



# AMERICAN TOPOGRAPHICAL MAPS AND VIEWS

A short list e-catalogue

DONALD A. HEALD | RARE BOOKS







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## ON THE COVER

A magnificent view of Castine by Fitz Henry Lane, considered the artist's finest work, and his last great lithograph. (#40861)



**LANE, Fitz Henry (1804-65, artist and publisher).**

***Castine From Hospital Island 1855.***

Boston: Joseph L. Stevens Jr., 1855.  
Lithograph by Lane, printed by L.H.  
Bradford & Co. Sheet size: 26 1/2 x 36  
3/8.

***A magnificent view of Castine by Fitz Henry Lane, considered the artist's finest work, and his last great lithograph.***

Fitz Henry Lane is one of the greatest American lithographers and marine landscape painters. These two interests merged in the present work, a beautiful lithographic print of Castine, Maine. The print shows the town from the east, across the water from Hospital Island, with Fort George visible on top of the hill above the town, as is the distinctive steeple of the First Parish Church. Lane knew the town well as a popular destination for visitors. He drew the picture onto stone himself, and his interest in Castine continued with a large panorama of the town that he produced, also published in 1855.

(description continues on the next page)



C A S T I N E

*From Hospital Island*  
1855

Published by Joseph L. Stevens Jr.

*On the Sea, Sunday  
Castine, Maine, 1855  
F.H. Lane*



As early as 1851, Dr. Joseph Stevens Sr. encouraged Lane to make a print of Castine. Stevens and his son, Joseph Stevens Jr., realized that the only other print of the town (made by an artist named Samuel Homan in the early 1840s) was poorly drawn, and Lane would be able to easily sell his own view of Castine. He exhibited the drawing at a shop in Castine, where he began a subscription campaign to solicit orders for a lithograph, as is evident in a manuscript document recording the names of potential purchasers, now held at the Boston Athenaeum. Prevailing on the community of Castine, and in particular its "absent sons and daughters" who wished to own "a fit memorial of their native place," the artist garnered enough interest in this composition that he could confidently the print to his eager subscribers (Boston Athenaeum, "Subscription Campaigns"). 100 prints were issued for the subscribers, with copies today rarely seen on the market, making the present example very desirable.

Lane (known, mistakenly, as Fitz Hugh Lane) was born in Gloucester, Massachusetts. He was christened Nathaniel Rogers Lane, but for reasons now unknown changed his name legally in 1831 to Fitz Henry. At the relatively late age of 28, he moved to Boston and apprenticed himself to the lithographer William S. Pendleton, and from 1832 to about 1848 Lane worked to establish himself as both a lithographer and marine landscape painter. He remained with Pendleton from 1832 to 1837, and he then joined the newly formed lithography company of Keith and Moore. Lane next opened his own lithographic shop in partnership with marine painter John W. A. Scott: a business arrangement that continued through summer of 1848, when Lane moved back to Gloucester. He remained in his home town for the rest of his life, a popular and successful marine painter and lithographer. During his life he is known to have produced over forty different prints, from large town views to music sheet covers. Today, his prints are in many museums and are coveted by collectors.

A re-evaluation of Lane's accomplishments as an artist began in the mid-20th century, a process that continues today. In recent years the unique qualities of Lane's lithographic work have been appreciated, as in the present example, which displays his sensitivity to gradations of light and a refined draughtsmanship that is virtually unique in 19th-century American lithography.

James Craig, *Fitz H. Lane: An Artist's Voyage through Nineteenth-Century America* (2006); Boston Athenaeum, "Subscription Campaigns: Contributions in Support of Community" (online exhibition).

(#40861)

\$ 30,000.





**DRIPPS, Matthew (publisher).**

***Topographical Map of New York and  
Vicinity Embracing Fifteen Cities and  
Above 1700 Square Miles.***

New York: M. Dripps, [n.d, but circa 1870]. Hand-coloured lithographic folding map (sheet size: 28 x 28 inches), within a brown cloth wallet (5 1/4 x 3 1/4 inches), (splits at folds). Two insets: Map of Long Branch [NJ] and Vicinity; Navesink Park. 1p. publisher's price list tipped onto front pastedown.

***A fine example of this important map,  
published at a period of change for the  
city and its environs.***

A detailed map of metropolitan New York and its environs, which extends as far east on Long Island as Oyster Bay. Shows rapid transit system, canals, and railroads. Contains an interesting catalogue of Dripps' maps.

"Checklist of Maps and Atlases relating to the city of New York in the New York Public Library" in the Bulletin of the New York Public Library, volume V (New York: 1901), p.69; not in Rumsey.





**WILLIAMS, William.** *The Tourist's Map of the State of New York Compiled from the Latest Authorities.*

Utica: William Williams, 1828. "Engraved by V. Balch & Stiles." Period outline color, 19 3/4 x 20 1/2 inches on a 19 3/4 x 28 1/4-inch sheet with nine columns of text entitled "Stage, Canal and Steam-Boat Register" at right. Folding into gilt-stamped brown leather covers. Three columns of descriptive text entitled "Erie Canal." Fine condition.

Second edition, with changes to the text from the first edition of 1827. With two insets: "Profile of the Grand Erie Canal" and "Profile of the Champlain Canal."

Phillips, p.510. Rumsey 4970  
(#3266)

\$ 800.





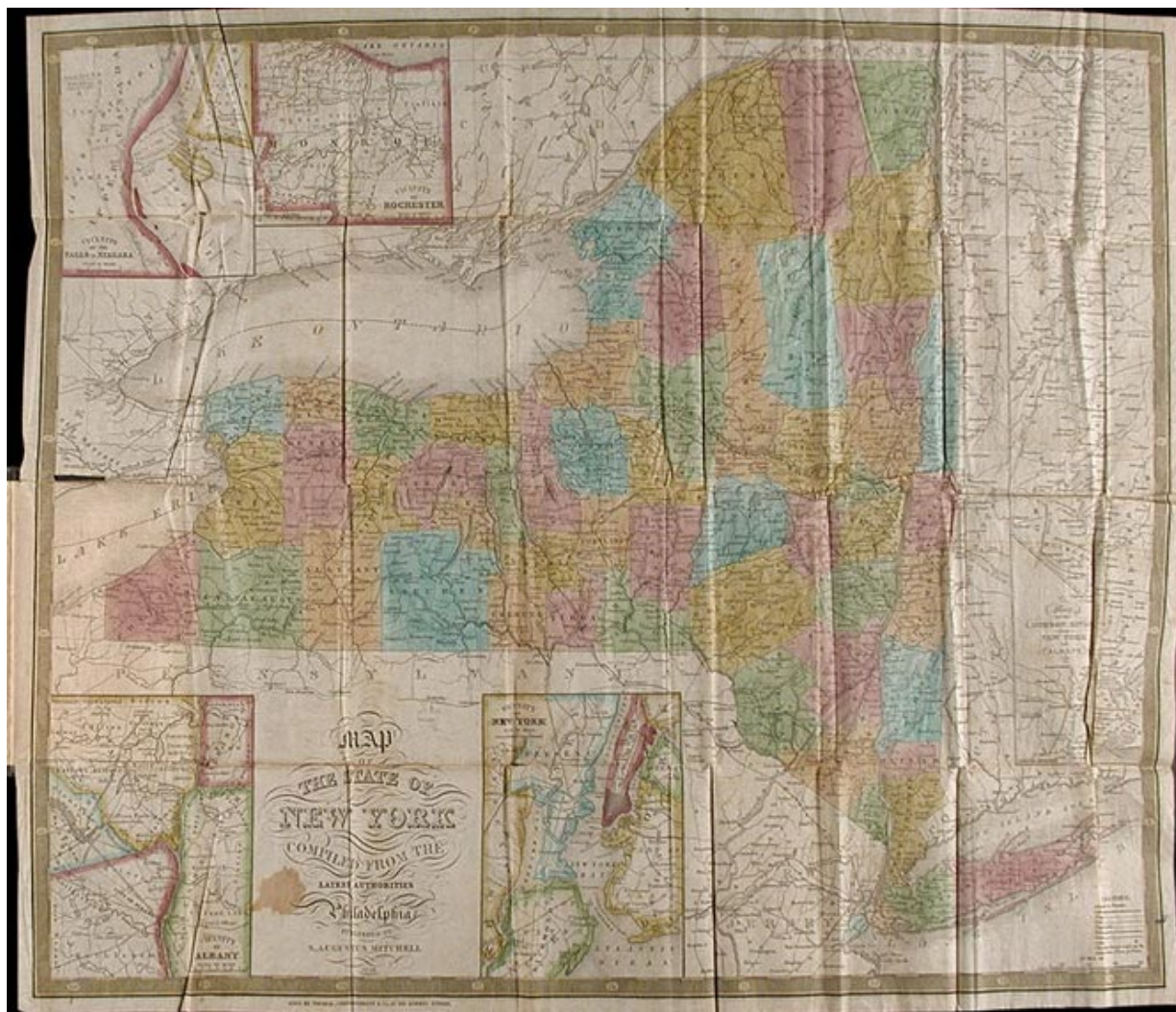
[MITCHELL, S. Augustus]. *Map of the State of New York Compiled from the Latest Authorities.*

Philadelphia: S. Augustus Mitchell, 1839. Full period color, 17 x 20 1/2 inches, folding into gilt-stamped brown leather covers. Statistical table laid down inside front cover. Minor repairs, a bit of staining.

