

FINE PRINTED BOOKS & MANUSCRIPTS
INCLUDING AMERICANA

New York 5 December 2017



CHRISTIE'S

FINE PRINTED BOOKS & MANUSCRIPTS INCLUDING AMERICANA

TUESDAY 5 DECEMBER 2017

AUCTION

Tuesday 5 December 2017
at 10.00 am (Lots 1-145)
and at 2.00 pm (Lots 146-251)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	1 December	10.00 am - 5.00 pm
Saturday	2 December	10.00 am - 5.00 pm
Sunday	3 December	1.00 pm - 5.00 pm
Monday	4 December	10.00 am - 5.00 pm

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[40]

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Inside front cover: Lot 45
Opposite specialists page: Lot 20
Inside back cover: Lot 169
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AUCTION CALENDAR

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28 NOV 2017

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29 NOV 2017 - 6 DEC 2017

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LEAVES FROM MEDIEVAL
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7 DEC 2017

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26/10/2017

I felt too much
express any thing, the day
with you - a sense of your
services to this Country and
for your private friendship,
came me at the moment of
separation. - But I should be true
to the feelings of my heart
do violence to my inclination
to suffer you to leave this Country
with the warmest assurances
affectionate regard for you
and Character. -

Our good friend
de la Fayette prepared me
for I had the honor to see you
those impressions of esteem,
affection and your own

THE YORKTOWN
CAMPAIGN AND THE
FRANCO-AMERICAN
ALLIANCE

—
THE PAPERS OF
THE MARQUIS DE
CHASTELLUX

Lots 1-21

... au 15. a
Marschal de Camp
Bourbon
Voisson
auxiliaires pour M. le
Travaille

Le 15. octobre les Ennemis
Redoublâ dans la nuit
Canon, et quelques Bour
Stion occupé à Tra
premiere dans la seconde
dans les premieres Com
à ser d'ouge dans Certain
Chargés de munitions
grande partie de l'art
Garde que deux Reser
... Les Ennemis s'inter
avertit le Général Sinc
Redoutte que nous ay
... Le Général Sinc

le 10. Octobre

De Jour, M^o. le Ches.^{co} de Chastellux,
 avia jusques au soir du 15. 24 Bataillons
 avia 2 Bataillons
 crucilixire pour la nuit
 les Chasseurs, de Gatinoia, et de R^{al} deux pontons
 de nuit 500. hommes

ia firent pendant le jour un feu tres Vif qui
 nous Repondirent par quelques coups de
 canons, mais fort mollement parceque nous
 transportav une partie de Notre artillerie de la
 parallele, il y eut même un peu de Confusion
 de la tranchée qui n'estoit pas
 en droite, pour laisser passer les voitures
 M^o. de Chastellux avoit disposé de la plus
 grosse dans la seconde parallele, et navoit
 que dans la premiere.
 un feu tres Vif pendant la nuit, un deserte
 voulu que les ennemis devoit attaquer les
 nous avia la veille.
 au soir par ses ordres avia à onze heures du
 même jour



François Jean de Beauvoir, Marquis de Chastellux, by Charles Wilson Peale, from life, ca. 1782. Courtesy of Independence National Historical Park, Philadelphia, Pennsylvania

“My pride makes me tremble at the thought of losing a battle ... I have certainly made mistakes, probably more than I know, what is very clear to me is that becoming the commander in chief has changed my character.”

Marie Joseph Paul Yves Roch Gilbert du Motier, Marquis de Lafayette to François-Jean de Beauvoir, Chevalier de Chastellux, 14 June 1781 (lot 7).

Lafayette wrote this to Chastellux, his first cousin, only days before he would face Lord Charles Cornwallis in the Battle of Green Spring, Virginia. Washington had dispatched the young Frenchman to Virginia in early 1781 to oppose the British at a profoundly low point for American arms. The war in the North had been at a stalemate since 1778. The British turned their attention to the South, taking Savannah in 1778 and Charleston in 1780. Now Lafayette faced a large army commanded by the formidable Cornwallis in Virginia. Greatly outnumbered, he could ill-afford a mistake.

Lafayette’s admission of trepidation on the eve of battle is but one among a selection of important letters, manuscripts, and maps that comprise our second series of highlights from the papers of François-Jean de Beauvoir, Marquis de Chastellux (1734-1788). The *philosophe* and soldier had arrived in America in May 1780 in the capacity of Chief-of-Staff for the expeditionary force headed by the Comte de Rochambeau, the long-awaited reinforcements from France that would turn the tide of the war. Whereas the previous selection of his papers focused on the early years of the American republic, the present group documents the decisive Yorktown campaign that made American independence a reality.

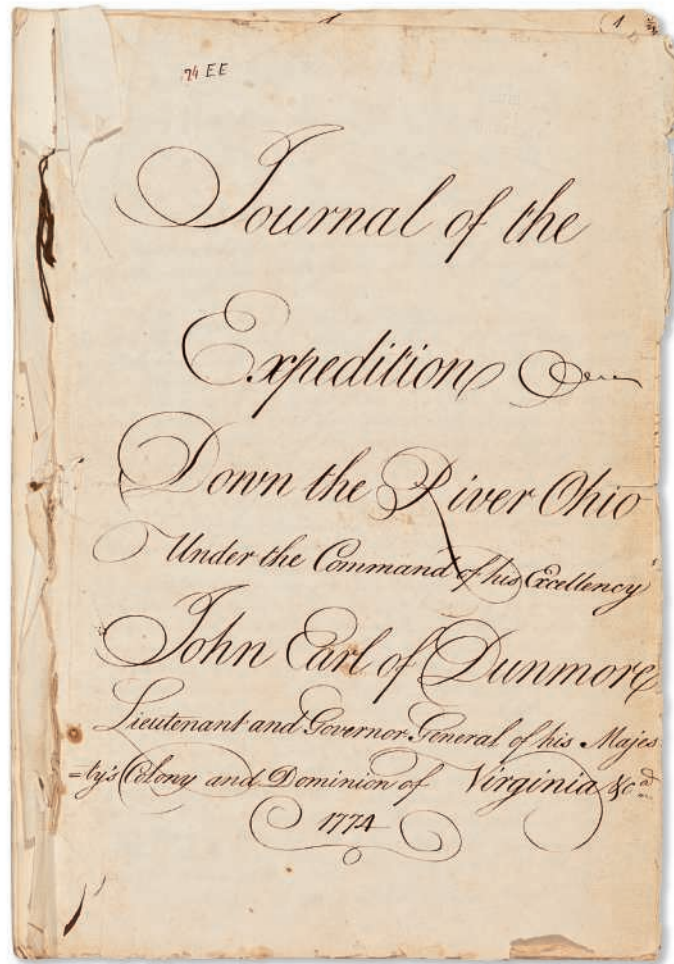
The planning behind what was to become the victory at Yorktown was extensive, with much debate on whether to attack British-occupied New York or join Lafayette’s troops against Cornwallis in Virginia. The long march to Virginia appeared unfeasible. When Washington and Rochambeau met at Wethersfield, Connecticut to coordinate plans, they also agreed that a general attack against James Clinton’s army in British-occupied New York held too many risks. Instead, they resolved to march their forces toward the northern reaches of Manhattan in a to bid place pressure on Clinton – and hopefully lighten Lafayette’s burden in Virginia. Meanwhile, a French fleet under the command of Admiral François de Grasse set sail from the West Indies to provide additional support.

The foray toward Manhattan in late July 1781 also allowed Washington and Rochambeau to personally reconnoiter the extensive British fortifications guarding the island. The intelligence gathered there resulted in detailed reports and maps, two of which are included in the present selection: a draft report detailing all possible plans for an attack of the city (lot 9), as well as a magnificent ink and watercolor map of New York and the surrounding countryside and waterways – with a detailed inset documenting British fortifications at the northern end of Manhattan (lot 8). If Washington held any lingering hopes that a full-scale assault on Manhattan – the island he lost in 1776 – was feasible, they were extinguished here.

When news arrived in August that de Grasse’s fleet had arrived at the mouth of Chesapeake Bay, Washington and Rochambeau resolved to risk everything and march south to trap Cornwallis at Yorktown. The gamble paid off, and Cornwallis, outnumbered and trapped, surrendered on 19 October 1781. Among Chastellux’s papers are original manuscript reports documenting the progress of the siege operations (lots 10 and 11). The news of Cornwallis’s surrender struck like a thunderbolt. When the news arrived in Philadelphia, the city celebrated for three days. In London, the news was devastating. Benjamin Franklin quipped to Chastellux in April 1782 that “the English begin to be weary of the War, and they have reason; having suffered many Losses, having four Nations of Enemies upon their Hands, few Men to spare, little Money left, and very bad Heads. The latter they have lately changed” (lot 15). Although the fall of Lord North’s government strongly signaled the British were ready negotiate peace, Washington was less certain and continued planning for another campaign in 1782, as his and Rochambeau’s letters confirm (lots 16 & 18). As late as August 1782, Washington admitted to Chastellux that while “The enemy talk loudly, and very confidently of Peace” he wondered “whether they are in earnest, or whether it is to amuse, & while away the time till they can prepare for a more vigorous prosecution of the War” (lot 19).

Like his cousin Lafayette, Chastellux was enamored with America, as his travelogues, first published in their entirety in 1786, confirmed. He even enlisted Lafayette to gather material on the War of Independence, who assured his cousin in December 1781 that he would facilitate the collection of papers documenting the history of the struggle for his personal use (lot 13). Some of the material Chastellux had collected during his three-year stay in North America survive, including commentaries of several significant Revolutionary War battles from the campaigns of 1777 and 1778 (lot 2), historical maps of battlefields (lots 3 and 4), diagrams of naval engagements (lot 5), as well as primary sources – one of which is an important manuscript journal from Lord Dunmore’s War against the Shawnee in 1774 (lot 1).

During his brief time in America, Chastellux endeared himself to many, but none more than Washington. “Never in my life did I part with a man to whom my soul clave more sincerely than it did to you” Washington wrote Chastellux shortly before his departure for France in December 1782, regretting that “circumstances should withdraw you from this Country before the final accomplishment of that Independence and Peace, which the Arms of our good Ally has assisted in placing before us” (lot 20).



PROPERTY OF THE LATE COMTE LOUIS DE CHASTELLUX

1

LORD DUNMORE'S WAR – Manuscript, "Journal of the Expedition down the River Ohio Under the Command of his Excellency John Earl of Dunmore Lieutenant and Governor General of his Majesty's Colony and Dominion of Virginia 1774," [Virginia], 10 September -18 November 1774.

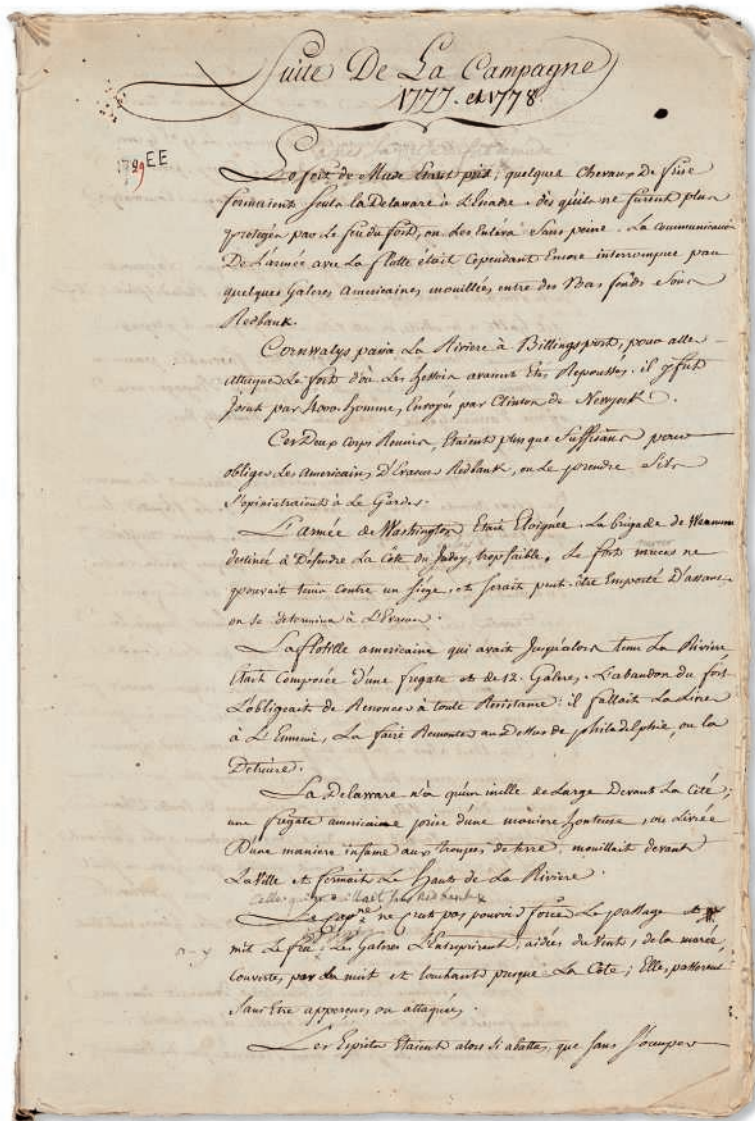
28 pages, 320 x 220mm, 1 fold-out diagram within, stabbed and sewn at left margin, blindstamped "ARCHIVES DE CHASTELLUX" at upper right (marginal tears and chips, loss to final page affects several words of text).

