

A SELECTION FROM THE NATIONAL PASTIME MUSEUM

THE GOLDEN AGE  
*of*  
BASEBALL

MEMORABILIA

NEW YORK OCTOBER 19TH 2016

A handwritten signature in cursive script, likely 'J. Kelly', written in dark ink over the text.

CHRISTIE'S

...n of the Philadelph  
World's Colored Champi



Presented to  
 William C. Adams  
 by the  
 STUDENTS OF NOTRE DAME  
 UNIVERSITY  
 in testimony of their  
 pride in him as one of the  
 earliest and  
 greatest Athletes of their  
 ALMA MATER  
 January twenty second  
 nineteen hundred and ninety

ROBINSON  
 MANAGER

NEW YORK NATIONAL LEAGUE  
 INCORPORATED

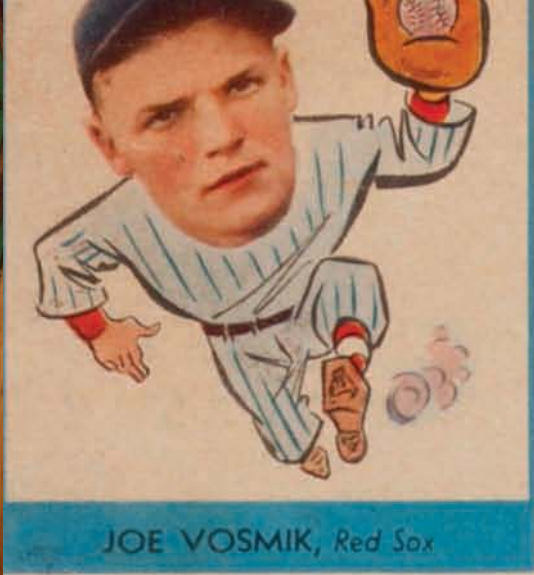
EBBETS FIELD

BEDFORD AVENUE & SUL  
 Brooklyn, New York

LONG ISLAND  
 1776

Robinson Mgr  
 ... = Catcher  
 ... = Pitcher (L)  
 ... = Pitcher (R)  
 ... = Short stop  
 ... = First Base  
 ... = Pitcher (L)  
 ... = Catcher  
 ... = 3rd Base  
 ... = Pitcher (R)  
 ... = Pitcher (R)  
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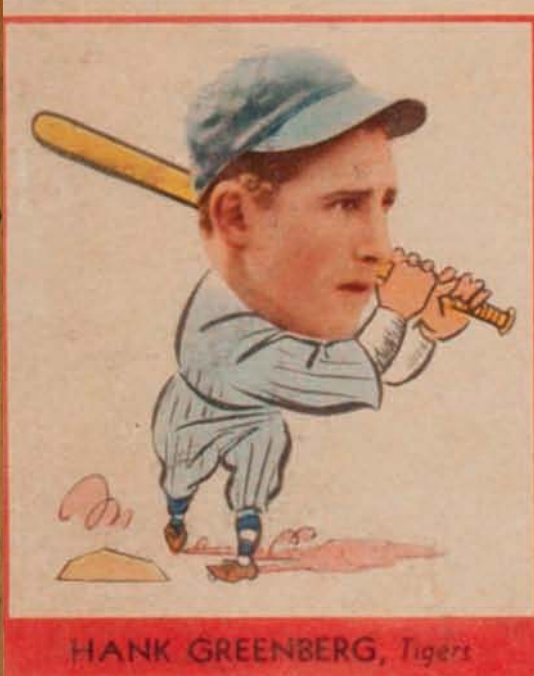




JOE VOSMIK, Red Sox



JOE DI MAGGIO, Yankees



HANK GREENBERG, Tigers

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**NEW YORK**

**THE GOLDEN AGE OF BASEBALL,  
SELECTIONS FROM  
THE NATIONAL PASTIME MUSEUM  
PART I: MEMORABILIA**

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**AUCTION**

Wednesday 19 October 2016  
at 10.00 am (Lots 1-251)

20 Rockefeller Plaza  
New York, NY 10020

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**VIEWING**

Thursday	13 October	10.00 am - 5.00 pm
Friday	14 October	10.00 am - 5.00 pm
Saturday	15 October	10.00 am - 5.00 pm
Sunday	16 October	1.00 pm - 5.00 pm
Monday	17 October	10.00 am - 5.00 pm
Tuesday	18 October	10.00 am - 5.00 pm

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**AUCTIONEERS**

John Hays (#0822982)  
Andrew Holter (#1374229)

*front cover*

Lot 34, 16, 28

*inside front cover*

Lot 29, 97, 107, 121, 46, 166

*back cover*

Lot 24, 114, 238

*inside back cover*

Lot 11, 14, 198, 15, 92, 181

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**AUCTION CODE  
AND NUMBER**

In sending absentee bids or making enquiries, this sale should be referred to as **BASEBALL-13326**

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OF SALE**

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**CHRISTIE'S ON THE GO**

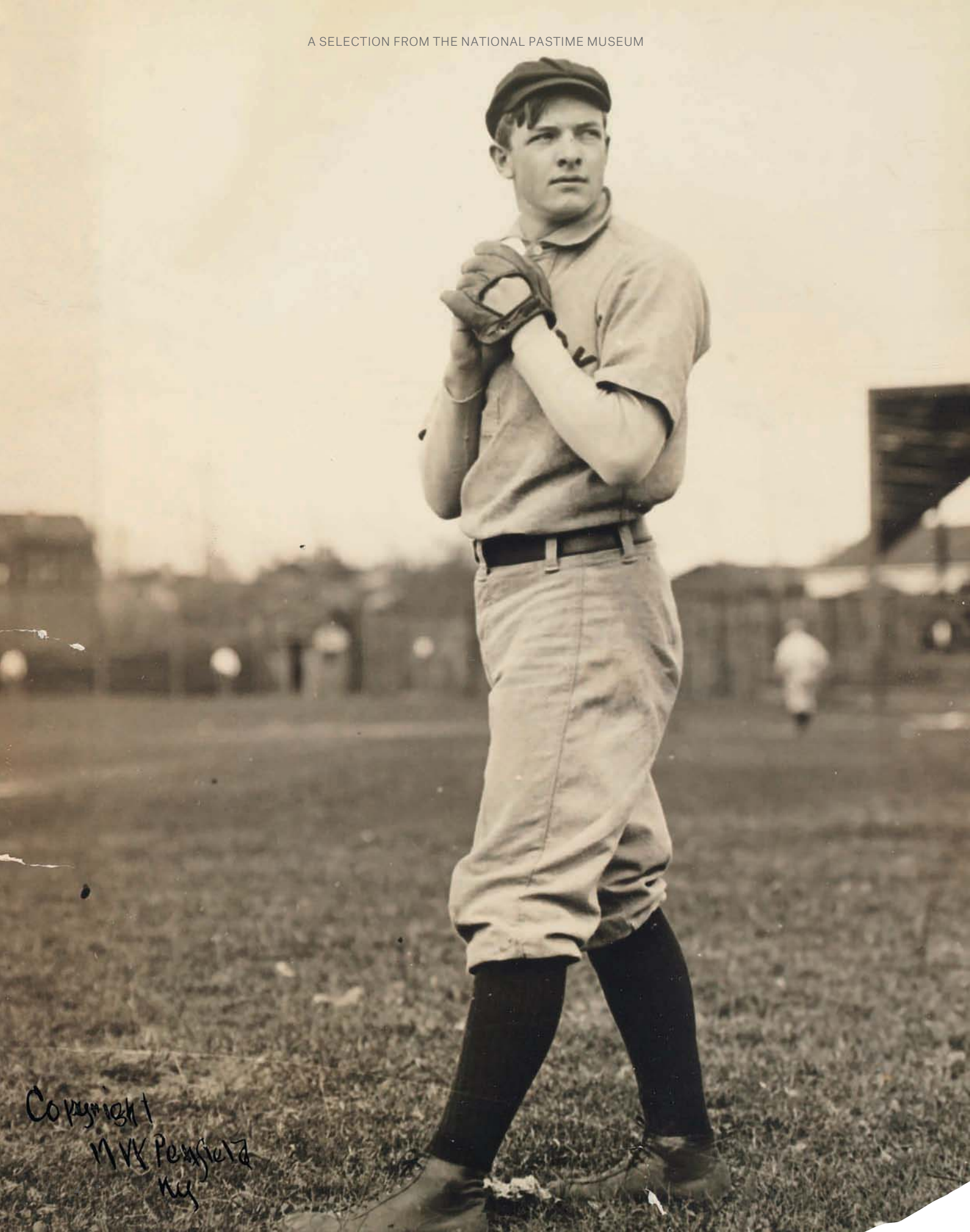
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M V Penfield  
N.Y.

The National Pastime Museum's mission is to educate the public about the history of baseball and the people who influenced the game by using a collection of baseball artifacts, artworks, literature, photographs, memorabilia, and articles in a fun and creative way.

The National Pastime Museum is an online museum based on a private collection of baseball artifacts. The love of the game and its history inspired the creation of this site. It provides an opportunity to share this significant collection with the global public and to facilitate a conversation about the role baseball continues to play in our lives and in our nation's history, and with others around the world who share a passion for the game.

Founding director Frank Ceresi passed away in January 2014. He helped shape this private collection and developed the design and content of the website. His love of the game and its history runs throughout this museum and we continue his efforts as we evolve and grow.





## MY FIRST GAME: EBBETS FIELD, 1942

BY PHIL PEPE

When I was just a kid growing up in Brooklyn, baseball to me meant sitting with my ear to the radio listening to the sweet, syrupy, Southern drawl of the ol' redhead Red Barber describing the fate of my beloved Brooklyn Dodgers:

*"Oh, Doctor, they're tearin' up the pea patch at Ebbets Field . . . the bases are FOB, full of Brooklyns, and with master Pee Wee Reese, the pride of Louisville, Kentucky, comin' to the plate, the Dodgers are sittin' in the catbird seat."*

I don't know exactly when I was bitten by this baseball bug. I don't know when or how it became my lifelong obsession. My first memory is overhearing my male relatives agonizing over a game in the 1941 World Series, damning the fate that had befallen the Dodgers and cost them a game, and possibly the World Series, to the hated Yankees.

I had no idea what they meant when they said Mickey Owen dropped a third strike or even who Mickey Owen was. I knew only that whatever it was it was bad for the Dodgers, and so it was bad for me.

In any case, it was about that time that my interest took hold. I long ago convinced myself that my Dodgers would have won that World Series if only Owen had not dropped that third strike to Tommy Henrich in the ninth inning of Game 5 of the 1941 World Series. However, I have long since forgiven Owen for the faux pas because my research told me that Owen dropped that third strike (it actually sailed past his mitt) because the pitcher, Hugh Casey, threw him an illegal and unexpected spitball.

I moved on and instinctively joined the legion of Dodgers fans that were certain next year would be a better year. In fact, it started out to be just that as the Dodgers won 14 of their first 17 games and jumped out to first place in the National League. Our faith and loyalty were being rewarded. Mine especially. Not just my faith and loyalty but my passion.

Friday, May 8, was my cousin's birthday, and his parents were going to celebrate it by taking him to Ebbets Field for a game between the Dodgers and the hated New York Giants as a birthday present. Miracle of miracles, surprise of surprises, they invited me to go along with them. How thoughtful of my aunt and uncle! How considerate! How prescient! I could never repay them for this precious, unexpected gift.

I was going to see my first game in person, an exciting prospect for a seven-year-old (did they realize that my birthday had passed 48 days before?), even if it meant I'd have to leave Red Barber behind. (Or did he broadcast the game to the entire Ebbets Field crowd like he did to me on the radio?)

I can still feel the tingling of excitement and anticipation as I rode the subway to Ebbets Field, exited the station, and walked past Prospect Park, the Brooklyn Botanical Garden, and the Bond Bread factory. I turned the corner and felt my heart leap in my chest as if it would explode when the Ebbets Field rotunda came into view.

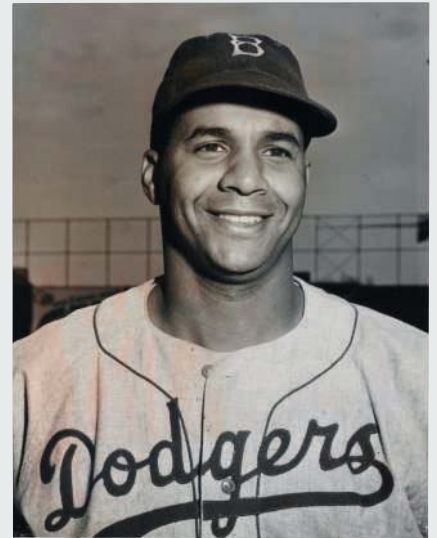
I remember walking up the ramp to my seat, wide-eyed with the wonder of what lay before me, the grass on the field the greenest green, the Dodgers uniforms the whitest white.

I was so young when I saw my first game, and the memory fades with the passing of time, so I recall very little. I remembered Dodgers' second-baseman Billy Herman, a right-handed hitter, driving a single to right field, and Dolph Camilli, the Dodgers' left-handed slugger, belting a shot over the famed right-field fence that rose some 40 feet in the air and onto Bedford Avenue.

I could remember very little else, but I had Baseball-reference.com to help my recall.

I thought the game was played in the twilight, but baseball-reference.com lists it as a day game, which I dispute based on the listed crowd of 42,822, which seems rather high for an afternoon game in May even on a Friday.

I suppose I was too focused on the Dodgers to realize that Mel Ott managed, played right field, and batted third for the Giants, or that Ott was one of five future Hall of Famers in that game. The others were the Giants' Johnny Mize and the Dodgers' Herman, Joe "Ducky" Medwick, and my favorite Dodger, Pee Wee Reese.



Lot 309. Roy Campanella Photograph



Lot 420. Brooklyn Dodgers Photograph

I'm sure I wasn't the only Brooklyn kid who idolized Reese—it probably was because of his nickname, which he acquired when he was a junior marble champion in his native Louisville—or whose ambition was to replace him as the Dodgers' shortstop (none of us made it).

I didn't remember that Pete Reiser played center field for the Dodgers that day and batted third and that he had three hits in the game and drove in a run, although I knew from reading the sports sections of the *New York Daily News* and the *New York Daily Mirror* that Reiser was an enormous talent, a sure bet for the Hall of Fame until he kept slamming into unpadded outfield walls trying to make spectacular catches and sustaining a series of concussions in the days before Major League teams

began taking precautions to prevent and/or treat such debilitating injuries.

As I got older and was able to make the trip on my own, I visited Ebbets Field many times. I saw the emancipation of baseball in the breaking of the color line with the signing of Jackie Robinson, and later Roy Campanella and Don Newcombe. I watched a young Brooklyn kid named Sandy Koufax join the team, and I saw, and cheered for, such Dodgers heroes as Duke Snider, Gil Hodges, Preacher Roe, Carl Erskine, and Carl Furillo.

By the time I graduated from high school I had decided I wanted to be a sportswriter for a New York newspaper and be assigned to cover the Brooklyn Dodgers. I almost made it. I became a

sportswriter and was assigned to cover baseball, but by then the Dodgers had moved to Los Angeles.

I would get a chance to cover one game in Ebbets Field before the Dodgers left. It came by accident 15½ years after I saw my first game. Toward the end of the Dodgers' last season in Brooklyn, 1957, the sports editor of my newspaper, the *New York World Telegram & Sun*, assigned me to fill in for the paper's regular Dodgers beat writer. Coincidentally, like my first game, it also was a game between the Dodgers and their hated inter-city rivals, the Giants. The Dodgers won that game too, by the happily lopsided score of 10-0, with a young right-handed pitcher named Don Drysdale hurling a three-hitter.



Lot 373. Sandy Koufax Photograph

Pee Wee Reese was the only player who appeared in both the first and last games I saw at Ebbets Field. He was near the end of his career, and he had been moved to third base. He had a hit in two official at-bats and drove in a run.

I eventually had the opportunity to meet Reese, my boyhood idol, years later when I had become a veteran baseball writer and he would attend Hall of Fame ceremonies in Cooperstown. We didn't become close friends or have much of a relationship, but he knew who I was, greeted me by name, and gave me the satisfaction of learning that the man I idolized as a boy was just as gracious and kind as I hoped he would be.

I never told my idol that he was the Dodgers shortstop in the first baseball game I ever saw, but I never forgot it.

The late Phil Pepe has covered sports in New York for more than five decades. He was the Yankees beat writer for the New York World Telegram & Sun from 1961-64, and for the New York Daily News from 1971-84. His latest book, from Triumph Books, is *Core Four*, the story of the four New York Yankees players that grew up together in the team's farm system and spearheaded the Yankees' most recent championship teams. The *Ballad of Billy and George*, the story of the unique and bizarre love-hate relationship between Billy Martin and George Steinbrenner, was published by Lyons Press in 2008. *61\**, a first-hand account of the 1961 baseball season, focusing on Roger Maris' chase of the single-season home run record, was published in 2011, the 50th anniversary of Maris' feat, by Triumph Books. A revised edition of his follow up book with Triumph, *Core Four*, was published in 2014. Now available in ebook format from Diversion Books are two of Mr. Pepe's classic works: *Come Out Smokin'*, the biography of boxing great Joe Frazier, originally published in 1972, and *The Wit and Wisdom of Yogi Berra*.

1

## NEBRASKA CITY OTOES TROPHY BAT

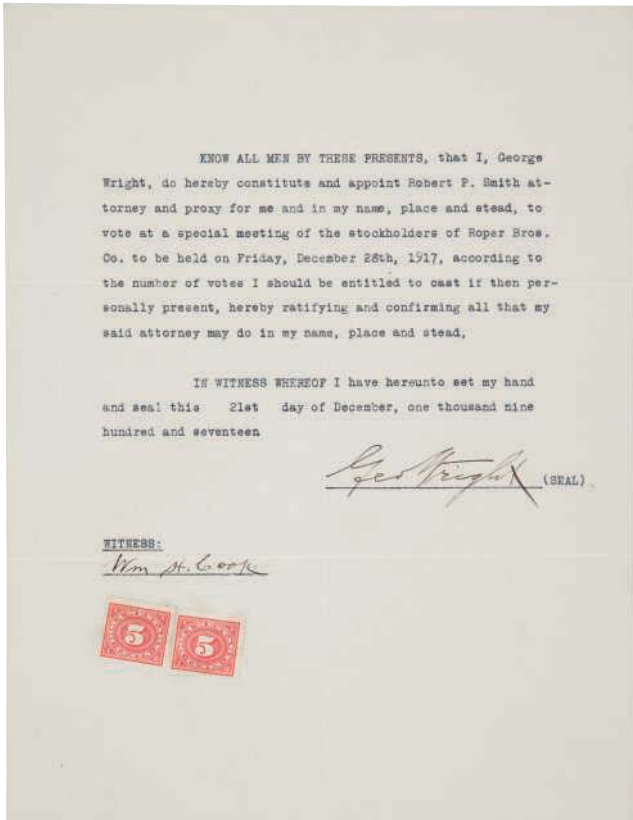
A 19th century trophy bat presented to the Nebraska City Otoes in commemoration of their victory on August 10th, 1869. The bat has cracks on either side of the barrel and is capped with tin adornments on the knob and top of the barrel. The barrel end is engraved *Won by the Nebraska City Otoes, August 10th, 1869*. One of the teams' games that season was against the legendary 1869 Cincinnati Red Stockings, who defeated the Otoes 50-3.



36 in.

43.5 oz.

\$8,000-10,000



2

## GEORGE WRIGHT SIGNED DOCUMENT

Typewritten document signed by baseball pioneer and Hall of Famer George Wright (1847-1937) appointing a Robert P. Smith as his proxy at a Roper Bros. Co. stockholders meeting on December 25th, 1917. Signed *Geo Wright* in black ink.

8 ½ x 11 in.

\$2,000-3,000



10

**DOCUMENTS RELATED TO THE EXPULSION AND ATTEMPTED REINSTATEMENT OF GEORGE BECHTEL**

Collection of original documents related to the expulsion and attempted reinstatement of player George Bechtel (1848-1921) from the National League in 1877. Following an incident in June 1876 in which Bechtel (playing for the Louisville Grays) had been implicated in trying to fix a game, the National League suspended Bechtel prompting his attempts at reinstatement. Includes: a notarized and sworn handwritten statement dated October 4th, 1877 by Bechtel to National League Secretary Nicholas Young denying he was guilty of the charges and formally requesting reinstatement, signed twice G.W. Bechtel in black ink; a handwritten copy of Louisville's release of Bechtel dated June 28th, 1877; and a handwritten plea dated June 28th, 1877 to the Board of Directors of the National League, signed G.W. Bechtel, and then on the opposite side features handwritten statements from the members of the board including Hall of Famer W.A. Hulbert (1832-1882) I am not willing to grant the within request of Bechtel. Let my vote be recorded as NO: W. A. Hulbert, July 1/77 and Hall of Famer Morgan Bulkeley (1837-1922) Taking in view the comparatively short time before the annual meeting and my unfamiliarity with the case, should think best to await action until the regular meeting of the board. M.G. Bulkeley. Additionally signed by National League Board members Chas. A. Fowle, Chas. E. Chase and A. H. Soden in black ink.

Plea to Board of Directors, 7 x 8 1/2 in.

Sworn statement, 5 1/2 x 19 in.

Handwritten copy release, 8 1/2 x 7 1/4 in. (3)

\$20,000-30,000

I am not willing to grant the within request of Bechtel. Let my vote be recorded NO: W.A. Hulbert, July 1/77

No action can be taken upon this appeal till the Annual meeting of the Board of Directors of the League, see Article 8. Section 3 of the Constitution

Chas. A. Fowle

I endorse the views of Mr Fowle.

Chas E. Chase

Taking in view the comparatively short period before the annual meeting, and my unfamiliarity with the case should think best to await action until the regular meeting of the Board

M.G. Bulkeley

Mr Fowle expresses my ideas concerning this request.

A. H. Soden.

W.A. Hulbert

near meeting of M.G. Bulkeley

To the Board of Directors of the National League of P. B. Clubs

Philadelphia June 28/77

ask that the

Expulsion of myself should be set aside on the grounds of the Louisville Club (the club that expelled me) having not only withdrawn the charges against me, but also having honorably released me, as will appear by the certified copy of my release, which is herewith forwarded, and which was granted to me July - 1876. This application for reinstatement would have been made last year had I not been informed by members of the Louisville Base Ball Club, that the said club would see that I was reinstated, which I see they failed to do - most likely through ignorance of the rules made and provided in said case trusting you will do me the simple justice of setting aside said expulsion from the Louisville Base Ball Club, I remain

Yours resp'y.

Geo W Bechtel

All instruments on opposite side

At the request of Geo W. Bechtel this Contract is hereby annulled and cancelled, to take effect from the first day of June, 1876, and said Bechtel is hereby released from the performance of the same, and the said Bechtel in consideration of being released from the performance of said Contract, hereby waives, renounces and releases any and all claims whatsoever against the Louisville Base Ball Club, either for services rendered under this Contract, or upon any other account whatever, it being distinctly agreed and understood that the execution of this release is a final settlement of all claims of every description, which either party hereto may have against the other

G. W. Bechtel

W. H. Haldeman

Pres't Louisville Base Ball Club

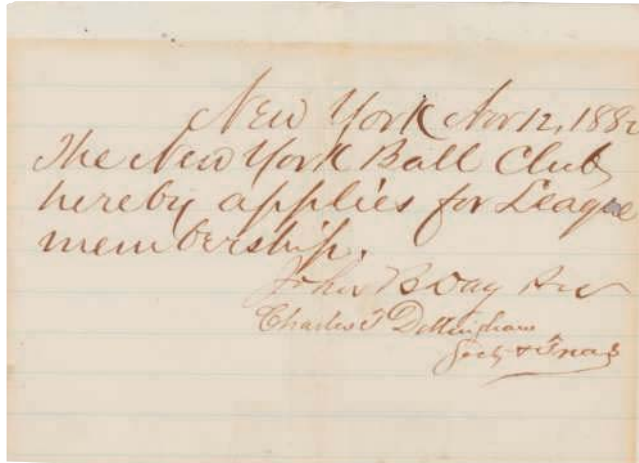
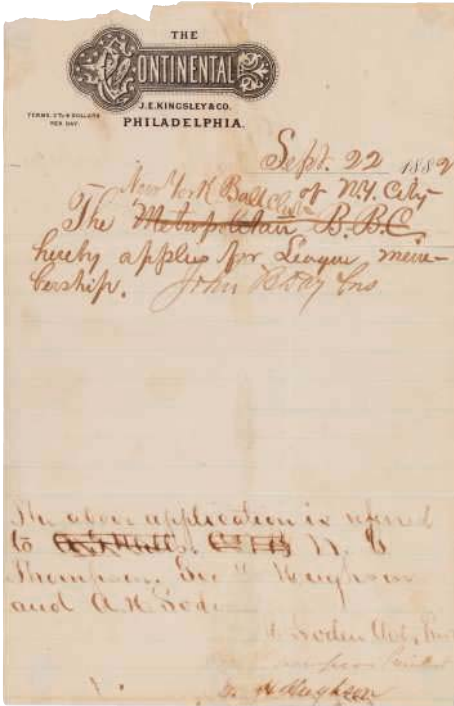
We hereby certify that the above is a correct copy of the release enclosed on the Contract of George W. Bechtel and the Louisville Base Ball Club

Philadelphia June 28<sup>th</sup> 1877

M. Gallagher

John McSpack

Alfred H. Wright



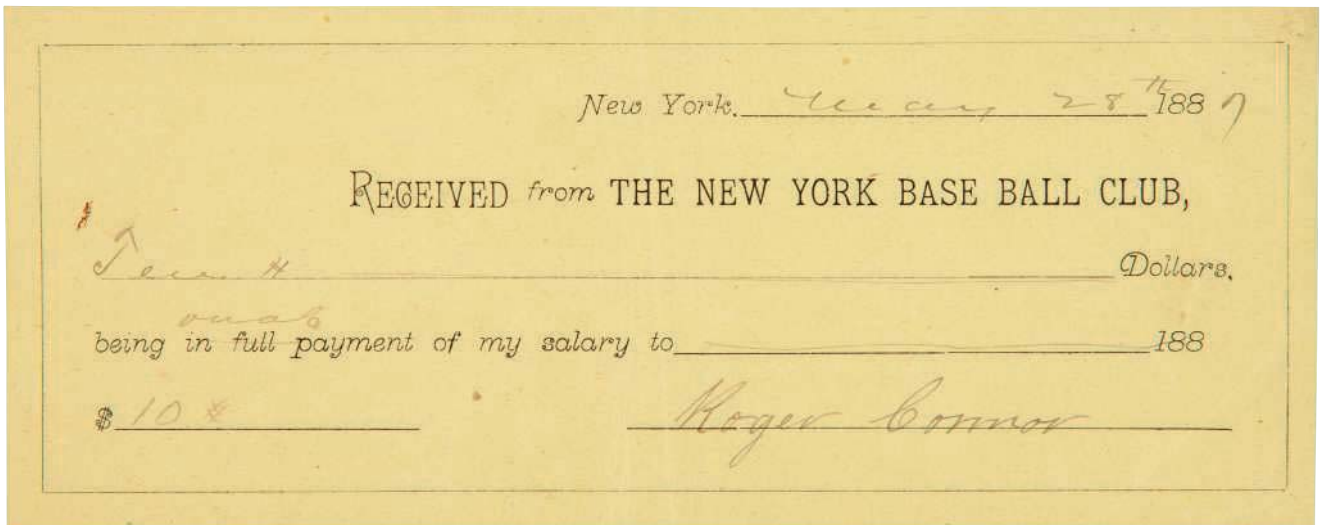
4

**1882 NEW YORK GOTHAMS (GIANTS) NATIONAL LEAGUE MEMBERSHIP APPLICATION**

Group of three documents regarding the application for membership of the New York franchise in the National League. Includes a document dated September 22nd, 1882 on The Continental (Philadelphia) hotel stationery which reads in part *The New York Ball Club of N.Y. City hereby applies for League membership* and is signed by original New York Gothams (Giants) owner John Day and countersigned by Acting President of The National League Arthur Soden. A second document dated November 12th, 1882, reiterates the request and again is signed by John Day. The third document dated October 27th, 1920 is addressed to the then owner of the Giants, Charles Stoneham, explaining that the applications were found in some old papers and that they may be of some sentimental interest.

6 ½ x 9 in. and smaller  
\$4,000-6,000

(3)



5

**ROGER CONNOR SIGNED RECEIPT**

A New York Base Ball Club receipt dated May 28th, 1887, signed by Hall of Famer Roger Connor (1857-1931). The receipt for \$10 served as an advance on Connor's 1887 salary from the New York Giants, a season in which he led the Giants in doubles, triples, home runs and runs batted in. Signed in black ink.

3 x 7 ¼ in.  
\$20,000-30,000



“Cap Anson came to epitomize the role of player-manager early on. Anson was the nineteenth century’s biggest star, a powerfully built slugger who eked out a 22-year career with the White Stockings (later renamed the Colts) beginning in 1876. He managed the club for 19 of those seasons, winning five NL pennants.”

SCOTT FERKOVICH

6

### 1885 CHICAGO WHITE STOCKINGS CABINET PHOTOGRAPH

Original studio cabinet photograph of the 1885 Chicago White Stockings, who won 87 games on their way to winning the 1885 National League pennant. Pictures twelve members of this all-time great 19th century team including Hall of Famers Mike “King” Kelly (1857-1894), Adrian “Cap” Anson (1852-1922), John Clarkson (1861-1909) and standouts George Gore, Billy Sunday, Ned Williamson, Jim McCormick and Abner Dalrymple.

10 x 8 in.

\$12,000-15,000

# ORIGINAL PHOTO OF THE 1885-86 CUBAN GIANTS: BLACK BASEBALL'S FIRST PROFESSIONAL TEAM

BY FRANK CERESI AND CAROL MCMAINS

The Original Cuban Giants from 1885-1886 were the most historically important and significant black ball club of the 19th century. Why? Consider this: What the Cincinnati Red Stockings of 1869 is to white baseball, the 1885 Cuban Giants is to black baseball for they were the very first black ball club whose players were regularly paid for plying their trade on the baseball diamond. Both teams mark the respective points, one in the white Major Leagues and the other in the Negro Leagues, when astute owners made the crucial decision to forgo "secret" or "under the table" selective payments and regularly pay the salary of their players as professionals.

The 1885-86 Cuban Giants were the first all-salaried professional black ball club. Also, they were the first professional team (white or black) to travel abroad to play baseball when they journeyed to Cuba. Also, they were the first African-American team to play against white Major League teams. The artifact we are featuring, the only photograph known to exist of this great ball club, is quite significant in so many ways and is a true National Treasure.

Let's learn a bit about the men featured in the photo of the team.

The Original Cuban Giants was founded in late 1885 by Frank P. Thompson in Long Island, New York. Thompson was the headwaiter at the Argyle Hotel and had developed a fondness for baseball. The game was, by this time, almost universally considered the "National Pastime" but it was played mainly either in the open fields and rural areas that dotted the New York City environs or professionally by the city's well-known teams in the established leagues. Thompson, though, shrewdly saw it as a potential moneymaking venture that would provide a spectator sport for

his hotel patrons. He wanted the Hotel guests to have entertainment but wanted the team to play at the highest level so they would develop a fan base. Thompson began to look for men who could really play the game and not merely clown about. Within short order his team, christened the Cuban Giants, emerged into an amalgam of some of the best black ball players of the era. Thompson sought out only seasoned players who possessed considerable diamond talent. After all, Thompson and his financial backers were creating a business operation, and they needed to be discerning.

**“by 1886, (The Original Cuban Giants) were the happiest set of men in the world. As one of them told the writer, they would never even trade positions with the President of the United States”!**

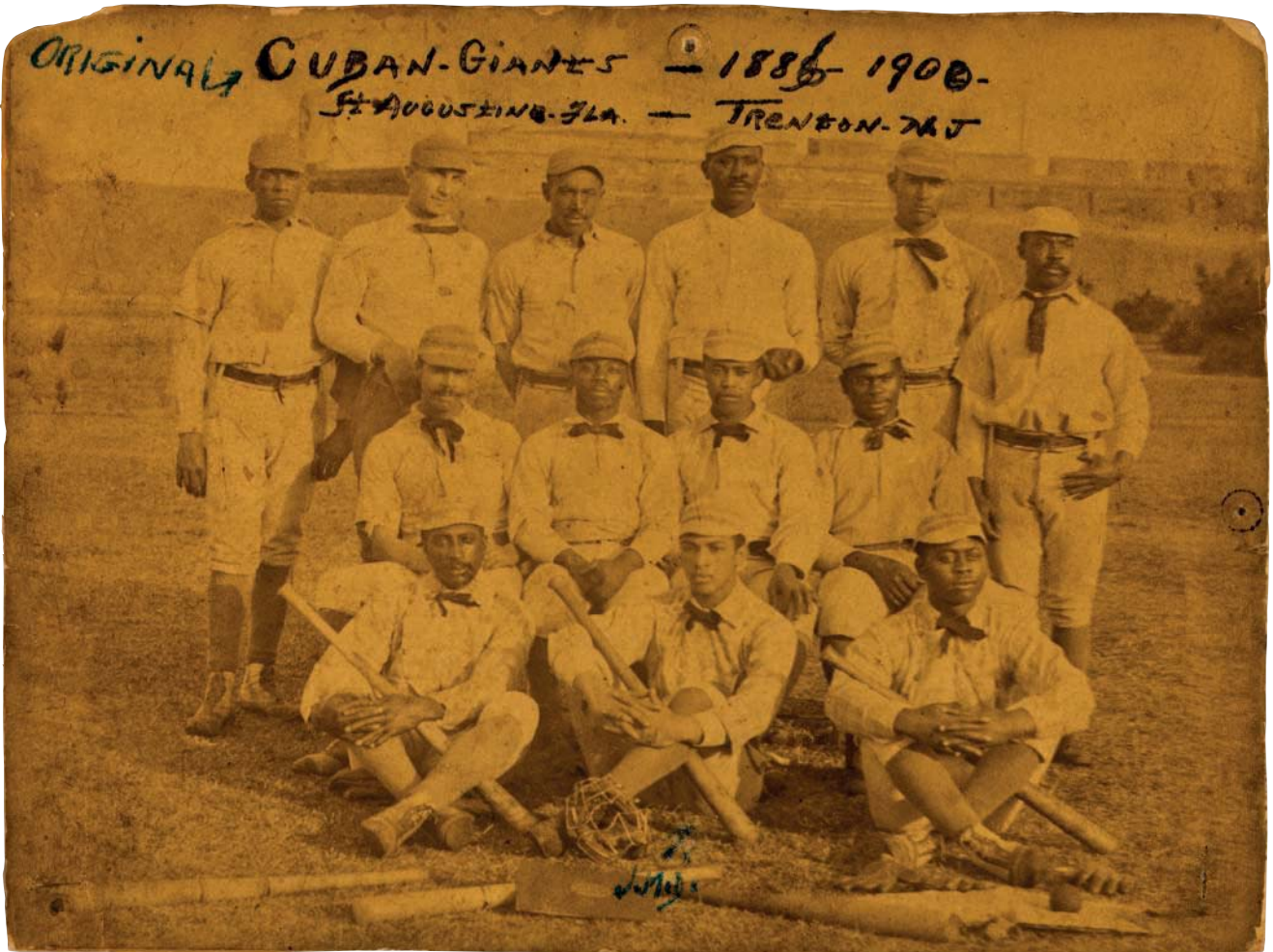
SOL WHITE

Things gelled quickly. Almost all of those invited to join the team had played in organized black baseball for many years on teams mainly from Philadelphia and the District of Columbia. They had honed their craft on established amateur clubs like the Manhattans and Mutuals of Washington DC, the Orions of Philadelphia, and the famous Keystone As. By the fall of

1885, the club roster was filled, games were scheduled, and just as Thompson had hoped, his Cuban Giants quickly established their baseball bona fides by winning almost all of their reported games, mainly against either all-black or mixed clubs. In the fall, the Cuban Giants embarked on a road trip in the northeast, peppering their schedule with games against white Major Leaguers when they took on New York Metropolitans and the exceptional Philadelphia Athletics Club of the American Association. They lost both games but they were close battles and the Cuban Giants did possess legitimate bragging rights as the American Association was considered a much stronger league during that time period than the nine-year-old National League. The Giants ended the tour victorious over the white Bridgeport club, a team that would win the Eastern League Championship that year. Soon, though, the cold winds of winter began to blow in the northeast so in early 1886 the "Cubes" headed south to a warmer climate in St. Augustine, Florida playing baseball along the way.

In Florida, the team was hired to play ball on the grounds of the newly constructed luxurious Hotel Ponce De Leon, providing baseball entertainment to guests from the north. This was precisely a time when that area of Florida was emerging as a resort town and the team was called upon to satisfy the leisure needs for the paying guests, mainly rich northern whites. The hotel patrons saw some excellent baseball during a time when interest in the game was pretty intense nationwide. Throughout this time period, the Original Cuban Giants continued to win and even became the first professional club, white or black, to play ball internationally when they sailed less than a hundred miles south and played a series in Havana, Cuba.





This was certainly an exciting time for the team. Sol White, who would be inducted into the Hall of Fame in 2006, wrote in his classic 1907 book *History of Colored Base Ball* that “by 1886, (The Original Cuban Giants) were the happiest set of men in the world. As one of them told the writer, they would never even trade positions with the President of the United States!” The fun continued unabated even as the team traveled from their “safe haven” at the elegant Ponce De Leon Hotel through the Deep South. That spring, the club began its return north, winning all 40 of their barnstorming games before eventually finding what would be their permanent home in Trenton, New Jersey.

7

### 1895/96 CUBAN GIANTS TEAM CABINET PHOTOGRAPH

Original cabinet team photograph of the 1895/96 Cuban Giants, the first salaried all-black baseball team and first professional baseball team to play abroad (Cuba). The photo features thirteen members of the pioneering club, including Andrew Randolph, Harry Johnson, Ben Holmes, Shep Trusty, Art Thomas (who in the mid 1880s was offered but turned down a contract to play with Philadelphia in the Major Leagues) G. Day, Billy Whyte, Ben Boyd, George Parego, Clarence Williams, G. Shadney, Milton Dabney (original owner of this photo) and S. Epps. The photo is inscribed on the top border *Original Cuban Giants 1886-1900, St. Augustine, Fla. - Trenton N.J.* and Milton Dabney is identified with an X and the initials *J.M.D.* The verso features a St. Augustine, Florida photographers stamp, a pair of *J.M. Dabney* stamps as well as faded pencil notations.

9 x 7 in.

\$8,000-10,000



8

### 1886 DETROIT WOLVERINES CABINET PHOTOGRAPH

Oversized cabinet studio team photograph of the 1886 Detroit Wolverines, winners of 87 games second only to the Chicago White Stockings in the National League that season. Pictures fourteen members of the team including Hall of Famers Dan Brouthers (1858-1932), Deacon White (1847-1939), Ned Hanlon (1857-1937) and Sam Thompson (1860-1922) as well as notables Charlie Getzein, Lady Baldwin, Charlie Bennett and Hardy Richardson. Players identified on the mount.

Cabinet, 16 ½ x 14 in.

Framed, 26 x 23 ½ in.  
Tomlinson

\$3,000-5,000



9

### 1887 N172 OLD JUDGE CAPT. JOHN WARD

An 1887 N172 Old Judge baseball card of Hall of Famer John Montgomery Ward (1860-1925), encapsulated and graded by PSA MINT 9.

\$20,000-30,000



10

**JOHN CLARKSON  
CABINET CARD**

Cabinet card of Hall of Famer John Clarkson (1861-1909) dating from 1888 his first season with the Boston Beaneaters, a season in which he won 33 games with an ERA of 2.76.

4 ¼ x 6 ½ in.  
Conly, Boston  
\$4,000-6,000



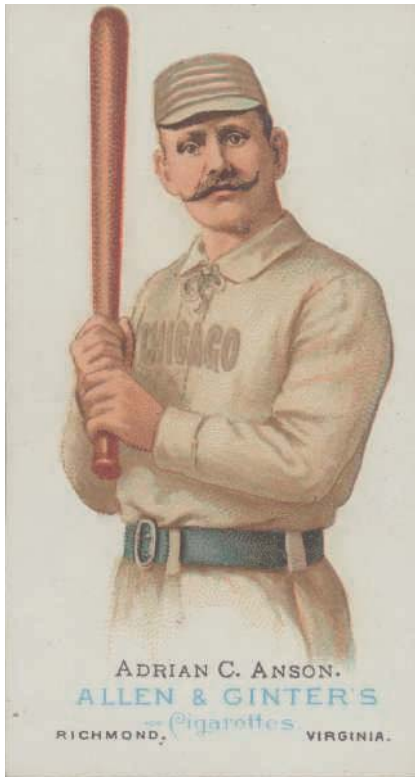
11

**COLLECTION OF N173  
CABINET CARDS**

Collection of eight N173 Old Judge cabinet cards including: *Williamson, S.S., Chicago*, Old Judge Cigarettes cabinet card; *Fred Dunlap, Capt. Pittsburgh*, Dogs Head & Old Judge Cigarettes cabinet card; *C.J. Ferguson, P., Philadelphia*, Old Judge Cigarettes cabinet card; *Buffington, C.F., Phila.*, Old Judge Cigarettes cabinet card; *T.J. Loftus, Mang., Cleveland's*, Old Judge Cigarettes cabinet card; *Hutchinson, P., Chicago*, Old Judge Cigarettes cabinet card; *Kilroy, P., Baltimore's*, Old Judge Cigarettes cabinet card; *Corkhill, Brooklyn* (unidentified on the photograph, name written in pencil on verso) N173 proof card; *Scholten, St. Louis* cabinet card; and a *Capt. Larkin, Athletics* (unidentified on the photograph, name written in ink on verso) N173 proof card, *Gilbert & Bacon, Philadelphia* cabinet card.

4 ¼ x 6 ½ in. (8)  
\$10,000-15,000



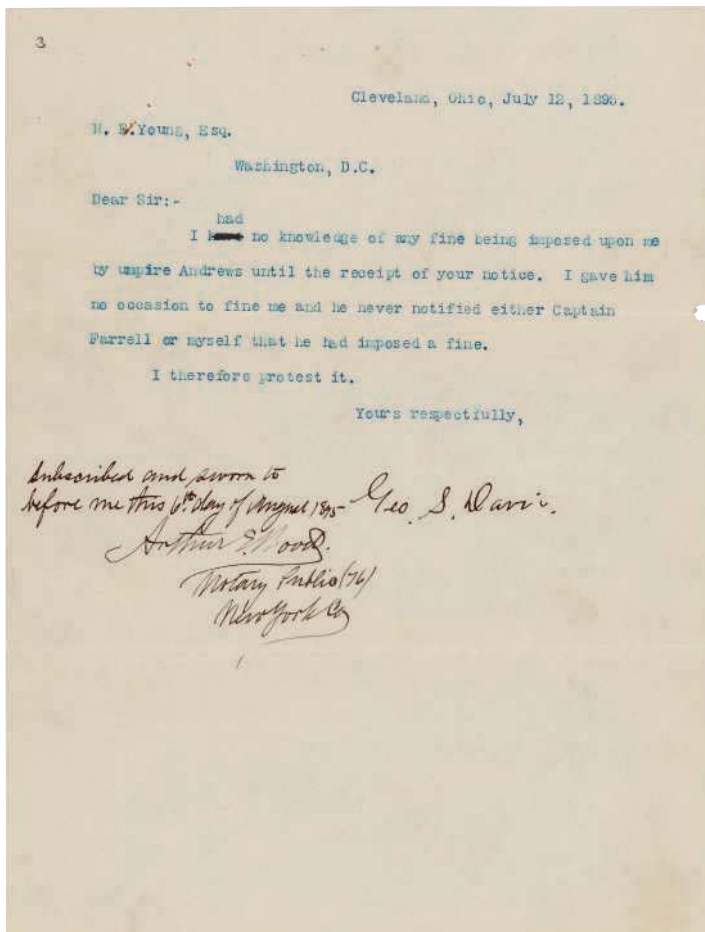


12

### 1887 N28 ALLEN & GINTER BASEBALL CARD SET

Set of ten, 1887 N28 Allen & Ginter tobacco baseball cards encapsulated and graded by PSA including Hall of Famers: Mike "King" Kelly *GOOD 2*; Adrian "Cap" Anson *GOOD 2*; John Montgomery Ward *GOOD 2*; John Clarkson *GOOD 2*; Timothy Keefe *GOOD + 2.5*; Charles Comiskey *GOOD + 2.5*; and notables Joseph Mulvey *GOOD 2*; R.L. Caruthers *GOOD + 2.5*; Charles W. Bennett *POOR 1*; and Capt. Jack Glasscock *GOOD + 2.5*. (10)

\$3,000-5,000



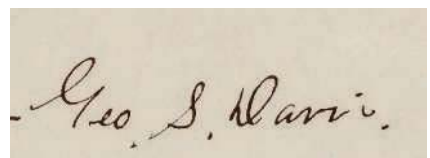
13

### GEORGE DAVIS SIGNED LETTER

Typewritten, notarized letter dated July 12th, 1895 signed by Hall of Fame shortstop George Davis (1870-1940). The letter, written to National League President Nicholas Young reads *Dear Sir: - I had no knowledge of my fine being imposed upon me by umpire Andrews until the receipt of your notice. I gave him no occasion to fine me and he never notified either Captain Farrell or myself that he had imposed a fine. I therefore protest it.* The letter is signed Geo. S. Davis in black ink.

8 x 10 1/2 in.

\$10,000-15,000



14

**1894 PITTSBURGH  
BASE BALL CLUB  
ADVERTISING  
SCHEDULE POSTER**

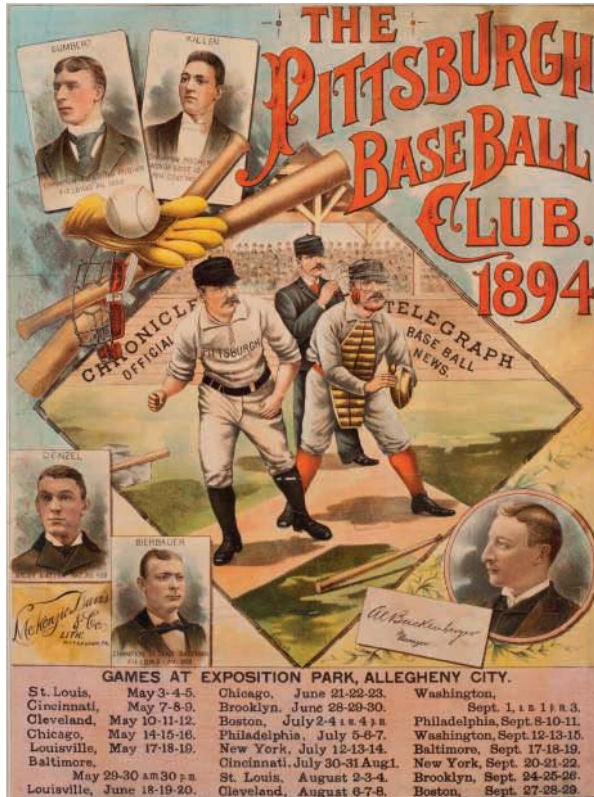
Full color lithographic poster advertising the 1894 Pittsburgh Pirates home schedule at Exposition Park in Allegheny City. The poster pictures team standouts Ad Gumbert, Frank Killen, Jake Stenzel (misspelled Denzel), Lou Bierbauer and Manager Al Buckenberger.

Poster, 18 x 24 in.

Framed, 27 ½ x 33 ½ in.

McKenzie Davis & Co. Lith., Pittsburgh, PA.

\$8,000-10,000



15

**1894 N142 HONEST  
CABINET COLLECTION**

A group of three 1894 N142 Honest tobacco premium cabinets including Hall of Fame outfielder Ed Delahanty (1867-1903), Hall of Fame shortstop George Davis (1870-1940) and third baseman Billy Nash. The Cabinets feature color lithographed images and are blanked back.

6 x 9 in.

(3)

\$10,000-15,000



# KING KELLY: BASEBALL'S FIRST CELEBRITY

BY MARTY APPEL

The year 2013 marks the 125th anniversary of the first baseball biography (or in this case, autobiography). It was in 1888, at the peak of his fame, that Mike “King” Kelly’s “Play Ball: Stories of the Ball Field” was published.

It must be emphasized how difficult it was to achieve “fame” at that time, let alone be worthy of a book. Before radio became a force in American culture in the 1920s, and before national magazines like *Collier’s* and the *Saturday Evening Post* made their marks at the turn of the century, the idea of being a national celebrity really didn’t exist. Yes, people knew the U.S. presidents and the names of Civil War generals, outlaw cowboys and an inventor or two, but outside of that, you had P.T. Barnum and Buffalo Bill as “entertainers,” John L. Sullivan as a boxer — and not many others.

Baseball essentially produced three whose names were known outside of those homes where *The Sporting News*, *Sporting Life* or the *Police Gazette* was read. One was Adrian “Cap” Anson, player-manager of the Chicago White Stockings, and another was his versatile and colorful star player, Mike Kelly. Like Miller Huggins and Babe Ruth 40 years later, they would clash as disciplinarian vs. mischief maker, with the incorrigible player driving his manager mad. (The third was the team’s owner, Albert Spalding, largely through his sporting goods company).

But in common, Anson and Kelly were the first pro baseball figures whose names were known on the streets of America. Parents wanted their sons to grow up with the values of manhood espoused by Anson, while young boys found the derring-do of Kelly to be especially exciting. (Anson’s racial attitudes were not really discussed).

One day, boys would pursue Kelly in the streets of Boston, brandishing scraps of paper and shouting, “Kel! Kelly! Mr. Kelly! Can you sign your name for me!?” And that would begin the pursuit of autographs as an American passion. To

that point, people knew it was nice to own a Washington or a Lincoln or a Robert E. Lee. But the idea of chasing someone for a signature began with Mike Kelly. That marked the very beginning of the ballplayer as celebrity. The autograph chase would come in the second act of Kelly’s baseball life — his time in Boston, to be covered in the next installment. The first act, his time in Chicago, was when his skills as a player outweighed his fame, and seemed to better define his credentials for ultimate selection to the Hall of Fame half a century after his death.

Kelly’s childhood foretold the adventurous life he would come to live. The son of immigrant parents from Ireland, Michael Joseph Kelly was born on New Year’s Eve 1857 in Troy, N.Y. He would come to include Washington, D.C., and Paterson, N.J., among his childhood homes, and Paterson remained his home base into adulthood. He also wintered in Hyde Park, N.Y., as an adult, where he was a neighbor to a family named Roosevelt that had a baby named Franklin.

As a boy, Kelly developed a love of the stage, even performing skits behind a curtain at a friend’s home for a small audience. And of course, he developed a love for baseball, first in Washington, and then in Paterson with his friend Jim McCormick, later a 265-game winner in the majors.

Orphaned young (perhaps losing his parents to the cholera epidemic after the Civil War), he and his older brother left school and got by on their wits. Besides working at the local silk mills, Mike’s enterprising self found him waking in Paterson long before daylight, taking a train and a boat to Manhattan to retrieve the morning newspapers, which he would resell back home.

In 1877, at 19, he left the Paterson silk mills to try his hand at professional baseball. He joined McCormick with the Buckeyes of Columbus, Ohio (International Association), and a year later, he was in the National

League with the celebrated Cincinnati Red Stockings. He was signed as a catcher and an outfielder and began to develop his reputation as a crowd pleaser, forever chatting with fans and exhibiting a lovably reckless quality on the diamond. Sometimes he invented “rules” as the game went on. “Kelly now catching,” he might announce as a foul ball drifted his way near his seat in the dugout. Take advantage of only one umpire on the field? This provided Kel’s best moments, even if it meant skipping third base on his way from second to home.

Cincinnati released all its players after the 1879 season, and Kelly made a barnstorming trip to the West Coast, where his patchwork squad played a series of exhibitions against the White Stockings. It was on that trip that Anson offered him a contract, and thus began Mike’s seven-year run in the Windy City.

Kelly’s skills were first rate; hard drinking had not yet taken a toll on his abilities. Anson disciplined him regularly over missed curfews and drinking but couldn’t resist his contributions to the team and his fan appeal. Teammate Billy Sunday, who had found temperance and religion, was unable to straighten his bad habits. That Chicago won the pennant by 15 games in 1880, his first season there, only made Kelly’s presence on the club more irresistible. Aside from his entertaining behavior on the field, Kelly was an innovator. He may have been the first to use finger signals to the pitcher, and he was among the first to dazzle the crowds with his theatrical slides.

Chicago won five National League pennants during Kelly’s seven years. He won two batting titles, with averages of .388 in 1886 and .354 in 1884. Three times he led the league in runs scored.

But Anson was growing tired of his antics. On Sept. 30, 1886, Anson took his team to meet President Grover Cleveland at the White House. Kelly decided to squeeze the President’s hand to see if he could get



him to win. He did, and it pretty much set back White House visits by baseball players until the Nixon administration.

On Valentine's Day 1887, Kelly was sold to Boston for the unimaginable sum of \$10,000. In addition, he would receive \$3,000 on top of his \$2,000 salary for use of his image in advertising. The sale was enormous news in both Chicago and Boston, and Kelly was quickly dubbed the "\$10,000 (or sometimes \$15,000) Beauty," drawing from a nickname applied to actress Louise Montague.

Kelly was about to reach the heights of fame in an Irish city that could barely wait to embrace him.

Largely because of the huge Irish population in Boston, where the overall number of residents grew 24 percent during the 1880s, the arrival of Mike Kelly in 1887 seemed something like a homecoming — a hero's return. When Chicago had come to town, he'd always been a star attraction. Now, playing everyday at the South End Grounds on Walpole Street, he would be huge.

Because kids knew his arrival schedule, they began to assemble outside the park for a chance to see Kelly in person. (He was hard to miss, often toting a pet monkey on his shoulder.) And what better way for the kids to show that they'd actually met him than with an autograph? So pencils in hand, the autograph process began. And of course, Kelly was a willing signer, greatly enjoying the attention. He signed "M.J. Kelly," because "King" had not yet become his nickname. A new cultural phenomenon was in bloom.

Kelly soon touched American culture in almost every imaginable way. Art, music, literature — they were all to come. In short order, an artist named Frank O. Small did a painting of Kelly sliding into second that replaced Custer's Last Stand behind most Boston bars as fast as they could be reproduced.

The Beaneaters (not yet Red Stockings) made him captain, with John Morrill shedding that title and remaining manager. It caused some stress; by year's end, Morrill had both titles back. But Kelly hit .322

during that year in which walks counted as hits (.394 without the modern adjustment), Boston won the championship, and Kelly proved well worth the money, at least in Year One.

Kelly remained entertaining, bantering with the fans and coming up with new tricks almost daily. He developed a play in which, as catcher, he would intentionally throw wildly to first on an attempted pickoff. But having alerted the right fielder in advance, the ball was quickly retrieved and the runner put out at second.

He would stash an extra ball in his pocket while playing the outfield, the better to quickly throw one in after a drive in the gap. He'd drop his catcher's mask on home plate to prevent a runner from touching home. And his hook slides were so crowd pleasing that when he got on first, a chant would emerge from the stands: "Slide, Kelly, Slide! Slide, Kelly, Slide!" It became part of baseball's lexicon.

Soon after Kelly's arrival, members of the local Elks Lodge invited him to become a member. This not only gave him a place to get a drink on Sundays but created many friendships for him outside of his sport. (He would eventually be buried in the Elks Lodge plot at Mt. Hope Cemetery in Mattapan, just outside Boston).

Following his first season in town, he worked with a co-author, probably John Drohan of the Boston Globe, on his autobiography. The 96-page soft-cover book, which sold for a hefty 25 cents, was called "Play Ball: Stories of the Ball Field by Mike Kelly, The King of the Diamond." He would now be King Kelly, going forward. With the personal details of his childhood, his parents and his wife Agnes, it is clear that Kelly participated in the book's preparation.

A friend also invited Kelly to appear on stage in the winter of 1887-88, rekindling his lifelong love of acting, with an appearance in "A Rag Baby" at the Park Theatre. The lure of the stage was never far for Kelly, who sometimes just performed as himself, telling baseball stories or reciting "Casey at the Bat" while substituting himself for Casey.

In 1888, Kelly was joined by his former Chicago battery mate, pitcher John Clarkson, who was also purchased for \$10,000. The South End Grounds was leveled and rebuilt. Despite Kelly finishing third in hitting and stealing 56 bases, Boston finished fourth. After the season, he skipped the Spalding-Anson world tour (he had been billed as one of the main attractions), offering no excuse other than "business interests in New York." (He did own a tavern there, The Two Kels, with umpire Honest John Kelly.)

In 1889, the song "Slide, Kelly, Slide" was written by yet another Kelly — John W. — and became America's first pop hit. After Thomas Edison's 1877 introduction of the phonograph, most cylinders featured patriotic, classical, operatic or church music. This silly tune (which actually had little to do with Mike), would be a breakthrough "hit." It was performed on stage with regularity by vaudeville star Miss Maggie Cline but recorded by George Gaskin because capturing the higher female voice in a recording studio was still a few years away.

There seemed to be no end to Kelly's fame and his love affair with the people of Boston, even when he jumped to the Players League in 1890 while staying in Boston. National League officials tried everything including bribes to get him to jump back but although tempted, he told them he "couldn't go back on the boys." When the league folded, he began 1891 in Cincinnati, but was back with Boston's American Association team in August and returned to the Beaneaters a week later.

By now, sadly, Kelly was well out of shape and an overweight embarrassment, noticeable even in team photos. His fans were always eager to buy him a drink and even presented him with a home in Hingham, about 16 miles from Boston. And as major league baseball matured, there seemed to be less tolerance for his on-field antics. The game was starting to pass him by.

Kelly hit just .189 for Boston in 1892 and in '93 drifted to the New York Giants, where he could better watch after his saloon. In 1894, he split the season between minor



league Allentown and Yonkers. After Mike appeared in a road game, a local reporter wrote, "The spectacle this fellow has made of himself here in Syracuse was enough to bring the blush of shame to every lover of the national game. Is it not time that such loafers as this Kelly be drummed out of base ball? Is the game elevated by his presence? Providing the Eastern League is inflicted by him next season, his reception here will not be flattering."

Ouch!

Unsigned for 1895 but not officially retired, Kelly took an offer to appear on the Boston stage on Election Day 1894. The site was the Palace Theatre, and he headlined with

the London Gaiety Girls as "The Famous \$10,000 Baseballist."

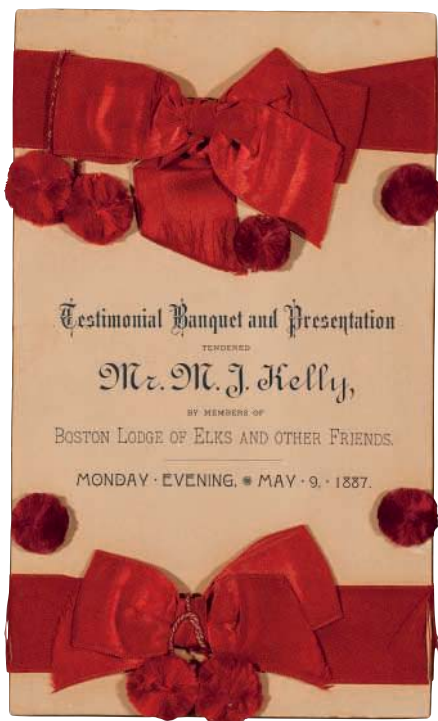
On the boat ride up Long Island Sound from New York, Kelly took ill with what would develop into pneumonia. It was said that he gave his overcoat to a stowaway and when carried off the boat on a stretcher, he slid off and remarked, "This was me last slide!"

It was. He died in Emergency Hospital on Harrison Avenue at 36. "Famous Baseball King Near Death," warned a newspaper headline, and finally, the Post reported, "The most popular of ball players is no more. He has trod the diamond for the last time and will never more go to bat."

Following his lying in state at the Elks Lodge, his funeral was an enormous public event in Boston, with some 7,000 turning out to line the route to his final resting place.

Ninety days after his death, Babe Ruth was born. Celebrity would be redefined in the 20th century, largely by Ruth, and Kelly is not as well remembered today as he might have liked.

But he was the game's first matinee idol, a man who knew how to touch the fans, and how to live large.



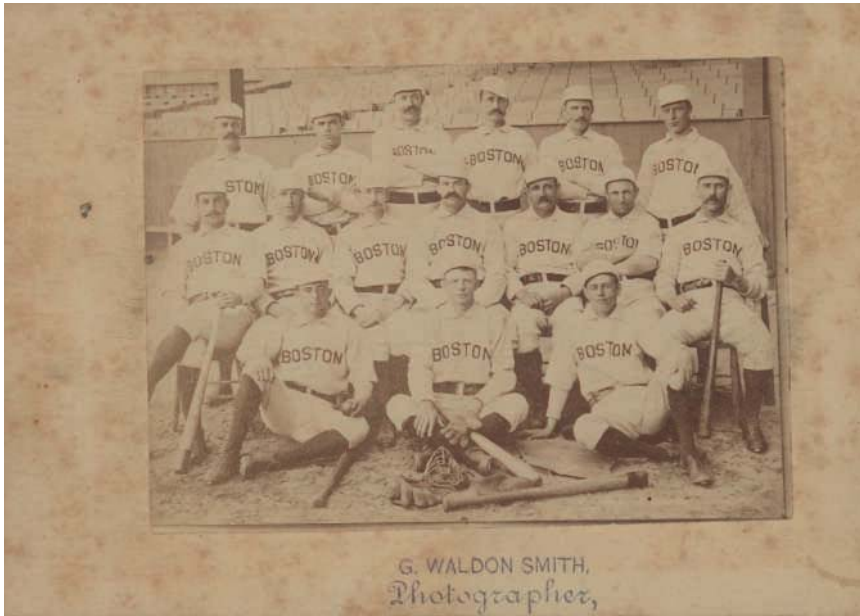
16

### MIKE "KING" KELLY SIGNED PHOTOGRAPH

Original studio cabinet style photograph of Hall of Famer Mike "King" Kelly (1857-1894) signed and inscribed by him *Truly Yours, M.J. Kelly* in black fountain ink. The photograph acts as the centerpiece of an unbound program for a *Testimonial Banquet and Presentation tendered Mr. M. J. Kelly by Members of the Boston Lodge of Elks and other Friends, Monday Evening, May 9, 1887*, and features thick card stock, gilt edges, velvet ribbons and ornamentations as was the style of the time. Additionally, the program features a listing of the attendees of the banquet and is signed by several of them on the back cover in pencil. This represents the only known example of a Mike "King" Kelly signed photograph.

5 ½ x 9 ¼ in.

\$150,000-200,000



17

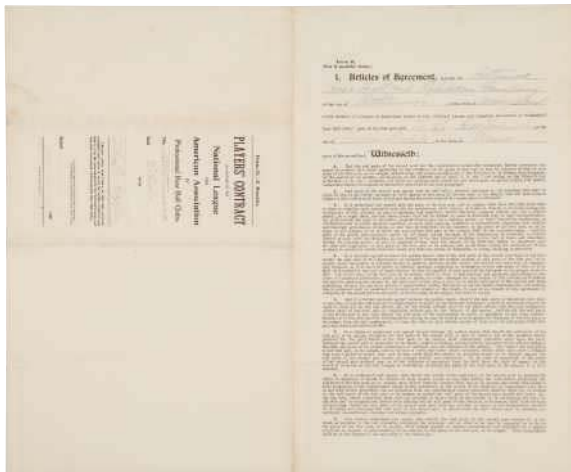
### 1890 BOSTON REDS TEAM CABINET

Cabinet team card of the 1890 Boston Reds who went 81-47 on their way to winning the lone Championship of the Players' League. Pictures sixteen members of the team including Hall of Famers Mike "King" Kelly (1857-1894), Charles "Old Hoss" Radbourn (1854-1897), Dan Brouthers (1858-1932) and notables Hardy Richardson, Harry Stovey, Billy Nash, Bill Daley and Ad Gumbert.

5 ½ x 4 in.

G. Waldon Smith, Photographer, 145 Tremont St. Boston.

\$3,000-5,000



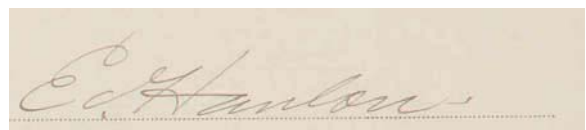
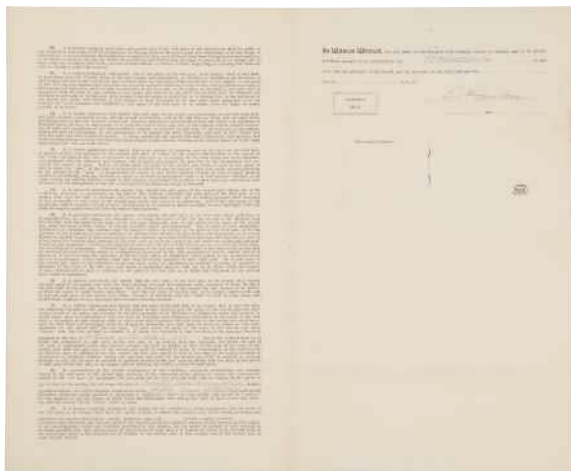
18

### NED HANLON SIGNED CONTRACT

An unexecuted uniform player contract dated 1897, between W.L. Hoffer and the Baltimore Orioles, signed by Hall of Famer Edward "Ned" Hanlon (1857-1937) as President of the club. In addition to signing the contract, Hanlon wrote in all of the terms of the contract including *Baltimore Base Ball and Exhibition Company* of the city of *Baltimore* in the State of *Maryland* and *W.L. Hoffer* of the city of *Cedar Rapids*, in the State of *Iowa*. Signed *E. Hanlon* in black ink.

