. Engravers Robert Laurie (1755? – 1836) and James Whittle (1757-1818) met as apprentices to Robert Sayer (1724–94), a Fleet Street publisher of prints, maps, and charts. They took over their master's business on his 1794 retirement, and thus acquired a large stock of maps and maritime charts that would form the profitable core of their business. Their first Imperial Sheet Atlas was issued in 1796 and reprised in 1797 with 50 maps "principally compiled from the great



Leaves: 530 x 394 mm. (20 7/8 x 15 1/2").



French atlas and others of the most distinguished geographers in Europe," according to the title page. New editions with more and updated maps appeared in 1798 (51 maps), 1800 (53 maps), and 1805 (55 maps); our edition was the work's final iteration. It is highlighted by the presence of an important suite of maps documenting the United States' early years of nationhood. Among these are a general map of the "United

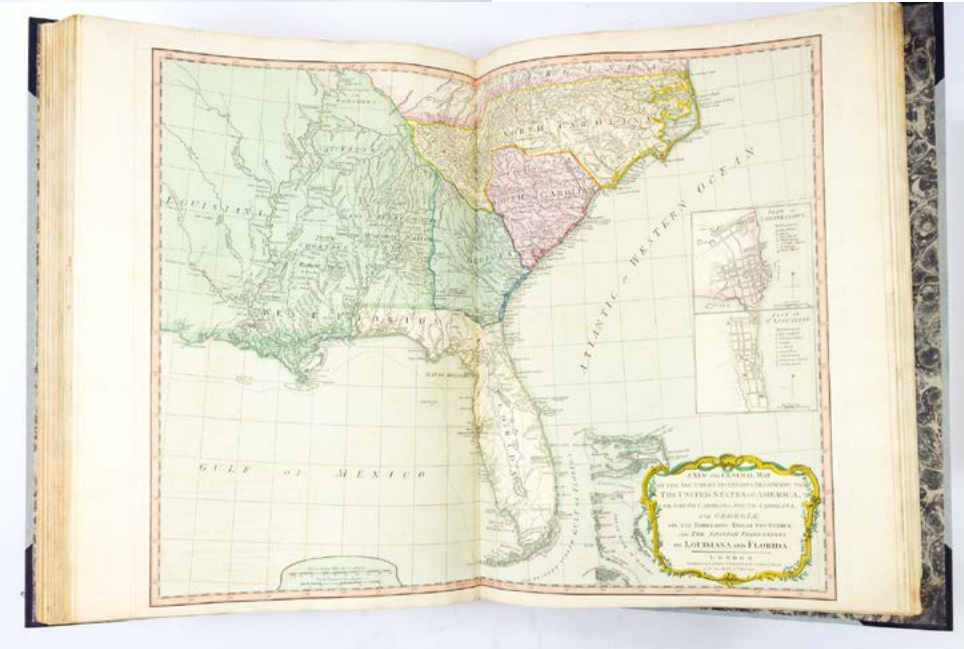
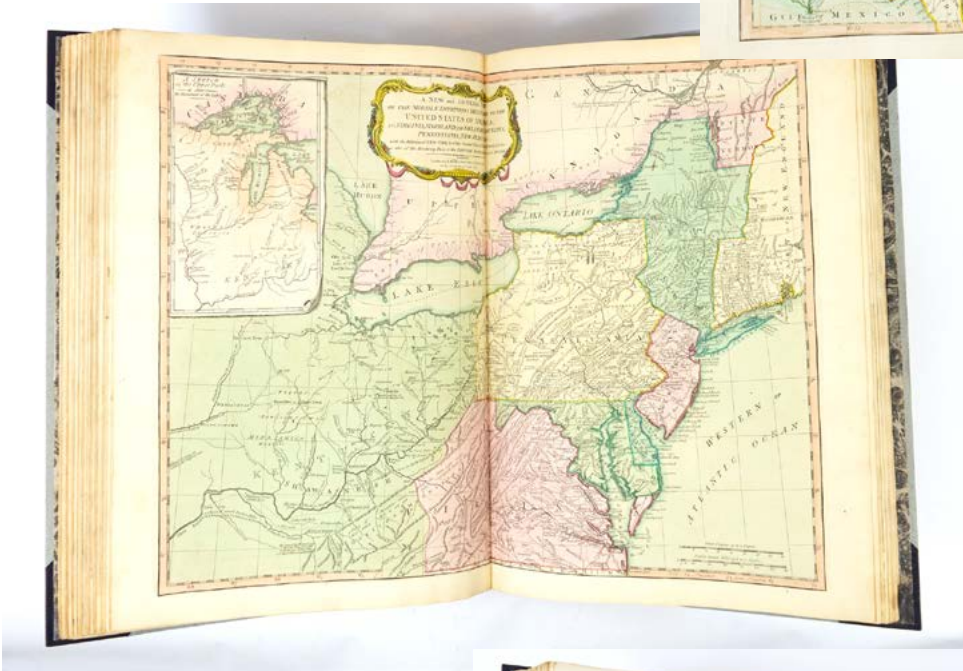
States of America" (#48), which shows the Mississippi River as the country's western border, as well as two regional maps (#50 and #51), showing the original 13 colonies plus the neighboring unsettled regions of the Mid-South and the Ohio Valley. There are also excellent maps of China and Japan, maps showing much of Africa as unexplored, and a fine double-hemisphere world map. (Lhi21064)

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It is highlighted by the presence of an important suite of maps documenting the United States' early years of nationhood. Among these are a general map of the "United States of America" (#48—right), which shows the Mississippi River as the country's western border,



as well as two regional maps (#50—left and #51—below), showing the original 13 colonies plus the neighboring unsettled regions of the Mid-South and the Ohio Valley.



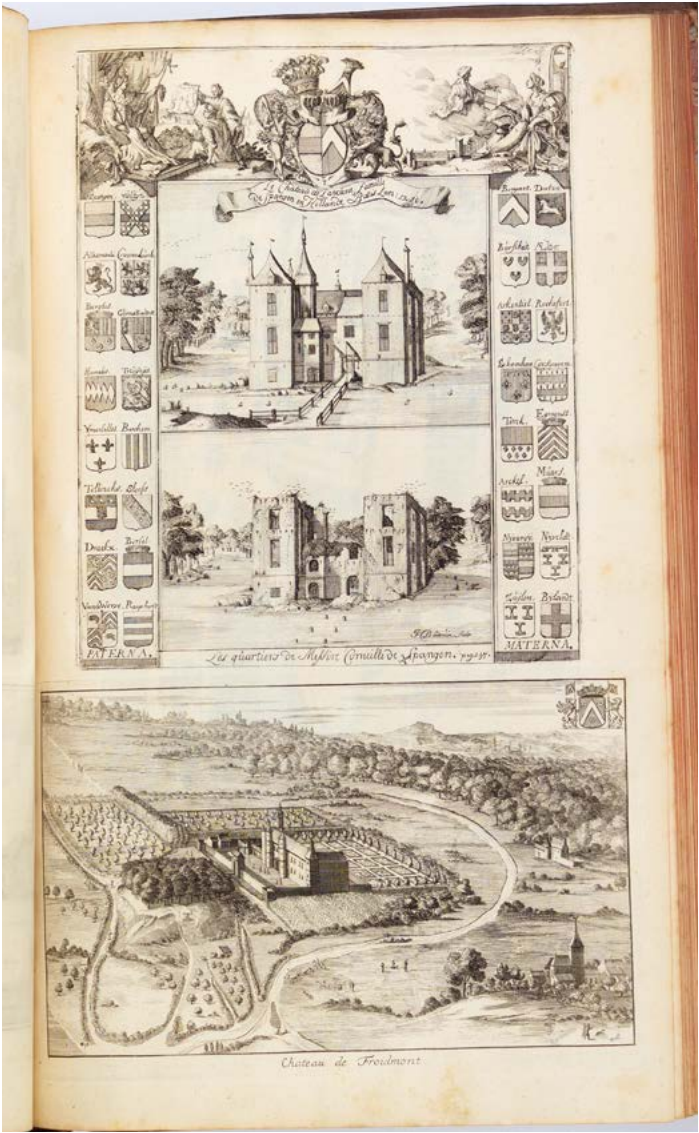
Four Large Folio Volumes with More than 450 Fine Engravings Of the Ecclesiastical and "Profane" in 18th Century Brabant

16 (LOW COUNTRIES). LE GRAND THÉÂTRE PROFANE DU DUCHÉ DE BRABANT [bound uniformly with] LE GRAND THÉÂTRE SACRÉ DU DUCHÉ DE BRABANT. (The Hague: Chrétien van Lom; Gerard Block, 1730, 1734) 480 x 292 mm. (18 3/4 x 11 1/2"). **Two separately issued but related works in four volumes.** First Edition in French of the first work; Second Edition in French of the second work. Contemporary polished calf, gilt, covers with plain rule and dogtooth roll border, raised bands, spine compartments with large floral ornament at center, scrolling cornerpieces, one tan and one black morocco label, marbled endpapers. **FIRST WORK** WITH four engraved plates of arms, one plate of coins, and 188 VIEWS AND PLANS on 67 sheets; **SECOND WORK** WITH two double-page maps, five

other minor defects, but A FINE COPY INTERNALLY, clean and fresh throughout, with especially bright, extraordinarily rich engravings. **\$12,500**



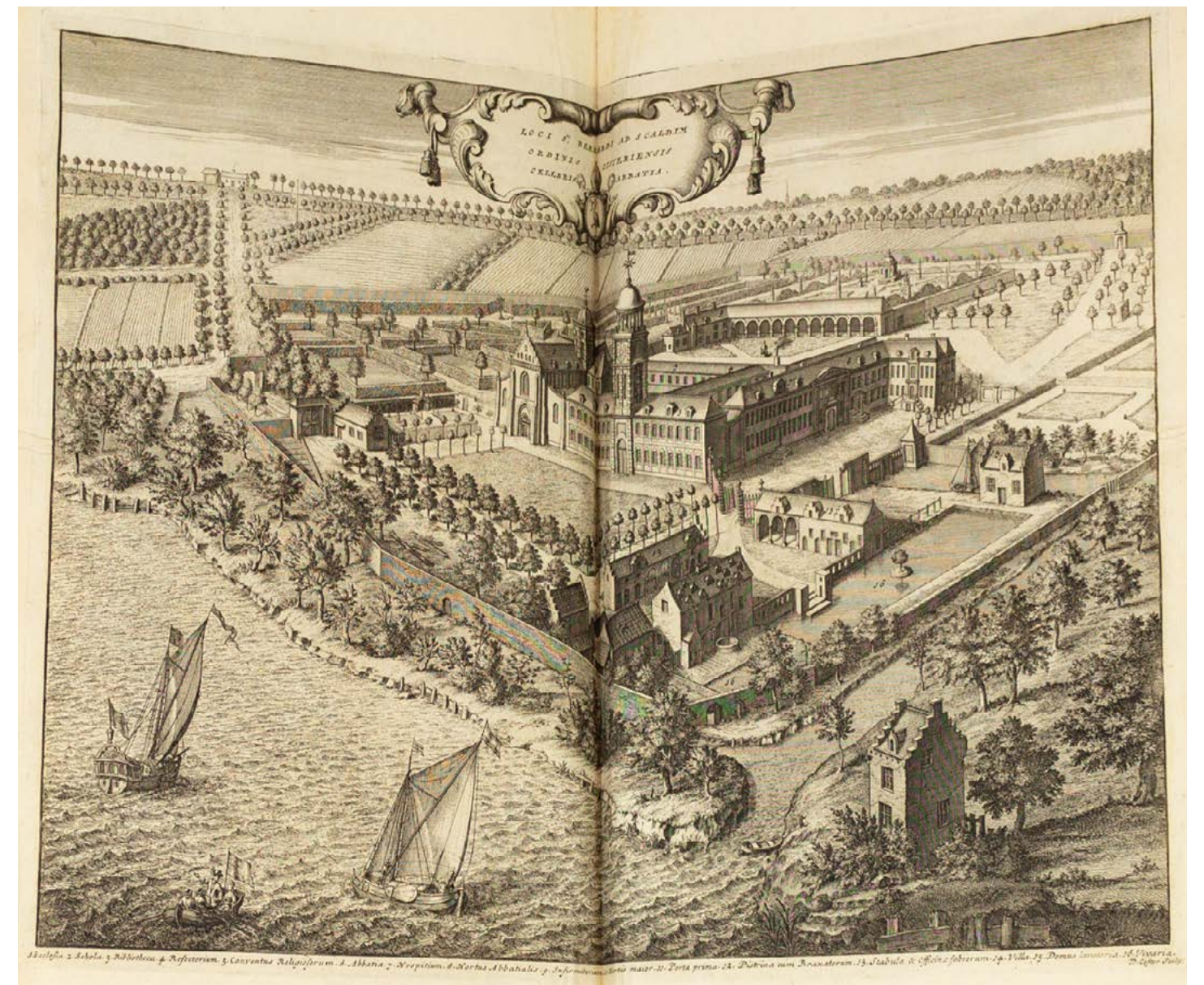
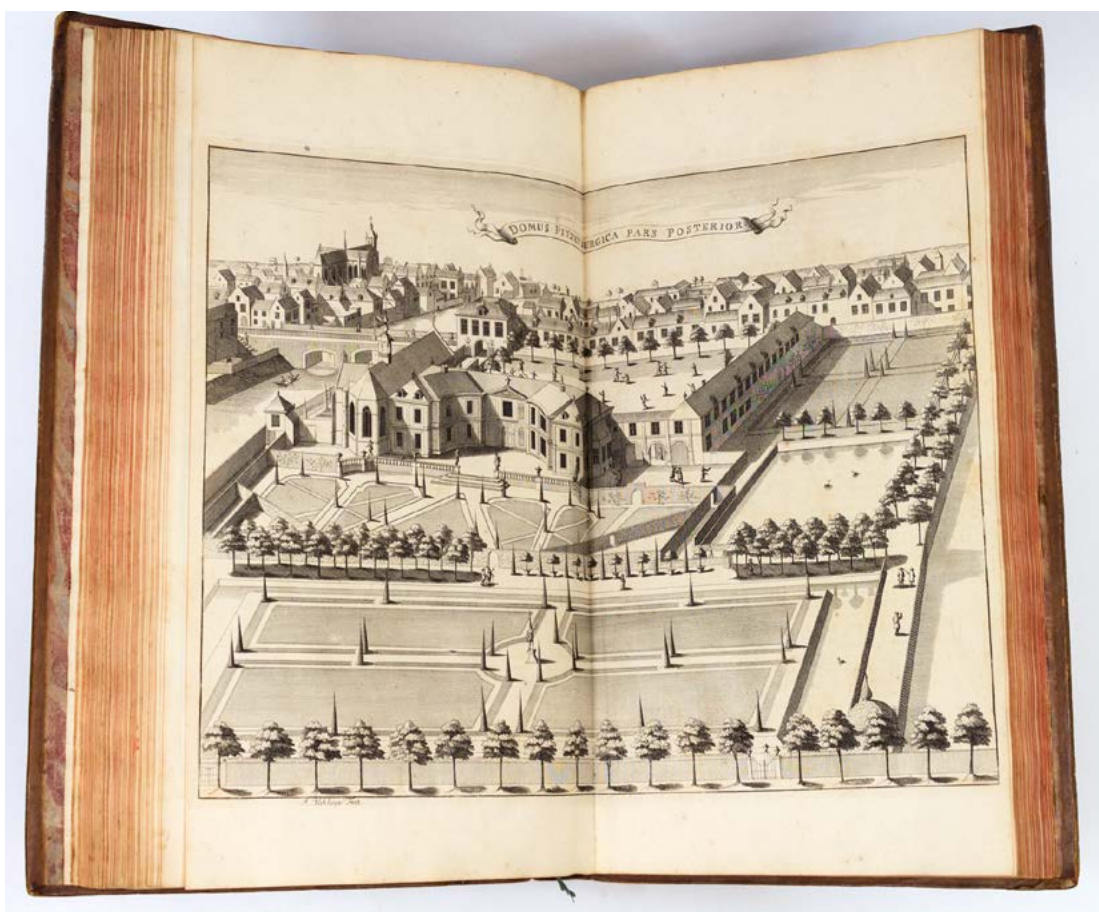
engravings in the text, and 271 ENGRAVED PLATES (21 of these portraits, the others views, plans, buildings, altars, and memorials, 74 of the plates double-page). Brunet II, 1699. ♦ Joints rubbed, with two short and one longer crack, but the unrestored contemporary bindings completely solid, with lustrous leather and gilt, and quite pleasing on the shelf. A few leaves faintly yellowed,



This is a stately and (atypically) complete copy of a lavishly illustrated work documenting the impressive secular and ecclesiastical architecture of the Duchy of Brabant; there are not only a profusion of engravings and maps, but they show few signs of the avid viewership that most copies would have been subjected to over the years. At the time of printing, Brabant was divided between the Dutch Republic in the north and the Austrian Habsburg Empire in the South; today, all of the territory except the Dutch province of North Brabant is part of Belgium. The "Profane" engravings include plans and panoramic views of cities and towns, while the "Sacré" volumes, first issued in 1729, show not only church and monastic architecture, but details of tombs, memorial plaques, and epitaphs, along with



The engravings have the crystalline purity of line that set them apart from the topographical works of Merian a century or so earlier. (See #19)



portraits of the bishops of the dioceses of the duchy. The engravings have the crystalline purity of line that set apart the topographical works of Merian a century or so earlier. Many copies of these works were broken apart to harvest the

attractive, richly detailed engravings, making complete sets of both works in contemporary bindings, as here, especially desirable. (Lhi21160)

The set contains a profusion of engravings and maps, but they show few signs of the avid viewership that most copies would have been subjected to over the years.

[Click here for more images online.](#)

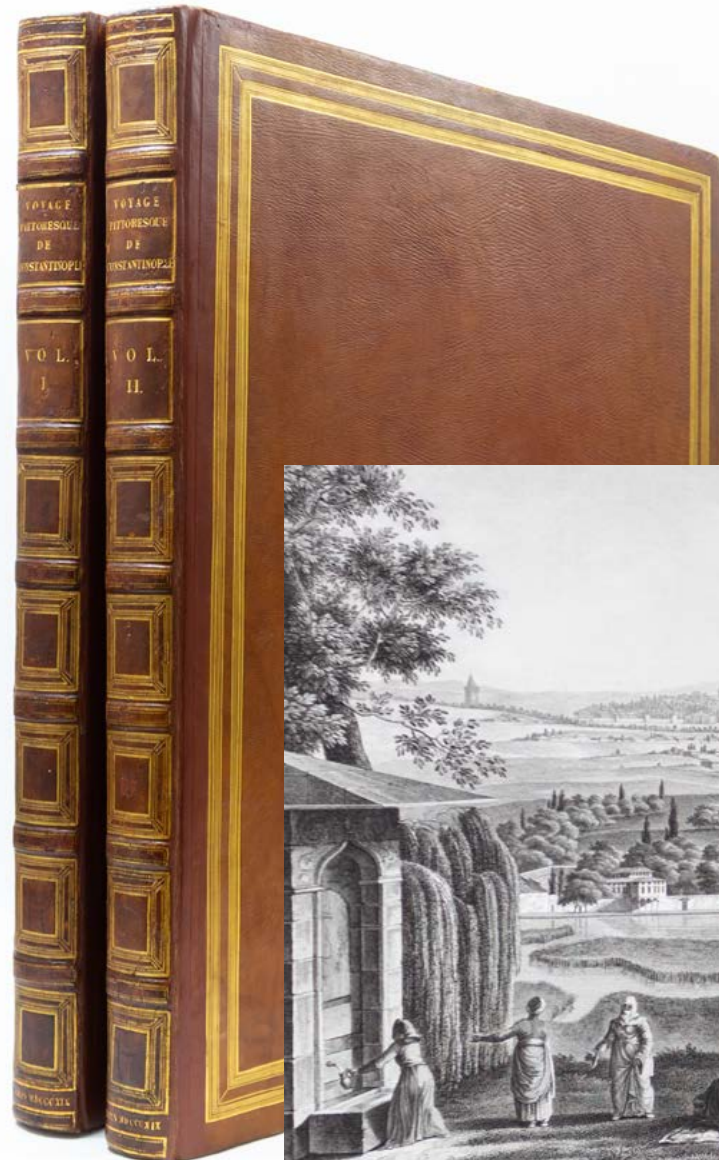


*An Exceptionally Fine Copy, with Proofs before Letters, of one of
The World's Most Prodigious and Arresting Topographical Books*

17 MELLING, ANTOINE IGNACE. VOYAGE PITTORESQUE DE CONSTANTINOPLE ET DES RIVES DU BOSPHORE. (Paris: P. Didot l'aîné, 1819) 667 x 540 mm. (26 1/4 x 21 1/4"). Each plate with 1-3 leaves of descriptive text. **Two volumes.** Pleasing contemporary russia over thick wooden boards, covers framed by multiple gilt rules, raised bands, expertly rebacked preserving original backstrips, spine compartments framed by multiple gilt rules, gilt lettering, all edges gilt (restorations to corners and edges). Engraved portrait frontispiece of Sultan Selim III, two engraved titles (that in volume II cut down and mounted), tughra on letterpress title page heightened with gold, three double-page engraved maps and plans, and 48 DOUBLE-PAGE

PLATES, ALL IN PROOF STATE before letters (and many before numbers), by Duparc, Schroeder, Née, Dupréel, Dessaulx, Marillier, and others after Melling. Atabey 798; Blackmer 1105; Koç, "Constantinople" I, 214; Lipperheide 1431; Brunet III, 1591 ("magnifique ouvrage"). ♦ A little wear to extremities, light water(?) stain to foot of boards, the leather not quite as bright as it could be, but the expertly restored bindings solid and appealing on the shelf. Four plates in volume II with nearly invisible repairs to fore margin (well away from the images), letterpress title and one text leaf slightly foxed, occasional faint smudges, but A GLORIOUS SET with vast margins, THE TEXT AND PLATES EXCEPTIONALLY CLEAN, FRESH, AND BRIGHT. **\$90,000**

This is a strikingly well-preserved copy of Melling's massive and superbly illustrated work devoted to 18th century Constantinople, a book that provided the earliest interior views and plans of the harems and palaces of Sultan Selim III. Brunet declares it "a magnificent work," and collector Ömer Koç, who has amassed an outstanding library of books on Istanbul and the Ottoman Empire, considers it "one of the finest topographical illustrated books ever produced." In 1795 architect and painter Antoine Ignace Melling (1763-1831) arrived in Constantinople and, after an introduction by the Danish Ambassador, was appointed imperial architect by Selim III. In the course of his duties, he designed and landscaped a seaside palace for Selim's



sister, Princess Hatice, and produced these striking panoramic views of the city and its environs. After completing a number of building projects for Selim, including Princess Hatice's palace, he returned to Paris and in 1804 issued a prospectus for this work. He established an engraving studio in 1809 to reproduce these drawings and began publishing the completed

prints as a series of fascicles that were sent to subscribers. The last one appeared in 1819. The outstanding success of an exhibition of the paintings on which the "Voyage Pittoresque" was based earned Melling the rank of painter to the Empress Josephine. One can see why the empress was impressed: the detail and subtlety of the engravings are remarkable, and the

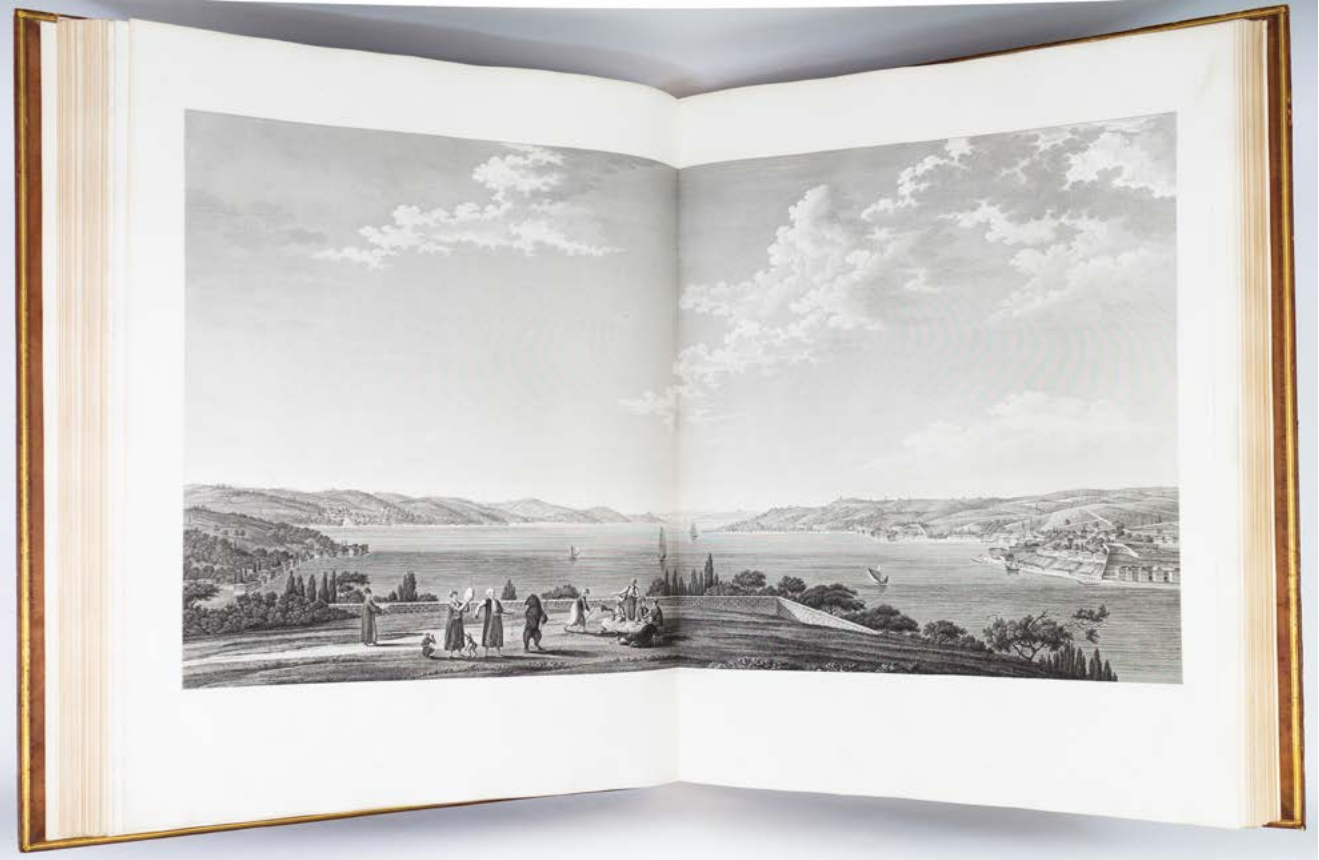


scenes are relatable: the architecture, costumes, or landscape may be exotic, but the activities—keeping house, socializing with friends in a parlor or at hillside picnics, going hunting—strike a familiar chord. The freshness of the early impressions of the engravings in our copy can scarcely be overstated.



