

# American Natural History



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[ABBOT, John (1751-1840)]. [*Black Cheak*].

[London: 1791]. Watercolour and graphite, on laid paper, numbered 56 in graphite in Abbot's hand in the lower margin corresponding to his manuscript Catalogue of Georgia Birds with Notes. . Sheet size: 11 x 8 5/8 inches.

*An original watercolour of an American Redstart by an important naturalist in early America.*

John Abbot was one of the most important and prolific of the early American natural history artists. Born in London in 1751, Abbot developed his interest in natural history and drawing as a child. His curiosity about the natural world was encouraged by his parents who were wealthy (at one time the family library included copies of Mark Catesby's *Natural History of Carolina, Florida and the Bahama Islands* as well as George Edwards' *Natural History of Uncommon Birds and Gleanings of Natural History*).

Having received sponsorship from the Royal Society of London and the collectors Thomas Martyn and Dru Drury, Abbot sailed for Virginia in July 1773, with orders for both actual specimens and drawings. For the next two years he continued to collect and paint, sending home three insect collections, although only one arrived safely. The loss of these two valuable collections at sea together with the worry over political unrest in Virginia led Abbot to move to Georgia: he settled in St. George Parish (later Burke County), Georgia in December 1775.

Abbot traveled widely throughout Georgia devoting his time to the study of the natural flora and fauna. The constant flow of specimen collections and watercolours of insects, and later of birds, ensured that his name became known to many of the foremost natural scientists and collectors of the day, both in America and Europe. Sir James Edward Smith, co-founder and first president of the Linnaean Society of London, recognised Abbot's talents, and responded enthusiastically to Abbot's desire to publish an illustrated work on the butterflies and moths of Georgia. This became the first printed work devoted to American entomology.

Abbot was a fervent bird watcher and this watercolour is a testament to his artistic skill and powers of observation. This excellent portrait of the American Redstart exemplifies Abbot's mastery of the genre, his subject both vivid and precise in a natural landscape.

Abbot's watercolours are amongst the finest natural history illustrations ever made: elegant and scientifically accurate, they rank with those of his famous contemporaries, William Bartram and Alexander Wilson. William Swainson described Abbot as one of the United States' most important natural history artists, as "a most assiduous collector, and an admirable draftsman..." (quoted by Sabin).

Pamela Gilbert *John Abbot Birds, Butterflies and Other Wonders* London: Natural History Museum, 1998; Vivian Rogers-Price *John Abbot in Georgia: The Vision of a Naturalist Artist* Madison, Georgia: Madison-Morgan Cultural Center, 1983  
(#27051)

\$ 9,500.





**ALLEN, John Fisk (1785-1865). *Victoria Regia; or the Great Water Lily of America. With a brief account of its discovery and introduction into cultivation: with illustrations by William Sharp, from specimens grown at Salem, Massachusetts, U.S.A.***

Boston: printed and published for the author by Dutton & Wentworth, 1854. Folio (26 3/4 x 21 1/4 inches). Letterpress title, 1p. dedication to Caleb Cope (verso blank), 12pp. text (numbered [5]-16); 1p. index, plate list, note and errata (verso blank). 6 chromolithographed plates by Sharp & Sons of Dorchester, Mass. (5 after William Sharp, 1 after Allen). Expertly bound to style in quarter dark blue morocco and marbled paper boards. Original publisher's paper lettered upper wrapper bound in. Within custom dark blue morocco-backed box.

*A monument to American colour printing, a work which launched the age of chromolithography as an art in the United States, and one of the most beautiful flower books ever produced.*

The Victoria Regia; or the Great Water Lily of America, provides an appropriate showcase for this gigantic water lily, first discovered along the Amazon River and then taken to Britain for cultivation. The so-called "vegetable wonder" was

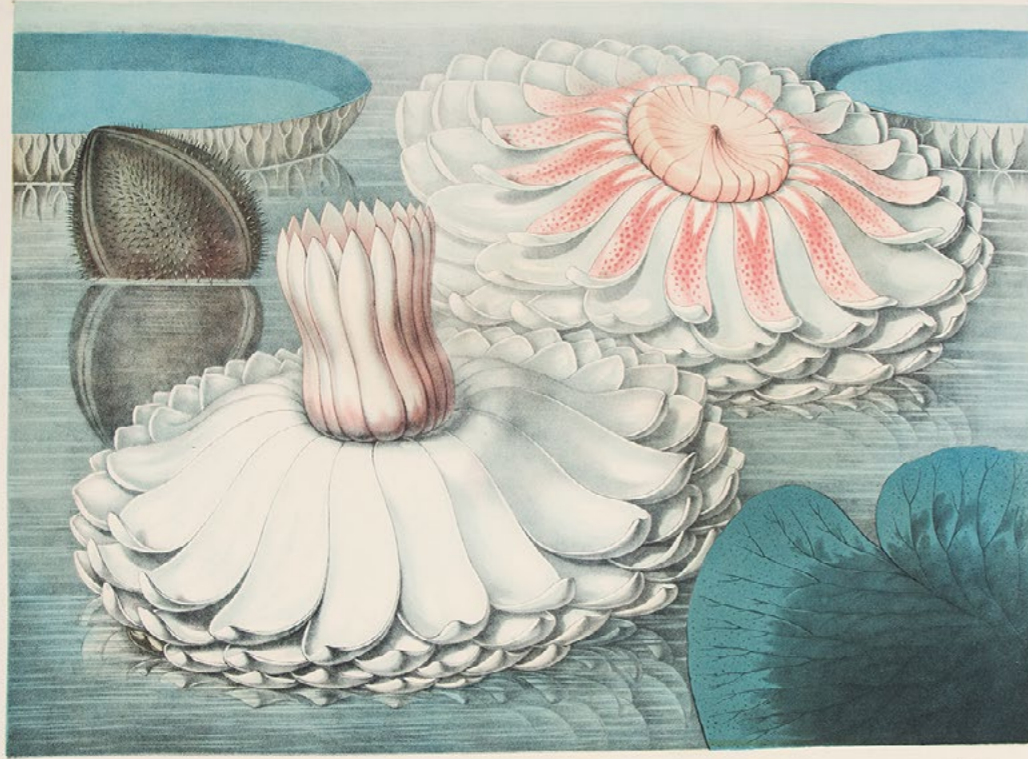
first described by Sir R.H.Schomburg in 1837. From the details he gave, the botanist John Lindley suggested that the lily was a new genera and put forward the name Victoria Regia in honour of Queen Victoria during the first year of her reign. "The giant water-lily is a spectacular flower; nineteenth century commentators describe with amazement the vast dimensions of its floating leaves, which could exceed two meters in diameter, and its great white flower, which opened in the evening and closed again at dawn in a truly lovely spectacle" (Oak Spring Flora).

In 1853, Allen, a well-respected horticulturalist and author of a treatise on viticulture, cultivated a seed from the water-lily given him by Caleb Cope, president of the Pennsylvania Horticultural Society, and the man in whose garden the water-lily first flowered in America on 21 August 1851. Working at his home in Salem, Massachusetts, Allen tended the seed from January to July, when, on the evening of July 21st, the flower finally bloomed. Motivated by his success, Allen hoped to make the glory of the water-lily available to a wider audience, and engaged the services of William Sharp, a British-born artist and pioneer of chromolithography then working in Boston.



(Description continues on the next page.)





Sharp had been practicing with the new technique of chromolithography as early as 1841, the first person to do so in the United States. His early efforts can be seen in Mattson's *The American Vegetable Practice* (1841), but, as McGrath states, those chromolithographs are merely "passable." Fortunately, Sharp improved his technique, and his next major project, the plates for Hovey's *The Fruits of America* (1852), demonstrated to all who viewed them the colourful and dramatic potential of chromolithography. Still, the process was in its infancy, and it would take a work of tremendous ambition to satisfactorily popularise the technique.

Allen's proposed book on the water-lily provided such a vehicle. Though the first plate of the *Victoria Regia* is based on a sketch Allen composed himself, the remaining five plates, which show the gradual development of the flowers from bud to full bloom, are wholly attributable to Sharp. Superlative in concept, colour, and execution, they became the first benchmark of the art. "In the large water lily plates of *Victoria Regia*, Sharp printed colors with a delicacy of execution and technical brilliance never before achieved in the United States" (Reese, *Stamped with a National Character*).

*Great Flower Books* (1990) p.69; *Hofer Bequest* 72; *Hunt Printmaking in the Service of Botany* 56; *Nissen BBI* 16; *Reese Stamped with a National Character* 19; *Stafleu & Cowan TL2* 85; *Tomasi An Oak Spring Flora* 106.

(#39047)

\$ 29,000.





**AUDUBON, John James (1785-1851), AUDUBON, John Woodhouse (1812-1862, Artist), BACHMAN, Reverend John (1790-1874, Author, Naturalist).** *The Viviparous Quadrupeds of North America*. New York: John James Audubon [Victor Audubon], 1845-1848. Three volumes. Elephant folio (27 1/4 x 21 1/4 inches). First edition. Three lithograph title-pages, three leaves of letterpress contents. 150 hand-colored lithograph plates by John T. Bown of Philadelphia after John James Audubon and John Woodhouse Audubon, the backgrounds after Victor Audubon. Expertly bound to style in purple half morocco over period purple cloth boards, spine with raised bands lettered in the second and third compartments, the others decorated in gilt, marbled edges and endpapers. Within grey cloth clamshell cases with red morocco lettering-pieces in gilt.

[With:] *The Viviparous Quadrupeds of North America*. New York: John James Audubon, 1846-1851-1854. 3 volumes, small 4to (10 x 7 inches). Half-titles, list of subscribers. 6 hand-colored lithograph plates. Expertly bound to style uniform to the above in purple half morocco over period purple cloth boards, marbled endpapers.

*A beautiful set of the first elephant folio edition of Audubon's "Quadrupeds," complete with the rare text volumes with six additional hand-colored plates.*

This is Audubon's final great natural history work. Unlike the double-elephant folio edition of *The Birds of America*, which was printed in London, the *Quadrupeds* was produced in the United States. It was the largest and most significant color-plate book produced in America in the nineteenth-century, and a fitting monument to Audubon's continuing genius.

The work was originally published in thirty parts, each containing five plates, and priced at ten dollars per number. The first proofs were ready in 1842, but Audubon was fully employing the services of the lithographer Bowen on the octavo edition of *The Birds of America*, which was the greatest moneymaker of any of the Audubon family ventures. Instead, Audubon and

his sons busied themselves in gathering subscribers, signing up over two hundred by the summer of 1844 (eventually the subscription list reached three hundred). The last part of the octavo *Birds* appeared in May 1844; publication of the folio *Quadrupeds* commenced immediately after with the first number being issued in January 1845 and the first volume completed within the year. Audubon's health began to fail dramatically, and responsibility for new artwork fell mainly on his son John Woodhouse Audubon, with some help from his brother Victor. The second volume was completed in March 1847. But as John Woodhouse traveled first to Texas, then to London and Europe, the pace slowed further. The final number was issued early in 1849. By this time the elder Audubon had succumbed to senility



(Description continues on the next page.)





(“His mind is all in ruins,” Bachman wrote sadly in June 1848). Audubon died in early 1851. In the end, about half of the plates for Quadrupeds were based on the works of John James and half on John Woodhouse.

