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CHIEF CARTOGRAPHER ON HIRAM BINGHAM'S
MACHU PICCHU EXPEDITIONS

1. [Bingham, Hiram], attrib. [Original photograph of Albert Bumstead surveying the Andes during one of the Peruvian Expeditions under Hiram Bingham.] Peru, 1912–1915. Silver print, 11" x 18.25" plus margins. CONDITION: Good, a few minor losses and tears at edges, pinholes in three corners, minor blemishes to image.

A striking, large-format photograph picturing mapmaker Albert Bumstead with his assistant, professor Osgood Hardy, during one of the Hiram Bingham-led expeditions to Machu Picchu—one of the major archaeological discoveries of the twentieth century.

Taken on a hilltop in the Andes, this photograph shows Bumstead, chief cartographer of the expedition, standing on the left next to a surveying transit, with Hardy seated at right. The two men are similarly dressed, each sporting high-laced boots, wide-brimmed hats, and circular glasses. Two pack mules appear just behind them. The hilltop overlooks a steep river valley, with snow-capped mountains visible in the distance. The location is likely the vicinity of the Urubamba or Apurimac

valleys (Machu Picchu lies on the Urubamba River). While uncredited, the photo was likely taken by Hiram Bingham, who took many of the expedition's most enduring images, including at least one other known shot of Bumstead published in Bingham's *Report of the Peruvian Expedition, 1912*. A pencil inscription on the verso reads: "Albert Hoit Bumstead w/ his assistant Machu Picchu Peru." Bumstead and Hardy were both members of the second and third of Bingham's three expeditions to Peru, visiting the area in 1912 and 1914–15. The image, which is undated, could be from either visit.

Hiram Bingham undertook the first of three expeditions to Peru in 1911 under the auspices of Yale University (where Bingham taught history) and the National Geographic Society. Though he intended to find the lost Inca site of Vilcabamba, while searching in the Urubamba Valley, he was led by a local guide to the mountaintop citadel of Machu Picchu. Bingham was not the first explorer to encounter the site—it may have been visited by German Augusto Berns in 1867, and Peruvian Agustín Lizárraga definitively reached it 1902. Bingham immediately recognized the significance of the ruins and, upon his return to the U.S., began to gather support to lead another expedition to investigate the ruins more extensively

In 1912, Bingham returned to Machu Picchu with a much larger, well-equipped team of scientists and technicians, including Bumstead and Hardy. Over several months, the team cleared the overgrown site to reveal temples, palaces, homes, and an elaborate terrace system, in the process removing thousands of artifacts and human remains for further study at Yale. Artifacts were taken from nearby sites as well. A 1912 circular issued to expedition members instructed them to be vigilant in looking for "remains of man, bones, sherds, artifacts, etc." Albert Bumstead, formerly of the U.S. Geological Survey, led the effort to map the area, documenting the location of Machu Picchu and mapping the surrounding Urubamba (or "Sacred") Valley, determining its location relative to the nearby Apurimac Valley, and conducting an extensive survey of the Huatanay Valley east of Cusco.

In 1914–15, Bingham led a final expedition to Machu Picchu, which continued the work of 1912, and oversaw further clearing of the site and the removal of more artifacts. Bumstead and Hardy expanded on their initial work of mapping the broader region, using more refined methods. With a knack for invention, Bumstead built on surveying innovations from 1912, pioneering novel techniques for accurately determining coordinates and elevations in the remote region.

The Bingham expeditions, particularly that of 1912, helped bring international recognition and established Machu Picchu as the best-known Inca site. Although Bingham later abandoned exploring for aviation and politics, he published numerous popular works about the expeditions in subsequent years, including *Inca Land* (1922) and *Lost City of the Incas* (1948). Several members of the party, including Bumstead and Hardy, wrote their own reports. In 1913, *National Geographic Magazine* published "In the Wonderland of Peru," authored by Bingham, which fixed the site's place in the public imagination. The thousands of artifacts and human remains gathered during the expeditions were shipped to Yale for study and incorporated into the university's collection, despite the government of Peru arguing they had only been loaned. Following a 100-year standoff, Yale finally returned the last of the 40,000 plus artifacts to Peru in 2012.

Albert Bumstead (1875–1940) began his career at the United States Geological Survey. Following his success as chief cartographer to the 1912 and 1914–15 Bingham expeditions to Machu Picchu, Bumstead served as chief cartographer at the National Geographic Society, a position which he held from 1915 until his death. Over the course of his career, Bumstead devised new surveying techniques and instruments, including a "Bumstead tripod" and the "Bumstead sun compass," the latter proving critical to the success of polar explorer Richard E. Byrd's 1929 flight over the South Pole. In recognition of this contribution, Byrd named Mount Bumstead in Antarctica after him.

Osgood Hardy (1889–1955) was a professor at Occidental College and head of its history and government departments. Hardy published *The Incas* (1918), a monograph which appeared in the educational magazine, *The Mentor*. His other writings on the subject include two papers: "Indians of the Department of Cuzco" in the *American Anthropologist* (1919), and "Cuzco and Apurimac" in the *Bulletin of the American Geographical Society* (1914).

The archives of the 1911–15 Bingham expeditions, including journals, maps, and reports authored by Bumstead and Hardy, are held at Yale University in the Yale Peruvian Expedition papers. We acquired the photo offered here from a Bumstead descendant.

A fascinating photograph capturing a moment in the pioneering effort to map Machu Picchu and its surroundings.

REFERENCES: Gregory, Herbert. "A Geologic Reconnaissance of the Cuzco Valley, Peru," *The American Journal of Science*, Fourth Series, Vol XLI, No. 241 (January 1916); Barber, Russel. "Bingham Discovers Machu Picchu" at EBSCO online; "Albert Bumstead, Cartographer, 64; Chief Expert of the National Geographical Society for 25 Years Dies..." *The New York Times*, January 10, 1940, p. 27; "Yale Peruvian Expedition Papers" at Archives at Yale online.

AMERICA—A NATION OF ONE PEOPLE FROM MANY COUNTRIES



MAP FOR TOLERANCE IN AMERICA

2. Bourne, Emma. *America—A Nation of One People From Many Countries*. New York: Council Against Intolerance in America; Davidson Printing Corporation, 1940. Color-printed map, 35" x 54.5" plus margins. Early ownership stamp of "Florence D. Canlon" in lower-right margin. CONDITION: Very good, recently backed with linen, old folds now flattened.

A large and lively pictorial map presenting the ethnic and religious diversity of America's population, filled with illustrations of the inhabitants, products, etc. of the diverse regions of the United States, described by Stephen Hornsby as "one of the most striking maps of the era."

Between the late 1930s and the mid 1940s, the Council Against Intolerance published a wide array of materials, including books, manuals, and posters that sought to counteract bias and discrimination by advocating ideals of tolerance and unity, including this map by illustrator and painter Emma Cartwright Bourne (1906–1986). Founded by the Jewish author James Waterman Wise, the New York City-based organization included eminent figures such as the educational reformer and philosopher John Dewey; United States Secretary of the Interior for thirteen years Harold L. Ickes; eminent theologian and ethicist Reinhold Niebuhr; Governor of Massachusetts Leverett Saltonstall; and newspaper editor William Allen White, among others. A copy of this map was owned by poet Langston Hughes and it was lauded by Eleanor Roosevelt in her newspaper column, *My Day*.

The map noticeably disregards state boundaries and instead displays constellations of ethnicities populating each region of the U.S. Red banners course through the country identifying people from Great Britain, Ireland, Norway, Russia, Holland, Switzerland, Czechoslovakia, Latvia, Germany, Belgium, Puerto Rico, Palestine, Albania, Poland, Greece, Canada, etc. The illustrations in the south depict both African Americans ("Negroes") and Caucasians picking cotton together. According to Rebecca Onion, Langston Hughes drew a burning cross and "KKK" near the cotton workers on his copy. For the more densely settled northeast and the vicinity of Detroit, Bourne supplies pop-out keys that indicate the diversity of the citizens in these areas. People are shown at work in a wide variety of industries throughout the country, suggesting the contribution to American productivity made by all citizens.

While Native Americans are nowhere to be found on the land proper, in the bottom right corner, Bourne appends a note next to the head of a Native American off the coast of Florida: "With the exception of the Indian, all Americans or their forefathers came here from other countries. This map shows where they live, what they do, and what their religion is." A large inset scroll, lower left, lists famous figures under the four headings "Literature," "Science," "Industry," and "The Arts," with their professions and ethnicities, including John Steinbeck (Germany), George Gershwin (Russia), Albert Einstein (Germany), et al. This same inset offers statistics on religious practices in America.

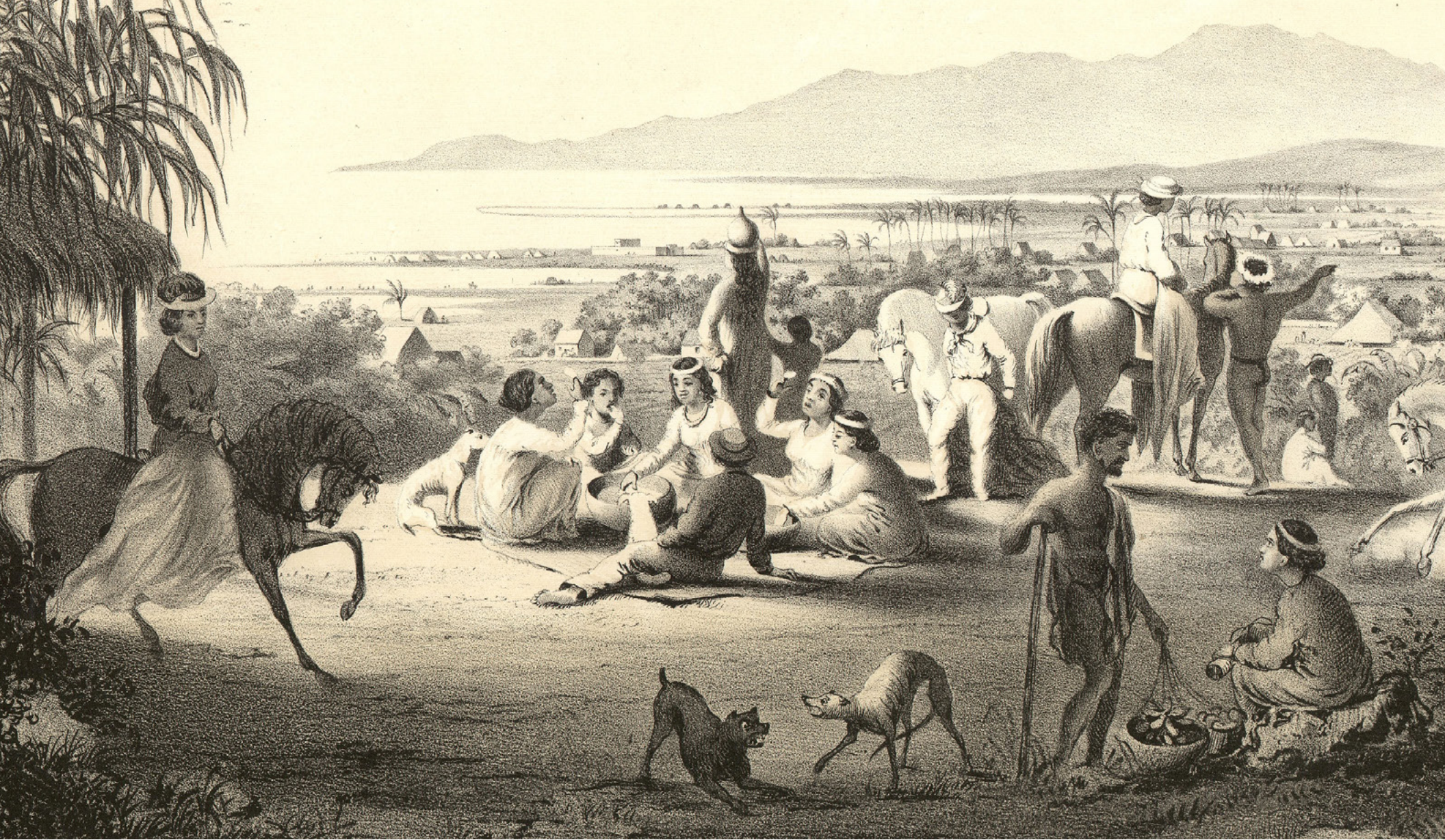
A fabulous illustrated map of the U.S. revealing the diversity of its people and their sundry forms of work and religious practices.

REFERENCES: Hornsby, Stephen J. *Picturing America: the Golden Age of Pictorial Maps*, p. 78 and Plate 19; Onion, Rebecca. "A Pretty 1940 Map of American Diversity, Annotated by Langston Hughes" at *Slate* online; Zoe Romanowsky, "The 1940 map that charted where each ethnic group settled in America" at *Aleteia* online.

Item #10238

\$4,500.00





RARE GEORGE BURGESS HONOLULU VIEW

3. Burgess, G[eorge]. H[enry]. **Ewa From Honolulu**. [San Francisco]: Printed by Britton & Rey, [1857]. Lithograph, 8" x 12.375" plus margins. Includes separate manuscript provenance note in ink. CONDITION: Good, expertly repaired tear at left margin, two very small perforations at lower left, light toning at upper left, trimmed close to title at bottom.

A rare Honolulu view by George H. Burgess, depicting an idealized social gathering and the district of 'Ewa, accompanied by an early provenance note connecting it to a onetime customs officer stationed there.

Pictured here is a group of men and women wearing a mix of Hawaiian and Western-style clothing with the coastal district of 'Ewa, across Pearl Harbor from Honolulu, in the background. In the center foreground, Native Hawaiian women in white gowns and lei-covered heads gather around a large bowl. At lower right, a Hawaiian man, holding a basket of fruit, interacts with a seated woman. Several women in Western-style clothing—possibly missionaries—ride horseback. Several dogs, including two squaring off in the foreground, are included as well. A thatched hut and tropical vegetation frame the scene. The buildings in the background include a large rectangular structure—possibly Honolulu Fort, demolished in the year this print was published. The mountains on the horizon are part of the Wai'anae Range, located beyond 'Ewa, a low-lying agricultural region. The body of water is Māmala Bay, along O'ahu's southern coast.

The print was issued in 1857 as part of a series of five Burgess views of Honolulu subjects, which also included: "Port of Honolulu," "Diamond-Head from Look-Out," "Diamond Head from Hon[olu]lu Beach," and "Nuanu Valley from the New Church Beritania St." The view is captioned: "Drawn from nature & on stone by G. H. Burgess." The printer's name is misspelled or abbreviated as "Brtn & Rey," the only case in the series where this error appears.

By the 1850s, Honolulu, the capital of the Kingdom of Hawaii, was the main gateway to the outside world. Growing American influence, connected with the whaling industry and plantation economy, raised the early prospect of annexation. King Kamehameha III considered the idea as a means to secure stability, but following his death in 1855, his successor Kamehameha IV, halted the conversation. At the same time, a demographic shift was underway in the kingdom—the Native Hawaiian population was declining rapidly due to disease while Asian immigration was on the rise to fill demand for agricultural labor. Americans and Europeans were also a common fixture in the Honolulu area. Like some of Burgess's other Hawaiian views, this scene selectively incorporates both Native Hawaiian and Western elements to create an idyllic picture of life in the kingdom.

This print is accompanied by an old provenance note reading: "Brought to Elkhart, Ind., About 1860 By Charles Julius Miles Formally Chief Custom Officer of Honolulu for six years, Clerk of Ohio Legislature when 23." Aside from these key biographical details, most of what can be found about Charles Julius Miles (1819–ca. 1866) relates to his son, Franklin Miles, founder of the Dr. Miles Medical Company, known for introducing Alka-Seltzer and One-A-Day vitamins. From these sources, it is known that Charles Julius Miles was born in Cleveland and came from an old New England family. Following his posting in Hawaii, he arrived in Elkhart in the 1860s to work as a storekeeper.

George Henry Burgess (1831–1905) was an English-born painter and lithographer who worked primarily in California. Trained and apprenticed in London, Burgess left in 1850 to follow the Gold Rush. Arriving in California with his brother Charles, the pair joined two more brothers—Edward and Hubert—who had already established themselves there. After trying their hands at prospecting, the brothers opened a jewelry business in the mining town of Sonora, but left following unrest between American and foreign miners. George settled in San Francisco, where he worked for a time as a lithographer for Britton & Rey. Starting in 1853, he made several trips to Hawaii (where his brothers had business connections), capturing picturesque scenes and views from around Honolulu, many of which were later issued as lithographs. He also painted portraits of the Hawaiian royal family. Upon returning, Burgess rejoined brother Hubert in the jewelry trade before seeking gold again in British Columbia during the 1858 Fraser River Gold Rush. He soon returned to San Francisco and established an art studio, specializing in portraiture, miniatures, genre scenes, and landscapes. Burgess exhibited his work at the Mechanics Institute and was a founding member of the San Francisco Art Association. His best known work is a large painted view titled *San Francisco in July, 1849*, completed in 1891.

Britton & Rey (1852–58, 1859–1866, as Britton & Co., and 1867–1915) was at one time the leading lithography firm in California, producing views, maps, pictorial letter sheets, illustrations of current events, posters, and commercial works. Joseph Britton (1825–1901) was born in England and immigrated with his family to New York at a young age. After working for two years there as a lithographer, he moved to California in 1849 to join the Gold Rush, briefly publishing with C. J. Pollard before entering into a long partnership with Jacques Joseph Rey (1820–1892), an Alsatian immigrant, in 1852. Located in San Francisco, the firm grew rapidly, publishing many images capturing the early California scene. Between 1859 and 1866, the firm was known as Britton & Co. as the two men explored other business ventures, before reverting to Britton & Rey in 1867. The company continued to operate under that name until 1915.

OCLC records one example held at Bishop Museum Library in Honolulu.

A rare and fine example of a George H. Burgess Honolulu view, an idealized portrayal of life in the kingdom during an era of rapid change.

Item #9936

\$6,500.00

SPLENDID 1849 COLTON MAP OF THE U.S.

4. Colton, George W.; John M. Atwood, engraver; W. S. Barnard, engraver. Map of the United States of America, The British Provinces, Mexico, the West Indies and Central America, with part of New Grenada and Venezuela. New York: J. H. Colton, No. 86 Cedar St., 1849 (copyrighted 1848). Hand-colored steel engraving, 33.5" x 42.5" plus margins, on two joined sheets, segmented and mounted linen. CONDITION: Very good, minor foxing.

A highly decorative and "of-the-moment" Colton map of the United States, reflecting the vast territorial acquisitions of the late 1840s and the early months of the California Gold Rush, but also revealing some of the ambiguities and tensions that would propel the country toward civil war.

Published in 1849, the map depicts the United States soon after the Oregon Treaty of 1846 and the 1848 Treaty of Guadalupe Hidalgo, which together transformed the country into a coast-to-coast empire. But the map also reveals uncertainty and ambiguity about how the newly-acquired territories would be divided, governed, and ultimately admitted to the Union. The problem lay at the heart of the growing sectional crisis catalyzed by divisions over slavery.

In the Pacific Northwest, the boundary controversy with Great Britain has been resolved, and the border with British North America now follows the 49th parallel westward to the waters separating Vancouver Island from the mainland, and thence to the Pacific. South of this border is the new Oregon Territory, established in August 1848 and containing all of modern-day Washington, Oregon, Idaho, along with parts of Montana and Wyoming.

To the south and west, the map records the even more dramatic consequences of the Mexican-American War, concluded in February 1848 by the Treaty of Guadalupe Hidalgo. The Treaty ended the war, confirmed the Rio Grande as the southern boundary of Texas, and transferred to the United States an immense domain including California and much of the present-day American Southwest. Colton's map appeared before the political geography of this acquisition had been settled: The Mexican cession is simply labeled "Upper or New California" and is still undivided into states or territories, though the toponym "New Mexico" is placed west of Texas. This would change soon enough, as the complex Compromise of 1850 admitted California as a state and established the New Mexico and Utah territories.

The map also documents the opening of the California Gold Rush: The "Gold Region" is shown just north of John Sutter's "New



Helvetia" colony at the juncture of the American and Sacramento Rivers. A later state of the map adds "El Dorado or Gold Region" further north along the Feather River.

