1. Ball, Eliza Craufurd: CHRISTIAN ARMOUR. New York. 1866. [31]pp., printed on recto only. Each page embellished with decorative border in combinations of gold and rich colors. Quarto. Original heavily gilded calf, beveled edges, expertly rebacked in cloth, a.e.g. Some minor edge wear, but exterior gilt is bright. Internally fine except for almost negligible library blindstamp in upper margin of title-leaf and a few other pages. Bookplate. Overall just about very good.

An exquisitely decorative color plate book, with high grade chromolithography executed by the notable firm of Major and Knapp (previously Sarony and Major). The plates elegantly depict components of armor apparently based on scriptural directive, e.g. the breast plate, the valuable girdle, the “sandals of love and charity,” the two-edged sword, the “shield of faith,” and of course the “precious helmet.” “One of the most elaborate books of its type” – Bennett. BENNETT, p.8. McGRATH, p.123, 144. REESE, STAMPED WITH A NATIONAL CHARACTER 59. $600.
With Attractive Views of the U.S. Virgin Islands


An impressive lithographic tour of Denmark and her colonies. While the majority of the plates show local Danish scenes and landscapes, nine views show scenes in America: three in Greenland and six of islands in the Danish West Indies (the eventual U.S. Virgin Islands). The views in America are:

Greenland:
1) “Parti ved Jakobshavn. (Grönland).” Chromolithograph of a native hunting party gathered on an icy shore.
2) “Coloniie Omenak. (Grönland).” View of a small Greenland colony, with a large ship offshore and clusters of colonists engaged in various activities in the foreground.
3) “Kingo-Dalen. (Grönland).” View of a traveling party cooking on an open fire in a lush valley. Perhaps the party was on a portage; a canoe is shown in the lower left corner.

Danish West Indies, now the U.S. Virgin Islands:
1) “Christianssted. (St. Croix).” A panoramic view of the harbor, showing a large church and Danish fort.
2) “St. Jan. (Parti af det Indre).” A wide view of the lush landscape, showing settlers cooking over an open fire in the foreground.
3) “Cruxbay. (St. Jan).” A pastoral scene of activity just outside the settlement walls.
4) “Parti af St. Thomas.” A cityscape of the port of St. Thomas, displaying the city’s impressive architecture.
5) “Parti ved Frederikssted. (St. Croix).” A river scene, showing five men in a rowboat trolling for fish and a large Danish fort to the far right.
6) “St. Thomas. (Parti af Byen og Havnen).” A close-up view of the harbor, showing a bustling downtown area and a full port, including an early steamer.

An attractive and rare assemblage of views. In addition to the Greenland chromolithograph, five additional chromolithographs of Danish scenes are present, along with scenes in Iceland and the Faroe Islands. There are very few visual images of the U.S. Virgin Islands from this early date.

$3500.

With Attractive Lithographs of the Search for Franklin

This important work features a superb complement of lithographed plates, many of them chromolithographs or tinted, showing early views in the high Arctic. Belcher’s narrative is printed in journalistic form, occupying the first two thirds of the text; the remainder is turned over to substantial reports and appendices on the natural history observations by John Richardson, Professor Owen, and several others. The map shows the Arctic Ocean in North America.

ARCTIC BIBLIOGRAPHY 1241. ABBEY 645. SABIN 4389. TPL 3409. NMM 921. $2750.
The American Fascination with Japan, as Depicted in Lovely Color Plates


This elaborate publication displays the general fascination with all things Japanese in the West at the end of the 19th century. A notable and quite beautiful American color plate production, displaying an array of color printing formats, including chromolithographs and hand-coloring.


Clicking on any item – text or image – will take you to our website for easy ordering and to view any additional images.
Large Chromolithographs of the Riel Rebellion

5. [Canada]; [North-West Rebellion]; [Blatchly, W.D.]; [THREE HANDSOME COLOR LITHOGRAPHS DEPICTING THREE OF THE MOST IMPORTANT BATTLES DURING THE NORTH-WEST, OR SECOND RIEL REBELLION]. Toronto: Toronto Lithographing Co., [ca. 1885]. Three color lithographs. Cut Knife and Fish Creek: approximately 20¼ x 26¼ inches; Capture at Batoche: approximately 19½ x 26¼ inches. Cut Knife and Fish Creek trimmed about ¼ inch along the top margin and about 1¼ inches along left margin. Capture at Batoche trimmed slightly more but evenly in each margin and adhered to backing board. Overall good plus.

