MAP OF THE
SQUARE AND STATIONARY EARTH.

BY PROF. ORLANDO FERGUSON,
HOT SPRINGS, SOUTH DAKOTA.

Four Hundred Passages in the Bible that Condemn the Globe Theory, or the Flying Earth, and None Sustain It.

This Map is the Bible Map of the World.

Copyright by Orlando Ferguson, 1892.

May 2024

American Maps & Views
A scarce bird’s eye view of Bennington, Vermont by the prolific view-maker L. R. Burleigh, likely published around the time of the dedication ceremony for the Bennington Battle Monument, the tallest structure in Vermont.

Based on Burleigh’s larger view of Bennington published in 1887, this view shows the town situated on the Walloomsac River, which appears in the foreground. At the top center is the 300-foot Bennington Battle Monument, begun in 1887 and completed in 1889. The lines of the Bennington & Rutland Rail Road and the Grass-tenbury Rail Road pass through the town, and many streets and roads are identified. The key at lower left (a reduced version of the key to the 1887 view) identifies
twenty-four points of interest including churches, hotels, houses, monuments, military sites, railroad stations, library, court house, battle ground, and more. Perhaps the most notable detail in this view is a military encampment shown just to the right of center, which was not included in the 1887 version, and is most likely related to the 1891 Battle Monument dedication ceremony. One group of tents is identified as the “West Point Cadets’ Camp” and a large tent nearby is identified as the “Banquet Tent.” Lead by President Benjamin Harrison, the dedication ceremony was attended by tens of thousands. This pocket version of Burleigh’s view was likely published for sale to those visiting the town for the dedication or to view the monument subsequently.

Born in Plainfield, Connecticut, Lucien Rinaldo “L. R.” Burleigh Jr. (1853–1923) was an artist, lithographer, and publisher based in Troy, New York who specialized in bird’s eye views, operating under the firm names of Burleigh Lithograph Co. and Burleigh Lithograph Establishment. A graduate of the Worcester County Free Institute of Industrial Science (today’s Worcester Polytechnic Institute), Burleigh published views of some 280 locations, 120 of which have been identified as his own. Listed in an 1883 city directory for Troy as a civil engineer, he is known to have been working as a lithographer and view publisher by 1885, producing views until 1892, most of them between 1885 and 1890.

OCLC records two copies, at the Library of Congress and Vermont Historical Society. Reps records a single copy held by the University of Vermont.

REFERENCES: “Panoramic Artists and Publishers” at Library of Congress online; Reps #4036.

Item #7604 $750.00
An entertaining pictorial map of the Monterey Peninsula replete with playful illustrations highlighting the area’s numerous tourist attractions.

Created for the Southern California Automobile Club’s *Westways Magazine*, this map serves as a tourist guide to Monterey Peninsula, spanning from Lover’s Point and Punta de Los Pinos in the north to Yankee Point and Carmel Highlands in the south; the Pacific Ocean and the Bay of Monterey occupy the left portion of the map where boats sail along. Numerous illustrations depict tourist activities and destinations, resorts, a love-struck woman admiring her man, fishing spots, cypress trees, a couple lounging on the beach, the region’s principal roads, etc. Accompanying the illustrations and locales are descriptions by turns humorous and informative. An inset map in the lower right corner depicts historic Monterey, including the house in which Robert Louis Stevenson lived during his stay there. A chronology of the city appears at the bottom, spanning from 1542—when the land was “discovered” by Jan Rodríguez Cabrillo—to 1849, when the first California constitutional convention assembled.

In 1906, the Automobile Club of Southern California (est. 1900) started mapping the roads of Southern California, and four years later began a monthly publication, *Westways Magazine*, that focused on automotive tourism and covered such subjects as Western national parks, deserts, California’s coastal regions and Hawaii. Around this time the organization became involved in shaping transportation policy. The Club issued the first systematic traffic survey of Los Angeles in 1922 and in 1937 composed the first extensive plan for a region-wide freeway system.

Lowell Butler, who served as the club’s art director, created multiple pictorial maps for the organization from the 1930s to the mid-50s, including *A Map of the Marked Historical Sites of California* (1952) and *Spanish California: A Map of the Missions, Presidios, Pueblos and Some of the More Interesting Ranchos* (1956). This present map is one of Butler’s earliest productions.

REFERENCES: “Automobile Club of Southern California collection, 1892–1963” at University of Southern California Libraries online.

Item #5084 $350.00
1898 MAP OF ALASKA’S “GOLD-BEARING” REGIONS

3. Emmons, Samuel Franklin; Charles D. Walcott. Map of Alaska Showing Known Gold-Bearing Rocks with Descriptive Text Containing Sketches of the Geography, Geology, and Gold Deposits and Routes to the Gold Fields [title page]. The Gold and Coal Fields of Alaska Together with the Principal Steamer Routes and Trials [map title]. Washington D.C.: United States Geological Survey, 1898. 4to (9.4” x 5.9”), modern red cloth with gilt title on front cover, black cloth spine, marbled endpapers, original printed wrappers, 44 pp., “chromatographic” folding map (23.2” x 27.5” plus margins), folded into pocket in the back. CONDITION: Map very good, light wear, a few light red marks from the bleeding of printed areas, a few minor separations along old folds, but no losses to printing; contents bright and clean, vertical crease to pp. 39–40, a few tiny chips along the upper margins of multiple pages.

An appealing Klondike Gold Rush-era map of Alaska identifying known gold-bearing areas and routes to gold fields, accompanied by text on Alaska’s geography, geology, gold deposits, and more.

Depicting Alaska, the Klondike District, and the westernmost portion of the Northwest Territory, this map spans from Port Simpson in the east to the Bering Strait in the west, and from the Arctic Ocean in the north to the Pacific Ocean in the south. Highlighted in red are over a dozen coal and gold fields as well as one copper mine, and areas colored yellow and green identify the Birch Creek and Fortymile mining districts. Red lines trace land routes to the Klondike (such as the Old Telegraph Trail and the Dalton Trail through British Columbia), and the all-waters route via St. Michael and Chilkoot Pass (which originates from San Francisco). A shaded circle indicates the boundaries of the Fort St. Michael Reservation, and two inset maps at the lower right depict the Klondike Gold Region and the Trails from Tide Water to the Headwaters of the Yukon River. Below the title is a scale of miles and a note stating that the map was published in January 1898 based on chart T of the U.S. Coast and Geodetic Survey, edition of June 1897.

The forty-four pages of text offer a brief history of Alaska and treat such subjects as rivers, climate, routes to the Klondike, and geology, including original deposits, or quartz veins, placer deposits, probable extent of gold-bearing deposits, coal and lignite, and other metals. Geologist Samuel Franklin Emmons (1841–1911) notes that

In the autumn of 1896 still richer discoveries were made a short distance east of the boundary, along the Klondike River, and a great rush of miners to these now famous diggings set in the following spring [of 1897]. Within a single year the yield from this [Klondike] region has exceeded in amount the purchase money for the entire Territory of Alaska, and though a large portion of the gold has come from territory within the Canadian lines, American miners for the most part have taken it out.

An attractive and informative Klondike Gold Rush map accompanied by a substantial text.

REFERENCES: Arctic Bibliography 18358; Kurutz The Klondike & Alaska Gold Rushes 585; Lingenfelter (Alaska Section) 666; Lingenfelter (Yukon Section) 547; Wickersham 8223.
4. Ferguson, Professor Orlando. Map of the Square and Stationary Earth.
Hot Springs, South Dakota: Orlando Ferguson, 1893. Hand-colored lithograph, 22” x 32”. CONDITION: Very good, a few spots of slight wear and soiling to margins and extremities, separations along old folds, recently rebacked with Japanese tissue.

