

# Americana

DONALD A. HEALD RARE BOOKS





# Americana

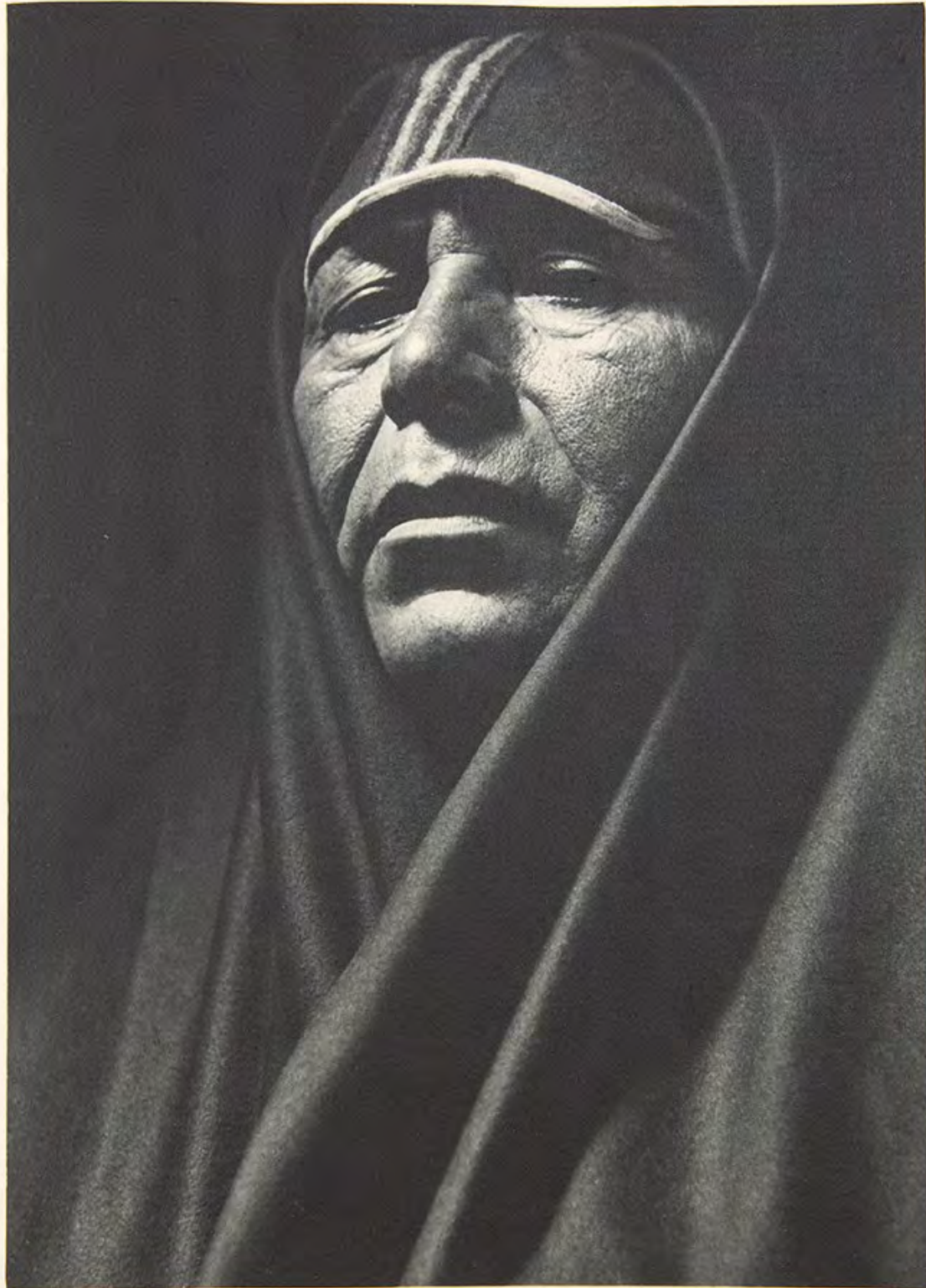


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**ADAMS, Ansel Easton (1902-1984) and Mary Hunter AUSTIN (1868-1934). *Taos Pueblo*.**

San Francisco: Grabhorn Press, 1930. Folio (17 x 12 1/2 inches). [6] preliminary pages followed by [14]pp. of text. 12 original mounted photographs, printed on Dassonville paper by Ansel Adams, various sizes to 9 x 6 1/2 inches, each with a corresponding caption leaf. Publisher's tan morocco backed orange cloth, spine with raised bands in six compartments, marbled endpapers. Housed in a custom morocco backed slipcase.

*From an edition of 108 numbered copies signed by the author and the photographer, containing magnificent photographs by Ansel Adams.*

The most famous of modern photographic works on the West, *Taos Pueblo* was a collaboration between the young photographer, Ansel Adams, and one of the most evocative writers on the Southwest, Mary Austin. An elegant design by the Grabhorn Press provides a counterpoint to Adams' photographs of the adobe Pueblo. The book distilled the romance and naturalism that many Americans found in the Indian pueblos of New Mexico, and defined the style that was to make Adams the most popular of photographers of the American West.

"It was at Taos and Santa Fe that Ansel Adams first saw the Southwest. The time was the spring of 1927... His visit resulted in a Grabhorn Press book now of legendary rarity. It includes Ansel Adams' photographs and Mary Austin's essay on Taos Pueblo. Genius has never been more happily wed. Nowhere else did she write prose of such precise and poetical authority ... Their *Taos Pueblo* is a true and beautiful book by two consummate artists" (Ansel Adams: *Photographs of the Southwest*, 1970, p. xxv).

Produced in a small edition, the book is difficult to obtain today. This example is signed by both Austin and Adams and is in beautiful condition. One of the greatest books produced by the Grabhorn Press and featuring beautiful photographs by Ansel Adams, it is a landmark of American photographic depiction of the Southwest.

Heller & Magee, *Grabhorn Bibliography* 137; Roth, *The Book of 101 Books* 58.

(#36374)

\$ 80,000





**TEXAS.**

**ADDRESS**

OF THE

**HONORABLE WM. H. WHARTON,**

DELIVERED IN

NEW YORK, ON TUESDAY, APRIL 26, 1836.

ALSO,

**ADDRESS**

OF THE

**HONORABLE STEPHEN F. AUSTIN,**

DELIVERED IN

LOUISVILLE, KENTUCKY,

ON THE 7TH MARCH, 1836.

TOGETHER

WITH OTHER DOCUMENTS EXPLANATORY

OF THE

**Origin, Principles and Objects of the Contest in  
which Texas is at present engaged.**

PUBLISHED BY ORDER

OF THE

NEW YORK TEXAS COMMITTEE.

**NEW YORK:**

PRINTED BY WILLIAM H. COLYER, 104 BEEKMAN,  
corner of Pearl street.

1836.

**AUSTIN, Stephen F.** *Address of the Honorable Stephen F. Austin, one of the Commissioners of Texas, Delivered at Louisville, Kentucky, on the 7th, of March 1836 [with:] The Declaration of Independence, Made by the Delegates of the People of Texas, in general convention, at Washington, on March 2, 1836.*

[New York: William H. Colyer, 1836]. 8vo (8 5/8 x 5 1/4 inches). Title. 56pp. Bound to style in half red morocco and period marbled paper covered boards.

*First book printing of the Texas Declaration of Independence.*

An important work that was instrumental in bringing detailed information about the Texas Revolution to the United States, containing the second printing of Stephen F. Austin's famous speech delivered in Louisville, Ky., on March 7, 1836, championing and urging support of the Texan cause. The first part prints a speech in a similar vein given by William H. Wharton, another of the commissioners of the Republic of Texas to the United States, in New York on April 26, 1836. Appended to Austin's speech is the first printing in book or pamphlet form of the Texas Declaration of Independence, passed at Washington, Texas, on March 2, 1836. This pamphlet was probably issued immediately after the April 26 meeting where Wharton spoke.

Howes W309, "aa."; Rader 3625; Raines, p.218; Sabin 95114; Streeter *Texas* 1260 (#32812) \$ 9,500.





**BIRCH, William R. (1755-1834).** *The Country Seats of the United States of North America, with Some Scenes Connected with Them.*

Springland, Pennsylvania: William Birch, 1808 [1809]. Oblong folio (8 3/4 x 10 7/8 inches). 20 hand-colored engravings, including title and section title, and 18 views. The general title and Mendenhall plate are second issue, the title with a letterpress copyright note on verso and Mendenhall with its spelling corrected. Publisher's wrappers with letterpress paper title-label on the upper wrapper with plain rear wrapper. Housed within a cloth chemise and quarter morocco slipcase. *Provenance:* Bookplate of Jay Snider. Martin P. Snyder, bibliographer.

*The Snyder-Snider copy in original wrappers of one of the earliest and rarest American color-plate books, and the first on American scenery. "Birch's skill as a miniaturist is demonstrated in his charming book." - Reese*

(Description continues on the next page.)





*Country Seats*, Birch's second book published in America, principally depicts views near Philadelphia (13), but also shows estates in Virginia, including Mount Vernon; New York; New Jersey; Maryland; and Louisiana.

Birch and his sons, Thomas and George, collaborated on the work, combining line and stipple engraving with delicate coloring to rich effect. *Country Seats* was conceived to be primarily decorative, a handsome series of views aimed at an audience who might possess country estates themselves. This kind of luxury viewbook, a genre of immense popularity in England and Europe, never really took hold in the United States. Americans preferred to buy individual views and prints which were produced in huge numbers, but not expensive books. [Reese] Snyder similarly argues that while Birch's *Philadelphia Views* was inspired by a burst of civic pride and enthusiasm, *Country Seats* was much more a work born of Birch's individual background and ambitions. It was the product of a desire to raise the prevailing levels of taste in homes and to identify himself with the wealthy life externally portrayed in his pictures. [Snyder]

First issued in four parts for a limited number of subscribers, the work met with little commercial success. Birch nonetheless proceeded to put his work into book form. After the issue to subscribers was complete, he reissued the plates as one volume in 1809 in a trade edition. Very few copies survive.

#### List of Plates:

1. The Capital at Washington. 2. The View from Springland. 3. Devon, in Pennsylvania, the Seat of Mr. Dallas. 4. Mount Sidney, Seat of General Barker, Pennsylvania. 5. Seat of Mr. Duplantier, near New Orleans. 6. Montibello, the Seat of General S. Smith, Maryland. 7. Woodlands, the Seat of Mr. W. Hamilton, Pennsylvania. 8. Sedgley, the Seat of Mr. William Crammond, Pennsylvania. 9. Hoboken in New Jersey, the Seat of Mr. John Stevens. 10. Hampton, the Seat of General Ridgley, Maryland. 11. Lansdown, the Seat of the Late Wm. Bingham, Pennsylvania. 12. Echo, Pennsylvania, Belonging to Mr. Bavarage. 13. Mt. Vernon the Seat of General Washington. 14. Fountain Green, the Seat of Mr. S. Meeker, Pennsylvania. 15. Solitude, in Pennsylvania, Belonging to Mr. Penn. 16. Belmont, the Seat of Judge Peters, Pennsylvania. 17. York-Island, with a View of the Seats of Mr. A. Gracie, Mr. Church, etc. 18. Mendenhall Ferry, Schuylkill, Pennsylvania. 19. China Retreat, Pennsylvania, Seat of Mr. Manigault. 20. Elysian Bower, Springland, Pa.

Howes B460c. Reese, *Stamped with a National Character* 2. Sabin 5531. Snyder, "William Birch: His Country Seats of the United States," in *Pennsylvania Magazine*, Vol.81, No.3.

(#41437)



Mount Vernon, Virginia, the Seat of the late Gen'l G. Washington.

Drawn Engraved & Published by W. Birch Springland near Bristol Pennsylvania.

13

\$ 65,000.





**BODMER, Karl (illustrator). - Prince Maximilian zu WIED-NEUWIED (1782-1867). *Reise in das Innere Nord-America in den Jahren 1832 bis 1834.***

Coblenz: J. Hoelscher, 1839-1841 (text); Coblenz, Paris, and London: J. Hoelscher, A. Bertrand, Ackermann and Co., [1839-1841] (plates). 4 volumes (text: 2 volumes, large quarto [11 1/2 x 9 3/4 inches]; Tab. atlas of plates, oblong folio [17 x 23 3/4 inches]; Vig. atlas of plates, oblong small folio [11 1/2 x 17 inches]). Text: 12pp. subscribers' list [front of vol. II], 52 wood-engraved illustrations. Tab. atlas: 48 aquatint plates [17 hand-coloured], after Karl Bodmer, each plate with the Bodmer blind-stamp, engraved by J. Hurliman, L. Weber, C. Vogel, Salathé, Himely, Prévost, R. Rollet, P. Legrand, Desmadryl, and others, 1 large folding engraved map by Lieut.-Col. W. Thorn, titled "Map to illustrate the Route of Prince Maximilian of Wied," hand-coloured in outline. Vig. atlas: 33 aquatint plates [3 hand-coloured], after Karl Bodmer, heightened with gum arabic, each blindstamped "C. Bodmer / Direct," engraved by C. Vogel, L. Weber, J. Outhwaite, J. Hürlmann, Himely, Martens and others, 1 folding meteorological table. Extra-illustrated with the original lettered blue wrapper bound at the front of the large atlas. Expertly bound to style in half dark blue morocco over blue patterned paper covered boards, spine gilt, speckled edges.

*This masterpiece is the pinnacle of illustrated works devoted to North America, and unquestionably the greatest of all illustrated books devoted to Indigenous Americans.*

Reise in Das Innere Nord-America is the finest work on Indigenous Americana and the American frontier and is the result of an epic journey which took place at a time when the mass migration of settlers and pioneers was about to irrevocably alter the unspoiled West.

Karl Bodmer (1809-1893) was engaged by Prince Maximilian (already famed for his earlier explorations to Brazil) to provide a record of his travels among the Plains Indians of North America during 1833-1834. His efforts show great versatility and technical virtuosity and give us a uniquely accomplished and detailed picture of a previously little understood and soon to vanish way of life. The most important part of the travels of Prince Maximilian and Karl Bodmer started in St. Louis, whence they proceeded up the treacherous Missouri River along the line of forts established by the American Fur Company. At Bellevue they encountered their first natives, then went on to make contact with the Sioux tribe, learning of and recording their little known ceremonial dances and powerful pride and dignity.

(Description continues on the next page.)







Transferring from the “Yellow Stone” to another steamer, the “Assiniboine”, they continued to Fort Clark, visiting there the Mandan, Mintari and Crow tribes, then the Assiniboinis at Fort Union, the main base of the American Fur Company. On a necessarily much smaller vessel they journeyed through the extraordinary geological scenery of that section of the Missouri to Fort Mackenzie in Montana, establishing a cautious friendship with the fearsome Blackfeet. From this, the westernmost point reached, it was considered too dangerous to continue and the return journey downstream began. The winter brought its own difficulties and discomforts, but Bodmer was still able to execute numerous studies of villages, dances and especially, the people, who were often both intrigued and delighted by his work. The portraits are particularly notable for their capturing of individual personalities, as well as forming, together with Prince Maximilian’s written studies, the primary account of what have become virtually lost cultures.

Bodmer’s atlas, made up of smaller vignettes and larger tableaus of scenes from the trip, is justly famous for its extraordinary depictions of the native peoples of the Upper Missouri. These are, in fact, the best depictions of Indigenous Americans executed before the era of photography, and certainly the best of the Plains tribes in their heyday. Illustrated are hunting scenes, portraits of individual warriors including the famous Mato-Tope, Indian dances, scenes on the trip up the Missouri and along the river in its upper reaches, scenes among the Mandans, scenes of the fur trade forts, and illustrations of Indian artifacts. No other images of American Indians even come close to these in accuracy, detail and execution, faithfully transferred from the originals to the aquatint plates under Bodmer’s close supervision.

As the original prospectus explains, the work was issued with the plates in five formats (the list of subscribers in the front of vol. 2 of the text shows which version was purchased by each subscriber by means of the following numbers): 1) uncoloured on regular French paper; 2) uncoloured on India paper (i.e. “chinesisches papier”); 3) on regular paper with 20 plates hand coloured [as the present set]; 4) on India paper with 20 plates hand coloured; 5) on “Imperial velin papier” with all plates printed in colour and hand-coloured. In addition, the two text volumes were issued in regular and large paper, with the latter reserved for purchasers of the deluxe fully coloured version.

Abbey, *Travel II*, 615; *Field Indian Bibliography* 1036; Graff 4648; Howes M-443a; Pilling 2521; Radar 3652; cf. Sabin 47017; Wagner-Camp 76:3; Wheat *Transmississippi West 2*: map 445; cf. Goetzmann (et al), *Karl Bodmer’s America* (1984).

(#15889)

\$ 300,000.





