



JOHN WINDLE *ANTIQUARIAN BOOKSELLER*

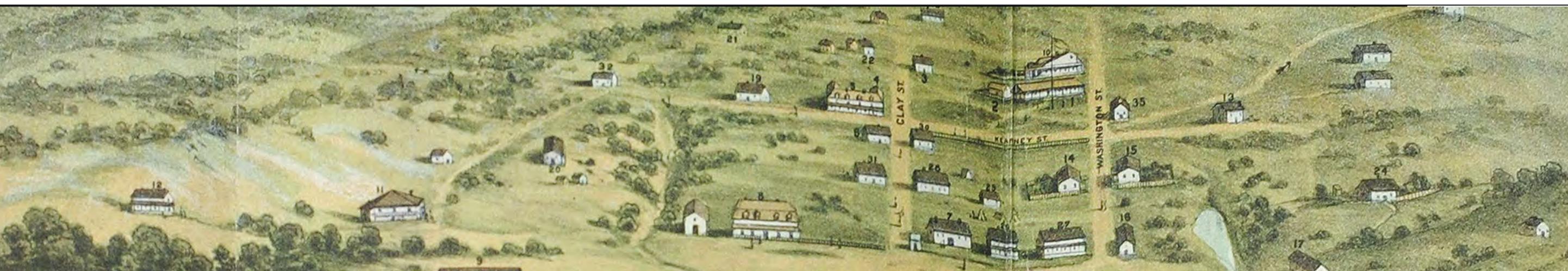
40 Works on California and the West

Books, manuscripts, prints, original art and ephemera from the frontier.

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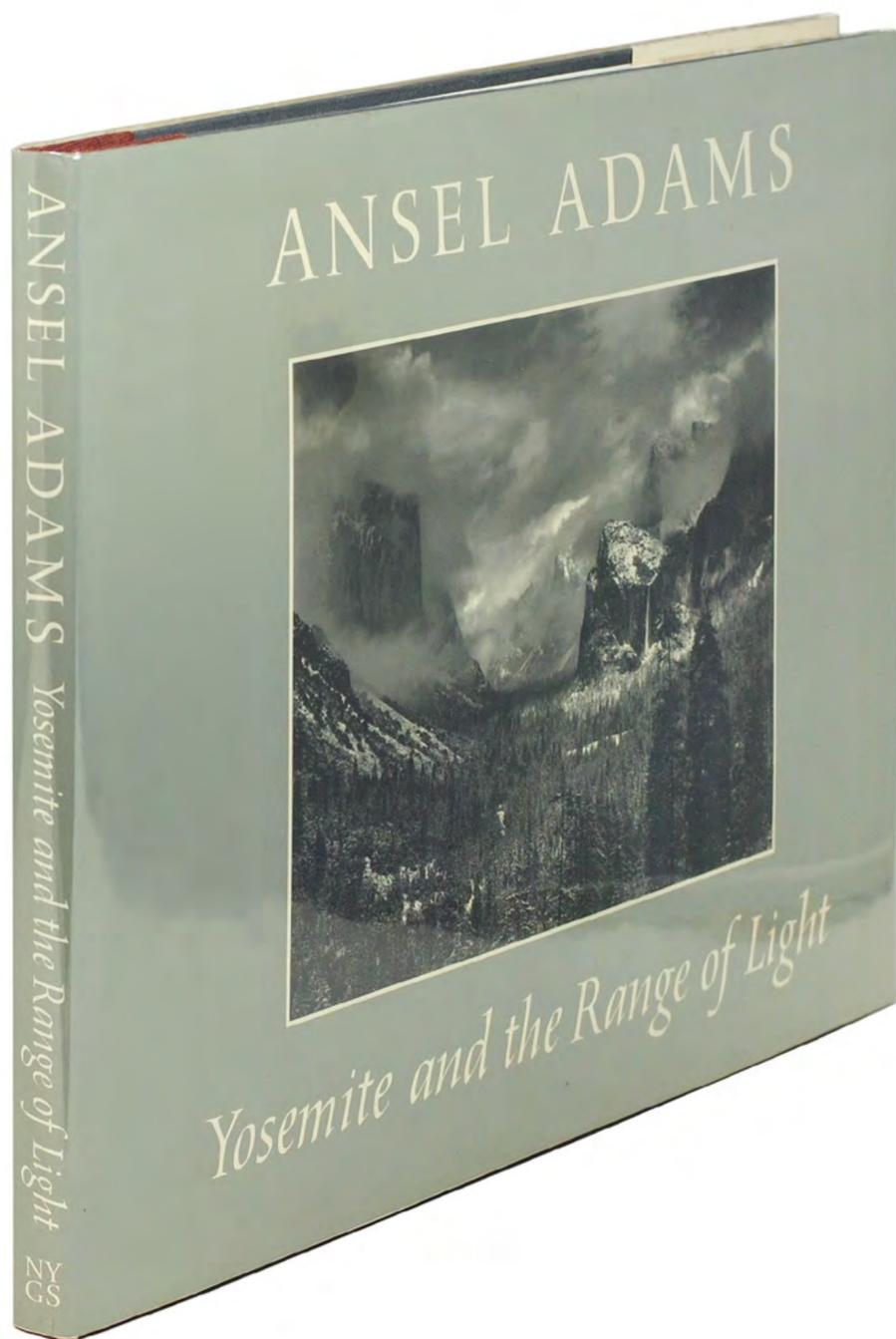


1. ADAMS, ANSEL. *Marion Brown delivering a load of tan bark from the sheds across from the tannery.* San Francisco: 1955.

Single black and white photograph, 13.25 x 10.4 inches, mounted on 1/8 inch thick board. Signed by Ansel Adams to lower right-hand corner, with his studio stamp, "131 - 24th Avenue San Francisco," and "Neg. No. AA-COM-1-83" to the back. Very good on a slightly toned board.



§ From the Salz Tannery commission circa 1955. These clear black and white photos documented Santa Cruz leather manufacturing, now a by-gone era. Ansley Salz, owner of Salz tannery, was a longtime friend of Adams, and donated his Cadillac to Adams, which would later appear in some of his more famous photographs. (108125) \$2250.



Freedom for his photographic work and his advocacy for the National Parks of the United States. A special edition of this monograph was produced for Time/Life subscribers, each bearing a bookplate signed by Adams. This is instead a fine copy of the UK first edition, signed directly by Adams beneath the half title. (123183) \$475.

2. ADAMS, ANSEL. *Yosemite and the Range of Light*. London: Thames and Hudson, 1979.

Oblong folio, 116 full-page plates of Adams's photographs reproduced by double impression offset lithography, accompanied by 28 pages of text. Publisher's red and blue cloth, fine in the photographic dust-jacket.

§ First British edition, signed by Ansel Adams on the half title page. Adams first visited Yosemite in 1916 when he was 12 years old. He later wrote of his first view of the valley: "the splendor of Yosemite burst upon us and it was glorious.... One wonder after another descended upon us.... There was light everywhere.... A new era began for me." He would spend the rest of his life photographing Yosemite and other National Parks, a pioneer in both photographic technique and in the use of fine art photography to campaign for the protection of the natural landscapes. This monograph assembles many of his most famous pictures of the Yosemite valley, including "Monolith, The Face of Half Dome, 1927"; "Clearing Winter Storm, 1944"; "Thunderstorm, 1945"; and "Moon and Half Dome, 1960."

The year after this publication, Adams was awarded the Presidential Medal of





3. BLUMBERG, A. [San Francisco Fire]. Alameda, California: 1906.

Black and white photograph, 7.75 x 8 inches mounted; very good. Subtly stamped “Copyright 1906 by A. Blumberg” on lower edge of image, same stamp on verso of the original mount board with the additional printing “1216 Paru Street / Alameda, Cal...”.



§ Original photo showing dramatic clouds of billowing smoke over the city of San Francisco and bystanders during the fire of 1906. (107079) \$250.

4. BODMER, KARL. *Wak-Tae-Geli, A Sioux Warrior* [Tableau 8]. London: Ackermann & Co. 1839.

Aquatint engraving with contemporary hand-coloring, 24.6 x 18 inches, with blindstamp “C. Bodmer/Direct.” Fine condition.

§ First edition, an illustration from *Travels in the Interior of North America, 1832-1834*, by Maximilian, Prince of Wied, Germany, after Bodmer’s watercolors.

Prince Maximilian was a German explorer and naturalist who hired the Swiss artist Karl Bodmer (1809-1893) for an expedition to examine and describe the wildlife and Indian tribes of the American West. For 13 months, the men travelled up the Missouri River from St. Louis to Montana, recording the people and landscapes they encountered with unprecedented sensitivity and detail, just on the eve of rapid white Western expansion.

“For over a century Bodmer’s aquatints have been regarded as one of the most significant contributions to the iconography of the western frontier.” In his portraits of American Indians, Bodmer “achieved a level of accuracy and sensitivity that no other artist of the American frontier has ever surpassed. His work is particularly valuable for its detailed rendition of the Indians’ ornamentation, attire, and implements. Indeed, Bodmer was far superior to his better-known contemporary George Catlin, whose work lacks the Swiss artist’s fidelity and meticulous attention to detail.” (*American Dictionary of National Biography*). (123257) \$3,000.



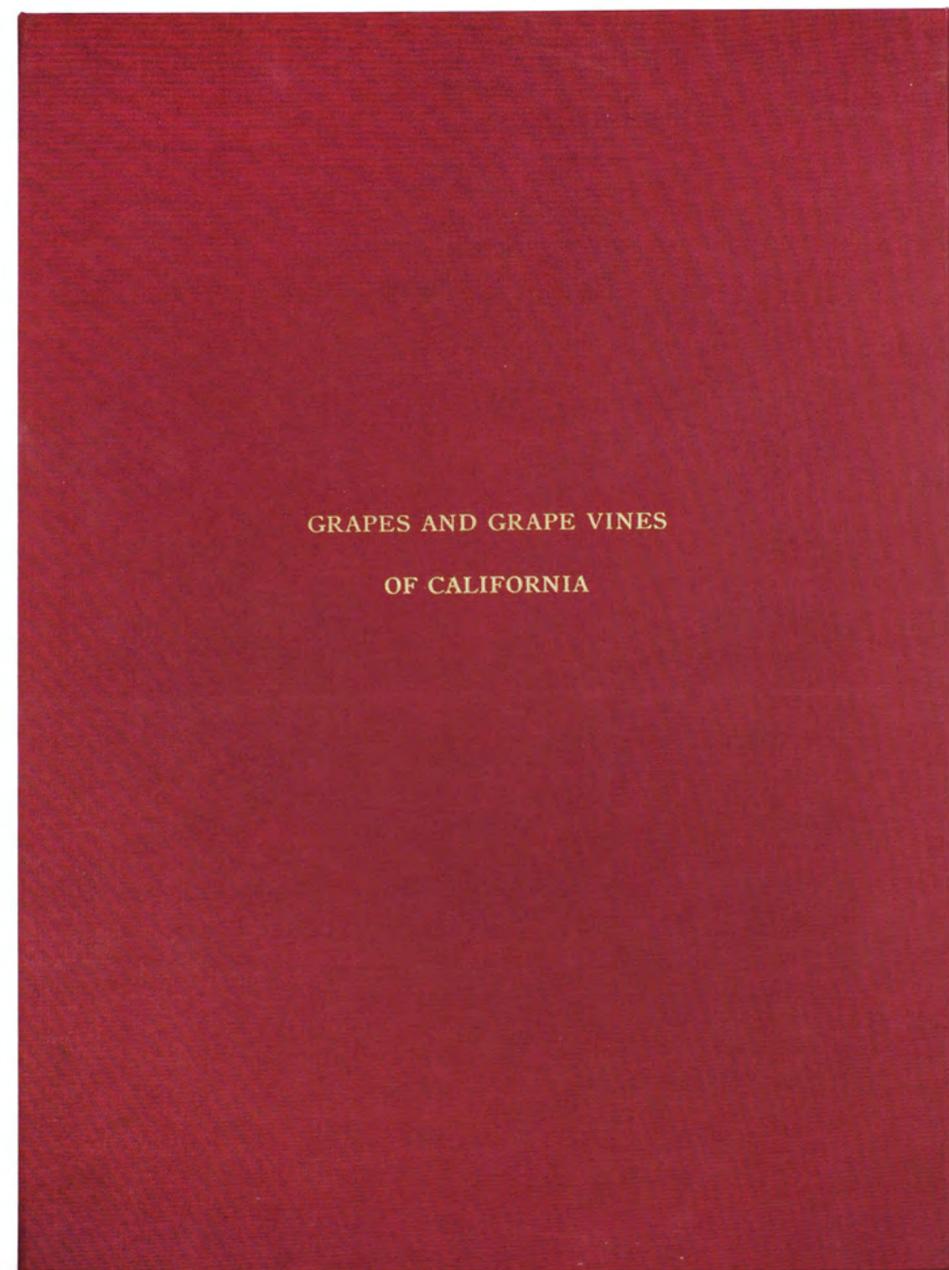


5. BOSQUI, EDWARD. *Grapes And Grape Vines Of California.* [San Francisco: Edward Bosqui, 1877]. San Francisco: John Windle, 1980.

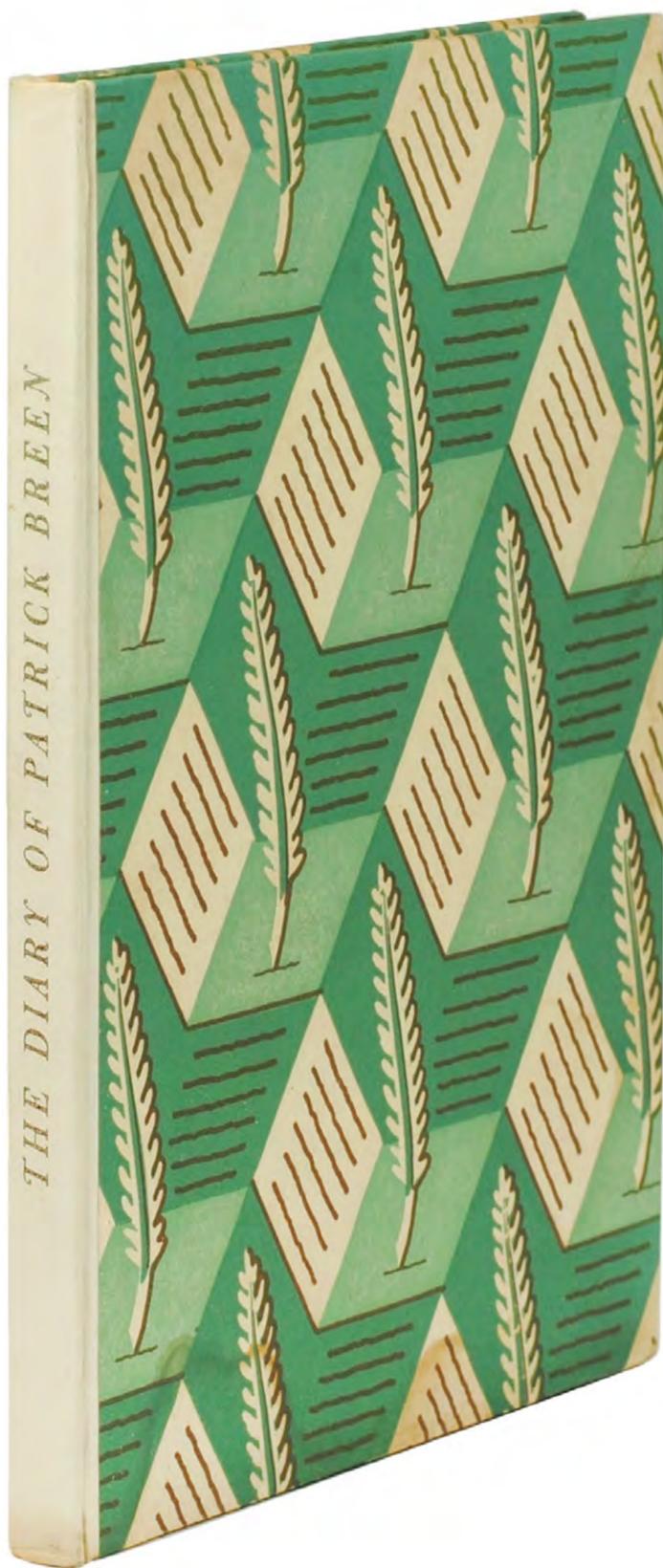
Folio, [64] pp. 10 color plates with text. A fine copy in sheets and portfolio as issued.

§ Limited to 40 copies for sale in sheets; this exact facsimile of the first California ampelography to show the grapes in superb color printing by the renowned printer Bosqui was reissued by San Francisco printers and binders from one of the few extant perfect copies (now at the Lilly Library). It is the rarest of American color plate books and this wonderfully accurate facsimile has an introduction by Kevin Starr. The edition was not completed and only 65 sets were released (of which 25 were bound). Zamorano Select (2010) 34A writes that “in his valuable introduction to the Windle facsimile” Kevin Starr

provides historical background for the original edition. “Both as a work on viticulture and as a color-plate book, *Grapes and Grape Vines of California* was an unprecedented achievement for a California press,” as indeed was the facsimile which was so impressive that Harcourt Brace Jovanovich reissued it in a reduced format trade edition that went through two large printings before being remaindered. (104583) \$3000.



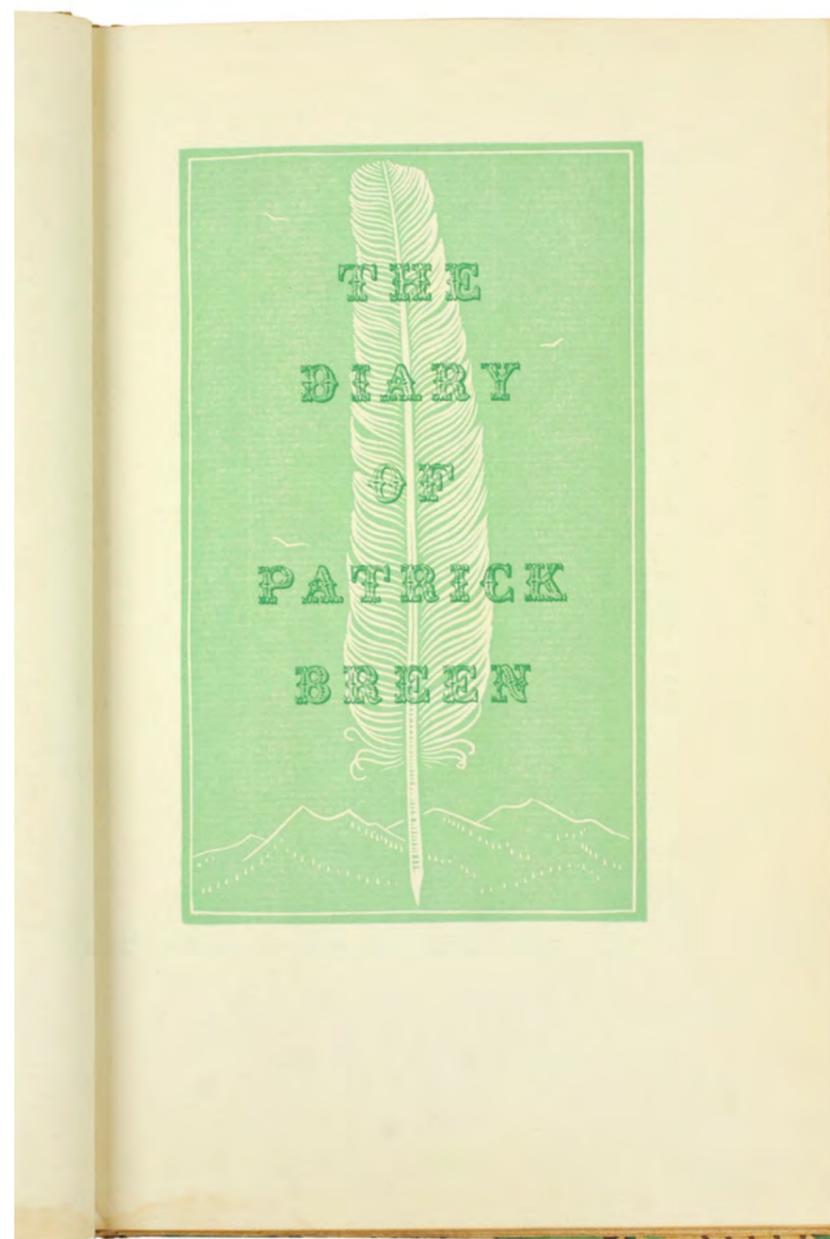




6. BREEN, PATRICK. *The Diary of Patrick Breen. Recounting the Ordeal of the Donner Party Snowbound In the Sierra 1846-47. Introduction & Notes by George R. Stuart.* San Francisco: The Book Club of California, 1946.

8vo., 38, (31) pp. frontispiece and feather decorations in green and brown, designed by Mallette Dean. Original patterned paper boards and white cloth, backstrip with printed title. Ink ownership inscription on front free endpaper, backstrip slightly faded, else very good.

§ One of 300 copies. Hand-set in Bulmer type and printed on rag-paper by Lewis and Dorothy Allen at The L-D Allen Press. Patrick Dean was an Irish-American who, with wife and seven children, joined the ill-fated Donner Party, and survived to settle in California. His manuscript diary, now a treasure of the Bancroft Library, is reproduced in facsimile following George R. Stewart's annotated transcription. (123249) \$250.



Friday Nov 20th 1846
 came to this place on the 31st
 of last month that it snowed
 we went on to the pass the snow
 so deep we were unable to
 find the road, when within
 3 miles of the summit then
 turned back to this shanty
 on the lake, Stanton came
 one day after we arrived here
 we again took our teams
 & wagons I made another
 unsuccessful attempt to
 cross in company with Stan-
 ton we returned to the shanty
 it continuing to snow all
 the time we were here we
 now have killed most part
 of our cattle having to stay
 here until next spring
 on horse back with out
 food or salt

it snowed during the space
 of eight days with little
 intermission, after our arri-
 val here, the remainder of
 time up to this day was
 clear & pleasant freezing
 at night the snow nearly
 gone from the valleys.
 Sat 21st five morning wind N.W
 22 of our company are about
 starting across the mountain
 this morning including Stanton
 & his Indians, some loads
 lying packed to day and to
 Sunday
 22nd froze hard last night this
 a fine clear morning, wind E.S. &
 no account from those on the
 mountain
 Monday 23rd some weather
 wind W the Expedition across
 the mountains returned after
 an unsuccessful attempt

7. BURGESS, GEORGE H. *Baker Beach, entrance to the Golden Gate.* San Francisco: 1870.

Singlesheet, 5 5/8 x 8 7/8 inches. Pencil drawing on paper with watercolor highlights. Very fine, framed to highest conservation standards.