A delusional and altogether delightful cartographic oddity depicting a “square and stationary” world based on a literal biblical interpretation, by a South Dakota “professor,” hot spring owner, and proponent of the flat earth theory.

This “Bible Map of the World,” explicitly intended to counter the globe theory, shows the earth as a bundt-shaped impression in a flat, square slab. The north pole stands high in the center, from which the rest of the earth slopes down to the equator, before rising up into the spiky, ice formations or mountains of Antarctica around the perimeter. The north star is fixed to a literal “north pole,” from which also extend two arched arms supporting the sun and moon as they make their rounds over the circular equatorial basin. Watching over this curious world are “Four angels standing on the Four Corners of the Earth” (Revelation 7:1). To the right of the slab is a satirical illustration of the earth as a globe, spinning furiously with two men clinging for dear life to its surface: “These men are flying on the globe at the rate of 65,000 miles per hour around the sun, and 1,042 miles per hour around the center of the earth (in their minds). Think of that speed!” At left is the likeness of the impressively bearded “Prof. Orlando Ferguson” himself. In the lower margin are a selection of passages from “Scripture that Condemns the Globe Theory,” among them “And the sun stood still, and the moon stayed.—Joshua 10: 12–13”; “The world also shall be stable that it be not moved.—Chron. 16: 30”; “The whole earth is at rest.—Isaiah 14: 7”; and, for some reason, “The sun shall be turned into darkness, and the moon into blood.—Acts 2: 20.” An ad “for a book explaining this Square and Stationary Earth” appears at the bottom right. Just twenty-five cents would procure a copy of this valuable work—presumably The Latest Discoveries in Astronomy: The Globe Theory of the Earth Refuted (1891), which “knocks the Globe Theory Clean Out…It is Worth Its Weight in Gold.”

Orlando Ferguson was born in 1846 in Duquoin, Illinois, and moved to South Dakota in the early 1880s with his wife Margret Douglas and their children. The family settled in Hot Springs, where Ferguson worked in the “grocery business” before buying the Catholic Springs, where he built a hotel, as well as nearby Siloam Springs. “Suffering the loss of the Catholic property by fire, which he had made famous, in 1893 he turned his attention to the building of the Siloam Springs and Sanitarium.” However, according to his obituary in the Hot Springs Weekly Star, “Being always downhearted over his Catholic loss he longed for different places in which he thought he might meet with success and went to Thermopolis Wyoming, and later finally settled in San Diego, California, where he bought and has been running the Silver Gate Bath House, until he was taken sick.” Another obituary, published in The Black Hills Union, refers to Ferguson as “the man who became so well known in the past twenty years for his theory that the world was square,” and notes that “The deceased was a very brilliant man. Possessed of a great intellect, he was both versatile and convincing. In his book and lectures, which he delivered in all of [the] cities of the east, on ‘The Square World,’ he showed a wealth of knowledge, which he expounded from his Biblical and astronomical arguments in favor of his hobby…while not a doctor, [he] was known to everybody as ‘Doc’ from his association with the sick who visited his bath house.” In addition to The Latest Discoveries in Astronomy, Ferguson published The Square World: Why People Are Being Deceived on Astronomy and Religion (1897) and, between 1896 and 1897, edited the journal The Square World. Ferguson and his views were covered—and often laughed at—by newspapers from California to Massachusetts, but he evidently maintained a home-court advantage, with an 1892 notice in the Hot Springs Weekly Star informing readers that “Orlando Ferguson is scoring a point on the ‘globe theorists’ these days by interrogating them about the sun being but little less than 95,000,000 miles distant. Nearly every one agrees with him that it feels a mighty sight nearer than it looks.”

The idea of a flat earth has long held a place in Western thought—stretching back to the Bible, it only began to lose its grip in popular understanding with the
work of Copernicus. Although long marginalized, the flat earth movement remains active, with at least some proponents respectfully acknowledging Ferguson’s contributions. (Others not so much: according to one commenter on the Flat Earth Society website, “Not even an FE’er would accept this map.”)

OCLC locates examples at the Library of Congress, Boston Public Library, and the University of Wisconsin, Milwaukee. Another is held at the Pioneer Historical Museum in Hot Springs, South Dakota.

_A scarce and thoroughly entertaining map by a South Dakota crackpot and flat earth theorist._


Item #8996

$6,500.00

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_A vivid poster depicting a particularly literary—and gory—Mardi Gras procession by the Krewe of Comus, consisting of floats representing scenes from Gustave Flaubert’s Salammbo (1862), a novel of ancient Carthage._
Featuring twenty-one vignettes of the Krewe of Comus’s processional floats for the 1893 Mardi Gras carnival, this poster depicts New Orleans society men and women playing the part of Carthaginians in Flaubert’s novel. These stagings included “The Feast in the Garden of Hamilcar,” “Melkarth,” “The Galley of Hamilcar Barca,” “Torturing the Barbarians,” “The Sacrifice to Moloch,” and “Salammbo” herself. Regarding the procession, a reviewer for the *Times-Democrat* on February 15th reported that

The Mistick Krewe of Comus was the last of the Carnival organizations to parade. As the afternoon waned and the clouds kept gathering thicker…the pageant of Comus resolved itself into a contingency…There was a scene for the brush of an artist along the wide St. Charles avenue as the parade, crawling like a great firebreathing snake, wound its sinuous way over the shining asphalt…This time Comus chose for…representation…“Salammbo”…It would have been impossible for Comus to have hit upon anything giving a wider scope for…depiction of lavish wealth and magnificence than this tale of ancient Carthage, its sorcery and witchcraft, its battles and loves…its…times when Hannibal was ripening into a conqueror.

The report describes Comus pageant as “surrounded by bacchantes, who have been transformed into stone,” while the grisly float for “the Sacrifice to Moloch” showed “priests…gathered…decked in their jewels…with hundreds of children…butchered and sacrificed to the hideous god,” and the float for “Salammbo” depicted her as “the heroine of all the scene…about to be wedded to the Numidian King.” In a review appearing in *The Times-Picayune* on February 17th, 1893, a critic opined that the “carnival is getting too stately and solemn and literary for common mortals to understand…we want more fun and something scenic that is down to the level of the great unwashed…I venture to say that nine out of ten of the spectators…did not have the least idea of what or who was ‘Salammbo.’”

Flaubert’s *Salammbo* (1862) took as its theme the history of the North African city of Carthage after the First Punic War (264–241 BCE). Rather than retelling Carthage’s well-known military exploits against the Romans under Hannibal Barca, however, Flaubert wrote a fictionalized historical romance about the trials and tribulations caused by a mercenary general’s lust for Princess Salammbo, daughter of Hannibal’s father, Hamilcar Barca. Upon its publication, *Salammbo* was an immediate bestseller and made a tremendous impact upon artists, performers, and the American and French public.

The Mystick Krewe of Comus was founded in 1856 and is the oldest extant Carnival Krewe. Like other “old-line krewes,” the Krewe of Comus consisted primarily of “younger men from…the elite, white Protestants who had taken control of New Orleans in the 1840s…As self-proclaimed kings—gods even—the old elite constructed a world for themselves where they still reigned, their ideals were championed by chivalry, and all the women were lovely maidens” (Atkins 54). Sometimes, the kings of “old line krewes” would take prominent society ladies for their consorts, and as the above article from the *Times-Democrat* recounts, at the ball following the parade, “The Queen of Comus, Miss Josephine Maginnis…looked unspeakably beautiful and regal…attired in a Louis XIV gown of white satin.”

