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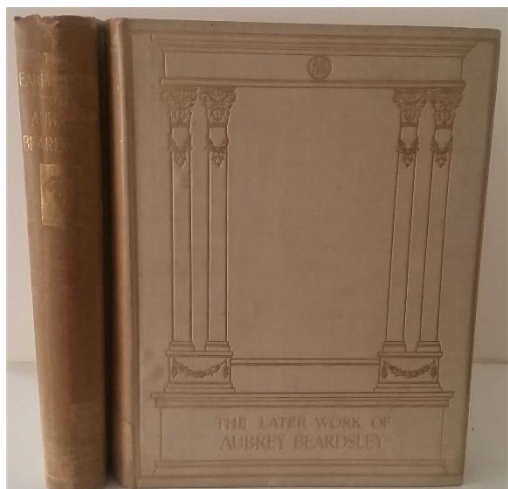
LIST 14, NEW SERIES

ILLUSTRATED BOOKS AND BROADSIDES

AUBREY VINCENT BEARDSLEY – BORN AUGUST 24, 1872 – DIED MARCH 16, 1989

LIMITED TO 120 COPIES ON JAPANESE VELLUM

1. Beardsley, Aubrey. *The Early Work, with a Preliminary Note by H. C. Marillier, [with] The Later Work*. . . London and New York: John Lane, the Bodley Head, 1899-1901. \$ 1,750.00



Folio. 2 volumes. [viii], 18 pp., 2 photographic reproductions of portraits of Beardsley and 157 full-page plates; [xii], frontispiece and 173 full-page plates. Original white cloth decorated in gilt; some soiling to the binding, head of spine with tiny fraying, and the spines are toned, but otherwise a sound and attractive set.

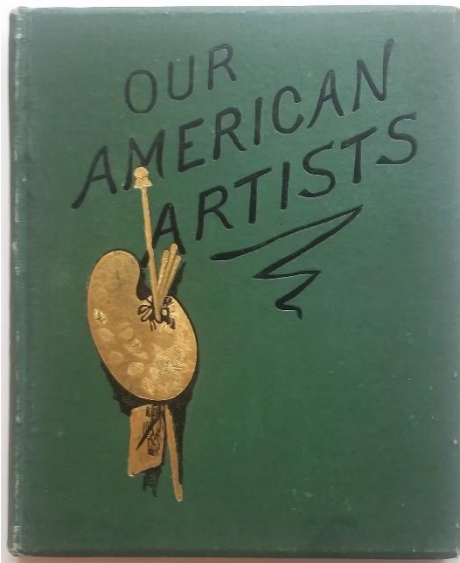
Volume I is one of 120 copies on Japanese vellum and according to manuscript note that appears on the verso of the half-title in the second volume, "This copy is No. 1 of the American edition / [Signed] Temple Scott. (359)

A TASTE MASTER FOR THE MUSEUM BOOM OF POST-CIVIL WAR AMERICA

2. Benjamin, S. G. W. *Our American Artists. With Portraits, Studios, and Engravings of Paintings.* Boston: D. Lothrop & Co., 1879. \$ 175.00

8vo. 235 x 195 mm. (9 1/4 x 7 1/2 inches). 62 unnumbered pages. Frontispiece and 35 wood engravings. Original green publisher's cloth with decorated cover. Binding bumped at corners and edges, some sporadic foxing mostly to tissue guards, otherwise a clean and crisp copy.

First edition. Samuel Green Wheeler Benjamin was at times an artist, art critic, newspaperman, diplomat, and librarian who was ubiquitous in print after the Civil War. His major contribution to the American art scene were his publication, *What is Art?* (1875), followed by *Contemporary Art in Europe* (1877), *Art in America*, and *Our American Artists* both of which appeared in 1879. He also illustrated a number of books including an edition of Longfellow's poems and left a number of his oil paintings to the Boston Art Club where he was a member.



Benjamin's book focuses on a dozen American artists including W. H. Beard, A. F. Bellows, R. S. Gifford, W. M. Chase, S. R. Gifford, W. Shirlaw, J. J. Enneking, T. W. Wood, S. Colman, W. Thompson, G. L. Brown, D. Neal. Its importance lies in its influence on the development of the American museum world, where wealthy city fathers across the Northeast and Midwest were purchasing paintings that would eventually become the holdings of the Metropolitan Museum of Art, New York (1870), the Museum of Fine Arts, Boston (1876), the Wadsworth Atheneum Museum of Art, Hartford (1842), Museum of Art, Rhode Island School of Design, Providence (1877), The Philadelphia Museum of Art (1876), The Art Institute of Chicago (1879), all of which were building collections of American art. Benjamin's eclectic resume and international experience in Europe, provided him with a unique opportunity to contribute to the

development of the art museum movement by offering sophisticated and thoughtful guidance to movers and shakers who were building art collections after the Civil War.

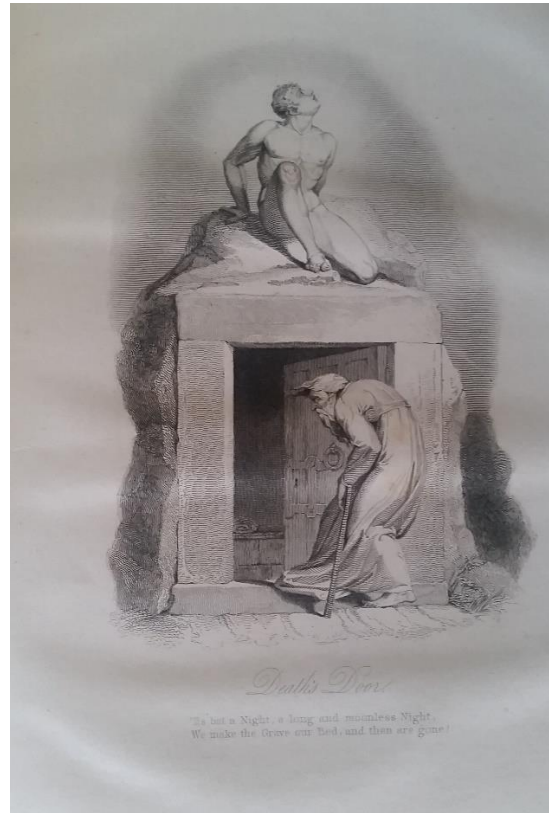
The x wood engravings which appear throughout the book include a number of portraits of the American artists, ample examples of their paintings, and intimate views of artists' studios. The text complements the wood engravings with biographical information on where these artists learned their trade, the genre of paintings they were most famous for, and anecdotes about the influences that directed the development of the style of art. A modest but influential book.