The fourth Mitchell edition of D.H. Vance's map of New York State. Extensive additions to New York's embryonic railroad system, both on the main and the inset maps. "Sold by Thomas Cowperthwait & Co. No. 253 Market Street." added below neat line. The front covers now stamped "New-York." With five insets: "Map of the Hudson River," "Vicinity of Albany," "Vicinity of New York," "Vicinity of the Falls of Niagara" and "Vicinity of Rochester." This edition not in Rumsey; not in Phillips.

(#3248)

\$ 300.





**NEW YORK CITY - Adrian H. Muller, auctioneer. *Auction Sale of Improved Property on Greenwich & West 10th Streets.***

New York: John Medole, 1866-1868.

*Cartographically illustrated New York City real estate auction broadside.*

March 29, 1866: Auction Sale of Improved Property on Greenwich & West 10th Streets. [Greenwich between Hammond and Bank; W. 10th between Bleecker and Fourth and between Hudson and Blecker]

(#39133)

\$ 450.

**ADRIAN H. MULLER, Auct'r.**

**Bank Street.**

**Hammond Street.**

**Washington St.**

**Greenwich St.**

**West 10th (late Amos) Street.**

**Blecker St.**

**Hudson St.**

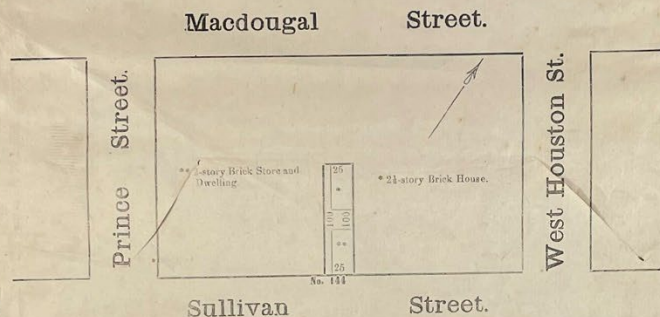
**Fourth St.**

**AUCTION SALE OF IMPROVED PROPERTY ON  
GREENWICH & WEST 10TH STREETS,  
(Late Amos,  
BY ORDER OF THE SUPREME COURT.  
ADRIAN H. MULLER, P. R. WILKINS & CO.  
WILL SELL AT AUCTION, ON  
THURSDAY, MARCH 29th, 1866,  
AT TWELVE O'CLOCK,  
At the EXCHANGE SALESROOM, 111 Broadway, New York,  
By order of the Supreme Court, under the direction of HORATIO BOGERT, Esq., Referee, the following  
described Real Estate, viz.:  
GREENWICH STREET.—The 2 story and attic Brick House and Lot on the westerly side of Greenwich  
St., between Hammond and Bank Sts., and known as No. 762. For dimensions of the Lot see above diagram.  
WEST 10TH (late Amos) STREET.—The 2 story Frame House and Lot on the southerly side of West 10th  
(late Amos) Street, 151 feet 6 inches west of 4th Street, and known as No. 94. Lot 25x95.  
Also the 2 story and attic Brick Front House and Lot, situate on the northerly side of West 10th (late Amos)  
Street, 155 feet east of Hudson Street, and known as No. 133. Lot 25x100 feet.  
Messrs. STITT & RUSTON, Att'ys.  
Maps at the office of the Auctioneers', 54 Pine Street, N. Y.  
JOHN MEDOLE, Steam Job Printer, TRINITY  
4 THAMES STREET, N. Y.**





**ADRIAN H. MULLER, Auct'r.**



**Executor's Sale**  
**OF**  
**SULLIVAN STREET**  
**PROPERTY.**

**Adrian H. Muller, P. R. Wilkins & Co.**

WILL SELL AT AUCTION, ON

**TUESDAY, December 3d, 1867,**  
AT 12 O'CLOCK, AT THE

**EXCHANGE SALESROOM,**  
**111 BROADWAY, (Trinity Building,) N. Y.,**

By order of **RICHARD S. BRINKERHOFF, Esq.,** Executor of **BENJAMIN BLACKLIDGE, dec'd,** the following described Real Estate, viz.:

**SULLIVAN STREET**—The Lot of Land, together with the two-story Brick Store and Dwelling on the front, and the 2 1/2-story Brick House on the rear thereof, situate on the westerly side of Sullivan Street, between Prince and Houston Streets, in the City of New York, and known as No. 144 Sullivan Street. Lot 25x100 feet.

Maps at the office of the Auctioneers, No. 7 Pine Street, N. Y.

(4559  
400)

**JOHN MEDOLE, PRINTER, 193 PEARL STREET, N. Y.**

**NEW YORK CITY - Adrian H. Muller, auctioneer. *Executor's Sale of Sullivan Street Property.***

New York: John Medole, 1866-1868.

*Cartographically illustrated New York City real estate auction broadside.*

December 3, 1867: Executor's Sale of Sullivan Street Property  
[between Prince and West Houston]

(#39134)

\$ 450.



[CATLIN, George (1796-1872)].  
*[Brewery fire, Buffalo, New York].*

[Buffalo: October 1825]. Watercolour over graphite, heightened with white, on grey wove paper. Sheet size: 5 3/8 x 8 3/8 inches. Inscribed in pencil lower left "A helter-schelter at Buffalo 9th Oct. 1825 / 'Huzza boys, the Brewery!'" Affixed at corners onto album leaf, with later ink attribution to Catlin below. Matted. Provenance: Captain William Henry Shippard.

*An early, original watercolour by George Catlin.*

The present watercolour attributed by provenance to George Catlin depicts a fire at a brewery in Buffalo just days before the celebration of the opening of the Erie Canal. The watercolour was at one time part of an album assembled by Captain William Henry Shippard, who Catlin describes in his *Notes of Eight Years Travels and Residence in Europe*, as "my best of friends." Shippard, an English army officer, worked on Catlin's behalf in the 1840s in the London exhibition and attempted sale of his collection, and further assisted in Catlin's research as a reader at the British Museum.

(description continues on the next page)







Catlin's career as an artist was gaining significant momentum at the time he executed this watercolour in 1825. After abandoning a career in law, Catlin moved to Philadelphia in 1821 to attempt to make his way as an artist. He exhibited frequently, and, in 1824, became a member of the Pennsylvania Academy of Fine Arts. He earned the bulk of his income doing society portraits and miniatures, though he tired quickly of both. In 1825, he travelled to Buffalo, producing original artwork on the construction and opening of the Erie Canal. Several of his drawings would be included as lithographs in Cadwallader Colden's *Memoir* on the opening of the canal.

During this period he also sketched the falls at Niagara, a theme which would evolve into his first collection of prints, *Views of Niagara*, published in 1831. Still in Buffalo a year following the present watercolour, Catlin would paint a well-received portrait of the Seneca chief Red Jacket, which launched his career as an Indian artist and precipitated his momentous western tour.

(#36455)

\$ 8,500.



**SAGE, J. & SONS. *Turn-Out of the American Express Company Buffalo, N.Y.***

Buffalo: Sage Sons & Co., circa 1856. Very rare lithograph printed in colour and finished by hand. Sheet size: 20 3/4 x 27 7/8 inches.

*Lithograph printed in colour and finished by hand, one of the earliest depictions of the American Express Company's beginnings in Buffalo, New York.*

The American Express Company was founded on March 18, 1850 in Buffalo, New York, through the merger of three existing companies active in the express transport of goods, and valuables between New York City and Buffalo and points in the Midwest. These companies were: (1) Livingston, Fargo & Company (formerly Western Express), founded in 1845 by Henry Wells and William G. Fargo, later of Wells Fargo fame; (2) Wells & Co. (formerly Livingston, Wells & Co.), cofounded by Wells in 1846 and under his ownership at the time of the merger; and (3) Butterfield & Wasson, founded by John Butterfield and James D. Wasson. American Express was at first an unincorporated association of investors headed by Wells as president and Fargo as secretary.

(description continues on the next page)



TURN-OUT OF THE  
AMERICAN EXPRESS COMPANY  
BUFFALO, N.Y.





The company generated enough cash for company officials to begin purchasing real estate, including in New York City on the corner of Jay and Hudson Street where the new headquarters was completed in 1857. The present work, therefore, is one of few pictorial depictions that locates the company and its employees in Buffalo and alludes to American Express Company's history and origin.