Lithographer Thomas Fitzwilliam (1833–1917) was a native of County Wexford Ireland. He arrived in Philadelphia with his parents and siblings in 1850 and the family moved to New Orleans in 1853. In 1860 Fitzwilliam borrowed four thousand dollars to found T. Fitzwilliam & Co., Blank Book Manufacturer and Stationer at 76 Camp St. By the 1880s the company was producing chromolithographic Mardi Gras posters for both the *Times-Democrat* and the *Daily Picayune.* Following
Fitzwilliam’s death in 1917, the company continued in operation under the ownership of Thomas’s son, Thomas William, until 1917.


$975.00

6. Greenleaf, Moses; Annin, W. B., engraver. Map of the State of Maine From the Latest and Best Authorities. Boston: [Cummings & Hilliard?], 1822. Engraving on two joined sheets, 40.375” x 26” plus margins, mounted on new linen. CONDITION: Very good, light soiling along top edge, a few short repaired tears just into printed area at top and bottom.

The rare third state of Moses Greenleaf’s first map of Maine, published shortly after Maine became a state. The product of unprecedented efforts to compile the best-available information, especially regarding central and northern Maine, Greenleaf’s map, first published in 1815, surpassed all earlier representations of what was then the District of Maine, most notably Osgood Carleton’s map of 1801. It provided both government officials and Maine’s citizens a more accurate picture of the region’s geography and resources, and contributed much to the movement toward statehood, achieved five years later.

While a number of maps preceding Greenleaf’s had depicted the Maine coastline with reasonable accuracy, none—most notably the first “official” map, issued in 1801 by Osgood Carleton—had depicted the central interior in much detail. Indeed, these maps left much of central and northern Maine blank or included fanciful mountains and bodies of water.

Greenleaf’s map, on the other hand, contains a wealth of new detail. For instance, Moosehead Lake is shown in its entirety and with a certain degree of accuracy (the lake is shown even more accurately in the second and third states than in the first), along with the most detailed depiction yet of the Moose River drainage and various lakes and ponds to the west of Moosehead. To the north, a number of previously uncharted lakes and river systems appear, including Chesuncook Lake and lakes identified as “Ahpmojojeene-Gamook,” “Wahlahgis-Squegamook,” and “Bungah-Quohem,” which appear to correspond to today’s Chamberlain, Eagle and Umsaskis Lakes, as well as other lakes and ponds in the region. Also notable is more extensive mapping of the headwaters and tributaries of the Penobscot and St. John Rivers. Due east of Chesuncook
Lake, Mount Katahdin—the state’s highest mountain—appears for the first time on a map of Maine and very likely for the first time on any printed map.

Organizational changes in the District since the publication of Carleton’s 1801 map are reflected in the addition of three counties: Oxford, Somerset, and Penobscot. One curious and intriguing feature of the map is the representation of the northeastern boundary. Whereas all previous maps show this boundary running essentially due north all the way to the mountains dividing the St. Lawrence and Maine drainages, on this third state of Greenleaf’s map the border runs due north but ends well south of the usual termination. In the first state of the map Greenleaf included a diagonal line running northwest from the point of termination to the mountain range—the only such representation of the boundary known to Thompson. The basis for this alteration remains a mystery. In the two later states of this map (1820 and 1822) the border terminates where the angle formerly began and a note has been added, reading “Waters falling into the Gulf of St. Lawrence.” In Greenleaf’s later maps the border simply runs due north to the mountains.

While numerous inaccuracies and uncertainties remained, Greenleaf’s first map set the stage for the increasingly accurate series of maps that he and his son would publish over the next three decades. As Greenleaf himself noted:

in general it is correct as can be expected, until a new survey of the whole, corrected by celestial observations, under the immediate inspection of persons properly qualified for the purpose, shall furnish better materials than are now existing. And, until this is done, a perfect map of Maine cannot be obtained.

In his later maps, Greenleaf would go a long way toward achieving that goal.

Moses Greenleaf, Jr.

Renowned as Maine’s most important map-maker, Greenleaf (1777-1834) was born in Newburyport, Massachusetts, the eldest of the five children of Lydia and Moses Greenleaf, Sr. The family moved to New Gloucester, Maine in 1790, where they engaged in farming. In 1799 Moses Jr. opened a store in New Gloucester, then relocated to nearby Poland, before removing to Kenduskeag in 1803 and settling in Bangor by February of 1804. In 1806 Greenleaf purchased from William Dodd of Boston one-quarter of the township of Williamsburg, north of the Waldo Patent. Under contract to serve as Dodd’s agent for the settlement of the township, Greenleaf began building a house on his land in 1809, moving his family there in 1812. He lived there until his death in 1834.

Soon after settling in Williamsburg—essentially a wilderness outpost at the edge of largely uncharted territory—Greenleaf began to work in earnest on his map, while also gathering data for his book, A Statistical View of the District of Maine, published in 1816 as a companion volume to the map. It is unclear when Greenleaf first conceived of an improved map of Maine, but he began collecting data on the District as early as 1803, as documented in a letter to the Massachusetts Legislature. He also owned a manuscript map dated 1806, entitled “Plan of that part of the county of Hancock lying on the Piscataquis & its branches” (collections of the Maine Historical Society), of which he may or may not have been the author. Of more certain authorship are a number of maps by Greenleaf of Williamsburg and other townships in the region, held by the Maine State Archives. In addition, Greenleaf owned a copy of John Norman’s map based on Osgood Carleton’s first large map of Maine (sold by this firm in 2016) with his ownership inscription on the verso dated 1806—the year he purchased land from Dodd. While presumably of some use to Greenleaf, the Norman/Carleton map would nevertheless have had limited utility and likely contributed to his growing awareness of the need for an improved map of the District. According to Walter MacDougall, Greenleaf’s “first intention was to produce a map of the interior.” As it turned out, what began as a land purchase and a need for a better regional mapping grew into a full-fledged ambition to produce a proper map of the future state of Maine.

Greenleaf’s sources included previous publications, his own surveys and explorations, and correspondence with knowledgeable individuals in the field. The initial fruits of his efforts included the present map; state II of 1820 (the first map of the state of Maine); and a third state in 1822. In 1829, Greenleaf published a second, more expansive and considerably more detailed map, embracing not only the state of Maine, but also a considerable portion of New Brunswick. This map was updated and re-issued multiple times, first by Greenleaf himself, and after his death, by his son, Moses Greenleaf III, through 1846. In conjunction with his 1829 map, Greenleaf also published Atlas Accompanying Greenleaf’s Map and Statistical Survey of Maine—the first atlas of the state—along with Survey of the State of Maine, an updated version of A Statistical View of the District of Maine.

Greenleaf’s maps neatly coincide with the period covering Maine’s movement toward statehood (achieved in 1820) to the final resolution of its present-day boundaries, and are closely associated with the formation of state’s identity. Regarding Greenleaf’s contributions, Samuel Lane Boardman perhaps put it best:

We do but justice to a remarkable man, now almost forgotten, by saying that Mr. Greenleaf through his published writings and his accurate and beautiful maps, did more than any other man to make known to two states the value and importance of Maine while it was simply a district under the Government of Massachusetts…Mr. Greenleaf was the real state-maker of Maine. (Samuel Lane Boardman, Introduction to Moses Greenleaf: A Biography, Bangor, 1902)

A handsome and rare example of the third state of this influential map.