Appletons, *Cyclopedia of American Biography* I, p. 236, Fielding, *Dictionary of American Painters*, p. 25. Gascoigne *How to Identify Prints*, 6a-e. (355)

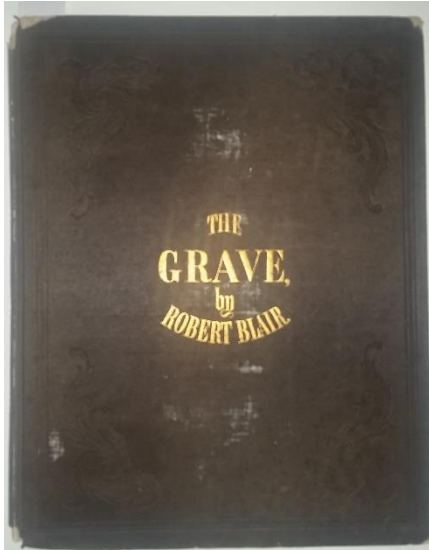
“WILLIAM BLAKES MOST FAMOUS DESIGNS”

3. Robert Blair. *The Grave, A Poem. With illustrations from designs by William Blake.* New York: A. L. Dick, 1847. \$ 2,500.00

4to. 293 x 320 mm. (11 1/2 x 9 inches). xiii, 38 pp. Engraved frontispiece portrait, 11 engraved plates. Publisher's brown cloth, title in gilt on upper board; some discoloration to cloth, head and tail of spine chipped, and corner tips with loss of cloth; lightly foxed throughout; tissue guards foxed, but images generally clean and bright.



First American edition published over 40 years after the original appeared in London in 1808. The images in the New York edition were reengraved by A. L. Dick after the originals by Louis Schiavonetti and reduced in size to about one-quarter of the original. The plate "The meeting of the Family in Heaven" was omitted from this edition and some changes were made to obscure the genitalia that appeared in two plates authored by Blake. G. E. Bentley writes, "William Blakes most



famous designs were those which Robert Hartley Cromak commissioned to illustrate Robert Blair's poem, *The Grave*." This copy includes the portrait of Blake missing from some copies.

With faults a good copy of a scarce book.

OCLC lists 15 institutional copies in the U.S. and Canada. This edition is scarce in the trade and does not appear at auction with any frequency. Bentley *Blake Books*, 435-F. Bentley, *The Stranger from Paradise, A Biography of William Blake*, p. 308. (353)

WITH PLATES BY ANTHONY IMBERT AND GEORGE CATLIN
PIONEER LITHOGRAPHERS OF NEW YORK

4. Cadwallar D. Colden. *Memoir...at the Celebration of the Completion of the New York Canals*. [And] Appendix, *Containing an Account of the Commemoration of the Completion of the Erie Canal*...New York 1826 [Separate title, but pagination continuous with Colden's Memoir]. [And] *Narrative of the Festivities Observed in Honor of the Completion of the Grand Erie Canal, Uniting the Waters of the Great Western Lakes with the Atlantic Ocean*...by William L. Stone. New York 1825 [Separate title, but pagination continuous with Colden's Memoir]. [New York]: W.A. Davis, 1825-26-25. \$ 3,250.00

4to. 240 x 200 mm. (9 ½ x 8 inches). [8], 408, [2] pp. Illustrated with 47 maps, lithographic plates, and portraits, many folding, some in color, as called for in the "Directions to Messrs. Wilson and Nicholls Bookbinders" which appears in the preliminary leaves. Original marbled paper boards, with early repairs and more recent rebacking. Some sporadic foxing, a few tears to plates and maps, expertly repaired.

An official copy, with paper label on front cover reading "Presented by the City of New York to Recorder Rich'd Riker and by him to his Friend Chas. G. Ferris" with a presentation inscription from the same on the front free endpaper.

The steamboat made inland navigation practicable. "The place of honor undoubtedly goes to the illustrations in what is commonly called 'Colden's canal book.' On October 26, 1825 a canal boat started from Lake Erie, and after a triumphal progress, completed, on November 4, in New York, the first passage through the Erie Canal. The celebration in New York was enormous in every way and reached its climax when Governor De Witt Clinton poured water from Lake Erie into the Atlantic. There were parades both in New York Harbor and on Broadway, banquets, dances, speeches, fireworks, and many other forms of celebration. Harry Peters, the expert on the illustrated



history of New York, is quoted as saying, “It seems to me highly questionable whether the parades up Broadway in recent years can hold a candle to this affair of a century ago”

Colden, who was mayor of New York when he wrote this account, and a biographer of Robert Fulton, predicted that the canal would make New York the commercial metropolis of the world. He describes the history of navigable waterways in the northeast, and both plausible and implausible schemes for their use. He includes in this book, an account of the celebration, a description of the guilds and groups that paraded, and a detailed narration of the route. This work epitomizes the single moment in American history of most splendid and unwary optimism, the true opening of the American frontier.

All the maps and plates were commissioned by Colden especially for this volume and include, a map of the United States in 1825, a number of maps of New York State, lithographic views of the canal route from Buffalo to New York, City, lithographs of the fire brigades that participated in the parades in New York City and lithographic reproductions of letters from all the living Presidents of the U.S commemorating the open of the Canal.

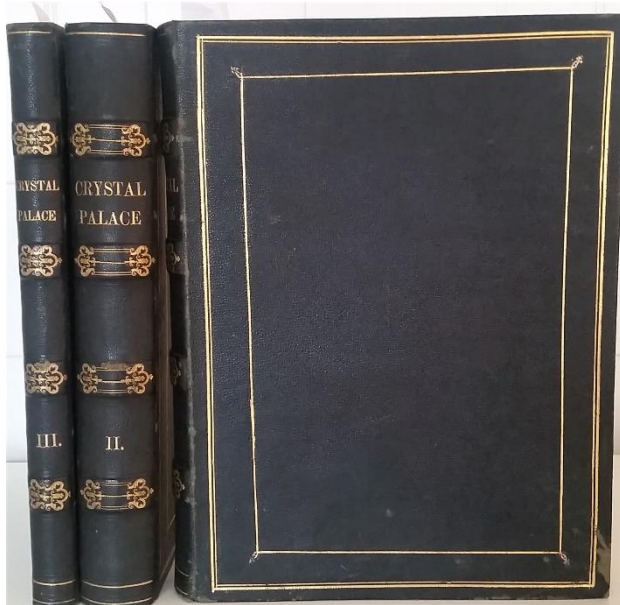
All the lithographic plates were produced by Antony Imbert, “the outstanding American commercial lithographer of his generation.” He is credited with being the first lithographer working in New York in 1825 and this is the first book printed in New York illustrated with lithographs. Artists working with Imbert included George Catlin who is credited with making the six lithographs of towns and locks along the Canal route. These plates are some of his earliest work, if not his first commercial production. (Tatham)