8 ½ X 14 in.

\$30,000-40,000



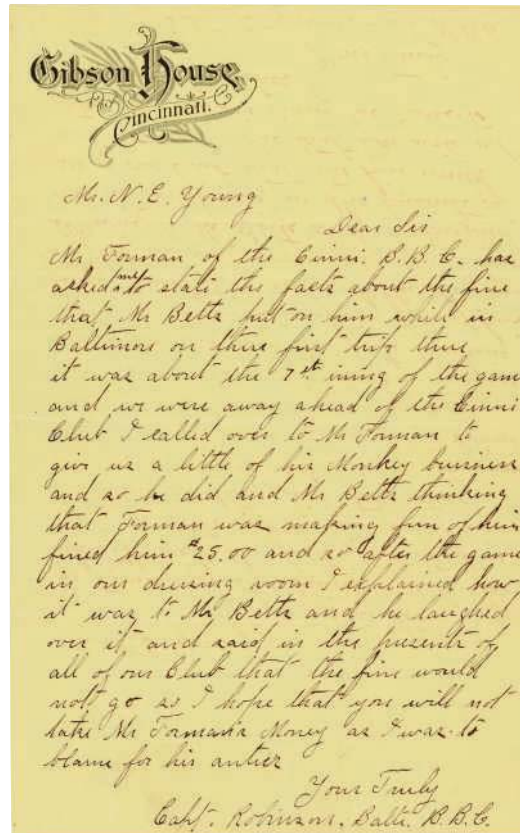
19

**WILBERT ROBINSON  
HANDWRITTEN LETTER**

Handwritten letter dated, undated, c.1895/96 on Gibson House, Cincinnati stationary by Hall of Famer Wilbert Robinson (1863-1934) to National League President Nicholas Young, explaining a misunderstanding which took place during a game between Robinson's Baltimore Orioles and the Cincinnati Reds. Robinson writes *I called over to Mr. Foreman to give us a little of his Monkey Business and so he did and Mr. Betts (umpire) thinking that Foreman was making fun of him fined him \$25...I hope that you will not take Mr. Foreman's money as I was to blame for his antics.* Signed Capt. Robinson. Balti. B.B.C. in black ink.

6 x 9 1/2 in.

\$4,000-6,000



20

**1895 BALTIMORE  
ORIOLES PAPERWEIGHT**

A glass-domed paperweight depicting sixteen members of the 1895 National League pennant winning Baltimore Orioles including Hall of Famers Ned Hanlon (Manager), John J. McGraw, Hughie Jennings, Wilbert Robinson, Joe Kelley and Willie Keeler. The paperweight is believed to have been created for members of the team themselves, and features a hinged metal easel on the back for upright display.

Diameter 3 in.  
\$6,000-8,000





21

### 1894 TEMPLE CUP PRINT

An 1894 Temple Cup black and white print published by Burrsad - Vladon & Co. of Paris, London and New York. This print contains forty-four black and white oval portraits of the greatest baseball players and executives of the era arranged in two rows on the top and bottom of an illustration of a Temple Cup game by Hy Sandham of Boston. The 1894 Temple Cup series between the Baltimore Orioles and the New York Giants was the first of the series which were contested annually from 1894 through 1897, the equivalent of the modern World Series. The players and executives include Ward, Mills, Cy Young, Harry Wright, Von der Ale, Spalding, Charles Comiskey, Hugh Duffy, Wilbert Robinson, Ed Delahanty, Cap Anson, Roger Connor and Amos Rusie. The black and white original version is much rarer than the later color tinted version and only a few examples are known. The print is signed by the artist in pencil.

Print, 48 ½ x 8 in.

Framed, 63 x 48 ½ in.

\$10,000-15,000

In 1894, Pittsburgh sportsman William C. Temple donated a trophy to be awarded to the winner of a postseason playoff between the two best National League teams. The Temple Cup Series is played each season through 1900.

22

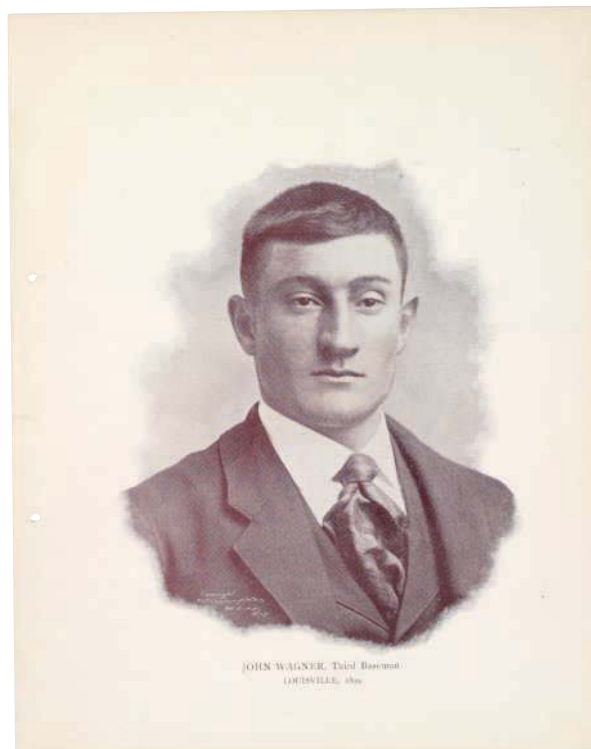
### 1898-99 NATIONAL COPPER PLATE SET OF 50

Complete set of fifty 1898-99 National Copper Plate Co. premiums issued by The Sporting News, featuring the first memorabilia depictions of numerous Hall of Famers including: *Honus Wagner, Louisville; Jimmy Collins, Boston; Elmer Flick, Philadelphia; Willie Keeler, Brooklyn; Bobby Wallace, Cleveland; and Vic Willis, Boston.* In addition, it includes Hall of Famers: *John McGraw, Baltimore; Cap Anson, Chicago; Clark Griffith, Chicago; Kid Nichols, Boston; Hugh Duffy, Boston; Wilbert Robinson, Baltimore; Joe Kelley, Brooklyn; Sam Thompson, Philadelphia; and Buck Ewing, Cincinnati.* Standouts include: *William Hoy, Louisville; William Lange, Chicago; and Patsy Donovan, Pittsburgh* as well as numerous 19th century players whose only memorabilia depiction is in this particular set. The NCP set is notable for resembling what could be a prototype for modern baseball cards, i.e. a photo and identification on the front and a career summary on the back. Accompanied by the original shellacked burlap cover imprinted with *Portfolio of Prominent Ball Players issued by The Sporting News, St. Louis, MO* on the cover, and an advertisement for *Reach Mitts and Gloves* on the back.

8 ¾ x 11 in.

(51)

\$30,000-50,000



23

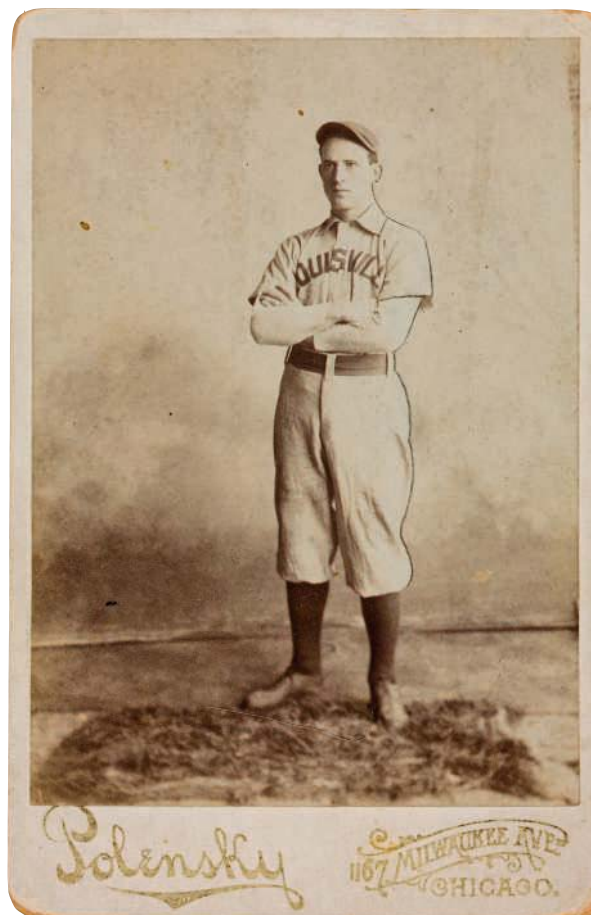
### FRED CLARKE CABINET CARD

Cabinet card of Hall of Famer Fred Clarke (1872-1960) dating from his days as player/manager of the Louisville Colonels of the National League. The card pictures Clarke in his Louisville uniform and is inscribed on the verso *Fred C. Clarke, 1897* and *Muriel's picture* (the card originated from The Family of Fred Clarke).

4 ¼ x 6 ½ in.

Polensky, 1167 Milwaukee Ave., Chicago

\$2,000-3,000





24

### LIZZIE STRIDE (ARLINGTON) CABINET CARD

Cabinet card of pioneering female baseball player Lizzie Stride (1876-1919, known professionally as Lizzie Arlington), dating from her time appearing as a pitcher and second baseman with select minor league clubs throughout the summer of 1898.

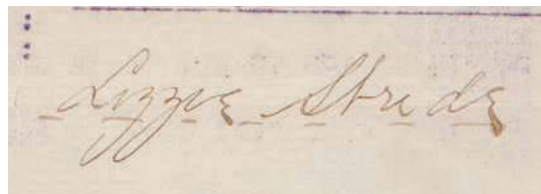
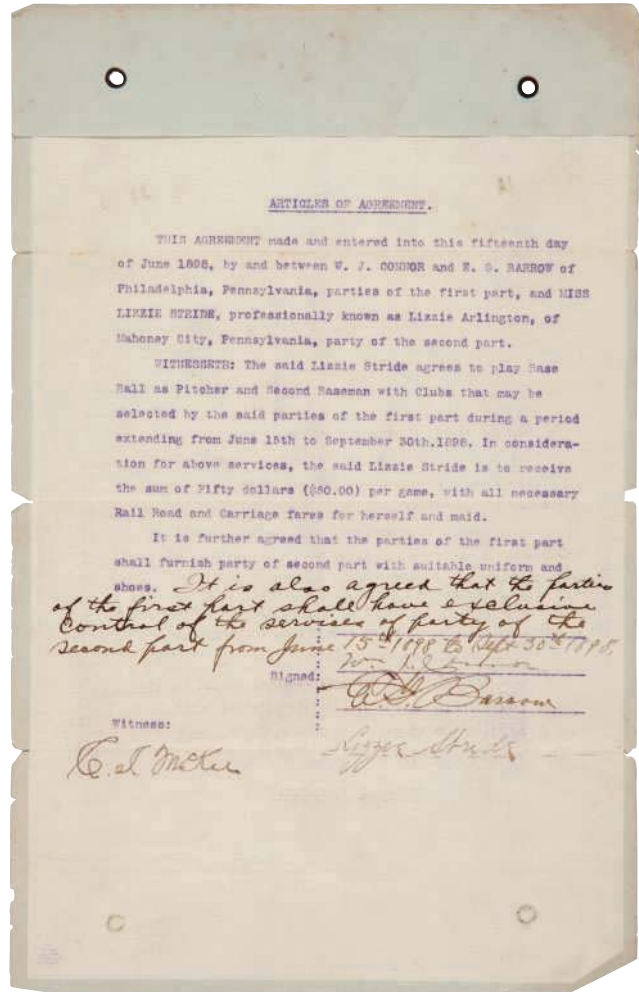
4 ½ x 6 ½ in.

Gilbert & Bacon, 1030 Chestnut St., Philada

\$2,000-3,000

“A few women became stars in men’s professional ball. Lizzie Arlington began pitching in 1898 for the men’s minor league team in Reading, Pennsylvania. By the following year she had become a sensation. More than a thousand fans came to watch her pitch against Allentown in black stockings and a knee-length skirt. The club owner exploited her presence, sending her onto the field in a carriage drawn by two white horses. In the ninth inning with her team leading 5-0, the manager sent her into the game. She filled the bases with two out, then retired the side. The crowd shouted its approval, and a reporter grudgingly wrote, “She is a success,” but of course he added the common caveat, “for a woman.”

DOROTHY SEYMOUR MILLS



25

**LIZZIE STRIDE (ARLINGTON) SIGNED CONTRACT**

An Agreement, dated June 15th, 1898, between pioneer female baseball player Lizzie Stride (1876-1919, known professionally as Lizzie Arlington) and W. J. Connor and Hall of Famer Ed Barrow (1868-1953, who was then President of the Atlantic League), for Stride to be paid \$50 per game to appear as a pitcher and second baseman with select clubs throughout the summer of 1898. Stride appeared in a regular minor league contest between the Reading Coal Heavers and the Allentown Peanuts on July 5th, 1898, pitching in the ninth inning to preserve a 5-0 victory for the Coal Heavers. The contract is signed *Lizzie Stride* in black ink and countersigned by Barrow, Connor and a witness.

8 ¼ x 13 ¼ in.

\$10,000-15,000



“I keep my eyes  
clear and I hit ‘em  
where they ain’t”

WEE WILLIE KEELER



26

### WEE WILLIE KEELER PROFESSIONAL MODEL BAT

An un-cracked, Spalding, Gold Medal Autograph Model bat dating from the 1908-1911 labeling period with the signature *Wm. H. Keeler* emblazoned upon the barrel. Exhibits heavy use with many ball marks, depressions on the right, left and back barrel and a small cross carved into the knob. The top barrel has been painted black, presumably by Keeler himself. Hall of Famer Wee Willie Keeler (1872-1923) played for the New York Highlanders from 1903-09 and the New York Giants in 1910, coinciding with the labeling period of the offered bat. This is one of only two professional model Keeler bats known. Authenticated and graded by PSA/DNA *GU 8*.

30.5 in.

37.6 oz.

\$30,000-40,000







“For most of his life, this modest outfielder, all 5 feet 7 inches and 168 pounds of him, was hailed as “baseball’s greatest hitter” for his incredible 1894 season, when he set a record that will never be challenged by batting .440. Nearly a half-century later, he served as the hitting mentor for Ted Williams and encouraged the youngster to take a crack at his record in 1941 when Williams became the last man to top .400.”

GABRIEL SCHECHTER



“A little squib of a guy. Looked like he weighed about a hundred pounds. Duffy used to tell me, ‘Son, you’ve got form and power. But the form is most important. With it you get the power. Don’t monkey with your form.’ I remember in spring training I’d rip one back through the box, practically dehorn the pitcher . . . and Duffy would squeal, ‘Thata boy, Ted, thata boy.’ He really liked that one.”

TED WILLIAMS

27

### HUGH DUFFY PROFESSIONAL MODEL BAT

A Hugh Duffy professional model bat, circa 1894. Exhibits heavy use with a handle crack from drying, two mounting holes on the back barrel, many ball and cleat marks visible on all sides of the barrel, and *H. DUFFY* written on the bat in black paint. Attached to the knob of the bat is a presentation baseball inscribed *To the Roxbury Cronks from the Boston Base Ball Club with compliment of Captain Hugh Duffy 1894 Champion Batsman of the National League*. The bat, which hung in the legendary McGreevy’s Sports Bar in Boston, is the only known bat that can be attributed to the 19th century slugger. Hall of Famer Hugh Duffy (1866-1954) led the National League in hitting in 1894 with a .440 batting average, also leading the league in hits, doubles, home runs and total bases. Authenticated by PSA/DNA.

34 7/8 in.

45.4 oz.

\$60,000-80,000



28

### ADRIAN “CAP” ANSON PROFESSIONAL MODEL BAT

An un-cracked, Hillerich & Bradsby, Pre Model number bat dating from the 1897 labeling period. Exhibits heavy use with ball marks on the front, right and left barrel, cleat impressions on the front barrel, and light checking (grain swelling) from repeated ball contact on the right and left barrel which has been player repaired with a small nail and three small screws. The handle has been intricately carved by hand for gripping purposes with approximately 145 notches, extending 13 ½ in. from the knob toward the center brand. The bat was obtained directly from a member of the Anson family and is stated to be Anson's prized last bat from the 1897 season, his last in the Major Leagues. One of the greatest players of the 19th century, Hall of Famer Adrian “Cap” Anson (1852-1922) played for the Chicago White Stockings/Colts from 1876-1897 during the labeling period of the offered bat. Besides having belonged to one of the best players of his generation, this bat notably features the first *Louisville Slugger* branded center brand, and is one of the oldest surviving Louisville Slugger bats that can be placed in the hands of a Major League player. Accompanied by a letter from Anson's great grandson regarding the bat's provenance. Authenticated and graded by PSA/DNA *GU 10*.

36 in.

47.2 oz.

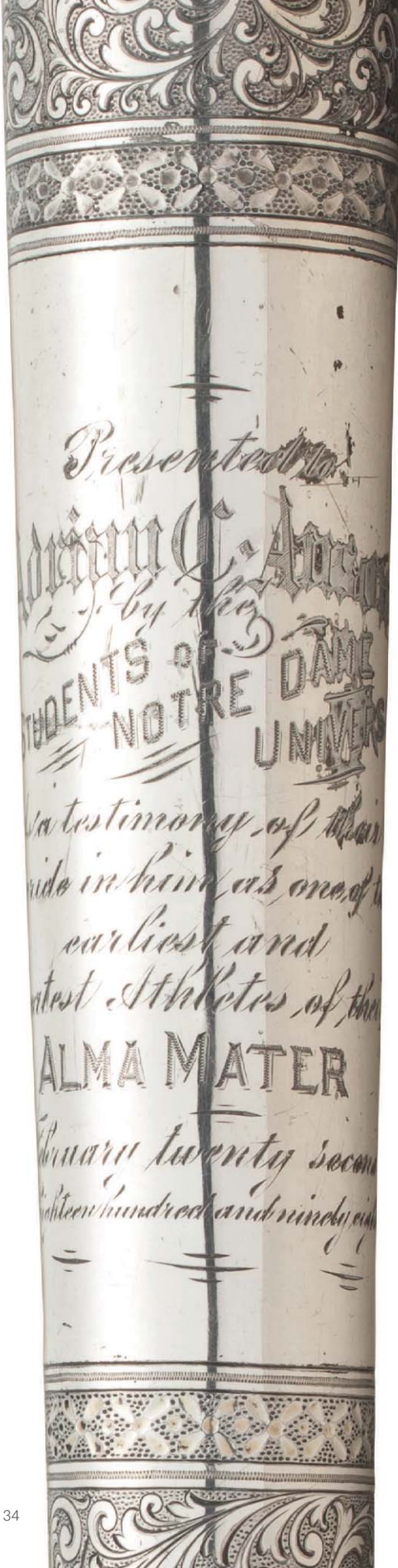
\$300,000-400,000

(2)



The greatest hitter of the 19th century and one of the best of all time, Anson was the inaugural member of the 3000 hit club with a remarkable 3418 hits to go with 2076 RBIs, striking out only 302 times in over 10,000 at bats.





29

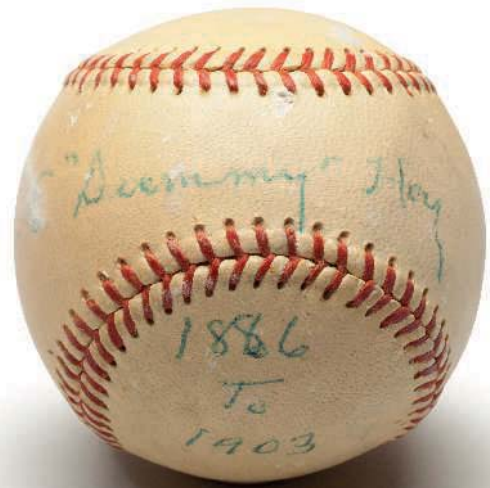
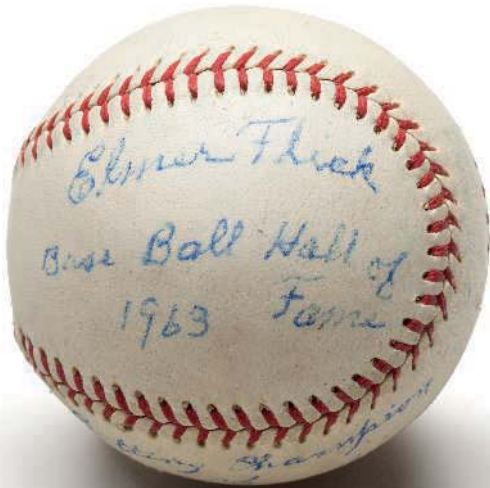
**ADRIAN “CAP” ANSON SILVER PRESENTATION BAT**

A silver bat presented to Hall of Famer Adrian “Cap” Anson (1852-1922) by the students of Notre Dame University, February 22nd, 1898. Engraved with the image of a baseball player, it is inscribed *Presentation Adrian C. Anson, By the Students of Notre Dame University, As a testimony of their pride in him, One of the earliest and greatest, Athletes of their Alma Mater, February twenty second, Eighteen Hundred and Ninety Eight.* Anson had attended the school in the late 1860s, prior to his professional baseball career. Originally acquired from a member of the Anson family. Authenticated by PSA/DNA.

34 x 2 ½ in.

\$150,000–200,000





30

### ELMER FLICK SINGLE SIGNED BASEBALL

An Official American League (Cronin) baseball single signed by Hall of Fame outfielder Elmer Flick (1876-1971). Signed and inscribed *Elmer Flick Base Ball Hall of Fame 1963* on a side panel, and *Batting Champion of American League 1905* directly below it, in blue ink.

\$3,000-5,000

31

### “DUMMY” HOY SIGNED BASEBALL

An Official National League (Giles) baseball single signed by standout 19th century centerfielder William “Dummy” Hoy (1862-1961). Hoy, who was deaf, is sometimes credited for causing the establishment of hand signals for “safe” and “out” calls. Signed *William E. “Dummy” Hoy* on the sweet spot, additionally inscribing his playing dates *1886-1903* directly beneath, in blue ink.

\$2,000-3,000



32

### 1887 WHEELING BASE BALL TEAM CABINET PHOTOGRAPH

Original Imperial cabinet photograph of the 1887 Wheeling (West Virginia) Base Ball Club of the Ohio State League featuring Hall of Famer and Negro League pioneer Sol White (1868-1955) as a member of the integrated club. Playing 3rd base for The Green Stockings, White batted an impressive .370 in 1887. The next season, the renamed Tri-State League followed the lead of the major leagues with its own "Gentleman's Agreement" banning black players from playing on the same field as white ones. Sol White was released and continued his career in the Negro Leagues. A period matting (removable) identifies the team and players, and the card itself is marked *Imperial* in reference to its size.

9 3/4 x 7 in.  
Parsons, Wheeling W.V.  
\$12,000-15,000



36



33

### 1896 PAGE FENCE GIANTS TEAM CABINET PHOTOGRAPH

Original studio cabinet photograph of the 1896 Page Fence Giants, one of the great black baseball teams of the 19th century. Founded by Bud Fowler, a veteran of integrated professional teams and Grant "Home Run" Johnson, one of the great sluggers of the 19th century, The Page Fence Giants operated from 1894-1898. The cabinet features eleven members of the team including Fowler, Johnson and Charlie Grant. Grant would later come close to breaking the Major League color barrier in 1901 when John McGraw attempted to disguise him as a Native American named Charlie Tokohama. The deception was revealed before Grant could play a game for the Baltimore Orioles, maintaining the color barrier until Jackie Robinson's debut in 1947. The cabinet is stamped on the verso *C.A. Buss, Photographer, Jefferson, WIS.* and inscribed *Sherman Barton, Normal, Ill.* in black ink.

10 x 8 in.

\$8,000-10,000

# SOL WHITE'S 1907 'HISTORY OF COLORED BASEBALL'

BY FRANK CERESI AND CAROL MCMAINS

Directly after the turn of the 20th century, the *History of Colored Base Ball* was written by African-American ballplayer, manager, organizer, and promoter of the Negro Leagues, Sol White, a man who felt the sting of baseball's barrier up close and personal when his own rising career on the diamond was stopped cold by the very same discrimination chronicled in his book. Though, as often happens in life, things thought impossible at one time actually travel full circle. In 2006, a century after publication of his remarkable book and almost 120 years after Sol's own career was abruptly ended because of baseball's notorious "color barrier," Sol White was inducted into the shrine dedicated to preserving the memory of the greatest ballplayers of the National Pastime, the National Baseball Hall of Fame in Cooperstown, New York.

## A BASEBALL CAREER BEGINS

King Solomon "Sol" White was born June 12, 1868 in Bellaire, Ohio, merely three years after the Civil War ended, but smack in the middle of baseball's explosion in popularity. As a sports-minded 15-year-old, Sol haunted the baseball diamonds in his hometown and later a few miles away in Wheeling, West Virginia. Records indicate that he first began to play regularly with the Bellaire Globes, a top amateur team of the region. Sol's team was integrated, a fairly common occurrence in areas throughout rural America for the first few decades after the Civil War. Sol played nearly every position on the field, but became mostly adept as a reliable contact hitter who could be counted on to hit in the clutch. Soon he became a team leader and was admired by all, including his white teammates.

In June of 1887, 19-year-old Sol set his sights across the Ohio River in Wheeling where the caliber of ballplaying was fairly sophisticated. The professional Wheeling Green Stockings ball club, led by Sol's

friend and former Globes teammate, T. M. "Parson" Nicholson, recruited Sol to play third base. As the season closed, Sol hit at a torrid pace, finishing with a .381 batting average. Clearly, this was a notable debut for the rising star as Sol distinguished himself on a team that boasted some outstanding talent. In fact, several of his white teammates went on to have distinguished careers in the Major Leagues.

By the mid 1880s, Sol's presence on a white team, in a predominantly white league, was nowhere near as problematic as it would soon become. Indeed, great black ballplayers like John "Bud" Fowler, George Stovey, Frank Grant, Jack Frye, and Robert Higgins all played regularly in barnstorming and white professional leagues. But, unfortunately, things would quickly and abruptly change.

## THE COLOR BARRIER COMES CRASHING DOWN

Against this backdrop, Sol's talents as a ballplayer clearly blossomed and his baseball future seemed, at the very least, hopeful. But the reality of the times proved disastrous for all black ballplayers just as Sol was making his mark. Imagine how life was for Sol and other African Americans, as it was only seven years later that the United States Supreme Court put its stamp of approval on the separation of the races when it ruled in *Plessy v. Ferguson* that "separate but equal" was not only constitutional but was an accepted and perfectly legitimate part of American life.

Baseball's own discrimination was starkly revealed when Cap Anson—perhaps the most popular baseball player of the 19th century—refused to play against a Newark team for reasons that went to the heart of the matter. Why did Anson refuse to play baseball, the game he virtually represented, at the time? Well, Newark boasted not one, but two, African Americans. Fleetwood Walker and George Stovey played on the all-white Newark Eastern League team. No sooner

than Anson had threatened to walk, the "color barrier" came crashing down with stunning quickness all across the nation.

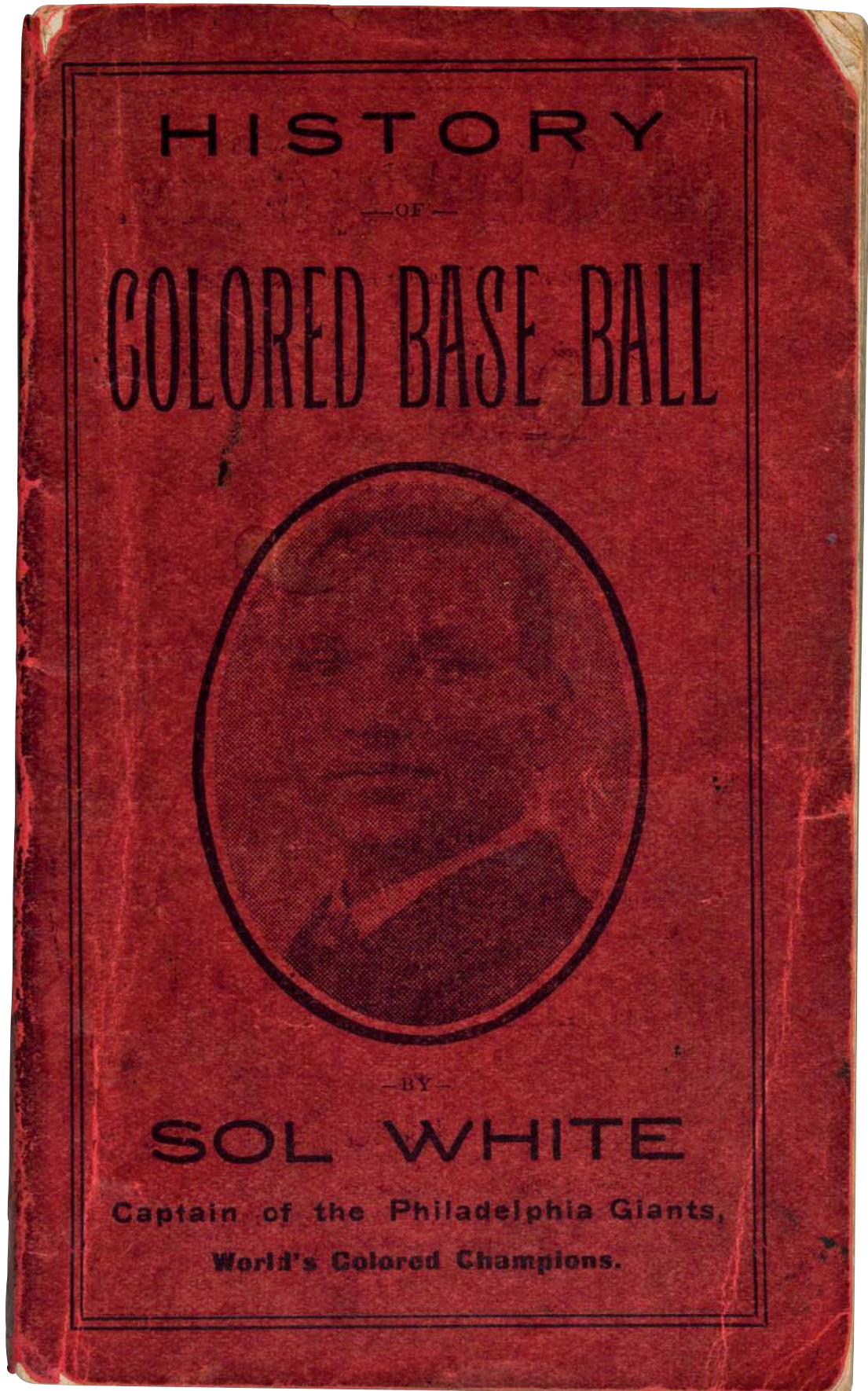
After the "Anson episode," Sol returned to the Keystones, then in 1889 traveled to New York City where he played for the Gorhams. Throughout the 1890s, he played ball when he could, studied theology at Wilberforce University in Ohio, and by the turn of the century, kept his love of the game alive by barnstorming for several games with the Chicago Columbia Giants, a team of excellent ballplayers who for years traveled extensively and were formerly known as the Page Fence Giants.

In 1901, Sol partnered with H. Walter Schlichter, a white sportswriter from Philadelphia and began, in earnest, the role that he is most noted for today—not only as a player but primarily a historian, writer, and tireless promoter of black baseball. For the next decade, he not only played part-time for Mr. Schlichter's newly formed Philadelphia Giants, but he managed the team as well. Also, significantly, he gathered material for what would become his most notable achievement: in 1907 he authored the book simply titled *History of Colored Base Ball*.

## SOL WHITE'S HISTORY OF COLORED BASE BALL

The book itself is extraordinary. It not only reviews details of most major black baseball clubs that mushroomed across the land from the mid-1880s until the early 1900s, but it is jam-packed with statistics, league standings, and even photos of many black ballplayers. Today, we relish Mr. White's foresight by including portraits of black ballplaying pioneers because they are the only images known to exist for many. The content of the book is also noteworthy because it was written only a few years after baseball's color barrier became "the law of the land." Mr. White, as black baseball's first historian, not only met that aspect of the National Pastime head on, but also did not mince words.





Sol wrote about Cap Anson and described the “venom and hate” as well as his “strenuous and fruitful opposition” to blacks gaining admittance to the Major Leagues. How bittersweet it must have been for White, almost 20 years after his own blossoming career was cut short, to write that Anson’s deed “hastened the exclusion of the black man from the white leagues.” That stain on the game, which haunted Major League Baseball for decades, effectively eliminated a chance for Sol and countless others to progress onto a big league baseball diamond. White passed away in 1955, ironically the very year that Jackie Robinson, Major League Baseball’s first black player since Sol was excluded, led the Brooklyn Dodgers to a World Championship.

After publishing his book, Sol’s ballplaying exploits on the diamond became a thing of the past. However, baseball was always in his blood, and he kept organizing teams and promoting the game well into the 1930s. And, of course, he enjoyed writing about the National Pastime on every occasion that he could. On March 12, 1927, Floyd J. Calvin, a columnist for the *Pittsburgh Courier* wrote a major piece on Sol. By then, he was known as the “Grand Old Man of Black Baseball” and Calvin noted something that answered a question that one might today logically ask: Why

would a man, who was prevented from showcasing his considerable ballplaying talents, write—when no one else would—about black baseball? “His object in telling his story,” Calvin wrote, “. . . is to let some of the younger fellows know something of what was behind them—something of the struggles that have made possible the improved conditions of the present.” Sound familiar?

As the years rolled on, Sol took odd jobs in and around his home in Harlem, and it is said that he loved to spend his leisure time by visiting his local library. Occasionally, he would contribute something to the black press about baseball and even seriously considered updating his book or possibly writing another one. Our collection contains an extraordinary letter from 1940, the only handwritten letter of Sol’s known to exist. In it, he wrote to Walter Schlichter with his idea, specifically asking the former owner of the Philadelphia Giants to consider the “feasibility” of his writing a new historical “brochure.”

Alas, for whatever reason, Sol White never did write his second “history” book. Having read the nuggets of information from his 1907 book, we can only imagine how Sol would have added to the depth of our knowledge if he would have written about the heyday of the Negro Leagues from the early 1920s until the late 1940s.

Sol married at some point, but the couple separated, and to our knowledge, they had no children. Mr. White himself succumbed in 1955 at the age of 87 while staying in a state hospital in Central Islap, New York. Today he is buried in an unmarked grave in Frederick Douglass Cemetery in the Oakwood neighborhood of Staten Island, New York. On his death certificate, King Solomon White’s occupation is listed simply as “an elevator operator.”

How rare is Sol White’s book? Today, precious few of White’s “guides” have survived. After all, they are over 100 years old and even during Sol’s own time, they were exceedingly rare. Indeed, during his later years, Sol disclosed that even he did not possess a copy. To our knowledge, only five or so copies presently exist, either in private hands or research libraries.

34

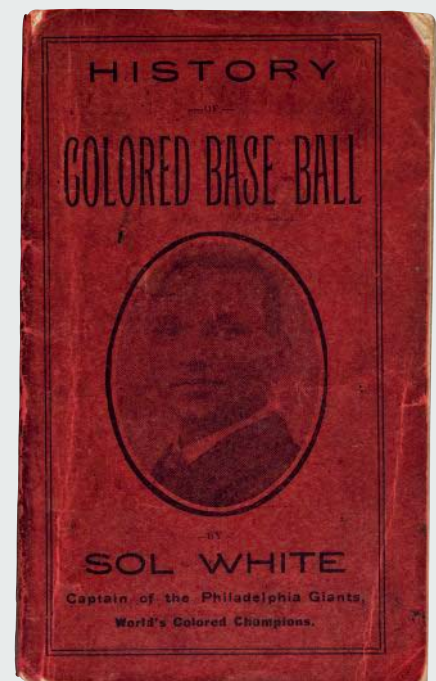
## HISTORY OF COLORED BASEBALL

*Sol White, 1907*

Original 1907 printing of the *History of Colored Base Ball* by Sol White, the first book ever published on the history of black baseball and the players who played it. Written by the Captain of the Philadelphia Giants and future Hall of Famer Sol White (1868-1955), the 128 page volume chronicles the history of the black game from 1885 through 1907, and is replete with photos of the great players of the era, as well as containing articles, box scores and advertisements. The book is complete with its original paper cover, tight binding and bright, crisp interior pages. The back cover of the book has been inscribed in period pencil *S.R. Gibbs, 1531 Harney St., Louisville, Ky, From Jms. P. Churchill, 5 Orchard St., Jersey City, NJ*. The same hand has inscribed a pair of pages within the book with notes regarding players and teams.

3 ¾ x 6 in.

\$15,000–20,000



40

H. H. Schlichter  
 259 N. Oregon St.  
 Philadelphia - Pa.

340 - N - 134 - St. Apt - 19  
 New York - N. Y.  
 1-15-'40

Friend Walter,

It will be in Philadelphia 1st or 3d.  
 of February, next. On arrival will phone you  
 regarding suitable time for an interview.

Meantime, will ask you to  
 weigh in your mind the feasibility of  
 another brochure with a more elaborate  
 discussion, or rather, comments on our teams,  
 managers and players, the game and the  
 performance of the business and drop me a  
 line concerning the idea and your opinion  
 as to public interest.

Am feeling fit as a fiddle,  
 physically and looking forward to my  
 hundredth anniversary.

As ever  
 Sol White

35

### SOL WHITE HANDWRITTEN LETTER

Handwritten letter dated January 15th, 1940 by Hall of Famer and Negro League Baseball pioneer Sol White (1868-1955) to H. Walter Schlichter (1866-1944) a Philadelphia journalist who along with White founded The Philadelphia Giants Negro League baseball team. The letter discusses timing for an interview and the proposed feasibility of a brochure on baseball. Sol White famously authored one of the most important volumes in baseball history, *History of Colored Baseball* in 1907, and is considered one of the rarest Hall of Fame autographs extant. Written in black ink.

7 x 10 in.

\$6,000-8,000



36

### GROVER CLEVELAND ALEXANDER PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Pre Model number bat dating from the 1917-1921 labeling period with the name *ALEXANDER* emblazoned upon the barrel. Exhibits heavy use with a handle crack and checking from repeated ball contact on the barrel. The bat also shows evidence of having been factory side written, containing the letters *DER* and a return date of *3 14 22*, as well as the letters *go Nat* (for Chicago National League). During the first half of the 20th century, it was commonplace for players to send a preferred model bat back to the factory to request models of the same type. Once at the factory, it would be planed and inscribed with the length, weight, player's name, date received and team affiliation. Hall of Famer Grover Cleveland Alexander (1887-1950) pitched for the Chicago Cubs from 1918-1926, coinciding with the specific inscription and labeling period of the offered bat. Authenticated and graded by PSA/DNA *GU 10*

33 in.

32.2 oz.

\$30,000-40,000



42

37

**GROVER CLEVELAND ALEXANDER SINGLE SIGNED BASEBALL**

A Semi-Pro League (G-H) baseball single signed by Hall of Fame pitcher Grover Cleveland Alexander (1887-1950). Signed boldly *Grover Cleveland Alexander* on the sweet spot in blue ink.

\$20,000-30,000



“...I find myself in more trouble than if the bases were full and no one out.”

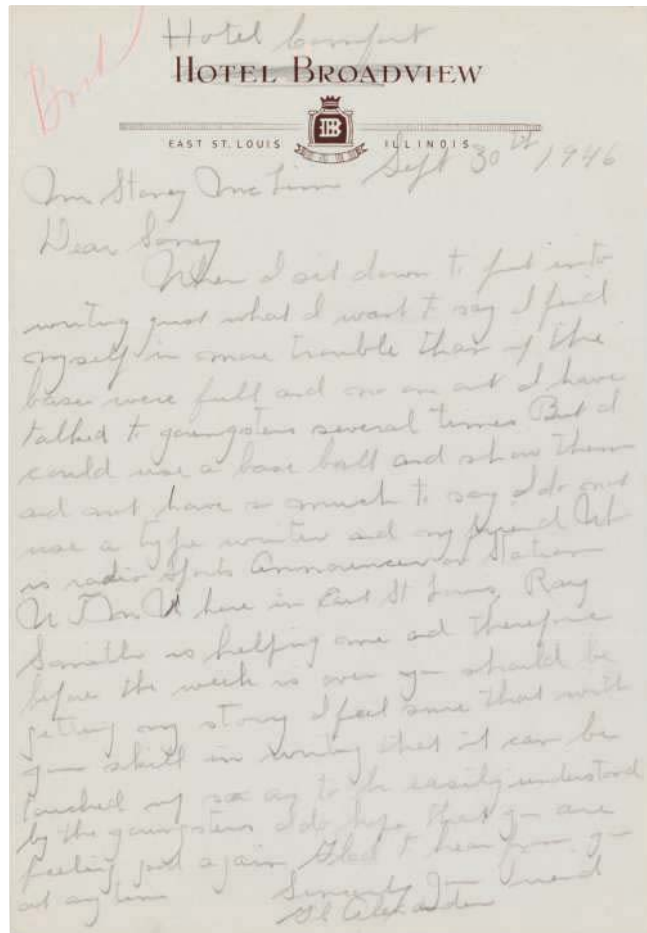
38

**GROVER CLEVELAND ALEXANDER HANDWRITTEN LETTER**

Handwritten letter dated, September 30th, 1946 on Hotel Broadview (East St. Louis, Illinois) stationery by Hall of Famer Grover Cleveland Alexander (1887-1950) explaining his difficulty in writing about pitching *...I find myself in more trouble than if the bases were full and no one out. I have talked to youngsters several times, but I could use a baseball and show them and not have so much to say.* Signed G. C. Alexander in pencil.

7 ¼ x 10 ½ in.

\$5,000-7,000





39

### ROGER BRESNAHAN PROFESSIONAL MODEL BAT

A Spalding, Gold Medal Autograph Model bat dating from the 1908-1911 labeling period with the signature *Roger P. Bresnahan* emblazoned upon the barrel. Exhibits heavy use with a repaired handle crack, cleat and ball marks, remnants of a shipping label, finishing nails from another label and a moderate coat of a gripping substance on the lower handle. Hall of Famer Roger Bresnahan (1879-1944) played for the St. Louis Cardinals from 1909-12, coinciding with the labeling period of the offered bat. This is the only professional model Bresnahan bat known. Authenticated and graded by PSA/DNA *GU 8*.

32.5 in.

37.2 oz.

\$20,000-30,000



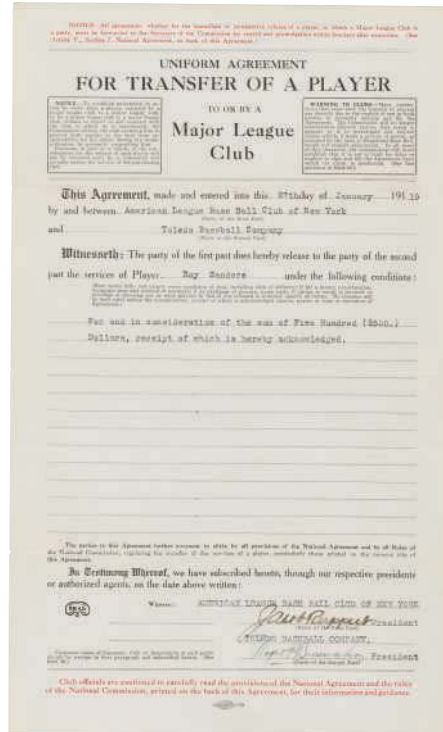
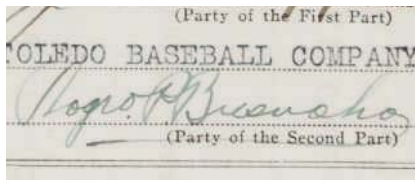
40

### ROGER BRESNAHAN SIGNED CONTRACT

A Uniform Agreement for Transfer of a Player (Roy Sanders) dated 1919, between the New York Yankees and Toledo Mud Hens. Signed by Hall of Famer Roger Bresnahan (1879-1944) as President of the Toledo Mud Hens *Roger P. Bresnahan* in black ink and countersigned by Hall of Famer *Jacob Ruppert* (1867-1939), President of the New York Yankees.

8 ½ x 14 in.

\$1,500-2,000



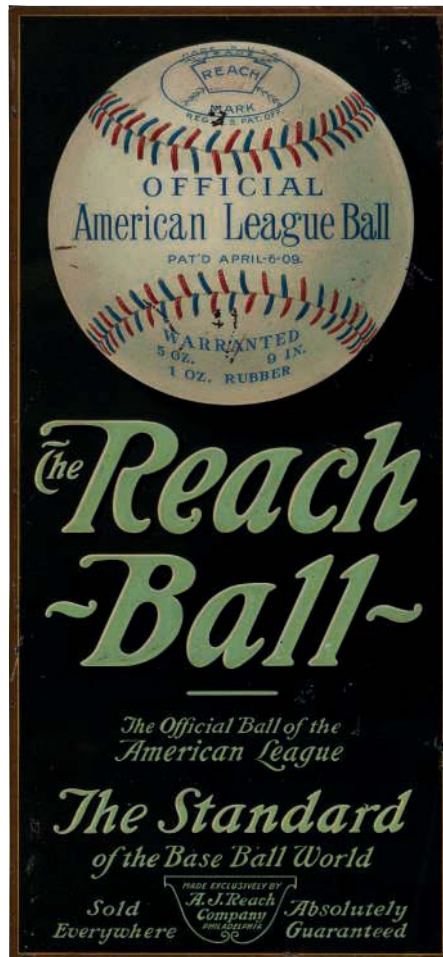
41

### THE REACH BALL TIN LITHOGRAPHIC SIGN

A circa 1910, A.J. Reach & Co. tin lithographic advertising sign promoting the *The Reach Ball, The Official Ball of the American League*. The sign features a lightly embossed, three-dimensional effect on the baseball and lettering, and includes its original backing and cord.

6 x 13 in.

\$3,000-5,000





42

### FRANK "HOME RUN" BAKER PROFESSIONAL MODEL BAT

An un-cracked, Hillerich & Bradsby, *World Championship Model* bat dating from the 1917-21 labeling period with the signature *Frank Baker* emblazoned upon the barrel. Exhibits heavy use with ball marks and stitch impressions on the right and left barrel, a light coat of gripping substance on the handle, and lathe marks visible on the knob and top barrel. The '*World Championship*' brand appears on the right barrel, a brand that is unique to Baker bats. Hall of Famer Frank "Home Run" Baker (1886-1963) played for the New York Yankees from (1916-1922) during the labeling period of the offered bat. A letter of provenance from a member of the Baker family accompanies the lot. Authenticated and graded by PSA/DNA GU 10.

34.5 in.

36.5 oz.

\$35,000-45,000

(2)



46





43

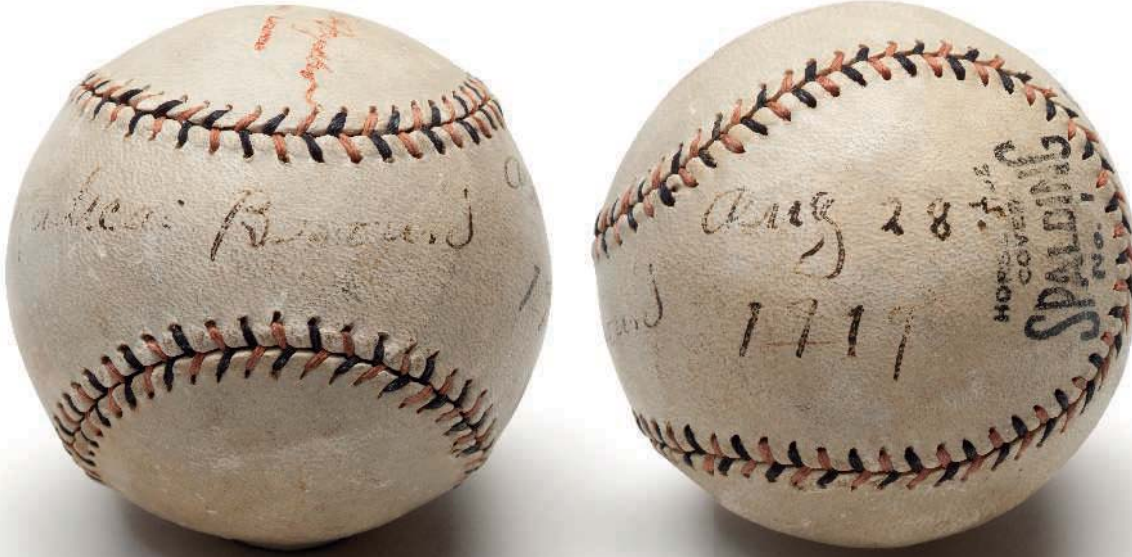
### EDDIE COLLINS PROFESSIONAL MODEL BAT USED BY JIMMY COLLINS

An un-cracked, Hillerich & Bradsby, Pre Model number bat dating from the 1930 labeling period with the signature *E.T. Collins* emblazoned upon the barrel. Exhibits excellent use with several ball marks on the right and back barrel. This *Eddie Collins Professional Model* bat was used by Hall of Famer Jimmy Collins (1870-1943) to get the first hit of the September 8th, 1930 Boston Post Old Timer's Game at Braves Field. The bat was then signed by fifty-one attendees of the event, including Hall of Famers Ty Cobb, Honus Wagner, Napoleon Lajoie, Fred Clarke, Ed Walsh, Eddie Collins, Roger Bresnahan, Tris Speaker, Cy Young, "Home Run" Baker, Chief Bender, Edd Roush, and Bill McKechnie. The bat was gifted to former Boston Americans catcher Lou Criger (a member of the 1903 Boston Americans World Championship team) who was too ill to attend the event. The bat is further inscribed *Boston Post Old Timer's Game, Braves Field September 8th, 1930, To Lou Criger, From his Friends*. Eddie Collins (1887-1951) played for the Philadelphia Athletics from 1927-1930, during the labeling period of the offered bat and was in attendance at the game. Authenticated by PSA/DNA

36 in.

38.1 oz.

\$50,000-70,000

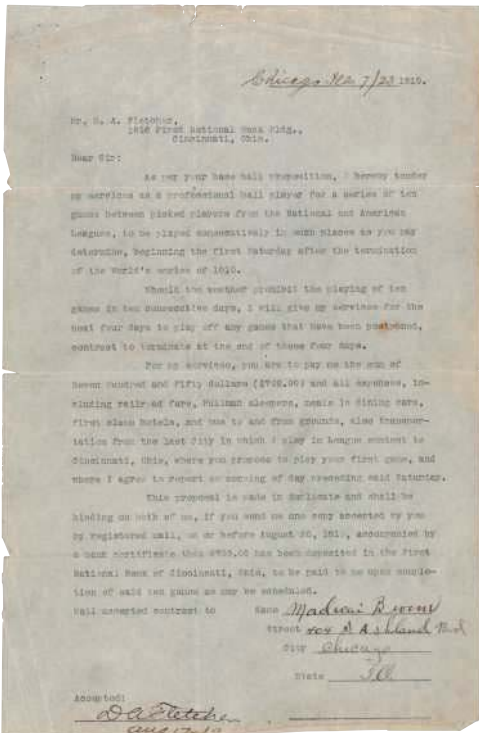


44

**MORDECAI “THREE FINGER” BROWN  
SINGLE SIGNED BASEBALL**

An Official National League (Heydler) baseball single signed by Hall of Fame pitcher Mordecai “Three Finger” Brown (1876-1948). Signed *Mordecai Brown*, August 28th, 1919 on the sweet spot in black ink.

\$50,000-70,000



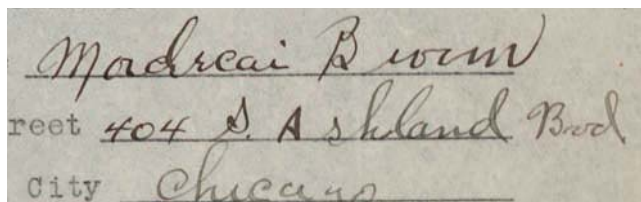
45

**MORDECAI “THREE FINGER” BROWN  
SIGNED CONTRACT**

Contract dated July 23rd, 1910 between Hall of Fame pitcher Mordecai “Three Finger” Brown (1876-1948) and Cincinnati promoter D.A. Fletcher, regarding a post-season barnstorming series between major league stars of the day. The contract stipulates a \$750 fee for appearing in 10 consecutive games (including an additional 4 days for postponed games) as well as all travel expenses. The proposed All Star Series was quickly banned by baseball’s National Commission (predecessor to the Baseball Commissioner) and players were forced to return any money they had accepted. Signed *Mordecai Brown* in black ink and countersigned *D.A. Fletcher*.

8 ½ x 13 in.

\$3,000-4,000



48



46

### J.F. HILLERICH & SON DECAL PRESENTATION BAT

A J.F. Hillerich & Son Co., Decal Presentation bat dating from the 1911-15 labeling period. The bat (which appears to be a Napoleon Lajoie model) is in outstanding condition, composed of top grade wide grain Northern White Ash, is flame treated and features six player decals affixed to the front and back barrel including *Honus Wagner*, *Napoleon Lajoie*, *Ty Cobb*, *Harry Davis*, *Eddie Collins* and *Frank Baker*. The decals feature a color portrait of the player with a facsimile signature and an endorsement from the player regarding his use of Louisville Slugger baseball bats. Authenticated by PSA/DNA.

34 in.

48.1 oz.

\$40,000–50,000

47



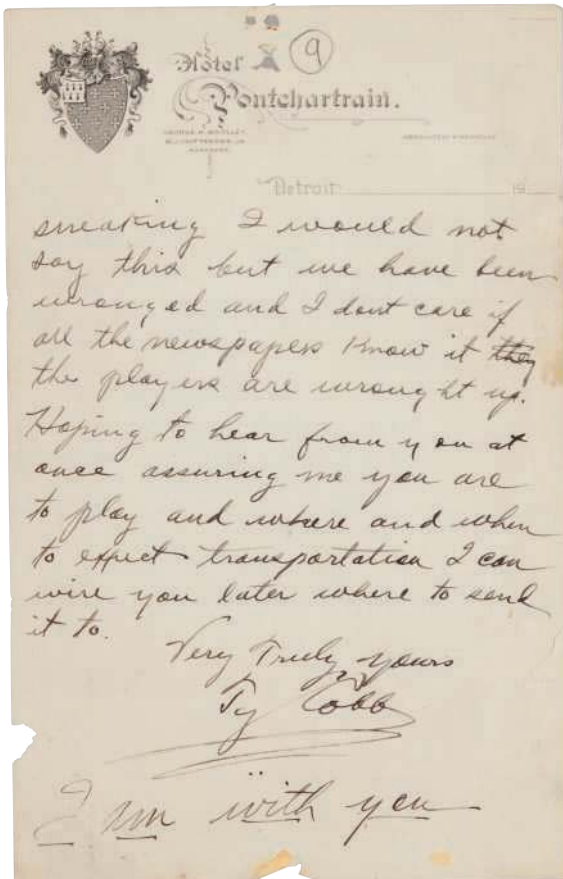
**1907 DETROIT TIGERS CABINET PHOTOGRAPH**

Original cabinet photograph of the 1907 Detroit Tigers, who won 92 games on their way to winning the 1907 American League pennant. Pictures twenty members of the team including Hall of Famers Ty Cobb (1886-1861), Hughie Jennings (1869-1928), Sam Crawford (1880-1968) and standouts Ed Killian, Bill Donovan, George Mullin and Germany Schaefer. *Detroit's Champions of the American League 1907* and players identities printed on the mount.

12 x 10 in.  
Fisher-Kline Co., 64 Gratiot Ave., Detroit, Mich.  
\$4,000-5,000



(detail of Ty Cobb)



48

**TY COBB HANDWRITTEN LETTER**

Nine-page handwritten letter, dated September 22nd, 1910 on Hotel Pontchartrain (Detroit) stationery from Hall of Famer Ty Cobb (1886-1961) to Cincinnati promoter D.A. Fletcher, regarding a post-season barnstorming series between major league stars of the day. Written while the validity of the series was being debated by The National Commission, Cobb writes ...I want to say I am certainly glad that we we will pull off the series as I felt that I had lost some money by signing up with you as I turned down another good sure proposition down south to accept yours...I think they (The National Commission) are treading on dangerous ground as the star players won't stand for this funny work and they have the power but it is not organized... Herrman was going to fine us if we did not return checks...he may have power but he will have to be immortal before he can make me return my check and I dare him or anyone else to fine me for not returning it...I don't like oppression and if they did not act so sneaking I would not say this but we have been wronged and I don't care if all the newspapers know it...The proposed All Star Series was eventually banned by baseball's National Commission (predecessor to the Baseball Commissioner) and players were forced to return any money they had accepted. Signed *Ty Cobb* and *I am with you* in black ink.

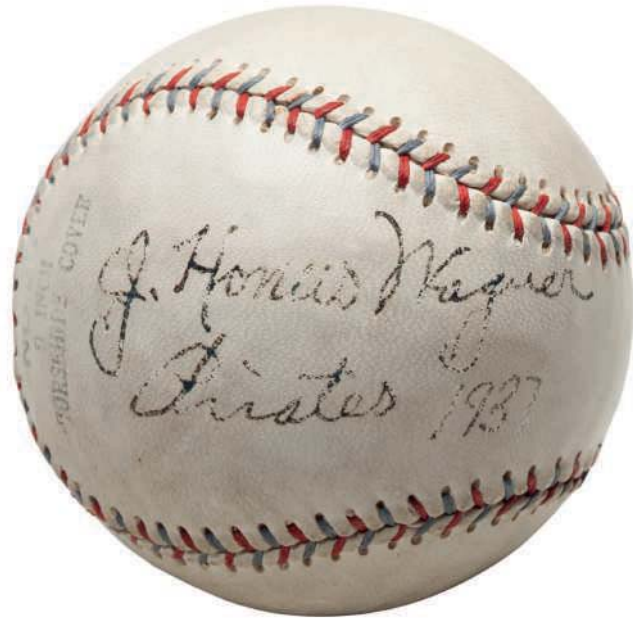
6 x 9 1/2 in.  
\$10,000-15,000

49

### HONUS WAGNER SINGLE SIGNED BASEBALL

A Honus Wagner Co. Official League baseball single signed by Hall of Fame shortstop Honus Wagner (1874-1955). Signed *J. Honus Wagner, Pirates 1937* on a side panel in black ink. Accompanied by the original Honus Wagner Co. box.

\$20,000-30,000



(detail of Honus Wagner)

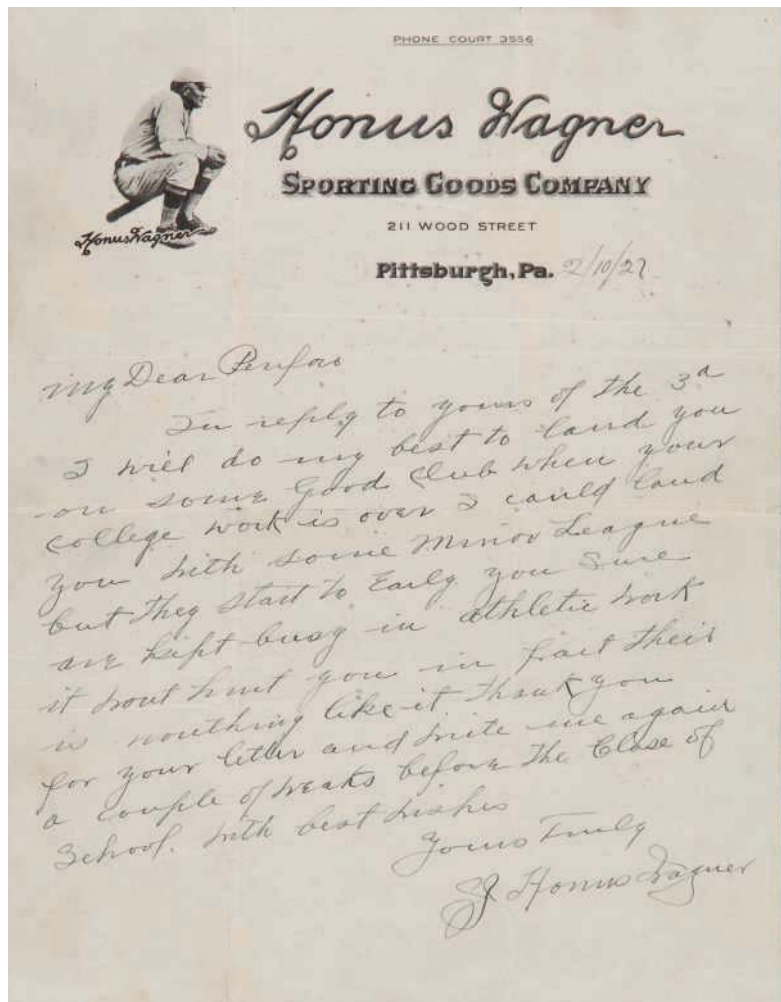
50

### HONUS WAGNER HANDWRITTEN LETTER

Handwritten letter dated, February 10th, 1927 on Honus Wagner Sporting Goods Company stationary by Hall of Famer Honus Wagner (1874-1955) responding to an aspiring baseball player *I will do my best to land you on some good club when your college work is over....* Signed *J. Honus Wagner* in black ink.

8 1/2 x 11 in.

\$5,000-7,000



51

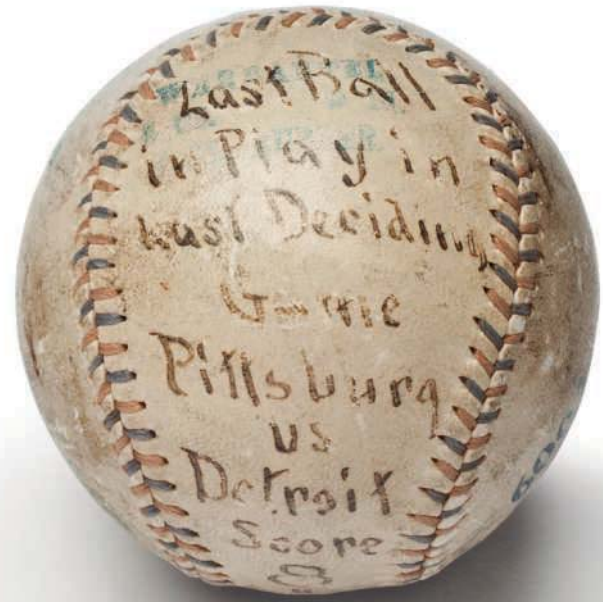
### BASEBALL CAUGHT FOR THE FINAL OUT OF THE 1909 WORLD SERIES

An Official American League (Johnson) baseball caught by Hall of Famer Fred Clarke for the final out of the seventh and deciding game of the 1909 World Series between the Pittsburgh Pirates and Detroit Tigers. Played on Saturday, October 16th, 1909 at Detroit's Bennett Field, the game featured future Hall of Famers Fred Clarke, Honus Wagner, Ty Cobb and Sam Crawford. In the bottom of the 9th inning with two outs and the score 8-0 Pirates, Tigers first baseman Tom Jones hit a fly ball to left field, which was promptly caught by Pirates player/manager Fred Clarke for the final out, securing the Pittsburgh Pirates their first World Championship of the modern era. The baseball is inscribed *Last Ball in Play in Last Deciding Game, Pittsburgh vs. Detroit, Score 8 = 0, World Championship, Oct-16-09, Fred Clarke* in black ink. From the Collection of Fred Clarke.

\$10,000–15,000



(detail of Fred Clarke)

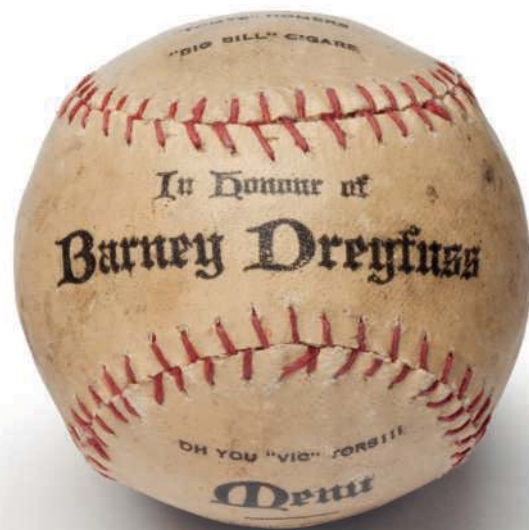


52

### 1909 PITTSBURGH PIRATES CHAMPIONSHIP BANQUET MENU BASEBALL

Unique souvenir from a Banquet held "In Honour of Barney Dreyfuss, President of the World's Champions" at the Westmoreland Country Club, October 27th, 1909 in appreciation of the Pittsburgh Pirates 1909 World Series Championship over the Detroit Tigers. Among the twenty menu items listed are "Tiger" Soup, "Lefty" Asparagus, "Cammy" Cream and Cake, Cracker "Jack", "Deacon" Coffee and "Big Bill" cigars. From the Collection of Fred Clarke.