§ A fine sketch of a famous view, perhaps one of the most desirable depictions of the Golden Gate. Burgess (1831-1905) traveled to California in 1849 to join the Gold Rush. He traveled extensively through the Gold Rush country, chronicling his experiences through watercolor paintings. George made a living as a portrait artist, but remains best known for his paintings of the Gold Rush. He was a founding member of the San Francisco Art Association in 1871 and died in Berkeley, California. See also David W. Forbes, *Encounters in Paradise*. (123071) \$4500.





8. CURTIS, ASAHEL. *Reflections of Mt. Tacoma in Mirror Lake.* Seattle: 1911.

Large photograph, 18 x 14 inches, sepia toned silver print mounted on cardboard and trimmed; copyright and studio credit burned into negative, lower right. Very good.



§ The brother of Edward S. Curtis, Asahel (1874-1941) became a professional photographer in 1894. His commissions took him throughout much of the Pacific Northwest of the U.S. and Canada. The work was extensively published in local and national magazines including *National Geographic*. (108124) \$550.

9. CURTIS, EDWARD S. *Henry E. Huntington in front of his library building. San Marino, CA: c. 1920.*

Black and white photograph, 13.5 x 10.5 inches. Signed in ink in bottom right corner by Curtis. Very good.

§ A fine portrait of Henry E. Huntington in front of the bronze doors of the library building on his estate in San Marino, California. In the picture Huntington is about 70. A note attached to the Huntington's copy of the photograph indicates it was taken "around 1920," in other words, just after Henry and Arabella Huntington signed the trust document that transformed their private estate into one of the greatest independent libraries in the world. His look of kingly satisfaction might well be understood. (123255) \$875.



10. CURTIS, EDWARD S. *A Desert Cahuilla Woman.*
Suffolk Engr. Co., Cambridge, Mass., 1924.

Photogravure, 21.75 x 17.5 inches.

§ A fine image from Curtis's *The North American Indian*, a portrait of a young woman of the Cahuilla tribe, from the deserts of Southern California, plate 522 from Volume 15 (1926). Lightly toned, very good.

The North American Indian remains one the most ambitious publishing projects and one of the most important works of ethnography of all time. J.P. Morgan provided the initial funding of \$75,000 over five years but in the end Curtis worked for over 20 years to produce the 20 volume work. In that time he took over 40,000 photographs and made over 10,000 wax cylinder recordings to illustrate a detailed written record of the lives, languages, and beliefs of over 80 different tribes. The importance and the urgency of the task was clear to him, as he wrote in the introduction to his first volume in 1907, "The information that is to be gathered ... respecting the mode of life of one of the great races of mankind, must be collected at once or the opportunity will be lost." (123265) \$675.



11. CURTIS, EDWARD S. *The Klamath Hunter*. From copyright photograph 1923 by E.S. Curtis.

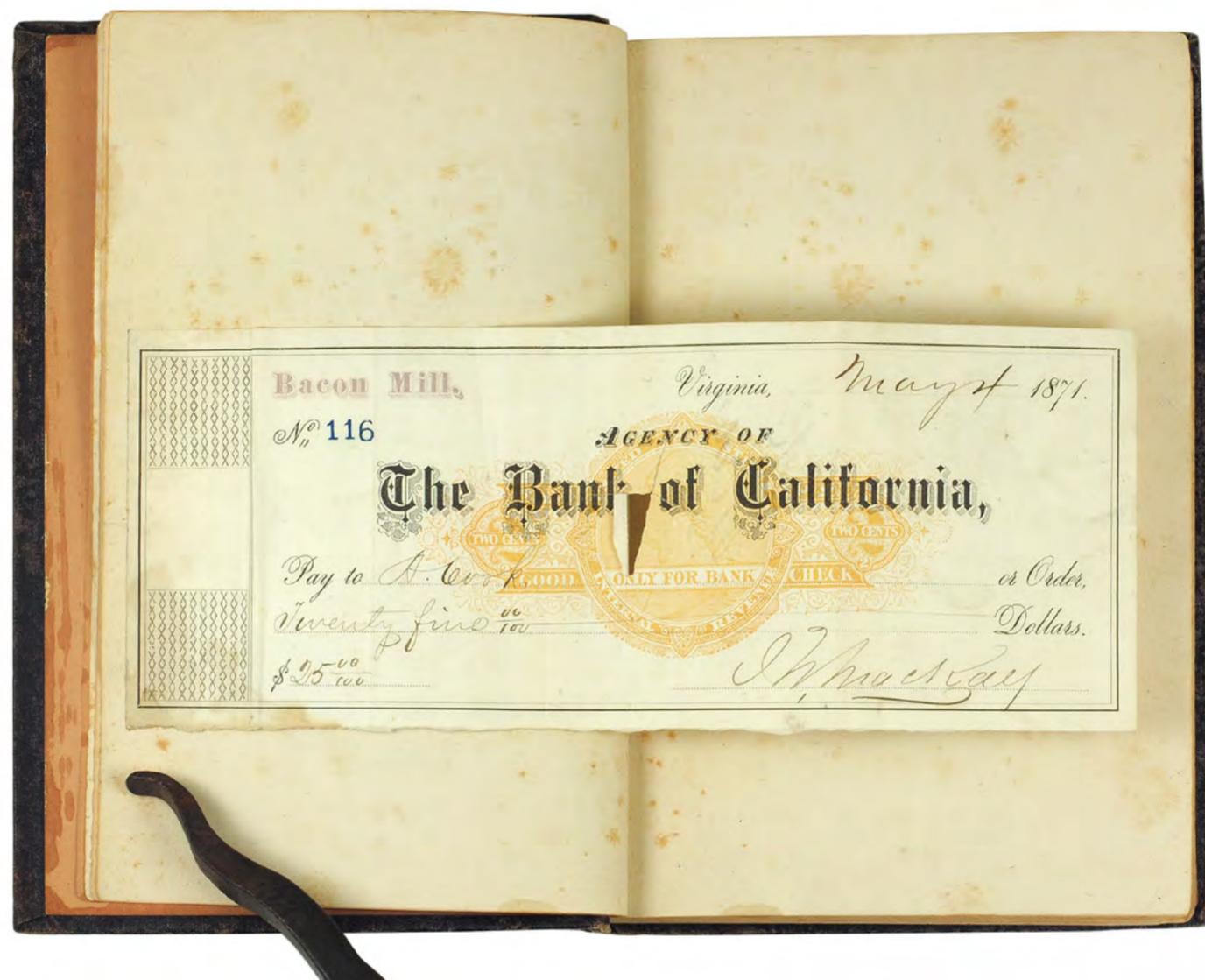
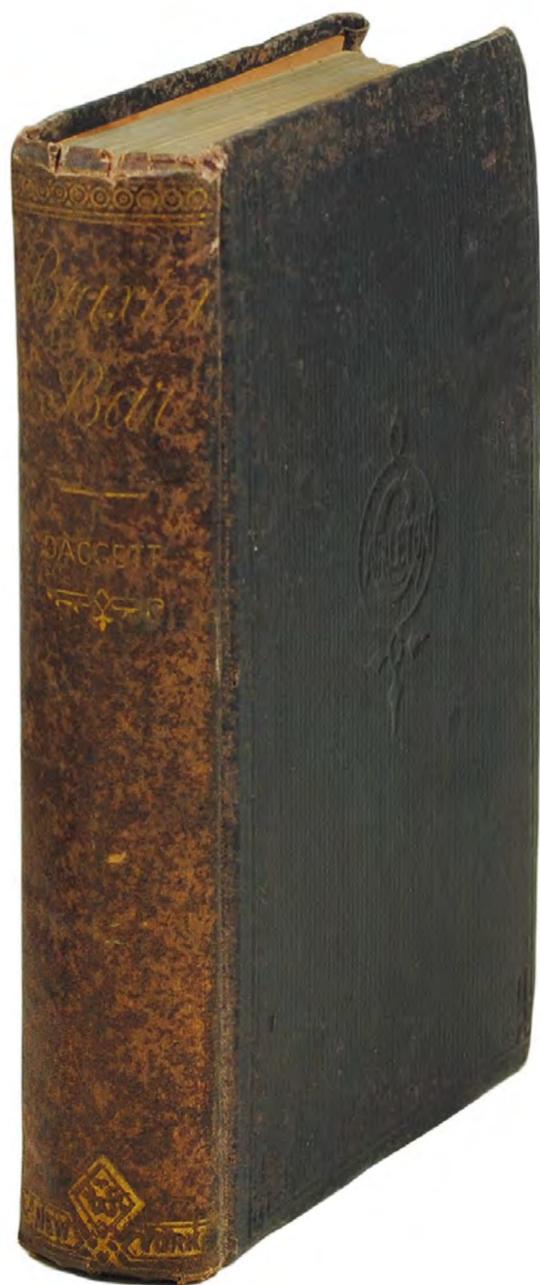
Photogravure, 21.8 x 17.8 inches, lightly toned, very good.

§ A beautiful image showing a Klamath man hunting from a dugout canoe, Plate 458 from Volume 13 (1923) of Curtis's *The North American Indian* (see previous item). The Klamath people are from the inland region of Northern California and Southern Oregon. Their oral history records the volcanic eruption that created Crater Lake over 7000 years ago. (123264) \$575.

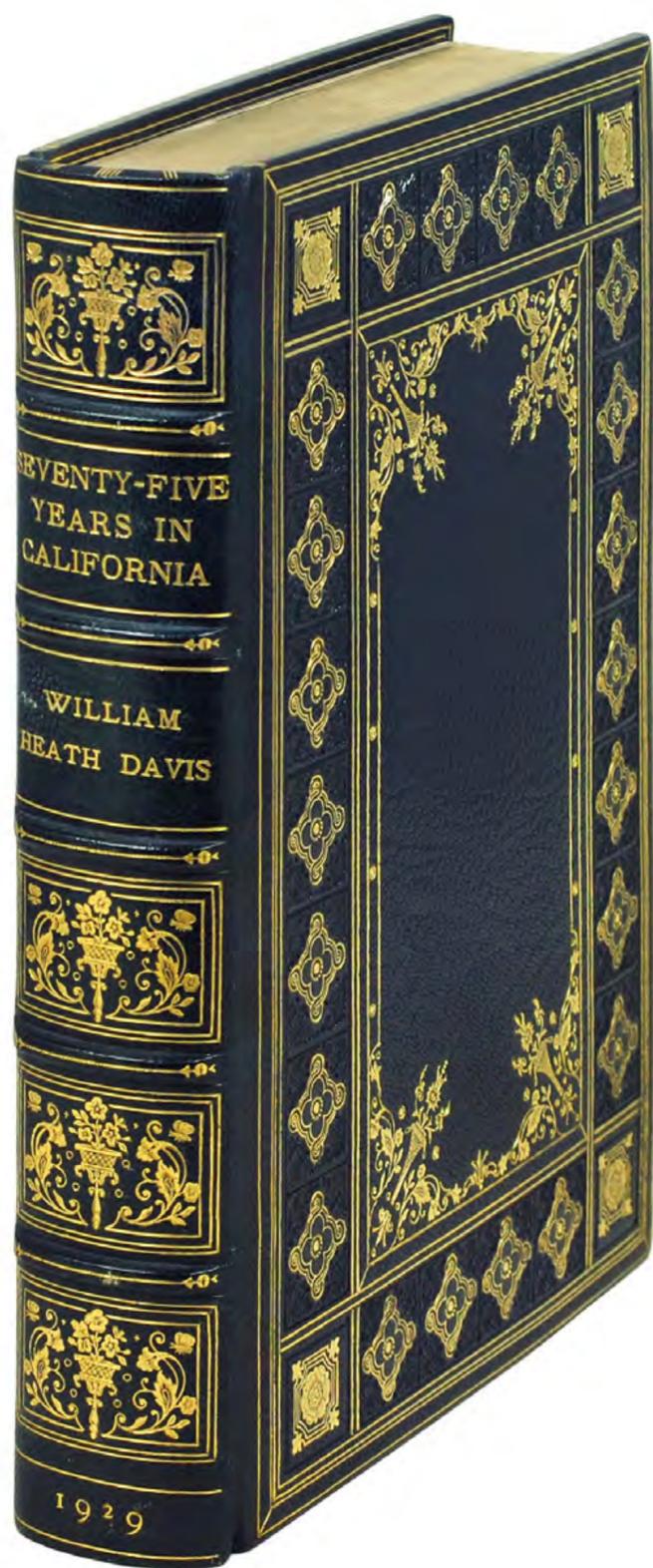


12. DAGGETT, R.M. *Braxton's Bar. A Tale of Pioneer Years in California.* New York: G. W. Carleton & Co., Publishers, 1882.

Sm. 8vo, viii, 453, [3] pp. Last leaf a 2-page publisher advert, dated 1882. With a frontispiece and 10 plates. Original dark brown cloth, backstrip faded.



§ First edition. Author's signature pasted to front pastedown. Original Bank of California check with the signature of J. W. Mackay tipped to front free endpaper. Once acclaimed as the best novel written by a California argonaut. Rollin Mallory Daggett (1831-1909) "walked from Ohio to California (1850) and in San Francisco founded *The Golden Era* (1852), the state's first literary weekly. A decade later he moved to Virginia City, Nevada, and there established *The Territorial Enterprise*. A later political career made him a Congressman and Minister to Hawaii (1882-1885)" (Hart, *Companion to California*, p. 122). Baird & Greenwood 593; Cowan II, p. 154; Wright III, 1362. (123057) \$375.



13. DAVIS, WILLIAM HEATH. *Seventy-Five Years in California. A History of Events and Life in California: Personal, Political and Military; Under the Mexican Regime; During the Quasi-Military Government of the Territory by the United States, and After the Admission of the state to the Union.* San Francisco: John Howell, 1929.

Thick large 8vo, xxxii, 422 pp., including the appendix, bibliography, and index. Illustrated with numerous plates of facsimile letters, reproductions of engravings, photographs, etc., folding facsimile of the *California Star*, March 15, 1848 (first local mention of gold discovery). Bespoke de luxe binding by Root and Son (signed) of crushed blue morocco extra, covers and backstrip richly gilt, gilt edges, slipcase, in perfect condition.

§ Superb copy, suitable as a fine gift, of a classic work of local history first published in 1889 as *Sixty Years in California* which includes textual additions and numerous new illustrations and facsimiles. The original cloth binding is preserved at the back along with a contemporary review and other ephemera. Adams Herd 659. Cowan p.160. Graff 1010. Howes D136. Zamorano Eighty #27. (122728) \$2750.





DEPARTMENT OF THE INTERIOR, GEOLOGICAL SURVEY, WASHINGTON, D.C.

VIEW OF SAN FRANCISCO, FORMERLY YERBA BUENA, IN 1846-7

BEFORE THE DISCOVERY OF GOLD

WE THE UNDERSIGNED HEREBY CERTIFY THAT THIS PICTURE IS A FAITHFUL AND ACCURATE REPRESENTATION OF SAN FRANCISCO AS IT EARLY APPEARED IN MARCH 1847

10—Wm. A. Leidesdorff's Residence
11—Wm. A. Leidesdorff's Custom House
12—First Railroad of the Run Locality

13—John Sullivan's Residence
14—Peter T. Sheridan's do
15—Juan C. Davis' do
16—G. Reynolds' do
17—A. J. Ellis' Boarding House
18—Fitch & McKee's building
19—Capt. Viaget's Residence
20—John Fuller's Residence
21—Juan Soto's do
22—Juan N. Poffin's do
23—A. A. Andrew's do
24—Capt. Antonio Ortega's Residence
25—Francisco Carrero's Residence
26—Capt. Wm. Hinckley's do

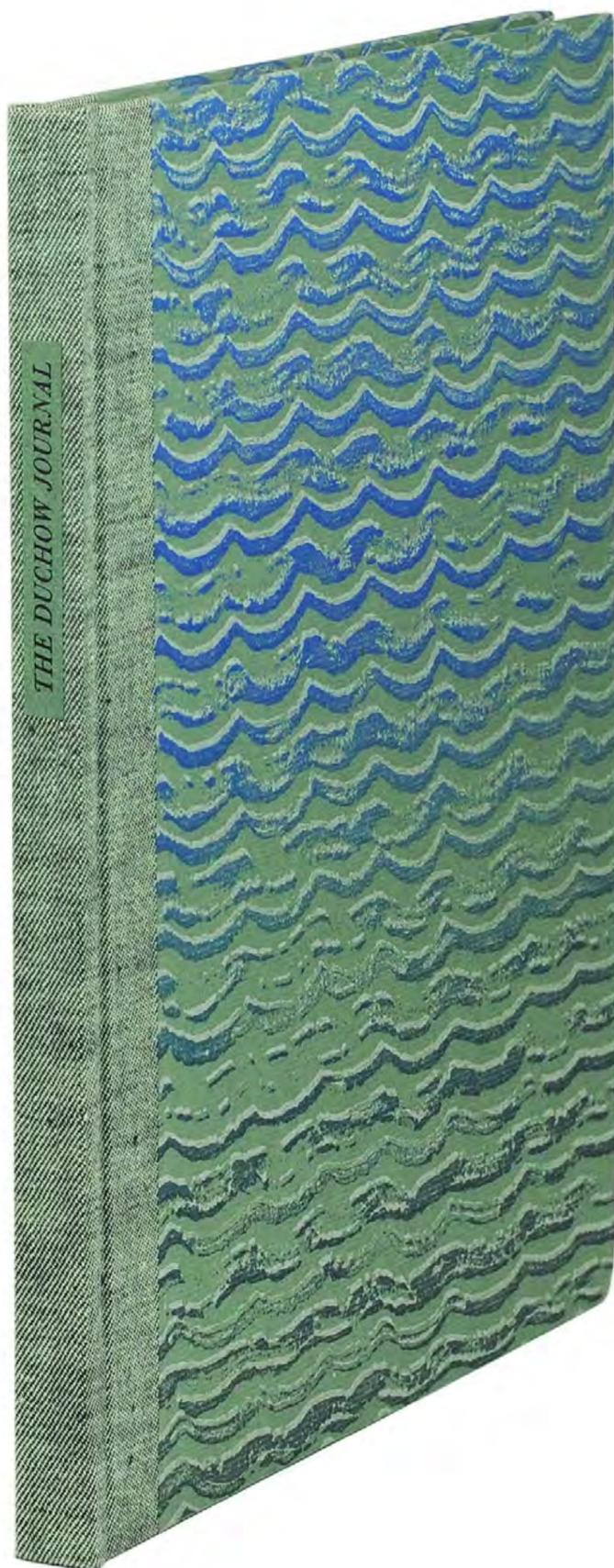
27—Gen. M. G. Vallejo's building
28—C. L. Ross' building
29—M. H. do
30—Capt. John F. Pate's Adobe building
31—Doctor E. P. Jones' Residence
32—Robert Kelley's Residence
33—Los Pobos de la Chaga
34—Lung Mountain
35—Sill's Blacksmith Shop
36—Trail to Presidio
37—Trail to Mission Dolores

WINDLE BY HODG & SON, LONDON.

THE first habitation in Yerba Buena, a tent dwelling erected in 1835 by Capt. Wm. A. Richardson, at the corner of Clay and Dupont streets, occupied the site of No. 18 on the view map. In July, 1836, Jacob Primer Leese built the first house, just south of Richardson's location. The residence and place of business of William Heath Davis, author of "Seventy-five Years in California," is marked No. 7. Yerba Buena Cove appears in its natural condition with the waters of the Bay nearly touching Montgomery Street. The Laguna Salada, or Saltwater Lagoon, now almost forgotten, is shown where Montgomery and Jackson streets cross. It was over this tidal inlet that William S. Hinckley, when Alcade, built the first bridge in California in 1844. This rare view of the San Francisco of 1846-7 fittingly illustrates the early days of the city which William Heath Davis describes.



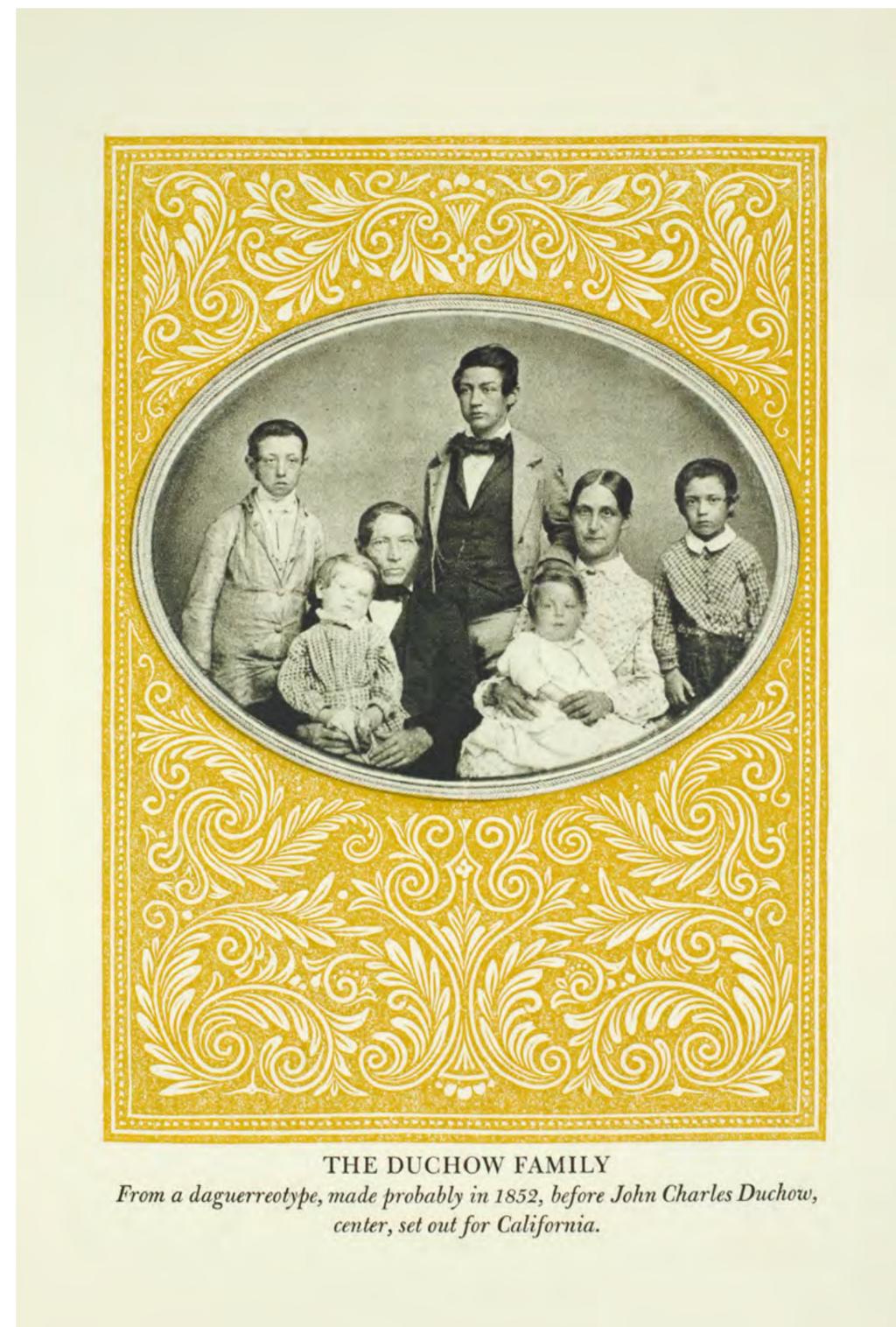
To the north of the home of Wm. A. Leidesdorff—No. 11—Wm. Heath Davis built the first brick building of more than one story in California in 1849, leasing it to the U. S. Treasury for a custom house. The flagpole upon which Capt. John B. Montgomery raised the American flag July 9, 1846, was removed from the Plaza in 1850 and re-erected in front of the Davis building, where it was destroyed by the fire of May 4, 1851. California Street was laid out by Jasper O'Farrell, who enlarged the survey of the town made by Jean Jacques Vioget in 1839. The Davis custom house occupied the northwest corner of Montgomery and California streets. The small structure which forms the corner of Montgomery and Clay streets is the famous "Kent Hall." This was the first building near the beach; a deckhouse from the ship "Kent."