Audubon’s collaborator on the text of the Quadrupeds was the naturalist and Lutheran clergyman, Bachman, who was a recognized authority on the subject in the United States. The two began their association when Audubon stayed with Bachman and his family in Charleston for a month in 1831. This friendship was later cemented by the marriage of Audubon’s sons, Victor and John, to Bachman’s daughters, Maria and Eliza. Audubon knew Bachman’s contribution to the Quadrupeds would be crucial, especially because of concerns over his own technical knowledge. By 1840, Bachman had become indispensable to the Quadrupeds project, and as Audubon showed increasing signs of illness, found himself writing most of the text, with some help from Victor who was the project’s primary business manager. The text appeared between December 1846 and the spring of 1854. Two issues of the third volume of the text are known, the present being the preferred second issue, with the supplementary text and the six octavo-sized plates issued in 1854, those six images not found in the folio.

The elephant folio edition of Audubon’s Quadrupeds will always be compared to Audubon’s incomparable Birds. It should be judged in its own right, as one of the grandest American works of natural history ever produced, and one of the greatest American illustrated works ever created.

Bennett, p.5. Ford, *Audubon’s Animals*, passim. Peck, “Audubon and Bachman, a Collaboration in Science,” pp.71-115, in Boehme’s *John James Audubon in the West*. Nissen 162. Reese, *Stamped with a National Character* 36. Sabin 2367. Tyler, “The Publication of the Viviparous Quadrupeds of North America,” pp.119-182 in Boehme. Wood, p.208.

(#41736)

\$ 350,000.



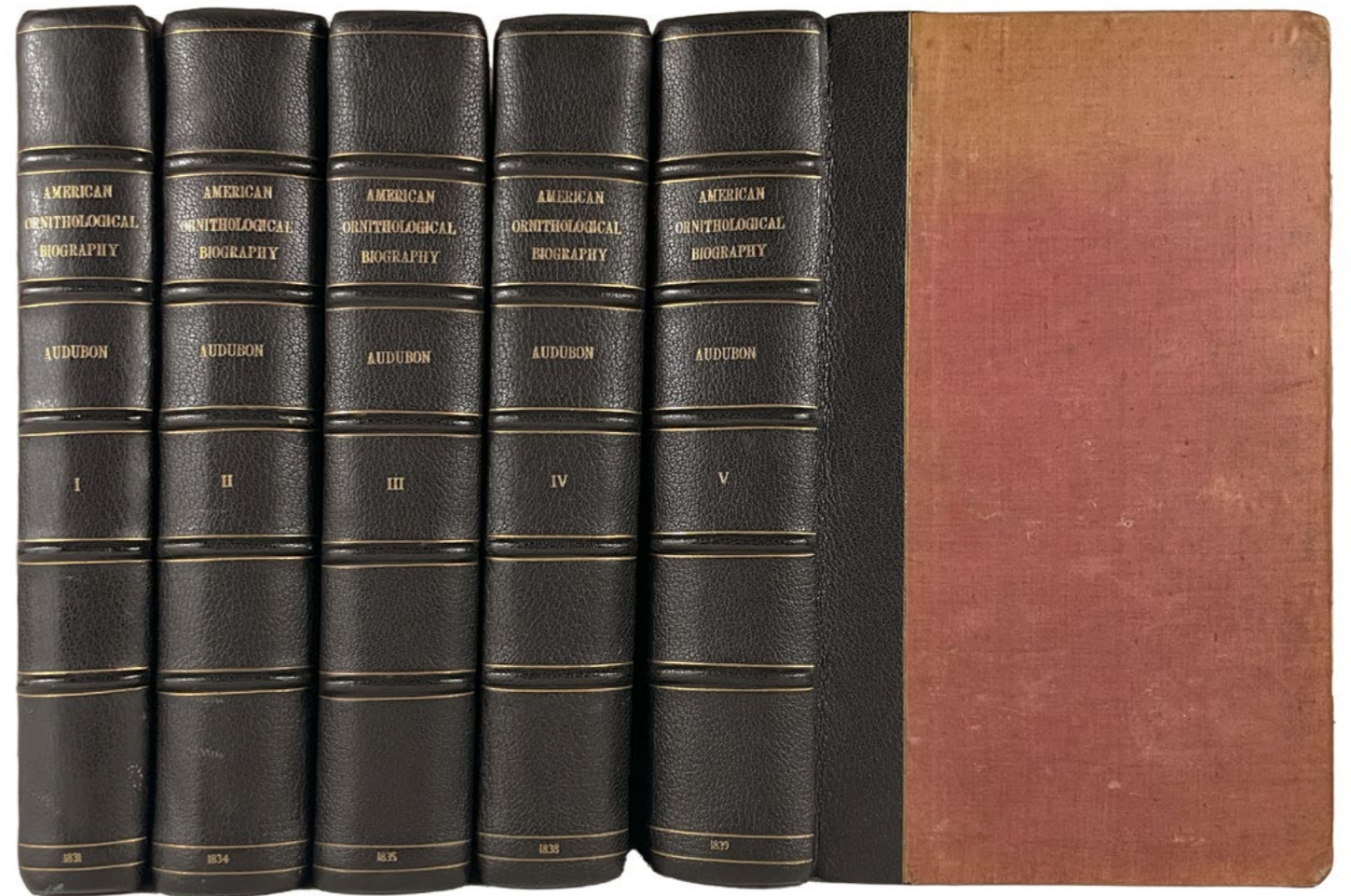




AUDUBON, John James (1785-1851). *Ornithological Biography, or an account of the habits of the birds of the United States of America; accompanied by descriptions of the objects represented in the work entitled The Birds of America, and interspersed with delineations of American scenery and manners.*

Edinburgh & London: Printed by Neill & Co. (Edinburgh) for Adam & Charles Black (Edinburgh) and R. Havell Jun., and Longman, Rees, Brown and Green (London), and various others, 1831-1834-1835 [with New York 1836 overslip on the half-title]-1838-"1849" [i.e.1839]. 5 volumes, large 8vo (size). Half-titles. Numerous woodcut text illustrations. Prospectus and list of subscribers with separate title in rear of vol. 1. Original red-brown cloth, attractively rebaked in modern black morocco, publisher's paper spine labels laid down to front paste-downs, many pages uncut and unopened.

*First edition of the separately-issued text for the elephant folio Birds of America.*



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

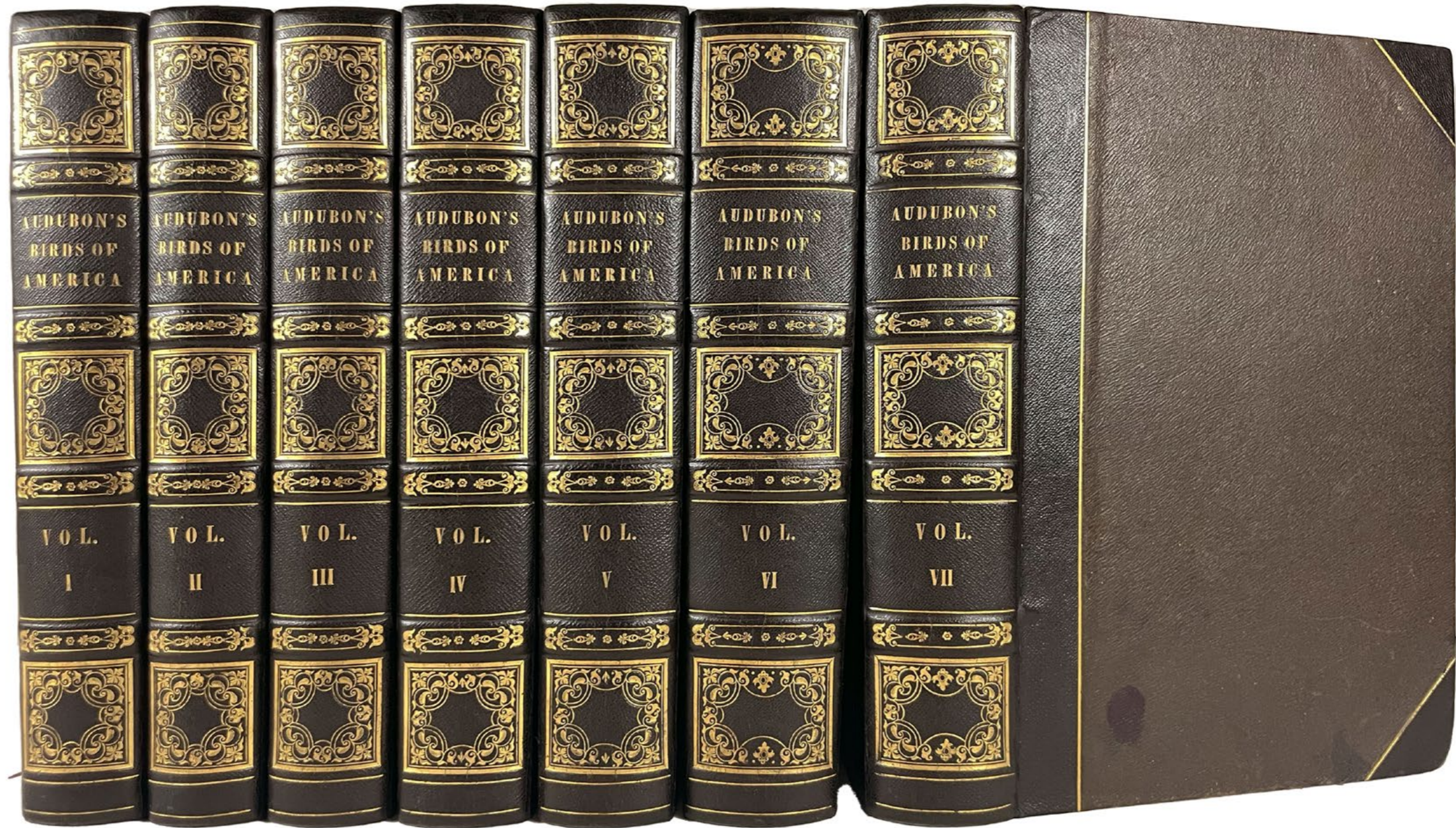
Work on the text did not begin in earnest until the end of 1830, just as Havell was nearing the completion of the engraving of the first 100 drawings. Between 1831 and 1837 Audubon and his family made three trips to America. Audubon was back in London between 1837 and 1839, where he completed the descriptions of the last two volumes of the Ornithological Biography. On 20 November 1838, Audubon wrote to Bachman: "My fourth Vol. is finished and in 10 days I will have 200 copies of it at London where I hope you will be and receive several Copies to take over with you, for yourselves and others as then directed" (quoted by Fries, p. 111).

This set with the separately-issued prospectus and list of subscribers for the elephant folio edition, bound into volume one. Unusually, it also contains one of the rare American "copyright" slips in vol. III.

Ayer 20; Ellis 96 & 100; Waldemar H. Fries *The Double Elephant Folio The Story of Audubon's Birds of America* (Chicago, 1973) pp.20, 21, [etc.]; Yale/Ripley 13; Zimmer 20  
(#41907)

\$ 7,500.