The print shows American Express Company employees with unique, photorealistic faces "turning out" on Niagara Street in a wagon with the company's name proudly printed on its side. In the background can be seen the Niagara Street Methodist Church and the home of W.G. Fargo, one of the founders who later became the company's president. We believe the print depicts the company's founders. Since there were seven people on the board at the time of the company's founding, it is possible they are all represented here; sitting in the first row behind the carriage drivers are men with features resembling Wells and Fargo. The print's composition and execution by Sage Sons and Co. make the lithographed advertisement an impressive branding effort on the part of the newly established American Express Company. Harry T. Peters writes, "Turn-Out of the American Express Company, Buffalo, N.Y. is, I think for its pure expression of the spirit of lithography, with its eight horse team, and the gentlemen's high hats, one of the most delightful advertising prints I know of." No copies in OCLC or auction records.

Peters, *America on Stone*, p. 349; pl. 128; Grossman, *American Express*, p. 38-78; Severance, *The Picture Book of Earlier Buffalo*, p.105-150; "American Express Company," *Encyclopedia Britannica*.

(#39045)

\$ 8,500.



[CIVIL WAR] - LINDENKOHL, Adolph.

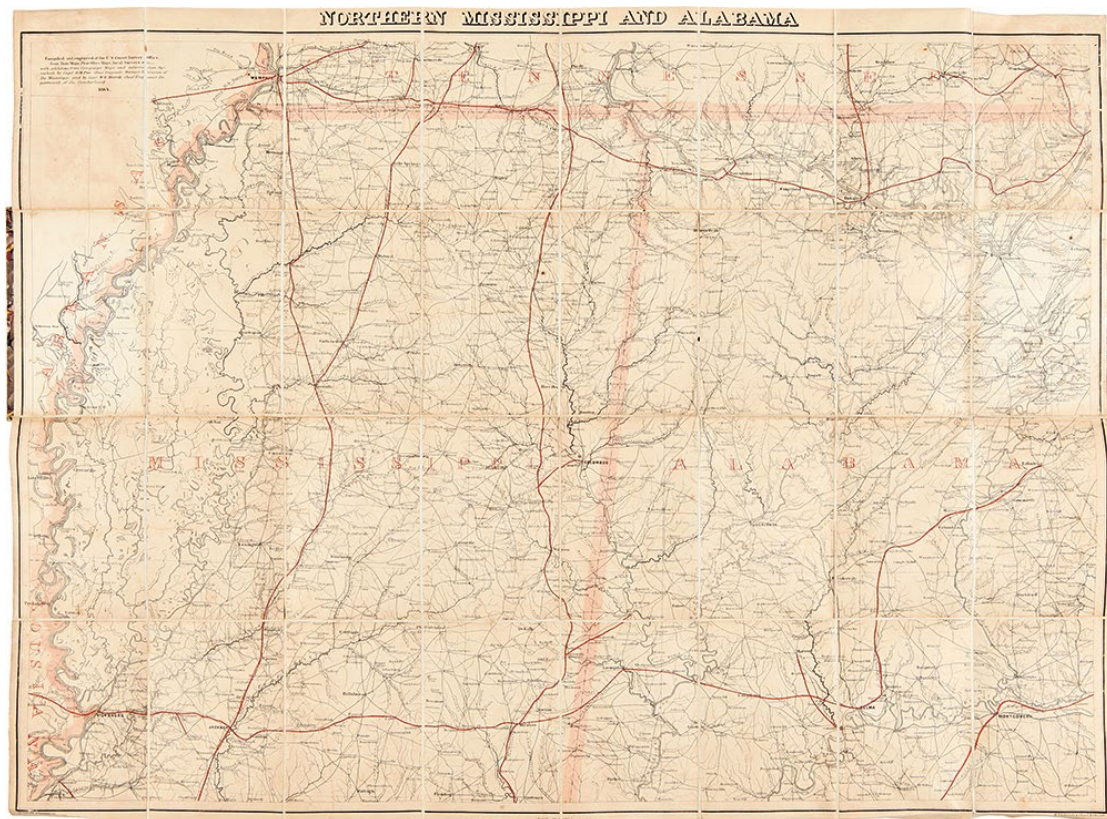
*Northern Mississippi and Alabama.*

[Washington]: 1864. Folded map, 24 x 33 inches, in thirty-two segments mounted on linen. Original card covers with printed paper label. Contemporary ownership inscription on label. Some light wear and minor soiling.

*Detailed field map for the Union Army in Northern Mississippi and Alabama.*

A highly detailed map of the northern half of Mississippi and Alabama, showing the border with Tennessee and all points south to Vicksburg and Montgomery, produced to support the operations of the Union Army there in 1864. This is one of several maps compiled by the U.S. Coast Survey in an attempt to adequately map the South during the Civil War for military purposes. A note on the map indicates that the present map was compiled from various sources, including "campaign maps and information furnished by Capt. O.M. Poe, Chief Engineer, Military Division of the Mississippi, and by Capt. W.E. Merrell, Chief Engineer, Department of the Cumberland." Merrill was Sherman's chief topographical engineer, and he contributed to several important maps of the area, including one of Northern Georgia produced in Chattanooga following the vital capture of that city.

(description continues on the next page)







With the beginning of the Civil War the United States Army found itself scrambling to obtain adequate field maps for military operations in the South. The most established cartographic branch of the Government, the Coast Survey, was pressed into service to provide these maps, some with a coastal component but mainly for landlocked locations. The cartographers of the Coast Survey reviewed all of the existing cartography available, but also drew on military and scouting reports and covert agents to assemble the most detailed possible maps of places, roads, railroads, natural features. The topography is illustrated with hachured and shaded relief, and railroads shown in red. The circulation of these maps was controlled, and only officers ranking major or higher were supposed to control copies. As a result, they are rare today.

Two key figures in the Coast Survey effort during the War were Henry Lindenkohl and his brother Adolph, who were responsible for actually drawing many of the field maps. The Lindenkohls were born in Germany, but emigrated to the United States as teenagers and became American citizens. Adolph had already worked at the Coast Survey before the War began, and Henry joined in 1861. Together they made a huge contribution to the war effort through their superb cartographic work, producing and revising maps of different theatres of operations through 1865. Both continued with the survey for the rest of their lives; Adolph died in 1904 after fifty years on the job, and Henry in 1920 after fifty-nine.

This map has the ownership inscription of Col. Joseph Corson Read (1831-1889). Read was one of the first wave of men to take up Abraham Lincoln's call for volunteers to put down the rebellion in April 1861. He remained continuously in the army, serving first on General Jesse Reno's staff and rising to the rank of Chief Commissary for the Army of the Cumberland, commanded by Gen. George H. Thomas. Thomas was impressed with Read, and on May 1, 1864, with the spring campaign against Atlanta imminent, Thomas named Read Chief Commissary of the Army of the Cumberland in the Field. This meant that, although Col. A.P. Porter was the Army's overall chief, Read would serve alongside Thomas in the field and had the responsibility to supply the entire army as it moved South. During the long and arduous Atlanta campaign he was the man on the ground, making the supply side work. Read developed a close relationship with Thomas, one with both personal and professional aspects.

An important map of Northern Mississippi and Alabama, particularly interesting as part of the greater project undertaken by the Coast Survey to map out the South during the Civil War, and with excellent provenance and associations.

(#27011)

\$ 3,750.



STEBBINS, Heman S. (1791-1838). *A Map of Worcester Shire Town of the County of Worcester.*

[Worcester]: Published by C. Harris, 1833 [lithographed by Pendleton's Litho., Boston]. Lithographed folding map, printed on two sheets joined, period hand-colouring in outline. Inset map of the "Village of Worcester." Ten vignette views of buildings, including churches, schools, the "Antiquarian Hall" (i.e. American Antiquarian Society), town hall, the "Lunatic Hospital" and "House of Corrections." Sheet size: 32 x 25 3/4 inches.

*The scarcest and most decorative map of Worcester published in the 19th century.*

"This 1833 map of the town of Worcester, Massachusetts, was printed by Pendleton's lithography. It is distinctive for its depiction of generalized relief and vegetation on the map and of churches and public buildings in the margins" (Ristow). The detail on the map is quite impressive, with hundreds of individual residences named and the locations of businesses identified. The hand coloured boundaries divide the county into twelve school districts. The printing of the map is exceptional, with the hachuring and views exquisitely rendered on stone by Pendleton's Lithography.