\$1,000–1,500



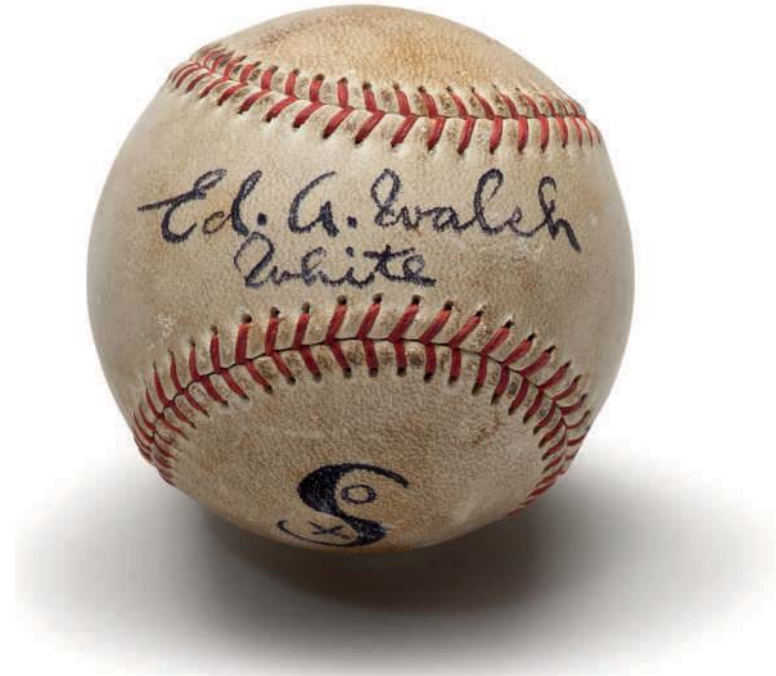
52

53

**ED WALSH SINGLE SIGNED BASEBALL**

An Official League baseball single signed by Hall of Fame pitcher "Big" Ed Walsh (1881-1959). Signed *Ed Walsh, White* on the sweet spot, then Sox (in the style of the Chicago White Sox logo) directly beneath in black ink.

\$7,000-9,000



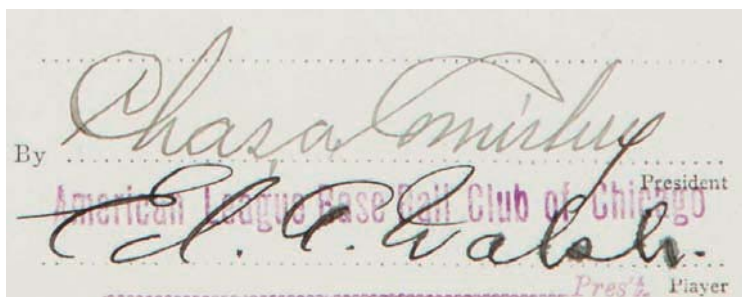
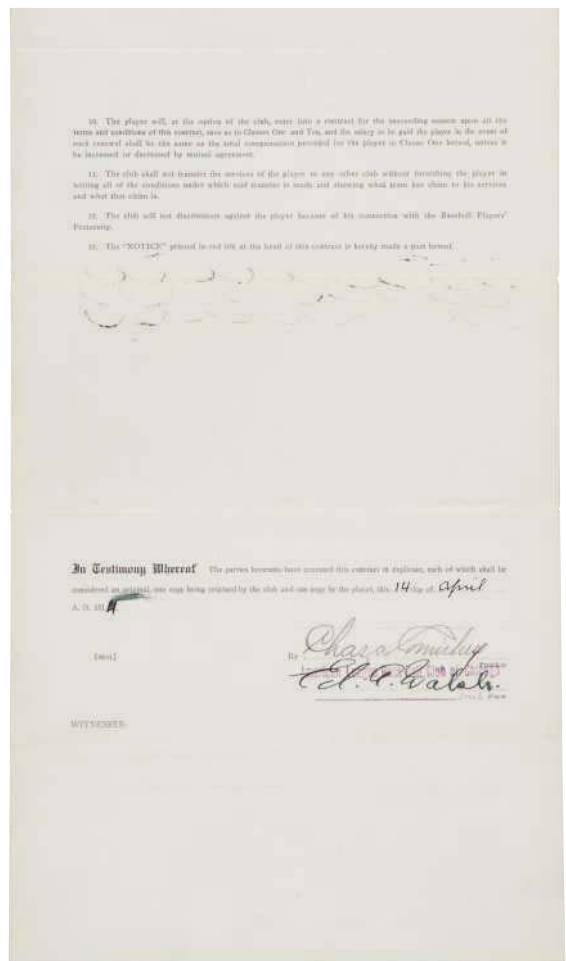
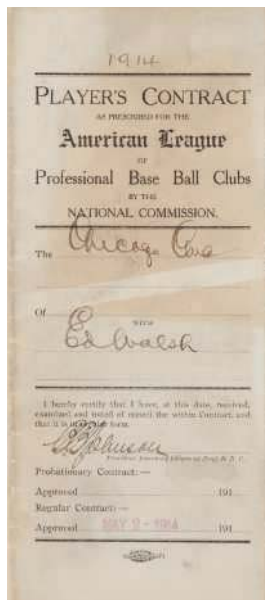
54

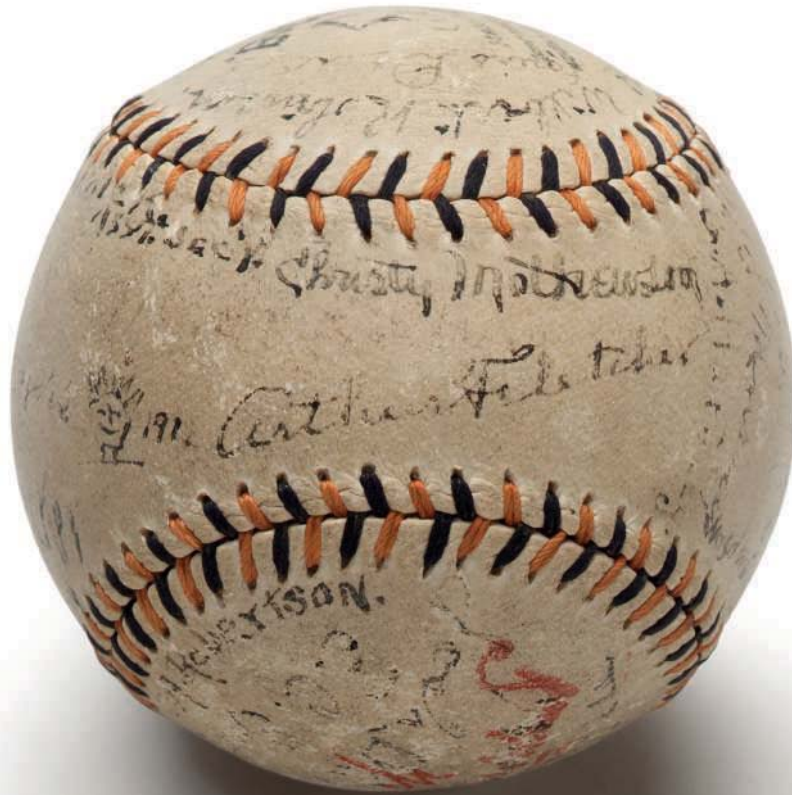
**ED WALSH SIGNED CONTRACT**

An American League player's contract dated 1914, between Hall of Famer "Big" Ed Walsh (1881-1959) and the Chicago White Sox for \$6,000 for the season. Signed *Ed A. Walsh* in black ink, and countersigned by Hall of Famer Charles Comiskey (1859-1931) as President of the Chicago White Sox. Additionally, signed by Hall of Famer Ban Johnson (1865-1931) as President of the American League.

8 1/2 x 14 1/2 in.

\$30,000-40,000





55

### 1912 NEW YORK GIANTS TEAM SIGNED BASEBALL

An Official National League (Lynch) baseball signed by twenty-nine members of the 1912 National League Champion New York Giants including Hall of Famers *Christy Mathewson*, *John McGraw*, *Wilbert Robinson*, and notables *Art Fletcher*, *Fred Merkle*, "Bull" *McCormick*, *Fred Snodgrass*, *Jeff Tesreau*, *Chief Meyers*, *Larry Doyle*, *Hooks Wiltse* and *Tillie Shafer*.

\$20,000–30,000



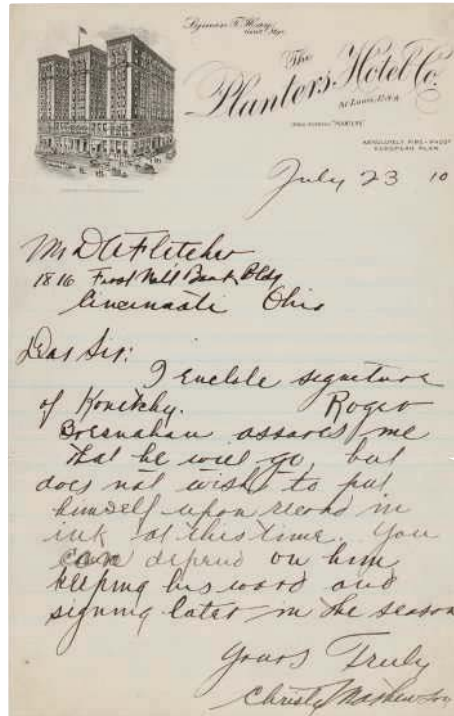
56

**CHRISTY MATHEWSON  
HANDWRITTEN LETTER**

Handwritten letter dated July 23rd, 1910 from Hall of Fame pitcher Christy Mathewson (1880-1925) to Cincinnati promoter D.A. Fletcher, regarding a post-season barnstorming series between major league stars of the day and his New York Giants' teammate Roger Bresnahan's assurance that he will participate. The proposed All Star Series was quickly banned by baseball's National Commission (predecessor to the Baseball Commissioner) and players were forced to return any money they had accepted. Featuring a full "Christy Mathewson" signature, the letter is written on *The Planters Hotel*, *St. Louis* stationery in black ink.

6 x 9 1/2 in.

\$15,000-20,000

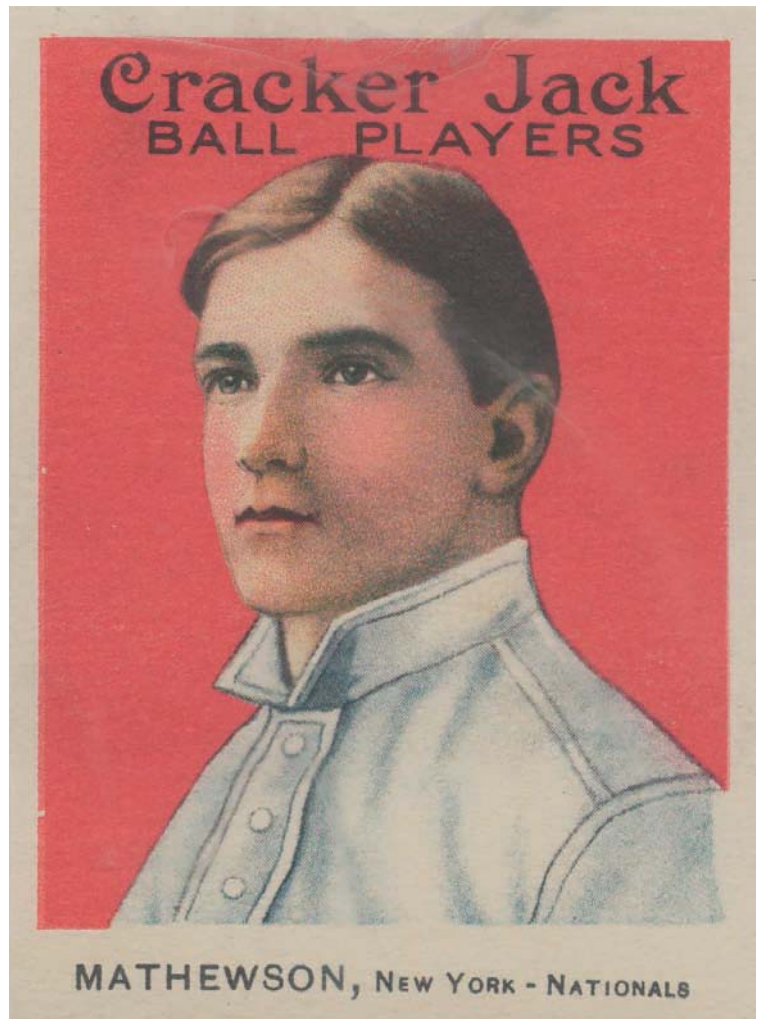


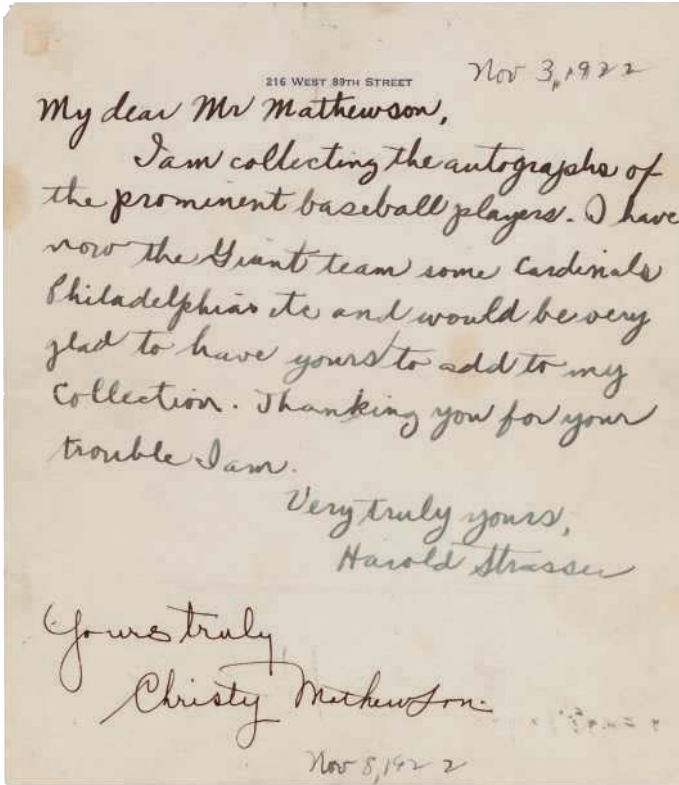
57

**1915 CRACKER JACK #88  
CHRISTY MATHEWSON**

A 1915 Cracker Jack baseball card of Hall of Famer Christy Mathewson (1880-1925), encapsulated and graded by PSA MINT 9.

\$40,000-60,000



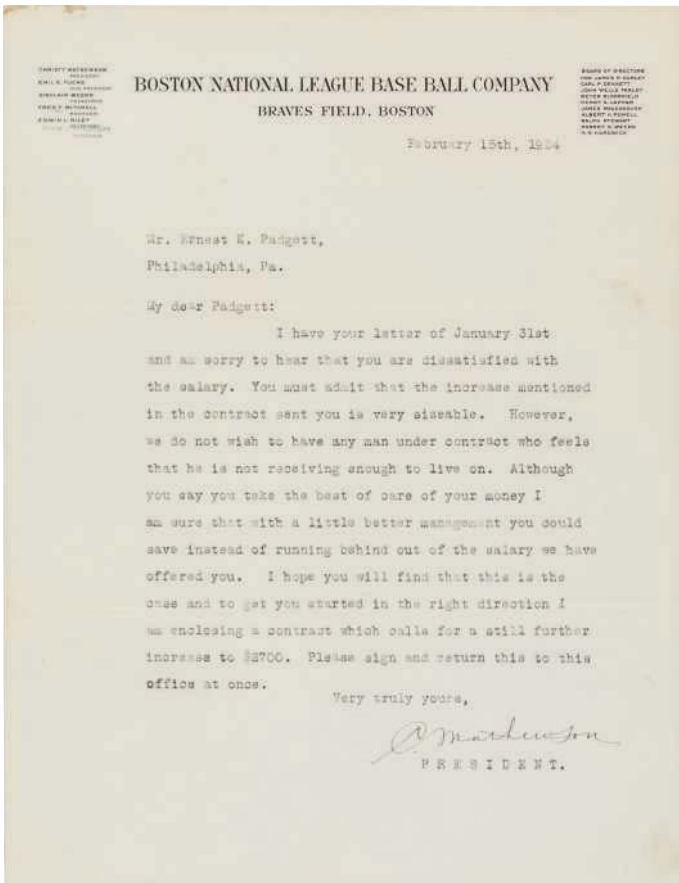


58

**CHRISTY MATHEWSON SIGNED LETTER**

Handwritten autograph request letter dated November 3rd, 1922, asking Hall of Famer Christy Mathewson (1880-1925) for his signature to add to collection. Mathewson has obliged on the lower portion of the letter *Yours truly, Christy Mathewson* in black ink.

6 x 7 in.  
\$10,000-15,000



59

**CHRISTY MATHEWSON SIGNED LETTER**

Typewritten letter dated February 15th, 1924 signed by Hall of Fame pitcher Christy Mathewson (1880-1925). The letter, written on Boston National League Base Ball Company stationery addresses Boston Braves infielder Ernie Padgett *...sorry to hear that you are dissatisfied with the salary. You must admit that the increase mentioned in the contract sent you is very sizeable. However we do not wish to have any man under contract who feels that he is not receiving enough to live on... to get you started in the right direction I am enclosing a contract which calls for a still further increase to \$2700.* The letter is signed *C. Mathewson* in black ink as President.

8 1/2 x 11 in.  
\$10,000-15,000



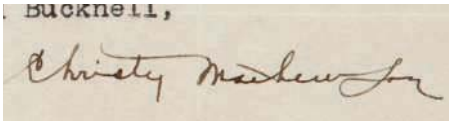
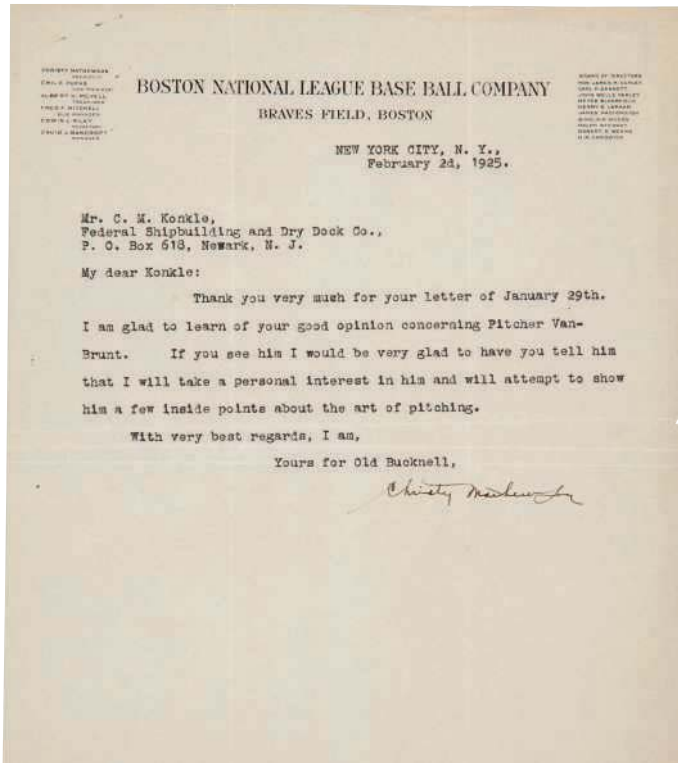
60

**CHRISTY MATHEWSON  
SIGNED LETTER**

Typewritten letter dated February 2nd, 1925 signed by Hall of Fame pitcher Christy Mathewson (1880-1925). The letter, written on Boston National League Base Ball Company stationery addresses a fellow Bucknell University alum concerning a prospective pitcher with the Boston Braves (Edwin Van Brunt) *If you see him I would be very glad to have you tell him that I will take a personal interest in him and will attempt to show him a few inside points about the art of pitching.* The letter is signed *Christy Mathewson* in black ink.

8 1/2 x 11 in.

\$10,000-15,000



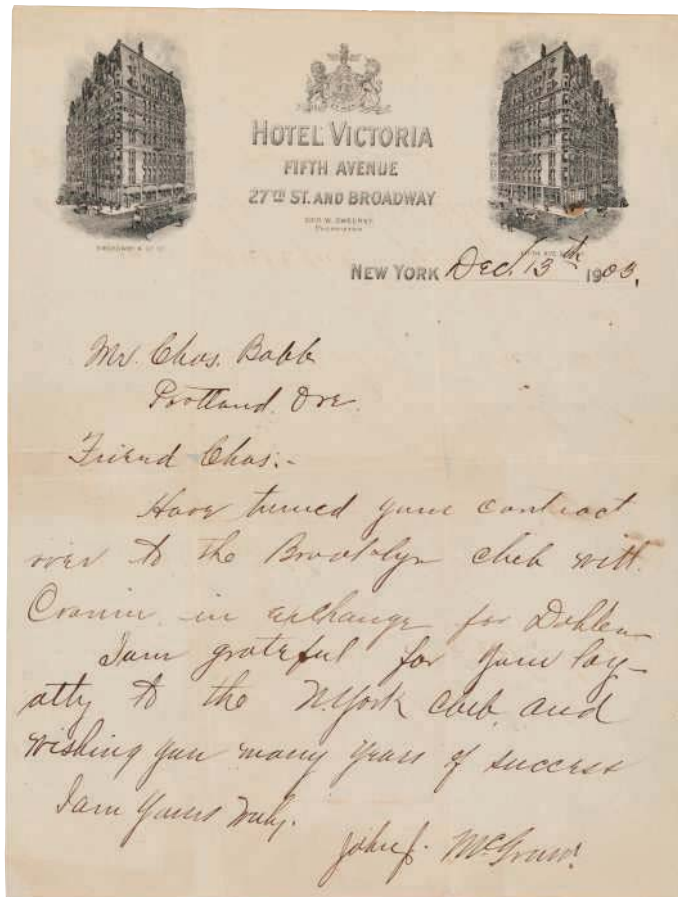
61

**JOHN MCGRAW  
HANDWRITTEN LETTER**

Handwritten letter dated, December 13th, 1903 on Hotel Victoria (New York) stationery by Hall of Famer John J. McGraw (1873-1934) as Manager of the New York Giants informing infielder Charles Babb that he, along with Jack Cronin, had been traded to the Brooklyn Superbas for Bill Dahlen. Signed *John J. McGraw* in black ink.

8 1/2 x 11 in.

\$2,000-3,000



## RUBE FOSTER: “WE ARE THE SHIP, ALL ELSE THE SEA”

BY LARRY LESTER

**A**kin to King, Foster was flamboyant, egotistical, and gifted at capturing a fan’s fancy with a strong, often confrontational presence that inspired love or hate but never indifference. King and Foster both embody the mantra “Only in America!”

Only in America could Rube Foster go from being the son of a preacher man and boll weevil picker, to gallant dreamer, to mound legend, to exquisite entrepreneur and legendary genius. Foster had answers to questions before they were asked. Genius touched his soul, and a black league was his goal. He had the vision to see the unforeseeable and in the process created the third largest black-owned business in America, and the first black circuit, the Negro National League, to survive a full season. Rube Foster became a symbol of hope—hope shared by a generation of hopefuls—hopeful black players who shared a dream of playing in The Show.

However, through the course of his stellar career, Foster was often characterized as a buffoon with clownish caricatures, his mound mastery mocked with parodies of his diamond delights.

A practitioner of slow play on the mound, Foster was described by the *Chicago Daily Tribune* on October 19, 1909, as “About as fast as a hippopotamus would run on skis.” Back in 1905, the *Philadelphia Item* described the procrastinator as having “. . . an aggravating way of taking his time. He is a man of huge frame. His arms are like those of a windmill. He would swing them like the pendulum of a clock, looking the while, about the diamond. Suddenly he would twist up like a Missouri grasshopper about to make a spring and the ball would shoot from the pitcher’s box. Time and again he struck out his man . . .”

One of the most visual descriptions of the famed hurler was written by Frederick North Shorey of the *Indianapolis Freeman*

on September 7, 1907, in his “A Historical Account of a Great Game of Ball”: “In appearance he is almost the typical stage darkie—husky, black as coal, with a halting stride, a head sunk between his shoulders, and without any ostensible neck. When he enters the box [pitcher’s mound] he takes a calm survey of the field to see that his men are in place, sizes up the batter, and suddenly, before the batter realizes what has happened, the ball is over the plate for one strike. This is the most frequent of Rube’s tricks, and he has plenty of them. He has the faculty of whipping the ball across the plate with or without the preliminary winding up, which is the most painful performance of so many pitches, and he can do it underhand, with a side-wheel motion [sidearm], overhand, or apparently snap it with his wrist. And when he is in a tight place he seemingly can pitch so that the ball will be batted to a certain place.”

Following another game, Shorey redeemed himself when he wrote, “Rube Foster is the pitcher of the Leland Giants, and he has all the speed of a [Amos] Rusie, the tricks of a [Hoss] Radbourne, and the heady coolness and deliberation of a Cy Young. What does that make of him? Why, the greatest baseball pitcher in the country; that is what the best ball players of white persuasion that have gone up against him say.”

On June 4, 1908, the *Chicago Daily Tribune* cried, “If Professor Rube Foster of the Leland Giants were a pronounced blond, he would be in one of the big leagues drawing a salary of his own prescribing.”

The *Fort Wayne Sentinel* of Fort Wayne, Indiana, on October 1, 1912, claimed, “Without a doubt Rube Foster is the greatest ebony skinned ball player in the game. The ‘Black Mathewson’ just about hits the nail head. Not that ‘Big Six’ and ‘Rube’ are constructed on the same physical lines, far from it. ‘Matty’ is an athlete, while Foster bears a resemblance to a barrel.”

*Los Angeles Times* writer Harry A. Williams described Foster in his Hits & Runs column (Oct. 18, 1912) as follows: “Last night I had my first glimpse of Rube Foster, the Walter Johnson of the colored race. Rube called around to announce that his team, the American Giants, will play a double-header at Doyle’s Sunday afternoon against the All-Natives and Harris & Franks. Rube weighs something like a million pounds, and measures about seven feet across the shoulders. Any white weakling who will stand up to the plate with him pitching deserves a medal for bravery.”

“We Are the Ship, All Else the Sea,” was Foster’s lament for describing his symbiotic relationship with the American and National Leagues. For years, Captain Rube struggled without a life preserver in his attempts to keep his league afloat. An anchor in an unsteady sea, he gave IOUs, advances, and sometimes loaned players to struggling franchises attempting to balance the talent pool around the circuit. Foster argued that their exclusion from organized baseball was a symbolic rip in the red, white, and blue flag. His struggles became our successes as black ball exploded in popularity and power, to boldly go where no black organization had gone before, ultimately becoming an integral part of the American baseball lexicon.

With an eidetic memory and stoic personality, “Rolodex Rube” seemed invincible. However, in 1926, the czar-like dictator, with the booming baritone voice, succumbed to mental illness and was institutionalized in Kankakee, Illinois. Unable to stay afloat, the entire league became soaked with more seepage than the Titanic. Like a ship without a sail, or a compass without a needle, the league was lost at sea. The Negro National League struggled without Foster’s life jacket—playing its last World Series in 1927—with several teams fading from existence, and the league eventually sinking into an abyss in 1931.

When Foster died of neurosyphilis at age 52 in 1930, the many accolades included this: “When the big game shall have become history there will stalk across the pages of the record a massive figure and its name will be Andrew Foster. A loud voiced man with a smelly pipe who kids his opponents and makes them like it. The dominant power of the commission and of the league . . . The master of the show who moves the figures on his checkerboard at will. The smooth-toned counselor of infinite wisdom and sober thought . . . The kind who, to suit his purpose, assumes the robes of his jester. Always the center of any crowd, the magnet attracting both the brains and the froth of humanity. Cold in refusals, warm in assents . . . Appraising his man the while he dissembles. Known to everybody—knows everybody. That’s Rube,” wrote Rollo Wilson for the *Pittsburgh Courier*.

As in all sports, it is the game’s hero we hoist on our jubilant shoulders in celebration of the ultimate victory. However, it was Foster who shouldered the responsibility for carrying this sport and, undeniably, some of its greatest players to unprecedented heights, respectability, and reluctant recognition by Major League gatekeepers.

Rube Foster was the most robust blend of baseball expertise ever assembled, and truly worthy of the overdue recognition given by his 1981 induction into the Hall of Fame.

Robert Peterson, in his seminal work *Only the Ball was White*, wrote it best:

“If the talents of Christy Mathewson, John McGraw, Ban Johnson and Judge Kenesaw Mountain Landis were combined in a single body, and that body was enveloped in a black skin, the result would have to be named Andrew “Rube” Foster. As an outstanding pitcher, a colorful and shrewd field manager, and the founder and stem administrator of the first viable Negro League, Foster was the most impressive figure in black baseball history. From about 1911 until 1926, he stood astride Negro baseball in the Midwest with unchallenged power, a friend of

Major League leaders, and the best-known black man in Chicago. Rube Foster was an unlettered genius who combined generosity and sternness, the superb skills of a dedicated athlete and an unbounded belief in the future of the black baseball player. His life was baseball. Had he chosen otherwise, baseball would have been the poorer.”

“We are the ship, all else the sea.” Indeed, Rube, the man—the Captain—certainly was!



Cropped image of Lot 316. 1916 Chicago American Giants Panoramic Photograph



62

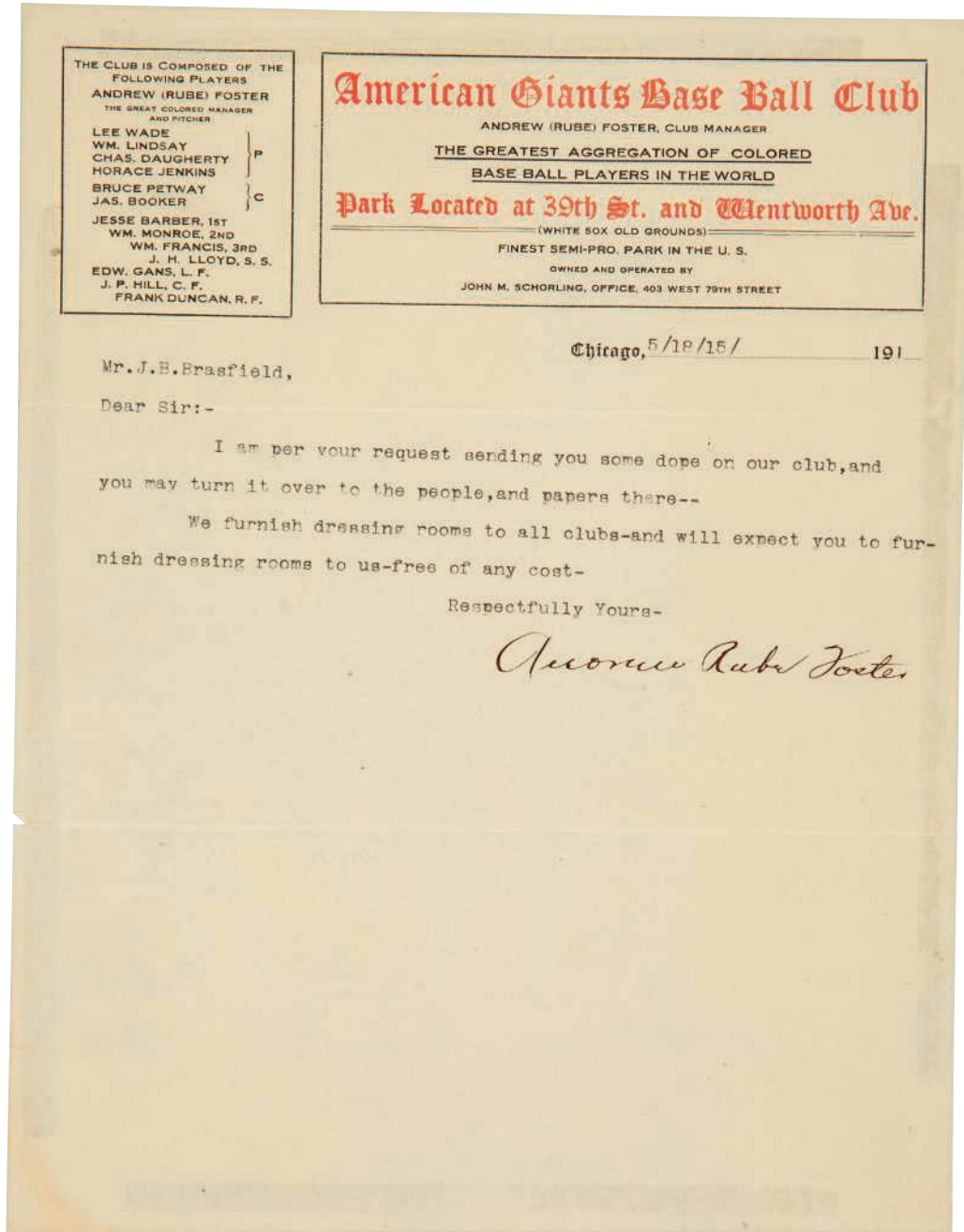
### 1918 CHICAGO AMERICAN GIANTS TEAM CABINET PHOTOGRAPH

Original cabinet photograph of the 1918 Chicago American Giants baseball team picturing fourteen including Negro League pioneer and founder of the Chicago American Giants, Hall of Famer Andrew "Rube" Foster (1879-1930), Hall of Famer John Preston "Pete" Hill (1882-1951) and notables Bruce Petway, Frank Duncan and Dick "Cannonball" Redding. Mount is inscribed *American Giants, Palm Beach, Fla, 1918.* and players are identified on the image in black ink.

12 x 10 in.

\$6,000-8,000

60



63

### RUBE FOSTER SIGNED LETTER

Typewritten letter dated May 18th, 1915, signed by Negro League pioneer and Hall of Famer Andrew "Rube" Foster (1879-1930). The letter, written on Chicago American Giants Base Ball Club stationery addresses a fellow promotor J.B. Brasfield *I am per your request sending you some dope on our club, and you may turn it over to the people, and papers there - We furnish dressing rooms to all clubs- and will expect you to furnish dressing rooms to us-free of any cost.* The letter is signed Andrew Rube Foster in black ink.

8 ¼ x 10 ¼ in.

\$10,000-15,000



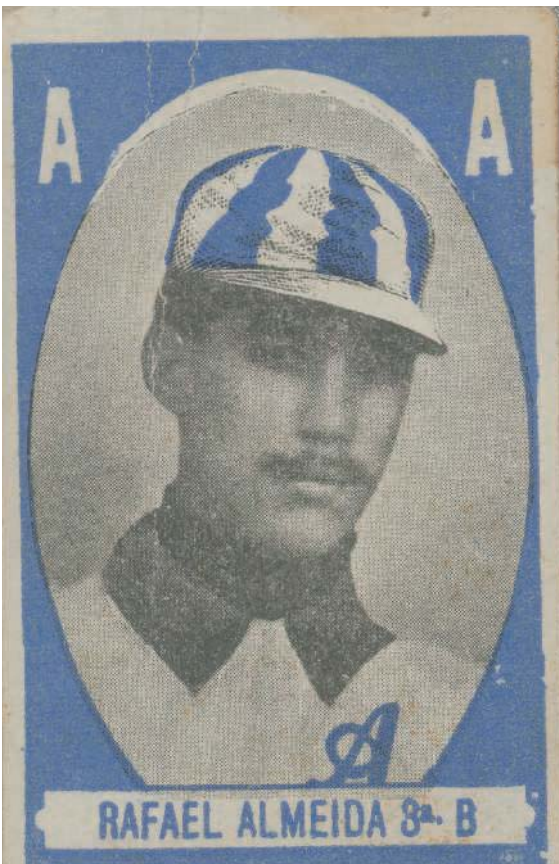
64

### 1910 PUNCH CIGARROS CUBAN BASEBALL CARDS

Collection of (5) 1910 Punch Cigarros tobacco baseball cards, all of which have been encapsulated and graded by SGC *AUTHENTIC*. Includes: Rogelio Valdes; Valentin Gonzalez; Eleodoro Hidalgo; Evaristo; and Carlos Moran. (5)

\$5,000-7,000

The 1910 Punch Cigar cards are an extremely rare set of tobacco cards originally sold as stiffeners in packs of Punch cigars in Cuba, c.1910.



65

### 1909 CABANAS CUBAN BASEBALL CARDS

Collection of (4) 1909 Cabanas Cuban tobacco baseball cards, all of which have been encapsulated and graded by SGC. Includes Rafael Almeida *GOOD 30*, Alfredo Cabrera *FAIR 20*, Emilio Palomino *FAIR 20*, and Angel Mesa *POOR 10*. (4)

\$2,000-3,000



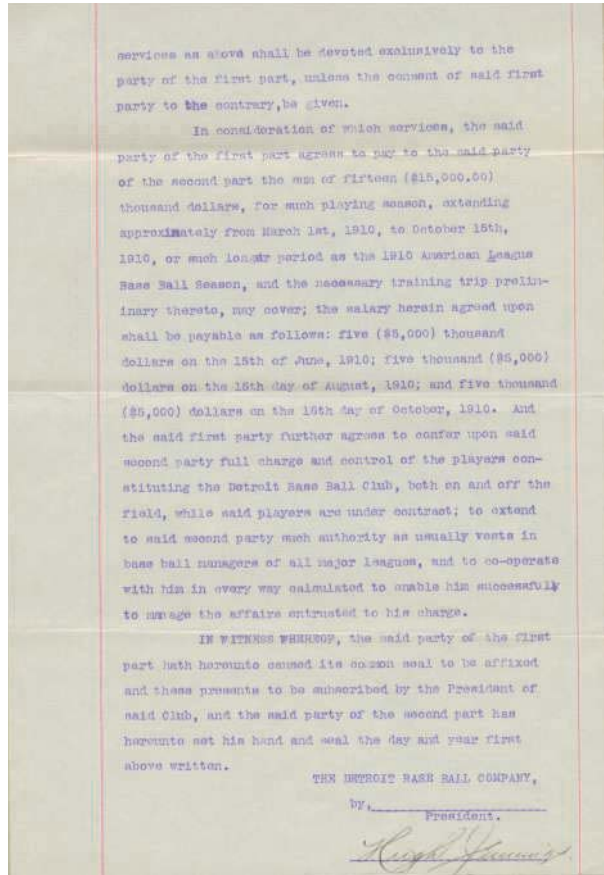
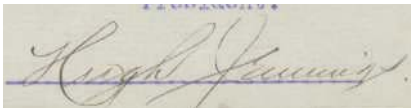
66

**HUGHIE JENNINGS  
SIGNED CONTRACT**

A Memorandum of Agreement, dated 1909, between the Detroit Tigers and Hall of Famer Hughie Jennings (1869-1928) for \$15,000 for services as Manager for the 1910 season. Coming off an American League pennant winning 1909 season, the Tigers rewarded Jennings with the offered contract (the Tigers would end up coming in third place in 1910). Signed *Hugh Jennings* in black ink.

8 1/2 x 13 1/2 in.

\$6,000-8,000



67

**NICHOLS, MACK  
AND SISLER SIGNED  
BASEBALL**

A Worth Official League baseball signed by Hall of Famers Charles "Kid" Nichols (1869-1953), Connie Mack (1862-1956) and George Sisler (1893-1973). Signed Connie Mack on the sweetspot, and George Sisler and Charles "Kid" Nichols on side panels.

\$4,000-6,000



## POP LLOYD: YOUNG AT HEART

BY LARRY LESTER

John Henry Lloyd's rolling stone career spanned four decades, making the eternally youthful player a father figure to many proteges. They called him "Pop" because he was the granddaddy of 'em all. He tutored the best and beat the rest.

His peers claimed Pop was a complete professional, on and off the field. Cum Posey, owner of the Homestead Grays, put it this way: "Lloyd is the Jekyll and Hyde of baseball — a fierce competitor on the field but a gentle, considerate man off the field."

On the field, he was the quintessential shortstop. He had great hands, an accurate arm and could perform the double play with the grace of a ballerina, plus hitting for average and power. With bat in hand, Pop gave rookie pitchers diaper rash, and veteran pitchers a spanking.

Lloyd's plaque in Cooperstown tells his story both statistically and philosophically: "Batted over .400 several times. Managed more than 10 seasons. Instrumental in helping open Yankee Stadium to Negro baseball. Personified best qualities of athlete both on and off the field."

The nomadic Lloyd's career started in 1906 with the Cuban X-Giants. For the next three years, he played with the Philadelphia Giants under the mentorship of Sol White. In 1910, he joined Rube Foster's powerhouse Leland Giants, helping them compile a 123-6 record.

His next three years (1911-13) were spent with the Lincoln Giants. The Indianapolis Freeman reported in 1910, "Lloyd, former

second baseman of the Philadelphia Giants, is considered by every manager in the country to be a wonder of the 20th century. He contains a ball team within himself."

Lloyd joined the Chicago American Giants in 1914. An indication of the talented elder's skill was shown from 1914-17, when he batted cleanup for one of the premier independent teams of the Midwest. During Lloyd's tenure, the Giants claimed unofficial world colored championships in 1914 and 1917.

Approaching the age of 35, he signed with the Brooklyn Royal Giants as player-manager in 1918. After three seasons there, Lloyd made a pit stop with the Columbus Buckeyes in 1921. Now 37, Lloyd led the new Columbus franchise in games played, hits, doubles and stolen bases while batting .354.

The next year, the eternal kid hit only .315 for the Bacharach Giants, before moving on to manage the Hilldale Giants in 1923 while hitting an unofficial .345.

Perhaps Lloyd's best bedtime story came when he returned to the Bacharach in 1924 and moved from shortstop to second base. From that position Lloyd batted an astonishing .433 and set a league record with 11 consecutive hits.

This constant traveler rejoined the New York Lincoln Giants in 1926 and batted over .350 the next two seasons. In 1928, now playing mostly at first base at age 44, Lloyd raised his average to an other-worldly .564, giving him another batting title. That same year, Pop hit 11 home runs,



Cropped image of Lot 316. 1916 Chicago American Giants Panoramic Photograph

second only to Luther Farrell's league-leading 13.

In 1931, Lloyd reunited with his old Hilldale buddies, Clint Thomas and Red Ryan, with the New York Black Yankees. Pop retired the following year with his hometown Atlantic City Bacharach Giants. It could be said that during his 27-year travels, the restless rocker visited more hotels than the Gideon bible.

In 1932, Lloyd turned to coaching, managing and playing a little first base for

Atlantic City sandlot teams, the Johnson All-Stars and the Farley Stars. While wealth and fame were never his game, Lloyd was rich in modesty and generosity.

In 1938, St. Louis sportswriter Ted Harlow paid Lloyd the ultimate compliment when he was asked, "Who was the best baseball player in the history of the sport?" Replied Harlow: "If you mean in Organized [white] Baseball, my answer would be Babe Ruth, but if you mean in all baseball, organized and unorganized, I would have to say it is a colored man named John Henry Lloyd."

When Pop retired, the major leagues were still segregated, and without a baseball

pension, he was forced to take a janitorial job in the Atlantic City school system.

During Lloyd's older years he coached Little League baseball and later served as Atlantic City's Little League commissioner, his final tie to the game.

In 1949, Pop Lloyd Field was dedicated with him in attendance. Lloyd, now eligible for Social Security, was asked if he had any regrets about missing the opportunity to perform in the majors. His reply was as eloquent and insightful as his style of play: "I do not consider that I was born at the wrong time. I felt it was the right time, for I had a chance to prove the ability of our

race in this sport, and because many of us did our very best to uphold the traditions of the game and of the world of sport, we have given the Negro a greater opportunity now to be accepted into the major leagues with other Americans."

In 1965, John Henry went to a place where you never grow old. His headstone reads in part, "Served to uphold the dignity of the game and to advance the opportunities of African Americans in the Major Leagues. Humanitarian, Mentor and Role Model to the youth of Atlantic City."



68

### “WILLIAMS” PROFESSIONAL MODEL BAT USED BY J.H. “POP” LLOYD

A Hillerich & Bradsby, Pre Model number bat dating from the 1916-21 labeling period with the name *WILLIAMS* emblazoned upon the barrel. Exhibits heavy use with a handle crack repaired with two nails and ball marks on the right and back barrel. The bat also shows evidence of having been factory side written in grease pencil *JH Lloyd Palm Beach FL*. During the first half of the 20th century, it was commonplace for players to send a preferred model bat back to the factory to request models of the same type. Once at the factory, it would be planed and inscribed with the length, weight, player's name, date received and team affiliation. Negro League legend and Hall of Famer John Henry "Pop" Lloyd (1884-1964) played for several teams during the labeling period of the offered bat, including the Chicago American Giants, Brooklyn Royal Giants and Bacharach Giants. The *WILLIAMS* referenced on the bat may possibly be Hall of Famer "Smokey Joe" Williams (1886-1951) who was active in the Negro Leagues during "Pop" Lloyd's career. Authenticated by PSA/DNA.

34 in.

33.1 oz.

\$8,000-10,000





69

### 1909 PHILADELPHIA GIANTS TEAM PHOTOGRAPH

Oversized studio team photograph of the 1909 Philadelphia Giants, winners of the 1909 Negro League Eastern Championship. Features Hall of Famer John Henry "Pop" Lloyd (1884-1964) considered the greatest shortstop in Negro League history and one of the best baseball players of all time, as well as notables Bruce Petway, Spotswood Poles, Sy Hayman, Frank Duncan, Danny McClellan, Ray Wilson and co-founder of the club H. W. Schlichter. Individuals have been identified in period black ink on their respective images.

13 x 10 in.

\$10,000-15,000



70

### 1915 PALM BEACH BREAKERS TEAM CABINET PHOTOGRAPH

Original cabinet photograph of the 1915 Palm Beach Breakers Hotel baseball team featuring fifteen members of the team in street clothes including Hall of Famers John Henry "Pop" Lloyd (1884-1964), John Preston "Pete" Hill (1882-1951), Louis Santop (1890-1942), "Smokey Joe" Williams (1886-1951) and notables Spotswood Poles, Dick Redding, Jude Gans, Leroy Grant, Dicta Johnson, Zack Pettus, Bill Francis, Sam Mongin, Dick Wallace, William "Knux" James and Jesse Barber. Inscribed on the bottom edge of the photo *Palm Beach 1915* and on the verso *Breakers Ball club taken in (illegible), Spotswood Poles.*

10 x 8 in.

\$10,000-15,000



71

### JOE TINKER PROFESSIONAL MODEL BAT

An un-cracked, Hillerich & Bradsby, Pre Model number bat dating from the 1910 labeling period with the name *TINKER* emblazoned upon the barrel. Exhibits evidence of game use and areas of dark residue on the barrel. Some areas of the residue have 'alligatored' indicating the bat was exposed to extreme heat, namely the fire which gutted the J.F. Hillerich & Son factory on December 13th, 1910. The bat also shows evidence of having been factory side written *TINKER*. During the first half of the 20th century, it was commonplace for players to send a preferred model bat back to the factory to request models of the same type. Once at the factory, it would be planed and inscribed with the length, weight, player's name, date received and team affiliation. Hall of Famer Joe Tinker (1880-1948) played for the Chicago Cubs from 1902-1912, during the labeling period of the offered bat. The offered lot is the only known example of a Joe Tinker bat. Authenticated and graded by PSA/DNA *GU 10*.

32.5 in.

32.3 oz.

\$30,000-35,000



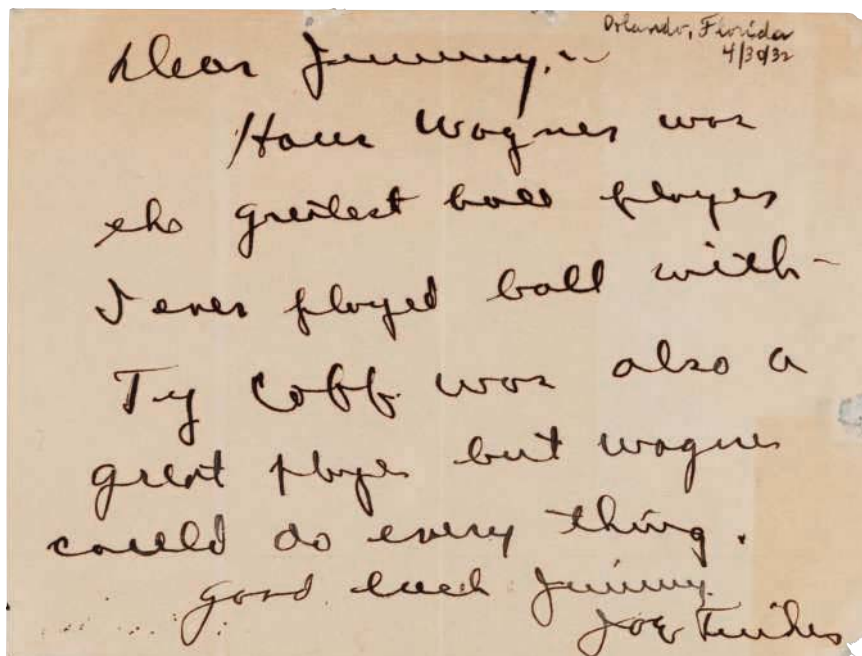
72

**JOE TINKER  
HANDWRITTEN LETTER**

Handwritten letter dated April 30th, 1932 by Hall of Famer Joe Tinker (1880-1948). The letter reads in part *Hans Wagner was the greatest ball player I ever played ball with. Ty Cobb was also a great player but Wagner could do everything.* Signed *Joe Tinker* in black ink.

5 ¼ x 4 in.

\$4,000-6,000



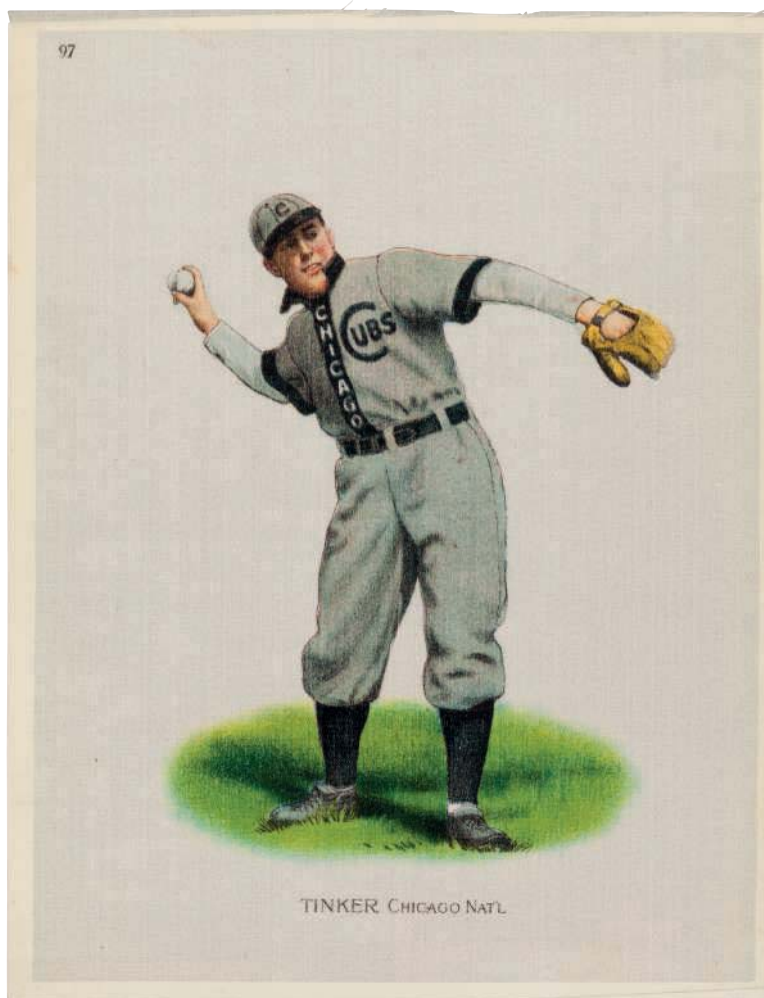
73

**1910 JOE TINKER SILK  
TOBACCO PREMIUM**

1910 S81 Silk Tobacco Premium #97 featuring Chicago Cubs Hall of Famer Joe Tinker (1880-1948).

6 ¾ x 9 in.

\$4,000-6,000



74

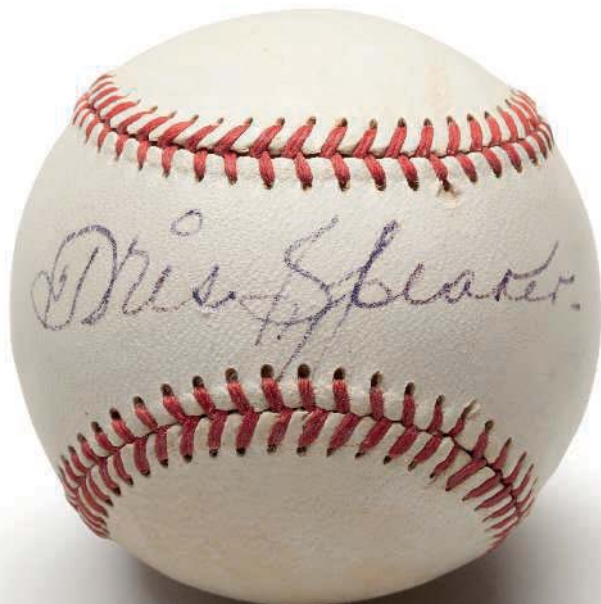
### TRIS SPEAKER PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Pre Model number bat dating from the 1923-25 labeling period with the signature *Tris Speaker* emblazoned upon the barrel. Exhibits outstanding use with a slight crack on the back handle, prominent ball marks on the right, left and back of the barrel, small depressions on the back barrel resembling cleat marks and small chips missing from the front and back of the knob. Hall of Famer Tris Speaker (1888-1958) played for the Cleveland Indians from 1916-1926, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA GU7.

34 in.

39.3 oz.

\$15,000-20,000



75

### TRIS SPEAKER SINGLE SIGNED BASEBALL

An Official American League (Harridge) baseball single signed by Hall of Fame centerfielder Tris Speaker (1888-1958). Signed boldly on the sweet spot *Tris Speaker* in black ink.

\$7,000-9,000



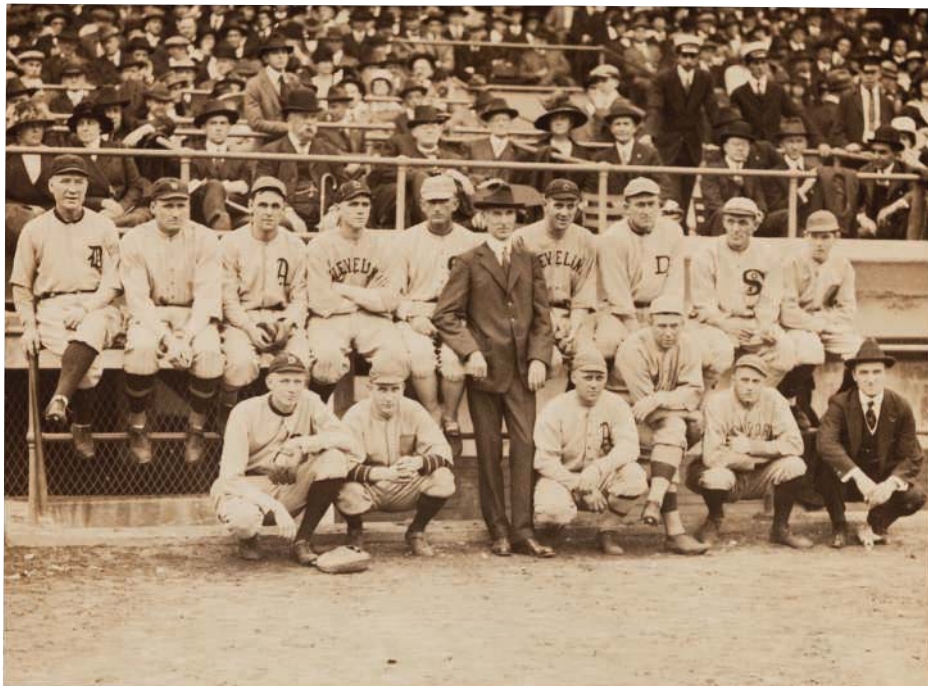
76

### 1917 MURNANE DAY ALL STARS TEAM PHOTOGRAPH

Original photograph of the American League "All Stars" who competed in the Tim Murnane Day charity game against the Boston Red Sox at Fenway Park on September 27th, 1917. The photograph features fourteen of the eras biggest stars including "Shoeless" Joe Jackson, Ty Cobb, Connie Mack, Hughie Jennings, Walter Johnson, Tris Speaker, Rabbit Maranville, Ray Chapman, Buck Weaver, Wally Schang, Stuffy McInnis, Steve O'Neill and Howard Ehmke. The Red Sox, led by a shutout pitching performance by Babe Ruth would go on to win the game 2-0. Mounted on board.

13 x 10 in.

\$12,000-15,000



77

### MILLER HUGGINS PROFESSIONAL MODEL BAT

An un-cracked, Hillerich & Bradsby, Pre Model number bat dating from the 1905-10 labeling period with the name *HUGGINS* emblazoned upon the barrel. Exhibits heavy use, ball marks on the left and back barrel, cleat marks on the right and back barrel, a gripping substance on the handle and *HUGGINS* stamped into the knob. The bat also shows evidence of having been factory side written though it is no longer legible. During the first half of the 20th century, it was commonplace for players to send a preferred model bat back to the factory to request models of the same type. Once at the factory, it would be planed and inscribed with the length, weight, player's name, date received and team affiliation. Hall of Famer Miller Huggins (1878-1929) played for the Cincinnati Reds from 1904-1909 and the St. Louis Cardinals from 1910-1916, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA *GU 10*.

31.5 in.

36.8 oz.

\$20,000-25,000





78

### WALTER JOHNSON PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Pre Model number bat dating from the 1917-20 labeling period with the name *JOHNSON* emblazoned upon the barrel. Exhibits outstanding use with a handle crack that has been repaired with glue, many ball marks and stitch impressions on the right barrel, cleat marks and the remains of a shipping label. The bat also shows evidence of having been factory side written in faint grease pencil *3-13-20 39oz. Walter Johnson 3-13-20 Washington AM League*. During the first half of the 20th century, it was commonplace for players to send a preferred model bat back to the factory to request models of the same type. Once at the factory, it would be planed and inscribed with the length, weight, player's name, date received and team affiliation. Hall of Famer Walter Johnson (1887-1946) played for the Washington Senators from 1907-1927, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA *GU 9*.

34.75 in.

36.8 oz.

\$70,000-90,000



72

79

### WALTER JOHNSON SIGNED PHOTOGRAPH

Studio portrait photograph of Washington Senators Hall of Fame pitcher Walter Johnson (1887-1946), signed and dated *Walter Johnson, Sept. 2, 1918* in black ink.

Image mounted on board, 7 x 13 in.

Framed, 8 ½ x 14 ½ in.

David B. Edmonston, Washington D.C.

\$6,000-8,000

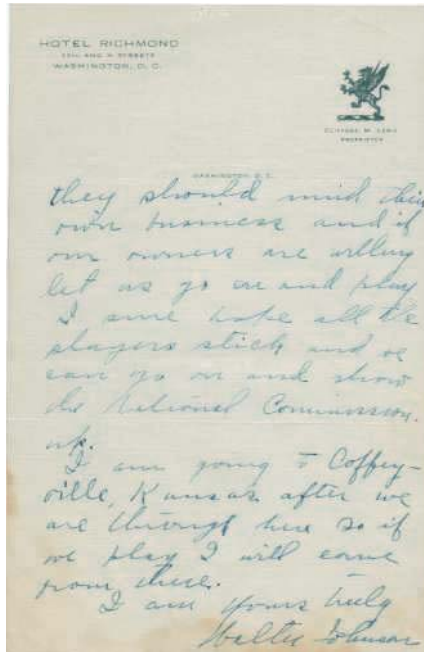
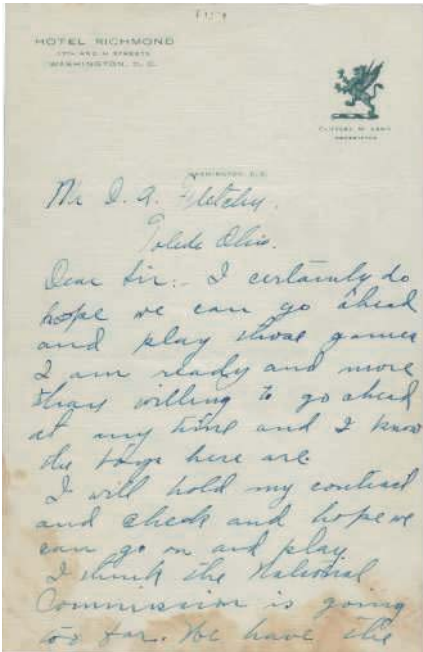


80

### 1910 T205 GOLD BORDER WALTER JOHNSON

A 1910 T205 Gold Border baseball card of Hall of Famer Walter Johnson (1887-1946), encapsulated and graded by PSA NM-MT (Near Mint to Mint) 8.

\$20,000-30,000

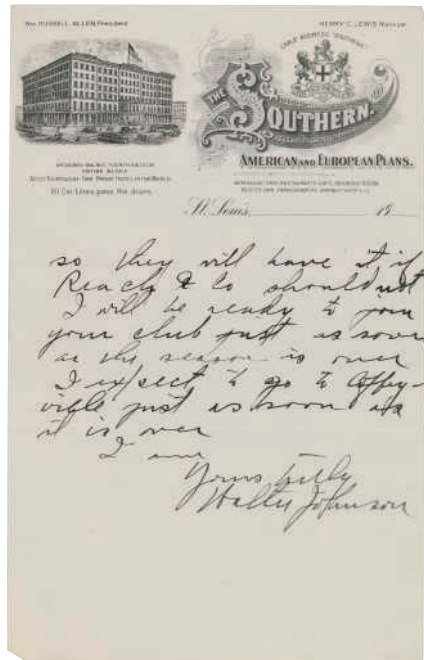
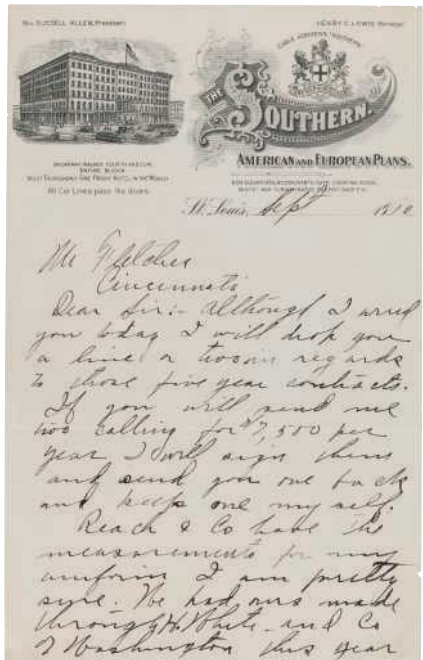


81

**WALTER JOHNSON  
HANDWRITTEN LETTER**

Three-page handwritten letter (undated, c.1910) from Hall of Fame pitcher Walter Johnson (1887-1946) to Cincinnati promoter D.A. Fletcher, regarding a post-season barnstorming series between major league stars of the day. Written while the validity of the series was being debated by The National Commission, Johnson proclaims *I think the National Commission is going too far... They just want to run everything that comes and want every body to know it... they should mind their own business...* The proposed All Star Series was quickly banned by baseball's National Commission (predecessor to the Baseball Commissioner) and players were forced to return any money they had accepted. Featuring a full "Walter Johnson" signature, the letter is written on *Hotel Richmond, Washington D.C. stationery* in blue ink.

5 1/2 x 8 1/2 in.  
\$4,000-6,000



82

**WALTER JOHNSON  
HANDWRITTEN LETTER**

Two-page handwritten letter dated September, 1910 from Hall of Fame pitcher Walter Johnson (1887-1946) to Cincinnati promoter D.A. Fletcher, regarding a post-season barnstorming series between major league stars of the day. Johnson writes regarding his contract *If you will send me two calling for \$7,500 per year I will sign them and send you one back and keep one for myself.* The proposed All Star Series was quickly banned by baseball's National Commission (predecessor to the Baseball Commissioner) and players were forced to return any money they had accepted. Featuring a full "Walter Johnson" signature, the letter is written on *The Southern Hotel, St. Louis stationery* in black ink.

6 x 9 1/2 in.  
\$3,000-5,000

March 18<sup>th</sup> 1943  
 Mr Roy E Moore  
 New York

Dear Friend Roy  
 your letter D.D. 2 came  
 today and I just finished up  
 looking for some clippings  
 before I read your letter D.D. 2  
 will enclose to you with this  
 you a few letters for good measure  
 These will tell you how you can  
 write some kind of a story  
 my Canton game of 1890 and  
 write in the clipping since you  
 care to do it I will give it on  
 a separate page  
 And all the folks who read the  
 and your good friend my best  
 I hope feeling fine had fine  
 and some good for my way  
 do find with me you must fall  
 But wish from Cy

In 1890 joined Canton  
 Tri State League  
 pitched 26 full games finished  
 D.D. till the 27 July pitched  
 17 for Cleveland the same year  
 on the 26<sup>th</sup> of June pitched  
 my last game in Canton  
 Canton vs McKeesport. That was  
 out no hits, no runs, struck  
 out 18 batters in all I was  
 in all I was in 53 games  
 the 1st year out  
 you can see this if you  
 like  
 Cy

83

**CY YOUNG HANDWRITTEN LETTER**

Handwritten letter dated March 18th, 1943 by Hall of Famer Denton True "Cy" Young (1867-1955). The letter responds to a request for information regarding Young's 1890 season at Canton in the Tri State League, and is signed *Best wishes from Cy*. On a separate page, Young writes down in detail his 1890 season including *on the 26th of June pitched my last game in Canton vs. McKeesport...no hits, no runs, struck out 18 batters in all...Cy*. Both letters are written and signed in blue ink.