**BRADY, Mathew B. (1823-1896, Photographer), LESTER, Charles Edwards (1815-1889, Editor), D'AVIGNON, Francis (1813-1861, Lithographer), GAMBARDELLA, Spiridione (fl.1842-1868, Artist).** *The Gallery of Illustrious Americans, Containing the Portraits and Biographical Sketches of Twenty-four of the Most Eminent Citizens of the American Republic, Since the Death of Washington.*

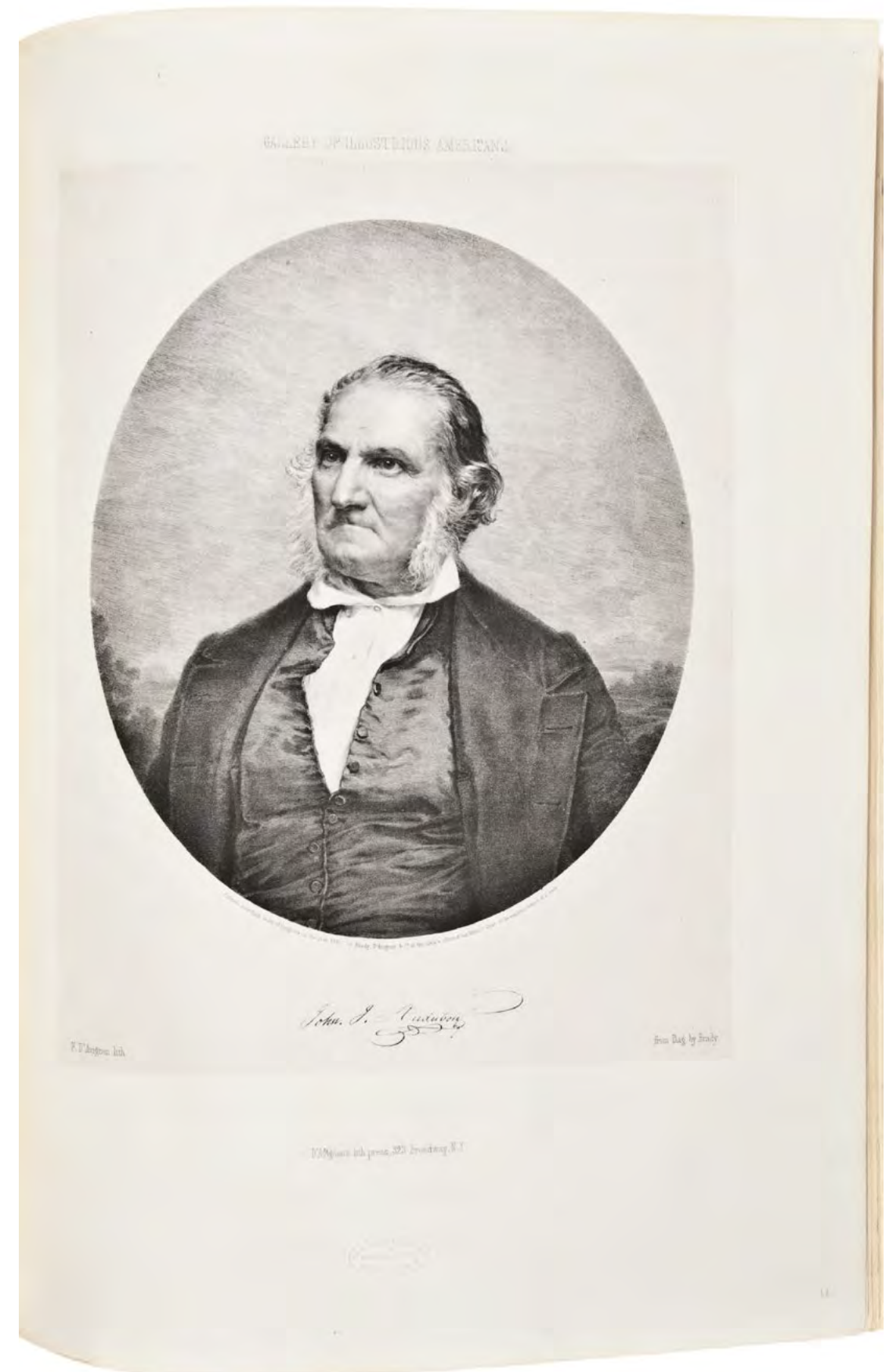
New York: M. B. Brady, F. d'Avignon, C. Edwards Lester, 1850. Folio. (21 x 15 inches) Letterpress title and salutation leaf. 12 lithograph portraits on india paper, mounted as issued, by d'Avignon after daguerreotypes by Brady (11) and a painting by S[piridione] Gambardella (1). Each plate with the publisher's blindstamp in the lower margin. Expertly bound to style in black half morocco and period cloth boards, yellow endpapers.

*Rare early American photographic work, including portraits of John James Audubon and President Taylor from daguerreotypes by Mathew Brady, the most famous American photographer of the mid-19th century. A fine copy without the foxing usually found.*

The series is made up of twelve portraits, all but one from Brady's daguerreotypes, accompanied by biographical descriptions. It was intended as a celebration of the United States during the first half of the nineteenth century through the "noble deeds" of its most famous citizens. "In this Gallery, therefore, will be grouped together those American citizens, who have rendered the most signal services to the Nation, since the death of the Father of the Republic. As there is nothing sectional in the scope of this work, it will be comprehensive in its spirit; and it is hoped that it may bind the Union still more firmly together." - Brady, Preface

The work had its roots in 1845 when "Brady, the commercial photographer, became Brady the historian, who used a camera as Bancroft did his pen. It was in this year that Brady began work on the tremendous project of preserving for posterity the pictures of all distinguished Americans, which he planned to publish in a massive volume with the title of *The Gallery of Illustrious Americans*. The year 1850 was a milestone in Brady's life; his dream of having his Gallery published became a reality." [Horan]

(Description continues on the next page.)







GALLERY OF DISTINGUISHED AMERICANS

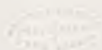


J.C. Fremont

F. d'Avignon del.

Engraved by Brady

F. d'Avignon poss. 115 South St.



The work was a joint publishing venture between the journalist and author Charles Edwards Lester, who wrote the biographical sketches; the lithographer Francis d'Avignon; and the senior partner Brady. The "book was issued by d'Avignon's press. It received fine notices from the *Herald* and other New York newspapers. Brady had paid d'Avignon a hundred dollars apiece for each of the lithograph stones and Brady soon recognized the book as a critical success but a financial failure." [Horan]

From the title it is clear that Brady originally planned to issue a second series of 12 portraits, but, according to Horan, Brady "reluctantly abandoned the project." Horan goes on to note that Sabin claims that the work was completed in 1856 but there are no extant copies of this second part, and it appears that Sabin was mistaken in this case.

The portrait subjects are as follows:

1. General Taylor, Twelfth President of the United States.
2. John Caldwell Calhoun.
3. Daniel Webster.
4. Silas Wright.
5. Henry Clay.
6. John Charles Fremont.
7. John James Audubon.
8. William Hickling Prescott.
9. General Winfield Scott.
10. President Fillmore.
11. William Ellery Channing.
12. Lewis Cass.

Horan *Mathew Brady: Historian with a Camera*, pp.10-14. Kunhardt, *Mathew Brady and His World*, pp.47-48. Pfister, *Facing the Light: Historic American Portrait Daguerreotypes*, p.22. Sabin 40221. Taft *Photography and the American Scene*, pp.59-60.

(#41384)

\$ 17,000.





**CATLIN, George (1796-1872). *Catlin's North American Indian Portfolio. Hunting Scenes and Amusements of the Rocky Mountains and Prairies of America.***

London: C. and J. Adlard for George Catlin, Egyptian Hall, 1844. Folio (23 x 16 1/2 inches). [Pp.1-2] letterpress title (verso blank); [pp. 3-4] To the Reader; pp.[5-]20 text. 25 hand-colored lithographs, on thick paper, after Catlin, drawn on stone by Catlin (2) or McGahey (23), printed by Day and Haghe. Publisher's half brown morocco and brown cloth boards, upper cover lettered in gilt, pale green endpapers, within a chemise in a modern red quarter morocco clamshell box.

***First edition, hand-colored issue, of Catlin's Portfolio, a key work for any serious collection of Western Americana.***

Catlin published the first two issues of the *North American Indian Portfolio* simultaneously in late November 1844. The first issue was hand-colored, and the second had tinted plates. Catlin originally envisaged publishing a series of linked but separate portfolios, each with its own theme: religious rites, dances, costumes, etc. The first series was the only one that was ever published, and its production proved to be so taxing both financially and physically that Catlin sold both the publication and distribution rights to Henry Bohn.

Catlin's *North American Indian Portfolio* contains the results of his years of painting, living, and traveling among the Great Plains Indians. Catlin summarized the Native American as "an honest, hospitable, faithful, brave, warlike, cruel, revengeful, relentless - yet honorable, contemplative and religious being." In a famous passage from the preface of his *North American Indian Portfolio*, Catlin describes how the sight of several tribal chiefs in Philadelphia led to his resolution to record their way of life: "The history and customs of such a people, preserved by pictorial illustrations, are themes worthy of the lifetime of one man, and nothing short of the loss of my life shall prevent me from visiting their country and becoming their historian." He saw no future for either their way of life or their very existence, and with these thoughts always at the back of his mind he worked, against time, setting himself a truly punishing schedule, to record what he saw. From 1832 to 1837, he spent the summer months sketching the tribes and then finished his pictures in oils during the winter.

(Description continues on the next page.)





BUFFALO DANCE

The record he left is unique, both in its breadth and also in the sympathetic understanding that his images constantly demonstrate. A selection of the greatest of images from this record were published in the *North American Indian Portfolio* in an effort to reach as wide an audience as possible. In addition to publishing the present work, Catlin also spent from 1837 to 1852 touring the United States, England, France, and Holland with his collection of paintings and examples of Indian crafts, accompanied by representative members of the Indian tribes.

A highly important record of a “truly lofty and noble race . . . A numerous nation of human beings . . . three-fourths of whose country has fallen into the possession of civilized man . . . twelve million of whose bodies have fattened the soil in the mean time; who have fallen victims to whiskey, the small-pox, and the bayonet.”  
[Catlin]

Abbey, *Travel* 653. Field 258. Howes C-243. McCracken 10. Reese, *The Production of Catlin’s North American Indian Portfolio, 1844-1876*, passim. Sabin 11532. Wagner-Camp 105a:1.  
(#33867)

\$ 95,000.





**CATLIN, George (1796-1872).** *Illustrations of the manners, customs and condition of the North American Indians: with letters and notes written during eight years of travel and adventure among the wildest and most remarkable tribes now existing.*

London: J.E. Adlard for Henry G.Bohn, 1866. In two volumes; 8vo (9 3/8 x 5 3/4 inches). Deluxe issue of the 'tenth edition.' [Vol. I] viii, 264; [Vol. II] viii, 265, (1) pp. Illustrated with 313 hand-coloured etchings on 180 plates, including 3 hand-coloured maps (1 folding). Publisher's red half morocco over marbled paper-covered boards, spines in six compartments with raised bands, black and brown morocco lettering-pieces in the second and fourth compartments, the others with alternate decoration of either a large tool of a shoulder-length portrait of an Indian, or a tool showing a crossed peace-pipe and tomahawk, marbled endpapers, gilt edges.

*Deluxe coloured issue, one of twelve copies with the plates printed in outline and entirely coloured by hand.*

In 1845, London publisher Henry Bohn took over the publication of George Catlin's work *Letters and Notes on the Manners, Customs and Conditions of North American Indians*. Bohn styled the "10th edition" on the title page and altered the title to that given above. According to Sabin, who had personal knowledge of Bohn, around twelve copies were hand-colored by artists. Although it is not possible to verify the identities of these artists, it was possibly Catlin copyists working in England at that time such as John Cullum or Rosa Bonheur. These hand-coloured copies became highly prized, with Sabin noting their value at \$60 per set. In contrast, copies of the "Indian Portfolio" only fetched \$1.50.

(Description continues on the next page.)







It is worth noting that while Howes disagreed with Sabin, suggesting that various editions published by Bohn contained coloured plates, evidence favours Sabin's assessment. The handsomely hand-coloured plates in this copy bring Catlin's firsthand observations of the indigenous tribes to life in striking detail, capturing scenes of indigenous cultures and individual portraits.

George Catlin's journey was no less remarkable than his work. In the 1830s, he ventured deep into the American West and visited eighteen tribes, including the Pawnee, Omaha, and Ponca in the south and the Mandan, Hidatsa, Cheyenne, Crow, Assiniboine, and Blackfeet to the north. There he produced the most vivid and penetrating portraits of his career. During later trips along the Arkansas, Red, and Mississippi rivers, as well as visits to Florida and the Great Lakes, he produced more than 500 paintings and gathered a substantial collection of artifacts. Catlin's works remain a testament to his dedication to preserving the history and culture of the indigenous tribes he encountered.

Clark III:141; Field 260; Howes C241; McCracken 8K; cf. G.A.Miles & W.S.Reese *America Pictured to the Life* 55 (1848 edition); Pilling 685; Sabin 11537; Streeter Sale 4277; Wagner-Camp 84.  
(#41260)

\$ 28,500.





**CATLIN, George (1796-1872). *Tuch-ee, a Celebrated War Chief of the Cherokees (Cherokee Chief, #284).***

Tulsa, Oklahoma: George Catlin, c.1834. Watercolor over graphite, heightened with white gouache on cream wove paper, inscribed "Cherokee Chief" in bottom right-hand corner and numbered "284" in top right-hand corner. Image: (9 5/8 x 6 7/8 inches). Framed: (18 x 14 1/2 inches).

*An important and previously unrecorded watercolor portrait of a Cherokee chief painted by George Catlin. Subsequently published in Prichard's 1855 "Natural History of Man," the oil painting after this watercolor study is held at the Virginia Museum of Fine Arts.*

"[I] painted thus many of my pictures in water colors during my eight years travels, and most, though not all of them, I enlarged onto canvas, wishing my collection to be all in oil painting." - George Catlin

During the 1830s, Catlin, a self-taught artist from Philadelphia, traveled through the Great Plains of the American West, absorbing the ways of the Native American tribes he found flourishing there. Over the next decade, Catlin embarked on a journey to create a faithful visual study of the members, customs, and surroundings of the tribes who welcomed him, which culminated in his print publications of North American Indian life. Troccoli suggests that Catlin traveled with a sketchbook in which he made preliminary watercolor studies of his subjects, which he later mounted and finished. The finished paintings that Catlin produced following these trips were exhibited in his Indian Gallery, where he hoped to share the nobility of Native Americans and their cultures, as well as convey the devastating impact the Indian Removal Act of 1830 had on many of the tribes.

(Description continues on the next page.)







The present work is an early and previously unrecorded study of the *Cherokee Chief Tuch-ee*. Catlin produced a fully realized oil painting of the sitter in 1834, which is now held in the Virginia Museum of Fine Arts. On the back of a variant watercolor study of the same subject held by the Gilcrease Museum, Catlin writes, “Tuch-ee, called Dutch, first War chief of the Cherokee. A fine looking fellow, with a turbaned head.” Harvard holds a hand-colored engraving by J. Harris after Catlin’s portrait executed for James Cowles Prichard’s *Natural History of Man* (London and New York: 1855) in which it is Plate XLVIII.

“I traveled and hunted with this man [Tuch-ee] some months, when he guided the Regiment of Dragoons to the Camanchee and Pwanee Villages; he is a great warrior and a remarkable hunter.” - Catlin

In 1834, Catlin arrived at Fort Gibson near present-day Tulsa. While there he painted members of the Cherokee, Creek, and Osage tribes; it would have been there that he first encountered Tuch-ee. Leaving Fort Gibson, Catlin accompanied the army dragoon mission to establish contact with the Comanche, Kioqa, and Wichita tribes. Catlin and most of the dragoon troops contracted fever. Luckily, Catlin recovered and he was able to ride 540 miles alone on horseback to St. Louis where he met with his wife Clara before traveling on to New Orleans and Pensacola.

The provenance of this watercolor is of especial historical import. Captain William Henry Shippard, who Catlin describes in his *Notes of Eight Years’ Travels and Residence in Europe*, as “my best of friends,” acquired the watercolor study, among others of Catlin’s works, directly from the artist in the 1840s. Their relationship is well documented by written correspondence. Shippard, an English army officer and expert on Mexican antiquities, had a short-lived Museum of History in London, which Catlin praised in his book. Shippard worked on behalf of Catlin in attempts to sell his collection of Native American paintings and exhibit his work in the UK. Shippard also assisted Catlin in his research at the British Museum. This present watercolor passed by descent through Shippard’s family until it was auctioned in the UK in 2019 when it was sold for the equivalent of \$62,000.

Catlin, *A Descriptive Catalogue of Catlin’s Indian Gallery*, no.284, p.29. Catlin, *Catlin’s Notes of Eight Years’ Travels and Residence in Europe*, p.63. Gurney and Heyman, *George Catlin and His Indian Gallery*, passim. Prichard, *Natural History of Man*, Plate XLVIII. Truettner, *The Natural Man Observed*, p.131.  
(#41578)

\$ 55,000





**CATLIN, George (1796-1872). *Wah-ro-née-sah, the Surrounder, Chief of the Tribe. (Chief of the Ottoes, #117).***

Fort Leavenworth, Kansas: George Catlin, c.1832. Watercolor over graphite, heightened with white gouache on cream wove paper, inscribed “Chief of the Ottoes” in the bottom right-hand corner, and numbered “117” in the top right-hand corner. Image: (9 5/8 x 6 3/8 inches). Framed: (18 x 14 1/2 inches).

*An early, previously unrecorded watercolor study of a Native American chief for a George Catlin oil painting now held in the National Portrait Gallery at the Smithsonian.*

“[I] painted thus many of my pictures in water colors during my 8 years travels, and most, though not all of them, I enlarged onto canvas, wishing my collection to be all in oil painting.” - George Catlin

During the 1830s, Catlin, a self-taught artist from Philadelphia, traveled through the Great Plains of the American West, absorbing the ways of the Native American tribes he found flourishing there. Over the next decade, Catlin embarked on a journey to create a faithful visual study of the members, customs, and surroundings of the tribes who welcomed him, which culminated in his print publications of North American Indian life. Troccoli suggests that Catlin traveled with a sketchbook in which he made preliminary watercolor studies of his subjects, which he later mounted and finished. The finished paintings that Catlin produced following these trips were exhibited in his Indian Gallery, where he hoped to share the nobility of Native Americans and their cultures, as well as convey the devastating impact the Indian Removal Act of 1830 had on many of the tribes.

(Description continues on the next page.)







Catlin described Wah-ro-née-sah as “quite an old man; his shirt made of the skin of a grizzly bear, with the claws on.” The Surrounder was Chief of the Ottoe tribe, and lived in a spacious timber lodge perched on a ridge overlooking the Platte River. His bear claw necklace suggests he was a member of the Bear Clan, which shared leadership of the Ottoes with the Buffalo Clan.