A trio of rare battlefield views depicting three of the major skirmishes fought during the North-West Rebellion in Saskatchewan in 1885. This series of battles is also known by several other names, including the Saskatchewan Rebellion, the Northwest Uprising, and the Second Riel Rebellion (the first Riel Rebellion occurred near Manitoba in 1869 and is also known as the Red River Rebellion). Both the 1869 and 1885 actions were led by Louis Riel, the leader of the Métis people.

Chronologically, the lithographs are as follows:

1) “Battle of Fish Creek.” This battle occurred on April 24, 1885 and resulted in a stunning victory when around 200 Métis soldiers overcame a superior force of 900 government soldiers, and temporarily halted an advance on Batoche.

2) “Battle of Cut Knife.” On May 2, 1885 a force of Cree warriors held off a superior group of Canadian army units.

3) “The Capture of Batoche.” Effectively the end of the rebellion, the Métis were soundly defeated in the second week of May after they ran
out of ammunition on the third day of fighting. This action forced Riel to surrender on May 15.

The Métis are one of the recognized aboriginal groups in Canada who trace their roots to the first interaction between First Nations people and the earliest European settlers, usually French, and largely as a result of the fur trade. The Métis are among the earliest mixed-race people in Canada, and developed a separate, distinct culture based on their ancestral origins, usually stemming from the coupling of an indigenous woman and a male European settler.

By the 19th century the Métis were well-assimilated into French-Canadian culture, and many worked as fur traders for the North-West Company or Hudson’s Bay Company, or supplied furs as independent trappers. When those companies pulled out of the Red River and Saskatchewan regions in the mid-to-late 1800s, the Canadian government took over the land and began to enforce their will on the Métis people.

The first armed conflict between the Métis and the Canadian provincial government occurred in 1869 in the Red River region, where Louis Riel led an unsuccessful rebellion. Some fifteen years later the Métis formed their own provincial government in western Saskatchewan after hearing that the Canadian government was sending mounted police to enforce Canadian law in the region. This Second Riel Rebellion occurred in a series of skirmishes between the Métis and the Canadian armed forces between March 26 and May 12, 1885. Though led by Louis Riel, the Métis ultimately lost again to the Canadian government. Still, both rebellions helped the Métis gain some measure of recognition and respect from the Canadian government that they would very likely not have earned otherwise.

The lithographs were produced by the Toronto Lithographing Company, purveyors of patriotic views of famous Canadian wars. In this case, the company assigned W.D. Blatchly to paint the scenes for the 1885 conflicts; Blatchly was, at the time, one of the leading artists in all of Canada.

An excellent series of lithographs illustrating three important events in the famous rebellion, with outstanding display appeal. $3750.
Pretending to Be Buffalo Bill


A rare poster for the popular stage play, The Klondyke Nugget, written and performed by S.F. Cody throughout the British Isles at the end of the 19th century. Samuel Franklin Cody (1867-1913) was a unique figure in late Victorian Anglo-American popular entertainment. Born Samuel Franklin Cowdery, he later changed his surname to capitalize on the fame of Buffalo Bill Cody, even mimicking Buffalo Bill's clothing and facial hair style. Born in Texas, S.F. Cody trained in the Forepaugh Wild West Show, and found much of his fame in England. He is renowned in the history of aviation as the first man to conduct a powered flight in England, and he later developed large kites that were used for artillery spotting during World War I. Cody's life was filled with tall tales (though some of them are perhaps true), including his claim that he prospected for gold in Dawson City during the Klondike Gold Rush. That story set the groundwork for the theatrical play advertised herein, where Cody plays the role of George Exelby; Lela Cody, his (common law) second wife, plays the part of Rosie; and her son, Edward LeRoy, plays Joe Smith. This poster shows a portly British gent in a Union Jack waistcoat centered in the sheet, endorsing the play by giving a thumbs up. He is surrounded by a varied cast of characters from all nations and ethnicities – a Native American, an Eskimo, an African tribesman, a Scotsman, Uncle Sam, a Chinaman, and an Aussie with a Kangaroo, among others. An ad for “The Theatre, Neath. Near G.W. Station” is pasted to the right side of the sheet, indicating that the play runs three nights only, December 5, 6, and 7.