Brunet tells us that copies with proofs before letters, like the present one, originally sold for 50% more than the regular copies, but the added expense was an excellent investment. (Lhi21097)

The detail and subtlety of the engravings are remarkable and the freshness of the early impressions of the engravings in our copy can scarcely be overstated.



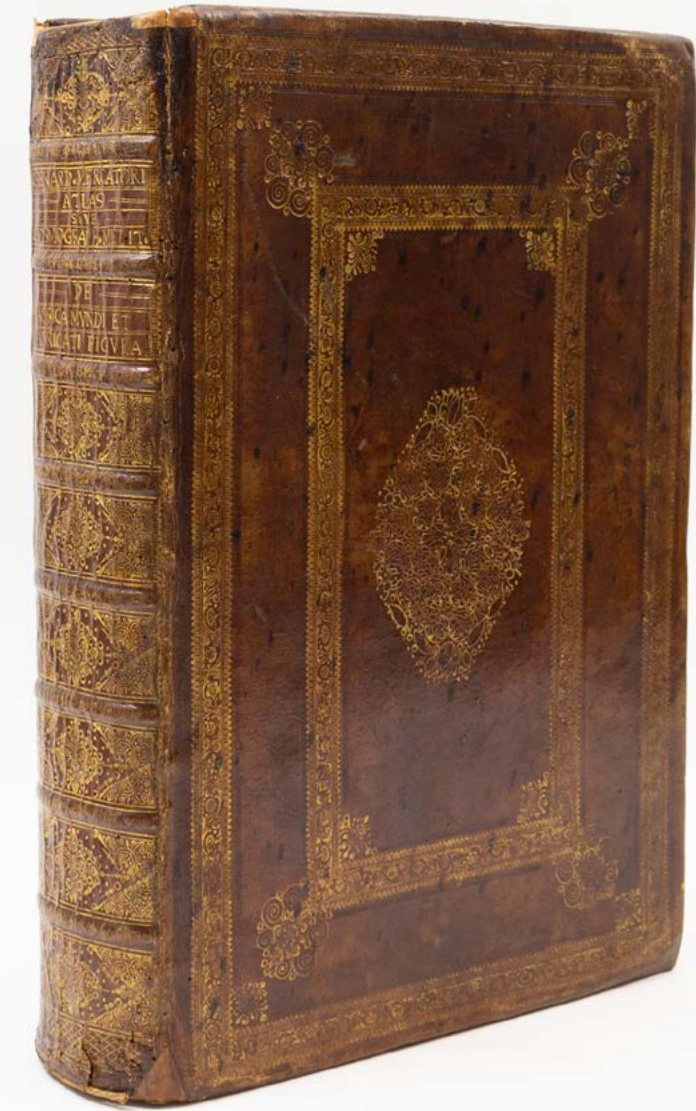
Leaves: 651 x 517 mm. (25 5/8 x 20 1/4").

[Click here for more images online.](#)

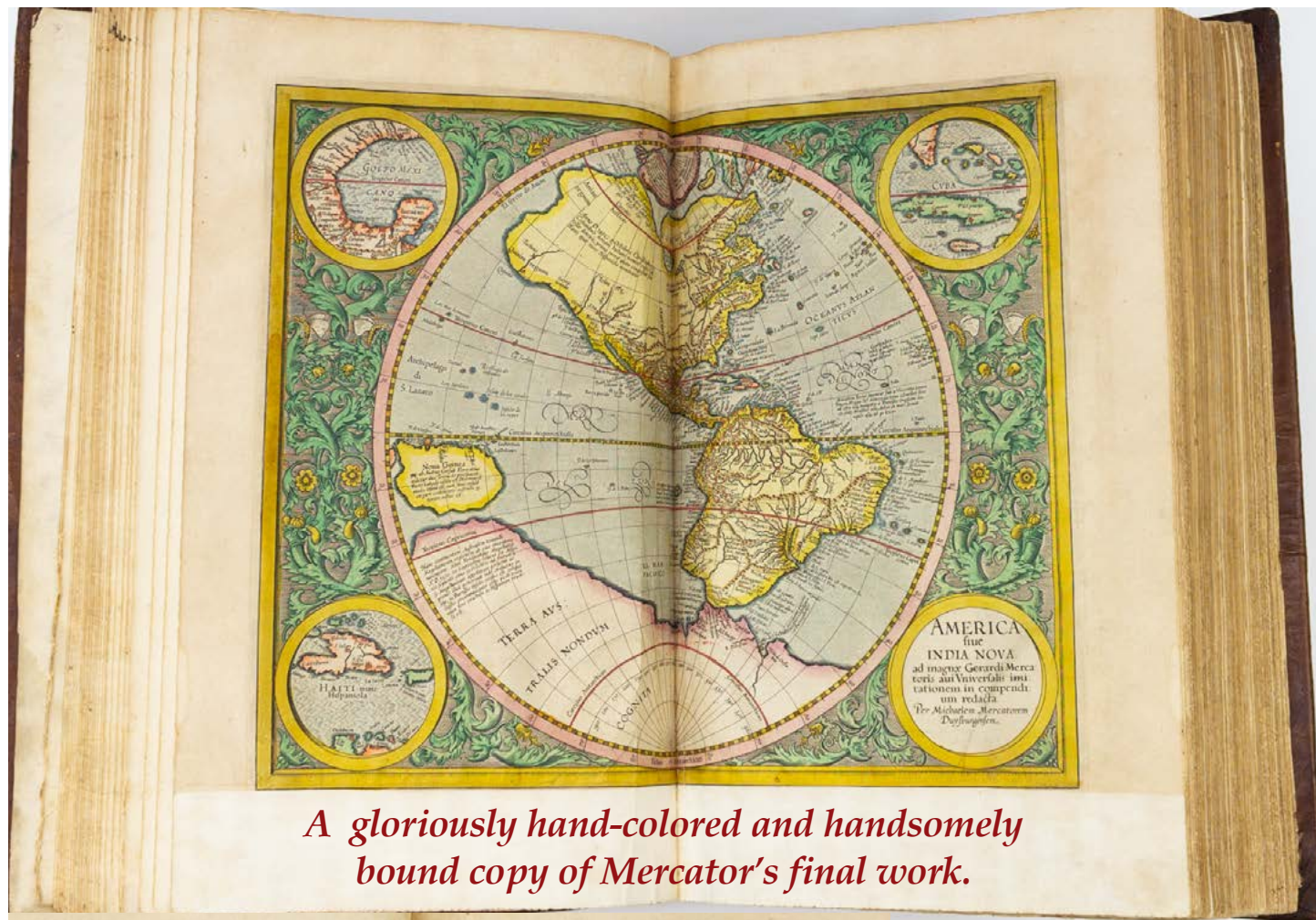
*An Impressive Copy of the Significantly Augmented Version of
The First Book To Use the Title “Atlas” for a Collection of Maps*

18 MERCATOR, GERARD. ATLAS SIVE COSMOGRAPHICAE MEDITATIONES DE FABRICA MUNDI ET FABRICATI FIGURA. (Amsterdam: Henricius Hondius, 1630) 485 x 330 mm. (19 x 13"). 11 p.l., [1]-116, 115-118, 117-130, [1], 131-159, [1], 160-231, [1], 232-297, [2], 298-391 pp., [18] leaves, all mounted on tabs (Complete; collates as USTC). Editio Decima (10th Edition). STATELY 18TH CENTURY DUTCH SPOTTED CALF, GILT, covers with large elaborate centerpiece of tulip, daisy, dove, and nautilus shell tools enclosed by two gilt frames of wide floral rolls with flower sprays at corners, raised bands, spine ornately gilt in compartments with floral spray centerpiece and scrolling corner tooling, gilt lettering, all edges gilt and gaufered (small repairs to head and tail of spine). Architectural engraved title, double-page portrait of Mercator and Hondius, three

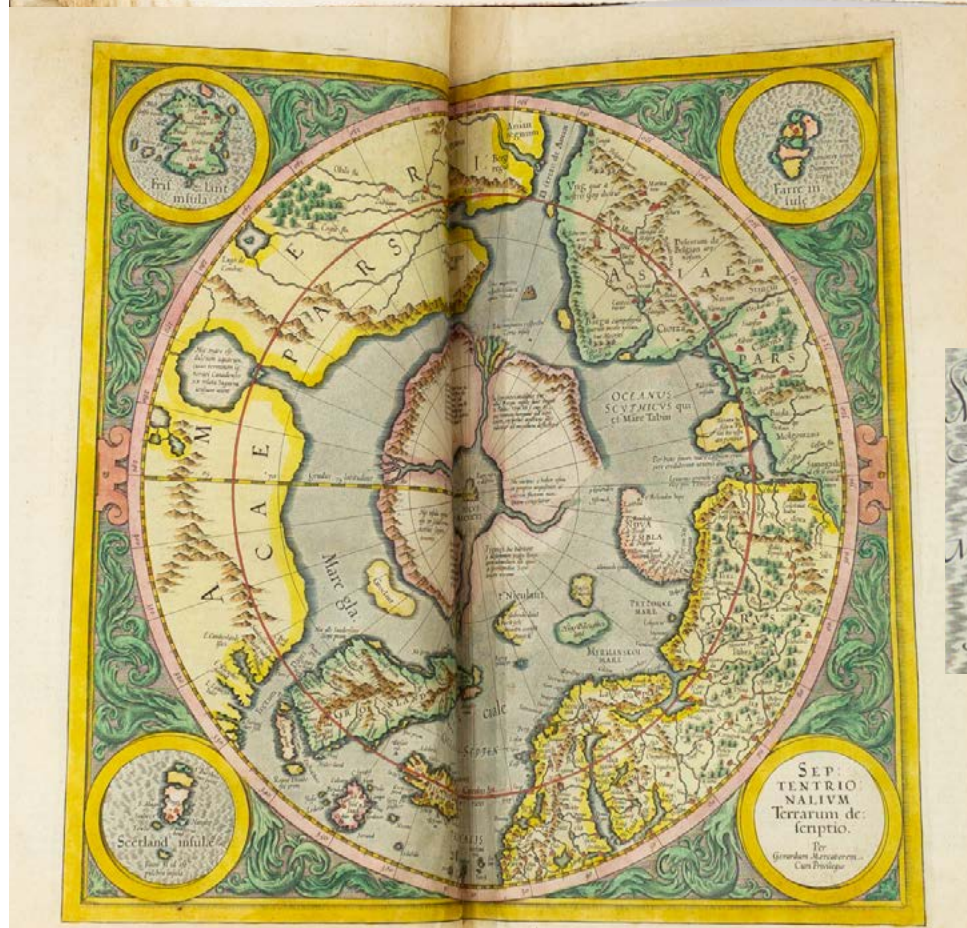
engraved sectional titles (not called for in this edition), detailed historiated woodcut initials, decorative head- and tailpieces and 164 ENGRAVED MAPS (all but one double-page), all mounted on stubs, ALL MAPS AND DECORATIONS WITH CONTEMPORARY HAND COLOR, THE TITLE PAGE HEIGHTENED IN GOLD. Title page with ink owner inscriptions of Dr. P. J. Esteve, Chaplain of the church at Palau, and of Baron de Wetzel, the latter dated 1720. USTC 1015074. ♦ Joints and extremities a little rubbed, other minor signs of use, but the binding still sturdy and with considerable antique appeal. Iceland map soiled and with older tape repair to long curving tear from tail edge to fore edge, two other maps with repairs just slightly touching their images, perhaps a score of other leaves with marginal restoration or reinforcement (not affecting text or map), lower fore-edge corners a little thumbled, other minor defects of varying severity but (excepting the Iceland map) without being serious. Despite its flaws, a copy of this grand atlas with much to recommend it, the leaves generally clean, the most prized maps (like the six of the Americas at the end) in very fine condition, and WITH VIVID, OUTSTANDING COLORING THROUGHOUT. **\$175,000**



This is a gloriously hand-colored and handsomely bound copy of Mercator's final work, an ambitious cosmography first printed in 1595, when it became the first book to use the title “Atlas” for a collection of maps. A pioneer in commercial cartography and a founder of the Netherlandish school of cartography and geography, Mercator (1512-94) produced maps used around the world, including his brilliant “Mercator Projection” that allowed the round Earth to be accurately depicted on a flat map. Near the end of his life, he began work on an ambitious cosmography that would contain an account of the creation of the world, a description of the universe, descriptions of the countries and oceans of the world, genealogies and political histories of the countries, and a chronology of the cosmos. Only the account of creation, chronology, and maps of the known regions of the world came to fruition. Mercator died before the work came to press; it was completed by his heirs and published in 1595 with 107 maps. Leading Amsterdam map publisher Jodocus Hondius (1563-1612) acquired the plates in 1604 and issued the first Mercator-Hondius “Atlas” in 1606, with 37 maps he had engraved added to the original 107. Hondius’ brother-in-law Pieter van den Berg, a teacher, wrote the introduction and the text on the versos of the maps. A 1611 edition increased the number of maps to 150, and another six were added in 1619. Henricius Jodocus took over publication of the atlas in 1620, and made the first real updates in some time, adding



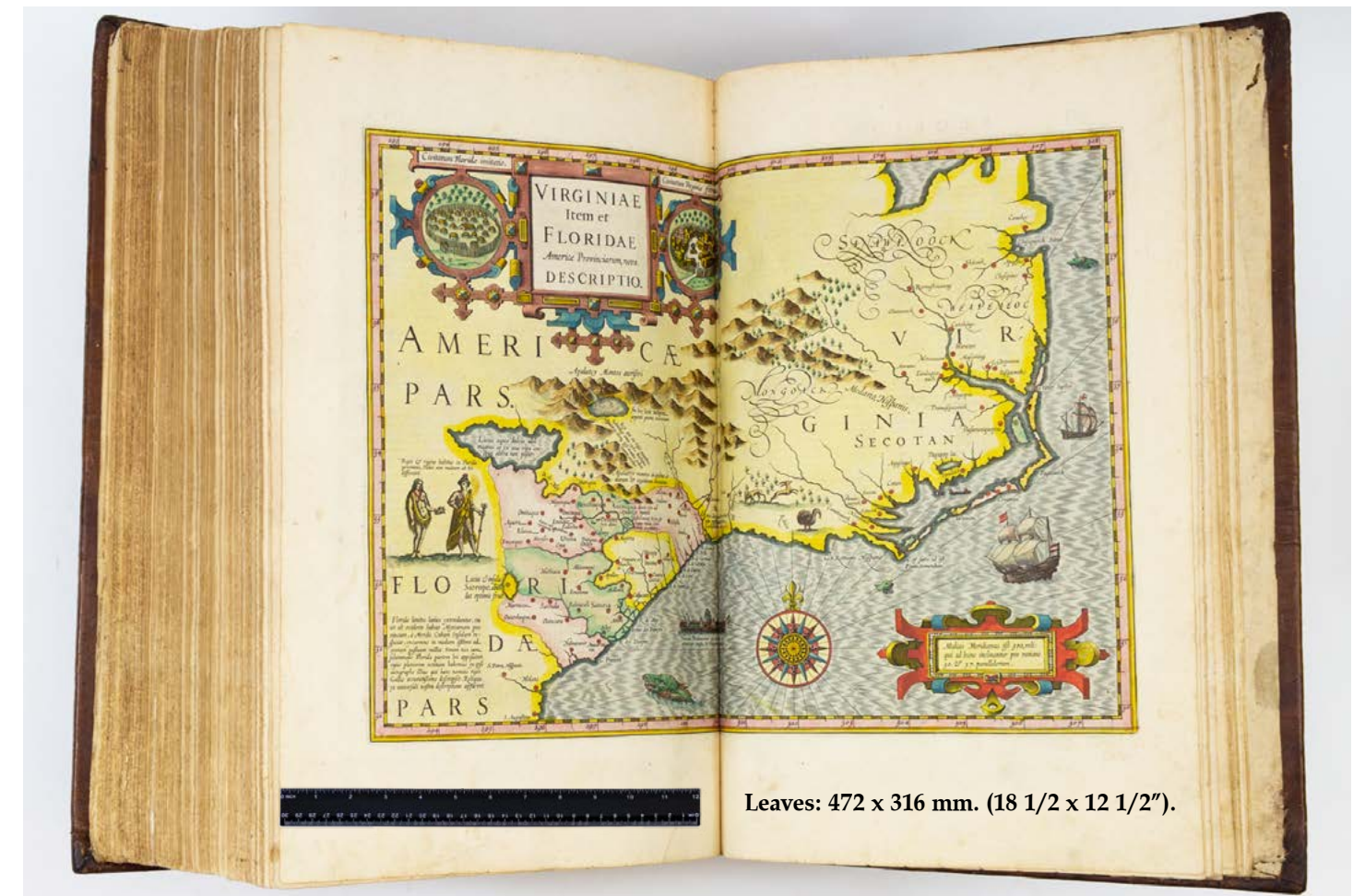
A gloriously hand-colored and handsomely bound copy of Mercator's final work.



[Click here for more images online.](#)

nine newly engraved maps for our 1630 printing. According to Dr. Marco van Egmond, Curator of Special Collections at the University of Utrecht, "The expansion of the 1630 edition up to a total of 164 maps cannot be viewed separately from the new competition in publishing atlases." Willem Blaeu had produced his first terrestrial atlas that same year, and Amsterdam was becoming recognized as the European center of cartography, a position it would hold through the 17th century. Our copy has lovely hand-coloring, with even the

smallest details of the historiated initials enlivened by the colorist. It is also fortunate in its attractive binding, almost certainly done by an Amsterdam workshop. Though it is in the style popular in the Dutch capital in the 18th century, we were unable to match the tools used with those recorded in Jan Storm van Leeuwen's "Dutch Decorated Bookbinding." Only three other complete copies of this edition have appeared at auction since 1980, one of them uncolored. (Lhi21065)



Leaves: 472 x 316 mm. (18 1/2 x 12 1/2").

Even the smallest details of the historiated initials were enlivened by the colorist.



*Merian's Substantial Work on French Topography,
With 326 Fine Engravings Exuding Luminous Tranquility*

19 MERIAN, MATTHAEUS, Illustrator. ZEILLER, MARTIN. *TOPOGRAPHIA GALLIAE*. (Frankfurt: C. Merian, 1655-61) 305 x 222 mm. (12 x 8 3/4"). **13 parts in three volumes bbx(one part with first few leaves bound out of order)bbx. Lacking the index of plates in part IX (covering the final five parts) and in part V. FIRST EDITIONS OF ALL PARTS.** Modern half vellum over colored paper boards, flat spines titled in black. Woodcut decorative initials, headpieces, tailpieces, nine engraved title pages (the first part with an engraved title from the first Latin edition), and WITH A TOTAL OF 326 FINE ENGRAVED PLATES (CONTAINING, IN ALL, 413 ILLUSTRATIONS), THE MAJORITY BEING CITY VIEWS, but including also maps and plans, fortifications, chateaux and other buildings, landmarks, and so on), MORE THAN 200 OF THE PLATES BEING TWO-PAGE VIEWS, AND EIGHT OF THEM BEING FOLDING PANORAMAS, the plates all neatly mounted on stubs (lacking five plates showing four plans and three scenes that are called for, but with one additional plate not called for) and WITH SEVEN ADDITIONAL VERY FINE FOLDING PLATES, NOT CALLED FOR, SHOWING VIEWS OF FOUNTAINEBLEAU, these extra engravings by J. Dankerts. Front pastedowns with bookplate of the Museum Alexandrinum, printed title pages of first and third volumes with ownership signature ("F. Weppen") dated 1689 and 1690. Stephan 83, 85-87, 91-94, 99-103; Schuchhard 71-83; Wüthrich 69, 71, 73, 75. ♦ Volumes swollen at spines because of the use of stubs for mounting

the plates, otherwise the utilitarian bindings unworn and inoffensive. Perhaps a dozen plates with old neat repairs or reinforcing on verso at bottom or along folds, a few text leaves with neat marginal repairs without loss (two made with unmatching paper), one leaf with slight damage to the text from adhesion (probably prior to being printed), leaves in latter half of the third volume a little less bright than elsewhere, other minor defects, but A NEARLY FINE COPY INTERNALLY, THE TEXT AND PLATES VERY CLEAN AND FRESH, AND WITH ESPECIALLY RICH IMPRESSIONS OF THE ENGRAVINGS. \$14,500

Written, like a number of Merian books, by the German school official and miscellaneous author Zeiller (1589-1661), this beautifully illustrated publication is the 17th and largest of the splendid and justly celebrated "Topographia" series of books initiated by Merian (1593-1650), the famous Swiss engraver who became head of one of the prominent Frankfurt publishing houses of the period. The series, continued by Merian's heirs to a grand total of some 30 folio volumes issued between 1642-88, contains the largest number of engraved views of towns, villages, and castles ever assembled. It is of primary importance for the knowledge of Central European topography of the baroque era, and it is of great interest because of the very considerable artistic value of its engravings. As with all of the Merian topographical works, this one is filled with views of many walled cities and towns that appear to be remarkable in the fidelity of their



Filled with views of many walled cities and towns that appear to be remarkable in the fidelity of their historical detail, impressive in the crystalline vividness of their engraved line, and emotionally pleasing in the luminous tranquility they project.