Another Catlin watercolor of Wah-ro-née-sah is held in the Gilcrease Museum’s collection, but it dates from the early 1840s and is much smaller than the present “cabinet picture.” The Gilcrease variant was likely painted after the present work, and intended to be used as a model for an illustration. Other examples of Catlin’s watercolors held in the Gilcrease collection are more suitable comparisons, particularly the earlier portraits associated with Catlin’s visit to the tribes living around Cantonment Leavenworth in 1830. These portraits all share the same careful modeling of the heads with wash laid over graphite underdrawing, alongside a much looser execution of the torsos.

Catlin produced a fully realized oil painting after the present watercolor study of Wah-ro-née-sah, which is now held in the Smithsonian American Art Museum. The larger oil painting is a faithful translation of the watercolor, if lacking its immediacy. An aquatint engraving by J. Harris after the present Catlin study, held by the New York Public Library and Harvard among other institutions, was executed for James Cowles Prichard’s *Natural History of Man*, (London and New York:1855) and is Plate LIII in that book.

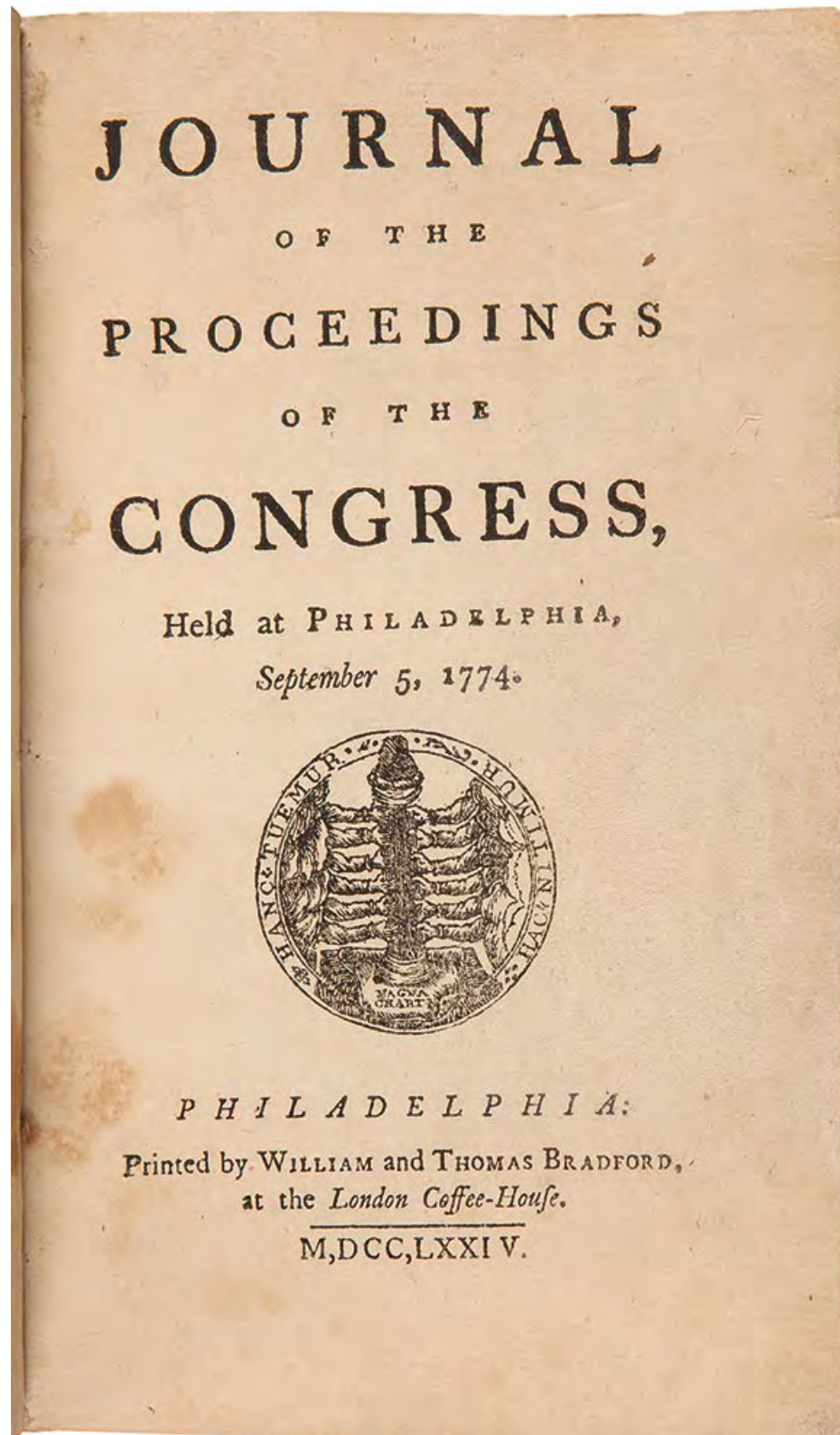
The provenance of this watercolor is of especial historical import. Captain William Henry Shippard, who Catlin describes in his *Notes of Eight Years’ Travels and Residence in Europe*, as “my best of friends,” acquired the present watercolor study, among others of Catlin’s works, directly from the artist in the 1840s. Their relationship is well documented by written correspondence. Shippard, an English army officer and expert on Mexican antiquities, had a short-lived Museum of History in London, which Catlin praised in his book. Shippard worked on behalf of Catlin in attempts to sell his collection of Native American paintings and to exhibit his work in the UK. Shippard also assisted Catlin in his research at the British Museum. The present watercolor passed by descent through Shippard’s family until it was auctioned in 2019 when it was sold for \$145,214.

Catlin, *A Descriptive Catalogue of Catlin’s Indian Gallery*, no.117, p.16. Catlin, *Catlin’s Notes of Eight Years’ Travels and Residence in Europe*, p.63. Gurney and Heyman, *George Catlin and His Indian Gallery*, p.126. Prichard, *Natural History of Man*, Plate LIII, p.547. Troccoli, *First Artist of the West: George Catlin Paintings and Watercolors from the Collection of the Gilcrease Museum*, p.20. Truettner, *The Natural Man Observed*, p.131.

(#41576)

\$ 120,000.





[CONTINENTAL CONGRESS]. *Journal of the Proceedings of the Congress, held at Philadelphia, September 5, 1774.*

Philadelphia: Printed by William and Thomas Bradford, at the London Coffee House, 1774. 8vo (7 3/4 x 4 3/4 inches). [4],144pp. Bound to style in quarter 18th century russia over period marbled paper covered boards, flat spine divided into compartments with gilt double fillets, morocco lettering piece in the second compartment, the others with a repeat decoration in gilt. Housed in a modern full blue morocco box.

*The journal of the first Continental Congress. Here in the rare preferred issue with 144 pages of text.*

The Journals of the first Continental Congress, describing meetings from Sept. 5 to Oct. 20, 1774, is one of the most fundamental documents of the American Revolution. This is the very rare issue of 144 pages, with the correctly dated state of the title page, probably issued several months after the first (with 132pp. only, omitting the Petition to the King, and the correct date in Roman numerals).

Committees of Correspondence, responding to the Intolerable Acts passed by Parliament in the wake of the Boston Tea Party, resolved to hold a Continental Congress in June of 1774. Delegates from twelve colonies (none from Georgia) gathered in Philadelphia in the fall. It included many of the most distinguished men in America: Samuel and John Adams, Roger Sherman, John Jay, Joseph Galloway, John Dickinson, Richard Henry Lee, George Washington, Edmund Pendleton, and Henry Middleton, among others. The Congress succeeded in taking numerous important steps. On Oct. 14 they adopted a Declaration of Rights, and agreed to an Association governing imports and exports and boycotting British goods. They also drafted and sent an Address to the People of Great Britain and another Address to the Inhabitants of the Province of Quebec. They agreed to reassemble on May 10, 1775.

This issue of the Journals adds twelve highly important pages of text, consisting of the address to King George III ("The Petition to the King") arguing the American position, asking for redress, and promising loyalty if the status quo of 1764 was restored. This text was agreed upon and voted in executive session on Oct. 1, 1774, and probably reached England in early November. This text does not appear in the 132pp. issue, probably published in November, because it was still secret. The Petition certainly reached Lord North, but it is unclear the King ever saw it. By mid-January 1775, as the flow of events progressed and it seemed unlikely there would be a response (there never was), it was published in this issue of the Journals, said to be issued on Jan. 17-18, 1775.

The title page for the Journal of 1774 bears the famous seal of the Congress, showing twelve hands representing the twelve participating colonies supporting a column topped with a Liberty Cap and resting on the Magna Charta.

Evans 13737, Howes J263, "aa."; Hildeburn 3036. (#28959)

\$ 38,000.





to front the title of Cook's Voyage Vol I<sup>st</sup>



*Dramatic Interlude (Dance given by the Indians of Ulietea performed by two Women & Six Men with three Drums* (P. Revere sculp.)

**COOK, Captain James (1728-1779) - John HAWKESWORTH (1715-1773, compiler) - Paul REVERE & Bernard ROMANS (engravers).** *A New Voyage, Round the World, In the Years 1768, 1769, 1770, and 1771; undertaken by order of his present Majesty, performed by, Captain James Cook, in the ship Endeavour, drawn up from his own journal, and from the papers of Joseph Banks.*

New York: printed by James Rivington, 1774. 2 volumes, octavo (7 11/16 x 4 1/2 inches). 18pp. list of subscribers in vol.I, 6pp. publisher's advertisement for an edition of "Chesterfield's letters". 2 folding engraved frontispieces (one engraved by Paul Revere), 1 folding world map engraved by Bernard Romans. . Bound to style in half 18th century calf with 18th century marble paper boards, spine simply gilt in six compartments with morocco labels.

*The very rare first American edition of Cook's First Voyage, with a plate engraved by Paul Revere and the first world map to be published in America.*

(Description continues on the next page.)





The first volume with 17 pages of subscribers' names, one of the longest lists of subscribers in any American book published before the Revolution. Complete copies of this American piracy are rarely seen on the market: only four copies are listed as having sold at auction in the past thirty years. It is a condensed version of the official London edition which had been published in England in 1773 in three quarto volumes. The London first edition also included a survey of earlier British voyagers in the Pacific, but the present work concentrates almost entirely on the narrative of Cook's voyage.

The folding frontispiece to the first volume is by the Revolutionary hero, silversmith and engraver, Paul Revere. It is a version of plate 7 by F. Bartolozzi that is usually found facing p.265 in vol.II of the first English edition. According to Clarence Brigham, Revere worked from a reduced reversed version of this plate published in *The Town and Country Magazine* (June, 1773, vol.V, p.313), a copy of which was sent to him by the publisher Rivington (via Henry Knox of Boston) in April 1774. Rivington asked that Revere engrave the image "with all the ability in his power and let it be done as soon as possible" (letter to Knox, dated 8 April 1774). The final result (about fifty per cent smaller than Bartolozzi's original) amply demonstrates the charming naïveté that is such a hallmark of Paul Revere's work. Revere's day book shows that he charged £4-0-0 for the plate (see 3 May 1774 entry).

The folding map, as the Wheat & Brun number confirms, is the first World map to be published in America and is the work of another notable figure from the Revolutionary war: the military engineer, cartographer and engraver Bernard Romans. Romans intention was to show the track of Cook, Captain Wallis and Bougainville: most of the map is once again a reduced version of the original map, but in this case it also extends the area covered so that an image of the entire world is included, rather than just the "South Seas". It is bound in vol.I facing the first page of text, and is also the first American map to depict Australia "accurately".

The folding frontispiece to the second volume is unsigned, but is a composite of two images that both originate with drawings by Sydney Parkinson, the official draughtsman/artist on the voyage. The image is divided in two vertically: the left side of the plate is of a New Zealander. The original of this image was eventually engraved by T. Charles and published in Parkinson's *A Journal of a Voyage* (London: 1784) facing p.88. The right side is of two Australian aboriginals. The original of this image was also engraved by T. Charles and in Parkinson's work opposite p.134.

Unusually, we know where the paper used in this work came from: Rivington advertised the work on 20 October 1774. "These books are printed upon a paper fabricated by Mr. Christopher Leffingwell, of Norwich in Connecticut, with ink made in Boston, and every part of the labour effected by inhabitants of the city of New-York". The set was priced at 12 shillings half bound and 16 shillings full bound and lettered.

Beddie 656; Brigham *Paul Revere's Engravings* pp 102-105; L. Diamant *Bernard Romans* pp.29-30; Evans 13324; Holmes 9; Sabin 30936; Streeter Sale 2407; Wheat & Brun *Maps and Charts Published in America before 1800* 1.  
(#39090)

\$ 22,500







**FRANKLIN, Benjamin (1706-1790), VAUGHN, Benjamin (1751-1835, Editor).** *Political, Miscellaneous, and Philosophical Pieces: Arranged under the following Heads, and Distinguished by Initial Letters in each Leaf: [G. P.] General Politics; [A. B. T.] American Politics before the Troubles; [A. D. T.] American Politics during the Troubles; [P. P.] Provincial or Colony Politics; and [M. P.] Miscellaneous and Philosophical Pieces. Now first collected, With Explanatory Plates, Notes, and an Index to the Whole.*

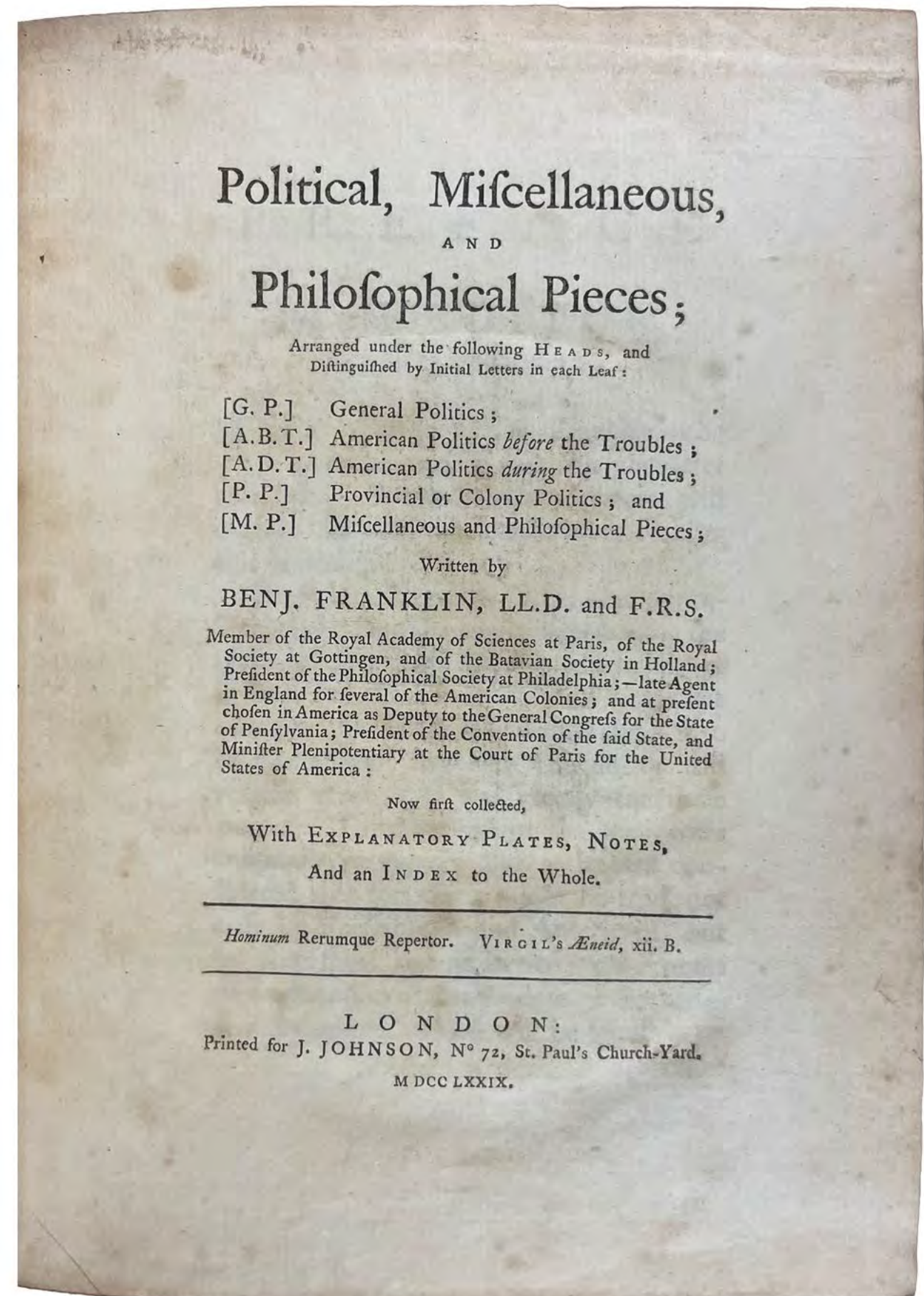
London: J. Johnson, No. 72, St. Paul's Church-Yard, 1779. 4to (9 1/16 x 6 5/8 inches). [2] [i-iii] iv-xi [1] 2-567 [7]. pp. 588. Engraved portrait frontispiece, 3 engraved plates (one folding), folding table of the reformed alphabet. With a manuscript transcript of a letter dated September 20, 1770, unsigned, "The Ephemera," to "my dear friend (Madame Brillon)," folded and laid-in. Fine contemporary full calf, skillfully rebaked, with gilt fillets on boards and gilt-patterning on board edges. Spine with five raised bands forming six compartments with red morocco lettering piece in second and gilt-tooled device in rest. *Provenance:* Bookplate of the English politician John Baker Holroyd, Lord Sheffield (1735-1821).

*Extraordinarily rare large paper edition on special paper of the only collection of Benjamin Franklin's writing published during his lifetime with his knowledge and consent. With a contemporary manuscript copy of the letter referred to as "The Ephemera" from Franklin to Madame Brillon of Passy, a "very amiable lady possessed of a great talent for Musick."*

The earliest collection of writing by Benjamin Franklin, the only Founding Father to sign the Declaration of Independence, the Treaty of Alliance with France, the Treaty of Paris, and the US Constitution. This copy of Franklin's collected writing is in the significantly larger and more desirable quarto format; the edition commonly seen is the much smaller octavo.