The treatment of Texas is particularly interesting. Per the Treaty of Guadalupe Hidalgo, the Rio Grande is recognized as the United States-Mexico boundary (though the map retains a red line apparently reflecting an alternative border along the Nueces River, as claimed by Mexico prior to the Treaty.) Texas's claim to the entire Rio Grande as its southern and western boundary here results in a massive northern extension to the 42nd parallel, often described as a "stovepipe" configuration. But Texas traded away this claim in the Compromise of 1850, in return for federal assumption of its state debt.

Offered here is an intermediate state of the map: The earliest state of which we have found lacks the route of Fremont's 1845 expedition, which is shown on this example. A subsequent state (Rumsey #5535) adds much new information in California, eliminates the Texas "stovepipe," and adds a table of distances to the right of the Atlantic Ocean inset.

Above and beyond the map's substantial historical interest, the vibrant colors, the large title vignette of a bald eagle, and the ornamental grapevine border with pictorial vignettes of iconic American places and monuments all combine to produce tremendous decorative impact.

The Coltons were among the most important American map publishers of the latter half of the 19th century. A native of Longmeadow, Massachusetts, founder Joseph Hutchins Colton (1800–1893) established himself in New York in the early 1830s. He first built his business through commissioned engraving and acquired copyrights, including reissues and adaptations of maps by David Burr, John Disturnell, and others. By the 1840s however the firm was issuing a wide range of original material, including pocket maps, wall maps, railroad and route maps, emigrant guides, school geographies, and gazetteers.

On the present map, Colton's son, George Woolworth Colton (1827–1901), is credited as draftsman. George entered the family business at a moment of rapid growth, as Joseph Colton's New York firm was moving toward the ambitious atlas publishing that would define the Colton name from the 1850s on. Within a few years of the present map, George would play a leading role in the firm's atlas program, beginning with *Colton's Atlas of the World* of 1855–56 and followed by successive editions of *Colton's General Atlas*. Later, with his brother Charles B. Colton, he continued the business under the imprint G. W. & C. B. Colton, maintaining the firm's reputation for regularly-updated, high-quality publications.

The Coltons built their business at a time when geopolitics, migration, and railroad development were rapidly changing the American landscape and thus creating wide and continuous demand for up-to-date maps. Their body of work thus reflected both serious cartographic ambition and a pragmatic commercial decision to invest in updating their products in step with events.

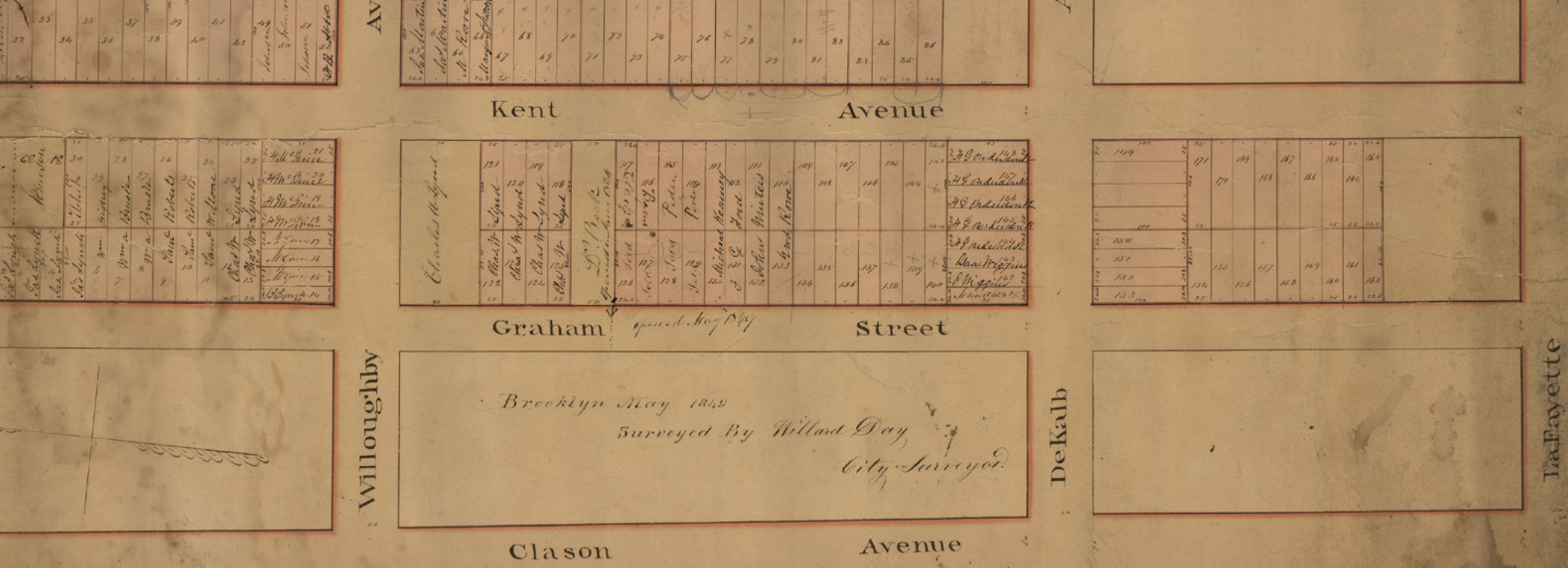
REFERENCES: David Rumsey Map Collection #5535 (later state); Streeter Sale #3873 and 3874; Wheat, *Mapping the Trans-Mississippi West* #74.

Offered in partnership with Boston Rare Maps.

Item #10144

\$9,500.00





MANUSCRIPT MAP OF REAL ESTATE DEVELOPMENT IN BROOKLYN, 1849

5. Day, Willard, City Surveyor. Brooklyn May 1849. [Manuscript plat map of a portion of the Fort Greene section of Brooklyn, New York.] Brooklyn, 1849. Manuscript map, 13 x 27.75," ink and watercolor on wove paper. CONDITION: Fair, damp-stained, soiled, some separation of paper from backing at edges, selvage largely perished, minor chipping at short tears at edges.

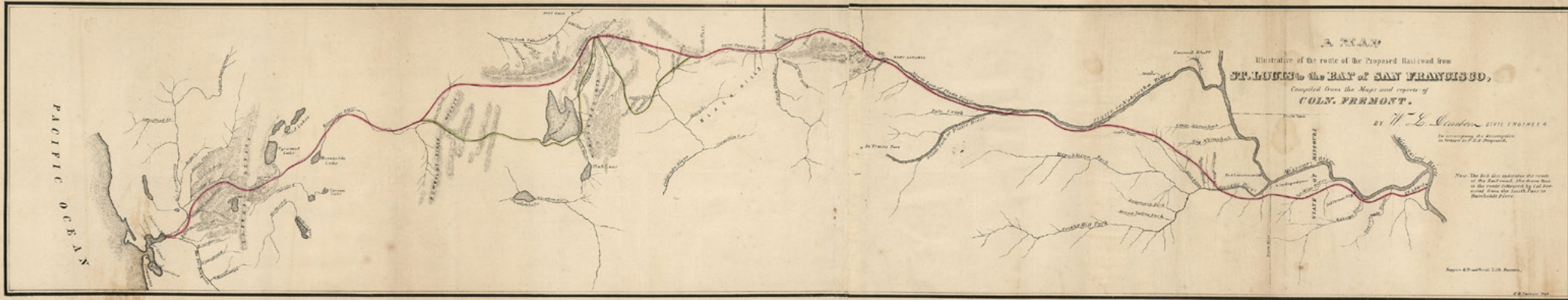
A manuscript plat map of several blocks in Brooklyn's present-day Bedford-Stuyvesant neighborhood during the initial phase of real estate development of the area.

Willard's map depicts the nine-block area between Classon and Franklin Avenues and between Myrtle and Lafayette Avenues. Five of these blocks are shown to have been partitioned for real estate development, indicated by shaded parcels with street numbers and owner names in ink. Additional annotations in pencil indicate dimensions, ownership, and general notes.

The nine-block zone—today densely settled with apartments and row houses—was a frontier of urban development in the 1840s, following the plan established by the 1839 Brooklyn street grid. The area shown on Willard's map lies near the meeting of today's Bedford-Stuyvesant and Clinton Hill neighborhoods (on the Bed-Stuy side), immediately east of the Pratt Institute and further east of Fort Greene. The street names remain the same with the exception of "Clason Avenue" (an alternative spelling of Classon) and Graham Street, which was renamed Taaffe Place in 1910 in honor of Monsignor Thomas Taaffe (1837–1920), a pastor at the nearby St. Patrick's Church (later known as St. Lucy-St. Patrick, demolished 2024).

The map is signed "Willard Day, City Surveyor" in one of the empty blocks. Little is known about Day, although his name is recorded in the databases of the NYPL and Brooklyn Public Library, where he appears as the author of two other property maps of Brooklyn from the 1840s.

REFERENCES: "Taaffe Playground" at New York City Department of Parks & Recreation online.



EARLY TRANSCONTINENTAL RAILROAD MAP

6. Dearborn, W. L.; G. B. Parrott, draftsman. **A Map Illustrative of the Route of the Proposed Rail-road From St. Louis to the Bay of San Francisco, Compiled From the Maps and Reports of Coln. Fremont.** Boston: Tappan & Bradford Lith. [1850]. Hand-colored lithograph on two joined sheets, 47" x 8.75" plus margins. CONDITION: Good, multiple vertical crease marks, reinstated loss to bit of border and margin at upper right, some foxing and a few damp stains.

A scarce map depicting a proposed route for a transcontinental railroad extending from St. Louis to San Francisco, informed by the expeditions of John C. Fremont and drawn by civil engineer William L. Dearborn to support the proposal of Boston businessman P. P. F. Degrand.

Dearborn's map covers a wide strip of land between the Pacific Ocean and the Mississippi River, bounded approximately by the 37th and 43rd parallels. It depicts the proposed route from St. Louis to San Francisco (in red), parts of the routes followed by Col. Fremont ("from the South Pass to Humboldt River," in green), as well as rivers, lakes, mountain ranges, cities, and forts. The only borders to appear on the map are those of Missouri, the only then-state to be depicted. No scale is provided, and topography is shown by hachure. The map was originally published for inclusion in Dearborn's pamphlet titled "Description of A Rail Road Route from St. Louis to San Francisco in Letters to P. P. F. Degrand," although the present copy, with its wide left and right margins as well as fold marks that differ from those of copies that were bound with the pamphlet, seems to have remained separate.

In 1849, Degrand, a broker and merchant of Boston, had delivered remarks to a group of local supporters outlining his vision for a transcontinental railroad, subsequently published as *Proceedings of the Friends of a Rail-Road to San Francisco* (Boston, 1849). The assembly adopted Degrand's proposal to request the backing of the federal government and create a company to build the railway within five years at a cost of \$100,000,000. While Dearborn is not mentioned in Degrand's remarks or the correspondence published with it, he was apparently hired later to create a map defining the proposed route.

In his *Mapping the American West*, Carl Wheat notes:

A far more important, and even prophetic, document was published by W. L. Dearborn, of Boston, whose "Map illustrative of the route of the proposed railroad from St. Louis to the Bay of San Francisco" (Wheat 78) accompanied his description of the route in letters written to P. P. F. Degrand. Save for the first stretch from St. Louis to the Kansas River and across to the Platte; save for a proposed use of South Pass, and save for the Sublette Cutoff portion, the Union Pacific and Central Pacific railroads were built almost precisely along Dearborn's proposed route.

Of the territory to be crossed, Dearborn noted "From the Kansas River to the South Pass of the Rocky Mountains, a distance of 952 miles, is a gradually ascending plain...From the South Pass to the Sierra Nevada, 709 miles,...are points, on from 100 to 200 miles of it, which present obstacles to be overcome, as difficult, but not, I think more so, than on some portions of the Western Rail Road of Massachusetts." Degrand had been a key stockholder in the successful effort to build the Western Railroad of Mass., hence the reference. Dearborn further describes the proposed route as "presenting the fewest obstacles to be overcome," and having a length of 2,231 miles, which "can probably be much decreased, when a definite location of the rail road is made."

As stated in the title Dearborn's map is compiled "from the maps and reports" of explorer John C. Fremont (1813–1890). Between 1842 and 1854, Fremont led five

expeditions through the West (including what was then Mexican territory) in search of both wagon and, later, railroad routes to the West Coast. Marred by logistical challenges and brutality against Native Americans, Fremont's expeditions nevertheless succeeded in considerably expanding knowledge of the region. Dearborn's map includes a fragment of Fremont's route (in green), which appears to be a combination of two expeditions: Fremont explored the portion from South Pass to the Great Salt Lake in 1843 before turning north, and separately, in 1845, passed west of the Great Salt Lake through desert to reach the Humboldt River. Dearborn's proposed route promises to shorten the distance by following Sublette Cutoff west from South Pass (briefly meeting Fremont's 1843 route at Soda Springs), then taking a more northern route west of Great Salt Lake to the Humboldt River. The route also follows the established "Emigrant Road" across the Sierra Nevada.

The earliest proposals for a transcontinental railroad date to the mid-1840s. Degrand's plan was one of various transcontinental railroad proposals in the late 1840s and early 1850s, following the Mexican Cession and California Gold Rush. The route drawn by Dearborn, though never constructed, was not far off from the route ultimately adopted in 1862, proposed by Theodore Judah and built by Central Pacific and Union Pacific. The main points of divergence between that route and Dearborn's are the paths taken through the Rockies, and the railway's eastern terminus (Council Bluffs, Iowa, not St. Louis, was selected). The first transcontinental railroad was completed on May 10, 1869 with the driving of the golden spike at Promontory Summit, Utah Territory.

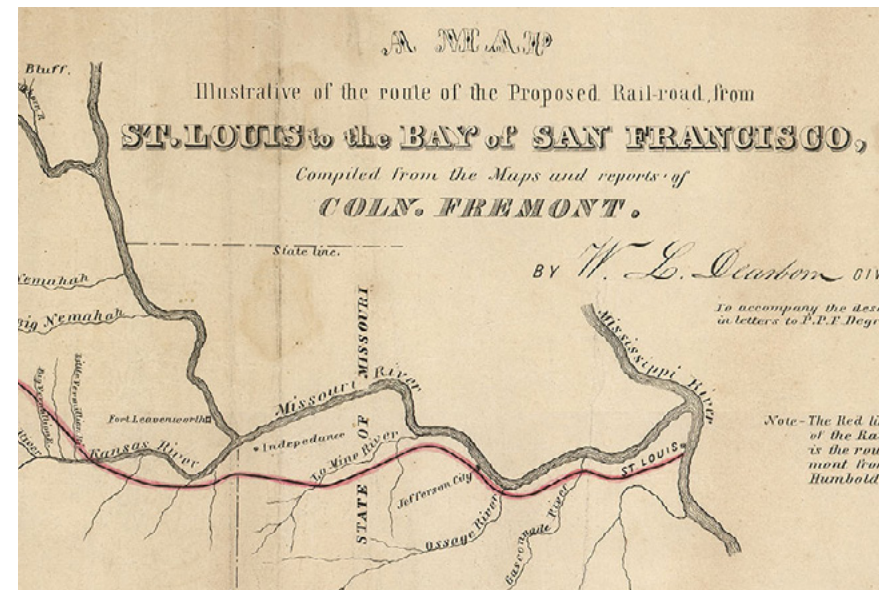
William L. Dearborn (fl. ca. 1850) was a civil engineer. Little is known of his life outside this endeavor to create a map of Degrand's proposed transcontinental railway.

Peter Paul Francis "P. P. F." Degrand (1787–1885) was a French-born broker of Boston who played a key role in financing the Western Railroad (later known as Boston & Albany Railroad) through western Massachusetts, a project begun in the 1830s. He later attempted to parlay this success into gaining the support of the U.S. government to construct a transcontinental railroad, crafting a detailed proposal for the financing, construction, and operation of a new company to fulfill this aim. In 1849, he foresaw the potential impact of the project a full two decades before its ultimate realization: "The moment this Rail Road is made, it will be the great thoroughfare for the Mail and for passengers, from Europe to the Pacific and to India." George Bliss, former Western Railroad president and Massachusetts politician, wrote of Degrand in 1863: "Ardent and enthusiastic in his views of the prospective success of the [Massachusetts] Road, he was exposed to much ridicule, for the extravagance of his predictions..."

Tappan & Bradford was a Boston printing firm founded by lithographers Lodowick Harrington Bradford (1820–1885) and Ebenezer Tappan (1815–1854), specializing in labels, sheet music covers, portraits, and city views. Bradford was born in Boston and operated an engraving business there from 1845 to 1848. His partnership with Tappan lasted until Tappan's death in 1854, after which Bradford continued as an engraver and lithographer under the name L. H. Bradford & Co. from 1854 to 1859. While it is unclear if Bradford had any other partners, engraver George Girdler Smith is known to have worked for Bradford in the late 1850s, and was also a partner in various lithography firms associated with printing innovations and producing scientific illustrations. L. H. Bradford & Co. also produced scientific and other book illustrations, as well as views, maps, plans, and sheet music covers. In 1856, Bradford began working with the Boston photographer James Ambrose Cutting to create a photolithographic process, concentrating mainly on photolithography for the rest of his career. He died in Gloucester, Mass. in 1885.

A scarce and prescient map of a proposed transcontinental railroad from St. Louis to San Francisco, and one of the earliest such maps published.

REFERENCES: Wheat, Carl. *Mapping the American West, 1540–1857* (Worcester, 1954), p. 123; Wheat, Carl. *Mapping the Transmississippi West*, Vol. 3 (San Francisco, 1959), pp. 190–92; Wheat, Carl. *Maps of the California Gold Region* (San Francisco, 1942) 78. Bliss, George. *Historical Memoir of the Western Railroad*. (Springfield, Mass., 1863), p. 153; *Proceedings of the Friends of a Rail-Road to San Francisco, at Their Public Meeting, Held at the U. S. Hotel, in Boston, April 19, 1849* (Boston, 1849); Last, Jay. *The Color Explosion: Nineteenth-Century American Lithography*. (Santa Ana, Cal: Hillcrest Press. 2005), p. 231; Pierce, Sally and Catharina Slautterback. *Boston Lithography, 1825-1880* (Boston Athenaeum, 1991), pp. 128–130, 155.





DELIGHTFUL CHROMOLITHOGRAPHIC VIEWS OF FLORIDA

7. Dodge, Loudon Underhill, artist. **Illustrated Florida**. Buffalo, New York: Dodge Art Publishing; Jacksonville, Florida: [Ashmead Brothers] Publishers & Stationers, 1882. Set of 19 small format chromolithographic views, 4.25" x 6.875" plus margins, housed in original pictorial sleeve, 4.75" x 7.25" x .35"; label of Ashmead Brothers Publishers & Stationers, Jacksonville, Florida on verso of sleeve, with later silver stars affixed to it. CONDITION: Very good, some soiling and scuffs to sleeve, a few small surface losses to illustration on sleeve with minimal effect on images, one card with half-inch tear into left side, occasional light foxing and spotting to cards.

A vivid and very appealing set of Florida souvenir views, picturing various city landmarks in Jacksonville, St. Augustine, and Palatka, as well as scenes of boat tours, river walks, orange groves, harbors, forts, and a range of other attractions.

Focusing on northern and northeast Florida, this set of views pictures the Old Spanish Market (also known as the Old Slave Market) and the Spanish Cathedral in St. Augustine; the Carleton House, the Windsor Hotel, and the St. James hotel in Jacksonville; handsome urban residences and rural estates; lakes and harbors; a tableau of Florida fruits; and several scenes of African Americans, including a man paddling in a riverboat and an elderly gentleman and youth by their front door conversing with a banjo-toting traveler. Two of the more striking views show steamboats traveling on the Ocklawaha River (one by day, the other by night). Other views of steamboats show the

St. Johns in Fernandina Harbor and the Frederick de Bary on the St. Johns River. Tourists, strolling or on horseback, populate many of the scenes.