$1500.
7. [Dodge, Loudon Underhill]: ILLUSTRATED CHAUTAUQUA [cover title]. Buffalo: Dodge Art Publishing Co., [ca. 1882]. Ten chromolithographic views, each 3½ x 6 inches, nine of them printed on a single accordion-fold sheet and the tenth mounted on cloth portfolio, plus one page of text mounted to portfolio interior. 12mo. Original printed blue paper over cloth boards, chromolithographic view mounted to “front” board. Spine slightly frayed, edges rubbed, front hinge cracked but strong. Light tanning to edges of interior views, but illustrations bright and clean. Very good plus.

A very rare illustrated view book for Lake Chautauqua in upstate New York. Along with Illustrated Florida, this is the only other work published in the Dodge Art Publishing Company’s planned “Illustrated Resorts” series, and is composed of beautiful scenic lithographs of lake-goers enjoying Chautauqua, with a particular focus on sail and steamboats. The final image takes the form of a stylized map of Lake Chautauqua, and contains a list of the other “Illustrated Resorts” which never came to fruition. The text, surrounded by an elaborate faux-Egyptian illustrated border, describes Lake Chautauqua’s attractions and nearby methods of transportation including steamship and railway. The text printed on the rear board of this copy reads “With compliments of the Passenger Department of the Buffalo, New York & Philadelphia Railroad Co.,” suggesting that some copies of this work were distributed as souvenirs or travel advertisements.

The illustrations (apart from the map described above) are: “Going Through the Outlet”; “Lakewood N.Y.P.&O.R.R.”; “Bemus Point”; “Moonlight at the Narrows”; “Long Point”; “Fair Point”; “Point Chautauqua”; “The Lake from Mayville”; and “Looking West Near Fluvanna” (the cover illustration).

Loudon Dodge was a native of New York who served in the National Guard during the Civil War. After several failed business ventures throughout the 1870s he settled on painting and lithography, and the views in this collection were lithographed after Dodge’s own original works. The lithographs themselves were printed by Cosack & Company, which had at the time the largest pressroom in the United States and specialized in color printing. OCLC records only a single copy of this rare view book, at the University of Delaware.

OCLC 8286326. $975.
Lovely Color Plates, Printed on Satin


An interesting American color plate book, a handsome album of views printed on satin, with quotations from Shakespeare printed on the text leaves. This series of prints was advertised by Prang in his Holiday Catalogue for 1888-89. The prospectus, which is laid in, reads:

“A volume of beautiful quotations from Shakespeare, each illustrated by a full-page illustration from water-color sketches taken on the spot by Louis K. Harlow. All the interesting and now familiar scenes of Shakespeare’s birthplace and early life are here depicted, with such extracts from the great poet’s writings as fitly describe the spot or appear to have been themselves suggested by it. To any true lover of Shakespeare this book is a most fitting gift. The contents include the Poet’s Home, the Grammar School, the West Gate, Guy’s Mill, Warwick Castle, Kenilworth Castle, the West Tower, the Old Mill, Anne Hathaway’s Cottage, the Weir’s Walk, Holy Trinity Church, the Avenue, the Tomb, and other beautiful scenes of the village and its surroundings.”

The suite was issued in single prints or bound as in the present volume, which is a very deluxe production.

Louis Prang was the greatest American chromolithographer of the post-Civil War era. His Boston firm produced a huge variety of material from valentines to large books such as Hayden and Moran’s famed Yellowstone Park portfolio, issued in 1876. Early in his career he produced several notable works illustrating the Civil War in partnership with Winslow Homer, including Homer’s first book, *Campaign Sketches*. By the time Prang produced this work, he was the leading color printer in the country. Scarce and lovely. $850.
A German Greenland Expedition
Wrecked in the Arctic Sea


An account from the second German Arctic expedition from which it was concluded from geological, climatic, and natural history observations in Greenland that a land base would be more suitable for further Arctic exploration than a seagoing approach. “The German East Greenland expedition of 1869-70 was another milestone in the mercurial fortunes of the open polar sea theory. It was planned by August Petermann, the great German geographer who managed to mislead a number of Arctic explorers with his theories of currents and the sea....The accomplishments of the expedition were modest but the appeal of shipwreck literature made this a fairly successful work in the English-speaking world” – Books on Ice. ARCTIC BIBLIOGRAPHY 9024. NMM 943. BOOKS ON ICE 4.3.