Edited by Franklin's friend Benjamin Vaughan, a British politician who later helped negotiate peace between their two nations. Much of Franklin's writing here relates to the American Revolution, including the transcript of Franklin's famous appearance before Parliament in 1766 in which he argued successfully for the repeal of the Stamp Act. Also present is the culmination of his sagacious Poor Richard advice, *The Way to Wealth*.

(Description continues on the next page.)



# Political, Miscellaneous, AND Philosophical Pieces;

Arranged under the following HEADS, and  
Distinguished by Initial Letters in each Leaf:

- [G. P.] General Politics;
- [A. B. T.] American Politics *before* the Troubles;
- [A. D. T.] American Politics *during* the Troubles;
- [P. P.] Provincial or Colony Politics; and
- [M. P.] Miscellaneous and Philosophical Pieces;

Written by

BENJ. FRANKLIN, LL.D. and F.R.S.

Member of the Royal Academy of Sciences at Paris, of the Royal Society at Gottingen, and of the Batavian Society in Holland; President of the Philosophical Society at Philadelphia;—late Agent in England for several of the American Colonies; and at present chosen in America as Deputy to the General Congress for the State of Pennsylvania; President of the Convention of the said State, and Minister Plenipotentiary at the Court of Paris for the United States of America:

Now first collected,

With EXPLANATORY PLATES, NOTES,  
And an INDEX to the Whole.

---

*Hominum* Rerumque Repertor. VIRGIL'S *Aeneid*, xii. B.

---

L O N D O N:  
Printed for J. JOHNSON, N° 72, St. Paul's Church-Yard.  
M DCC LXXIX.





Although the compilation is predominantly composed of political and social essays, it also includes his paper on the effectiveness of lightning rods. The collection is divided into the following sections: Preface by the Editor; the Table of Contents; Papers on Subjects of General Politics; Papers upon American Subjects Before the Troubles; Papers upon American Subjects During the Troubles; Papers on Subjects of Provincial Politics; Papers on Miscellaneous Subjects; Appendix Containing additional Papers proper for insertion in the foregoing work; Index; and a seven-page Addenda & Corrigenda, by Franklin himself.

The letter is in an unknown contemporary hand and is marked in ink on the verso [Dr. Franklin original]. It is a transcription of Franklin's famous "The Ephemera" letter to Madame Brillon, of Passy, on September 20, 1778, about the brevity of life. Franklin described the context of the letter thusly:

"The person to whom it was addressed is Madame Brillon, a Lady of most respectable Character and pleasing Conversation, Mistress of an amiable family in this Neighborhood, with which I spend an Evening twice in every Week. She has among other Elegant accomplishments that of an Excellent Musician, and with her Daughters who sing prettily, and some friends who play, She kindly entertains me and my Grandson with little Concerts, a Dish of Tea and a Game of Chess. I call this my Opera; for I rarely go to the Opera at Paris. The Moulin Joly is a little Island in the Seine about 2 Leagues from hence, Part of the Country Seat of another friend, where we visit every Summer and spend a Day in the pleasing Society of the ingenious learned and very polite Persons who inhabit it."

As Barbara B. Oberg writes, Vaughn's anthology of Franklin's work is "important for its role in identifying and preserving Franklin's writings. Vaughan established Franklin as the author of a number of anonymous pieces, among them the article signed "Arator" on which Vaughan lavished such extensive annotation. While the editor had gathered the majority of items from printed sources, one-fifth came from manuscripts, some of which have subsequently disappeared. Thus, the edition is now the sole source for the Albany Papers, the "Plan for two Western Colonies in America," the fair copy of "Remarks on a Plan for Regulating Indian Affairs," Governor Pownall's undated letter with Franklin's remarks, Franklin's letters to Priestley of May 16, July 7, and October 3, 1775; Franklin's letter of November 28, 1768, to an unnamed correspondent, and the rules for the Junto. In addition, Vaughan may have had access to autograph versions of certain pieces for which nearly identical contemporary copies or incomplete autographs are the only versions surviving today. These include: Lord Howe's letter of June 20, 1776, Franklin's letter to Hartley of October 3, 1775, "Experiments on the utility of long pointed rods," and Franklin's remarks on Pownall's State of the Constitution of the Colonies. Finally, Vaughan was the first to publish an uncensored version of Wedderburn's scathing remarks at the Cockpit."

Adams 79-38a. ESTC T58635. Ford 342. Howes F330. Oberg 210-218. Sabin 25565.  
(#41129)

\$ 18,000.







**HARIOT, Thomas, [and John WHITE]. - Theodor DE BRY and Johann Theodor DE BRY. [*Hariot's Virginia*] *Admiranda narratio fida tamen, de commodis et incolarum ritibus Virginiae ... Anglico scripta sermone, a Thoma Hariot.***

Frankfurt: Typis Johannis Wecheli, Sumtibus vero Johannis-Theodori de Bry, '1590' [but circa 1608]. Folio (13 1/4 x 9 inches). Collation: a4, b6, c4, d6, \*2, A6, B-C8, D6, E8, F5. Title page to text with two pasted on paper panels bearing the title and publishing details in Latin, all within an engraved surround (as issued), letterpress title to plates, engraved arms on dedication leaf, blank D6. 1 double-page engraved map of Virginia [Burden 76, state 2], 1 engraved plate of Adam and Eve (first state with inscription "Iodocus a Winghe in Theodore de Bry fe", 27 engraved plates after John White (including 5 plates of Picts), with blank D6 but without the final blank F6 (as in Church), various small neat expert repairs, three leaves misbound. Expertly bound to style in 18th-century blue/green morocco, covers with gilt roll tool border, the flat spine divided into six compartments with gilt roll tools and fillets, lettered in the second compartment, the others tooled with alternating neo-classical tools, 18th-century marbled endpapers.

*A beautiful copy of the second edition, second issue of this foundation work on the early exploration and delineation of America which combines a critically important text with a series of spectacular images, all relating to the first British colony to be established on the sub-continent.*

This volume was the first issued by the publisher, Theodor De Bry, in his extraordinary series, "Grand Voyages," which set out to describe the exploration of the New World. This copy includes a variant title: Church does not mention an issue of the title with letterpress slips pasted in position, but the engraved surround corresponds most closely to Church's third issue.

(Description continues on the next page.)







**P**RINCIPES Virginiae eo quo in hac figura exprimitur modo in publicū procedunt. Promissam alunt capitis comam, extremos crines in nodum sub aurem colligantes; summum tamen verticem à fronte ad occiput cristæ gallinacæ in morem tondent, oblongam volucris cuiuspiam elegantis coloris plumam, ad cristæ supra frontem initium imponentes, & ad singula latera pone aures breviorē. Auribus appendent vel crassiusculos & nio nes, vel aliud quidpiam, veluti magna alicuius avis pedem, prout illis in mentem venit. Præterea frontem, malas, mentum, ipsum etiā corpus, brachia & crura vel puncturis ornant, aut pingunt, alia tamen, quam Florida incolæ; tione. Torquem ex unionib. aut globulis ex ere, quod ipsi magni faciunt, in collo gestant, & ex usdem armillas in brachiis. Sub pectore proxime aluum notæ apparent, ubi sanguinis missionem facere solent, cum morbo corripiuntur: anteriori corporis parti feræ cuiusdam pellem eleganter concinnatam sic applicant, ut illius cauda post nates propendeat, pharetram gestantes è tenui iunco contextam, una manu arcum tensum, altera sagittam tenentes, ad defensionem parati. Eo ornatu incedunt vel in bellum, vel ad solenne aliquod festum & celebre convivium profecturi. Ceruorum venatione plurimum delectantur, quorum magna copia in ea Prouincia: nam fecunda est, amœna & syluosa. Fluminibus etiam abundant variis generis piscibus plenis. In bellum profecturi, colore quopiam corpus quam maxime horrendum possunt in modum pingunt.

This work recounts the history of the abortive Roanoke colony established by the British in North Carolina in 1585. Thomas Hariot's text, describing the country of Virginia and North Carolina, was first published in London in 1588 (only six copies are known) and here republished in Latin. Hariot, like the artist, John White, was part of the Roanoke expedition and wrote his account from actual observation. It is the first description of the Virginia and Carolina country. The map which accompanies the volume is the first really good map of the Virginia coast and Carolina capes, showing the coast from the mouth of the Chesapeake to Wilmington, North Carolina.

John White's illustrations are among the most famous of early American images. White was the lieutenant-governor of the colony, and a skilled artist. His carefully executed watercolors, gleaned from close observation and remarkably accurate renderings of the Carolina Indians and their customs, costumes, rituals, hunting practices and dwellings, are here expertly engraved by De Bry. No other artist so carefully rendered American Indians until Karl Bodmer worked on the Missouri in the 1830s. Besides these illustrations, there are plates showing White's conception of the ancient Picts of Scotland, to whom he wished to compare the American natives.

Cf. Arents 37; cf. Church 143-144; Cumming & de Vorsey 12; cf. *European Americana* 590/7; JCB I:396; cf. Sabin 8784; Vail 7 (note).

(#18659)

\$ 65,000





**JEFFERSON, Thomas (1743-1826); Library of - James A. ROSS (1744-1827).**

*Graecae Grammaticae Westmonasteriensis Institutio Compendiaria In usum  
juventutis civitatibus Americanis Studiosae ... Editio Secunda.*

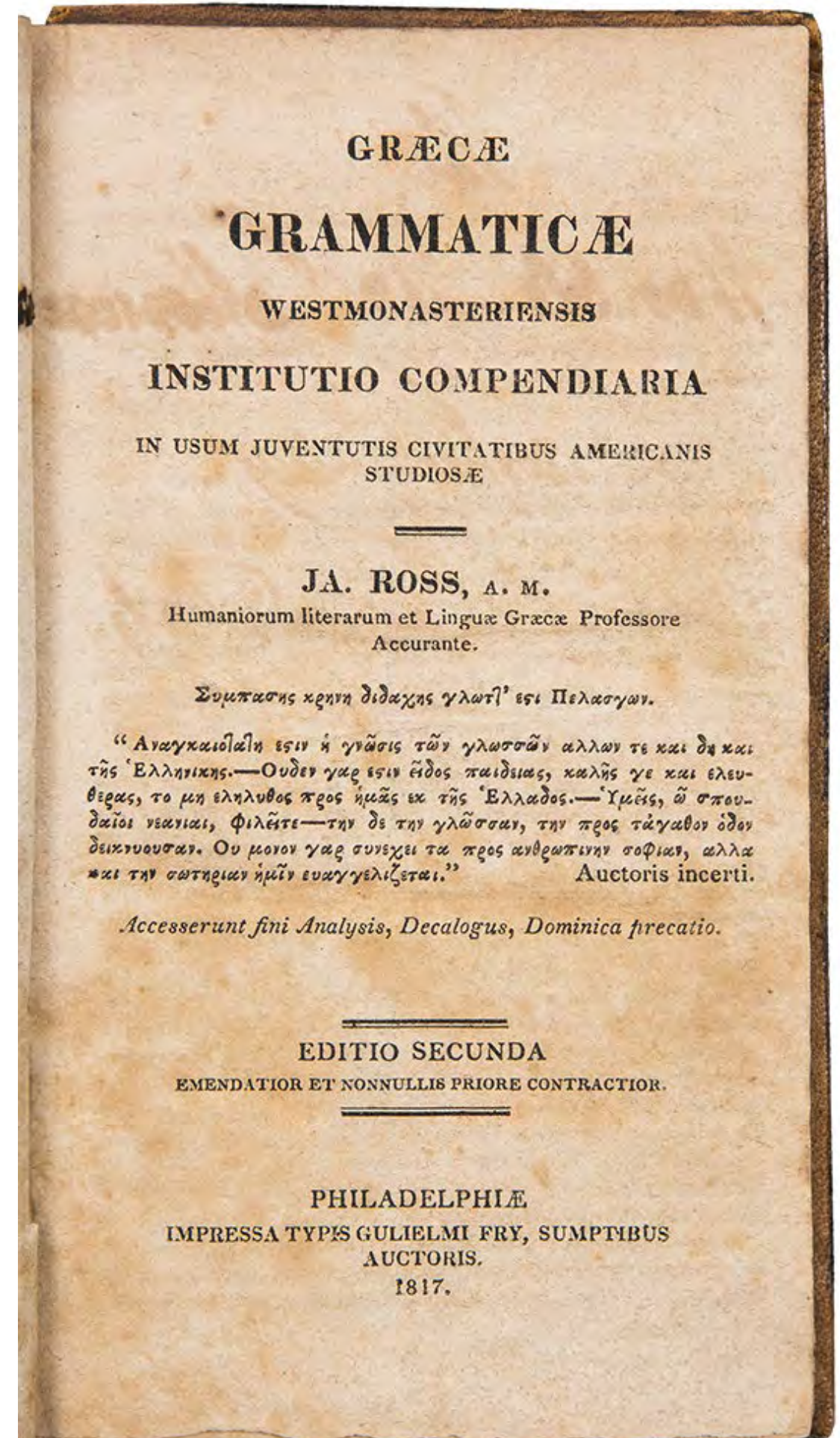
Philadelphia: William Fry, 1817. 12mo (7 x 4 inches). viii, 100pp. Contemporary speckled calf, flat spine ruled in gilt (joints cracked but holding). Housed in a morocco backed cloth box. *Provenance:* Thomas Jefferson (presentation inscription from the author, initialled ownership mark on page 97); Jefferson estate (sale, Poor, 27 February 1829, lot 840); Rapin E. Smith (booklabel); Charles Francis Jenkins (bookplate).

*Thomas Jefferson's copy of an important American Greek grammar: "...to read Latin & Greek authors in their original is a sublime luxury" -- Thomas Jefferson.*

By the end of the 18th century, Thomas Jefferson held the largest private library in America. In 1783, his library at Monticello included 2,640 volumes. Over the next thirty years, the collection swelled to over 6,000. In 1815, Jefferson's library was sold en bloc to the Library of Congress to replace their collection lost during the War of 1812 when the British burned the Capitol. The bulk of that collection was destroyed, again by fire, on Christmas eve 1851. Jefferson would build another library between 1815 and his death in 1826, which was dispersed at auction in 1829 by Nathaniel Poor.

The present volume derives from Jefferson's final library and is inscribed to Jefferson on the blank leaf facing the title. In a bold hand, Ross has written: "The Honble. Tho. Jefferson respectfully from James Ross." In addition, the volume bears Jefferson's "secret" ownership mark on page 97, being his initial T. preceding signature mark I. The volume further appeared in the 1929 Poor sale of the books from his estate, described in the catalogue as "Poor's Westminster Greek Grammar 12mo" -- the volume bears the wax pencil lot number 840 on the front pastedown.

(Description continues on the next page.)







The  
Honble. Tho. Jefferson  
respectfully  
From James Ross.

The study of the classics, particularly in their original Latin and Greek, constituted an important part of Jefferson's education, and their study was actively promoted by Jefferson throughout his life. He would write that the classical languages "constitute the basis of good education, and are indispensable to fill up the character of a 'well-educated man'" and the study of classics, particularly in their original languages, would become an important element of the original curriculum at the University of Virginia. Jefferson would read Latin and Greek nearly every day of his adult life and once wrote that he thanked God on his knees for the teacher who had given him such a source of sublime pleasure.

The author of this grammar, James Ross, studied at Princeton and would become the first professor of languages at the new Dickinson College. In 1794, he would establish Franklin School, a "classical school" in Chambersburg and would later serve as professor of languages at Franklin College (i.e. the pre-cursor to Franklin & Marshall). His magnum opus was a Latin grammar first published in 1798. The present work -- a Greek grammar with explanatory text in Latin -- would first be published in 1813, prescribed for use at Princeton, Columbia, the University of Pennsylvania and elsewhere. In his prefatory testimonial to this second edition, Princeton professor of languages Philip Lindsley notes that the first printing of Ross's grammar had been quickly exhausted.

Cf. Sowerby, *Library of Thomas Jefferson* 4786 (for Jefferson's copy of Ross's Latin grammar).  
(#35079) \$ 45,000.





**LEWIS, James Otto (1799-1858). *The Aboriginal Port-Folio*.**

Philadelphia: James Otto Lewis, printed by Lehman and Duval, May 1835 - January 1836. Folio (17 3/4 x 11 inches). First edition. Publisher's blue paper wrapper for No. 5, letterpress prospectus advertisements for parts 1, 2, and 3, 72 lithograph plates after Lewis hand-colored by Lehman and Duval, and a rare publisher's blue paper wrapper testimonial leaf [From the Numerous Notices of the Aboriginal Port-Folio Which Have Appeared in the Papers]. Modern red half morocco over 19th-century cloth, spine gilt in six compartments, gilt-lettered in second compartment [N. A. Indians], contemporary marbled endpapers, in a modern quarter morocco clamshell box with [Lewis - The Aboriginal Portfolio 1835-1836] in gilt on spine.

***One of the rarest 19th-century American color plate books and the first important series of Native American portraits to be published in the United States. Lewis captures granular visual details of these indigenous leaders, but also their individual grandeur; Lewis's subjects stare back at the viewer possessedly.***

“Lewis is about to publish in numbers, a collection of Indian lithographic portraits taken by him during a residence of about fifteen years among the various tribes of the west. He has succeeded in obtaining numerous portraits, all of which are remarkably true to nature. Some of the lithographs we have examined, and we are sure that they are well calculated to excite interest.” - *St. Louis Commercial Bulletin*, May 18, 1835.

The *Aboriginal Portfolio* is the first published portrait collection of prominent Native American leaders, made “on the spot and in the field.” It precedes and is rarer than George Catlin's *North American Indian Portfolio*, Maximilian's *Reise in das Innere Nord-America*, and Thomas L. McKenney and James Hall's *History of the Indian Tribes* (itself derivative of Lewis, using 27 of his portraits). The *Portfolio* is one of the earliest extended, monumental projects in American hand-colored lithography, and one of the first thorough works to document a subject beyond the East Coast of the United States. At a time when westward expansion, European influence, and reactionary US government policies were irreversibly reshaping Native communities, Lewis embarked on a mission to commemorate and record their diversity and heritage. The plates depict eminent chiefs and notable tribal members in distinguished poses with great detail, the portraits imbued with personality, recording their mode of dress, face paint, jewelry, weapons, and other accoutrements. Below each likeness is the name of the sitter along with their rank and tribal affiliation, which include, among others, Sioux, Miami, Chippawa, Ioway, Shawnee, Pottowattomie, Winnebago, Monomomie, Ottawa, Fox, and Sac

(Description continues on the next page.)