An unpublished journal of Dunmore's expedition to the Ohio Valley against the Shawnee and Mingo. A previously unknown record of the Dunmore expedition, presumably kept by one of the governor's aids, replete with a fold-out chart illustrating the line of march of Dunmore's force. The journal opens with Dunmore's arrival at Fort Pitt (renamed Fort Dunmore in the governor's honor) on 10 September 1774 and records his proclamation offering a reward of fifty pounds to anyone with information on the murder of several peaceful Delaware tribesmen. Dunmore's force departed Fort Pitt on 26 September, intending to rendezvous at the mouth of the Great Kanawha River with force under the command of Andrew Lewis who was marching from western Virginia toward the Ohio River. On 10 October, Lewis was surprised by a large Shawnee force under Chief Cornstalk at Point Pleasant on the Ohio. Although his forces emerged the victors after a four-hour battle, they suffered 75 killed and 140 wounded out of a force of 1,100. Dunmore, who was marching his forces up the Hocking River toward the Shawnee towns in the interior learned of the battle on the 16th: "About midnight an Express which followed our Track, came up, bringing intelligence from Colonel Lewis of an Engagement he had with the Shawanese and their Confederates, at the Mouth of the great Kanhawa, and that the Enemy had been defeated with a considerable loss." The news redoubled Dunmore's determination to "pursue the necessary Steps to chastise a Stubborn and Perfidious People."

On 20 October, "the important day, in which we were either to march into our Enemy's Towns, or meet with a Repulse, just as the Advance-guard was forming to march, arrived a certain Matthew Elliot, and Indian Trader, whom they had sent as a Messenger ... This messenger desired his Excellency to halt and not enter the Towns, and that they would wait upon him and comply with such demands as he might think proper for restoring the Peace of the country." The army moved to a good campsite, and "his Lordship gave the name of Camp Charlotte to this Place." On the 21st a delegation arrived at Camp Charlotte, "where there were some Bearskins spread, on one of which his Lordship seated himself, and the Conference opened with a speech from the Corn-Stalk their Chief." The journal records the communications between Cornstalk and Dunmore in full. Following an exchange of prisoners including "one Sally Kelly, who had been taken from the great Kanhawa," the conference resumed with Dunmore's lengthy address to the Shawnee consuming nearly two pages. At the time the conference was in session, Colonel Lewis' force had finally approached Dunmore's, and the appearance of another army frightened the Shawnee and nearly scuttled the negotiations. Dunmore finally made contact with Lewis and the colonel ceased his advance. On the 29th a peace treaty was finally concluded with lengthy addresses by "Nimoi a Shawanese Chief, with two Hostages, several white and some negroe Prisoners..." The lengthy address was concluded with "A Large String of Wampum" and answered by "Captain White-eyes the Delaware-Chief, addressing both Parties." The following day, Dunmore's forces departed for home. The final two pages of the journal have been crossed out, and it appears this may have been prepared from an earlier version kept in the field. Ironically, many of the participants in this campaign (including Daniel Morgan, who is mentioned by name in the journal) would find themselves rebelling against Dunmore's authority the following year with the outbreak of the War of Independence. *Provenance:* François-Jean de Beauvoir, Marquis de Chastellux (1734-1788) – by descent to the consignor.

\$12,000-18,000

7



2

AMERICAN REVOLUTION – Manuscript, "Suite De La Campagne 1777 et 1778," n.p., c. 1780.

In French, 25 pages 356 x 239mm, stabbed and sewn with deckled edges, with numerous manuscript emendations and corrections in ink and in pencil, blindstamped "ARCHIVES DE CHASTELLUX" at top right.

From Philadelphia to Rhode Island: a manuscript history of the campaigns of 1777 and 1778. A continuation of a larger work, this portion detailing the British attacks on Delaware River forts guarding Philadelphia (October 1777) through the eve of the Battle of Rhode Island (August 1778). In between, the manuscript discusses at length the British campaign against Philadelphia and the winter at Valley Forge, with several digressions referencing earlier campaigns.

Likely drafted during the winter of 1780, as the French army spent the cold months in Newport, Rhode Island, it contains some especially harsh words directed at Benedict Arnold, who had just turned coat in September 1780. In particular, the manuscript goes to great lengths to belittle the traitorous General, regarded by many historians today as one of Washington's most talented and able commanders. In discussing Arnold's expedition to Quebec, the journalist notes that most of his march through the woods of Maine was made "during fine weather", and dismissing it as "merely audacious". But his subsequent expedition that resulted in the naval battle at Valcour Island, in which Arnold attempted in October 1776 "to cross the icy Lake Champlain and snowy chasms was merely insane. A young general, seduced by the vainglory of commanding a Great Expedition, deceived by his hopes and desires, might have sacrificed the public good to his vanity; setting off from Albany with no resources, he and his army might have perished in the wilderness in sheer agony and misery." Lafayette by contrast, in the next paragraph, was the paragon of wise leadership: "La Fayette joins to the ardor of his youth all the circumspection of an old officer; he measured his forces and resources against the innumerable obstacles facing him, considered the possibilities from every side, and convinced that attempting such an ill-advised adventure would spell certain doom, he had the courage to renounce. Congress and the Army applauded this wise counsel."

Several pages are devoted to describing the Battle of Monmouth including a lengthy discussion of Charles Lee's ill-advised retreat of his advance guard and Washington's rebuke of his general and the subsequent court-martial. Of particular interest is a comment on how the battle, the first in which American troops held their own against the enemy in an open-field battle, ended. "Although the number of dead was modest on both sides, a new circumstance in the wars of North America made it exceptional: many English soldiers and many more German ones, suffocated in the heat; a few American soldiers perished too despite being more accustomed to the intensity of the climate." In essence, the battle ceased due to heat exhaustion. *Provenance:* François-Jean de Beauvoir, Marquis de Chastellux (1734-1788) – by descent to the consignior.

\$20,000–30,000



3 SARATOGA – Manuscript map, "battle won by the honorable major général gates commander in chief of the army of the united states, in the northern départment of america, over Lieutenant general Burgoyne commander in chief of his Brittanic majestis forces. near Still-water 7th october 1777." n.p., c. 1781-1782.

Two conjoined sheets, 480 x 370 mm, accomplished in ink, gray wash and water color, blindstamped "ARCHIVES DE CHASTELLUX" at top right (toned, a few partial fold separations at margins).

Chastellux's map of Burgoyne's defeat at Saratoga. The map depicts the opposing lines on 7 October 1777, the day that Burgoyne made his final attempt to break through to Albany. It indicates the American advances, together with the British retreat to their high ground at the close of the day. Chastellux had been the guest of General Philip Schuyler during his visit the battlefield in December 1780. During his survey of the battlefield, "saw the spot where Arnold, uniting the boldness of a 'jockey' with that of a soldier, leaped his horse over the entrenchment of the enemy." He spent the entire day "reconnoitering until dark; sometimes walking in the snow, into which I sank to my knees, and sometimes proceeding still les successfully in a sleigh, my driver having taken the trouble to tip me over, very gently indeed, into a beautiful pile of snow" (Rice, Chastellux, *Travels in North America*, pp. 213-214).

\$15,000-20,000

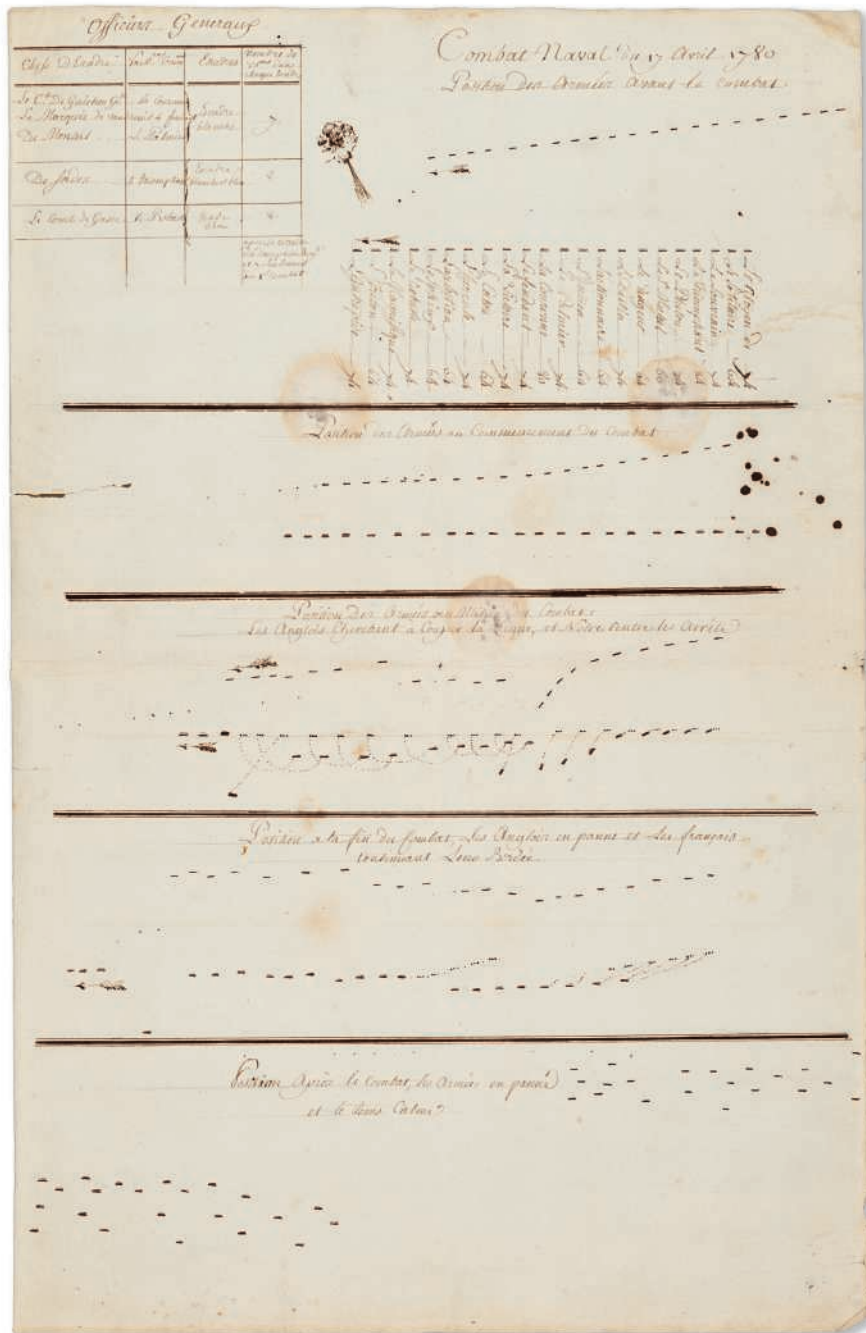


4 SURRENDER AT SARATOGA AND THE BATTLE OF GUILFORD COURT HOUSE – Two manuscript maps, the first entitled, "The Surrender of the British army of 6250 men, under the command of Lieutenant général John Burgoyne, to major général Horatio Gates commanding the army of the United States at Saratoga, 17th October 1777," the second untitled, but presumably depicting the Battle of Guilford Court House, n.p. c. 1781-82.