8 x 10 1/2 in.  
 \$8,000-10,000

84

**JOHNNY EVERS SIGNED QUESTIONNAIRE**

A The Sporting News Baseball Questionnaire dated February 17th, 1943, filled out and signed by Hall of Famer Johnny Evers (1881-1947) in black ink. Features several interesting personal and professional questions and answers, including: Player's Nickname *Crab*; How did you acquire the nickname *Ask Umpire "Klem"*, *clashes with umpires*; Name Pronounced *E-VERS (home) EV-ERS (away)*; What do you consider your outstanding performance in baseball *Merkle Play 1908*.

8 1/2 x 12 1/2 in.  
 \$4,000-6,000

Cash to Paid

**The Sporting News**  
**Baseball Questionnaire**

Date Feb. 17-43.

Name (in Full) John J. Evers

Born in Troy City, Town or Township Troy State N.Y.

in July 21 1881 Present Height 5-10 Weight 180  
Month, Day, Year

Playing Position 2<sup>nd</sup> Base Bat—R or L L Throw—R or L R

Date of Marriage and to Whom Oct. 1908

Children (Name and Age) John J. Evers Jr 34

Player's Nickname CRAB How did you acquire the nickname ASK UMPIRE "KLEM"  
clashes with umpires.

Nationality Irish Color of Eyes Blue Gray Color of Hair Light & Gray  
E-VERS (HOME) EV-ERS (AWAY)

Hobby or Hobbies Rocks, Ping-pong, cards Name Pronounced E-VERS (HOME) EV-ERS (AWAY)

If a graduate of preparatory school, junior college or college, list name of institution, the years attended or when graduated and degree received High School Graduate

Address during off-season 116 State St Albany N.Y.  
Street City State

Position during winter months Dept. Basketball Storeman

Baseball Experience (List Clubs and Years) Troy (N.Y.S.) 1908  
Cuba - 02 (last day) 15 + Jan. 1913  
Brunswick 14-15-16 Philadelphia & Boston 17  
Mont & Mass. - Mar. 1921 - Mar. 1921 - Mar. 1921 - Mar. 1921

If in U. S. Service—Date Joined 1918 Date Discharged 1919

Present Rank \_\_\_\_\_ Branch of Service \_\_\_\_\_

Organization and Station \_\_\_\_\_

What do you consider your outstanding performance in baseball Merkle Play 1908

The undersigned grants to the publishers of THE SPORTING NEWS the right to consent to the use of his photograph and above information for publicity purposes as may in its judgment seem desirable, with stipulation that same may in no instance be used as an endorsement for any product, nor carry any advertising matter.

John J. Evers



85

### EDDIE COLLINS PROFESSIONAL MODEL BAT

An un-cracked, J.F. Hillerich & Son, Pre Model number bat dating from the 1905-10 labeling period with the signature *E.T. Collins* emblazoned upon the barrel. Exhibits outstanding use with two chips on the knob, ball marks and stitch impressions on the right and back barrel and lathe marks on the knob and top of the barrel. The bat also shows evidence of having been factory side written, containing the name *Edw. T. Collins* in grease pencil on the right barrel and *Edw. Collins* on the back barrel. During the first half of the 20th century, it was commonplace for players to send a preferred model bat back to the factory to request models of the same type. Once at the factory, it would be planed and inscribed with the length, weight, player's name, date received and team affiliation. Hall of Famer Eddie Collins (1887-1951) played for the Philadelphia Athletics from 1906-1914, during the labeling period of the offered bat. Additionally, C139 vault marks that appear on the top and bottom barrel were applied circa 1939-1947 when the manufacturer adopted model numbers. Authenticated and graded by PSA/DNA *GU 10*.

34 in.

36.7 oz.

\$50,000-70,000



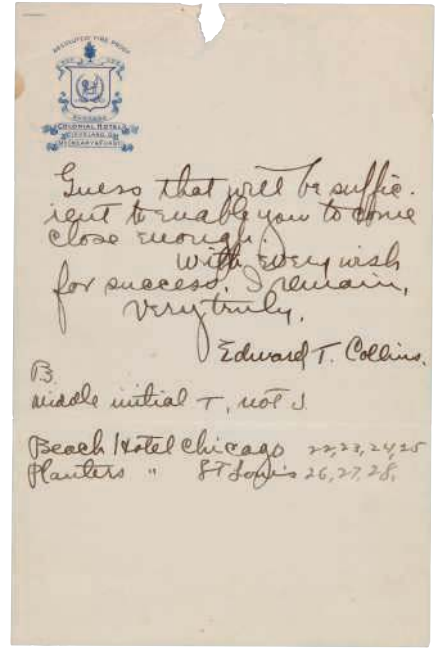
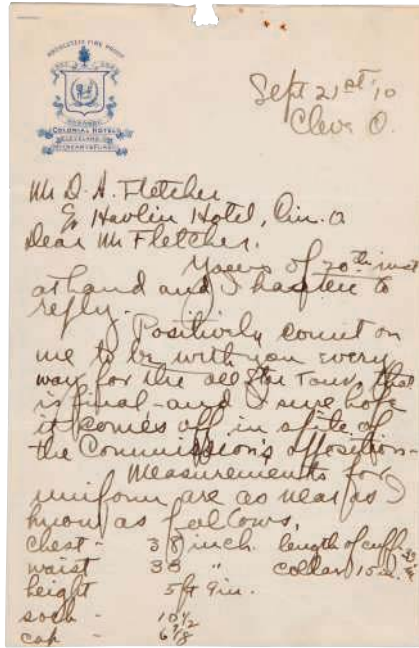
86

**EDDIE COLLINS  
HANDWRITTEN LETTER**

Two-page handwritten letter dated September 21st, 1910, on Colonial Hotel (Cleveland) stationary from Hall of Famer Eddie Collins (1887-1951) to Cincinnati promoter D.A. Fletcher, regarding a post-season barnstorming series between major league stars of the day. Written while the validity of the series was being debated by The National Commission, Collins writes *Positively count on me to be with you every way for the All Star Tour, that is final - and I sure hope it comes off in spite of the Commissions opposition...* The proposed All Star Series was quickly banned by baseball's National Commission (predecessor to the Baseball Commissioner) and players were forced to return any money they had accepted. Signed Edward T. Collins in black ink.

6 x 9 ¼ in.

\$3,000-5,000



87

**FRED MERKLE PROFESSIONAL MODEL BAT**

An un-cracked, Spalding, Pre Model bat dating from the 1911-15 labeling period with the name *MERKLE* emblazoned upon the barrel. Exhibits heavy use with many ball marks on the left and back barrel, cleat marks on the left barrel, a paint ring is visible on the upper handle and a letter *E* is carved into the knob. Fred Merkle (1888-1956) known for his infamous base running 'boner' in 1908, played for the New York Giants from (1907-16) coinciding with the labeling period of the offered bat. Authenticated and graded by PSA/DNA *GU 8*.

35 in.

40 oz.

\$15,000-20,000



88

### ZACH WHEAT PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Pre Model number bat dating from the 1926 labeling period with the signature *Zach D. Wheat* emblazoned upon the barrel. Exhibits heavy use with a handle crack that has been repaired with vintage nails, ball marks on the right, left and back barrel, cleat marks on the left and back barrel and a light coat of gripping substance on the handle. The bat also shows evidence of having been factory side written though it is no longer legible. During the first half of the 20th century, it was commonplace for players to send a preferred model bat back to the factory to request models of the same type. Once at the factory, it would be planed and inscribed with the length, weight, player's name, date received and team affiliation. Hall of Famer Zach Wheat (1888-1972) played for the Brooklyn Robins in 1926, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA GU 8.5.

35 in.

39 oz.

\$8,000-10,000

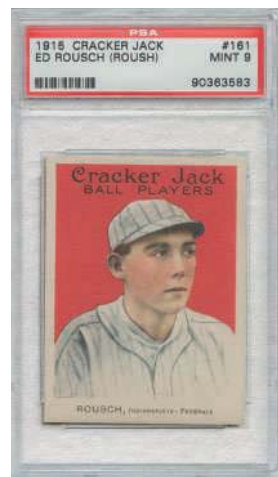


89

### 1915 CRACKER JACK #161 ED ROUSCH (ROUSH)

A 1915 Cracker Jack #161 baseball card of Hall of Famer Ed Rousch (1893-1988), encapsulated and graded by PSA MINT 9.

\$8,000-12,000



78





90

### EDD ROUSH PROFESSIONAL MODEL BAT

An un-cracked, Hillerich & Bradsby, Pre Model number bat dating from the 1919-22 labeling period with the signature *Edd J. Roush* emblazoned upon the barrel. Exhibits excellent use with ball marks on the right, left and back barrel, what appear to be cleat marks on the barrel and a light coat of urethane has been applied to the finish of the bat. Hall of Famer Edd J. Roush (1893-1988) played for the Cincinnati Reds from 1916-1926, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA GU8.

35 in.

39.8 oz.

\$3,000-4,000



91

### FEDERAL LEAGUE BASEBALL

An Official Federal League baseball, created for use in the "Third Major League" which operated from 1913-1915. In competition with the American and National Leagues, the Federal League offered players no restrictions from the Reserve Clause (the clause in baseball contracts which made a player property of a team in perpetuity, unless traded, sold or unconditionally released).

\$2,000-3,000





92

### BUCK WEAVER SIGNED 1913-14 WORLD'S TOUR PHOTOGRAPH

Black and white photograph of the 1913-14 World's Tour baseball team, signed and inscribed by White Sox star Buck Weaver (1890-1956). The photograph features future Hall of Famers Red Faber and Sam Crawford in addition to stars Buck Weaver, Ivy Wingo, Hans Lobert, Tom Daly, Steve Evans, Joe Benz and Bunny Hearn. Signed, *From Your Pal, Buck, 1914, To The Little Girl Miss Ferrell* and additionally players' identified and inscribed in another hand *Picture taken in Egypt on Chicago White Sox - New York Giants Round World Tour 1913-1914 The Sphinx and Pyramid in Background.*

11 x 8 1/2 in.

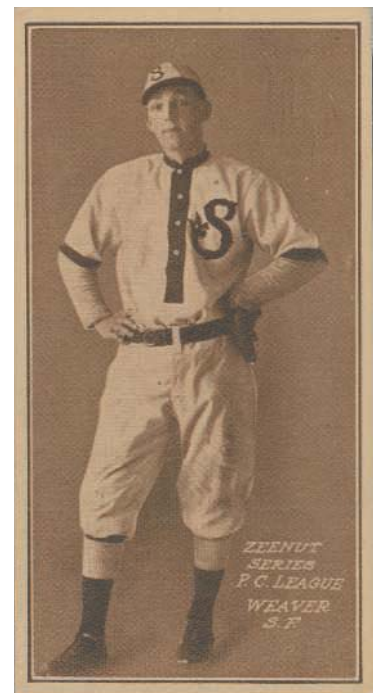
\$3,000-\$5,000

93

### 1911 ZEENUT PACIFIC COAST LEAGUE BUCK WEAVER

A 1911 Zeenut Pacific Coast League baseball card of Buck Weaver (1890-1956), encapsulated and graded by SGC GOOD 30.

\$2,000-\$3,000



80



94

### MAX CAREY PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Pre Model number bat dating from the 1923 labeling period with the signature *Max Carey* emblazoned upon the barrel. Exhibits heavy use with a handle crack repaired with five nails, some checking (grain swelling) from repeated ball contact on the back barrel repaired with two nails, a light coat of gripping substance on the handle and the remnants of a mailing label. The bat also shows evidence of having been factory side written though it is no longer legible. During the first half of the 20th century, it was commonplace for players to send a preferred model bat back to the factory to request models of the same type. Once at the factory, it would be planed and inscribed with the length, weight, player's name, date received and team affiliation. Hall of Famer Max Carey (1890-1976) played for the Pittsburgh Pirates from 1910-1926, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA GU 7.5.

35 in.

38.6 oz.

\$6,000-8,000

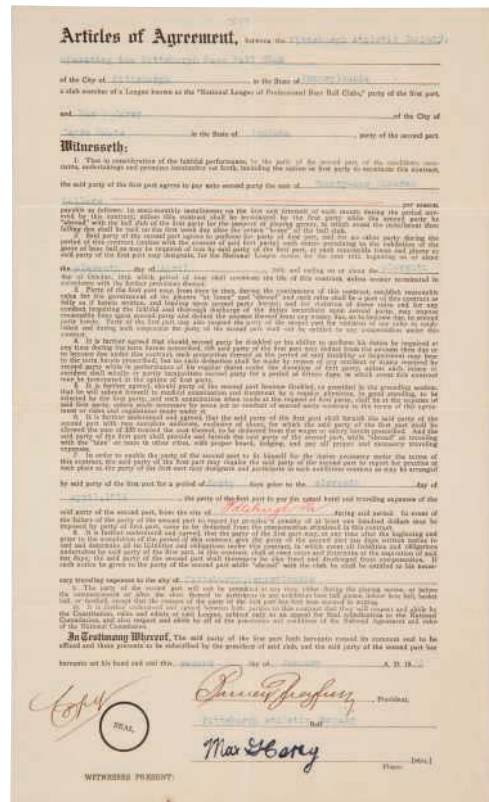
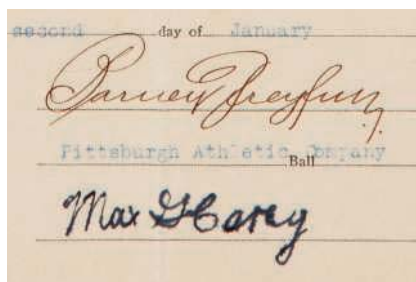
95

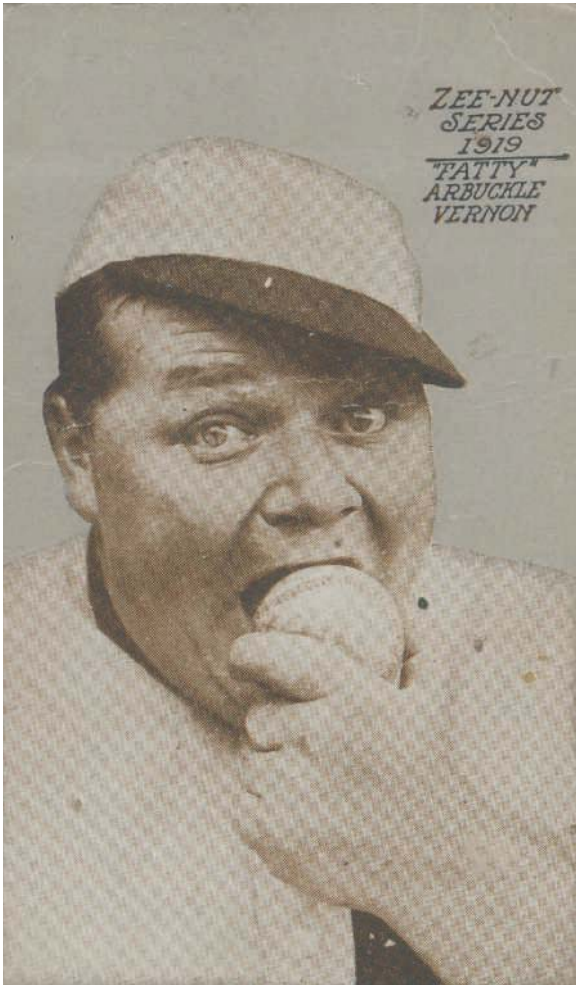
### MAX CAREY SIGNED CONTRACT

A National League Player's Contract dated 1912, between Hall of Famer Max Carey (1890-1976) and the Pittsburgh Pirates for \$2,100 for the season. 1912 marked Carey's second full year in the Big Leagues, one in which he took over centerfield duties for the Pirates. Signed *Max G. Carey* in black ink, and countersigned by Hall of Famer Barney Dreyfuss (1865-1932), as President of the Pittsburgh Pirates.

8 ½ x 14 in.

\$8,000-10,000





96

**1919 ZEENUT "FATTY" ARBUCKLE**

A 1919 Zeenut Pacific Coast League baseball card of Roscoe "Fatty" Arbuckle (1887-1933, The silent film star was owner of the Vernon Tigers Pacific League baseball team), encapsulated and graded by SGC POOR 10.

\$1,500-2,000

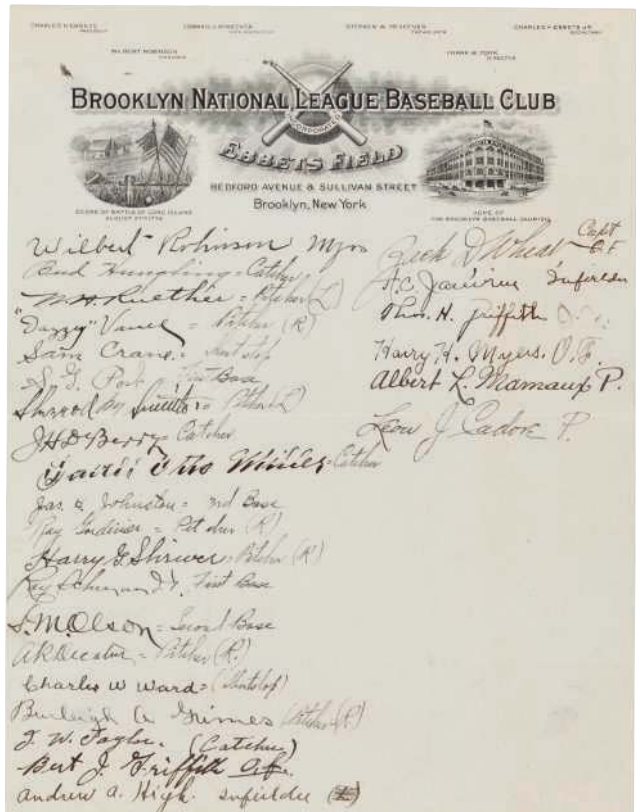
97

**1922 BROOKLYN ROBINS SIGNED TEAM SHEET**

Team sheet signed by twenty-two members of the 1922 Brooklyn Robins (Dodgers) including Hall of Famers Wilbert Robinson (1863-1934), Dazzy Vance (1891-1961), Burleigh Grimes (1893-1985) and Zach Wheat (1888-1972) as well as standouts Dutch Ruether, Ivy Olson, Andy High and Otto Miller. Signed on Brooklyn National League Baseball Club stationary in black ink.

8 1/2 x 11 in.

\$3,000-4,000



82



98

### RAY CHAPMAN PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Pre Model number bat dating from the Circa 1918 labeling period with the name *CHAPMAN* emblazoned upon the barrel. Exhibits heavy use with a nail-repaired handle crack, some water damage to the front and left barrel, ball marks, cleat marks, stitch impressions, and a scored handle to enhance the grip. In addition, the bat also shows evidence of drilling in the barrel, indicating that it been possibly corked at one time. Shortstop Ray Chapman (1891-1920) played for the Cleveland Indians from 1912-1920, coinciding with the specific labeling period of the offered bat. The bat was originally discovered in Cleveland, Ohio, along with several pieces of vintage Cleveland Indians memorabilia, further enhancing its provenance. Authenticated and graded by PSA/DNA GU 6.5.

34.5 in.

36.6 oz.

\$18,000-22,000



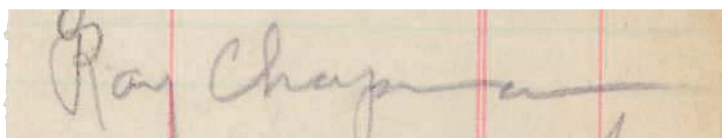
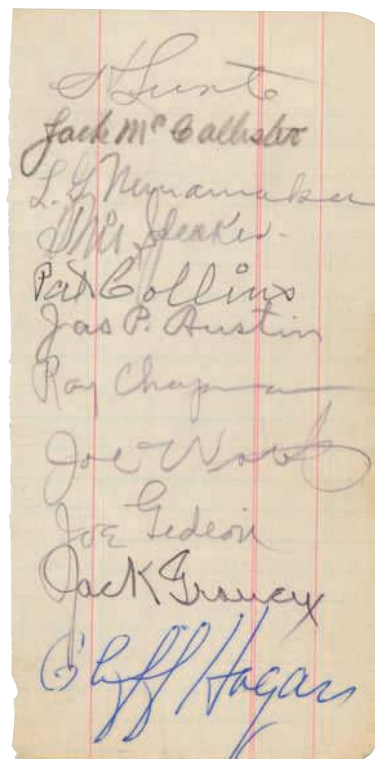
99

### RAY CHAPMAN SIGNED TEAM SHEET

Album page signed by members of the 1920 Cleveland Indians and St. Louis Browns, including the exceptionally scarce signature of Ray Chapman (1891-1920) who tragically died after being hit in the head by a pitch thrown by New York Yankees pitcher Carl Mays, on August 16th, 1920. Chapman remains the only player in Major League baseball history to die from injuries sustained in a Major League game. In addition to *Ray Chapman*, the sheet is signed by Hall of Famer *Tris Speaker*, *Joe Wood*, *Harry Lunte*, *Jack McCallister*, *Leslie Nunamaker*, *Jack Graney*, *Pat Collins*, *Jimmy Austin* and *Joe Gideon* in pencil. Also signed at a later date by Basketball Hall of Famer *Cliff Hagan* of the St. Louis Hawks in blue ink.

2 ½ x 5 in.

\$6,000-8,000



## SHOELESS JOE JACKSON: AN INTERVIEW WITH JOE ANDERS, CLOSE FRIEND OF JOE JACKSON

BY FRANK CERESI

Joe Jackson was born in Brandon Mills, South Carolina, on July 16, 1887. His beginnings were no different from thousands of other children who grew up around the mill towns of the South in the late nineteenth century. At the age of six, Joe swept floors in the Brandon Mill, outside of Greenville. His schooling was sporadic at best. Like so many children from the area mill towns, he played a lot of baseball. By the time he was 13, Joe was a regular on the men's team in Brandon. Even then his legend as an extraordinary ballplayer began to grow. He could throw harder, run faster, and hit longer home runs than anyone had ever seen. Eventually, his playing put food on the table. He earned about \$2.50 a game by 1905. That was high living for a poor mill town boy.

About that time, a local woodworker made a special baseball bat for Joe at the Brandon Mill. It weighed about 48 ounces and was lacquered with uncounted coats of either tobacco juice or varnish, most likely a bit of both. "Black Betsy" and one or two sisters (he called them "Blonde Betsys") accompanied Joe for much of his baseball career. Legendary "Shoeless" Joe Jackson, the greatest player to never make

the Hall of Fame, played Major League ball from 1908 until he was banned after the 1920 season. He batted over .400 in his first full season with Cleveland. His lifetime batting average was .356, third in baseball history behind Ty Cobb's .367 and Rogers Hornsby's .358.

Although banned for life from organized ball by Judge Kenesaw Mountain Landis after the infamous Black Sox scandal was revealed, perhaps the true measure of Joe's greatness is the high esteem that other great professional ballplayers felt about him. It is said that a young Babe Ruth modeled his swing after Joe's, stating simply, "I took the best swing I could find and copied it." Ty Cobb, a man not known for his superlatives, called Jackson the finest natural hitter the game has ever known. The legendary Walter Johnson said that Shoeless Joe was the toughest and greatest natural ballplayer he ever competed against.

Well after his retirement, the incomparable Ted Williams called Joe perhaps the greatest hitter ever. In his book, *Ted Williams' Hit List*, Ted made a good argument that Joe's baseball exploits should win him a spot in the Hall of Fame.

Absent that, Ted gave Joe an honored spot on his all-time "hit list." He based his conclusion not only on the obvious statistical information, but also drew from what he learned as a young hitter from some of the all-time greats.

Ted Williams had this to say about his experience with Eddie Collins, the Hall of Fame second baseman who played with Joe during his years with the Chicago White Sox: *Forty years of his life in baseball, and Collins always compared me with Shoeless Joe, and that was such a great compliment. He said, "Ted, you're the closest thing, I'd say, to Joe Jackson." Even today it remains one of the highest compliments I've ever received in the game of baseball—having my swing compared to Joe's.*

As a result of my longtime interest in Jackson's career, I had the privilege years ago of traveling to Brandon Mills, where the townsfolk were dedicating the Brandon Mills ball field in honor of their hero, Shoeless Joe Jackson. My son, then a wide-eyed 12-year-old boy, and I were fortunate enough to meet some of the folks who knew and loved Joe not only as a ballplayer, but as a human being. We also visited with and talked with Joe's



younger sister, then nearly 95 years old. And we became friends with two of the nicest people I have ever met—Joe and Kate Anders. Gertrude Trammell, Joe’s sister, and Kate Anders are now deceased, but Joe Anders lives on, carrying like no other the torch for his idol and close friend, Shoeless Joe.

In the following exclusive interview, Joe Anders, who was close to Joe Jackson from the late 1930s until his death in 1951, gave us a picture of what kind of person Jackson really was.

Joe, you love baseball just like your friend, Joe Jackson. When did you start playing?

Joe Anders (J.A.): I began to play ball in 1936 in the Brandon Mills area. When I was 13 years old, I played with the American Legion. I played what was known as the “B” team that year. I moved up to “A” team and played there until 1940. In 1942, I played with the Greenville Spinners.

Didn’t Jackson play with the same Greenville Spinners 40 years earlier?

J.A.: Yes. He played with them in 1905 or 1906. I was called into the military service in July of 1942. I batted .338.

*(Editor’s Note: Joe Anders and Joe Jackson are both in the Greenville Sports Hall of Fame.)*

When did you get to know Joe Jackson?

J.A.: I met him in the late 1930s. I would see him when my friends and I would hang

around Bolt’s Drug Store, which was next to Joe’s liquor store.

What is your earliest recollection of Joe Jackson?

J.A.: Oh, I guess it was when I was 15 or 16 years old. I was a shy kid and wanted to meet him but didn’t have the nerve. He would be in front of his liquor store and would talk to all of us. He never allowed kids in his store, so one thing led to another and I eventually went over to his store and began our friendship.

Did he ever talk about baseball?

J.A.: Oh, yes. He often talked about the finer points of hitting and fielding. We were all baseball players.

I understand he had quite an interest in your baseball skills in particular?

J.A.: Well, he certainly did! He helped me with my swing. We grew up at the same mill, played on the same field, went to the same church, lived on the same street, and even both married “Kates!” I knew his wife, Katie Wynn Jackson, for many years.

Did he ever make mention of Black Betsy?

J.A.: Oh, he showed me one of his Black Betsy bats many times. In fact, he kept it at his store along with his scrapbooks. I can still see it today—Black Betsy was an old bat, an old hickory bat with a warped handle, and the barrel was pretty beaten

up. A shop foreman by the name of Ferguson made it. It was heavy!

Anything written on it?

J.A.: I just don’t remember.

What happened to it?

J.A.: Well, Joe had it in his possession when he died in 1951. I understand after Joe’s death Katie gave it to one of her cousins. According to Gertrude, Joe’s younger sister, it was probably thrown away. I’m not sure though.

Did you ever see Joe hit a baseball?

J.A.: Oh, yes. It was quite a thrill. Joe had a swing like no other ballplayer I ever saw. One night in Greenville, the Textile League All-Star team invited Joe to hit. This was at the Greenville Spinners’ field. Mind you, Joe had already had a couple heart attacks by 1940, and he was in his 50s. I remember clearly the first time he got up. Joe hit the ball off the face of the center-field fence, well over 400 feet away! Like I say, I’ve never seen anyone swing a bat like he did.

I understand Joe introduced you to Ty Cobb. Tell me about that.

J.A.: Well, in 1946 or ’47, I was at the drugstore when I heard my name called.

I looked over and Joe was talking with a fellow in front of the store. He asked me to come over, so I did. Joe turned to me and said, “I want you to meet the greatest hitter





Lot 359. Joe Jackson Photograph

that ever played the game of baseball." Then he said, "This is Ty Cobb." I looked over at Mr. Cobb and he turned to me and said, referring to Joe, "No, here is the greatest hitter who ever played!" He went on to say that "Joe could hit the dead ball better than Babe Ruth could hit the live ball!" It was quite a thrill.

How often did Cobb visit Joe?

J.A.: I'm not aware of how often they met in the later years, but I understand that one time he came with sportswriter Grantland Rice to the liquor store.

Did Joe ever talk about what it was like to play in the Major Leagues?

J.A.: He told me how rough it was to play in the Major Leagues, and how mean Ty was. He told me one time he walked up to bat, stooped over to get some dirt on his hands, and was knocked down and out by the pitcher while he was stooped over! He told me he woke up in the hospital.

Any other stories?

J.A.: Well, he told me that he and Buck Weaver had a little spat one time. After the game, Joe went into the clubhouse and got on the training table, lying on his stomach. Joe said that Buck came in and bit him on the cheek of his tail!

What did Jackson do?

J.A.: Well, all the Jacksons had reputations as pretty good fighters. Joe told me about the retaliation. He told me that after he "got even," Buck Weaver was walking around with part of his ear missing.

Did Joe ever say anything about the scandal?

J.A.: The only thing he ever said to me was that he was innocent. I never really questioned him about it, but he brought it up to me once.

Did he say anything about the money?

J.A.: Well, he told me he tried to give it back to Comiskey, but they wouldn't talk to him at all. I have been asked that question so many times by so many people. People would ask me, "What did he do with the money?" I was never really able to give an answer until a couple of years ago.

What happened?

J.A.: Well, I met Mr. Truett Wakefield. Mr. Wakefield was instrumental in getting Joe to come to Greenville from Savannah, Georgia, after Joe was banned from baseball. Truett was the general manager of the Greenville Spinners semi-pro barnstorming team, and he paid Joe \$100 a game to play in the 1930s.

And what did Mr. Wakefield tell you?

J.A.: Well, I went to Mr. Wakefield and asked him point blank, "What did Joe do with the money?" Mr. Wakefield told me that one day while Joe and he were driving to North Carolina to play ball, they began talking about what happened. Joe told Mr. Wakefield that he got money but was not involved in the scandal. He said they put money on his bed and they refused to take it back. Eventually, Joe said, he donated the money to a hospital.

When you think of Joe Jackson, what do you remember?

J.A.: You know, Joe did not act like a bitter person. Joe didn't show his

bitterness, although I could tell by looking at him that he was really dejected. Joe was not the person that everyone portrayed him as. He was a very generous, loving, and caring person. He was always willing to help someone in need. I saw Joe many times pull out \$5 or \$10 to give to some of the fellows who were coming along. He always had a hand out to help people. Joe was just that kind of person. He loved children. He loved buying kids ice cream, and the kids loved Joe.

When you knew Joe, could he sign his name?

J.A.: Well, yes. Maybe not that much back in the '20s, but when I knew him, he could draw his signature. You could read it. In fact, I have seen his signature. As you know, it's on his will, which is right down here at the courthouse.

I understand that Katie would often sign Joe's name to folks who sought autographs.

J.A.: Oh, yes, but you could sure tell the difference! In fact, I've seen many pictures where Katie signed Joe's name, but I can tell the difference.

Last question, Joe—should Shoeless Joe Jackson be in the Hall of Fame?



Lot 362. Joe Jackson Photograph





Lot 349. Joe Jackson Photograph

J.A.: Absolutely! Very definitely. There has never been anyone in baseball like Joe Jackson!

Getting to know Joe Anders and continuing our friendship over many years has been a special joy for me. I also had the privilege of talking to several other individuals who were quite significant to the Jackson saga, including Jackson's sister, Gertrude Trammell, and Mr. Eugene Estes.

Gertrude, who lived with Joe for decades, was spry and delightful. Prior to her death I visited her home, and she told me with great pride how her brother beat Babe Ruth, Ty Cobb, Tris Speaker, and Duffy Lewis—premier outfielders of the day—in a throwing contest, with an effort of 396 feet! She grinned as she told me that even though Joe won the competition and brought home a trophy to show for it, he was disappointed he didn't throw the ball farther!

Estes was the last surviving individual who witnessed Joe sign his will. For those who doubt Joe's ability to sign his name, for the historical record, I will close by mentioning that Estes told me that he watched Joe sign the will at Bolt's Drug Store. He clearly remembered Joe as a "friendly old gentleman" and witnessed him bend over the will for "a few minutes" while he signed or "drew" his name.

So, what is Shoeless Joe's place in our National Pastime? Is it one of scandal or honor? To answer that question, I quote from a baseball sage who has rightfully been recognized for his baseball genius and his ability to understand the big picture—Branch Rickey, a man who carries considerable historical importance to baseball and ultimately our nation as a whole.

More than 60 years ago, Rickey forced Major League Baseball to tear down the

walls of racism that permeated the game when he signed Jackie Robinson. Rickey well understood Joe Jackson's place in history. When asked why he placed Jackson alongside Ty Cobb and Babe Ruth as the three greatest outfielders who ever played the game, Rickey responded:

*It will be said here and there that to include Jackson makes me indifferent to the integrity of the game. I wish to say a word about that anticipated criticism. Joe Jackson was blacklisted for cooperative knowledge of a fix. If there is "wideness in God's mercy like the wideness of the sea" then there must be a "kindness in His justice" that permits redemption to Joe Jackson. He suffered a lifetime of penance for his ignorant acquiescence. I know about it, and I make no apologies to anyone by including Joe Jackson on the All-Time Team.*







100

### “SHOELESS” JOE JACKSON PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Pre Model number bat dating from the 1917-21 labeling period with the signature *Joe Jackson* emblazoned upon the barrel. Exhibits outstanding use with a substantial handle crack, repaired drying or grain swelling on the front and left barrel, ball marks on the right, left and back barrel, cleat marks, scoring on the handle to enhance grip, and some fading to the finish on the front barrel. The bat features Jackson's dark barrel and natural handle, characteristic of his "Black Betsy" finish. Legendary slugger "Shoeless" Joe Jackson (1887-1951) played for the Chicago White Sox from 1915-1920 during the labeling period of the offered bat. One of two known professional model Joe Jackson bats, and the only full name script Signature model manufactured by Louisville Slugger that can be attributed to being used by Jackson. Authenticated and graded by PSA/DNA GU 7.

35.5 in.

39.2 oz.

\$500,000-700,000





101

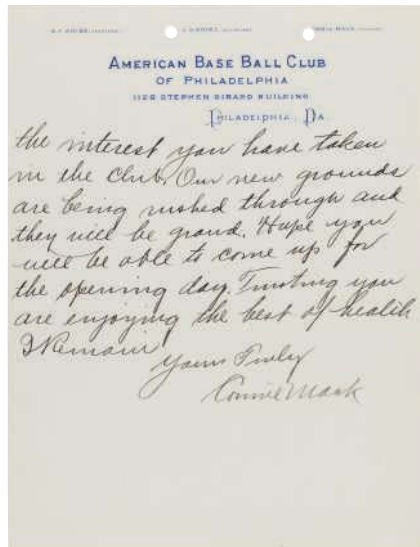
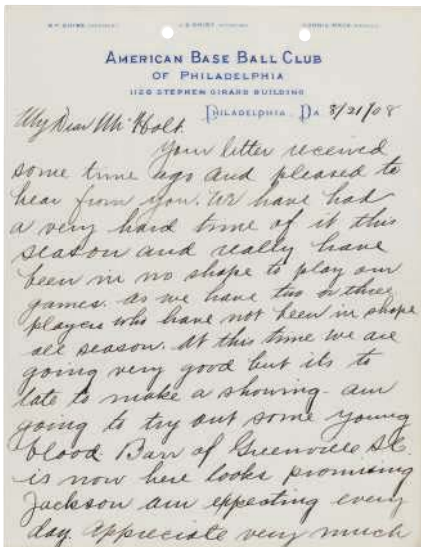
**1907 VICTOR MILLS  
BASEBALL TEAM PHOTO**

Original studio photograph of the 1907 Victor Mills (Greer, South Carolina) Baseball Team picturing thirteen members of the team including 19-year old "Shoeless" Joe Jackson (1887-1951). Jackson played for various Mill baseball teams from the age of 13, eventually ending up playing semi-professionally with Victor Mills by 1907. The next year, after a stint with the professional Greenville Spinners of the Carolina League, Jackson would make his Major League debut with Connie Mack's Philadelphia Athletics.

Image, 9 1/2 x 8 in.

Framed, 18 x 16 1/2 in.  
Drace Photo '07

\$10,000-15,000



102

**CONNIE MACK  
HANDWRITTEN LETTER  
WITH SHOELESS JOE  
JACKSON CONTENT**

Two-page handwritten letter dated August 21st, 1908 on American Base Ball Club of Philadelphia stationery from Hall of Fame manager Connie Mack (1862-1956) to a supporter of the Athletics, notable for its mention of Shoeless Joe Jackson (1887-1951) who would make his major league debut for Mack's Philadelphia Athletics four days after this letter was written. Mack writes *At this time we are going very good but its to late to make a showing - am going to try out some young blood. Barr of Greenville, S.C. is now here, looks promising, Jackson am expecting every day.* Signed Connie Mack in black ink.

8 1/2 x 11 in.

\$4,000-6,000



(detail of Joe Jackson)

103

### 1908 GREENVILLE SPINNERS CABINET PHOTOGRAPH

Original cabinet photograph picturing the 1908 Greenville Spinners (Greenville, South Carolina) featuring 20-year old outfielder Joe Jackson (1887-1951) who would go on to make his Major League debut later that season with the Philadelphia Athletics. Jackson would acquire his nickname "Shoeless" while a member of the Spinners that season, famously removing painful spikes between games of a doubleheader and playing "shoeless" for the second game. The photograph pictures twelve members of the team as well as a mascot and is presented on a cardboard mount which has been hand-lettered on the top border Greenville (sic) S.C. Base Ball Club. Carolina Association. 1908 with player identifications and positions on the lower border.

12 x 14 in.

\$20,000-30,000

COPY  
BILL OF SALE.  
FORM No. 120.

George E. Cole & Company  
Stationers - Printers - Binders

## Know all Men by these Presents,

THAT I, JOE JACKSON  
of the City of Chicago in the County of Cook  
and State of Illinois part of the first part, for and in consideration  
of the sum of One (1.00) Dollar and other valuable considerations Dollars,  
lawful money of the United States of America, to me in hand paid, at or before the  
executing and delivery of these Presents, by C. P. WILLIAMS

of the second part, the receipt whereof is hereby acknowledged, he has granted, bargained, sold and  
delivered, and, by these Presents, doth grant, bargain, sell and deliver, unto the said party of  
the second part, all the following **GOODS, CHATTELS, and PROPERTY**, to-wit:

The Pool Room and Cigar Store situated on the main floor of  
the building 1202 East 55th Street, Chicago, Illinois, together  
with all furnishings and equipment

(Party of the second part agrees to assume all outstanding  
debts and to have present lease on said premises transferred  
to his name)

To have and to hold the said Goods, Chattels and Property unto the said party of the  
second part, his heirs, executors, administrators and assigns, to and for his own  
proper use and behoof, forever.

And the said party of the first part doth touch himself to be the true and  
lawful owner of the said Goods, Chattels and Property, and have in him full power,  
good right and lawful authority, to dispose of the said Goods, Chattels and Property, in manner as  
aforesaid; And he do, for himself, his heirs,  
executors and administrators, covenant and give to and with the said party of the second  
part, to Warrant and Defend the said Goods, Chattels and Property to the said party of the  
second part, his heirs, executors, administrators, and assigns, against the lawful claims and  
demands of all and every person and persons whomsoever.

In Witness Whereof, I have hereunto set my hand and seal  
the sixth day of October in the year One Thousand  
Nine Hundred and Twenty-one

Sealed and Delivered in Presence of

C. P. Williams Seal  
Joe Jackson Seal

COLE LEGAL BLANKS

104

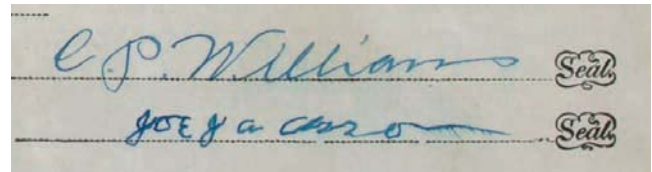
### JOE JACKSON SIGNED BILL OF SALE

Original signed Bill of Sale transferring ownership of a Pool Room and Cigar Store at 1202 E. 55th St. in Chicago, Illinois from "Shoeless" Joe Jackson (1888-1951) to his teammate "Lefty" Claude Williams (1893-1959) for the sum of \$1 (and all outstanding debts). In 1921, despite being acquitted by a court of law, Baseball Commissioner Kenesaw Mountain Landis banned eight members of the Chicago White Sox (including both Jackson and Williams) for life for fixing the 1919 World Series. Joe Jackson and his wife Katie decided to move back down South to Savannah, Georgia, prompting the sale of the Pool Room and Cigar Store. The document is notarized and dated October 6th, 1921 and is signed *Joe Jackson* and *C.P. Williams* in blue ink.

Document, 8 1/2 x 13 3/4 in.

Framed, 15 x 21 in.

\$30,000-50,000



COPY  
BILL OF SALE.

JOE JACKSON

TO

C. P. WILLIAMS

Dated \_\_\_\_\_ 19\_\_

GEORGE E. COLE & COMPANY

State of ILLINOIS  
County of Cook }  
Notary Public  
I, Notary Public  
do hereby certify that the instrument  
and duly acknowledged before me for the above named  
JOE JACKSON  
October 6 day of October  
A. D. 1921

Notary Public  
Notary Public  
My Comm. Expires May 25 A. D. 1922

COPY



(detail of Babe Ruth)

105

### 1914 PROVIDENCE GRAYS TEAM PHOTOGRAPH

Imperial cabinet photograph of the 1914 Providence Grays featuring Babe Ruth in his rookie season. After debuting for his local Baltimore Orioles and making his big league debut for the Boston Red Sox, 19-year old Ruth was optioned to the Providence Grays to sharpen his skills and get some quality playing time. He ended up leading the Grays to an International League title behind an 8-3 record. Additional players include Albert Platt, Guy Tutwiller, Carl Mays, G. Cooper, Eddie Onslow, Bradley Kocher, Dave Shean, Matty McIntire, Dugan Trainer, Paddy Bauman, Totts Shultz, Eddie Wright, Ralph Cowstock, Bunny Fabricue, William Donavan, Manager Rabbitt Powell, Roy Bentley and Jack Onslow.

Image, 13 ½ x 10 ¾ in.

Framed, 18 x 15 in.

General Photo Co. 131 Washington St. Providence, RI

\$15,000–20,000

## THE DAY THE BABE BROKE INTO ORGANIZED BASEBALL

BY PAUL DICKSON

**O**n March 7, 1914, the Baltimore Orioles of the International League played their first intrasquad contest of spring training in Fayetteville, North Carolina. The Orioles were divided into two teams: the Sparrows and the Buzzards. An unknown 19-year-old named George Herman Ruth made his professional baseball debut in that seven-inning exhibition game as a Buzzard playing shortstop. He had been signed a few days earlier by owner Jack Dunn in Baltimore.

Ruth's obscurity vanished in the moment when he connected with a fastball for a home run which the next day's *Baltimore Sun* termed "the longest home run ever seen by Fayetteville fans." The ball was driven so deeply into right field that Ruth crossed home plate before the right fielder could get to the ball. According to the report in the *Sun*, the previous holder of the longest ball honor for the Fayetteville grounds was the great American Indian

athlete Jim Thorpe, who was then playing for the New York Giants.

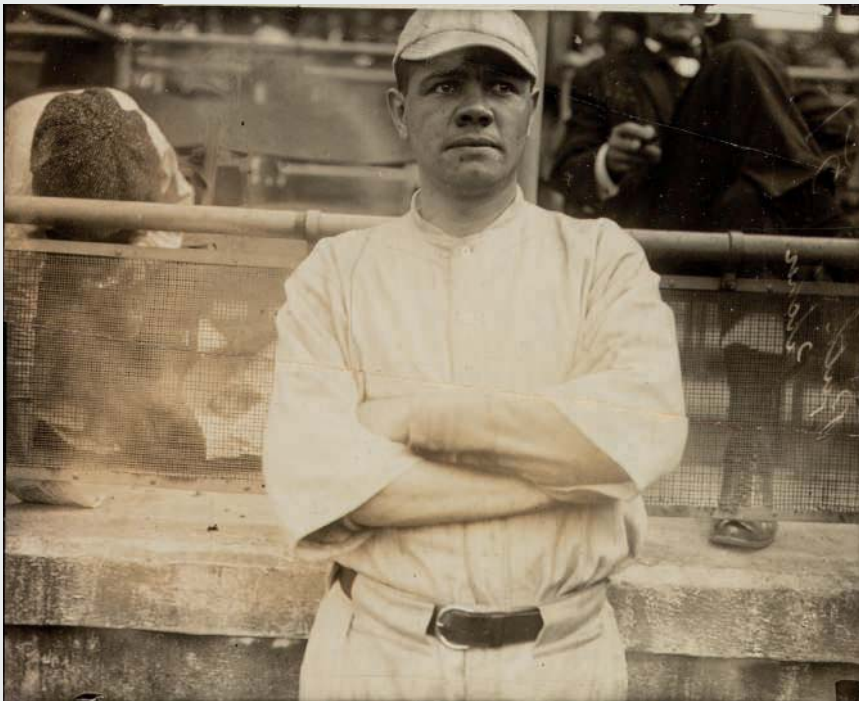
That Ruth made it to this moment was a minor miracle given his early childhood.

He was born on February 6, 1895, at 216 Emory Street in Baltimore to parents who were saloonkeepers. Ruth lived almost his entire life convinced that he had been born a year earlier on February 7, 1894. The birth certificate with that date was for a male child in the Ruth family who had died before he was named. Such confusion underscores the harsh reality of infant mortality in the slums of an American city in the late nineteenth century. Ruth's parents lost six children in infancy altogether, including two pairs of twins. Only Babe and his sister Mary Margaret, known as Mamie, survived. The proper birth certificate for the Babe was located by Rodger H. Phippen of the *Baltimore News-Post* a few months before Ruth's death in 1948.

Ruth was uncontrollable, and by the time he was seven, he had become a child of the streets regularly smoking, chewing tobacco, and drinking whiskey. He was almost never in school, choosing instead to perform acts of vandalism such as using his powerful left arm to pitch stolen tomatoes through plate-glass windows. He later admitted that the difference between right and wrong eluded him in these early years. Before his eighth birthday he was deemed "incorrigible or vicious" by a city magistrate and ordered to be held at St. Mary's Industrial School for Boys. "There's no use of my beating about the bush. I spent twelve years in a reform school," he recalled in a later newspaper series on his early life. Unlike those who later spoke of him as spending his early years in a trade school, Babe had no use for euphemism. He admitted that he was "a pretty hard case" who refused to go to public school, preferring instead to play the truant. His widow, in her memoir *The Babe and I*, called him a seven-year-old "bum."

Life at St. Mary's was harsh, demanding, and isolated from the surrounding city; however, at the reformatory he developed his baseball skills under the guidance of Brother Matthias Boutlier, the school's disciplinarian and a capable judge of baseball talent. At St. Mary's he learned to read and write and, as he later declared, to distinguish between right and wrong. Each boy was supposed to learn a trade for a possible career. Ruth's was to be a shirt maker, but Brother Matthias had his eye on the game of baseball.

In the winter of 1914 another Brother, the baseball coach at St. Mary's, told Jack Dunn about the school's outstanding pitcher, and after watching him workout Dunn offered Ruth a contract. With the contract, Dunn took legal custody of Ruth in late February 1914. He went directly from St. Mary's to spring training in Fayetteville. After that opening



Lot 424. Babe Ruth Photograph



exhibition game with its colossal homer and before the regular season, Ruth was spectacular—especially in the first four games against big league teams from the north, all of whom they swept. In the last of these games, against the World Champion Philadelphia Athletics, the Orioles won 6–2 with Ruth pitching the full nine innings. In the words of Jesse Linthicum of the *Baltimore Sun*, Ruth performed “brilliantly,” and Linthicum added, “Ruth was the real hero.” The team then went back to Baltimore where on the eve of a series with the Brooklyn Trolley Dodgers of the National League the newspapers began calling him Babe instead of George. Explanations given for the nickname vary slightly, but they all boil down to the fact that Ruth was seen as Jack Dunn’s “baby” or “babe.” In the first game against the Dodgers, Ruth’s pitching won the day. One headline the next day read, “Ruth Beats Dodgers—Oriole Youngster Has National Leaguers at His Mercy.”

Meanwhile, before the exhibition season was over, Dunn had declared Ruth the most promising young player he had ever had on his club. He said he possessed all the earmarks of a great player. “He is a whale with the willow,” said Dunn using the baseball slang of the early twentieth century.

On April 22, 1914, the regular season opened for the Orioles in Baltimore against the Buffalo Bison. Ruth was starting his first regular-season game. Dunn picked him to open the season because of his proven ability to pitch to Major League batters. It was an auspicious start as Ruth shut out the visitors 6–0 on a six-hitter, in which he also got two singles. There was little else remarkable about the game other than the fact that the second batter he faced that day was Joe McCarthy, a manager Ruth would later play for as a New York Yankee.

Ruth flourished during the early weeks of the Orioles season, and on July 10, C. Starr Matthews authored an article in the *Sun* titled “The Rise of Babe Ruth,” which deemed him “a bright baseball star” and described him as “a big, powerful fellow, with a heart like a child and a left arm which during the last four months has made the whole baseball world and the thousands of fans who surround it to sit up and pay attention.”

That same day Jack Dunn, strapped for operating cash, shipped off Ruth and two other players—pitcher Ernie Shore and catcher Ben Egan—to the Boston Red Sox for \$8,500 cash. The day after that, on July 11, Ruth pitched his first Major League game: a 4–3 win over Cleveland. Shortly thereafter he was sent down to the Providence Grays of the International League, a team owned by the Red Sox, then in a tight pennant race. As a pitcher in the International League, Ruth went 23–8 for Baltimore and Providence combined, striking out 139 and walking 101 in 245 innings. At the plate, he hit .231 with a .438 slugging percentage and 10 triples in 121 at-bats. He tied for 21st in the International League in triples, unusual for a pitcher, and was second in the league in victories, one behind Providence teammate Carl Mays. Ruth also finished fifth in strikeouts.

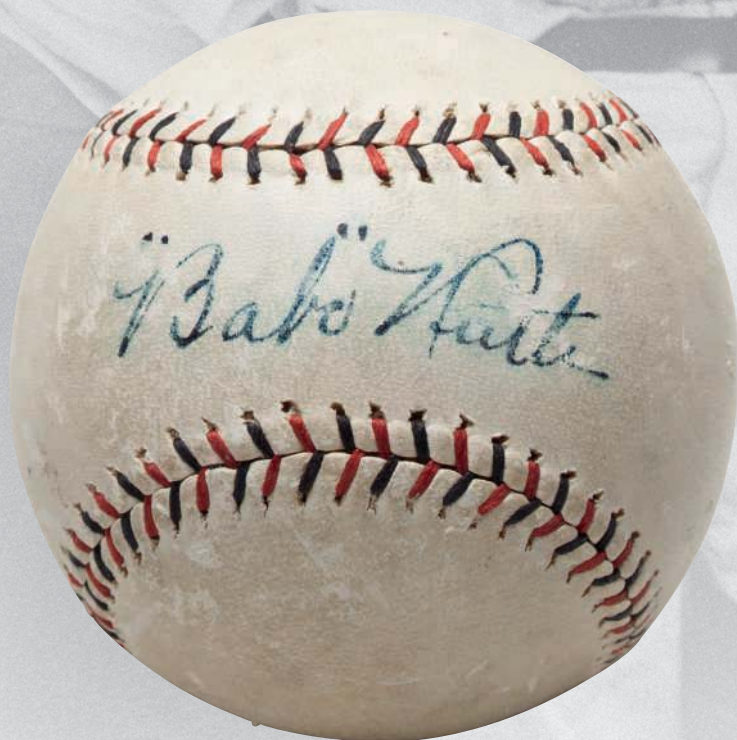
He was brought back up to the Red Sox for the final week of the 1914 season. On October 2, 1914, he pitched a complete-game victory over the New York Yankees and obtained his first Major League hit, a double.

The rest, as they say, is history. But for the man who admitted that as a boy he did not know right from wrong, Ruth developed in that rookie year and during the early years of his Major League career his own sense of what he thought was right and wrong about the game. Most importantly, he viewed walking a batter intentionally as



Lot 433. Babe Ruth Photograph

an ethical issue—the one thing that got his goat. “It isn’t fair to the batter. It isn’t fair to his club. It’s a raw deal for the fans and it isn’t baseball. By ‘baseball,’ I mean Good Square American sportsmanship because baseball represents America in sport. If we get down to unfair advantages in our national game we are putting out a mighty bad advertisement,” Ruth described in a newspaper series on his early life in 1920, his first year with the Yankees. This may be testament to the teachings of the Brothers at St. Mary’s—albeit a teaching that he often disregarded when it came to his well-documented Ruthian appetites but was displayed in his lifetime willingness to help kids in a jam.



106

**BABE RUTH SINGLE  
SIGNED BASEBALL**

A Wilson Official League American Association (Hickey) baseball single signed by Hall of Famer Babe Ruth (1895-1948). Signed "Babe" Ruth boldly on the sweet spot in black fountain pen ink with Ruth's customary early signature quotation marks.

\$40,000-60,000



107

### **BABE RUTH SIGNED PHOTOGRAPH**

Autographed black and white photograph of Hall of Famer Babe Ruth (1895-1948) picturing the legendary slugger in his New York Yankees uniform, circa 1927. Signed "Babe" Ruth in blue ink and stamped PHOTOS BY GEORGE E. OUTLAND on the verso.

2 ½ x 4 ¼ in.

\$5,000-7,000



Lot 426. Babe Ruth Photograph



108

### GEORGE “BABE” RUTH PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, 'His 2-3-32' model number bat dating from the 1932 labeling period with the signature *George "Babe" Ruth* emblazoned upon the barrel. Composed of White Hickory, the bat exhibits moderate use with ball marks on the left and back of the barrel and cleat marks on the front of the barrel. The left barrel contact area is common to Babe Ruth bats, as Ruth was a label down hitter resulting in left barrel contact area for a left-handed hitter. Hall of Famer George "Babe" Ruth (1895-1948) played for the New York Yankees from 1920-1934, during the labeling period of the offered bat. Records list Ruth ordering 22 hickory bats during the 1932 season, 16 of which were composed of White Hickory. Of those 16, three can be identified as model 'His 2-3-32'. Authenticated and graded by PSA/DNA *GU 8*.

34 7/8 in.

35.6 oz.

\$100,000–150,000





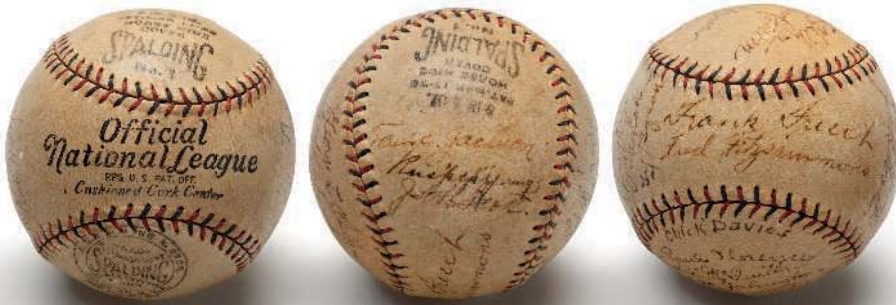
109

### JOHN MCGRAW SIGNED PHOTOGRAPH

Autographed sepia-tone photograph of Hall of Famer John J. McGraw (1873-1934) picturing the legendary manager studying what looks to be a racing form. The photograph actually doubles as the front cover of a banquet menu honoring McGraw by The Jockey Club of the Oriental Park Racetrack in Havana, Cuba, January 31st, 1932. The menu records New York Giants themed dishes such as *Rueda de Pargo "Polo Grounds"* and *Pollo Grille "Big Six"*. Signed, *John J. McGraw* in black ink.

5 x 8 in.

\$2,000-3,000



110

### 1926 NEW YORK GIANTS TEAM SIGNED BASEBALL

An Official National League (Heydler) baseball signed by twenty-one members of the 1926 New York Giants including Hall of Famers Melvin Ott (in his rookie season), Ross "Pep" Youngs, Roger P. Bresnahan, Frank Frisch, George L. Kelly, Freddy Lindstrom, Bill Terry, Travis Jackson and notables Fred Fitzsimmons, Andy Cohen, in black ink.

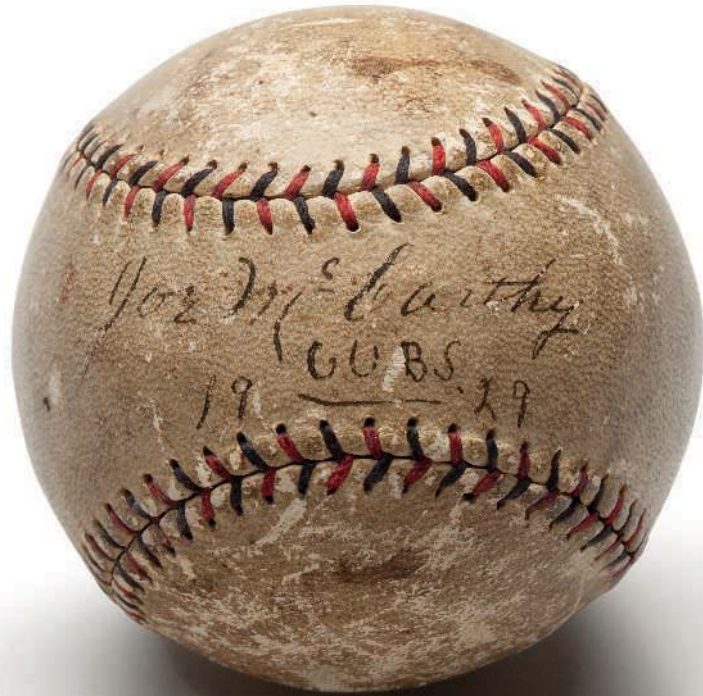
\$4,000-6,000



111

**JOE MCCARTHY SINGLE SIGNED BASEBALL**

An Official National League (Heydler) baseball single signed by Hall of Fame manager Joe McCarthy (1887-1978). Signed on the sweet spot *Joe McCarthy, 19 CUBS 29* in black ink.  
\$2,000-3,000

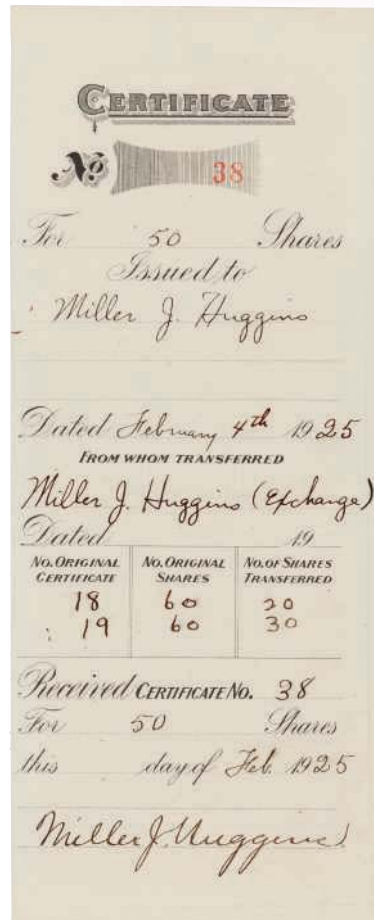


112

**MILLER HUGGINS SIGNED DOCUMENT**

Stock certificate receipt dated February 4th, 1925 made out to New York Yankees manager and Hall of Famer Miller Huggins (1878-1929), signed *Miller J. Huggins* in black ink.

3 1/2 x 8 1/2 in.  
\$4,000-6,000





113

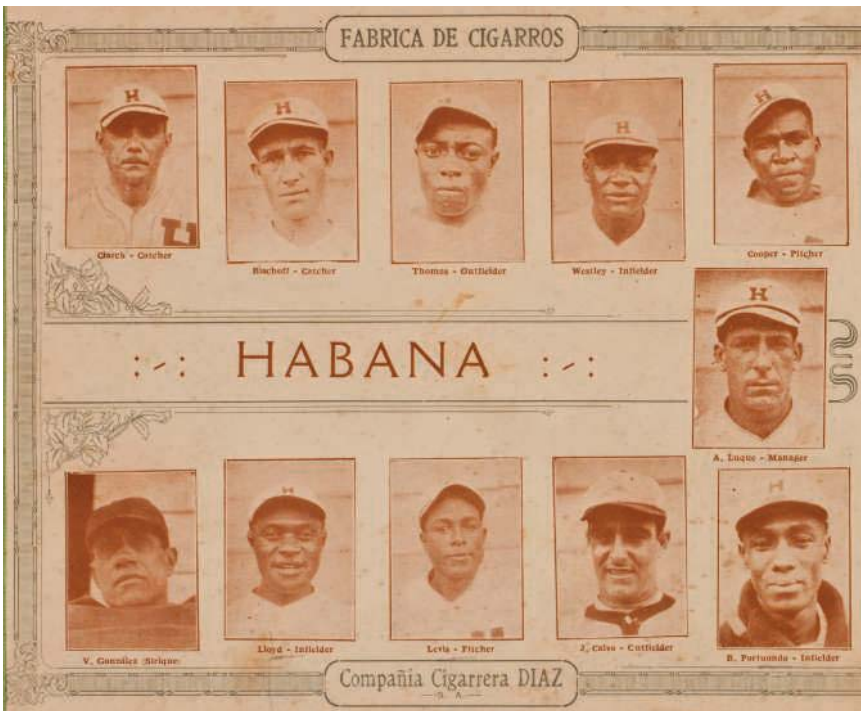
**1912 CIENFUEGOS TEAM  
CABINET PHOTOGRAPH**

Original cabinet photograph of the 1912 Cienfuegos Cuban baseball team picturing thirteen members of the integrated club including legendary Cuban and Negro League slugger, Hall of Famer Cristobal Torriente (1893-1938) as an 18 year old rookie (Torriente's brother Rafael also appears in the photograph).

Cabinet, 11 x 8 ¾ in.

Matte, 20 x 16 in.

\$4,000-6,000



114

**1923-24 TOMAS  
GUTIERREZ PREMIUM  
ALBUM**

A 1923-24 Tomas Gutierrez tobacco premium baseball card album featuring the Santa Clara, Havana, Marianao and Almendares Cuban League baseball teams. The bound fold-out album pictures over eighty individual players including Hall of Famers Cristobal Torriente (1893-1938), Oscar Charleston (1896-1954), John Henry "Pop" Lloyd (1884-1964), Jose Mendez (1887-1928) Andy Cooper (1898-1941) and notables Armando Marsans, Dolph Luque, Alejandro Oms, Nig Clarke, Rafael Almeida, Chuck Dressen and many others. Bound in a green cloth cover with gilt lettering and green ribbon ties.

9 x 8 ¼ in.

\$4,000-6,000



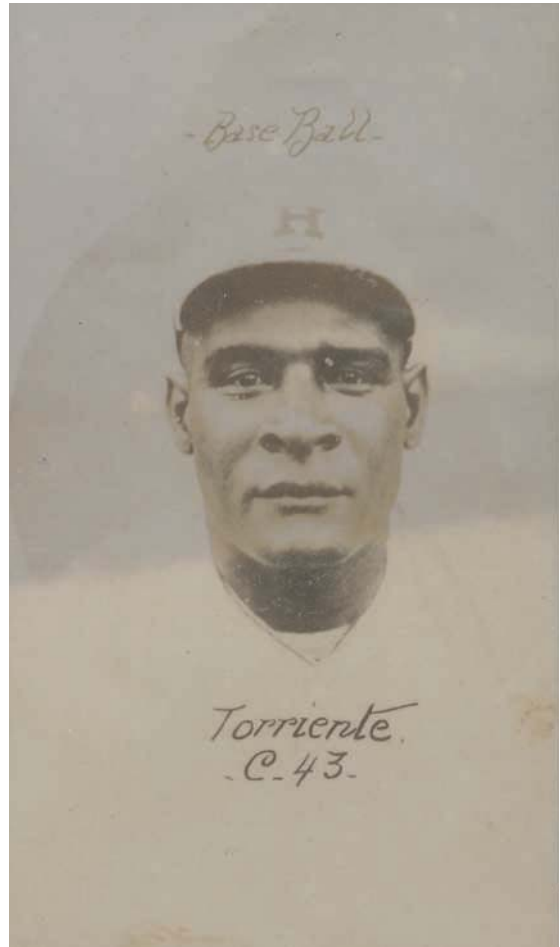
115

**1923-24 NACIONALES  
CUBAN BASEBALL CARD  
COLLECTION**

Collection of (37) 1923-24 Nacionales Cuban tobacco baseball cards, several of which have been encapsulated and graded by SGC. Includes Hall of Famers: #43 Cristobal Torriente (1893-1938) *GOOD 30*, #37 Andy Cooper (1898-1941) *AUTHENTIC*. Notables include: #51 Alejandro Oms *FAIR 20*; #44 Juanelo Mirabel *POOR 10*; #38 Adolfo Luque *AUTHENTIC*; #47 Rogelio Crespo *GOOD 30*; #21 Rafael Almeida *GOOD 30*. Additional cards include, #22 Fabre, #29, Fernandez, #45 Acosta, #52 Sirike, #31 Paito, #42 Abreu, #35 Gonzalez, #40 Manzanillo, #41 Lewis, #21 Gutierrez, #25 Rodriguez, #26 Gonzalez, #60 Mono, #24 Rodriguez, #30 Ramos, #28 Dreke, #57 Portuondo, #49 Palmero, #46 Acostica, #39 Guerra, #34 Tuero, #56 Jimenez, #23 Morin, #33 Cueto, #48 Calvo, #32 Baro, #52 Dibut, #55 Quintana, #54 Magrinet and #59 Riant.