The views are titled as follows: Lower St. Johns River (the slipcase card); Bay Street, Jacksonville (title card); Residence Street, Jacksonville; Views in St. Augustine; a Street in St. Augustine; Old Spanish Fort and Harbor, St. Augustine; Balls Orange Arch, St. Augustine; On the Upper St. Johns River; The Mitchell Estate, St. Johns River; Moonlight on St. Johns River; Ocklawaha River by Day; Ocklawaha, Night; Sunrise, Orange Lake; Fernandina Harbor; River Front, Palatka; Ruins of Dungeness; Silver Spring; Way Down in Dixie; and The Sunny Land of Fruit and Flowers.

The title card advertises several forthcoming sets of views by Dodge Art Publishing Co., showing "American Scenery" and vacation destinations such as the Catskills and the Hudson River, the White Mountains, the Great Lakes, California, and more, although the only other work in the firm's projected "Illustrated Resorts" series we find recorded is *Illustrated Chautauqua* (1882), promoting Chautauqua Lake in New York.

Dodge Art Publishing was founded by landscape artist and lithographer Loudon U. Dodge, who initially operated in Buffalo, then moved to Rochester, changing the firm's name to L. U. Dodge Landscape View Co. Surviving works by Dodge seem mainly to be chromolithographic view books, but we have handled as well a very rare folio view of Gillen Orange Grove, Deland, Florida (Rochester, 1885).

Founded by Clarence and William H. Ashmead, Ashmead Bros. booksellers and stationers were based in Jacksonville, Florida and operated from 1880 until 1884. The firm also published and distributed stereoviews. By 1886 Clarence had relocated to Philadelphia, while William had become an entomologist.

OCLC records nine examples of this set (some of which are incomplete), at Columbia University, Jacksonville Public Library, State Library of Florida, University of Florida, University of Miami, University of South Florida, the Winterthur Museum, the AAS, and the Clements Library.

A delightful set of northern Florida views, published prior to the construction of Henry Flagler's railroad and the opening of southern Florida to greater development and tourism.

REFERENCES: "Ashmead Bros. American, active 1880s" at The New York Public Library online.



THE ACCLAIMED EWER MAP OF NANTUCKET

8. Ewer, F[erdinand] C[artwright]. Historical Map of Nantucket Surveyed and Drawn by the Rev. F. C. Ewer D. D. Nantucket: J. B. Swain, 1869 [ca. 1886]. Lithograph, 26.25" x 41.25" plus margins, mounted on linen and attached to wooden rods. CONDITION: Very good, toned, minor stains, small hole in blank area at lower left, now repaired.

Ferdinand Cartwright Ewer (1826–1883) was an Episcopal priest and theologian. Born on Nantucket, Ewer was raised in Providence and New York before returning to his native island for five years as a teenager. There, he collected books and began to read widely in classics, literature, and religion. He chose to be baptized in the Episcopal Church on the island. After graduating from Harvard in 1848, Ewer renounced the church and traveled to California at the height of the Gold Rush, where he worked as an engineer and newspaper editor, with little lasting success. It was during this time that Ewer first gained experience drafting maps while working at a survey office. In 1853, following a conversation with a friend, Ewer experienced a religious conversion and decided to rededicate himself to the Episcopal Church. He became a preacher in San Francisco, then Rector of Christ Church in New York. As a controversial proponent of Anglo-Catholicism within Episcopalianism and a critic of Protestantism, Ewer resigned that post in 1871 and established a new church, St. Ignatius, also in New York. Despite having no other known maps to his name, Ewer's Nantucket map reflects considerable skill in draftsmanship and a deep dedication to preserving the multilayered history of his native island.

J. Ottmann Lithographic Co. (1886–1906) was a leading New York-based printing firm founded in 1869 as Mayer & Merkel. The company became Mayer, Merkel & Ottmann following the addition of Jacob Ottmann (1849–1890) as partner. The firm produced advertising posters, pamphlets, reproductions of paintings, and trade cards, among other items. In 1885, Ottmann assumed full control of the firm, which in 1885 began publishing *Puck* magazine, taking an office in the Puck Building on Houston Street. The company continued under Ottmann's son William and other managers until 1901, eventually merging with the United States Printing and Lithographic Company.

A fine example of the most important nineteenth-century map of Nantucket.

REFERENCES: Crosby, Everett U. "Maps" in *Nantucket in Print* (Nantucket: Tetuakimmo Press, 1946), pp. 224–25; Garver, Joseph G. "A Broader Perspective of the Shore" in *Surveying the Shore* (Beverly, Mass.: Commonwealth Editions, 2006), pp. 114–15; Last, Jay. *The Color Explosion: Nineteenth-Century American Lithography* (Santa Ana, CA: Hillcrest Press, 2005), pp. 112–13; Congdon, Charles Taylor. "Memoir of the Revered Ferdinand Cartwright Ewer, S.T.D." in *Sanctity and Other Sermons* by Rev. F. C. Ewer (New York, 1884), pp. xxvii–lxxxiii; "Ewer, Ferdinand Cartwright" at The Episcopal Church online.

Item #10435

\$9,500.00



ROAD BOOK FOR BICYCLISTS IN MAINE

9. **"Good Roads." The Standard Road-Book. Maine. Complete road-maps, showing quality of the roads.** Boston: Published by the National Publishing Co., 1897. 8vo (9" x 4.75"), booklet bound in brown leather stamped black. Title, 12 pp. general index, contents, 10 double-sheet chromolithographic maps printed in black and red. 16 pp. ads. **CONDITION:** Very good, minor wear to spine and inner covers.

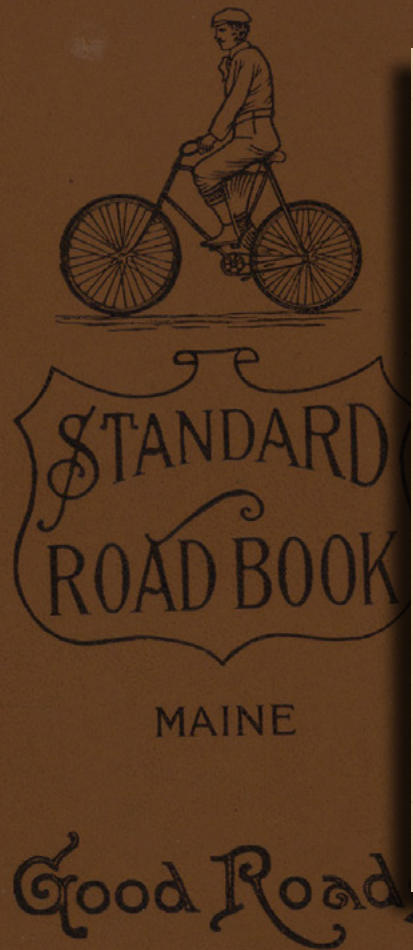
A rare and delightful "road book" for cyclists touring Maine during the bicycle craze of the 1890s, featuring maps of bikeable routes in the state with a diverting selection of period advertisements.

Designed specifically for bicycle touring, this portable volume allowed riders to navigate long distances and distinguish “good roads,” in solid red, from “ordinary roads,” in outline. The ten maps—including one index map and nine insets—also depict cities and towns, railroads, and rivers. Plates 26–33 cover the southeast quadrant of Maine, while Plate 20 encompasses the White Mountains in New Hampshire for continuity along popular routes. Scale is given at 5 miles to 1 inch. The price is listed at 50 cents.

The index map treats New England in full, showing the region divided into thirty-three numbered insets overlaid with an alphanumeric grid. These insets are variously distributed across nine volumes of the series, which includes "Entire New England," Upper and Lower New England, and the region's six individual states, with Maine being the fourth volume. A twelve-page "general index" at the beginning and

end of the book lists every New England city and town covered in the series, its population, money order and telegraph code, its plate number, and alphanumeric coordinates.

The 1890s saw an unprecedented growth in the popularity of bicycles among the American public, spurred by the development of the “safety” bicycle, which supplanted the earlier (and more dangerous) high-wheeled models. This innovation broadened the appeal of cycling to previously excluded groups, especially women, who found new mobility and independence outside the domestic sphere. The boom also spawned a network of bicycle shops and other businesses catering to cyclists along popular routes.



Interspersed within this booklet are some sixteen pages of advertisements for bicycles, bicycle accessories, and other products. These include Puncturoid, a solution that “mends tires while you ride,” and Pond’s Extract, an ointment to “avoid lameness” after riding. Also prominently featured are numerous ads for local businesses—including hotels and bicycle shops—following the relevant plates.

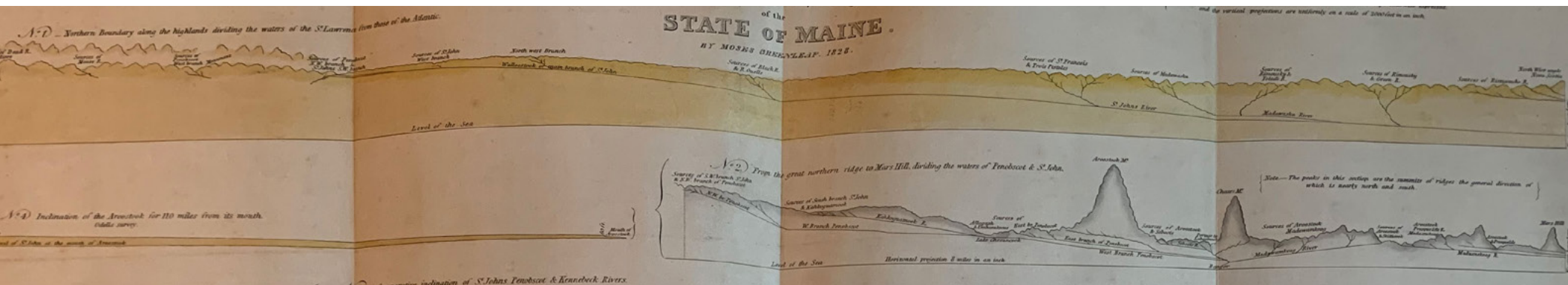
While this Maine example is scarce, OCLC records several examples from the National Publishing Company’s New England road-book series, as well as another New York series, all 1897, in various holdings. The Boston-based National Publishing Company—publishers of a variety of New England maps around the turn of the twentieth century—is not to be confused with the more prominent Philadelphia firm of the same name.

A scarce map of the best roads for cycling from a bygone era of New England tourism.

REFERENCES: “How the 19th-Century Bicycle Craze Empowered Women and Changed Fashion” at Smithsonian online.

Item #9885

\$450.00



THE FIRST ATLAS OF THE STATE OF MAINE, 1829

10. Greenleaf, Moses. *Atlas Accompanying Greenleaf’s Map and Statistical Survey of Maine*. Portland: Shirley & Hyde, 1829. 4to (13.125” x 8.375”), original half calf and marbled paper over boards, original paper title label affixed to upper cover. 6 folding hand-colored engraved maps, one folding diagram. Bookplate of “Gary Woolson” at top of front paste-down. CONDITION: Very good, covers rubbed, occasional separations along map folds expertly reinforced on verso with Japanese tissue, occasional minor stains, but generally clean throughout

First and only edition of the first atlas of the state of Maine.

Moses Greenleaf (1777–1834) is renowned as Maine’s first map-maker. His maps appeared between 1815 and 1846, and neatly coincide with the period covering Maine’s achievement of statehood (1820) to the final resolution of its present day boundaries, and are thoroughly bound up with the formative stages of state’s identity. His atlas, published in conjunction with his second, expanded wall map of the state, as well as a valuable statistical survey, is important both as the first atlas of the state, and as the third published atlas of an individual state, being preceded only by Robert Mills’s *Atlas of the State of South Carolina* (1825) and David Burr’s *Atlas of the State of New York* (1829).

“Greenleaf’s atlas is especially important because it’s much more than just a compilation of geographical maps. Greenleaf was an ardent supporter of Maine’s claim in the Northeastern Boundary Controversy with Great Britain and the first four maps in the atlas relate to this issue. These are the only maps concerning the dispute to be published in Maine before John Deane’s maps of 1840 and 1842.”—Thompson.

The maps and diagrams included, in order of their appearance, are:

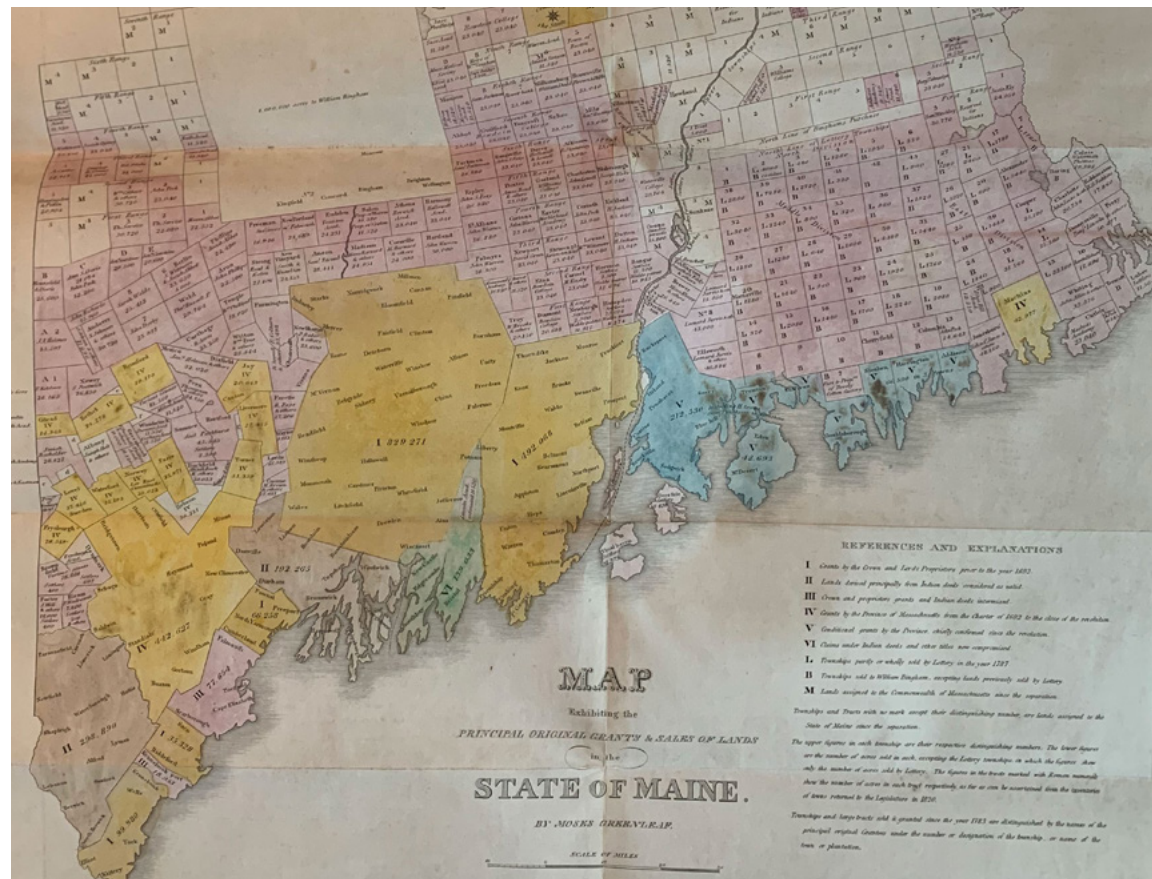
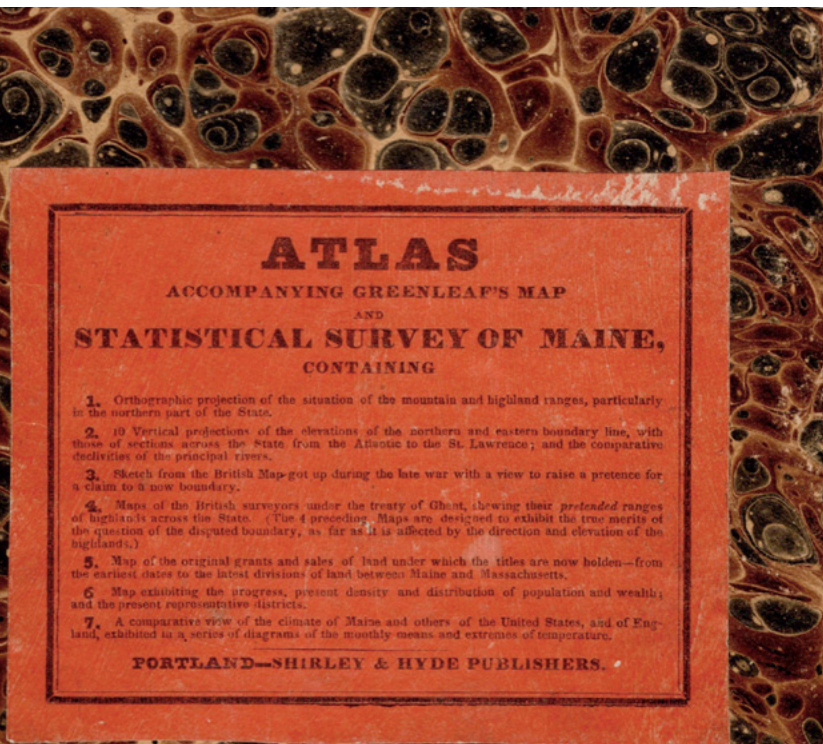
1. *Map of the Principal Rivers, Mountains and Highland Ranges of the State of Maine*
2. *Sketch From Bouchette's Maps of Upper and Lower Canada and the District of Gaspé Exhibiting the True Range of Highlands Dividing the Waters of the St. Lawrence & the Atlantic and the Imaginary Ranges claimed by the British for the Boundary of the State of Maine*
3. *Sketch of the Imaginary Ranges of Highlands Reported by the British Surveyors Under the Treaty of Ghent*
4. *Vertical Sections Exhibiting the Comparative Altitudes of the Principal Highlands and Rivers of the State of Maine*
5. *Map Exhibiting the Principal Original Grants & Sales of lands in the State of Maine*
6. *Map of the Inhabited part of the State of Maine, Exhibiting the Progress of its Settlement Since the Year 1778...*
7. *Meteorological Diagrams. Monthly Means & Extremes of Temperature at Brunswick & Williamsburgh in the State Of Maine.*

A very appealing example of this scarce and important state atlas.

REFERENCES: Williamson 3918; Thompson, *Important Maine Maps*, Books 118; Thompson, *Printed Maps of the District and State of Maine* 30; Smith 58–63; MacDougall 4.

Item #7874

\$15,000.00



A FREE MAP WITH YOUR NEWS

11. How to Get a Valuable Pocket Map of Any State From Maine to California of a Map of the United States, or Map of Any of the Principal Cities. Buffalo: The Express, [ca. 1885]. Broadside, 15.75" x 5.5." CONDITION: Very good.

An unrecorded broadside issued by The Buffalo Express advertising a complimentary pocket map with any new subscription of at least 50 cents to the daily, weekly, or illustrated editions of the paper.

New subscribers were offered the choice between a map of any U.S. state, one of its major cities, the nation in full, or one of two regional maps of Canada. These maps are described as "printed on bond paper, in seven colors[,] put up in neat pocket cases." Each map depicted counties, towns, rivers, railroads, post offices, historical notes, population statistics, manufacturing, and featured a "young encyclopedia of statistics and information." The text concludes by noting "you can make money securing NEW subscribers to THE EXPRESS and offering the choice of these splendid maps as a premium." We find no evidence that *The Buffalo Express* published these or any other maps. Presumably, they were supplied by a local vendor.

The *Buffalo Express* was founded in 1846. Mark Twain served as its editor from 1869 to 1871. The *Express* merged with the *Buffalo Courier* in 1926 to form the *Buffalo Courier-Express*, which closed in 1982.

No examples recorded in OCLC.

REFERENCES: "Newspaper Research: Buffalo & WNY News" at University at Buffalo online.

Item #10382

\$475.00

HOW TO GET A Valuable Pocket Map

*Of any State from Maine to California or
a Map of the United States, or Map
of Any of the Principal Cities.*

These maps are printed on bond paper, in seven colors put up in neat pocket case, and are the latest, most accurate and finest. On the back of each is a young encyclopedia of statistics and information concerning the States, counties, towns, rivers and railroads. Just right for the vest pocket. The BEST map made for less than ONE DOLLAR.

CANADIAN MAPS.

The series covers all of Canada in two double maps, divided as follows:

ONTARIO and MANITOBA, BRITISH COLUMBIA and NORTH WEST TERRITORIES in one; and

QUEBEC and NEW BRUNSWICK, NOVA SCOTIA and PRINCE EDWARD ISLAND in another. All of uniform size and style with the State maps.