Each map on a single sheet, 395 x 296mm, 274 x 350mm, accomplished in ink and watercolor, blindstamped "ARCHIVES DE CHASTELLUX" at top left (toned, folds, and a tear at left margin).

Chastellux's personal maps of the Surrender of Burgoyne at Saratoga and a rendering of the Battle of Guilford Court House. The first map depicts the American and British positions on 17 October 1777, with the latter neatly lined along the field of surrender on the west bank of the Hudson. The draftsman has added a vignette of a warrior crowning a bust of Gates with laurels. The second map, although untitled, most certainly depicts the initial positions at the start of the Battle of Guilford Court House. Although Cornwallis won the day over Greene, the victory proved costly enough to compel the British general to retreat to Virginia. Later that year he would be forced to surrender at Yorktown. *Provenance:* François-Jean de Beauvoir, Marquis de Chastellux (1734-1788) – by descent to the consignee.

\$8,000-12,000



5
 BATTLE OF MARTINIQUE - Two manuscripts, "Combat Naval du 17 Avril 1780 Position des Armées Avant le combat," and "Combat du 19 May 1780." n.p., c. 1780-1783.

Three pages total, 457 x 292mm, bifolia, blindstamped "ARCHIVES DE CHASTELLUX" on the verso of both bifolia (several dampstains, marginal tears clear of text).

A pair of illustrated period battle charts detailing the action from the Anglo-French battles at Martinique in the Spring of 1780. On 17 April 1780 a Royal Navy fleet under Sir George Rodney challenged a numerically superior French fleet under the command of the Comte de Guichen. Due to missed signals between Rodney and his subordinates, the battle which could have turned out to be a narrow British victory ended in stalemate. After separating and repairing their damaged ships, on 7 May the two fleets began maneuvering once again, attempting to gain advantage. On 15 May, the fleets again engaged, as well on the 19th. Both actions resulted in stalemate, but short on provisions, the French sailed away, and Rodney, in a similar situation, chose not to pursue. The first chart depicts the Battle of Martinique in a series of ten charts, each depicting the opposing lines of battle and their movements (a figure of a child's head blowing indicates the direction of the wind). Ten phases of the battle are shown while a chart at the top offers the names of the ships in the French fleet together with the number of guns on each. The second chart, composed in a similar manner, depicts the final encounter of 19 May 1780. *Provenance:* François-Jean de Beauvoir, Marquis de Chastellux (1734-1788) - by descent to the consignors. (2)

\$6,000-8,000

where, under some circumstances though
 not such as were likely to happen, some
 thing might be enterprized. —
 The Fleet being at Rhode Island
 is attended, certainly, with many advan-
 tages in the operation proposed — and
 I entreat that you, and the Gentlemen who
 were of opinion that it ought to be dis-
 quod here ^{for these purposes} with be assured, that I have
 a high sense of the obligation you mean
 to confer on America by that resolve —
 and that your zeal to promote the com-
 mon cause, & my anxiety for the safety of
 so valuable a fleet, were the only motives
 which gave birth to the apparent differ-
 ence in our opinions. —
 I set that value upon your
 friendship and candor — and have that
 implicit belief in your attachment
 to America, that they are only to be
 equalled by the sincerity with which
 I have the honor to be.

Y^r Obed^t &
 obliged S^{vc} Serv^t

G^t Washington

The Chev^l
 De Chastellux

6

WASHINGTON, George (1732-1799). Autograph letter signed ("Go:Washington") as Commander-in-Chief of the Continental Army, to François-Jean de Beauvoir, Chevalier de Chastellux, New Windsor, 13 June 1781.

Three pages, 229 x 189mm, bifolium, blindstamped "ARCHIVES DE CHASTELLUX" at top right, (a few toned spots).

Prelude to Yorktown: preparations for the decisive French and American collaboration. An important letter documenting some of the inevitable misunderstandings that occurred between the French and American armies during their joint campaign against the British, written at a pivotal moment as Washington and his French allies prepared for operations against New York City that would, in the end, result in their epochal march to Virginia, in a bold bid to entrap Cornwallis and his army at Yorktown. General Rochambeau, commanding 4,000 French troops, had established his headquarters in Newport, Rhode Island, ready for joint action. On 22 May 1781 Washington and Rochambeau met at Wethersfield, Connecticut to plan the forthcoming campaign, which centered upon operations against New York City as a means to relieve pressure on Lafayette's small army fighting Cornwallis in Virginia. Part of the plan agreed to at conference was that the French fleet in Newport would sail to Boston where it could be better protected once the French Army left the town on its march to link up with Washington's Continentals on the Hudson River. Soon after his arrival back at Camp, the Duc de Lauzun, the French cavalry commander, came riding in with the news that after a French council of war, held on 31 May at Newport, it had been decided that the French fleet would remain in Newport. According to Lauzun, Washington became so enraged, he was unable to pen a reply for three days (Flexner, vol. 2: p. 431). On 4 June Washington wrote to Rochambeau to voice his belief that the French fleet remaining in Newport would require more troops to remain in that place to guard it, expressing the same sentiments to Admiral

Barras the same day (Fitzpatrick, vol. 22, pp. 156-159). In a private letter to Chastellux, Washington expressed his fear that if the French fleet remained at Newport, "every mysterious preparation of the enemy" would pressure the French admiral to call upon additional militia, further draining resources from the main object. On 9 September Chastellux wrote to Washington, offering reassurances that his concerns were being taken seriously by the French command. In response, the Commander-in-Chief expresses concern that he may have misconstrued his allies' plans. After reviewing the result of the conference, Washington realized that he may have been too cautious in ensuring the safety of the French fleet, as long as it had the force required "and did not impede the march of the Army towards the Hudson." Washington wrote in response:

"I fear from the purport of the letter you did me the honor to write from Newport, on the 9th, that my sentiments respecting the Council of War held on board the *Duke de Borgoyne* (the 31st of May) have been misconceived; and I shall be very unhappy if they receive an interpretation different from the true intent & meaning of them. — If this is the case, it can only be attributed to my not understanding the business of the Duke de Lauzen perfectly. — I will rely therefore on your goodness & candor to explain, & rectify the mistake, if any has happened. My wishes, perfectly coincided with the determination of the Board of War to continue the Fleet at Rhode Island - provided it could remain there in safety and with the force required; and did not impede the march of the Army towards the North River; but when Duke Lauzen informed me, that my opinion of the propriety, and safety of this measure was required by the Board, and that he came hither at the particular request of the Counts Rochambeau and de Barras, to obtain it; I was reduced to the painful necessity of delivering a sentiment different from that of a most respectable board, or of forfeiting all pretensions to candor by the concealment of it. — Upon this ground it was, I wrote to the Generals to the effect I did, and not because I was dissatisfied at the alteration of the plan agreed to at Wethersfield. — My fears for the safety of the Fleet, — which I am now perswaded were carried too far, — were productive of a belief that the Generals, when separated, might feel uneasy at every mysterious preparation of the enemy, and occasion a fresh call for Militia; — this had some weight in my determination to give Boston (where I was sure no danger could be encountered but that of a Blockade) a preference to Newport, where, under some circumstances, though not under such as were likely to happen, something might be enterprized. —

"The Fleet being at Rhode Island is attended, certainly, with many advantages in the operations proposed — and I entreat that you, and the Gentlemen who were of opinion that it ought to be risked there for these purposes will be assured, that I have a high sense of the obligation you meant to confer on America by that resolve — and that your Zeal to promote the common cause, & and my anxiety for the safety of so valuable a fleet, were the *only* motives which gave birth to the apparent difference were in our opinions. — I set that value upon your friendship and candor, — and have that implicit belief in your attachment to America, that they are only to be equalled by the sincerity with which I have the honor. to be."

When the focus of the campaign turned from New York City to trapping Cornwallis at Yorktown later that summer, it would be Barras's fleet that would deliver the siege artillery to Chesapeake Bay. Published from the letter book copy in Fitzpatrick, *Writings*, vol. 22, pp. 204-205. *Provenance*: François-Jean de Beauvoir, Marquis de Chastellux (1734-1788) — by descent to the consignator.

\$40,000-60,000

LAFAYETTE, Marie Joseph Paul Yves Roch Gilbert du Motier, Marquis de (1757-1834). Autograph letter signed ("Lafayette") to François-Jean de Beauvoir, Chevalier de Chastellux, "Camp 20 milles de Williamsburg, 2 July 1781.

In French, six pages, 206 x 165mm, bifolium and a single sheet, blindstamped "ARCHIVES DE CHASTELLUX" at top of first and fifth pages (light foxing).

In the days before the Battle of Green Spring, Lafayette admits to his cousin, "my pride makes me tremble at the thought of losing a battle ... I have certainly made mistakes, probably more than I know, what is very clear to me is that becoming the commander in chief has changed my character." A marvelous and lengthy letter from Lafayette, then in the tidewater of Virginia shadowing the movements of a larger British force under Lord Cornwallis. Washington had sent Lafayette south in early 1781 to counter an expedition led by the now British General Benedict Arnold. Arnold's force of 1,600, who raided Richmond in January was soon reinforced by another 2,000 British regulars under William Phillips. Lafayette, desperate to protect Virginia's capital (then siting at Charlottesville for safety) and valuable military stores, divided his force--a decision he surely regretted with a large army under Lord Cornwallis arrived in Virginia from North Carolina in May. With over 7,500 British troops in Virginia, Lafayette's tiny force struggled to keep clear of Cornwallis while attempting to keep him from devastating the interior of Virginia.

Lafayette offers a vivid picture of the mounting difficulties he faced that summer, observing to his cousin, "we are opposite the talents and abilities of the undefeated Lord Cornwallis," and continually tormented by Simcoe and Tarleton. He updates Chastellux on movements in Virginia over the past several months: "My Lord's [Cornwallis] first plan was to cross the James River above me, the second was to pass below at Westover; there are fine positions in Richmond; but the left was open and once taken, there would be no way of retreat. Lord Cornwallis was preparing himself to make the most of the circumstances, and in order to prevent him from doing so, we took position at the fork created by the Chickahominy River, the enemy took position at Bottom's Bridge in Hanover Town at the fork of the North Anna River. We brushed up against each other, While preserving the high ground. while changing terrain, marching during the night, we avoided an action he desperately wanted to occur. His intension was surely to go to Petersburg, and to cut us off with everything he had in the north. The proof of this was that a letter was intercepted, by a marine captain that had been sent from Portsmouth in Rappahannock River to establish communications."

He gives an account of Tarleton's raid on Charlottesville, which nearly resulted in the capture of Governor Thomas Jefferson and the assembly: "I took position at Mattapony Church which would have been on the flank of Cornwallis in case he had continued to march. We had some stores at Point of Forks and took considerable stores from Albemarle Court House; the Baron Steuben was at Point of Forks with 500 regulars New Levies and corps of militia. Lord Cornwallis had advanced up to Cook's[?] ford, and detached Tarleton with 300 mounted men and Simcoe with 400. One for Charlottesville and the other for the Point of Forks. It was pure chance that we had knowledge of this movement and by warning the assembly and the Baron [von Steuben] first had the chance to [escape] and the Tarleton's plan failed. The Baron crossed the river with what he had and that night began a march of 80 miles with 25 deserting. The cry against the Baron was general. The assembly asked me to speak against the behavior of the officers at Point of Fork but I am only speaking with you about this matter. Particularly because what was lost was almost entirely recovered. At the same time Lord Cornwallis was marching on point of fork, and proposed to destroy all of our stores at Albemarle Court House." Since Lafayette had decided to march north in an effort to contain the main army under Cornwallis, he complained that he "received all the blame of having abandoned the stores and the [loss of] communication with General Greene; but on the other hand I sensed that even being ahead of Albemarle, I could not stop the enemy from entering, and that's 800 men would not stop 4,000; I decided then to await the Pennsylvanians, about who's arrival I had been often misinformed."

Lafayette confided that it often appeared that Cornwallis was "playing a trick on me. He seems to be aware of every detachment that I move to attack him, I've surmised that the only for things to be calm in my camp is to pay great attention to the most minute details. You see my dear Chevalier, that I chit chat like an able man, but since I have taken my command I have become accustomed to see the others of my opinion and that gives me trenchant airs. I hope that this will not end with me cutting off my own ears."