**AUDUBON, John James (1785-1851). *The Birds of America, from drawings made in the United States and their territories.***

New York & Philadelphia: E.G.Dorsey for J.J.Audubon and [vols.I-V] J.B.Chevalier, [1839-]1840-1844. 7 volumes, 8vo (10 1/8 x 6 1/2 inches). 500 hand-coloured lithographed plates. Half-titles and lists of subscribers present in all volumes. 19th-century green half morocco spines with raised bands forming five compartments, lettered and elaborately gilt, all edges gilt.

***First octavo edition and the first American edition of Audubon's "Birds of America" in a fine binding.***

The plates, here accompanied by the text for the first time, were reduced and variously modified by John W. Audubon from the Havell engravings in the double-elephant folio. In addition seven new species are figured and seventeen others, previously described in the *Ornithological Biography* but not illustrated, were also shown here for the first time.

(Description continues on the next page.)





The octavo edition of Audubon's *Birds*.. is certainly the most famous and accessible of American colour plate books. It served many purposes for Audubon. First, it was a moneymaker, successfully marketed throughout the United States on a scale that the great cost of the original *Birds*... made impossible. Second, it was another step toward proving himself as good a scientific naturalist as the "closet" naturalists who had scorned him, combining a detailed text with careful observations next to his plates. Third, it allowed a more reasonable arrangement, by genus and species, than the headlong production of the original project had allowed. All of these steps were improvements, amply repaid by the book's success.

The octavo *Birds*... was originally issued in 100 parts, each containing five plates executed by the Philadelphia lithographer, J.T. Bowen. Changes in subscribers and increased press runs created numerous states of plates as they were reprinted. The whole story of the production of the book, with detailed information about every aspect of the project, is told by Ron Tyler in Audubon's *Great National Work* (Austin, 1993). The story Tyler tells of the difficulties of production and marketing is revealing of the whole world of colour printing in mid-19th century America.

The first edition of the octavo work now represents the only realistic opportunity that exists for collectors to own an entire collection of Audubon images in a form that was overseen and approved by the great artist himself.

Bennett p.5; Nissen IVB 51; Ripley 13; Ron Tyler *Audubon's Great National Work* (1993) Appendix I; Sabin 2364; Zimmer p.22; Reese, *American Color Plate Books*, 34.

(#41908)

\$ 60,000.



Snowy Owl.





**AUDUBON, John James (1785-1851). *The Birds of America, from Drawings made in the United States and Their Territories.***

New York: George R. Lockwood, [1870-71]. 8 volumes, 8vo (10 5/16 x 6 3/4 inches). Half-titles. 500 hand-coloured lithographic plates. Publisher's full dark brown morocco, boards ornately blind stamped. Spines with raised bands forming six compartments, lettered gilt in second and fourth departments, the rest tooled blind. Gilt dentelles. Marble endpapers. All edges gilt.

*The rare final octavo edition of Audubon's Birds of America: an important American colour plate book and one of the most desirable books produced in 19th-century America.*

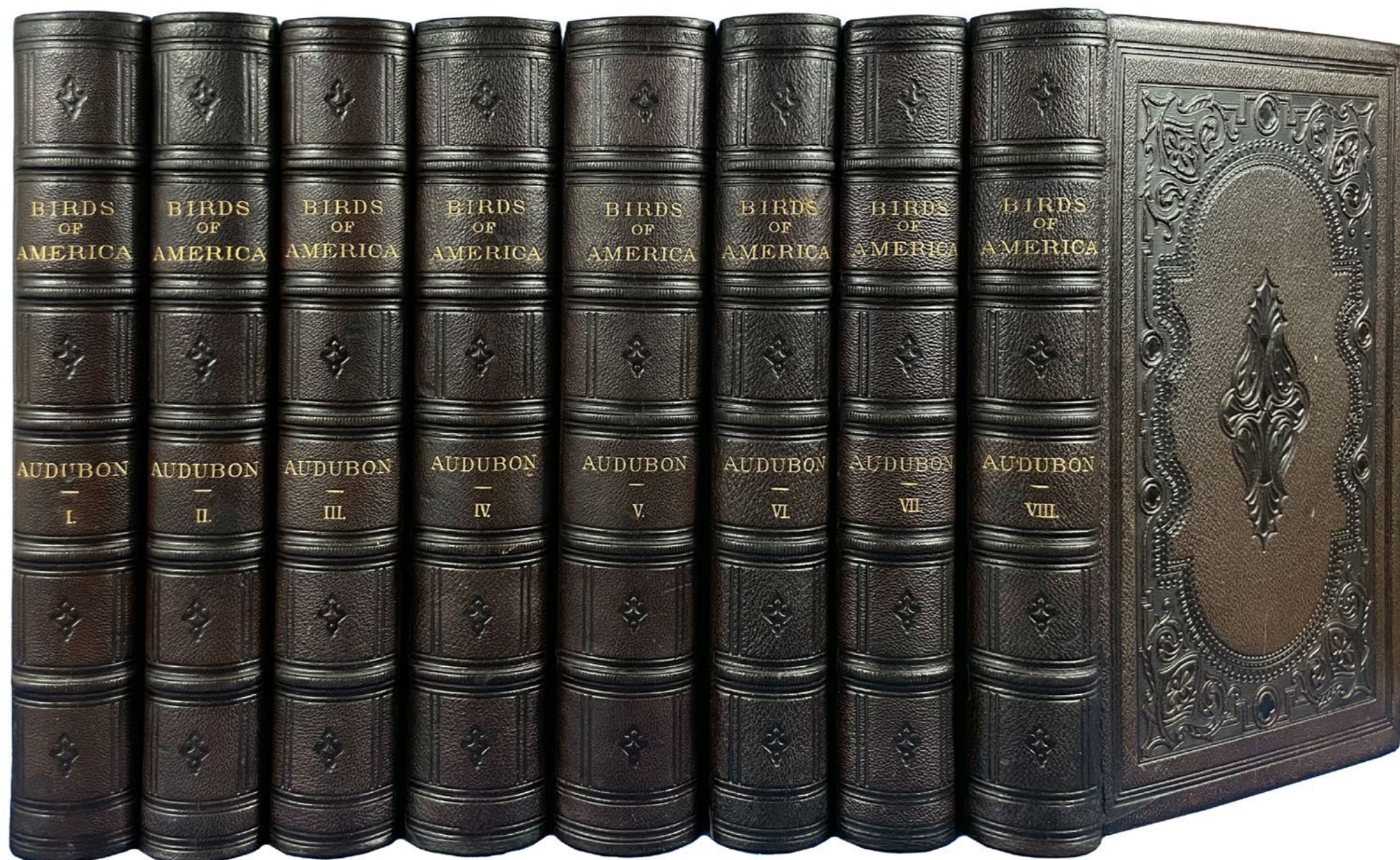
Ron Tyler, in Audubon's Great National Work, quotes a letter by the publisher's son, Richard B. Lockwood, noting that some time after 1870 the lithographed octavo plates were destroyed when they fell through the floors in a Philadelphia building. The date of the disaster at the Lockwood firm suggests that this final octavo edition was produced in 1871.

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Around 1820, Audubon undertook the task of painting all the birds of the United States and Canada. His Canadian works were painted during two separate journeys; a trip along the Newfoundland coast in 1831, and a sailing voyage with his son in 1833 along the North Shore of the Lower St. Lawrence, the Labrador coast south of the Strait of Belle-Isle, and Newfoundland. Many of the 33 watercolours Audubon painted during these trips are considered among his best.

Tyler, Audubon's Great National Work 129, 165 note 10; Nissen IVB 51; Sabin 2364; Reese, *Nineteenth Century Color Plate Books*; 34; Bennet, p.5; Wood p.208; Zimmer, p.25; McGrath 50 (#41811)

\$ 24,000.





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

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

*In 2002, Donald Heald and the late William Reese reissued this much admired reference book by Susanne M. Low on Audubon in a new edition, greatly enlarged and augmented. It is the most important book for the study of Audubon and his "Birds of America."*

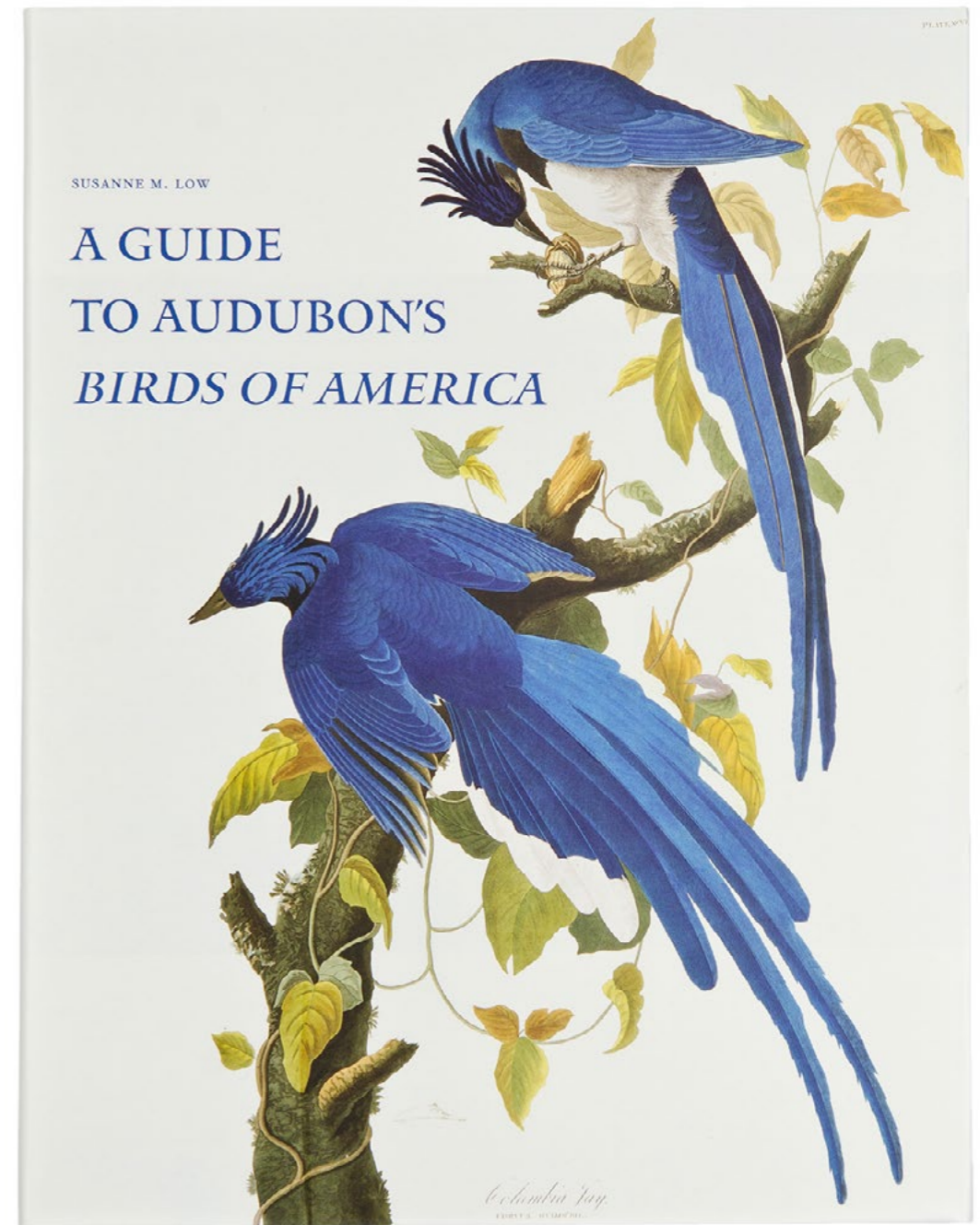
A comprehensive reference work for collectors, dealers, art historians, students of natural history, birders, and bird enthusiasts. With new up-to-date information, revisions, and extensive additions, including a section on the Bien edition, superseding and surpassing her earlier work.