$450.
Geology and Scenery of the Southwest


The expedition under Macomb went west from Santa Fe across northern New Mexico and Arizona to the Colorado. Most of the text is given over to the geological report of J.S. Newberry. Although not published until 1876 due to the Civil War, the expedition took place in 1859. Most notable are the eleven colored chromolithograph plates of scenes in northern New Mexico and Arizona, based on drawings by Newberry. HOWES M179. McGrath, pp.121, 145. $1650.

A stunning example of a type of mid-19th-century American literary work embellished with chromolithographs, it is singled out by several writers as a fine example of the genre. The striking lithographic work was produced by the Brett and Sinclair firms of Philadelphia. The text consists of a number of poems, the title and author’s name preceding the verses themselves. “The illuminated border is different for each poem. Many of them contain miniatures of birds, animals, landscapes and human beings. The ‘pages’ are really hinged boards” – Bennett. Marzio calls the plates “brilliant” and Wainwright says: “The effect of this concentration of color is almost blinding, the title page alone carrying an impact sufficient to stun the senses.” Mapleson, a talented book designer, produced several other, similar works, including A Handbook of Heraldry (New York, 1851) and Lays of the Western World (New York, 1849).

This book is without a publication date, which remains uncertain; McGrath guesses that it was probably printed in the early 1850s, while Bennett assigns a date of 1853. This copy, however, bears a faint ownership signature on the front free endpaper of “Henry Baird / 1848,” and a presentation inscription on a front flyleaf reading “Bessie D. Baird / from her Husband / Philad. Oct 2, 1850,” indicating a publication of at least 1850, and likely 1848.

Meehan was an Englishman, trained at Kew, who moved to Germantown, Pennsylvania in 1853, where he spent the rest of his life running a nursery and editing various gardening periodicals. This is his masterwork, and one of the leading authorities on ferns in America. It is also a notable 19th-century American color plate book, issued by Prang of Boston, the leading chromolithographer of the period. The first volume comprises the entire first series, the second volume contains the second series.


$2500.

Handsome guide to New York. The first and last leaves contain pictorial advertisements, and it is illustrated with numerous plates. The three Prang cards present here are “Fancy Bridge No. 14,” “The Cove,” and “The Marble Bridge.” $750.
First English Edition of the Author’s Most Important Work

14. Möllhausen, Heinrich Baldwin: DIARY OF A JOURNEY FROM THE MISSISSIPPI TO THE COASTS OF THE PACIFIC WITH A UNITED STATES GOVERNMENT EXPEDITION. London. 1858. Two volumes. [iii]-xxx,[2],352; x,[2],397,[1]pp., including in-text illustrations, plus nineteen total plates (including two frontispieces), seven of which are chromolithographs and four of which are tinted. Folding map. Modern brown crushed morocco, spines gilt, a.e.g. Half title in first volume remargined in the gutter. Tiny library stamp on verso of titlepage and page 51 of the first volume, and to the verso of the half title and page 51 of the second volume. Some faint staining in the edges of the earliest leaves in the first volume, and final three leaves of second volume. Overall very good.

The first English edition, translated by Mrs. Percy Sinnet, with an introduction by Alexander von Humboldt, of one of the most important accounts of the American West. “...One of the best travel books of [the] age” – Goetzmann. Möllhausen accompanied Whipple’s expedition to survey a route to the Pacific, serving as the party’s naturalist and artist. The text is devoted largely to excellent descriptions of Indian life and aboriginal antiquities, with additional material on the expeditions of Col. Fremont. The handsome chromolithographed plates depict the landscape and natives of the areas traversed. The map illustrates the route of the party from Fort Smith up the Canadian River, across northern Arizona and New Mexico to Los Angeles. “The map is beautifully drawn and engraved....It is a highly important and decorative map” – Wheat.