The large folding engravings of Paris, the one showing Merian with his drawing book (above and left), and of Rouen (top) are surely among the very best and most beautiful city views of the 17th century.



historical detail, impressive in the crystalline vividness of their engraved line, and emotionally pleasing in the luminous tranquility they project. In the present copy, these features seem to be heightened, both because there are considerably more images here than in the typical "Topographia" item and because of the richness of the engraved impressions. The plates are executed with considerable skill and charm, with the artist including details of costume and touches of daily life whenever scale permits. In this item, even the plates with less dramatic subject matter, showing towns, villages, bastions, and other edifices, are pleasing in their quiet radiance, and the large folding engravings of Paris (the one showing Merian with his drawing book) and of Rouen are surely among the very best and most beautiful city views of the 17th century. The added plates of Foutainbleau are clearly by a different artist, but are extremely attractive as well, featuring animated scenes with very considerable detail in a more pronounced baroque style than the engravings by Merian. (CJW1202)

This beautifully illustrated publication is the 17th and largest of the splendid and justly celebrated "Topographia" series of books initiated by Merian (1593-1650), the famous Swiss engraver who became head of one of the prominent Frankfurt publishing houses of the period.

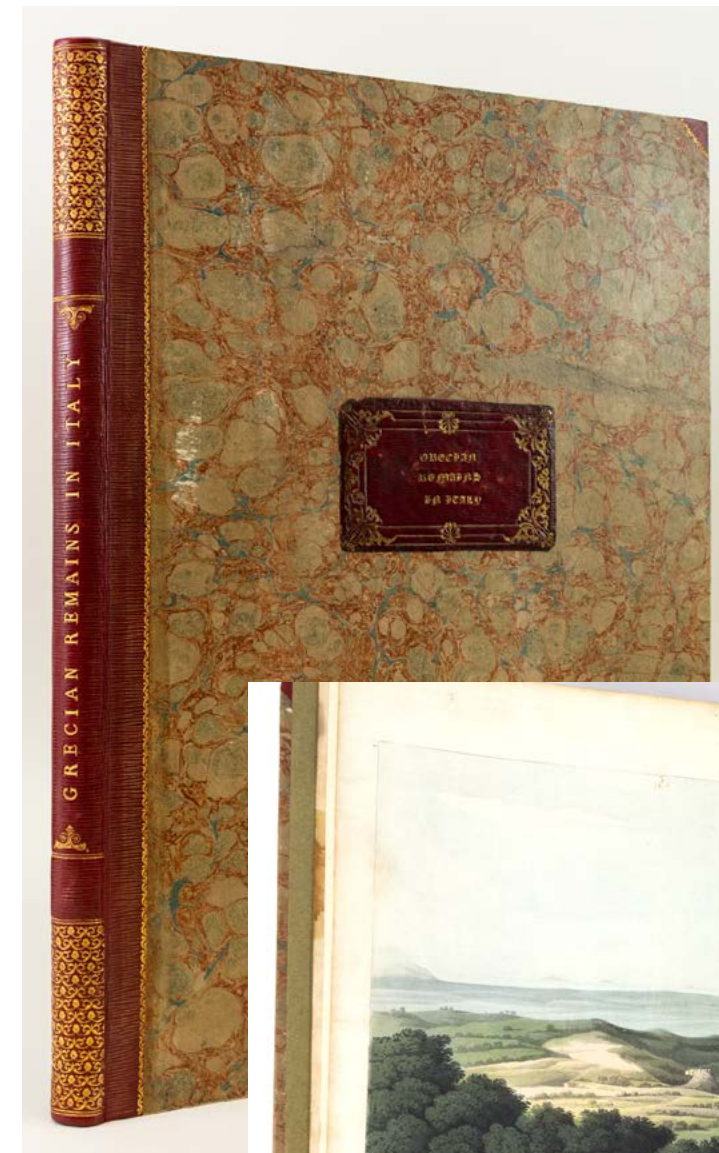
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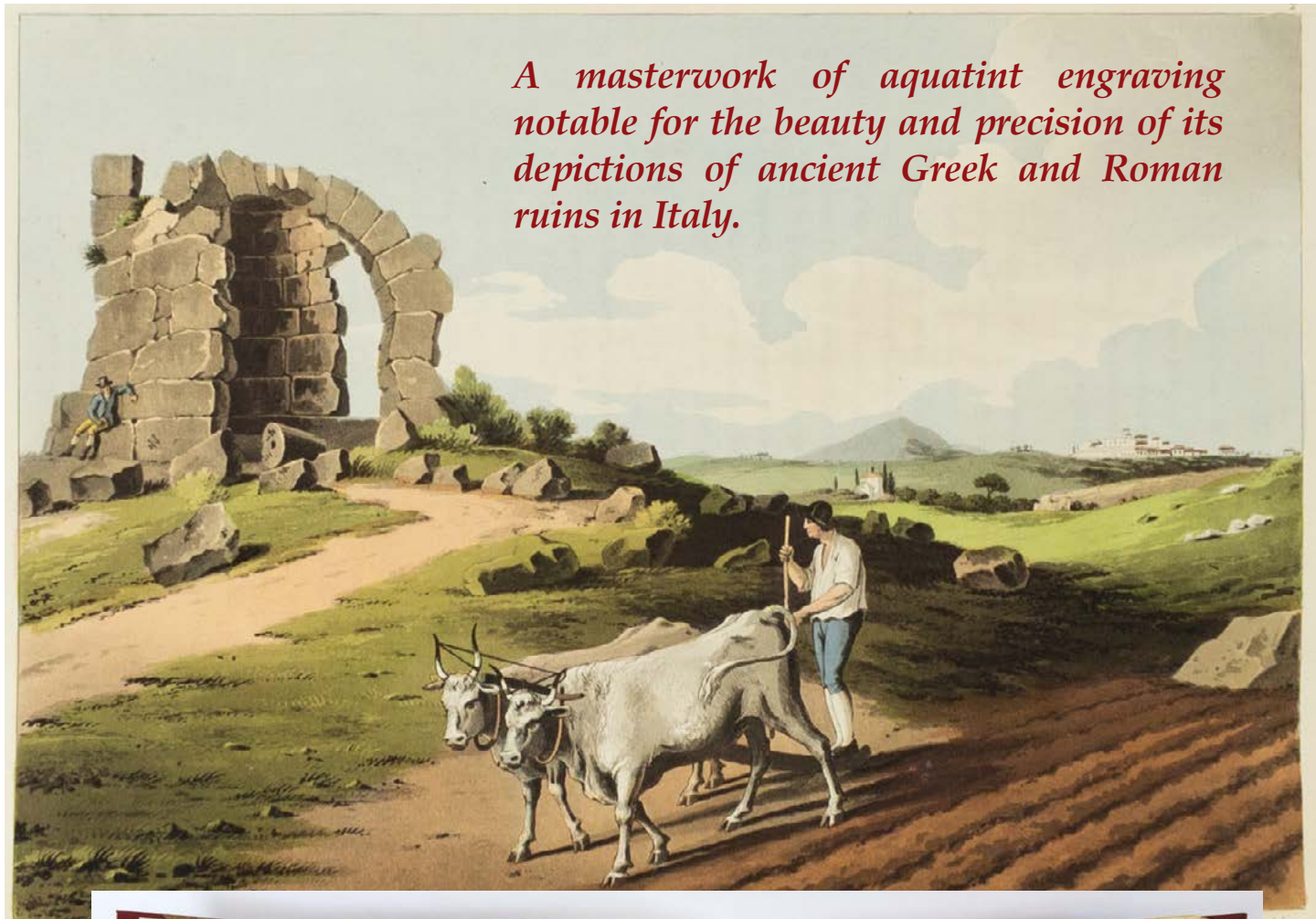
A Vast Volume with Sometimes Just as Vast (and Beautiful) Scenes of Italian Ruins

20 MIDDLETON, JOHN IZARD. GRECIAN REMAINS IN ITALY. A DESCRIPTION OF CYCLOPIAN WALLS, AND OF ROMAN ANTIQUITIES. WITH TOPOLOGICAL AND PICTURESQUE VIEWS OF ANCIENT LATIUM. (London: Printed for Edward Orme

by W. Bulmer and Co.; J. F. Dove, 1812 [but 1811 - ca. 1823: see below]) 480 x 335 mm. (19 x 13"). 1 p.l. (title), 50 pp. (plus plates). (Collation matching Abbey and Tooley.) FIRST EDITION. Modern retrospective red half morocco over older marbled boards, front cover with original red morocco title label, flat spine with densely tooled gilt panels at head and tail, gilt titling, expertly reinforced hinges, all edges gilt. WITH 25 BEAUTIFULLY ENGRAVED PLATES by M. Dubourg after Middleton, Philip Giuntotardi, and others, 23 OF THEM HAND-COLORED AQUATINTS (THREE DOUBLE-PAGE), and two of them plain line engravings. Abbey, "Travel" 165; Tooley 328; Avery Architectural Library, p. 666. ♦Inconspicuous abrasions to paper boards, minor stain to fore edge of front flyleaf, a handful of leaves with inconsequential small, faint spots at margins, the vaguest hint of offsetting onto small portions of two plates, but QUITE A FINE COPY, the binding expertly restored and certainly pleasing, and the engravings richly colored as well as entirely clean and fresh. **\$19,500**

This is a masterwork of aquatint engraving notable for the beauty and precision of its depictions of ancient Greek and Roman ruins in Italy. The plates are visually





A masterwork of aquatint engraving notable for the beauty and precision of its depictions of ancient Greek and Roman ruins in Italy.

impressive—the three double-page images especially so—showing to good advantage architectural ruins, Italian towns, and surrounding landscapes, often in the form of memorable vistas. Author and artist John Izard Middleton (1785-1849) was the son of Arthur Middleton, a signer of the Declaration of Independence. He spent much of his adult life travelling in France and Italy where, like many contemporary travellers, he sketched extensively.

His careful depictions of ancient ruins established him as one of America's first Classical archaeologists. Middleton deserves more credit as a topographical artist than he has received. A number of his drawings turned up without attribution in other books, notably those of the more famous Edward Dodwell, with whom our author travelled and whose "Views in Greece" and "Tour through Greece" were substantial and well received publications. This copy of "Grecian Remains" is a first edition,

but it's more complicated than that. The book was originally issued in parts over a period of nine years (probably during 1811-1812 and in 1819), with the title page (as here) dated 1812. The plates themselves were issued in 1818 or later, and then combined with the separately printed installments of text. In our copy, the paper on which the text is printed is watermarked 1805 for parts I-III, and 1818 for parts IV-VII, surely indicating that the letterpress here

The plates are visually impressive--the three double-page images especially so--showing to good advantage architectural ruins, Italian towns, and surrounding landscapes, often in the form of memorable vistas.

represents the original parts. All but one of our plates are on paper watermarked 1818 (our later plate being dated 1823). Abbey's copy had watermarks identical to ours. Whatever the dates of the paper they were printed on, our plates are clear, sharp, and beautifully colored. The present copy is remarkable in that the fatal offsetting from text onto plates, which mars the vast majority of otherwise beautiful color plate books, is virtually absent here. (ST12851)

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*A Massive Achievement in Bookmaking, with Charming Scenes of Royal Domesticity,
One of the Few Royal Copies with Card Illustrations Hand-Finished by Nash*

21 NASH, JOSEPH. VIEWS OF THE INTERIOR AND EXTERIOR OF WINDSOR CASTLE. (London: Thomas M'Lean, 1848) 716 x 560 mm. (28 1/4 x 22"). Letterpress title, dedication to Queen Victoria (one leaf); prefatory note (one leaf); "List of Plates" (one leaf); and 25 leaves of text descriptions of the plates, all mounted on tabs. A ROYAL COPY OF THE FIRST EDITION. Contemporary blue half morocco over blue cloth by J. Wright (stamp-signed on verso of front free endpaper), raised bands, spine in compartments densely gilt with floral, foliate, and other tools, gilt lettering, marbled endpapers, all edges gilt. Lithographic title with vignette finished by hand and text printed in blue, lithographic dedication printed in blue, and 25 VERY FINE COLOR LITHOGRAPHIC PLATES, HAND-FINISHED BY NASH AND MOUNTED ON CARD,



*This is one of the "few Royal Copies" in which
"the figures and smaller details are hand-
finished, probably by the artist."*

some heightened with gum arabic, ink-ruled borders and neat manuscript titles in blue ink on mounts, paper guards between plates. Front pastedown with armorial bookplate of Christopher Turnor, Stoke Rochford Hall, Lincolnshire. Abbey, "Scenery" 360; Tooley 339. ♦ Minor fading and light spotting to boards, extremities a bit rubbed, but the massive binding extremely pleasing, with no significant signs of wear. Upper margins of three text leaves with light dampstains, a couple text leaves slightly creased, plate mounts lightly foxed, but A FINE COPY, THE PLATES BRIGHT AND RICHLY COLORED, and the shining gilt spine an attractive addition to the shelf. \$17,000

This is the most desirable version of a massive piece of bookmaking—the work in its various parts is immense, and the total package weighs about 40 pounds. Cited by Abbey as "an early example of three-colour printing," this is one of the "few Royal Copies" in which "the figures and smaller details are hand-finished, probably by the artist." And our copy is royal in more than one sense: it was formerly in the library of H.R.H. Prince Michael of Kent (sale at Christie's, 6 June 2006, lot 71). The 25 plates in this set give us a glimpse not



In the "Library," books are strewn open on tables and the floor, while the young queen and her counsellors huddle around a volume they are consulting.





and in the “Library,” books are strewn open on tables and the floor, while the young queen and her counsellors huddle around a volume they are consulting. The royal children figure prominently in the picture of “St. George’s Chapel,” featuring the christening of the heir to the throne, as well as in the “East Corridor,” where the young Prince of Wales frolics with his dog, his mother looking on indulgently. Painter and lithographer Joseph Nash (1809-78) was noted for his faithful reproduction of architectural detail and for enlivening his pictures of buildings and rooms with scenes of celebration and domesticity. Both are very much in evidence here; the detail in the plates is impressive, with everything carefully delineated,

only into a monarch’s palace, but also into the daily life of the royal family. This is not the usual series of richly appointed, yet cold and too-perfect, chambers; the rooms in Windsor Castle have a lived-in look, for they are notably inhabited by a young working mother—Queen Victoria—and her active family. The “Queen’s Private Sitting Room” contains both a cluttered desk and a cradle,

... the rooms in Windsor Castle have a lived-in look, for they are notably inhabited by a young working mother, Queen Victoria and her active family.



from the gothic tracery on the roof of the chapel to the reproductions of Old Masters hanging on the walls. But the greater effect is produced by the sense of life emanating from each tableau—even in the rare uninhabited room there are such signs, like a shawl tossed carelessly over the back of a chair. Although the emphasis is on scenes of domestic life, there are a few pictures telling of great events, including the installation of a new Knight to the Order of the Garter and the state visit of French king Louis-Philippe; in the same vein of greatness, a particularly striking lithograph of the “South Corridor” depicts Victoria standing alone in the vast gallery, surrounded by paintings of scenes from her realm and busts of kings and generals that remind us of the vast empire ruled by this petite woman. Former owner Christopher Turnor (1810-86) was a Conservative MP with a strong interest in architecture, so this work would have had an obvious fascination for him. He had his family home, Stoke Rochford Hall, rebuilt in the Jacobean style by architect William Burn, and he set about a vast scheme of estate and farming improvements (he was the third largest landowner in Lincolnshire) that had a lasting impact on that county’s buildings and architecture. Turnor

likely commissioned this binding by John Wright (d. 1854), a London artisan described by Ramsden as “a binder of the highest order” and one who enjoyed the patronage of noted bibliophiles of the period. “Royal” copies of this work are infrequently seen on the market: just four other such copies are recorded by ABPC and RBH since 1976. (Lhi21006)



Leaf size: 700 x 548 mm. (27 3/4 x 21 1/2”).

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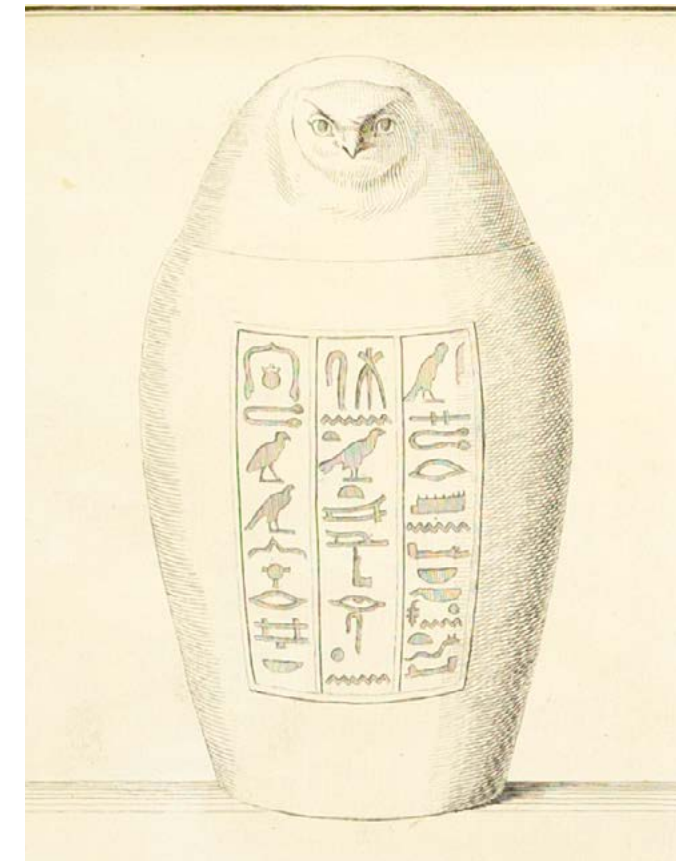
*The First Detailed Description of Egypt, Featuring 159 Plates,
A Fine Copy with Wide Margins*

22 NORDEN, FREDERIK LUDVIG. VOYAGE D'EGYPTE ET DE NUBIE. (Copenhagen: L'Imprimerie de la Maison Royale des Orphelins, 1755) 475 x 315 mm. (18 3/4 x 12 1/2"). 20 p.l., 104, [5], 108-288 pp. **Two volumes bound in one.** FIRST EDITION. ONE OF 200 COPIES. Contemporary sprinkled calf, raised bands, spine attractively gilt in compartments with lozenge centerpiece formed by rocaille and drawer-handle tools, cornerpieces with shell and foliate tools, red morocco label, marbled endpapers. Engraved frontispiece and portrait, engraved vignette head- and tailpieces, historiated initials, and 159 ENGRAVED PLATES, numbered I-CLIX (three of these folding) including maps, vistas, flora, monuments, and scenes of daily life (plate CXXXVI with new caption pasted over original caption). Weber II, 519; Brunet IV, 101; Graesse IV, 686. ♦ Back cover a little scuffed, dedication leaf with curving nine-inch closed tear passing through historiated initial (no loss), isolated rust spots, three leaves with faint smudges to margins, two folding plates with short tears along or near folds (no loss), but A FINE COPY—CLEAN,

FRESH, AND BRIGHT INTERNALLY, with vast margins, in a scarcely worn unrestored contemporary binding that makes an impressive appearance on the shelf. **\$22,500**

This is a lovely copy of Norden's splendid record of the 1737-38 Danish expedition up the Nile from Cairo to Aswan. The sometimes-breathtaking plates show the Pyramids, ancient monuments and temples (including the first depiction of the Nubian Temple of Derr), obelisks, and hieroglyphics, as well as scenes of contemporary life in Cairo and along the ancient river. These engravings are today a valuable source of information on the state of the antiquities in the 18th century, due to Norden's eye for detail and devotion to realism. For example, Norden was the first artist to portray the Great Sphinx of Giza as lacking its nose; prior artists, perhaps wishing to show the face as it might have appeared in ancient times, reworked the enormous face imaginatively by attaching an imperious Roman feature. As indicated by the text, Norden (1708-42) was dispatched by Danish King Christian VI in 1737 to undertake an expedition that had "the

design of enriching the learned world." The expedition arrived at the port of Alexandria in June of that year, travelled on to Cairo by camel, and then by boat up the Nile to Aswan in Nubia, going further up that river than any previous European explorers. Norden meticulously recorded both the route and the sights—from the modern city of Alexandria to the ancient temples in Derr, Luxor, and Karnak, from the antiquities of a great civilization to contemporary ploughs and hydraulics. According to DNB, "Sixty years before [Napoleon I's] expedition to Egypt, Norden had made excellent maps, precise descriptions, detailed topographical drawings, and panoramas of the landscape and monuments of Egypt. His drawings and comments on contemporary Egypt, its government, and peoples, also supply valuable historic and ethnographic information." Plagued with health problems, Norden began preparing his sketches and maps for publication as soon as he returned to Copenhagen in 1738. Before his death from tuberculosis in 1742, he made arrangements for the Nuremberg engraver Carl Marcus Tuscher to execute the plates under the direction of the Danish Royal Navy, a task that took the engraver seven years. These superb illustrations show to great advantage here in this bright and well-margined copy. While copies can be found without too much difficulty, few are as well preserved as the present volume. (Lhi21084)

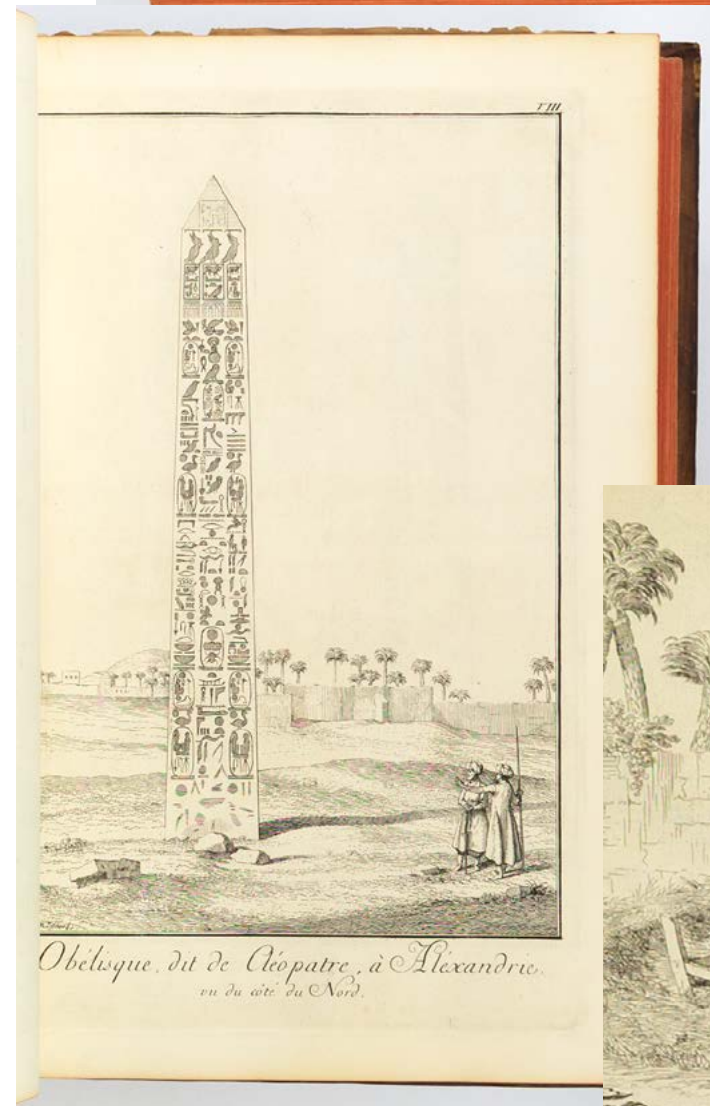
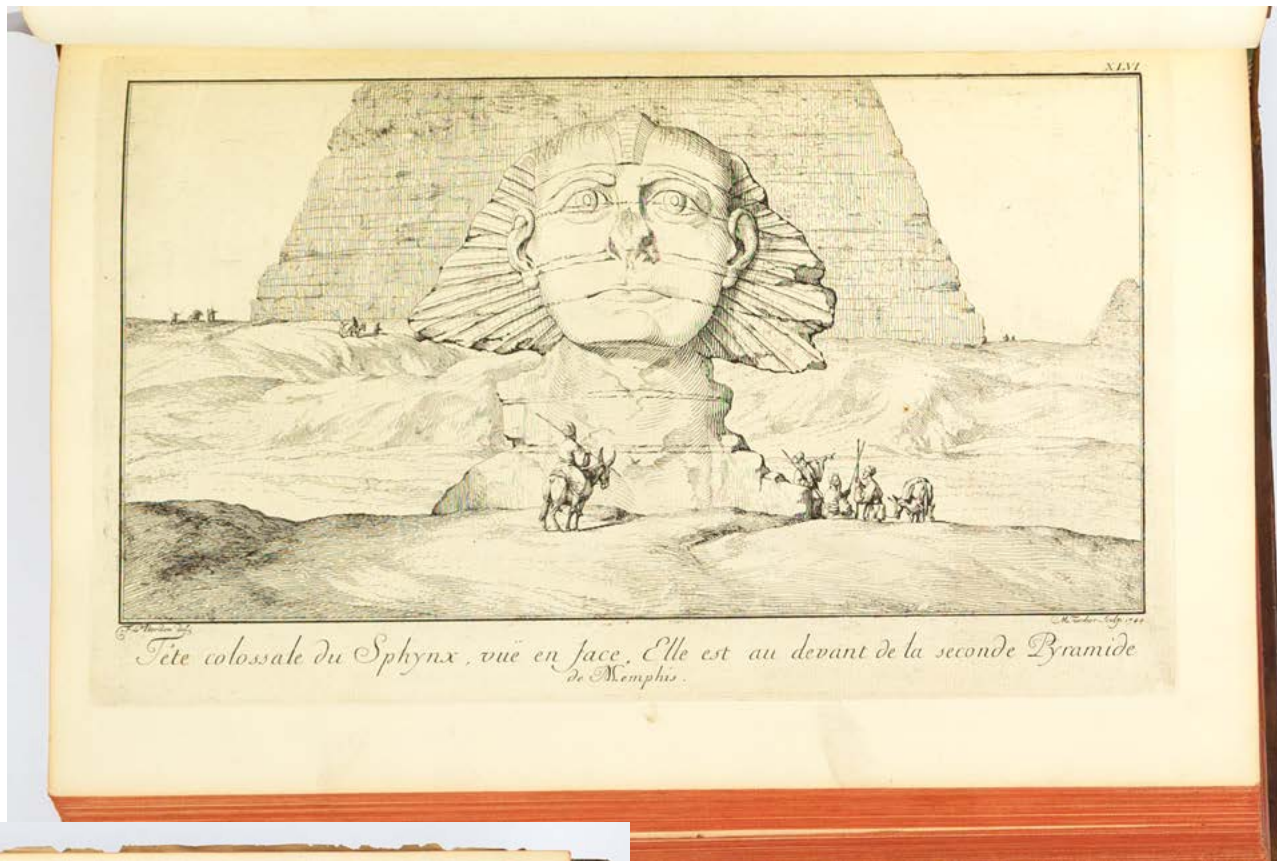


The plates show the Pyramids, ancient monuments and temples, obelisks, and hieroglyphics, as well as scenes of contemporary life in Cairo and along the ancient river.