Howes C 562. Shaw and Shoemaker 20118. Stokes and Haskell, *American Historical Prints* (1933), p. 66. Peters, *America on Stone*, pp. 228–32. Tatham *Prints and Printmakers of New York State, 1825–1940*, p. 11. Also see footnote 8 on page 39 of Tatham for a good description of Colden’s, *Memoir*. (358)

VICTORIA AND ALBERT PUT LONDON ON DISPLAY

5. Crystal Palace. *Tallis's History and Description of the Crystal Palace and the Exhibition of the World's Industry in 1851. Illustrated by beautiful steel engravings, from original drawings and daguerreotypes, by Beard, Mayall, etc.* London and New York: John Tallis, [1851]. \$ 1,000.00

Three volumes. 4to. 275 x 201 mm. (10 3/4 x 8 inches). [2] blanks, iv, 5-268 pp.; [1] blank, [iv], 5-262 pp.; [2], 110 pp. Illustrated with a folding chromolithographic plate, 3 engraved frontispieces, and 138 engraved plates. Bound in contemporary black pebble morocco, three simple fillet borders in gilt, decorated spine; joints and tips lightly rubbed and paper at hinge of front board of volume one is split. Preliminary leaves lightly foxed and sporadic foxing in text, some tissues guards brown, but the text and images are generally crisp and clean. Ownership inscription of Hannah B. Edmands (1823-1909), of Newton, MA appear in all three volumes.



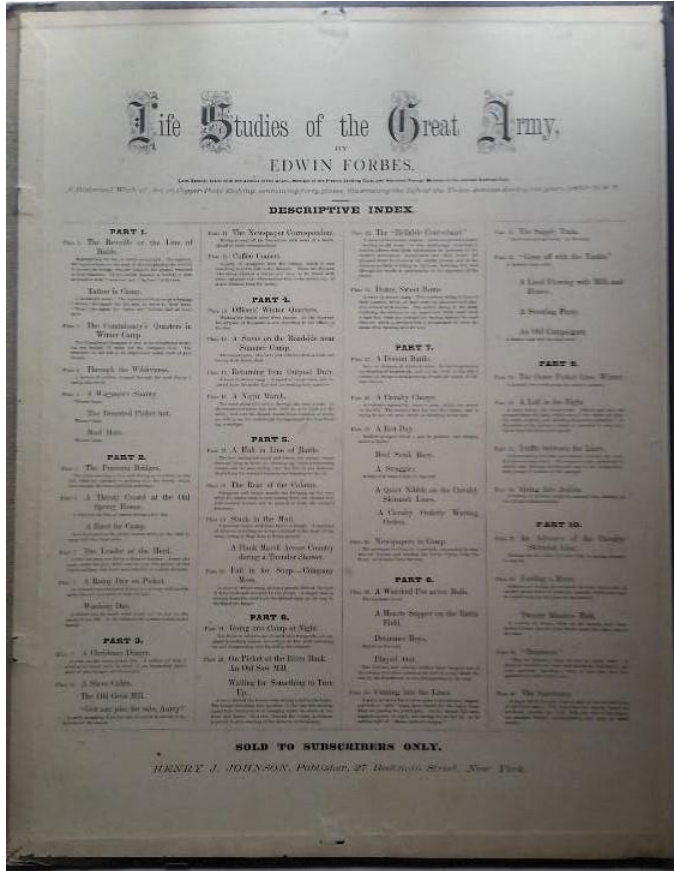
First edition. Attractive copy of this extensive study of the Crystal Palace Exhibition in London, the international exposition of the arts and industry sponsored by the British Government and private supporters. Illustrated with over 140 steel engravings reproduced from daguerreotypes by Beard and Mayall, this work is an illustrated history of the Palace as well as the contributions of the 19 member nations who exhibited the best of their cultural creations both from the past and present. The engravings are exquisitely produced and represent the highest quality examples of the art as executed by the British engravers Hollis, Bibby, and D. Pound to name the most prominent.

For today's scholars, perhaps the most important part of this three-volume set is the text which describes in detail the origins of the exhibition, the vision of Prince Albert, and dedication of the inventor Henry Cole who oversaw much of the project. The text reveals information on the funding and financial operations of the executive committee, and the architectural design and construction of the Palace and pavilions by Fox and Henderson. One of the more interesting revelations that the authors stress is the impact that the exposition had on the City of London as it prepared for thousands of foreign visitors to come to exhibition. A sense of urban renewal swept the city and civic improvements were initiated to ensure that Victoria's London was represented in the most positive light. The plate count seems to vary from copy to copy from 140 to 145 engravings. This copy with color lithographic frontispiece in volume one which is sometimes missing. The binding appears to be American as is the ownership of the book.

Weinreb, Catalogue 29, *The Arts Applied* no. 785. (352)

AWARDED A GOLD MEDAL AT THE 1876 PHILADELPHIA CENTENNIAL EXHIBITION
40 PLATES, EACH SIGNED BY THE ARTIST

6. Edwin Forbes. *Life Studies of the Great Army. A Historical Work of Art, in Copper-Plate Etching, Containing forty plates, illustrating the Life of the Union Armies during the Years 1862-'3-'4-'5.* New York: Henry J. Johnson, (1876). \$ 3,500.00



Portfolio of Etchings. 607 x 478 mm. (24 x 18 3/4 inches). 40 etched plates depicting 59 scenes, each plate signed by the artists; with an additional 3 plates unsigned which are not described in the index. Imprint information and Descriptive Index of the plates is pasted to the inside of the front cover. Original cloth portfolio case; spine worn and torn, upper board detached, missing ribbon ties; lightly foxed throughout mostly in the margins, with early plates showing heaviest browning. Otherwise the set is in quite good condition and the paper stock of the etchings strong and flexible.

First edition. Forbes, a frequently published artist correspondent for *Frank Leslie's Illustrated Newspaper* during the war, spent his free time making drawings of the everyday life of Union soldiers. He focused on their bivouacs, camp life, and the tedium of waiting for action. He also focused his eye on the accompanying non-enlisted free

blacks and camp followers who managed much of the movement of armaments, kitchens, tents, and other paraphernalia of an army at war.