The Streeter copy sold to Sessler for $275 in 1969.

Beautiful Moran Chromolithograph of the Grand Canyon


This majestic print is the largest and most dramatic of Thomas Moran's printed works. It was published by the Atchison, Topeka, and Santa Fe Railroad in 1912, after the original oil commissioned for (and still owned by) the line. It shows a tremendous sweep of the scenery of the Grand Canyon from Hermit Rim, with the bright colors of the Canyon shown dramatically against the turbulent sky.

Thomas Moran, famous for his superb landscapes of the West, first painted the Grand Canyon in 1873 when he created his “Chasm of the Colorado,” which he sold to Congress the following year. In 1892 he visited the Canyon as a guest of the Santa Fe Railroad, whose line now brought tourists within easy reach, and painted a large canvas for the line in return for a free trip. The Santa Fe Railroad completed a spur line to the rim in 1901, and consistently sponsored “artist’s excursions” there from 1901 to 1912, as well as purchasing paintings to serve as a basis for promotional efforts. In 1912 the railroad capped twenty years of association with Moran by commissioning this picture and producing this large chromolithograph.

Almost all copies of this Moran print were soon distributed by the Santa Fe Railroad as a promotional gift. Few of these have survived, generally being badly framed, usually without glass, and displayed in poor conditions. A small number remained in the archives of the railroad, and so have retained their untrimmed and pristine state. The present copy is one of these, an attractive copy of Moran’s most striking printed image. Nancy K. Anderson, ed., Thomas Moran, pp.301, 320 (detail). $6500.
A striking chromolithograph of the Cliffs of Green River, Wyoming Territory, made to exactly replicate an oil painting by Thomas Moran and constituting the earliest example of chromolithography produced after Moran’s work. This is among the earliest western publications of Moran, preceding his work for Hayden’s famed Yellowstone Park portfolio by two years, and was produced by the same chromolithographer, Louis Prang – the greatest color printer of his day.

This chromolithograph was originally issued as one of a pair, along with another titled, *The White Mountains – New Hampshire*. The origin of these prints has been little known, but they were produced as a free gift for subscribers to an art periodical called *The Aldine*, published by James Sutton & Company of New York. The journal touted the gift thusly:

“Every subscriber to *The Aldine* for the year 1874 will receive a pair of chromos. The original pictures were painted in oil for the publishers of *The Aldine* by Thomas Moran….The subjects were chosen to represent ‘The East’ and ‘The West.’ One is a view in the White Mountains, New Hampshire; the other gives the Cliffs of Green River, Wyoming Territory. The difference in the nature of the scenes themselves is a pleasing contrast, and affords a good display of the artist’s scope and coloring. The chromos are each worked from thirty distinct plates, and are in size and appearance exact facsimiles of the originals.”

In the same notice to *Aldine* subscribers, Moran is quoted as approving of the work, writing: “I am delighted with the proofs in color of your chromos. They are wonderfully successful representations by mechanical processes of the original paintings” (both quoted in Kinsey). Records show that Moran apparently planned a “North” view as well for the *Aldine* series, showing a Lake Superior scene, but it was never published.

According to the label on the verso of the Green River print (a facsimile of the original label):

“Green River is in Wyoming Territory. It is the main branch of the Colorado River, and the scene of Mr. Moran’s picture is laid in the heart of the Great American Desert directly on the line of the Union Pacific Railroad. The colors as seen in Nature have been faithfully rendered by Mr. Moran, and are characteristic of the country, where Nature seems to delight in novel effects. Notwithstanding its brilliancy, it is highly artistic in form and color, and not at all exaggerated.”

A lovely and iconic Western American scene, showcasing the work of one of America’s greatest landscape artists, and produced in a native American art form by the foremost color printer of his day.