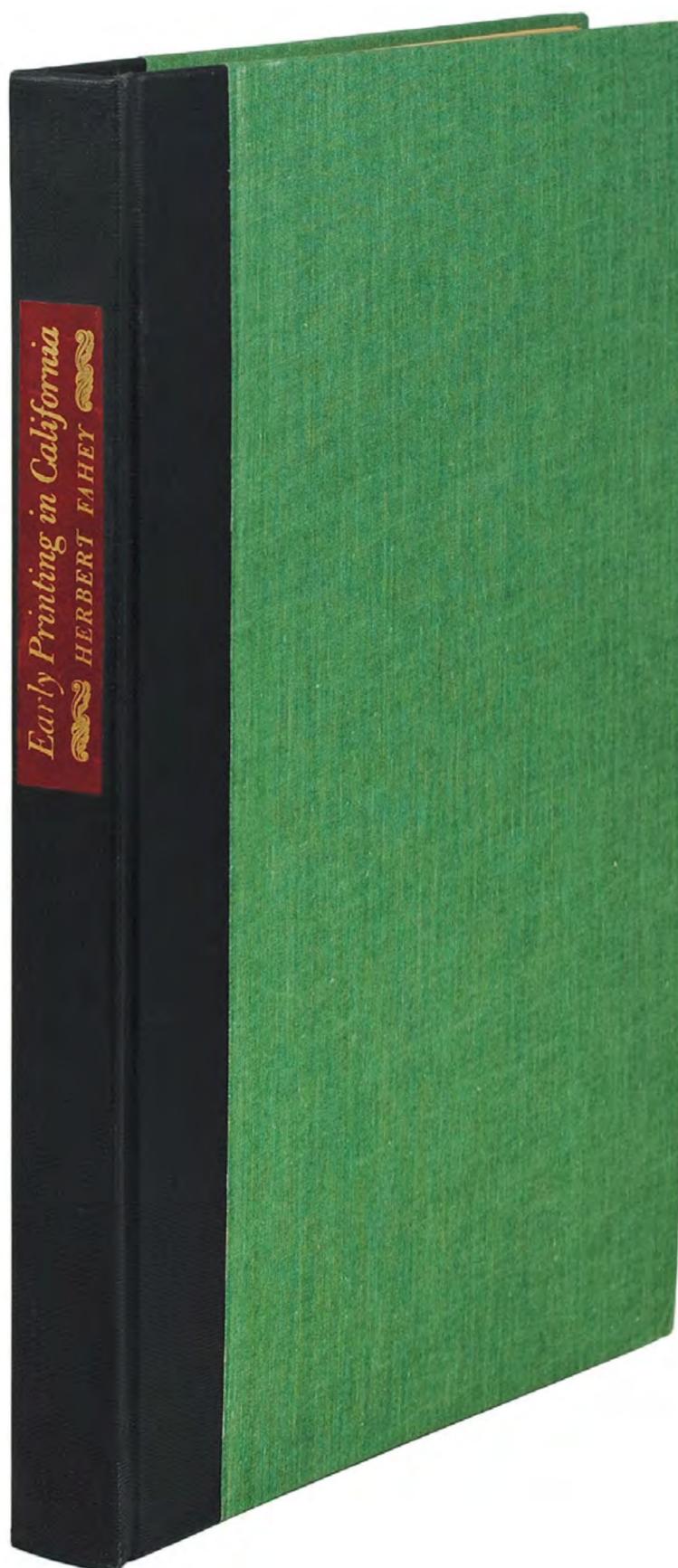


14. DUCHOW, CHARLES. *The Duchow Journal. A Voyage from Boston to California 1852.* Kentfield, CA: Allen Press, 1959.

Small 4to, [66] pp. With designs by Mallette Dean. Original cloth-backed decorated paper boards, dust-jacket, very good. Prospectus inserted.

§ One of 200 copies with hand-colored marginal decorations by Mallette Dean and a frontispiece reproduction of a daguerreotype of John Charles Duchow and his family. With a Foreword by George P. Hammond: "One of the liveliest and most interesting [diaries] that has come to our attention." (105835) \$200.

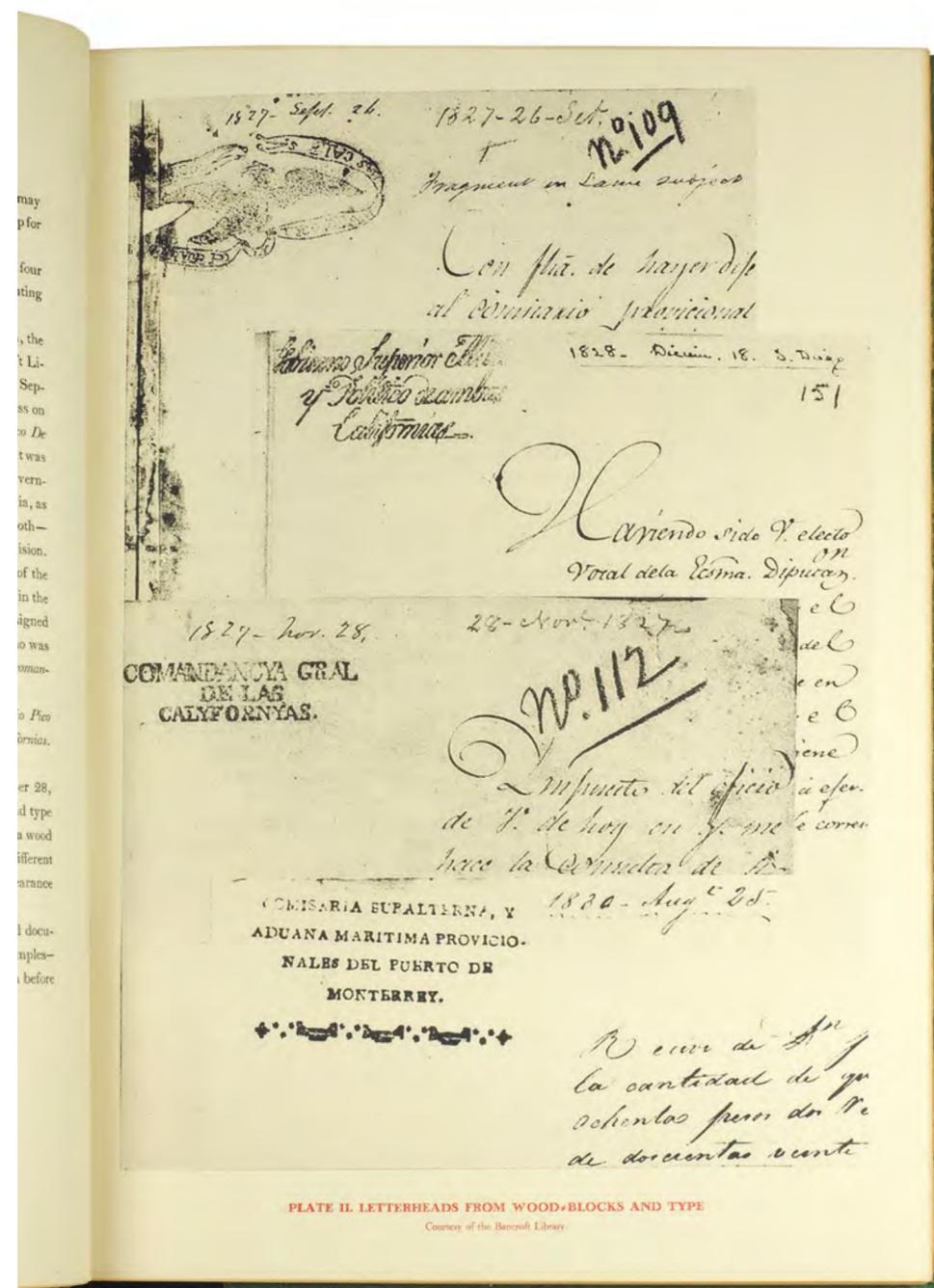




15. FAHEY, HERBERT. *Early Printing In California From Its Beginning In The Mexican Territory To Statehood September 9 1850.* San Francisco: The Book Club of California, 1956.

Folio. 142 pp. Black buckram spine, green cloth boards, printed label on spine. 16 full-page photo plates. Fine.

§ One of 400 copies printed at the Grabhorn Press. An essential reference work on the history of printing in California with chapters on the following: Historical accounts; Pre-Zamorano Press Printing; The Establishment of the Zamorano Press; Products of the Mexican Press; The Californian; The California Star; The Alta California; The Placer Times; Other California Newspapers. (107879) \$150.



16. FRENZENY, PAUL. *The Vintage in California – At Work in the Wine Presses.* New York: Harper's Weekly, October 5, 1878.

Engraving, 20 7/8 x 13 3/4 inches, hand-colored. Edges toned, otherwise an attractive print.



§A crowded and interesting scene showing European and Chinese workers crushing the grape harvest with bare feet and with a hand-cranked press. The illustrator, Paul Frenzeny (c.1840s-1902), traveled across America producing illustrations for Harper's Weekly. His biography speaks of a time when very different lives were possible: a former artillery officer who fought under Maximilian's French army in Mexico, he took art lessons in New York, sketched his way around the country as an international correspondent for several magazines, settled in San Francisco and helped to

establish the Bohemian Club, before taking to the road again to join Buffalo Bill's Wild West Riders in London and illustrate books including *Anna Karenina*. (123258) \$750.

17. GENTHE, ARNOLD. *Henry E. Huntington in the Library of His New York Residence.* c. 1917.

Black and white photograph, 9.75 x 6.4 inches, mounted on paper measuring 11.4 x 7 inches. Signed by Genthe on the mounting paper. Very good.

§ A stately portrait of Henry Huntington standing in front of an immensely tantalizing bookcase by the society photographer Arnold Genthe. In 1917 Huntington was in the process of moving his book collection from his New York residence to his newly-built estate in San Marino. It was also the year he purchased both the Bixby Library, containing the elephant folio edition of Audubon's *Birds of America*, and the Bridgewater House Library, containing the Ellesmere manuscript of the *Canterbury Tales*. (123256) \$875.



18. GRAHAM, CHARLES. *The Cliff House and Sutro Park, San Francisco, California.* New York: Harper's Weekly, April 30, 1887.

Wood engraving, 15.6 x 10.75 inches, hand-colored, matted to 25.25 x 20 inches. Lightly toned, very good.



§ An attractive hand-colored print showing a well-dressed crowd taking the air above Cliff House in San Francisco. The image shows the first house built on the site with statues ornamenting the plateau above. The sketch must have been taken after the purchase of the property by Adolph Sutro and the repairs necessitated by the explosion of January 16, 1887, when an abandoned schooner packed with 40 tons of dynamite ran aground on the rocks beneath the house.

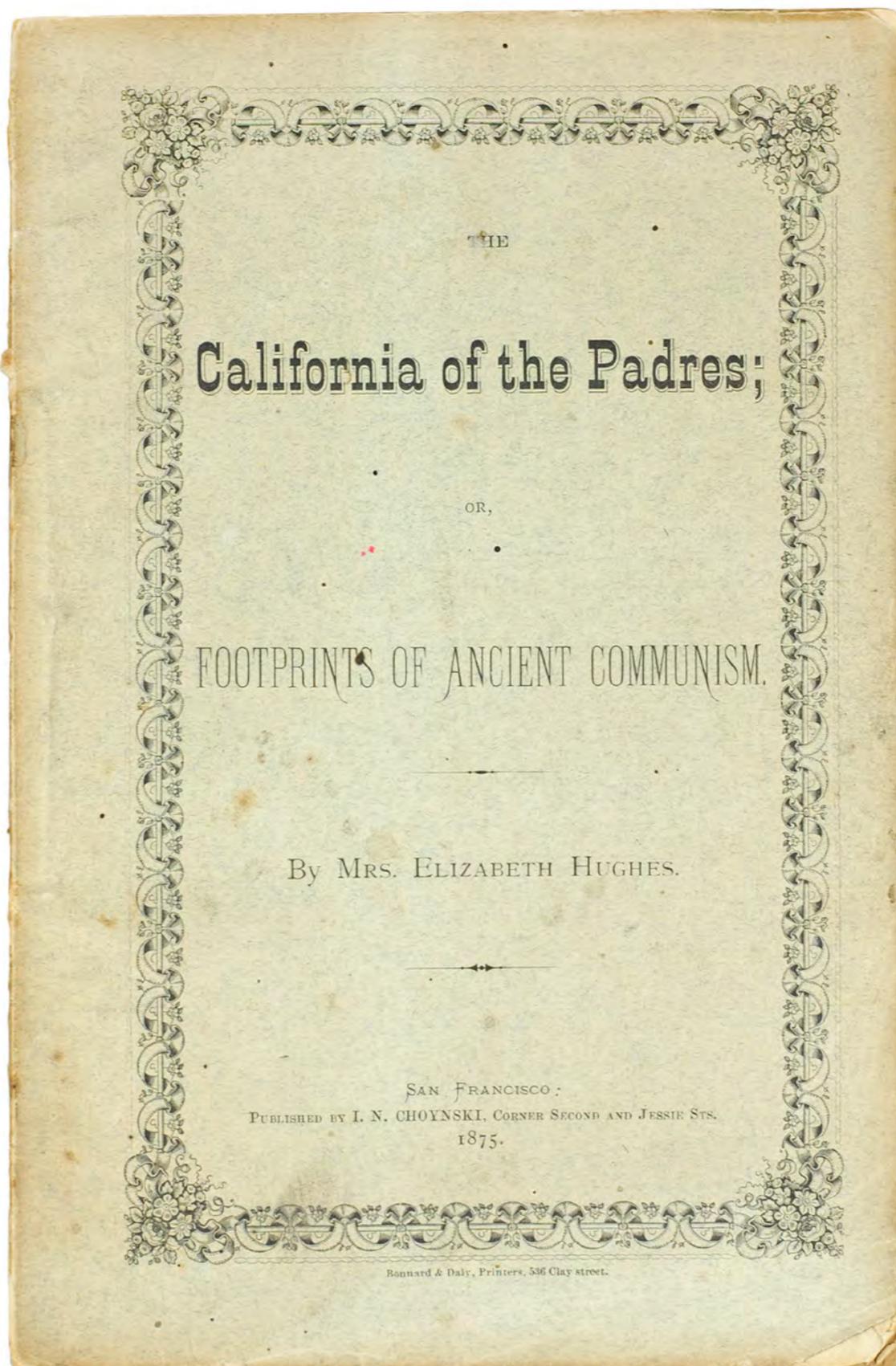
Charles Graham (1852-1911) was an itinerant illustrator for Harper's & Brothers. He was the official artist of the 1893 Chicago World's Columbian Exposition. (123260) \$125.

19. HILL, THOMAS. *“Grizzly” California Redwood Tree.* c. 1890.

Oil painting on unprimed redwood panel, 9.5 x 45 inches, signed T. Hill, with painted title “Grizzly.” Minor wear to board edges, a few light scuffs to the upper surface, very good.

§ An unusual “portrait” of the famous Grizzly Giant sequoia tree in Yosemite National Park by one of the finest painters of California landscape. Thomas Hill (1829-1908) was born in Birmingham, England, and emigrated to America at the age of 15. Strongly influenced by the Hudson River School of painters, Hill produced some of the best-known monumental vistas of Yosemite as well as the famous painting the “Last Spike,” celebrating the completion of the first transcontinental railroad. He eventually moved his studio to Wawona just outside of Yosemite Valley, where it became a mecca for tourists. This painting was one of several such executed for the tourist trade and is usually found as a pair with a portrait of another famous tree, the “Wawona.” A pair of such paintings was donated to the Bancroft Library in 1971 by Warren Howell. Pairs are not exceedingly rare but they are highly valued as signed works by one of the West’s foremost painters, and as literal, highly-evocative relics of the first days of Yosemite National Park (established in 1890). Three pairs have sold at auction in the past two years, all at Bonham’s: for \$26,250 in April 2018, \$52,500 in August 2018, and \$31,325 in April 2019. The “Grizzly” itself still stands in Yosemite’s Mariposa Grove. It is estimated to be 34,005 cubic feet in volume and 1700 years old. (122737) \$4750.

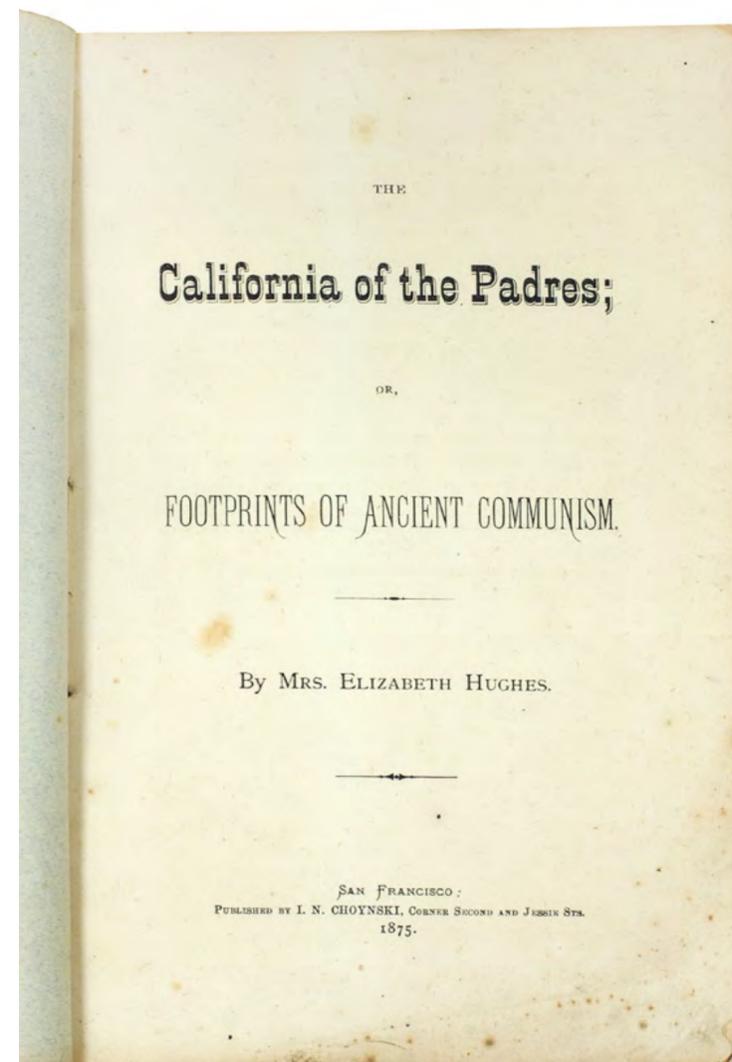


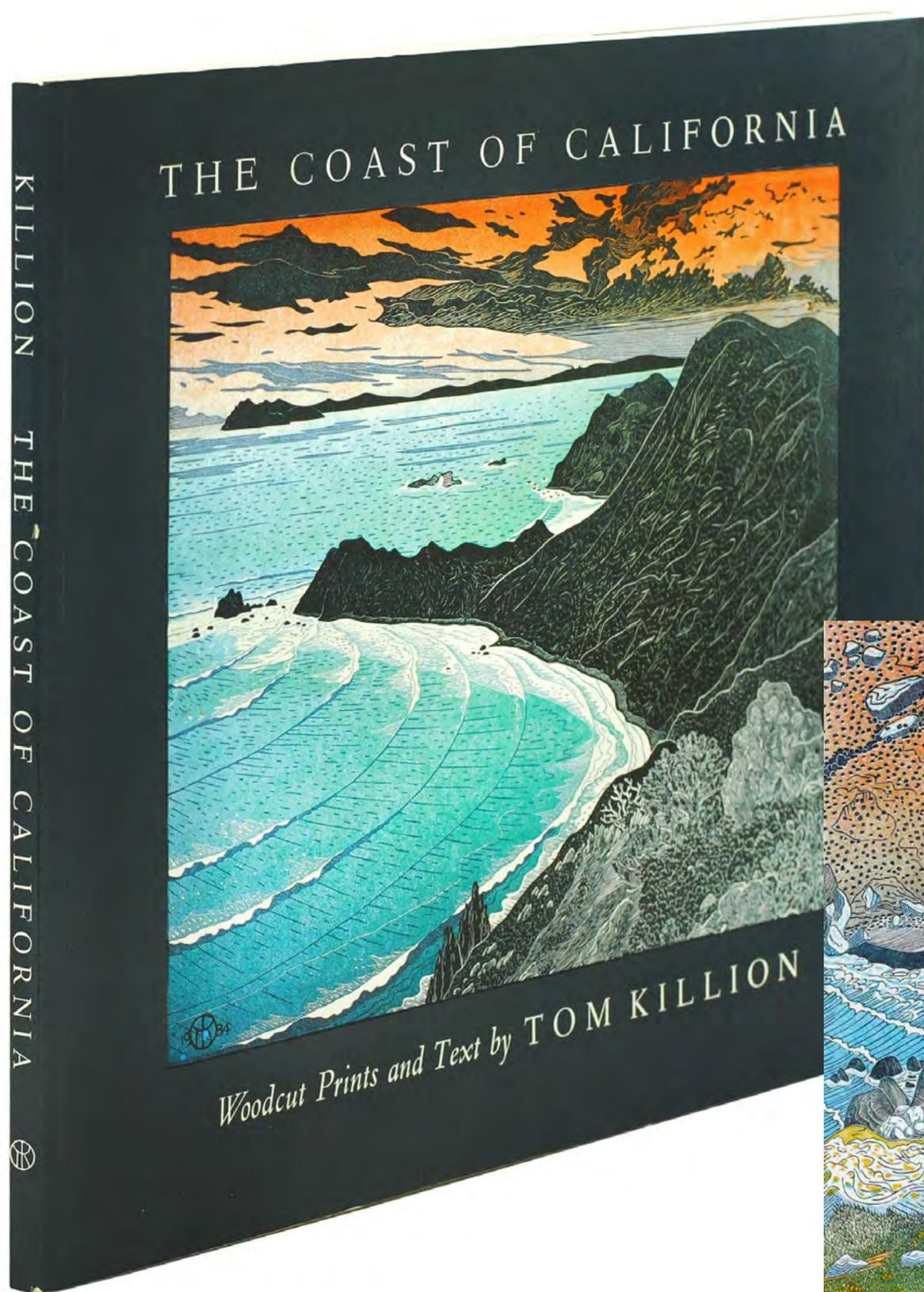


20. HUGHES, ELIZABETH. *The California of the Padres: Or, Footprints of Ancient Communism.* San Francisco: I.N. Choynski, 1875.