THIS MAP SENT FREE

to anyone subscribing now and paying

50 Cents for the DAILY EXPRESS for ONE MONTH or more.

50 Cents for the ILLUSTRATED EXPRESS THREE MONTHS or more.

50 Cents for the WEEKLY EXPRESS for SIX MONTHS or more.

Daily Express	\$6.00 per year.
Illustrated Express	2.00 "
Weekly Express	1.00 "

REMEMBER,

A map of any State, Territory or of any of the Principal Cities in the United States, or a Canadian map—the latest—showing all counties, rivers, railroads, postoffices correct to date; handy historical notes, statistics of population, manufactures, etc.,

FREE WITH NEW

SUBSCRIPTIONS TO THE

Daily, Weekly or Illustrated Express

YOU CAN MAKE MONEY

Securing NEW subscribers to THE EXPRESS and offering the choice of these splendid maps as a premium. For particulars address

THE EXPRESS,
BOX 64, BUFFALO, N. Y.

JOSLIN GLOBES HANDBOOK AND TRADE CATALOG

12. How to Use a Globe. Joslin's Terrestrial and Celestial Globes. Boston: Gilman Joslin & Son, [ca. 1875]. 12mo, original black cloth, flexible covers, gilt title and illustration of globe on upper cover. 44 pp., wood-engravings. **CONDITION:** Near fine.

A handbook and trade catalog issued by the leading American globe manufacturer of the mid-nineteenth century, and one of relatively few publications on globes of the era. Thirty pages are devoted to instruction on the use of globes, with sections on both the terrestrial and the celestial, listing the features of each. Also included are exercises or "problems" under such headings as "To find the sun's meridian altitude at a given place on a given day," "To find the length of a degree in any given parallel of latitude," etc. The nine-page catalog section includes two floor globes and five table or cabinet globes, all of which are illustrated, with descriptions, sizes, and prices. The models offered are Joslin's Bronze Pedestal Stand, Joslin's Tripod Stand, Joslin's Low Bronze Stand, Joslin's Full Wood Stand, Joslin's Low Tripod Stand, Joslin's Semi-Circle Stand, and Joslin's Telluric Globe. The upper cover, illustrated with gilt globe, is quite attractive.

Item #10262

\$950.00

JOSLIN'S LOW BRONZE STAND.

Style 4.



This style, with black walnut horizon, graduated full brass meridian, hour dial, etc., is mounted upon a light bronzed stand of neat and appropriate design.

The arms which support the horizon are pivoted to the base, thus allowing any portion of the globe to be turned to the student without changing the position of the base itself, a very desirable arrangement.

PRICES.

16-inch Globe \$50.00

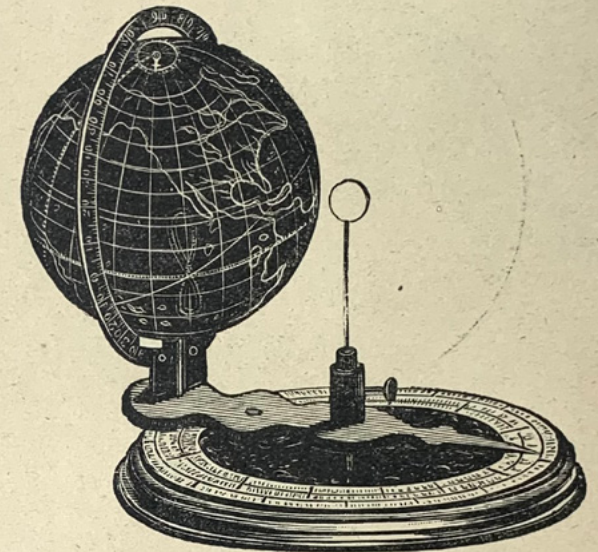
JOSLIN'S HAND-BOOK

TO THE



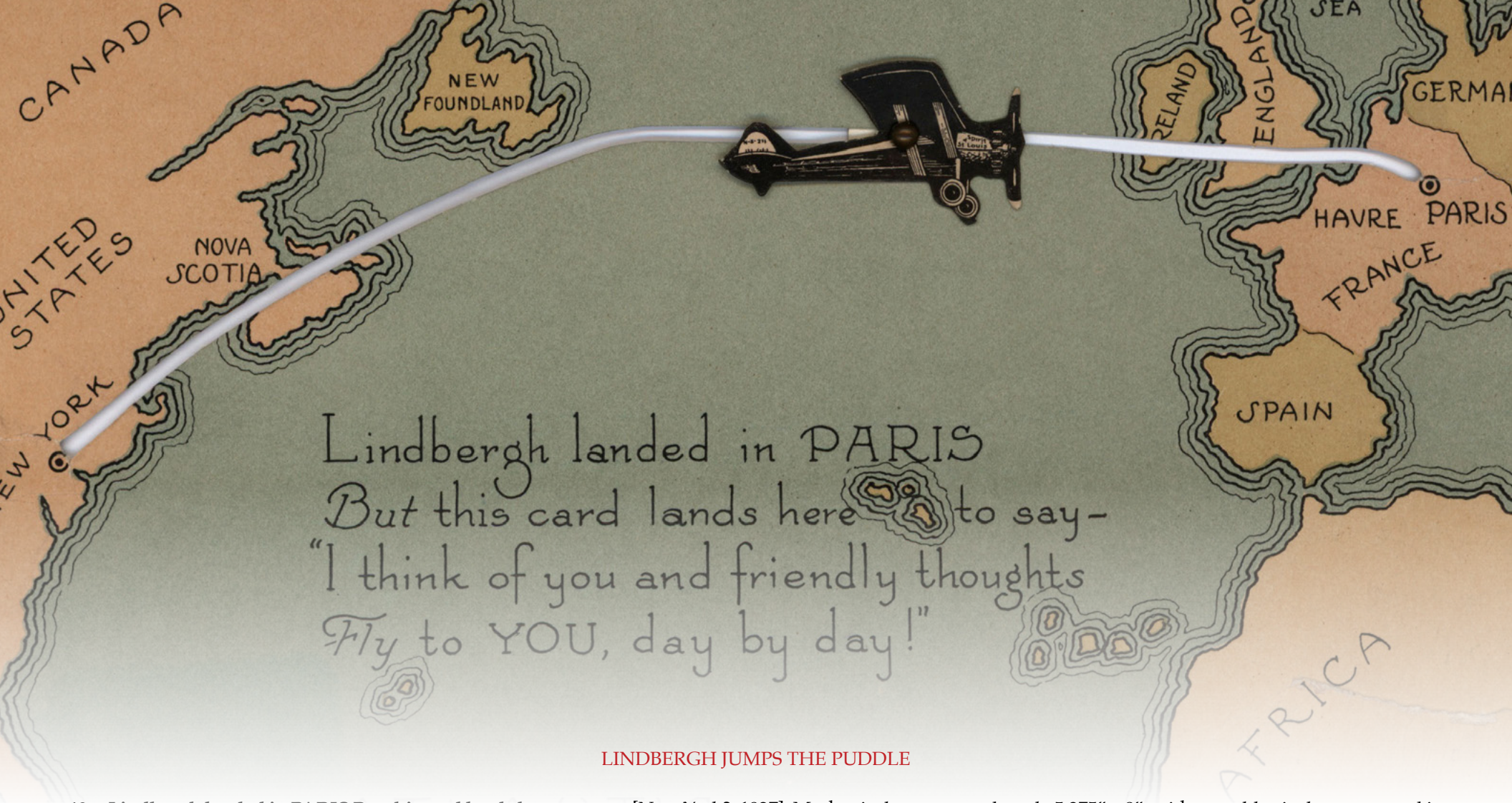
TERRESTRIAL AND CELESTIAL GLOBES.

JOSLIN'S TELLURIC GLOBE.



This style was specially designed to furnish a *simple* method of illustrating the causes of the Changes of the Seasons and the numerous other phenomena which are related to them. Their success in accomplishing this much desired end is attested by the high commendations of teachers from all sections of the country.

Each globe is accompanied with a printed manual of 16 pages, giving a complete description of the globe and its various uses, with illustrative problems.



LINDBERGH JUMPS THE PUDDLE

13. Lindbergh landed in PARIS But this card lands here to say... [New York?, 1927]. Mechanical map on card stock, 5.375" x 8", with movable airplane mounted in a track representing flight path. Mechanical map on card stock, 5.375" x 8", with movable airplane mounted in a track representing flight path. **CONDITION:** Good, two scotch tape repairs to tears at verso, some wrinkles.

An unusual mechanical greeting card, evidently issued shortly after Charles Lindbergh's historic flight across the Atlantic ocean. Lindbergh's plane moves in a track representing his flight path from New York and Paris, below which are verses reading:

Lindbergh landed in Paris
But this card lands here to say
"I think of you and friendly thoughts
Fly to YOU day by day!"

A charming piece of map and aviation ephemera.

Item #10190

\$275.00

J. T. LLOYD BLUSTERS ABOUT HIS MAPS

14. Lloyd, J. T. [Circular catalog of map publisher J. T. Lloyd with integral autograph note.] New York: J. T. Lloyd, 164 Broadway, 1863. Bifolium (11" x 8.5"), 4 pp., manuscript note and wood engravings on p. 1. CONDITION: Very good, old folds.

A big-talking map publisher's circular issued by J. T. Lloyd, filled with boastful advertisements and accusations against a competitor, from a period of high public interest in maps due to the Civil War, featuring an autograph note from the publisher regarding a sale of maps.

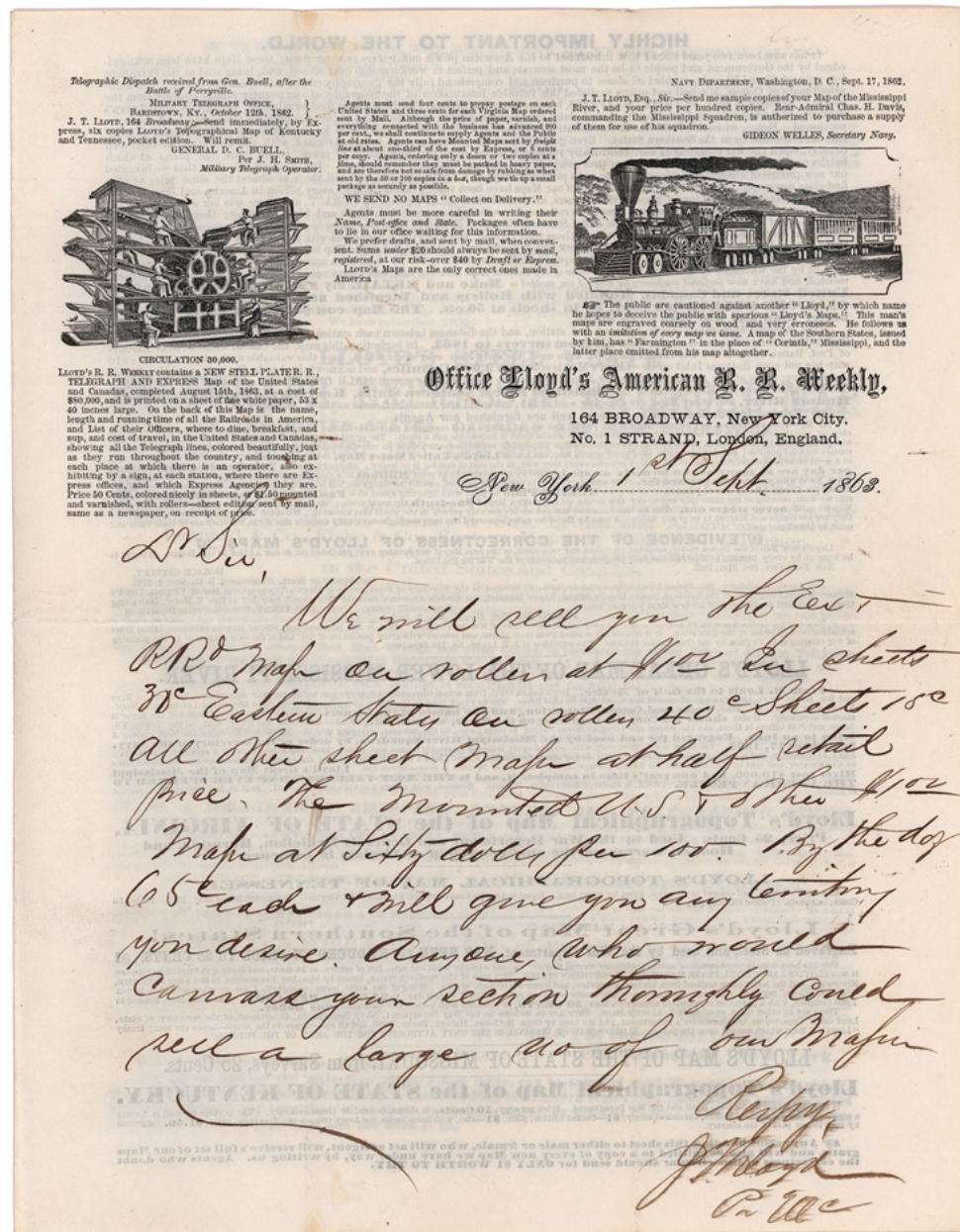
J. T. Lloyd's note addressed to an unnamed agent (or would be agent) appears at the front of this circular, under the heading "Lloyd's American R. R. Weekly." Dated September 1st, 1863, the note references a transaction involving the purchase of Lloyd maps:

We will sell you the Ex T [i.e., Express Telegraph] RRd map on rollers at \$1.00 In sheets 30c Eastern States on roller 40c Sheets 18c[?] All other sheet maps at half retail price. The mounted U.S. & other \$1.00 maps at Sixty dolls per 100. By the doz 65c each & will give you any country you desire. Anyone who would canvas your section thoroughly could sell a large no of our maps.

The front page also features wood engravings of a train and printing machine, an ad for a newly-released U.S. map, and testimonials in the form of reprinted telegraph orders for Lloyd maps, attributed to Union General D. C. Buell and Navy Secretary Gideon Welles. Lloyd additionally cautions readers to beware of a "another Lloyd," whom he accuses of producing knockoff versions of his maps "engraved coarsely on wood and very erroneous." This is an attack on H. H. Lloyd, another Civil War-era New York map publisher, with whom J. T. Lloyd had a longstanding feud.

The centerpiece of the circular is a three-quarter page advertisement for *Lloyd's Steel Plate Telegraph, Express & Railroad Map of the United States, Canadas and New Brunswick*, a newly-released map marketed as "a merchant's shipping, express and telegraphic guide," with additional testimonials. Also advertised are numerous maps of Confederate territory, including *Lloyd's Great Map of the Lower Mississippi River*, and state maps of Virginia, Tennessee, Missouri, and Kentucky, with references to their purported use by Union generals. Lloyd claims that one map, *Lloyd's Great Map of the Southern States!*, had to be reduced in price to 25 cents in order to compete with "a trashy wood-cut map, full of errors" issued by the other H. H. Lloyd.

In typical hyperbolic fashion, Lloyd introduces his maps as "acknowledged by the Government and people to be the most accurate and perfect in workmanship ever offered," while crediting his "discovery of electrotyping and printing from steel plates" as responsible for ending the era of maps as luxury items. While Lloyd



did not actually invent the process, he employed it to capitalize on newfound demand for cheap maps among the public seeking to understand “places at which battles and skirmishes occurred.”

In a section titled “Evidence of the Correctness of Lloyd Maps,” additional testimonials are attributed to *The New York Herald*, J. C. Derby (Librarian for the Department of State), and Horace Greeley, who allegedly wrote: “Lloyd’s new Map of the United States, mounted on rollers and varnished...ought to be hung up by every fireside.” However, this curious statement is potentially misleading—after the war, Greeley himself wrote that he had been referring to H. H. Lloyd’s maps, pointing out J. T. Lloyd’s Confederate sympathies, to which J. T. Lloyd responded by attacking Greeley in a later circular, reprinting Greeley’s statement with Lloyd’s rebuttal.

The last page features ads for maps of the Hudson River and British Isles, as well as books about exploration, including the Sir John Franklin Arctic expedition. Lloyd endorses *Helper’s Impending Crisis Dissected* (1860) by Virginia judge Samuel Wolfe, a notorious pro-slavery defense of the South published by Lloyd himself just before the war. Lloyd’s Southern sympathies contrast markedly with his inclusion of pro-Union testimonials, for which his motivation appears primarily profit-driven.

James T. Lloyd (active ca. 1852–1865) was a publisher of maps with offices at 23 Courtlandt St., New York, 164 Broadway, New York, No. 1 Strand, London and 4 Wine Office, Fleet Street, London. Lloyd is best known for his large maps of the American South, many from the Civil War era, including *Lloyd’s Map of the Southern States*, and *Lloyd’s Map of the Lower Mississippi River*.

An entertaining and over-the-top map publisher’s circular with an integral business note in the publisher’s hand.

REFERENCES: “Lloyd, James T.” in *Tooley’s Dictionary of Mapmakers* (Riverside, CT, 2003), K–P volume, p. 145.

Item #10226

\$750.00



THE LOCATION OF GAS CITY, IND.

ITS RAILWAY AND RIVER CONNECTIONS.

RARE MAP OF THE INDIANA GAS BOOM, CA. 1887

15. The Location of Gas City, Ind. Its Railway and River Connections. Louisville: Courier-Journal Lith., [ca. 1887]. Chromolithograph, 22 x 18.” Faint numerical manuscript additions on obverse side visible at upper left. CONDITION: Good, backed with Japanese tissue, old folds now flattened; repairs to breaks along folds, two old adhesive stains at top edge, light bleeding to red ink.

A striking, apparently unrecorded map promoting the town of Gas City, Indiana during the Indiana Gas Boom, depicting it at the center of a spreading, circular pool of black oil.

This eye-catching map shows Gas City—its name and location printed in red—amidst a vast region encompassing Indiana and portions of Illinois, Ohio, Kentucky, Michigan, Pennsylvania, West Virginia and Tennessee. A banner at lower right suggests that “twenty million consumers” lie within its 300 mile-radius, while “[w]ithin 150 miles are the principal jobbing cities.” Against the black background appear the names of surrounding towns and cities, road networks, rivers, and lakes. Outside the edge of the pool appear the names of surrounding ore deposits, evoking the four cardinal directions—Lake Superior Ores (to the north),

Pennsylvania Ores (east), Southern Ores (south), and Iron Mountain Ores (west).

Until 1892, Gas City was a tiny town known as Harrisburg (pop. ~150). It was renamed during the Indiana Gas Boom of the late 19th century, which saw the massive exploitation (followed by the subsequent depletion) of natural gas in the Trenton Gas Field in eastern Indiana. The boom powered industrial expansion along the Indiana Gas Belt, with dozens of new factories producing goods like tinplate and glass. Natural gas was poorly understood at the time, and companies simply assumed the supply was inexhaustible. Boomtowns along the Gas Belt lavishly promoted their newfound wealth by erecting "flambeaux" displays—perforated iron arches over major thoroughfares that burned gas day and night. Eventually sensing the need for conservation, Indiana banned these displays in 1891, but it was too late—the turn of the twentieth century heralded the end of the boom, as declining pressure at wellheads and saltwater intrusion made production impossible.

The Louisville *Courier-Journal* (est. 1868) operated a printing division known as Courier-Journal Job Printing Co. under the direction of Charles A. Lehmann, R. W. Meredith, and L. T. Davidson.

An appealing, unrecorded "cartifact" of the Indiana Gas Boom.

REFERENCES: Last, Jay. *The Color Explosion: Nineteenth-Century American Lithography* (Santa Ana, CA: Hillcrest Press, 2005), p. 177; "Indiana Natural Gas Boom," American Oil and Gas Historical Society online; "About" at Gas City Indiana online.

Item #10078

\$4,500.00



UNRECORDED MAP ON MUSLIN
OF THE AFRICAN EXPLORATIONS
OF DAVID LIVINGSTONE & OTHERS, CIRCA 1872



16. Map of Explorations in Eastern Equatorial Africa Shewing the Herald "Up-Nile" and Stanley-Livingstone Expeditions. [Glasgow: Maclure & Macdonald, ca. 1872]. Lithograph on muslin, printed in black within rustic twig inner border and ornamental outer border printed in red; map measures 17" x 13.75" (including rustic border); overall dimensions: 28" x 22.5". CONDITION: Good, small hole in left margin, lightly damp-stained and toned, not fragile.