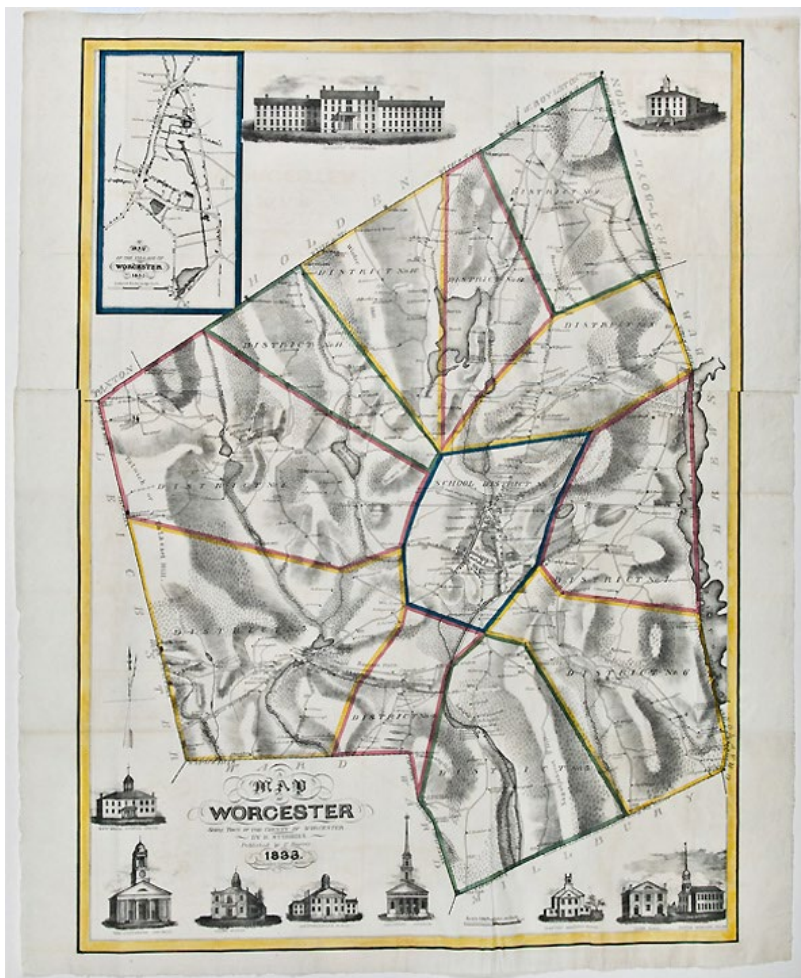
Stebbins worked as a lawyer in South Brookfield, Massachusetts but was also a trained surveyor. Following work on this map, he was employed as a Civil Engineer by the Massachusetts Western Railroad.

The map is rare, with no copies listed in the auction records. We can locate only the Harvard and University of Massachusetts copies.

Ristow, *American Maps and Mapmakers*, p. 289. Not in Rumsey or Phillips, *A List of Maps of America*.

(#25628)

\$ 3,000.







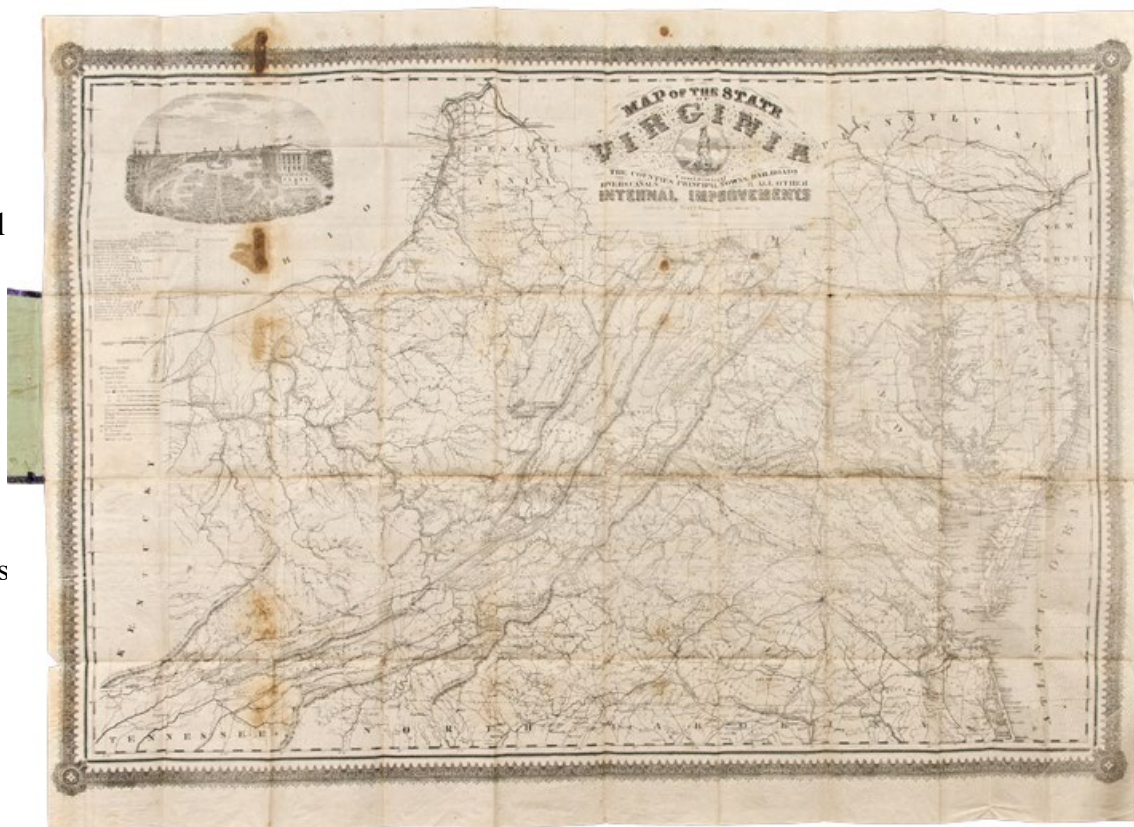
[BUCHOLTZ, Lewis von]. *Map of the State of Virginia containing the counties, principal towns, railroads, rivers, canals & all other internal improvements.*

Richmond: West & Johnson, 1862. Folding lithographed pocket map, ornamental border, inset view of Richmond. Sheet size: 27 1/2 x 37 inches. Folds into original dark blue and gilt card covers. (Minor candle wax stains). Provenance: David B. Langston, 3d Georgia Regiment, Company K (pencil signature).

*Rare Confederate pocket map of Virginia, with provenance to an officer in the 3rd Georgia.*

This impressive Confederate map of Virginia was originally based upon work done by Ludwig von Bucholtz, in connection with his updating the famed Herman Boye map of Virginia in 1858. Bucholtz was hired to re-engrave the copperplates for maps of Virginia originally made by Herman Boye in 1826. The ultimate products of his work were the very large maps of Virginia called the Boye-Bucholtz maps. Using knowledge from his work on this project, Bucholtz issued his own map in 1858, lithographed & published by Ritchie & Dunnivant in Richmond. This map was vastly superior in detail and accuracy to Bucholtz's revision of the Boye map.

(description continues on the next page)





In 1862, with the need of good maps of the region for use by Confederate officers, Richmond publishers West & Johnson re-issued the Bucholtz-Ludwig 1858 map of Virginia, reprinted from the original stone with minor alterations (including the removal of the cartographer's name). "There are minor geographic changes from Map 1 [the original 1858 Bucholtz map] on Map 2 [the West & Johnson issue]. For example, on Map 2 Jerusalem in Southampton Co. has been moved a little to the northwest of its Map 1 location near the Seaboard and Roanoke Railroad, and the road between the two points imperfectly erased (the remaining shadow is additional evidence that the Map 1 stone was involved). Still, for the most part, Map 1 and Map 2 are the same map" (Wooldridge, *The Bucholtz-Ludwig Map of Virginia and its Successors*). A second edition of the West & Johnson issue would be published in 1864.

The map shows all of Virginia, West Virginia, Maryland, Delaware, and parts of Pennsylvania and New Jersey and includes an inset view of Capitol Square in Richmond. A chart below the view lists all the railroads with the length of each line. Interestingly, several additional routes winding from Fredericksburg to Gettysburg have been added faintly in pencil. The contemporary ownership inscription on the front pastedown reads: "D B Langston, Company K, 3rd Ga. Reg't, Anderson's Division." David B. Langston reached the rank of captain of the 3rd Georgia Infantry in the Confederate army, commanding its Company K, otherwise known as the Athens Guards. He was wounded at Chancellorsville.

"In stark contrast to the large, often colored maps pouring out of Northern presses, the Confederate imprints are few in number, modest in scale, and more often than not black and white, printed on poor paper. Long before the war was over, they weren't being printed at all" (Wooldridge).

Parrish & Willingham 6204; Swem 971; Wooldridge, "The Bucholtz-Ludwig Map of Virginia and its Successors" in *The Portolan*, 68 (Spring, 2007), pp.26-39; Stephenson 475.5; Wooldridge 254.

(#27015)

\$ 6,500.





**HARVEY, George (1801-1878).** *Concord, New Hampshire from an original painting by G. Harvey, A.N.A.*

London: V. Bartholemew, 1853. Tinted lithograph with hand-colouring, printed by M. & N. Hanhart, after G. Harvey. Good condition apart from one expert repair to lower margin and one to lower right corner. Sheet size: 20 1/8 x 29 7/8 inches.