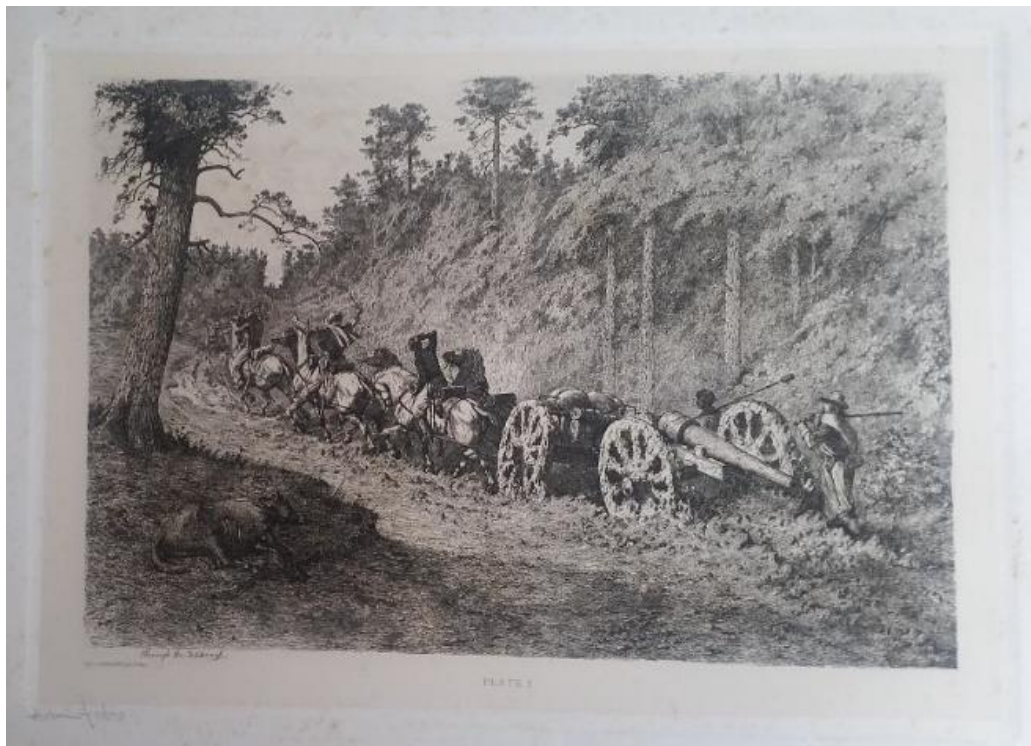
Forbes was first a painter who studied under A. F. Tait and viewed his work for *Leslie's Illustrated* as mere suggestions to the woodcutters who would translate his drawings into lines on the woodblock for printing. His observations of the Union soldiers would become his lifeline to the art world and after the war he taught himself etching and was able to "lend to his sketches an artistic dignity usually reserved only for painting." It is perhaps why he signed each print with his name, as if to apply the rules of the fine arts to the production of the etching needle.

The images measure about 12 x 17 inches and are highly detailed in both their composition structure and their rendering of the subject in its setting. Uniforms are not costumes and they show the wear and mis-matched nature of many soldier's attire. The tension in the events that Forbes illustrates is palatable, with fear and anger visible through the deep cuts and tonal quality of the etchings. A meeting of a band of soldiers at a shack peopled by a group of slaves is fraught with the sense of

danger. The fury with which the cavalry takes the field is compounded by blast of cannon fire which appear off to the horizon. Simple tasks as fetching water or cooking coffee or saddling a horse

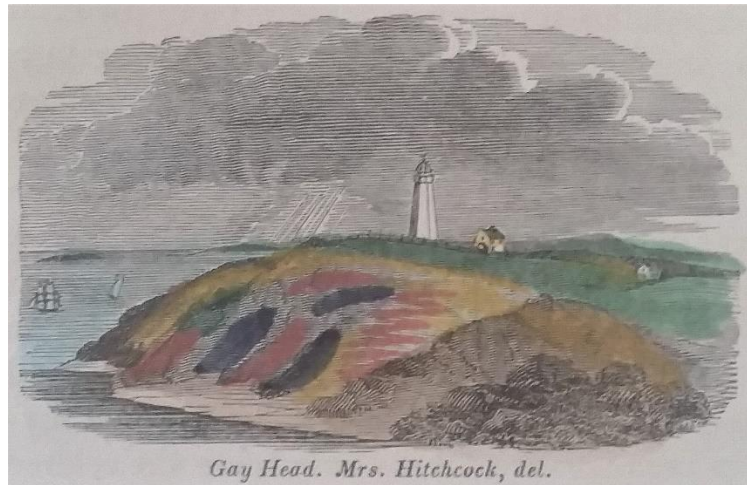


generate an immediacy of the moment, without nostalgia or the sentimentality that the newspaper wanted to convey to their readers. Forbes's goal was to create art from memory and apply the painter's stroke to the canvas of copper in which he made his medium.



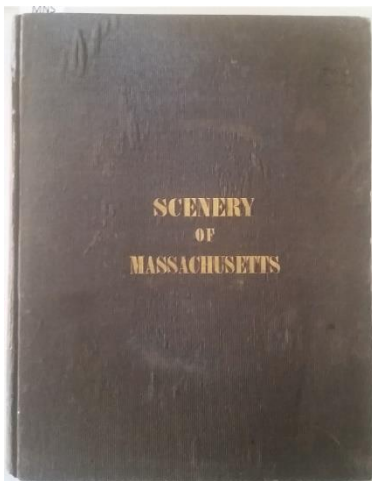
Fielding. *Dictionary of American Painters and Engravers*, p. 124. Neely & Holzer, *The Union Image: Popular Prints of the Civil War North*. pp. 77-81. William Fletcher Thompson, Jr. "Illustrating the Civil War". *The Wisconsin Magazine of History*, Vol. 45, No. 1 (Autumn, 1961), pp. 10-20. Although consulted, see William F. Dawson's, *A Civil War Artist at the Front, Edwin Forbes' Life Studies of the Great Army*, 1957 for a more detailed history of Forbes and his Life Studies. See also the introduction by William J. Cooper, Jr. in *Thirty Years After. An Artist's Memoir of the Civil War. Text and Illustrations by Edwin Forbes*. Baton Rouge, 1993. (362)

“ONE OF AMERICA’S FIRST FEMALE SCIENTIFIC ILLUSTRATORS”



7. Hitchcock, Edward. *Sketch of Scenery of Massachusetts, with Plates. From the Geological Report of Prof. Hitchcock*. Northampton: Published by J. H. Butler, 1842. \$ 1,250.00

4to. 280 x 220 mm., (11 x 8 3/4 inches). 75 pp. Illustrated with 14 full-page lithographic plates (one folding) and 37 wood engravings in the text, one highlighted in color. Original brown ribbed cloth, title gilt on upper board; some fading to the cloth, corners and edges lightly worn, minor loss at head and tail of spine; lightly foxed throughout, plates clean and bright.