8vo [4], 41 pp. Original pale blue printed wrappers, a little worn but good.

§ First edition, Jennie Crocker Henderson's copy (JCH 7626 at front). "One of the most interesting examples of the tendency to endow Spanish California with the attributes of a lost utopia" (Starr. 'Americans and the California Dream,' p. 395). Eberstadt 132, 138: "Early history of the missions and mission life and thought in the seventies." Howell cat. 50, #533. (110814) \$50.





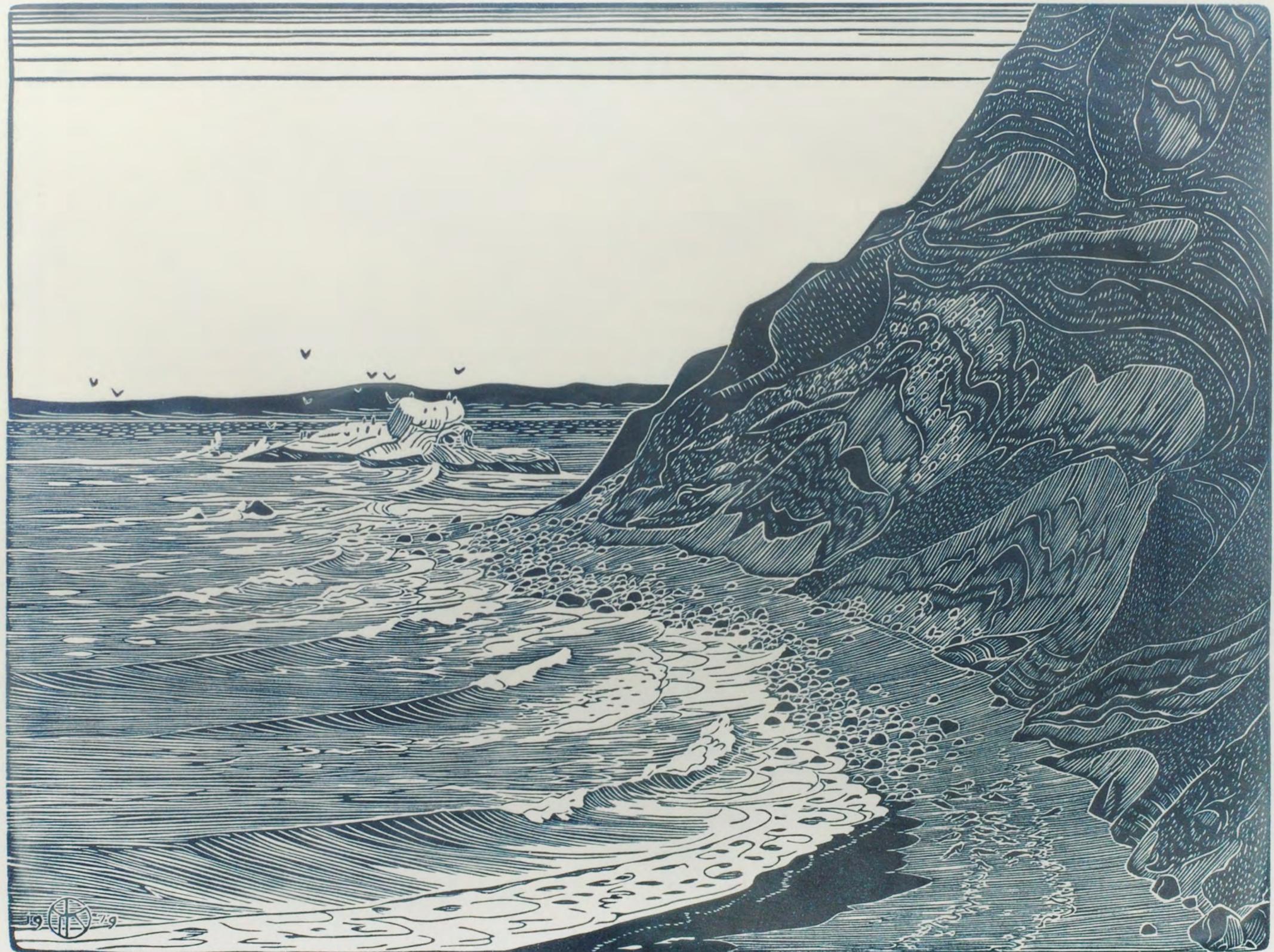
21. KILLION, TOM. *Double Point, Point Reyes.* Tom Killion & The Quail Press: Santa Cruz, 1979 [with] KILLION, TOM. *The Coast of California.* The Quail Press: 1999.

Single block relief print on paper, 15.8 x 12 inches, matted to 20 x 17 inches, signed and numbered 36 of 50 copies. Very good. [With] 4to, illustrated paper wrappers.

§ A fine separate print of an engraving first reproduced in *The Coast of California*, published in a limited edition by The Quail Press in 1979, followed by a new edition by David Godine in 1988. A revised edition was published by the Quail Press in 1999, offered here in conjunction with the print.



“Tom Killion’s luminous wood and lino-cut prints of the California coast spring from a combination of the artist’s deeply rooted sense of place and his internalization of the aesthetics of the traditional Japanese landscape print. In [*The Coast of California*] we can see both Killion’s tribute to Hokusai and Hiroshige, the masters of the early 19th century ukiyo-e landscape print, and his debt to California poets William Everson, Robinson Jeffers and Gary Snyder.” (From the introduction to the 1999 edition.) (123259) \$125.



1919

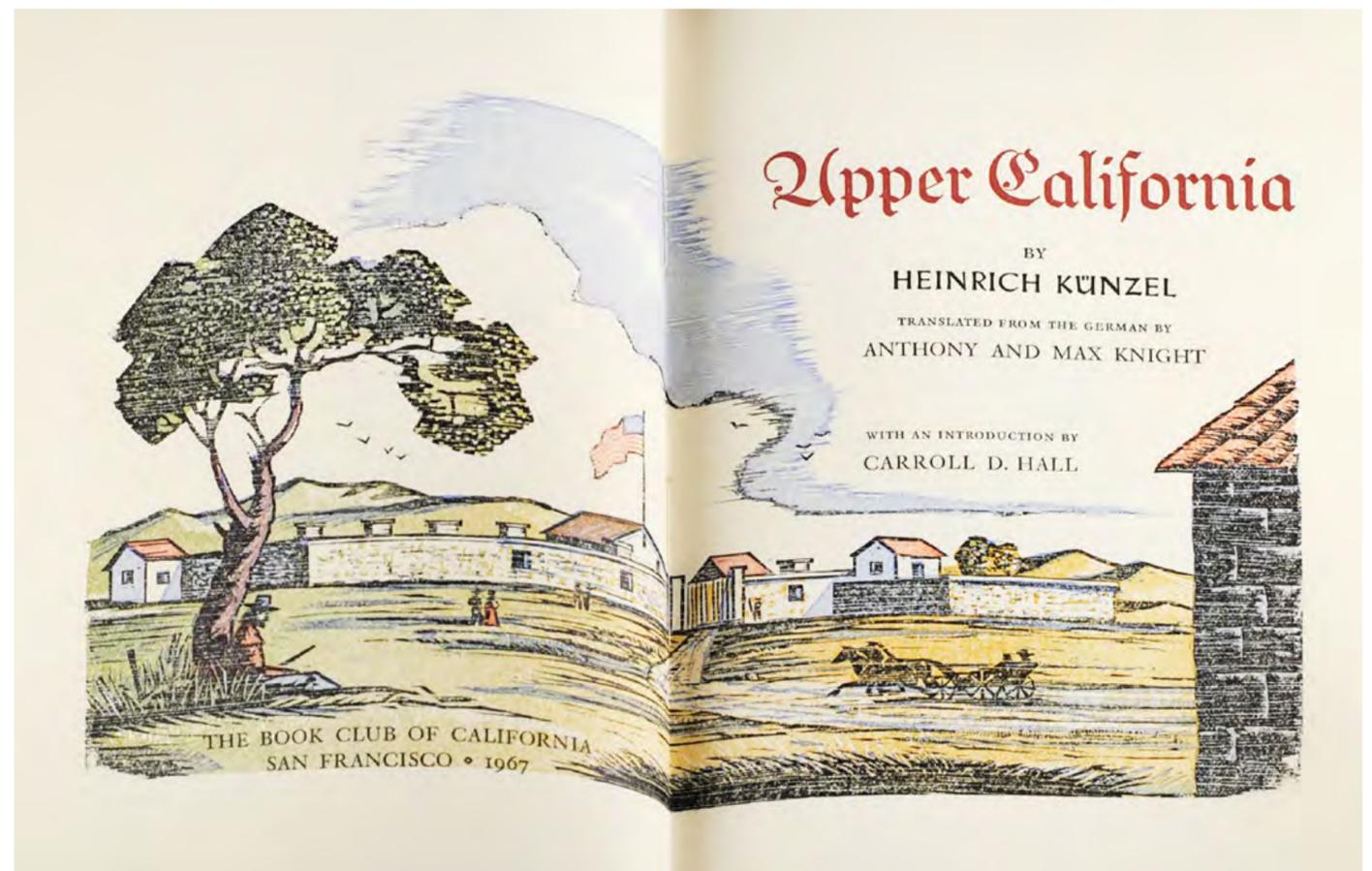
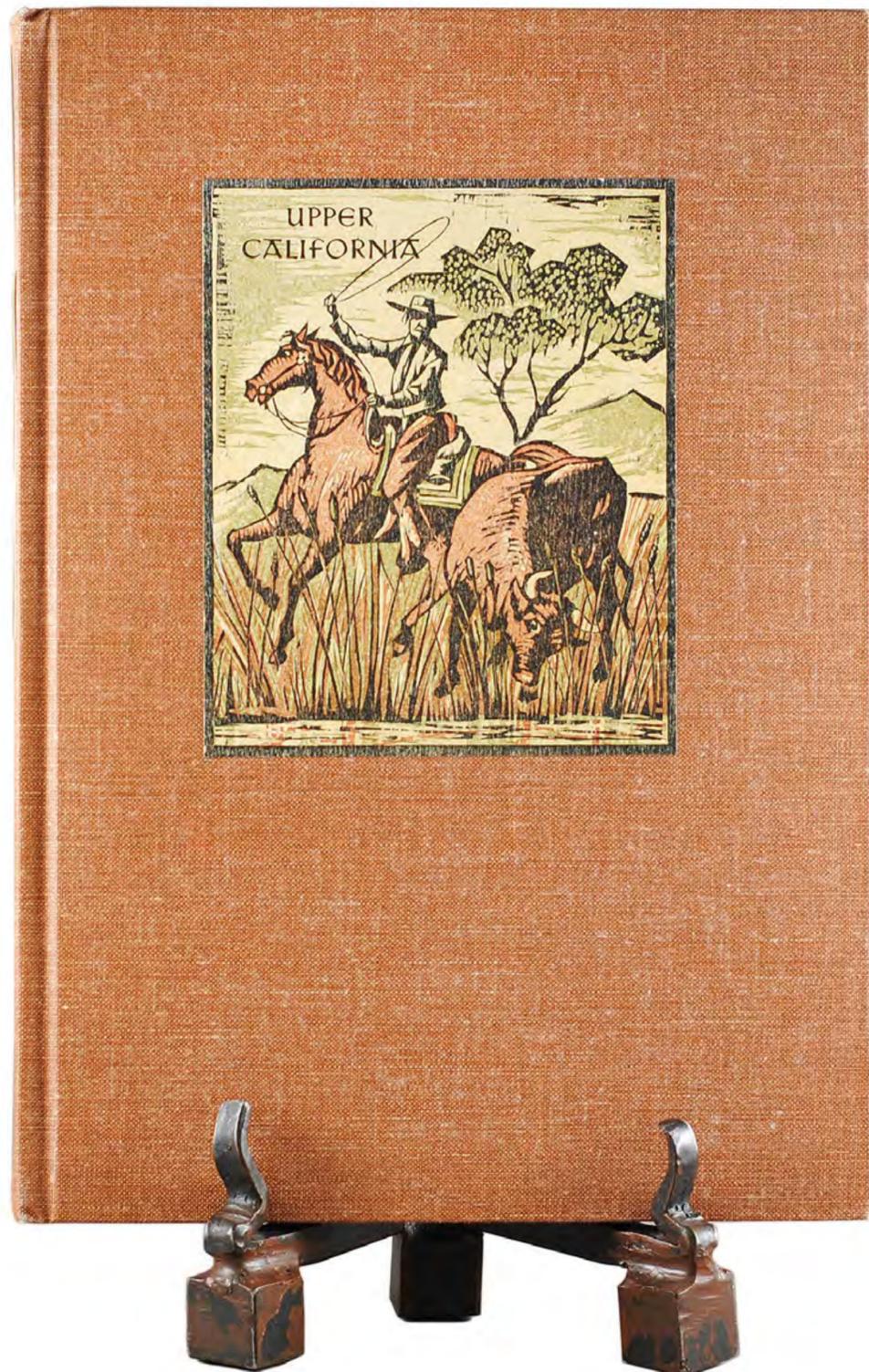
Double Pt., Pt. Reyes

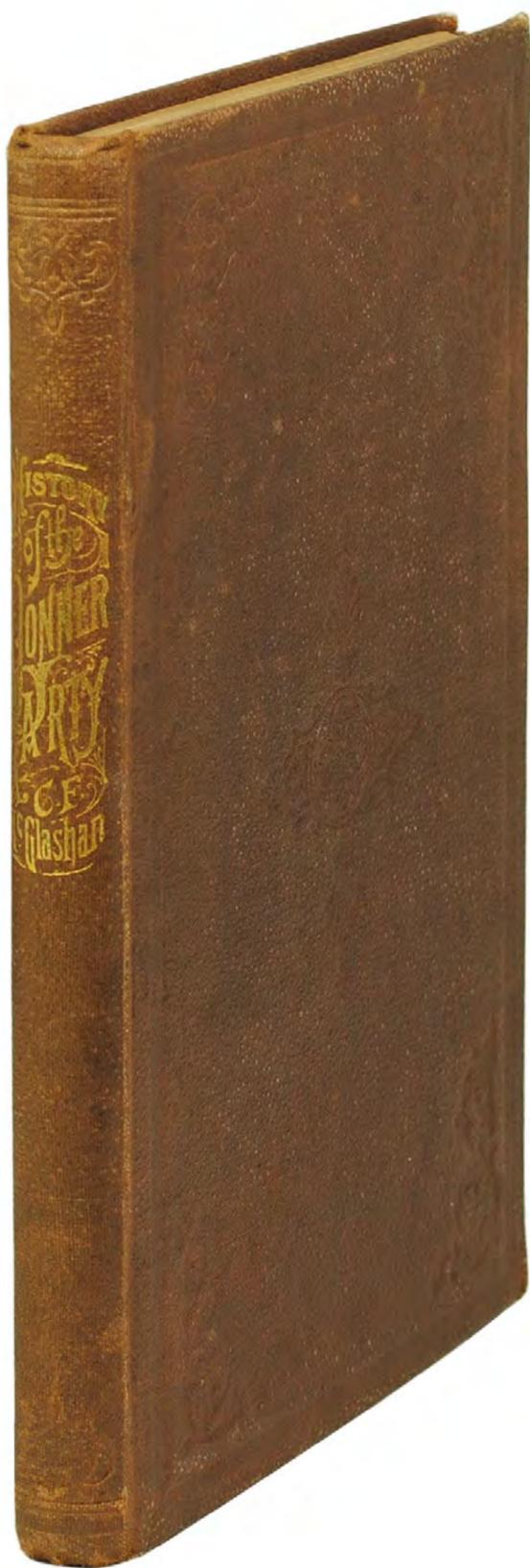
Tom Bell 34/50

22. KUNZEL, HEINRICH. *Upper California.* Translated from the German by Anthony and Max Knight. With an Introduction by Carroll D. Hall. San Francisco: Book Club of California, 1967.

Roy. 8vo, 61, (1)pp. With woodcuts by Mallette Dean. Original cloth, color plate laid onto upper cover, printed paper label on backstrip. Very good, as issued.

§ Limited to 450 copies printed for the Book Club by Mallette Dean and illustrated with his fine wood engravings. A guide to California written for Germans attracted to the Gold Rush and first published in Darmstadt in 1848. Though it was compiled from other sources, some not altogether reliable, it provides an interesting picture of what the old world wanted to think about the new at this pivotal moment in history of the West. (6433) \$75.

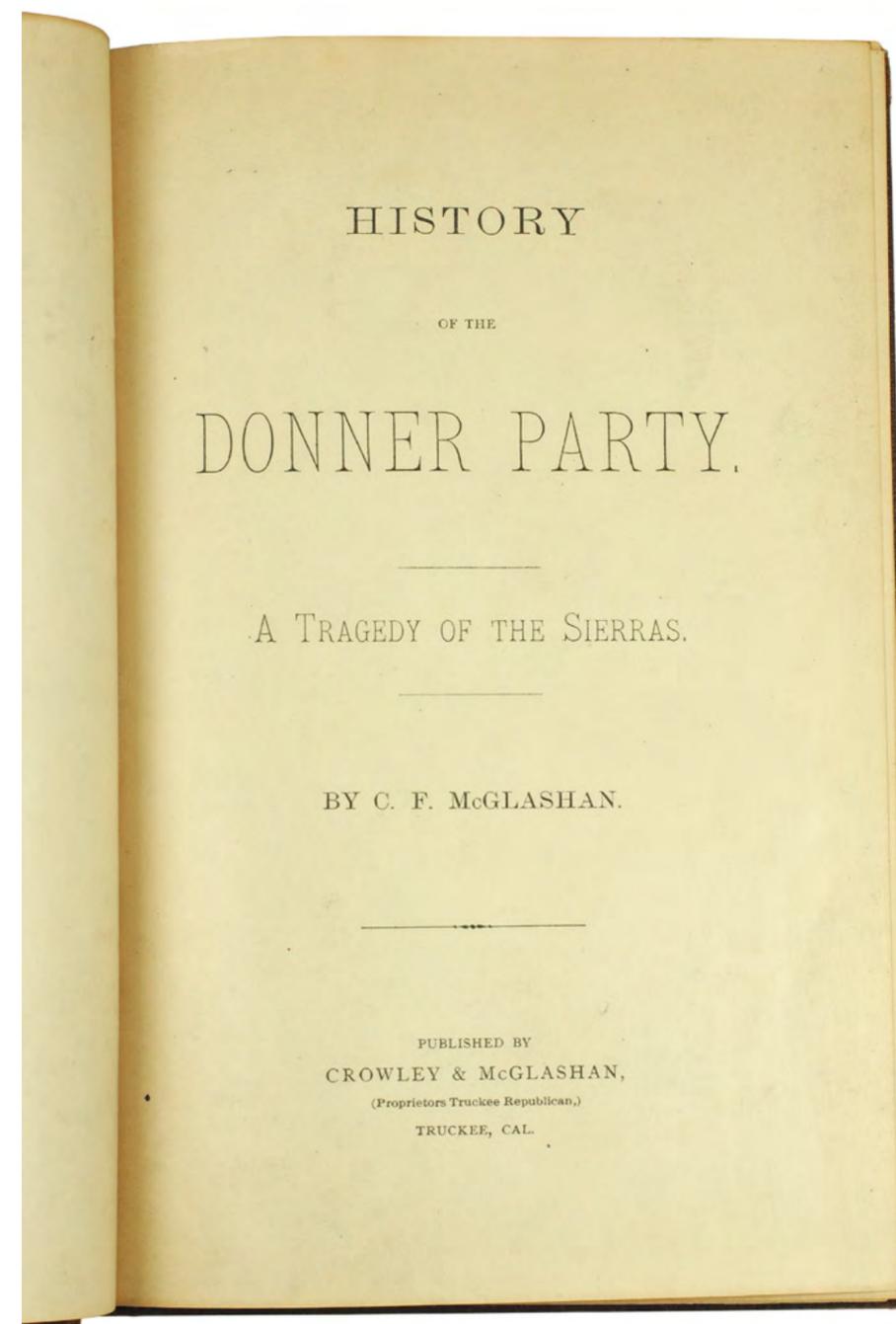




23. MCGLASHAN, C. F. *History of the Donner Party, A Tragedy of the Sierras*. Truckee, CA: Crowley & McGlashan, 1879.

8vo, 193 pp. Original brown cloth stamped in blind, gilt backstrip, a very fine copy almost as new. Enclosed in a quarter red calf slipcase.

§ First edition. “McGlashan was born in Wisconsin and was only two years old when his family came to California, making him a contemporary in age and experience with the younger children in the Donner party. He settled in Truckee, California, in 1871 where he became an attorney, a publisher, writer and an inventor. His book was by far the most informed account of its time of the Donner Party. It was the first serious attempt to consult authoritative sources, weigh evidence, collect detached episodes into an organized whole, and extend the story of the Donner Party from a sensational incident to an important chapter in California history. Howes M102. Zamorano Eighty #53. Graff 2610. Cowan p. 406. This first edition was followed in 1880 by an edition published by A.L. Bancroft in San Francisco, in which McGlashan deleted or revised passages that disturbed Donner Party survivors.” (Reese Co.) (123034) \$3000.