Several days later, at Green Spring, south of Williamsburg, Lafayette what have a chance to meet Cornwallis in battle. True to his suspicions, Cornwallis did play a trick on the young French general: as he prepared to cross the James river toward the south shore, he made it appear that most of his army had crossed, leaving only the rear guard. In fact most of his army remained on the north shore. Anthony Wayne, commanding the Pennsylvanians that Layfette mentions in the present letter, took the brunt of Cornwallis's attack, but after a sharp engagement, managed to retreat in good order, saving Lafayette's army from a disastrous defeat.

Camp 20 milles de Williamsburg le 2 juillet 1781

Je suis véritablement content, mon cher Chevalier, d'avoir été si long-temps sans écrire à mes amis: mais quand à 23 ans on a la possibilité de commander, quand on a si peu de moyens et tant de difficultés que j'en éprouve, et quand on est opposé aux talents, à l'expérience de l'incertain Lord Cornwallis, je vous assure que les jours ne sont pas très longs. Dans ce point-ci il faut être général, ministre, commissaire, intendant; j'ai encore plus d'affaires civiles que d'affaires militaires à décider; Simon et Tarleton se détachent pour me troubler; nous n'avons pas le sel et avons l'indisposition; mon ardeur me fait désirer de partir après les autres, et mon amour propre me fait trembler à l'idée de perdre une bataille; de façon, mon cher Chevalier, que les avis de général qu'on m'a donnés me laissent d'ailleurs de peur et d'ailleurs d'inquiétude; je suis très sûr, mon ami, un peu journal de ma conduite; j'ai souvent fait des fautes; j'en ai eu quelques unes, et n'ai pas encore eu le plaisir de les voir les autres; ce qui me paraît de plus clair à tous ceci, est que commander

8

YORKTOWN CAMPAIGN- Manuscript map, "No 1 Carte générale de l'Isle de New York et des Environs... No 2. Reconnaissance Geometrique des Ouvrages du Nord de L'Isle de New York faite les 21 et 22 Juillet 1781. Soutenue par un Corps de 5000 hommes aux ordres des Generaux Washington et Comte de Rochambeau detaché de l'Armée Combineé Campeé a Philipsburg." n.p., c. 1781-1782.

One sheet, 630 x 402mm, on thick laid paper, accomplished in ink and watercolor (several spots of light soiling, pinhole at fold intersection).

An important manuscript map of New York City prepared by cartographers attached to Rochambeau's forces during the Yorktown Campaign. A superb example of the cartography produced by the staff of Rochambeau's expeditionary force sent to assist the Continental Army in 1780 which would prove critical in securing the surrender of Cornwallis's Army at Yorktown in 1781. The present map depicts the primary objective at the start of the 1781 campaign: the city of New York. Held by the British since September 1776 after driving out Washington's army at the Battle of Long Island, it remained the North American headquarters for His Majesty's arms in America. Driving the British from this all-important post would have spelled an immediate end to the war – securing American independence.

The sheet bears two distinct maps. The first and larger map, offers an overall view of New York Harbor, from the tip of Sandy Hook in the south to present-day Riverdale in the north, and from the Passaic River in the west to Jamaica Bay in the east. Certain areas of the map, especially in Westchester, bear a high degree of detail – reflecting the French cartographers's familiarity with the area. Conversely, British-held Manhattan and eastern Long Island are more vague. Although familiar places such as Coney Island (which was only a sandbar at the time) are lacking, the mapmakers did include one very important detail, the narrow sandbar between the Narrows and Sandy Hook, that was passable only at high tide. A fleet attempting to take New York by sea would be obliged to enter the lower harbor single file. A small complement of British warships could easily bring the advance to a disastrous end for the French. (Hell Gate, the alternate entrance to New York's vast harbor, was even more treacherous.) With British forces controlling the waters, the only possible scenario required an attack against the imposing fortifications at the very north of Manhattan. The second map, an estimate positioned across the top of the sheet, details the immediate vicinity of King's Bridge. Spanning Spuyten Duyvil Creek, it was the only land crossing to Manhattan, and for that reason, the British concentrated an array of fortifications to guard it – features depicted in great detail on this map.

The present map was based on observations taken during a major demonstration by Franco-American forces along the Harlem River. From 21 to 23 July 1781, French and American troops maneuvered in and around King's Bridge, Morrisania and Throggs Neck, allowing Washington and Rochambeau an opportunity to reconnoiter personally the British defenses around northern Manhattan. Jean-Alexandre Berthier, one of the most skilled cartographers working with Rochambeau's army, recalled in his journal for 22 July, "Generals Washington and Rochambeau, with their respective engineers aides, and myself, made a reconnaissance of all the English works along the Harlem River between King's Bridge [see previous] and Morrisania." (Rice, *The American Campaigns of Rochambeau's Army*, 1:252-253) Crèvecoeur recalled that after "inspecting the points in front of the army," Washington and Rochambeau "crossed the Harlem River to examine the opposite bank There they were shelled without result, whereupon they came back across the river and continued along their original route in order to reconnoiter the island as far down as the city of New York." During this whole time, British frigates kept a steady fire "on the generals without consequence." (Rice, 1:36) When they reached Morrisania, they were surprised by "about 20 Loyalists," against which Washington ordered eight of his dragoons to charge and short skirmish ensued resulting in a rout of the Loyalists. According to Berthier, "The generals watched this little skirmish, which lasted five minutes, at very close range." (*Ibid*, 1:253)

Due to the many hands involved in producing maps for the French army, attribution is challenging. Like most of the maps produced by Rochambeau, very few were ever signed (this one included). The map at top (No. 2) covers an area depicted in a series of maps of the King's Bridge [see previous] area, including examples at the Library of Congress (Rochambeau Map Nos. 28 and 31); as well as several other versions in private and French institutional collections. The lower map (No. 1) covers most of the area covered in Number 21 in the Rochambeau Map Collection at the Library of Congress. (Neither map on the present sheet appears to have been traced directly from the examples found at the Library of Congress.) Of the possible authors, the brothers Louis-Alexandre and Charles-Louis Berthier were most prominent among the cartographers with Rochambeau's force. Although they were not attached to the staff assigned to produce maps (that task was handled by the Royal Corps of Engineers), Rochambeau was quick to recognize their talent for mapmaking and set them to work. Louis-Alexandre Berthier's work is well represented in the collections of the Library of Congress and other major repositories. In addition to the Berthier Brothers, Rochambeau employed other mapmakers including members of the Royal Corps of Engineers, under the command of Colonel Desandrouïns, as well as Mathieu Dumas, one of his aides-de-camp, and Baron von Closen of the Royal Deux-Pons Regiment. (*Ibid*, 2:116-117)

If any doubts remained as to the futility of a general attack on Manhattan, they were probably quashed here. Washington already understood that such a gambit was highly risky even under the best of conditions. And the plan agreed to at Wethersfield proposed operations against New York with the stated objective of relieving pressure against Lafayette in Virginia who was then sparring with a larger British force under the command of Lord Cornwallis. To that end, two attempts were made to probe the British defenses of northern Manhattan: an aborted raid headed by Benjamin Lincoln in early July, and a much larger demonstration by 5,000 men along the shores of the Harlem River (which helped inform the present map). However, on 14 August 1781 Washington and Rochambeau learned that a large French fleet, commanded by the Comte de Grasse would be arriving soon in Chesapeake Bay. Based on this intelligence, the generals decided to risk an enormous gamble. While maintaining a ruse that convinced British General James Clinton in New York that the French and Americans were planning siege operations against the city (and refused Cornwallis' requests for reinforcements as a result), Washington and Rochambeau began marching most of their forces to the south. Clinton did not detect the ruse until 2 September, when reports of Continental troops marching triumphantly through Philadelphia arrived. By then it was too late to send reinforcements to Virginia. The French navy had bottled up Chesapeake Bay. Cornwallis, who had fortified Yorktown on the James River was now trapped. On the morning of 28 September, formal siege operations against Yorktown began. After less than a month of bombardment as well as key advances against the British lines by the Continental Army, the British surrendered their forces on 20 October 1781. The battle proved to be the last major engagement of the American War of Independence. *Provenance*: François-Jean de Beauvoir, Marquis de Chastellux (1734-1788) – by descent to the consignator.

\$150,000-200,000

A reconnaissance
Commerciale des passages du Nord
 & de l'Isle de New-York par les 22 ou 23 Juillet 1787.
 L'Armée de terre de l'Isle de New-York
 & de l'Isle de New-York par les 22 ou 23 Juillet 1787.
 L'Armée de terre de l'Isle de New-York
 & de l'Isle de New-York par les 22 ou 23 Juillet 1787.

Legende
 Les lieux qui sont en pointillés sont des lieux de l'Isle de New-York
 Les lieux qui sont en traits noirs sont des lieux de l'Isle de New-York
 Les lieux qui sont en traits blancs sont des lieux de l'Isle de New-York
 Les lieux qui sont en traits rouges sont des lieux de l'Isle de New-York

Les lieux qui sont en pointillés sont des lieux de l'Isle de New-York
 Les lieux qui sont en traits noirs sont des lieux de l'Isle de New-York
 Les lieux qui sont en traits blancs sont des lieux de l'Isle de New-York
 Les lieux qui sont en traits rouges sont des lieux de l'Isle de New-York

Les lieux qui sont en pointillés sont des lieux de l'Isle de New-York
 Les lieux qui sont en traits noirs sont des lieux de l'Isle de New-York
 Les lieux qui sont en traits blancs sont des lieux de l'Isle de New-York
 Les lieux qui sont en traits rouges sont des lieux de l'Isle de New-York

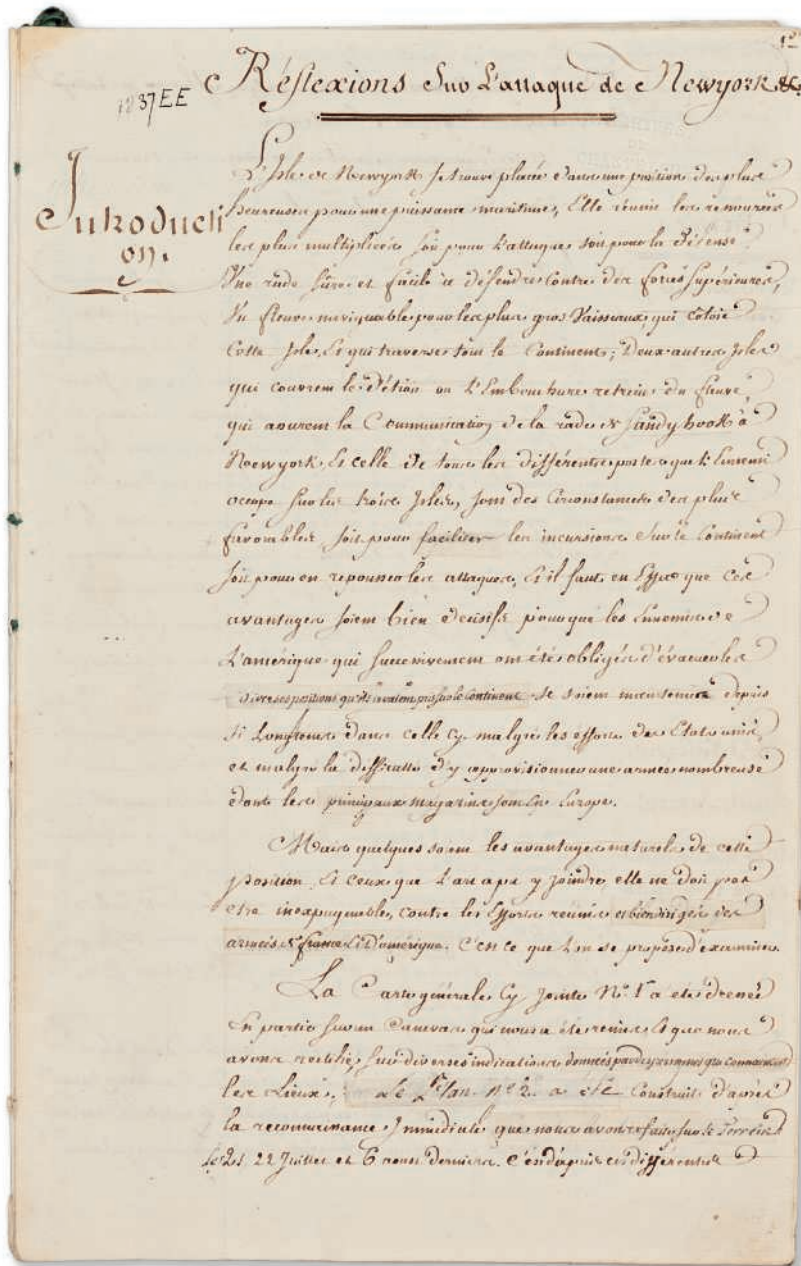
Les lieux qui sont en pointillés sont des lieux de l'Isle de New-York
 Les lieux qui sont en traits noirs sont des lieux de l'Isle de New-York
 Les lieux qui sont en traits blancs sont des lieux de l'Isle de New-York
 Les lieux qui sont en traits rouges sont des lieux de l'Isle de New-York



N. 3. Carte generale de l'Isle
 de New-York et de son Environ
 & suite de la Legende

Les lettres qui sont en pointillés sont des lieux de l'Isle de New-York
 Les lettres qui sont en traits noirs sont des lieux de l'Isle de New-York
 Les lettres qui sont en traits blancs sont des lieux de l'Isle de New-York
 Les lettres qui sont en traits rouges sont des lieux de l'Isle de New-York





9

YORKTOWN CAMPAIGN - Manuscript, "Réflexions Sur L'attaque de Newyork." n.p., c. July 1781.