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

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

The descriptions of the double elephant folio plates are followed by three indexes: one of current names of the birds depicted, one of double elephant folio plate names, and one of the names on the original paintings, thus offering the reader several ways to locate a particular bird or plate. Similarly, the Bien section is also followed by indexes of current names and plate names. In addition, there are three appendices. The first identifies the persons whose names appear in the nomenclature of *The Birds of America*. The second appendix describes the unusual composite plates that appear in some editions, and the third contains charts of the most complicated situations that arose from the transfer of Audubon's originals to the finished plates. Finally, a beautiful color insert illustrates a few of the more interesting situations that are described in the book, such as color differences between prints of the same bird, comparison of an Audubon original and corresponding print, and comparison of variant plate legends, among others.

(#8762)



\$ 45.





CRESTED RED BIRD.  
(*Cardinalis virginianus*.)  
Adult male.

**BAIRD, Spencer Fullerton (1823-1887); Thomas Mayo BREWER (1814-1880); and Robert RIDGWAY (1850-1929). *A History of North American Birds ... Land Birds ... [With:] Memoirs of the Museum of Comparative Zoology at Harvard College. Vol. XII. The Water Birds of North America.***

Boston: Little Brown and Company, 1875; 1884. Two works in five volumes (10 3/4 x 8 inches). [Land Birds:] Vol. I - xxviii, 596, vi; Vol. II - vi, 590, vi; Vol. III - vi, 560, xxviii. 64 hand-finished, colour-printed lithographs and 593 woodcut illustrations. The Deluxe Edition with 36 added hand-coloured lithographic plates after Ridgway. [Water Birds:] Vol. I - xii, 537; Vol. II - vi, 552. 493 illustrations (including 332 finely hand-coloured). Publisher's uniform green cloth, spine lettered in gilt, top edge gilt. *Provenance:* H.O. Havemeyer, Jr.

***Rare deluxe editions, coloured and with additional illustrations, of Baird, Brewer and Ridgway's classics of American ornithology.***

"This work contains a description of the birds of North America north of Mexico, including Greenland and Alaska. The focus of this work is an account of the life history of the species, to which is added information about the geographical distribution of the birds and a brief description of the eggs and the individual species. Baird and Ridgway supplied the descriptive parts of the work, while Dr. Brewer dealt with the habits of the birds" (Anker).

Little Brown & Co. advertisements confirm that their Land Birds was issued with 64 plates (uncolored at \$10 per volume, or colored at \$20 per volume). However, a letter from the librarian at the Academy of Natural Sciences in Philadelphia published in the October 1902 issue of *The Auk* reveals the existence of the present deluxe issue of the Land Birds, with additional hand-coloured plates after Ridgway: "While the existence of an edition of this work with these plates may be known to many ornithologists, yet there is no printed record of such, as far as the present writer is aware. No mention of these plates is made in Coues's 'Bibliography' nor in the several reviews of the 'Land Birds' to which I have had access. Dr. C. W. Richmond informs me that Mr. Ridgway has never seen a copy of the work with these plates although he has some loose

(Description continues on the next page.)





plates in his possession” (letter from William J. Fox published in *The Auk*, October 1902). Neither Nissen, Anker, Zimmer nor Sitwell mention this deluxe issue. A contemporary advertisement (in an 1882 edition of *The Scientist's International Directory*), however, reveals that this deluxe edition with extra illustrations “beautifully colored by hand” was available for \$75 in cloth (as here) or \$95 in full morocco.

Little Brown & Co. advertisements confirm that their *Water Birds* was published in both uncolored (\$10 per volume) and colored (\$30 per volume) issues, describing the latter: “In the hand colored edition of the *Water Birds* the illustrations of heads are most exquisitely executed in water colors from patterns prepared by Mr. Ridgway.” The in-text illustrations are indeed exceptionally well hand-coloured, with the eyes of the birds finished with gum arabic. (See the advertisement in the 31 May 1884 issue of *The Literary World*, advertising volume one as just completed and projecting volume two to be published in September). We have only once before encountered a colored issue (the Bradley Martin copy), and considering the cost and labor involved, must have been done in a very limited number.

“One of the great works on North American ornithology and for many years a standard reference ... the first major work on North American birds to supersede Audubon's *Ornithological Biography* of 1831-39 as a comprehensive general source” (Ellis Collection).

Nissen 63 and 64; Anker 25; Sitwell, *Fine Bird Books* (1990), page 75; Ellis Collection 137 and 140; Zimmer, pp. 34-35; William J. Fox, “The Extra-Illustrated Edition of ‘Baird, Brewer and Ridgeway,’” *The Auk*, Vol. 19, No. 4 (Oct., 1902), pp. 418-419.  
(#39104)

\$ 9,500.







**BARTON, William Paul Crillon (1786-1856). *A Flora of North America. Illustrated by coloured figures, drawn from nature.***

Philadelphia: vol.I: M. Carey & Sons; vol.II & III: H.C. Carey & I. Lea, [1820-]1821-1823[-1824]. 3 volumes, quarto (10 9/16 x 8 5/16 inches). Half-titles in each volume. To Subscribers leaf in vol.II. 106 hand-coloured engraved plates (two folding), including some partially printed in colours and finished by hand, from drawings by the author, by Cornelius Tiebout (29), G.B. Ellis (32), F. Kearney (23), J. Boyd (7), J. Drayton (6), C. Goodman (6), Jacob J. Plocher (2) and J.L. Frederick (1). (one folding plate partially backed along fold). Occasional foxing and off-sets. Water stain affecting the last three pages in volume III. Contemporary three quarter green morocco and marbled boards, spines gilt.

***An important American flora, “magnificently illustrated” (DAB) with “Plates [that] are clear, soft and lovely” (Bennett). The work includes the first successful use of stipple-engraving in the United States. This set includes the rare ‘To Subscribers’ leaf in Volume II.***

In addition to its significance as a botanical work, Barton’s *Flora* is also one of the most important early colour-plate books entirely produced in the United States. “The plates were made by [amongst others] Cornelius Tiebout, the first skilled engraver born in the United States, although he trained in London for two years in the 1790’s to perfect his technique.” (Reese, *Stamped with a National Character* p. 40). Barton states in the advertisement to the first volume that some of the “plates are printed in colour, and are afterwards coloured by hand. It is confidently believed by the author, that they will be found the most successful attempts at imitation by sound engraving, of the French style, yet made in this country.” He goes on to note that the method of colour printing was the result of “repeated experiments” owing “to the impossibility of obtaining information as to the manner of colouring abroad.” The text gives details of each species, its Latin binomial, common name, and class and order according to the Linnaean system, followed by interesting information about the history of the discovery of the species and details about its geographical range.



BM(NH) I, p.105; Bennett p. 9 (incorrect plate count); Dunthorne 26; Nissen *BBI* 84; MacPhail *Benjamin Smith Barton and William Crillon Barton* 19; Meisel III, p.385; Pritzel 446; Reese *Stamped with a National Character* 11; Sabin 3858; Stafleu & Cowan *TL2* 236. (#22470)

\$ 14,000.





**BONAPARTE, Charles Lucian (1803-1857), AUDUBON, John James (1785-1851, Illustrator), LAWSON, Alexander (1773-1846, Engraver) PEALE, Titian R. (1799-1885, Illustrator), RIDER, Alexander (fl.1810-1830, Illustrator).** *American Ornithology; or, the Natural History of Birds Inhabiting the United States, Not Given by Wilson. With Figures Drawn, Engraved, and Coloured, from Nature. Volumes I-IV.*

Philadelphia; London: Philadelphia: Vol. I published by Samuel Augustus Mitchell; Vols. II-III by Carey, Lea and Carey; Vol. IV by Carey and Lea. All volumes printed by William Brown. London: John Miller at 40 Pall Mall, 1825-1828-1828-1833. 4 Volumes. Folio (Vols. I and III: 14 3/4 x 11 inches, Vols. II and IV: 15 1/2 x 11 1/4 inches). First edition, first issue. 27 total hand-colored copper engravings by Alexander Lawson after John James Audubon (1), Titian R. Peale (11), and Alexander Rider (15). Vol. I: vi [vii] [1]-105. 112 pp. 9 hand-colored copper engravings. Vol. II: [i-x] [1]-95 [1]. 106 pp. 6 hand-colored copper engravings. Vol. III: [4] [1]-60. 64 pp. 6 hand-colored copper engravings. Vol. IV: [4] [1]-142. 146 pp. 6 hand-colored copper engravings. Contemporary red straight-grained half morocco over brown and black marbled boards with rolled gilt-tooling uniform across set, spine ruled gilt in five compartments with title gilt-lettered in second and volume numbered in fourth, with gilt foliate printer's device in rest. Vols. II and IV are uncut.

*First edition, first issue of this landmark American ornithological work authored by Napoleon's nephew, containing the first book appearance of any engraving after John James Audubon and 26 other beautifully hand-colored copper engravings.*

Bonaparte's important continuation of Wilson's *American Ornithology* describes sixty birds not in the original work including the Wild Turkey, the Burrowing Owl, and the Zenaida Dove, named after his wife Princess Zénaïde Bonaparte. "A love for the same department of natural science, and a desire to complete the vast enterprise so far advanced by Wilson's labors, has induced us to undertake the present work," Bonaparte writes in the preface, "in order to illustrate what premature death prevented him from accomplishing, as well as the discoveries subsequently made in the feathered tribes of these States."

(Description continues on the next page.)





In Frank L. Burns's 1909 article on the completion of *American Ornithology*, he writes, "The work which had been performed by Wilson's hands alone now gave employment to several individuals. Titian R., the fourth son of Charles Wilson Peale, not only collected many of the birds figured while on the Long expedition, which were credited to Thomas Say, who originally described them in footnotes scattered through the report; or in a subsequent private trip to Florida during the winter and spring of 1825, under the patronage of Bonaparte; but also drew the figures engraved for the first, and two plates for the fourth and last volume. A German emigrant by the name of Alexander Rider, of whom little is known beyond that he was a miniature painter in 1813, and a portrait and historical painter in 1818, was responsible for the remainder of the drawings with the exception of the two figures of plate 4 of Volume I."

That exceptional plate, *The Great Crow Blackbird*, is notable for being the first book appearance of any engraving after John James Audubon. Perhaps the most influential artist involved with the work at that time, however, was Bonaparte's master engraver Alexander Lawson, arguably then the most talented ornithological engraver in America.

Three issues of the first edition of Wilson's continuation have been identified. This set is comprised of the rare first issue of Volume I with the Mitchell imprint and containing the first issue of Plate 6 in that volume, with the Latin name given as *Pyrrhula Erythrina* following Ellis/Mengel. Volumes II-IV are also first issues published first by Carey, Lea and Carey, and then by Carey and Lea, and all were printed by William Brown. Carey and Lea later reissued the first volume, with their own imprint, after purchasing the rights to the publication from Mitchell in 1828. The third issue includes volumes reprinted by T. K. and P. G. Collins - with their imprint replacing that of William Brown - for Carey and Lea with unchanged dates on the titles, but it was actually printed in 1835 after the completion of the final volume.