Originally published as a part of the *Geological Report* for the State of Massachusetts (1841), the text and images were issued separately for the "lovers of fine scenery" in the cities and towns of the Commonwealth. Edward Hitchcock, a polymath in fields of the natural sciences, worked with the scientist Benjamin Stillman and took his degree in theology at Yale College. He was one of the most notable American scientists to wed the two disciplines and was admired by members of both schools of thought for his judicious application of rationalism and faith. He was the President of Amherst College from 1845 to 1854, President of the American Association of Geologists and elected to the National Academy of Science.



His geological survey for Massachusetts took he and his wife Orra from one end of the state to the other and in addition to recording geological information he wrote a narrative of the natural beauty of the state that was highly regarded at the time. His work is beautifully illustrated with lithographs and wood engravings by his wife Orra White Hitchcock and H. I. van Lennep. They originally appear in the 1841 *Final Report of the Geology of Massachusetts*, published in Amherst and Northampton. The lithographs were beautifully printed by the noted lithographer Benjamin W. Thayer of Boston.

Mrs. Hitchcock is known to have illustrated many of her husband's scientific works and is referenced in all the biographical dictionaries consulted. Recently the Mead Art Gallery at Amherst College and the American Museum of Folk Art in New York presented large exhibitions of her work and placed her in the pantheon of women artists and scientists. Although there are remnants of her original drawings, paintings, and sketches in the archive at Amherst College she is mostly remembered for her published illustrations that elucidated her husband's scientific publications.

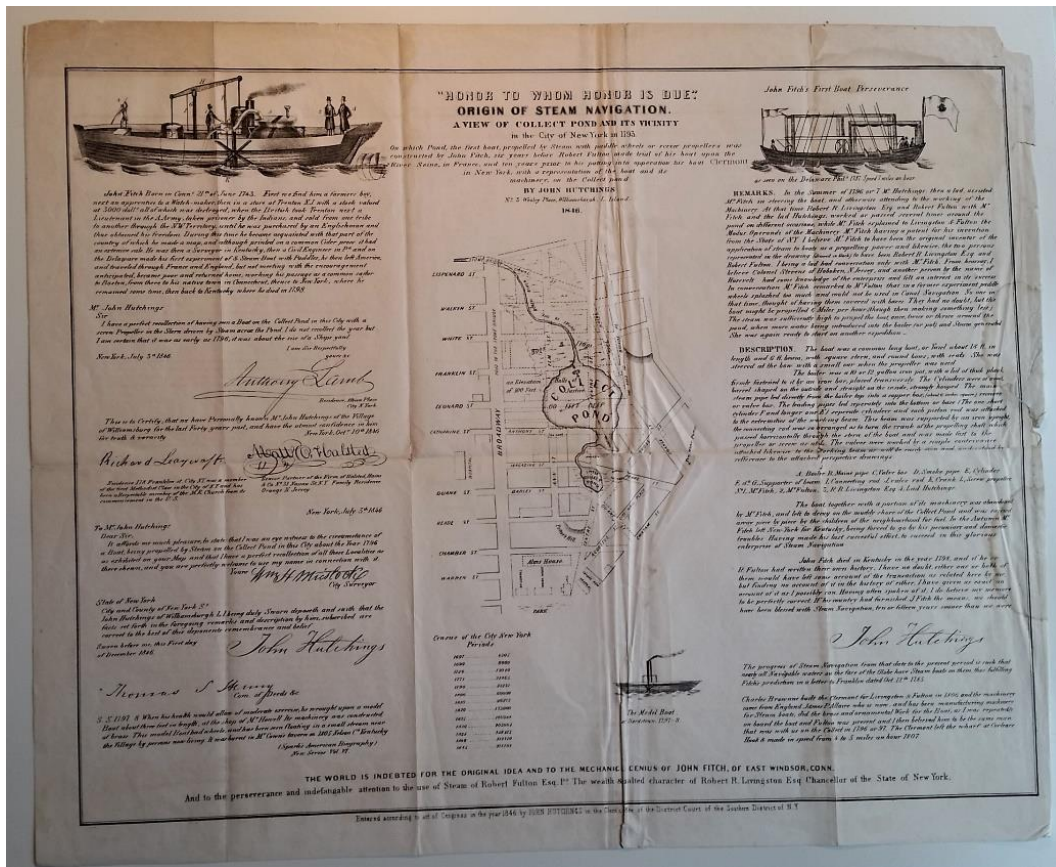
In the introduction to the exhibition at the American Museum of Folk Art the statement reads, "In the early years of the nineteenth century, when the natural world was a place of wonder, Edward Hitchcock, theologian and scientist, saw the interconnectedness of God's created world, and Orra White Hitchcock made it manifest through her art for all to comprehend and marvel."

Sabin 32249. Peters, *American on Stone*, p. 382. Robert L. Herbert and Daria D'Arienzo, *Orra White Hitchcock (1796-1863): An Amherst Woman of Art and Science* (Amherst, Mass.: Mead Art Museum and University Press of New England, 2011). *Charting the Divine Plan: The Art of Orra White Hitchcock (1796-1863)* American Folk Art Museum, June 12, 2018–October 14, 2018 <https://folkartmuseum.org/exhibitions/charting-divine-plan-art-orra-white-hitchcock-1796-1863>. (356)

THE INVENTION OF THE STEAM POWERED VESSEL

8. Hutchings, John. "Honor to whom honor is due." Origin of steam navigation. A view of Collect pond and its vicinity in the city of New York in 1793. On which pond, the first boat, propelled by steam with paddle wheels or screw propellers was constructed by John Fitch, six years before Robert Fulton made trial of his boat upon the river Seine, in France, and ten years prior to his putting into operation [sic] his boat Clermont in New York; with a representation of the boat and its machinery, on the Collect pond. Williamsburgh, L. Island: 1846. \$ 650.00

Folio broadside lithograph. 340 x 482 mm. (15 3/4 x 19 inches). Text printed in three columns. Illustrated with an image of Fitch's boat the *Perseverance* in the upper right, Robert Fulton's *Clermont* in the upper left, and an image of Fitch's drawing of his *Model Boat* made in 1797. The broadside is folded, with wrinkles at the center fold, a small piece is missing from the upper right corner, a few tears at right margin; some insignificant water staining at right margin, otherwise sound and attractive.