Salesman’s nursery sample book containing 146 chromolithographic for over a dozen types of plants, including many varieties of fruits and flowers. This book offers an extensive selection of apples, peaches, grapes, roses, and trees, among other things. A nice example. $5000.
Lovely Plates of a Variety of Fruit and Flowers


A specimen book of fruits and flowers compiled for the Chase Brothers Nursery Company of Rochester, consisting of handsome chromolithograph plates printed primarily by the Mensing & Stecher Co. and its successor, Stecher Lithography Company. Rochester was a hot spot for nurseries in the late 19th century. There is no titlepage, but the cover is stamped in gilt: “Chase Brothers Company, New England Nurseries, Rochester, N.Y. No. 2511.” The specimen book displays a variety of apples, grapes, berries, roses, shrubs, and trees on offer by the firm. $2000.
Sample Book of Chromolithographic Printing


A salesman’s sample book for chromolithographic greeting and sentiment cards popular in the Victorian era. E.H. Pardee was one of several companies in Connecticut who dealt in such cards. The fifty cards here are affixed to fourteen stiff card leaves, primarily sized 2½ x 3½ inches, with some larger or smaller. The express such sentiments as “To my love,” “With fond greetings,” “Forget me not,” among others. Most feature hands – usually clasped – and roses or doves. Some are in the form of envelopes with inserted cards, some are lace-trimmed, one is fan shaped, and many are embossed. Most have carved or scalloped edges. All the cards are clean and bright. $450.

Clicking on any item – text or image – will take you to our website for easy ordering and to view any additional images.
An Important American Artist’s Print, with Exhibition Ticket


Chromolithographic print: 20 x 30 inches. Receipt: 3 x 7½ inches. Minor toning and soiling, small tear at bottom edge. Very good.

Large print of Rembrandt Peale’s famous painting, “The Court of Death,” lithographed by Sarony, Major & Knapp. Rembrandt Peale was the most
accomplished son of the great American portrait painter, Charles Willson Peale. The painting, “The Court of Death,” was the most ambitious of his works, full 24 by 13 feet in size. Completed in 1820, it was displayed for a number of years at the Baltimore Peale Museum and then toured to other cities up through the time of the Civil War.

By 1859 the painting had been sold to Gardiner Quincy Colton, who published it in the present format and sold the prints for the low price of $1. Noted scholar Peter C. Marzio wrote: “Peale himself, normally haughty and querulous, provided a model of understated endorsement of the lithograph, writing shortly before his death [to Tristram Coffin on July 3, 1860], ‘The drawing is correct, and the Colouring (considering the difficulty of the process & its cheapness) gives a good general idea of the painting.’” Marzio further adds that this lithograph is among his favorites, due to its importance in Peale’s brilliant career not only as an artist, but as a popularizer of art, noting: “The painting is historically important as a very popular touring picture.”

This example is accompanied by a printed and illustrated receipt for the purchase of one print. The receipt “entitles the holder to an ownership of One Share in the original Painting, valued at $25,000; which will be disposed of, as soon as 100,000 Engravings are taken, in such manner as they, the associated owners, shall determine.” The receipt has a portrait of Peale on one end and of George Washington on the other. In a contemporary prospectus for the print, the publisher touts the obvious truth that more profit could be made by selling 100,000 prints at the low price of $1 than could be achieved by selling 5,000 prints at $5. In addition to increasing his profit margins, Colton clearly hoped to sell more prints based on the idea of buying into a share of the painting.

A pair of items illustrating the distinct link between art and commerce. Peter C. Marzio, The Democratic Art, pp.51, 216. GOLDSMITH 23085 (ref). Last, Color Explosion, pp.132-33. $2500.
A marvelous collection of chromolithographic views of New York City’s Central Park, issued by the renowned firm of Louis Prang and Company. In 1864, Prang issued numerous series of cards, often showing nature scenes, and meant to be collected and tipped into albums. Among these series, one of the rarest is the present series of thirty-six views of Central Park. When these cards were issued, Central Park was still a new attraction in New York City. In 1857 a competition had been announced to submit designs for the park, and the winning entry was the “Greensward Plan” submitted by Frederick Law Olmsted and Calvert Vaux. The park opened later in 1857.