7. Gross, Alexander; Ralph Fabri illus. Eleven War Maps With the Dates of All Important Events in World War II. [New York], “Geographia” Map Co., [ca. 1945]. 4to (13” x 9.8”), color printed wrappers. 16 pp. 11 maps ranging from 12.5” x 9.25” to 12.25” x 19”. Page 15 consists of a “Diary” of World War II, spanning from 1939 to 1945. CONDITION: Very good, light soiling to upper-right and lower-left corners of front wrapper, one minor chip to margin of front wrapper, light crease to back wrapper, light damp staining at lower-left margin of back wrapper.

A scarce series of maps summarizing and narrating the pivotal events of World War II, published for a popular audience just after the war.

Paired with a “Diary of the War” that appears on the final leaf, these maps provide a geographical chronology of the Second World War. Each map indicates where certain events occurred, such as the “B-29’s Attack Tokyo,” and accompanying each white caption is a date (in the case of the attack on Tokyo, Nov. 24–44), with the year found in the “Diary of World War Two.” Showing the various theaters of war, including the Pacific Ocean, East Indies, the Mediterranean Sea, and Russia, among others, these maps bear testament to the truly global scale of the conflicts.

Alexander Gross (1879–1958) was a Hungarian-born British immigrant who, in 1940, migrated to New York City and established the “Geographia Map Company,” formerly known as Geographia, Ltd. Prior to crossing the pond, Gross had founded Geographia Ltd. in London in 1907 and established a reputation for his firm as a publisher of informative city plans, having printed two well-regarded street directories and maps of Brooklyn and Queens in 1932 and 1933 respectively (Daily News). Once established in New York, Geographia began publishing more topical maps related to the World War, travel guides, and wall-maps of the United States and Canada, based on maps “provided by city governments, aerial photographs, nautical charts…and independent map sellers” (Jersey Journal). Specializing in “large scale, colorful, easy-to-read maps,” for a time the firm numbered among the top map-sellers of the country.

Cover artist Ralph Fabri (1894–1975) was a Hungarian-born portrait painter, stage-designer, architect, and illustrator who immigrated to New York City in 1921. “He began doing commercial design work and during the academic year of 1923/24 was enrolled as an evening student at the National Academy of Design. After becoming an American citizen in 1927, he traveled extensively in Europe. Upon returning to New York that same year, Fabri decided his financial situation was stable enough to allow him to focus his attention on fine art. During the Great Depression, Fabri’s already inadequate portrait commissions and art sales further declined and he returned to commercial work. He established a workshop known as the Ralph Fabri Studios, that designed theatrical and movie sets, window displays, and retail interiors. But Fabri found the workshop dirty and distasteful, and eventually was able to concentrate on advertising work which could be done from home. The largest clients for his pen and ink drawings were The Stamp and Album Co. of America, Inc. (for which he designed covers for stamp albums and produced illustrations for envelopes housing sets of stamps sold to collectors), Geographica Map Co., and Joseph H. Cohen & Sons (for whom he designed and illustrated mail order catalogs). Another source of income during this period was the design and construction of an addition to “Iroki,” Theodore Dreiser’s estate
in Mt. Kisco, N.Y., for which Fabri acted as architect and contractor” (“Ralph Fabri papers”).


Item #7596

$275.00


An early printed map of the lands for sale in the Northwest Territory following the passage of the Ordinance of 1785, as surveyed by the first and only official Geographer of the United States, Thomas Hutchins.

Depicting a portion of Southeastern Ohio divided into seven ranges of townships, this map notifying speculators and settlers of the tracts of land available for purchase was an early instance of America’s rectangular surveying system. Covering Columbiana, Carroll, Jefferson, Harrison, Guernsey, Belmont, Noble, Monroe, and Washington Counties, the map indicates that over 100 tracts of land had been sold at auction in New York, but many more remained unclaimed, with some land “reserved by the United States for future disposition.” The map also shows the various waterways crisscrossing southeastern Ohio, including Sandy Creek, Salt Water Creek, Indian Wheeling and Wheeling Creeks, Sun Fish Creek, and the Little Muskingum River, west of which the lands granted to the Ohio Company are also shown. A break in the lower left neatline accommodates the representation of Marietta.

Surveyor Thomas Hutchins (1730–1789) was a military engineer and geographer born in New Jersey, who served as an officer with Pennsylvania colonial troops from 1757–59 and later joined the British regulars, to whom he remained loyal until 1780. Taking part in the French and Indian War, he made plans for military fortifications at Fort Pitt and at Pensacola, Florida. During the Revolutionary War, Hutchins was in London and, unwilling to fight
against his countrymen, attempted to sell his captaincy, but to no avail. Caught communicating information to the Friends of the United States in France in 1779, he was taken into the custody by the British, but released by winter of 1780, after which he moved to France. There, he met Benjamin Franklin, who recommended him to Congress, resulting in his appointment as “Geographer of the United States” in 1781. While surveying lands in Pennsylvania during the early 1780s, he was enlisted to survey the Northwest Territory by 1785. Given charge of the entire survey, Hutchins personally ran “the east and west line, upon which the survey of the whole territory depended…Four, and part of the fifth, of the ‘seven ranges’…were run under his direction. His first expedition, beginning in September 1785, had to be abandoned on account of the uncertain state of the Indians.” His second expedition, from May 23, 1786, to Feb. 21, 1787, was carried out under the protection of a military escort. The plats of the four ranges…were submitted to Congress on Apr. 18, 1787…On Sept. 2, 1788, he began his third expedition to complete the seven ranges. When he had proceeded beyond Pittsburgh, illness forced him to return thither…where he died on Apr. 28, 1789” (DAB).

Dublin-born Mathew Carey (1760–1839) ran the largest American publishing house of the nineteenth century, which he founded in Philadelphia in 1785, initially publishing serials and journals. Carey’s first cartographic work, A General Atlas for the Present War appeared in 1794. This was followed by The General Atlas for Carey’s Edition of Guthrie’s Geography Improved (1795), which included sixteen state maps. Later that year these sixteen maps plus an additional five were published as Carey’s American Atlas, the first atlas of America printed in America, which went through multiple editions. In 1796 Carey published his General Atlas, which featured maps of the rest of the globe. The maps included in Carey’s various atlases were engraved by Samuel Lewis, Amos Doolittle, William Barker, Joseph T. Scott, James Thackery, John Vallance, Samuel Hill, and Benjamin Tanner, a veritable who’s who of early nineteenth century American map engravers.

First published separately in 1796, Plat of the Seven Ranges of Townships subsequently appeared in editions of Carey’s American Atlas from 1796 to 1809. The example offered here is Wheat & Brun’s state II of the map with the addition of Carey’s imprint at the bottom.


Item #9075

 Battle of Okinawa Invasion Maps

9. [Intelligence Section, Fifth Amphibious Forces Pacific?] Okinawa Shima Western Beaches. [No place of publication], 20 January 1945. Pair of maps on a single sheet, 19.5” x 16.5”, both maps measuring 9” x 15”. Manuscript annotations in pencil to lower map. CONDITION: Very good, small holes and tears along old folds, a few minor losses to the map and its text.

A rare and fascinating pair of World War II invasion maps showing adjacent sections of the western coast of the island of Okinawa where Allied forces landed, bearing brief pencil annotations, evidently suggesting that the sheet was carried in battle.