A rare testimonial broadside, written by John Hutchings, who participated as a young boy in the launch of John Fitch's steam powered boat in the Collect Pond in New York City in 1846. Hutchings writes that he made this testimonial because he had not seen in print any reference to Fitch's invention and he thought it incumbent upon himself to produce a record of the event. The first column of the broadside contains a short biography of Fitch, three testimonial letters supporting Hutchings claims, and a sworn statement by Hutchings, signed by the Commission of Deeds in

New York that the information in the boardslide is true to the best of his recollection. The middle column illustrates Collect Pond in Lower Manhattan and local streets that intersect the waterway. The third column contains Hutchings's remarks on the launching of the *Perseverance* and states that Robert Fulton and Robert Livingston were passengers on the short voyage and also witnesses to Fitch's invention. This is followed by a description of the vessel, the nature of the steam boiler and the various apparatus that made it function. Finally, Hutchings states that Fitch abandoned of the project when he lost his investors and return to Kentucky where he died in 1798. He concludes with a very short history of steam navigation and the successful application of the power source by Fulton and beginning of an industry that was to thrive for over one hundred years.

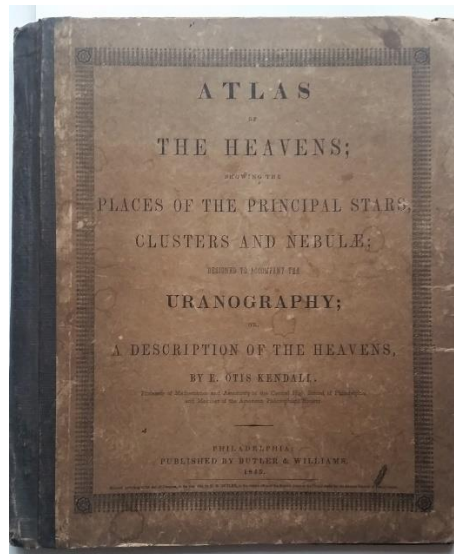
Although unsigned, the lithograph was printed by Francis Michelin of New York in 1846. Peters makes mention of an apparent variant printing of the broadside, calling it one of Michelin's most "interesting" lithographs.

NUC lists copies at NYPL and the Huntington. OCLC adds University of Missouri and Connecticut Historical Society. Appleton II, p. 471. Allibone I, p. 600. *Concise Dictionary of American Biography* I, p. 388. Peters, *American on Stone*, p. 282. (340)

STANDARD ATLAS FOR THE STUDY OF THE HEAVENS

9. Kendall, E. Otis. *Atlas of the Heavens; showing the Places of the Principal Stars, Clusters and Nebulae; Designed to Accompany the Uranography; or A Description of the Heavens.* Philadelphia: Butler & Williams, 1845. \$ 350.00

4to. 250 x 215 mm. (9 3/4 x 8 1/2 inches). Title and imprint appear on the front board. 18 double-page maps of the sky, 12 of which are colored by stencil. Original printed boards, black cloth spine; wear to edges boards and spine a little frayed, but otherwise a fresh, clean copy of the plates.



Although listed separately in OCLC and most university libraries collection catalogues, Kendall's Atlas was printed to accompany his text titled, *Uranography* published by Butler and Williams the

same year. The plates of the Atlas are well printed and colored and include subtle outlines of the zodiac images of the constellations that are recorded. Attractive copy. Kendall was a professor of astronomy at the University of Pennsylvania (360)

COMPETING FOR BUSINESS ALONG THE MISSISSIPPI RIVER

10. Joel Rice & Sons. *Groceries, Iron, Nails, &c. THE UNDERSIGNED having concluded to continue in business in this place, and being in receipt of a very large and well assorted stock of Goods in our line for the Fall and Winter trade, we would respectfully invite the ATTENTION of MERCHANTS for the following list of articles, which we will sell at prices as low, (considering cost of transportation,) as the same can be bought for in St. Louis. Quincy (Illinois): Gibson & Warren, Books and Job Printers, December 1853. \$ 750.00*

Folio Broadside. 560 x 405 mm. (21 3/4 x 16 inches). Text in numerous fonts and sizes. Decorative border enclosing text. Folded. Light tide marks in corners and margins, but paper quality is very good.

Very attractive promotional broadside, advertising the sale of goods to Merchants, Blacksmiths, and



Farmers, which reflects the tremendous growth of the city of Quincy in the 1850's. With the spread of rail lines and the growth in river traffic on the Mississippi, Quincy became a hub of commerce and its population tripled between 1840 and the end of the Civil War. As a result, the demand for goods and services also grew and Joel Rice & Sons was strategically placed to fill the needs of a growing city and its population.

In addition to listing all the goods and services that Joel Rice & Sons provided, the company was keenly aware of its competition with St. Louis, another thriving port city one hundred-fifty miles south on the west side of the Mississippi. The broadside reads in part, "To Merchants particularly we say that there will be no necessity of your going to St. Louis this Fall for Groceries, as we think that we will be able to sell the same here at prices which will justify you in buying from us instead of in St. Louis." It also reaches out to "Our

German Friends (Merchants, Blacksmiths, Farmers and other)" offering a large line of goods at lower prices than can be purchased at other places.

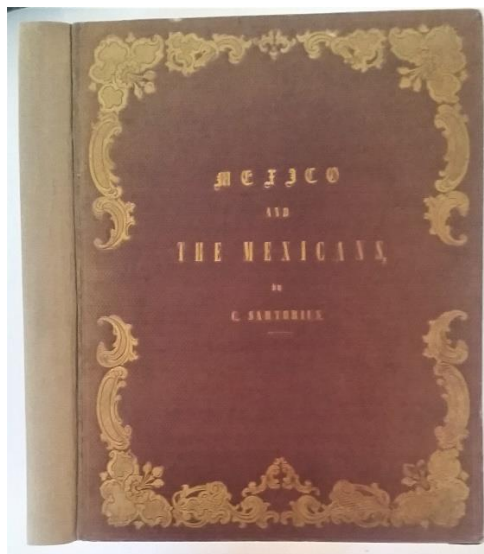
According to the entry in the catalogue of the *Historical Society of Quincy & Adams County*, Joel Rice (1794-1878) came to Quincy in the 1830's and is considered one of the founders of the town. In 1836 he was elected as a member of the Board of Trustees and over the next forty years was instrumental in establishing numerous business and developing the city with the construction of many buildings used by his companies and leased out to local shopkeepers. Rice was born in Kentucky and began his business career in Cincinnati where he learned the mercantile trade. Upon moving to Quincy Rice established a pork packing plant, then a wholesale grocery and iron shop that flourished and is the subject of this attractive broadside advertisement.