Vue de la Ville de Gize, ci-devant Memphis, avec les trois Pyramides, et La Perspective du Mokkias, par dehors, à la pointe de l'Isle de Rodda.

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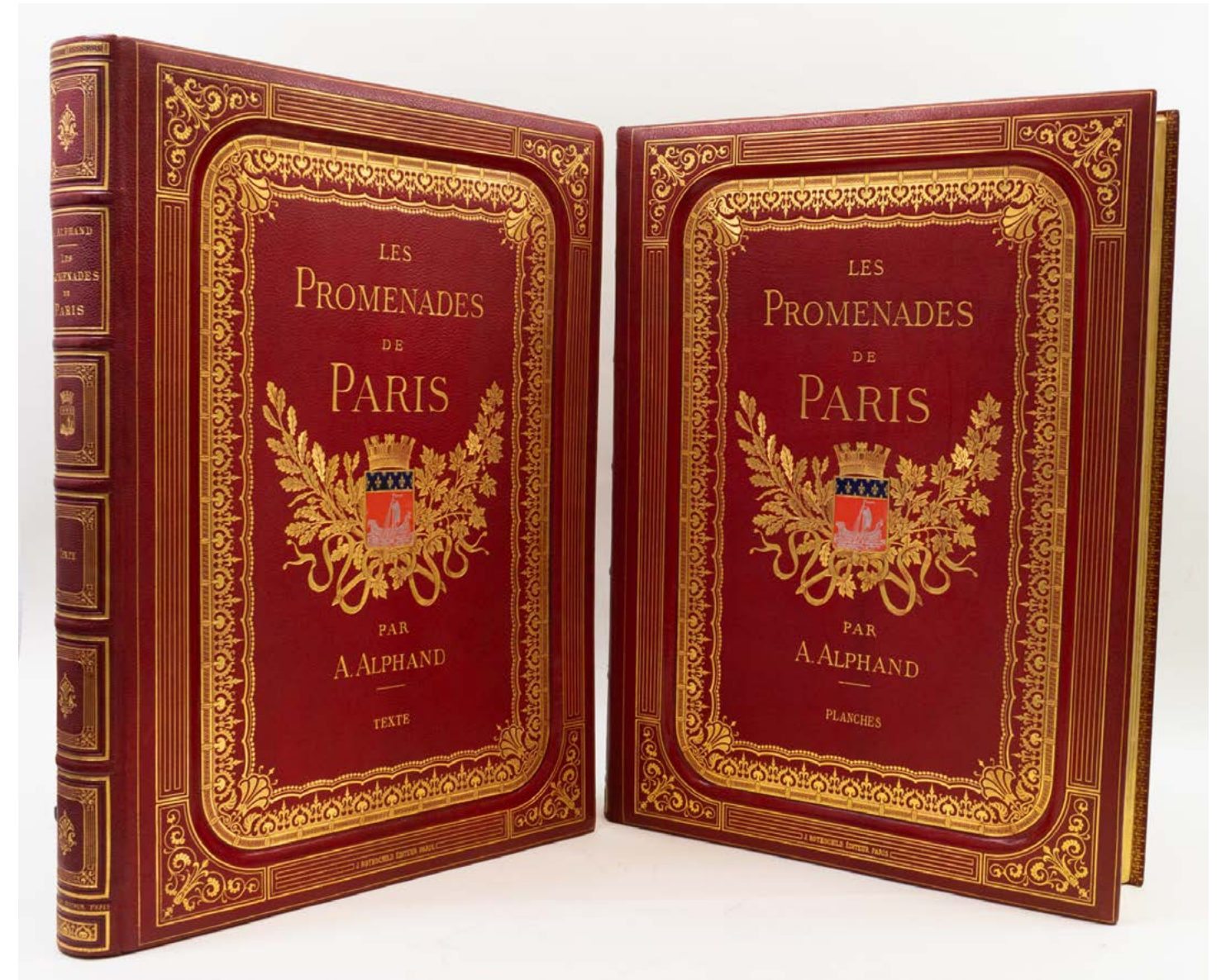
Norden meticulously recorded both the route and the sights--from the modern city of Alexandria to the ancient temples in Derr, Luxor, and Karnak, from the antiquities of a great civilization to contemporary ploughs and hydraulics.



*A Remarkably Fine Copy with Immense Plates
Featuring Parisian Gardens and their Modernization*

23 (PARIS). ALPHAND, A. [JEAN-CHARLES ADOLPHE]. *LES PROMENADES DE PARIS*. (Paris: J. Rothschild, 1867-73) 625 x 450 mm. (24 5/8 x 17 3/4"). **Two volumes.** FIRST EDITION. SPLENDID PUBLISHER'S RED MOROCCO, ELABORATELY GILT AND ONLAID, covers with border formed by multiple

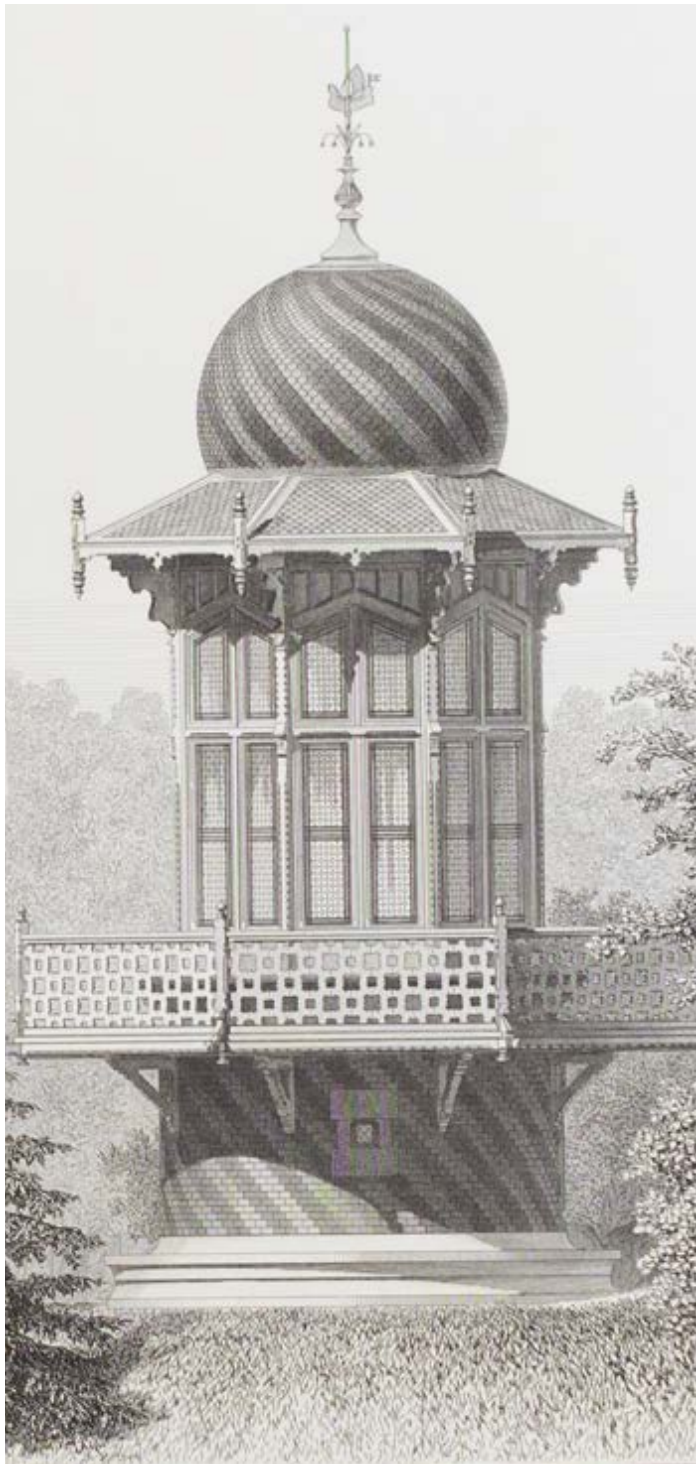
supported on a large garland of gilt leaves, surmounted by a crown composed of castle elements, and with gilt titling above and below; raised bands, spines gilt in compartments continuing the cover motifs, densely gilt turn-ins, leather hinges, marbled endpapers, all edges gilt. Text volume with 460 wood engravings in the text,



gilt rules connected to scrolling cornerpieces, large sunken central panel with ornate gilt frame of repeating fleurs-de-lys and arabesques arising from a Greek key roll and featuring scalloped cornerpieces, upper covers with very large centerpiece composed of the arms of the City of Paris onlaid in blue and orange silk and incorporating a silver sailing vessel, the arms

A fascinating look at the ongoing modernizing development and construction of what many consider the most beautiful city in the world.

the Bois de Boulogne, and the Bois de Vincennes), 74 steel-engraved plates of plans and designs, 27 views engraved on wood and printed on China paper, and 22 beautiful chromolithographs of ornamental plants used



in the gardens (not 23 as stated in the list of plates, one of those so designated being a steel engraving). ♦Two corners a little bumped, otherwise the massive bindings (astonishingly) with almost no signs of wear. Occasional insignificant foxing or browning to edges, one illustration with a small yellow (wax?) stain, two plates with a bit of dust soiling to head edge, fore edge of one plate with short chip—but all of these defects minor, and, in sum, A REMARKABLY

In this magnificent work, we can see the incredible amount of planning and attention to detail that went into the creation of all this beauty.



FINE COPY of a most impressive work, the plates clean and bright, and the colors of the chromolithographs especially rich. \$19,500

Paris is justly renowned for its beautiful gardens, parks, and public spaces, and in this magnificent work, we can see the incredible amount of planning and attention to detail that went into the creation of all this beauty. An engineer in the Corps of Bridges and Roads, Jean-Charles Adolphe Alphand (1817-91) participated in the renovation of the city of Paris that took place during the reign of Napoleon III under the direction of the famed Baron Haussmann. Among other projects, he was primarily responsible for the design of the Bois de Boulogne, Bois de Vincennes, Gardens of Champs-Élysées, Luxembourg Gardens, Parc Monceau, Parc Montsouris, Parc des Buttes-Chaumont, Square des Batignolles, and Jardin des Plantes du Mans. In our text volume, Alphand



begins by discussing different types of gardens—Chinese, Japanese, Egyptian, Italian—before focusing on the two types of gardens that will be used in Paris: “irregular” (or English-style) gardens and “regular” (or French-style) gardens. The former, which are more casual and are designed to look like a “natural” landscape, can be seen in the plans for the Bois de Boulogne and Vincennes. The very formal, symmetrical French gardens, with their elaborately clipped hedges and trees in neat rows, are represented by the Luxembourg Gardens, Parc Monceau, and Gardens of the Champs-Élysées. The plantings in these parks and gardens benefited greatly from Alphand’s interest in botany: the book includes an exhaustive list of the 2,320 types of plants employed, giving their region of origin, common names, characteristics, and requirements for growth. Some of the more exotic examples are pictured in the brightly colored chromolithographs. The charming wood engravings in the text volume offer a vision of the finished spaces, with ladies, gentlemen, and playful children enjoying the pleasures of nature in the city. In the plate volume, we see more of the work that went into the planning and construction, from landscaping lay-outs to designs of buildings and even to the patterns of iron fences, stone balustrades, street lamps, and the iron grills that encircle the base of the trees. It is a fascinating look at the ongoing modernizing development and construction of what many consider the most beautiful city in the world. The present copy was once owned by a former president of France, Jules Grévy (1807-91). (Lhi21098)



Leaves: 612 x 420 mm. (24 1/8 x 16 1/2").

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*With Very Beautiful Parisian Scenes Attractively Colored, the Illustrations
Based on Contemporary Photographs, Some of them Taken from Balloons*

24 (PARIS). CHARPENTIER, HENRI, Publisher and Editor. PARIS DANS SA SPLENDEUR: MONUMENTS, VUES, SCÈNES HISTORIQUES, DESCRIPTIONS ET HISTOIRE. (Paris: Henri Charpentier, 1861) 495 x 360 mm. (19 3/4 x 14"). **Three parts bound in two volumes.** FIRST EDITION. Publisher's textured red cloth, covers gilt with ornamental frame enclosing the arms of the City of Paris, plate volume rebacked (without great skill), preserving the original backstrip, raised bands, three panels with ornate gilt arabesques, two with titling, moiré-textured ivory endpapers, hinges

reinforced with leather in the text volume and with buckram in the plate volume. With title page vignettes, a number of vignettes in text, and 100 HANDSOME TINTED LITHOGRAPHS OF PARIS, ALL HEIGHTENED IN COLOR BY HAND, most by Philippe Benoist, including a plan of the city, views, famous monuments, and building interiors. Vicaire VI, 381-82. ♦Extremities a bit worn, covers with minor stains and scuffs, but the bindings solid and not without appeal. Text volume frequently (though never severely) foxed (as usual); the plate volume with just an occasional hint of foxing, but WITH CLEAN, BRIGHT, AND ALTOGETHER LOVELY PLATES. **\$16,000**

This work celebrates the city's many architectural delights, wide boulevards, and breathtaking views, finely depicted and meticulously colored.

This is an especially attractive copy of an impressive large-format work that celebrates Paris in all its splendor, with the city's many architectural delights, wide boulevards, and breathtaking views fully described and handsomely illustrated in finely depicted and meticulously colored scenes. With contributions from leading French historians, academics, and architects such as Édouard Fournier, Albert Lenoir, and Eugène Viollet-le-Duc (among many others), the

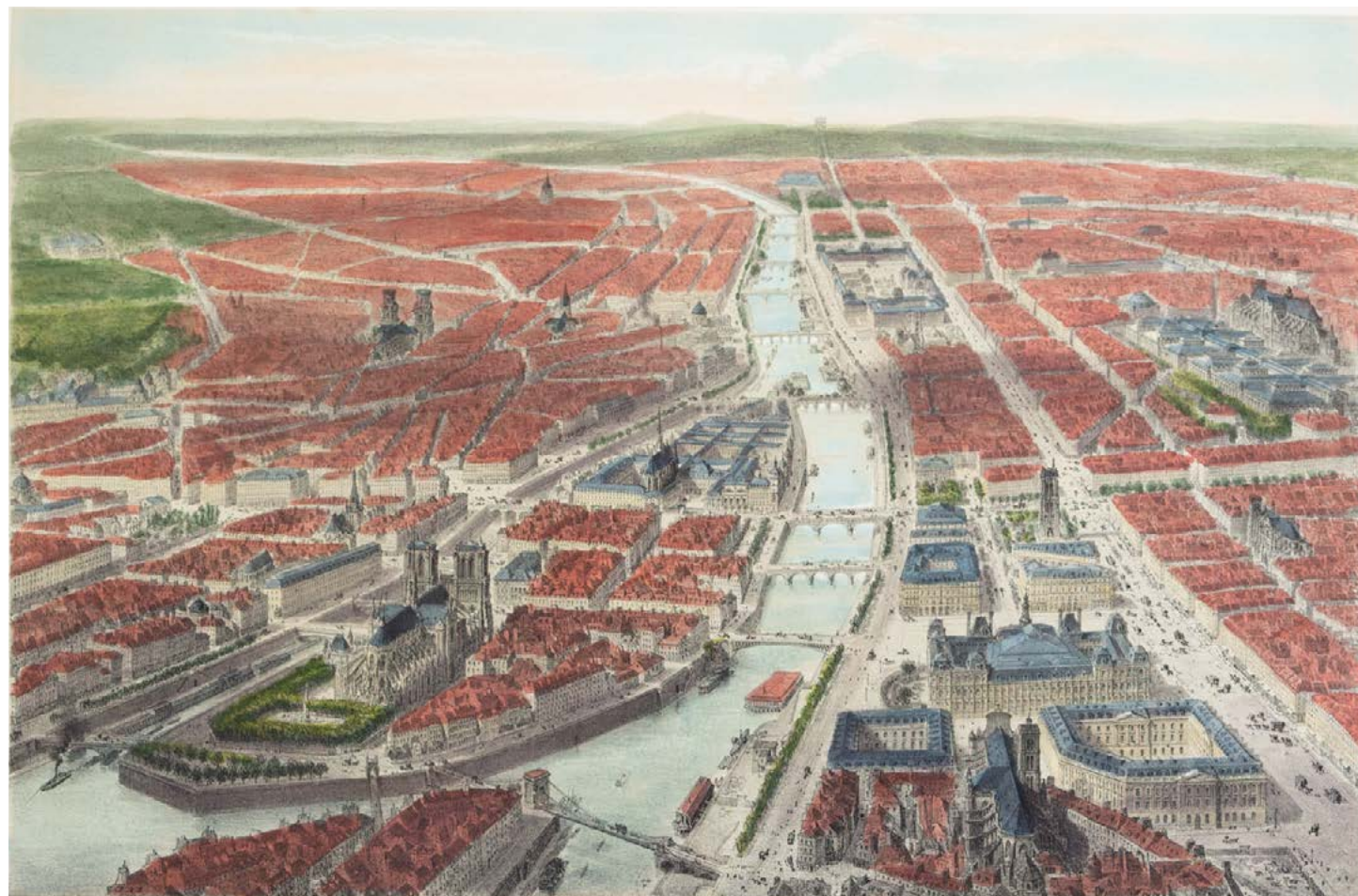
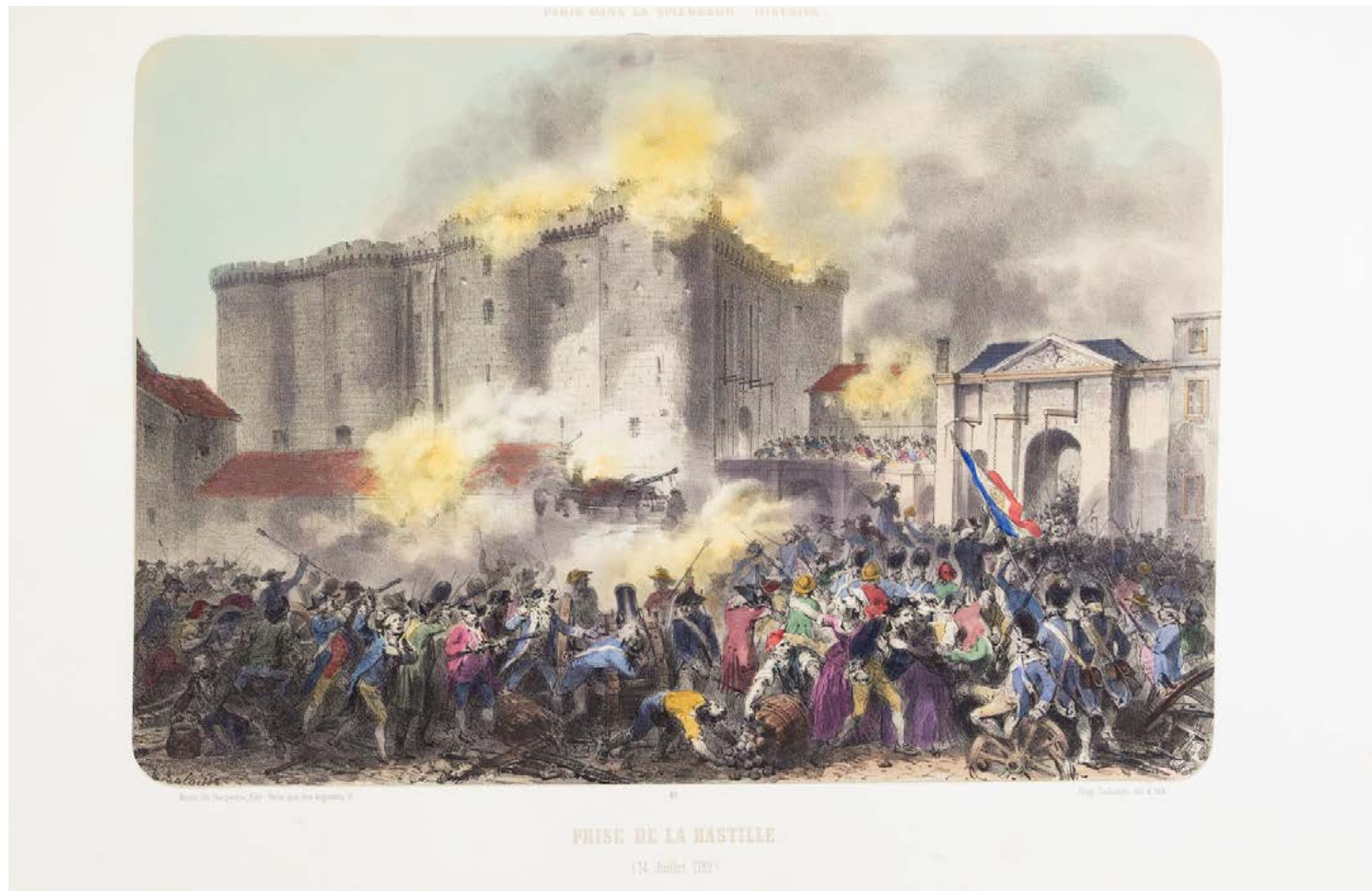


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text contains a history of the city and descriptions of its numerous palaces, churches, institutions, and parks. The lovely lithographic plates are largely based on contemporary photographs—some taken from balloons to provide a bird's-eye view—and include sweeping panoramas of the city as well as some of its most recognizable sights and monuments; also included are grand interior views of churches, museums, and public buildings, scenes from the city's many green spaces and gardens, and a plan of the city and its arrondissements. In addition to these contemporary images of Paris are a number of historical plates showing how the city would have looked during different time periods—from the reign of Francis I to that of Napoleon III—with a few illustrating important events such as the storming of the Bastille, the procession of St. Louis, and the return of the ashes of Napoleon I. Visually there are no low spots here—every plate is pleasing in its content

and design, with images enhanced by careful, accurate, and attractive coloration. Other copies offered by dealers or sold at auction seem almost never to be colored (or only partially so), making the present volume, where every plate is handsomely heightened in color by hand, especially desirable. (Lhi21135)

Every plate is pleasing in its content and design, with images enhanced by careful, accurate, and attractive coloration. Other copies offered by dealers or sold at auction seem almost never to be colored (or only partially so), making the present volume, where every plate is handsomely heightened in color by hand, especially desirable.