Marked “Top Secret,” these maps appear to have been part of a set prepared by the Intelligence Section of the Fifth Amphibious Force. The two maps show two contiguous areas of the Okinawa coastline, the upper map depicting a section of Okinawa that lies to the south of the area shown in the lower map. These maps are primarily concerned with possible beach landing sites, where ammunition ships were to be placed, and where sea planes could land. Rectangular landing zones are identified by colors and numbers (e.g., “Yellow 1” and “Blue 2”) and the width in yards is provided for each. Much detail is accorded to the beaches and the shoreline, where water depths are noted along with the presence of coral, sand, reefs, rocks, boulders, bushes, weeds, and cliffs. Details
The final major battle of the Second World War, the Battle of Okinawa (April 1–June 22 1945) was also one of the bloodiest, with intense fighting on land, and in the sea and air. The battle commenced when the U.S. Navy’s Fifth Fleet and over 180,000 U.S. Army and Marine Corps troops invaded Okinawa in a last offensive against the Japanese. The amphibious assault was part of Operation Iceberg, an intricate plan to seize control of the Ryukyu Islands which included Okinawa. Though it resulted in an Allied victory, both sides suffered extensive causalities.

No examples of the present sheet are recorded in OCLC. However, the British Library holds an apparently related seven-map set entitled Okinawa, Shima, Western Beaches, Preliminary Beach Sketch (prepared by Intelligence Section, Amphibious Forces Pacific). The sheet offered here makes reference to sheets number three, four, and five, indicating that a complete set consists of at least five sheets. Supposing a close correspondence with the set at the British Library, it probably ran to seven.

REFERENCES: “Battle of Okinawa” at History online.

Item #8982 $950.00

A RARE OPIUM WAR LITHOGRAPH


An exceptionally rare lithograph depicting The Battle of the Pearl River Forts, also known as the Battle of the Barrier Forts, in late 1856, at the beginning of the Second Opium War. The USS Portsmouth is shown in the center of the river exchanging fire with four forts visible at the water’s edge.

The Battle of the Pearl River Forts consisted of a series of brief military engagements, punctuated by failed attempts at diplomacy, between American and Chinese forces shortly after the outbreak of the Second Opium War. The Portsmouth, along with two other passing vessels, were initially charged with protecting American lives and property from the threat caused by the War. Violent conflict arose as American forces were withdrawing their land presence in Canton in favor of amphibious assaults against the four Barrier Forts along the river.

In the action depicted in this print, the Americans were apparently galvanized to defend—or revenge—their own forces after Commander Foote of the Portsmouth was fired upon as he rowed back to his ship. On November 16th the American squadron, consisting of the Portsmouth, the USS Levant, and the crew of USS San Jacinto (the vessel itself drew too much water to participate), bombarded the forts for two hours before they fell silent. An attempt was made to resolve the conflict through...
diplomacy, but the effort failed and the battle resumed. Commander Foote then led a land assault, capturing one of the forts and soon reducing another with its guns. Within a few days all of the forts were in American control. In his official report, Foote noted 250 Chinese wounded or killed, and on the American side seven killed and twenty-two wounded. The *Portsmouth* was struck some eighteen times during the battle, but sustained no significant damage.

U.S. trade with China at this time was on a much smaller scale than that of Britain or other European nations, and after all four river forts were captured, America signed a treaty with China and remained largely neutral in the rest of the Second Opium War. However, the trade advantages gained by British and French efforts won these privileges for the U.S. as well.

There is no publication credit on this print, but the image is credited on the lower left to artist J. L. Keffer, who, according to Groce & Wallace, worked for P. S. Duval, a leading Philadelphia lithographer.

OCLC records a single copy at the American Antiquarian Society; Google uncovers another copy at the U.S. Naval Academy Museum.

STEAMBOAT COMPANY CHART OF NARRAGANSETT BAY

11. Lindenkohl, A., del. Map Showing Route and Places Reached by Steamers of the Providence, Fall River and Newport Steamboat Company. [Providence?], Providence, Fall River and Newport Steamboat Company, [1899]. Broadsheet, 29” x 21”, photo-engraved chart on recto, 26” x 17”, with steamboat routes and place names overprinted in red; text and 5 photo-illustrations (2.875” x 5.35” to 4.875” x 11.75”) on the verso. CONDITION: Good, a few small stains, Japanese tissue repairs to separations along folds at verso, toning to an eighth of the verso and a few small stains.

A scarce chart of Narragansett Bay and its environs published to promote the Providence, Fall River, and Newport Steamboat Company. The chart is an adaptation of the U.S. Coast Survey chart current at the time of publication and shows the Bay region in the granular detail typical of the survey charts, including a multitude of soundings, ledges, shoals, hachure representation of topography, roads, plots of land and much more. The steamboat routes connecting Narragansett Pier with Rocky Point, Newport, Providence, Fall River and elsewhere are overprinted in red, as are a few place names. A timetable effective from July 1st to September 5th 1899 and a photo-illustration of the steamboat *Mount Hope* appear at the top. Surrounding the chart are the U.S. Coast Survey’s tables and notes relating to tides, lighthouses, buoys, elevations, soundings, magnetic variation, and so forth.

The verso includes more timetables and features photo-illustrations of Rocky Point, the beach at Newport, the beach at Narragansett Pier, Block Island, etc. The text touts the attractions of Narragansett Pier, Block Island, and Newport, and three lists are provided for hotels in each of these locations.

An appealing chart of Narragansett Bay from the heyday of the passenger steamboat.

Item #7645 $575.00
An appealing brochure including a bird’s eye view of Long Beach and greater Los Angeles, produced during the Great Depression.

This view of Long Beach and the greater Los Angeles area as seen from the west, depicts major thoroughfares, towns, valleys, deserts, clubs and stadiums, beaches and ports, the San Jacinto Mountains, and other sites of interest. A dozen insets of historic buildings and places to visit (Hollywood, Riverside Mission Inn, Catalina Island, etc.) and activities (golfing, sailing, etc.) border the view on three sides. An outer strip-map border depicts three driving routes, the “Coast Route From Long Beach to Mexico”; the “Coast Route From Long Beach to Morro Beach,” and the “Foothill and Valley Blvds. To the Desert” (Los Angeles and Pasadena to Palm Springs). Each map pictures architectural points of interest along the way and indicates distances. Above the map is text describing the area’s tourist attractions, while text below the map title praises Southern California’s “hundreds of miles of paved highways and its vast interurban network of electric and motor stage lines, [which] provides the sightseer with a different trip for every day in the year. And Long Beach, as the focal point of 22 major traffic arteries radiating in every direction, is less than an hour’s ride from the principal points of interest throughout Los Angeles County.” This map bears a strong resemblance to mapmaker and artist Mary Hall Atwood’s 1932 map, The Tenth Olympic Games, Los Angeles, California, also published by the Long Beach Chamber of Commerce, upon which it is clearly based.

The verso features numerous photo-illustrations of Long Beach accommodations, activities, and attractions: hotels, “native shops,” oil fields, horse-riding, ports, beach cottages, sailing, and the presence of the U. S. Navy. Many images show families and children enjoying themselves. Interspersed are facts about the city of Long Beach intended to help prospective tourists “make this seaside city your vacation headquarters.”

OCLC records four copies, at the UC Los Angeles, UC Davis, California Historical Society, and Yale.