This collection contains views of some of the most famous places in the park, including The Ramble and the Boat Landing. The scenes in this collection are:

1) “The Island.”
2) “The Rustic Bridge.”
3) “Entrance to Cave.”
4) “The Lake.”
5) “Rustic Arbor.”
6) “The Brook.”
7) “Moonlight on the Lake.”
8) “Cascade.”
9) “The Arch.”
10) “The Ramble.”
11) “Boat Landing.”
12) “Marble Bridge Over the Lake.”
13) “Rude Stairway.”
14) “Abode of the Swans.”
15) “The Silver Lake.”
16) “Entrance to Cave From the Lake.”
17) “The Tower.”
18) "Ornamental Bridge."
19) "The Drive."
20) "The Bridle Path."
21) "The Music Temple."
22) "Sunset on the Lake."
23) "Rustic Arbor."
24) "A Glimpse of the Lake."
25) "The Marble Bridge."
26) "Vine Arbor."
27) "Bust of Schiller."
28) "The Fountain."
29) "On the Ramble, near the Lake."
30) "Fancy Bridge No. 14."
31) "The Casino."
32) "Bridge at the 7th Avenue Entrance."
33) "The Cove."
34) "Rustic Bower."
35) "Rustic Arbor."
36) "Evening on the Lake."

Prang followed the present three series of Central Park views with another two series issued in 1869. Any of the cards in the Central Park series are among the rarest of Prang cards.

With the Central Park series is another early Prang series, depicting street scenes and characters of New York. These charming images capture the spirit of the metropolis at the beginning of the Gilded Age. They are:

1) "Street Musician."
2) "The Drum Major."
3) "Emigrants Just Arrived."
4) "Muddy Street."
5) "The Fruit Pedlar."
6) "The Old Coin Merchant."
7) "The Street Singers."
8) "Walking Advertisement Balloon Seller."
9) "The Convoy Over Broadway."
10) "On Broadway."
11) "French Nurse."
12) "Newspaper Boy ‘Tribune Sir?’"

An amusing collection of images of the sort of people who would have been found in Central Park in the 1860s. $8500.
Handsome Images of Army Camp Life


Handsome illustrated volume containing the titlepage, U.S. Army Corps badges, and six chromolithographs of Union Army life together with six lithographed leaves of songs with music and lyrics. A beautiful illustrated souvenir commemorating the Union soldier. Not in Bennett. $600.
This classic work on the history of the military unit which became the Second United States Cavalry, offers accounts of Indian fights in Nebraska, Colorado, Montana, and Wyoming. The appendix includes biographical sketches of prominent officers in the Second Dragoons, as well as brief accounts of battles in which they participated from 1836 to 1875. William Drown's daily journal from 1852 to 1858 is present, as well as material on the Civil, Mexican, and Florida wars, and the Mormons. The work is highlighted by handsome and bright color plates by Edwin Forbes depicting military scenes; and two folding maps of battles, one of the United States and Mexico, the other of Virginia, Maryland, and Pennsylvania.

Utilizing a Variety of Printing Practices

24. Scudder, Samuel Hubbard: THE BUTTERFLIES OF THE EASTERN UNITED STATES AND CANADA WITH SPECIAL REFERENCE TO NEW ENGLAND. Cambridge: Published by the Author, 1889. Three volumes. [1],xxiv,766pp. plus color frontispiece portrait; [1],x,[1],[767]-1774pp. plus folding map and tinted frontispiece portrait; [1],vi,[1],[1775]-1958pp. plus eighty-nine plates (ten in color), each with corresponding text leaf, two color folding maps, one color map with corresponding text leaf, and engraved frontispiece portrait. Quarto. Later cloth, spines gilt. Cloth lightly worn. Preliminary leaf in first volume chipped in margin, not affecting text. Woodcut butterfly bookplate of Ernest L. Bell on front pastedown of each volume. A very good set.

Scudder produced this privately printed work in an elaborate fashion. It is one of the most important books about butterflies produced in the U.S. in the 19th century. The work illustrates the rapidly changing world of illustration technology, with finely executed chromolithographs by Thomas Sinclair and Julius Bien of Philadelphia, as well as more precise images in black and white using gelatin process photographs, photogravures, and electrotypes.

BENNETT, p.96. McGRATH, pp.46, 148. REESE, STAMPED WITH A NATIONAL CHARACTER 106.

$2500.
Extraordinary Chromolithography

25. Sigel, Gustav A.: DEUTSCHLANDS HEER UND FLOTTE IN WORT UND BILD...GERMANY'S ARMY AND NAVY BY PEN AND PICTURE. Akron, Ohio: The Werner Company, 1900. 181pp. plus forty-one chromolithographic plates. Text printed in double-column format, in German and English. Large folio. Original gilt pictorial cloth, expertly rebacked with original backstrip laid down, a.e.g. A very good, clean copy.