The First Reliable Topographical Depiction of Paris, Made up of 72 Double-Page Maps Measuring, if Assembled, some 130 Square Feet

25 (PARIS). VERNIQUET, EDMÉ. *ATLAS GÉNÉRAL DU PLAN DE LA VILLE DE PARIS*. (Paris: chez l'auteur, an IV [1795]) 520 x 365 mm. (20 1/2 x 14 1/2"). Without the (oft-missing) title page. FIRST EDITION. Very attractive recent period-style marbled calf, raised bands, spine gilt in compartments with iris centerpiece surrounded by a lozenge of small tools, leafy branch at corners, brown morocco label. WITH 72 DETAILED DOUBLE-PAGE MAPS OF PARIS ARRONDISSEMENTS engraved by P. T. Bartholomé and A. T. Mathieu. Without the (frequently missing) portrait of Verniquet. Maps stamped on verso with Verniquet's name. Millard I, 161; Phillips LeGear 8492; Tourneux II, 869. ♦A little browning and foxing at edges throughout, one plate with inconspicuous one-inch tear to lower corner (not affecting image), another plate with a seven-inch faint dampstain to one edge, other trivial imperfections,

but generally in excellent condition internally—the maps clean and reasonably fresh (though never crisp because printed on soft paper)—and in a deluxe new binding. **\$19,500**

The magnum opus of architect and cartographer Edmé Verniquet (1727-1804), this is the first reliable topographical depiction of Paris. Taking four years to complete, it is the result of trigonometric surveys of the city involving some 50 engineers and draftsmen, all undertaken at Verniquet's own expense. The atlas has served as the basis for all subsequent serious topographical representations of Paris. Verniquet had learned surveying from his father in Burgundy before moving to Paris to work with Buffon on the Jardin des Plantes, for which he designed the gazebo and the amphitheater. The sections here are designed to fit together into one enormous map that would measure approximately 13 x 10 feet. The engravings include a very decorative title cartouche supported by allegorical figures and surrounded by putti, as well as a comprehensive listing of streets and landmarks. The maps are arranged from east to west and



Leaves: 510 x 345 mm. (20 x 13 1/2").



north to south, beginning in Montmartre and ending in Montparnasse. The atlas is reminiscent of the "Paris by Arrondissement" pocket maps used by the modern tourist: it provides a detailed guide to the many small, twisting streets that seem to change names every few blocks. Many of the streets and landmarks will be familiar to the modern user, although some have changed considerably since Baron Haussman's 19th century urban renewal project. (Lhi21070)

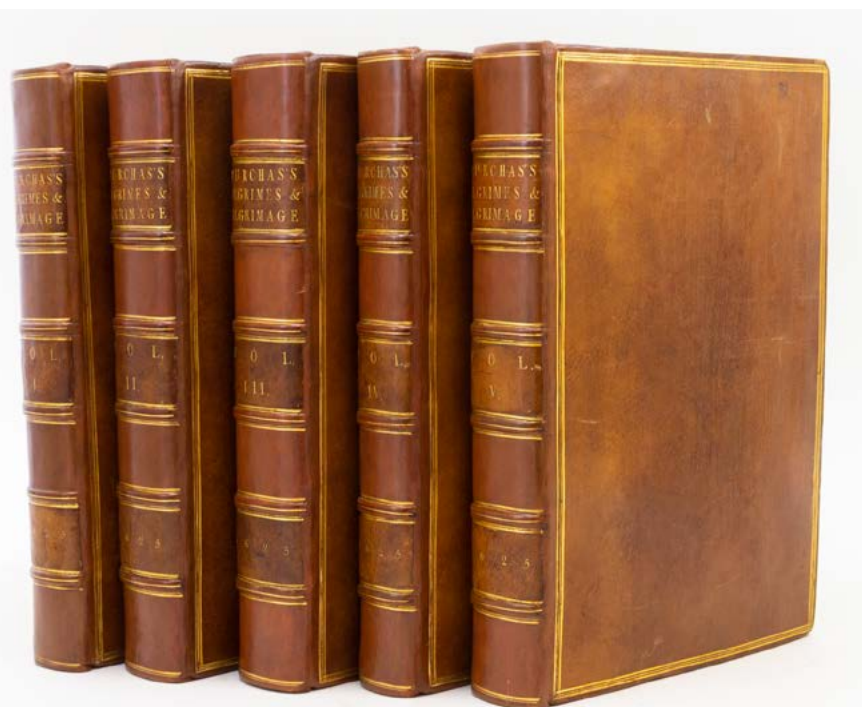
The atlas has served as the basis for all subsequent serious topographical representations of Paris.

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*A Fundamental Work with Full Accounts of More than 1,200 Early Voyages,
Containing Three Essential North American Maps by Smith, Briggs, and Alexander*

26 PURCHAS, SAMUEL. PURCHAS HIS PILGRIMES. [with] PURCHAS HIS PILGRIMAGE. OR RELATIONS OF THE WORLD AND THE RELIGIONS OBSERVED IN ALL AGES AND PLACES. (London: Printed by William Stansby for Henrie Fetherstone, and are to be sold at his shop in Pauls Church-yard at the signe of the Rose, 1625-26) 325 x 210 mm. (12 7/8 x 8 3/8"). Volumes I, III, and IV without initial blanks, volume I bound without the blank leaf R4 (as often), G3 in corrected state with correct map, Gg3 misbound after Gg4, KK13 misbound after Kk46, Qqq3/4 bound at the end of volume I (not at the beginning of volume II, as called for by Church). **Five volumes.** FIRST EDITION of the first work (with the second state of engraved title dated 1625); Fourth Edition, Second Issue, of "Pilgrimage" (issued here as a supplement). Attractive 19th century lightly diced Russia, boards with triple gilt fillet border, raised bands flanked by gilt rules, expertly rebacked to match (retaining original labels with gilt titling), gilt turn-ins, (perhaps later) marbled endpapers, marbled edges. With elaborate extra engraved title in volume I featuring portraits of famous travelers from Noah to Sir Francis Drake, a map of the world, and vignettes including the Gunpowder Plot and the defeat of the Spanish Armada,

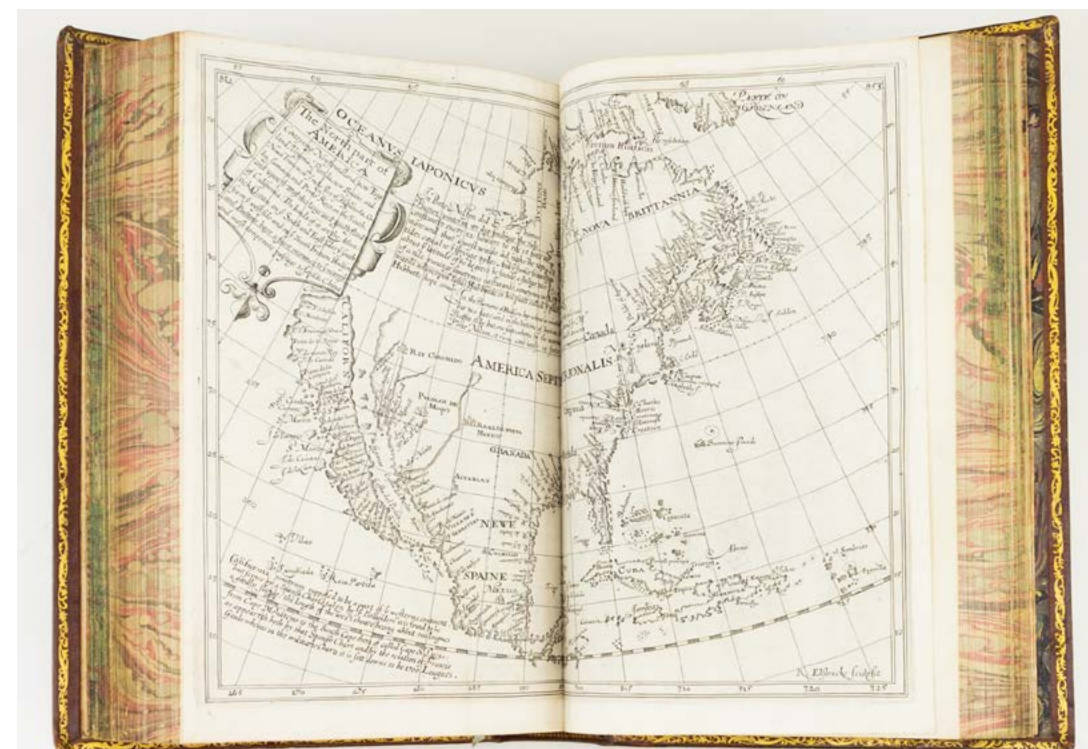
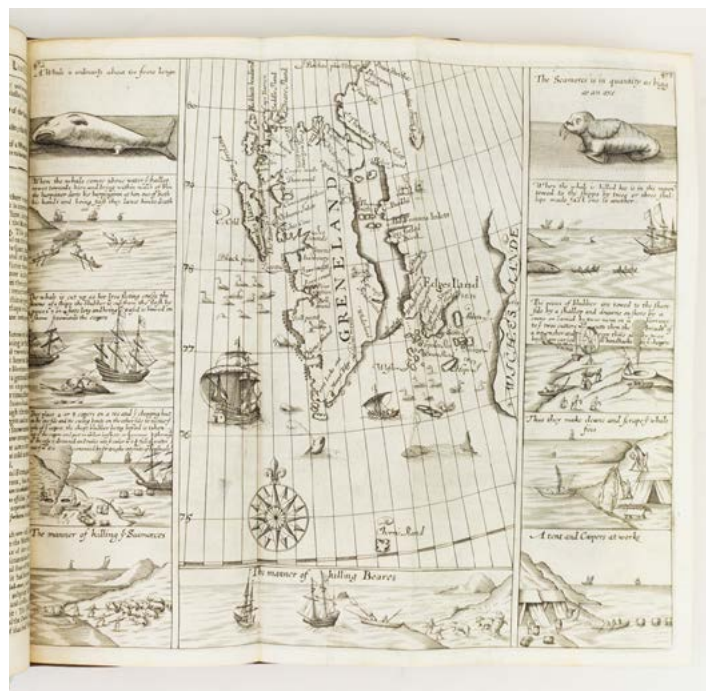


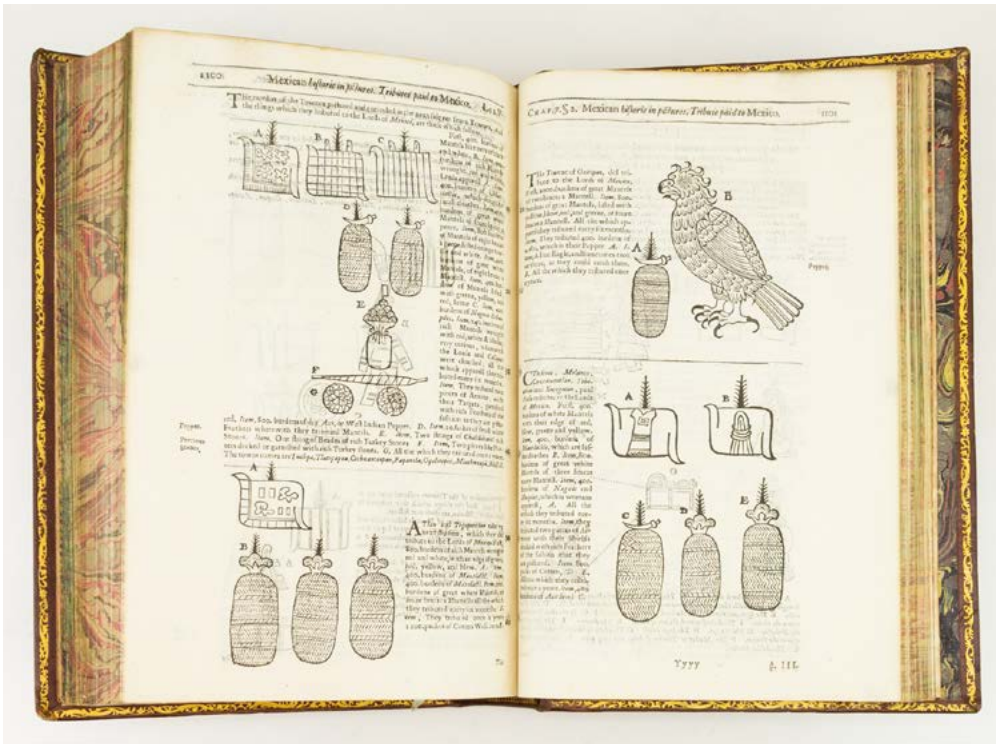
81 maps in the text (usually about a half-page in size), and seven double-page or folding maps. Arents 158; Baer Maryland 8; Borba de Moraes II, 692-93; Burden 164, 208, 214; Church 401A; European Americana 625/173 & 626/100; Hill (2004) 1403; Huth sale 6057; Sabin 66686 and cf. 66682; Streit I:423; STC 20509 & 20508; Streeter sale 36. ♦Boards slightly soiled, scuffed, and marked, the majority of corners a bit worn, but the very expertly rebacked bindings solid, lustrous, and certainly appealing. Inoffensive offsetting from some of the in-text maps, one double-page map carefully repaired in bottom margin (image not affected), minor thumb soiling to title pages, final five leaves of the index to volume IV slightly dampstained, other defects, but all of the imperfections quite minor. A VERY FINE COPY INTERNALLY, the text very fresh, smooth, and bright, and the inserted maps on very thin paper (including the much-prized Virginia map) in exceptional condition. **\$175,000**

This is a landmark work, much sought after by collectors, containing an essential collection of narratives of travels and exploration from the earliest times up until the early 17th century. The set represents the second great collection of English voyages, enlarging upon and considerably adding to the work of Hakluyt. Our copy of "Pilgrimes"—with a fine impression of Smith's map of Virginia (in Verner's 10th state)—is uniformly bound here with the expanded (and preferred) fourth edition of the supplementary "Pilgrimage." Purchas (ca. 1577-1626) collected more than 1,200 separate narratives of



"One of the fullest and most important collections of early voyages and travels in the English language."—Sabin





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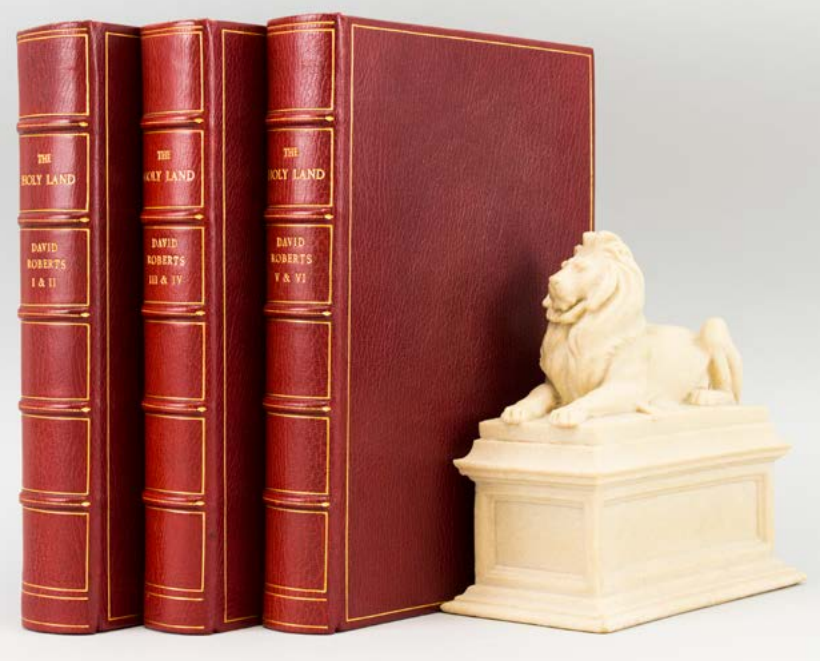
exploration in every part of the world. Foster, describing the extensive coverage of Purchas' writings and their four-year journey through the printing process, observed, "It may be said with confidence that so large a work had never before been printed at an English press." The first two volumes here report expeditions made for the purposes of spreading Christianity, attempts to circumnavigate the globe, exploits of the East India Company, and explorations of Africa and the Middle East. The final section in volume II reports on new discoveries, particularly by the Spanish and the Dutch, in Japan, India, Persia, Turkey, the Malay Archipelago, and Brazil. Volume III had five parts on the exploration of China, Russia, and the uppermost regions of the Northern Hemisphere, including the Arctic. Volume IV is entirely devoted to the Americas, including the indigenous peoples and the European colonies, plantations, and settlements. Purchas was a member of the Virginia Company, in charge of developing settlements in the region before Virginia became a royal colony, and he had a particular interest in this area. "Pilgrimages" (volume V in our set) contains newly discovered or supplemental information on the topics covered in the first four volumes, and in Sabin's opinion, properly completes "one of the fullest and most important collections of early voyages and travels in the English language." The cartographic content is a special attraction, with numerous half-page maps of various countries

A landmark work, much sought after by collectors, containing an essential collection of narratives of travels and exploration from the earliest times up until the early 17th century.

and continents evolving over the years of exploration. The larger maps often contain scenes of life in the region shown, as in the Greenland map surrounded by vignettes of whaling, fishing, and the hunting of bears and walrus. There are three very important maps relating to North America: the Smith Virginia map (with its portrait of Powhatan); the Briggs map of North America (generally considered the first to show California as an island as well as the first to note New Mexico by that name and to name the Hudson River and Hudson Bay); and William Alexander's depiction of the Northeast, showing the coast from Massachusetts north to Newfoundland, which Burden tells us is the first map to record many place names and a "map of great importance." There are also illustrations of items that captured Purchas' imagination, among them a zebra and a collection of Egyptian funerary objects. Also notable is the pioneering printing of non-European scripts, including Arabic, Japanese, and Mexican pictographs. This is no dull, scholarly work: the numerous engravings highlight narratives that, in Waters' words, "hold many a stirring tale of bravery at sea, ice under a midnight sun in Arctic seas, or far away South, under a tropic moon or brazen noontide sun. They tell of parching thirst, and freezing cold, of chill winds that searched men to the bone, and of the hot breath of desert sands that scorched their flesh and drove them crazed to death." (Lhi21004)

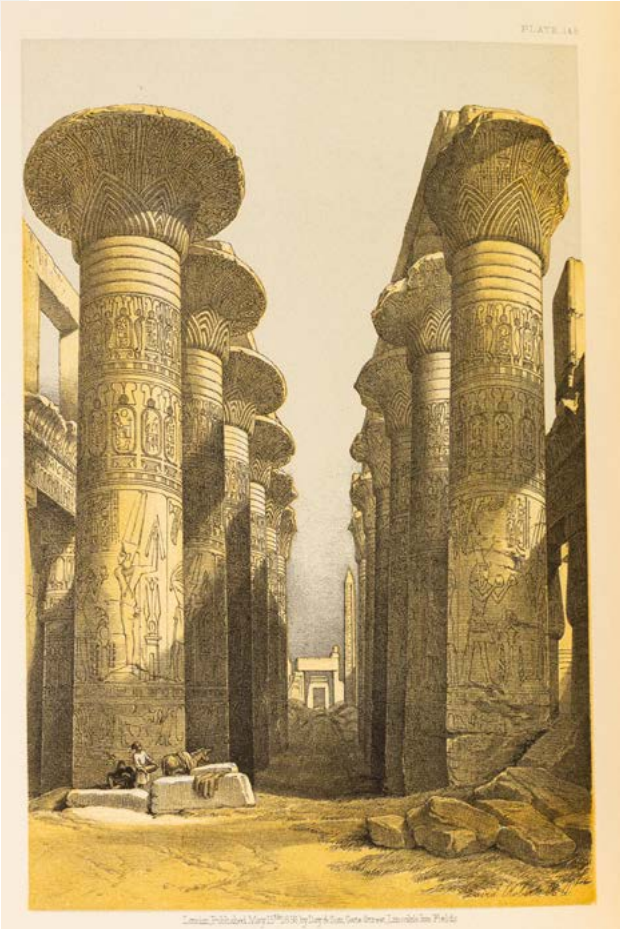
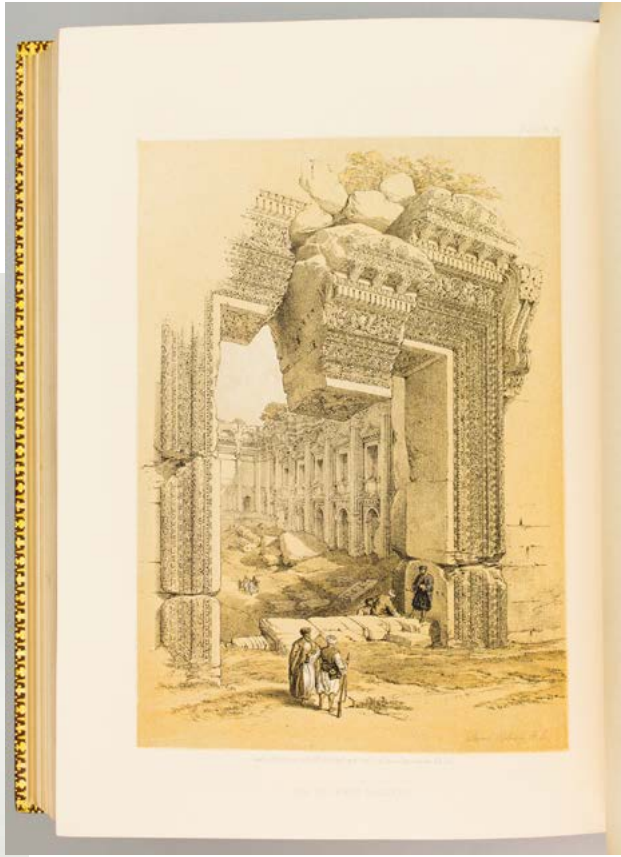
The First Affordable Edition of Roberts, Finely Bound, and as Clean as One Could Hope

27 ROBERTS, DAVID, Illustrator. CROLY, GEORGE. THE HOLY LAND: SYRIA, IDUMEA, ARABIA, EGYPT, & NUBIA. (London: Day & Son, 1855-56) 285 x 195 mm. (11 1/8 x 7 3/8"). **Six volumes bound in three.** Second (First Small Folio) Edition. FINE 20TH CENTURY CRIMSON CRUSHED MOROCCO BY ZAEHNSDORF for Asprey & Co. (stamp-signed on



front turn-in), boards with simple gilt-rule border, raised bands, spine compartments ruled in gilt, gilt titling, densely gilt turn-ins, marbled endpapers, all edges gilt. 250 FINE TINTED LITHOGRAPHED PLATES, MOSTLY OF VIEWS OF THE HOLY LAND, by Louis Haghe after Roberts (a few with hand coloring), including engraved titles, two engraved maps, and an engraved portrait of Roberts. Abbey, "Travel" 385, 388, and 272; Blackmer 1432; Tobler, p. 229. ♦Text leaves with faint overall darkening (due to paper quality), isolated small patches of foxing or minor smudges to margin of plates, otherwise AN ESPECIALLY FINE SET, the text entirely clean, smooth, and fresh, the bindings unworn, and THE IMAGES VERY CLEAN, RICH, AND ENTIRELY WITHOUT FOXING. **\$12,500**

This is a remarkably clean and bright copy, in a very pleasing binding, of the small folio edition of one of the great travel books from the Victorian heyday of the genre. Roberts (1796-1864) started out painting houses and then theatrical scenery, but soon developed a reputation for paintings and lithographs of exotic scenery. His "Holy Land" is one of the most famous English illustrated books of the



century. Its success was due in part to its lavishness, but certainly also to “Roberts’ great accuracy as a draughtsman, his strong sense of country and place [and] . . . his love of architecture.” (Houfe) Abbey says that “Haghe’s skillful and delicate lithography, and his faithful interpretation of Roberts’s draughtsmanship and dramatic sense, combine in what are undoubtedly remarkable examples of tinted lithographic work. . . . one feels that the colossal subjects and broad vistas were ideally suited to Roberts’s talent, trained as he was in theatrical scene-painting.” Ours is an especially appealing copy of a work often disfigured with foxing. (ST13590)

One of the most famous English illustrated boks of the century.