Item #7915 $350.00
STEAMBOAT AND RAIL LINES TO MOUNT DESERT ISLAND

13. Map of Mount Desert Island and the Coast of Maine. Boston: Issued by the Passenger Department of Boston & Maine Railroad, 1887. Rand Avery Supply Co., printers. Chromolithograph, 20.5” x 15” plus margins, folding into printed stiff paper covers, title on front cover, illustration on rear cover, advertisement on inside front cover. CONDITION: Good, front wrapper detached, a few small separations at folds.

A pocket map depicting the different steamboat routes serving Mount Desert Island and a variety of locations from Rockland to Gouldsborough, as well as a recently established railway connection to Bar Harbor.

This map shows the steamboat lines of the Blue Hill Steamboat Co., Bangor steamers, the “City of Richmond,” the “Silver Star,” and the “Mt. Desert.” Appearing on the inside of the front cover is text advertising the Maine Central Railroad Company’s “All-Rail Route to Mt. Desert,” a section of which is depicted on the map, extending from Ellsworth Falls to the Mt. Desert Ferry landing in Hancock. The advertisement further notes that “since the completion of the Mt. Desert branch” of the “All-rail line,” travel to “Bar Harbor... has more than doubled, so much so that it has been decided to run...a LIMITED EXPRESS TRAIN composed entirely of Pullman Vestibule Parlor and Dining Cars, to make the run between Boston and Bar Harbor in nine hours.”

This “limited express” was a development upon the then-operating Bar Harbor Express, which had “made its inaugural run from Boston to Mount Desert Ferry on June 29, 1885 as a summertime-only train. In its first few years of service, it ran northbound on Monday, Wednesday, and Friday and southbound on Tuesday, Thursday, and Sunday...In the first year of operation of the Express, passengers changed trains at Bangor...In 1887, Maine Central Railroad announced that the Bar Harbor Express would be upgraded to a ‘limited’ train...the number of stops would be reduced...New technology that allowed track water pans to be carried at three points on the train meant the steam engines could take on additional water ‘on the run.’ Also, new engines were used and lighter Pullman cars were introduced, making for a faster trip from Boston to Mount Desert Island. In fact, the Bar Harbor Express was the fastest express train in the United States at the time” (Minner). Apparently, “the Bar Harbor Express became such an important part of the Maine Central during the summer months in the late 19th and early 20th century that the president of the Maine Central Railroad would ride the line prior to...summer service to ensure that the ride was smooth and superior to any other line in the Maine Central system. Track crews worked...to guarantee that, ‘not a drop of coffee or champagne were spilled’” (Downeast Scenic Rail).

OCLC records three copies, at Harvard, UMass Amherst, and the University of Southern Maine.


Item #8805 $475.00
MOLL’S “BEAVER MAP”
AND THE CONTEST FOR NORTH AMERICA


Herman Moll’s famous “Beaver Map,” one of the most influential maps of the eighteenth century and “the primary cartographic exponent of the British position during the period immediately following the Treaty of Utrecht…” (Pritchard and Taliaferro).

First published in 1715, Herman Moll’s “New and Exact Map of the Dominions of the King of Great Britain on ye Continent of North America” is one of two maps Moll published to counter French territorial claims and includes numerous details explicitly asserting the British view. The principal map on the sheet covers the region from Carolina to Newfoundland and represents British colonial possessions extending from the eastern seaboard to the Saint Lawrence River, Lake Ontario and Lake Erie, and includes Newfoundland as well. Regarding the latter, a note in the region of the Grand Banks reads:

The French by the Treaty of Utrecht are allowed to catch Fish, and to dry them on land, in that Part only, and no other, of the Island of Newfound-Land, which stretches from Cape Bonavista to the Northern point of the Island, and from thence running down by the Western side, reaches as far as Point Riche: But the Island Cape Briton, as also all others both in ye mouth of the River St. Laurens and the Gulph of the same name, are given by the same Treaty to the French, with all the maner of Liberty, to Fortify any Place, or Places, there.

Another note, just east of Lake Ontario (here identified as Frontinac Lake), serves as a reminder of the importance of the British alliance with the Iroquois in the struggle for control of North America:

The Iroquois consist of four Cantons, Govern’d by so many Kings and are all hearty friends to ye English: those Princes came into England in 1710 to offer their service agt. Ye French in Canada, and had it not been for ye miscarriage of our expedition to Quebec in 1711 those people would have been of great service to us for they joyn’d General Nicholson with 2000 men on his march to attack Montreal.
Appearing below the principal map are four inset maps: “A Map of the Improved Part of Carolina,” showing the various parishes, including Thomas Parish, “with ye French Settlement at Orange Quarter called St. Denis”; “A Draught of ye Town and Harbour of Charles-Town” delineating the fortified town on the Cooper River; “A Map of the Principal Part of North America”; and a map showing “the South Part of Carolina, and the East Part of Florida, possess’d since September 1712 by the French and called Louisiana; together with some of the Principal Indian Settlements and the Number of the Fighting Men According to the account of Capt. T. Nearn and others.” Thomas Nairne was “Indian agent for South Carolina and author of Carolina’s Indian policy, who had traveled as far as the Mississipi, dealing with the French and Indians trading in the area” (Pritchard and Taliaferro).

The map’s sobriquet derives, of course, from the large inset depicting “the Cataract of Niagara” and more than forty beavers building a dam nearby, “with great order and wonderful dexterity,” as Moll has it in his caption. This highly anthropomorphized (and amusingly inaccurate) representation serves the dual purpose of signaling the importance of industry to colonial success and alluding to the fur trade as a source of wealth. The image of Niagara Falls was first published in Louis Hennepin’s Nouvelle Decouverte d’un Tres Grand Pays Situe dans l’Amerique of 1697. Nicholas de Fer added beaver’s to the scene for his Carte de la Mer du Sud & de la Mer du Nord (1713), which in turn served as Moll’s model.

Map scholar Ashley Bayntun Williams has recently identified seven confirmed states of this map as well as two ghost states. The example offered here is his state 6, with Georgia identified in the inset of the southeast, but before the addition of “and Son” to the imprint.

One of the most appealing and renowned maps of the eighteenth century relating to the British colonies in America.


Item #7891

$14,000.00
MAP AND GUIDE TO THE 1904 WORLD’S FAIR
IN ST. LOUIS

15. Official Ground Plan of the Louisiana Purchase Exposition St. Louis, Mo. [cover title]. Cosmopolis, Washington; St. Louis: O. Schrowang, 204 N. Third St., 1904. Two color-printed maps, 8.85” x 13.5” and 7.35” x 10.875”, one on each side of a single sheet, folding into printed tan wrappers, 6.25” x 2.5”. CONDITION: Good, a few short tears including a 2” separation along old vertical folds, but no losses to the maps; wrappers rubbed.

A map of the Louisiana Purchase Exposition in St. Louis advertising a Washington State lumber company that exhibited at the fair.

Oriented with North at the bottom, the map on the recto shows the entirety of Forest Park, the 1,200-acre site of the fair. The exhibition embraced over 1,500 buildings, which as seen here were connected by some seventy-five miles of roads, paths, and rail lines. To the right of the map is a list of the exposition’s exhibit buildings, plazas, restaurants, and more, with coordinates to help the visitor find them on the map. Attractions included the South African Boer Exhibit, Moorish Palace, Ostrich Farm, Ceylon Tea Garden, and Anthropology Exhibit. Text surrounding the map promotes Grays Harbor Commercial Co. of Cosmopolis, Washington and its lumber products, exhorting the public to see “the 10-ft. wide spruce boards and spruce finished work exhibited in the Washington State and Forestry Buildings.” The verso map is a map of St. Louis, showing the city’s complete street car system outlined in red and indicating the site of the fair grounds. Promotional text relating to Grays Harbor Commercial Co. lumber appears on the inside of the front wrapper. An illustration of the exterior of the Washington State Building appears on the rear wrapper.