In French, 12 leaves (pages numbered 1-18, 27-32, with two additional pages unpaginated) 308 x 195mm, stabbed and sewn with green ribbon, blindstamped "ARCHIVES DE CHASTELLUX" at top top right, manuscript corrections and annotations throughout, (many of which are accomplished on paper pasted over the original text, several pages removed, partly disbound).

An analysis of the strategic situation around New York City in 1781. A detailed, albeit incomplete, report, which methodically considers a number of potential attacks against the British garrison in New York City, including references to features shown on the manuscript map offered in Lot 8 of this sale. According to the outline that appears on the final two pages, the complete report considered the consequences of attacks against Manhattan Island, as well as Long Island, Paulus Hood, Staten Island, and Sandy Hook. Of these plans, the journal still includes the majority of the commentary on a projected attack upon the British fortifications at King's Bridge across Spuyten Duyvil Creek - strategically the most vulnerable part of Manhattan Island as the Royal Navy could not be brought to bear against a Franco-American move there. However, the dense thicket of fortifications at the northern end of the island more than compensated for that deficiency.

Based on the incompleteness of the report and the numerous corrections, this manuscript probably constituted a working draft of the report. Although the conclusion is no longer present, it can be inferred that the analysis conceded that a general attack on the island held great potential for disaster. Rather, Washington and Rochambeau viewed operations against the city as a means to relieve pressure on Lafayette, who was then parrying Cornwallis in Virginia. Of course when news arrived that a large French fleet had arrived at Chesapeake Bay the American and French commanders switched tack and began the long march south to Virginia, where they trapped Cornwallis at Yorktown - forcing his surrender on 19 October 1781. *Provenance:* François-Jean de Beauvoir, Marquis de Chastellux (1734 -1788) - by descent to the consignior.

\$20,000-30,000

1781.

16 EE

Journal du Siege D'york en Virginie.

Les armées française et américaine, qui étoient débarquées, parties à head-of-Elk, au fond de la Baye des Chesapeake, et parties à Annapolis, sont successivement arrivées à Williamsburg, où trouverent réunis le 26. avec le corps d'américains aux ordres de M. de la Fayette, ainsi que la division du M^e de St. Simon débarquée à St. Domingue, sur la flotte du C^{te} de Grasse, et les Detachemens qui avoient été laissés à Rhode-Island, aux ordres de M. de Choisy.

La Cavalerie des Volontaires de Lauzun, qui venoit par terre, eut ordre de marcher directement sur Gloucester, poste retranché de l'ennemi, sur la rive gauche de la Rivière, et vis-à-vis de la Ville D'york.

L'Infanterie de Lauzun, au nombre de 200. hommes et 800. des Garnisons des Vaisseaux, s'y portèrent aussi, pour renforcer un corps de Militia américaine destiné à blesser l'ennemi dans cette Sortie.

Le 28. les américains au nombre de quatre à cinq mille hommes de Troupes continuelles, et l'armée du Comte de Rochambeau composée de sept Régiments d'Infanterie, et un Bataillon d'Artillerie, marcherent sur York, pour commencer l'Investissement.

L'Emplacement du Camp des américains fut désigné; La droite à un Crêpe, et la gauche à un Marais.

La Droite des français s'appuya à ce Marais, et la gauche à une partie supérieure de la Rivière de York.

10

SIEGE OF YORKTOWN – Manuscript, "Journal du Siege d'york en Virginie", "Fait au Camp D'york," 20 October 1781.

In French, eight pages, 315 x 202mm, 3 bifolia stabbed and sewn with blue ribbon, blindstamped "ARCHIVES DE CHASTELLUX" at top right.

An official French account of the Siege of Yorktown, dated the day after Cornwallis surrendered his forces. Following a brief introduction, summarizing the movements of the French and American armies from the head of Chesapeake Bay to Williamsburg, the journal provides a day-by-day report on the siege, which formally began on 6 October 1781. The journal opens on 28 September 1781, observing that "[translated] On the 28th the Americans, between 4,000 - 5,000 men from the Continental Army, and Rochambeau's troops, consisting of seven regiments of infantry and one battalion of artillery, marched on York." The report continues, by describing the initial positions of both armies to surround Yorktown with a general description of the town's geography and fortifications including "a great star-shaped redoubt buttressed by the river". The journal describes the digging of the first and second parallel lines of trenches, both by the Americans on the right, and St. Simon's sappers on the left, and the opening of the bombardment of Yorktown. Interestingly, when describing the storming of redoubts nine and ten on the evening of 14-15 September, the journal makes no mention of Alexander Hamilton's role in the affair, rather crediting the Marquis de Lafayette. Redoubt No. 10, located close to the York River, was in Lafayette's sector. "He selected Gimat, his former A.D.C. and now a battalion commander, to lead the operation. Alexander Hamilton claimed the honor on grounds of seniority, however, and Washington ruled in his favor" (Boatner). The last entry, dated 19 October, gives a summary of the forces that marched onto the field of surrender: "The two garrisons [Cornwallis in Yorktown, and Tarleton at Gloucester Point] approximately 8,000 men, including two thousand wounded and sick, and the contents of the armories were taken and driven to different quarters in the hinterland. The artillery consisted of approximately 200 cannon of various types and calibers. The French losses do not exceed 90 men, in combat or from their wounds," and the "American losses are even less". *Provenance:* François-Jean de Beauvoir, Marquis de Chastellux (1734 -1788) – by descent to the consignior.

\$15,000-20,000

17

Journal
du Siege de York.

Le 28 Septembre 1781. à 10 heures du matin, L'armée Combiniée aux
Ordres du Général Washington, partit de Williamsburg pour Juvetou York.
L'armée américaine composée de cinq mille hommes, des
Militaires Européens, formoit l'avant garde, Elle étoit partie un peu avant
l'armée française, composée de sept Régiments, savoir, quatre que
vous aviez envoyés à Rhode Island, l'année précédente, Et de trois arrivés
de Saint Domingue au commencement de Septembre, Sur la flotte
aux ordres de M. Le Comte de Grasse.
L'armée française marcha en Colonne Reversée, pour aller camper
de huit Mille, un détachement de cent Hussards vint de Saint Domingue
suivre des volontaires commandés par le Baron de Saint Simon,
faisoit l'avant garde, les Grenadiers, et chasseurs, formés en Bataillon,
Marchait après les volontaires, le Reste de l'armée, Suivoit les Grenadiers,
L'armée Combiniée marcha sur une seule Colonne l'espace de huit
Milles, jusques à un point où le chemin se divise en deux branches,
L'une conduisant à la droite de la position qu'elle devoit occuper,
Et l'autre à la gauche.
C'est cette dernière qui étoit l'armée française qui devoit
arriver sur la droite de son terrain, Et appuyer à la gauche de l'armée
américaine.
On avoit fait marcher avec l'armée une division de pièces de
Canon, Et une division d'artillerie.
Les divisions Suivoient immédiatement, les Grenadiers, Et
Chasseurs.
Chaque Brigade avoit encore avec elle l'artillerie de campagne
qui lui étoit attachée, le voyage depuis Williamsburg jusques à York est
très court, L'armée fit halte à un mille et demi de York, Et choisit
le Baron de Viereuil pour aller en avant à six M. de Hastellux, Et
quelque temps pour reconnaître la position.

11

SIEGE OF YORKTOWN – Manuscript, "Journal du Siege de York", n.p., c. October 1781.

In French, 19 pages, 271 x 202mm, 5 bifolia stabbed and sewn with blue ribbon, each page bordered in red ink at margins (small loss to top right corner on cover page).

A French account of the Siege of Yorktown offering detailed daily accounts of operations. The journal opens with a summary of the French and American preparations for the siege between 28 September and 5 October, describing the march from Williamsburg to Yorktown, the establishment of the French and American camps, and an analysis of the British fortifications and troop dispositions. From 6 October onwards, following the commencement of formal siege operations, the journal offers even greater detail. For each day, the journalist records the "marechal de camp de Jour" (Chastellux was given this honor on 7-8, 12, 15-16 October), together with guard assignments as well as the all-important "Travailleurs de Nuit" and the "Travailleurs de Jour" – the soldiers assigned digging the trenches (or parallels). Not surprisingly, more soldiers were placed on this fatigue duty at night – ranging from 600 to 900 men, as opposed to 300 to 400 during the daylight hours. The journal recounts the action during the storming of Redoubt Nos. 9 & 10 on the night of 14 October as well as Abercromby's desperate attack on several unfinished batteries located at the junction of the French and American sectors in the pre-dawn hours of 16 October. The journal closes with a detailed list of French and American casualties as well as the surrendered British and German forces: "Etat des prisonniers fait tant à York qu'à Glochester le 19 octobre 1781" Of the surrendered British garrison the journalist first records the numbers of officers, descending by rank, the numbers of infantrymen and artillerymen, the sick ("Malades"), numbering a staggering 1,875, as well as a cache of 7,320 muskets. *Provenance:* François-Jean de Beauvoir, Marquis de Chastellux (1734-1788) – by descent to the consignor.

\$15,000-20,000

Résumé des moyens de détails

que j'ai proposé pour l'exactitude des Manœuvres de
L'Ordonnance de l'infanterie du 1^{er} juin 1776

1^{re}
Position
du Soldat.

La tête droite devant lui sans rapporter à droite ou à gauche quand il est de pied ferme; pendant la Marche en ligne tournant les yeux simplement du côté de l'alignement sans tant légèrement le vuide de son voisin. La raison de cette position de la tête sera dirigée à l'art de la Marche. Le Corps d'aplomb sur les haunches, effaçant l'arrière sans la jeter en avant, parce que l'homme prend naturellement une position verticale pour se tenir droit sans s'incliner en avant quand on est arrêté. Dans la Marche il faut exiger et tenir la main à ce que le haut du corps soit en avant pour que le pas ne soit pas de division.

2^e
Mouvement
d'armes.

Tous les Mouvements du Mouvement d'armes seront marqués ou obligera le Soldat à rapporter brusquement la main gauche sur la tête pour lui donner de la vivacité. ne jamais assembler quatre hommes sans leur faire exécuter les 3 différentes charges. obliger le Soldat à tourner la Baguette et la visette en un seul tour à Bras tendu; ce qui seroit mieux, lui donner des fusils à Baguettes et visette ou au moins d'adapter un conduit entre l'arrière et la seconde capucine pour que le Soldat puisse charger la Baguette en un seul tour dans les coups.

On ne sauroit trop exiger de précision dans le Mouvement d'armes parce que l'adresse du Soldat est toujours en

12

ROCHAMBEAU, Donatien-Marie-Joseph de Vimeur, vicomte de (1755-1813). Manuscript signed ("Le Vcte de Rochambeau") "Résumé des moyens de détails que j'ai proposé pour l'Exactitude des Manœuvres de L'Ordonnance de l'infanterie du 1er juin 1776", n.p., n.d.