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*An Outstanding Copy in a Dazzling Spanish Binding
Of the Book that Brought Roberts to Public Attention*

28 ROBERTS, DAVID. *PICTURESQUE SKETCHES IN SPAIN TAKEN DURING YE YEARS 1832 & 1833.* (London: Hodgson & Graves, 1837) 530 x 380 mm. (20 7/8 x 15"). Engraved dedication leaf with list of plates on verso, followed by plates. FIRST EDITION. IMPRESSIVE EARLY 20TH CENTURY CRIMSON STRAIGHT-GRAIN MOROCCO, GILT AND PAINTED BY HIJOS DE V. ARIAS (stamp-signed in gilt at foot of spine), covers with large central “wheel” medallion with citron center, citron, green, and gilt “spokes,” all with

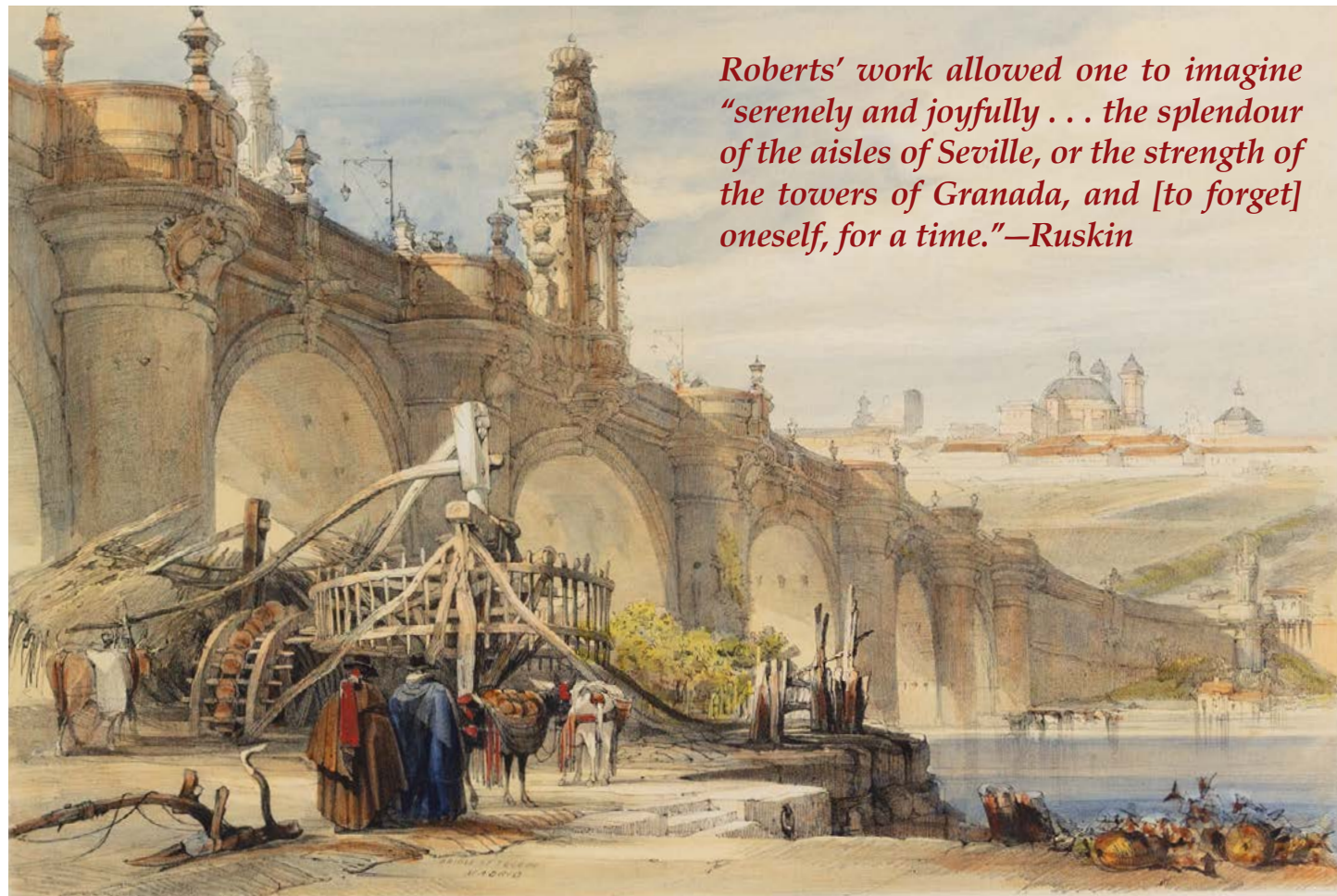
at spine ends, otherwise the highly decorative binding in virtually perfect condition. Vague waviness to plates, but the lithographs quite clean and fresh with most attractive coloring. AN OUTSTANDING COPY. **\$35,000**

This is the work that brought landscape artist David Roberts to the attention of the public and prompted art critic John Ruskin to praise his “absolutely careful and faithful” depiction of “the greatness and richness of things.” For Ruskin, it also allowed one to imagine “serenely



elaborate gilt tooling, central panel with gilt-rule border and fan cornerpieces in the gilt and painted style of the centerpiece, the whole enclosed in a frame with painted and gilt floral sidepieces and quarter-circle cornerpieces sprouting seven daisies, raised bands, spine panels with gilt and painted arabesque ornaments, gilt lettering, wide turn-ins with cresting palmette roll, pink silk doublures and free endleaves embroidered with rows of red, yellow, and green blossoms, top edge gilt and intricately gauffered. Lithographed title page with depiction of the entrance to the Chapel of Ferdinand and Isabella, 25 FINE LITHOGRAPHS, all WITH VERY ACCOMPLISHED AND SYMPATHETIC LATER HAND COLORING. Abbey, “Travel” 152. ♦Very slight rubbing





Roberts' work allowed one to imagine "serenely and joyfully . . . the splendour of the aisles of Seville, or the strength of the towers of Granada, and [to forget] oneself, for a time."—Ruskin

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Leaves: 520 x 375 mm. (20 1/4 x 14 1/2").

and joyfully . . . the splendour of the aisles of Seville, or the strength of the towers of Granada, and [to forget] oneself, for a time." Roberts (1796-1864) had shown artistic ability at an early age, and was apprenticed at age 10 to a house painter who did decorative interiors for clients like Sir Walter Scott. After completing his apprenticeship, Roberts supported himself and his family as a theatrical scene designer and painter in Edinburgh and London, all

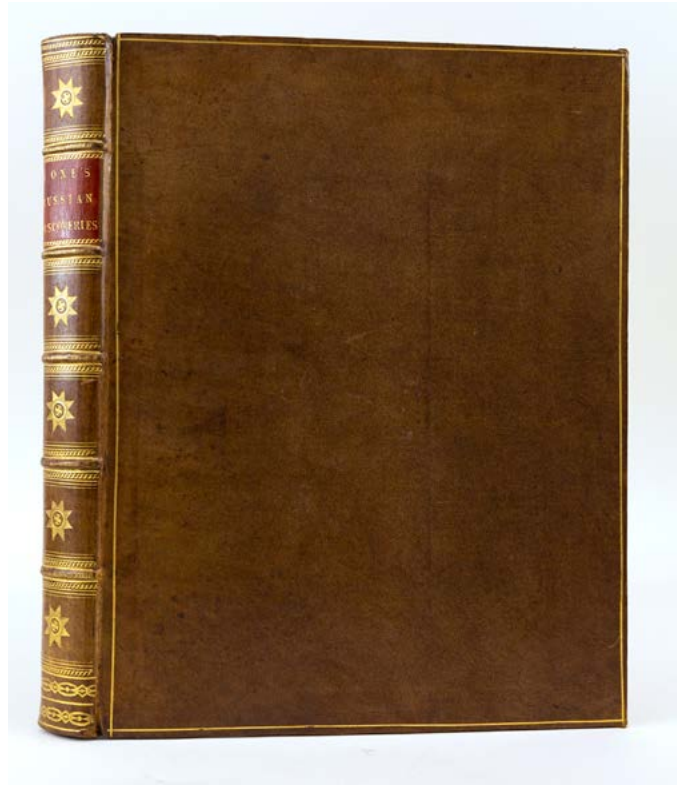
the while continuing to create oil paintings of landscapes, which he showed and sold at exhibitions. DNB notes that "Roberts was quick to see the potential of reproducing his sketches as prints, to reach a wider audience," and he pursued this means of monetizing the sketches and paintings he made on his travels. He had sold some individual prints and small collections of sketches, but "Spain" was his first work to be issued as a large format book. According to Abbey, he was paid £350 for the drawings and for supervising and touching up the lithography stones as needed. Roberts went above and beyond this request, doing some of the drawings on stone himself, and refining every one. His efforts paid off: according to DNB, "The prints (both authorized and pirated copies) brought him widespread fame and popularity, and are still sold as souvenirs to this day." The scenes here give us a wide range of experiences: great Islamic

The scenes here give us a wide range of experiences: great Islamic or Gothic architecture and humble water mills, religious processions and bull fights, busy market squares and dizzying mountain paths.

or Gothic architecture and humble water mills, religious processions and bull fights, busy market squares and dizzying mountain paths. And in every view we see the inhabitants of the place, doing things ordinary or exciting. The skillful and judicious addition of color helps to bring these scenes more vividly to life, and are reminiscent of the oil paintings Roberts did of these subjects. It is appropriate that our book is in an

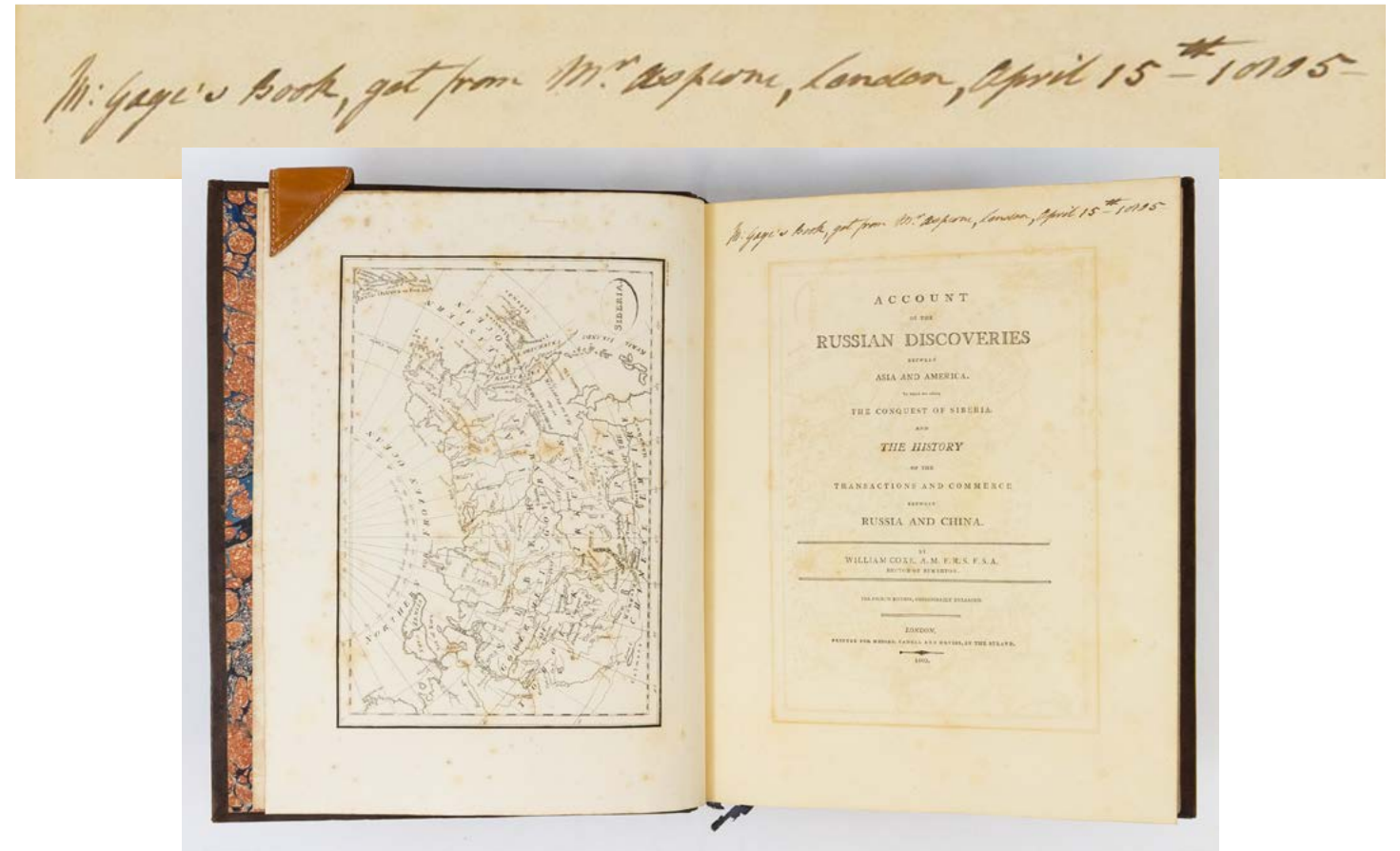
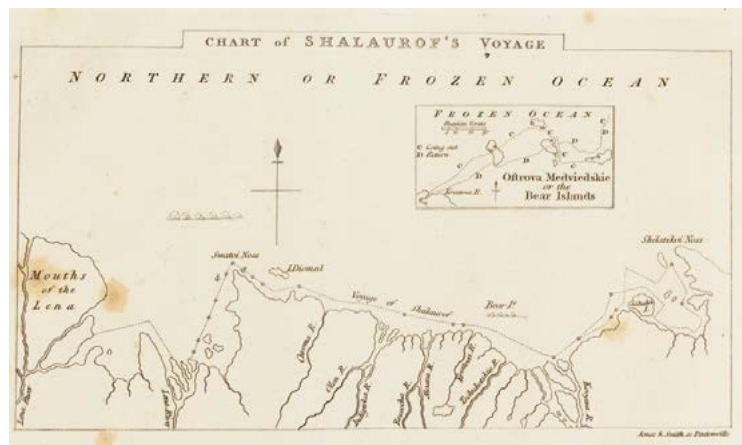
ornate Spanish binding by the sons and successors of Madrid bookbinder Victorio Arias y Lopez (1856-1935), who trained in the leading Madrid workshops of the second half of the 19th century before opening his own bindery in 1885. According to Valdés and Bautista's article on "Artistic Bookbindings in the Guerra Fund" in "Pecia Complutense" (2011), "The works of his workshop are highly esteemed, both in Spain and abroad, having been awarded prizes in numerous Exhibitions and Contests. He carried out numerous commissions for the Royal House and for bibliophiles and booksellers such as the Marquis of Laurencin, the Count of Vilches or Guillermo de Osma." Our binding resembles a Spanish style of the 19th century, elaborately decorated with gold stamps and tooling, accented with colors. It is difficult to overstate how pleasing this volume is on both the outside and inside. (Lhi21071)

29 (RUSSIA - EXPLORATION IN CHINA AND ALASKA). COXE, WILLIAM. ACCOUNT OF THE RUSSIAN DISCOVERIES BETWEEN ASIA AND AMERICA, TO WHICH ARE ADDED, THE CONQUEST OF SIBERIA, AND THE HISTORY OF THE TRANSACTIONS AND COMMERCE BETWEEN RUSSIA AND CHINA.



The most sought-after, much expanded fourth edition of a key source on Russian exploration and that country's efforts to expand trade with China and Alaska that gives, in the words of the Preface, "a complete series of voyages from 1711 to 1792, comprising all that is known on the subject."

This is an extremely well-preserved copy in an elegant contemporary binding of the most sought-after edition of a key source on Russian exploration and that country's efforts to expand trade with China and Alaska. Eminent historian William Coxe (1747-1828) studied the voyages and exploration by Bering and others to the regions of Kamchatka, the Aleutian Islands, and Siberia to prepare this overview of the geography and cultures of the lands between Russia and North America, and to analyze the economic potential of trade—particularly in furs—with the region. According to Sabin, “Mr. Coxe’s book contains many curious and important facts with respect to the various attempts of the Russians to open a communication to the New World.” The 1780 first edition of this work covered Russian voyages of discovery between 1740 and 1769; the 1787 third edition added a supplement comparing these explorations to those of Captains Cook and Clerke. Our much-expanded fourth edition gives, in the words of the Preface, “a complete series of voyages from 1711 to



assembled a substantial library of beautifully cared-for books on travel and discovery (see, for example, "Exploration & Discovery, 1576-1939, Books from the Library of F[ranklin] Brooke-Hitching," *passim*). Gage notes that he got the book from "Mr. Asperne"—no doubt the London publisher and bookseller James Asperne (1757-1820). ABPC and RBH find just four other Large Paper copies at auction in the past 45 years, two of which had condition issues. One could wait a considerable time to find a copy as attractive and desirable as the present one. (ST15927)

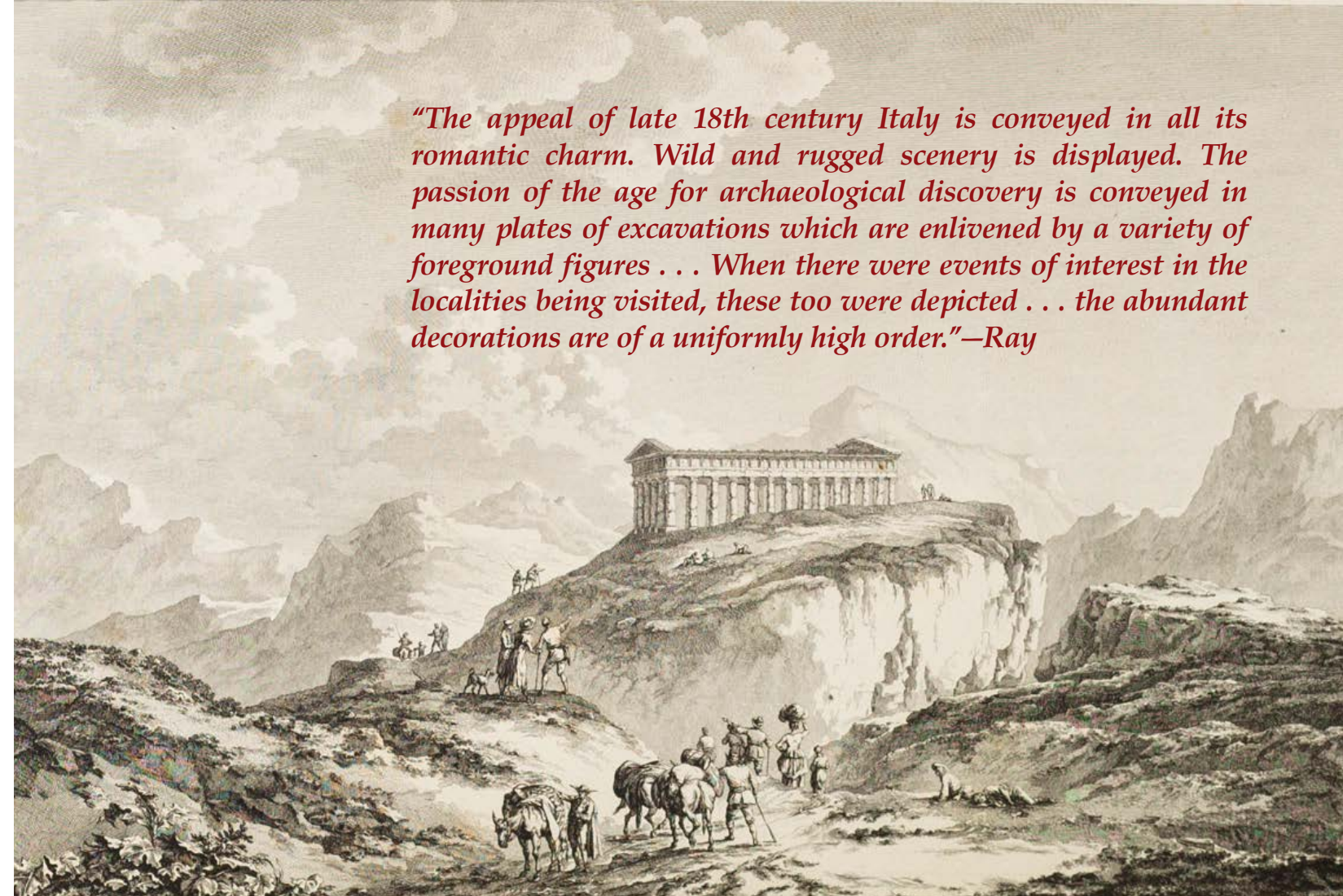
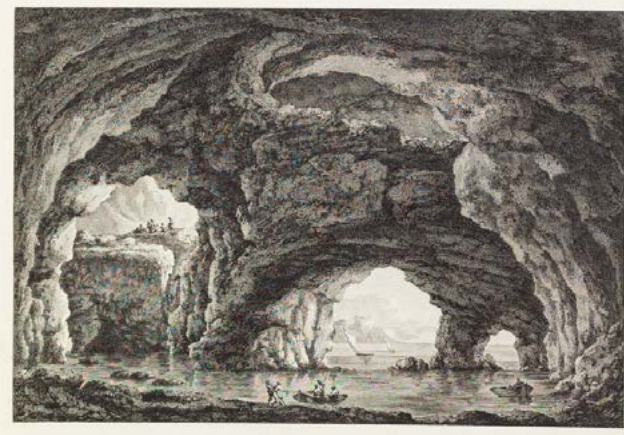
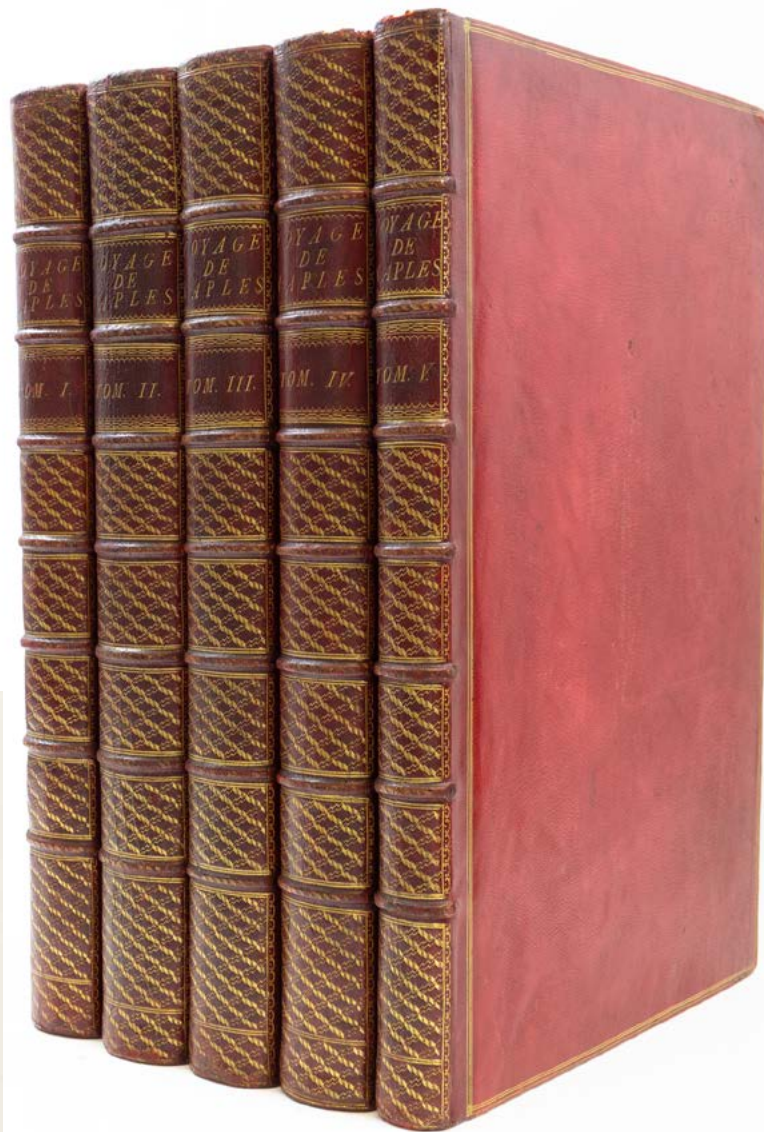
This is a detailed black and white engraving of a fortified city, likely a mission station. The city is enclosed by a high, thick wall with a central gatehouse featuring a large dome. Inside the walls, there are numerous small, uniform buildings, possibly dwellings or workshops, arranged in a grid-like pattern. A large, prominent church with a dome and a bell tower stands out in the center. To the right of the church, there are several larger buildings, some with multiple stories, and a few tall, thin structures that could be chimneys or masts. The foreground shows a river or bay with several small boats and figures. Two larger boats with striped sails are visible in the water. On the shore, there are several figures, some standing and some sitting, and a few small structures. The background depicts a hilly landscape with mountains in the distance under a cloudy sky. The overall style is that of a 19th-century engraving, with fine lines and a detailed, somewhat idealized representation of the city.