24. MORAN, THOMAS. *Grand Canyon of Arizona From Hermit Rim Road.* New York: 1912.

Elephant folio chromolithograph print, 34 1/4 x 25 inches, plus margins. In fine condition, beautifully archivally framed.

§ A magnificent print, published by the American Lithography Company of New York City in an edition of 2,500 copies. Graham Arader notes of it: “At the time, Moran was the nation’s best known landscape painter, noted especially for his depictions of the Far West and its parks and monuments. The Santa Fe Railway was the first to lay a line to the Grand Canyon, in 1901. To promote tourism, Santa Fe officials later had copies of this lithograph framed and distributed to schools, libraries, civic organizations, and railroad customers throughout the country... To the great majority of Americans who did not have the resources or daring to travel to the West, Moran provided this image of the country’s infinite potential as symbolized by its dramatic, unique landscape. The artist showed

American expansion as a fated conclusion, a glorious destiny indelibly written in the literal stone of the country’s landscape. ... Yet for all of his nostalgia, Moran was a realist. He recognized that the beauty of the West needed no embellishment, and his portrayals and views of the West presented it as it was.” The Reese Co. adds of their example: “This majestic print is the largest and most dramatic of Thomas Moran’s printed works. It was published by the Atchison, Topeka, and Santa Fe Railroad in 1912, after the original oil commissioned for (and still owned by) the line. It shows a tremendous sweep of the scenery of the Grand Canyon from the Hermit Rim, with the bright colors of the Canyon shown dramatically against the turbulent sky. Thomas Moran, famous for his superb landscapes of the West, first painted the Grand Canyon in 1873 when he painted his ‘Chasm of the Colorado,’ which he sold to Congress the following year. In 1892 he visited the Canyon as a guest of the Santa Fe Railroad, whose line now brought tourists within easy reach, and painted a large canvas for the line in return for a free trip. The Santa Fe Railroad completed a spur line to the rim in 1901, and consistently sponsored ‘artist’s excursions’ there from 1901 to 1912, as well as purchasing paintings to serve as a basis for promotional efforts. In 1912 the railroad capped twenty years of association with Moran by commissioning this picture and producing this large chromolithograph. Almost all copies of this Moran print were soon distributed by the Santa Fe Railroad as a promotional gift. Few of these have survived, generally being badly framed, usually without glass, and displayed in poor conditions.” (122665) \$6500.

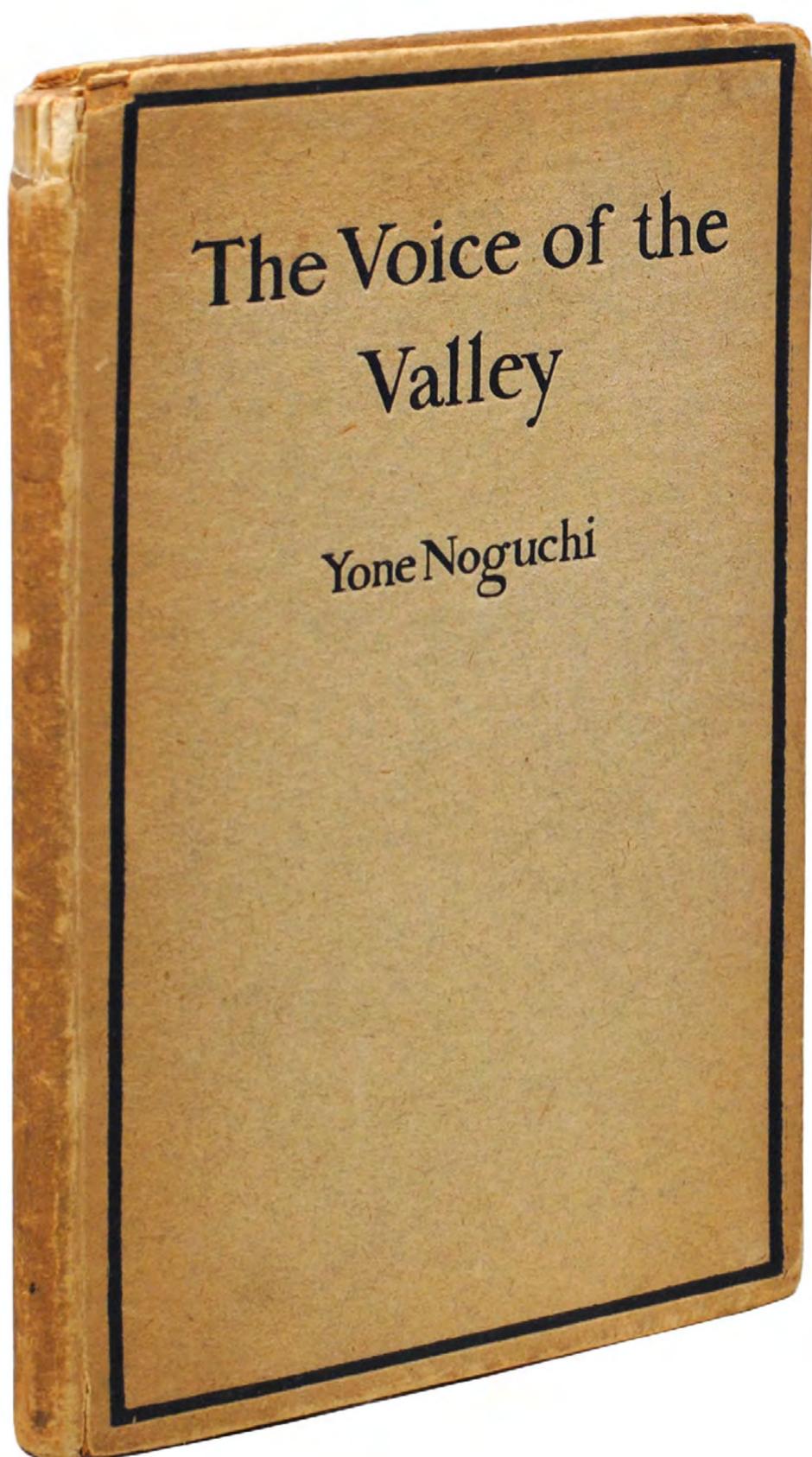


25. MORAN, THOMAS. GIFFORD, ROBERT SWAIN. [BRYANT, WILLIAM CULLEN, ed.]. “*Lake Tahoe*” [and] “*Mount Tamalpais and Red Porch*.” [Two plates from *Picturesque America*]. New York: D. Appleton & Co., [circa 1872].

Two leaves, 9 1/2 x 11 3/8 inches, hand-colored engravings 6 1/4 x 9 inches, text to verso, mounted; very good.



§ Two mounted plates from *Picturesque America*: “Mount Tamalpais and Red Porch,” by Robert Swain Gifford (1840-1905), and “Lake Tahoe,” by Thomas Moran (1837-1926). The edition they originate from is unknown but was probably from the first few years of publication. *Picturesque America* was an ambitious publication edited by the Romantic poet William Cullen Bryant. Subscribers received two parts a month, each containing descriptions of the scenery of the America, illustrated with wood and steel engravings by some of the country’s best contemporary landscape artists. (108158) \$75.

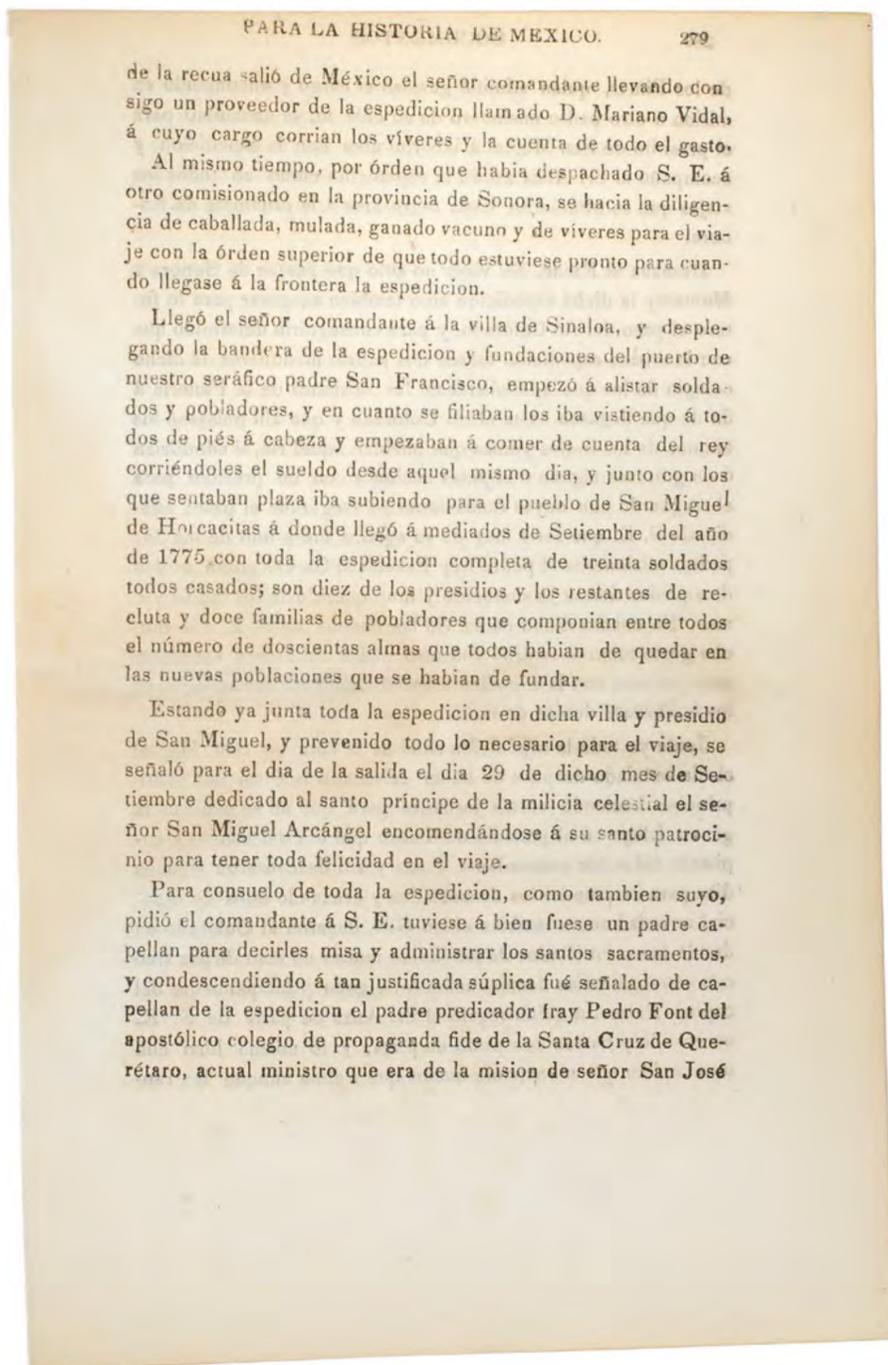


26. NOGUCHI, YONE. *The Voice of the Valley... Introduction by Chas. Warren Stoddard.* San Francisco: William Doxey At the Sign of the Lark, [1897].

Small 8vo, 51 pp., inlaid frontis illustration on tissue of Yosemite Valley by William Keith. Printed brown paper boards, top edge gilt, untrimmed, headcap chipped. Minor foxing to endpapers, last leaves opened roughly, lightly penciled literary notes on rear endpapers; very good.

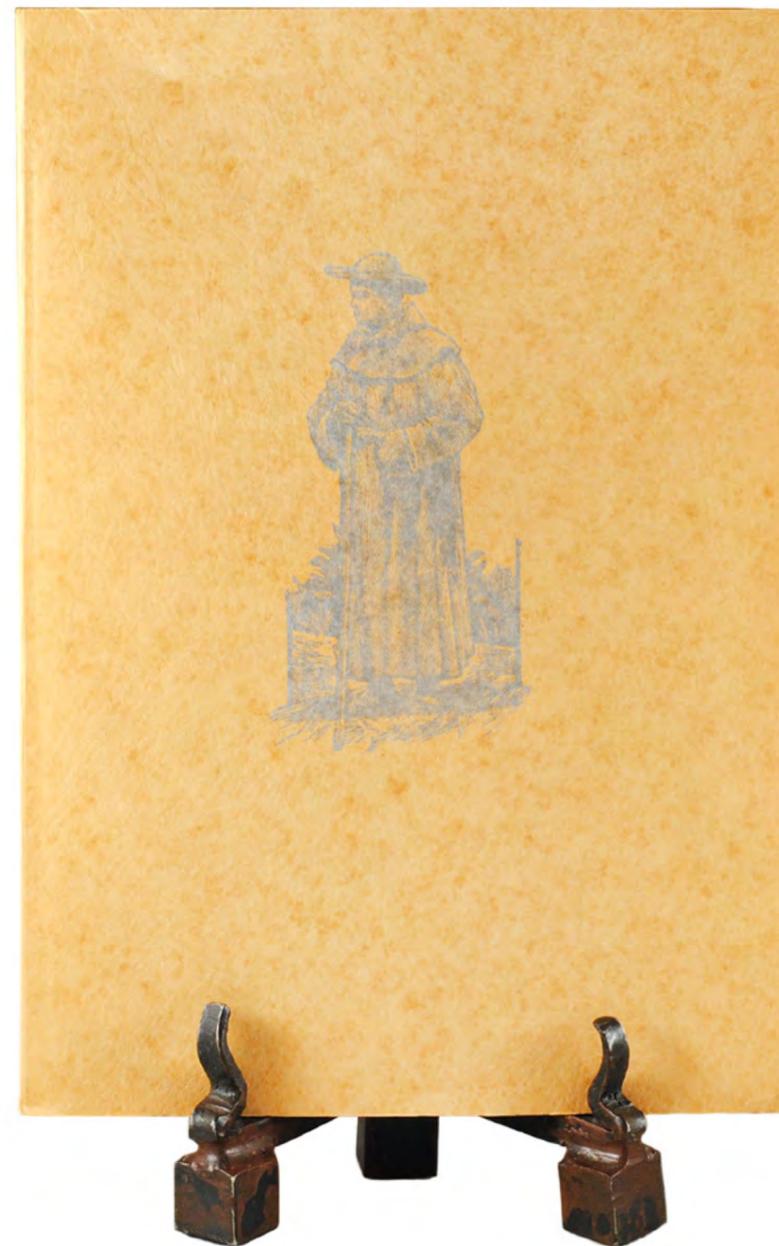
§ First edition of this early work by the Japanese poet and essayist, containing his poem inspired by Yosemite Valley and “The Song of Songs which is Noguchi’s.” Inscribed by Ambrose Bierce to “Lottie Saalburg Nov. 20, 1897.” Yone Noguchi (1875-1947) moved from Japan to San Francisco in 1893. He worked as a journalist for a newspaper associated with the Freedom and People’s Rights Movement. In 1896 Yone befriended Joaquin Miller who invited him to his Oakland hillside home. Miller introduced him to many prominent Bay Area bohemians, including Gelett Burgess (who first published Noguchi’s work in *The Lark*), and Charles Warren Stoddard. BAL 19005. (108059)
\$1750.

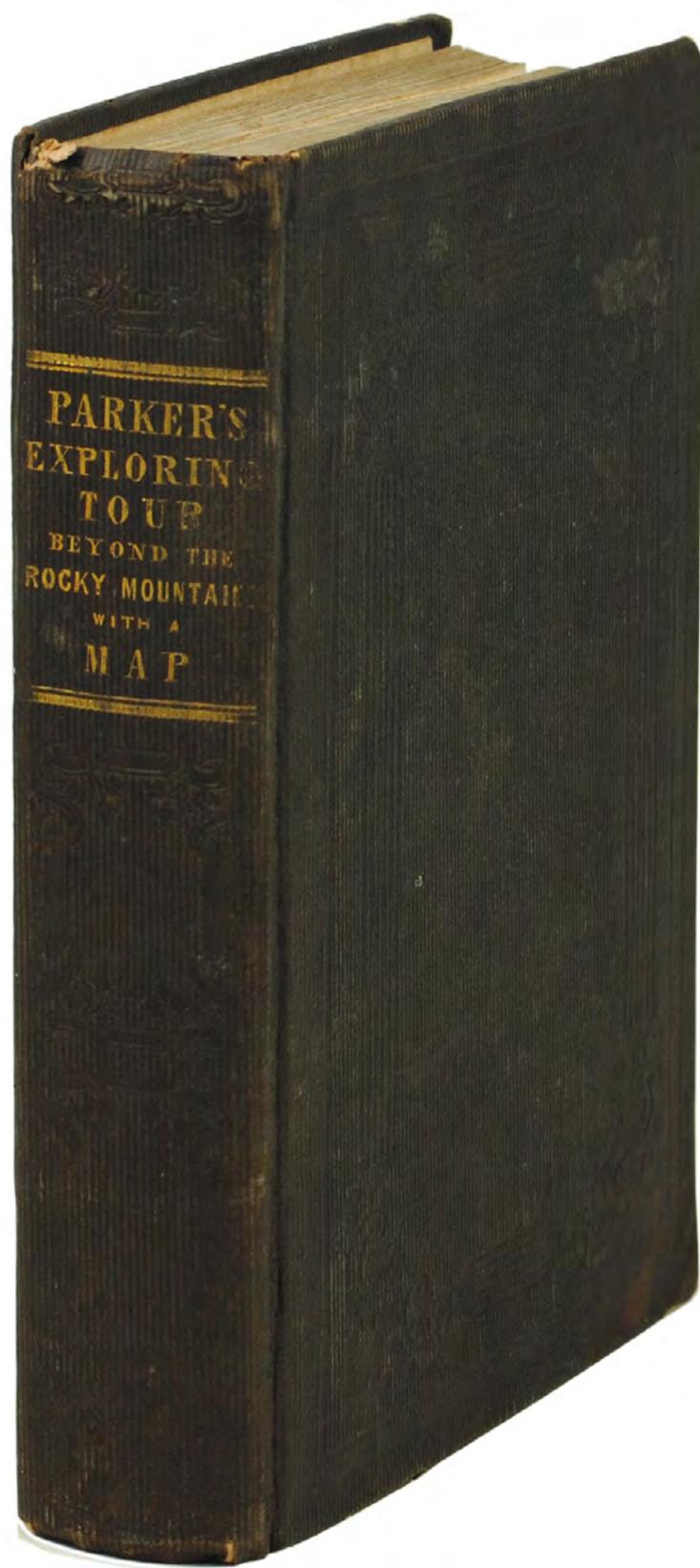
27. PALOU, FRANCISCO. *A Leaf from Francisco Palou's Noticias de La Nueva California Mexico, 1857. Bibliographical Commentary by Jennifer Larson.* Orinda, California: Press of the Golden Eye, 1990.



Small, slim 4to, [14] pp. Original tan wrappers, top cover stamped in silver with an image of Palou. Original leaf (page 279) tipped in. Very good.

§ From a limited edition of 150 copies. Printed at the Press of the Golden Eye for a joint meeting of the Roxburghe and Zamorano Clubs. Franciscan Father Francisco Palou succeeded Father Junipero Serra as acting president of the missions in Baja California in 1769. *Noticias de la Nueva California* was his personal record of his work. “Certainly by the fall of 1773, and probably before, Palou began recording his personal observations, copying original narratives and compiling source materials, ‘so that if they should talk some day of missionary achievements there may be had in readiness all the events as they really occurred in California, both old and new’... It is a faithful, perceptive and plainspoken chronicle—the first ever written—of the foundation and administration of the missions in California” (Introduction). (104810) \$75.