*An "atmospheric view" of Concord, New Hampshire.*

The state capitol of New Hampshire, Concord, located on the west bank of the Merrimac River, about seventy miles northwest of Boston, is depicted in this excellent lithograph by M. & N. Hanhart, one of the top printmakers of nineteenth century London.

(description continues on the next page)



The print is based on a painting made in 1852 by the artist George Harvey. "The Merrimac dominates the foreground of this charming view, where one of the large log rafts making its way down river bears two female travellers and their dog. Beyond them, nearer the shore, a catboat is shared by three passengers. In the distance loom four cupolas. The first, beginning at the left, belongs to the Unitarian Church, erected in 1829 and destroyed by fire in 1854, just a year before the lithograph was published. The next is part of the First Baptist Church, erected in 1824-1825 and later remodelled. Moving further to the right, the next cupola belongs to the South Congregational Church, erected in 1836-1837 and destroyed by fire in 1859. The large cupola at the right is atop the State House....Just below the houses grouped on the hill to the left, a train with three passenger cars chugs along..." (Deák).

George Harvey (1800-1878), an artist of British birth who immigrated to the United States in 1828, often indicated after his name (as he does here) that he was an Associate of the National Academy of Design in New York. Harvey specialized in landscape painting and miniatures. While maintaining a presence in the London art world, Harvey established a home and studio near Hastings-on-Hudson, near New York City, where he conceived the idea of painting a series of "atmospheric views" of the northeast. "He is known for his particular attention to the shifting subtleties in color caused by outdoor atmospheric change" (Deák), much in evidence in this lithograph. A fine print of a quintessential American scene.

Deák, *Picturing America* 646; Fowble, *Two centuries of prints in America*, 1680-1880, p.87, no. 35; Reps, *Views and Viewmakers* 2206; *Who Was Who in American Art* (Madison, Ct.: Sound View Press, 1999) II, pp.1483-84.

(#19276)

\$ 6,000.





**SMITH, George G. (1795-1878).**

*Plan of Boston comprising a part of  
Charlestown and Cambridge.*

Boston: "George G. Smith ... Also by Ide and Dutton", 1855. Engraved folding pocket map, period hand-colouring in outline. Inset maps of South Boston and East Boston. Street index along the left margin. Folds into publisher's blindstamped cloth covers, title stamped in gilt on the upper cover, Ide & Dutton advertisement on the front pastedown. Sheet size: 26 1/2 x 22 inches.

*A noted mid-19th century map of  
Boston: among the earliest to show the  
proposed filling of Back Bay.*

This decorative map of Boston shows the city divided into wards and fire districts, with the city's streets and wharves named. The map further identifies many of the public buildings, schools and churches located in the city.

(description continues on the next page)





The most notable feature on this map, however, is its depiction of the proposed filling of Back Bay. "The tide mills had not been successful and, cut off by the Mill Dam and with the flow of water further impeded by the railroad embankments, the Back Bay, into which all the sewers from surrounding areas drained, had become a stinking cesspool. By the early 1850s it was determined that the only solution was to fill the bay, and in 1854 the state and the Boston Water Power Company, the two major owners of the Back Bay flats, made an agreement for filling them. This agreement included the street grid plan shown on the 1855 map. This street grid had been laid out without regard for the railroad tracks, and eventually only the streets east of Dartmouth, which is just west of the point where the tracks crossed, were constructed..." (Mapping Boston, plate 39, page 205). The filling of Back Bay would begin in 1857 and take nearly twenty-five years to complete.

This copy an unusual variant, with a large reservoir appearing just below the Mill Dam, with the explanation "Plan of improvement proposed by Hon. David Sears." This reservoir was removed in subsequent issues of the map, suggesting this to be an early state.

*Mapping of Boston*, p. 205.

(#25831)

\$ 1,850.





**FISHER, Alvan (1792-1863), after. *[South View of the Several Halls of Harvard College]*.**

[Boston: Cummings, Hilliard & Co., 1823]. Engraving, by William B. Annin (1791?-1839) and George Girdler Smith (1795-1878) after Fisher. Proof before letters. On paper watermarked J. Whatman. Sheet size: 11 3/4 x 16 5/8 inches.

***Very rare, and perhaps unique, proof impression of Fisher's acclaimed early 19th century view of Harvard: among the earliest obtainable views of Harvard.***

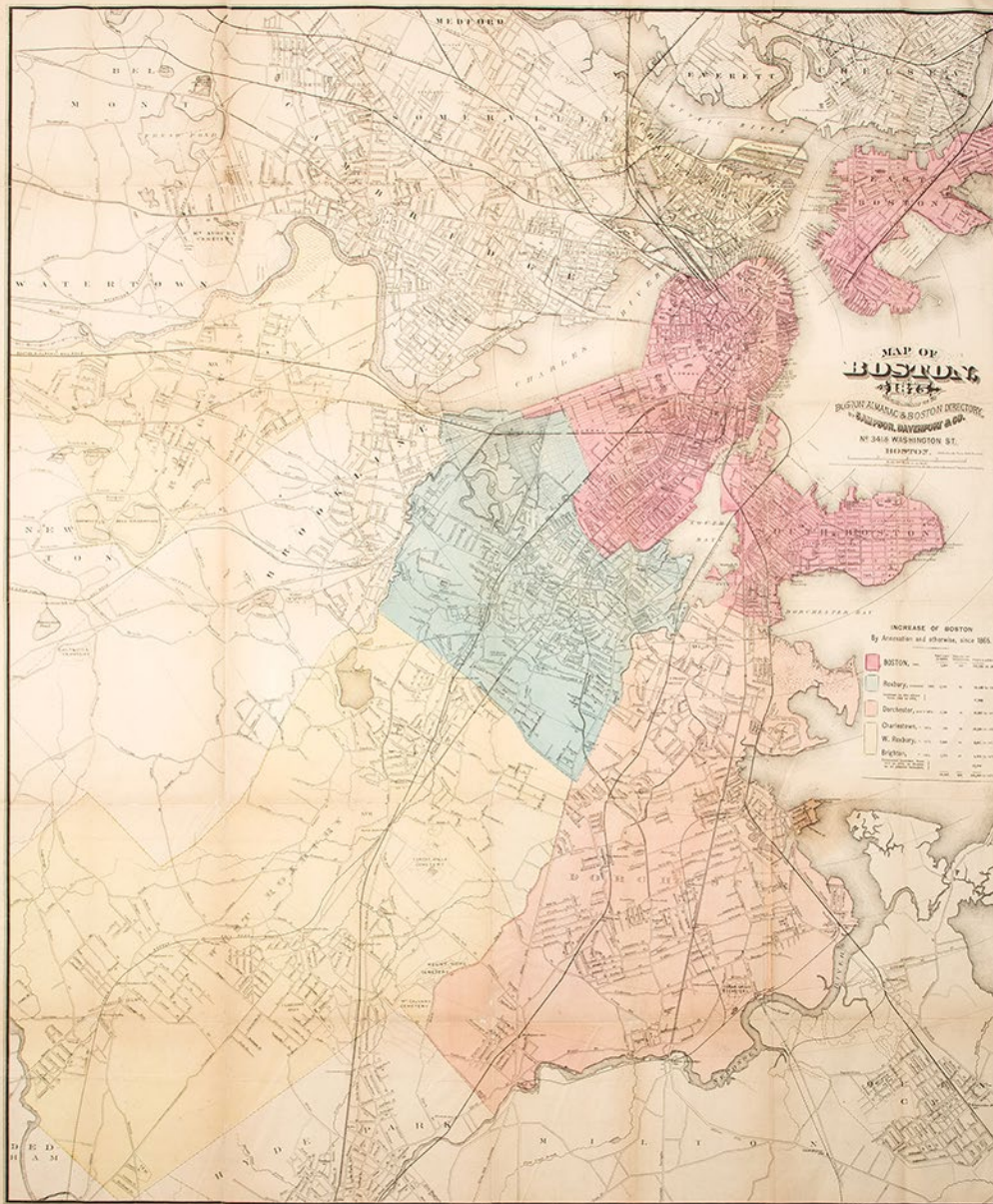
"Fisher's beautifully balanced view depicts, from left to right, Massachusetts, Harvard, Hollis, Stoughton, Holworthy and University halls ... The artist executed his drawing from a slight elevation -- from the balcony of the president's house, according to the lettering -- allowing him to gain a sense of the interior of the square formed by the buildings. In the foreground, he framed the image with the softening features of foliated trees and placed the study buildings against a canvas of sky" (Deak).

Published jointly with a North East View, the pair were sold for \$4, according to the subscription advertisement in the 15 August 1821 issue of the Boston Daily Advertiser. Admirably engraved by Annin and Smith, among the most skillful engravers working in Boston at the time, Fisher's view comprises among the earliest to show the present Harvard Yard.