Anker 47. Bennett 16. Burns, "Alexander Wilson" in *The Wilson Bulletin*, Vol. XXI, No.4 (December, 1909), pp.176-77. Coues 1:609. Ellis/Mengel 312a-b. Nissen *IVB* 116. Rhoads, "Note on Bonaparte's Continuation of *American Ornithology*," in *The Auk*, (April, 1923), p. 341-2. Sabin 6264. Sitwell, *Fine Bird Books*, p.78. Wood 247. Zimmer p.64.

(#34816)

\$ 6,000.







**BUC'HOZ, Pierre Joseph (1731-1807). *Herbier colorié de l'Amérique, représentant les Plantes les Plus Rares et les Plus Curieuses qui se trouvent dans cette Nouvelle Partie du Monde [The Coloured Herbarium of America, Representing the Rarest and Most Curious Plants Found in This New Part of the World.]***

Paris: Chez l'Auteur, 1783. 2 volumes, folio (17 3/4 x 10 7/8 inches). 3 engraved titles, 2 pp. letterpress list of plates numbered 1-200. 206 hand-colored engraved plates, numbered in manuscript in the upper margin just within the platemark at a contemporary date. Contemporary full red morocco, covers bordered in gilt, spines with raised bands in seven compartments, lettered in the second and third, the others with repeat floral and foliate decorative motifs in gilt, marbled endpapers, gilt edges.

***A rare and beautiful work of American botany: this set with more plates than any other recorded example and in a lovely contemporary red morocco binding.***

Pierre Joseph Buc'hoz (1731-1807) was born in Metz and appointed physician in ordinary to Stanislaus, King of Poland, but his driving interest was natural history. Over the course of his career he published over 300 volumes, in addition to a great number of papers and dissertations. Among his accomplishments were the identification of many new plants which Louis XV ordered to be cultivated in the Jardin du Trianon.

Among the works by Buc'hoz are several rare illustrated monographs, like the present, which make use of plates from his other works. This copy contains more plates - 206 - than any other example recorded in bibliographies, OCLC, or auction records. The largest number of plates among the ten copies in OCLC is 101 (and only the 1911 *Bradley Bibliography* compiled by Alfred Rehder of the Arnold Arboretum at Harvard mentions the plate list that appears in the present volume). This list notes that the first 84 engravings were derived from another Buc'hoz work, *Les Dons Merveilleux dans le Règne Végétal* [1779-83], and plates 85-200 were drawn from his *Le Jardin d'Eden* (1783); these origins account for the roman numerals engraved on the plates, which do not match the numbers assigned in the plate list and handwritten on the plates. The 6 extra plates not noted on the printed index suggest his intention to continue the work.

Dunthorne 68 (cites Mass. Horticultural Society copy only and calls for 100 plates). Nissen BBI 285. Rehder, *The Bradley Bibliography*, 1:328 (calling for 200 plates). Stafleu & Cowan TL2 879. Not in Cleveland, Hunt, or Sabin.

(#41457)

\$ 60,000.







**CONRAD, Timothy Abbott (1803-1877). *New Fresh Water Shells of the United States, with Coloured Illustrations, and a Monograph of the Genus Anculotus of Say; Also a Synopsis of the American Naiades.***

Philadelphia: Judah Dobson, 1834. 8vo (7 1/2 x 4 3/8 inches). 76, [8]pp. 9 hand-colored plates. Index and appendix bound after the titlepage. Handwritten annotations on the margins of pages 8-11. Light foxing. Contemporary purple cloth, paper title label on cover, spine rebacked with cloth.

***First edition.***

Timothy Abbott Conrad was a New York geologist and malacologist who contributed to the New York Geological Survey in the 1830s. He was a frequent contributor to journals such as the “American Journal of Science” and “Journal of the Philadelphia Academy of Science,” and also oversaw the posthumous publication of the last part of Thomas Say’s “American Conchology.”

In this work, Conrad writes about the large variety of freshwater shells throughout the Midwestern and Southern regions of the United States, including some new species he names. Each plate is accompanied by a description and Conrad’s observations. The 8-page appendix, dated October 1835, contains “additions to, and corrections of, the Catalogue of Species of American Naiades, with descriptions of new species and varieties of Fresh Water Shells.”

Sabin 15904; Wheeler, p. 132; Binney, pp. 23-30; Nissen ZBI 945.  
(#39387)

\$ 4,500.





**DENTON, Sherman Foote (1856-1937). *Moths and butterflies of the United States East of the Rocky Mountains.***

Boston: Bradlee Whidden, 1898-1900. 2 volumes, large octavo (8 5/8 x 6 3/4 inches). With 107 hand-coloured direct transfers of moths and butterflies on 56 plates, and approximately 400 additional photographic illustrations. Publisher's half red morocco and marbled paper covered boards, spines with raised bands, gilt tooled in with butterfly decorations in each compartment, gilt edges.

*A fine copy of this remarkable nature-printed work, one of 500 numbered sets.*

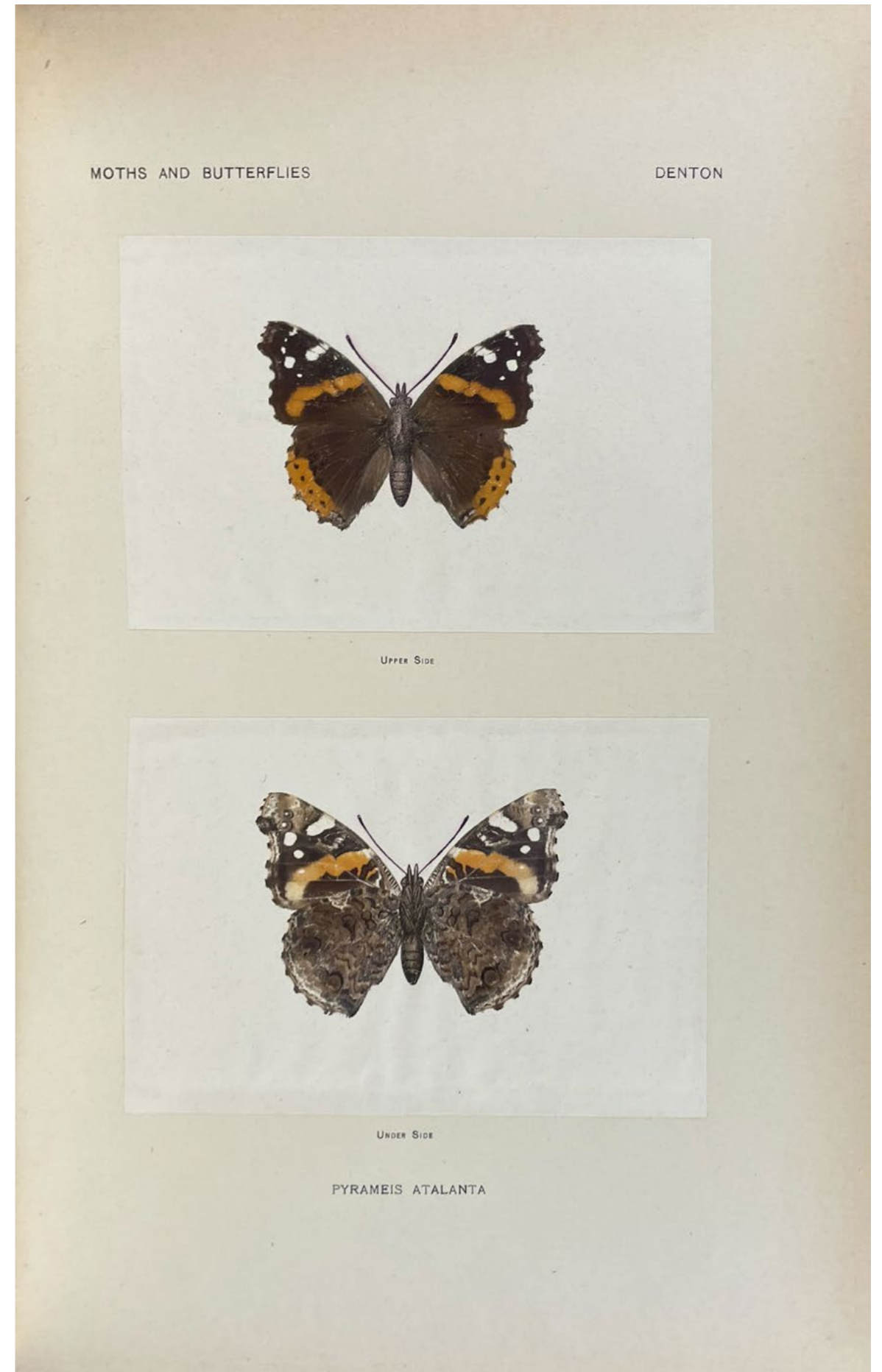
A sumptuous colour-plate book on the butterflies of the United States east of the Rockies. The colour plates in this work are quite remarkable, as, whilst the bodies are hand-coloured engravings, the wings are impressions from the actual insects' wings pressed onto the paper.

In the preface Denton describes his labours as he travelled widely in search of specimens: "The colored plates, or Nature Prints, used in the work, are direct transfers from the insects themselves; that is to say, the scales of the wings of the insects are transferred to paper while the bodies are printed from engravings and afterward colored by hand... I have had to make over fifty thousand of these transfers for the entire edition, not being able to get anyone to help me who would do the work as I desired it done... I will say, however, that there was never a laborer more in love with his work."

Bennett p.33; McGrath p.177; Nissen *ZBI* 1079; Reese *Stamped with a National Character* 107.

(#38725)

\$ 3,250.







[DOUGHTY, JOHN AND THOMAS].  
*The Cabinet of Natural History, and  
American Rural Sports with Illustrations.*

Philadelphia: J. and T. Doughty, 1830-1833. Quarto. Three volumes. vii, [1], 298, [2]; vii, [3], 292; 96pp. Text in two columns. Three uncolored steel-engraved titles with vignettes, two uncolored steel-engraved portrait frontispieces, and fifty-seven plates (three uncolored). Contemporary three-quarter dark green morocco and marbled boards, spines gilt; volume three bound to style.

*First major American color plate sporting book and the first major book of any kind with colored lithographic plates printed in America.*

A scarce complete set of the *American Rural Sports* containing the “first colored sporting prints made in America” (Henderson), including twenty-three original lithographs by Thomas Doughty, the founding father of the Hudson River School.

*The Cabinet of Natural History*, “an amalgam of natural history, sporting accounts, travel narratives, and practical

advice for the countryman” (Reese), was started by the brothers Thomas and John Doughty in Philadelphia. It was issued in monthly parts and ran from the end of 1830 until the spring of 1834 when it abruptly ceased publication. The first volume (made up of twelve parts) was certainly the work of both Doughty brothers, with virtually all the plates being the work of Thomas, but, by the time the third part of the second volume had been issued the partnership had been disbanded. Thomas had moved to Boston to pursue his career as a painter, and as of May 17, 1832, John Doughty was the sole proprietor. Evidently Thomas’ input was sorely missed and by mid-summer John was advising his subscribers that unless the level of support improved he would have to discontinue the publication. In the end, the periodical continued for almost another year before John Doughty’s prediction was fulfilled and the publication came to a sudden halt with part IV of the third volume. The abrupt termination of the third volume accounts for its great rarity, with most extant sets comprised of only the first two volumes. Despite its relatively short life, *The Cabinet of Natural History* left behind an important legacy as the “first major sport print color plate book produced in America” (Bennett).