(37)

\$15,000-20,000



116

**1923-24 BILLIKEN CUBAN  
BASEBALL CARD  
COLLECTION**

Collection of (14) 1923-24 Billiken Cuban tobacco baseball cards, several of which have been encapsulated and graded by SGC. Includes Hall of Famer Jose Mendez (1887-1928) *GOOD 30* and notables: Eufemio Abreu *VERY GOOD 40*, Manuel Cueto *AUTHENTIC*, Mack Eggleston *FAIR 20*, Nip Winters *POOR 10*, Freddie Fitzsimmons *VERY GOOD 40*, Julio Rojo *AUTHENTIC*, Merito Acosta *POOR 10*, Ivy Griffin *POOR 10*, Juanelo Mirabel *GOOD 30*, Bernardo Baro *VERY GOOD 40*, Joe Deberry *VG/EX 50*, Buster Ross *VERY GOOD 40* and an ungraded Nip Winters.

(14)

\$5,000-7,000





117

117

### KIKI CUYLER PROFESSIONAL MODEL BAT

An un-cracked, Hillerich & Bradsby, Model Number C115 bat dating from the 1928-29 labeling period with the signature *H.S. Cuyler* emblazoned upon the barrel. Exhibits heavy use with some checking, ball marks, cleat marks, stitch impressions and a 6 x 1 ¼ in. nail pattern executed by Cuyler to enhance the hitting surface (thought to provide backspin on the ball). Hall of Famer Hazen "Kiki" Cuyler (1898-1950) played for the Chicago Cubs from 1928-1935, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA GU 8.5.

36 in.

42.2 oz.

\$8,000-10,000

118

### HARRY HEILMANN PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Pre Model number bat dating from the 1923 labeling period with the name HELLMAN (spelling incorrect due to a factory error) emblazoned upon the barrel. Exhibits outstanding use with a slight handle crack that's been repaired, ball marks and stitch impressions on the right and back barrel and several cleat marks on the barrel. The bat also shows evidence of having been factory side written in grease pencil *HARRY HE LM N*. During the first half of the 20th century, it was commonplace for players to send a preferred model bat back to the factory to request models of the same type. Once at the factory, it would be planed and inscribed with the length, weight, player's name, date received and team affiliation. Hall of Famer Harry Heilmann (1894-1951) played for the Detroit Tigers from 1914-1929, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA GU 9.5.

34.75 in.

34.1 oz.

\$10,000-15,000



118





119

119

### JESSE HAINES PROFESSIONAL MODEL BAT

An un-cracked, Hillerich & Bradsby, Pre Model number bat dating from the 1934-37 labeling period with the name JESSE HAINES emblazoned upon the barrel. Exhibits outstanding use with ball marks and stitch impressions on the left and back of the barrel and a small chip on the knob. Hall of Famer Jesse Haines (1893-1988) played for the St. Louis Cardinals from 1920-1937, during the labeling period of the offered bat. The only bat known that can be attributed as game used by Haines. Authenticated and graded by PSA/DNA GU 8.

33 in.

29 oz.

\$8,000-10,000

120

### FRANKIE FRISCH PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Pre Model number bat dating from the 1925-1928 labeling period with the signature *Frank Frisch* emblazoned upon the barrel. Exhibits moderate use with a repaired crack on the back barrel, a chip on the knob, a few ball marks and stitch impressions and a light coat of pine tar on the handle. Hall of Famer Frankie Frisch (1898-1973) played for both the New York Giants (1919-1926) and St. Louis Cardinals (1927-1937), during the labeling period of the offered bat. Authenticated and graded by PSA/DNA GU 8.

34.5 in.

36.5 oz.

\$4,000-6,000



120





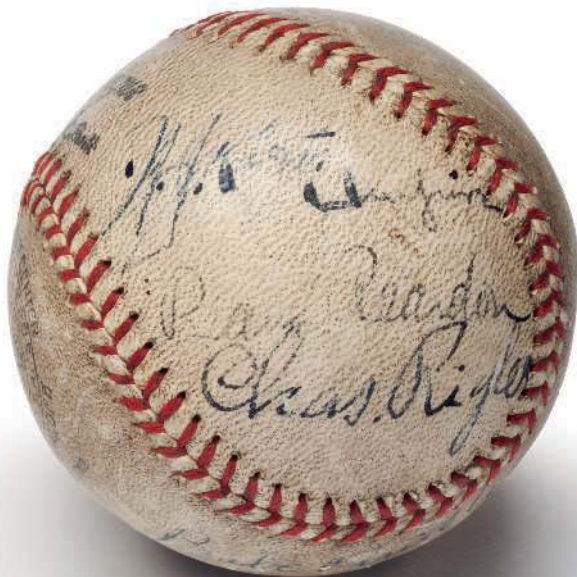
121

### BILL KLEM SIGNED PHOTOGRAPH

Oversized autographed black and white photograph of Hall of Fame umpire Bill Klem (1874-1951) picturing him in his National League Umpire's uniform in 1939. Signed and inscribed *With Compliments from The "Old" Arbitrator, W.J. Klem* in black ink. A tag on the matte reads *Bill Klem "The Old Arbitrator" as he appears in Play Ball, America, 1939.*

16 ½ x 14 in.

\$2,000-3,000



122

### BILL KLEM AND OTHER UMPIRES SIGNED BASEBALL

An Official National League (Frick) baseball signed by four National League Umpires, circa 1935, including Hall of Famer *Bill Klem* (1874-1951) who added *Umpire* under his signature, *Charles "Cy" Rigler*, "*Beans*" *Reardon* and *Babe Pinelli*.

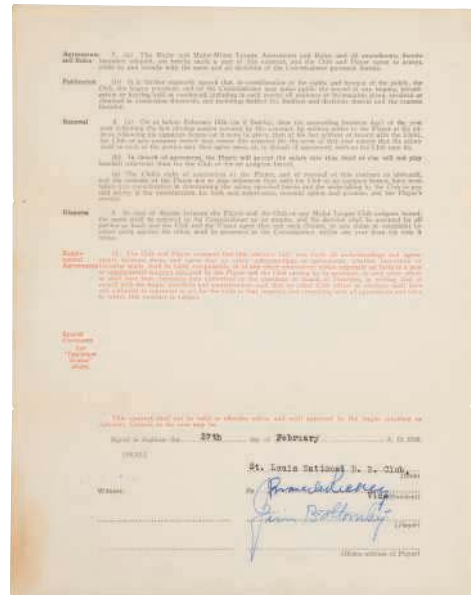
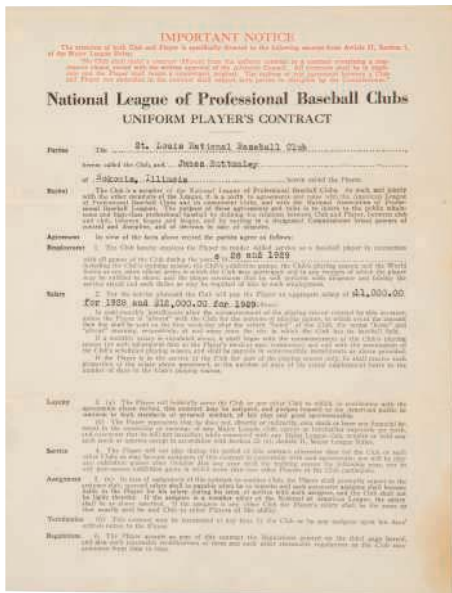
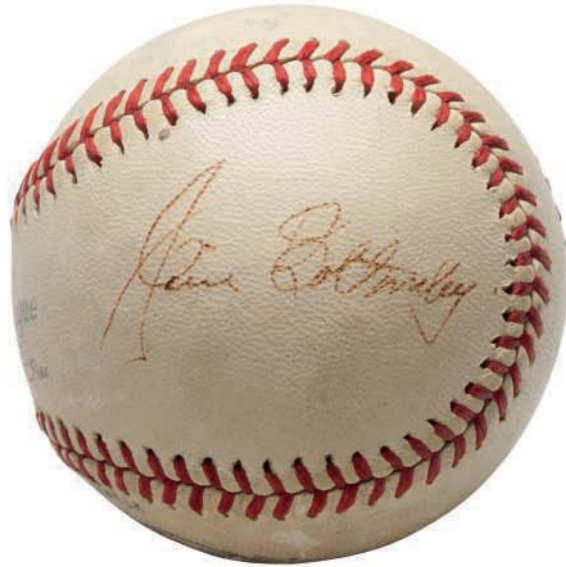
\$1,500-2,000

123

### JIM BOTTOMLEY SINGLE SIGNED BASEBALL

An Official National League (Frick) baseball single signed by Hall of Fame first baseman "Sunny" Jim Bottomley (1900-1959). Signed *Jim Bottomley* on a side panel in black ink.

\$8,000-10,000



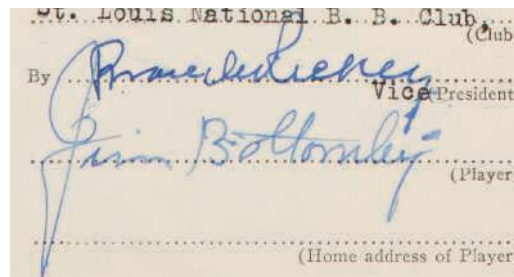
124

### JIM BOTTOMLEY SIGNED CONTRACT

A uniform player contract for the 1928 and 1929 seasons, between Hall of Famer "Sunny" Jim Bottomley (1900-1959) and the St. Louis Cardinals for \$11,000 and \$12,000 per season respectively. Bottomley would go on to win the National League MVP Award in 1928, leading the Cardinals to the National League pennant. Signed *Jim Bottomley* in blue ink, and countersigned by Hall of Famer *Branch Rickey* (1881-1965), Vice President of the St. Louis Cardinals.

8 ½ X 11 in.

\$10,000-15,000





125

125

### SAM RICE PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Pre Model number bat dating from the 1923 labeling period with the signature *Sam Rice* emblazoned upon the barrel. Exhibits outstanding use with a handle crack, ball marks on the left and back barrel, a light coat of gripping substance on the handle, darkening of the finish on the front barrel and remnants of a shipping label. The bat also shows evidence of having been factory side written in grease pencil *Sam Rice 7-24-23 Washington DC* and *Be Sure to Make Knob Little Larger*. During the first half of the 20th century, it was commonplace for players to send a preferred model bat back to the factory to request models of the same type. Once at the factory, it would be planed and inscribed with the length, weight, player's name, date received and team affiliation. Hall of Famer Sam Rice (1890-1974) played for the Washington Senators from 1915-1933, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA *GU 9*.

34.25 in.

34.1 oz.

\$15,000-20,000

126

### BOB MEUSEL PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Pre Model number bat dating from the 1928-30 labeling period with the signature *Bob Meusel* emblazoned upon the barrel. Exhibits heavy use with a repaired slight handle crack, ball and cleat marks on the left and back barrel, a scored handle to enhance the grip and the shadow of four tape rings on the handle. Member of the 1927 New York Yankees Bob Meusel (1896-1977) played for the New York Yankees from 1920-1929 and the Cincinnati Reds in 1930, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA *GU 8.5*.

34 7/8 in.

35 oz.

\$8,000-10,000



126

108





127

127

**GEORGE “HIGH POCKETS” KELLY PROFESSIONAL MODEL BAT**

A Hillerich & Bradsby, Pre Model number bat dating from the 1929-30 labeling period with the signature *George L. Kelly* emblazoned upon the barrel. Exhibits heavy use with a slight handle crack, ball marks, stitch impressions and cleat marks on the right, left and back barrel, a dark residue on the barrel and a gripping substance in tobacco juice on the handle. The handle has been lightly scored to enhance the grip and the right barrel is signed *George Kelly* in fading red marker. Hall of Famer George “High Pockets” Kelly (1895-1984) played for the Cincinnati Reds from 1927-1930 and the Chicago Cubs in 1930, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA GU 9.

36 in.

37.5 oz.

\$8,000-10,000

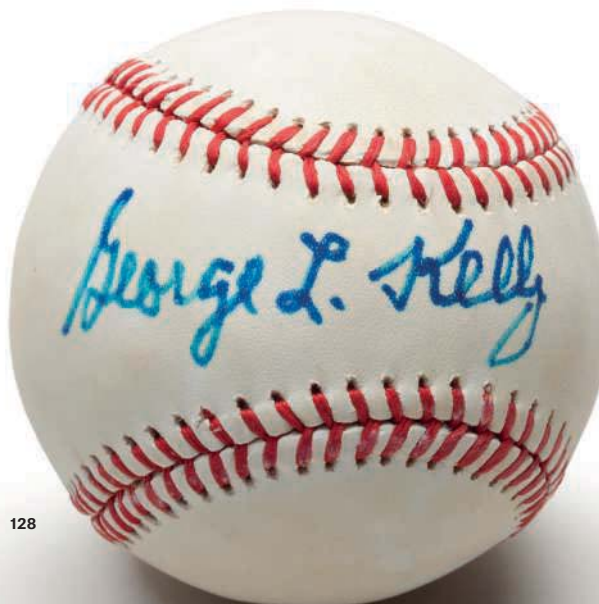


128

**GEORGE “HIGH POCKETS” KELLY SINGLE SIGNED BASEBALL**

An Official National League (Feeney) baseball single signed by Hall of Fame first baseman George “High Pockets” Kelly (1894-1984). Signed *George Kelly* on the sweet spot in blue marker.

\$2,000-3,000



128







129

### OUTLAND SIGNED PHOTO COLLECTION

Extensive collection of original photographs of Major and Minor League baseball players circa the 1920s (with some taken in the 1950s), the majority of which have been autographed by the players themselves. Taken by amateur photographer George Outland (and some by Johnny Outland) at both Major League and Pacific League ballparks, the collection encompasses over 300 individual player photos, including numerous Hall of Famers and notable players of the era. Signed Hall of Fame player photographs include: Hack Wilson; Tris Speaker; Paul Waner, G.C. Alexander (2); John Evers; Gabby Hartnett; Max Carey; Sam Crawford (3, plus a handwritten letter); Tony Lazzeri (with Al Gould); Kiki Cuyler (2); Eppa Rixey; Walter Johnson (2, plus an additional signed portrait); Fred Clarke (signature attached to photo); Joe Cronin; Goose Goslin; "Bucky" Harris; Rogers Hornsby (plus a signed newspaper article); Mel Ott (signed Baseball Magazine photo); George Kelley (signature attached to photo); Joe McCarthy; Bill McKechnie (signature attached to photo); George Sisler; and Pie Traynor. Notable signed Major League player photos include: Jimmy Austin; Gavy Cravath; Ferd Schupp; Fred Snodgrass; Rube Bressler; Guy Bush; Chuck Dressen; Mike Gonzales; Charlie Grimm; Joe Judge; Adolfo Luque; Carl Mays; and Wally Pipp. Over 200 photos of Pacific Coast League players rounds out the collection. Notable signed PCL player photos include: Buzz Arlett (2); Ping Bodie (2); Doc Crandall (2); Cedric Durst; Willie Kamm; Duffy Lewis; Jimmie Reese; and Charlie Root. Unsigned photos are highlighted by images of both Major League and Pacific Coast League stadiums and a pair of photos of Jim Thorpe during his time playing for the Portland Beavers.

The majority of the photos measure 2 ½ x 4 ¼ in.

\$25,000-35,000



130

### PAUL WANER PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Pre Model number bat dating from the 1938-39 labeling period with the signature *Paul Waner* emblazoned upon the barrel. Exhibits outstanding use with a repaired slight handle crack, ball marks on the right and back barrel and cleat marks on the right and left barrel. Hall of Famer Paul Waner (1903-1965) played for the Pittsburgh Pirates from 1926-1940, during the labeling period of the offered bat. Originally obtained from a business partner of Waner. Authenticated and graded by PSA/DNA *GU 10*.

35 in.

34 oz.

\$15,000-20,000

Lot 478. Paul And Lloyd Waner Oversized Photograph

112



131

### LLOYD WANER PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Pre Model number bat dating from the 1937-39 labeling period with the signature *Lloyd Waner* emblazoned upon the barrel. Exhibits heavy use with a repaired slight handle crack, ball marks on the right and back barrel and cleat marks on the right, left and back barrel. Hall of Famer Lloyd Waner (1906-1982) played for the Pittsburgh Pirates from 1927-1941, during the labeling period of the offered bat. Originally obtained from a business partner of Paul Waner. Authenticated and graded by PSA/DNA GU 10.

34.75 in.

33.45 oz.

\$15,000-20,000





132

### ROSS YOUNGS SIGNED PHOTOGRAPH

Autographed photograph of Hall of Famer Ross Youngs (1897-1927) picturing the outfielder in his New York Giants uniform. Signed and inscribed *Compliments of Pep. Youngs* in black ink. Stamped with the International Newsreel logo on the verso.

6 ½ x 8 ½ in.

\$15,000-20,000



133

133

### ROSS YOUNGS PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Pre Model number bat dating from the 1923-26 labeling period with the signature *Ross Youngs* emblazoned upon the barrel. Exhibits outstanding use with a handle crack, a small chip on the handle, ball marks and stitch impressions on the left and back barrel and cleat marks on the left and back barrel. The bat also shows evidence of having been factory side written in faint grease pencil Y\_\_\_G. During the first half of the 20th century, it was commonplace for players to send a preferred model bat back to the factory to request models of the same type. Once at the factory, it would be planed and inscribed with the length, weight, player's name, date received and team affiliation. Hall of Famer Ross "Pep" Youngs (1897-1927) played for the New York Giants from 1917-1926, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA GU 8.5.

34.75 in.

39.6 oz.

\$20,000-30,000

134

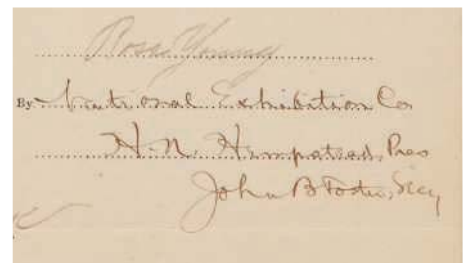
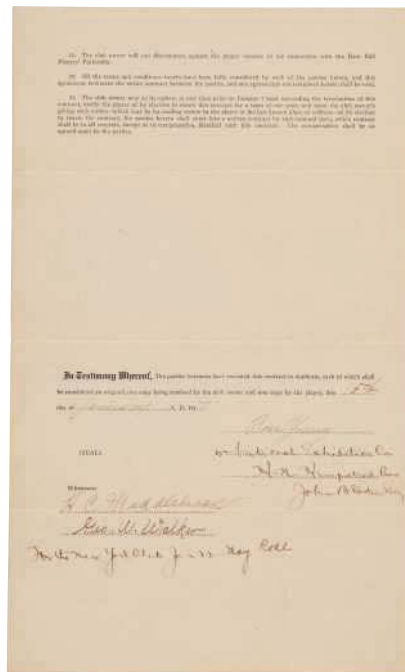
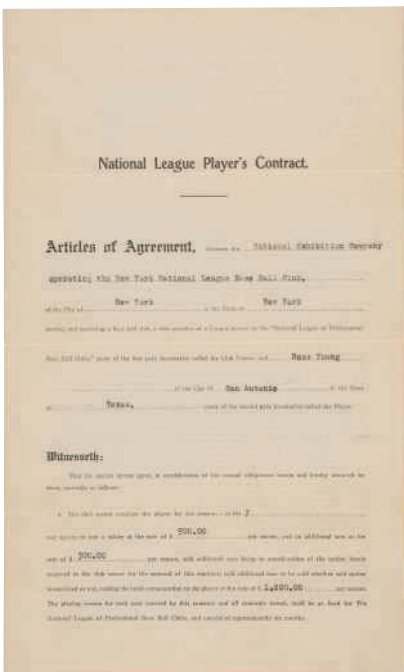
### ROSS YOUNGS SIGNED CONTRACT

A National League player contract dated January 15, 1917, between Hall of Famer Ross "Pep" Youngs (1897-1927) and the New York Giants for \$1,200 for the season. Youngs made his major league debut on September 26th, 1917, marking the beginning of his 10 year Hall of Fame career which was tragically cut short due to Bright's Disease. The contract was mistakenly made out to *Ross Young* rather than *Ross Youngs*, which explains why the then 19 year-old outfielder signed *Ross Young* in sepia ink. Countersigned and witnessed by *H.C. Middlebrook* and *Geo. W. Walker*. Accompanied by a letter from New York Giants Secretary John B. Foster to Youngs, forwarding him his signed copy of the contract and the note *...In due time you will be advised when to report to Marlin for Spring Training. I am quite sure Manager McGraw will look forward to your coming with some interest as he has heard good reports about you from Texas.*

Contract 8 ½ x 14 in.

Letter 8 ½ x 7 ½ in.

\$20,000-30,000



134

# THE IMPORTANCE OF OSCAR CHARLESTON

BY PAUL DICKSON

In the year 2000, Lee Blessing's play *Cobb* opened in New York and immediately attracted attention by provocatively placing another man into the context of Ty Cobb's combative and talented life.

In the play, Oscar Charleston—who played for 10 teams in the Negro Leagues between 1915 and 1954 and was known, among other things, as the “black Ty Cobb”—came on stage at the beginning of the play and proclaimed that nobody really knows anything about him, and because he was always compared to Cobb, he will become the interpreter of Cobb's life.

As the play progresses, Charleston haunts and taunts Cobb, reminding him that the Negro Leagues also had Hall of Famers like Josh Gibson and Satchel Paige. How, Charleston asks, could Cobb call himself the best without having gone up against them? And, more to the point, against him.

When *Cobb* opened in Pittsburgh, the actor who played Charleston told the *Post-Gazette* that he had done some research on his character and concluded that Charleston was just as combative and driven as Cobb, adding, “I don't know that I would have liked him.” Charleston was not the “black Ty Cobb,” but rather, as one writer put it, Cobb was the “white Oscar Charleston.”

The play relies on the fact that nobody seems to know much of anything about this man who ended his career with a lifetime batting average believed to be in the neighborhood of .375 (Negro League statistics are sketchy at best) and who, in 1976, was elected as the 157th inductee and seventh Negro Leaguer enshrined in the National Baseball Hall of Fame. He died 60 years ago in Philadelphia, on October 6, 1954, just short of his 58th birthday.

Oscar McKinley Charleston was born in Indianapolis in 1896. He broke into baseball in 1912 when he ran away from

home and joined the U.S. Army, playing with the Negro 24th Infantry in the Philippines. He was only 15 years old, but that was old enough to enlist in those days. After a stint as the only black player in the Manila League, he returned to his hometown, where in 1915, he signed with the Indianapolis ABC's at a salary of \$50 per month.

At the end of that rookie season, Charleston ended up in a shoving match in which he punched an umpire and was charged with assault. He apologized but had set the tone for a career in which he was both feared and fearless. James “Cool Papa” Bell told John Holway, a historian of the Negro Leagues, that he once saw Charleston rip the hood off a white-robed Ku Klux Klansman and then dare him to say something. Ted Page, who played with Charleston, gave Holway an eyewitness account of a brawl in the Cuban League that ended when Charleston duked it out with members of the Cuban Army who had come on the field to subdue him. “There were a dozen or more soldiers,” Page recalled, “and he stretched them all over the park, just laying them out.”

A 6-foot-1, 180-pound, left-handed power hitter and speed demon, Charleston played so shallow in center field that opponents accused him of being a fifth infielder. On an army track team in the Philippines, he once clocked 23 seconds in the 220-yard dash. In addition to his ability to stop a ball hit over his head, he ranged far to his left and right, enabling the other outfielders to play closer to the foul lines. “Oscar was the only player I've ever seen who could turn twice while chasing a fly and then take it over his shoulder,” said teammate Elwood “Bingo” DeMoss. “He had an uncanny knowledge of judging fly balls.”

Upon Charleston's election to the Hall of Fame, his sister recalled one catch that was so spectacular the game had to be stopped while Charleston picked up money thrown onto the field by grateful

fans. Bell said that when Charleston had the opportunity, he would catch a ball “acrobatically,” doing backflips before making routine catches.

The powerful sharp-eyed Charleston hit for both average and distance, and while always dangerous, he was at his best in the clutch. He was also a star in the Cuban League winter ball, which he played annually from 1920 through 1930. These stints served to make him an almost-mythic figure in Latin America, with huge followings in Cuba and Venezuela. Occasionally during his prime playing years, the color bar was lowered enough to allow the Negro Leaguers to face Major League teams in exhibition series or as barnstormers in games played in the States or in Latin America. Charleston batted .318 with 11 home runs in 53 games against Major Leaguers. In a five-game series against the St. Louis Cardinals in 1921, he hit five home runs and batted .458. Legend has it that on three occasions during that series, he reached first, informed the Cardinals pitcher that



Lot 277. Oscar Charleston & Fat Jenkins Photograph

he would steal on the next pitch, and succeeded in all three cases.

Although Charleston played against many of his white contemporaries in the Hall of Fame, there were some who opted out of a chance to play against his teams. In 1922, Charleston's Indianapolis ABC's challenged the Detroit Tigers to a three-game series. Only Cobb chose not to make the trip. These events allowed the best Major League managers and writers to see Charleston in action. John McGraw, New York Giants manager from 1903 to 1933, once said, "If Oscar Charleston isn't the greatest baseball player in world, then I'm no judge of baseball talent." And sportswriter Grantland Rice wrote a column on Charleston titled "No Greater Ball Player." In it he stated, "It's impossible for anybody to be a better ballplayer than Oscar Charleston."

For those who played with him, the praise is equally impressive. "Oscar Charleston was Willie Mays before there was a Willie Mays," 102-year-old Theodore Roosevelt "Double Duty" Radcliffe said shortly before his death in 2005, "except that he was a better base runner, a better center fielder and a better hitter." Satchel Paige called Charleston "Top man—the most."

In 1945, Charleston went to work for Branch Rickey as manager of the Brown Dodgers of the short-lived United States League, an experimental league of six teams formed as cover for scouting Jackie Robinson and other African-Americans. In this role, Charleston urged Rickey to sign a genial and talented young catcher named Roy Campanella, who would follow Robinson into the Hall of Fame.

When Robinson joined the Brooklyn Dodgers in 1947, it was the beginning of the end for the Negro Leagues. As the Negro Leagues' talent slowly migrated to the Majors, their fans followed. In 1951, as manager of the Negro Philadelphia All-Stars, Charleston witnessed the unraveling as a doubleheader at Shibe Park was canceled because there were only 15 people in the stands, 10 of whom were white scouts.

Charleston's last baseball job was as manager in 1954 of the Indianapolis Clowns, a barnstorming remnant of the Negro Leagues that had sent Hank Aaron to the Boston Braves two years earlier. With Charleston at the helm, the Clowns were crowned champions of the depleted league.

Charleston died of a heart attack and stroke that October. John Holway noted that Charleston's death, "like his life, went virtually unreported in the white press, which remained, to the end, almost thoroughly ignorant of the man who may have been the greatest baseball player of all time."

Recognition has been slow in coming. In 1999, a panel's vote for an All-20th century baseball team, ranked Charleston 30th out of 34 outfielders. But in his *New Baseball Historical Abstract*, last published in the spring of 2003, Bill James, the man who has given new dimensions to the gathering and interpretation of baseball numbers, ranked Charleston as the fourth best player of all time after Babe Ruth, Honus Wagner, and Willie Mays. In discussing center fielders, James says that Charleston put two great center fielders together, combining Willie Mays's grace and athleticism and the upper-body strength of Mickey Mantle.

And who was right behind Charleston in James's book? Ty Cobb.



Lot 276. 1928/29 Cuban Team Cabinet Photograph



135

### OSCAR CHARLESTON PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Pre Model number bat dating from the 1923-25 labeling period. Exhibits heavy use with a handle crack, some checking (grain swelling) from contact on the front and back barrel and ball and cleat marks on the right, left and back barrel. The bat also shows evidence of having been factory side written in grease pencil '41oz O. Charleston 9-27-24'. During the first half of the 20th century, it was commonplace for players to send a preferred model bat back to the factory to request models of the same type. Once at the factory, it would be planed and inscribed with the length, weight, player's name, date received and team affiliation. Negro League slugger and Hall of Famer Oscar Charleston (1896-1954) played for the Indianapolis ABCs 1922-23 and the Harrisburg Giants 1924-27, during the labeling period of the offered bat. Authenticated PSA/DNA.

36 in.

39.2 oz

\$20,000-25,000







136

### PETE HILL PROFESSIONAL MODEL BAT

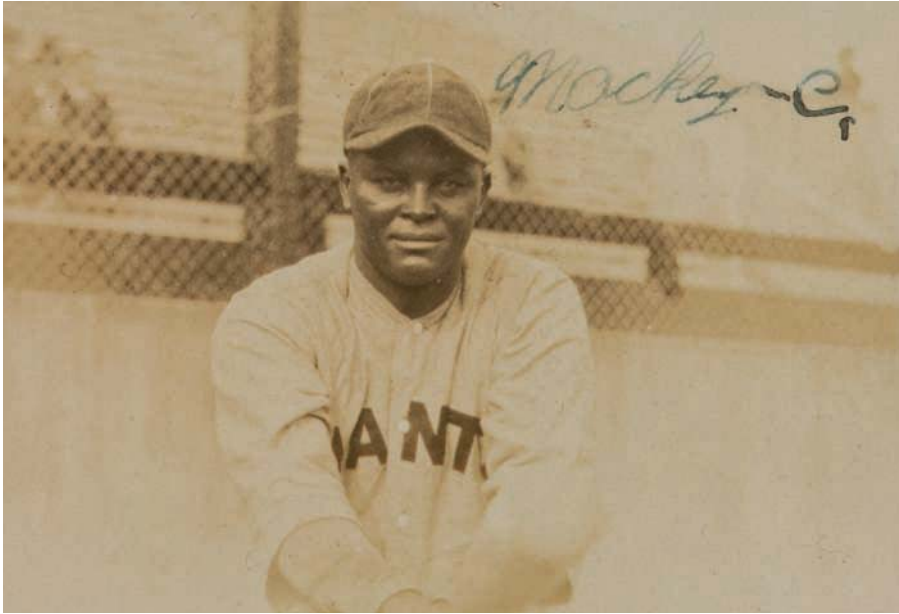
A Hillerich & Bradsby, Pre Model number bat dating from the 1916-1921 labeling period with the name *HILL* emblazoned upon the barrel. Exhibits heavy use with a handle crack, checking, cleat and ball marks, remnants of a shipping label and tape residue on the handle in a spiral pattern. The bat also shows evidence of having been factory side written, containing the name *38oz Tenny Blount Detroit/MI 6-22-21* in grease pencil. During the first half of the 20th century, it was commonplace for players to send a preferred model bat back to the factory to request models of the same type. Once at the factory, it would be planed and inscribed with the length, weight, player's name, date received and team affiliation. Tenny Blount acted as General Manager for the Detroit Stars of the Negro National League while Hall of Famer Pete Hill (1882-1951) played for the Detroit Stars from 1919-21, coinciding with the specific inscription and labeling period of the offered bat. Authenticated by PSA/DNA.

34.75 in.

34.4 oz.

\$4,000-6,000





137

### BIZ MACKEY SIGNED PHOTOGRAPH

Autographed sepia-toned photograph of Hall of Famer Biz Mackey (1897-1965) picturing the Negro League catcher in his Philadelphia Royal Giants baseball uniform. The photo was taken and signed during the Royal Giants Tour of Japan in 1932. Signed *Mackey - C* in black ink.

3 ¼ x 2 ¼ in.

\$5,000-7,000



138

### BIZ MACKEY PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Pre Model number bat dating from the 1923-25 labeling period with the name *MACKEY* emblazoned upon the barrel. Exhibits heavy use with a handle crack, a small chip on the knob, ball marks on the right, left and back barrel, some checking (grain swelling) on the front and back barrel, and cleat marks. The bat also shows evidence of having been factory side written in grease pencil *Mackey 5-3-26*. During the first half of the 20th century, it was commonplace for players to send a preferred model bat back to the factory to request models of the same type. Once at the factory, it would be planed and inscribed with the length, weight, player's name, date received and team affiliation. Legendary Negro League catcher and Hall of Famer Sam Rice (1897-1965) played for the Hilldale Daisies from 1923-1931, during the labeling period of the offered bat. Authenticated by PSA/DNA.

34 in.

38 oz.

\$4,000-6,000





139

**LOUIS SANTOP PROFESSIONAL MODEL BAT**

An un-cracked, Ring Bat, circa 1920 with the name *Luis Santop* written in fading green ink on the barrel. Exhibits heavy use with ball marks on the right and left barrel and eleven fading rings extending from the handle to the top barrel. The bat also shows evidence of having been factory side written in grease pencil *L.Santop 6-4-25*, indicating it was returned to by him to Hillerich & Bradsby. During the first half of the 20th century, it was commonplace for players to send a preferred model bat back to the factory to request models of the same type. Once at the factory, it would be planed and inscribed with the length, weight, player's name, date received and team affiliation. Legendary Negro League catcher and Hall of Famer Louis Santop (1890-1942) played for the Hilldale Daisies from 1918-1926, during the time period of the offered bat. Authenticated by PSA/DNA.

37 in.  
40.9 oz.  
\$8,000-10,000

140

**BRUCE PETWAY PROFESSIONAL MODEL BAT**

A Hillerich & Bradsby, Pre Model number bat dating from the 1916-21 labeling period. Exhibits heavy use with a handle crack that has been repaired with nails, some checking (grain swelling) from contact on back barrel, ball and cleat marks on the right, left and back barrel, and the shadow of a spiral tape pattern on the handle (the tape has been removed). The bat also shows evidence of having been factory side written in grease pencil *'40oz Bruce Petway 4-15-21*. During the first half of the 20th century, it was commonplace for players to send a preferred model bat back to the factory to request models of the same type. Once at the factory, it would be planed and inscribed with the length, weight, player's name, date received and team affiliation. Negro League catching legend Bruce Petway (1885-1941) played for the Chicago American Giants from 1911-18 and the Detroit Stars from 1919-25, during the labeling period of the offered bat. Authenticated PSA/DNA.

36 in.  
39.9 oz  
\$1,500-2,000



140





141

### ANDY COOPER SIGNED PHOTOGRAPH

Autographed sepia-toned photograph of Hall of Famer Andy Cooper (1898-1941) picturing the Negro League pitcher in his Philadelphia Royal Giants baseball uniform. The photo was taken and signed during the Royal Giants Tour of Japan in 1932. Signed COOPER. P. in black ink.

3 ¼ x 2 ¼ in.

\$5,000-7,000



142

### NEWT ALLEN PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Oil Tempered bat dating from the 1916-1922 labeling period with Schmelzer Arms Co. stamped in the knob. Exhibits heavy use with a nail-repaired handle crack, checking and ball marks. The bat also shows evidence of having been factory side written, containing the name *Newton Allen* in grease pencil, as well as written on the back barrel in ink. During the first half of the 20th century, it was commonplace for players to send a preferred model bat back to the factory to request models of the same type. Once at the factory, it would be planed and inscribed with the length, weight, player's name, date received and team affiliation. Negro League great Newt Allen (1901-1988) played for the Schmelzer's All Nations in 1922-23, coinciding with the specific inscription and labeling period of the offered bat. Authenticated by PSA/DNA.

34 in.

31.3 oz.

\$1,500-2,000



122



143

### JOE SEWELL PROFESSIONAL MODEL BAT

An un-cracked, Hillerich & Bradsby, Pre Model number bat dating from the 1922 labeling period with the signature *Joe Sewell* emblazoned upon the barrel. Exhibits heavy use with slight checking, ball marks on the left and back barrel and remnants of a shipping label. The bat also shows evidence of having been factory side written, containing the return date 8-7-31. During the first half of the 20th century, it was commonplace for players to send a preferred model bat back to the factory to request models of the same type. Once at the factory, it would be planed and inscribed with the length, weight, player's name, date received and team affiliation. Hall of Famer Joe Sewell (1898-1990) played for the Cleveland Indians from 1920-1930, during the labeling period of the offered bat. Sewell was known to use very few bats during his career, this example is one of three attributed being game used by Sewell. Authenticated and graded by PSA/DNA GU 9

36 in.

42.2 oz.

\$7,000-9,000

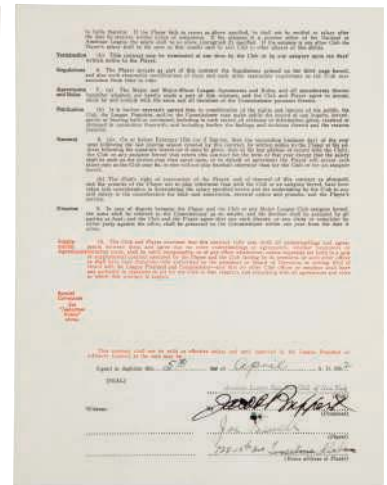
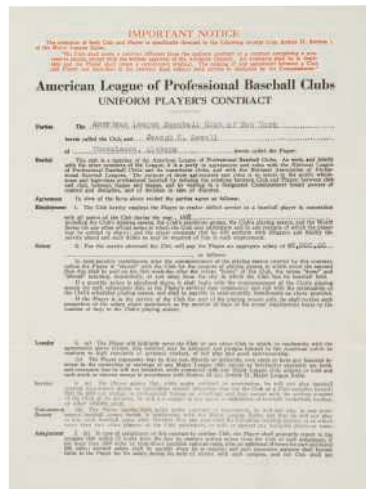
144

### JOE SEWELL SIGNED CONTRACT

A uniform player contract dated 1932, between Hall of Famer Joe Sewell (1898-1990) and the New York Yankees for \$8,000 for the season. Sewell would set the all-time single season record for fewest strikeouts (only 3 in 503 at-bats) in 1932. Signed *Joe Sewell* in black ink, and countersigned by Hall of Famer *Jacob Ruppert* (1867-1939), President of the New York Yankees. Additionally, signed by Hall of Famer *William Harridge* (1883-1971) as President of the American League.

8 1/2 x 11 in.

\$8,000-10,000

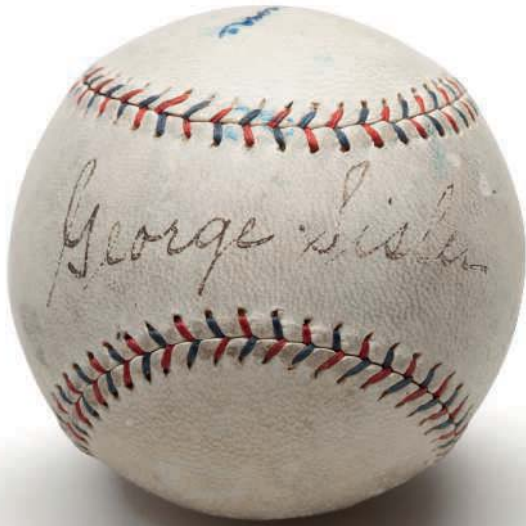


145

### GEORGE SISLER SINGLE SIGNED BASEBALL

An Official American League (Johnson) baseball single signed by Hall of Fame first baseman George Sisler (1893-1973). Signed *George Sisler* on the sweet spot in black ink.

\$3,000–4,000



■ 146

### SPALDING BAT RACK & METAL SIGN

A circa 1920s Spalding wooden bat rack display capable of displaying thirty-six bats (eighteen per side). The wooden framework is stamped *Base Ball Bats* on the top and *Spalding & Bros.* on the individual slats and wooden fixtures. Metal prongs act as bat holders on either side of the framework. An original *Spalding & Bros.* baseball shaped metal sign tops the bat rack.

Bat rack: 5 x 3 x 3 ft.

Metal Sign: 15 in. diameter

\$6,000–8,000





147

### GEORGE SISLER PROFESSIONAL MODEL BAT

An un-cracked, Hillerich & Bradsby, Pre Model number bat dating from the 1916-20 labeling period with the signature *George Sisler* emblazoned upon the barrel. Exhibits heavy use with a chip on the knob, many ball marks visible on the right, left and back barrel (ball marks include green ink transfers), bat rack streaks, defined lath marks in the handle, a moderate coat of pine tar on the upper handle and small nails removed from the barrel. A label from the Louisville Slugger traveling display is affixed to the front barrel attributing this bat to George Sisler's 257th hit of the 1920 season, a record number of hits in a season that would stand for 84 years (the label misidentifies the hit as a home run). The Louisville Slugger traveling display was used as a marketing tool for the company for over forty years. Hall of Famer George Sisler (1893-1973) played for the St. Louis Browns from 1915-1927, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA GU 10.

36 in.

37.6 oz.

\$150,000-200,000





148

**1934 GOUDEY #2 MICKEY COCHRANE**

A 1934 Goudey #2 baseball card of Hall of Famer Mickey Cochrane (1903-1962), encapsulated and graded by PSA MINT 9.

\$8,000-12,000



149

**MICKEY COCHRANE PROFESSIONAL MODEL BAT**

A Hillerich & Bradsby, Model Number R12 bat dating from the 1934-37 labeling period with the signature *Mickey Cochrane* emblazoned upon the barrel. Exhibits heavy use with a repaired handle crack, ball marks and cleat impressions on the right and left barrel and blue and green bat rack streaks on the front, right and left barrel. Cochrane's number 3 is written on the knob in black marker. Hall of Famer Mickey Cochrane (1903-1962) played for the Detroit Tigers from 1934-1937, during the labeling period of the offered bat. Accompanied by a letter from the son of the Detroit Tigers bat boy whom Cochrane originally gave the bat. Authenticated and graded by PSA/DNA GU 9.5.

34.5 in.

35.2 oz.

\$15,000-20,000

(2)





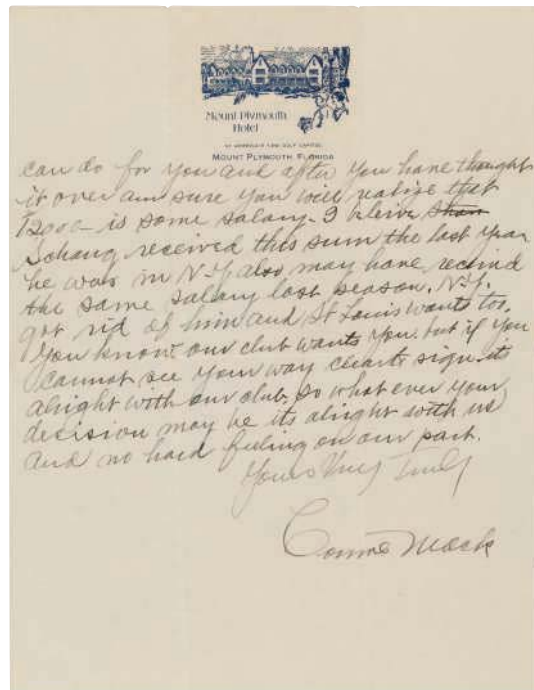
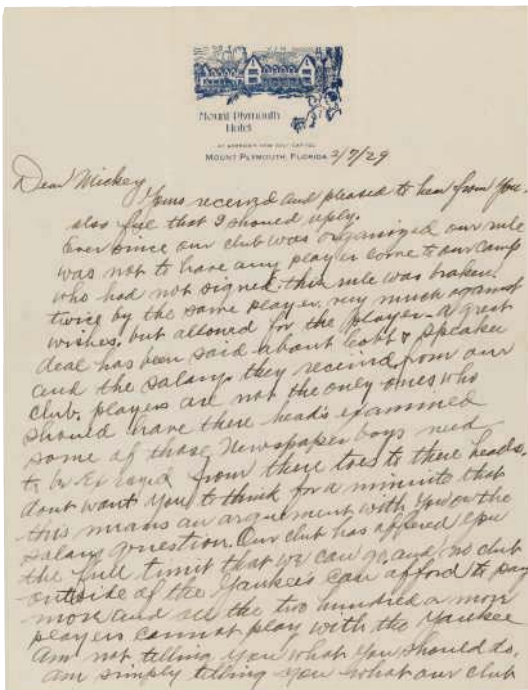
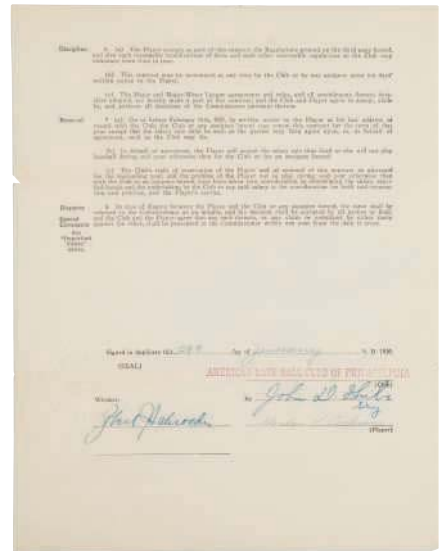
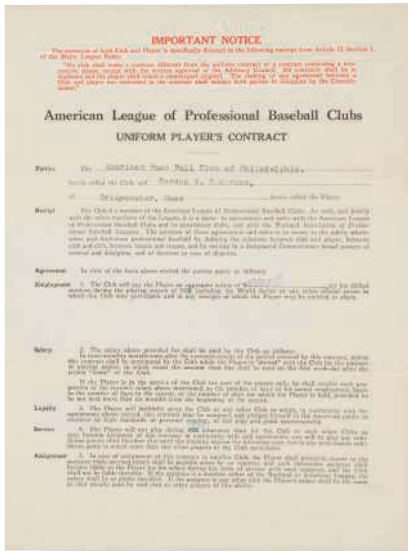
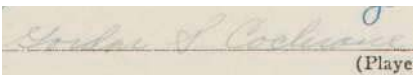
150

## MICKY COCHRANE SIGNED CONTRACT

A uniform player contract dated 1928, between Hall of Famer Mickey Cochrane (1903-1962) and the Philadelphia Athletics for \$10,000 for the season. Cochrane would go on to win the Most Valuable Player Award in 1928, leading the American League in putouts. Signed *Gordon S. Cochrane* in black ink, and countersigned by *John D. Shibe*, Secretary of the Athletics. Additionally, signed by Hall of Famer *Ban Johnson* (1865-1931) as President of the American League.

8 1/2 x 11 in.

\$5,000-7,000



151

## CONNIE MACK HANDWRITTEN LETTER TO MICKY COCHRANE

Two-page handwritten letter dated February 7th, 1929 on Mount Plymouth Hotel (Florida) stationery from Hall of Fame manager Connie Mack (1862-1956) to Hall of Fame catcher Mickey Cochrane (1903-1962) regarding Cochrane's unhappiness with his contract coming off an MVP season with the Athletics in 1928. Mack writes *Ever since our club was organized our rule was not to have any player come to our camp who has not signed...A great deal has been said about Cobb & Speaker and the salary they received on our club...Our club has offered you the full limit that we can go and no club outside the Yankees can afford to pay more...after you have thought it over am sure you will realize that \$12,000 is some salary.* Signed *Connie Mack* in black ink.

8 1/2 x 11 in.

\$2,000-3,000



152

### **1929 PHILADELPHIA ATHLETICS SIGNED TEAM PANORAMA**

Panoramic photograph of the powerful 1929 Philadelphia Athletics, winners of 104 games, the American League Pennant and the World Series (vs. the Chicago Cubs, four games to one), signed by all 28 members of the team pictured on their respective images. Includes Connie Mack, Jimmie Foxx, Mickey Cochrane, Al Simmons, Lefty Grove, Eddie Collins and notables George Earnshaw, Mule Haas, Jimmy Dykes, Bing Miller, Kid Gleason and Homer Summa. Signed in black ink.

Image, 29 ½ x 7 in.

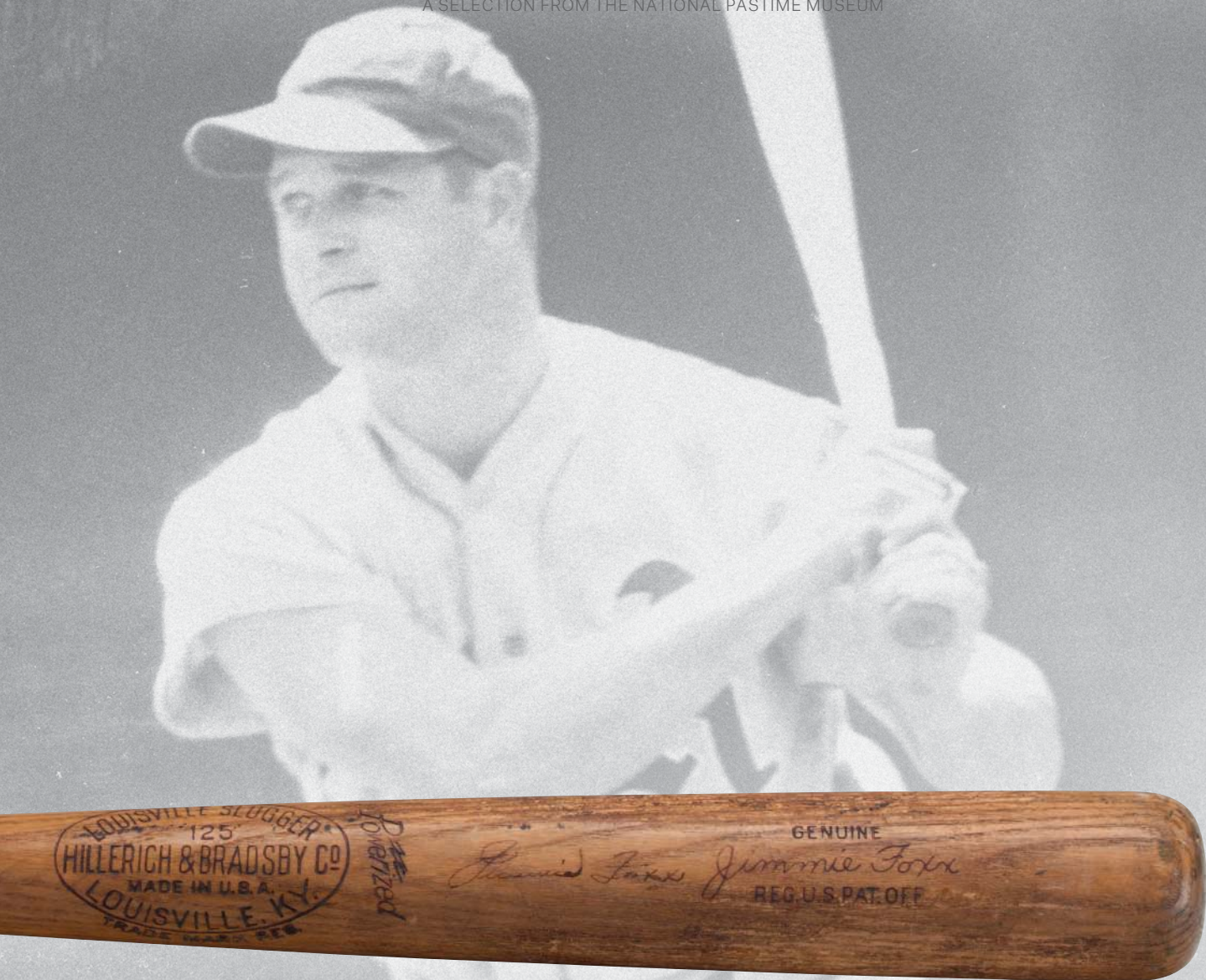
Framed, 37 ½ x 15 ½ in.

Copyright by I. Bodziak, Philadelphia, PA 1929

\$8,000-10,000



(detail)



153

### JIMMIE FOXX PROFESSIONAL MODEL BAT

An un-cracked, Hillerich & Bradsby, Pre Model number bat dating from the 1938-39 labeling period with the signature *Jimmie Foxx* emblazoned upon the barrel. Exhibits heavy use with many ball marks on the right, left and back of the barrel, green bat rack streaks and a brownish residue covers the barrel. The handle has been scored to enhance the grip, and the bat has been autographed *Jimmie Foxx* on the barrel in vintage fountain pen. This bat represents the only known example of a Jimmie Foxx signed bat. Hall of Famer Jimmie Foxx (1907-1967) played for the Boston Red Sox from 1936-1942, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA GU 10.

35 in.

34.7 oz.

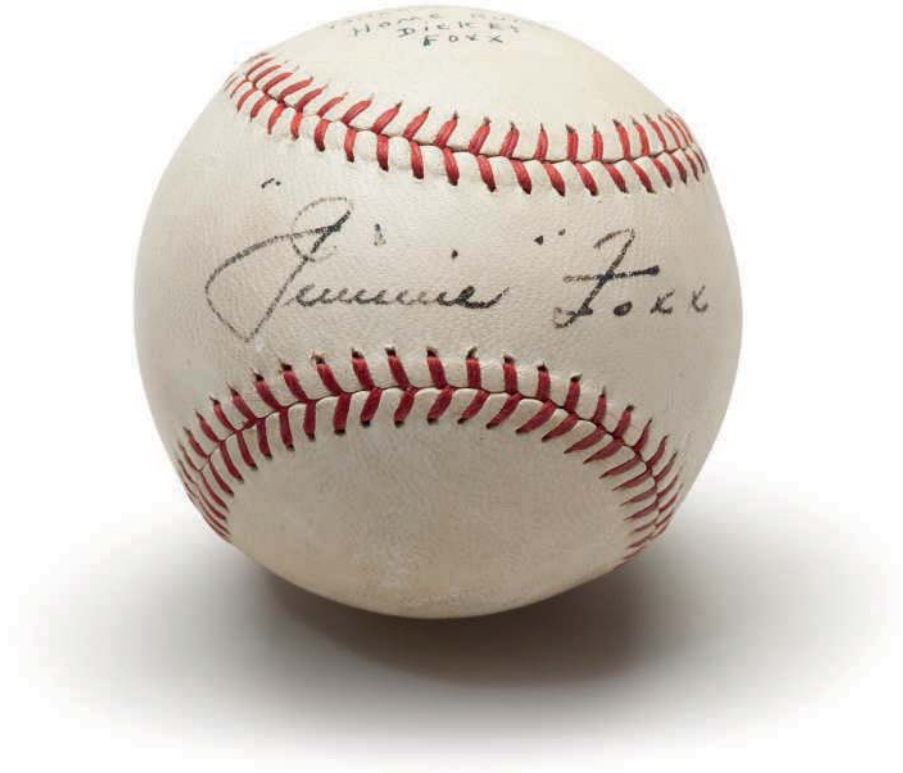
\$30,000-40,000

154

**JIMMIE FOXX SINGLE SIGNED BASEBALL**

An Official American League (Harridge) baseball signed by Hall of Fame slugger Jimmie Foxx (1907-1967). Signed boldly on the sweet spot "Jimmie" Foxx in black ink, and additionally inscribed on a side panel "9-25-1938, Red Sox 7-11-0, Yankees 6-10-0, Home Runs, Dickey, Foxx."

\$15,000-20,000



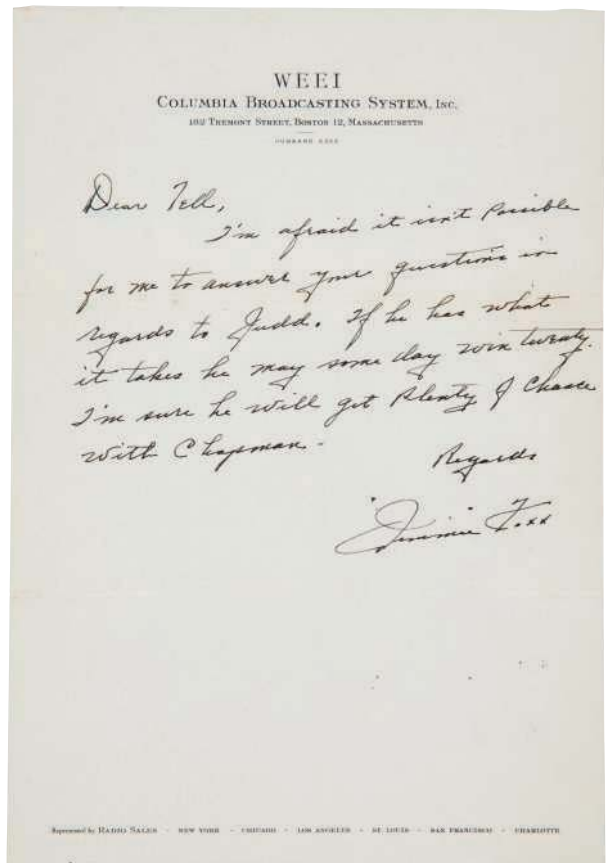
155

**JIMMIE FOXX HANDWRITTEN LETTER**

Handwritten letter dated, undated c.1943 on WEEI Columbia Broadcasting System, Inc. stationery by Hall of Famer Jimmie Foxx (1907-1967) responding to a query regarding Red Sox pitcher Oscar Judd *If he has what it takes he may someday win twenty.* Signed "Jimmie" Foxx in black ink.

7 ¼ x 10 ¼ in.

\$1,500-2,000





156

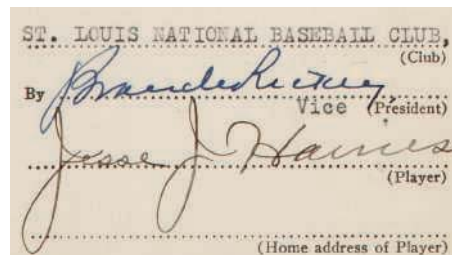
**RABBIT MARANVILLE PROFESSIONAL MODEL BAT**

An un-cracked, Hillerich & Bradsby, Pre Model number bat dating from the 1934-37 labeling period with the signature *Rabbit Maranville* emblazoned upon the barrel. Exhibits outstanding use with ball marks and stitch impressions on the right and left barrel, cleat marks on the right barrel and handle and a large R burned into the wood on the top of the barrel. Hall of Famer Walter "Rabbit" Maranville (1891-1954) played for the Boston Braves in 1935, during the labeling period of the offered bat. The only bat known that can be attributed as game used by Maranville. Authenticated and graded by PSA/DNA GU 9.

34 in.

33.7 oz.

\$8,000-10,000



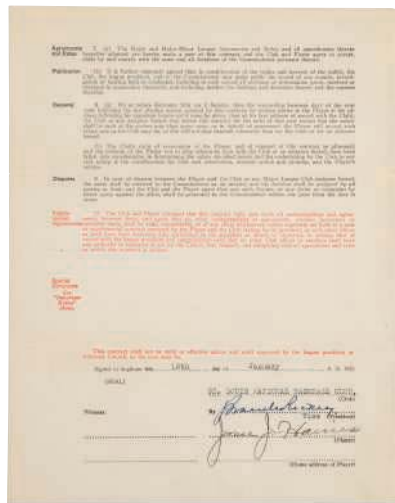
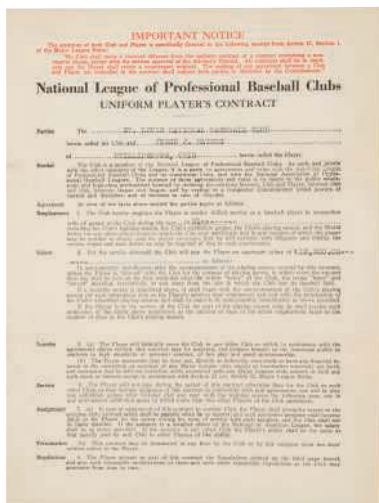
157

**JESSE HAINES SIGNED CONTRACT**

A uniform player contract dated 1931, between Hall of Famer Jesse Haines (1893-1978) and the St. Louis Cardinals for \$12,500 for the season. Haines went 12-3 in 1931, with a 3.02 ERA helping propel the Cardinals to the World Championship. Signed *Jesse J. Haines* in black ink, and countersigned by Hall of Famer *Branch Rickey* (1881-1965), Vice President of the St. Louis Cardinals. Additionally signed by *John Heydler*, President of the National League.

8 1/2 x 11 in.

\$8,000-10,000

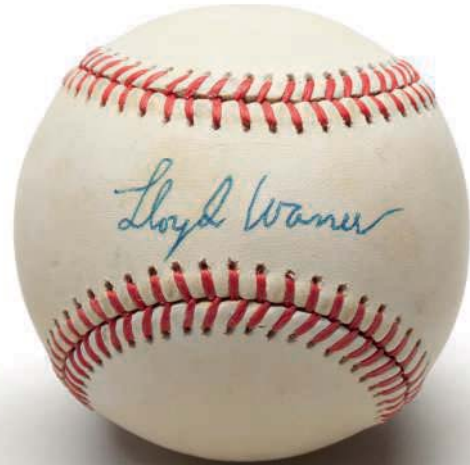


158

### LLOYD WANER SINGLE SIGNED BASEBALL

An Official National League (Feeney) baseball single signed by Hall of Fame outfielder Lloyd "Little Poison" Waner (1906-1982). Signed *Lloyd Waner* on the sweet spot in blue ink.

\$2,000-3,000



159

### BILL DICKEY PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Model Number C119 bat dating from the 1941 labeling period with the signature *Bill Dickey* emblazoned upon the barrel. Exhibits heavy use with a slight crack on the back handle, slight checking, ball marks, stitch impressions, and the handle has been taped with two rings to enhance the grip. Hall of Famer Bill Dickey (1907-1993) played for the New York Yankees from 1928-1943, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA GU 9.5.

35 in.

35.5 oz.

\$40,000-50,000





160

**PEPPER MARTIN PROFESSIONAL MODEL BAT USED BY LEO DUROCHER**

A Hillerich & Bradsby, Pre Model number bat dating from the 1936 labeling period with the signature *Pepper Martin* emblazoned upon the barrel. Exhibits heavy use with a handle crack, ball marks on the right, left and back barrel, cleat marks a taped handle and shipping labels attached to the front and back barrel. The bat also shows evidence of having been factory side written in grease pencil 5-20-36 33oz Leo Durocher 5-20-36 St. Louis National League. During the first half of the 20th century, it was commonplace for players to send a preferred model bat back to the factory to request models of the same type. Once at the factory, it would be planed and inscribed with the length, weight, player's name, date received and team affiliation. Hall of Famer Leo Durocher (1905-1991) played for the St. Louis Cardinals from 1933-1937 (as did his teammate Pepper Martin), during the labeling period of the offered bat. One of only two bats known that can be attributed to Durocher. Authenticated and graded by PSA/DNA GU 8.

35 in.

33.1 oz.

\$3,000-5,000



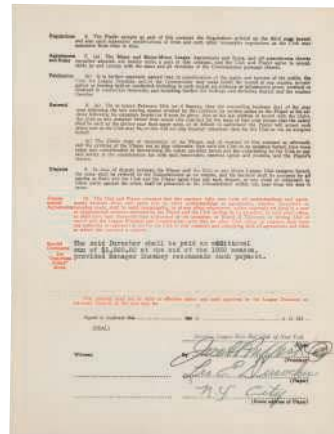
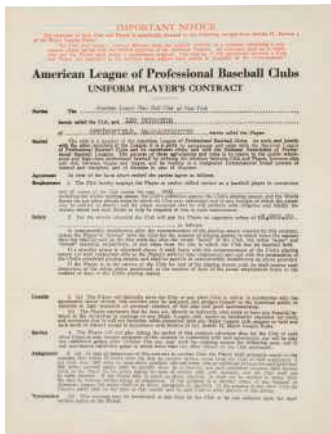
161

**LEO DUROCHER SIGNED CONTRACT**

A uniform player contract dated 1930, between Hall of Famer Leo Durocher (1905-1991) and the New York Yankees for \$5,000 for the season. Durocher would end up not playing for the Yankees in 1930, as his contract was sold to the Cincinnati Reds. He would spend the rest of his playing career and the entirety of his managerial career in the National League. Signed *Leo E. Durocher* in black ink, and countersigned by Hall of Famer *Jacob Ruppert* (1867-1939), President of the New York Yankees.

8 1/2 x 11 in.

\$8,000-10,000



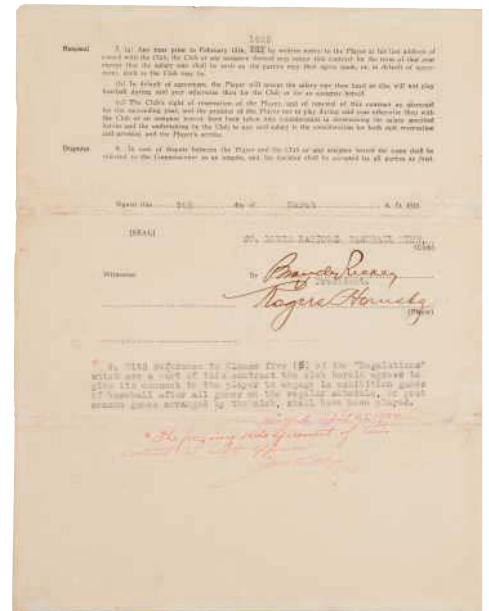
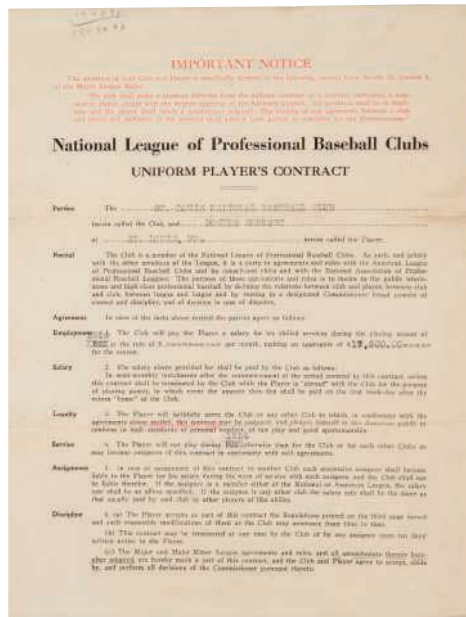
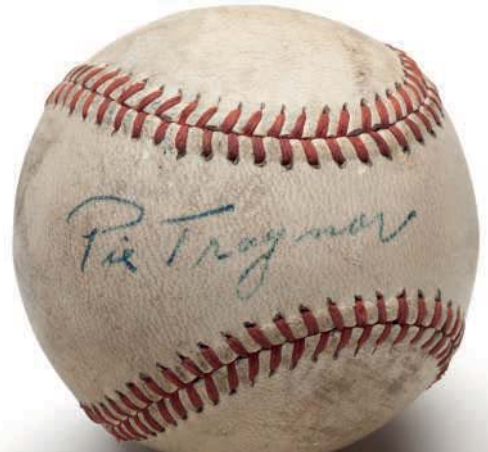


162

**“PIE” TRAYNOR SINGLE SIGNED BASEBALL**

An Official National League (Frick) baseball single signed by Hall of Fame third baseman Harold “Pie” Traynor (1898-1972). Signed *Pie Traynor* on the sweet spot in blue ink.