The present example is a proof before letters and before completion of the trees in the foreground or the sky.

Bail, *Views of Harvard*, pp. 148-163, pl. 36; Deak *Picturing America*, 329; Stauffer 109.





**SAMPSON, DAVENPORT & CO.[publisher].**  
*New Map of Boston.*

Boston: 1875. Pocket map: 34 1/4 x 28 1/2,  
hand-coloured. Flattened. Cloth cover on back of  
mat. Expertly restored.

*This map was "published expressly for the  
Boston Almanac & Boston Directory."*

Shows the city as it grew explosively after the  
Civil War, including new roads, parks and  
railroad lines.

(#29129)

\$ 450.





**NEWELL, John Perry.** *Newport, R. I. View from Fort Wolcott Goat Island.*

[Boston]: J. H. Bufford, [1860]. Tinted lithograph, hand-finished, drawn and lithographed by Newell, printed by Bufford. Sheet size: 13 1/2 x 35 1/2 inches.

***Panoramic view of Newport, Rhode Island***

"This low elevation landscape view focuses attention on Newport's harbor, emphasizing the town's importance as a seaport, especially during the colonial period. As the town's maritime fortunes declined after the Revolutionary War, it became a summer resort for southern plantation families and Boston artists and scholars, and by the end of the century, for the wealthy industrial elite of the Gilded Age.

(description continues on the next page)



Newells view, drawn just before the Civil War began, represents a traditional landscape view. It portrays the facades of buildings as viewed from a ground level perspective. While the harbor is filled with a variety of sailing vessels, the drawing also provides a skyline panorama, accentuating the tallest buildings, especially the church steeples. The large building on the horizon is the Ocean House, one of the hotels catering to the summer visitors" (Norman B. Leventhal Map Center).

Newell was the artist and lithographer of views of other places in Rhode Island and elsewhere. Peters (America on Stone) mentions the Newport view and speaks of Newell as "the very good lithographer" who did work for Bufford, Endicott, and other leading print-making firms.

(#36676)

\$ 2,850.





**DALE, John B. *Original Ink Drawing of New Castle, Delaware.***

New Castle Delaware: ca. 1842.

*An attractive view of an historic Delaware city, by a talented artist who also participated in notable American naval expeditions.*



An accomplished pen and ink drawing of New Castle, Delaware, made by United States Navy Lieutenant John B. Dale. The drawing is captioned, in Dale's hand, "New Castle, Del." and though undated was likely made around 1842, when Dale was stationed in Washington, DC, and participating in the U.S. Coastal Survey. The scene shows the skyline of New Castle, with many distinguishable steeples, towers, and multi-story buildings. Several ships are seen in the waters of Delaware Bay, on the right side of the drawing.

Lieutenant John B. Dale was born in Springfield, Massachusetts in 1814 and appointed a midshipman in the United States Navy in 1829. He was one of three artists assigned to the United States Exploring Expedition, the pioneering scientific exploration commanded by Charles Wilkes that lasted from 1838 to 1842. During that voyage Dale butted heads with the famously irascible Wilkes several times, and was sent home half-way through the expedition. Nonetheless, many of Dale's drawings appear in the official published account of the expedition. He was married in 1840 and had two sons. From 1844 to 1846 Dale was a member of the crew of the U.S.S. Constitution ("Old Ironsides") during its circumnavigation of the globe. Dale died in Lebanon in 1848, while on duty in the Mediterranean as part of the Lynch Expedition. Dale's manuscript journal of his cruise aboard the Constitution is in the collection of the New England Historical Genealogical Society.



**CHAPMAN, Silas (1813-1899). *Chapman's Sectional Map of Minnesota.***

Milwaukee: Silas Chapman, 1856. Colored folding map, 29 3/4 x 23 1/2 inches. Bound into original 16mo. brown cloth folder, gilt-lettered cover. Folder slightly worn and faded. Slight foxing on map. Colors on map generally bright and clean. Overall very good.

A variant state of this important Minnesota map, without priority, published in as many as five versions in 1856. Many of the counties west of St. Paul are unidentified or shown in their earlier, larger incarnations, and the region along the north shore of Lake Superior is unmapped. This edition was published by Silas Chapman himself, who produced several pocket maps of Minnesota, Wisconsin, and Iowa. Chapman's maps were reproduced later by other publishers. While some 1856 versions of the map fail to show important geographic features shown here, such as Lake Minnetonka, the present map omits features that appear on other versions, such as the Sioux reservation in Goodhue and Wabasha counties and Houston county, indicating the present version is among the earlier states.

Not in Phillips *Maps*. Rumsey 1662; *Checklist of Printed Maps of the Middle West to 1900* (Minnesota), p.124.

(#6451)

\$ 850.





**COLTON, J.H. (publisher) - John Calvin SMITH.**

*The Western Tourist and Emigrant's Guide through the States of Ohio, Michigan, Indiana, Illinois, and Missouri, Iowa and Wisconsin, and the Territories of Minnesota [sic], Missouri, and Nebraska ... Accompanied with a large and minute Map.*

New York: published by J.H. Colton, 1852. 89pp. plus 18pp. catalogue of maps, etc., published by Colton. Large folding map: Smith, J. Calvin: "Guide Through Ohio, Michigan, Indiana, Illinois, Missouri, Wisconsin & Iowa, Showing the Township lines of the United States Surveys, Location of Cities, Towns, Villages, Post Hamlets, Canals, Rail and Stage Roads." New York: J.H. Colton, 1852. Full period colour, 21 7/8 x 26 3/8 inches. (Front free endpaper glued down to the front pastedown, small abrasion on the title). Publisher's green cloth covers, upper cover pictorially stamped in gilt, the lower cover repeating the design in blind.

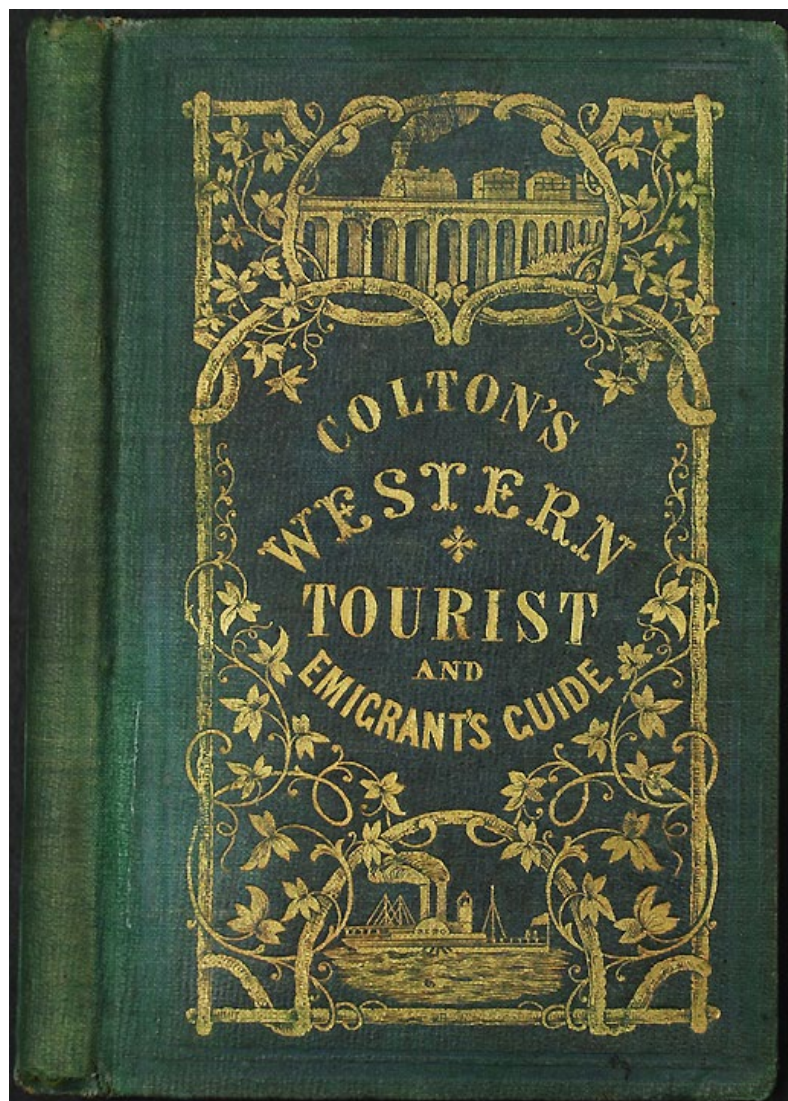
*Colton's Western Tourist, complete with the folding map.*

This 1852 edition not recorded by Howes. The map depicts the region as far west as the Missouri river.

Howes S615; Ristow, p.316.