An apparently unrecorded map depicting nineteenth-century expeditions to the African interior and primarily focused on contextualizing the then-ongoing expedition of David Livingstone, who became the subject of international speculation while he was unaccounted for in Africa.

This intriguing "Map of Dr. Livingstone's Travels" highlights the fervor around African exploration that gripped the English-speaking world in the latter part of the nineteenth century. The titular explorer, David Livingstone, earned great fame as a result of his 1866–73 expedition to find the source of the Nile, during which his whereabouts were, for several years, unknown. He was ultimately located again in 1871 on the shores of Lake Tanganyika by a party led by Henry Morton Stanley.

The map shows the eastern part of Africa centered on the Nile River as it flows northward from the African Great Lakes to its delta in Egypt. It depicts the physical geography of the region as it was known at the time, providing the names for rivers, lakes, mountains, settlements, and historic regions. A key identifies the expeditions of several African explorers, including those of Speke & Burton (1857), David Livingstone (1866), Samuel Baker (1869), Alvan Southworth (the "[New York] Herald Up Nile Expedition" (1871–72), and Henry Morton Stanley (1871). The text below the map contextualizes Livingstone's expedition and discoveries within the broader history of the search for the source of the Nile and other recent explorations. Scale is given in miles and longitude in degrees east of Greenwich. Overall, the map reflects an informed but imperfect knowledge of the region, and is thus a revealing transitional document in the pre-partition history of Africa.

The interior of sub-Saharan Africa was one of the last regions of the world to be explored by Europeans, with several important expeditions taking place from the 1850s to the 1870s. These discoveries paved the way for the Partition of Africa, which culminated in the Berlin Conference of 1884–85 and saw nearly the entire continent divided among rival European powers. The quest to find the source of the Nile captivated geographers for millennia. John Hanning Speke's 1858 expedition established its outflow from Lake Victoria, although search for an even more distant source continued into the 1870s.

David Livingstone (1818–1873) was a Scottish missionary who explored the interior of Africa across several major expeditions. Beginning in South Africa in 1841, Livingstone pushed northward into uncharted territory in the Kalahari in pursuit of converts. In 1853, he declared "I shall open up a path into the interior, or perish." Livingstone's next expedition that same year reached the Atlantic and brought him considerable fame in Britain, winning him the sponsorship of the British government. However, his 1863 expedition to the Zambezi region was marred by tragedy—including the death of his wife—and disputes among the party. That

voyage was recalled by British authorities. In 1866, Livingstone set out from Zanzibar on his final journey to find the source of the Nile, as depicted on this map. The expedition quickly ran into trouble, and several of his company defected, inventing a story that Livingstone had been killed by raiders. Later news, however, confirmed that Livingstone was still alive, although not heard from for several years, and his whereabouts became the subject of great international speculation. He was eventually located in 1871 in Ujiji (present-day Tanzania) by the Stanley search party. Upon seeing Livingstone, alive but in ill health, Stanley greeted him with the famous words: “Dr. Livingstone, I presume?” Livingstone refused to return to Britain and continued searching for the source of the Nile. He died in 1873 in northern Zambia, where his body was embalmed, taken back to Britain, and buried at Westminster Abbey. In addition to his missionary work, Livingstone advocated for the eradication of the slave trade and the integration of Africa into the world economy. His perspectives and discoveries were critical in shaping British and European geographic knowledge and informed the partition of the continent during the Scramble for Africa.

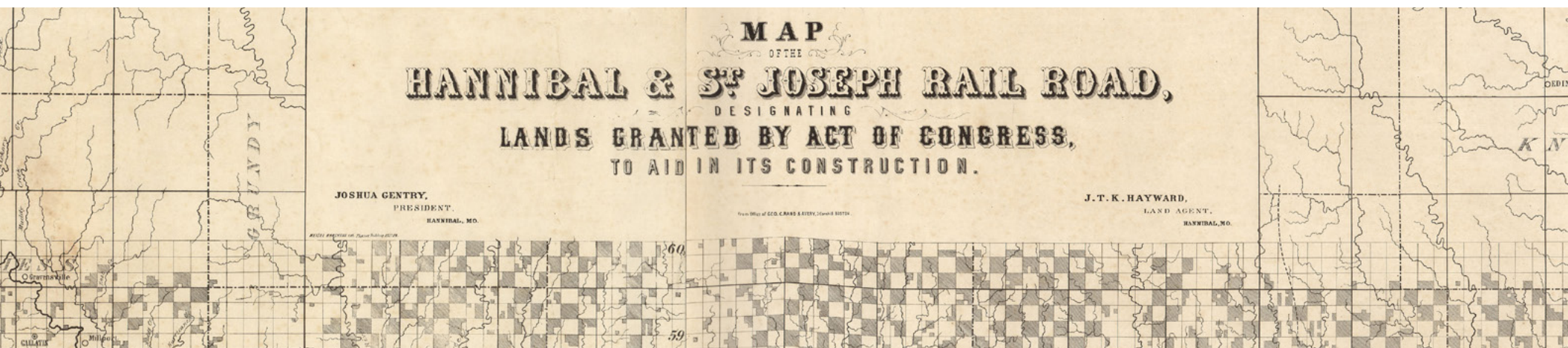
The lithography firm of Maclure & Macdonald was established by Andrew Maclure and Archibold Grey Macdonald in Glasgow in 1835 and operated until 1992. Among the first printers in Britain to use steam-powered lithography, they established additional locations in Liverpool (1840), London (1845), and Manchester (1886). They are sometimes credited as Mclure, Macdonald & Macgregor. Appointed “Ornamental Printers to the Queen,” the firm produced maps of a variety of subjects—British cities, current events, and commercial enterprises—as well as postage stamps. One of Andrew’s sons, Frank Maclure, was lithographer to Queen Victoria in the 1880s.

No examples of this map recorded in OCLC, nor do our various internet searches uncover any.

REFERENCES: “David Livingstone (1813-1873)” at BBC online; “David Livingstone” at *Britannica* online; “MacLure and MacDonald” at Science Museum Group online.

Item #9731

\$3,500.00



A RARE MAP OF THE
HANNIBAL & ST. JOSEPH RAILROAD

17. Map of the Hannibal & St. Joseph Rail Road, Designating Lands granted by Act of Congress, to Aid in its Construction. Boston: From Office of George C. Rand & Avery, 3 Cornhill, [ca. 1859]. Meisel Bros., Lith. Lithograph on two joined sheets, 22.5" x 71" plus margins, recently backed with mulberry paper. CONDITION: Good, repaired fissures and minor breaks, mainly in the margins; very presentable.

A rare, early, and large map of the first railroad across Missouri, intended to promote the lands granted by the U.S. government to fund its construction.

Likely published while the railroad was under construction, this map depicts the Hannibal & St. Joseph in its entirety, extending across the northern part of the state, with lands for sale both north and south of the railroad shaded in gray. A large grid is superimposed on the map, with further subdivisions within the region of the land grant. The towns located along the line are Palmyra, Monroe, Hunnewell, Chillicothe, Utica, and Stewartsville.

The Hannibal & St. Joseph was first planned at an 1846 meeting held in the Hannibal, Missouri office of Mark Twain's father, John Marshall Clemens, a local judge and merchant. Construction began in both cities in 1851 and ended in February of 1859, when the two lines were joined in Chillicothe. Spanning the entire state of Missouri and connecting the Mississippi and Missouri Rivers, the Hannibal & St. Joseph proved a railroad of great importance for the development of the state, as well as westward expansion in general. At the time of the completion of the railroad, St. Joseph was the westernmost city accessible by rail and remained such until 1867, when the Cedar Rapids and Missouri River Railroad reached Council Bluffs.

Previously serving as a principle point of departure for the Oregon Trail, St. Joseph served a similar purpose during the Pike's Peak Gold Rush, with many prospectors arriving there via the H&SJ once it was completed. The railroad published an eight-page guidebook entitled *Hannibal & St. Joseph Railroad Guide to Western Iowa, Kansas, Nebraska, and the Gold Mines of the Rocky Mountains, Oregon, Utah, and California* (1860), as well as other promotional items. During the Civil War, the railroad transported Union troops and supplies, and played an important role in postal communications, serving as a primary link to the Pony Express and the overland stage. It also hosted a "post office on wheels" for sorting the mail prior to its arrival in St. Joseph. Following the War, a spur to Kansas City was built, along with the Hannibal Bridge over the Missouri, connected the Texas cattle trade with Chicago.

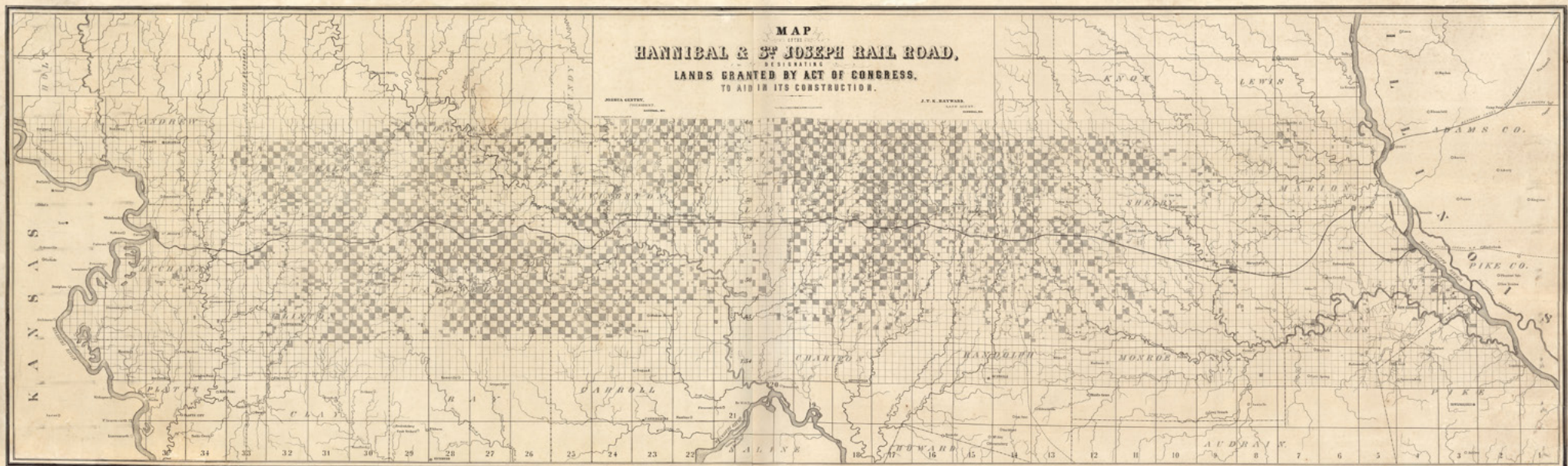
OCLC records just one copy of this map, at Yale, described as "printed on linen." The copy offered here is printed on paper, but was mounted on its original linen when we acquired it. We have since had it removed and backed with mulberry paper. OCLC also records one copy of a map entitled *Map of the Hannibal & St. Joseph Rail Road showing by shading its 600,000 acres of land for sale*, of essentially the same dimensions and also printed by Meisel, which is very likely the same map offered here with a variant subtitle.

A rare map of this important railroad linking the eastern U.S. with the west.

REFERENCES: "Missouri's Hannibal & St. Joseph Railroad Opens" at Civil War on the Western Border, The Kansas City Public Library online.

Item #4420

\$4,750.00



PART ONE OF THE FIRST CEROGRAPHIC ATLAS

18. Morse, Sidney Edwards and Samuel Breese. **The Cerographic Atlas of the United States.** New York: Sidney E. Morse & Co., 1842. Folio (16.75" x 14.5"), printed blue wrappers, text within ornamental borders. 16 single-page cerographic engravings. **CONDITION:** Good, contents mostly loose in wrappers, foxed throughout, a few small losses to edges of wrappers, creasing and/or folds to corners of some sheets.

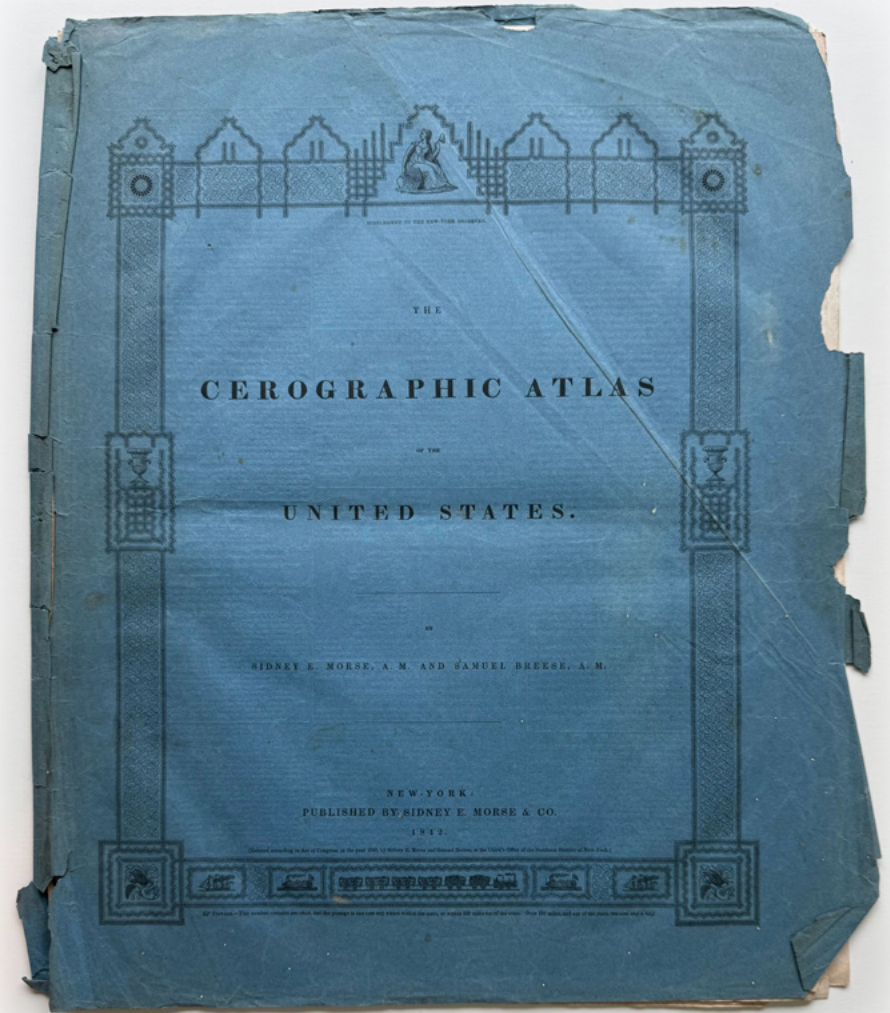
Part one of the rare, serially-issued, first-ever atlas to use cerographic printing—an experimental wax-engraving technique—with an account of the development of the process, featuring sixteen maps of US states and territories.

Cerography was invented by newspaper publisher Sidney Edwards Morse (1794–1871) in the late 1830s while he was serving as head of the *New-York Observer*. Morse's father was Jedediah Morse (1761–1826), a geographer and preacher who published the first geography textbook in the US, earning him the moniker "the father of American geography." His brother Samuel F. B. Morse (1791–1872) was a painter and telegraphy pioneer, best known for inventing the Morse code. Samuel Breese, listed as a collaborator on the atlas, appears to have been a cousin of Morse. Other cerographic works by Morse include *Morse's North American Atlas* (1845) and *A System of Geography for the Use of Schools* (1845), including numerous maps of US states and cities from the same period.

Morse's cerographic process involved engraving an image into a wax layer ("cera" being Latin for wax), which was then transferred onto a durable printing plate. Morse comments that the process blends elements of lithography, copperplate, and woodblock printing, enabling the production of high-quality maps at a significantly lower cost. The first part of *The Cerographic Atlas* is followed by parts No. 2 (published 1843) and No. 3 (1845), bearing the same title. The compiled work was republished in 1845 as *Morse's North American Atlas*, which contains some alterations to the original maps, including the addition of color, as well as some substitutions.

The inside of the front wrapper includes advertisements for various printers, publishers and booksellers, along with a publisher's note where Morse elaborates on the logistical difficulties and high initial expense involved that delayed the full publication: "In preparing [this atlas], difficulties have been encountered of which the public can form no adequate conception." Morse offers gratitude to his assistant, Henry A. Munson, with whom he co-developed cerography, and urges subscribers to be patient in awaiting the publication of the remaining maps. Also thanked are Sherman & Smith, another New York map publisher, for providing up-to-date information from the western frontier. In spite of the challenges faced, Morse speaks of an optimistic future for cerography, which he predicts will "place the needle...in the hand of Genius, and enable it to make its master-strokes without the danger of losing their spirit in the translation of the Engraver."

Maps of sixteen states and territories—and two maps of New York City—form the core of the atlas. They show cities, counties, railroads, canals, and other natural features. Most of these use a dual coordinate system, featuring both Greenwich and Washington meridians. The atlas begins in New England, with maps of Maine (showing the disputed northern boundary); Vermont & New Hampshire; and Connecticut. The Mid-Atlantic states follow—New Jersey; Maryland & Delaware (featuring an inset of D.C. and elevation sections of Chesapeake & Ohio canal and Baltimore & Ohio railroad); and Virginia. Next appear maps of several midwestern and southern states and territories, which are overlaid in part or full with grid lines, reflecting the Public Land Survey System used to divide newly-acquired territory. These maps include Ohio; Iowa (the eastern part); Mississippi; Louisiana; Georgia; and Alabama. A map of New York state follows, accompanied by two



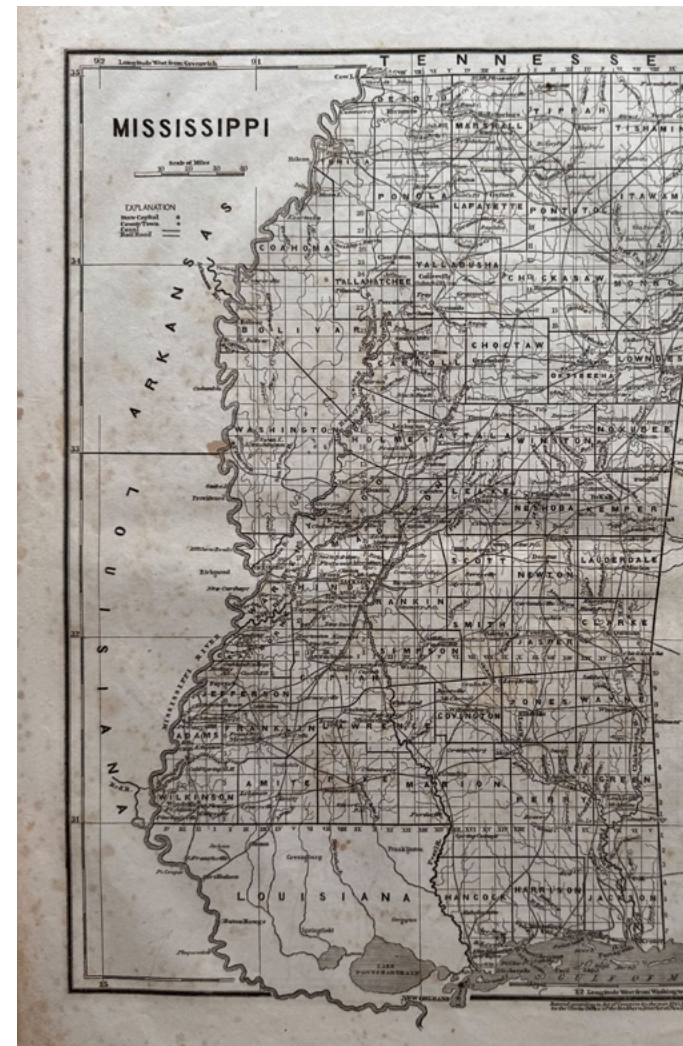
maps of New York City—Downtown Manhattan, and Lower Manhattan with Brooklyn. The atlas concludes with a map of Florida.