*One of the Great Travel Books, Offered in Four Sumptuous Volumes
Bound by Derome le jeune and with Plates before Letters*

30 [SAINT-NON, JEAN-CLAUDE RICHARD, ABBÉ DE]. (BINDINGS - DEROME LE JEUNE). VOYAGE PITTORESQUE OU DESCRIPTION DES ROYAUMES DE NAPLES ET DE SICILE. (Paris: [Clousier Imprimeur], 1781-86) 518 x 332 mm. (20 3/8 x 13 1/8"). **Four volumes bound in five.** FIRST EDITION. IMPOSING CONTEMPORARY RED MOROCCO, GILT, BY DEROME LE JEUNE (his binder's ticket on half title of volume I), covers with French fillet borders, raised bands, spine compartments outlined with double gilt rules and drawer-handle tools, and filled with a lattice of pleated ribbons, gilt lettering, turn-ins with decorative gilt roll, marbled endpapers, all edges gilt (a few tiny, discreet repairs). With engraved dedication leaf, and a total of 304 ENGRAVED PLATES (including the rare phallus plate in volume II) after Fragonard, Desprez, and others, almost all before letters, including nine double page and/or folded maps (some with colored outlines), as called for by Cohen-de Ricci, and with many head- and tailpieces, these often quite large and elaborate, including 25 in volume II printed in bistre and black. Front pastedowns with an engraved armorial bookplate, and ex-libris of Irwin Laughlin. Blackmer 1473; Cohen-de Ricci, pp. 928-30 ("Beautiful work richly decorated with engravings"); Ray, "French" 34; Cicognara 2708; Brunet V, 55-56 ("One of the first beautiful works of this kind to have appeared in France"). ♦ A bit of wear to corners and extremities, covers with some unimportant scratches and abrasions, but the joints essentially unworn, and the elegant beauty of the bindings not materially diminished by their imperfections. Contents with light scattered foxing (mostly affecting margins, and never severe), occasional small spots or stains, other insignificant defects (a few plates slightly

browned, a couple expert marginal repairs, etc.), but on the whole a very fine set with stately margins and lovely impressions of the plates. A POWERFULLY ATTRACTIVE ITEM. \$95,000

This is a tall, exceedingly handsome copy of one of the most famous illustrated travel books of the 18th century, with early impressions of the plates by some of the best artists and engravers of the period, in a binding by the leading Parisian workshop. Critics and bibliographers vie with one another in their lavish praise for this work, described by Ray as "one of the most ambitious and successful of travel books," and by Blackmer as "one of the monuments of 18th-century book production." According to Cicognara, it is "rightly held in great esteem for its beautiful execution, and for the plates engraved with taste and diligence." Ray was



"The appeal of late 18th century Italy is conveyed in all its romantic charm. Wild and rugged scenery is displayed. The passion of the age for archaeological discovery is conveyed in many plates of excavations which are enlivened by a variety of foreground figures . . . When there were events of interest in the localities being visited, these too were depicted . . . the abundant decorations are of a uniformly high order."—Ray

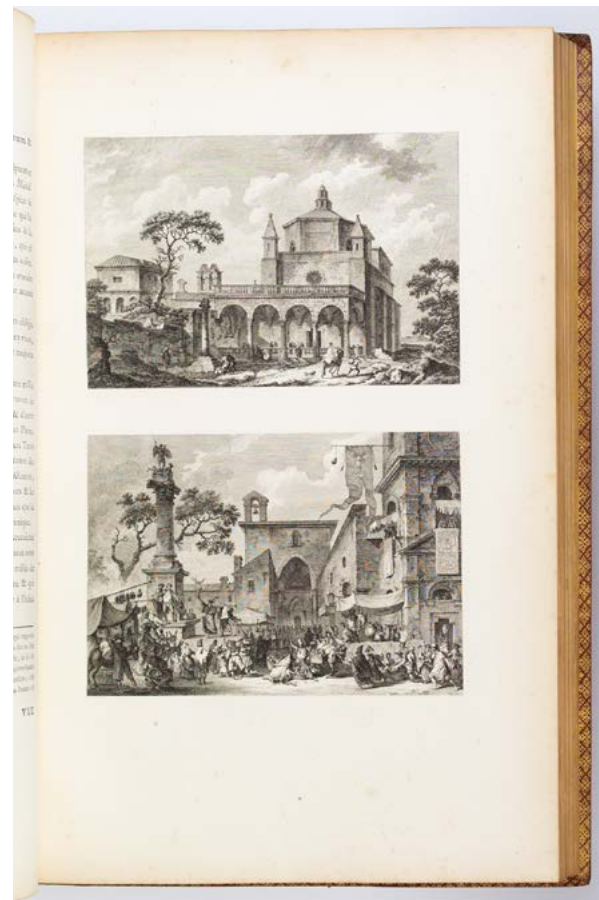


completely enchanted: "The appeal of late 18th century Italy is conveyed in all its romantic charm. Wild and rugged scenery is displayed. The passion of the age for archaeological discovery is conveyed in many plates of excavations which are enlivened by a variety of foreground figures . . . When there were events of interest in the localities being visited, these too were depicted . . . the abundant decorations are of a uniformly high order." He considered the Abbé de Saint-Non, "one of the most engaging figures in the chronicle of the French illustrated book," a sweet, generous man whose career was devoted to living up to his motto: "What flowers are to our gardens, the arts are to life." We are fortunate that our copy was not owned by one of the "scrupulous possessors" who, Cicognara lamented, tore out the scandalous "phallus" plate from volume II. Cohen-de Ricci records two copies like ours, with plates before letters and bound in red morocco by Derome le jeune, one owned by the Musée Dutuit, and the other by Baron Roger Portalis, who sold it to Richard Lion. There were no fewer than 18 members of the Derome family who made their livings as binders in Paris from the middle of the 17th century until the first quarter of the 19th, but by far the most distinguished family member was Nicolas-Denis, called "le jeune" (1731-88). Known for the gracefulness of his bindings, and for being capable of "amazing delicacy" (in Hobson's words), Derome le jeune was, simply, the preeminent binder of the day, and his

Critics and bibliographers vie with one another in their lavish praise for this work, described by Ray as “one of the most ambitious and successful of travel books,” and by Blackmer as “one of the monuments of 18th-century book production.”

work was much in demand. Because he refused to turn away customers, Derome was forced to hire a number of assistants, whose work he could not always supervise closely. However, Thoinan says that the binder’s best work is indicated by the presence of his ticket, as here. Our set once graced the shelves in the Meridian House library of American diplomat Irwin Laughlin (1871-1941), who served the U.S. State Department for 30 years, and acted as U.S. ambassador to Greece and Spain. These volumes cater to three of his great interests: books, travel, and 18th century French drawings. (Lhi21145)

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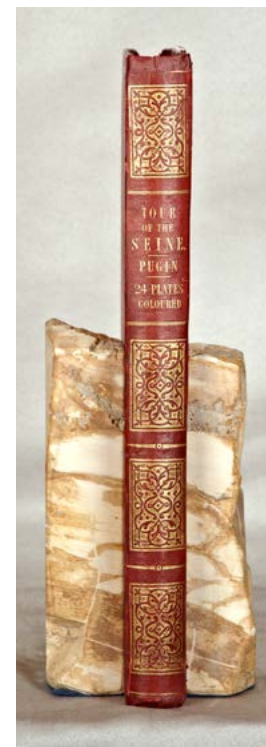
Leaves: 510 x 330 mm. (20 x 13").

One of the Most Beautiful Travel Plate Books, With Very Little Offsetting To Spoil the Scenery

31 SAUVAN, [JEAN-BAPTISTE-BALTHAZAR]. PICTURESQUE TOUR OF THE SEINE, FROM PARIS TO THE SEA: WITH PARTICULARS HISTORICAL AND DESCRIPTIVE. (London: R. Ackermann, 1821) 346 x 273 mm. (13 5/8 x 10 3/4"). 1 p.l. (title), viii, 177, [1] pp. FIRST EDITION. Publisher’s red buckram, covers with blindstamped frame, upper cover with gilt titling, flat spine stamped with gilt strapwork panels and with gilt titling, all edges gilt. With engraved color vignette on title page, unsigned aquatint vignette at foot of last page, engraved color map, and 24 FINE HAND-COLORED AQUATINT PLATES by Augustus Pugin and John Gendall. Front pastedown with presentation bookplate to “Master E. Cockayne, / as the reward of merit, / by

Mr. Bowling, / Milk Street Academy. / Sheffield, June 23rd, 1848.” Abbey, “Travel” 90; Tooley 445. ♦Binding a little soiled, joints and extremities a bit worn, just the slightest offsetting from some plates onto text (one plate with offsetting from text, and half a dozen others with just a hint of the same), other trivial imperfections, but still A VERY DESIRABLE COPY, the binding sturdy and without any major defects, and the beautiful scenic plates with particularly attractive coloring. \$5,500

This is an uncommonly seen copy in original publisher’s cloth of one of the most beautiful of the Ackermann series of color plate books. The illustrations are all bright and full of action, and many of them, especially those provincial



“A coloured aquatint . . . Reproduces better than any other method the elusive beauties of a watercolor drawing. It has a delicacy, refinement, and purity that its successor the lithograph has never attained.”—Hardie



scenes with colorful rural people, are flooded with light that resonates from magnificent skies. As Hardie observes, "A coloured aquatint . . . Reproduces better than any other method the elusive beauties of a watercolor drawing. It has a delicacy, refinement, and purity that its successor the lithograph has never attained." This is not a terribly rare book, but it is uncommonly seen in cloth—the book is large and full of illustrations inviting avid readership, so that the publisher's insubstantial cloth binding now normally has either been replaced or is found in dilapidated condition. (Since 1975, ABPC lists six copies in cloth, two rebacked, one in shambles.) (ST12126)

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The illustrations are all bright and full of action, flooded with light that resonates from magnificent skies.



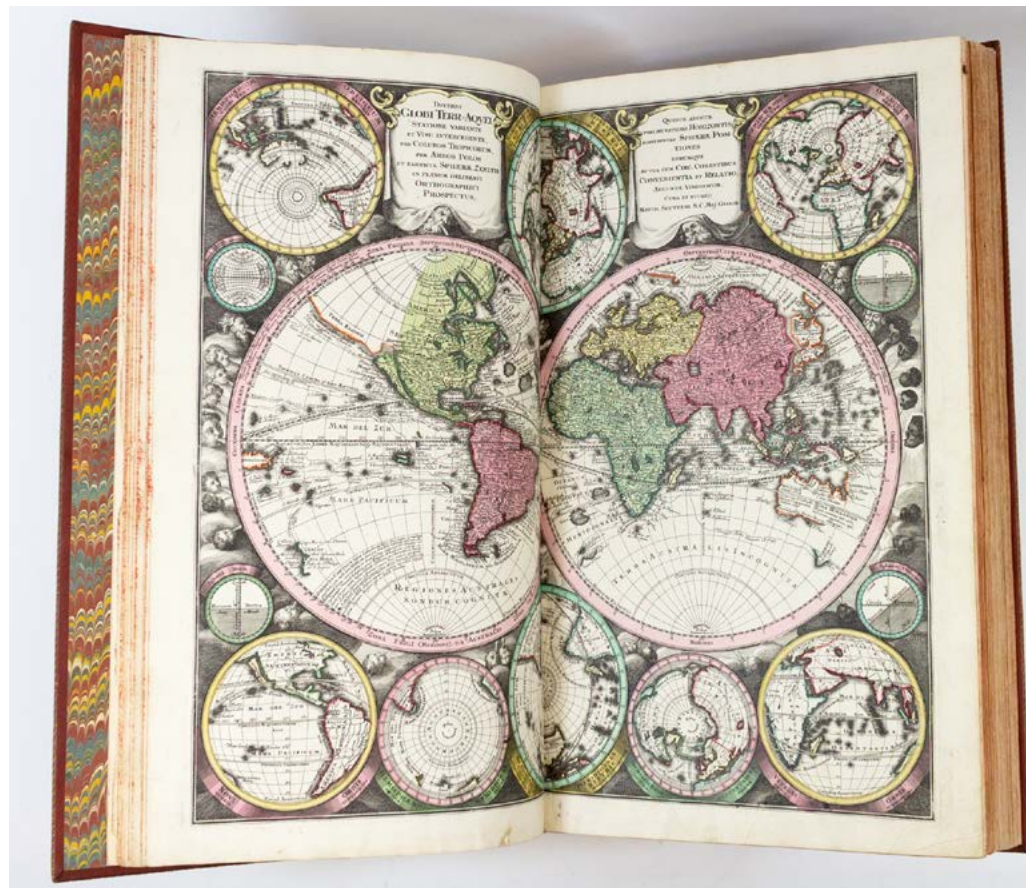
A Beautifully Engraved and Finely Hand-Colored Atlas of Grand Proportions

32 SEUTTER, GEORG MATTHAEUS. *ATLAS NOVUS INDICIBUS INSTRUCTUS.* (Wien [Vienna]: Gedrukt bey Johann Peter v. Ghelen/ Kaiserlichen Hof-/Universitäts-/ und Gemeiner Stadt Wien Buchdruckern, 1730 [but see below]) 556 x 335 mm. (21 7/8 x 13 1/8"). 6 p.l., plus letterpress indices interleaved with maps. **Without the dedication leaf to Charles VI or double-page engraved dedication apparently found in some copies.** Second or Third Edition. FINE RECENT PERIOD-STYLE RED MOROCCO, covers with wide gilt dentelle border, raised bands, spine compartments densely gilt with floral frames and repeating tools, one black morocco label. Two engraved headpieces in preliminary leaves, engraved allegorical frontispiece, and 53 DOUBLE-PAGE MAPS, ALL COLORED BY A CONTEMPORARY HAND (the maps with principal parts colored in wash and outlined), most maps with one or more attractive engraved (uncolored) vignettes and/ or decorative cartouches. Title printed in black and red; contents with letterpress over-slip corrections for maps 32 & 33. Moreland & Bannister, pp. 87-88. See: Ritter, "Seutter, Probst and Lotter: An Eighteenth-Century Map Publishing House in Germany," in "Imago Mundi," vol. 53 (2001), pp. 130-33. ♦The grand, convincing binding essentially as new. Narrow, faint dampstain along lower

margin of many leaves (just creeping into the colored border on a handful of plates), letterpress leaves printed on paper of varying quality and consequently sometimes browned, thinned, or re-margined along fore edge, a few maps with inoffensive repairs and other minor imperfections, but in excellent condition overall, THE MAPS ESPECIALLY WELL PRESERVED, being clean, bright, and with most attractive hand coloring. **\$25,000**

This is a beautifully engraved and finely hand-colored atlas of grand proportions, predominantly containing detailed maps of Europe that are often handsomely embellished with elaborate vignettes composed of coats of arms, portraits, allegorical figures, and national symbols. In addition to these regional maps, the atlas also includes a lovely celestial map, a world map (with the polar regions shown in insets) and four continent maps showing North America with California as an island, and, curiously, a map of postal routes in Germany. Each of the regional maps is accompanied by a single or double-page letterpress "Alphabetischer Index," listing alphabetically every city and town recorded on the map and enabling the user easily to find its location by way of a grid system. According to Moreland & Bannister, the present work was first published in 1728 in Vienna and Augsburg, with subsequent reissues appearing in



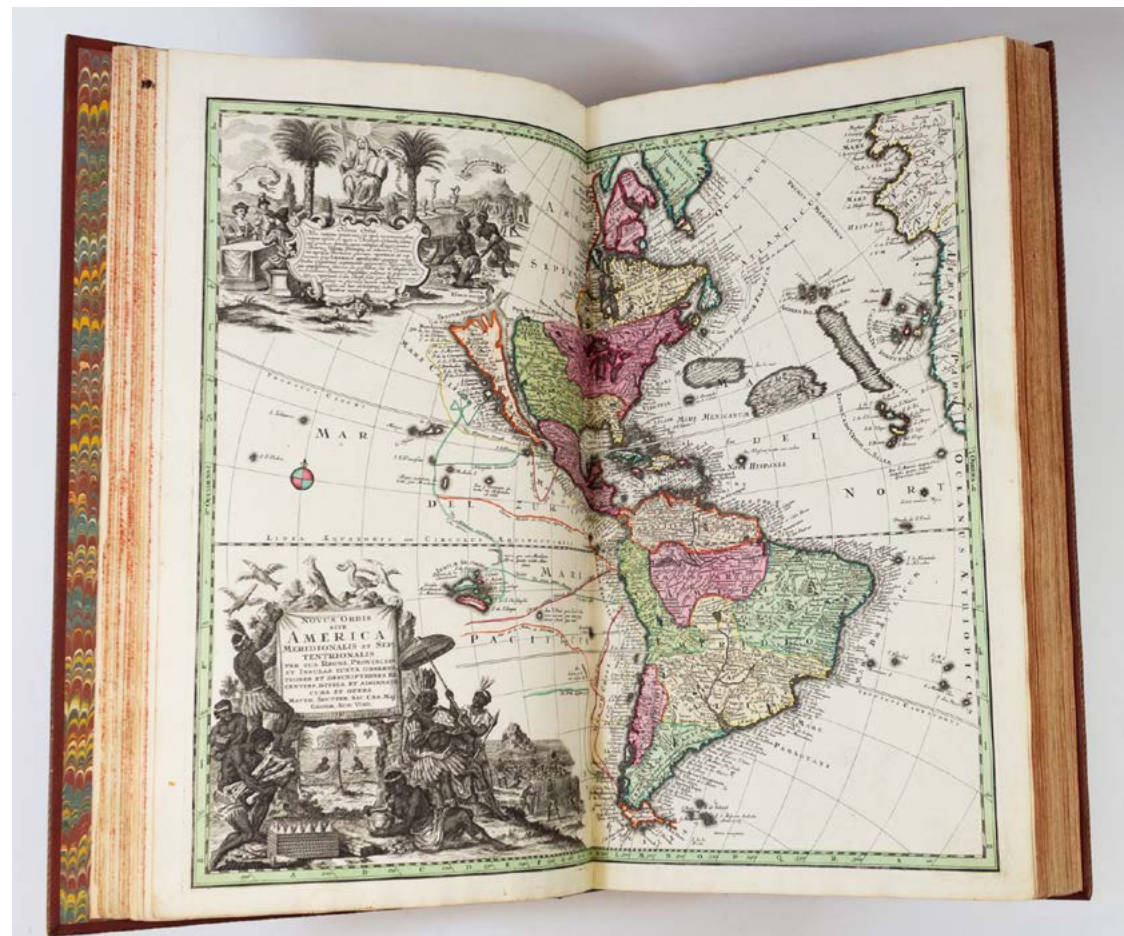


“[Seutter was] one of the most famous map publishers of Central Europe . . . [and] one of the most important map publishers in Germany in the first half of the eighteenth century.”—Ritter

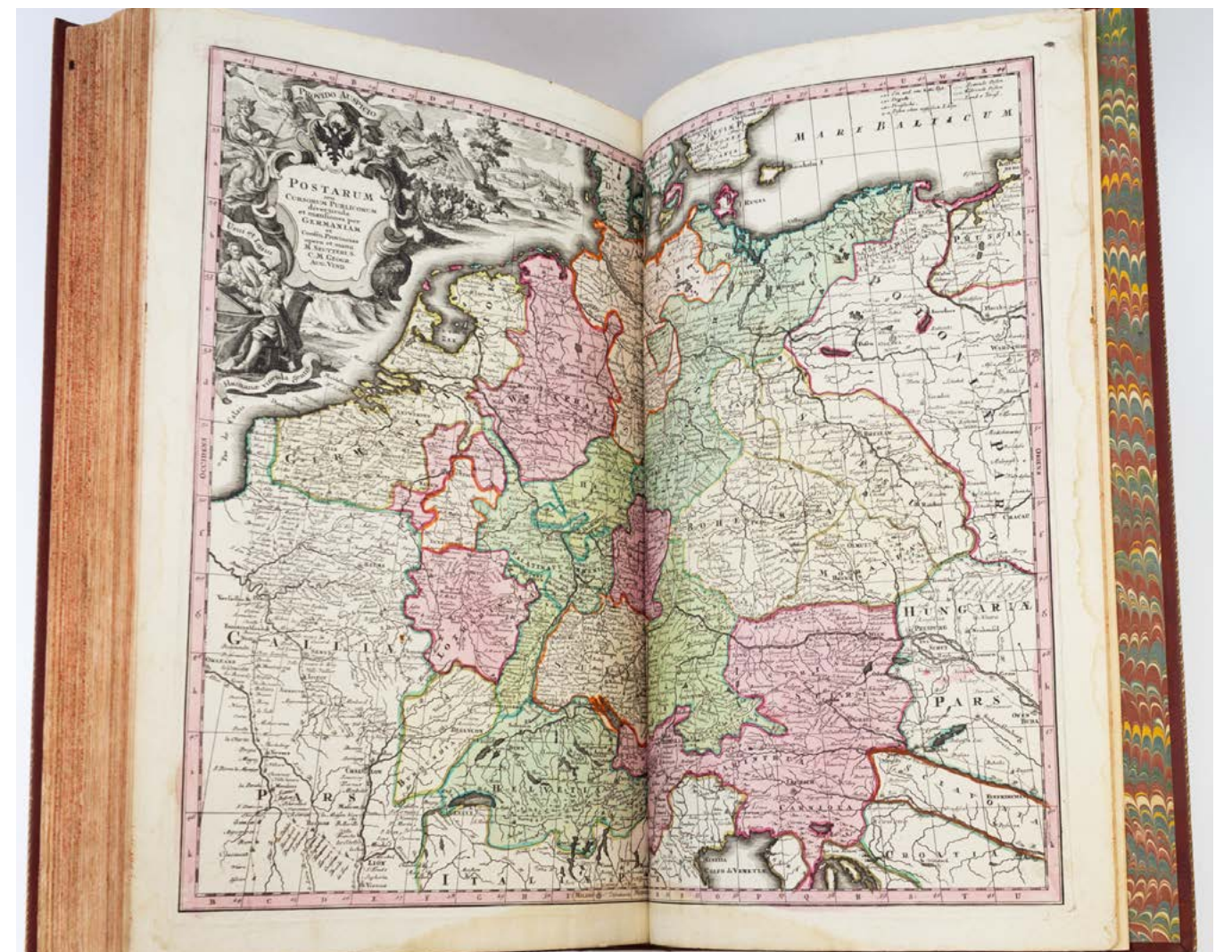
1730 and 1736. Although the title page in this copy bears a publication date of 1730, the letterpress indices included with each regional map are dated anywhere from 1727-35; and while the maps themselves are undated, most are signed with the abbreviation “Sac. Caes. Mai. Geogr.” or “S. C. M. G.,” which, according to Ritter, indicates that they would have been produced after Seutter was granted the title of Imperial Geographer by Charles VI in 1731/2. Whenever our plates were produced and whatever Seutter’s title might have been at the time, their impressions and coloring in the present copy are of very high quality. Initially apprenticed to a brewer, Georg Matthäus Seutter (1678-1757) trained as an engraver under Johann Baptist Homann in Nuremburg before setting up

shop in his native Augsburg. Despite a rocky financial start to his new venture, Seutter’s ability to produce a diverse array of maps eventually paid off; as Ritter tells us, “In addition to the usual topographical and world maps, Seutter produced not only town plans and views, war maps, maps showing the locations of Catholic orders, and globes, but also more unusual types of cartographic prints such as educational maps, fantasy maps, and tables of distances.” Ritter also says that by the time of his death in 1757, Seutter had become “one of the most famous map publishers of Central Europe” and has long been “recognized . . . as one of the most important map publishers in Germany in the first half of the eighteenth century.” (Lhi21161)

The atlas includes a lovely celestial map, a world map (with the polar regions shown in insets) and four continent maps showing North America with California as an island (on facing page), and, curiously, a map of postal routes in Germany (below).