The Werner Company of Akron was at the forefront of new developments in printing technology at the end of the 19th century. The present work contains brightly colored chromolithographic plates that show off the uniforms of German army and naval officers.

McGRATH, p.215. $1250.
Medical Advances Culled from the Civil War


A fascinating and detailed look at the subject of amputations at the hip joint in military surgery, a field in which experience and knowledge grew by leaps and bounds thanks to the violence of the American Civil War. The findings in this volume are culled from the detailed records of more than fifty such operations conducted during the war. Two of the illustrations depict men in their uniforms, one from the Union and one from the Confederacy. Beginning with a general history of the subject before moving on to case studies from the Civil War, this report was published as part of Joseph Barnes’ six-volume work, *The Medical and Surgical History of the War of the Rebellion*. The plates were executed by Julius Bien, F. Moras, and L.N. Rosenthal.

REESE, STAMPED WITH A NATIONAL CHARACTER 80 (ref). $750.
The Mexican Ambassador to the U.S. Endorses Cigars


A small vellum cover to a cigar box, adorned with the striking color portrait of Gen. Juan Almonte, the noted Mexican minister plenipotentiary to Washington, compatriot of Santa Anna, and “supreme chief” of Mexico. Most unusual for being made for the use of cigar stores in Iowa and Sioux Falls, South Dakota. Chromolithography this elaborate was probably produced in Chicago or Cincinnati.

Handbook of Texas I, pp.128-29. $250.

Second edition of Lieut. Col. Henry D. Torrens’ account of his travels in the Trans-Himalayan regions of present-day northern India. The work is illustrated with dozens of chromolithographic and wood-engraved ethnographic portraits and landscape views. The large panoramic folding plates show views of “Kashmir Valley from Soleiman’s Seat to Nishat Bach” and “Lè [Leh], from the Palace...to the Valley of the Indus.” The folding map traces “the Course of the Hindostan and Thibet Road from Kalka in the Plains to Shipkee on the borders of China.” $1500.
History of the U.S. Army, in Striking Color Images


Wagner’s lavish work contains numerous large chromolithographs depicting the history of the army of the United States from the American Revolution to the Spanish-American War, with depictions of all. It also serves as a useful guide for identifying military dress throughout the first hundred years of the U.S. Army. The Werner Company of Akron, Ohio was a leading innovator in new printing technology at the end of the century. According to McGrath, the plates were created by combining the primary colors and sienna in careful mixtures, allowing far fewer color stones than would have traditionally been used. “Not only are the plates technically interesting, but three are from drawings by Henry Alexander Ogden” – McGrath. The result of this trichromatic chromolithographic technique, while somewhat blotchy in appearance, probably considerably lowered the cost of printing such a plate. Wagner’s work was published in a one-volume edition which contained forty-two plates, including seventeen of the U.S. Navy with accompanying text. It was also published in a two-volume set, with one volume for the army (as here) and one for the navy.

McGRATH, pp.149, 163, 172. BENNETT, p.109. $750.
The Deluxe Edition

30. Whitefield, Edwin: HOMES OF OUR FOREFATHERS IN BOSTON, OLD ENGLAND, AND BOSTON, NEW ENGLAND FROM ORIGINAL DRAWINGS BY EDWIN WHITEFIELD. Boston: E. Whitefield, 1889. [5],3-5,9-[139]pp. including sixty-three chromolithographic plates (including frontispiece) and one heliochrome plate. Large quarto. Original three-quarter red morocco and cloth, stamped and lettered in gilt, raised bands, t.e.g. Morocco rubbed, front hinge cracked, rear hinge loosening. Internally near fine.

Deluxe large-paper first edition in the original binding. Of all of the Whitefield books, it is likely that this one records the largest percentage of houses that no longer exist. This volume is especially interesting for the frontispiece to the second (Boston, New England) part, a colored photographic view of the Old State House. A so-called “heliochrome,” printed by the Heliotype Printing Co., the print is an early example of a colored photographic plate; in it, color has been printed on top of a photographic image, imbuing it with an “oddly three-dimensional quality” (Reese).


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