Sidney E. Morse & Co. is listed as the publisher, indicating it was an initiative closely related to Morse's newspaper, the *New-York Observer* (1829–1912), a Presbyterian publication. The *Observer* covered both religious and secular topics, often taking conservative stances on social issues—prior to the Civil War it opposed abolition. After the war, the *Observer* adopted a more pan-Protestant tone and reached its peak influence, before switching to a smaller format in the 1890s. This atlas is styled as a “supplement to the *New-York Observer*,” with Morse writing in the publisher's note that he intends to produce “17,000 copies of the three Atlases, which we are to send to our subscribers,” although it is unlikely this many were ever produced owing to publishing setbacks.

REFERENCES: Rumsey 4180; “Sidney E. Morse” at Litchfield Historical Society online; “New-York Observer (New-York) 1829-1912 [Microfilm Reel]” at Library of Congress online.

Item #6568

\$750.00



PART THREE OF THE FIRST CEROGRAPHIC ATLAS

19. Morse, Sydney E. and Samuel Breese. **The Cerographic Atlas of the United States. No. 3.** New York: Sidney E. Morse & Company, 1845. Folio (18.25" x 15"), printed beige wrappers. 12 single-page cerographic engravings. Early ownership inscription in ink at top right of front wrapper. CONDITION: Good, some creasing and short tears to edges of wrappers and sheets.

The final part of the original cerographic atlas, a rare and unique work containing maps of US states, western territories, and parts of Mexico on the eve of the Mexican-American War.

Cerography was invented by newspaper publisher Sidney Edwards Morse (1794–1871) in the late 1830s while he was serving as head of the *New-York Observer*. Morse's father was Jedediah Morse (1761–1826), a geographer and preacher who published the first geography textbook in the US, earning him the moniker "the father of American geography." His brother Samuel Morse (1791–1872) was a painter and telegraphy pioneer, best known for inventing Morse code. Samuel Breese, listed as a collaborator on the atlas, appears to have been a cousin of Morse. Other cerographic works by Morse include *Morse's North American Atlas* (1845) and *A System of Geography for the Use of Schools* (1845), including numerous maps of US states and cities from the same period.

Morse's cerographic process involved engraving an image into a wax layer ("cera" being Latin for wax), which was then transferred onto a durable printing plate. Morse comments that the process blends elements of lithography, copperplate, and woodblock printing, enabling the production of high-quality maps at a significantly lower cost. *The Cerographic Atlas No. 3.* is the third installment, following parts No. 1 (published 1842) and No. 2 (1843), bearing the same title. The compiled work was republished in 1845 as *Morse's North American Atlas*, which contains some alterations and substitutions to the original maps, along with added color.

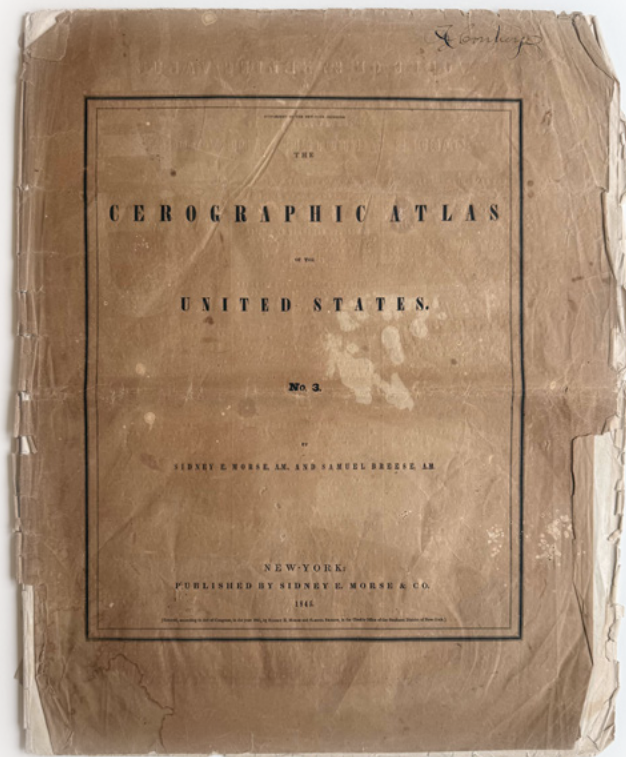
The maps in this atlas use both the Washington and Greenwich meridians. They show counties, cities, railroads, roads, canals, and "slackwater navigation." Native American tribes are labeled in maps showing the American West. The following states and territories appear in order: Pennsylvania (including insets for Philadelphia and the northeastern coal region); Kentucky & Tennessee; Missouri; Arkansas; North Carolina; South Carolina; Indiana; Illinois; Michigan; Iowa & Wisconsin (extending to cover area that includes present-day Minnesota, "from the map of J.N. Nicollet"); Texas (the eastern portion); and "the Californias" (including much of the Southwest, "by T.J. Farnham"). The California map includes notable expedition routes connecting the U.S. and Mexico, showing the region just one year before the onset of the Mexican-American war, and three years before the U.S. gained the territory in the Mexican Cession. Several states and territories are divided into a grid pattern, indicating they were partitioned using the Public Land Survey System.

Advertisements for various works published by Harper & Brothers appear on the inside of the wrappers. The back wrapper advertises *Morse's School Geography* and the forthcoming *Morse's Cerographic Maps*, intended as "a Universal Atlas."

Sidney E. Morse & Co. is listed as the publisher, indicating it was a private initiative closely related to Morse's newspaper, the *New-York Observer* (1829–1912), a Presbyterian publication. The *Observer* covered both religious and secular topics, often taking conservative stances on social issues—prior to the Civil War it opposed abolition. After the war, the *Observer* adopted a more pan-Protestant tone and reached its peak influence, before switching to a smaller format in the 1890s. This atlas is styled as a "supplement to the *New-York Observer*," with Morse writing in the publisher's note that he intends to produce "17,000 copies of the three Atlases, which we are to send to our subscribers," although it is unlikely this many were ever produced owing to publishing setbacks.

OCLC records four copies of the third part (No. 3) of *The Cerographic Atlas* at UW Milwaukee, the Huntington Library, the Brooklyn Public Library, and AAS.

REFERENCES: Rumsey 4180; "Sidney E. Morse" at Litchfield Historical Society online; "New-York Observer (New-York) 1829-1912 [Microfilm Reel]" at Library of Congress online.





WHITE MOUNTAINS MAP WITH MANUSCRIPT ADDITIONS

20. National Publishing Company (Boston); additions by Clinton L. Bancroft. **The National Publishing Company's Topographical Map of the White Mountains and Central New Hampshire.** Boston: National Publishing Company, 1902. Chromolithograph, 36.5" x 38.5" plus margins, folding to 9.25 x 4.75, dissected and mounted on linen. Including numerous manuscript additions in ink and pencil by Clinton L. Bancroft. **CONDITION:** Good, some foxing and a few small stains.

A comprehensive and richly detailed topographic map of the White Mountains and Central New Hampshire, with handwritten annotations and additions by a former Appalachian Mountain Club member and possible contributor to the map.

Extending from the southern tip of Lake Winnepesaukee to the northern reaches of the White Mountains, this map, "based upon the latest U.S. Gov't., State and private surveys and original field work," includes contour lines for elevation and shows railways, various types of roads, post offices, stations, trails, camps, rivers, streams, lakes, summits with elevations, and Appalachian Mountain Club (AMC) "camps and reservations." The boundaries of townships are marked with pink borders.

Appearing under the legend is a brief catalog for the available forms of this map with prices and a note acknowledging the help of the AMC and other entities in its creation, soliciting corrections for future editions. An index along the left side provides the locations of post offices, stations, lakes, streams, and mountains with an alphanumeric key. Scale is given at two miles to one inch. The upper left corner of the map bears a stamp reading "A. H. Thayer & Co.," a Wakefield, Mass. insurance company.

The most notable features of the map are numerous additions in ink and pencil by its former owner and AMC member, Clinton L. Bancroft of Wakefield, Mass. Though hard to spot at first glance, closer observation reveals that Bancroft added (and sometimes crossed out) many miles of trails, extended railroad lines, and noted additional points of interest including minor peaks, camps, lookouts, alternative place names, and more. The additions are spread across several towns, with the most extensive cluster appearing near Waterville and Albany as an added network of named trails including “Blueberry Trail” and “Wiggin Trail” up Mt. Whiteface and “Piper Path” up Mt. Chocorua. Another addition in the town of Chatham depicts a “Circle Trail” up South Baldface Mountain and another up North Baldface, the predecessors of today’s loop trail connecting the two. Many of the trail names noted by Bancroft in his additions remain the same today.

Bancroft also highlighted major roads in red and blue crayon and inscribed his name and hometown (Wakefield, Mass.) in three places on the map. In one such location by the scale bar, he also included the acronym of the AMC and three other acronyms which appear Masonic or related—AF&AM (“Ancient Free and Accepted Masons”), FCB (“Friendship, Charity, and Benevolence” of the Knights of Pythias), and VMC (possibly “Virtute Mea Cetera”).

The Appalachian Mountain Club was founded in Boston in 1876 to preserve New Hampshire’s White Mountains. Its efforts included buying land for conservation, building and maintaining trails, and constructing mountain huts, using AMC-organized trail crews and local labor. Bancroft’s annotations reflect considerable knowledge of White Mountain trails, perhaps suggesting that he was involved in such projects. Furthermore, the placement of his name immediately below the statement “based upon the latest U.S. Gov’t., State and private surveys and original field work” suggests that he contributed the edits he made here to inform subsequent editions of the map, as called for in a note to the left reading “CORRECTIONS for future editions will be gratefully received,” although we find no record of any other editions.

Clinton L. Bancroft (1876–1949) was an “insurance engineer” living in Wakefield, Mass. when he annotated this map. Born in neighboring Reading, Bancroft remained actively involved in Reading’s civic life despite his connection to Wakefield, serving as president of the Reading Antiquarian Society and chair of the Reading Board of Public Works. In addition to his membership in the Appalachian Mountain Club, he was a member of the American Classical Society, and a Freemason. Bancroft died in Boothbay, Maine, where he lived near the end of his life.

The Boston-based National Publishing Company published a variety of general and touristic regional maps of New England around the turn of the twentieth century. The company should not be confused with the more prominent Philadelphia firm of the same name.

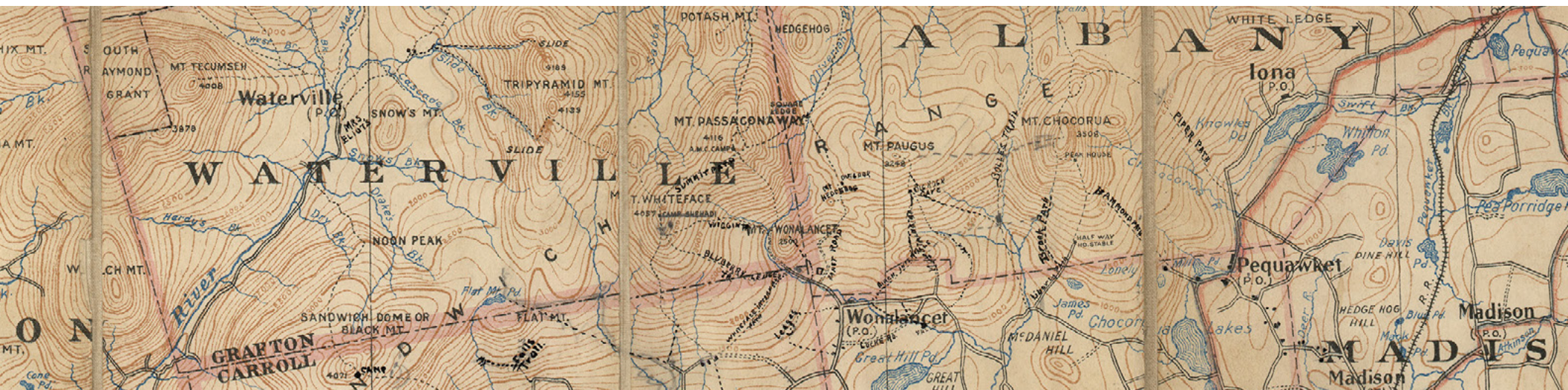
OCLC records nine holdings.

A scarce topographic map of the White Mountains and central New Hampshire with interesting additions by its onetime owner.

REFERENCES: “Clinton L. Bancroft,” *Portland Press Herald*, January 26, 1949, p. 7; “Clinton L. Bancroft,” *The Portsmouth Herald*, January 26, 1949, p. 3; “Our History” at Appalachian Mountain Club online.

Item #10272

\$1,250.00



BIRD'S EYE VIEW OF A SEASIDE DEVELOPMENT IN NEW JERSEY

21. National View Co. Port Au Peck. Near Long Branch Monmouth Co. New Jersey. Boston: William W. Conover, [ca. 1890]. Lithograph, 22" x 27.75." CONDITION: Good, reinforced on verso with Japanese tissue, some staining along the right margin and to lesser extent along a fold on right side, a few small holes and separations along old folds, now repaired, mild cockling, a few small creases, minor losses at corners.

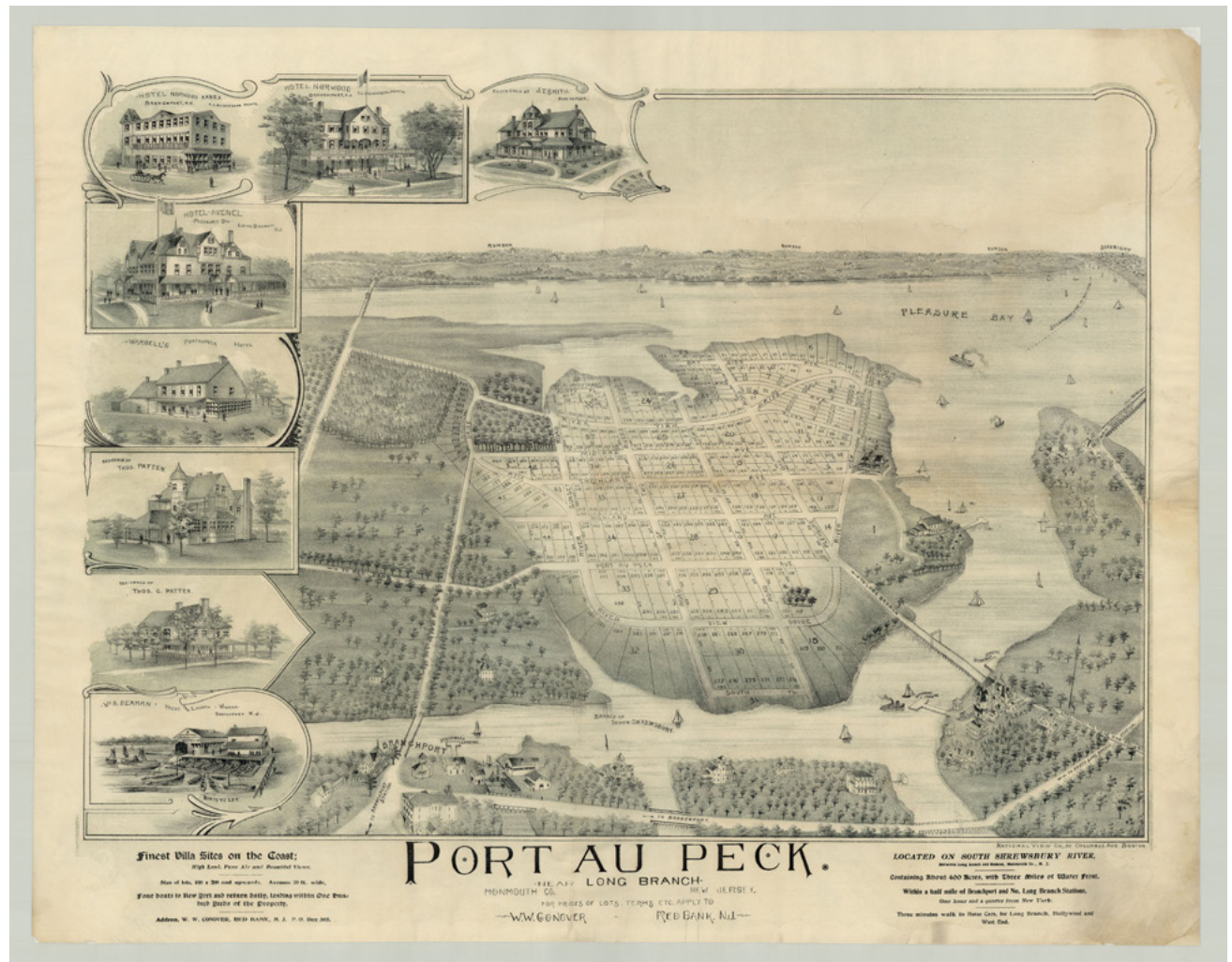
A rare bird's-eye view promoting Port-au-Peck, New Jersey, a 400-acre plot of farmland on the verge of being developed into a seaside resort community, featuring a real estate plan and vignettes of notable area buildings.

Port-au-Peck, located on a small peninsula in the borough of Oceanport, Monmouth County, is shown here from a vantage point in the south, looking north toward Shrewsbury Bay (here called "Pleasure Bay"). The projected development is divided into forty-five subdivisions with a total of 403 lots and a street grid overlay. The few existing homes and buildings in the area are rendered pictorially, as are several sailboats and steamboats plying the surrounding waters. The city of Long Branch appears in the foreground and Rumson on the horizon, both linked by bridge to Port-au-Peck. Woodlands surrounds the area, and a "steamboat line to New York," running four times a day, extends toward the northeast. A complete network of named streets appears in the plan, although the present-day layout differs significantly. This view is not drawn to scale.

In the lower margin, the area is described as being home to the "Finest Villa Sites on the Coast; High Land, Pure Air and Beautiful Views," including three miles of waterfront and seventy foot-wide streets, with lot sizes measuring "100 x 200 [feet] and upwards." The community was located only half a mile each from Branchport Station and North Long Branch Station, and a "three minute walk to Horse Cars." Interested parties are advised to contact "W. W. Conover" of Red Bank.

The left portion of the view is devoted to eight vignettes depicting notable commercial and residential buildings in the area, including "Wardell's Portaupeck Hotel," "Wm. A. Seaman Yacht and Launch Works" and "Residence of J. T. Smith." The inclusion is characteristic of bird's-eye views and wall maps of the nineteenth century, and the owners of such buildings often paid to have them pictured. Port-au-Peck developed into a popular summer community in the 1890s before transitioning into a year-round residential suburb during the twentieth century.

William W. Conover (1824–1896) was a real estate developer who was for a time the largest landowner in Monmouth County, and one of its wealthiest residents. He began the development of Port-au-Peck on the site of the former Newbold Farm in the last years of his life. Born on a potato farm near Lincroft, N.J., Conover



began his business career in livestock. An abolitionist and Civil War veteran, he was commonly known as “Black Bill,” partially to distinguish him from others of the same name. Among Conover’s major real estate achievements was developing Rumson into a wealthy enclave. In keeping with his business interests, Conover was an advocate for public works, helping to finance the sewer system at Long Branch and promoting trolleys. Conover’s contemporaries described him as a blunt man of strong opinions, but honest and occasionally good-natured. One humorous anecdote in a local paper backs this characterization, describing his search in vain to discover his own middle name: “His grandfather [also William W. Conover] always refused to tell anybody what his middle name was... Mr. Conover says he don’t think the middle initial stands for Washington, because George Washington never told a lie.” Conover’s funeral was so well-attended it may have been the largest ever in Red Bank at the time.

The National View Company (fl. ca. 1890) was a Boston-based publisher of city views with offices located at 36 Columbus Avenue. Little else is known about the firm. OCLC records a single holding, at the Library of Congress.

The seaside suburb of Port-au-Peck on the eve of development, the final major project of a Monmouth County mogul.

REFERENCES: “Sketch of William Conover,” *The Matawan Journal* (New Jersey), December 26, 1896, p. 1; “Three Aged Citizens Dead : Wm. W. Conover, Richard Applegate and Wm. H. Sickles,” *Red Bank Register* (Red Bank, New Jersey), December 23, 1896, p. 5; “Personal,” *The Daily Register* (Red Bank, New Jersey), July 8, 1896, p. 5.