*Lehman & Duval Lith. Co.*  
 KAA-NIN-DEE-WAA-UTINSE-ZOO  
 or the  
 BERRY PICKER  
 A famous Chippewa Chief  
 Painted at the treaty of Prairie du Chien 1822 by J. O. Lewis

James Otto Lewis was born in Philadelphia in 1799, and went west with a theatrical troupe at the age of sixteen. In St. Louis he began working as an engraver and miniature portraitist. There he met the painter Chester Harding (1792-1866) whose popular depiction of Daniel Boone is the only portrait for which Boone is known to have sat. Lewis engraved this portrait for Harding; only one example survives and it is the earliest known print made west of the Mississippi. Lewis then lived in Detroit, where, in 1823, the governor of Michigan Lewis Cass asked him to paint Tens-qua-ta-wa, a Shawnee prophet in an official diplomatic delegation to the city (plate 67). Cass sent this portrait to the Superintendent of Indian Affairs, and a later competitor to Lewis, Thomas L. McKenney, and suggested Lewis be given \$200 and be named an official government portraitist of Indian councils in the Great Lakes region. In this position, Lewis attended many treaty councils, including those at Prairie du Chien (plate 17) and Butte des Mort (plate 49). The *Aboriginal Portfolio* grows out of the drawings and paintings Lewis executed at these official councils. Subsequently, Lewis's depictions found wide circulation, in part due to copies by artists such as Charles Bird King. The original watercolors for Lewis's portraits in the *Portfolio* were acquired by the Smithsonian, but were lost in the fire of 1865 (Junker). Lewis's work traversed the boundaries of art as such to become an irreplaceable repository of anthropological and historical significance. Beyond their aesthetic allure, his lithographs are evidence of his profound respect for the cultural mosaic woven by Native Americans.

The *Aboriginal Portfolio* was printed in Philadelphia by the master lithographers George Lehman (1803-1870) and Peter S. Duval (1804-1886), who, along with J. Barincou (fl. 1830-1840), drew Lewis's images onto stone and meticulously hand-colored his prints. It was issued in ten parts, each part containing eight plates, and sold for "\$2.00 per Number." Lewis and his *Portfolio* received immediate praise from the *U.S. Gazette*, *New York Mirror*, *Commercial Herald*, *Knickerbocker*, *Saturday Evening Post*, and, of course, Governor Cass. Despite the positive reviews, subscribers were scarce. Lewis's publication struggled toward the end of its run and, while part nine was still in the press, was forced to reduce the edition, limiting distribution, and making the final two parts, in Reese's words, "famously rare."

(Description continues on the next page.)





THE PIPE DANCE

and

THE TOMAHAWK DANCE

of the Chippeway tribe.

*Painted at the treaty of Prairie du Chien 1825 by J. O. Lewis*

The imminent publication of McKenney and Hall's competing project did not help. The tenth issue is so rare that Reese argues its publication did not actually happen until 1838, and Lewis's projected eleventh part, "Historical and Biographical Description of the Indians," was never completed. Only three complete sets of the *Aboriginal Portfolio* containing all 80 plates, a lithographed title page issued with the final part, and three advertisement leaves, are known to have sold at auction. Complete copies are next to impossible to obtain; Sabin only calls for 72 plates in his bibliography because finding the full eighty is so rare. And when the 80-plate copies are obtainable, they command a high price: Christie's sold one in 2005 for \$307,200. This copy, containing 72 plates, the three prospectus advertisement leaves, and an original blue paper wrapper with the rare testimonial leaf, is as near to complete as one can hope to encounter.

Bennett, p.68. *Celebration of My Country* 175. Clements, *One Hundred Michigan Rarities*, 63. Eberstadt 131:418. Field 936. Howes, 6133, J-135, L-315. Junker, *Works from the Amon Carter Museum of Western Art*, 7. Reese, *American Color Plate Books*, 23. Reese, *James Otto Lewis and His Aboriginal Portfolio*. Reese, *Stamped with a National Character*, 23. Sabin 40812. St. Clair, *The American Indian Portfolio*. Wainwright, *Philadelphia Lithography*, pp.30-33.

(#41112)

\$ 72,500





**LEWIS, Meriwether (1774-1809) and William CLARK (1770-1838).** *History of the Expedition Under the Command of Captains Lewis and Clark, to the Sources of the Missouri, Thence Across the Rocky Mountains and Down the River Columbia to the Pacific Ocean. Performed During the Years 1804-5-6.*

Philadelphia: J. Maxwell for Bradford & Inskeep and Abm. H. Inskeep of New York, 1814. 2 volumes, octavo 8 1/4 x 4 3/4 inches. Five maps and charts. Large folding map in expert facsimile. Contemporary sheep, rebacked to style, spine ruled in gilt, red morocco lettering piece.

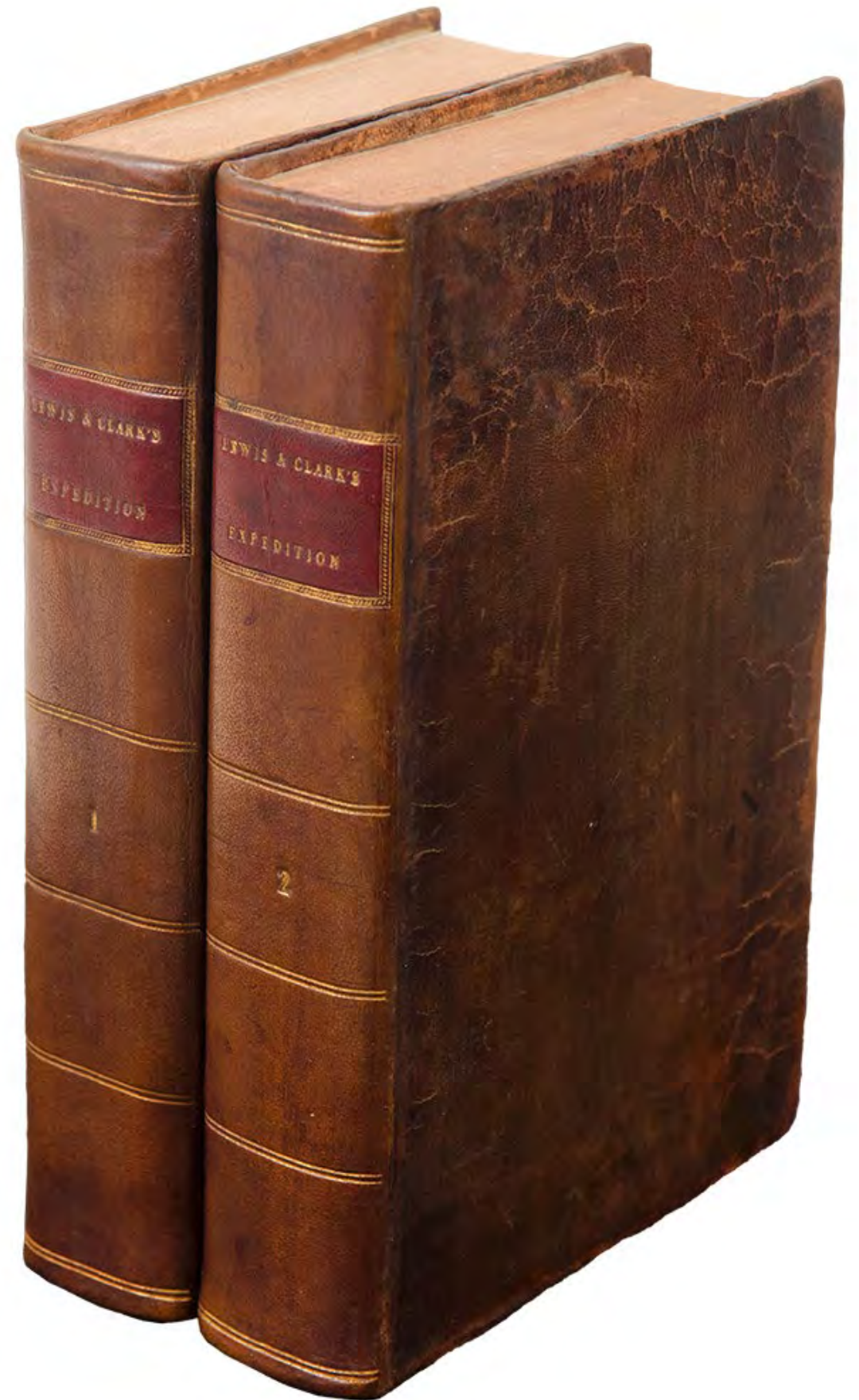
*The first edition of the “definitive account of the most important exploration of the North American continent” (Wagner-Camp). A cornerstone of Western Americana.*

The book describes the Government-backed expedition to explore the newly acquired Louisiana Purchase undertaken from 1804 to 1806 by ascending the Missouri to its source, crossing the Rocky Mountains, and reaching the Pacific Ocean. In total, the expedition covered some eight thousand miles in slightly more than twenty-eight months. Lewis and Clark brought back the first reliable information about much of the area they traversed, made contact with the Indian inhabitants as a prelude to the expansion of the fur trade, and advanced by a quantum leap the geographical knowledge of the continent.

This official account of the expedition is as much a landmark in Americana as the trip itself. The narrative has been reprinted many times and remains a perennial American bestseller. The observations in the text make it an essential work of American natural history, ethnography and science. It is the first great U.S. government expedition, the first book on the Rocky Mountain West, and a host of other firsts. It is among the most famous American books.

Church 1309; Field 928; Graff 2477; Grolier American 100, 30; Howes L317; Printing & the Mind of Man 272; Tweney 89, 44; Sabin 40828; Shaw & Shoemaker 31924; Streeter Sale 1777; Streeter, Americana Beginnings, 52; Wagner-Camp 13:1  
(#31312)

\$ 14,000.







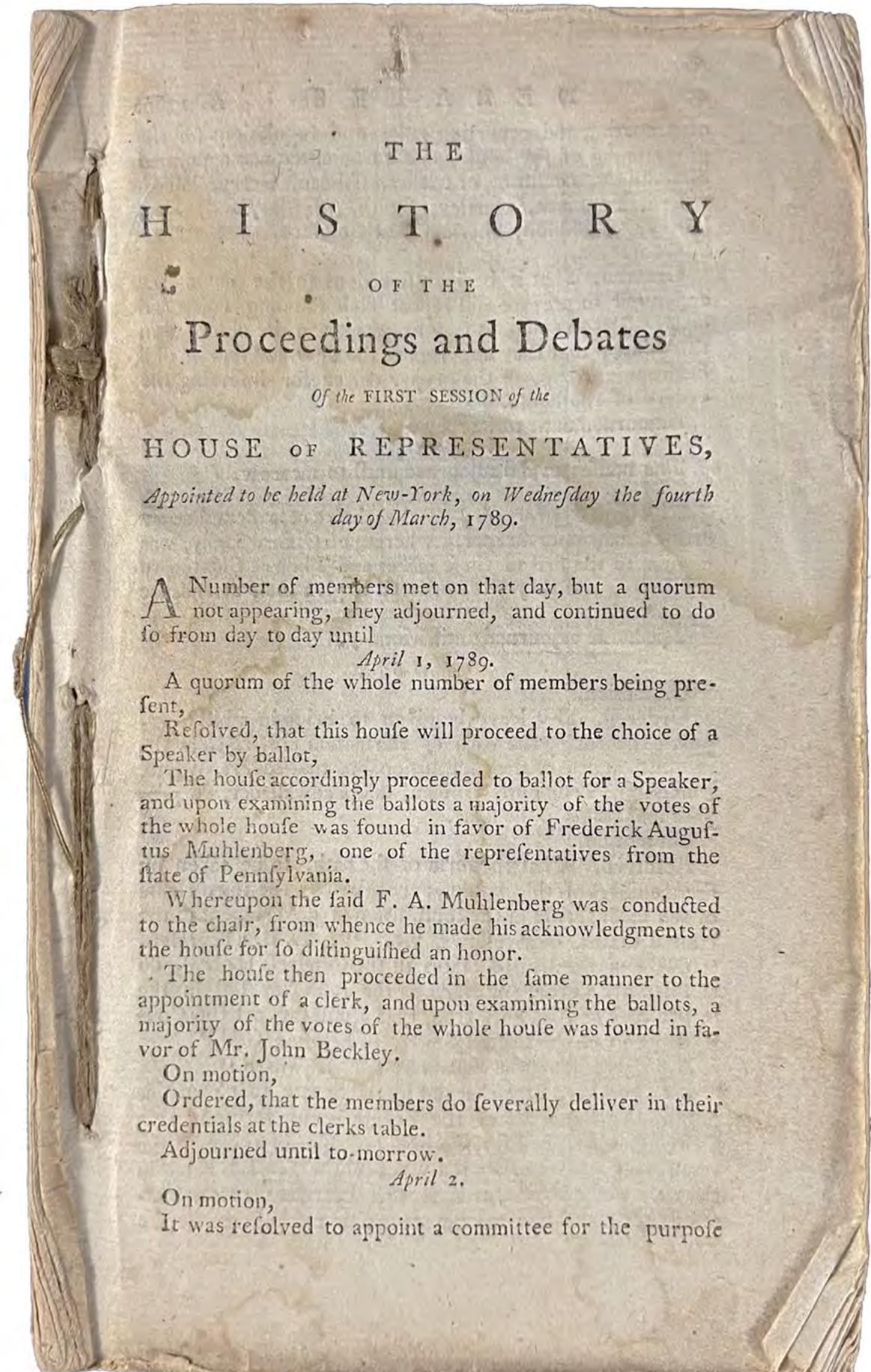
**LLOYD, Thomas (1756-1827, stenographer).** *The Congressional Register; or, History of the Proceedings and Debates of the First House of Representatives of the United States of America. Volumes I and II. Issues 1-20.*

New York: Printed for the Editor by Harrisson and Purdy; Hodge, Allen, and Campbell, 1789-90. 2 volumes. 8vo (8 x 4 3/4 inches). First edition. Vol. I, Issues 1-11: [No title] 3-614 [no 2 pp. Advertisement]. 614 pp. Second edition. Vol. II, Issues 12-20: 1-449. 449 pp. Vol. I is unbound, each issue stab-stitched together. Vol. II is bound in contemporary calf with spine in six ruled gilt compartments, red morocco letter-piece in second compartment reads [Debates | Congress | 1789], gilt numeral [2] in fourth compartment. Within cloth chemise and two modern morocco-backed clamshell boxes.

*The first two volumes of the exceptionally rare Congressional Register, the only comprehensive, authentic record of the first session of the US House of Representatives by an eyewitness reporter. Lloyd's text includes debates over the proposed Federal Bill of Rights, the certification of the election of George Washington and John Adams, and Washington's first official statement to Congress as president.*

Thomas Lloyd's *Congressional Register* is the most accurate, complete account of the first session of the US House of Representatives written by an eyewitness reporter. The House, unlike the Senate, made no provision for the official publication of its debates, so Lloyd, a stenographer called the "Father of American Shorthand," served as the American public's eyes and ears to the electrifying events of that first year. Lloyd was such a successful documenter that he was made the House's official recorder for its second session. The *Register* was used for quotes by politicians themselves, who regarded it as the paper of record: Washington's well-used copy is at the Boston Athenaeum.

(Description continues on the next page)







A thorough editor, Lloyd includes all the congressional speeches and motions of interest. The result is a highlight record of legislative action, which any contemporary observer of the dead-locked US Congress could only find alien. Lloyd's blow-by-blow dispatches are at turns summary and transcriptive, but always capture the feel and flow of the debate on that first House floor in New York. However, the politicians then, as now, complained of the perceived political bias of the free press. The *Register* was considered to be in the tank for the Federalists; anti-Federalists like South Carolina's Aedanus Burke attacked the *Register* on the House floor for "distorting the arguments of the members from the true meaning, imputing, to some gentlemen, arguments contradictory and foreign to the subject and which were never advanced." (vol. II, pp. 442-3.) The representatives might not have appreciated it, but Lloyd's work for the *Register* was Sisphyeian: daily transcription of long sessions of intricate, unamplified debate using quill pens, large sheets of paper, and primitive shorthand, and that was only undertaken after having secured a roster of paid subscribers. With these tools he wrote the most complete single version of the debates for the first session of Congress. But the work was so overwhelming, he abandoned the project, which had been intended to be continued annually, during the second session in 1790.

Highlights in the *Congressional Register* include debates over the proposed Federal Bill of Rights (vol. II, p. 180); the House certification of the election of George Washington and John Adams (vol. I, p. 5); Washington's first official statement to Congress as president (vol. I, p. 174); and the election of the first Speaker of the House (vol. I, p. 3). The breadth of congressional accomplishment in that first year is awesome. According to Tinling, Congress "established a system of revenue making the national government financially independent of the states and thereby made it possible to pay off the debt accumulated during the Revolution [...] It created a federal judiciary. It provided for diplomatic representation in foreign countries, made treaties and regulated trade with Indian tribes, and organized the Western territories . . . It set up executive departments State, Treasury and War . . . and arranged for the first census." All herein.

The *Register* was originally issued in 35 parts, Evans writes, "in weekly numbers of fifty-six or forty-eight pages [...] to each number was added an addenda, with separate paging, and titles, of the Acts of Congress passed [...] only during the session of Congress held at New York." The present set of the *Register* contains: 1.) An unbound complete first edition Vol. I with loss to title, 11 of 11 issues. 2.) A bound complete second edition Vol. II lacking addenda, 9 of 12 Issues. The second edition of volume two is identical to the first, besides the title.