(Description continues on the next page.)





The prints contained within the work are among few by Thomas Doughty, a significant American artist. “Of all the predecessors to [Thomas] Cole and his followers, the single artist who could most reasonably claim Cole’s mantle as the founder of the [Hudson River] school is the appealing figure of Thomas Doughty, who at one juncture was hailed as ‘the all-American Claude Lorrain’” - Howat, p.31. As a painter Doughty “holds a place unique among artists of this country as having initiated the American discovery of the American landscape” (Looney). His importance as a printmaker, however, has yet to be fully recognized or adequately defined, for though “there are many prints to which Doughty’s name is attached as artist only, there are only a few for which he was initially completely responsible...These are the 23 lithographs made specifically for Volume I of...*The Cabinet of Natural History*” (op. cit.). Doughty initially trained as a leather currier but by 1820 was listing himself in the Philadelphia City Directory as a landscape painter. “He was restless... energetic...gifted...[and] was popular almost from the start. People obviously liked his vision of a benevolent natural world...He exhibited frequently in Philadelphia and elsewhere” (op.cit.). His work was engraved for use in various publications from the early 1820s onwards, but his “major contribution to the world of printmaking, however, lies not in the 40-odd illustrations taken from his paintings and drawings but rather in the plates he himself made for [the present work]” (op.cit.). American lithography was still in its infancy when the Doughtys began their periodical, and it is not clear where Thomas learned the art. “He proved himself an able practitioner in the plates of Volume I of the *Cabinet*, which are important as the first sporting prints in color made in America” (op.cit.).



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

Bennett, p.35; Gee, pp.48-49; Henderson, p.37; J.K. Howat, *The Hudson River and Its Painters* (1972), p.31; Howes D433; Robert F. Looney, “Thomas Doughty, Printmaker” in *Philadelphia Printmaking* (West Chester, 1976), pp.130-48; McGrath, p.187; Meisel III, p.404 (vols. I and II only); Phillips, *Sporting Books*, p.69. . . Reese, *Stamped with a National Character* 12; Sabin 9795 (vols. I and only); Wood, p.275.

(#33098)

\$ 8,500.





**ELLIOT, Daniel Giraud (1835-1915). *A Monograph of the Pittidae, or, Family of Ant Thrushes.***

New York: D.Appleton & Co, [1861-]1863. Folio (21 7/16 x 13 5/8 inches). 1p. dedication to Philip Lutley Sclater, 1p. list of subscribers. 31 fine hand-coloured lithographic plates, heightened with gum arabic, after Elliot (24), Paul Louis Oudart (4), E. Maubert (1), A.Mesnel (1) and one unsigned, drawn on stone by C. P.Tholey and others, printed and coloured by Bowen & Co. of Philadelphia. (Occasional light spotting, small skillfully-repaired tear to blank margin of title). Contemporary green half morocco gilt by W.S. Hiltz, spine gilt in six compartments with raised bands, lettered in the second and fourth compartments, repeat decoration in the others, marbled endpapers, gilt edges (expert repairs to spine).

***A fine copy of the first edition. A rare and spectacular ornithological work, the first book by Elliot with his own illustrations, and the scarcest of his major monographs.***

‘Elliot was not his own painter, except among the Pittas. Early in his career, in 1863, he had brought out his book on the Pittidae, or Ant-Thrushes with plates of a delightful... character, after his own drawings.’ (*Fine Bird Books*). Elliot’s chosen illustrator, Paul Louis Oudart, died after completing only 3 or 4 plates, and rather than risk a hurried instruction to another artist, Elliot ‘felt compelled to turn draughtsman myself’ (Preface) and executed all of the other drawings, bar one each by Maubert and Mesnel. The illustrations and indeed the birds themselves represent the pinnacle of Elliot’s pictorial work. When a second edition of this work was issued, most of the plates were redrawn by John Gould’s artist, William Hart, and the text was completely rewritten. The Pittidae described are native to Borneo, Nepal, Ceylon, the Philippines, New Guinea, and Cambodia amongst other places. Their plumage is rendered in vibrant shades of blues, greens and reds, and the birds (many of whom are shown feeding their young) are placed against beautifully drawn landscapes. Elliot was also careful to ensure that the flowers and foliage shown in detail with the birds were appropriate for the species shown.

BM (NH) I, p.522; *Fine Bird Books* (1990), p. 95; Nissen *IVB* 292; Sabin 22228 (noting that only 200 copies were printed); Wood p.332; Whittell pp.225-226; Zimmer p.208.

(#17290)

\$ 18,000.







**GOULD, John (1804-1881).**

***A Monograph of the Odontophorinae,  
or Partridges of America.***

London: Richard & John E. Taylor for the Author, [November 1844 - March 1846 - November] 1850. Folio (21 1/2 x 14 1/4 inches). 1p. list of subscribers. 32 fine hand-coloured lithographed plates after Gould and H. C. Richter. Early half olive green morocco over green pebbled cloth covered boards, spine with raised bands in six compartments, lettered in the second and fourth, the others with a repeat decoration in gilt, marbled endpapers, gilt edges.

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

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



Anker 176; *Fine Bird Books* (1990) p.102; Nissen *IVB* 376; Sauer 13; Wood p.365; Zimmer p. 257.  
(#27929)

\$ 16,000.





**HARRIS, William C.** *The Fishes of North America that are captured on Hook and Line. With eighty colored plates made from oil portraits of living fishes before their color tints had faded.*

New York: the Fishes of North America Publishing Co., 1898. Vol.I (all published), folio (18 3/4 x 12 inches). 40 chromolithographic plates by Armstrong & Co (24), Geo. H. Walker (4) and others after John L. Petrie (4 plates mounted, as issued), one full-page uncoloured illustration, numerous uncoloured illustrations of fish within the text. (Old repairs to three text leaves and 1 plate). Bound to style in green half morocco over contemporary green cloth-covered boards, the covers ruled in gilt and stamped with the gilt arms of a British Ducal family, spine in six compartments with raised bands, ruled and lettered in gilt.

*A very rare work with forty “very beautifully drawn and color-printed plates of fishes” (Bennett).*

The original intention was that this work should be complete in two volumes with a total of 80 plates: only this first volume was ever published, yet it ranks along with Kilbourne and Goode’s *Game Fishes of the United States* (New York, 1879) as one of the two greatest illustrated ichthyological works of the 19th century. The plates are printed by at least two firms: the majority are by Armstrong & Co. (The Riverside Press) of Cambridge, Mass., a few others are signed by Geo. H. Walker & Co of Boston. Twelve are without an imprint.

As the preface makes clear this work was a labour of love for both the author and artist: “I have been engaged nearly a quarter of a century in gathering the notes from which the text of this book has been written, and twelve years in procuring the oil portraits of living fish, caught from their native waters, that I might obtain lithographic facsimiles

... The aggregate distance travelled was 28,558 miles, and the days occupied in transit and in catching and painting the fishes numbered nine hundred and seventy-two, or eighty-one working days of each angling season during twelve years. Mr. John L. Petrie, the artist, has been my steadfast companion during this protracted but pleasant task. He has painted the portraits of each fish represented ... from living specimens caught on my own rod, with the exception of the Pacific Salmons, which were taken alive in traps.”



Bennett p.51; Bruns B80; McGrath p.197 (parts issue); Nissen ZBI 1840; Wetzel 153; Litchfield 65.  
(#33115)

\$ 7,500.





**HILL, John (1770-1850, engraver); François Louis Thomas FRANCIA (1772-1839, author, attributed).** *A Series of Progressive Lessons, intended to elucidate the art of flower painting in water colours.*

Philadelphia: Thomas Desilver, 1820. 4to (10 1/2 x 8 inches). 12 aquatint plates (10 hand coloured, 2 uncoloured). Publisher's half red morocco over tan paper boards, original letterpress label on the upper cover.

*A rare American colour plate book and an important art instruction book containing engravings by John Hill.*

The work was published in four editions (1818, 1820, 1835 and 1836), with all editions now rare. The beautiful plates were drawn, aquatinted and coloured by the English-born Philadelphia artist John Hill. Born in London in 1770, Hill apprenticed as an engraver in his youth and developed a keen interest in the aquatinting process. In 1798, he began working independently in London, primarily producing aquatints for book illustrations. Facing financial pressures to support his family, Hill immigrated to Philadelphia in 1816, quickly becoming a prominent figure in aquatint artistry in the United States. In Philadelphia, Hill, along with his family, engaged in engraving and hand-coloring prints. His son, John William Hill, also became a skilled painter and engraver. Hill's significant contribution to aquatint in the U.S. was marked by his major commission, "Picturesque Views of American Scenery" (1820-1821), which is regarded as the first major plate book published in the country. Following this success, he collaborated on the "Hudson River Portfolio" (1821-1825), featuring views of New York State.

In the present work, Hill skillfully represented elements essential to the instruction of the art of flower painting such as the 'light,' 'half-tint,' 'shade,' and 'reflecting tint' all precisely depicted in a fine example in Plate 1.

The author of the text is believed to have been the French watercolour painter Francois Louis Thomas Francia. "This book of lessons on flower painting started a movement marked by the publication of other excellent books of instruction in the same art, and by the painting of an incalculable number of flower pieces by an army of [female] amateur artists" (Drepperd).

Koke 59; Drepperd, "American Drawing Books" in *New York Public Library Bulletin*, November 1945, p. 798; Bennett p. 55; Schimmelman 510; Shaw & Shoemaker 45685; Grace and Wallace, p. 315.