Leaves: 545 x 326 mm. (21 1/2 x 13”).



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One of the Most Beautiful Color Plate Books of Italian Scenes Ever Printed

33 (SICILY). GIGAULT DE LA SALLE, ACHILLE ÉTIENNE. VOYAGE PITTORESQUE EN SICILE. (Paris: P. Didot, l'ainé [second volume Jules Didot l'ainé], 1822-26) 641 x 495 mm. (25 1/4 x 19 1/2"). Lacking the dedication leaf and subscriber list present in the Abbey copy. **Two volumes.** Edited by Jean Frédéric d'Ostervald. FIRST EDITION. Contemporary red straight-grain morocco, textured paper boards, gilt titling on spine, edges untrimmed. One map (as called for, though the Abbey copy has two), and 92 ACCOMPLISHED AND BEAUTIFULLY HAND-COLORED AQUATINT PLATES OF SICILIAN VIEWS. Abbey, "Travel" 262; Graesse VI, 400; Brunet V, 1379. ♦Moderate rubbing to joints and elsewhere, covers with some scars, other minor problems externally, but the original bindings entirely solid—and surprisingly so for such an immense book with so many fabulous pictures to look at. Preliminary leaves and text lightly to substantially foxed, a half dozen plates with faint overall browning, one tissue guard missing, the margins of perhaps half the engravings with foxing (usually light, though noticeable in three or four cases in the second volume), but still a very pleasing copy of a beautifully illustrated book, the marginal foxing seldom distracting, and the engraved images themselves clear and clean, afflicted by neither foxing nor the dreaded offsetting from the text. **\$55,000**

This is an extraordinarily rare copy of one of the most beautiful color plate travel books having to do with Italy. The large and luminous views of Sicily in our two volumes capture the magic of the island as experienced by the traveller

of the early 19th century. Sicily's well-preserved Greek temples are, of course, featured, but port scenes, Medieval churches, picturesque villages, and the interior of Etna's crater are also depicted, all in exquisite color. The engravings, each accompanied by letter press explanations, are of great interest and beauty, and all but one of them are full-blooded tableaux, rather than plans or assemblages of small images. The size of the engraved surface varies on the page, as does the distance of the subject from the viewer: we are treated to everything from wide panoramic views to confining inner spaces. While the colors cannot be called pastel, they are far from garish, with lovely grays typically giving a softness to a scene that often employs subtle shades of yellow, blue, and green. The plates are memorable for their use of light and shadow to give a convincing feeling of three-dimensionality amidst luminous skies, darkened interiors, and a number of other variably lit settings. The book was originally published in 24 parts, and includes an historical précis by Gigault de La Salle giving an overview of events from antiquity to his own time. Abbey calls the work "the most ambitious of the coloured aquatint books edited by J. F. d'Ostervald," who produced a number of works on the picturesque, including two famous oversized editions focusing on regions

in France. The book has always commanded a premium price: the unbound sheets were sold at the time of publication for the whopping sum of £34. In his note to the reader, Ostervald tells of his search among the portfolios of the artists of Switzerland, Germany, and England for the perfect materials for this collection. The plates cite the names of the artist and engraver, and Abbey notes that "English artists or engravers were responsible for nearly half" of the plates. Among these was Richard Parkes Bonington (1802-28), the tragically short-

The large and luminous views of Sicily in our two volumes capture the magic of the island as experienced by the traveller of the early 19th century.

"The most ambitious of the coloured aquatint books edited by J. F. d'Ostervald," – Abbey

lived painter whose romantic works were greatly admired by Delacroix. Abbey estimates that about 500 copies of the book were produced, and comments that the book is "certainly rare, in this country at all events, only three copies being reported

at auction in the last fifty years." The rarity of the book has, not surprisingly, increased since Abbey's remark: complete copies with colored plates are still hard to find. (CJW0802)



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Leaves: 635 x 490 mm. (24 3/4 x 19".)



... we are treated to everything from wide panoramic views
to confining inner spaces ...

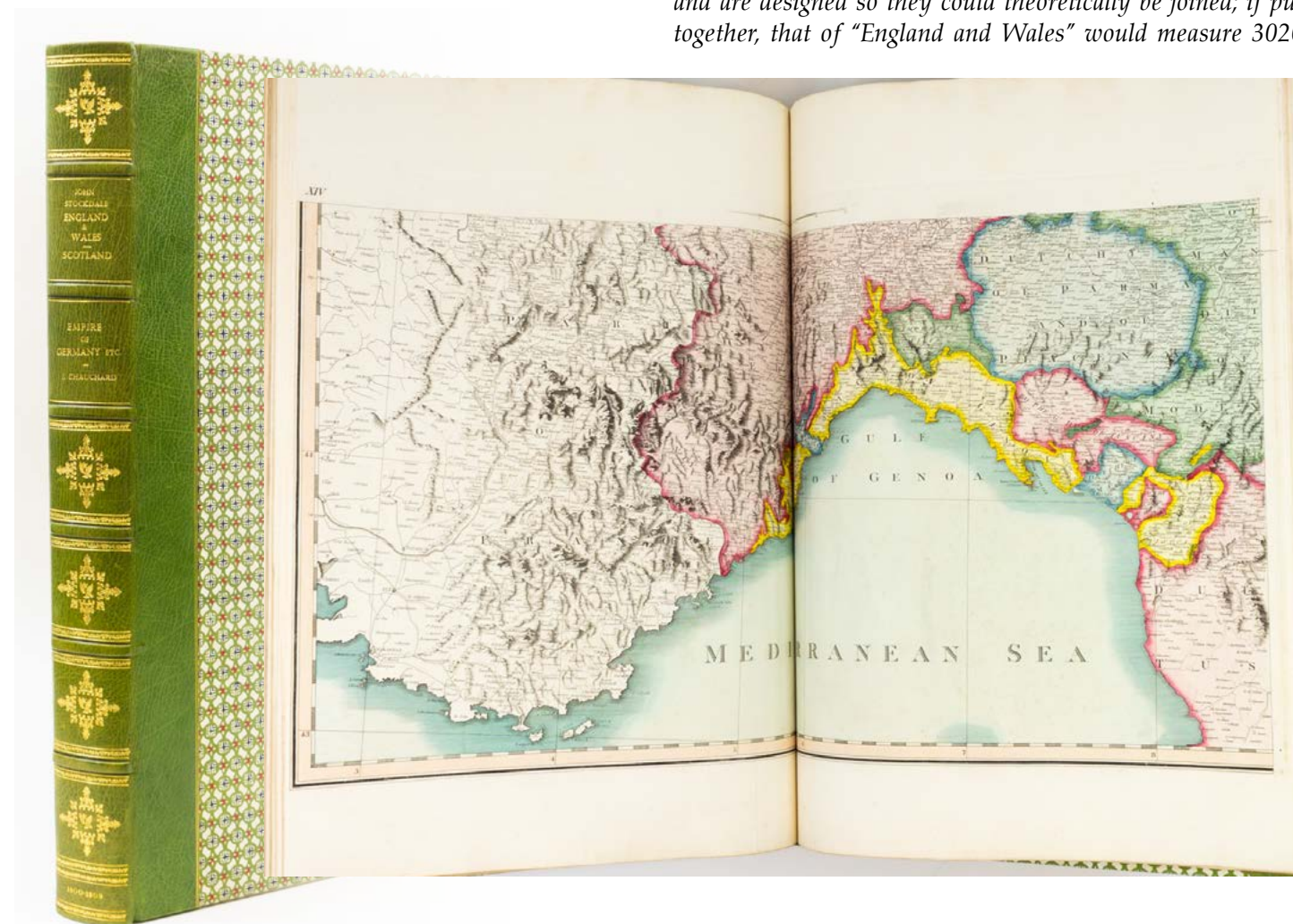


The Wardington Copy, with Rarely Seen Full Color

34 STOCKDALE, JOHN, Publisher. NEELE, SAMUEL, Engraver. MAP OF ENGLAND AND WALES FROM THE LATEST SURVEYS. [and] MAP OF SCOTLAND FROM THE LATEST SURVEYS. [with] CHAUCHARD, CAPTAIN JEAN BAPTISTE HIPPOLYTE. A GENERAL MAP OF THE EMPIRE OF GERMANY. (London: John Stockdale, 1809, 1806, 1800) 660 x 465 mm. (25 7/8 x 16 3/8"). **Three works bound in one volume.** First English Edition of Chauchard's Map of Germany. Appealing modern green half morocco over patterned paper boards by Sangorski & Sutcliffe, raised bands, spine panels with elegant ornament composed of fleuron tools enclosing a small bird at center, gilt lettering. "England and Wales" with an engraved double-

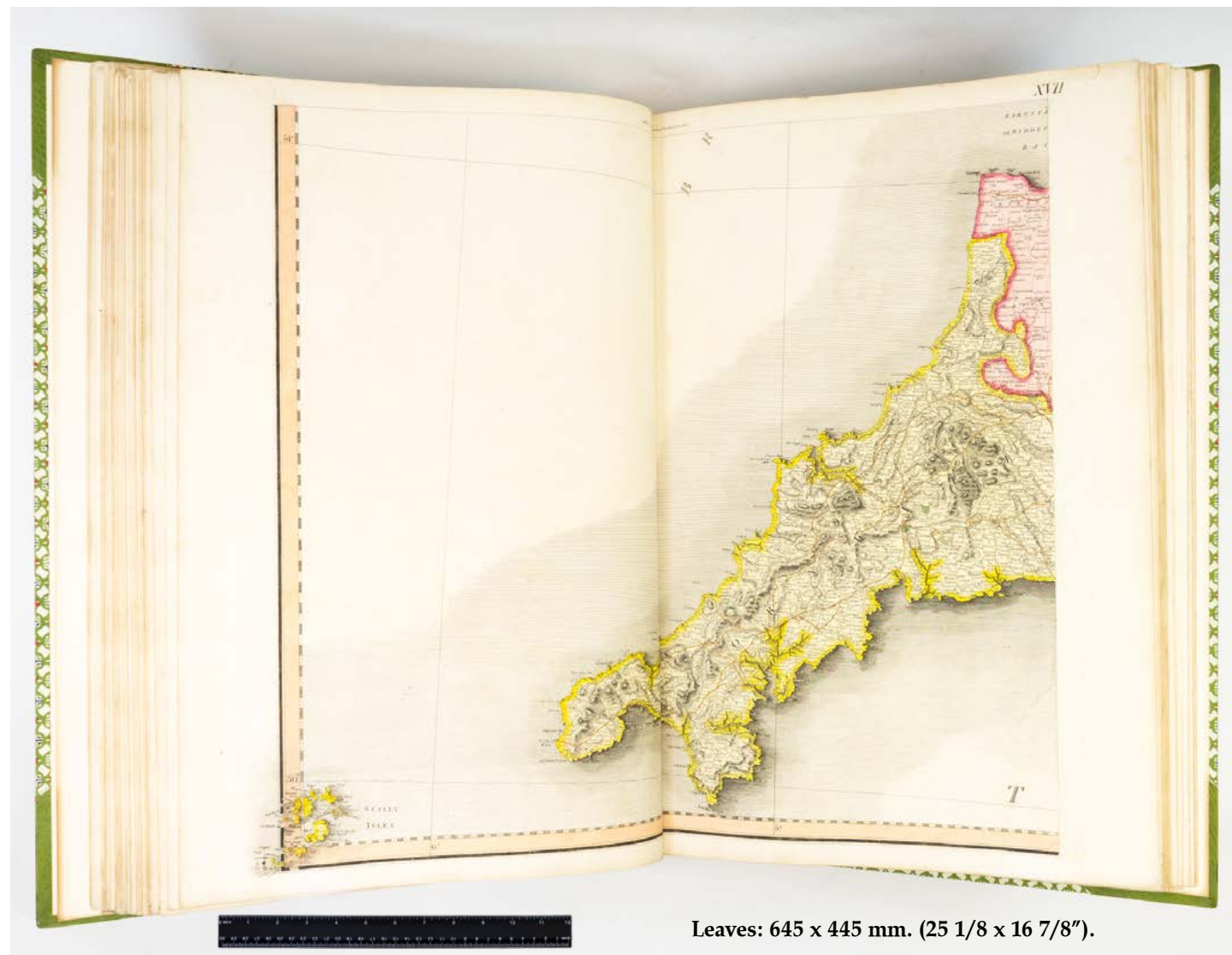
page map, and 21 DOUBLE-PAGE HAND-COLORED MAPS. Rear pastedown with the bookplate of Lord Wardington. ♦A couple of plates with minor vertical crease or numbers shaved, occasional faint offsetting, isolated small marginal smudges or thumbing, but AN EXTREMELY FINE COPY, the maps clean and fresh with attractive coloring, the binding unworn. **\$9,500**

This is the outstanding Wardington copy—and likely the most desirable copy obtainable—of Stockdale's highly detailed maps of England, Wales, and Scotland, the only set with entirely hand-colored maps that has appeared at auction since 1977. Precursors to the Ordnance Survey maps, the maps in our volume show even obscure hamlets, and are designed so they could theoretically be joined; if put together, that of "England and Wales" would measure 3020



page index map (including indices for Scotland), double-page title, and 19 DOUBLE-PAGE HAND-COLORED MAPS; "Scotland" with an engraved double-page title and 11 DOUBLE-PAGE HAND-COLORED MAPS; "Empire of Germany" with an engraved double-page title, three single-page index maps, dedication, one single-

x 1925 mm. (119 x 75 3/4"), and "Scotland" would measure 1830 x 2422 mm. (72 x 95 3/8"), making it the largest-scale map of Scotland before the one-inch Ordnance Survey. The third map here—showing the Empire of Germany, Holland, the Netherlands, Switzerland, the Grisons, Italy, Sicily, Corsica, and Sardinia—was first published in Paris in 1784. John Stockdale (1749-1814) was a London publisher who produced a wide range of books in addition to maps, charts,

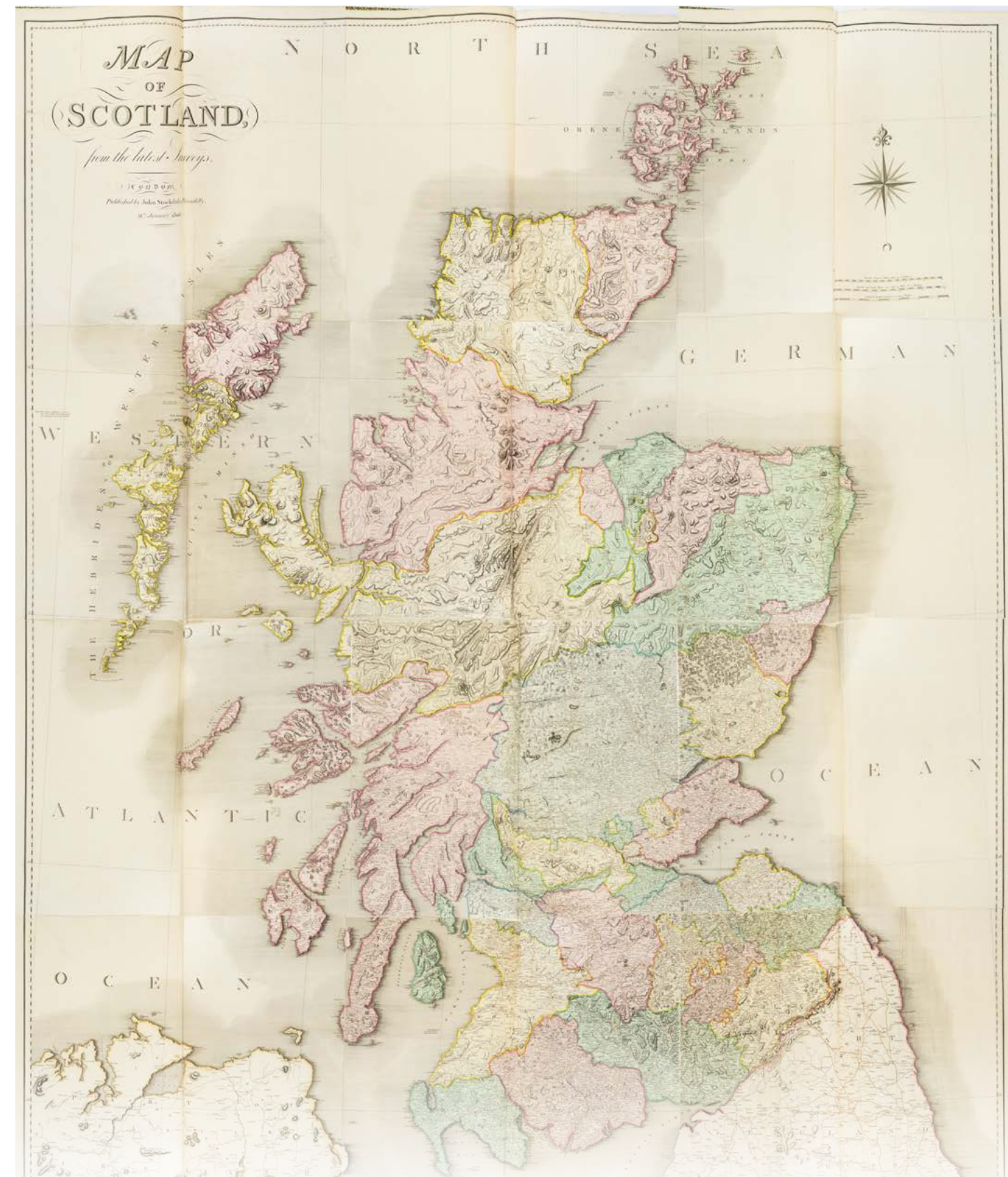


Leaves: 645 x 445 mm. (25 1/8 x 16 7/8").

and music. According to DNB, his Piccadilly bookstore was "a fashionable lounging place" for supporters of Tory Prime Minister William Pitt. This volume was probably assembled by, and was certainly bound for, Christopher Henry ("Bic") Beaumont Pease, 2nd Lord Wardington (1924-2005), for whom see item #xxxx, above. All of these maps are uncommon and, when encountered, are frequently in poor condition. (Lhi21068)

This is likely the most desirable copy obtainable, the only set with entirely hand-colored maps that has appeared at auction since 1977.

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The maps in our volume show even obscure hamlets, and are designed so they could theoretically be joined; if put together, that of "England and Wales" would measure 3020 x 1925 mm. (119 x 75 3/4"), and "Scotland" would measure 1830 x 2422 mm. (72 x 95 3/8"), making it the largest-scale map of Scotland before the one-inch Ordnance Survey. (Photoshop composite above)

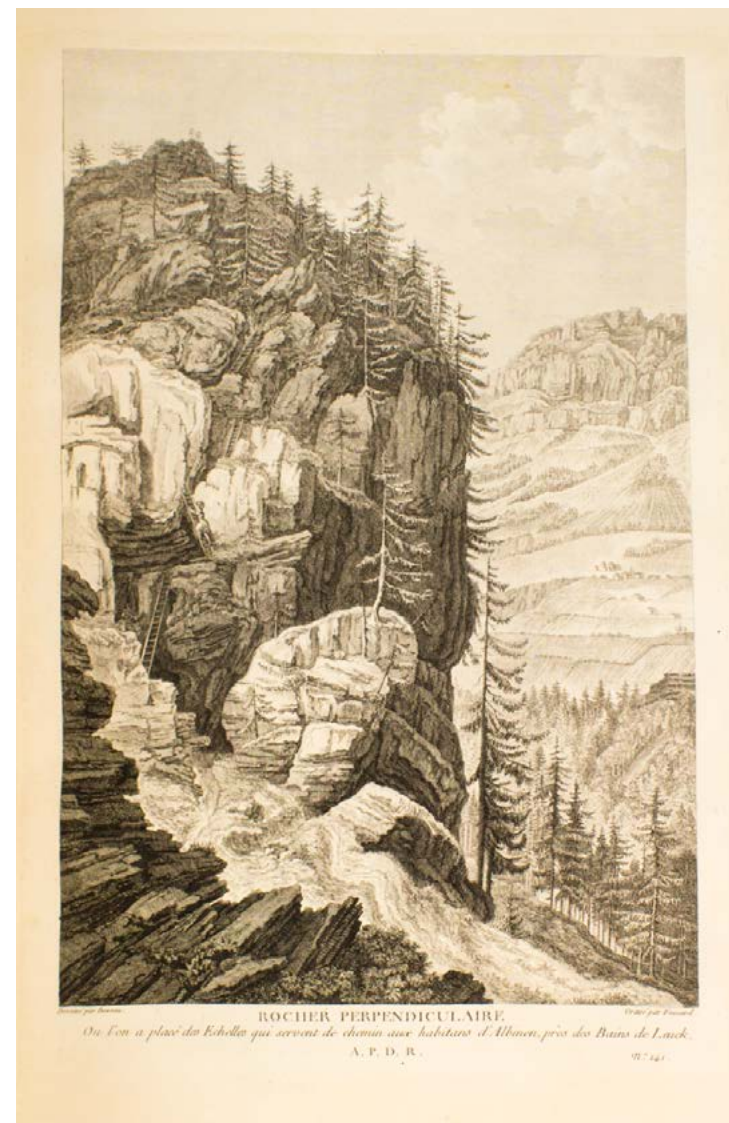
*Five Giant-Folio Volumes in Original Boards,
With More than 400 Very Pleasing Engraved Swiss Scenes*

35 ZURLAUBEN, BÉAT FIDEL ANTOINE DOMINIQUE, and JEAN BENJAMIN DE LABORDE. *TABLEAUX TOPOGRAPHIQUES, PITTORESQUES, PHYSIQUES, HISTORIQUES, MORaux, POLITIQUES, LITTERAIRES, DE LA SUISSE*. (Paris: Imprimerie Clousier [vol. I] et Lamy [vol. II-V], 1780-86) 540 x 360 mm. (21 1/4 x 14 3/16"). **Five volumes.** FIRST EDITION. Contemporary blue marbled paper boards. Allegorical frontispiece engraved by Née after Moreau the Younger in the first volume of plates, half titles and titles engraved, a large folding map of Switzerland, and 277 (of 278) PLATES CONTAINING 428 IMAGES (of 430) engraved by Née and Masquelier after designs by Perignon, Le Barbier, and others (missing plate no. 278, with two vignette portraits of the authors, intended to be the frontispiece to volume I). Brunet V, 1546; Cohen-de Ricci 1075-6. ♦Paper boards chipped at the edges and quite chafed, two spines with noticeable tears (though all

paper still present), corners bumped, but the apparently original bindings remarkably solid and otherwise very well preserved, especially given their insubstantial materials. Occasional minor foxing or marginal smudges, isolated mild toning (a couple of plates a bit browned), otherwise A FINE SET INTERNALLY, the plates clean, fresh, and richly impressed. **\$26,000**

This set of vast, striking Swiss views comes to us from an unusual team of authors: Zurlauben (1720-95) was a military historian from Zug in Switzerland and a lieutenant general in the French army. Laborde (1734-94) was the hunchbacked valet of Louis XV, and a great favorite of the monarch. The first two volumes of text, describing the goeography and history of the country, have their origin in Zurlauben's "Histoire Militaire des Suisses," published in Paris in 1751. The third volume of text—frequently absent from sets on the market—is an in-depth index to the work prepared by François Antoine Quetant. (Quetant calls for

The engravings are striking because of the dimensions of the book and by the vast untrimmed margins, and range from the (mostly) dramatic and impressionistic to the (less frequent but quite lovely) tranquil and lifelike.



Leaves 530 x 350 mm. (21 x 13 3/4").

frontispieces in the two text volumes and in the second volume of plates, but the list of plates in the directions to the binder does not include these items, nor are they mentioned in any description of copies sold at auction in the last 25 years.) The engravings are striking to begin with because of the dimensions of the book, are well set off in our volumes by vast untrimmed margins, and range from the (mostly) dramatic and impressionistic to the (less frequent but quite lovely) tranquil and lifelike. Complete sets of this work are uncommon on the market, and very rare in original paper boards. (CJW1001)

Complete sets of this work are uncommon on the market, and very rare in original paper boards.



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