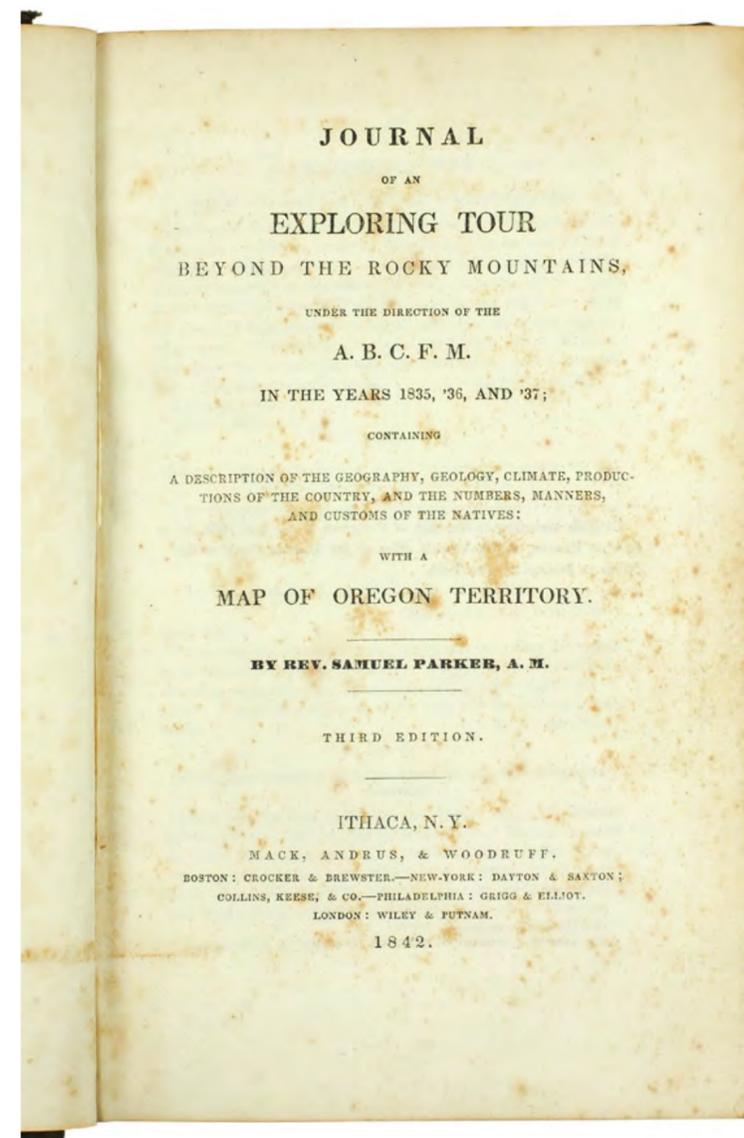


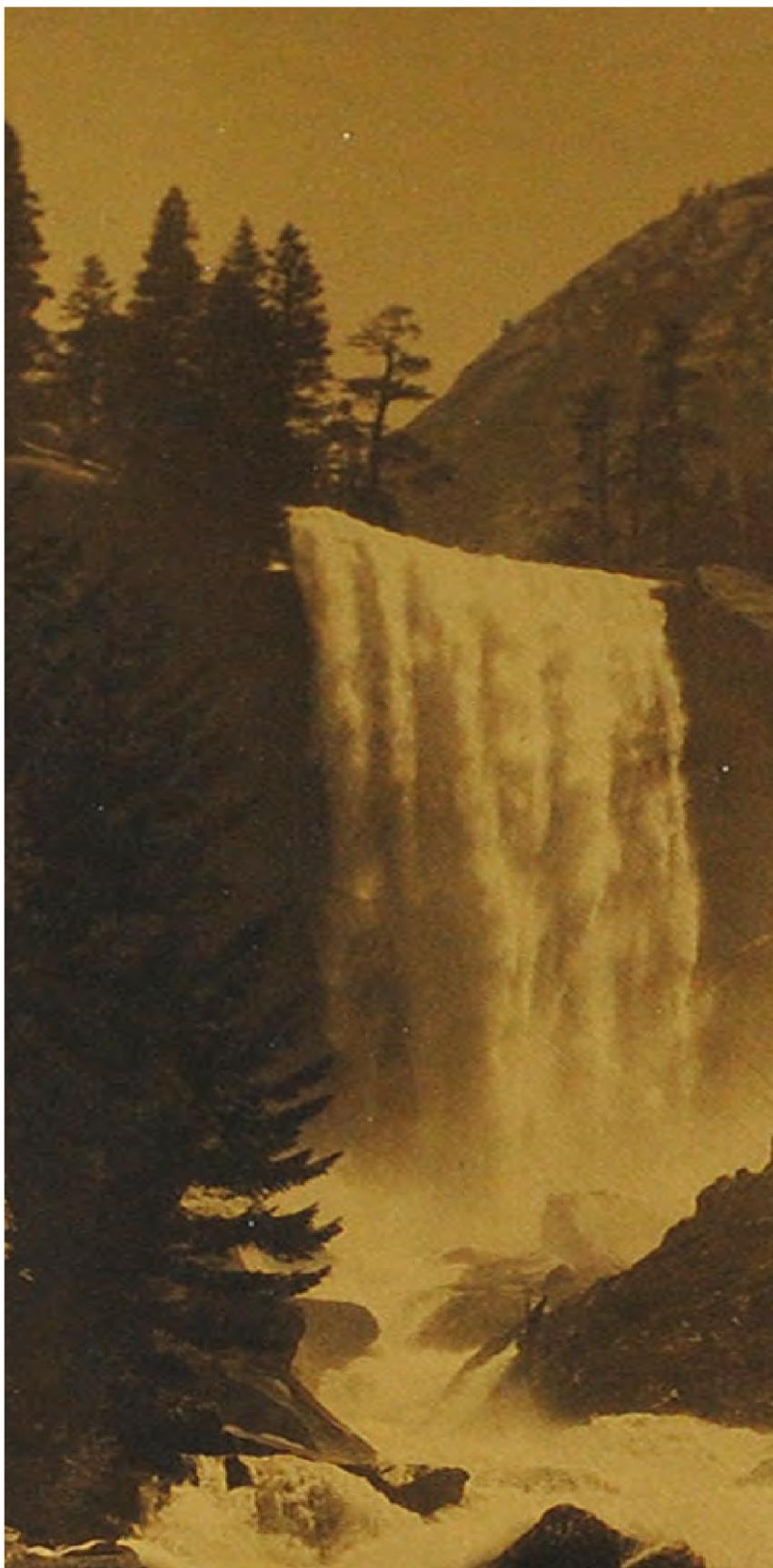


28. PARKER, REV. SAMUEL, A. M. *Journal of an Exploring Tour Beyond the Rocky Mountains, Under the Direction of A.B.C.F.M. Performed in the Years 1835, '36, and '37; Containing a Description of the Geography, Geology, Climate and Productions; and the Number, Manners, and Customs of the Natives. With a Map of the Oregon Territory.* Ithaca, N.Y.: Mack, Andrus, & Woodruff 1842.

12mo, 408 pp., one plate and a fold-out map loose at the back. Original brown cloth, usual slight foxing or browning, plate browned; a good copy with an early ink signature at the front.

§ Third edition. One of the earliest maps of the Oregon Territory. A leading object of the tour “was to become acquainted with the situation of the remote Indian tribes, and their disposition in regard to teachers of Christianity.” Howes P-89: The map is the “earliest showing accurately the Oregon interior. Parker accompanied a fur-trading party, in 1835, from Council Bluffs to Walla Walla.” Forbes 1120: “After arriving at the Columbia River and exploring Oregon and Washington, Parker joined the barque Columbia headed for the Hawaiian Islands in June 1836. Parker was invited to stay at the Bingham’s. He describes Honolulu at some length, visited Waikiki, later went to Ewa, Wialua, and Kaneohe, and has brief remarks on resident missionaries at each station.” (123245) \$250.

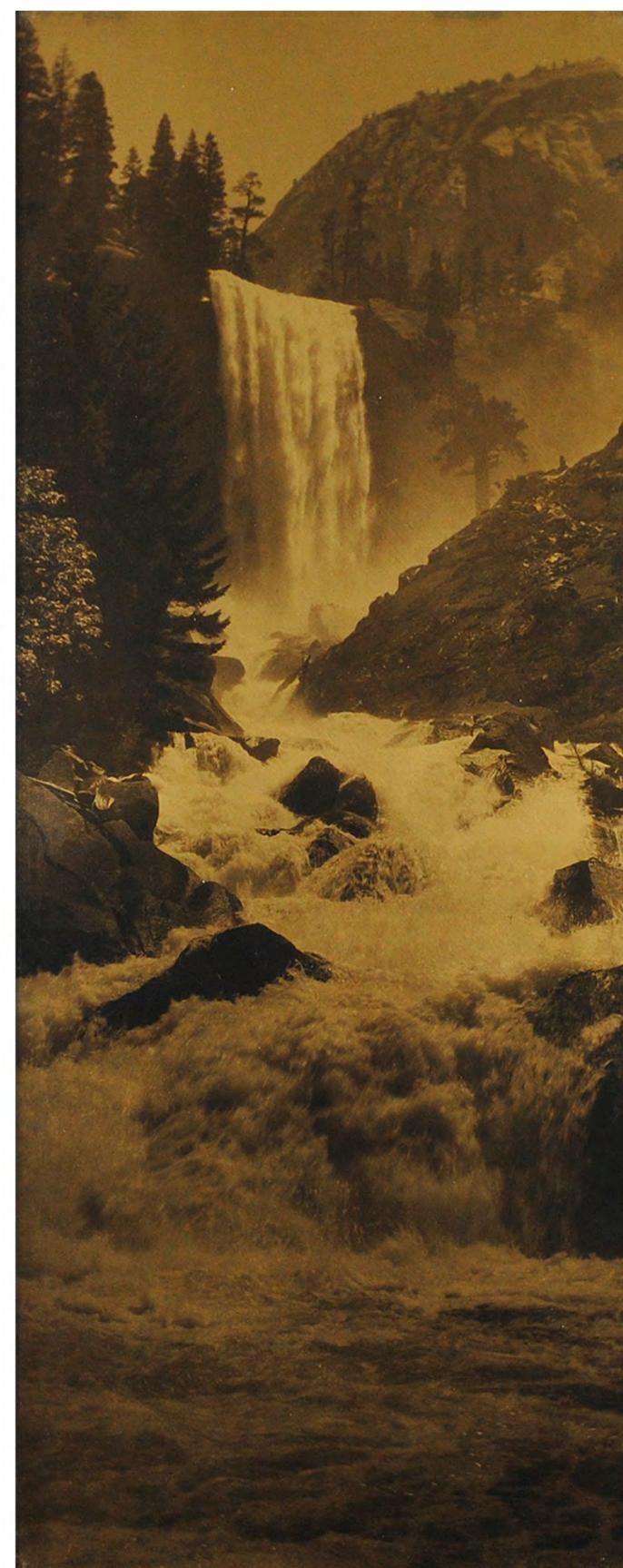


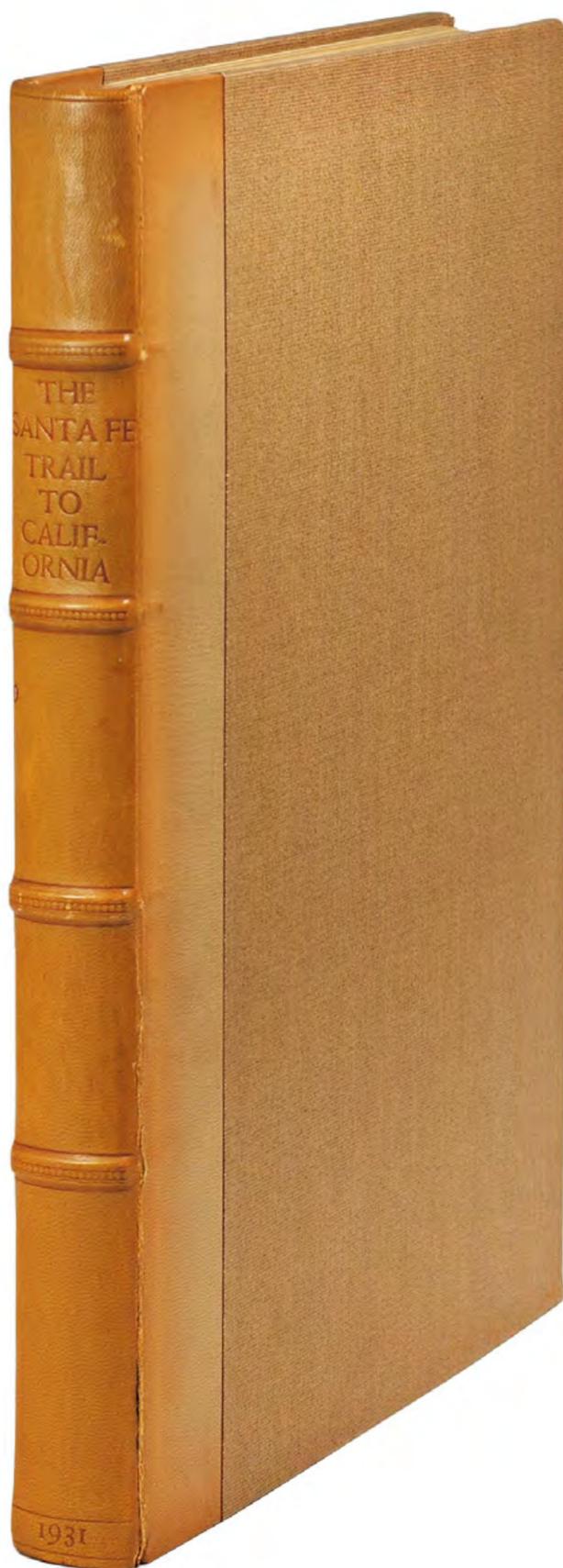


29. PILLSBURY, ARTHUR.
Vernal Falls, Yosemite National Park.
Pillsbury's Pictures, Inc., [early
1900s].

Orotone print, 6.5 x 16.5 inches, in the original wood frame, overall 9.5 x 19.5. Frame scratched and worn, image fine.

§ An attractive early view of the rushing waters of Vernal Falls in Yosemite. Arthur Pillsbury (1870-1946) was an extraordinary photojournalist and inventor who set up a studio in Yosemite in 1907 with the goal of producing images that celebrated the landscape and inspired others to protect it. (When he realised that the wildflower population was declining in the valley, he invented a time lapse motion picture camera just to capture their beauty and convinced the National Park Service to change destructive moving practices.) Orotones, photos printed on clear glass with highlights of gold powder, were one of his specialties, popular for their intrinsic beauty and arresting depth of field, as seen in this example. (123266) \$975.

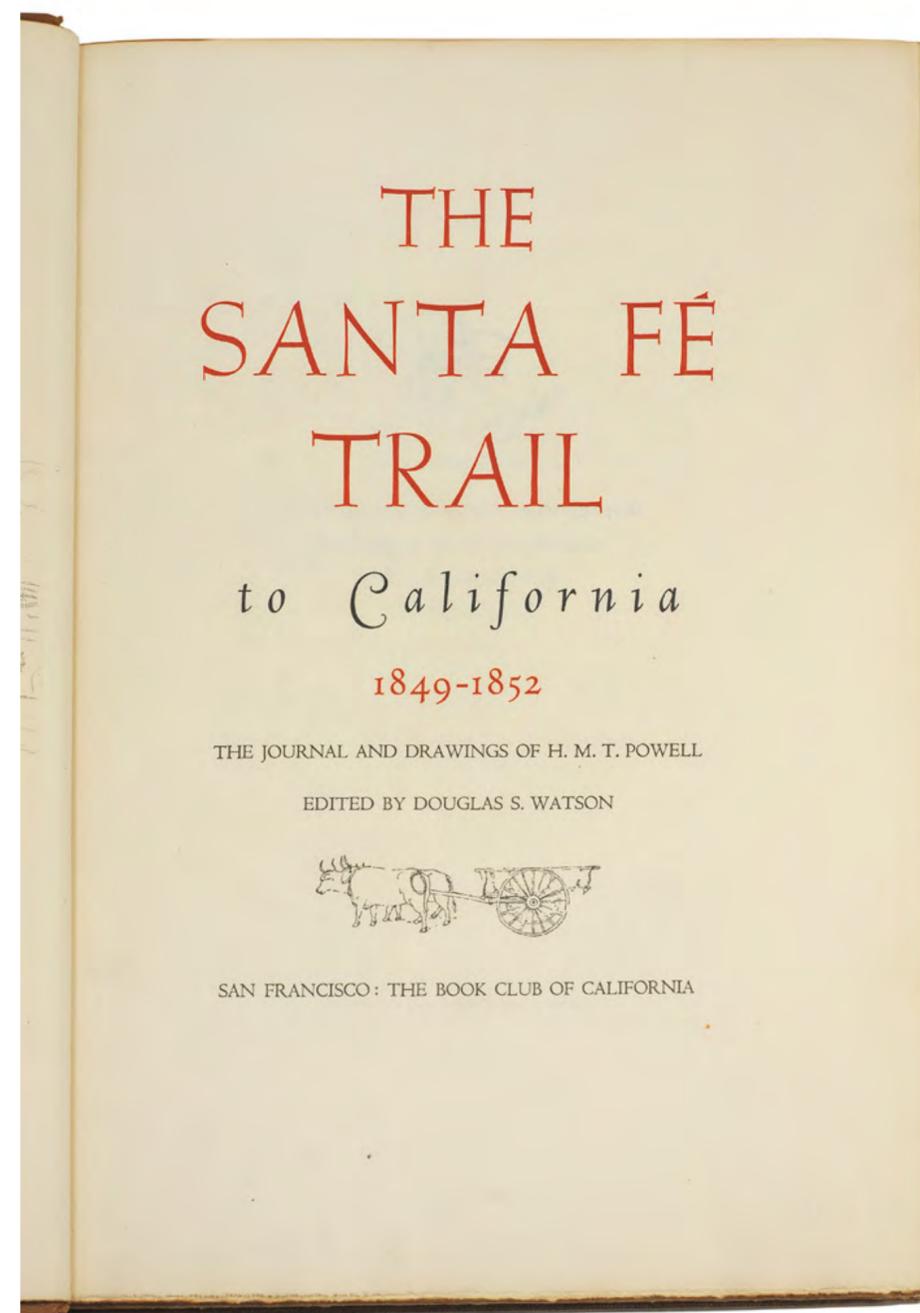


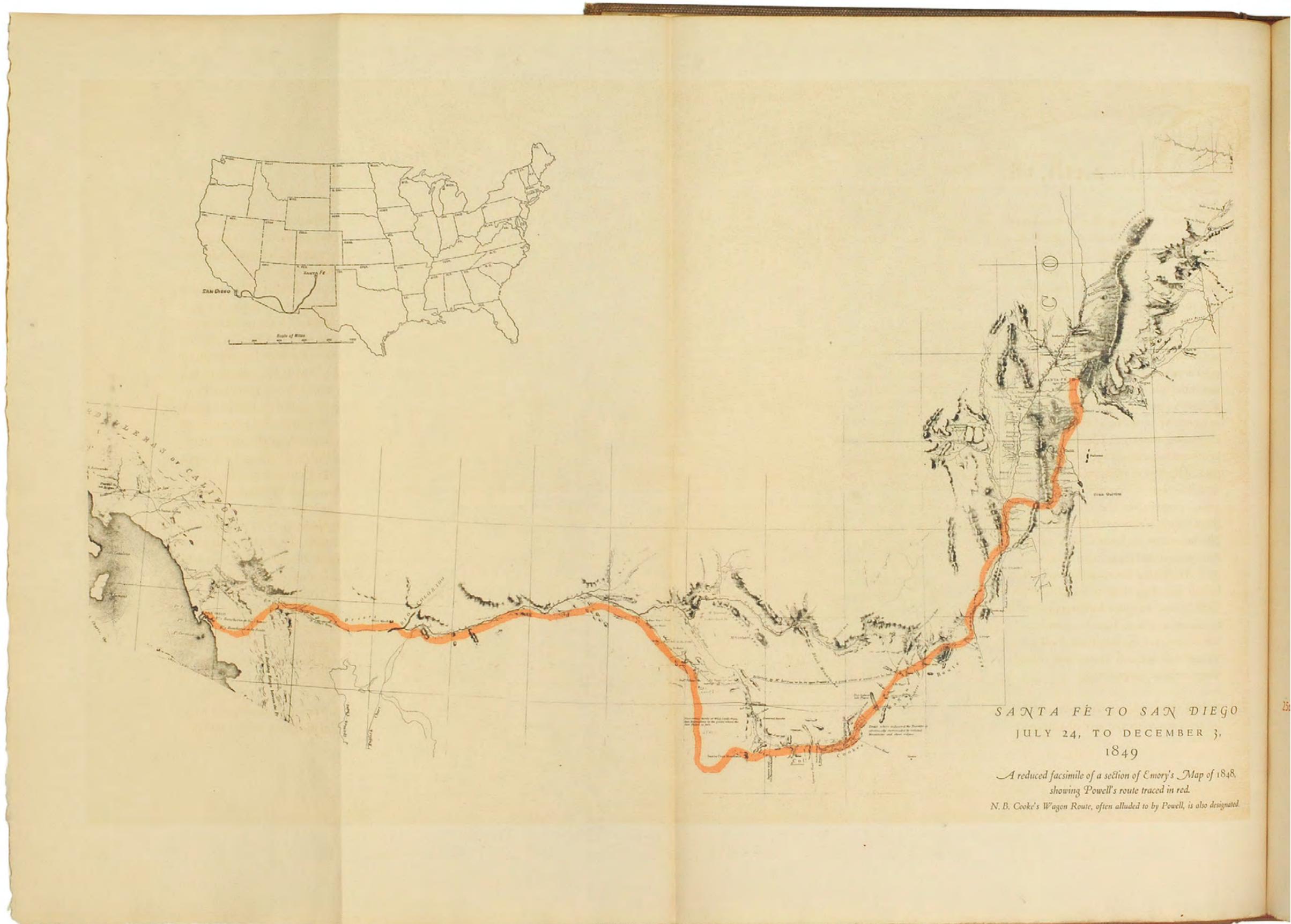


30. POWELL, H.M.T. *The Santa Fe Trail to California, 1849-1852. The Journal And Drawings Of H.M.T. Powell. Edited by Douglas S. Watson.* San Francisco: The Book Club of California, 1931.

Folio, [14], 272 pp. two folding maps, 16 plates (four folding) and several other in-text illustrations. Quarter brown morocco, back strip with a few minor scuffs and scratches, else very good.

§ One of 300 copies printed by the Grabhorn Press for The Book Club of California, and generally considered to be one of the masterpieces of Grabhorn printing. Powell's extensive and detailed diary is one of the few Gold Rush narratives to follow the southern route, going over the Santa Fe Trail, through New Mexico and Arizona. His journal continues to record his sojourn in the mines. An important modern overland and fine press classic. Rittenhouse 471. Graff 3334. Hill, P.240. Streeter Sale 3229. Mintz 592. Kurutz 515. Howes P-525. Eberstadt 137:517. (7259) (109896) \$2500.





31. RICHARDT, FERDINAND(?). *China Beach, San Francisco(?)*. c.1870's.

Oil painting, 8 3/4 x 13 5/8 inches, very good in a very attractive contemporary Arts and Crafts gilded frame.



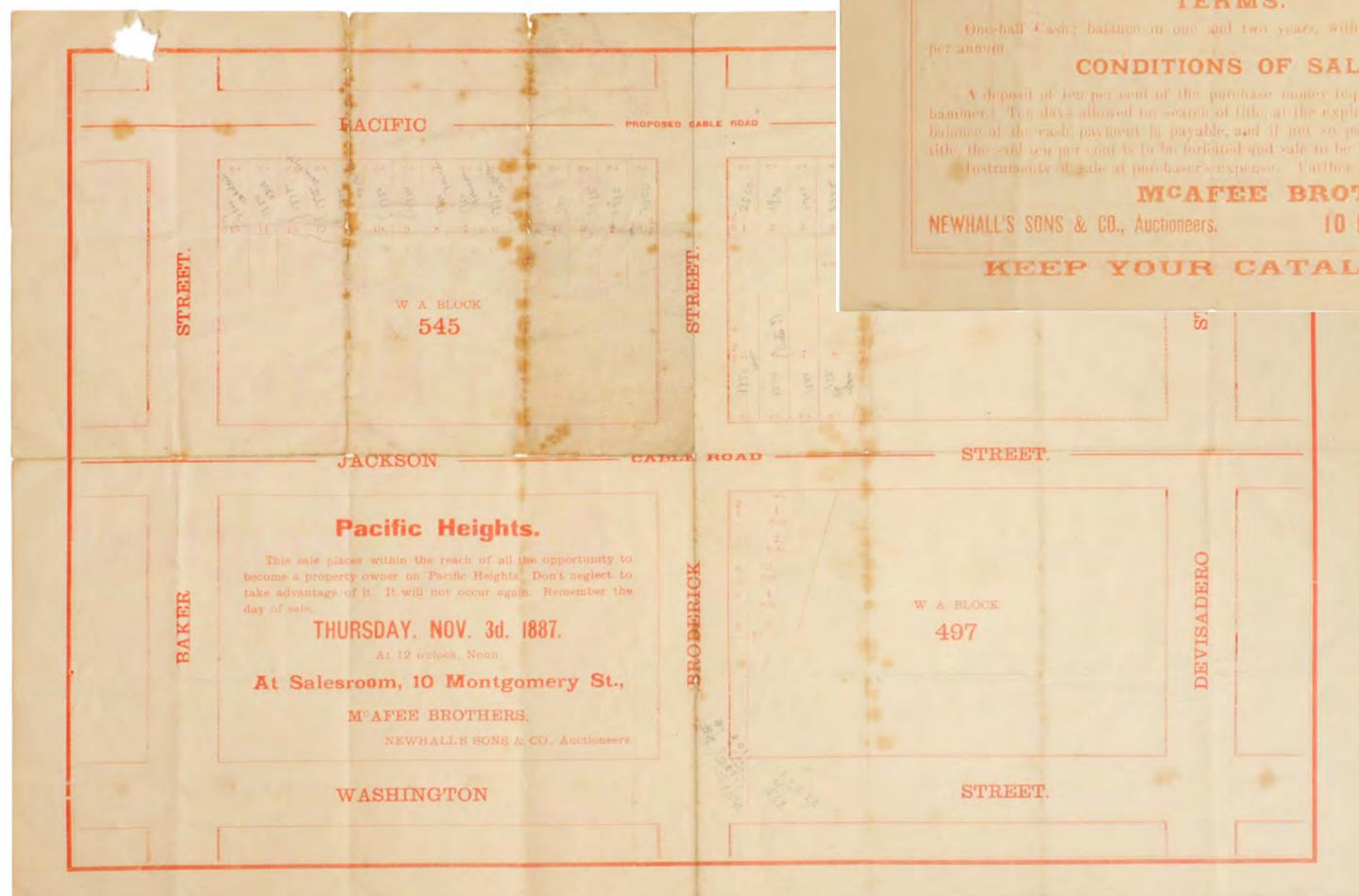
§ An intriguing and well-executed painting, possibly a view of China Beach (or Baker Beach) in San Francisco. In the scene men, women, and children dressed in late nineteenth century costume stroll, paddle and play on a sandy beach overlooked by cliffs, with a wooded landscape in the far distance. The painting is unsigned and untitled but the costumes, geology, and the local provenance, are all consistent with a Northern California subject. Art historian Alfred Harrison of the North Point Gallery has suggested it could be the work of a Danish painter, possibly Ferdinand Richardt who was active in San Francisco in the 1870s. Richardt (1819-1895) is now best known for his paintings of Niagara Falls. In

1875, already a celebrated artist, he relocated his family to the Bay Area and spent the rest of his life painting the landscapes and cityscapes of the West. (123254) \$1500.