(#25968)

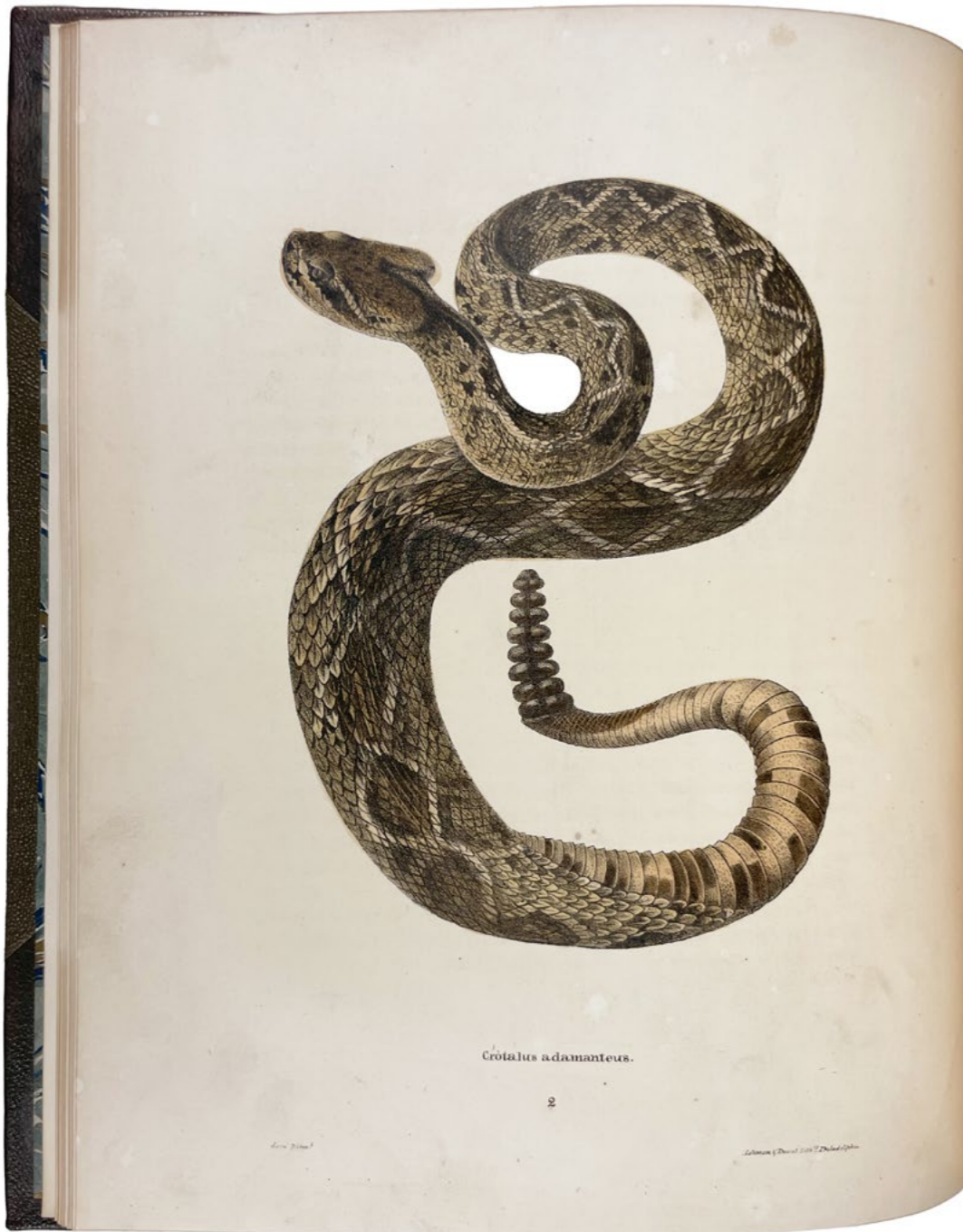
\$ 6,500.







HOLBROOK, John Edward. *North American Herpetology; or, a Description of the Reptiles Inhabiting the United States.*



Philadelphia: E.G. Dorsey for J. Dobson, Robert Baldwin, et al, 1842. 5 volumes, 4to 11 1/8 x 9 inches. 147 hand-colored lithographic plates, errata slips tipped in before tables of contents in volumes I, II, IV, and VI, errata leaf at end of Volume V. 19th-century brown morocco and pebbled grain cloth, spines decorated and titled in gilt, top edges gilt. *Provenance:* Ostrom Enders (American diplomat, 1931-1996, bookplates).

***Holbrook's great work, the first comprehensive study of the reptiles of North America.***

The first edition of this work was issued in 1836-38 and is a notoriously difficult work to find, and the fourth volume of that edition is virtually unobtainable. Bennett remarks that this expanded second edition, with thirty-six additional plates and their descriptions of new specimens, "was not a mere extension of the first, but an entirely revised classification made necessary by new information and new specimens." He also states that the second edition is "the first anybody is likely to complete in fine condition." The great Philadelphia lithographer, Peter S. Duval, executed the plates for both editions, entirely redrawing the lithographic stones for the second edition. Several of the plates are what Duval dubbed "lithotints," plates with several tones of printed color which were then finished by hand.

Born in South Carolina, Holbrook spent four years in Europe after gaining a degree in medicine from the University of Pennsylvania. He formed particular friendships with a group of eminent French zoologists, including Valenciennes, Duméril and Bibron. Their major area of study was reptiles, and Holbrook decided to follow their lead, returning to America in 1822 and settling in Charleston. While practicing medicine and filling the post of professor of anatomy at the newly constituted University of South Carolina, he undertook the preparation of the present work. According to the DAB, the second edition "at once took its place as one of the most valuable works upon reptiles published during the nineteenth century, receiving notable recognition in Europe, where Holbrook was regarded as the leading American zoologist of his day"

The work includes thirty plates of turtles and terrapins, an alligator, thirteen lizards, forty-seven snakes, twenty-four frogs and toads, and thirty-two salamanders and others. The text about each species generally includes a detailed description (color, dimensions, etc.), geographical distribution, habits, and general remarks. Holbrook intended the work to include "with a few exceptions...descriptions of such Reptiles only as inhabit the United States, from the Atlantic Ocean to the Rocky Mountains, and from Canada to the confines of Texas."

Bennett, p.57; Nissen *ZBI* 1980; *BMNH* II:861; Sabin 32454; Wood, p.388; Reese, *Stamped with a National Character* 18; McGrath, pp.39,48-49,51. (#41911)

\$ 30,000.





**HOVEY, Charles Mason (1810-1887).** *The Fruits of America, containing richly colored figures and full descriptions of all the choicest varieties cultivated in The United States.*

Boston & New York: [vol.I] Hovey & Co. and D.Appleton & Co. in New York, [vol.II] Hovey & Co., [1847]-1856. 2 volumes, octavo (10 5/8 x 7 1/4 inches). Titles with wood-engraved vignettes. Lithographic portrait frontispieces of Hovey and William Sharp, 96 chromolithographic plates by William Sharp & Son, numerous woodcut illustrations of trees, flowers and fruit. (A few plates shaved as usual). Contemporary green (vol. 1) and dark brown (vol 2) morocco, bound by Copeland of Boston, covers elaborately bordered in gilt and blind and with a central floral device, expertly rebacked to style. *Provenance:* Henry W. Dutton (signature in vol. 1).

*The most lavish ante-bellum work on the fruit trees of America, the first major work executed entirely in chromolithography.*

The 96 varieties featured include 93 fruit trees (53 pear, 20 apple, 7 cherry, 7 peach and 6 plum) and 3 strawberry varieties. The plates were all executed by the Boston firm headed by William Sharp and are accompanied by text which gives the history of each variety, a full description, its growing habit, flower and fruit, and advice on its cultivation. Each entry is headed by cross-references to the other standard European and American books and periodicals. The illustrations generally comprise a thumb-nail sketch of the growing habit of each tree, an outline of the fruit and occasionally an image of the flower.

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

cf. Sabin 33206; Arnold Arboretum/ Harvard p.354; Bennett p.59; BM (NH) II,p.881; Bunyard p.437 & 444; *Mass. Horticultural Society* p.148; McGrath p.112; Nissen *BBI* 941; *Oak Spring Pomona* 61; Reese, *Nineteenth Century American Color Plate Books*, 20. (#30408) \$ 6,000.







**MICHAUX, François André (1770-1855).** *Histoire des Arbres Forestiers de l'Amerique Septentrionale, consideres principalement sous les rapports de leur usage dans les arts et de leur introduction dans le commerce ...*

Paris: L'Imprimerie de L. Haussmann, 1810-1813-1813. 3 volumes, tall octavo (9 3/4 x 6 1/4 inches). Half-titles, 2pp. of errata at end of vol.III. 138 hand-coloured colour stipple engravings. Extra illustrated with a carte-de-visite albumen portrait photograph of the author, by J.A. Whipple of Boston, tipped in at the front of vol.I. (Foxing to the text, some minor offsetting to the plates). Expertly bound to style in half dark brown morocco over nineteenth century marbled paper-covered boards, spines lettered in gilt. *Provenance:* Theodore Lyman III (1833-1897, signature in each volume).

*Theodore Lyman's copy of the original issue, in French, of Michaux's great work on North American trees, including beautiful colour plates printed in Paris, many after Redouté.*

This is the most important work relating to American trees published prior to the 20th century, and excepting the unillustrated *Arbustrum Americanum* by Humphrey Marshall (Philadelphia, 1785), it is the first significant work devoted to North American sylvia. In the English translation as *The North American Sylva*, this book remained the standard work on the subject for most of the 19th century.

It was the product of the efforts of one of the greatest naturalists to work in 19th-century America, François A. Michaux, who together with his father, André, was a pioneer in the natural history exploration of Eastern North America. The beautifully-executed plates illustrate leaves and nuts or berries of American trees across the entire continent. The English and Latin names are printed in the caption of each plate. Michaux's work is based on his extensive travels in the Eastern half of America and those of his father, from the 1790s on. Both men were friendly with Jefferson and other leading figures, who aided them in their work and travels. The plates were executed by the great French flower painter, Redouté, and his associate, Bessa. At least two sets are known to have the date of 1813 on the title-page of the first volume, most likely denoting a later issue. The first volume of this copy bears the correct date of 1810. The work was issued in twenty-four parts during 1810-1813.

(Description continues on the next page.)





This set with provenance to American soldier and naturalist Theodore Lyman III. Lyman studied under Louis Agassiz at Harvard, and continued his studies researching starfish off the Florida coast. After a European tour, at the outbreak of the Civil War he served on General Meade's staff. Following the war, he was a state Fish Commissioner, a federal commissioner, and one of the first scientists to advocate the widespread use of fish ladders, known then as "fishways." He was a member of the American Academy of Arts and Sciences and of the National Academy of Sciences, a trustee of the Peabody Education Fund, and an overseer of Harvard University.

This copy extra-illustrated with a rare carte-de-visite albumen portrait photograph of F.A. Michaux by John Adams Whipple (1822-1891) of Boston, after the daguerrotype portrait taken for Dr. Asa Gray during his visit to Paris in June 1851.

Cf. MacPhail, *Andre and Francois Andre Michaux* 12B (title to vol.II dated 1812); Meisel III,p.371; *Oak Spring Sylva* 19; cf. Stafleu & Cowan III, 5961 (title to vol.II dated 1812); *Great Flower Books* (1990), p. 119; Nissen, BBI 1360.

(#25430)

\$ 8,000.







**POPE, Alexander, Jr. (1849-1924). *Celebrated Dogs of America.***

[Boston: S.E. Cassino, 1879].  
10 parts in one [complete],  
oblong folio (14 x 19 inches).  
20 mounted chromolithographed  
plates, each accompanied by a leaf  
of explanatory text. Publisher's  
prospectus on green paper bound in.  
Without letterpress title as issued.  
Expertly bound to style in half dark  
brown morocco over original cloth  
covered boards, upper cover lettered  
in gilt. Housed in a dark brown  
morocco backed box. *Provenance:*  
Mrs. George W. Stevens (name in  
gilt on upper cover).

***Very rare American work on dogs,  
with chromolithographed images  
after Alexander Pope, Jr. Only  
two copies listed as having sold at  
auction in the past thirty-five years  
- the last copy in 1987.***

“The style of the present work is  
entirely original ... The pictures are  
painted from life by Alex. Pope,  
Jr., whose Upland Game Birds and  
Water Fowl of the United States,  
and wood carvings of Game Birds,  
have made him familiar to the  
sportsmen art lovers of this country  
... The Celebrated Dogs of America  
will be issued monthly, in parts composed of two plates, 16 1/2 by 20, and accompanying letter-press. The series will be completed in ten parts, at \$2 per part. The plates will be exact reproductions of the water-color paintings, and will be superior to anything heretofore produced of this nature ... The work will be sold only by subscription...” (prospectus).