Copies of the *Congressional Register* rarely appear, and are almost always in parts. A run of the 1789 House debates is essential to any collection of Americana.

*Bibliotheca Historica* 482. Boston Athenaeum's *Washington Catalogue*, pp. 53-54. Brinley 4886. ESTC W20073. Evans 22203, 22204. Murphy 1467. NAIP W030486. Sabin 15608. Tinling, Marion, "Thomas Lloyd's Reports of the First Federal Congress," *William and Mary Quarterly*, Vol. 18, No. 4 (October, 1961), pp. 519-545. Not in Goldman, Howes, Powell.

(#39492)

\$ 18,500.





**McKENNEY, Thomas L. (1785-1859, editor), James HALL (1793-1868, writer), Charles Bird KING (1785-1862, painter); James Otto LEWIS (1799-1858, painter). *History of the Indian Tribes of North America.***

Philadelphia: Edward C. Biddle, 1836; Daniel Rice, 1838; and James G. Clark, 1844. Folio; 3 vols. (20 1/16 x 14 1/4 inches). 120 hand-colored lithograph plates, map, and 17-page subscriber list present. State "A" of volumes one and three, state "B" (issued with part 16) of volume two. 19th-century half-Morocco to style over marbled boards, spines gilt. Within individual chemises and slipcases.

*First edition of this Americana highspot, a profusely illustrated record of prominent nineteenth-century Native Americans, which was "the grandest color-plate book issued in the United States up to the time of its publication." (Reese)*

Thomas McKenney, a Quaker, was Superintendent of Indian Affairs from 1816-1822. While in this post he became concerned for the survival of Western tribes after observing unscrupulous people taking advantage of Native Americans for profit. McKenney decided to create an archive to preserve the artifacts and history of Native Americans whose culture was disappearing due to settler-colonialism. A visit to the studio of artist Charles Bird King inspired McKenney to add portraits to his archive. McKenney helped start the first national collection in Washington, the Archives of the American Indian, and served as curator of this archive while he was Superintendent of Indian Affairs and head of the Bureau of Indian Affairs. Perhaps surprisingly, in his government role, McKenney advocated for Indians to be removed to somewhere west of the Mississippi and the portraits he commissioned make reference to the benefits of missionary and "civilizing" work. He was instrumental in the passage of the 1830 Indian Removal Act, but also criticized some government policies toward Indians, which led President Jackson to dismiss McKenney from his post in 1830.

(Description continues on the next page.)







After leaving government, McKenney was able to turn more of his attention to his publishing project recording biographies and portraits of Native Americans. Within a few years, he was joined by James Hall, a journalist, lawyer, and the Illinois state treasurer, who had written extensively about the West. Both authors saw their book as a way of preserving an accurate visual record of a rapidly disappearing culture. The text, which was written by Hall based on information supplied by McKenney, takes the form of a series of biographies of leading figures among the Indian nations, followed by a general history of the North American Indians. The work is famous for its color-plate portraits of chiefs, warriors, and women of various tribes, which are faithful copies of original oils by Charles Bird King. King painted the illustrious Indians from life in his studio in Washington, D.C., where McKenney commissioned him to record visiting Indian delegations from 1821 to 1837. At times King's paintings were worked up from the watercolors of the young frontier artist, James Otto Lewis. All but four of the book's original paintings were destroyed in the disastrous Smithsonian fire of 1865; their appearance in this work preserves what is probably the best likeness of many of the most prominent Indian leaders of the early 19th-century. Among King's sitters were Sequoyah, Red Jacket, Major Ridge, Cornplanter, and Osceola.

This was the most elaborate plate book produced in the United States to that date, and its publishing history is complex. Its production spanned eight years, multiple lithographers, and was funded by 1,250 subscribers. The title pages give an indication of issue: Volume I, first issue was by Edward C. Biddle and is dated 1836; the second issue was by Frederick W. Greenough with the date 1838; and the third issue is by Daniel Rice and James G. Clark and dated 1842. Volume II, first issue is by Frederick W. Greenough and dated 1838; and the second issue is by Rice and Clark and dated 1842. Volume III, first issue is by Daniel Rice and James G. Clark and dated 1844.

*American Color Plate Books*, 24; BAL 6934; Bennett, 79; *Best of the West*, 68; Bowers, 339-40; Field 992; Howes M-129 ("d"); Lipperhiede Mc4; Sabin 43410a; Servies 2150; Stack, 5.

(#40474)

\$ 120,000.





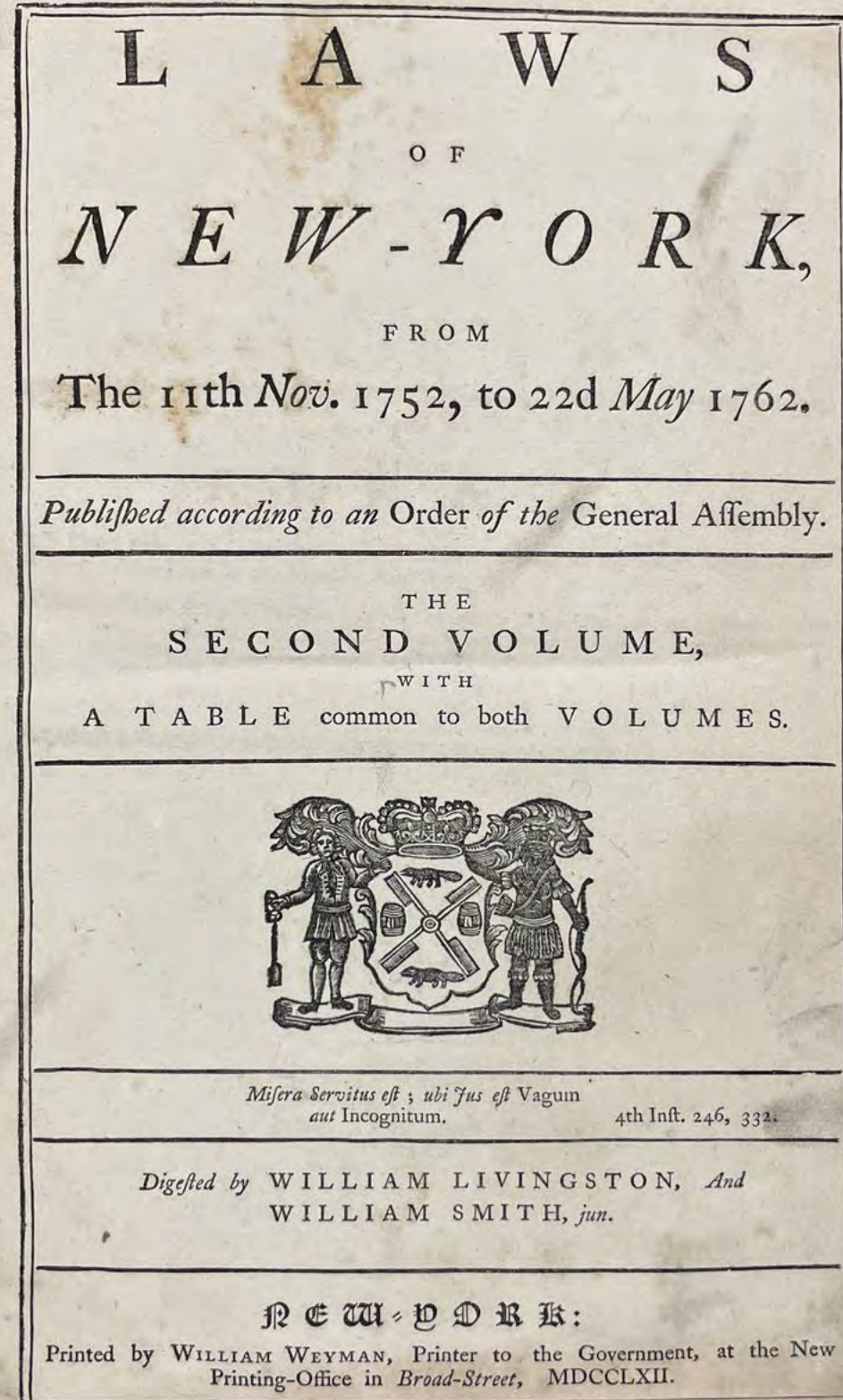
**[NEW YORK LAWS]. SMITH, William, and LIVINGSTON, William, eds. [Vol. 1]: *Laws of New-York, from the Year 1691, to 1751, inclusive. Published According to an Act of the General Assembly. [Vol. 2]: *Laws of New-York, from The 11th Nov. 1752, to 22d May 1762. Published according to an Order of the General Assembly. The Second Volume, with A Table common to both Volumes.****

New York: New York General Assembly. Printed by James Parker at the New Printing-Office, in Beaver-Street, and William Weyman in Broad Street, Vol. 1: 1752, Vol. 2: 1762. Folio. (13 1/2 x 9 x 2 ; 13 x 8 3/4 x 1 1/4 inches). Vol 1: [6] i-iii [iv] 1-488 [6], pp. 488. Vol 2: [8] 1-263 [264] 265-268 [2] pp. 268. Non-uniform contemporary bindings: Vol. 1 in reverse calf, Vol. 2 in sheep. Both volumes contained in a cloth slipcase with morocco label.

***Both volumes of the rare initial digest of colonial New York's laws, with Benjamin Franklin listed as a subscriber.***

A two-volume compilation of early New York colonial laws prepared by William Smith (author of the *History of New York*) and William Livingston. *The Laws of New-York* was "the first digest of the colonial statutes in force at that time," according to the DAB. The work is notable for the subscriber's list, which includes prominent names such as Benjamin Franklin, Charles Pinckney, and James De Lancey, among others. Also includes the second volume (often sold on its own), published ten years after the first. This latter volume includes much on the difficult years of the French and Indian War, with numerous acts related to raising money and troops, preventing stores from falling into French hands, and more. An important and handsomely produced pair of works, rarely encountered together.

Benedict 345; Tower 624, 625; Evans 6897, 9213; Brinley 2732, 2733; ESTC W6326, W6330; Sabin 53730, 53732 (#41355) \$ 6,500







**OGILBY, John (1600-1676, Translator, Publisher), MONTANUS, Arnoldus (c.1625-1683, Editor).** *America: Being the Latest, and Most Accurate Description of the New World; Containing the Original of the Inhabitants, and the Remarkable Voyages Thither. The Conquests of the Vast Empires of Mexico and Peru, and Other Large Provinces and Territories, with the Several European Plantations in Those Parts. Also Their Cities, Fortresses, Towns, Temples, Mountains, and Rivers. Their Habits, Customs, Manners, and Religions. Their Plants, Beasts, Birds, and Serpents. With an Appendix, Containing, Besides Several Other Considerable Additions, a Brief Survey of What Hath Been Discovered of the Unknown South-Land and the Arctick Region.*

London: Printed by the Author, and are to be had at his House in White Fryers, 1671. Folio (15 1/2 x 9 3/4 inches). First edition, first issue. [X1] A-Ppp4. [10] 1-674 [2]. 686 pp. 57 maps, plates, and portraits, including 6 single-page portraits, 32 double-page or folding views, and 18 folding maps; with 66 in-text engraved illustrations and woodcut initials and head and tailpieces. Engraved frontispiece. Title printed red and black. Catalog of authors. Table of contents. First book: Chapters I-III, Second book: Chapters I-XVIII. Third book: Chapters I-IX. Appendix Chapters I-V. List of Plates. Expertly bound to style in period quarter calf with tips on marbled paper boards, six raised bands forming seven gilt-ruled compartments on spine with gilt-lettered red morocco lettering-piece in second.

*First edition, first issue of Ogilby's important work; this example with the rare map of Barbados.*

(Description continues on the next page.)







*America* is Ogilby's English translation of Arnold Montanus's *De Nieuwe en Onbekende Weereld* [The New and Unknown World] published in the same year, but with a number of additions concerning New England, New France, Maryland, and Virginia. *America* is divided into three books and an appendix: the first gives an overall survey of the most important voyages and expeditions to the Americas; the second book describes Mexico, the Caribbean, Bermuda, and North America; the third covers South America; and the appendix includes a miscellany of information, including notes on the "Unknown South-Land," the Arctic region, and the search for the Northwest Passage.

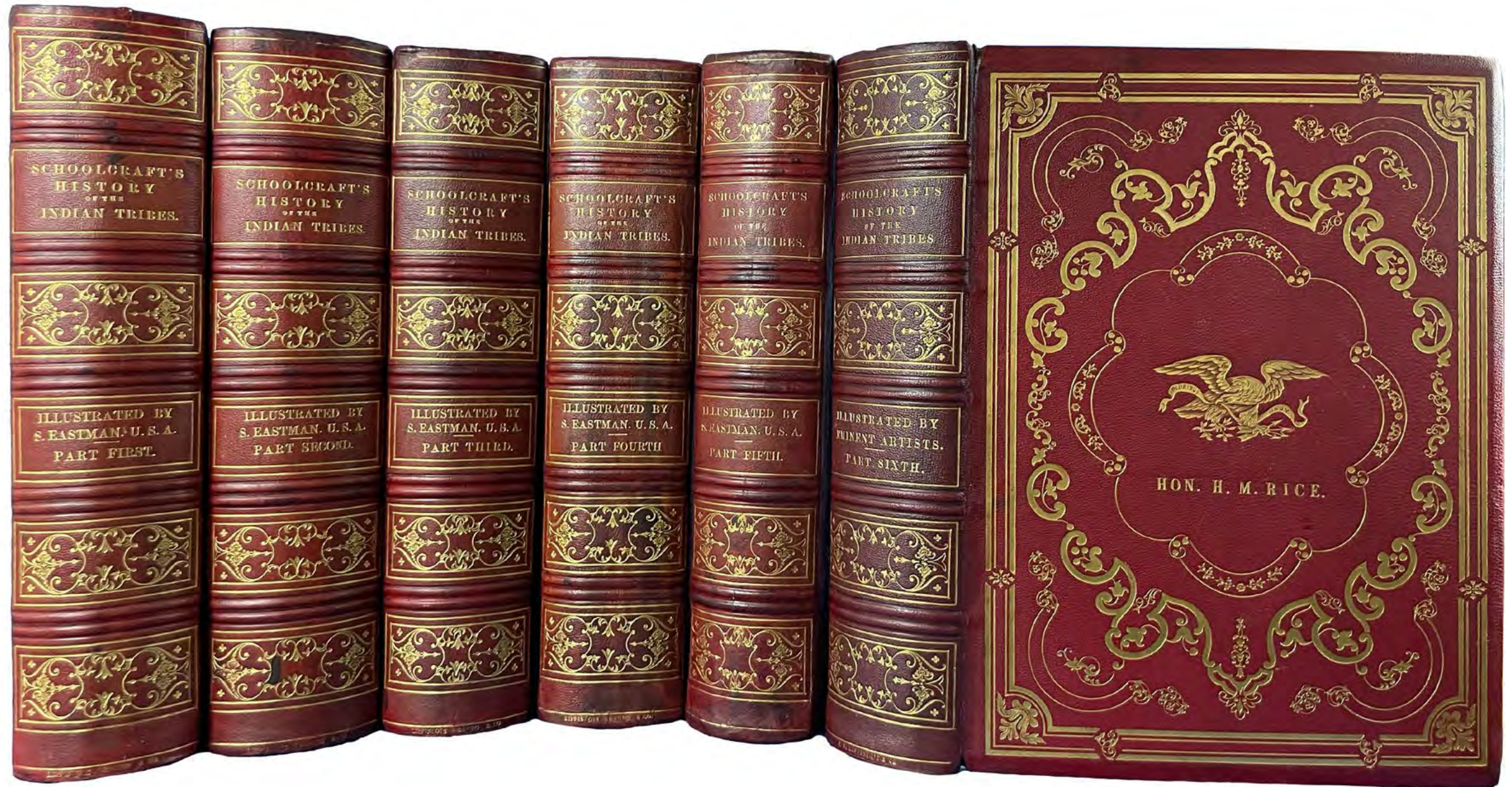
Ogilby's work is the second appearance of the rare and important map, "Nova Terrae-Mariae Tabula." This map is the first to focus on Maryland and was of great significance in border disputes with Pennsylvania, where the map was used as evidence by the family of William Penn against the Calvert family, the proprietors of Maryland, because the map showed the 40th parallel too far south. The dispute was ultimately resolved in the 1750s and resulted in the surveys by Mason and Dixon.

The present copy is an example of the first issue, complete with the "Arx Carolina" view and the "Virginia pars Australis and Florida" map.

Arents 315A. Baer (Md) 70A-C. Borba de Moraes II, 626. Church 613.  
*European Americana* 671/204-207. JCB III, 227-228. Sabin 50089. Stokes VI,  
p.262. Van Eerde, *John Ogilby and the Taste of His Times*, p.107. Wing O-165.  
(#31065) \$ 36,000







**SCHOOLCRAFT, Henry Rowe (1793-1864).** *Information, Respecting the History, Conditions and Prospects of the Indian Tribes of the United States: Collected and Prepared under the Direction of the Bureau of Indian Affairs.*

Philadelphia: Lippincott, Gambo & Co. [vols. 1-4] or J.B. Lippincott & Co. [vols. 5 and 6], 1853-1852-1853-1854-1855-1857. 6 volumes, large 4to (12 5/16 x 9 1/2 inches). Half-titles. 5 steel-engraved additional titles (additional title to vol. VI not issued), 1 steel-engraved frontispiece portrait of Schoolcraft vol. VI, 1 folding letterpress table, 329 engraved or lithographed plates, plans and maps (i.e 331 plates on 329 sheets) after Seth Eastman and others (some colored). Contemporary full red morocco spine and front boards elaborately tooled in gilt with gilt inner dentelles. Patterend endpapers. All edges gilt.

*Henry Schoolcraft's masterpiece in a deluxe presentation binding. This work is the most extensive work on Native Americans published in the 19th-century containing "a vast mass of really valuable information" (Field), and a cornerstone of any collection of ethnological studies on America.*

(Description continues on the next page.)