Not cited in OCLC. Not cited in the library catalogues of the Newberry Library, University of Illinois Champaign/Urbana, and Illinois State Museum. See John Tillson, *History of the City of Quincy, Illinois*, Chicago, ca. 1906 and William H. Collins and Cicero F. Perry, *Past and Present of the City of Quincy*, 1905. (345)

**VERY PERSONAL VIEWS ON THE MANNER AND CUSTOMS OF THE CREOLES
AND THE ABORIGINAL INDIANS OF MEXICO**

11. Sartorius, C. (Carl Christian). *Mexico. Landscapes and Popular Sketches. Edited by Dr. Gaspery.* London: Trübner & Cie., 1858. \$ 2,250.00

4to. 265 x 210 mm. (10 1/2 x 8 1/4 inches). [ii], vi, 202 pp. Engraved frontispiece, engraved title-page (with the date 1859 in the imprint), and 16 full-page engraved plates after original sketches by Moritz Rugendas. Original brown cloth, decorated in bind and gilt; rebacked, some fading of the cover and some sporadic foxing to the tissue guards and to a few plates; with faults quite a good copy.



The first edition of Sartorius's *Mexico* was published in Darmstadt in 1855 in nine parts, followed by editions published in London and New York in 1858-59. Sartorius's book is one of the key travel books which illustrates the landscape and people of Mexico. Sartorius was a refugee who left

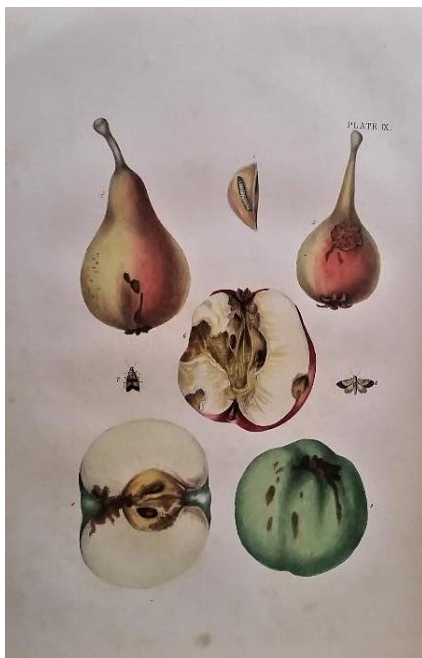
Germany looking for political and religious freedom. He became a wealthy miner and businessman and spent the later years of his life exploring and writing about his adopted country. Working with the artists Moritz Rugendas, they produced an image of the country that focused on the pastoral settings and the rugged lives of the rancheros. Rugendas's drawings and paintings were highly detailed and provided a series of engravers the opportunity to produce some stunning images of the Mexico during the 1850's. C. M. Kurz, J. Poppel and W. Lang were responsible for translating the lyrical style of Rugendas into engravings that captured the terrain and the lives of the Mexican people. Together, Satorius and Rugendus were interpreters of the Mexican state for both European and American audiences and were active in promoting emigration and business development in that country.

Sabin 77121. See David J. Fox's review of a new edition of Rugendas's *Mexico* published in 1961 by Brockhaus of Stuttgart, in *The Geographical Journal* , Vol. 128, No. 4 (December 1962), pp. 538-539. (354)

WELL-ILLUSTRATED WITH COLOR LITHOGRAPHIC PLATES DESIGNED BY A. HOCHSTEIN

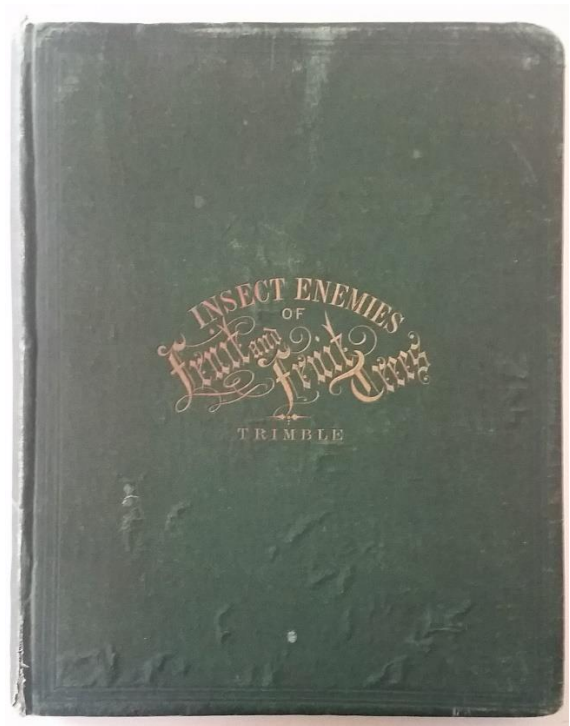
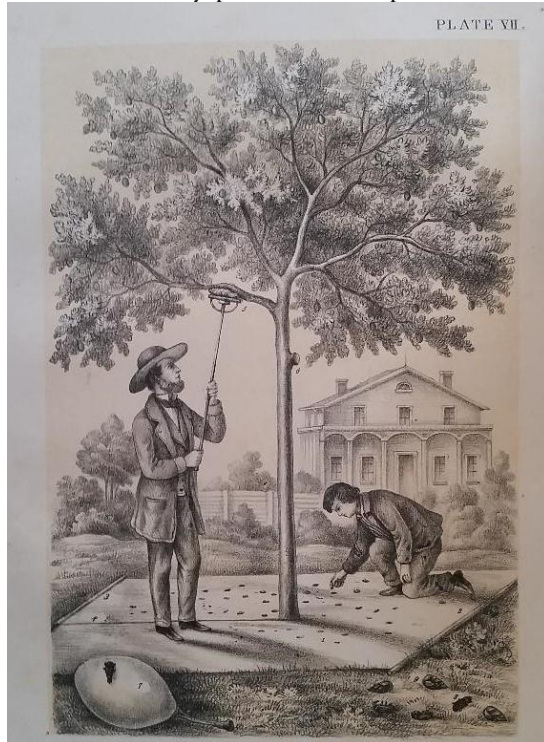
12. Trimble, Isaac P. *A Treatise on the Insect Enemies of Fruit and Fruit Trees. With numerous illustrations drawn from nature by Hockstein, under the immediate supervision of the author.* New York: William Wood & Company, 1865. \$ 500.00

4to. 290 x 225 mm. (11 1/2 x 9 inches). [ix]-xvii, [19]-139 pp. (collates per the copy at Princeton). 11 full-page lithographic plates, 9 of which are printed in colored. Publisher's green cloth, title gilt on upper board and in blind on lower cover; joints cracked but expertly repaired, corners and edges bumped, and the green cloth is faded in some places; preliminary leaves foxed as are the tissue guards, otherwise quite a clean copy.