(#23959)

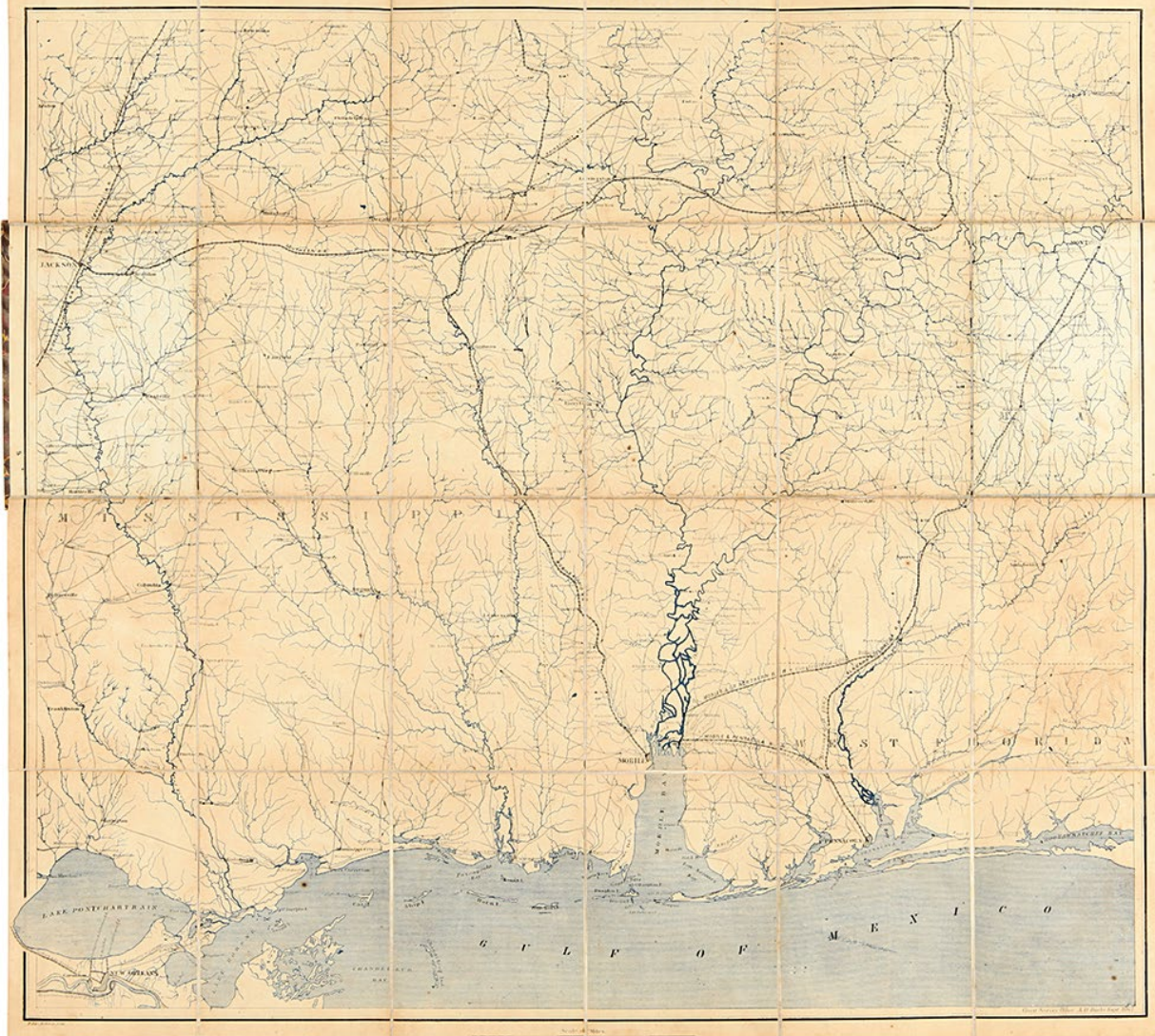
\$ 600.







SOUTHERN MISSISSIPPI AND ALABAMA  
SHOWING THE APPROACHES TO MOBILE.



[CIVIL WAR] - READ, Joseph Corson.  
*Southern Mississippi and Alabama  
Showing the Approaches to Mobile.*

[Washington]: Coastal Survey Office,  
1863. Folding map, 24 x 25 1/2 inches,  
mounted in twenty-four sections on linen.  
Original card covers with printed paper  
label. Contemporary ownership inscription  
on label. Light wear. Minor foxing and  
wear to map.

*Rare field operations map of Mississippi.*

This rare Civil War map was created by  
the Coast Survey office, the main  
cartographic arm of the Union Army, for  
use in the Union campaigns into the South.  
This copy was owned and used by Colonel  
Joseph Corson Read, the Chief  
Commissary of the Army of the  
Cumberland.

(description continues on the next page)



In November 1863, the Union armies captured Chattanooga, the "Gateway to the South," enabling them to stage a prolonged offensive into the Southern heartland. Grant moved very quickly to overwhelm the South and immediately ordered Sherman to move against Atlanta and its vital railroad supply lines, at the same time as he sent Nathaniel Banks to attack Mobile, Alabama.

Joseph Corson Read (1831-1889) was one of the first wave of men to take up Abraham Lincoln's call for volunteers to put down the rebellion in April 1861. He remained continuously in the army, serving first on General Jesse Reno's staff and rising to the rank of Chief Commissary for the Army of the Cumberland, commanded by George H. Thomas. Thomas was impressed with Read, and on May 1, 1864, with the spring campaign against Atlanta imminent, Thomas named Read Chief Commissary of the Army of the Cumberland in the Field. This meant that, although Colonel A.P. Porter was the Army's overall chief, Read would serve alongside Thomas in the field and had the responsibility to supply the entire army as it moved South. During the long and arduous Atlanta campaign he was the man on the ground, making the supply side work. Read developed a close relationship with Thomas, one with both personal and professional aspects.

This map, scaled at ten miles to the inch, shows Mississippi and Alabama from Jackson to Montgomery, starting about fifty miles north of those two points and continuing south to New Orleans and the Gulf of Mexico. Rivers, roads, and rail lines, and all the towns they connect, are detailed, with waterways printed in blue. Two of the railroads, the Mobile & Pensacola, and the Mobile & Great Northern, construction and removal dates during the war.

An important map that would have been used by the Union Army in the field, specifically by the Chief Commissary of the Army of the Cumberland.

Library of Congress, *Civil War Maps* 260.1; Library of Congress, *Railroad Maps* 140.

(#27010)

\$ 5,500.





(WASHINGTON, George). *Residence of Washington, Mount Vernon.*

Np: circa 1840s. Pen and ink and watercolor. Approximately 13 1/2 x 18 inches, mounted on contemporary sheet, with manuscript title, overall 15 x 19 1/2 inches. One short closed tear visible in the left margin. Archivaly framed in antique gold leaf frame.

*Lovely early watercolour view of the east facade of Mount Vernon.*

A fine and skilfully executed early watercolour view of the east facade of Mount Vernon. The piece is titled in the bottom margin, "Residence of Washington. Mount Vernon." The artist has included a female figure sitting on the portico, while a male figure in a blue coat rides away on the road to the right of the structure. The work emanates from the 1840s, when John Augustine Washington III, George Washington's great-grand nephew owned the estate. A lovely 19th-century view of the Palladian-style residence of the President and America's First Family.



(#35007)

\$ 3,500.





**FIRKS, Henry. *San Francisco 1849.***

[No place: circa 1880]. Tintstone lithograph with additional hand-colouring, sheet size: 18 1/8 x 33 3/4 inches. Framed in gold leaf frame with painted black panel.

*Firk's rare view of the city of San Francisco in 1849: "one of the best-known early San Francisco views" (Peters).*

Henry Firks was a painter and lithographer known primarily for his images of California during the mid-nineteenth century. His works are held by the Bancroft Library, California Society of Pioneers, and the University of California. This fine and rare lithograph depicts the city only months before the great increase in population brought about by the Gold Rush.

(description continues on the next page)



Baird and Evans record eight issues of this image: this is the seventh with no imprint and fifty-two numbers and fifty-two items of reference listed beneath the image. "A wide-ranging portrait of San Francisco, crisply rendered by the artist Henry Firks, is provided in this important view of the city...the view delineates the main features of the newly laid-out town: its favorable location on a wide bay; the hilly terrain affording lookout points; the low commercial structures lining the shore; the residential buildings of various make, some substantial, most not; and the large amount of shipping accommodated by the harbor. At the right is the Pacific Ocean entrance to the harbor, already known as the Golden Gate. Flush with the right-hand margin of the arched view is Yerba Buena Island, preserving San Francisco's original name. Firks' rendering is the source of numerous other views of San Francisco looking north on Montgomery Street to Telegraph Hill" (Deák).

Baird & Evans *Historic Lithographs of San Francisco* (1972) 8g; *California on Stone* pp.120-121; Deák *Picturing America* 584; cf. Reys *Views and Viewmakers* 242; *Who Was Who in American Art* (Madison, Ct.: Sound View Press, 1999) I, p.1124

(#19118)

\$ 5,500.