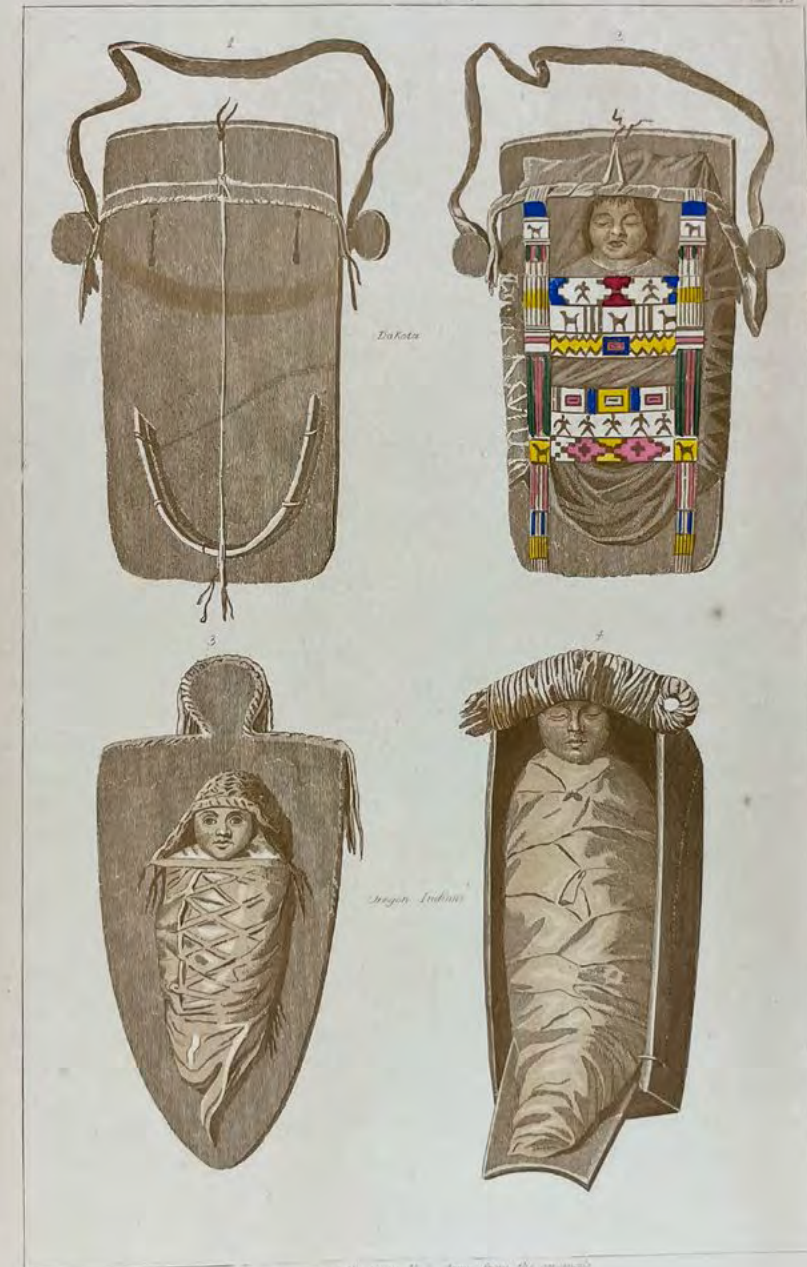




Born near Albany, N.Y., Schoolcraft took part in a number of important early surveying expeditions before being appointed commissioner of Indian Affairs in 1822. With his headquarters at Sault Sainte Marie, he married the half-Ojibwa daughter of a local fur-trader, learnt the Ojibwa language and began his ethnographical researches in earnest. He retained his position for almost twenty years and made full use of the unequalled opportunities it provided him. A change in government in 1841 resulted in him losing his position and moving back to the East, but he continued his Native American studies and the first volume of the present work was published in 1851. The work was completed with the publication of the sixth volume in 1857. Field notes that the work as a whole “contains a vast mass of really valuable material. It has indeed performed a very important service for Indigenous peoples history, in collecting and preserving an immense amount of historic data. Vocabularies of Indigenous languages, grammatical analyses, legends of various tribes, biographies of chiefs and warriors, narratives of captivities, histories of Indian wars, emigrations, and theories of their origin, are all related and blended in an extraordinary.... manner”.

The other aspect of the work that gives it immense additional value is the large body of art work by Seth Eastman (1808-1875). Eastman, a serving officer in the U.S. Army, had trained as a topographical artist: a discipline which necessitated a rigorous almost photographic approach to the subject and is ideally suited to the task of recording landscape, objects and individuals as accurately as possible. His work as a whole has ensured that he is now viewed as the foremost pictorial historian of Native American history and culture. The vast majority of the plates in the present work are either from his original drawings or from copies by him of others work.

(Description continues on the next page.)



Plates by Seth Eastman 11 1/2 from the original





DEATH WHOOP

“A very large number of beautiful steel engravings, representative of some phase of Indigenous life and customs, are contained in the work, but the most valuable of its illustrations are the drawings of weapons, domestic utensils, instruments of gaming and amusement, sorcery and medicine, objects of worship, their sculpture, paintings, and fortifications, pictograph writing, dwellings, and every form of antiquities” (Field).

There is some confusion over the correct collation of the work, as the plate lists in each volume do not always conform with what was actually published. The work should contain plates (not including the additional titles) as follows: vol. 1, 76 plates; vol. 2, 79 plates (plate number 30 skipped in the numbering), vol. 3, 42 plates (plates 22-24 not issued in this volume), vol. 4, 42 plates, vol. 5, 35 plates on 33 sheets (plate 9 not published, plates 17 and 36 on one sheet, plates 32 and 33 on one sheet), vol. 6, frontispiece portrait and 57 plates. The numbering of the plates in the final volume are haphazard, as most of these plates were re-used from earlier volumes without changes to the numbering.

Bennett, p.95; Field, p.353; Howes S183, “b”; Sabin 77855; Servies 3691; Dippie, *Catlin and His Contemporaries: The Politics of Patronage* (University of Nebraska, 1990), chapters 4 and 5; Francis R. Stoddard, “Amiel Weeks Whipple” in *Chronicles of Oklahoma*, vol. 28 (Autumn 1950).

(#40753)

\$ 25,000





**SHAKESPEARE, William (1564-1616), JOHNSON, Samuel (1709-1784), HOPKINSON, Joseph (1770-1842, Editor), FIELD, Robert (1769-1819, Engraver).**  
*The Plays and Poems of William Shakespeare. Corrected from the Latest and Best London Editions, with Notes, by Samuel Johnson, L. L. D. To which are Added, a Glossary and the Life of the Author. Embellished with a Striking Likeness from the Collection of His Grace the Duke of Chandos. First American Edition. Vols. I-VIII. Complete.*

Philadelphia: Bioren and Madan, 1795-96. 8 Volumes. 12mo (6 1/2 x 3 3/4 inches). Vol.1: Title [2] Frontispiece [2] [i-iii] iv-xlvi, [1-3] 4-384. 432 pp. Vol. 2: [1-7] 8-412. 412 pp. Vol. 3: [1-7] 8-432. 432 pp. Vol. 4: [1-7] 8-447 [1]. 448 pp. Vol. 5: [1-7] 8-392. 392 pp. Vol. 6: [1-7] 8-388. 388 pp. Vol. 7: [1-7] 8-452. 452 pp. Vol. 8: [5] 8-304, [i-iii] iv [5-7] 8-128. 432 pp. Contemporary tree sheep, rebacked, preserving spines in six compartments ruled gilt with red and brown morocco lettering-pieces in second and fourth compartments and gilt foliate in rest, [SHAKSPEARE'S | WORKS] in second compartment and volume number in fourth compartment. Some early ownership signatures on titles.

*A complete copy of the rare first American edition of the works of Shakespeare, here spelled "Shakspeare." This is the first edition to be printed outside the British Isles, with the first engraving of Shakespeare printed in the New World, in contemporary bindings in fine condition.*

(Description continues on the next page.)



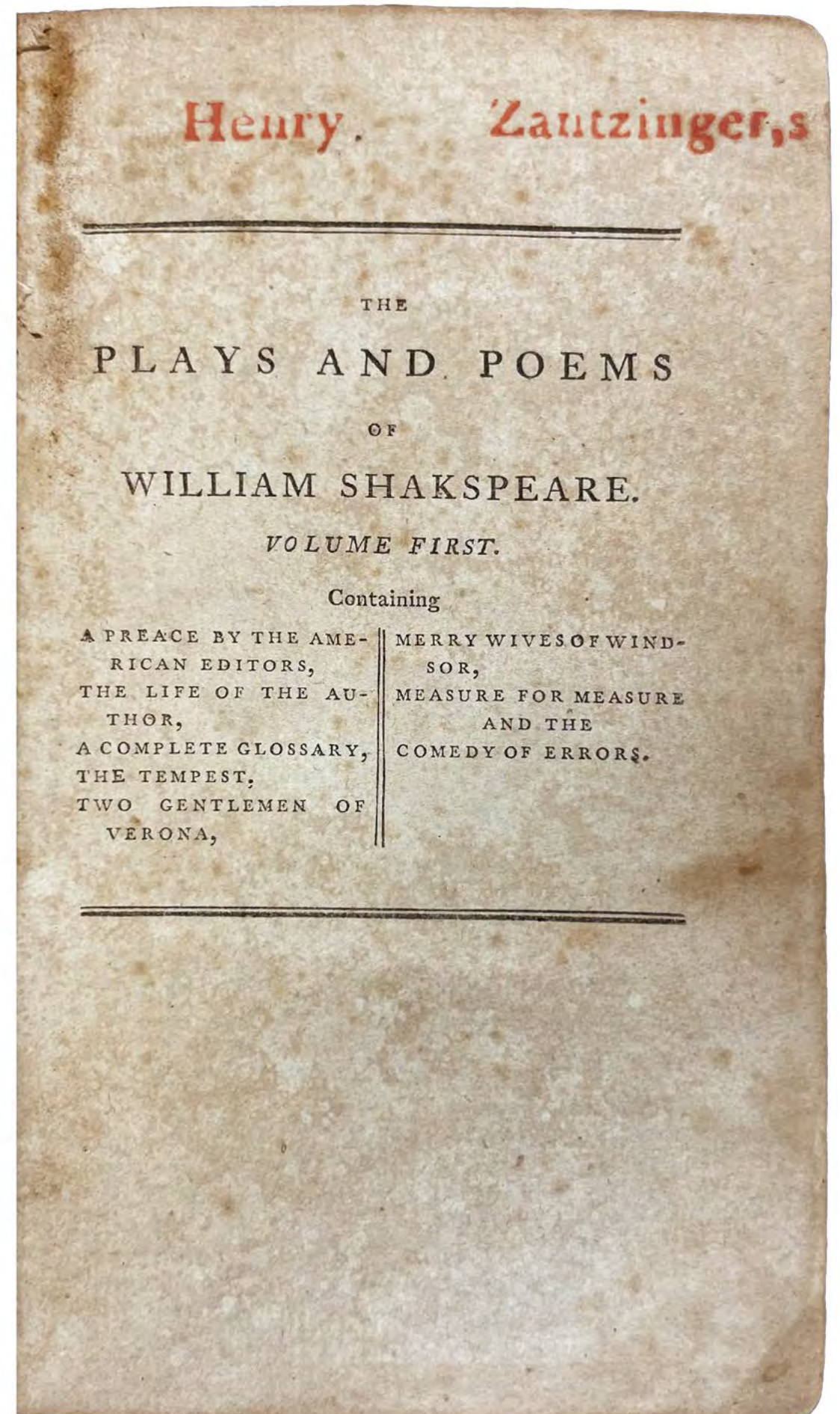


“Old World, he is not only thine! Our New World too has part, in his stupendous mind and heart.” - Inscription on a Shakespeare statue in Central Park, erected 1872

In a time of high anti-British sentiment in the newly-formed United States, after the American Revolutionary War and before the War of 1812, Joseph Hopkinson, son of Founding Father Francis Hopkinson, decided to edit and publish an eight-volume set of that most English of writers, William Shakespeare. Later to be a US Congressman, Joseph brought out the first three volumes in 1795, and the remaining five in 1796. Joseph, whose father was also America's first composer, wrote the preface and “Life of the Author,” marking the first publication of American literary criticism of Shakespeare. Befitting an American, Hopkinson, in his preface, takes issue with the competing “authoritative” British editorial interpretations of Shakespeare, in favor of a less-guided, more individual reckoning with his writing and its meaning. It was only sixty years prior, in 1730, that an American audience first saw a performance of a Shakespeare play, an amateur production of *Romeo and Juliet* in New York. At that point, Shakespeare had been dead for 114 years. It would seem that part of American tardiness on this matter was due to conservative public morality, as the preface to the first American edition is consumed with defending Shakespeare's plays against claims of moral indecency. Hopkinson assures his readership that the poet is a genius, if still yet imperfectly known, and asides, his contemporaries were even more base: “[W]e contend that none of his personages are expressly drawn to recommend vice, and that his plots are never, like those of Farquhar, and others, in a state of opposition to conjugal virtue. His works indeed abound with exquisite maxims of morality.”

The stipple engraved frontispiece portrait of Shakespeare is the first published image of the author in America. The engraver, Robert Field, was a British artist, trained at the Royal Academy, who worked in Philadelphia, and made engravings of images of Alexander Hamilton and Thomas Jefferson. Field first appeared in America in 1794 and worked in the young country for over a decade, spending time in Washington DC, and later, Canada and Jamaica. In a 1927 guide to Field's work, the author Harry Piers calls Field's Shakespeare portrait, “a poor reproduction of the original, and does not equal Field's other engravings” but to the modern eye there is a freshness to the less restrained marking method in Field's engraving that evokes the populism of Shakespeare's work and brings him to life.

(Description continues on the next page).







THE  
PLAYS AND POEMS  
*Henry* OF *Zantzinger,*

WILLIAM SHAKSPEARE.

CORRECTED FROM THE LATEST AND BEST  
LONDON EDITIONS, WITH NOTES, BY  
SAMUEL JOHNSON, L.L.D.

TO WHICH ARE ADDED,

A GLOSSARY

AND THE

LIFE OF THE AUTHOR.

EMBELLISHED WITH A STRIKING LIKENESS FROM THE  
COLLECTION OF HIS GRACE THE DUKE OF CHANDOS.

---

First American Edition.

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VOL. II.

PHILADELPHIA:

PRINTED AND SOLD BY BIORN & MADAN.

M DCC XCV.

As Anna Kerr at the Shakespeare Birthplace Trust Library writes, Shakespeare, from this first American edition forward, became imbricated in our nation's public life, inseparable from the United States and its conception of itself:

“This first American edition, nonetheless, foreshadows the American engagement with Shakespeare throughout history, by people from every walk of life. Abraham Lincoln, for example, invoked the words of Shakespeare as political rhetoric during the Civil War, even as soldiers from both sides of the conflict performed his plays in between battles. Pioneers, miners, and farmers moving West often performed his plays as a form of entertainment during times of hardship. African-American actors and playwrights developed their own theatres in the early 19th century, from which Ira Aldridge, the noted Shakespearian actor, found his beginning, and subsequent immigrant movements to the United States have continued to engage with Shakespeare as a means of sharing in the American spirit, from Yiddish King Lear to Kabuki Macbeth.”

Contents:

Vol. 1. Frontispiece; Title; Preface; The Life of Shakspeare; Shakspeare's Will Extracted from the Registry of the Archbishop of Canterbury; A Glossary, Explaining the Obsolete and Difficult Words in Shakspeare's Works; *Tempest*; *Two Gentlemen of Verona*; *Merry Wives of Windsor*; *Measure for Measure*; *Comedy of Errors*; Erratum.

Vol. 2. *Much Ado About Nothing*, *Love's Labours Lost*, *Midsummer-Night's Dream*, *Merchant of Venice*, *As You Like It*.

Vol. 3. *Taming of the Shrew*, *All's Well that Ends Well*, *Twelfth Night: or, What You Will*, *The Winter's Tale*, *Macbeth*.

Vol. 4. *King John*, *Richard II*, *Henry IV, Part I*; *Henry IV, Part 2*; *Henry V*.

Vol. 5. *Henry VI, Part I*; *Henry VI, Part 2*; *Henry VI, Part 3*; *Richard III*.

Vol. 6. *King Henry VIII*, *Coriolanus*, *Julius Caesar*, *Antony and Cleopatra*.

Vol. 7. *Timon of Athens*, *Troilus and Cressida*, *Titus Anronicus*, *Cymbeline*, *King Lear*.

Vol. 8. *Romeo and Juliet*, *Hamlet*, *Othello*, Advertisement, Dedication, and The Author's Poems including “Venus and Adonis,” “Tarquin and Lucrece,” Sonnets, “Passionate Pilgrim,” and “A Lover's Complaint.”

Evans 29496, 31180. ESTC W28892. Jaggard, p.507. Piers, *Robert Field: Portrait Painter in Oils, Miniature and Water-Colours and Engraver*, pp. 16, 194. Sabin 79727.

(#38954)

\$ 27,500.





**WARRE, General Sir Henry James (1819-1898). *Sketches in North America and the Oregon Territory. By Captain H. Warre, (A.D.C. to the late Commander of the Forces).***

[London]: Dickinson & Co., [1848]. Folio (21 x 14 1/4 inches). Letterpress title (verso blank), pp.[1-]5 letterpress text Sketch of the Journey. 20 hand-coloured lithographed views on 16 sheets, by Dickinson and Co., after Warre, 1 lithographic map, hand-coloured in outline with routes marked in red and blue. Very minor foxing to a few plates. Contemporary purple cloth, rebacked and retipped with dark purple morocco, spine with raised bands in seven compartments, ruled in gilt and blind on either side of each band, lettered in gilt in the second compartment. *Provenance:* William Rathbone (booklabel); Lester E. Bauer (Parke-Bernet, 3 December 1958, lot 508); Frank T. Siebert (Sotheby's New York, 28 October 1999, lot 860).