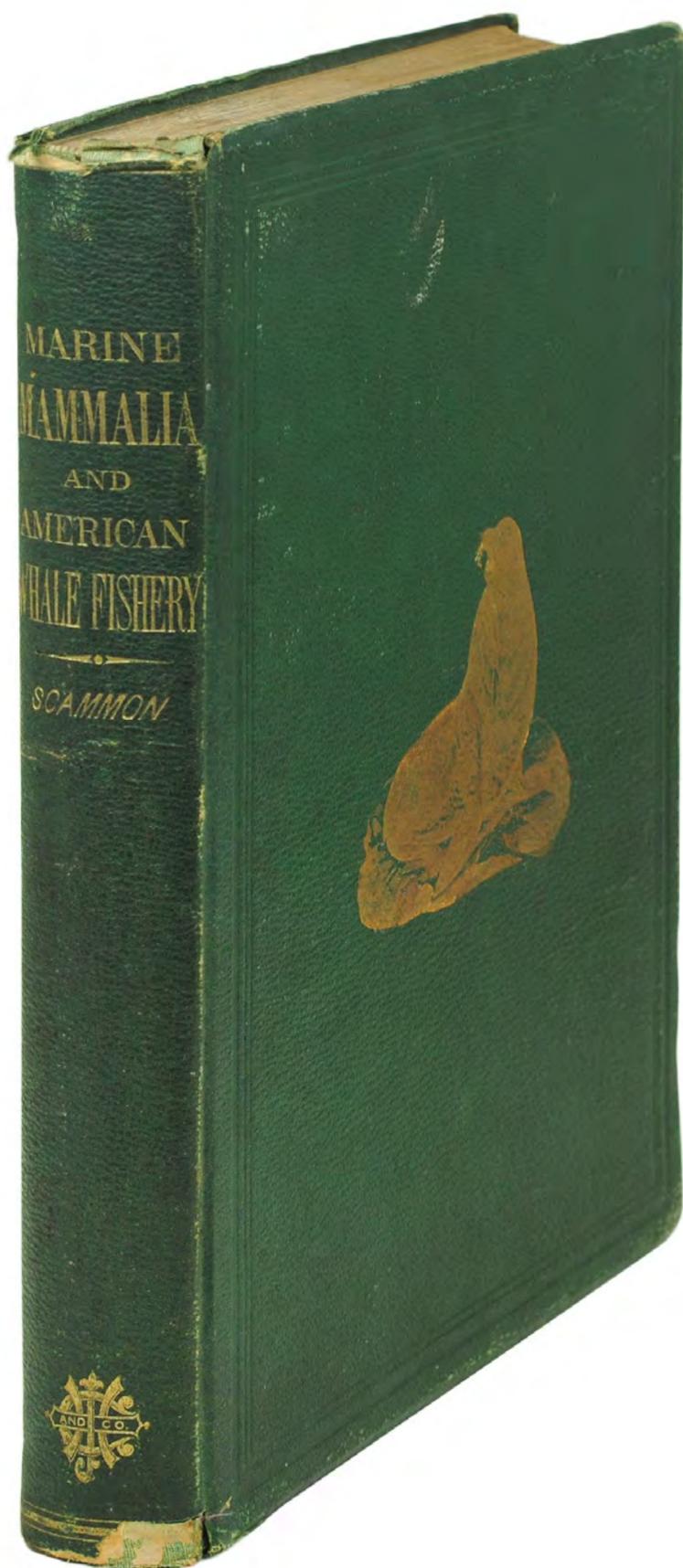
32. [San Francisco Ephemera, Auction Catalogue]. *At Auction! Thursday, November 3d, 1887... Pacific Heights!* McAfee Brothers Real Estate Agents: 1887.

20 7/8 x 13 3/4 inches, folded catalogue, light foxing at the folds, two small holes (wounds from a former mount).

§ Rare auction catalogue offering real estate in the exclusive Pacific Heights neighborhood of San Francisco,



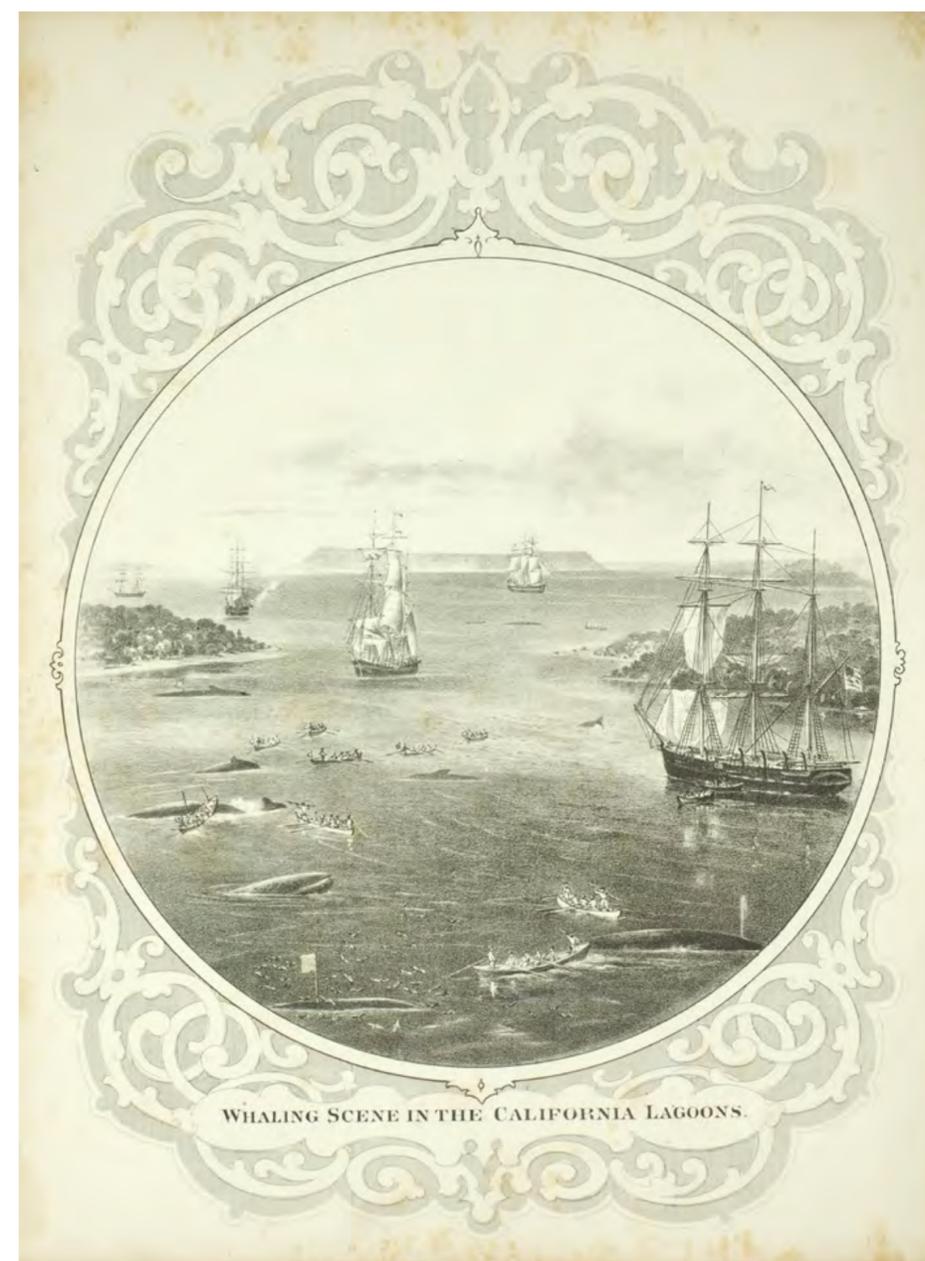
numerous lots on Pacific Avenue, Jackson Street, and Broderick Street. "This sale places within the reach of all the opportunity to become a property owner on Pacific Heights. Don't neglect to take advantage of it. It will not occur again..." The McAfee Brothers were prominent land auctioneers of the period, who also sold off the lands of the estate of Leland Stanford in 1897. (123262) \$75.

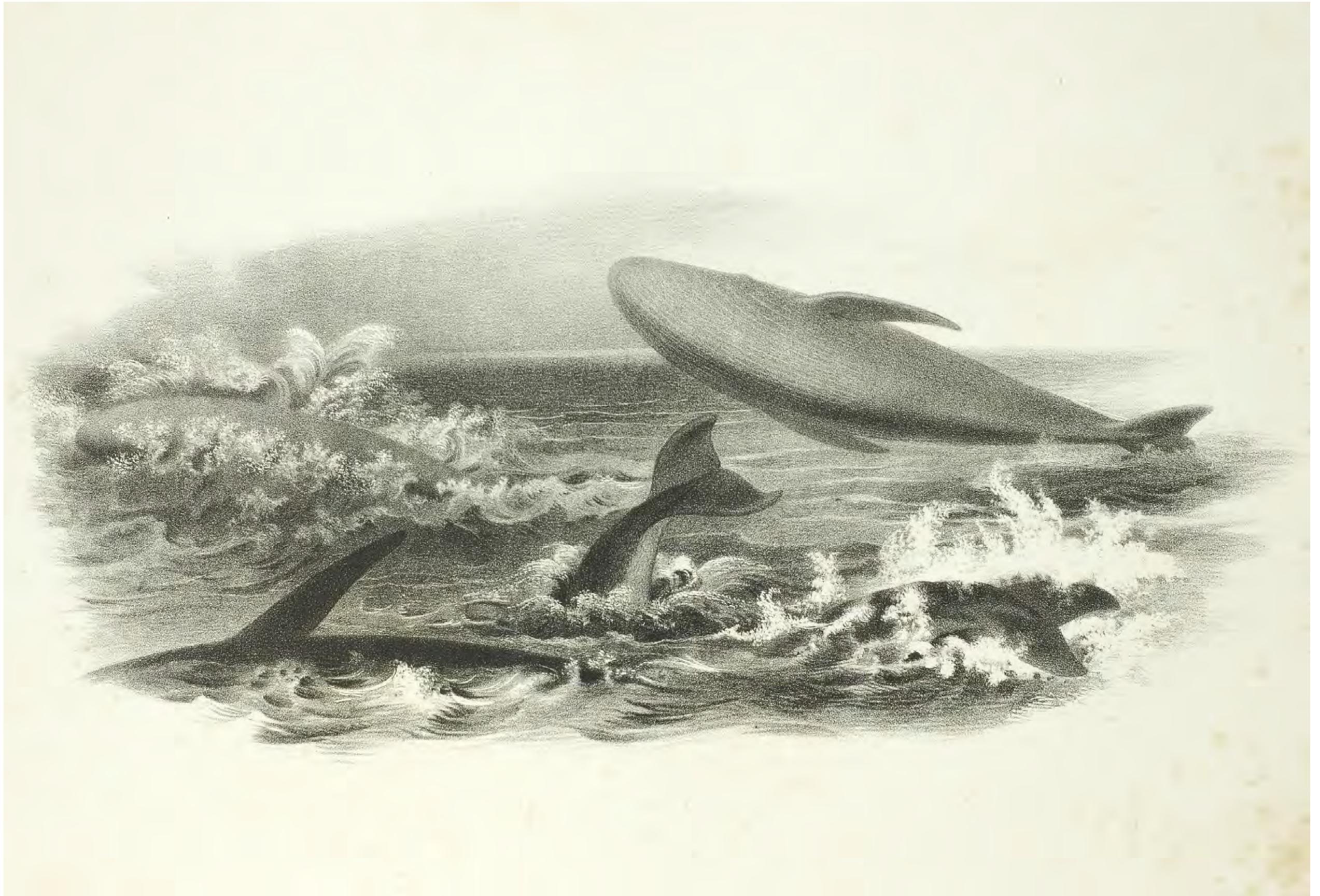


33. SCAMMON, CHARLES M. *The marine mammals of the north-western coast of North America, described and illustrated: together with an account of the American whaling fishery.* San Francisco: John H. Carmany and Co.; New York: G. P. Putnam's Sons, 1874.

4to, pp. 319, [1], v (index); lithographic frontispiece of a whaling scene in the California lagoon, 26 lithograph plates (6 double-p. all of whales) by Britton & Rey, numerous wood-engraved illustrations in the text (1 full-page, and counted as a plate in the list of illustrations). Original green cloth, gilt vignette on upper cover, gilt-lettered spine; some chipping and wear at spine ends, a few plates lightly spotted, but generally a good, sound copy, without cracked hinges and tissues present.

§ First edition, a wonderful book with amazing illustrations—the frontispiece alone (whaling in San Francisco Bay!) is worth the price. At the back is a 4-page whaling glossary and a 7-page list of stores and other outfits for a first-class whale-ship, for a Cape Horn voyage. Cowan, p. 570; Hill 1530; Howes S-136; Jenkins, p. 143. (123251) \$1750.



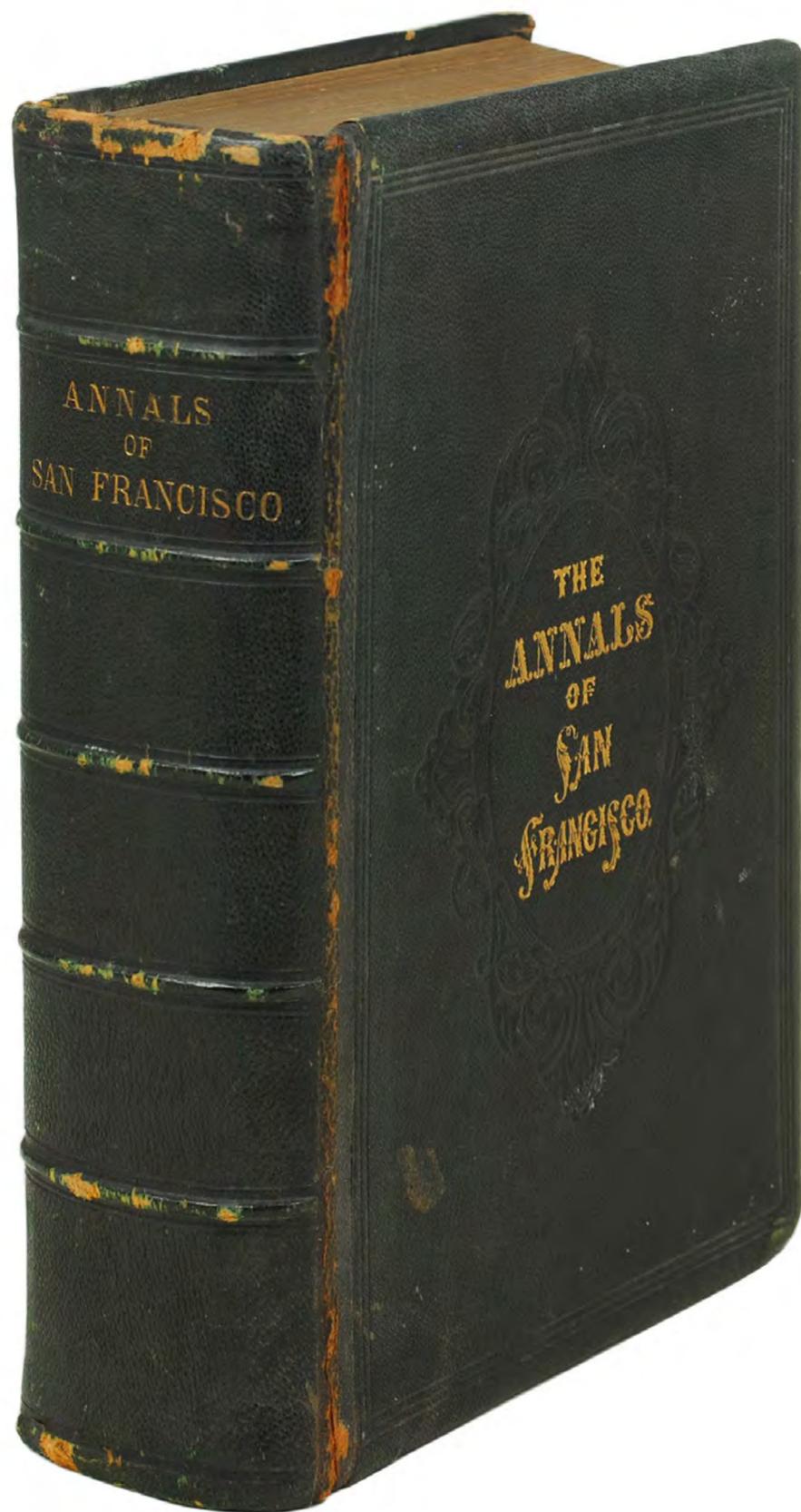


34. [Scherer, artist.] *Depart pour la Californie. Paris: chez A. Bés & F. Dubreuil, (c. 1850).*

Lithographic image measuring, with caption 8.5 x 11.5 inches, framed to 17 x 14 inches. Signed “Scherer” within image, with the name of lithographers, “Casse freres, a St. Gaudens” beneath. Trimmed close to edges, otherwise fine.



§ This image—the first in a narrative series of four—depicts a young French youth bidding farewell to his family as he prepares to board a ship which will transport him to the gold fields of California. The caption reads, as translated from the French: “The ship has been made ready, and the Captain sends word to the emigrant to come on board, for the vessel is waiting at the dock. Immediately, the father, mother, sister, little brother, and grandmother all surround the young man. Grandmother warns him of the thousand dreadful dangers, while the others embrace him and pour out tears of love and longing. Finally, the father steps up and states words of encouragement and consolation which strike to the very soul of his son.” The image is very well-executed. (123261) \$850.



35. SOULE, F., J. GIHON, and J NISBET. *Annals of San Francisco*. New York: Appleton, 1855.

8vo, 824 pp., frontispiece view of Montgomery Street, 6 engraved plates, numerous text illustrations, large folding map of California and the Southwest. Original dark green hardgrain morocco, covers lettered in gilt, some rubbing to joints, a bit worn but internally good.

§ First edition of this detailed account of the growth of San Francisco, including a history of California during the Spanish and American occupations, a detailed account of San Francisco social history, and descriptions of special local institutions. A cornerstone to collections of Californiana. Cowan p.601. Graff 3901. Sabin 87268. Zamorano 80, 70. (123239) \$250.



36. SWASEY, CAPT. W[ILLIAM]. BOSQUI, EDWARD (engraver). *View of San Francisco, formerly Yerba Buena, in 1846-7. Before the Discovery of Gold.* San Francisco: The Bosqui Eng & Print Co., c.1884.

Color lithograph, 20 5/8 x 14 5/8 inches, considerably toned and tightly cropped with the loss of a few letters of the caption on each side, though the sense is still discernible. Matted, with edges mounted to mat board.

§ An acceptable copy of an important print showing San Francisco before the Gold Rush as the small town of Yerba Buena. The view is westward from the bay and depicts in a simplified manner the early street pattern of the city with Clay, Kearney [sic], Washington and Montgomery Streets identified. Thirty-five buildings are numbered and six ships are lettered, each identified in the key beneath. The image was executed by Edward Bosqui, one of the best lithographers in California during the 19th

century, and the artist responsible for the monumental *Grapes and Grape Vines of California*. It was based on local historical accounts. Printed at lower right of image are the words “Designed & Copied from Views Taken at the Time & Published by Capt. W.F. Swasey [facsimile signature]. A Continuous Resident since 1845.” Below the title is printed, “We the Undersigned Hereby Certify That This Picture is a Faithful and Accurate Representation of San Francisco As It Really Appeared in March 1847 [signed by] J.D. Stevenson Commanding 1st Regt. of N.Y. Vols. In the War with Mexico the War with Mexico, Genl. M.G. Vallejo, George Hyde First Alcalde Dist. of San Francisco 1846-7.” (123263) \$175.



37. [VIEW BOOK]. *Souvenir of San Francisco*. Published by Ward Bros. Colum, (c. 1885).

Oblong 12mo, original blue coated-paper wrappers, title gilt-lettered on front wrapper within elaborate gilt border, advertisement for M. J. Flavin & Co. of San Francisco gilt-lettered on rear wrapper within matching border. Twelve accordion-folded pp. bearing 14 sepia-printed images of San Francisco landmarks after photographs. Minor rubbing at backstrip & corners; but a very good, fresh copy.