**WHITING, Lieutenant-Colonel Daniel Powers (b. 1808).**

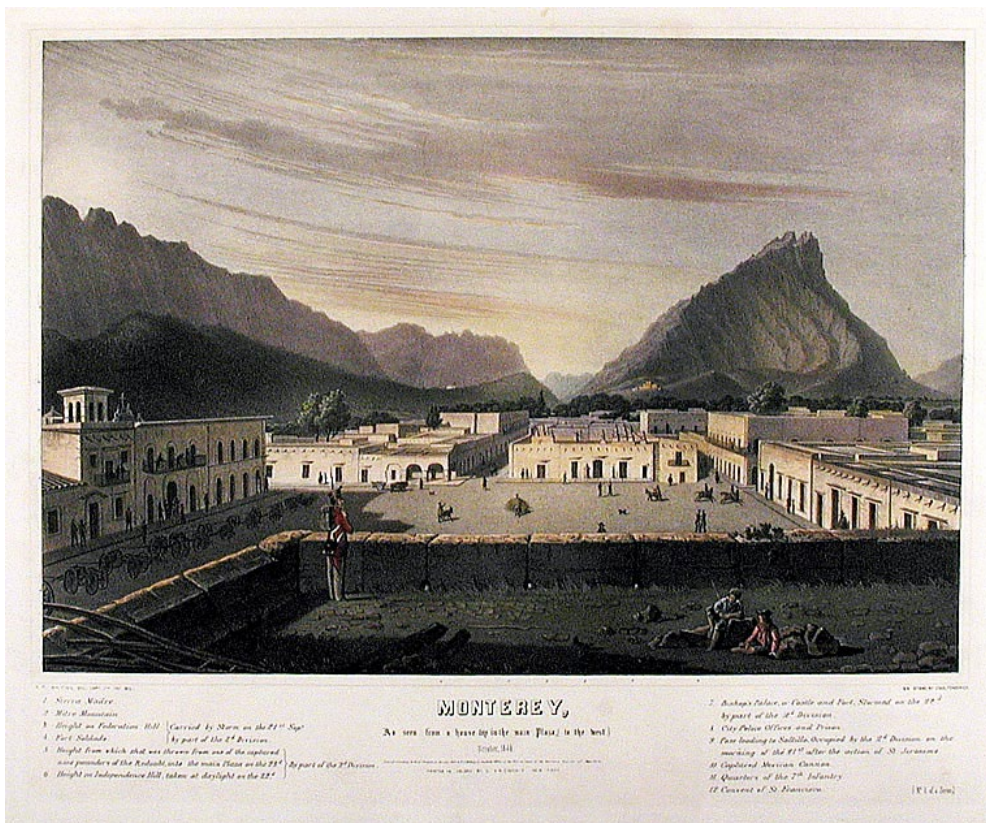
*Monterey, As seen from a house-top in the main Plaza, [to the west.] October, 1846. [No. 1 of a Series.] [after the capture of the city by the U.S. Forces under Gen'l Taylor].*

New York: G. & W. Endicott, 1847. Tinted lithograph, engraved by Chas. Fendrich after Whiting. Very good condition apart from some very light foxing in the margins and two skillfully repaired tears in the left and right margins. Image size: 15 x 18 3/4 inches. Sheet size: 17 1/2 x 22 inches.

*From Whiting's "Army Portfolio," a very scarce series of Mexican War views, which is not only one of the primary visual records of the conflict, but also a fine topographical work that accurately recorded the area at a crucial turning point in its history. "The rarest lithographs of the war." (Tyler) According to Whiting family tradition, the work was limited to no more than 24 sets (quoted by Goodspeed's of Boston: "The Month at Goodspeed's Book Shop" vol. XXI, nos. 2-3, Nov-Dec. 1959, p. 43).*

In late 1845, General Taylor's army was camped at Corpus Christi, Texas. In January 1846, they advanced to the United States side of the Rio Grande, where they remained until May, and then marched on to the strongly fortified city of Monterey, which was taken in September. Whiting's work documents this campaign. Although he originally intended to continue the series beyond five plates, the original drawings for the additional plates were lost aboard a steamboat that sank in the Mississippi.

(description continues on the next page)







Daniel Powers Whiting was born in Troy, New York, and graduated in 1832 from the U.S. Military Academy, where he received formal training as a topographical artist. He was assigned to the 7th U.S. Infantry, with which he served in various garrisons before being promoted to captain in the spring of 1845. During the Mexican War, he served in the army of General Zachary Taylor and was made major "for gallant and meritorious conduct" in the battles of Fort Brown, Monterey, Vera Cruz and Cerro Gordo. After the war, he fought the Seminoles, joined the Utah expedition of 1859, served in various garrisons in Missouri and Kansas, and completed frontier duty in the Indian Territory. During the Civil War, he commanded at Fort Garland, Colorado (1861-1862), was a member of the Board of Examination at Annapolis (1862-1863), and commanded at Fort Mifflin, Pennsylvania (1864). At the time of his retirement for "disability resulting from long and faithful service," he was Lieutenant-Colonel of the 6th Infantry.

Cf. *America on Stone*, p. 175; cf. Eberstadt, 162, 910; cf. Streeter Sale, 275; cf. Tyler, *The Mexican War*, pp. 24-45.

(#10108)

\$ 2,750.



**WHITING, Lieutenant-Colonel Daniel Powers (b. 1808).**

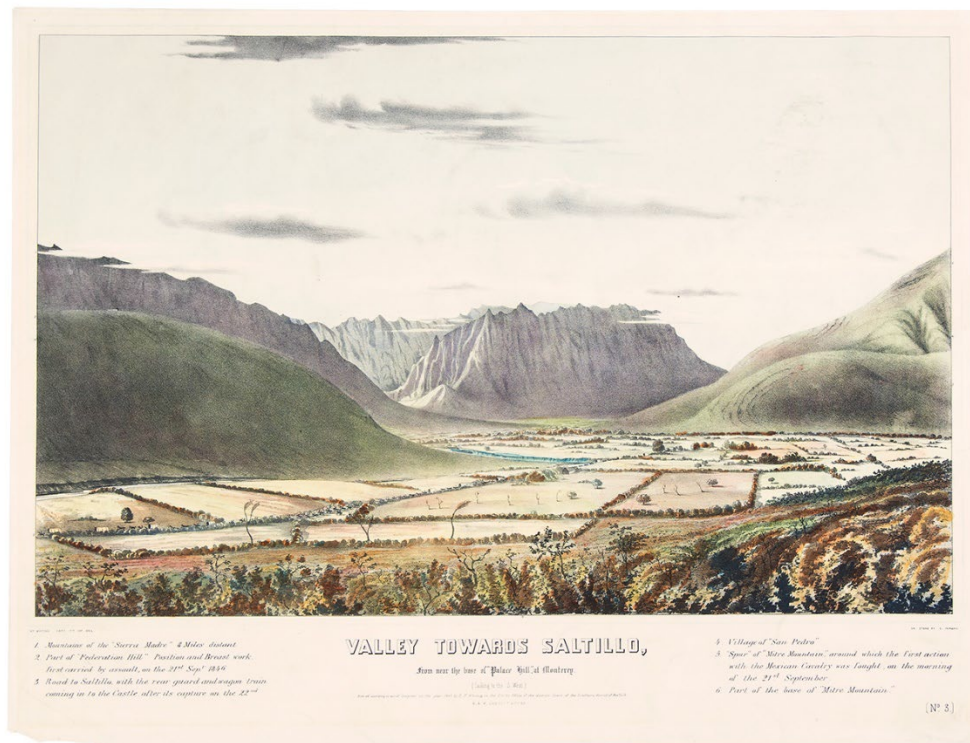
*Valley towards Saltillo, From near the base of "Palace Hill," at Monterey (Looking to the S. West) [No. 3 of a Series].*

New York: G. & W. Endicott, 1847. Tinted lithograph, engraved by C. Parsons after Whiting. Very good condition apart from some overall light soiling and a 1 3/4" loss in the lower left corner of the sheet. Image size (including text): 14 1/8 x 19 inches. Sheet size: 15 1/4 x 20 inches.

*From Whiting's "Army Portfolio," a very scarce series of Mexican War views, which is not only one of the primary visual records of the conflict, but also a fine topographical work that accurately recorded the area at a crucial turning point in its history. "The rarest lithographs of the war" (Tyler). According to Whiting family tradition, the work was limited to no more than 24 sets (quoted by Goodspeed's of Boston: "The Month at Goodspeed's Book Shop" vol. XXI, nos. 2-3, Nov-Dec. 1959, p. 43).*

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Cf. *America on Stone*, p. 175; cf. Eberstadt 162, 910; cf. Streeter Sale 275; cf. Tyler, *The Mexican War*, pp. 24-45.

(#13567)

\$ 2,400.





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