*First edition, original hand-coloured issue of a work which contains the "only western color plates comparable in beauty to those by Bodmer" (Howes). An important record of the American west before it was touched by western civilization.*

Captain Warre and Lieutenant Mervin Vavasour, of the Royal Engineers, left Montreal on 5 May 1845. They initially accompanied Sir George Simpson, governor of the Hudson's Bay Company, who was making a tour of inspection of the Company's outposts. On reaching Fort Garry (plate 1) at the confluence of the Red and Assiniboine Rivers, they teamed up with Peter Skene Ogden (1790-1854), a Company Chief Trader who had vast experience of the West, the Columbia and the Rockies in particular. Travelling mainly on horseback, the journey from the fort over the Rockies to Fort Colville took them from 16 June to 12 August. This section of the journey is illustrated by five plates. They left Fort Colville in boats and made their way down the Columbia River arriving at the Pacific on 25 August (3 plates). They then spent the winter exploring Oregon Territory and the Pacific Coast, visiting the Company settlement on the Willamette River (2 plates), exploring the Columbia River (1 plate), visiting Fort George on the Columbia River (2 plates), Vancouver Island and Fort Vancouver (1 plate), Cowelitz River and Puget's Sound. Once the weather started to improve, Warre and Vavasour and a party of about 30 began their westward journey on 25 March 1846, again by boat, but this time against the current. Warre made sketches of Mount Hood (2 plates) during this journey. They arrived at Fort Walla Walla, a distance of about 200 miles, on 3 April.

(Description continues on the next page.)



FORT GARRY



NEAR TUMAS





They then took to horses again, and taking a short cut of about 250 miles, made for Fort Colville across a desert landscape (1 plate). From Fort Colville they went up the Columbia by boat for about 250 miles, setting off to cross the Rockies on foot. After seven days their food ran out, but, fortunately, a search party sent out from the Company station at Jasper's House found them and guided them to safety. The station was on the Atthabasca River, and from here they again took to boats and swiftly descended a distance of nearly 400 miles in two and half days to Fort Assinboine. On horseback, they travelled 100 miles in three days to Fort Edmonton on the Saskatchewan River. Then, by boat, 500 miles down the river to Fort Carlton. Again on horseback, they crossed the prairie to Red River in ten days, a distance of about 450 miles, arriving back at Fort Garry on 7 June. Here they met up with Sir George Simpson and together returned by boat to Montreal, arriving on 20 July 1846.

The background to the journey was semi-official and semi-secret: Warre and Vavasour were to make what amounted to a military reconnaissance of the Oregon Territory. American expansionists were making it clear that the uneasy joint occupation of Oregon by the United States and Great Britain was not equitable and were demanding that a northernmost frontier be established. The two officers, with the enthusiastic support of the Hudson's Bay Company, were sent to gather information that would be of use in the negotiations.

As Howes notes, Warre's dramatic depiction of the scenery, situations and incidents he encountered has resulted in "the only western color plates comparable in beauty to those by Bodmer." This copy without the dedication to the Hudson's Bay Company executives, which, as Howes notes was not issued in all copies.

Warre continued with his military career after his return to Great Britain, serving with distinction in both the Crimean and the New Zealand Maori wars, he was knighted for his military services and retired with the rank of General. In addition to the present work he also published a series of views in the Crimea, published in London in 1856, but the present work is his undoubted masterpiece.

*Abbey Travel* II, 656; Graff 4543; Howes W-114; Sabin 101455; Smith 10727; Wagner-Camp 157

(#34798)

\$ 100,000







**WASHINGTON, George (1732-1799). *The Will of General George Washington: to Which is Annexed, a Schedule of His Property, Directed to be Sold.***

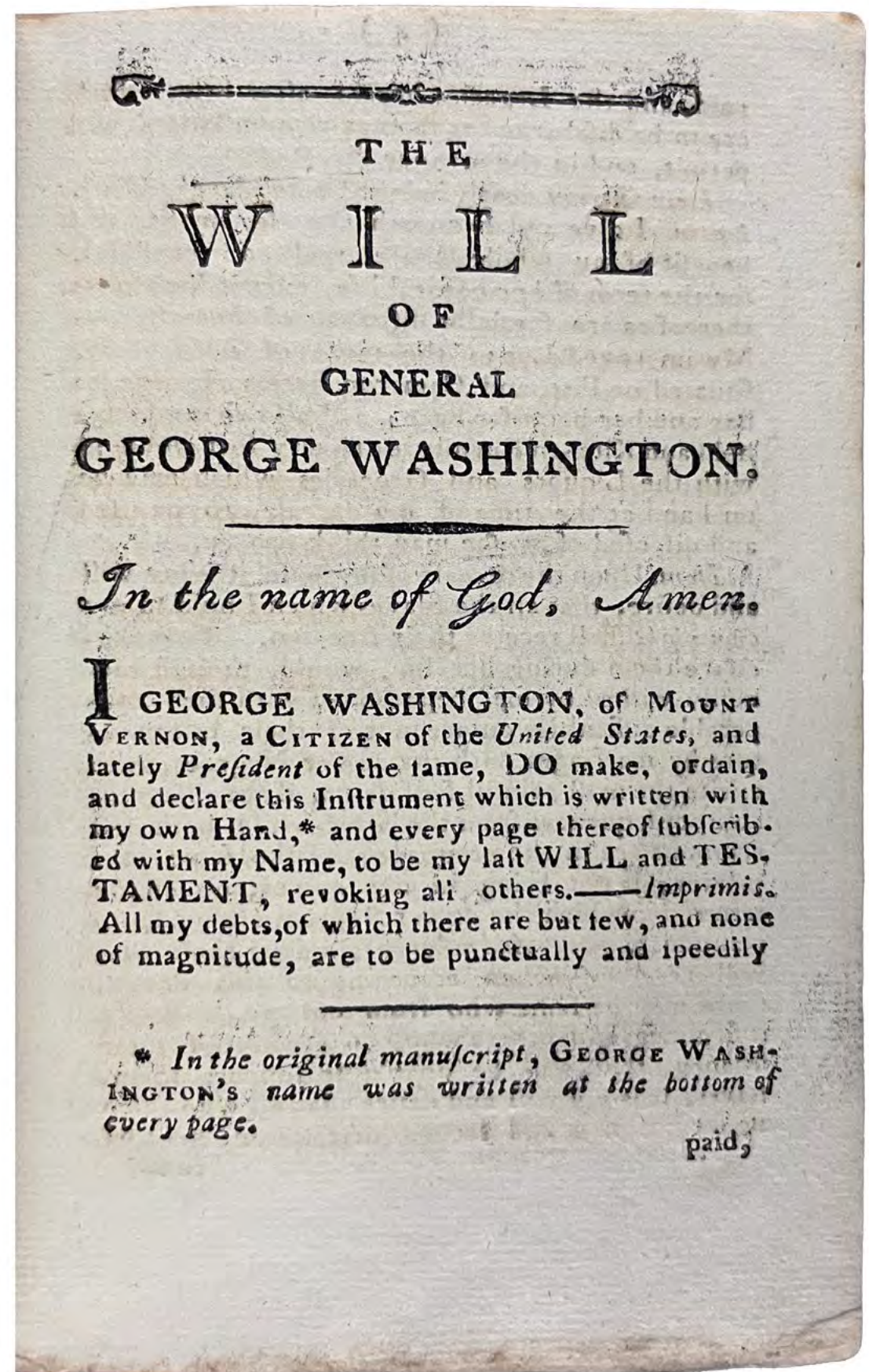
Alexandria, Virginia: Printed from the Record of the County Court of Fairfax, 1800. 8to (6 3/4 x 3 3/5 inches). First edition. [A4] B-C4 [D4]. 16 ff. [1]-32. 32 pp. Title, Will, Schedule of Property. Contemporary ink manuscript date of "1800" added to title. Original plain blue paper wrappers folded and stab-stitched with later ink manuscript titling on front wrapper, within a black cloth chemise and black morocco clamshell box.

*Exceedingly rare first edition of George Washington's will, published in his home state of Virginia, in its original wrappers. This is the document which emancipated Washington's slaves.*

"Upon the decease of my wife, it is my will and desire, that all the Slaves which I hold in my own right shall receive their freedom." - George Washington, p.4

This example of the first printing of the first edition of George Washington's will is exceedingly rare, especially so in its original publisher's wrappers, as here. "In the name of God, amen. I, George Washington, of Mount-Vernon, a Citizen of the United States, and lately President of the same, do make, ordain and declare this instrument." [p.3] Washington's will is said to have been prepared and written by Washington alone on July 9th, 1799, without the consultation of any "professional character." Washington would die only six months later, and his executors would present his will for probate at the County Court of Fairfax. The clerk of courts George Deneale recorded the will there on January 23rd, 1800. Shortly after, this pamphlet was published in Alexandria, detailing Washington's wishes.

(Description continues on the next page.)







THE LAST WILL  
OF  
GEORGE WASHINGTON

The most notable of its contents is certainly Washington's second codicil, which directs the people enslaved who were not part of his wife's dowry to be freed upon the death of his wife, Martha. It also provides for those "who from old age or bodily infirmities, and others who on account of their infancy, will be unable to support themselves." [p.4] Martha Washington did not wait for her own passing to free the people enslaved; she signed deeds of manumission for them in December of 1800. The people whom Washington enslaved officially became free on January 1st, 1801. It was not until 1810 that appraisers filed their report at the office of the clerk of the Fairfax County Court. The executors held public sales of the livestock at Mount Vernon before Martha Washington's death in 1802, and continued selling the remainder of the listed property for years afterward. Final settlement of the Washington estate was not achieved until June 21, 1847.

As to the rest of Washington's will, it contains "detailed arrangements for the dispersal of Washington's property to his relatives and friends, including the Marquis de Lafayette (who received a pair of steel pistols taken from the British during the Revolution), and his nephew, Bushrod Washington, who took possession of Washington's personal papers and library. The schedule of property gives a detailed accounting of Washington's real holdings at the time of his death. The will reveals how wealthy Washington was, whose estate had a value of over a million dollars, making him one of the richest men in the country."

The Alexandria pamphlet was followed in the same year by several other printings in various US cities, including a more common, and shorter, Boston edition, and Charleston, Philadelphia, New York, and Worcester. The Alexandria edition is the true first publication and has eight more pages than the Boston.

ESTC W29703. Evans 39000. Howes W145. Reese, *Celebration of My Country* 145. Sabin 101752.  
(#41619) \$ 20,000.





[WATT, James; and Company]. *[Portable Copying Press]*.

United Kingdom: c. 1800. Within a mahogany box with brass edges, brass inlaid corner straps and brass handles, interior lined with green felt. With a metal-coated side damping drawer. With the original brass rollers, brass and wooden turning screw, pasteboard and cloth folder, as well as the original glass ink well, ink bottle within painted tin holder, two sealed packets of dried ink, and several original sheets of copying paper.

*The first portable copying machine: a remarkably complete example with original supplies intact.*

(Description continues on the next page.)





On February 14th, 1780, James Watt, the famous inventor of the steam engine, was granted a patent for his first duplicating machine. His invention was a result of his own frustration with the time-consuming task of hand-copying his business correspondence with his partners concerning the steam engine. His invention of the portable press solved this problem by offsetting a written document by pressure onto thin, translucent, unsized paper to produce a reversed copy.

The process worked as follows: the original document was written using specially prepared ink and placed within the pasteboard and cloth folder with a sheet (or multiple sheets) of thin, moistened paper. The entire folder was then passed through two brass rollers by turning the screw and the resulting pressure transferred an impression of the ink from the original onto the thin paper. The copy, with the writing impressed in the reverse, could be read through the thin paper.

The portable case opens on hinges, and its upper section contains a collapsible writing pad for preparing the documents. Underneath the writing pad are compartments for writing instruments and paper. An inset compartment in the front of the box holds the turn for cranking the rollers. A special side-drawer contains the metal-coated damping box which was used for treating and storing the copying paper, with compartments for the storage of ink and other supplies.

Production began in 1780 and continued into the 19th century, when copiers of various sizes were produced (i. e. for quarto, foolscap [like the present], and folio paper). Watt's copier was enormously successful and found users on both sides of the Atlantic, with George Washington, Benjamin Franklin, and Thomas Jefferson as early adopters.

Bedini, *Thomas Jefferson and His Copying Machines*, Charlottesville: University of Virginia Press, 1984; Hills, R. "James Watt and His Copying Machines" in *Proceedings of the British Association of Paper Historians 4th Annual Conference*, 1993; Rhodes and Streeter, *Before Photocopying. The Art and History of Mechanical Copying, 1780-1793*, 1999, 8-11; Schils, R. *How James Watt Invented the Copier: Forgotten Inventions of Our Great Scientists*, 2011, 39-42; Uglow, J. *The Lunar Men*, 2002, 306-7.

(#32758)

\$ 12,000





WILSON, Alexander (1766-1813), ORD, George (1781-1866, Editor), LAWSON, Alexander (1773-1846, Engraver), MURRAY, George. (fl.1794-1822, Engraver), TANNER, Benjamin (1775-1846, Engraver), WARNICKE, John (d.1818, Engraver). *American Ornithology; or, the Natural History of the Birds of the United States: Illustrated with Plates Engraved and Colored from Original Drawings Taken from Nature. Volumes I-IX.*

Philadelphia: Vols. I-VI by Bradford and Inskeep, printed by Robert and William Carr; Vols. VII-IX by Samuel F. Bradford, printed by Thomas H. Palmer, 1808-1825 [but 1824-1825]. 9 Volumes. Folio (13 5/8 x 10 1/2 inches). Vol. I: vi, 157 pp. Vol. II: xii, 167 pp. Vol. III: xvi, 120 pp. Vol. IV: xii, 100 pp. Vol. V: xx, 102 pp. Vol. VI: xii, 122 pp. Vol. VII: xii, 138 pp. Vol. VIII: xi, 162 pp. Vol. IX: ccxxiii, 224-298 pp. 76 hand-colored copper engravings, all after Wilson, heightened with gum arabic, 9 in each of the first eight volumes, 4 in the final volume, accompanied by an expanded version of Ord's "Life of Wilson" biography. Uniform contemporary red half morocco with jade marbled boards, five raised bands ruled gilt forming six compartments on spine with gilt-lettered titling in second compartment, volume number in fourth, and gilt foliate printer's device in rest, Volume IX expertly rebaked with the original spine laid down.

*A complete copy of the most important work on American ornithology published before Audubon with 76 beautifully hand-colored plates of over 320 birds. With the extended, superior "Life of Wilson" in volume nine.*

Alexander Wilson's *American Ornithology* was the most comprehensive illustrated work on the subject published to its date. In all, its 76 plates depict 320 birds from 278 different species, of which 56 had never before been illustrated. All of the illustrations are after drawings made by Wilson, who traveled across America in search of specimens, covering some ten thousand miles through rugged terrain over a seven-year period.

Wilson hand-colored many of the sets himself. In fact, during the work's long publication period, it was his only source of income: "The correct execution of the plates will be rendered more secure, by the constant superintendence of the Author; and by the whole of the coloring being performed in his own room, under his immediate inspection." [Vol. IV, Preface] *American Ornithology* is notable for being among the earliest entirely native color-plate books; i.e. authored in America and printed in America on American paper, using type produced in America, illustrated with plates engraved in America, which were then hand-colored in America.

(Description continues on the next page.)





In August 1813, during the research for his final volume and before the publication of his penultimate volume, Wilson observed a bird from a distance he believed was a specimen for which he had been searching, and he waded across a river to get a closer look at it. Wilson died ten days later from dysentery. Thus, the final two volumes were edited and seen through the press by his close friend and co-executor of his estate, George Ord, later the President of the Philadelphia Academy of Natural Sciences.

In the preface to the final volume, Ord writes of Wilson: “Upon the future Ornithologist will devolve the pleasing duty of completing the history of the Birds of the United States, so ably commenced and carried on by the indefatigable Wilson, with honor to himself and advantage to science and literature. With respect to our country in particular, how much gratitude do we owe that excellent naturalist, for the treasure which he afford us in his inestimable work! He has unfolded a rich scene to our view; revealed new wonders to our meditation; and taught us that there cannot be a more rational amusement, than that which springs from the study of the birds, that diversified portion of animated nature.”

Due to the lengthy publication period of the first edition of *American Ornithology*, which spanned 1808 to 1825, few sets are found complete, and those which are encountered are usually mixed. This complete set, though its volumes carry dates of 1808, 1810, 1811, 1811, 1812, 1812, 1824, 1824, and 1825, was wholly published by Ord in 1824 and 1825 as the so-called “Ord’s Reprint”: “For reasons best known to the publisher, Volumes I-VI retained the dates of the original edition, 1808-1812, although 1824 appears to have been the actual date of publication. Strictly speaking it is not a reprint, yet Ord made little change beyond incorporating Wilson’s index corrections of nomenclature, together with a few of his own, in the body of the text.” [Burns] See Burns for a detailed chart on how to determine “Ord’s Reprint” from the first editions of Volumes I-VI.

Anker 533. Bennett, p.114. BM (NH), p.2332. Burns, “Alexander Wilson,” in *The Wilson Bulletin*, Vol. XXI, No. 4, December 1909, pp.176-77. Cantwell, *Alexander Wilson: Naturalist and Pioneer*, passim. Lederer, *The Art of the Bird*, p.81. Nissen IVB 992. Sabin 104597. Sitwell, *Fine Bird Books*, p.155. Stone, “Wilsoniana,” in *Cassina: Proceedings of the Delaware Valley Ornitho-Logical Club*, No. XVII (1913), pp.1-5. Wood, p.630. Zimmer, pp.679-80.

(#33319)

\$ 18,000







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*All items are guaranteed as described and are subject to prior sale. Any purchase may be returned for a full refund if notified within 10 working days and returned in the same condition. Payment accepted via wire, major credit cards, bank drafts, checks, and PayPal. We are happy to accommodate the deferred billing, shipping, or payment schedules of our institutional customers. All items purchased within the US will be shipped via Federal Express Ground unless the buyer requests otherwise. Express and international shipping will be shipped Federal Express and billed at our cost. We do our best to accommodate all requests for alternative methods of shipping.*