In French, 14 pages, 310 x 202mm, 3 bifolia and one (separated) sheet, with a marginal annotation possibly in his father's hand on page two, blindstamped "ARCHIVES DE CHASTELLUX" at top right (light toning to top margin of several sheets).

General Rochambeau's son drafts a proposal for a revised manual of arms for the French Army. A lengthy manuscript detailing a revised manual of arms, written out by General Rochambeau's son, who accompanied his father to America in 1780 as an aide-de-camp. The manual outlines all aspects of eighteenth century soldiering, from basic firing commands to large-scale maneuvers. Donatien-Marie would later lead the unsuccessful campaign to reassert French authority in Martinique and Santo Domingue that resulted in the establishment of the second independent nation in the Americas: Haiti. Later serving in Napoleon's army, Rochambeau was mortally wounded at the Battle of Leipzig in 1813. *Provenance:* François-Jean de Beauvoir, Marquis de Chastellux (1734 -1788) – by descent to the consignor.

\$7,000-10,000

FRANKLIN, Benjamin (1706-1790). Autograph letter signed ("B Franklin"), to François-Jean de Beauvoir, Chevalier de Chastellux, Passy, 6 April 1782.

Two pages, 313 x 201mm, bifolium, blindstamped "ARCHIVES DE CHASTELLUX" at top left (paperclip mark at top of second page, later ink notations).

"Establishing the liberties of America will not only make the people happy but will have some strong effect in diminishing the misery of those who in other parts groan under despotism."

Franklin anticipates peace negotiations, expecting that Parliament would endeavor "to detach us from France... but that is impossible," while also looking beyond the war: A fine war-time letter written while he waits for a new Parliament to propose terms for Britain to end hostilities. "It gave me great Pleasure to hear by the Officers returned last Winter from your Army, that you continued in good Health. You will see by the Public Papers, that the English begin to be weary of the War, and they have reason; having suffered many Losses, having four Nations of Enemies upon their Hands, few Men to spare, little Money left, and very bad Heads. The latter they have lately changed. As yet we know not what Measures their new Ministry will take. People generally think they will be employ'd by the King to extricate him from his present Difficulties by obtaining a Peace, and that then he will kick them ^{out} again, they being all Men that he abominates, and who have been forced upon him by the Parliament." Indeed, Lord North's government had fallen to the Whigs under Rockingham on 22 March. The Whigs would remain in power (subsequently under Shelburne, following Rockingham's death in July 1782), and would oversee the peace negotiations.

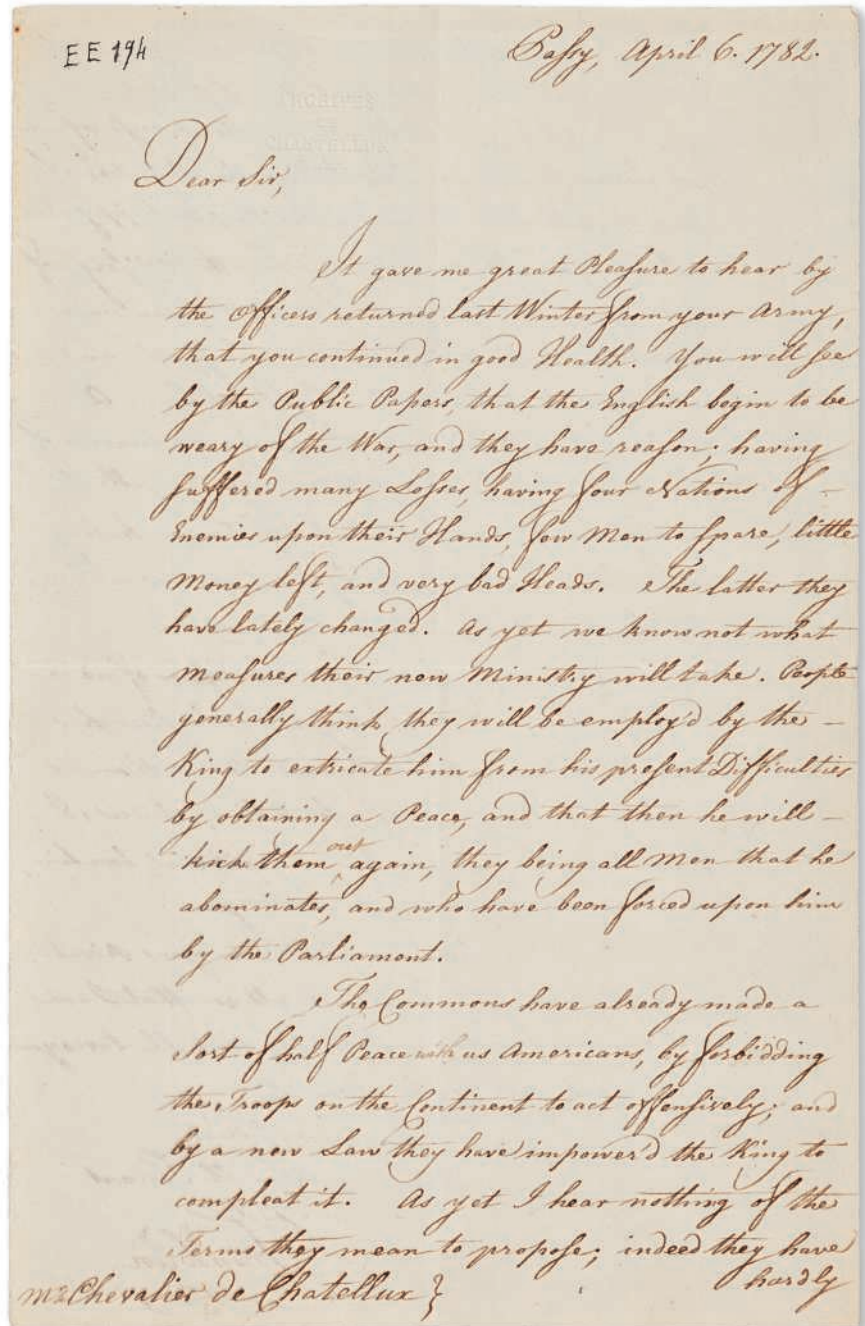
"The Commons have already made a Sort of half Peace with us Americans, by forbidding the Troops on the Continent to act offensively; and by a new Law they have impower'd the King to compleat it. As yet I hear nothing of the Terms they mean to propose; indeed they have hardly had time to form them. I know they wish to detach us from France; but that is impossible."

"I congratulate you on the Success of your last glorious Campaign [Cornwallis had surrendered his army to Washington at Yorktown on 19 October]." Franklin looks beyond that momentous military triumph and offers his opinion on the larger impact American independence might bring to the rest of the world: "Establishing the Liberties of America will not only make the People happy, but will have some Effect in diminishing the Misery of those who in the other parts of the World groan under Despotism, by rendering it more circumspect, and inducing it to govern with a lighter hand. A Philosopher endow'd with those strong Sentiments of Humanity that are manifested in your excellent Writings, must enjoy great Satisfaction in having contributed so extensively by his Sword as well as by his Pen to the Felicité Publique." II"

After sending the regards of "M. Le Comte de Segur," Franklin closes his letter, teasing Chastellux, "Dare I confess to you that I am your Rival with Madame G.? I need not tell you that I am not a dangerous one. I perceive that She loves you very much."

Less than a week later, Richard Oswald, a representative of the newly-installed Rockingham Ministry arrived in Paris to commence negotiations with Franklin, who at the time was the only American in France at the time authorized by Congress to treat with Great Britain. Much to Vergennes's chagrin (and contrary to Franklin's assertions in the present letter), the American commissioners, which eventually included John Jay and John Adams, negotiated independently of France, but with the proviso that the peace not go into effect until preliminaries for a treaty with France had been ratified. On 5 November 1782 the two sides agreed on a set of preliminary articles that formed the basis for the final treaty that would be signed on 3 September 1783. Provenance: François-Jean de Beauvoir, Marquis de Chastellux (1734-1788) – by descent to the consignior.

\$50,000-70,000



Philadelphia 4th Jan 82

My dear Gen^l.

I cannot suffer your old acquaintance. In ^{the} letter to proceed to Williamstown ^{without} ^{or} rather with her remembrance of my friendship for you. —

I have been detained here by Congress to a great extent making the necessary arrangements for next campaign, and am happy to find so favourable a disposition in that body to prepare expressly for it. — They have resolved to keep up the same number of Corps as constituted the Army of last year, and have called upon the States in a pressing manner to complete them — Requisitions of money are also made, but how far the abilities, & inclinations of the States individually will coincide with the demand, is more than I am able, at this early period, to inform you. — A further pecuniary aid from your generous nation

entreat you to present me to the circle of your friends in the Army around you, with all that warmth and attachment I am sensible of — and to believe that, with sentiments of the purest friendship & regard,

I have the honor to be

Y^r affect^d Serv^t
G^o Washington

Cheval^r Chastellux

16 WASHINGTON, George Washington (1732-1799). Autograph letter signed ("Go:Washington"), to François-Jean de Beauvoir, Chevalier de Chastellux, Philadelphia, 4 January 1782.

Four pages 320 x 202mm, bifolium, blindstamped "ARCHIVES DE CHASTELLUX" at top right (tear at top left grazes top line of text on final page).

Washington, hoping for a final and decisive victory after Yorktown, plans for the next campaign, with key roles for the French alliance under Rochambeau and De Grasse. Washington writes of the next offensive, bolstered by critical aid, on land and at sea, by French military assistance. "I have been detained here by Congress to Assist in making the necessary arrangements for the next campaign, and am happy to find so favourable a disposition in that body to prepare vigorously for it.— They have resolved to keep up the same number of Corps as constituted the army of last year, and have called upon the States in a pressing manner to complete them.— Requisitions of money are also made, but how far the abilities, & inclinations of the States individually will coincide with the demands, is more than I am able, at this early Period to inform you.—"

He is grateful for "a further pecuniary aid, from your generous nation, and a decisive Naval force upon this Coast in the latter end of May, or beginning of June — unlimited in its stay and Operations — would, unless the Resources of Great Britain are inexhaustible, or she can form powerful Alliances, bid fair to finish the War in the course of next Campaign (if she means to prosecute it) with the ruin of that people."

Washington notes the recent French successes in the unexpected news of the news of the "surprize & recapture of St. Eustatia — by the Arms of France, I shall only congratulate you on the event, and add, that, it marks, in a striking point of view, the genius of the Marqs. de Bouillé for Enterprize — and for intrepidity of resources in difficult circumstances — His conduct upon this occasion does him infinite honor.—"

"Amid the numerous friends who would rejoice to see you at this place— none (while I stay here) could give you a more sincere and & cordial welcome than I should. — Shall I entreat you to present me to the circle of your friends in the Army around you, with all that warmth and attachment I am sensible of — and to believe that, with sentiment, of the purest friendship and regard." Not in Fitzpatrick. *Provenance:* François-Jean de Beauvoir, Marquis de Chastellux (1734-1788) — by descent to the consignor.

\$40,000–60,000

17

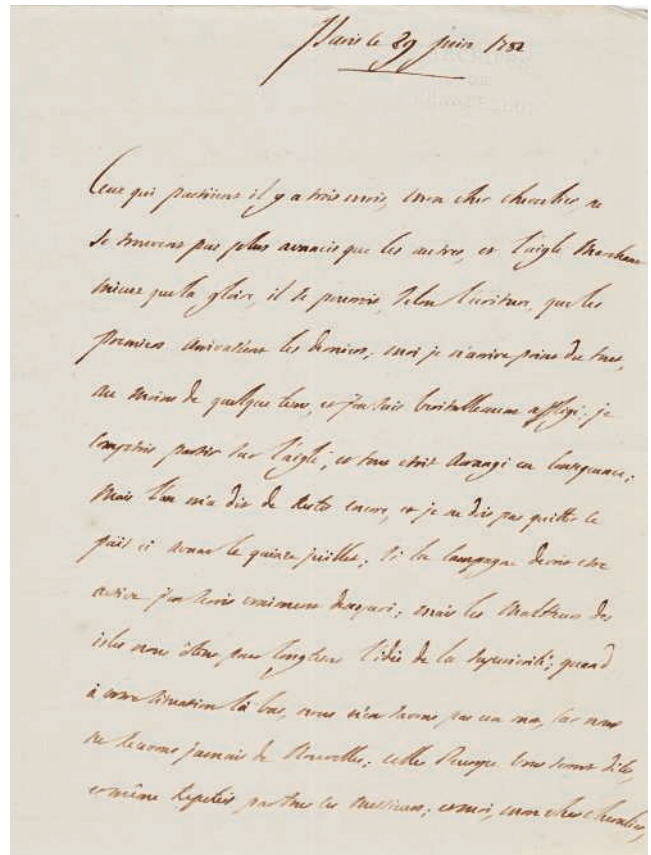
LAFAYETTE, Marie Joseph Paul Yves Roch Gilbert du Motier, Marquis de (1757-1834). Autograph letter to François-Jean de Beauvoir, Chevalier de Chastellux, Paris, 29 June 1782.