\$2,000–3,000



163

**ROGERS HORNSBY SIGNED CONTRACT**

A uniform player contract dated 1924, between Hall of Famer Rogers Hornsby (1896-1963) and the St. Louis Cardinals for \$17,500 for the season. In 1924 Hornsby batted a remarkable .424, sixth highest batting average in baseball history. Signed *Rogers Hornsby* in sepia ink, and countersigned by Hall of Famer *Branch Rickey* (1881-1965), President of the St. Louis Cardinals. Additionally inscribed and signed by National League President *John Heydler*.

8 1/2 X 11 in.

\$8,000–12,000

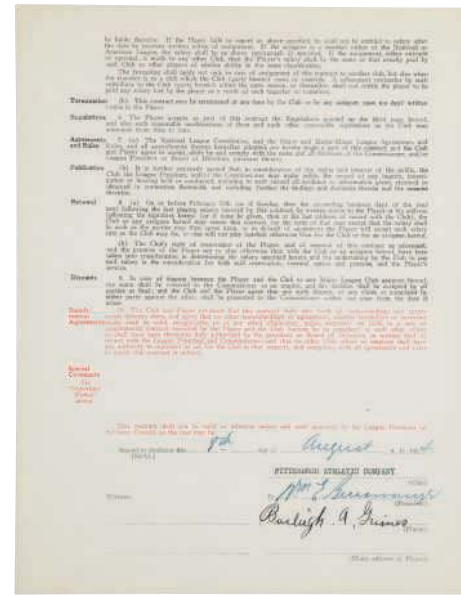
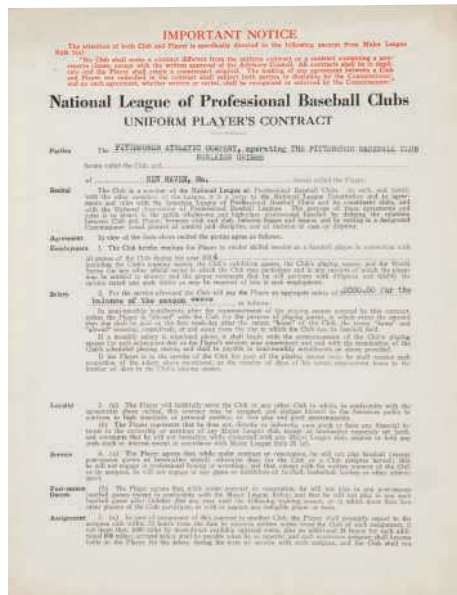
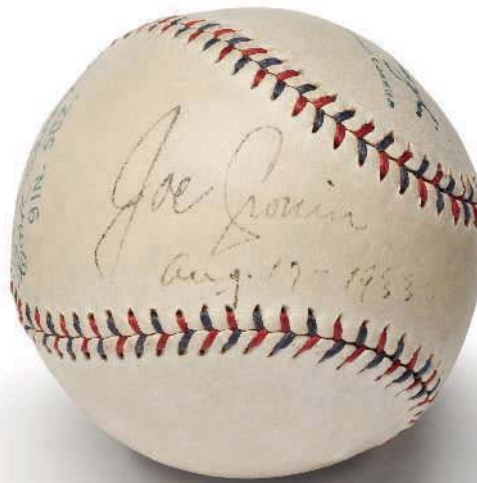


164

### JOE CRONIN SINGLE SIGNED BASEBALL

An Official American League (Harridge) baseball single signed by Hall of Fame shortstop Joe Cronin (1906-1984). Signed and dated *Joe Cronin, Aug. 19 - 1933* in between a side panel and the sweet spot in black ink.

\$3,000-4,000



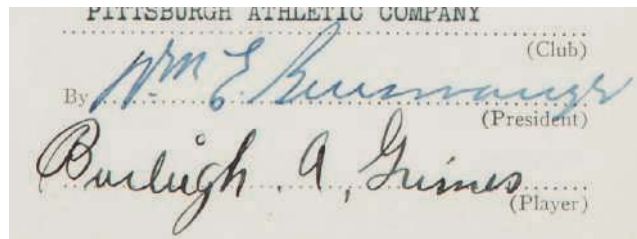
165

### BURLEIGH GRIMES SIGNED CONTRACT

A uniform player contract dated 1934, between Hall of Famer Burleigh Grimes (1893-1985) and the Pittsburgh Pirates for \$2,000 for the balance of the season. Grimes went 1-2 for the Pirates in 1934, his third and final team in his last year in the Big Leagues. Signed *Burleigh A. Grimes* in black ink, and countersigned by *Wm. E. Benswanger* as President of the Pirates. Additionally signed by *John Heydler*, President of the National League.

8 1/2 x 11 in.

\$8,000-10,000



136



166

### 1938 GOUDEY "HEADS UP" UNCUT SHEET

Uncut sheet of twenty-four 1938 Goudey "Heads Up" baseball cards representing the plain background set (the 24 card set was issued with both a plain background and with a cartoon and worded background). Produced as an extension to the 1933 Goudey baseball card set, the set begins with card #241 and includes Hall of Famers: #250 **Joe DiMaggio**; #249 **Jimmie Foxx**; #264 **Bob Feller**; #262 **Ducky Medwick**; #241 **Charlie Gehringer**; #253 **Hank Greenberg**; #246 **Ernie Lombardi**; #258 **Bobbie Doerr** and #257 **Al Lopez**.

Framed, 20 x 18 ¾ in.

\$20,000-30,000



## THE CUBAN CONNECTION

BY TIM WENDEL

**M**artin Dihigo was the best player who never reached — or more accurately was never allowed to reach — the major leagues. Despite such a fate, he is enshrined in four Halls of Fame: Cuban, Venezuelan, Mexican and U.S.

Born in 1905 in Matanzas, Cuba, where the island's first ballpark was built, Dihigo made his Negro Leagues debut at 17 and soon demonstrated that he could play any position, including pitcher. As one Cuban baseball official once told me, "Imagine a player like Vladimir Guerrero, who could pitch. That was Martin Dihigo."

The legend never became a household name in America because he played in the era before the color barrier was broken. But with some digging, one can realize what a marvelous player he truly was.

Early in his career, Dihigo broke in playing shortstop and second base. But he soon began to pitch and play the outfield as well. At 6-foot-1, 190 pounds, he was the prototypical player for just about any era.

Although too many box scores from his time have been lost, we do know that Dihigo began his four-decade career in 1927 in his native Cuba. Published reports

credit him with batting .408 in 1927 and .389 in 1929. By the mid-1930s, he was playing in Mexico and turning heads with his pitching performances, too. In 1936, he led all pitchers in the Mexican professional leagues with a 0.90 ERA.

His lifetime pitching record was 256-136, and the games when he went against Satchel Paige became legendary. An intimidating right-hander, Dihigo threw no-hitters in the United States, Mexico and Venezuela. Perhaps only Babe Ruth showed as much prowess on and off the mound.

With the Homestead Grays, Dihigo won several home runs titles and tied Josh Gibson for another. John McGraw, manager of the New York Giants, called Dihigo the greatest player alive. Walter "Buck" Leonard claimed Dihigo "could run, hit, throw, think, pitch and manage. You take your Ruths, Cobbs and DiMaggios. Give me Dihigo. I bet I would beat you almost every time." In the U.S., Dihigo also played for the New York Cubans and Darby Daisies. In addition to Leonard, Willie Wells, Vic Harris, George Scales and fellow Cuban Orestes "Minnie" Minoso all claim that Dihigo was the finest ballplayer they ever saw.

"For versatility on the baseball diamond, Martin Dihigo was in a class by himself," reads a scouting report on file at the Hall of Fame in Cooperstown, N.Y. "He was also a power hitter who possessed one of the strongest arms in black baseball."

Another report at Cooperstown states, "To his early-day black contemporaries, Dihigo was the greatest professional baseball player. To sports fans today, he is an unknown."

Dihigo was elected to the National Baseball Hall of Fame and Museum in Cooperstown in 1977, six years after his death. Yet arguably Dihigo's greatest impact could have been a decision he made once his playing days were over in the mid-1950s. After the revolution in Cuba, and Fidel Castro came to power, Dihigo chose to stay in his homeland. He became an announcer in Havana and often held court, talking baseball with fans for hours.

Then Castro named him his minister of sports — a designation that forced several of his admirers, especially those from Cuba, to reconsider their opinion of him and perhaps their relationship to a new Cuba.



Lot 301. 1920s Gran Stadium Cerveza Tropical (Cuba)  
Panorama

Watching how Dihigo became integral to Castro's regime soon forced Minoso and other Cuban-born ballplayers of that era to take drastic action.

In 1949, Minoso broke in with the Cleveland Indians and spent much of that season and the next in the minor leagues. Early in the '51 season, he was traded to the Chicago White Sox, where he had to confront discrimination as well as opposing batters.

"First you had Jackie Robinson. Then Larry Doby and then you had me," Minoso said. "I was the first black-skinned ballplayer to play in the city of Chicago."

To make the leap, Minoso explained that he had "to be strong in the mind." That required him to remember that Cuban players such as the great Dihigo hadn't gotten a chance to play in the major leagues. Also, star players like Ted Williams told Minoso that he had talent and could hit in the majors. He just had to stick it out.

"I cannot tell you how good that made me feel," Minoso said. "How I remembered that when I was going through difficult times, on and off the field."

Between 1951 and 1961, Minoso scored more than 100 runs four times and was among the leaders in hits. But such

accomplishments were often overlooked because the first wave of Latino ballplayers was routinely marginalized. They were often given nicknames they didn't want. "Orestes Minoso, with his proud classical name, became 'Minnie' Minoso in the United States," author Roberto Gonzalez Echevarria once wrote.

Yet such struggles paled in comparison to the decision Minoso had to make regarding his homeland of Cuba and his memory of the great Dihigo. For Minoso had witnessed Castro's parade into Havana in 1959. Minoso was sitting in his trademark Cadillac when passing soldiers recognized him and called for him to join the celebration.

He got out of his car, but something held him back. Minoso claimed from that moment on he never trusted the Castro government and soon made plans to leave the island permanently. Pulling out of Cuba for good proved to be costly because he owned several apartment buildings and a fleet of taxis. But there was no looking back and soon Minoso's "gut feeling" proved correct as Castro deemed that baseball on the island would only be played by amateurs. Luis Tiant Jr., Orlando Hernandez and Livan Hernandez were among those to flee the island; a parade

of talent that continues to this day with Yoenis Cespedes and Yasiel Puig.

Through it all, the great Dihigo stayed in Cuba. "I was disappointed in later years when he became minister of sports for Castro," Minoso said. "Those people, those times — I try not to remember them. It's only so much sadness for me. Martin Dihigo was the greatest player ever to come from Cuba. But I couldn't agree with the final choice he made."



Cropped image of Lot 302.  
1921 Pirates De Matanza Photograph



167

### MARTIN DIHIGO PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Model Number *D20* bat, dating from the 1929 labeling period with the name *DIHIGO* emblazoned upon the barrel. Exhibits excellent use with a handle crack, a small chip on the handle, slight checking (grain swelling) from repeated ball contact on the back barrel, and ball marks and stitch impressions on the right and left barrel. The bats' model number *D20* is stamped into both the knob and the top of the barrel, indicating it's been vault marked by the factory. The bat also shows evidence of having been factory side written 3-29-29. During the first half of the 20th century, it was commonplace for players to send a preferred model bat back to the factory to request models of the same type. Once at the factory, it would be planed and inscribed with the length, weight, player's name, date received and team affiliation. Legendary Cuban, Mexican and Negro League Hall of Famer Martin Dihigo (1906-1971) played for the Hilldale Giants in 1929, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA *GU 10*.

34.5 in.

39.3 oz.

\$70,000-90,000





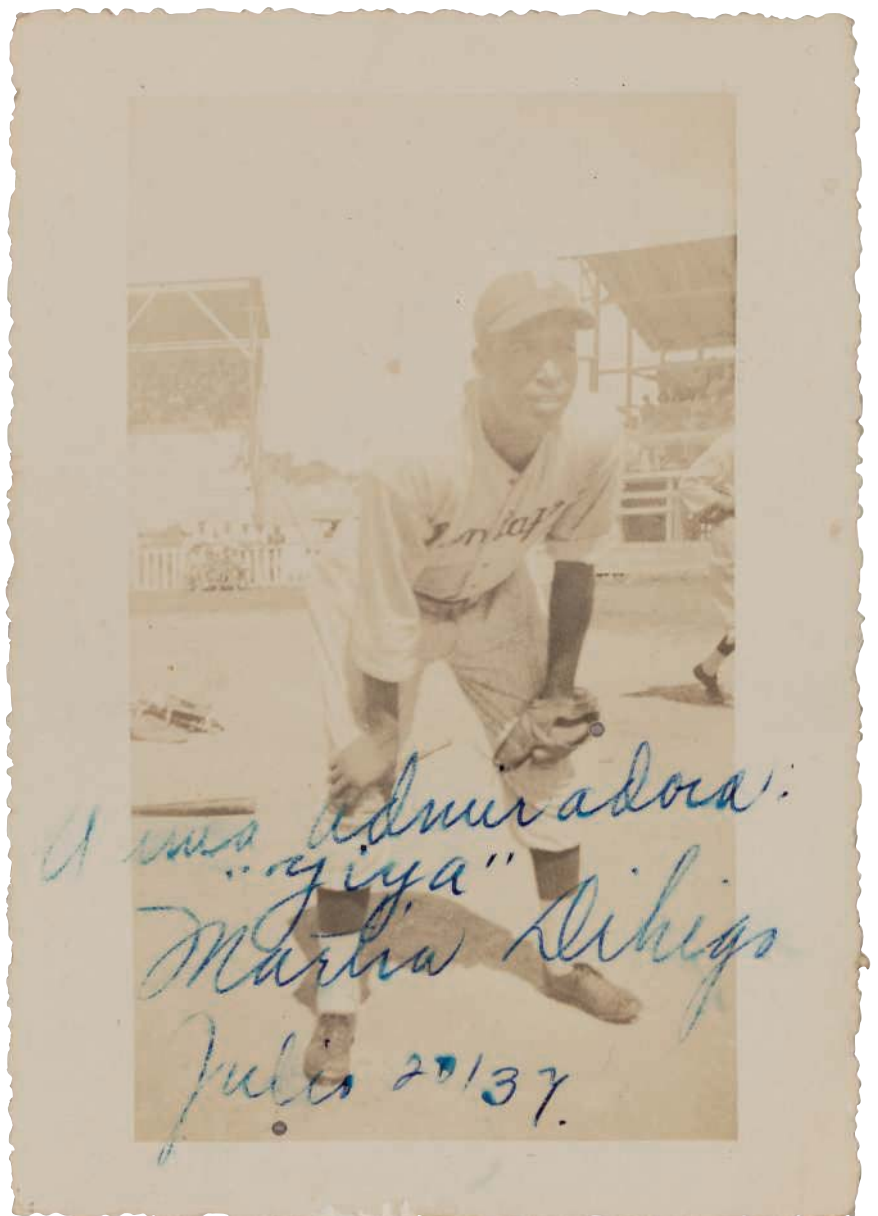
168

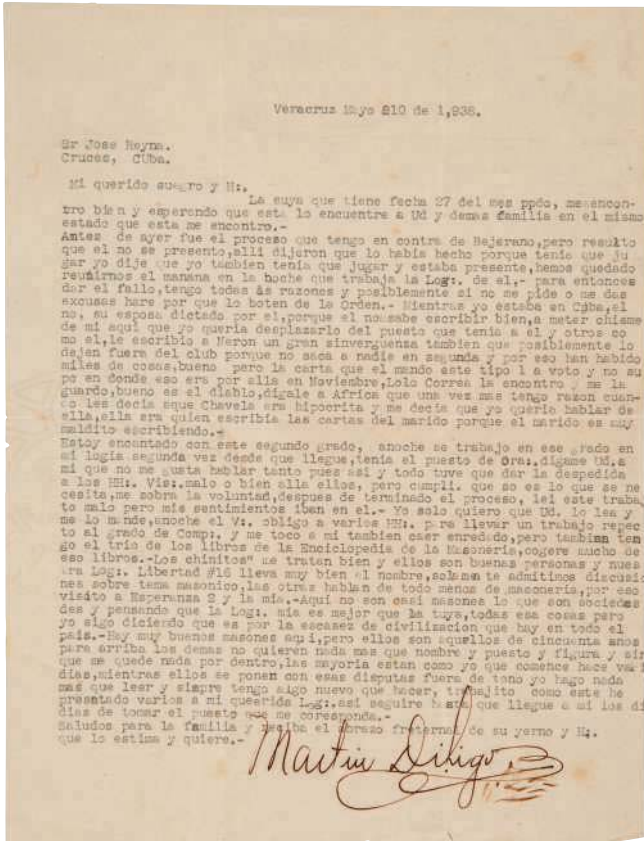
### MARTIN DIHIGO SIGNED PHOTOGRAPH

Autographed black and white photograph of Hall of Famer Martin Dihigo (1906-1971) picturing the legendary Cuban pitcher and slugger crouched in his baseball uniform. Signed and inscribed *A una admiradora "Yiya" Martin Dihigo, Julio 20/37* in blue ink.

3 ¼ x 4 ½ in.

\$4,000-6,000





169

**MARTIN DIHIGO SIGNED LETTER**

Typewritten letter dated May 10th, 1938 in which Hall of Famer Martin Dihigo writes to his father-in-law Jose Reyna discussing topics including court case with player Agustin Bejerno and his pursuit of freemasonry. The letter is written in Spanish (a translation accompanies the lot) and features a large *Martin Dihigo* signature in black ink.

8 ¼ x 11 ¾ in.

\$3,000-4,000



170

**MARTIN DIHIGO 1938 MEXICAN LEAGUE DIPLOMA**

Original Mexican Baseball League diploma awarded to Hall of Famer Martin Dihigo (1906-1971) as the league's batting and pitching champion, hitting a remarkable .387 with an 18-2 record and a .090 ERA. The document made out to *Sr. Martin Dihigo Llanos*, features a photograph of Dihigo, an attached ribbon and brass medal, and is signed by League President *Ernesto Carmona V.* and Secretary *Gabriel Atristain*.

10 x 7 ½ in.

\$10,000-15,000



171

### 1938 AMERICAN LEAGUE ALL STAR TEAM SIGNED PHOTO DISPLAY

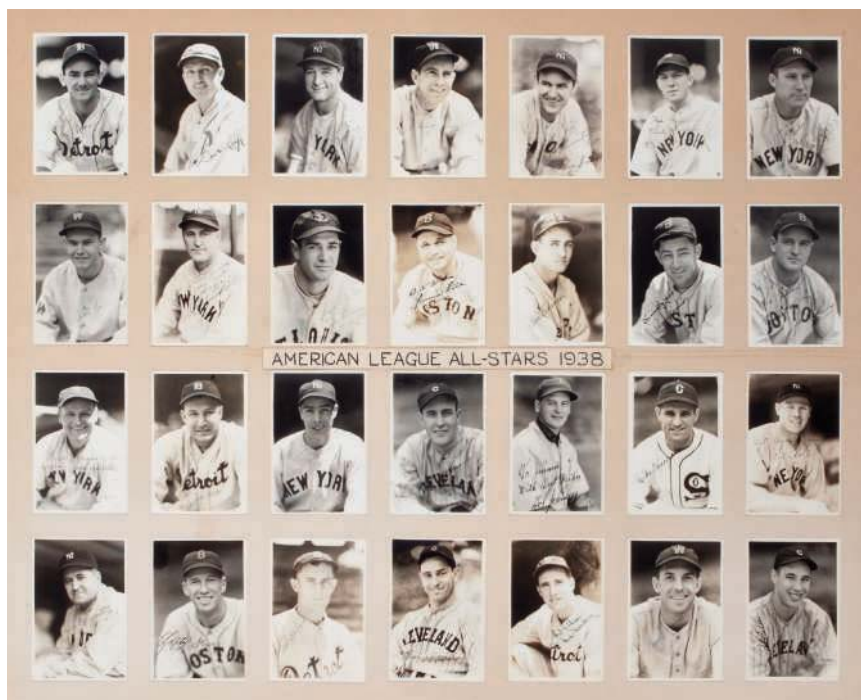
*George Burke (1874-1951)*

Autographed photo display representing the 1938 American League All Star team featuring 28 original George Burke photographs (all of which are signed by the player pictured). Obtained by fellow 1938 All Star pitcher Jim Turner, autographed photos include 13 Hall of Famers: *Lou Gehrig; Jimmie Foxx; Joe DiMaggio; Lefty Gomez; Bill Dickey; Red Ruffing; Rick Ferrell; Charlie Gehringer; Joe Cronin; Joe McCarthy; Lefty Grove; Hank Greenberg; and Bob Feller.*

Individual photographs measure 4 x 6 in.

Framed, 44 x 38 in.

\$6,000-8,000



172

### 1938 NATIONAL LEAGUE ALL STAR TEAM SIGNED PHOTO DISPLAY

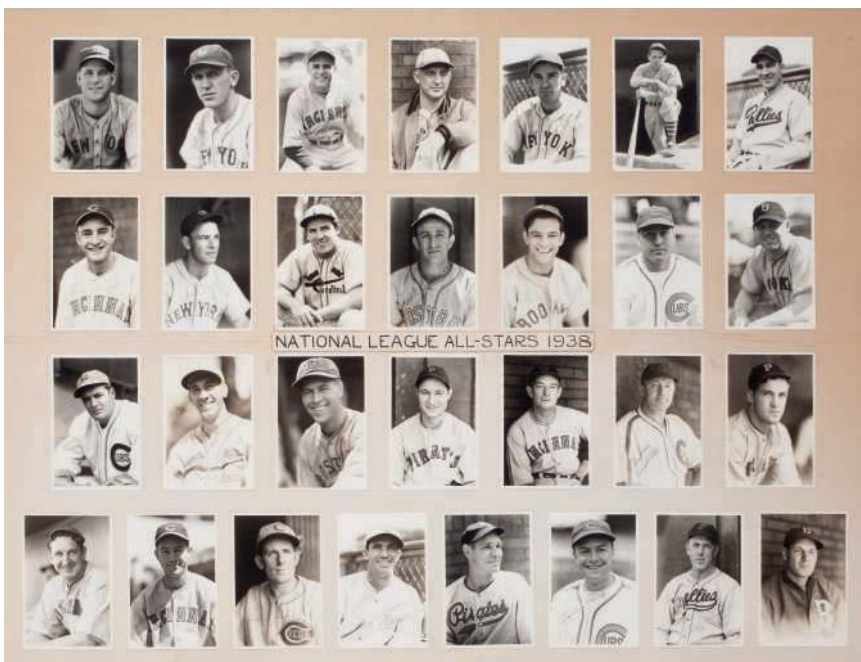
*George Burke (1874-1951)*

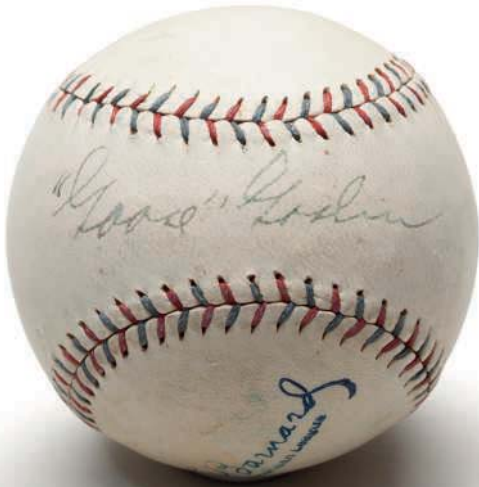
Autographed photo display representing the 1938 National League All Star team featuring 29 original George Burke photographs (28 of which are signed by the player pictured). Obtained by fellow 1938 All Star pitcher Jim Turner, autographed photos include 12 Hall of Famers: *Carl Hubbell; Bill Terry; Frankie Frisch; Mel Ott; Joe Medwick; Billy Herman; Lloyd Waner; Gabby Hartnett; Arky Vaughn; Ernie Lombardi; Leo Durocher; and Bill McKechnie.* A notable addition is the signed photo of *Willard Hershberger*, an extremely scarce signature due to his demise during the 1940 season. The only photo in the display which is unsigned belongs to the original obtainer of the signatures, Jim Turner.

Individual photographs measure 4 x 6 in.

Framed, 47 x 38 in.

\$4,000-6,000





173

### “GOOSE” GOSLIN SINGLE SIGNED BASEBALL

An Official American League (Barnard) baseball single signed by Hall of Fame outfielder Leon “Goose” Goslin (1900-1971). Signed “Goose” Goslin on the sweet spot in black ink.

\$5,000-7,000



174

### “GOOSE” GOSLIN PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Pre Model number bat dating from the 1923-1925 labeling period with the name *GOSLIN* emblazoned upon the barrel. Exhibits excellent use with a handle crack, ball marks, a light coat of pine tar on the handle and lather marks on the knob and the top of the barrel. The bat also shows evidence of having been factory side written, containing the name *Leon Goslin 40oz* and the return date *4-23-23* in grease pencil. During the first half of the 20th century, it was commonplace for players to send a preferred model bat back to the factory to request models of the same type. Once at the factory, it would be planed and inscribed with the length, weight, player’s name, date received and team affiliation. Hall of Famer Leon “Goose” Goslin (1900-1971) played for the Washington Senators from 1921-1930, coinciding with the specific inscription and labeling period of the offered bat. Authenticated and graded by PSA/DNA *GU 9*.

33 in.

32.2 oz.

\$8,000-10,000



144



175

### HANK GREENBERG PROFESSIONAL MODEL BAT

An un-cracked, Spalding, Model Number No.200 bat dating from the 1933-34 labeling period with the name *GREENBERG* emblazoned upon the barrel. Exhibits excellent use with ball marks and stitch impressions on the left and back barrel, and traces of pine tar on the handle. The bat also shows evidence of having been factory side written *7-13-34 32oz. Hank. Greenberg 7-13-34. BC and H. Greenberg Detroit BBC*. During the first half of the 20th century, it was commonplace for players to send a preferred model bat back to the factory to request models of the same type. Once at the factory, it would be planed and inscribed with the length, weight, player's name, date received and team affiliation. Hall of Famer Hank Greenberg (1911-1986) played for the Detroit Tigers from 1930-46, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA *GU 10*.

36 in.

34.1 oz.

\$35,000-45,000



Cropped image of Lot 171. 1938 American Team All Star League Signed Photo Display



176

### CHUCK KLEIN PROFESSIONAL MODEL BAT

An un-cracked, Hillerich & Bradsby, Pre Model number bat dating from the 1928-29 labeling period with the signature *Chuck Klein* emblazoned upon the barrel. Exhibits outstanding use with ball marks on the right and left barrel, cleat marks on the back barrel and a light coat of pine tar on the handle. The bat also shows evidence of having been factory side written in grease pencil *Chuck Klein. 1-18-30*. During the first half of the 20th century, it was commonplace for players to send a preferred model bat back to the factory to request models of the same type. Once at the factory, it would be planed and inscribed with the length, weight, player's name, date received and team affiliation. Hall of Famer Chuck Klein (1904-1958) played for the Philadelphia Phillies from 1928-1933, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA *GU 9.5*.

35 in.

37.9 oz.

\$6,000-8,000





177

### CHRISTY WALSH SYNDICATE SIGNED PHOTOGRAPH

Original autographed photograph picturing eight members of the Christy Walsh Syndicate (one of the earliest sports agencies) prior to the Opening Game of the 1929 World Series between the Chicago Cubs and Philadelphia Athletics. Signed by Hall of Famers *Babe Ruth*, *Ty Cobb*, *Rogers Hornsby*, *Connie Mack*, *Joe McCarthy*, *John J. McGraw* as well as *Nick Altrock* and *Christy Walsh* himself. All eight have signed below their respective images in black ink.

Image, 10 3/4 x 7 in.

Framed, 19 x 16 in.

\$5,000-7,000



178

### LEFTY GROVE PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Pre Model number bat dating from the 1931 labeling period with the signature *Lefty Grove* emblazoned upon the barrel. Exhibits tremendous use with a crack in the center brand leading to the front barrel (which has been repaired with seven nails), checking (grain swelling) from repeated ball contact on the back barrel, ball marks and deep stitch impressions on the right, left and back of the barrel, cleat impressions and blue and red bat rack streaks. There is also a light coat of pine tar on the handle. Hall of Famer Lefty Grove (1900-1975) played for the Philadelphia Athletics from 1925-1933, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA GU 9.

35 in.

37 oz.

\$30,000-40,000

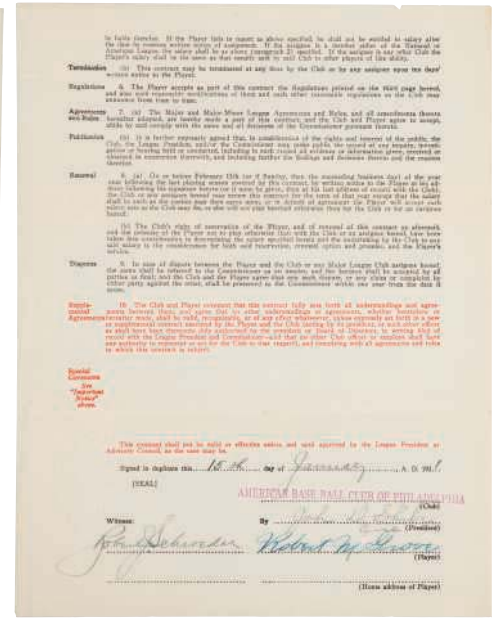
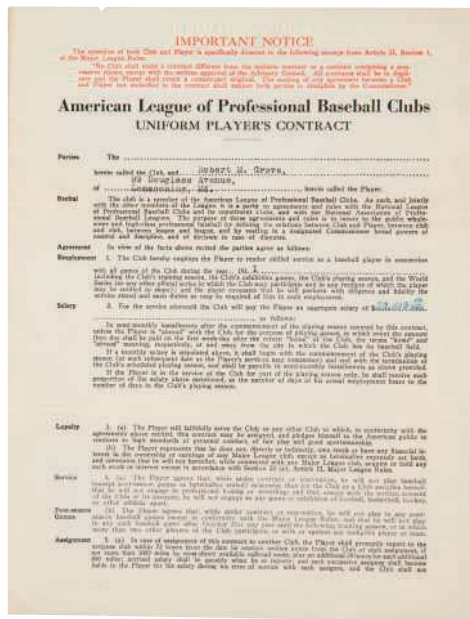
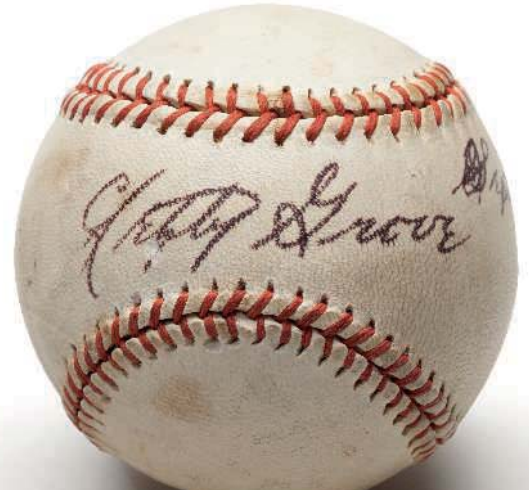
Cropped image of Lot 318. 1929 Philadelphia Athletics Team Panoramic Photograph

179

**LEFTY GROVE SINGLE SIGNED BASEBALL**

A National's Official League baseball single signed by Hall of Famer pitcher Robert "Lefty" Grove (1900-1975). Signed and dated *Lefty Grove, Sept 6 - 47* boldly on the sweet spot in black ink.

\$5,000-7,000



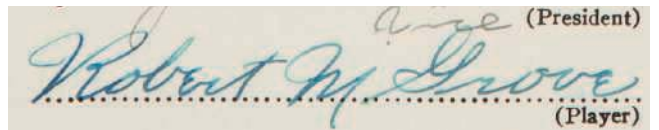
180

**LEFTY GROVE SIGNED CONTRACT**

A uniform player contract dated 1931, between Hall of Famer Robert "Lefty" Grove (1900-1975) and the Philadelphia Athletics for \$20,000 for the season. Grove would go on to win the American League MVP Award in 1931, leading the Athletics to their 3rd consecutive American League pennant. Signed *Robert M. Grove* in blue ink, and countersigned by *John D. Shibe*, Vice President of the Philadelphia Athletics.

8 1/2 x 11 in.

\$15,000-20,000



# LOU GEHRIG APPRECIATION DAY

BY MARTY APPEL

July 4, 1939, in what has come to be called the day of “Baseball’s Gettysburg Address,” Lou Gehrig delivered an unscripted yet brilliant farewell to baseball before an overflow holiday doubleheader crowd at Yankee Stadium.

It was at once a “memorable moment” for the National Pastime that did not involve a game, and a day that became one of the most emotional in the history of sports.

There are no players, ground-crew members, sportswriters, or baseball officials who stood on the field that day who are still with us. The last of them was Tommy Henrich, who died at 96 in 2009. But there are still fans, youngsters at the time, who crammed into the 16-year-old stadium for the event.

One was Ray Robinson, who went on to graduate from Columbia (Lou’s alma mater) in 1941 and to become a noted sports author, with an acclaimed biography of Gehrig among his works. Ray is now 93, still on top of his game, and still filled with memories, because Gehrig was his hero. He once tried to interview Gehrig outside the stadium for his school newspaper, but Lou was busy and instead left him tickets to come back the next day. It was a great thrill for Ray, standing so close to his hero.

“There are a few things that I especially remember,” he says. “I was sitting in the bleachers, and none of us that day thought that Lou was dying. We knew he had something that was forcing his retirement, but his impending death was not on anyone’s mind.

“I also remember that very pronounced New York accent. In those days, you didn’t hear the players’ voices very often. I hadn’t picked it up during our brief talk outside the stadium. But of course, he was born in New York and lived there his whole life.”

Lou Gehrig Appreciation Day had been hastily arranged. It was only on June 19 that the Mayo Clinic announced the findings of its examination of Lou, and reported it to be Amyotrophic Lateral Sclerosis—ALS—“a form of polio.” Certainly ALS was pretty unfamiliar to most people.

Two days later, the Yankees announced Lou’s retirement. Several sports columnists, the first being Bill Hirsch, but then Bill Corum and others in rapid succession, called for a “day” to honor him. It was decided that he would be honored on a July 4 doubleheader against Washington, and that the ceremony would be held between games.

If Ray Robinson was surprised by Gehrig’s voice, he, like millions of others, had probably skipped seeing the Western movie *Rawhide*, starring Gehrig in a cowboy role. It was filmed after the 1937 season and released in ’38. The ALS disease was probably already in him, but not visible as he handled many physical scenes perfectly fine.

He played the 1938 season and hit a disappointing .295—his first time under .300 since he hit the same .295 in his rookie season of 1925, when his playing streak of 2,130 consecutive games began. No one thought there was anything wrong with him just because he had fallen under .300. He was 35, and it was the natural aging process. In retrospect, he likely had elements of the disease in him, yet he was still a productive player.

That was not the case by spring training of ’39, nor in the first eight games of the season when he had just four singles. That was when he took himself out of the lineup in Detroit, ending the remarkable streak. Ironically, Wally Pipp, whom he succeeded at first base 14 years before, was in the stands in Detroit that day as a spectator.

Ed Barrow, the Yankees general manager, took control of the field ceremonies on Gehrig Appreciation Day, working with Manager Joe McCarthy and columnist Sid Mercer, who served as master of ceremonies for the event. Jacob Ruppert had died in January, so Barrow was running the team.

After losing the first game 3–2, Lou was surrounded on the field by many of the 1927 Yankees as well as the current team, along with the Washington Senators and the ground crew, all in white. Mayor Fiorello LaGuardia, who loved ballpark ceremonies, was there. (He threw out the opening day pitch 11 times at Yankee Stadium.) Postmaster General James Farley was there. Lou received a number of gifts, but the one that touched him the most was a silver trophy from his teammates with an engraved poem written by John Kieran of the *New York Times*, which said:



Lot 325. Lou Gehrig Photograph



*We've been to the wars together,  
 We took our foes as they came;  
 And always you were the leader,  
 And ever you played the game.  
 Idol of cheering millions;  
 Records are yours by sheaves;  
 Iron of frame they hailed you,  
 Decked you with laurel leaves.  
 But higher than that we hold you,  
 We who have known you best;  
 Knowing the way you came through  
 Every human test.  
 Let this be a silent token  
 Of lasting friendship's gleam  
 And all that we've left unspoken  
 —Your pals on the Yankee team.*

A public address system had been put in place at Yankee Stadium in 1936, and the echo from the outfield speakers would serve as “co-star” that day, repeating everything everyone said with just the briefest delay. And while more than 61,000 poured into the park that holiday afternoon, millions more would see a portion of Gehrig’s speech over and over again in movie theaters during newsreels.

In 1989 I was executive producer of the Yankees telecasts on WPIX in New York, and together with our director John Moore, we visited the Fox Movietone News archives in Manhattan and managed to piece together most of the speech there, with just a little cut out and lost. No full version exists, but journalists on the scene recreated it at once. If there was a word or two wrong, it mattered little. The essence was captured in full, and it showed a man of humility and dignity, bidding a farewell to his fans. He probably talked it through with his wife, Eleanor, while driving down from his apartment in Larchmont, New York, but he didn’t write it anywhere.

Or maybe he didn’t plan anything at all. For when all the other speakers were done, Sid Mercer said, “Lou has asked me to thank all of you. He is too moved to speak.” But McCarthy saw that Lou did want to speak, and led him to the mike.

This is what he said:

*Fans, for the past two weeks you have been reading about the bad break I got. Yet today I*



Lot 326. Lou Gehrig Photograph

*consider myself the luckiest man on the face of the earth. I have been in ballparks for 17 years and have never received anything but kindness and encouragement from you fans.*

*Look at these grand men. Which of you wouldn't consider it the highlight of his career just to associate with them for even one day? Sure, I'm lucky. Who wouldn't consider it an honor to have known Jacob Ruppert? Also, the builder of baseball's greatest empire, Ed Barrow? To have spent six years with that wonderful little fellow, Miller Huggins? Then to have spent the next nine years with that outstanding leader, that smart student of psychology, the best*

*manager in baseball today, Joe McCarthy? Sure, I'm lucky.*

*When the New York Giants, a team you would give your right arm to beat, and vice versa, sends you a gift — that's something. When everybody down to the groundskeepers and those boys in white coats remember you with trophies — that's something. When you have a wonderful mother-in-law who takes sides with you in squabbles with her own daughter — that's something. When you have a father and a mother who work all their lives so that you can have an education and build your body — it's a blessing. When you have a wife who*



Lot 327. Lou Gehrig Photograph

*has been a tower of strength and shown more courage than you dreamed existed — that's the finest I know.*

*So I close in saying that I might have been given a bad break, but I've got an awful lot to live for.*

He took a step back, and then returned to just say, "Thank you."

"The luckiest man line was the one that all the newsreels used," says Robinson, "but the one that really got us that day was when he said, 'I might have been given a bad break.' There was something deeply touching about that—the realization that it was over. Lou at first base was just such an automatic in our lives."

Irv Welzer, seven years younger than Robinson and later a Tony Award-winning Broadway producer, was there too. "Two games for the price of one?" he recalled. "No way we would miss spending July 4 there, packed in the bleachers for six hours, sitting in all that cigarette and cigar smoke, a sandwich in tow, and a ceremony thrown in. That was where we needed to be! But when Lou spoke, everyone was quiet, everyone hung on every word. We knew we were saying goodbye to our captain. Even

for a kid like me, it was very moving."

The idea to retire his No. 4 may have been McCarthy's, who later said no one would ever be captain of the Yankees again. (George Steinbrenner lifted that for Thurman Munson, another ill-fated Yankee captain.) This was the first baseball number to be retired (numbering of the players had only begun in 1929), and it had been previously done in hockey, when the Toronto Maple Leafs retired Ace Bailey's No. 6 in 1934 after he had sustained a head injury and was forced to retire. Gehrig stood alone as a baseball player with a retired number until the New York Giants retired Carl Hubbell's No. 11 in 1944.

The ceremonies concluded with Babe Ruth, arriving late and standing out in a white

suit, wrapping his arm around his old teammate. They hadn't been close for years, but this was the photo op of the day. Babe was, in a sense, stealing the scene, but that was okay. Having Ruth and Gehrig together meant a lot to everyone.

Unlike *Pride of the Yankees*, the film in which Gary Cooper played Gehrig, he didn't walk off alone towards the dugout, but there was a band, and they did play "I Love You Truly," and the fans chanted "We Love Lou!" as he exited.

He would stay with the team for the rest of the season, made the road trips, and dressed each day in his role as captain. But save for an exhibition game in Kansas City later that summer, he never played again.

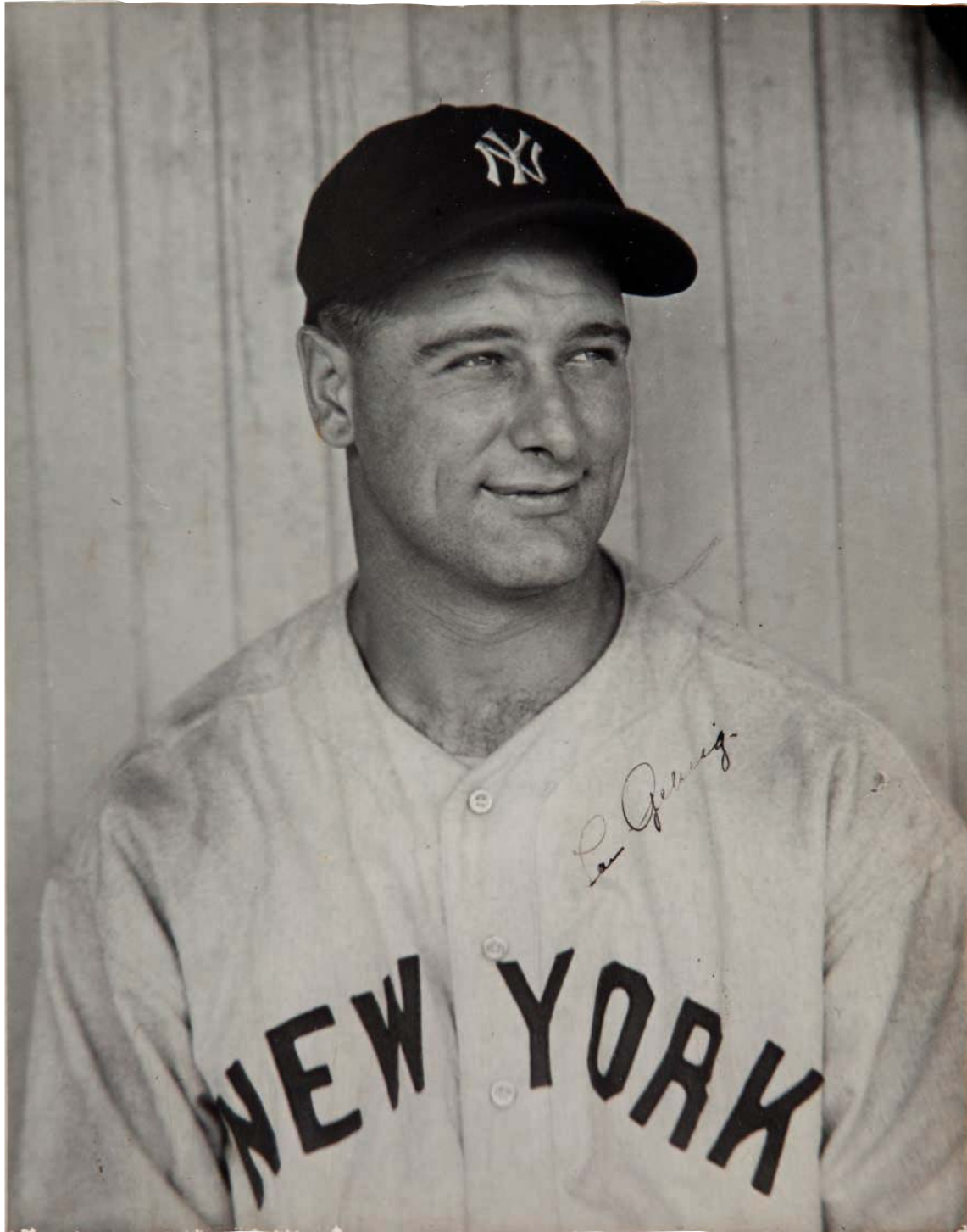
He died June 2, 1941. All these years later, there is no cure for ALS (now known as Lou Gehrig's Disease), nor is there any advanced knowledge of its cause.

Lou remains a great American sports hero, and Lou Gehrig Appreciation Day remains one of the most emotional moments in American sports. When the Yankees began holding annual Old Timers Days in 1947—they decided that the 1939 event was the first, and continued numbering from there. Today (today!), most people can do the "luckiest man" portion of the speech, echo and all, as though it is part of American history.

And it is.



Lot 328. Babe Ruth, Miller Huggins & Lou Gehrig Photograph



181

### **LOU GEHRIG SIGNED PHOTOGRAPH**

Autographed black and white photograph of Hall of Famer Lou Gehrig (1903-1941) picturing the legendary slugger in his New York Yankees uniform. Signed *Lou Gehrig* in black ink.

7 ¼ x 9 ½ in.

\$20,000-30,000





182

### LOU GEHRIG PROFESSIONAL MODEL BAT

An un-cracked, Hillerich & Bradsby, Model Number *His 5-13-31* bat dating from the 1935 labeling period with the small signature variation *Lou Gehrig* emblazoned upon the barrel. Exhibits outstanding use with defined ball marks on the right, left and back of the barrel, cleat impressions on the left and right barrel and blue and red bat rack streaks. Gehrig's number 4 is carved lightly in the knob. Hall of Famer Lou Gehrig (1903-1941) played for the New York Yankees from 1923-1939, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA *GU 10*.

35 ¼ in.

35.5 oz.

\$300,000-400,000



Cropped image of Lot 323. Lou Gehrig Photograph



183

183

### FREDDIE LINDSTROM PROFESSIONAL MODEL BAT

An un-cracked, Hillerich & Bradsby, Pre Model number bat dating from the 1934-36 labeling period with the signature *Freddie Lindstrom* emblazoned upon the barrel. Exhibits heavy use with ball marks and stitch impressions on the right, left and back barrel, cleat marks on the right and left barrel and red bat rack streaks visible on the right barrel. Hall of Famer Freddie Lindstrom (1905-1981) played for the Pittsburgh Pirates in 1934, Chicago Cubs in 1935 and the Brooklyn Dodgers in 1936, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA GU 8.5.

35 in.

35.7 oz.

\$8,000-10,000



184

### ERNIE LOMBARDI PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Pre Model number bat dating from the 1939-43 labeling period with the signature *Ernest Lombardi* emblazoned upon the barrel. Exhibits heavy use with a professionally repaired handle crack, ball marks on the right, left and back barrel, a slight water stain on the front barrel and green and blue bat rack streaks. Hall of Famer Ernie Lombardi (1908-1977) played for the Cincinnati Reds from 1932-1941, Boston Braves in 1942 and the New York Giants from 1943-1947, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA GU 8.

35 in.

35.1 oz.

\$15,000-20,000



184



156





185

185

### JOE “DUCKY” MEDWICK PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Pre Model number bat dating from the 1938-39 labeling period with the signature *Joe “Ducky” Medwick* emblazoned upon the barrel. Exhibits outstanding use with a repaired slight handle crack, ball marks on the left and back of the barrel, cleat marks and blue bat rack streaks. The number 7 (Medwick’s number) is written on the knob in fading laundry marker. Hall of Famer Joe “Ducky” Medwick (1911-1975) played for the St. Louis Cardinals from 1932-1940, during the labeling period of the offered bat. One of only four bats known that can be attributed as game used by Medwick. Authenticated and graded by PSA/DNA GU 8.5.

35 in.

34.4 oz.

\$8,000–10,000



186

### WILLIAM “BILLY” HERMAN PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Pre Model (K55) number bat dating from the 1936-37 labeling period with the signature *William Herman* emblazoned upon the barrel. Exhibits heavy use with a handle crack that has been secured with two rings of tape, ball marks and stitch impressions on all sides of the barrel and the shadow of a spiral tape pattern on the handle. The bat also shows evidence of having been factory side written though it is no longer legible. During the first half of the 20th century, it was commonplace for players to send a preferred model bat back to the factory to request models of the same type. Once at the factory, it would be planed and inscribed with the length, weight, player’s name, date received and team affiliation. Hall of Famer Billy Herman (1909-1992) played for the Chicago Cubs from 1931-1941, during the labeling period of the offered bat. One of only three bats known that can be attributed as game used by Herman. Authenticated and graded by PSA/DNA GU 9.5.

35 in.

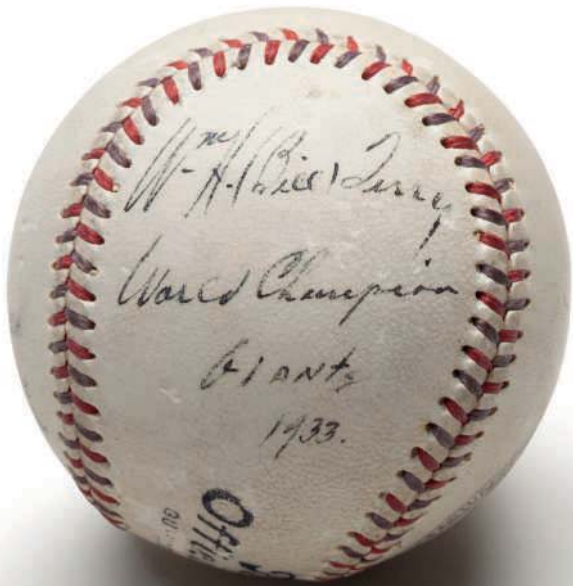
32.9 oz.

\$5,000–7,000



186



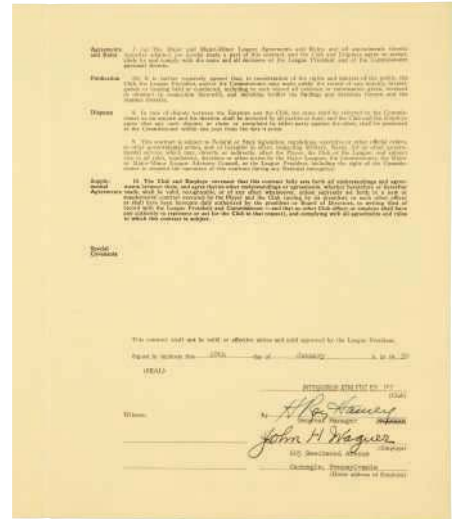
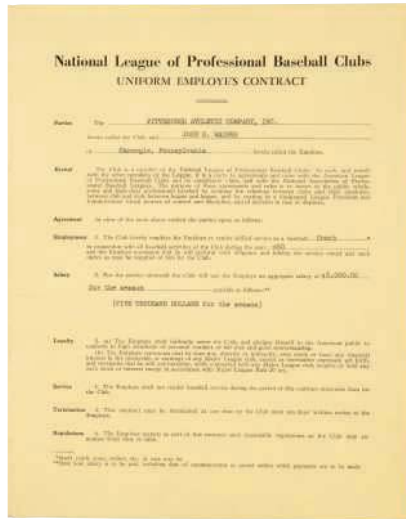


187

**BILL TERRY SINGLE SIGNED BASEBALL**

A Rawlings Official League baseball single signed by Hall of Fame first baseman Bill Terry (1898-1989). Signed Wm. H. (Bill) Terry, World Champion Giants 1933 on a side panel in black ink. Accompanied by the original Rawlings Official League box.

\$3,000-5,000



188

**HONUS WAGNER SIGNED CONTRACT**

A uniform employee contract dated 1950, between Hall of Famer John "Honus" Wagner (1874-1955) and the Pittsburgh Pirates for \$5,000 for the season as a coach. Signed John H. Wagner in black ink, and countersigned by H. Roy Haney, General Manager of the Pittsburgh Pirates.

8 1/2 x 11 in.  
\$3,000-5,000



158



189

**TOOTS SHOR SIGNED MENU**

Toots Shor menu dated February 3rd, 1951, signed on the front cover by fourteen including Hall of Famers *Ty Cobb, Jimmie Foxx, Rogers Hornsby, Mickey Cochrane, Charlie Gehringer, Bill McKechnie, Tris Speaker, Fred Clarke, Pie Traynor* and *George Sisler*. Additionally signed by *Moe Berg, Arlie Latham*, cartoonist *Bugs Baer* and *Toots Shor* himself. Signed for Hall of Famer *Fred Clarke's* wife, *Cobb, Clarke* and *Shor* have also added short inscriptions. From the Collection of *Fred Clarke*.

10 x 14 in.

\$2,000-3,000



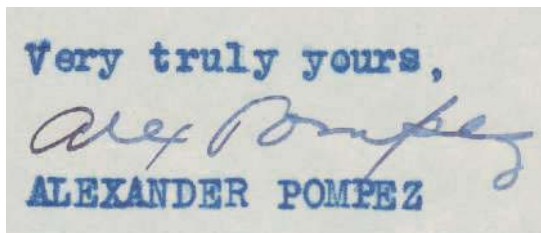
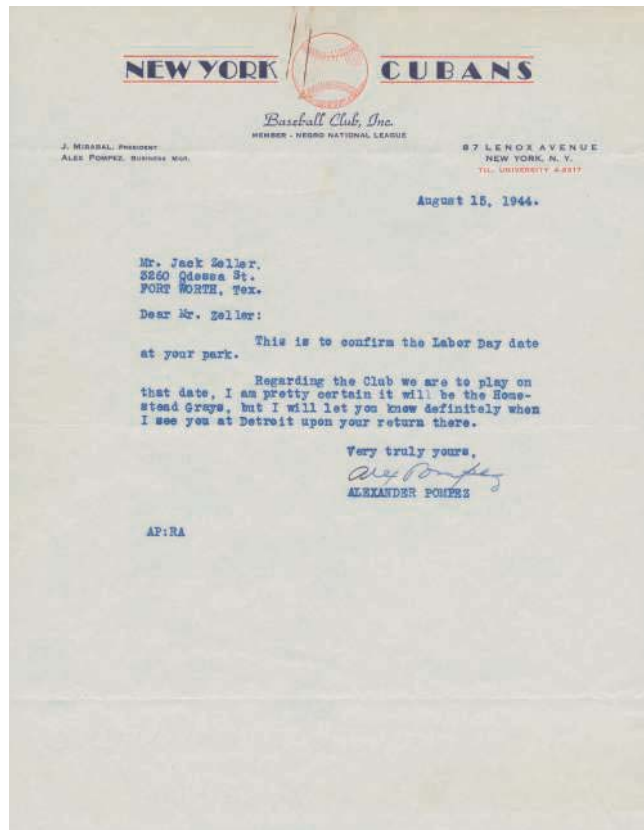
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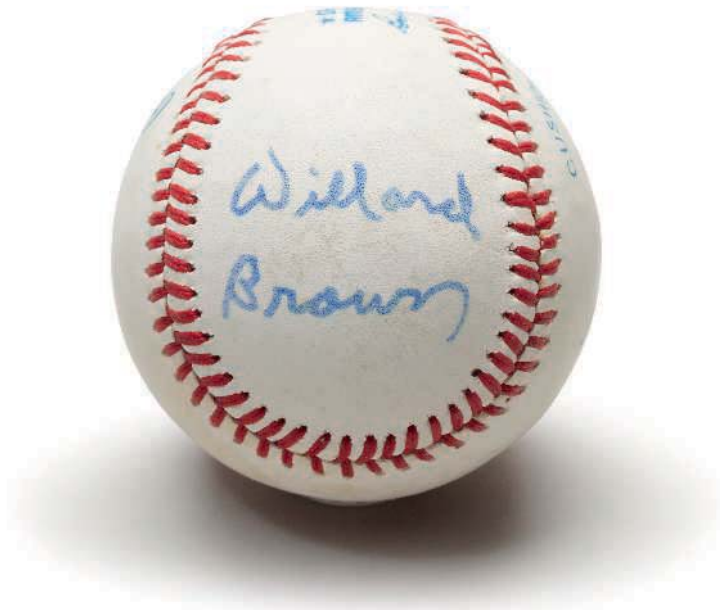
**ALEX POMPEZ SIGNED LETTER**

Typewritten letter dated August 15th, 1944 signed by Negro League baseball executive and Hall of Famer *Alex Pompez* (1890-1974) on New York Cubans stationery. The letter confirms a Labor Day game against the Homestead Grays. Signed *Alex Pompez* in black ink.

8 1/2 x 11 in.

\$3,000-4,000



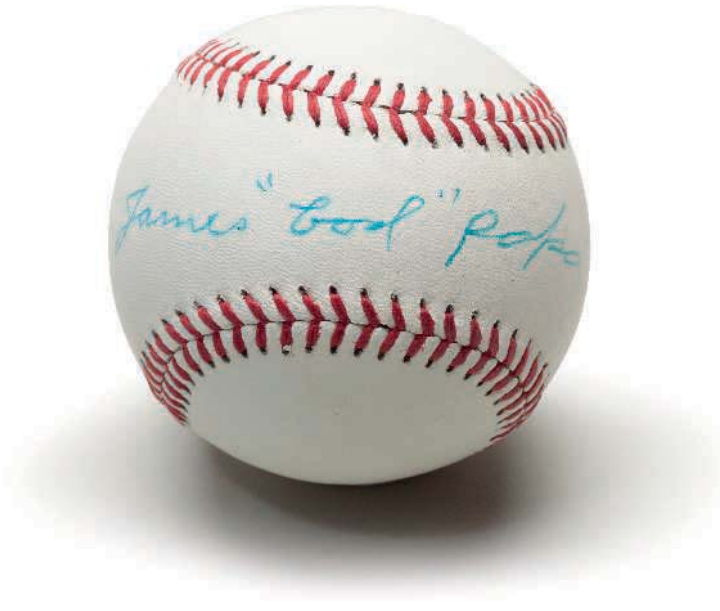


191

**WILLARD BROWN  
SINGLE SIGNED  
BASEBALL**

An Official American League (Brown) baseball single signed by Negro League outfielder and Hall of Famer Willard "Home Run" Brown (1915-1996). Signed boldly *Willard Brown* on a side panel in blue marker.

\$3,000-5,000

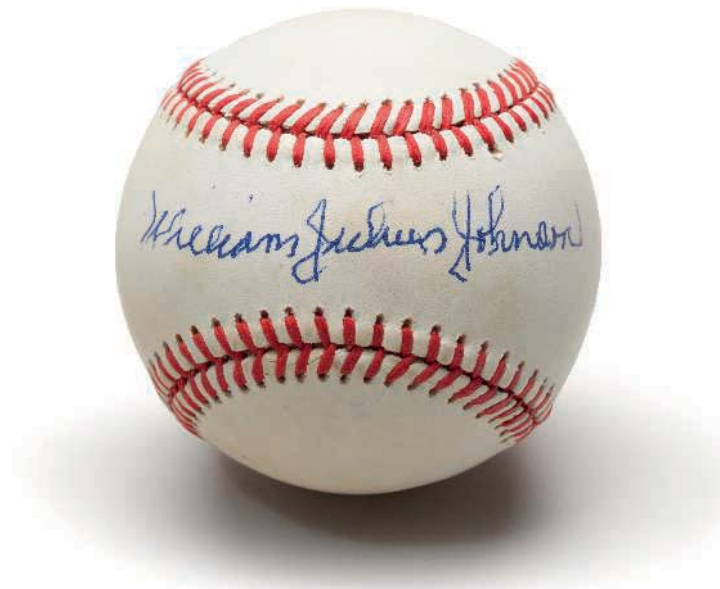


192

**JAMES "COOL PAPA"  
BELL SINGLE SIGNED  
BASEBALL**

An Official League baseball single signed by Negro League centerfielder and Hall of Famer James "Cool Papa" Bell (1903-1991). Signed *James "Cool Papa" Bell* on the sweet spot in blue ink.

\$2,000-3,000



193

**WILLIAM "JUDY"  
JOHNSON SINGLE  
SIGNED BASEBALL**

An Official National League (Giamatti) baseball single signed by Negro League third baseman and Hall of Famer William "Judy" Johnson (1899-1989). Signed with Johnson's full name *William Julius Johnson* on the sweet spot in blue ink.

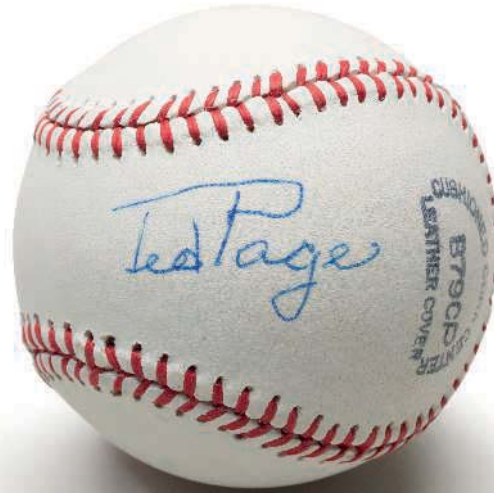
\$2,000-3,000

194

**TED PAGE SINGLE SIGNED BASEBALL**

An Official League baseball single signed by Negro League slugger "Terrible" Ted Page (1903-1984). Signed *Ted Page* on a side panel in blue ink.

\$3,000-5,000

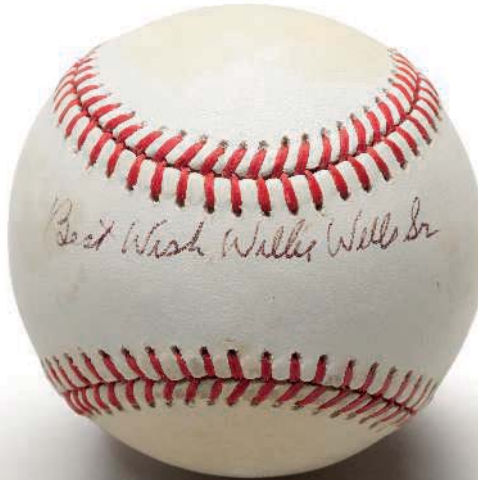


195

**WILLIE WELLS SINGLE SIGNED BASEBALL**

An Official American League (Brown) baseball single signed by Negro League shortstop and Hall of Famer Willie Wells (1906-1989). Signed and inscribed *Best Wishes, Willie Wells Sr.* on the sweet spot in black ink.

\$4,000-6,000

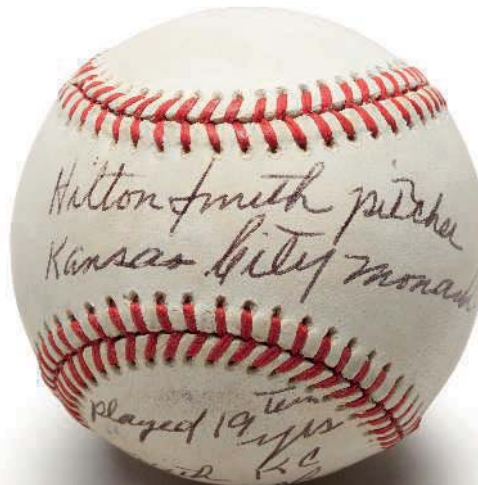


196

**HILTON SMITH SINGLE SIGNED BASEBALL**

An Official National League (Feeney) baseball single signed by Negro League pitcher and Hall of Famer Hilton Smith (1907-1983). Signed and inscribed *Hilton Smith pitcher Kansas City Monarchs* on the sweet spot, and *played 19 yrs* directly below it, in black ink.

\$4,000-6,000



## BIRTH OF A SLUGGER: THE INCOMPARABLE JOSH GIBSON

BY LARRY LESTER

**H**is feats were so incredible as to be unbelievable. Fact or fiction, baseball's most prolific slugger was often mired in legendary tales.

This folk hero's roots can be traced to rural Buena Vista, Georgia, about 20 miles east of Columbus. In 1911, Josh was born to sharecroppers Mark Gibson and Nancy Woodlock. In 1924, they took the 12-year-old to the steel mill city of Pittsburgh. They settled in Pleasant Valley on Pittsburgh's north side, where young Josh excelled as a track star and a swimmer before becoming a diamond gem.

Four years later, Reverend Harold "Hooks" Tinker, Sr., a modest player and the first manager of the Pittsburgh Crawfords, spotted Josh as a 16-year-old kid on the sandlots of the Hill District. From 1927 to 1930, Tinker played center field for the semipro Crawfords, with added duties as team captain and manager. The son of a barber, mortician, and porter, Tinker shared his discovery of black baseball's most celebrated hitter with Sport Collector's Digest writer Brent Kelley.

"We played a white team on the north side of Pittsburgh and this kid was playing third base. Now you can believe this—Josh Gibson—I ain't never seen nor heard of him. First thing, he was such a fine looking specimen for a young man. He was so adequately built for baseball and I noticed his movements in the beginning of the game. He made several plays at third base and the thing I noticed about him was his coolness. He threw out runners, he'd let them run a little while, then he'd cock his arm and throw; and he could really throw the ball. I said, 'We could use this kid.'