Item #10129

\$1,650.00

A MARVELOUS VIEW OF SAN FRANCISCO IN 1878

22. Parsons, C[harles]. R[ichard]., del. **The City of San Francisco. Birds Eye View From the Bay Looking South-West.** New York, Currier & Ives, 1878. Chromolithograph, 21.875” x 32.75” plus margins. CONDITION: Very good, margins expertly extended, faint toning.

A splendid large-folio view of San Francisco as seen from an imaginary elevated vantage point over San Francisco Bay, showing the city as it appeared after three decades of extraordinary growth beginning with the Gold Rush in 1849.

By the 1870s San Francisco was not only the most important city in the West, it was also the most important port on the West Coast. Accordingly, this view shows the waters around the city replete with all manner of vessels going to and fro, suggesting a high volume of commercial activity. The waterfront, built on a “vast amount of fill that was deposited in Yerba Buena Cove,” (Reps) is similarly busy, with numerous piers and docked ships. The Oakland Ferry, belching black smoke, awaits at the foot of the city’s main thoroughfare, Market Street, which is enlivened by a great number of horse-drawn vehicles and pedestrians. A multitude of buildings and other subjects of interest are identified in the title margin. Among those in the foreground and middle ground are the post office & custom house, a sugar refinery, the marine hospital, the Palace Hotel, the residences of Governor Leland Stanford and Mark Hopkins (two of the big four behind the Central Pacific Railroad), the Selby shot tower, the U.S. Mint, and many others. Visible in the distance are Golden Gate Park, Cliff House, the Agricultural Park & Race Course, and so on. The line of the Southern Pacific and the C.P.R.R. and associated depots and buildings appear along the eastern side of the city. Like photographer Edward Muybridge’s remarkable 360-degree panoramas of San Francisco made in 1877 and 1878, this view reveals the unprecedented phenomenon of a major American city built up almost overnight, its growth spurred not only by the gold rush but also by the discovery of the Comstock Lode and the construction of the Transcontinental Railroad.

Charles Richard Parsons (1844–1920) was the son of artist Charles Parsons who emigrated from England to New York in the 1840s and provided drawings of marine and other subjects for numerous lithographs published by Endicott and Currier & Ives. Following a period of apprenticeship with his father, Charles Richard Parsons took a very similar path. In addition to the present view of San Francisco, Parsons drew several other important bird’s eye views for Currier & Ives. These include Washington, D.C. (1880), Baltimore (1880), and Brooklyn, New York (1879). Additionally, Parsons worked in conjunction with Lyman Atwater to create views of New York and Brooklyn (1877), Chicago (1874 and 1893), Boston (1873), St. Louis (1874) and other cities.

Reps describes two states of the Parsons view of San Francisco. The example offered here is State I, before the addition of "B. McQuillan...Agent for the Pacific Coast" below the title.

A stunning view of the great western metropolis of the nineteenth century.

REFERENCES: Hébert, John R. *Panoramic Maps of Cities in the United States and Canada* (Washington, 1984) 37.1; Reps, *Views and Viewmakers* 333; Reps, *Cities on Stone*, p. 97; Reps, *Bird's Eye Views*, pp. 102, 104 (illus.); Baird, J.A. *Historic Lithographs of San Francisco* 58a; Peters, H. T. *California On Stone*, p. 109.

Item #8453

\$15,000.00



THE WORLD IN A NUTSHELL
FOR 1840s AMERICA



23. Phelps, H[umphrey]. *World at One View*. New York: Ensigns & Thayer; Buffalo: D. Needham; Cincinnati: Rufus Blanchard; Boston: Jos. Ward, 1847. Hand-colored wood engraving, 29" x 21", plus margins, map and illustrations within ornamental border. Expertly reinforced on verso with Japanese tissue. CONDITION: Very good, moderate toning, a few small stains in margins, a few small chips to edges.

A scarce illustrated broadside map presenting the world in a nutshell to 1840s America, emphasizing human geography and the prospect for expanded interconnectedness and trade.

Geographically and pictorially informing the U.S. public of the wider world and America's place in it, this double hemisphere map is surrounded by inset scenes of people from different nations, various architectural landmarks and forms of the world, informational tables, and views of mountains. Portraits in each of the four corners depict men characterized as Caucasian, Mongol, African, and Malay, and peeping out between the two hemispheres is a Native American raising a hatchet (possibly referencing the ongoing conflict with Native Americans). The inset below the map, entitled "Female Costumes of the Different Parts of the World," pictures thirty-nine women in costume representing a broad spectrum of nations.

Perhaps the most telling pictorial element here is an illustration across the top presenting a compressed "panoramic view" of the route from New York Harbor to China via "the Oregon Railroad" (a reference to proposals for a trans-continental railroad) and the Pacific Ocean, infused with the notion of Manifest Destiny. Text below the view notes: "This road once built, would become the great highway of nations." Other inset images depict mountains of both the Eastern and Western Hemispheres, the latter showing the highest flight of a balloon and a condor. The lower composite view extends from a pagoda and the Great Wall of China on the left to London and New York on the right, and includes representative or iconic views from around the world, including a pyramid, "the British Channel," Paris, a mosque, London, "Hindoos Traveling," and so forth. Several tables cover the heights of mountains and the lengths of the principal rivers of the world; populations of modern and ancient cities; religions of the world; and heights of the tallest buildings in the world. Relief is shown by hachure.

In *Mapping the Nation*, Susan Schulten notes that this broadside map is "designed to show the world in a synoptic fashion that was easily understood, even intuitive," and uses data to characterize the world's people and nations. Schulten also writes that "[t]he image suggests the playfulness of contemporary graphics designed for teaching." Matthew Edney, on the other hand, has argued that the work persuasively presents a "vision of the United States of America as the next great world empire."

Based in New York, Humphrey Phelps produced maps, books, and broadsides from 1841 to 1853. At various times, Phelps co-published with Ensign & Thayer as well as Gaylord Watson. Other works Phelps published include *Presidents of the United States* (New York, 1846), and a series of folding maps for travelers, which he started producing in 1838.

OCLC records just three copies, at the Osher Map Library, AAS and the University of Iowa.

REFERENCES: Edney, Matthew. "Mapping Empires, Mapping Bodies: Reflections on the Use and Abuse of Cartography," *Treballs de la Societat Catalana de Geografia* No. 63 (2007), pp. 92–93; Peters, *America on Stone*, p. 325; Rumsey 5937 (lacking the Boston and Cincinnati imprints); Schulten, Susan. *Mapping the Nation: History and Cartography in Nineteenth Century America* (University of Chicago Press, 2012), p. 30.

Item #10176

\$2,250.00



EXCEPTIONAL BIRD'S EYE VIEW DRAWING OF BOSTON
BY BERT POOLE

24. Poole, Albert "Bert" F. [Original wash drawing bird's eye view of Boston and vicinity.] [Boston, ca. 1913.] Ink, wash, and gouache on paperboard, 13.75" x 40", signed in pencil, lower left "Bert Poole." Printer's worksheet affixed to verso bearing the name "Geo H. Ellis" in pencil. CONDITION: Very good, minor toning and chipping at edges.

A marvelous, large-scale drawing of Boston and its surroundings, created by prolific bird's eye view artist Albert Poole, apparently for purposes of reproduction as a plate for a 1913 publication.

Poole's panoramic view shows Boston as seen from an elevated vantage point in the east in the early twentieth century, with suburbs extending in all directions. The artist's use of black and white over the light brown surface creates an atmospheric impression. The Charles River forms the main vertical axis of the composition,

with Boston proper to the left (south) and Cambridge and Somerville to the right (north). Further to the right is the Mystic River, to the right of which are the cities of Everett, Revere, and Chelsea. East Boston extends across the foreground. Though devoid of place names, the main features of the various towns are readily discernible.

The level of detail is impressive for such an expansive view: Poole captures individual buildings and city blocks with minimal means, as well as streets, railroads, bridges, parks, docks, boats, and more. Close examination reveals recognizable landmarks such as the Massachusetts State House, Boston Common, Longfellow Bridge, and Lechmere Viaduct. Fort Independence appears in the lower left, next to which the artist has signed the drawing.

Affixed to the verso is a printer's sheet with the name of Boston printer "Geo. H. Ellis" in pencil at the top and dated November 20, 1913, with specifications for printing an order of three copies of the view at 12 ½ inches wide and 4 inches high, possibly proofs for a folding plate to be included in a publication relating to the Boston region.

Artist Albert F. Poole (1853–1934) was a landscape painter who also specialized in making bird's-eye views of New England towns. A native of Brockton, Mass., Poole worked as a clerk and school principal before embarking on an artistic career in 1880. In that same year, he produced his first bird's eye view, depicting Bar Harbor, Maine. From 1880 to 1882, his work was printed by lithographer by J. J. Stoner of Madison, Wis. In 1883, he partnered with George E. Norris to produce ten views of New Hampshire towns, printed by Beck & Pauli of Milwaukee. Poole then began to publish work on his own, completing nearly fifty views of New England cities and towns over the course of his career. Poole continued the tradition of hand-drawn bird's-eye views into the period when aerial photography was becoming increasingly popular. He was known for his distinctive style emphasizing tonal qualities with attractive titles and ornamentation. Poole maintained a studio on Monhegan Island, Maine, where he exhibited his paintings along with those of well-known artists of the day.

George H. Ellis (1848–1934) was a printer, publisher, and legislator of Boston. Born in Medfield, Mass., Ellis began his career at the *Christian Register* and became its business manager. He later published the *Boston Daily Advertiser* and was the first sponsor of the *Evening Record*. In 1886, he established the George H. Ellis Company, which grew into a large firm specializing in legal printing, Unitarian literature, historical works, and personal narratives. From 1905 to 1907, Ellis served as president of the Typothetae of America, a printers' trade organization that opposed labor activism. Ellis served in both the Massachusetts House of Representatives and Senate from 1910 to 1916 as a Republican representing Newton.

A rare and impressive bird's eye drawing by a leading nineteenth century view-maker.

REFERENCES: Reps, John W. *Views and Viewmakers of Urban America*, (Columbia, Mo.: University of Missouri Press, 1984), pp. 199–200; Herndon, Richard; Edwin Bacon. *Men of Progress; One Thousand Biographical Sketches and Portraits of Leaders in Business and Professional Life in the Commonwealth of Massachusetts*, (Boston: New England Magazine, 1896), pp. 870–71; "George H. Ellis, Printer, Dead," *Boston Evening Globe*, May 26, 1934, p. 5.

Item #10459

\$9,500.00



MAPMAKING WOMAN OF WORLD WAR II

25. Ramus, [Michael,] artist. **Woman's Place in War...** [No place, U.S. Army, ca. 1943]. Color-printed poster, 34" x 22." CONDITION: Good, mounted on foam core, old folds now flattened, two small markings in ink at title, minor losses at edges.

A striking recruitment poster for the Women's Army Corps depicting a female cartographer in uniform at work on a map.

This rare representation of a woman as a mapmaker advertises the position of "Topographic Draftsman" in the Army Ground Forces, one of "239 kinds of jobs for women" in the Women's Army Corps. The stylized image shows a polished-looking young woman in the process of drafting a map with a protractor, painting an idealized picture of work as an army cartographer. The map depicts a green landmass with a light patch, crisscrossed by red highways, and dotted with cities, with a river emptying into a large body of water. A partially-obscured "Atlantic Ocean" is visible, but the geography appears to be the invention of the poster artist, Michael Ramus, keeping the focus on its main subject. The woman wears a brown army uniform with a stitched-in insignia (with a letter "T" for technician) and tricolor Army Ground Forces patch.

The Women's Army Corps (WAC) was a branch of the United States Army that allowed women to serve in noncombatant roles during World War II. The branch traces its origins to the Women's Army Auxiliary Corps (WAAC), established in 1942 with the passing of a bill first proposed by U.S. Representative Edith Nourse Rogers. Its first director was Oveta Culp Hobby. In 1943, the WAAC was elevated to full military status and became the WAC. In total, around 150,000 women served with the WAC during the war, working as switchboard operators, stenographers, mechanics, drivers, administrators, and technicians, including overseas positions. Its numbers were bolstered by a strong initial recruiting campaign. While WAC recruits faced serious challenges including discrimination, harassment, and negative publicity, thousands proudly served their country and pioneered the full integration of women into the U.S. military.

A rare representation of a female mapmaker contributing to the war effort during World War II.

REFERENCES: "The Women's Army Corps (WAC)" at The National World War II Museum online.

Item #10284

\$1,250.00



WOMAN'S PLACE IN WAR
The Army of the United States
has 239 kinds of jobs for women
THE WOMEN'S ARMY CORPS

THE ICONIC MAP OF MIDDLE-EARTH
ILLUSTRATED BY BARBARA REMINGTON

26. Remington, Barbara. *Middle Earth*. [New York]: Ballantine Books, [1969]. Color halftone, 36.25" x 23.625" on slightly larger sheet. CONDITION: Very good, margin in lower right corner chipped.

The first issue of this enchanting poster map of J.R.R. Tolkien's Middle-earth, bordered by illustrations adapted from Barbara Remington's inaccurate but iconic cover art for the first authorized American edition of the Lord of the Rings trilogy.

At the center of this poster is what Tolkien called the "general map" of Middle-earth, created by his son Christopher in late 1953 and charting "the whole field of action" from the Northern Waste at the top to Haradwaith and Far Harad at the bottom ("General Map"). A compass rose appears in the lower-left quadrant, just above the title. The price of \$1.49 is printed in the lower-right margin. Other examples of this map, presumably printed later and responding to increased demand, bear the higher price of \$3.

Bordering the map on all sides are Barbara Remington's fanciful and ominous illustrations, many parts of which are evidently adapted from her cover illustrations for the first Tolkien-authorized edition of the *The Hobbit* and the *Lord of the Rings* trilogy in America, published by Ballantine Books in 1965. Production of this edition moved so rapidly—Ballantine was trying to pull ahead of an unauthorized edition from another publisher—that Remington had no time to access the books: "I didn't know what they were about...I tried finding people that had read them, but [they] were not readily available in the states, and so I had sketchy information at best" (Carmel). Accordingly, her illustrations "puzzled Tolkien. 'What has it got to do with the story?...Where is this place?'...He thought the cover ugly, with 'horrible colours'" (Hammond, p. 28). Remington later wrote to Tolkien explaining her circumstances, and admitting that "after reading the books thoroughly she agreed that her art was inappropriate to the text" (Hammond, p. 28). Wanting to establish the series in the American market, however, Ballantine Books refused to print different illustrations until the '70s, and by then Remington's work had "achieved mass-cult status" (Carmel).

Barbara Remington (1929–2020) was born in Minnesota and moved to New York in the early 1960s, where she became friends with many Beat artists. She worked as a freelance illustrator, including for *Alfred Hitchcock's Mystery Magazine* and for the popular children's magazine *Highlights*. She also designed costumes for plays at the Gateway Theatre, created window displays for Tiffany & Co., ushered at Carnegie Hall to



see performances for free, and “worked on a yacht to go on free trips to Martha’s Vineyard. It was a great deal of fun” (Hage). She later opened a store with her first husband, and after several decades in New York moved to Thompson, Pennsylvania, where she died in 2020.

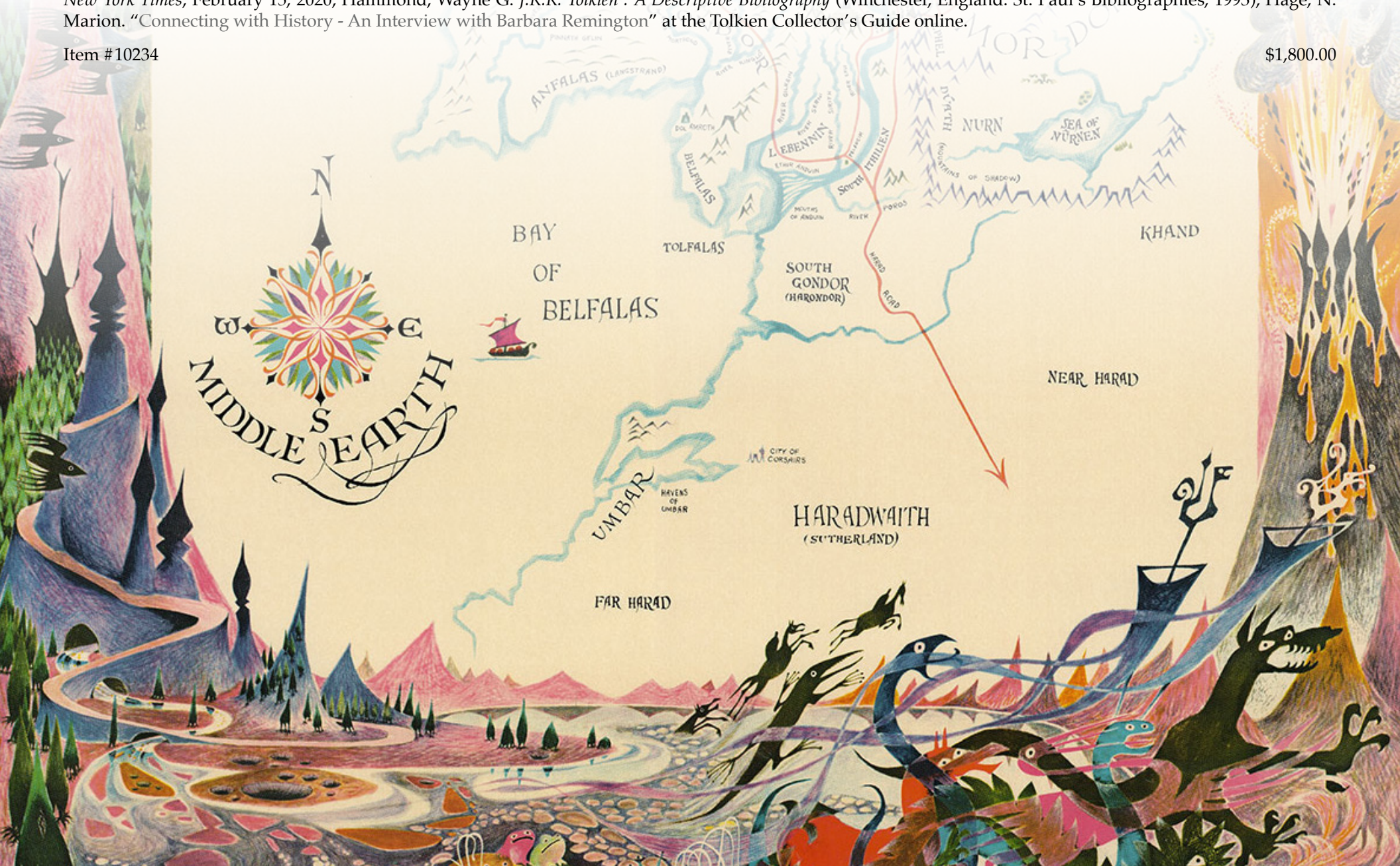
OCLC records just five holdings of this map, at the Library of Congress, the Newberry Library, University of Illinois, Harvard, and the Osher Map Library.

A scarce map of Middle-earth illustrated by the artist whose cover illustrations became the first face of Tolkien’s work in America.

REFERENCES: “General Map of Middle-earth” at Tolkien Gateway online; Carmel, Julia. “Barbara Remington, Illustrator of Tolkien Book Covers, Dies at 90,” *The New York Times*, February 15, 2020; Hammond, Wayne G. *J.R.R. Tolkien : A Descriptive Bibliography* (Winchester, England: St. Paul’s Bibliographies, 1993); Hage, N. Marion. “Connecting with History - An Interview with Barbara Remington” at the Tolkien Collector’s Guide online.

Item #10234

\$1,800.00



BARBARA REMINGTON'S MIDDLE EARTH

27. Remington, Barbara. **Come to Middle Earth!** [New York]: Ballantine Books, [1969]. Color halftone, 34.25" x 23.375" plus margins. CONDITION: Good, numerous small pinholes at corners and edges, paper lightly aged.

An exceedingly scarce Lord of the Rings poster featuring original cover art by Barbara Remington, used on the popular 1965 paperback editions issued by Ballantine Books.