The 1904 World’s Fair was the largest in area up to that time and featured exhibits from nearly all U.S. states, as well as some fifty foreign countries. The city of St. Louis appropriated $5 million for the fair, which was matched both by public subscription and another $5 million appropriated by Congress. Forest Park was designed by landscape architect George Kessler, and construction work began in 1901. Much of the construction remained after the close of the fair. The fair’s most significant attractions included the Philippines exhibition, the first exhibit of private cars (Ford began producing the Model T just four years later); a speech by the young Helen Keller; an early version of the fax machine; and even the ice cream cone.

Based in St. Louis, O. Schrowang published several other maps including Map of St. Louis and Suburbs (St. Louis, 1908) and Pilot’s Map of St. Louis County (St. Louis, 1914).

OCLC records five copies, at Missouri Historical Museum, California State University at Fresno, Princeton, University of Chicago, and Pennsylvania State University, only one of which promotes Grays Harbor Commercial Co.

REFERENCES: “History of Forest Park” at St. Louis, MO online.

Item #8750

$350.00
Immediately following the Civil War, a number of factors aligned to make Maine an appealing summer destination. America’s developing economy afforded the upper classes leisure time, and the modernization of railway and steamship transportation enabled fast, affordable access to emerging coastal resorts like Bar Harbor and Old Orchard Beach. Resort and summer colony land development in Maine in the later nineteenth and early twentieth centuries also coincided with problems of crowding, disease, and sanitation in cities, which drove city dwellers in the northeast to search for a simpler, more healthy environment during the hot summer months. Investors purchased land along Maine’s coastline, which they subdivided and promoted in brochures, maps and views. A recent census of such maps compiled by scholars Earle Shettleworth and Willie Granston records some thirty-two known examples, including maps for developments in such locales as Diamond Island in Casco Bay, Cape Arundel, Old Orchard Beach, Sorrento, Winter Harbor and elsewhere.

By 1881, all of Petit Manan Point (2,178 acres) in Steuben, Maine was owned by Boston businessman Sylvester K. Abbott (1831–1890). Under Abbott and a group of investors, the area underwent a shift from sheep farming to commercial development, as they sought to capitalize on the success of the nearby Bar Harbor. In 1889, Abbott transferred his land to the Petit Manan Land Co., which was headquartered in Auburn. After Abbott died in 1890 the Company survived him and in 1896 devised an ambitious plan for the development of Petit Manan Point and invested money in the construction of roads and public buildings. However, by 1910 only a few private cottages and a church were built. The big money and thriving development eluded company after company for sixty years, which sought to transform the quiet farming area into a bustling community for wealthy tourists. The area continued with only a few changes, and in 1975, a large portion of the land was transferred by Mr. and Mrs. William Mague to become the Petit Manan National Wildlife Refuge. Today Petit Manan Point is part of the Maine Coastal Island National Wildlife Refuge.
Born in England, William H. Forbes (1836–1915) immigrated to the U.S. at a young age and in 1863 established a lithographic firm in Boston. Forbes produced labels, music covers and theatrical posters, trade cards, maps, bird’s eye views, and more. In 1884, the firm moved into a large new production plant in Chelsea, Mass. Forbes died in 1915, and in 1960 the firm was absorbed by the Diamond National Corporation.

OCLC records just three examples, at Yale, the Library of Congress, and AAS.

A scarce and very impressive Maine summer colony promotional map.


Item #6500

$2,250.00

An Epitome of Ecclesiastical History, Engraved by Amos Doolittle

AN EPITOME OF ECCLESIASTICAL HISTORY, ENGRAVED BY AMOS DOOLITTLE

17. Rowland, David S.; Amos Doolittle, engraver and printer / publisher. An Epitome of Ecclesiastical History By David S. Rowland Late Minister of the First Church in Windsor, Connecticut. New Hampshire: William F. Rowland and Connecticut: Henry A. Rowland, 1806. Engraving on two sheets joined, 33.625” x 24.875” at neat line plus margins, uncolored. CONDITION: Minor soiling, a few mended edge tears, including one extending 8” from the upper edge and another 3.5” from the lower edge, both expertly mended and all-but invisible. Still, untrimmed and in generally spectacular condition.

A remarkable—and mammoth—broadside chronological chart employing text and images to depict six millennia of ecclesiastical and secular history.

The Epitome was designed by the Rev. David Sherman Rowland (1719–1794), who began his career as a minister in Providence, Rhode Island but was “forced to flee his pulpit there because of his inflammatory exhortations on freedom and taxation” (First Church Windsor). He spent the rest of his career a minister of the First (Congregational) Church in Windsor, Connecticut. He was succeeded in 1790 by his son the Rev. Henry Augustus Rowland (1764-1835), who, along with his elder brother William Frederic Rowland (1761–1843), pastor of the First (Congregational) Church in Exeter, New Hampshire, arranged for the chart’s posthumous publication.

The earliest announcement appeared in the New-Hampshire Gazette for June 17, 1800 and described the chart as follows:

This Epitome contains a compendious representation of the Church—the garden of Eden—the Adamical Dispensation in a dark shadow—also the different
Dispensations till the Messiah came—the state of the Church, with the dark shades of error which obscured its lustre—the running off of the man of sin—the several channels in which the more important truths were conveyed—the various sectaries—events before and since the Christian Era—Prophetic periods—the most noted councils—witnesses for the truth in every age—and a summary description of the leading sectaries” (p. 4)

An advert appeared soon after in the Courier of New Hampshire for July 5, 1800 (p. 4), offering subscriptions for $2 per impression, with “the work to be put in execution as soon as 500 copies are subscribed for.” It must have taken time to drum up the requisite number of orders, as the Epitome was not published until 1806.

The finished product appears very much as advertised. The body is divided into eight columns, of which the central six constitute a timeline of “The Christian Church divided into Seven Periods,” the first beginning in 9 A.D. and the last concluding at some indefinite future date with “The Heavenly State.” These six columns list emperors and kings, major sects, key secular events (with the years 1600–1800 emphasizing early American history), Church Councils, and major religious figures. The left-most column provides a chronology of pre-Christian history, while that on the right gives brief descriptions of the “leading sectaries.” The central image depicts the Church as a large river flowing from Solomon’s Temple, with numerous branches splitting off, particularly during the Reformation, and the anticipation that they will reunite in the main stream of the Church in the future.

As mentioned earlier, Rowland was an ardent patriot, and the broadside holds an implicit message about the linked courses of Church and American history: The final three secular events listed are the Declaration of Independence, the Federal Constitution and the French Revolution, suggesting that the new republics would prefigure a period of ecclesiastical unity and peace.

Stylistically, An Epitome of Ecclesiastical History is an interesting hybrid. On the one hand, most of its chronological information is conveyed in the ancient “Eusebian” format, named after the 4th-century Romano-Christian chronicler. This format entailed a simple table with kingdoms or other thematic topics listed across the top and dates listed down the right- or left-most column. It was simple to execute and enabled the viewer to compare concurrent events across the known world; but it tended to be crowded, grueling to read, and not terribly memorable except for the most gifted. By contrast, the central stream image may have been inspired by Friedrich Strass’s 1803 Strom der Zeiten, which employed a visual metaphor of interweaving streams and rivers to treat the rise and fall of kingdoms and empires. Thus, Rowland’s work can be seen as a sort of compromise or transitional approach, reflecting a tentative attempt to move beyond the limits of the traditional Eusebian model without abandoning it altogether.