"As the game progressed, he had a couple of hits, but in about the seventh inning he hit a ball out of sight, up over a mountain! They didn't even think about going where

that ball went. I said, 'Look, this boy would make us just about what we need to be.' I didn't know he was a catcher. At the time, our catcher [Wyatt Turner] was the weakest hitter on our team.

"I asked [Gibson] would he like to play for a real baseball team and he said, 'Yeah,' so I said, 'You come up Tuesday evening and you be playing for the Pittsburgh Crawfords.' And he showed up. Somebody had seen him play with a company team—elevator drivers from Gimbel Brothers—and they said he was catching that day they saw him and he looked good. So I asked him and he said, 'Well, that's what I am—a catcher.' I said, 'You'd never think it by looking at you play third base. From here on, you'll be the catcher for the Crawfords.' He was only 16. He was really built; he wasn't nothing but muscle."

Pastor Tinker later told historian Rob Ruck, "Josh was built like metal. There was no fat on him. If you ran into him, it was just like running into a wall. Yes, sir, that's the way he was built. His muscles were hard. He was a sinewy type. He wasn't big. He was big, muscular, but there wasn't no fat on him. He was a powerful boy. He hit balls out on Bedford Avenue [Greenlee Field], and up in that hospital. He was the most tremendous hitter I've ever come across in baseball—I'm barring none."

Indeed, Gibson was the ultimate hitter. Often mistakenly compared to Babe Ruth, Josh was more like Johnny Mize or Ted Kluszewski—power hitters who seldom struck out. Hitting with power, and a high average, Josh was a blue-collar banger without the glitz and glamour of his Major League counterparts. Gibson was simply known as Josh—no nicknames, no monikers, no labels, no tattoos, no earrings, no pixie dust—who bullwhipped pitchers with a mighty swing. Former Crawfords teammate Julius "Judy" Johnson once boasted, "If Josh Gibson had been in the big leagues in his prime, Babe Ruth and



Cropped image of Lot 203. 1937 Ciudad Trujillo Team Photograph

Hank Aaron would still be chasing him for the home run record.”

Another third baseman turned catcher, Sam Hairston, recalled his playing days against the mighty Gibson. “The first time I saw Josh was in 1944, when I was a young third baseman in the league. We were playing the Grays in Washington, DC. One time the game situation called for a possible bunt. And Josh was up. So I don’t know Josh from anybody else, so I breaks in for the bunt and Josh doesn’t swing. Instead he steps out of the [batter’s] box when he sees me. He hollers at the manager, ‘Hey what are you trying to do, get this kid killed?’ The manager looks at me and calls time and says, ‘Get back, get back, get waaayy back on the edge of the grass.’ I got back on the edge of the grass and Josh swings on the next pitch. I turned sideways and the ball went right across my chest to the left field fence on one hop. If I had of been playing in, I would have been killed.” Said catcher Bill “Ready” Cash of the Philadelphia Stars: “Josh weighed about 220. His arm was as big as a leg. When Josh would come up, the infield moved back.”

Added Hooks Tinker: “He was of grizzly bear stature, but had a teddy bear personality. You give him an ice cream cone and he was satisfied.”

During a 1936 contest, according to the *New York Daily Worker*, “Gibson slammed a ball clear over the center field wall in Forbes Field, Pittsburgh.” That blast has only been duplicated by three others: Mickey Mantle, Oscar Charleston, and Dick “Dr. Strangeglove” Stuart. The daily paper also claimed that he held the record for the longest balls hit out of Cleveland’s Municipal Stadium (a 550-foot shot into the center-field bleachers) and Griffith Stadium in Washington.

Griffith Stadium was home field to the Homestead Grays and the Washington Senators of the white league. Senators’ owner Clark Griffith said of Gibson: “He hits a ball for more distance with less effort than any player I ever saw.” In 1943, Josh gave joy rides to 10 baseballs out of the spacious stadium, more than all American League sluggers combined in 77 games. Perhaps Tinker’s Grand Canyon-esque claim of Gibson hitting a ball over a mountain wasn’t too farfetched.

These tall tales by Tinker, Griffith, and Hairston may have been the reason that Fox television decided to



Cropped image of Lot 331. 1938 East All Stars (Negro League) Team Photograph



1932 Pittsburgh Crawfords Team Photograph

feature Gibson as an alien in their *X-Files* series in April 1999. Agents Scully and Mulder found out that he hit 61 home runs in 1947. Josh was unlike any slugging species before or after him. As the show noted, “The Truth is Out There!”

Gibson split his Negro League career wearing Crawford red and blue-steel Gray. Papers reported him winning home run titles in 10 seasons and a couple of batting titles, while calculations based on box scores, reveal an incredible .925 slugging percentage in 1943, followed by .644 the next season. However, selecting Gibson’s best season is like picking the Temptations’ greatest CD—there are just too many to choose from.

Selecting Gibson’s best day in the batter’s box is a little easier. On five occasions, he had more than 10 total bases in a game.

On August 19, 1934, and July 16, 1939, against the Philly Stars, and on May 31, 1943, against the Elite Giants he hit two homers each day, plus a few singles. He went 3-for-5 on July 31, 1937, against the Elite Giants, hitting three home runs for 12 total bases. Perhaps his best effort came on June 8, 1934, against the Cleveland Red Sox, when he banged out a double and three home runs in six at-bats for 14 total bases.

In addition, the media reported Gibson hitting four home runs in a 1938 game played in Zionsville, Pennsylvania, against the Memphis Red Sox. Unfortunately, the newspapers of this mining town failed to publish a box score, preventing calculation of total bases or slugging percentage for that historic day, and a ranking for record immortality.

Not that it mattered to Gibson. As teammates recalled, Josh never entertained a serious moment, except for his Goliath assault on hurlers. The 6-foot-1 man-child loved the game with a belly-busting laugh, and teenage exuberance. Tinker’s discovery became the game’s most cherished star.



197

### JOSH GIBSON PHOTOGRAPH

Original photograph of Hall of Famer Josh Gibson (1911-1947) as a member of the Homestead Grays, c.1943. The image of Gibson has been silhouetted to feature the legendary Negro League slugger standing by himself. The verso is stamped *McNeill News Photo Service, 1920-13th Street, N.W., Adams 6414, Washington S. D.C.* as well as features editorial notes, clipped articles which used the image and a typewritten description *Josh Gibson wears no. 30, a number consistent with the number of home runs he usually hits within a league season...*

7 x 9 ¼ in.

\$10,000-15,000



198

### 1928 PITTSBURGH CRAWFORDS TEAM PHOTOGRAPH

Original photograph of the 1928 Pittsburgh Crawfords semi-pro baseball team picturing eleven including Hall of Famer Josh Gibson (1911-1947), who was only sixteen-years old at the time. Discovered by Crawford's manager "Hooks" Tinker in an industrial league game that same year, the young Josh Gibson would play for the Crawfords through 1930 before signing with the Homestead Grays. The photo has been identified and signed on the verso by Tinker himself in blue ink.

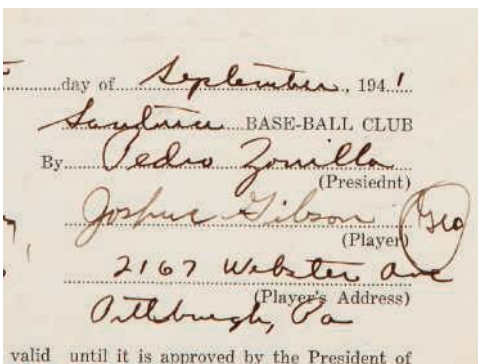
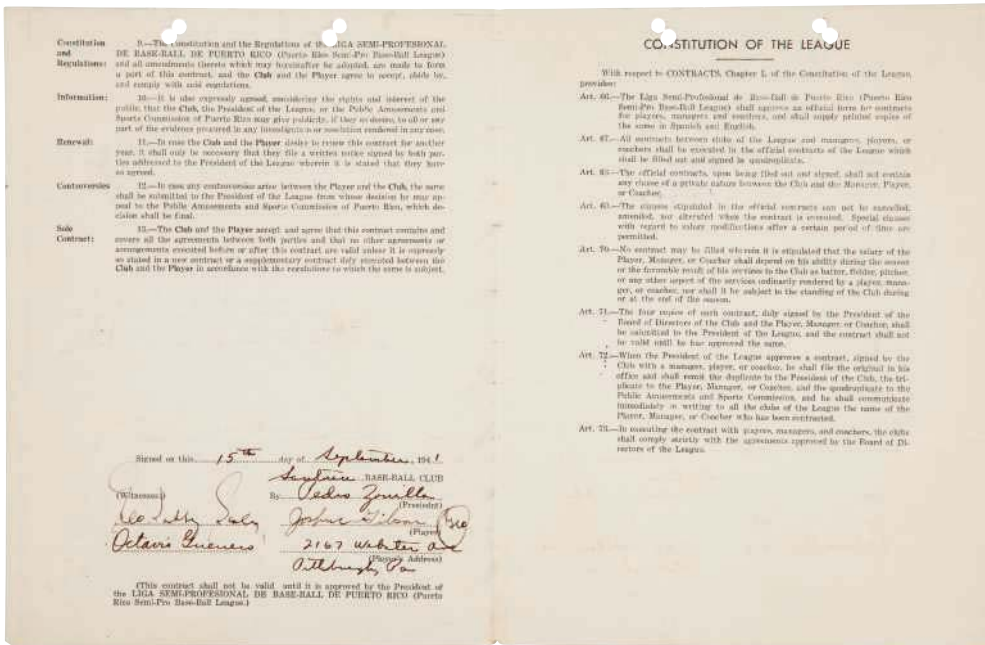
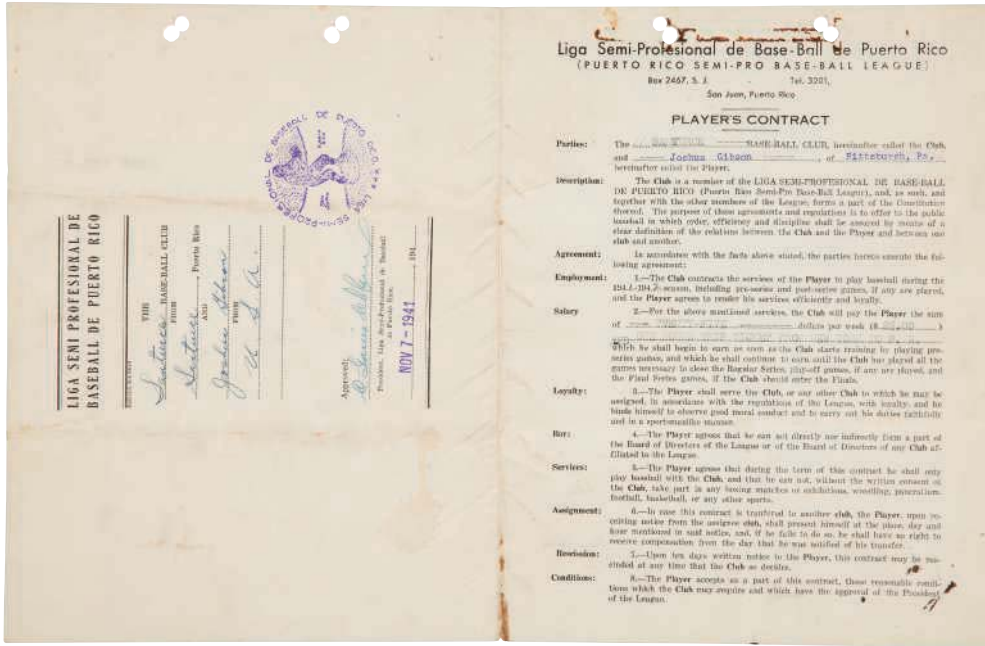
10 x 6 in.

\$8,000-10,000



(detail of Josh Gibson)





199

## JOSH GIBSON SIGNED CONTRACT

A Puerto Rican League player contract dated September 15th, 1941, between Hall of Famer Josh Gibson (1911-1947) and the Santurce Base Ball club for \$25 weekly plus a round trip ticket from New York to Puerto Rico. Considered amongst the greatest power hitters in baseball history let alone the Negro Leagues, Gibson was inducted into the Hall of Fame in 1972. Signed *Joshua Gibson* in black ink and countersigned by the President of the club and two witnesses.

8 1/2 x 11 in.

\$60,000-80,000



Cropped image of Lot 197. Josh Gibson Photograph

200

### JOSH GIBSON PROFESSIONAL MODEL BAT

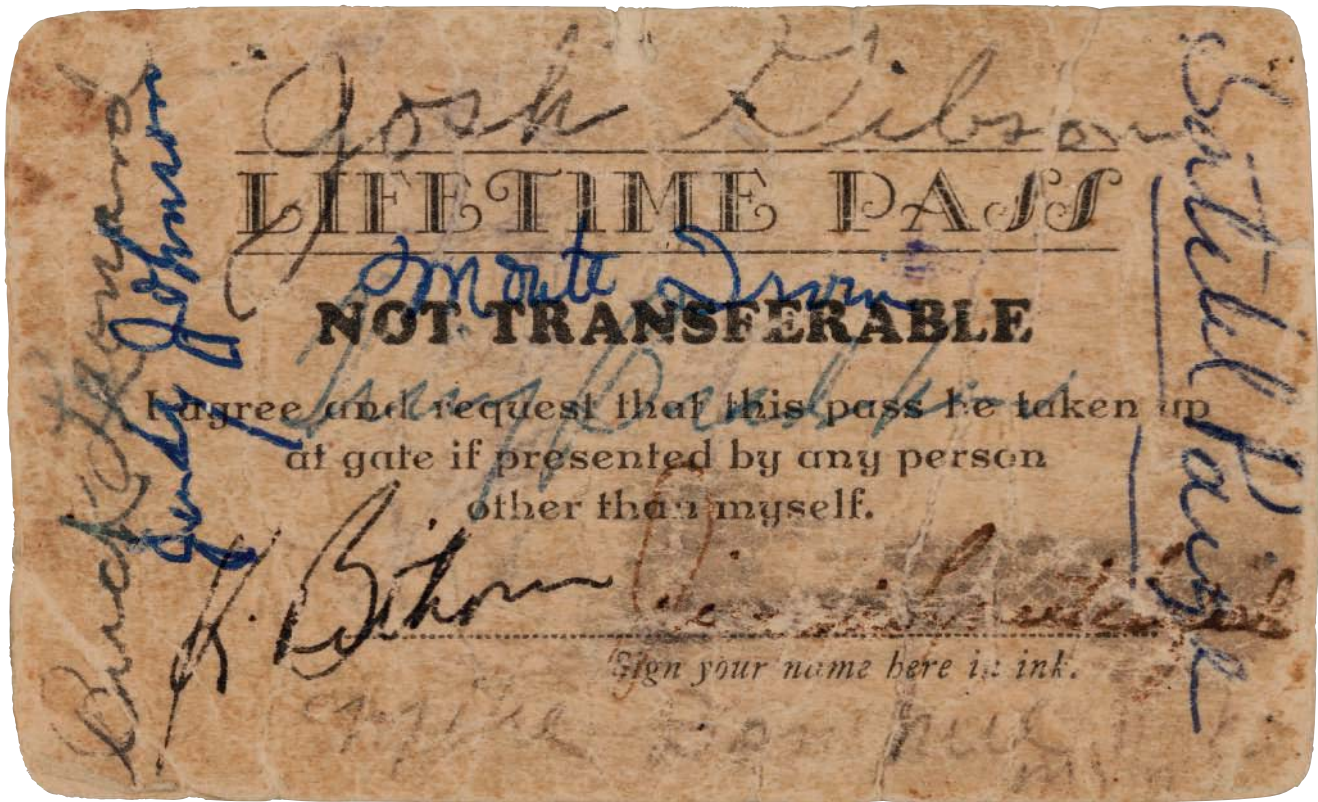
A Spalding, Model Number 300 bat dating from the 1935 labeling period with the name *J. GIBSON* emblazoned upon the barrel. Exhibits outstanding use with a crack from the handle to the barrel that has been repaired with five small nails, slight checking (grain swelling) from repeated ball contact on the back barrel, many ball marks on the right and back barrel, and cleat marks on the handle. The bat also shows evidence of having been factory side written 39 oz *W.A. Greenlee 5-8-35 Negro Natl League Pittsburgh PA* and *Greenlee Negro Natl League Pittsburgh pa 5-6*. During the first half of the 20th century, it was commonplace for players to send a preferred model bat back to the factory to request models of the same type. Once at the factory, it would be planed and inscribed with the length, weight, player's name, date received and team affiliation. The *Greenlee* referred to on the side written bat is Gus Greenlee, owner of the Pittsburgh Crawfords for whom Josh Gibson famously played. As team owner, it is assumed he took responsibility for ordering additional bats for his players. Legendary Negro League slugger and Hall of Famer Josh Gibson (1911-1947) played for the Pittsburgh Crawfords from 1932-36, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA GU 9.

36 in.

37.6 oz.

\$200,000-300,000





201

### CHICAGO AMERICAN GIANTS SIGNED LIFETIME PASS

A Chicago American Giants (Negro American League) Lifetime Pass signed by several all-time Negro League greats including Hall of Famers Josh Gibson (1911-1947), Satchel Paige (1906-1982), Buck Leonard (1907-1997), Judy Johnson (1899-1989) and Monte Irvin (1919-2016). In addition the pass includes the signatures of Puerto Rican baseball pioneer Hiram Bithorn (1916-1951) and three unidentifiable signatures. Signed in various inks over possibly decades.

3 ¾ x 2 ¼ in.

\$15,000-20,000



202

### BUCK LEONARD'S 1937 HOMESTEAD GRAYS TEAM PHOTOGRAPH

Autographed black and white photograph of the 1937 Homestead Grays, winners of the 1937 Negro National League Championship (their first of nine consecutive titles). The powerhouse team featured six future Hall of Famers including Josh Gibson, Ray Brown, Ray Dandridge, Leon Day, Willie Wells and Buck Leonard. This particular photograph belonged to and is signed by Hall of Famer Buck Leonard (1907-1997) who played first base for the team. Signed *Buck Leonard* in black marker, and additionally inscribed *LEONARD STANDING ON LEFT* and *GIBSON STANDING THIRD FROM RIGHT* on the top corners in blue ink. Leonard's name and address also are inscribed on the verso.

11 X 14 in.

\$2,000-3,000



203

### 1937 CIUDAD TRUJILLO TEAM PHOTOGRAPH

Original team photograph of the 1937 Ciudad Trujillo Los Dragones, considered one of the greatest teams ever assembled. The photo features sixteen members of the team including Hall of Famers Satchel Paige (1906-1982), Josh Gibson (1911-1947), James "Cool Papa" Bell (1903-1991) as well as Cuban Hall of Famers Lazaro Salazar and Silvio Garcia. Printed on "Agfa Brovira" matte photo paper with an embossed border, players Lazaro and Silvio have been identified on the image in black ink.

8 x 5 in.

\$5,000-7,000



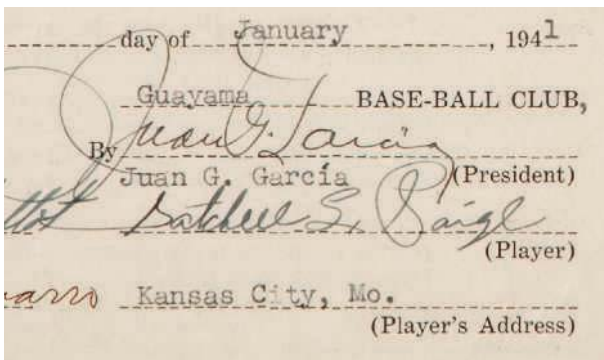
204

### SATCHEL PAIGE SIGNED PHOTOGRAPH

Autographed black and white photograph of Hall of Famer Satchel Paige (1906-1982) picturing the legendary pitcher waving to his fans from the door of an airplane, circa 1930s. Signed and inscribed *To Excelsior, My Best Regards, From Satchell*, in black ink and additionally identified in another hand *Satchell Paige* in blue ink.

5 x 7 in.

\$2,000-3,000



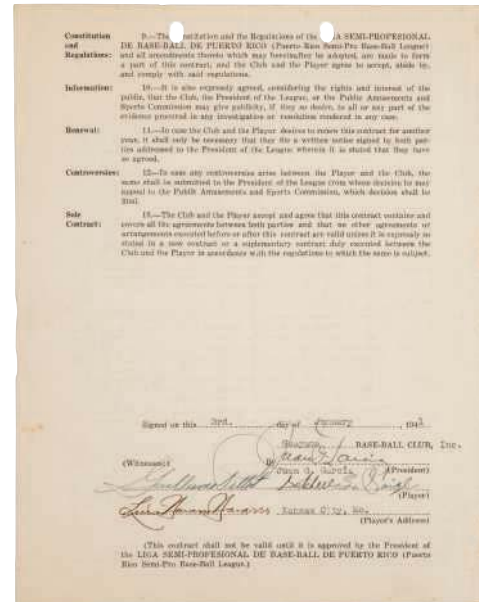
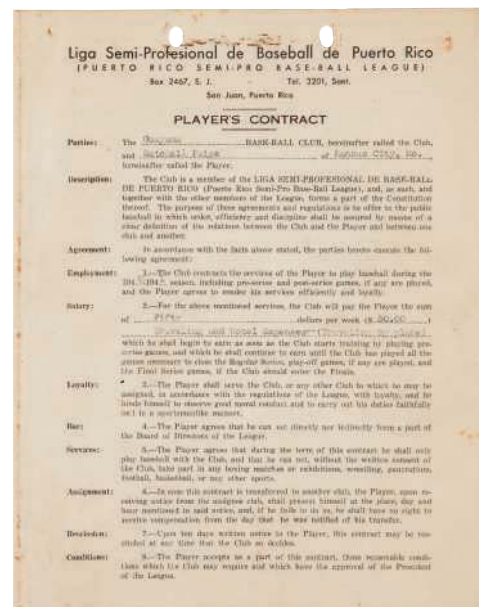
205

### SATCHEL PAIGE SIGNED CONTRACT

A Puerto Rican League player contract dated 1940/41, between Hall of Famer Satchel Paige (1906-1982) and the Guayama Base Ball club for \$50 weekly plus expenses. Following his 1939 season in which Paige set all time Puerto Rican League records going 19-3 with a 1.93 ERA, and 208 strikeouts in 205 innings, Paige returned to Puerto Rico to play another season for the Guayama Witch Doctors. Signed *Satchell L. Paige* in black ink and countersigned by the President of the club and two witnesses.

8 1/2 x 11 in.

\$8,000-12,000

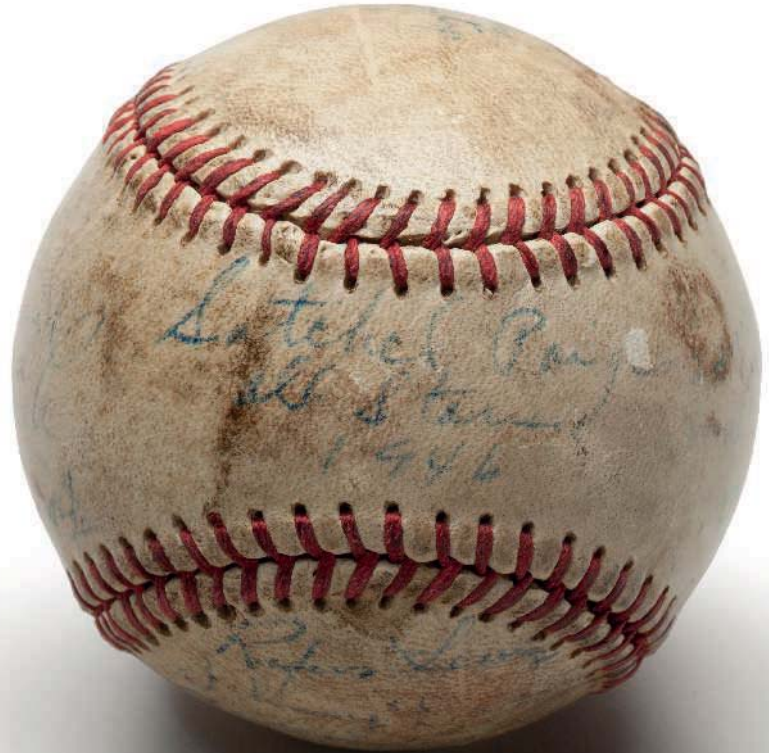


206

### 1946 SATCHEL PAIGE ALL STARS TEAM SIGNED BASEBALL

An Official American Association baseball signed by fifteen members of the 1946 Satchel Paige All Stars, a barnstorming team which would compete against the Bob Feller All Stars during the 1946 off-season. Signatures include Hall of Famers *Satchel Paige* and *Hilton Smith*, and stars *Quincy Trouppe*, *Buck O'Neil*, *Frank Duncan*, *Art Wilson*, *Henry Thompson*, *Sam Jethroe*, *Eugene Benson* and others. Additionally inscribed *Satchel Paige, All Stars, 1946* in Paige's hand on the sweet spot.

\$3,000–5,000

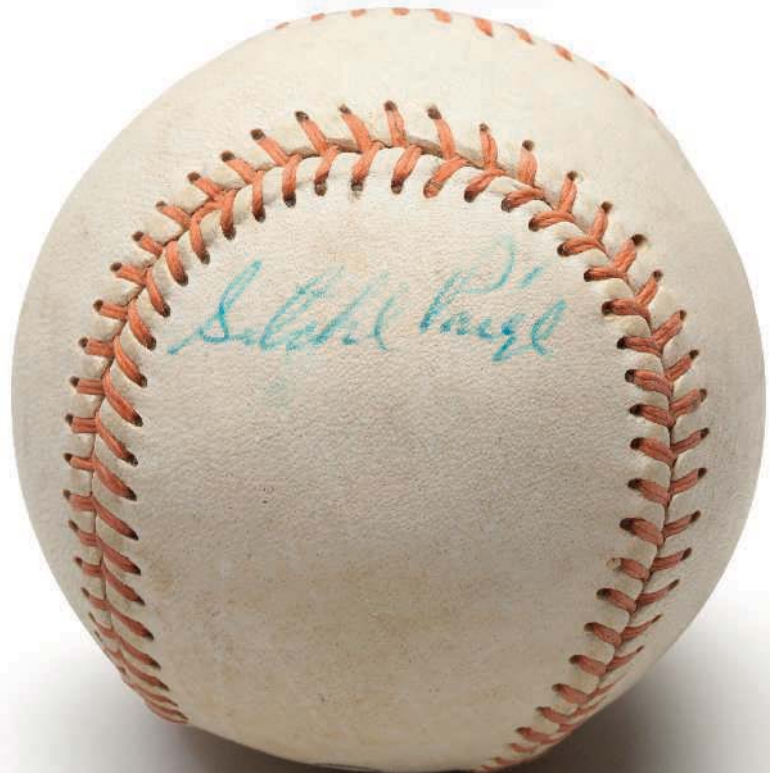


207

### SATCHEL PAIGE SINGLE SIGNED BASEBALL

An Official League baseball single signed by Hall of Fame and legendary Negro League pitcher Satchel Paige (1906-1982). Signed *Satchel Paige* on a side panel in blue ink.

\$4,000–6,000





208

### JUD WILSON PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Pre Model number bat dating from the 1932-34 labeling period with the name *JUD WILSON* emblazoned upon the barrel. Exhibits heavy use with a repaired handle crack, ball marks and stitch impressions on the right, left and back barrel, cleat marks on the right barrel, and the top barrel has been player modified by the removal of  $\frac{1}{4}$ " off the top of the barrel to reduce weight. The bat also shows evidence of having been factory side written in grease pencil '33.oz *Jud Wilson. 5-14-37*. During the first half of the 20th century, it was commonplace for players to send a preferred model bat back to the factory to request models of the same type. Once at the factory, it would be planed and inscribed with the length, weight, player's name, date received and team affiliation. Negro League slugger and Hall of Famer Jud Wilson (1894-1963) played for the Homestead Grays 1931-32, Pittsburgh Crawfords 1932 and Philadelphia Stars 1933-39, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA *GU 9.5*.

35.75 in.

32.8 oz

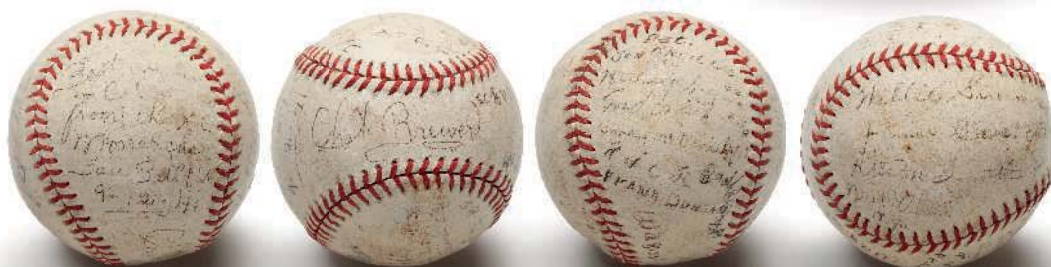
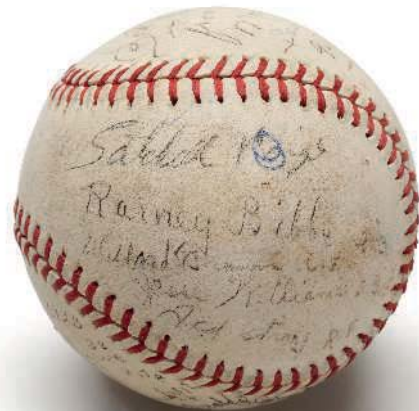
\$4,000-6,000

209

### 1941 KANSAS CITY MONARCHS TEAM SIGNED BASEBALL

A Spalding Official League baseball signed by sixteen members of the 1941 Kansas City Monarchs including Hall of Famers *Satchel Paige*, *Hilton Smith*, *Willard Brown* and stars *Newt Allen*, *Jon "Buck" O'Neil*, *Chet Brewer*, *Frank Duncan* and others. Additionally inscribed *Best Wishes to (obscured) from the K.C. Monarchs Base Ball Club 9-12-41* in *Chet Brewer's* hand.

\$7,000-9,000







210

**CHARLIE GEHRINGER PROFESSIONAL MODEL BAT USED BY MONTE IRVIN**

A Hillerich & Bradsby, Model number G7 bat dating from the 1948-49 labeling period with the signature *Chas. Gehring* emblazoned upon the barrel. Exhibits excellent use with a handle crack repaired with three nails and ball marks and stitch impressions on the left and back barrel. Hall of Famer Monte Irvin (1919-2016) played for Newark Eagles from 1938-1948 coinciding with the labeling period of the offered bat. Like many Negro Leaguers of his era, Irvin did not have model bat of his own and preferred using the Gehring model G7. Signed *Monte Irvin* and *Newark Eagles* on the front and right barrel in black marker. Accompanied by a letter signed by Irvin regarding the provenance of the bat. Authenticated by PSA/DNA.

33.75 in.

34.5 oz.

\$10,000-15,000

(2)

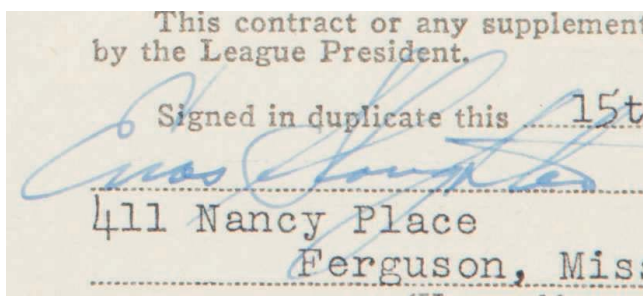
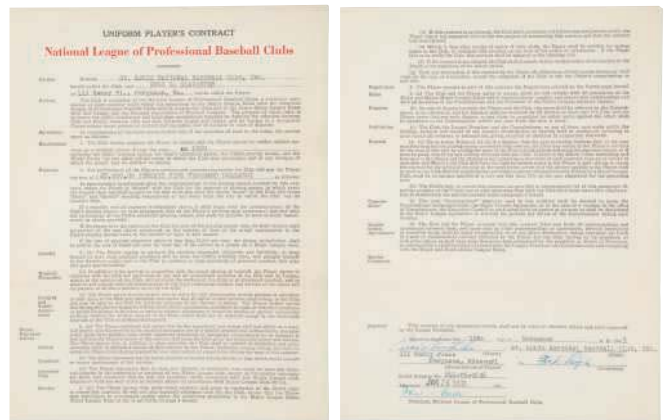
211

**ENOS SLAUGHTER SIGNED CONTRACT**

A uniform player contract dated 1950, between Hall of Famer Enos "Country" Slaughter (1916-2002) and the St. Louis Cardinals for \$25,000 for the season. Slaughter would bat .290 for the Cardinals in 1950, securing a spot on the National League all Star team. Signed *Enos Slaughter* in blue ink, and countersigned by Hall of Famer *Ford Frick* (1894-1978) as President of the National League and *Fred Leigh* of the Cardinals.

8 1/2 x 11 in.

\$5,000-7,000





212

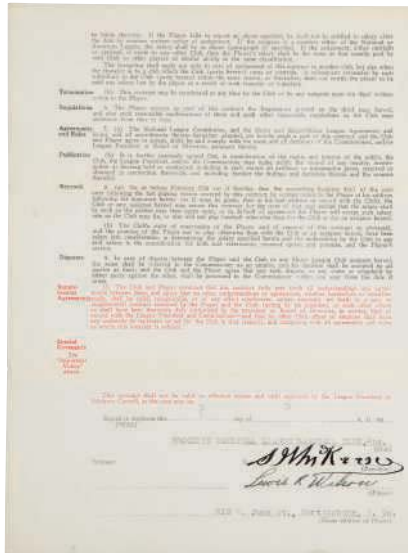
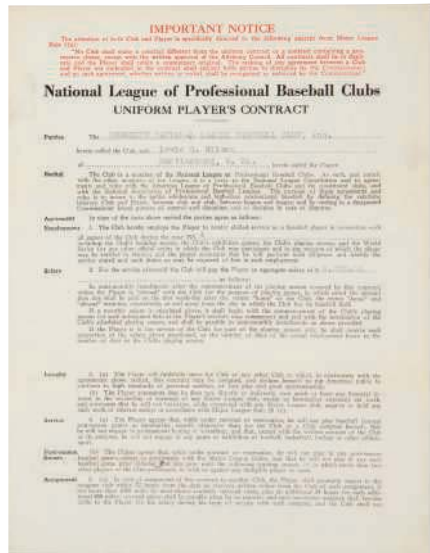
### HACK WILSON PROFESSIONAL MODEL BAT

An un-cracked, Hillerich & Bradsby, Model Number *His 1-30-26* bat dating from the 1926-28 labeling period with the signature *Lewis (Hack) Wilson* emblazoned upon the barrel. Exhibits heavy use with ball marks on the left and back of the barrel, cleat impressions on all sides of the barrel and a light coat of pine tar on the handle and center brands. Features Wilson's characteristic "broom stick" style handle, making it rather top heavy. Hall of Famer Lewis "Hack" Wilson (1900-1948) played for the Chicago Cubs from 1926-1931, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA *GU 9*.

35 ¾ in.

35.3 oz.

\$12,000-18,000



213

### HACK WILSON SIGNED CONTRACT

A uniform player contract dated 1934, between Hall of Famer Lewis "Hack" Wilson (1900-1948) and the Brooklyn Dodgers for \$9,000 for the season. 1934 marked the final year of Wilson's Hall of Fame career. Signed *Lewis Wilson* in black ink, and countersigned by *Stephen McKeever*, President of the Brooklyn Dodgers.

8 ½ x 11 in.

\$8,000-12,000



**IMPORTANT NOTICE**

The attention of both Club and Player is specifically directed to the following excerpt from Major League Rule 3(c):

"His Club shall make a contract different from the uniform contract or a contract containing a non-reserve clause, except with the written approval of the Advisory Council. All contracts shall be in duplicate and the Player shall retain a nontransfer original. The making of any agreement between a Club and Player not embodied in the contract shall subject both parties to approval by the Commissioner, and no such agreement, whether written or verbal, shall be recognized or enforced by the Commissioner."

## American League of Professional Baseball Clubs UNIFORM PLAYER'S CONTRACT

**Parties** The American League Baseball Club of New York, Inc.  
herein called the Club, and Joseph DiMaggio  
of San Francisco, California, herein called the Player.

**Recital** The Club is a member of the American League of Professional Baseball Clubs. As such, and jointly with the other members of the League, it is a party to the American League Constitution and to agreements and rules with the National League of Professional Baseball Clubs and its constituent clubs and with the National Association of Professional Baseball Leagues. The purpose of these agreements and rules is to insure to the public wholesome and high-class professional baseball by defining the relations between Club and Player, between club and club, between league and league, and by vesting in a designated Commissioner broad powers of control and discipline, and of decision in case of disputes.

**Agreement** In view of the facts above recited the parties agree as follows:

**Employment** 1. The Club hereby employs the Player to render skilled service as a baseball player in connection with all games of the Club during the year... 1942, including the Club's training season, the Club's exhibition games, the Club's playing season, and the World Series (or any other official series in which the Club may participate and in any respects of which the player may be entitled to share); and the Player consents that he will perform with diligence and fidelity the services exacted and such duties as may be required of him in such employment.

**Salary** 2. For the service aforesaid the Club will pay the Player an aggregate salary of \$ 43,750.

... as follows:

In semi-monthly installments after the commencement of the playing season covered by this contract, unless the Player is "absent" with the Club for the purpose of playing games, in which event the amount then due shall be paid on the first weekday after his return "home" of the Club, the terms "home" and "absent" meaning, respectively, at and away from the city in which the Club has its baseball field.

If a monthly salary is stipulated above, it shall begin with the commencement of the Club's playing season (or such subsequent date as the Player's services may commence) and with the termination of the Club's scheduled playing season, and shall be payable in semi-monthly installments as above provided.

If the Player is in the service of the Club for part of the playing season only, he shall receive such proportion of the salary above mentioned, as the number of days of his actual employment in the Club's playing season bears to the number of days in said season.

**Loyalty** 3. (a) The Player will faithfully serve the Club or any other Club to which, in conformity with the agreements above recited, this contract may be assigned, and pledge himself to the American public in conformity to high standards of personal conduct, of fair play and good sportsmanship.

(b) The Player represents that he does not, directly or indirectly, own stock or have any financial interest in the ownership or earnings of any Major League club, except as hereinafter expressly set forth, and covenants that he will not hereafter, while connected with any Major League club, acquire or hold any such stock or interest except in accordance with Major League Rule 26 (c).

**Service** 4. (a) The Player agrees that, while under contract or reservation, he will not play baseball (except post-season games as hereinafter stated) otherwise than for the Club or a Club assigned hereon; that he will not engage in professional boxing or wrestling; and that, except with the written consent of the Club or its assignee, he will not engage in any game or exhibition of football, basketball, hockey or other athletic sport.

(b) The Player agrees that, while under contract or reservation, he will not play in any post-season baseball game except in conformity with the Major League Rules; and that he will not play in any such baseball game more than ten days after the close of the Major League championship season any year covered by this contract, and the following training season, or in which more than two other players of the Club participate, or with or against an outfielder player or team.

**Assignment** 5. (a) In case of assignment of this contract to another Club, the Player shall promptly report to the assignee club within 72 hours from the date he receives written notice from the Club of such assignment, if not more than 2600 miles by most-direct available railroad route, plus an additional 24 hours for each additional 800 miles; excepted salary shall be payable when he so reports; and each successive assignee shall be liable to the Player for his salary during the term of service with such assignee, and the Club shall not be liable therefor. If the Player fails to report as above specified, he shall not be entitled to salary after the liable therefor. If the Player fails to report as above specified, he shall not be entitled to salary after the date he receives written notice of assignment. If the assignee is a member either of the American or National League, the salary shall be as above (paragraph 2) specified. If the assignment, either outright

or optional, is made to any other Club, then the Player's salary shall be the same as that usually paid by said Club to other players of similar ability in the same classification; provided that if the Club (party hereto) reacquires the Player's services within one year, he shall be entitled to the difference, if any, between the salary stipulated in this contract for its full period and the salary stipulated in his minor league contract or contracts in the same period.

**Termination** (b) This contract may be terminated at any time by the Club or by any assignee upon ten days' written notice to the Player.

**Regulations** 6. The Player accepts as part of this contract the Regulations referred on the third page hereof, and also such reasonable modifications of them and such other reasonable regulations as the Club may announce from time to time.

**Agreements and Suits** 7. (a) The American League Constitution, and the Major and Minor League Agreements and Rules, and all amendments thereto hereafter adopted, are hereby made a part of this contract, and the Club and Player agree to accept, abide by and comply with the same and all decisions of the Commissioner, and/or League President or Board of Directors, pursuant thereto.

**Publication** (b) It is further expressly agreed that, in consideration of the rights and interest of the public, the Club, the League President, and/or the Commissioner may, make public the record of any inquiry, investigation or hearing held or conducted, including in such record all evidence or information given, received or obtained in connection therewith, and including further the findings and decisions therein and the reasons therefor.

**Renewal** 8. (a) On or before February 15th (or if Sunday, then the succeeding business day) of the year next following the last playing season covered by this contract, by written notice to the Player at his address following his signature hereto (or to his agent, then at his last address of record with the Club), the Club or any assignee hereto may renew this contract for the term of that year except that the salary shall be such as the parties may then agree upon, or, in default of agreement the Player will accept such salary rate as the Club may fix, or else will not play baseball otherwise than for the Club or for an assignee hereto.

(b) The Club's right of reassignment of the Player, and of renewal of this contract as aforesaid, and the promise of the Player not to play otherwise than with the Club or an assignee hereto, have been taken into consideration in determining the salary specified herein and the understanding by the Club to pay said salary is the consideration for said, and reassignment, renewal option and promise, and the Player's service.

**Disputes** 9. In case of dispute between the Player and the Club or any Major League Club assignee hereto, the same shall be referred to the Commissioner as an umpire, and his decision shall be accepted by all parties as final; and the Club and the Player agree that any such dispute, of any claim or complaint by either party against the other, shall be presented to the Commissioner within one year from the date a party is aggrieved.

10. This contract is subject to Federal or State legislation, regulations, executive or other official orders, or other governmental action, now or hereafter in effect, respecting Military, Naval, Air or other governmental service, which may, directly or indirectly, affect the Player, the Club, the League, and assignee also to all rules, regulations, decisions or other action by the Major League, the Commissioner, the Major or Minor League Advisory Council, or the League President, including the right of the Commissioner to suspend the operation of this contract during any National emergency.

**Supplemental Agreements** 11. The Club and Player consent that this contract fully sets forth all understandings and agreements between them, and agree that no other understandings or agreements, whether heretofore or hereafter made, shall be valid, except insofar as they expressly set forth in a new or amended contract executed by the Player and the Club (acting by its president, or such other officer as shall have been authorized by the president or Board of Directors, in writing) that is in accord with the League President and Commissioner; and that no other Club officer or employee shall have any authority to represent or act for the Club in that regard, and complying with all agreements and rules to which this contract is subject.

**Special Covenants for "Important Notice" Above**

This contract shall not be valid or effective unless and until approved by the League President or Advisory Council, as the case may be.

Signed in duplicate this 12<sup>th</sup> day of March, A. D. 1942

(SEALS)

Witness: Mark Barrow (Player)

Ed Barrow (President)

Joe DiMaggio (Player)

2150 Beach St. San Francisco Calif. (Home address of Player)

**AMERICAN LEAGUE BASEBALL CLUB OF NEW YORK, Inc.**

(Club)

By Ed Barrow (President)

Joe DiMaggio (Player)

2150 Beach St. San Francisco Calif. (Home address of Player)

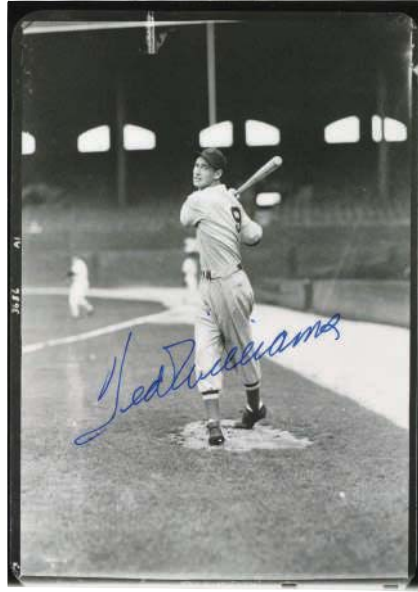
214

## JOE DIMAGGIO SIGNED CONTRACT

A uniform player contract dated 1942, between Hall of Famer Joe DiMaggio (1914-1999) and the New York Yankees for \$43,750 for the season. Coming off his remarkable 1941 MVP season in which DiMaggio recorded a hit in 56 consecutive games, DiMaggio was given a \$6,250 raise from the year before. He would go on to bat .305 and lead the Yankees to the American League pennant. Signed *Joe DiMaggio* in blue ink, and countersigned by Hall of Famer *Ed Barrow* (1868-1953), General Manager of the New York Yankees.

8 1/2 x 11 in.

\$10,000-15,000



215

215

### HALL OF FAME SIGNED PHOTO COLLECTION

*George Burke (1874-1951)*

Group of twenty-four autographed photographs of Hall of Famers by photographer George Burke, printed from original negatives and signed circa the 1980s. Includes *Joe DiMaggio, Ted Williams, Stan Musial, Leo Durocher, Johnny Mize, George Kell, Carl Hubbell, Billy Herman, Bob Feller, Rick Ferrell, Bobby Doerr, Lou Boudreau, Luke Appling, Lefty Gomez, Charlie Gehringer, Bill Dickey, Pee Wee Reese, Bob Lemon, Enos Slaughter, Joe Sewell, Warren Spahn, Duke Snider, Bill Terry* and *Ralph Kiner*. Signed in either blue or black marker.

5 x 7 in.

(24)

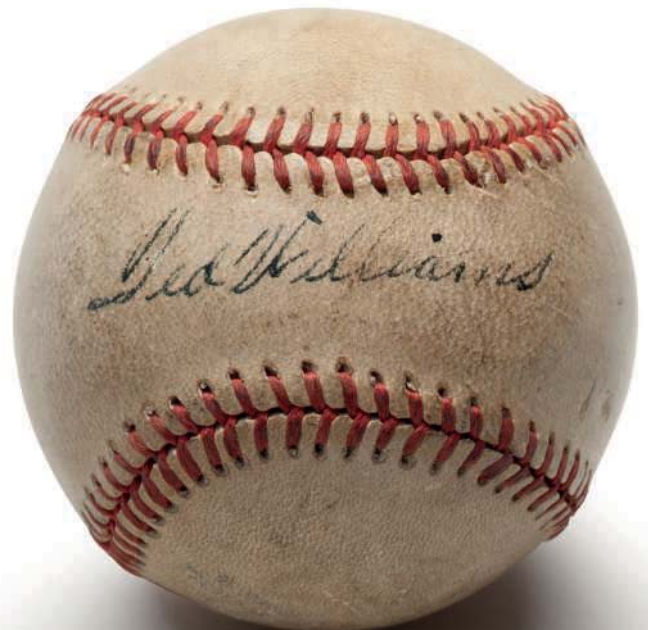
\$10,000-15,000

216

### TED WILLIAMS SINGLE SIGNED BASEBALL

An Official League baseball single signed by Hall of Fame outfielder Ted Williams (1918-2002), circa the early 1940s. Signed *Ted Williams* on the sweet spot in black ink.

\$3,000-5,000



178



217

### STAN MUSIAL PROFESSIONAL MODEL BAT

An un-cracked, Hillerich & Bradsby, Pre Model number bat dating from the 1942-43 labeling period with the small signature variation *Stan Musial* emblazoned upon the barrel. Exhibits excellent use with a small chip on the knob, ball marks and deep stitch impressions on the right, left and back of the barrel, cleat marks and green bat rack streaks. Hall of Famer Stan Musial (1920-2013) played for the St. Louis Cardinals from 1941-1963, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA GU 8.5.

35 in.

32.2 oz.

\$30,000-40,000



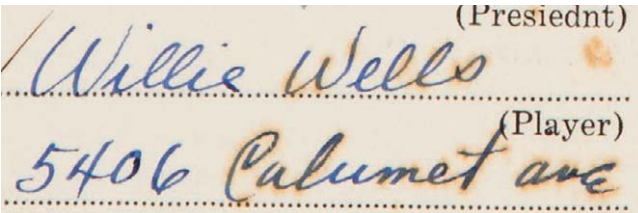
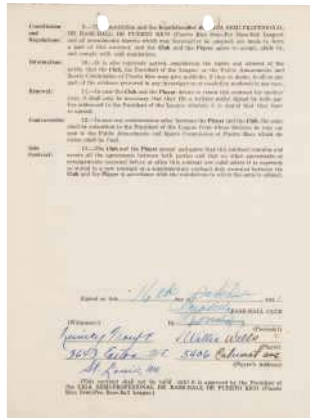
Lot 485. Stan Musial Photograph

218

### WILLIE WELLS SIGNED CONTRACT

A Puerto Rican League player contract dated 1942, between Hall of Famer Willie "El Diabolo" Wells (1906-1989) and the Aguadilla Baseball club for \$65 weekly for the season, plus expenses. Wells, an exceptional hitter and shortstop in the Negro Leagues was elected to the Hall of Fame in 2006. Signed *Willie Wells* in blue ink and countersigned by both the President of the club and Negro League star *Quincy Troupe* as witness.

8 1/2 x 11 in.  
\$3,000-5,000

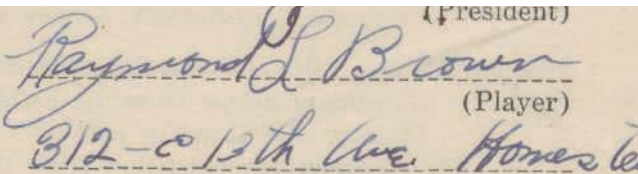
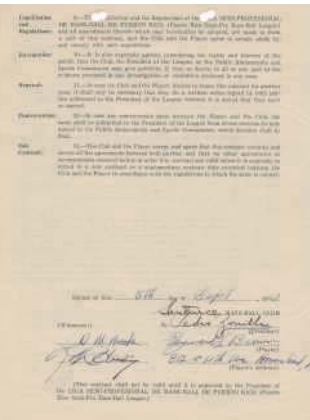


219

### RAYMOND BROWN SIGNED CONTRACT

A Puerto Rican League player contract dated 1940/41, between Hall of Famer Raymond Brown (1908-1965) and the Santurce Base Ball club for \$25 weekly for the season, plus a round trip ticket back to the United States. One of the great pitchers of the Negro Leagues, Brown was one of five players cited as being of major league caliber in a 1938 wire sent by the Pittsburgh Courier to the Pittsburgh Pirates along with fellow future Hall of Famers Josh Gibson, Satchel Paige, Buck Leonard and Cool Papa Bell. Signed *Raymond L. Brown* in blue ink and countersigned by both the President of the club and two witnesses.

8 1/2 x 11 in.  
\$8,000-12,000



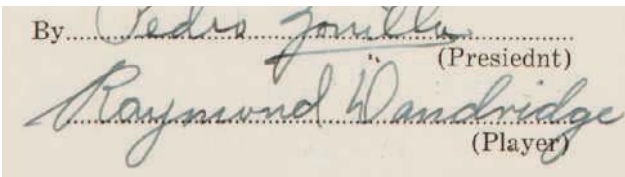
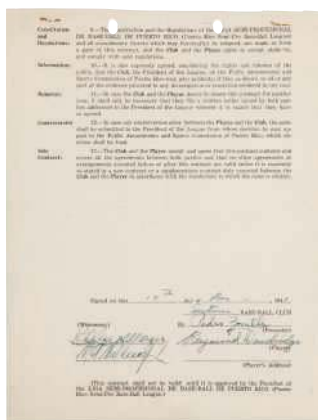
220

RAY DANDRIDGE SIGNED CONTRACT

A Puerto Rican League player contract dated December 12th, 1931, between Hall of Famer Ray Dandridge (1914-1994) and the Santurce Baseball club for \$70 weekly plus expenses. Considered amongst the greatest third baseman and hitters in baseball history let alone the Negro Leagues, Dandridge was inducted into the Hall of Fame in 1987. Signed *Raymond Dandridge* in black ink and countersigned by the President of the club and two witnesses.

8 1/2 x 11 in.

\$5,000-7,000

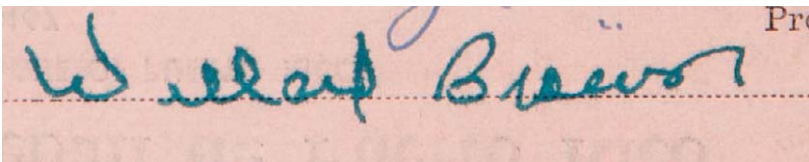
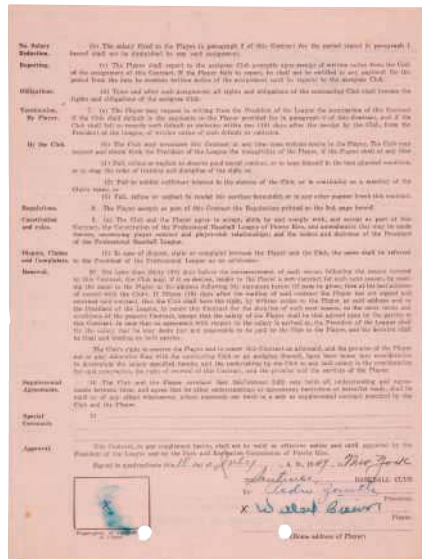
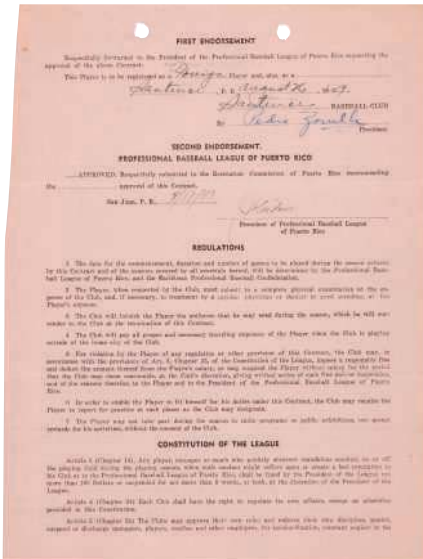


221

WILLARD BROWN SIGNED CONTRACT

A Puerto Rican League player contract dated 1949/50, between Hall of Famer Willard "Home Run" Brown (1915-1996) and the Santurce Baseball club for \$200 weekly for the season. Brown would go on to win the Triple Crown in the Puerto Rican Winter League that season, earning the nickname "Ese Hombre". Signed *Willard Brown* in blue ink along with his fingerprint, and countersigned by *Pedro Zarilla*, President of the Santurce Baseball Club.

8 1/4 x 11 in.



# “THEY BEAT THE HELL OUT OF US”: JACKIE ROBINSON’S FINAL GAME

BY RYAN SWANSON

If I could choose any game in MLB history to attend, I would select the final game of the 1956 World Series. That game marked the end of the most important career in the history of American professional sports. On October 10, 1956, Jackie Robinson’s Brooklyn Dodgers played the New York Yankees in Game 7 of the World Series. Robinson started at third base, as he had for most of the season, and played until the final out. More than 33,000 fans packed Brooklyn’s intimate Ebbets Field for the contest. The game included 12 future Hall of Famers. The contest took just more than two hours to complete. At its end, the Dodgers mourned another World Series loss to the Yankees (the fifth time this had occurred during Robinson’s career). The players involved, and maybe even Robinson himself, did not realize, however, that the most important player in baseball history had just taken his final swing of the bat.

Robinson’s 10th season, the 1956 campaign during which he turned 37 years old, had been a comeback year. Jackie had batted only .256 in 1955, appearing in just 105 games. His performance led the Dodgers to reduce his salary to \$31,500 for the subsequent season. Many speculated that Robinson might not return at all after the club’s 1955 World Series win. Robinson did come back, however, and he played well. He upped his batting average to .275 and anchored the Dodgers infield from the hot corner.

The Dodgers continued their winning ways. The club won 93 games and edged out the Milwaukee Braves by one game for the National League pennant. Waiting in the World Series, as always, were the New York Yankees.

The 1956 World Series featured two clubs from New York City, the last time such an

intra-Big Apple series would occur during the twentieth century. Both the Brooklyn Dodgers and the New York Giants would head west, to California, following the 1957 season. The Dodgers, playing in the tiny confines of Ebbets Field, won Games 1 and 2 of the series handily (6–3; 13–8). Then the Dodgers’ bats went cold. Yankee Stadium offered a dramatically different backdrop for baseball. The Game 3 crowd at Yankee Stadium more than doubled the maximum capacity of Brooklyn’s ballpark. With 73,000 loyalists urging them back into the series, the Yankees won Game 3, 5–3. The Yankees took Game 4, 6–2.

With the series knotted at two games apiece, Don Larsen threw his historic gem. Nine innings yielded not a hit nor a walk for the Dodgers. In the only perfect game in Major League Baseball’s postseason history, Jackie Robinson batted cleanup and experienced well-rounded failure at the plate. Larsen retired Robinson on a lineout, groundout, and fly out. Mickey Mantle’s fourth inning home run provided all the run support the Yankees needed.

Game 6 took the series back to Brooklyn. Perhaps inspired by Larsen’s performance, starters Bob Turley (Yankees) and Clem Labine (Dodgers) both pitched more than nine innings of shutout baseball. In the bottom of the 10th inning, Turley finally cracked. He walked Dodgers second baseman Jim Gilliam. Pee Wee Reese moved Gilliam to second with a sacrifice bunt. With first base open, Gilliam intentionally walked Duke Snider. Jackie Robinson stepped to the plate.

“With the Brooklyn Dodgers backed up solidly against the wall in their bid to square the World Series, Jackie Robinson blasted a two-out single off the left-field wall,” reported the following day’s papers. Robinson’s walk-off single pushed the series to a Game 7. Recounting the hit

to reporters after the game, Robinson sounded at least a bit like a man headed toward retirement, even if he hadn’t yet made such a decision. “It was a fastball and felt like a two-iron shot,” Robinson recalled. “It really took off.” Golf would have to wait though. Game 7—the last game for Robinson and the last World Series game ever to be played in Brooklyn—loomed.

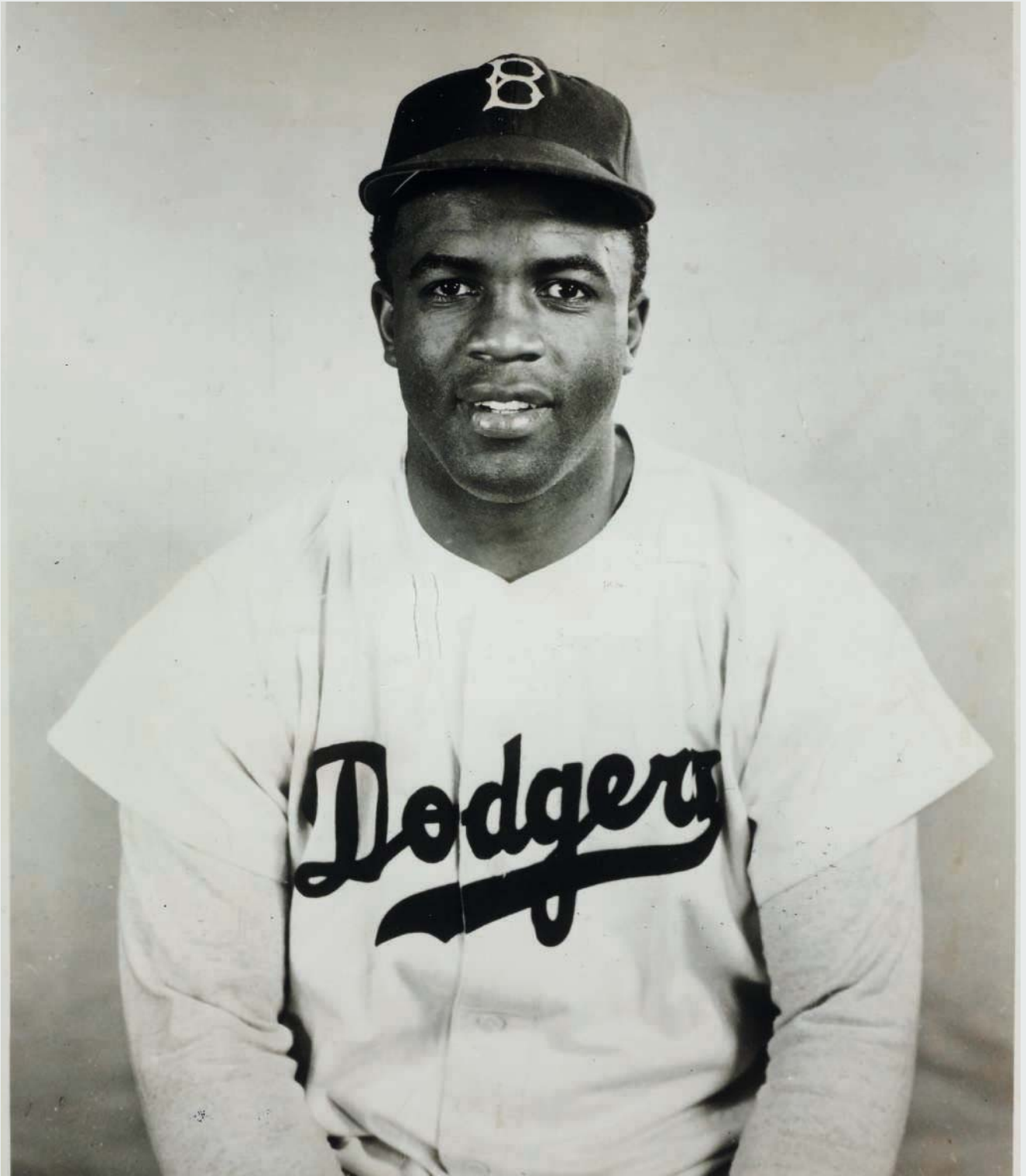
This Game 7 did not deliver. For baseball fans hoping for a climactic contest, the game lacked the drama of the rest of the series. For historians looking back, wishing for an end that might just be fitting for a trailblazer like Robinson, the game failed to produce a decisive narrative. The Yankees won. It wasn’t close. “They beat the hell out of us,” Dodgers skipper Walter Alston said sadly after it was all over.

The Yankees had started hot and never let up. Yankees catcher Yogi Berra hit a two-run homer in the first inning. He followed with another in the third. The Yankees pushed across their fifth run of the game in the fourth inning. Meanwhile, the Dodgers could not touch Yankees pitcher Johnny Kucks. The Dodgers managed just one hit, a harmless single in the first inning, through seven frames.

A disastrous seventh inning extinguished all hope for the Dodgers. Having removed their ace Don Newcombe (who started and lost four games in the World Series) after just three innings, the Dodgers fell apart. Pitcher Roger Craig allowed a single, a walk, an intentional walk, a home run, and a double in quick succession. The Yankees scored four runs, pushing their lead to 9–0.

The Dodgers did not mount a miraculous rally, but pieces of a Hollywood ending were still present. Jackie Robinson did step to the plate for his final at-bat as a Major Leaguer with two outs, in the





Lot 416. Jackie Robinson Photograph

bottom of the ninth, in Game 7 of the World Series. The loathsome antagonist (heavens knows it was the New York Yankees for these Brooklyn Dodgers) was present. Additionally, Robinson's performance in the game thus far suggested that a redemption act would play well. He had gone hitless through the first eight innings; worse, he had grounded into two momentum-crushing double plays. At third base, Robinson had not made a single putout. Thus, a simple glance at the box score made the case that Jackie Robinson had done almost nothing to help his team on this October night.

The Yankees had put the game out of reach. Still, Robinson took his turn at the plate. And in his last at-bat, Jackie Robinson struck out. Adding a bit of injury to insult, Robinson still had to run to first as the catcher dropped the third-strike pitch. The C-1B strikeout ended the game. It was Kucks' only punch out of the game. The Yankees celebrated their seventh World Series championship in eight seasons.

The *Los Angeles Times*, soon to be the hometown newspaper of the Dodgers, summed up the ending harshly: "Dodgers Hopes Die: Burial by Berra." Yogi Berra's two home runs made him the hero. The fact that Berra dominated Robinson's last game seems incongruous. A player often remembered most for his zaniness ended the career of a ballplayer universally recognized as the most seriously significant.

At the conclusion of the series, Robinson did not announce his plans for the future. He bemoaned the lopsided score of Game 7. "I didn't mind so much that they beat us," Robinson said following the game. "But I hated to be beaten that way. I'd rather it had been close and that we had had a chance." He hinted in the week following the game that he might return. He wanted to win some more. "I think we will win again next year," Robinson predicted.

Then in December 1956, the Dodgers traded Jackie Robinson to the rival New York Giants. From a baseball standpoint, the move made sense. The Dodgers had an old roster; they needed to let their younger prospects onto the field. The trade still hurt for Robinson. "Giants Get Robinson for Pitcher and Cash," read typical headlines. Robinson mulled the trade for a few days then announced his retirement. "I quit for good."

Even here, the ending is not all that satisfying. Robinson didn't quit out of allegiance to the Dodgers (who of course had just traded him). He didn't reject playing for his rivals. Instead, Robinson made a cash grab. Promised a vice presidency and a \$30,000 contract by a wholesale coffee company, Robinson left baseball. "I'm through with baseball because I know that in a matter of time baseball would have been through with me."