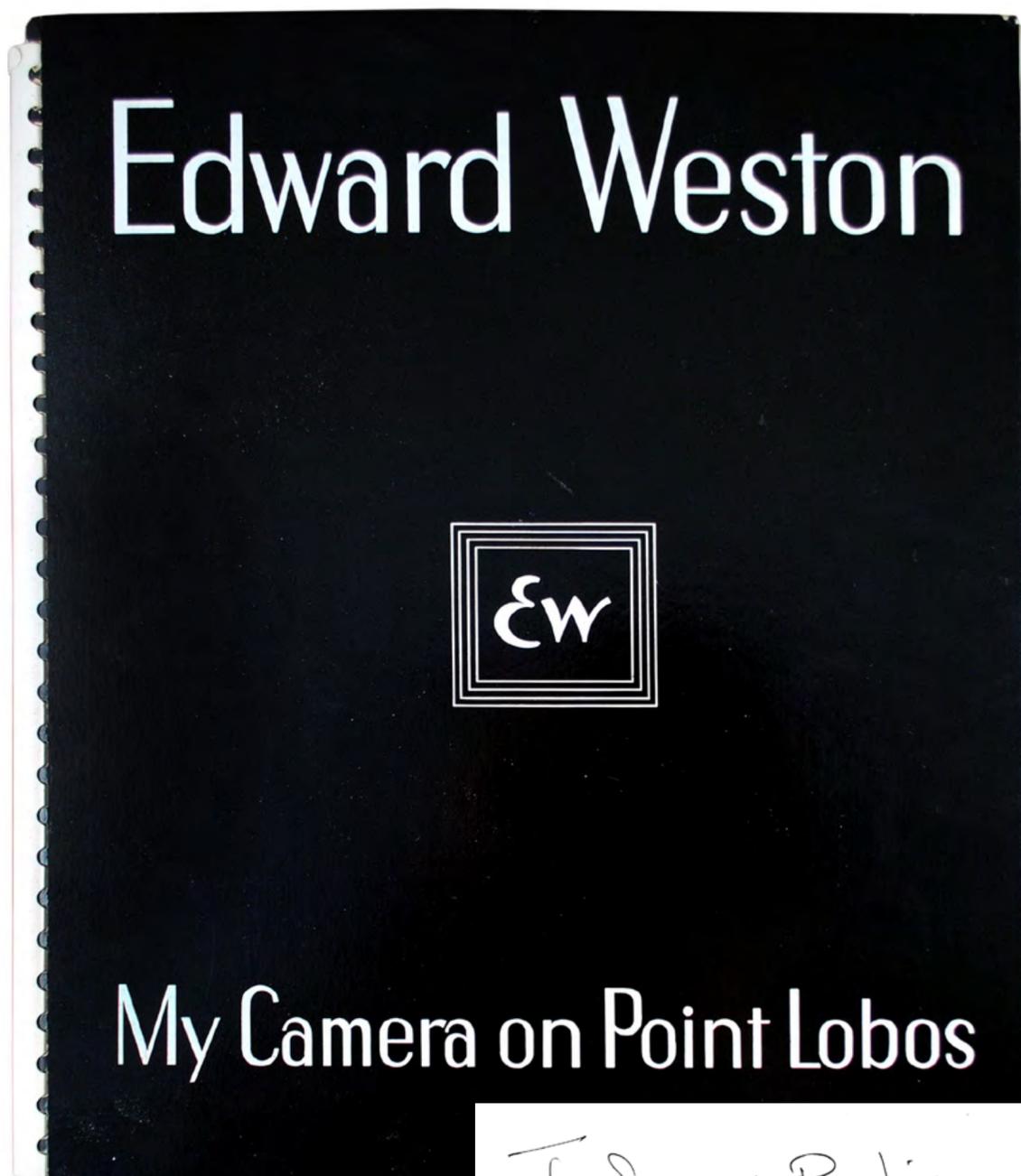
§ First edition of this seemingly unrecorded viewbook. Ward Bros. of Columbus, Ohio, whose imprint appears in the margin of the final plate, produced a great many such viewbooks for locations both famous and obscure. This one includes the usual images of the Palace Hotel, the California Street Hill, Fort Point, the Cliff House and Seal Rocks, etc.; but there

is one unexpected view: a full-page plate of a four-story edifice captioned “The Great I. X. L., San Francisco.” The presence of this image is explained by the rear-wrapper advertisement which reads

in full: “The Great I. X. L. / M. J. Flavin & Co., / Leading Clothiers, / Furnishers and Hatters / of the Pacific Coast. / 924 to 928 Market St., / San Francisco.” It is clear that this viewbook was issued as a promotional gimmick for this now-forgotten clothier. Not recorded in OCLC, Rocq, Cowan, etc., or in any online library catalogue consulted. Rocq does record a single copy (at the Bancroft Library, but not appearing in its online catalogue) of a “Catalogue and price list of M. F. Flavin’s great IXL,” issued in San Francisco around 1883; see Rocq 9383. (5831) \$300.



38. WESTON, EDWARD. *My Camera on Point Lobos: 30 photographs and excerpts from E.W.'s daybook.* Boston: Virginia Adams, Yosemite National Park and Houghton Mifflin, 1950.

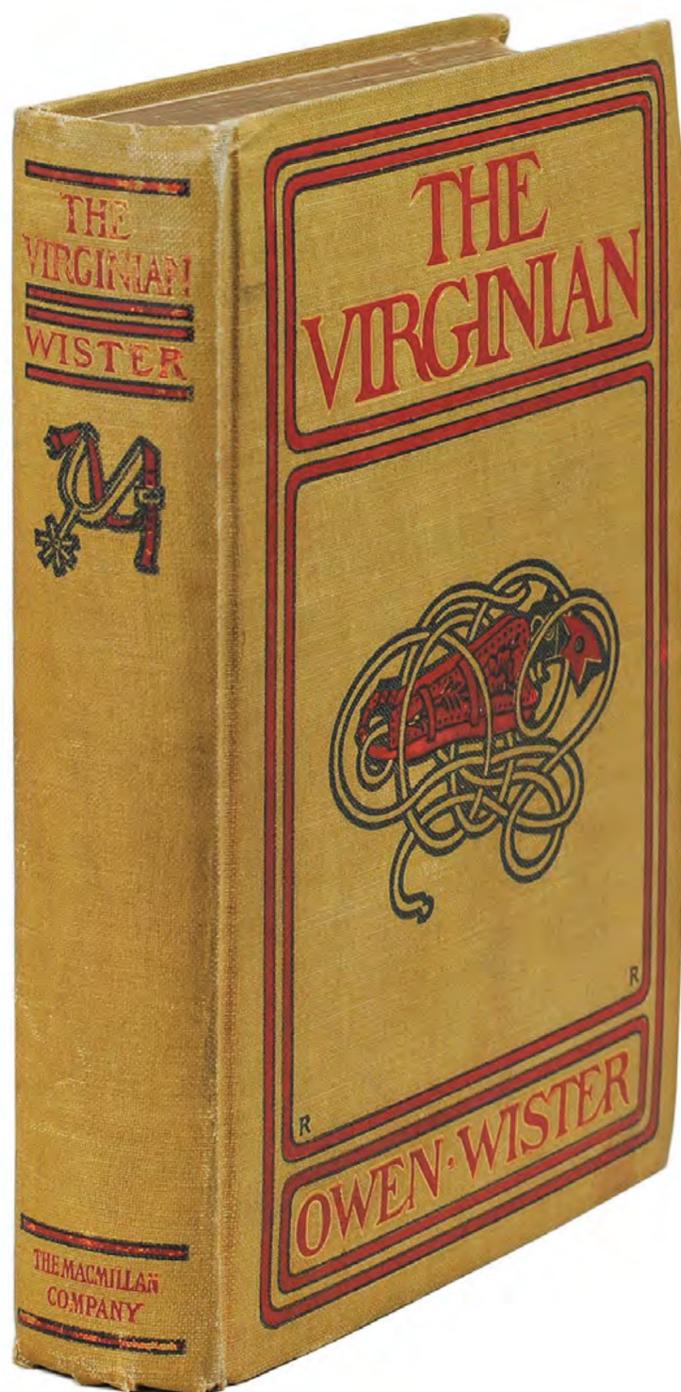


To Susan & Rocky -
Dody

Folio, 80 pp. Spiral-bound, black boards with white text, no dust-jacket. 30 black and white photographs with their titles and dates printed on the facing leaf. Signed after the introduction by Dody Weston Thompson. With commentary from Weston via his journal kept during his time spent in Point Lobos. Very good, as issued.

§ First edition. This book was lovingly made by Ansel and Virginia Adams, along with several other friends and relatives of Weston's, to raise funds for him as he was rapidly succumbing to Parkinson's disease (Group f/64, p. 283). The photos were taken between 1929 and 1948, during Weston's long love affair with the surreal beauty of Point Lobos' eroded rocky landscape and weathered cypress trees. Signed by Dody Weston Thompson, a skilled photographer and literary critic, and the writer of the introduction and relative and admirer of Weston. (106847) \$1000.





39. WISTER, OWEN. *The Virginian. A Horseman of the Plains.* New York: The Macmillan Company, 1902.

8vo, xiii, 504, (6, ads) pp. With 8 black and white illustrations by Arthur I. Keller. Original beige cloth titled in red and gilt and with design of holstered pistol intertwined with a lariat. Cloth slightly toned, backstrip with minor wear to foot and with decoration dulled, short (1cm) closed tear to half title, very good. A sound copy in a custom slipcase.

§ First edition of the seminal Western novel with ALS by the author laid in. The letter is written in French to Mr. R. D. Coxe (1p., 14 lines in ink, on printed stationery from The Inn, Brown's Mills-in-the-Pines, New Jersey, dated in pencil April 1906, very good with a little abrasion to the blank verso from a previous mounting). Wister appears to be writing to another author though the recipient is unidentified: "To return and finish *Les Paysans* [presumably the Balzac novel], that is my hope - meanwhile your two books are on the desk. I waited to see you before I left but I am told you are resting. I take away very pleasant memories of our evening..." Wister spent several years studying music in France before a life-changing visit to Wyoming made him an author. *The Virginian* was his most famous book: a tale of cowpunchers in Wyoming cattle country, generally regarded as the first cowboy novel and

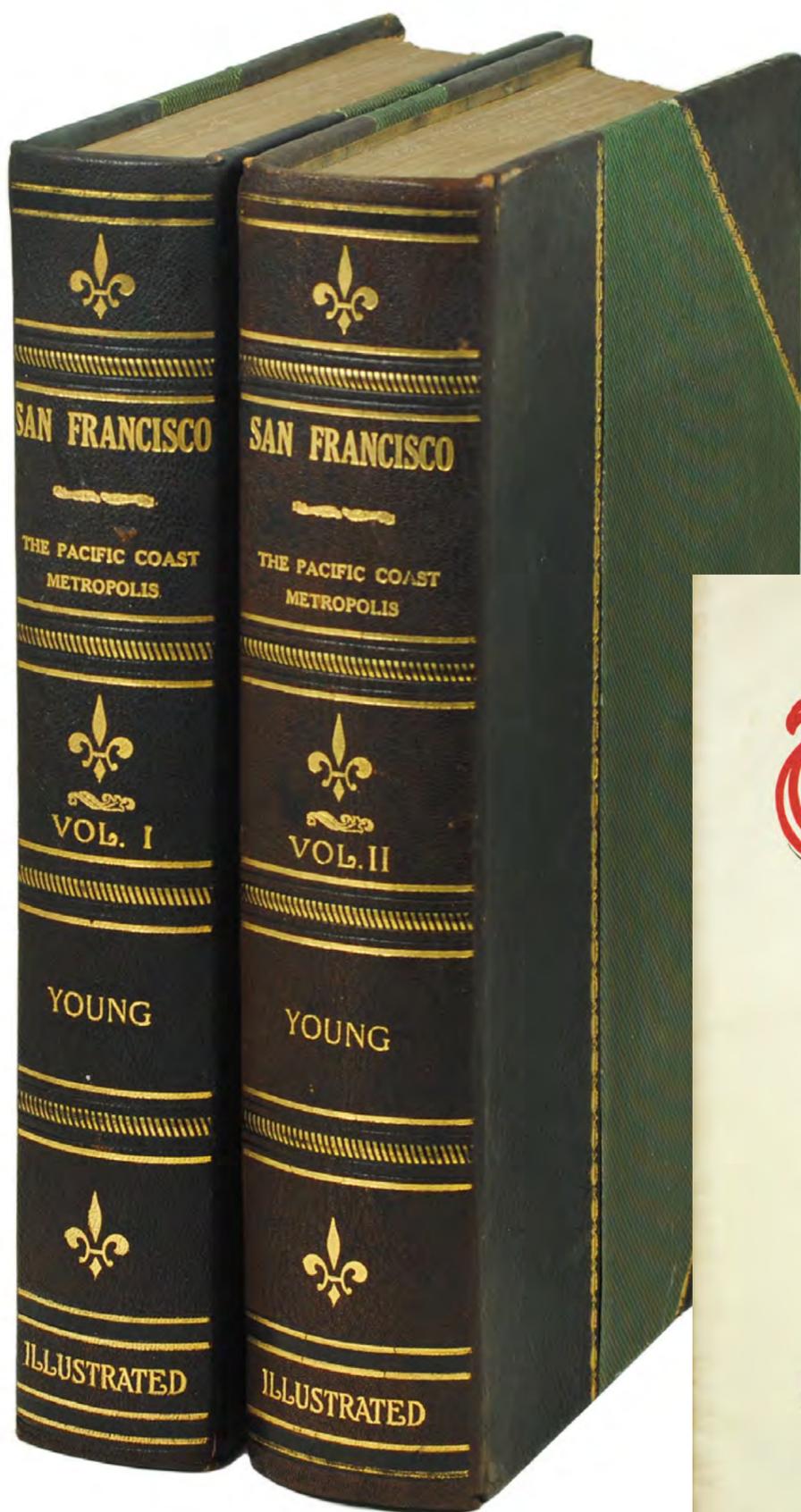
the book that defined a genre. The hero, tall and taciturn, morally incorruptible and quick on the draw, became the archetype of the cowboy ideal. Smith, *American Fiction* W-789. (110459) \$975.



April - 1906.

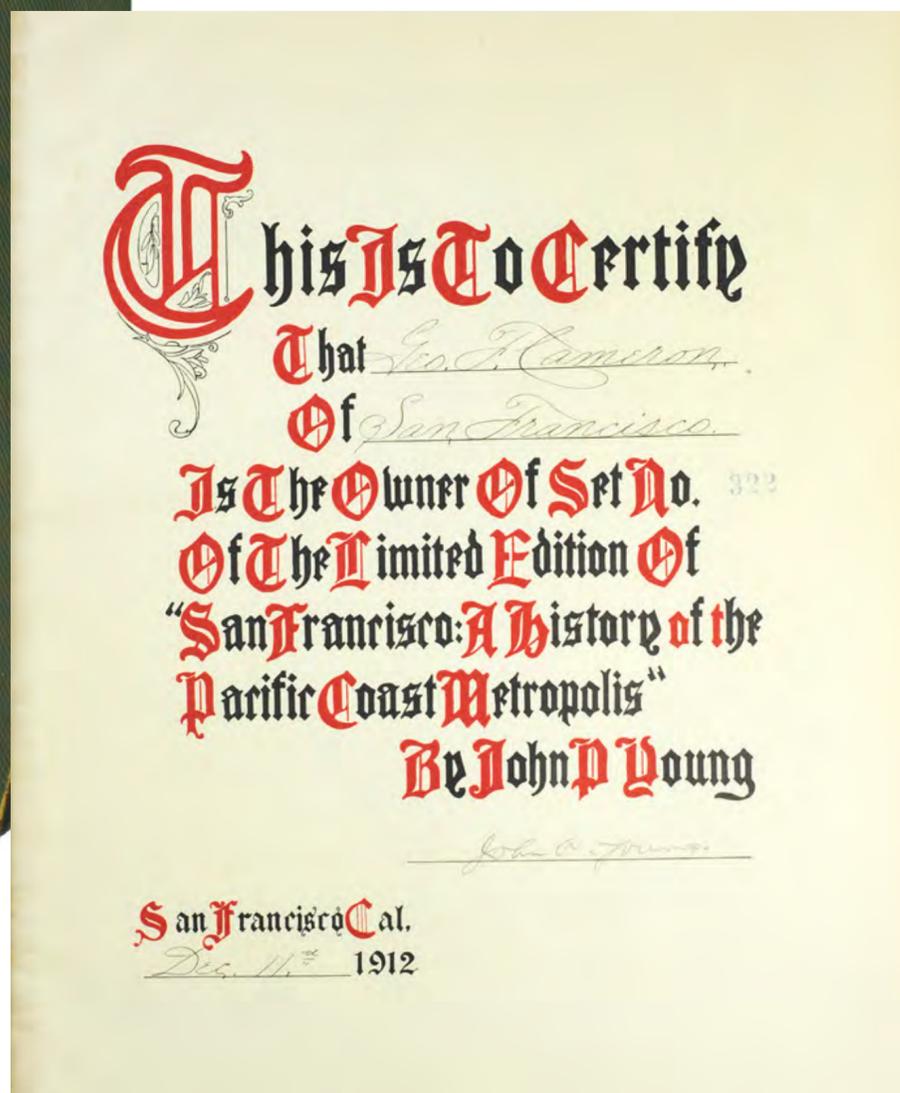
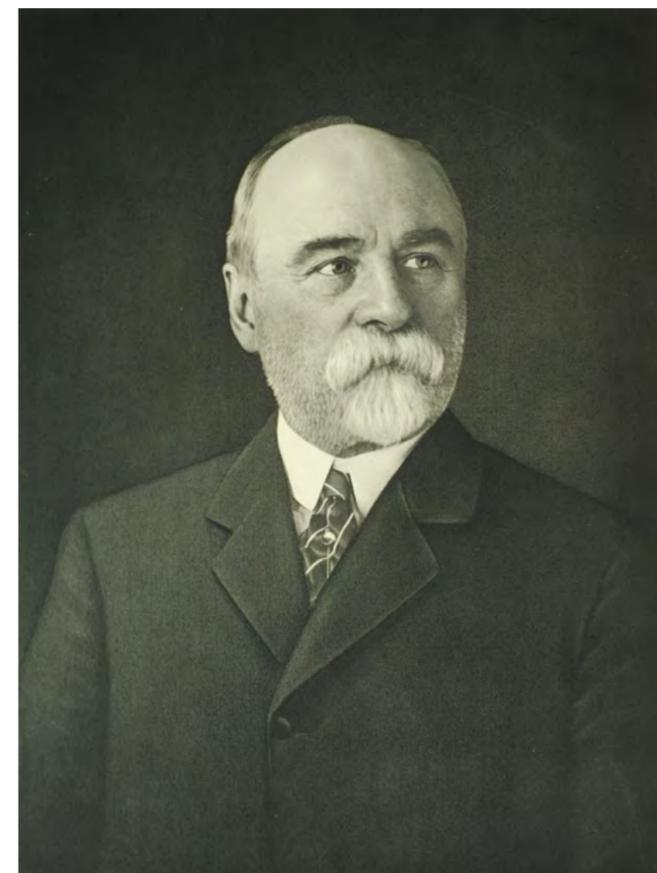
THE INN
BROWN'S MILLS-IN-THE-PINES
NEW JERSEY

Cher confrère: Revenir
et achever la lecture
de Les Paysans, voilà
mon espoir - En attendant
vos deux livres sont au
bureau - J'attendais vous
voir avant de m'en aller,
mais on me dit que vous
vous reposez - J'emporte
des souvenirs très-agréables
de nos soirées pendant
cet hiver pastoral & je
m'en vais avec regret
mais sans adieu -
Owen Wister



40. YOUNG, JOHN P. *San Francisco: A History of the Pacific Coast Metropolis.* San Francisco: S. J. Clarke Co, 1912.

2 vols., 4to, 969 pp. Profusely illustrated with portraits, plates from historical photographs, etc. Original half dark green morocco, green pebbled cloth boards, gilt spines, a near-fine set usually found with serious wear.



§ Copy #322 of a limited edition, with certificate signed by Young at the front. This is one of the standard histories of San Francisco and provides a comprehensive history from the early Spanish influx to the achievements of San Francisco after the fire and earthquake of 1906. Cowan: p.905. Rocq: 7973. (123242) \$275.

Special Addendum: The Hunnewell Journals

1] Title-page: *Two Years Abroad or a Journal of a voyage from Boston to California via Sandwich Islands with a slight review of a Life in California by Nathan M. Hunnewell.* San Jose California. 1849.

Folio manuscript notebook (12 ³/₄ x 7 ³/₄ ins.), (4), 1-132 pages, manuscript in brown ink, mostly disbound but quite intact and in the original quarter calf and marbled boards binding, leather backstrip completely disintegrated. Internally in excellent condition.

§ The table of contents at the front is chronological and begins ‘Leaving home’, and continues (selectively) ‘Ship’s company’, ‘Ship’s fare’, ‘Sea Birds’, ‘First severe gale’, ‘Ocean burial’, ‘Port of Valparaiso’, ‘Port of Honolulu’, ‘Description of the Islands’, ‘Entering the Harbor’, ‘San Francisco’, ‘San Jose’, ‘Journey to Monterey’, ‘Adjournment of the Legislature’, ‘Climate of California’, ‘Description of the diggings’, ‘Population and early history of California’, ‘Farewell to California’, ‘Acapulco’, ‘Sailed for New York’, ‘Home again’.

2] Title-page: *To California and back exemplifying Steerage life on shipboard and California as it was and as it is.* Nathan M. Hunnewell, Malden [MA] 1859.

4to manuscript notebook (10 ¹/₄ x 8 ³/₄ ins.), (4), 1-220 pages, manuscript in brown ink, partially disbound but quite intact and in the original half black calf and marbled boards binding, leather backstrip completely disintegrated. Internally in excellent condition.

§ Hunnewell was 19/20 when he first arrived and about 30 when he returned. Unpublished narratives of these first 49ers are of the greatest rarity. To our knowledge nothing like this pair has been offered for sale at auction or by booksellers in at least half a century.

With 6 other items comprising the archive. **SOLD.**

JOHN WINDLE
ANTIQUARIAN BOOKSELLER

With best wishes from John, Rachel and Annika

49 Geary Street, Suite 233, San Francisco, California 94108
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www.johnwindle.com

Terms of Sale

All items are guaranteed as described and may be returned within 5 days of receipt only if packed, shipped, and insured as received. Payment in US dollars drawn on a US bank, including state and local taxes as applicable, is expected upon receipt unless otherwise agreed. Institutions may receive deferred billing and duplicates will be considered for credit. References or advance payment may be requested of anyone ordering for the first time. Postage is extra and will be via UPS. PayPal, Visa, MasterCard, and American Express are gladly accepted. Please also note that under standard terms of business, title does not pass to the purchaser until the purchase price has been paid in full. ILAB dealers only may deduct their reciprocal discount, provided the account is paid in full within 30 days; thereafter the price is net.