In French, two pages, 200 x 160mm, bifolium, blindstamped "ARCHIVES DE CHASTELLUX" at top right.

Lafayette on the rise of British sea power after the French naval defeat at the Saintes: "the misfortunes in the islands will disabuse us for a long time of any notion of superiority."

Back in Paris, during his mission on behalf of Washington to seek additional naval support from France, Lafayette reflects on the news of the recent naval defeat that doomed the French attempt to invade Jamaica after fleet of Royal Navy ships under George Rodney roundly defeated DeGrasse's French fleet at the Battle of the Saintes on 9 and 12 April 1782. After complaining of hearing no news from his cousin, Lafayette asks him to "Speak of me, please to Rochambeau and to all our friends." He also mentions a "story about America," told by Hillard d'Auberteuil, but "it is too incomplete to disturb your plans in any way." D'Auberteuil's second volume of *Essais historiques et politiques sur les Anglo-américains*, had appeared in print in 1782. *Provenance*: François-Jean de Beauvoir, Marquis de Chastellux (1734-1788) – by descent to the consignior.

\$2,000-3,000



18

ROCHAMBEAU, Jean Baptiste Donatien de Vimeur, Count (1725-1807). Letter signed ("le Cte de Rochambeau"), to François-Jean de Beauvoir, Chevalier de Chastellux, Philadelphia, 20 July 1782.

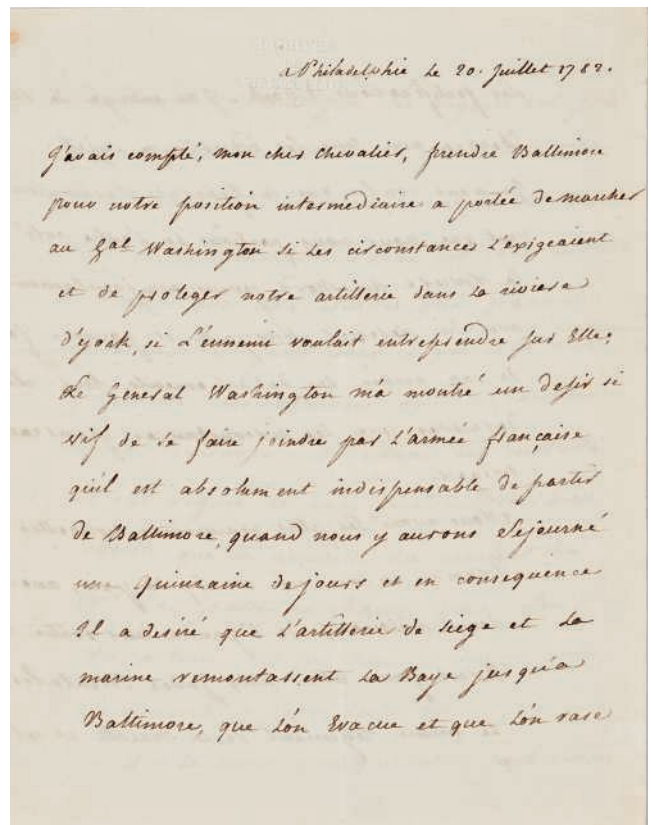
In French, five pages 222 x 188mm, bifolia, blindstamped "ARCHIVES DE CHASTELLUX" at top right of first and fifth pages (marginal tear at left margin clear of text).

Preparing for the campaign of 1782: Rochambeau reassembles his army at Baltimore before marching to the Hudson Highlands to link up with Washington.

Following the battle of Yorktown, the American and French armies separated and took winter quarters. The French encamped in detachments at Yorktown, Williamsburg and other secure points on Chesapeake Bay, while the Continental Army marched north to the Hudson Highlands in November 1781. Although it appeared to many that the conflict was soon to end, Washington feared complacency. He soon began planning for the next campaign, conferring with Rochambeau in Philadelphia that spring in which he urged the French general to march north and join his army to place additional pressure on British-occupied New York. Rochambeau, who during his absence from the army had placed Chastellux in charge, explained that he had planned on using "Baltimore as a staging post in case circumstances required a march," but now Yorktown and all other French posts were to be abandoned and the sojourn in Baltimore was only to last several weeks before the entire French army marched north: "Washington hopes that we will cross to the other side of the North River, so that he might at once secure [his positions around] New York and be able to send detachments to the rear should circumstances require it." The majority of French forces arrived in Baltimore the next week, and on 25 August, they began their march toward New York, arriving at the Hudson (North) River on 17 September.

Rochambeau then relays bad news from abroad: "We have the worst news from France: another convoy lost, with two ships of the line, upon leaving Brest for the East Indies." In addition, the British had taken two Dutch convoys off the coast of Coromandel, and apparently the coast of Ceylon. Rochambeau then relates the good news of Dutch recognition of American Independence, adding "Mr Adams is in place. And the Dutch have refused the peace [offer]." With momentum toward peace negotiations accelerating, he hopes that "god willing, the news of Mr De Grasse's battle will not change their mind [a reference to the Battle of the Saintes, 9-12 April 1782]". The general closes by observing that Chastellux had been "leading the army very well," adding that "his reports about it bring me great joy." *Provenance*: François-Jean de Beauvoir, Marquis de Chastellux (1734-1788) – by descent to the consignior.

\$3,000-5,000



Head Q^r Newburgh 10th Aug^r
1782.

My dear Chev^r.

I love & thank you for the Sentiments contained in your letter of the 5th — I look forward with pleasure, to the Epocha which will place us as conveniently in one Camp, as we are congenial in our Sentiments. — I shall embrace you when it happens with the Warmth of perfect Friendship.

My time, during my Winters residence in Philadelphia, was unusually (for me) divided between parties of pleasure, and parties of business. — The first — nearly of a sameness, at all times & places in this Infant Country,

Adieu my dear Chev^r
— a sincere esteem & regard bids me assure you, that with Sentiments of pure Affection

I am — Y^r
G^o: Washington

Chev^r. Chastellux

19
WASHINGTON, George. Autograph letter signed ("Go:Washington") as Commander-in-Chief, to François-Jean de Beauvoir, Chevalier de Chastellux, Newburgh, 2 August 1782.

Four pages, 225 x 185mm, bifolium, blindstamped "ARCHIVES DE CHASTELLUX" at top of first page.

While, "The enemy talk loudly, and very confidently of Peace," Washington suspects the British might still be buying time "to prepare for a more vigorous prosecution of the War." A fine letter from Washington, underscoring the reality that although the British had been humiliated by yet another surrender of a large army (first at Saratoga in 1777 and then at Yorktown in 1781), the conflict appeared far from concluded. Washington had planned to utilize his French allies again to place pressure on British-occupied New York City during the 1782 campaign. As it happened, Chastellux was in Baltimore preparing to march north with French forces to rendezvous with Washington's army encamped in the Hudson Highlands as Washington wrote to him from Newburgh:

"I love & thank you for the Sentiments contained in your letter of the 5th — I look forward with pleasure, to the Epocha which will place us as conveniently in one Camp, as we are congenial in our Sentiments. — I shall embrace you when it happens, with the Warmth of perfect Friendship. My time, during my Winters residence in Philadelphia, was unusually (for me) divided between parties of pleasure, and parties of business. — The first, — nearly of a sameness, at all times & places in this Infant Country, Country — is easily conceived; at best, is too unimportant for description. — The second, — was only diversified by perplexities,; and could afford no entertainment. — Convinced of these things myself, & knowing that your intelligence with respect to foreign affairs was better, & more interesting than mine, I had no subject to address you upon; — thus do I account for my silence. —

"My time, since I joined the Army in this Quarter, has been, occupied — principally, — in providing for, and disciplining, and & preparing, — under many embarrassments — the Troops for the Field. — Cramped as we have been, and still are, for the want of money, every thing moves slowly; but as this is no new case, I am not discouraged by it. — The enemy talk loudly, and very confidently of Peace; — but whether they are in earnest, or whether it is to amuse, & while away the time till they can prepare for a more vigorous prosecution of the War, time will evince: — certain it is, the Refugees at New York are violently convulsed by a letter which 'ere this, you will have seen published from Sir Guy Carleton & Admiral Digby to me, upon the subject of a general pacification and acknowledgement of the Independency of this country. —" Published from the letter book copy in Fitzpatrick, *Writings*, vol. 24, pp. 495-496. *Provenance*: François-Jean de Beauvoir, Marquis de Chastellux (1734-1788) — by descent to the consignee.

\$40,000–60,000

5
Newburgh Dec^r. 14. 1782.

My dear Cheval^r.

I felt too much to express any thing, the day I parted with you - a Sense of your Public Services to this Country and gratitude for your private friendship quite overcame me at the moment of our separation. - But I should be wanting to the feelings of my heart, and sh^{ou}ld do violence to my inclination, was I to suffer you to leave this Country with out the warmest assurances of an affectionate regard for your person and Character. -

Our good friend the Marq^{is} de la Fayette prepared me (long before I had the honor to see you) for those impressions of esteem, and opportunities, and your own benevolent ~~turn of mind~~ has since improved into

a

20

WASHINGTON, George (1732-1799). Autograph letter signed ("Go:Washington" and "GW" in postscript), to François-Jean de Beauvoir, Chevalier de Chastellux, Newburgh 14 December 1782.

Three pages, 224 x 185mm, bifolium, blindstamped "ARCHIVES DE CHASTELLUX" at top right.

A remarkably ardent letter. Washington, evokes "a deep and lasting friendship which neither time nor distance can eradicate... Never in my life did I part with a man to whom my soul clave more sincerely than it did to you..." At this date Washington was encamped at Newburgh with his army. A cessation of hostilities was in effect, and it was increasingly clear that a peace treaty with Britain and independence was in the wind. In September 1782 the new Shelburne ministry authorized Richard Oswald to treat with the commissioners of the "13 United States" and formal diplomatic negotiations began in Paris. Chastellux was preparing to return to France. Clearly, as this heartfelt letter attests, the young French officer's departure touched a very deep chord in Washington. Chastellux had served as an interpreter between Washington and Major General Rochambeau during several campaigns, including the siege and victory at Yorktown.

In full: "My dear Chevalier: I felt too much to express any thing, the day I parted with you- A Sense of your public Services to this Country, and gratitude for your private friendship, quite over came me at the moment of our separation.- But I should be wanting to the feelings of my heart, and sh[ou]ld do violence to my inclination, was I to suffer you to leave this Country, with out the warmest assurances of an affectionate regard for your person and character.-"

more pleasure than to accompany
you after the war in a tour through
the great Continent of North America
in search of the Natural Curiosi-
ties with which it abounds, and to
view, at the same time, the foundation
of a rising Empire. —

I have the honor to be with
sentiments of the most
perfect esteem & regard

G. W.

G. W. most Ob. & affec-
tionate Servant

G. W.

P.S.

Permit me to trouble you with the
Inclosed Letter to the Marq. de la Fayette
G. W.

The Chev. de
de Chastellux

"Our good friend the Marq[ui]s. de la Fayette prepared me (long before I had the honor to see you) for those Impressions of esteem which opportunities, and your own benevolent Mind has since improved into a deep, and lasting friendship, a friendship which neither time nor distance can ever eradicate. —"

"I can truly say, that never in my life did I part with a Man to whom my Soul clave more sincerely than it did to you. — My warmest wishes will attend you in your voyage across the Atlantic — to the rewards of a generous Prince — the Arms of Affectionate friends — and be assured that it will be one of my highest gratifications to keep up a regular intercourse with you by Letter. —"

In closing, Washington regrets Chastellux's departure before the realization of the final object — American independence: "I regret exceedingly that our circumstances should withdraw you from this Country before the final accomplishment of that Independence and Peace, which the Arms of our good Ally has assisted in placing before us in so agreeable a point of view. — Nothing would give me more pleasure than to accompany you in a tour through the Continent of North America at the close of the War, in search of the National curiosities with which it abounds, and to view, at the same time, the foundation of a rising Empire. I have the honor to be with Sentiments of the most perfect esteem & regard..."