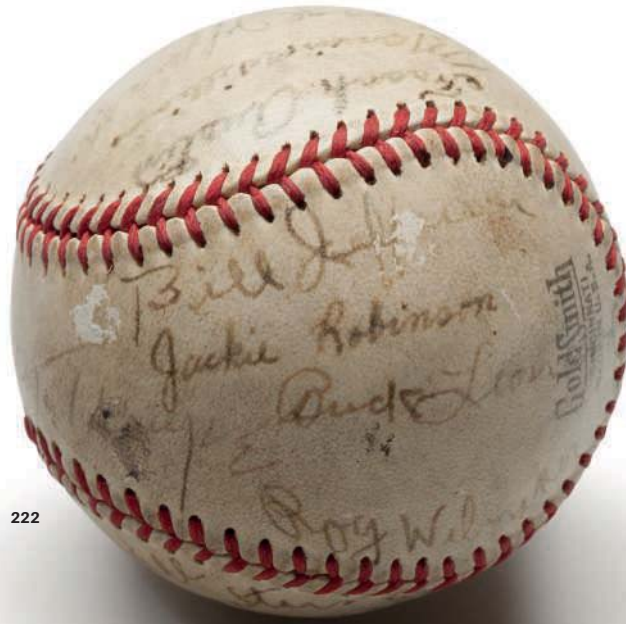
The Major League Baseball commissioner subsequently voided the Dodgers-Giants

trade. Newspapers vilified Robinson for his exit. "Robinson Slams Door in Face of Baseball," the *Chicago Daily Tribune* decried. The paper followed up with more: "Robinson's Last Error His Worst: He Failed to Bow Out Gracefully."

So the ending went badly. For 10 seasons Robinson had played wonderfully. He had integrated baseball. But on October 10, 1956, in Game 7 of a World Series, Robinson ended his career at the plate, with a strikeout.



Lot 421. Jackie Robinson Photograph



222

222

### 1945 NEGRO LEAGUE ALL STARS SIGNED BASEBALL

An Official 97 League baseball signed by sixteen members of the 1945 Negro League All Stars Tour of Venezuela, including Hall of Famers *Jackie Robinson*, *Roy Campanella* and *Buck Leonard*, and Negro League stars *Quincy Troupe*, *Sam Jethroe*, *George Jefferson*, *Frank Austin*, *Felton Snow*, *Bill Anderson*, *Parnell Woods*, *Eugene Benson*, *Verdell Mathis*, *Hack Barker*, *Roy Wilkinson* and *Bill Jefferson*. Additionally, the baseball has been inscribed *American All Stars, Caracas, 1945*.

\$3,000–5,000

223

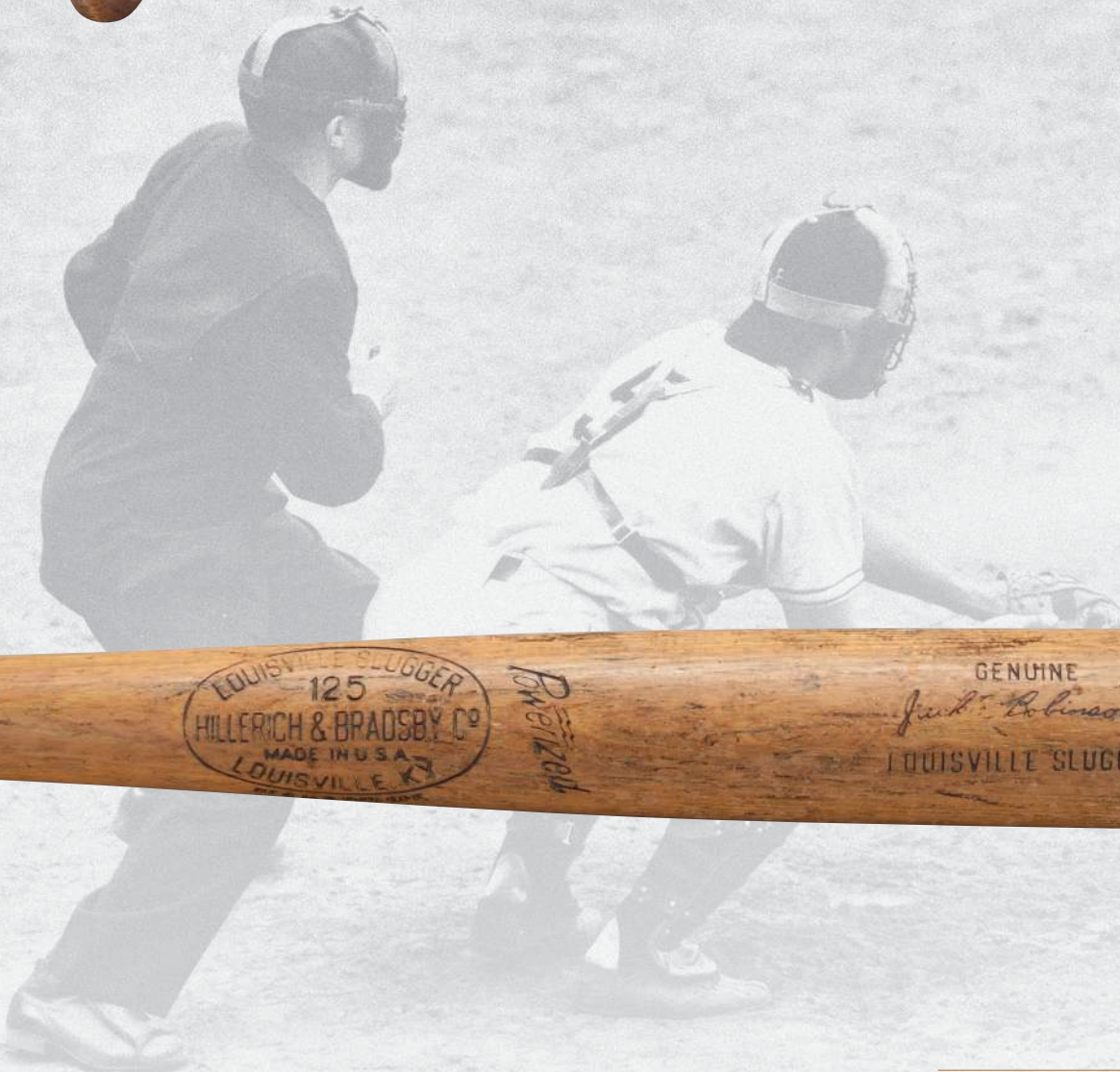
### JACKIE ROBINSON SINGLE SIGNED BASEBALL

An Official American League (Cronin) baseball single signed by Hall of Famer and Civil Rights pioneer *Jackie Robinson* (1919-1972). Signed boldly *Jackie Robinson* on the sweet spot in blue ballpoint ink.

\$30,000–40,000



223





224

### JACKIE ROBINSON PROFESSIONAL MODEL BAT

An un-cracked, Hillerich & Bradsby, R115 Model Number bat dating from the 1955 labeling period with the signature *Jackie Robinson* emblazoned upon the barrel. Exhibits tremendous use with heavy ball marks, deep stitch impressions on the barrel, blue-green bat rack streaks from the Ebbets Field dugout and a light coat of vintage pine tar on the handle. The barrel shows modification by Robinson in the form of a  $\frac{1}{4}$ " removed from the top (the purpose of which was to reduce the weight of the bat). Additionally, the bat is autographed *Jackie Robinson* on the left barrel in blue ink. Hall of Famer Jackie Robinson (1919-1972) played for the Brooklyn Dodgers from 1947-1956, coinciding with the labeling period of the offered bat. Presented to a collector from Robinson himself at Philadelphia's Connie Mack stadium during the summer of '55, it is the only documented Jackie Robinson game used bat from the Brooklyn Dodgers World Championship 1955 season. Authenticated and graded by PSA/DNA GU 10.

34.25 in.

34 oz.

\$300,000-400,000





225

### LARRY DOBY PROFESSIONAL MODEL BAT (1952 ALL STAR GAME)

An un-cracked, Hillerich & Bradsby, Model number *M110* bat dating from the 1952 ASG labeling period with the words *ALL STAR GAME, DOBY, 1952* emblazoned upon the barrel. Exhibits light use (typical for All Star Game bats), and the model number *M110* is stamped into the knob. Hall of Famer Larry Doby (1923-2003) played for the Cleveland Indians from 1947-1955, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA *GU 8*.

34.5 in.

33.2 oz.

\$7,000-9,000



Cropped image of Lot 314. Larry Doby Photograph



## MANTLE'S MONSTER SHOTS

BY DANIEL WYATT

Asked if he ever came to the plate deliberately trying to hit a home run, Mickey Mantle's reply was always the same: *"Every time!"* The switch-hitting New York Yankee slugger not only smashed 536 homers in 18 seasons from 1951 to 1968, and another 18 in World Series play, but he is also credited with his own Fall Classic "Called Shot," as well as many noteworthy mammoth blasts over his career.

Mantle burst onto the MLB scene in 1951 as a wide-eyed, muscular, 19-year-old Oklahoma boy who jumped all the way from Class C to the mighty Yankees. An inch or so under six feet and weighing 185 pounds, he could belt the ball a mile, quickly proving that matter in a spring training game on March 26, 1951, at Bovard Field in Los Angeles against the University of Southern California Trojans by crushing two extremely long homers.

Batting left in the first inning, Mantle sent a low-pitched ball over the right-center-field wall and the adjacent football field. The ball finally settled to earth on the far sideline before bouncing over a wall. Several alert USC witnesses—including Frank Gifford on the football field—saw exactly where the ball landed. A group of the football players paced off from the mark to find the ball had gone 656 feet in the air!

In the sixth inning, Mantle then cleared the left-field fence and the adjacent street, the ball landing on the roof of a neighborhood house guessed to be somewhere over 500 feet from home plate, without being measured. The Yankees won by a lopsided 15-1 score, with Mantle going four for five: two homers, a single, a bases-loaded triple, and seven RBIs. A circulated story for years had been that Mantle hit a homer from each side of the plate. But according to USC archives and newspaper reports pertaining to the game, Mantle's second homer was also hit left-handed—an opposite-field smash.

Mantle's next notable drive came in the fifth inning at Washington's Griffith Stadium on April 17, 1953, in front of 4,200 paying customers, with lefty Chuck Stobbs the victim. Aided by a rare wind blowing out, the ball exited the field over the left-center-field wall at the 391-foot mark. It sailed past 32 rows of bleachers, ricocheted off the Mr. Boh beer sign on the football scoreboard 460 feet from home plate, then disappeared onto a residential street, where it was found by a teenager. Yankees publicity Director Red Patterson immediately left the stadium to supposedly measure the blast and came up with an astonishing 565 feet!

Whether Patterson had used a tape measure or had paced it off or whether the young boy had retrieved the ball after a bounce or two can all be disputed. It was, however, a mega shot, and it coined the term "tape measure home run." Yankees radio broadcaster Mel Allen was there to call it: *"Here's the pitch . . . Mantle swings . . . It's going, going, it's over the bleachers and over the sign atop of the bleachers into the yards of houses across the street. It's got to be one of the longest home runs I've ever seen hit! How about that!"* The *Guinness Book of Sports Records* lists the drive as the longest home run ever measured as soon as it was hit.

Eleven days later, against the St. Louis Browns on April 28, Mantle sent a Bob Cain fastball over the left-field bleacher wall at Busch Stadium that banged off a house across the street. Patterson paced this one off as well and discovered that it went 494 feet. According to witnesses, it dinged the house 15 feet above the ground. Another 500-footer, if not obstructed?

With 20,000 fans watching the first game of a July 6 doubleheader at Connie Mack Stadium, Mantle—pinch-hitting for Irv Noren with the bases loaded against Philadelphia A's lefty Frank Fanovich—smashed a fastball 25 feet over the left-center-field second deck for one of the longest homers in Philadelphia history.

On September 12, Mantle—hitting right-handed—sent a Billy Hoefft offering on a line to deep left-center in Yankee Stadium that struck a seat 425 feet away, 80 feet off the ground, before bouncing back on the field. Another possible 500-footer? By the end of 1953, Mickey Mantle's tape measure home runs were the talk of baseball.

### IT WAS ONLY THE BEGINNING . . .

During the fourth inning of the second game of a doubleheader at Comiskey Park on June 5, 1955, Mantle hit a fastball thrown by premier White Sox lefty Billy Pierce that left the playing field at the 360-foot mark. It bounced off the roof and over where it smashed a car windshield on 34th street. That same month, on June 21, Mantle reached the distant center-field bleachers in Yankee Stadium by tattooing a changeup served by Kansas City A's Alex Kellner nine rows deep, 486 feet from home plate, making it the first ball ever hit over the hitters' backdrop.

The right-field roof at Detroit's Briggs Stadium—before renamed Tiger Stadium in 1961—was a favorite target for Mantle. On June 11, 1953, he belted a ball left-handed off Art Houtteman in the seventh inning, inches from heading out. It hit either the top of the roof or the same light tower that Reggie Jackson struck in the 1971 All-Star Game. No one knows for sure because it happened too fast. But it did rebound back onto the field.

Mantle finally cleared the Briggs Stadium roof on three occasions later in the decade. First on June 18, 1956, with righty Paul Foytack the pitcher, followed by September 17, 1958, while facing Jim Bunning, another right-hander. The third and most-publicized shot came off Foytack on September 10, 1960, when Mantle caught hold of a 2-0 fastball, sending the ball over the roof and across Trumbull Avenue to Brooks lumberyard, where an employee saw exactly where the ball came down. Almost three decades later,



baseball researchers took a trip to Detroit and estimated the distance at 643 feet from home plate! The *Guinness Book of Sports Records* identified the homer as the longest home run in a Major League game that was measured “after the fact.”

During Game 2 of the 1960 World Series against the Pittsburgh Pirates, Mantle, batting right-handed, walloped two long homers, the most spectacular being a ball off Joe Gibbon that sailed over the 457-foot Forbes Field center-field fence, before landing in a cluster of trees approximately 480 feet away. The shot made Mantle the first right-hander to clear that particular portion of the wall.

In his career, Mantle crushed two homers, both left-handed, that were mere feet from leaving Yankee Stadium. The first one occurred on May 30, 1956, with Washington Senators Pedro Ramos on the mound (Mantle hit 12 career homers off Ramos) during the first game of a doubleheader, the same season that Mantle eventually won the Triple Crown. Against a breeze, this shot left 30,000 spectators in awe when the ball hit the façade high above the third deck, a foot and a half from being the first fair ball hit out of “The House That Ruth Built.”

For the second shot, May 22, 1963, Mantle met a Bill Fischer fastball in the 11th inning of a 7-7 night contest against the Kansas City Athletics. This one sounded like a cannon going off. “The hardest ball I ever hit,” Mantle admitted for years afterwards. Some claim the ball was still rising when it dinged the façade, 370 feet from home plate, 118 feet off the ground, inches from going out. The outfielders never moved. Fischer, himself, insisted it was still going up: “Like a jet taking off.” It hit the metal façade so hard that it bounced halfway back to the infield.

Then there’s Mantle’s “Called Shot” in the 1964 World Series. Yankee hitters knew in advance that St. Louis Cardinals right-handed knuckleball reliever Barney Schultz

liked to throw his first pitch to each batter right over the plate to get ahead in the count, and he usually threw it hard without much butterfly movement. So, with Game 3 tied 1-1, Mantle led off the bottom of the ninth facing Schultz, who had replaced lefty starter Curt Simmons. Near the on-deck circle, Mantle told next batter Elston Howard: “Ellie, you might as well go back inside because I’m going to hit the first pitch for a home run.” Then Mantle did just that, parking Schultz’s juicy throw deep to Yankee Stadium’s third deck for a walk-off homer. On one pitch, Schultz lost the game.

Today, I suppose, we can argue whether or not the measured distances of Mantle’s tape measure homers were embellished. *Five hundred feet? Six hundred feet?* It’s immaterial. Regardless of the numbers, no other ballplayer in the 1950s and 1960s hit as many monster homers as Mantle did. NO ONE. And NO ONE since. He hit them right-handed. He hit them left-handed.

Mickey Mantle was unique. He was super human. On bad knees and without steroids.



Lot 380. Mickey Mantle Photograph



228

### MICKEY MANTLE PROFESSIONAL MODEL BAT

An uncracked, Hillerich & Bradsby, M110 Model Number bat dating from the 1952 labeling period with the signature *Mickey Mantle* emblazoned upon the barrel. Exhibits heavy use with ball marks and deep stitch impressions on all sides of the barrel (consistent for a switch hitter), and blue bat rack streaks on the top, front and back barrel. The model number M110 is stamped into the knob. Additionally, the bat is autographed *Mickey Mantle* on the right barrel in black marker. Hall of Famer Mickey Mantle (1931-1995) played for the New York Yankees from 1951-1968, coinciding with the labeling period of the offered bat. Authenticated and graded by PSA/DNA GU 10.

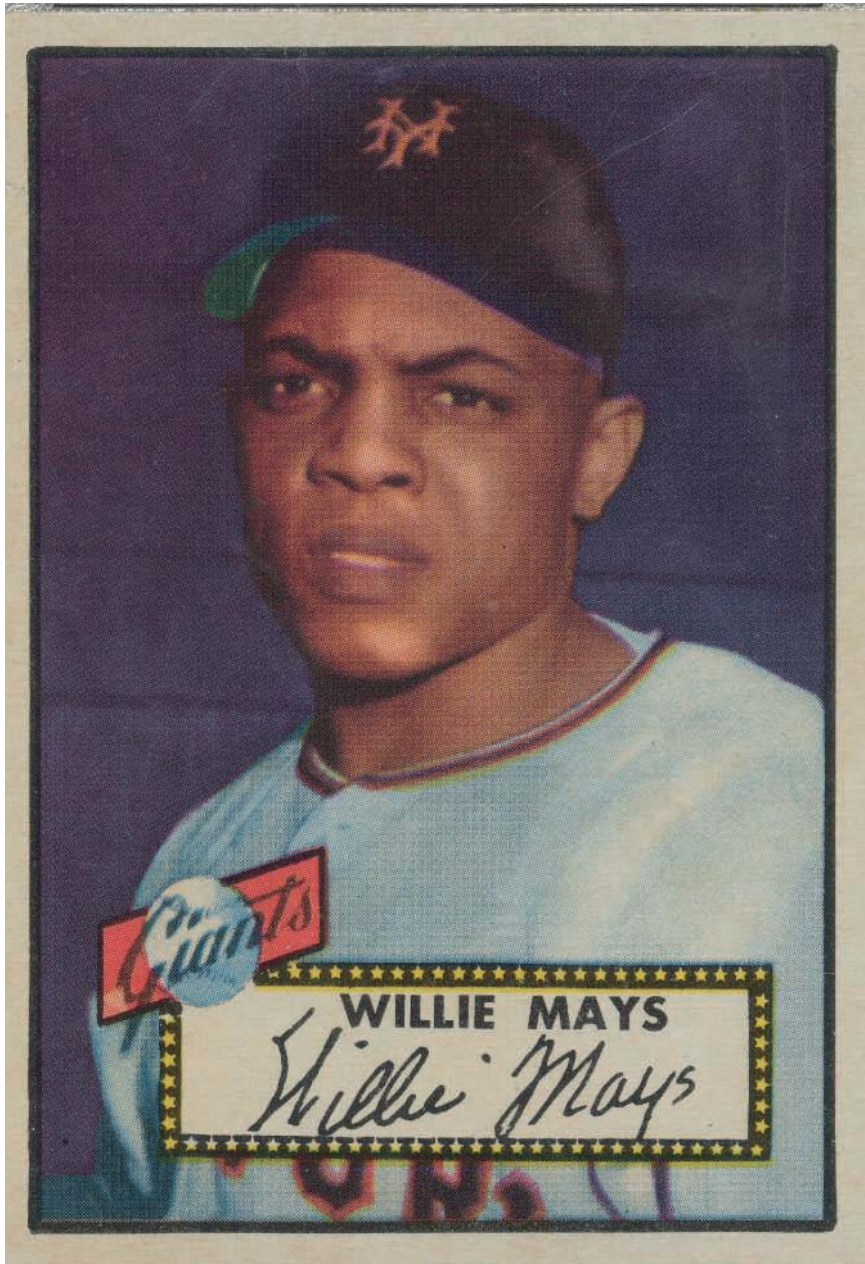
35 in.

33.1 oz.

\$60,000-80,000







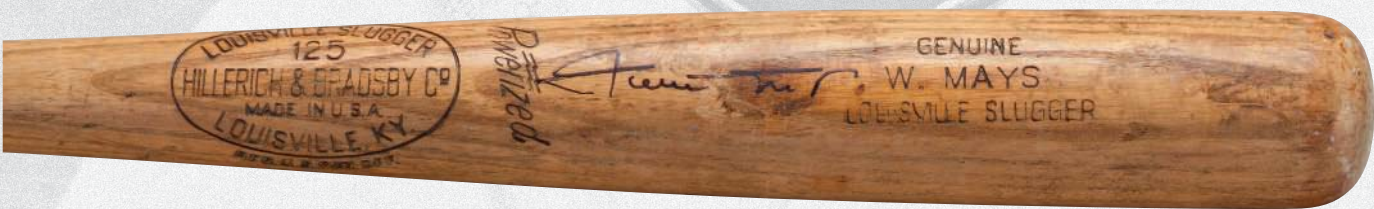
229

**1952 TOPPS #261 WILLIE MAYS**

A 1952 Topps baseball card #261 of Hall of Famer Willie Mays (1931- ), encapsulated and graded by PSA MINT 9.

\$200,000–250,000





230

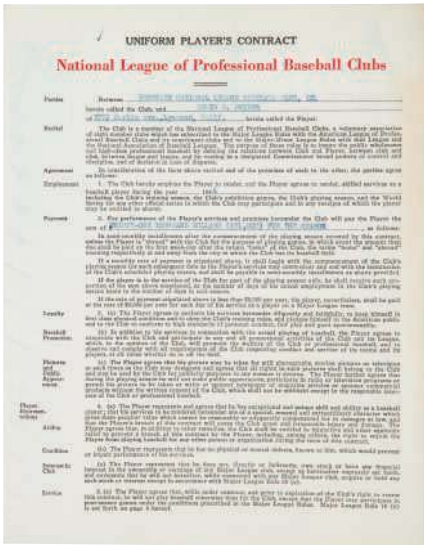
### WILLIE MAYS PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Model Number K55 bat dating from the 1954-57 labeling period with the name *W. MAYS* emblazoned upon the barrel. Exhibits outstanding use with a slight handle crack that had been repaired, slight checking (grain swelling) from repeated ball contact visible on the left and back barrel, many ball marks and stitch impressions on all sides of the barrel, green and blue bat rack streaks and the model number K55 stamped in the knob along with Mays' number 24 written in fading black marker. The bat has been autographed *Willie Mays* on the front barrel in black marker. Hall of Famer Willie Mays (1931- ) played for the New York Giants from 1951-1957, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA GU 9.

35 in.

34.2 oz.

\$25,000-35,000



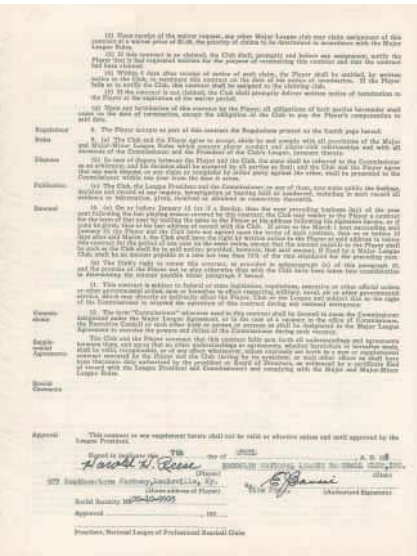
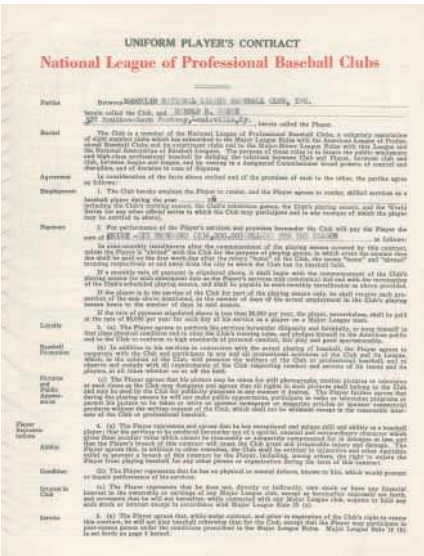
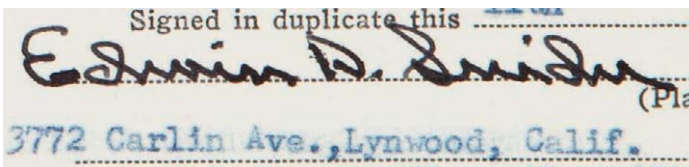
231

### DUKE SNIDER SIGNED CONTRACT

A uniform player contract dated 1954, between Hall of Famer Edwin "Duke" Snider (1926-2011) and the Brooklyn Dodgers for \$31,000 for the season. Snider led the National League in Runs with 120 in 1954, and was named to the All Star team. Signed *Edwin D. Snider* in black ink, and countersigned by *Buzzie Bavasi*, Vice President of the Brooklyn Dodgers.

8 1/2 X 11 in.

\$8,000-10,000



232

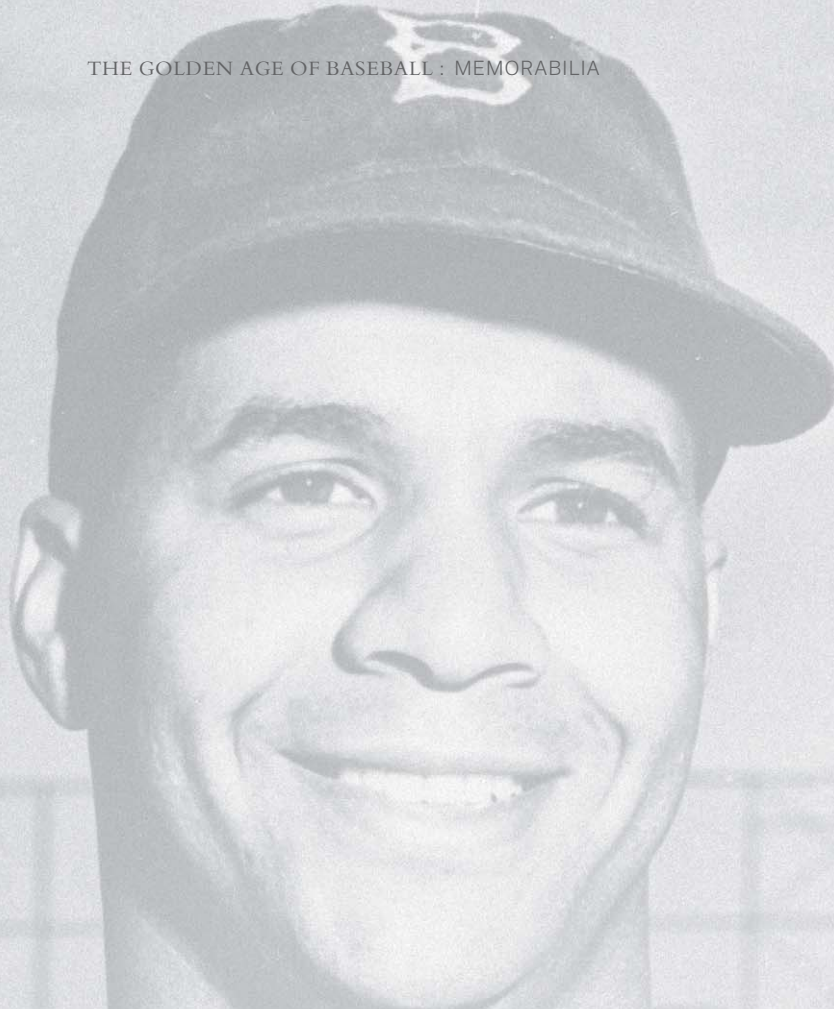
### PEE WEE REESE SIGNED CONTRACT

A uniform player contract dated 1955, between Hall of Famer Harold "Pee Wee" Reese (1918-1999) and the Brooklyn Dodgers for \$36,000 for the season. In 1955 the Dodger Captain scored 99 runs helping lead the Brooklyn Dodgers to their only World Championship. Signed *Harold H. Reese* in black ink, and countersigned by *Emil "Buzzie" Bavasi*, Vice President of the Brooklyn Dodgers.

8 1/2 X 11 in.

\$3,000-4,000





233

### ROY CAMPANELLA PROFESSIONAL MODEL BAT

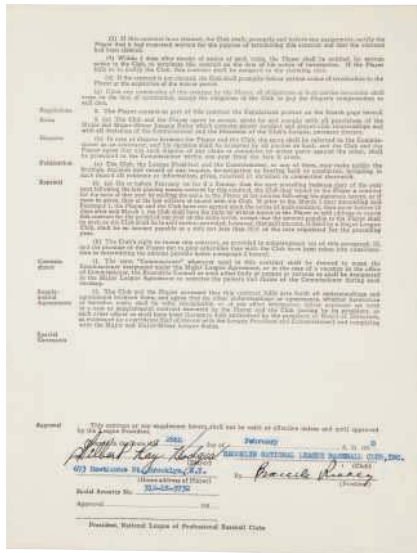
A Hillerich & Bradsby, Model number G80 bat, dating from the 1951 World Series labeling period with the name *CAMPANELLA* and *BROOKLYN DODGERS* emblazoned upon the barrel. Exhibits heavy use with a professionally repaired handle crack, ball marks and stitch impressions on the right, left and back barrel, green and red bat rack streaks, cleat marks, the shadow of a spiral patterned tape repair on the handle and the model number G80 stamped into the knob. The words *WORLD SERIES* have been branded into the barrel, then over-branded to obscure the words. The 1951 Dodgers famously lost a one-game playoff game against the New York Giants on Bobby Thomson's "Shot Heard Round The World" walk-off home run, losing out on the National League pennant and a trip to the World Series. The bat, which had been produced in anticipation of a Dodgers World Series appearance, was then over-branded for Campanella's use during the 1952 season. Hall of Famer Roy Campanella (1921-1993) played for the Brooklyn Dodgers from 1948-57, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA *GU 8*.

35.5 in.

34 oz.

\$50,000-70,000





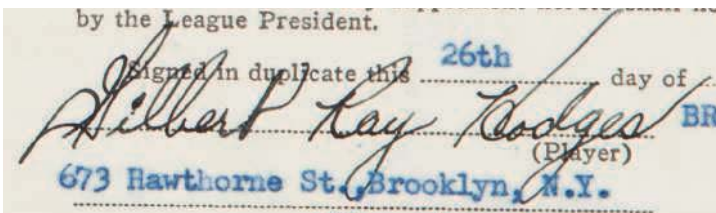
234

**GIL HODGES SIGNED CONTRACT**

A uniform player contract dated 1950, between Dodgers slugger Gil Hodges (1924-1972) and the Brooklyn Dodgers for \$13,750 for the season. On August 31st, 1950, Hodges slammed four home runs against the Boston Braves, while accumulating 17 total bases. Signed *Gilbert Ray Hodges* in black ink, and countersigned by Hall of Famer *Branch Rickey* (1881-1965), President of the Brooklyn Dodgers.

8 1/2 x 11 in.

\$4,000-6,000



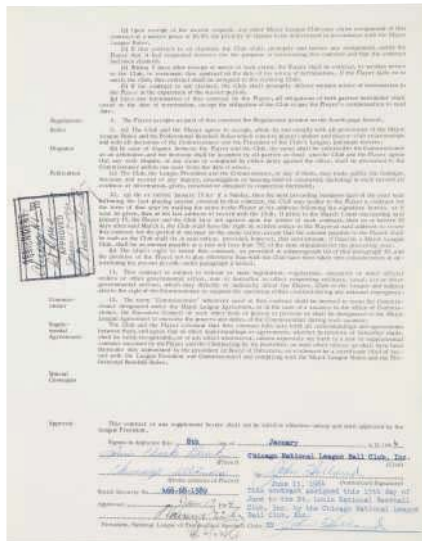
235

**GIL HODGES SINGLE SIGNED BASEBALL**

An Official National League (Giles) baseball single signed by Brooklyn Dodgers first baseman Gil Hodges (1924-1972). Signed *Gil Hodges* boldly on a side panel in black ink.

\$3,000-5,000

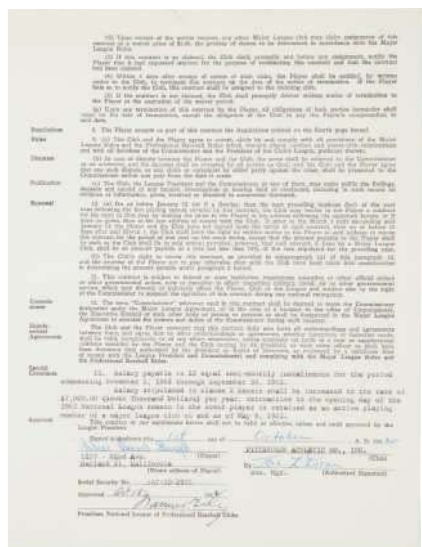
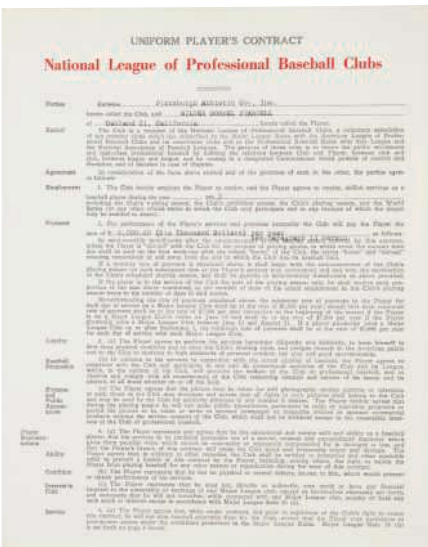
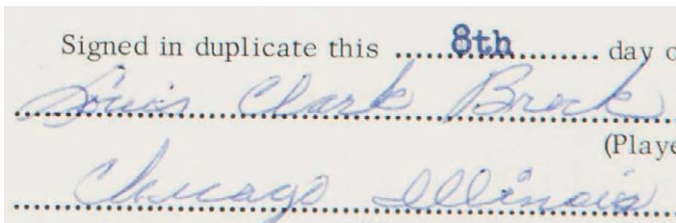




**LOU BROCK SIGNED CONTRACT**

A uniform player contract dated 1964, between Hall of Famer Lou Brock (1939- ) and the Chicago Cubs for \$12,000 for the season. A couple of months into the '64 season, the Cubs traded Brock to the St. Louis Cardinals for pitcher Ernie Broglio, considered today one of the most lopsided deals in baseball history. Signed *Louis Clark Brock* in blue ink, and countersigned by Hall of Famer *Warren Giles* (1896-1979) as President of the National League and *John Holland* of the Cubs.

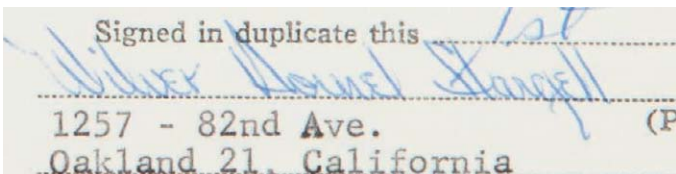
8 1/2 x 11 in.  
\$6,000-8,000

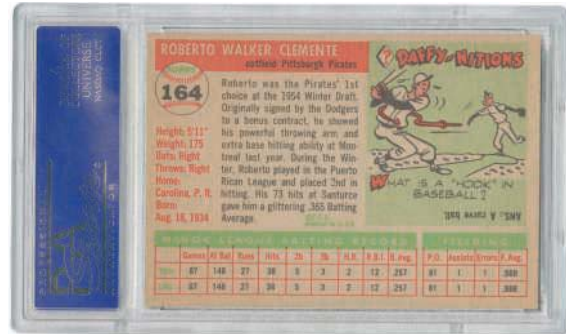
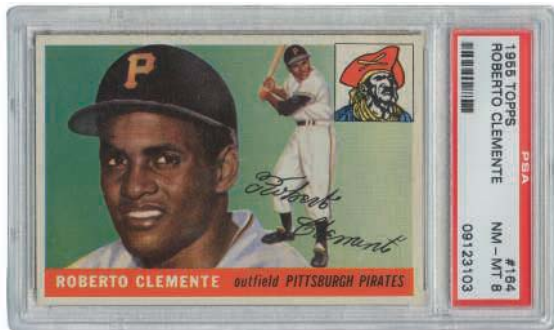


**WILLIE STARGELL SIGNED CONTRACT**

A uniform player contract dated 1963, between Hall of Famer Willie "Pops" Stargell (1940-2001) and the Pittsburgh Pirates for \$6,000 for the season. The 1963 season was Stargell's first full season in the Big Leagues. Signed *Wilver Dornel Stargell* in blue ink, and countersigned by Hall of Famer *Joe L. Brown*, General Manager of the Pirates.

8 1/2 x 11 in.  
\$8,000-10,000



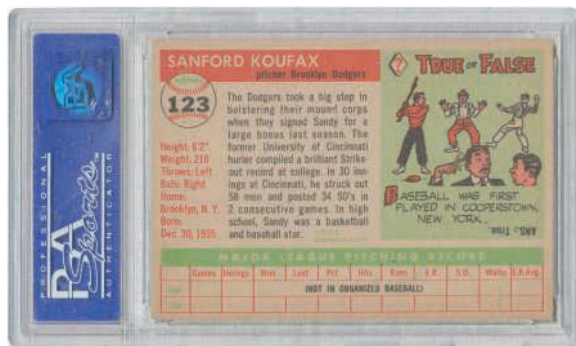
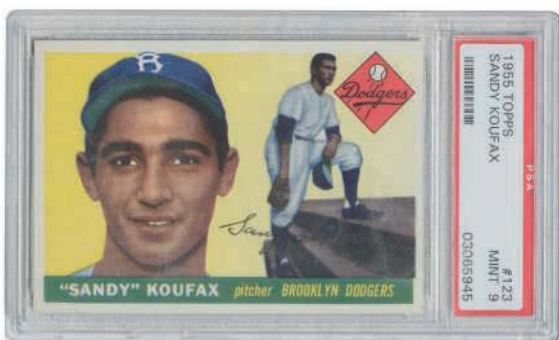
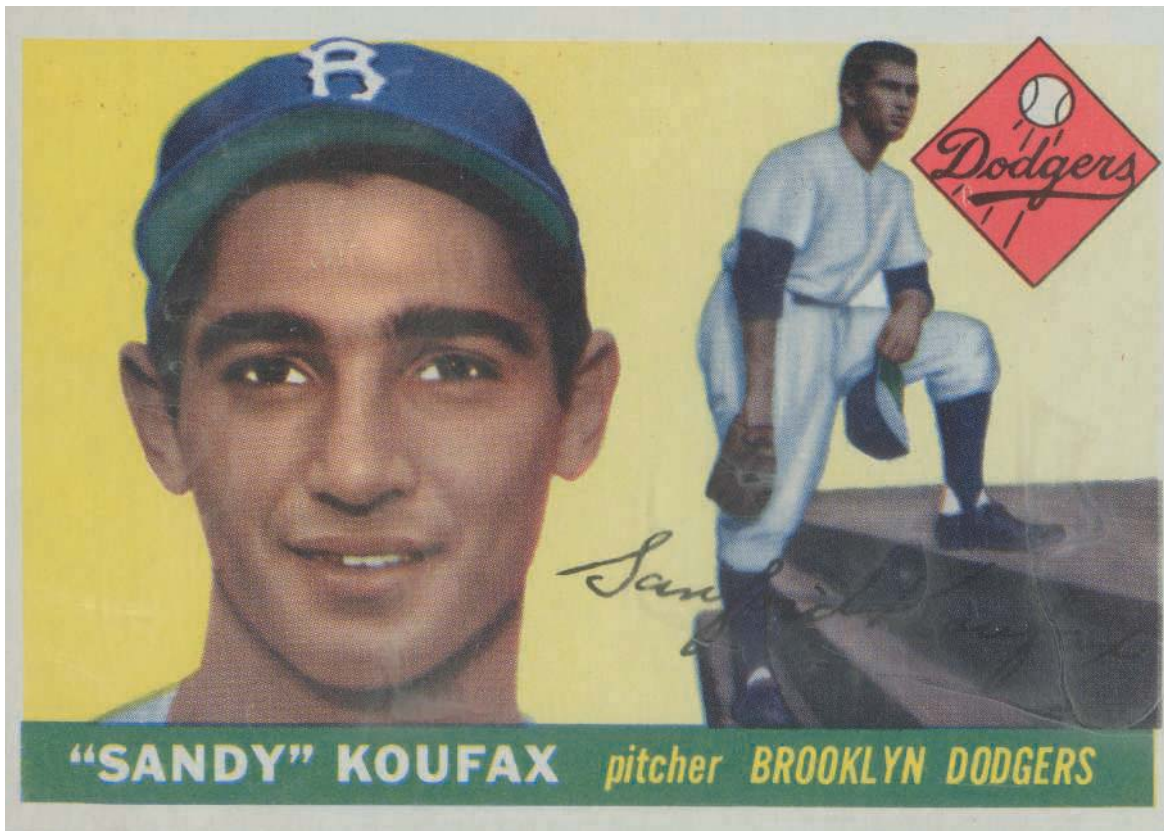


238

**1955 TOPPS #164 ROBERTO CLEMENTE**

A 1955 Topps rookie baseball card #164 of Hall of Famer Roberto Clemente (1934-1972), encapsulated and graded by PSA NM-MT (Near Mint to Mint) 8.

\$40,000-60,000

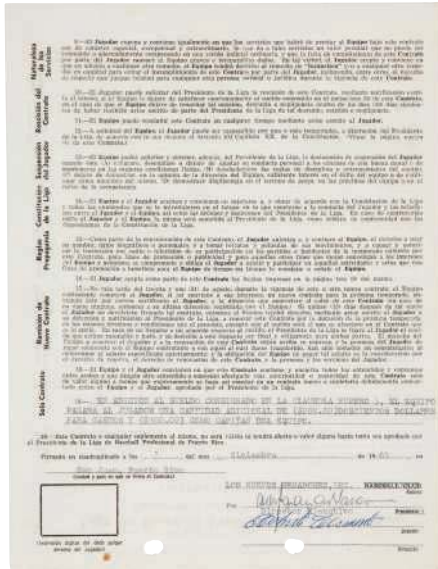


239

### 1955 TOPPS #123 SANDY KOUFAX

A 1955 Topps rookie baseball card #123 of Hall of Famer Sandy Koufax (1935- ), encapsulated and graded by PSA MINT 9.

\$60,000-80,000



240

**ROBERTO CLEMENTE SIGNED CONTRACT**

A Puerto Rican League player contract dated 1961/62, between Hall of Famer Roberto Clemente (1934-1972) and the Los Nuevos Senadores club for \$700 monthly for the season. Following his 1961 season for the Pittsburgh Pirates, Clemente returned home to Puerto Rico to both play and manage the Los Nuevos Senadores. Signed *Roberto Clemente* in blue ink and countersigned by the Director of the club.

8 1/2 x 11 in.

\$6,000-8,000

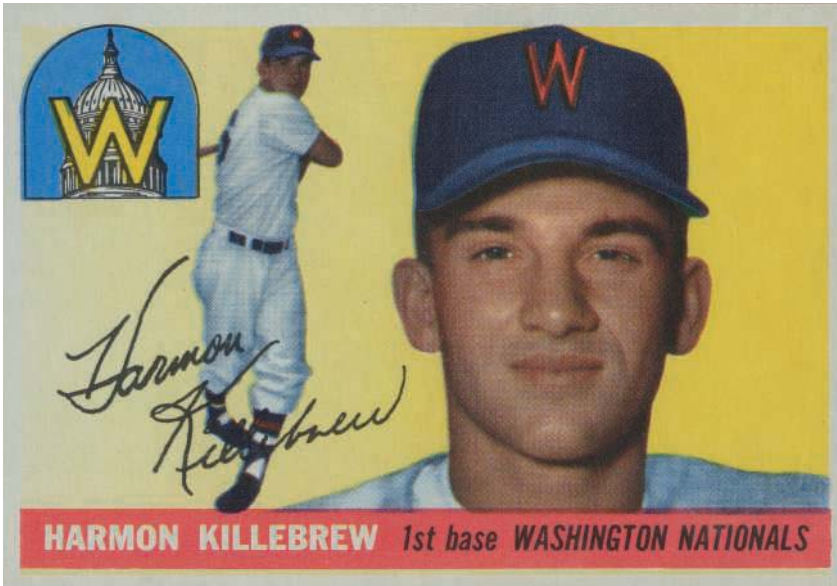


241

**1955 TOPPS #124 HARMON KILLEBREW**

A 1955 Topps rookie baseball card #124 of Hall of Famer Harmon Killebrew (1936-2011), encapsulated and graded by PSA MINT 9.

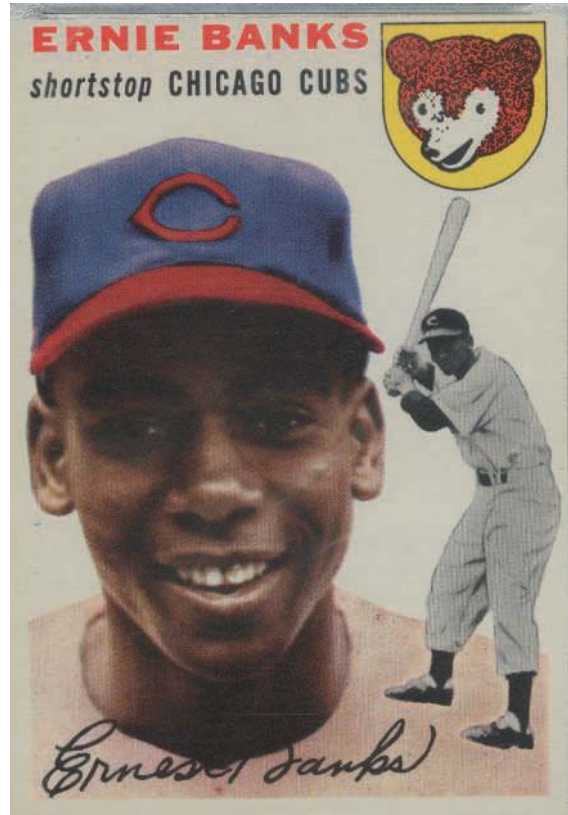
\$15,000-20,000



242

**1954 TOPPS #94 ERNIE BANKS**

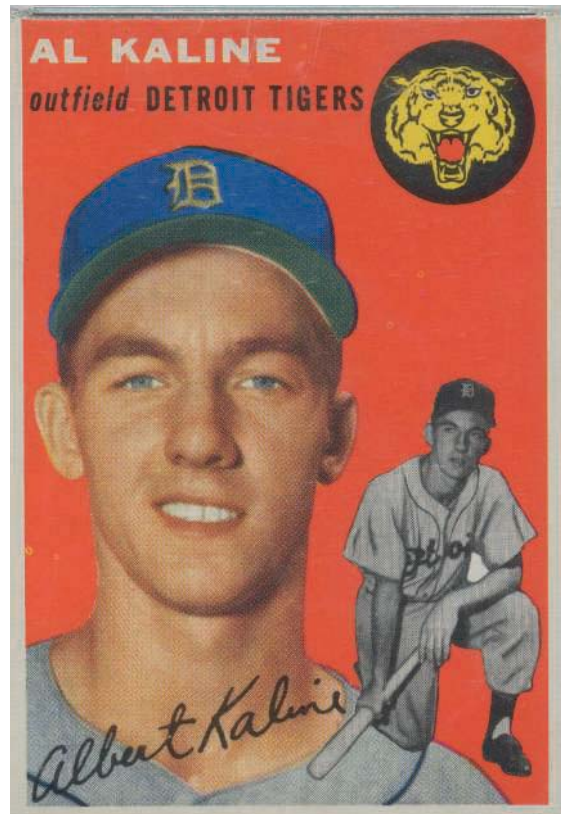
A 1954 Topps rookie baseball card #94 of Hall of Famer Ernie Banks (1931-2015), encapsulated and graded by PSA MINT 9. \$30,000-40,000

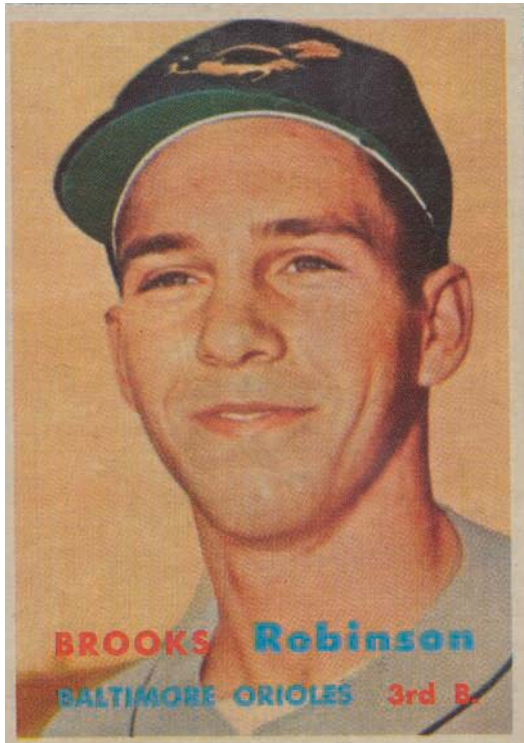


243

**1954 TOPPS #201 AL KALINE**

A 1954 Topps rookie baseball card #201 of Hall of Famer Al Kaline (1934- ), encapsulated and graded by PSA MINT 9. \$15,000-20,000

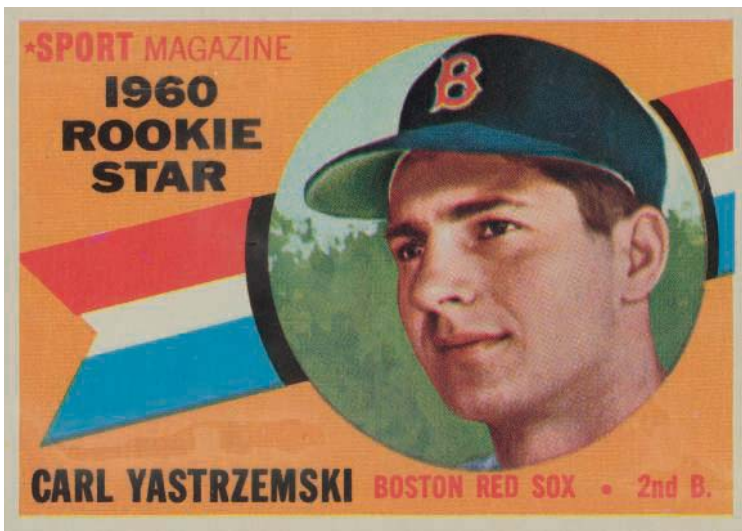




244

**1957 TOPPS #328 BROOKS ROBINSON**

A 1957 Topps rookie baseball card #328 of Hall of Famer Brooks Robinson (1937-), encapsulated and graded by PSA MINT 9. \$8,000-10,000



245

**1960 TOPPS #148 CARL YASTRZEMSKI**

A 1960 Topps rookie baseball card #148 of Hall of Famer Carl Yastrzemski (1939-), encapsulated and graded by PSA MINT 9. \$8,000-10,000

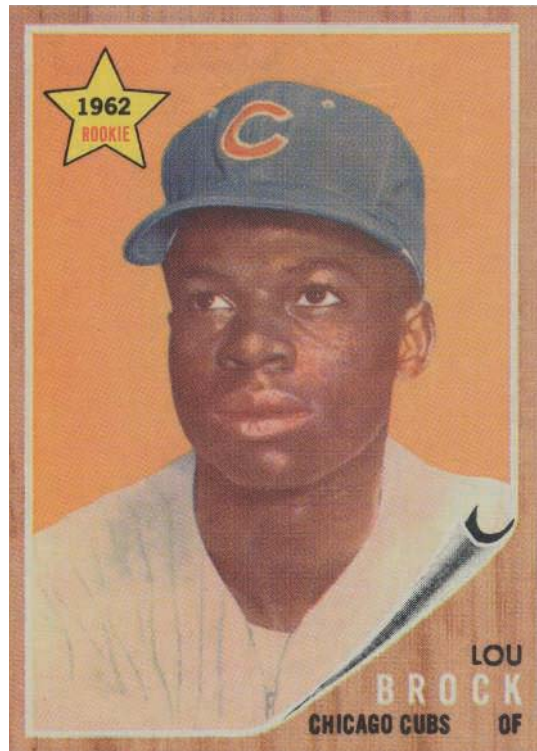


246

**1962 TOPPS #387 LOU BROCK**

A 1962 Topps rookie baseball card #387 of Hall of Famer Lou Brock (1939- ), encapsulated and graded by PSA MINT 9.

\$8,000–10,000

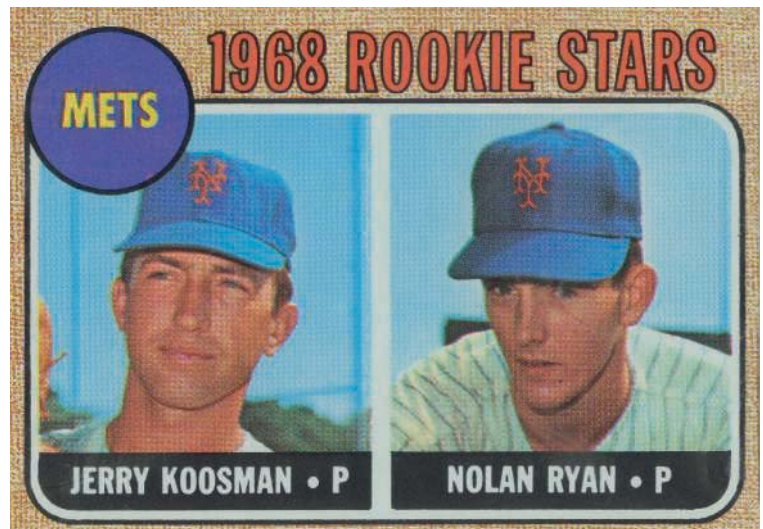


247

**1968 TOPPS #177 ROOKIE STARS (NOLAN RYAN & JERRY KOOSMAN)**

A 1968 Topps ROOKIE STARS baseball card #177 featuring Hall of Famer Nolan Ryan (1947- ) and Jerry Koosman, encapsulated and graded by PSA MINT 9.

\$25,000–30,000





248

248

### FRANK ROBINSON PROFESSIONAL MODEL BAT

A Hillerich & Bradsby, Model number *R143* bat, dating from the 1966 labeling period with the signature *Frank Robinson* emblazoned upon the barrel. Exhibits heavy use with a handle crack, slight grain swelling on the left barrel, ball marks and stitch impressions on the right, left and back barrel, green bat rack streaks and a heavy coat of pine tar on the handle. The bats' weight 32 is written on the knob in pencil along with Robinson's uniform number 20 written in fading black marker. Signed *Frank Robinson* in black marker. Hall of Famer Frank Robinson (1935- ) won the Triple Crown playing for the Baltimore Orioles in 1966, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA *GU 9.5*.

35 in.

31.7 oz.

\$20,000–25,000



249

### JOHNNY BENCH PROFESSIONAL MODEL BAT

An un-cracked, Hillerich & Bradsby, Model number *B278C* bat with a cupped end, dating from the 1973-75 labeling period with the signature *Johnny Bench* emblazoned upon the barrel. Exhibits heavy use with checking on the left barrel, ball marks and stitch impressions on the left and back barrel, red bat rack streaks and a heavy coat of pine tar on the handle. The model number *B278C* is stamped into the knob, and the number 5 is written on the knob and top of the barrel in black marker. Signed *Johnny Bench* with the added inscription *HOF 89* in black marker. Hall of Famer Johnny Bench (1947- ) played for the Cincinnati Reds from 1967-1983, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA *GU 10*.

35 ¼ in.

32 oz.

\$4,000–6,000



249







250

250

### DEREK JETER PROFESSIONAL MODEL BAT

An un-cracked, Louisville Slugger, P72 model number bat dating from the 1996 labeling period with the name DEREK JETER emblazoned upon the barrel. Exhibits excellent use with ball marks and stitch impressions on the left and back barrel, cleat marks, a weighted batting donut impression and a light coat of Mota Stick on the handle. Jeter has signed the bat *Derek Jeter* in silver ink. Future Hall of Famer Derek Jeter (1974- ) played for the New York Yankees from 1995-2014, during the labeling period of the offered bat. Authenticated and graded by PSA/DNA GU 9.

33.5 in.

30.8 oz.

\$15,000-20,000

251

### DEREK JETER PROFESSIONAL MODEL BAT

A Louisville Slugger, P72 model number bat dating from the 2001 labeling period with the signature *Derek Jeter* emblazoned upon the barrel. Exhibits tremendous use with a handle crack, ball marks and stitch impressions on the barrel, cleat marks, bat rack streaks and a heavy coat of Mota Stick on the handle. Jeter has signed and inscribed the bat *Derek Jeter, 5 for 5 HR 4 5-23-01* in silver ink. Future Hall of Famer Derek Jeter (1974- ) played for the New York Yankees from 1995-2014, during the labeling period of the offered bat. Accompanied by a letter signed by Jeter attesting to the bat's authenticity. Authenticated and graded by PSA/DNA GU 9.5.

34 in.

31.8 oz.

\$15,000-20,000



251



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part ( symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

## 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

## 3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

## 4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

## 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

## 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

## 7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

## 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

## 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +1 212-636-2490.

## 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a

**lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the

auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us.

The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

## 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "Heading"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full

**catalogue description** before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - This **additional warranty** does not apply to:
    - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition** report or announced at the time of sale.
  - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
  - South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  - Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
  - Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
- Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

## 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this,

we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - we can, at our option, reveal your identity and contact details to the seller;
  - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

### 1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

## 2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  - charge you storage fees while the **lot** is still at our saleroom; or

- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**  
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller

under any liability to anyone else or may damage our reputation.

## 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

## 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

## 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

## 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

## 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce

a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRESTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic:** authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it paragraph F1 (a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1 (a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦  
Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△  
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆  
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•  
**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~  
**Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■  
See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### △: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

#### ◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

#### ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*\*Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

## STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

## STORAGE CHARGES

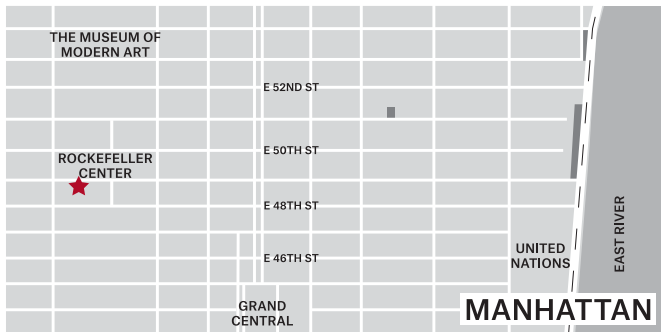
**Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.**

**Lots** will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. <b>Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.</b>		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



**Christie's Rockefeller Center**  
 20 Rockefeller Plaza, New York 10020  
 Tel: +1 212 636 2000  
 nycollections@christies.com  
 Main Entrance on 49th Street  
 Receiving/Shipping Entrance on 48th Street  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**

**Christie's Fine Art Storage Services (CFASS)**  
 62-100 Imlay Street, Brooklyn, NY 11231  
 Tel: +1 212 974 4500  
 nycollections@christies.com  
 Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**

# WRITTEN BIDS FORM

## CHRISTIE'S NEW YORK

### THE GOLDEN AGE OF BASEBALL, SELECTIONS FROM THE NATIONAL PASTIME MUSEUM PART I: MEMORABILIA

WEDNESDAY 19 OCTOBER 2016  
AT 10.00 AM

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: BASEBALL  
SALE NUMBER: 13326

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

#### BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$50 to US\$1,000 by US\$50s  
US\$1,000 to US\$2,000 by US\$100s  
US\$2,000 to US\$3,000 by US\$200s  
US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)  
US\$5,000 to US\$10,000 by US\$500s  
US\$10,000 to US\$20,000 by US\$1,000s  
US\$20,000 to US\$30,000 by US\$2,000s  
US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)  
US\$50,000 to US\$100,000 by US\$5,000s  
US\$100,000 to US\$200,000 by US\$10,000s  
Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$100,000, 20% on any amount over US\$100,000 up to and including US\$2,000,000 and 12% of the amount above US\$2,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**AUCTION RESULTS: CHRISTIES.COM**

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 Fax: +1 212 636 4938 on-line [www.christies.com](http://www.christies.com)

**13326**

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

City State Zone

Daytime Telephone Evening Telephone

Fax (Important) Email

Please tick if you prefer not to receive information about our upcoming sales by e-mail  
I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

#### PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

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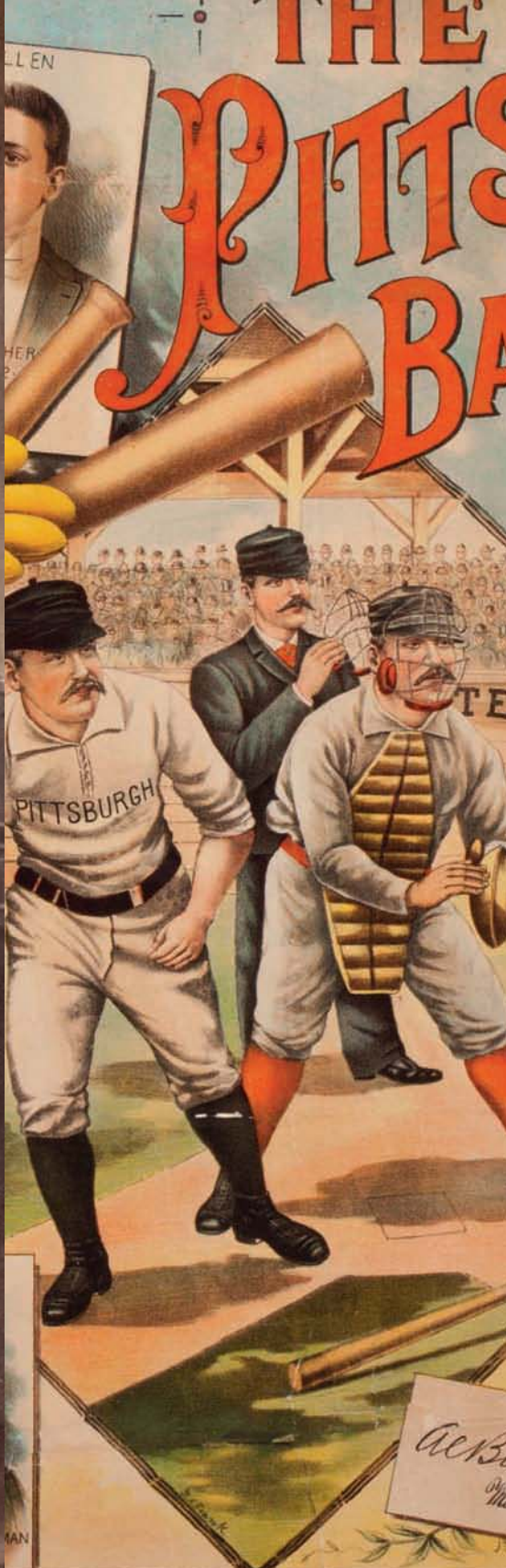
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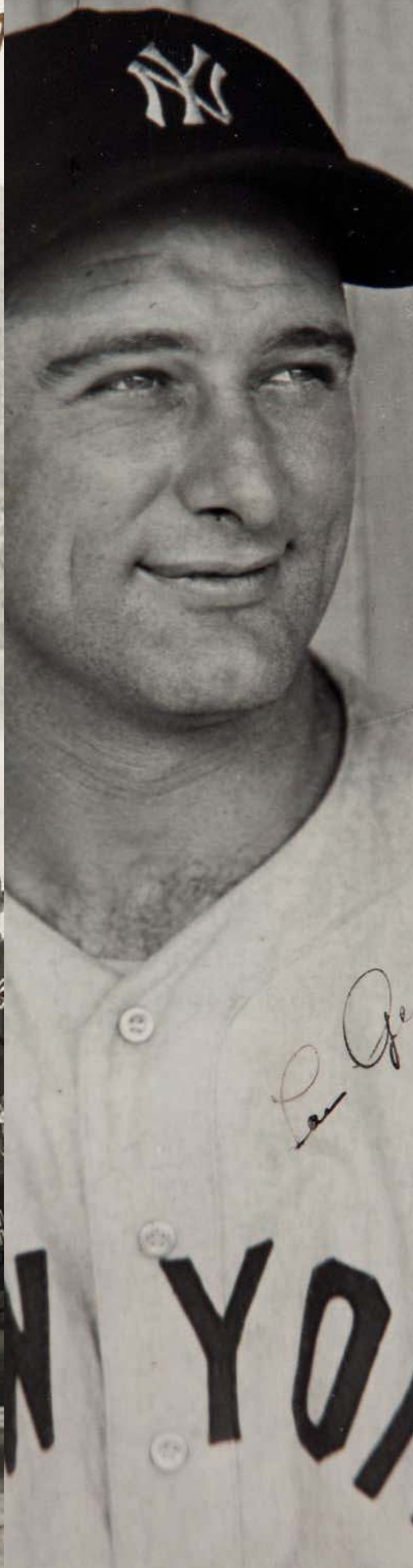
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Chicago, June 21-22-23.  
Brooklyn, June 28-29-30.  
Boston, July 2-4 a.m. 4 p.m.  
Philadelphia, July 5-6-7.  
New York, July 12-13-14.  
Cincinnati, July 30-31 Aug 1.  
St. Louis, August 2-3-4.





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