Amos Doolittle

The Epitome was engraved and published by the remarkable Amos Doolittle of New Haven. Doolittle (1754–1832) worked in New Haven and was probably America’s most prolific early engraver. His career spanned seven decades and yielded hundreds of portraits, views, book illustrations and maps, but he is best known for his historical prints, most famously his suite of engravings of the battles at Lexington and Concord. Art historians are often unjustly dismissive of his output; Stauffer for example stuffily pronounces that “his work, at the best, possesses little other than historical interest.” (Stauffer 1:67) This is terribly unfair: while some of his early work—notably the Lexington and Concord engravings—was indeed crude, much of his later work is quite accomplished, as evidenced by the detail and clarity of this plan of New Haven. Even when the charge is merited however, the “historical interest” is extreme. Doolittle’s political and historical prints documented some of the most important events of his time, and he engraved some of the most significant maps issued in the early years of the republic.
An early and scarce American chronological chart, produced by one of America’s great early engravers and offered here in stellar condition.

REFERENCES: Rosenberg & Grafton, *Cartographies of Time*, pp. 148–89; Rumsey #9392; “History,” First Church Windsor online. OCLC #49373383 et al, locating examples at the AAS, Clements, Huntington, CT Historical Society, NH Historical, NY Historical, Princeton, SMU and Yale. Not in Shaw-Shoemaker or Stauffer.

Offered in partnership with Boston Rare Maps of Northampton, Mass.

Item #6785

![SCARCE 1863 VIEW OF THE U.S. CAPITOL](image)

**SCARCE 1863 VIEW OF THE U.S. CAPITOL**


A splendid view of the U.S. Capitol building published while it was undergoing expansion in the midst of the Civil War, but showing it as the printmakers thought it would appear when completed. As the engraving was made before the new dome was finished its proportions as shown here are inaccurate.

This impressive print conveys the Capitol Building’s monumental presence and is enlivened by a throng of people, horses, and dogs in the foreground whose presence communicates the public interest in the building’s renovations. Text to the left and right of the title identifies those involved in the design, etc. of both the original building and the later expansions.

By 1850, the influx of states joining the Union resulted in insufficient space in the Capitol Building to accommodate the increased number of representatives. In response to this incapacity, Congress hired architect Thomas U. Walter to extend both the north and south wings and replace the dome. Construction began in 1851—when President Millard Fillmore placed the cornerstone of the House wing—and continued through the Civil War with some disruptions caused by the conflict (the dark clouds in the background of the engraving may be a subtle reference to the ongoing war). The final section of the Statue of Freedom was mounted atop the building’s dome on December 2nd 1863, although work still continued inside the Capitol.

Born in Philadelphia, Henry Sartain (1833–1895) was an engraver, painter, and architectural draftsman. The son of engraver John Sartain (1808–1897), who is considered the father of mezzotint engraving in America, Henry trained as an engraver under his father and is thought to have studied art at Pennsylvania Academy, where he exhibited works in the 1850s and ’60s. In 1866 he abandoned engraving to establish a printing firm to produce his father’s plates. John Sartain very likely assisted in the creation of this view.


Item #6507

$6,500.00

$2,500.00
John Henry Bufford (1810–1870) was born in Portsmouth, New Hampshire and in 1829 began apprenticing as a lithographer with the Pendleton firm in Boston. Remaining with Pendleton until 1835, Bufford then left to start his own firm in New York, where he printed book illustrations, sheet music covers, city views, and copies of popular artworks. Bufford also produced prints depicting disastrous fires, and worked as an artist for the Endicott and Currier firms in New York. Upon returning to Boston in 1840, he and his brother-in-law B. W. Thayer and John E. Moody bought out Pendleton, owned by Thomas Moore since 1836. Bufford worked as the primary artist and general manager of the new company, B. W. Thayer & Co., which was one of the first color lithographers in the U.S.—producing work from several stones as early as 1843 or 1844. When Thayer left the company in 1845, the firm became J. H. Bufford & Co. Bufford was one of the most important lithographers of era, his work encompassing city views, posters, book illustrations, sheet music covers, and prints for framing. Early in their careers, both Winslow Homer and Francis D’Avignon worked for Bufford. In 1865, Bufford’s sons Frank and John Henry Jr. became partners in his company. Following their
father’s death in 1870, the brothers continued operating the firm until the early 1900s.

Publisher John L. Robinson (1828–1899) operated his father’s shoe manufacturing business beginning in 1842. Upon the outbreak of the Civil War, he joined the Nineteenth Massachusetts Volunteers, taking charge of the regiment’s clerical work. Subsequently, he served as a general service and citizen clerk for the War Department. In 1865, he joined the register’s bureau of the Treasury Department. Leaving that position in 1866, he returned to Lynn and worked as a bookkeeper until 1878. In that profession, he established the “Robinson method” of bookkeeping, said to be a more concise method than others previously in use.


Item #7910 $1,500.00

DUBLIN, NEW HAMPSHIRE AND ITS ENVIRONS IN 1907

20. Wadsworth, Samuel, del. Map of the Town of Dublin, New Hampshire including the part set off to the town of Harrisville. Boston: C. J. Peters & Son Co., 1907. Chromolithograph, 24.75” x 33.5”, printed in brown and blue, with additional hand-coloring in red, mounted on linen and attached to original wooden rods. CONDITION: Very good, dampstaining and gray stains in lower-right corner, light wear around the cartouche, edgewear along upper-left and -right corners, chipping to black paint on the original rods.

An early twentieth century wall map of Dublin, New Hampshire and the southern part of Harrisville.

This map is based on a survey conducted by Thomas Fisk in 1853, which Samuel Wadsworth revisited in 1906, making additions and corrections. It centers on Dublin Village, outlined in red, and Monadnock Lake, which looms large in the lower-left corner. Also shown are portions of Harrisville, Malboro, Jaffrey, and Peterboro. The key in the lower-left corner identifies highways, defunct roads, private roads, trails, buildings, and sites of former buildings. Other details include churches, villages, schools, reservoirs, and bodies of water (colored blue). The Boston & Maine Railroad crosses the upper portion of the map. Elevations and some other details are derived from a map created by the U.S. Geological Survey. A scale is provided at lower right, and relief is shown by hachure and spot heights.

Writers Ralph Waldo Emerson and Henry David Thoreau both visited Dublin and its environs and wrote about the area’s appealing qualities, and Mark Twain vacationed there as well. In the late nineteenth century, Dublin became home to the Dublin Art Colony through the painter Abbott Handerson Thayer (1849–1921), who arrived there in 1888. Thayer’s dynamic personality and established artistic reputation attracted a group of artists such as George de Forest Brush and Frank Benson, as well as a range of students he taught, including Barry Faulkner, Alexander James, Rockwell Kent, and Richard Meryman. The artistic activity Thayer set in motion lasted some sixty years.

Active in the early twentieth century, C. J. Peters & Son Co. was based in Boston. Other maps the company produced include Map of Massachusetts showing state highways laid out and petitioned for (1906), Tri-State Trolley Map Showing Boston and Northern and Old Colony Street Railway Companies’ Systems and Connecting Lines [1907], and Middlesex Fells Reservation [1919].


Item #7894 $1,250.00
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.