Bennett p.90; McGrath, p. 212; H.M. Chapin *The Peter Chapin Collection of Books on Dogs* (Williamsburg, Virginia: 1938) 1426.  
(#29276)

\$ 12,500.





**STECHEER, Frank A. (1849-1916), ENNECKER, Louis, Jr. (fl. 19th century).**  
*Tree-Peddler's Sample-Book for Washington Nursery Co. in Toppenish, Washington.*

Rochester, New York: Rochester Lithographing and Printing Co.; Stecher Lithography; Christy Inc; M. Brunswick and Co., c. 1900. Oblong 8vo (5 1/2 x 8 3/4 inches). 151 chromolithograph and photomechanical offset plates with captions, and 1 uncolored mounted photograph, of flowers, apples, pears, plums, cherries, peaches, berries, grapes, trees, shrubs, and much more. Original black cloth enclosure, gold dye-stamp lettering on front, with a buttoned wallet-style binding, and marbled endpapers.

*A late-period “tree-peddler’s” sample-book, which captures the evolution of American commercial color-printing through hand-colored lithography, chromolithography, and early photomechanical productions.*

Sample books, or seed catalogs, such as the present example, were made for the use of traveling nurserymen in selling stock in the late 19th and early 20th centuries. They are evocative and delightful pieces of American vernacular art. Used to market fruit trees and shrubs, the plates display the peddler’s handsome fruits and flowers in vivid color. The albums were made to order, each including different individual plates, often from different printing firms, which were then swapped out and changed as the seasons changed too. “Virtually every album is unique in its makeup.” [Reese]

The present album of 151 pomological and horticultural plates demonstrates the evolution of color-printing processes available for everyday commercial usage in fin-de-siècle America. Itinerant “seed merchants” or “tree-peddlers” used albums such as this one to dazzle potential customers with eye-catching, tantalizing displays. The hand-colored lithographs are the earliest plates, and were produced from the 1870s-onward. From the mid-1880s, the chromolithography increasingly took over, and by the mid-1890s was the standard method. This seed catalog even includes a number of early twentieth-century plates printed with photomechanical reproductive processes, both colored and black and white.

(Description continues on the next page.)





Unlike earlier nineteenth-century seed catalogs, these plates are on thinner, glossier cardstock and seem much more a product of an industrial age. The variety of different card printers, printing technologies, and dates of printing exhibit the salesman's habit of adding images of the latest stock at the beginning of each season, keeping some in, and taking some out, creating a melange of prints and produce.

Even with the variety on display in this album, and its stated locale of Toppenish, Washington, all of the plates here were printed by Rochester firms: Rochester Lithographing and Printing Co.; Stecher Lithography; Christy Inc; M. Brunswick and Co.; and others, were all headquartered in the "Flower City," which held a grip on the industry: "From the 1850s, as Rochester became an important center of nursery gardening, another local industry grew up to provide illustrations of fruit, flowers, shrubs, and trees, selections of which were used as catalogues by travelling 'tree peddlers' who sold plants from the nurseries they represented to farmers and gardeners in the territories they visited." [*Oak Spring Pomona*]

Biodiversity Heritage Library, "Revolutionizing the Garden Industry with Art: Part One." Dewey, *The Tree Agents' Private Guide*, pp. 12-18. Kabelac, "Nineteenth-Century Rochester Fruit and Flower Plates," *University of Rochester Library Bulletin*, Vol. 35, pp. 93-114. Lepore, "What We Learn from Leafing Through Seed Catalogues," *The New Yorker*, 3.13.23. Raphael, *Oak Spring Pomona* 64, 65. Ravenswaay, "Drawn and Colored from Nature," *Antiques*, March 1983, pp. 594-599; *A Nineteenth-Century Garden*, p. 20. Reese, *Stamped with a National Character* 72. (#40089) \$ 1,500.







**THOMPSON, John Wrigley (1826-1900), DEWEY, Dellon Marcus (1819-1889).**  
*Nurseyman's Seed Catalog.*

Rochester, New York: J. W. Thompson and Co. Fruit and Flower Plates; D. M. Dewey, c.1870s. Oblong 8vo (5 1/4 x 8 1/4 inches). 94 pomological and horticultural plates with captions on card. 92 plates by Thompson, 1 by Dewey, 1 without imprint. 50 of fruit, 35 of flowers, 9 of trees and shrubbery. 85 of the plates are made with the pochoir or "theorum" method of using stencils without line and then hand-detailing with watercolor. 9 of the plates are chromolithographs. The vast majority of the plates have letterpress captions, but some are seen with lithographed captions. A few have shaved imprints and one is bound in reverse. Original dark brown full morocco, paneled in gilt with a roll-tool on front board and in blind on back, expertly rebacked, declasped, with brown and red stone-pattern marbled endpapers.

*"An innovation in American popular art," this album of hand-colored plates of fruits, flowers, and trees was used by a 19th-century nurseryman to sell his wares. A gorgeous, unique seed catalog in its original binding. [Ravenswaay]*

"The patter should start 'I do not wish to intrude upon your valuable time, but I have with me a work of art in form of a book.'" - D. M. Dewey, *Tree Agents' Private Guide* (1875)

This album, made for the use of a traveling nurseryman in selling his stock, is an evocative piece of American vernacular art from the 1870s. Itinerant "seed merchants" or "tree peddlers" sold plants from nurseries they represented to farmers and gardeners in the territories they visited, enticing customers with tantalizing paintings of their produce. Their sample-books, like the present example, were made to order, each binding-in different individual plates, and often these plates were swapped out and changed as the seasons changed too. "Virtually every album is unique in its makeup." [Reese]

The 94 plates in this seed salesman's catalog comprise 50 fruit plates including 16 of apples, 8 of pears, and numerous peaches, grapes, plums, currants, and berries; 35 beautiful flower plates including roses, wisteria, althea, hydrangea, lilies, and honeysuckle; and 9 verdant tree and shrub plates, showing Judas's tree, weeping willow, weeping linden, and spruce. Every plate is captioned with the plant's common name, and nearly all state properties specific to each plant, ranging from its durability to its ideal season to its taste. These "painted nurseryman's plates were more akin to folk painting than to commercial art of their time," and are fascinating American folk-art objects, of equal interest to the historian of the development of color-printing as to the historian of American pomology. [Ravenswaay]

(Description continues on the next page.)





J. W. Thompson and Co., which produced 92 of the 94 plates in the present album, was a printing company active in Rochester, New York, from 1876 to 1891. Thompson himself was one of the most successful of the nineteenth-century nurserymen printers from Rochester, New York, the so-called "Flower City." In the mid-to-late 1800s, a great number of nursery firms were located in Rochester, and in service of that thriving industry, the Flower City also became the center of horticultural publishing. An 1876 advertisement for Thompson's business differentiated him from the crowd: "We are prepared to manufacture first class plates for nurserymen, twenty percent less than any other establishments in town, and fully equal, if not superior in quality." Thompson used "the technique of theorem paintings colored with the help of stencils used to multiply the number of copies as quickly and as cheaply as possible." [*Oak Spring Pomona*] Thompson was especially known for his skill: "hand-colored plates, with or without printed outlines, were a speciality of the Thompson Company in the 1870s." This album's first 85 plates on card were painted using this "theorem" process, more commonly referred to as pochoir, which uses stencils and renders bright, light, and soft images redolent of watercolor. Once stenciled, these 85 plates were then detailed by hand in watercolor and heightened with white tint. The last 9 plates in the album are early chromolithographs, 1 of which was printed by Dewey, who took credit for pioneering the use of painted produce in traveling salesman's seed catalogs, and who collected the plates from various producers.

Rochester's horticultural printing industry in this period was bustling. An 1888 guide to industries in Rochester noted the Stecher printing firm alone employed one hundred people. [Kabelac] Operating in Rochester at the same time as Thompson, and also making plates for seed catalogs, were Adolph Nolte and Co. Chromo Lithographers; Louis Ennecker Jr.'s Rochester Lithographing and Printing Co.; Charles F. Nicholson's Nicholson Co.; Charles W. Vredenburg's Vredenburg and Company, later United Litho and Printing; Mina Brunswick's M. Brunswick and Co.; Frank A. Stecher's Stecher Lithographic Company (the first to use chromolithography in Rochester); Process Color Ptg. Co.; Webster and Albee; and others.

Biodiversity Heritage Library, "Revolutionizing the Garden Industry with Art: Part One." Dewey, *The Tree Agents' Private Guide*, pp. 12-18. Kabelac, "Nineteenth-Century Rochester Fruit and Flower Plates," *University of Rochester Library Bulletin*, Vol. 35, pp. 93-114. Lepore, "What We Learn from Leafing Through Seed Catalogues," *The New Yorker*, 3.13.23. Raphael, *Oak Spring Pomona* 64, 65. Ravenswaay, "Drawn and Colored from Nature," *Antiques*, March 1983, pp. 594-599; *A Nineteenth-Century Garden*, p. 20. Reese, *Stamped with a National Character* 72.

(#40755)

\$ 2,800.







**WILSON, Alexander (1766-1813).** *American Ornithology; or the Natural History of the Birds of the United States. Illustrated with plates engraved and coloured from original drawings taken from nature.*

New York & Philadelphia: Collins & Co. and Harrison Hall, 1828-1829. 4 volumes. (text: 3 vols., quarto [10 5/8 x 8 1/4 inches]; plates: 1 vol. folio [14 5/16 x 11 inches]). Text: [without a leaf number vii-viii, as usual], 4pp. subscribers' list at rear of vol.III. Atlas: 76 hand-coloured engraved plates, some heightened with gum arabic, by A. Lawson (52), J.G. Warnicke (21), G. Murray (2), and B. Tanner (1), all after Wilson. Expertly bound to style in half red straight-grained morocco over period near-uniform marbled paper-covered boards, the flat spines with title lettered in gilt and a small decorative gilt oval containing the volume number.

*The second full edition of Wilson's work, with plates in their most desirable form, and complete with an uncut copy of the text. "Science would lose little if every scrap of pre-Wilsonian writing about United States birds could be annihilated" (Coues).*

The first edition of Wilson's life-work was published in nine volumes between 1808 and 1814. The present edition was prepared by Wilson's friend and colleague, George Ord, who improved the work textually by re-arranging the work in a systematic order by species and by contributing an important "Sketch of the Author's Life" as well as numerous additional textual notes. He also notes in his preface to the first text volume that he arranged for the plates to be "carefully examined and retouched" by Alexander Lawson (the original engraver of most of the plates). Reading between the lines of Ord's preface, it is clear that he believed the plates in the present edition to be better than the first, and this is the current general view: it is noted in *Fine Bird Books* that "the plates [are] coloured better," and Wood writes: "The hand-colored drawings in the atlas are from the original copper plates, colored anew by pigments which seem to have been better quality than those used by Wilson." In addition to the coloring, better quality paper was used in this edition, thus avoiding the foxing which almost inevitably mars the first. Thus, this edition is more desirable than the first.

BM (NH), p.2332; *Fine Bird Books* (1990) p. 155; Nissen *IVB* 992; cf. Sabin 104598; Wood p.630; Bennett 114.  
(#26930)

\$ 17,500.





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