Titled "Come to Middle Earth" in the spirit of a travel poster, Remington's poster depicts a gnarled tree bearing a mysterious fruit in front of the pastoral landscape of Hobbiton, and is populated with birds, lizards, snakes, a frog, and a dragon. On the right, the landscape transitions into jagged pink mountains, alluding to Frodo and company's perilous journey out of the Shire. The upper portion of the image was left relatively blank to accommodate the book title. In the lower right margin is the copyright of Ballantine Books, with a listed price of \$1.49.

The work forms the leftmost third of a continuous triptych created by Remington, with each section serving as the cover of a different book in *The Lord of the Rings* trilogy, the landscape becoming increasingly hostile as the series advances. The present image was used for the cover of *The Fellowship of the Ring*, the first book in the LOTR trilogy, and for *The Hobbit*. The latter cover included part of Remington's drawing that depicted a lion (which is cropped out here). Tolkien himself responded negatively to this inclusion—there are no lions in the series—as well as to the emu-looking birds and fruit tree visible in this poster. Ballantine later removed the lion from the cover of *The Hobbit*, but kept the birds. For her part, Remington described being hard-pressed to meet Ballantine's short deadline, and, having never read the books, was forced to work from only a vague understanding of their contents. She later stated: "I tried finding people that had read them, but the books were not readily available in the states, and so I had sketchy information at best."

Despite the mismatch, the 1965 paperback editions featuring Remington's artwork became wildly popular in the United States, especially on college campuses. Remington also created a well-known version of the map of Middle-earth created by Tolkien's son Christopher for the books, featuring an ornamental border incorporating elements from the cover art. This "Come to Middle Earth!" poster was one of three posters issued by Ballantine featuring Remington's illustrations, along with the Middle-earth map.

Barbara Remington (1929–2020) was born in Minnesota and moved to New York in the early 1960s, where she became friends with many Beat



COME TO MIDDLE EARTH!

artists. She worked as a freelance illustrator, including for *Alfred Hitchcock's Mystery Magazine* and for the popular children's magazine *Highlights*. She also designed costumes for plays at the Gateway Theatre, created window displays for Tiffany & Co., ushered at Carnegie Hall to see performances for free, and "worked on a yacht to go on free trips to Martha's Vineyard. It was a great deal of fun" (Hage). She later opened a store with her first husband, and after several decades in New York moved to Thompson, Pennsylvania, where she died in 2020.

OCLC records one holding at Northwestern. The poster is quite uncommon in the trade.

A scarce poster featuring Barbara Remington's famous—and controversial—Lord of the Rings cover art.

REFERENCES: Carmel, Julia. "Barbara Remington, Illustrator of Tolkien Book Covers, Dies at 90," *The New York Times*, February 15, 2020, p. 12.

Item #10235

\$1,800.00



A BRITISH COLUMBIA TOWN THAT NEVER WAS

28. Rosslyn. Vancouver, B.C.: The Imperial Car, Ship Building and Dry Dock Corp., J. C. Nicholson & Son, Printers, 1910. Oblong 8vo (8.75" x 11"), pictorial wrappers, string binding. Frontis., 44 pp., 15 b&w illus. and schematics, 1 folding plan (16" x 17" plus margins). Bound-in card of John J. Loughran at p. 1. **CONDITION:** Good, some wear to covers, light foxing to inside covers, contents overall very good with minor imperfections, folding map good with 0.75" tear at crease.

A scarce and richly-illustrated prospectus issued by a short-lived railroad car and shipbuilding company, featuring a description and plat map of "Rosslyn," an unrealized company town near North Vancouver, B.C.

Appearing on the cover is a rendering of the bustling town of Rosslyn on the scenic north shore of the Burrard Inlet, complete with a hub-and-spoke residential district, rail and ferry linkages, a 36,000-ton capacity dry dock, and facilities building railroad cars to rival those of Pullman. The pamphlet advertises this endeavor to potential shareholders as a sound investment, featuring a real estate map, photographs, schematics, essays, and even original poetry, all extolling the virtues of the Imperial Corporation and Rosslyn. However, this utopian vision never came to fruition—the company went under shortly after and no town was ever built.

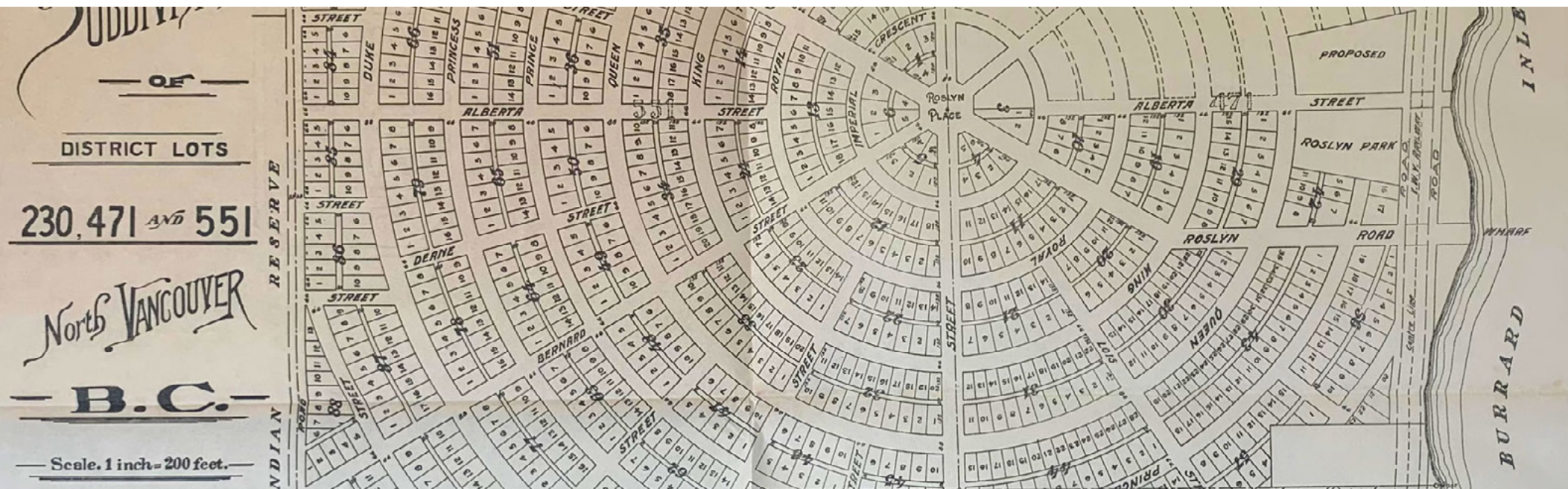
The prospectus leads with an impressive list of the Imperial

The pamphlet also includes some less conventional marketing techniques. Original poetry, written by none other than board member G. A. Barrett, extols the virtues of Rosslyn ("Fair Rosslyn, thou sister twin of storied Eden, lost to Earth...") and Vancouver ("Vancouver, Talismanic word for all that lends to wealth..."). A brief essay titled "That Hateful Monster Prejudice" makes no reference to the company, but attempts to analyze prejudice as a form of fixed belief that holds man back from progress (with applications for investing). Another section titled "A Joke," sets up a scenario where the wise Imperial Corporation convinces a man of the benefits of buying its shares as opposed to buying land (his original ignorance of this constituting the "joke").

The pamphlet was printed by J. C. Nicholson & Son Printers, while the wrappers, frontispiece (featuring the ferry "Rosslyn"), and other diagrams were designed by the Angell Engraving Company. Both firms were located in Vancouver.

REFERENCES: "Douglas, Charles Stanford" at West End Vancouver online.

\$375.00





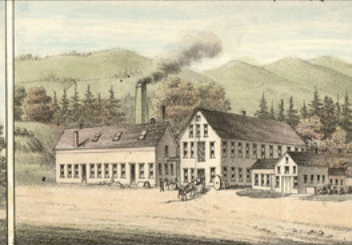
BENTON BROTHERS PAPER MILL.



P. CAIRD'S PAPER MILL.



CHAFFEE & HAMBLIN'S PAPER MILL.



EPTANNER, MANUFACTURER PAPER MILL MACHINERY, ESTABLISHED 1835.



F. S. GROSS MARBLE QUARRY.



RESIDENCE OF F. S. GROSS.

ENGRAVED BY H. H. HENLEY & CO. HARTFORD, CONN.

1. Memorial Hall
2. S. First Church
3. High School
4. Congregational Church
5. B. Catholic
6. Episcopal
7. Methodist
8. S. S. Union
9. Morgan House

10. Morris House
11. Rickland House
12. James Gilman's Paper Mill
13. Benson Brothers' Paper Mill
14. P. C. Caird
15. May Brothers
16. Chaffee & Hamblin
17. H. Garfield
18. S. P. Trimmer, Mill Paper Mill Machinery

Free Mass.
1878.

19. John Fowle, Mill Paper Mill Kells
20. Oakley & Co., Carpenters and Builders
21. McLaughlin's Marble Shop
22. Smith Paper Co's Mill
23. Hartshorn
24. Hall & Larkin, Lumber Dealers
25. Smith & Co., Dry Goods and Groceries
26. J. W. Ferry
27. Roworth & Tenner
28. Allen & Moore

29. Brown & Thickett, Dry Goods and Groceries
30. Harris & Talbot, Cabinet Makers and Upholsters
31. Theo. Drapery & Sons, Contractors and Makers of Canvas Tents
32. G. H. Reed, Druggist and Medicines
33. Frank Pease
34. Theo. G. Babin, Hardware
35. C. H. Hall, Fine and Food Store
36. H. C. Phelps, Groceries and Tinware

RECEIVED FROM THE QUARRY FOR THE EXTENSION OF CAPITAL AT HARTFORD, CONN. ALSO

A RARE BIRD'S EYE VIEW OF LEE, MASS.

29. Rowley, H. H., draftsman. **Villages of Lee Mass. 1878.** Hartford: H. H. Rowley & co., 1878. Beck & Pauli Lith., Milwaukee, Wis. Tinted lithograph, 20.5" 25.5" plus margins. CONDITION: Very good, recently backed with Japanese tissue, several expertly repaired tears extending just into image, a few others confined to margins, a few minor creases, some light foxing at margins.

A rare and attractive bird's-eye view of Lee, Mass., shown nestled among the rolling hills of the Berkshires alongside the Housatonic River, with a fine series of vignettes across the bottom.

This view shows the town of Lee and its villages as seen from the northwest. The main settlement of Lee occupies the lower-left part of the view, with the village of South Lee visible to the right and East Lee extending into the hills at upper left. The Housatonic River flows between Lee and South Lee, though the artist takes considerable liberties with the geography to bring the two towns visually closer together. The Housatonic Railroad follows the path of the river, which is dotted with numerous paper mills. Also shown are houses, businesses, civic buildings, churches, a railway station, bridges, fences, and wooded areas (with different varieties of trees), all rendered in considerable detail. Thirty-six numbered points of interest are indicated on the map, corresponding to entries in a key in the lower margin. Among those identified are such public and private buildings the "Congregational Church" (#3), "Morgan House" (#9), "James Gillmore, Paper Mill" (#12), "McLaughlin's Machine Shop" (#21), and "Horton & Taintor, Cabinet Mfrs and Undertakers" (#30).

Along the lower border of the main view, eight captioned vignettes depict prominent industrial landmarks. These include three paper mills ("Benton Brothers," "P. C. Baird," and "Chaffee & Hamblin"), one manufacturer of paper mill machinery ("E. P. Tanner"), one marble quarry ("F. S. Gross"), and the "Residence of F. S. Gross."

The history of papermaking in Lee dates to 1806, when Samuel Church opened a mill in South Lee (#23 in the key, renamed "Hurlbut Paper Mill"). Several more mills soon followed, and by the 1840s, the southern Berkshires had become the epicenter of the U.S. paper industry. Marble quarrying also flourished in the region, providing stone for numerous civic buildings on the East Coast. The caption below the image of F. S. Gross quarry states: "Marble furnished from this quarry for the extention [sic] of Capital [sic] at Washington also for public buildings of Philadelphia Pa."

H. H. Rowley & Co. (1878–1898) produced at least seventeen well-executed lithographed views of northeastern U.S. cities and towns, the majority within the early years of its operation. The first fourteen—all views of Massachusetts and New York towns—were produced between 1878 and 1881, and give Hartford, Conn., as the firm's address. Two 1885 views of Pennsylvania towns list Utica, N.Y., as the place of business, while a final view from 1898 gives Erie, Pa. Rowley collaborated with printers Beck & Pauli of Milwaukee and C. H. Vogt of Cleveland on at least twelve views. Little else is known of Rowley, who, according to Reps, "left only a graphic trail devoid of biographical clues."

Beck & Pauli (1878–1886) was the Milwaukee-based printing partnership of Clemens J. Pauli (ca. 1835–1896) and Adam Beck (1847–1922), both of German origin. Pauli had previously worked as an artist in the U.S. Army Engineer Corps and for C. H. Vogt in Cleveland, while Beck was previously employed by Louis Kurz at the Chicago Lithographing Company. Beck & Pauli specialized in printing city views and maps, issuing both their own work and the work of other artists and publishers. In 1886, the firm incorporated as Beck & Pauli Lithographing Company, diversifying into commercial lithography. Pauli left the firm shortly after, and both men continued their careers separately, Pauli as an independent view artist, and Beck at the American Fine Art Company and later the Imperial Lithographing Company.

OCLC records only one holding, at the State Library of Massachusetts.

A rare and very appealing Massachusetts bird's eye view.

REFERENCES: Reps 1497; Reps, John W. *Views and Viewmakers of Urban America*, (Columbia, Mo.: University of Missouri Press, 1984), pp. 198, 201; Last, Jay. *The Color Explosion: Nineteenth-Century American Lithography* (Santa Ana, CA: Hillcrest Press, 2005), p. 164; "The Paper Trail" at Housatonic Heritage online.

Item #9853

\$3,500.00

ILLUSTRATED CATALOG OF PHILADELPHIA MAP PUBLISHER
AND RETAILER J. L. SMITH

30. Smith, J[ohn]. L. J. L. Smith (Successor to R. I. Barnes,) Map Publisher & Manufacturer Constantly on Hand Maps, Atlases, Globes of Every Description, &c. Philadelphia: J. L. Smith, [ca. 1875]. Illustrated leaflet, 8.5" x 5.25", folding to four panels with text and illustrations on both sides. CONDITION: Good, two small tears on front page (larger one mended), light foxing and rough lower edge.

A Philadelphia map publisher's catalog featuring illustrated ads for a variety of maps, globes, and other accessories, with an emphasis on wall-mounted map cases.

Among the items advertised here are general atlases, wall maps, charts, hemisphere maps, educational outline maps, terrestrial and celestial globes, and railroad maps. Featured prominently are several ads for walnut map cases and rollers, with wood-engraved illustrations of dapper gentlemen demonstrating their uses. An important audience was evidently local businesses: "We beg leave to call your attention to the NEW WALNUT MAP CASES which we are manufacturing for the principal Railroad Companies, Bankers, and Business Men of this city and elsewhere." Readers are invited to "refer with pleasure to the following names parties who have the Case and Rollers in use," a list of several dozen businesses and institutions. Smith's wall-mounted cases were made of carved walnut and capable of holding a dozen or more maps of varying sizes, fitted on spring rollers. Prices ranged from \$16 to \$50 for the cases, 60 cents per foot for spring rollers, and \$1 for walnut strips for holding individual maps.

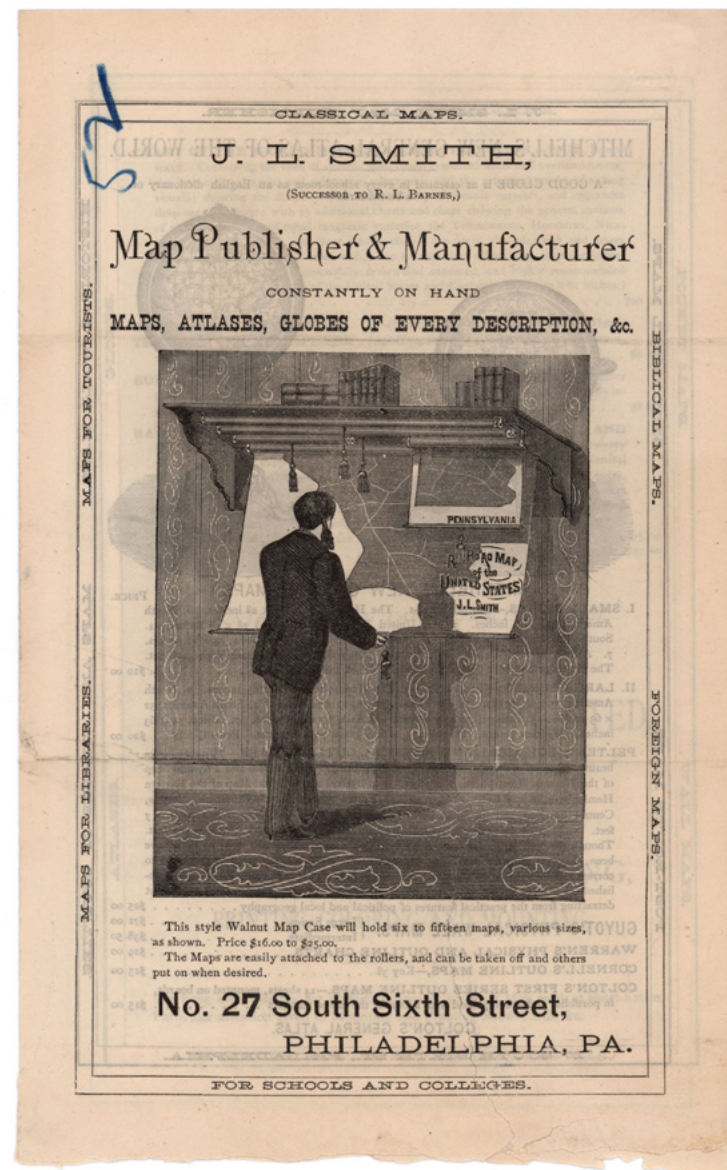
One panel highlights the "Highest Centennial Exhibition Award" received by J. L. Smith for "Map Cases, Spring Map Rollers, Mounted Roll Drawing Paper and Maps" from the United States Centennial Commission. Smith's spring rollers are advertised as being innovative for the time, featuring locking mechanisms that allowed the map to be extended by three-inch segments. Schools were an intended audience as well, with an instructional page about the rollers appearing on the panel headed "School Atlases." The leaflet additionally features ads for in-house services like map coloring, mounting, engraving, and printing.

John L. Smith (1846–1921) was a Philadelphia-based map publisher and successor to Rufus L. Barnes (1794–1868), who first opened a map store in 1840. A retailer-publisher, Barnes issued maps on several subjects—he is known for his county maps of Pennsylvania—and distributed the work of other mapmakers. Smith assumed control of the business in 1867, and from his office at 27 South Sixth Street, continued to re-issue and sell a wide range of maps by prominent publishers. This catalog includes maps and atlases published by Colton, [S. A.] Mitchell, Guyot, Warren, Cornell, Pelten [C. Pelton], Berghaus, and others. J. L. Smith is also known to have reissued Rand McNally maps, though none appear here. The firm was later absorbed into the Franklin Survey Company (now Franklin Maps) in the early twentieth century.

An appealing publisher's catalog featuring ads for map cases, maps, and more.

REFERENCES: Cramer, Harold. "An Overview of Pennsylvania Mapping Circa 1850 to 1900" at Historical Maps of Pennsylvania online; Moak, Jefferson. "Maps and Mapmaking" at Encyclopedia of Greater Philadelphia online.

Item #10214



\$575.00

LAKE SUPERIOR ORES.



James E. Arsenault & Company

10 Old Stage Road, Arrowsic, Maine, 04530

Tel. (207) 443-1510 info@jamesarsenault.com jamesarsenault.com

All items are guaranteed to be as described and are returnable within ten days of purchase with prior notice. All items are subject to prior sale. Remittance with order. Libraries invoiced upon request. Residents of Maine must pay sales tax.

Shipping and insurance (if desired) are extra. For items shipped within the United States we use either USPS, FedEx or UPS. If you have a preference, please let us know. Foreign orders are generally shipped via DHL, unless the buyer requests otherwise.



Member ABAA, ILAB