First Edition. Isaac Trimble was chief entomologist for the State Agricultural Society of New Jersey and well as a member of the Horticultural Association of the America Institute. His book was a practical manual for the preservation of fruit trees and was directed at the numerous fruit farmers of this country. His text discusses the recent literature on the destruction of fruit and fruit trees by insects and attempts to provide an observational element to the discussion so farmers, not interested in the science can observe infestation and do something about it before infection occurs.

The plates in the book, drawn by the New York City artist A. Hochstein, complements Tribble text with beautifully printed color plates that demonstrate the devastation that insects do to fruit.



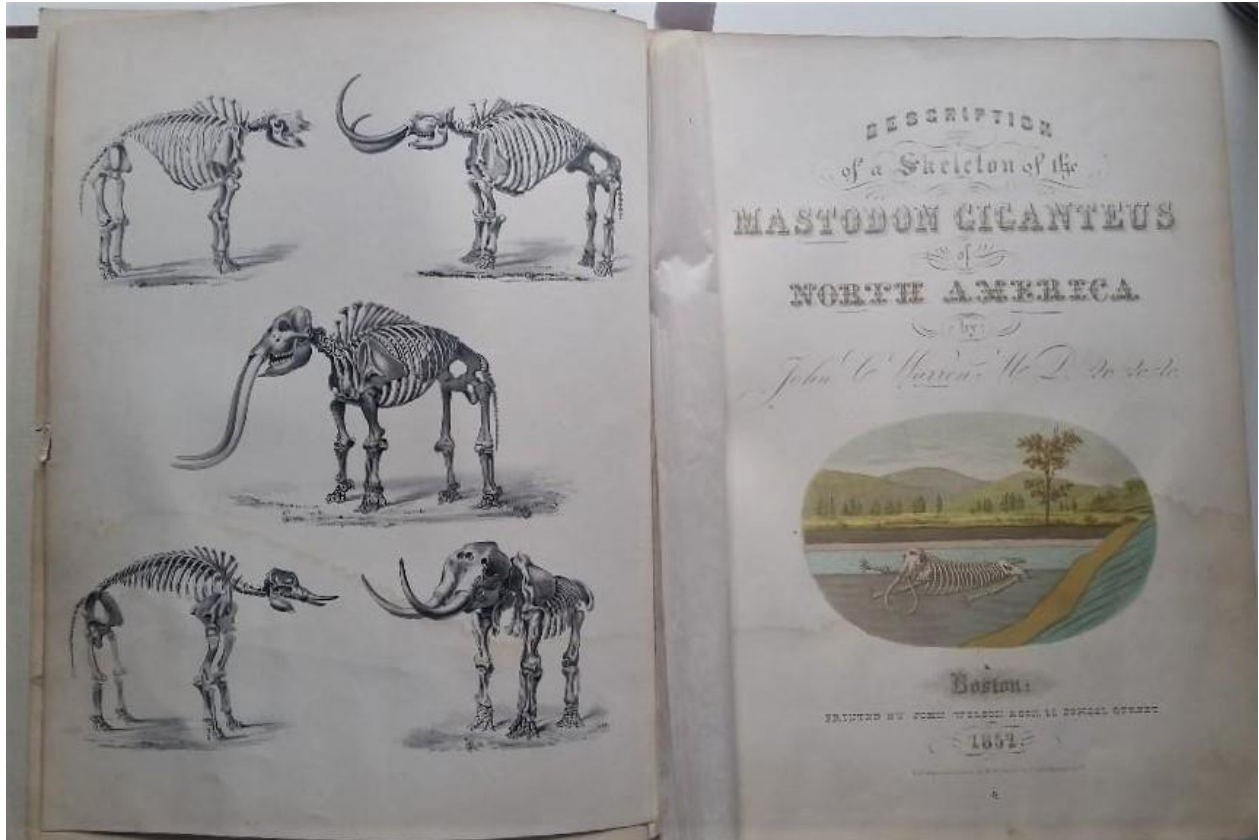
Hochstein was a specialist in drawing and painting flowers, fruits, and insects and worked with a number of publishers producing illustrations for horticultural texts. The plates in this book are unsigned by were probably executed by R. Craighead, a printer on Centre Street in New York City.

Bennett, p. 106. See also Volume 15, page 10 of *The Horticulturist and Journal of Rural Art and Rural Taste* (1860) for an advertisement featuring the work of Hochstein. (357)

ON DISPLAY TODAY IN NEW YORK AT THE AMERICAN MUSEUM OF NATURAL HISTORY

13. Warren, John M.D. *The Mastodon Giganteus of North America*. Boston: John Wilson and Sons, 1852. \$ 950.00

Folio. 320 x 245 mm., (12 1/2 X 9 1/2 inches). viii, 219 pp. Engraved frontispiece, Engraved title-page with a lithographic vignette, 25 lithographic plates, one large folding plate of the Mastodon Giganteus. Rebound in synthetic leather; title-page a preliminary leaves showing tide marks; plates clean, and large folding plate of the mastodon is torn at fold, without loss.



First edition. Dr. John Warren's most important publication which contains a report of the discovery, excavation, and exhibition of Mastodon Giganteus, discovered near Newburgh, New York in 1845. Dr. Warren purchased the skeletal remains of the mastodon and had them assembled by a team of anatomists and then placed it on display at the Warren Museum in Boston. The American Museum of Natural History in New York subsequently acquired the skeleton, where it has been on display for over one hundred years.

Dr. Warren was a member of the faculty of Harvard Medical school from 1809-1847 and President of the Boston Society of Natural History. In retirement he spent most of his time studying paleontology and made many contributions to the development of the field in American, especially through his museum in Boston.



Warren's book is illustrated with a significant series of lithographs which were drawn from skeletal remains before being assembled for exhibition. They were printed by J. H. Bufford of Boston, who is considered one of the most important lithographic printers of the period., Bufford's images have caught the attention of collectors and much of his work are sought after by institutional collections. The large folding plate, designed by B. F. Nutting, is especially well printed. The lithograph delicately renders the massive beast in varying tones of black, grey and white resulting in a stunning example of the artform at its best.

For information on Warren and his mastodon, see *Popular Science Monthly*, Volume 68, January-June, 1906 pp. 380-382. Peters, *American on Stone*, pp. 118-127. For Bufford's early career see Tatham, *Prints and Printmakers of New York State*, pp. 35, 49-50, 63-64. (361)