"P.S. Permit me to trouble you with the Inclosed Letter to the marq' de la Fayette G.W. [not present]"

Published from the letter book copy in Fitzpatrick, *Writings*, Vol 25, pp. 428-429. Provenance: François-Jean de Beauvoir, Marquis de Chastellux (1734-1788) — by descent to the consignor.

\$100,000-150,000

State of New Hampshire

In the year of our Lord, one thousand, seven
hundred, and eighty five.

An Act

For the Regulation of navigation and commerce.

Whereas it has become expedient and necessary for this state
to make some commercial regulations for the encouragement of
their own trade.

Therefore

Be it enacted by the Senate and house of Representatives in
general court convened— that from, and after the first day of
august next, and during the continuance of this act, there shall not
be exported from any port, harbor, or creek, bay, or inlet, river, or
any other place within this state, any goods, wares, or mer-
chandise, the growth, manufacture or produce, of this, or any of the
united States, in any vessel, or craft of any kind belonging (either
in whole, or in part) to, or being the property of any of the
Subjects of the King of Great-Britain.

And be it further enacted, that from, and after the said first
day of august next, if any ship, vessel or craft of any kind, as
aforesaid, be found in any port, harbor or creek, or any other place
within this state, taking on board, or after having taken on
board, while in this state, any of the articles aforesaid, contrary
to the true intent and meaning of this act, every such Ship,

21

NEW HAMPSHIRE - Two manuscript documents, written and signed in a clerical hand, New Hampshire, 23 June 1785.

Six pages total, 342 x 204mm, bifolia, blindstamped "ARCHIVES DE CHASTELLUX" at top left.

New Hampshire bans English shipping from trading in its ports while granting Congress the power to negotiate commercial treaties. Two acts of the New Hampshire general court, both issued the same day, one regulating foreign trade to and from its ports, while the other grants Congress the power to negotiate commercial treaties. The first act provides "for the Regulation of navigation and commerce," which features a strict prohibition against ships "being the property of any of the Subjects of the King of Great-Britain," from exporting any goods from New Hampshire Ports, and establishes a complex regime to enforce the law. A curious and seemingly contradictory pair of acts issued by the State of New Hampshire, passed during the latter years of the Confederation, that highlights the growing problems facing the loose union amid growing calls for a stronger, centralized framework of government that led to the Constitution of 1787. *Provenance:* François-Jean de Beauvoir, Marquis de Chastellux (1734-1788) - by descent to the consignor. (2)

\$1,000-2,000

PRINTED AND
MANUSCRIPT
AMERICANA
Lots 22-110



*These are the Lines that shew thy Face; but those
That shew thy Grace and Glory, brighter bee:
Thy Faire-Discoveries and Fowle-Overthrowes
Of Salvages, much Civillizd by thee
Best shew thy Spirit; and to it Glory Wyn;
So, thou art Brasse without, but Golde within.*

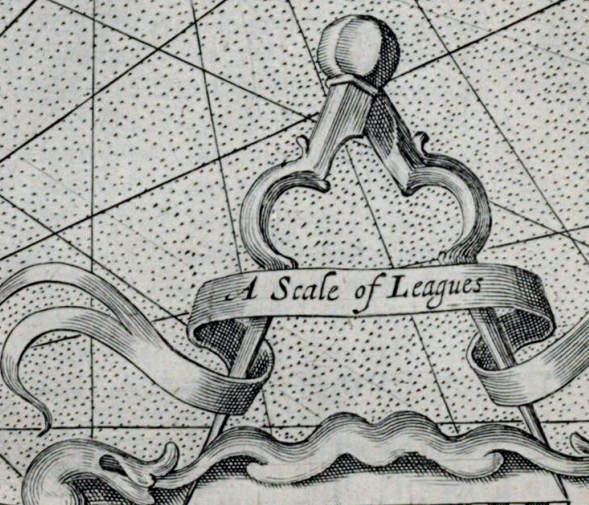
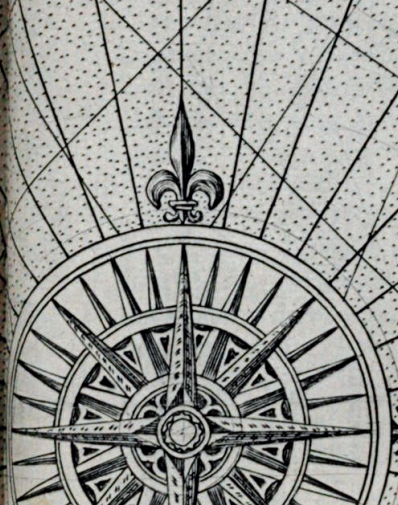
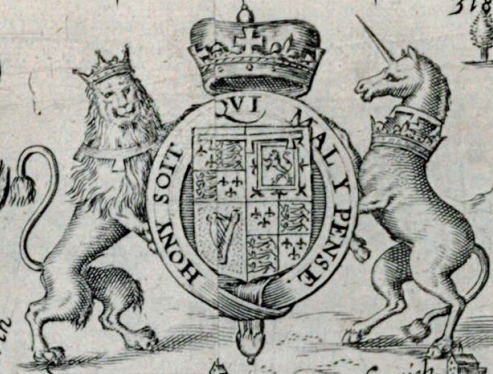
*If so; in Brasse, two soft Smiths Acts to beare)
43 I fix thy Fame, to make Brasse Steele out weare.*

*Thine, as thou art Virtues,
John Dauies. Heref:*



NEW ENGLAND

The most remarkable parts thus
by the high and mighty Prince Charles
Prince of great Britaine



ANNA

70
Quincy September 30th 1798
16

Sir

Inclosed are the Commissions for
the three Generals Signed and all
dated on the Same Day. I am Sir
your most obedient Se
John Adams

James Mc Henry
Secretary at War

1 171

ANOTHER PROPERTY

22

ADAMS, John (1735-1826). Autograph letter signed, ("John Adams"), Quincy, 30 September 1798.

One page, 253 x 200mm, (silked along verso of left margin).

John Adams begrudgingly signs Alexander Hamilton's commission as Inspector General of the Army during the Quasi War with France. A short, terse note, written after Adams had come to learn that his own cabinet was conspiring against his wishes in plotting to have Hamilton, his great rival within the Federalist Party, installed as the defacto head of the Army, writing in full: "Inclosed are the Commissioners for the three Generals Signed and all dated on the Same Day".

At the start of the Quasi-War with France, Adams had nominated Washington as commander-in-chief of the army. Citing age, Washington demurred, but accepted the commission with the understanding he would not take the field, and devolve command decisions to his subordinates, recommending Hamilton to serve as his second-in-command which led to a dispute with Adams, who greatly distrusted the former Treasury Secretary. When Adams learned that Secretary of War James McHenry had forwarded a letter from Hamilton accusing Adams of neglecting the Army in favor of the Navy, Adams became incensed. But Washington's prestige was necessary to successfully recruiting the forces required, and Adams was forced to acquiesce and sign Hamilton's commission, which together with those for two major generals, McHenry had forwarded to Adams for his signature on 18 September. To complicate matters, on 8 October Adams received a letter from Washington, dated 25 September, in which he offered to resign unless he was given the opportunity to choose his own officers. Adams accepted Washington's resignation, making Hamilton head of the Army then assembling to defend the country from a possible French invasion. The appointment of Hamilton exposed a major rift within Adams's party, pitting himself against the "High Federalists" led by Hamilton together with his own Secretary of War, and Secretary of State, Timothy Pickering, which would fester as the new army gained strength. When Adams learned the extent to which members of his own cabinet were looking to undermine his presidency, especially after Pickering attempted to scuttle a major diplomatic mission to negotiate peace with France, it was the final straw. In the spring of 1800, he demanded the resignation of both McHenry and Pickering. A cessation of hostilities with France soon followed, and Hamilton's army became obsolete and disbanded by Congress.

\$20,000-30,000

Philadelphia Dec^r 11. 1792

Received from the hand of Gunning
Bedford the elder Esq^r a Packet
certified by the Electors of the State
of Delaware to contain a List of
their Votes for President and Vice
President of the United States

John Adams
President of the Senate of
the United States.

FROM THE COLLECTION OF THE NATIONAL SOCIETY OF THE COLONIAL DAMES OF AMERICA IN CALIFORNIA

23

ADAMS, John (1735-1826). Autograph letter signed ("John Adams") as President of the Senate, to Gunning Bedford, Philadelphia, 11 December 1792.

One page, 254 x 200mm, bifolium, (separated along spine fold, partial separations along horizontal folds).

The election of 1792: John Adams acknowledges receipt of the electoral votes of Delaware. Adams notes that he has "Received from the hand of Gunning Bedford the elder Esq^r a Packet certified by the Electors of the State of Delaware to contain a List of their Votes for President and Vice President of the United States." Prior to the adoption of the Twelfth Amendment to the United States Constitution, the President and Vice President were chosen based on the first and second highest number of votes received for President (with each Elector casting two votes, being their first and second choices for the high office). During the election of 1792, Washington amassed the most votes (132) and Adams was the recipient of the second highest total (77), granting him a second term as Vice President, one which he declared to be "the most insignificant office that ever the invention of man contrived or his imagination conceived" (John Adams to Abigail Adams, 19 December 1793).

\$20,000-30,000

A PICTURESQUE VIEW of the State of GREAT BRITAIN for 1780



EXPLANATION

I. The Commerce of Great Britain, represented in the figure of a Milch Cow.
 II. The American Congress sawing off her horns which are her natural Resources, and defence: the one being already gone, the other put a going.
 III. The Jolly plump Dutchman milking the poor lame Cow with great ease.
 IV. V. The French and Spaniard, each catching at their respective shares of the produce, and running away with bowls brimming full laughing to one another at their success.
 VI. A distant view of Clinton and Arnold in New York, concerning measures for the French: his scheme of enlarging America - A French noble of his guilt drops his head and weeps.
 VII. The Dutch Lamb lying on the ground fat & deep, so that a pig-dog (tramples upon him, as one little less) he seems to feel nothing, hear nothing, and feel nothing.
 VIII. A Free Englishman in mourning, standing by him, wringing his hands, calling up his eyes in dependency and despair, but unable to reach the Lion to correct all these invasions of the Royal Prerogative and his subjects' property.

PROPERTY OF THE ROSEBROOK COLLECTION

24

AMERICAN REVOLUTION - *A Picturesque View of the State of Britain for 1780.* [Boston: John McDougall, 1780].

An extremely rare satirical print depicting Great Britain as a cow, being "milked" of her natural resources by a Dutchman while America - personified by an Indian - saws off her horns. The bounty is shared gleefully by the Dutchman with his European colleagues, a Frenchman and a Spaniard. An obviously powerless Englishman wrings his hands in despair while the British lion lies asleep, oblivious to even a small dog's indiscretion. In the background, a British ship has run aground. Based on a popular earlier satire entitled *A Picturesque View of the State of the Nation for February 1778*, this iteration has an important difference: it shows New York in the upper right where European variants depict Philadelphia. In his 1907 *American Engravers upon Copper and Steel* David McNeely Stauffer attributed the work to Paul Revere, however Clarence Brigham makes no mention of it in his catalogue raisonné of Revere's engravings. Published as the frontispiece to *Weatherwise's Town and country Almanack for the Year of our Lord 1781* by McDougall. McNeely Stauffer 2692.

Engraving on laid paper, 174 x 187mm, framed (slightly worn impression, a carefully repaired split in the image and center and one in the text, minor surface soiling, laid down on laid paper). Provenance: Christie's New York, 3 June 1989, sale 6842, lot 190.

\$4,000-6,000



25

AMERICAN REVOLUTION - SAYER, Robert (1725-1794), and BENNETT, John (fl. 1770s) (publishers). *A Plan of the Battle, on Bunkers Hill. Fought on the 17th of June 1775.* London: R. Sayer & J. Bennett, 27 November 1775.

A large broadside map showing the plan for the first major battle of the American Revolution, in Boston's Bunker Hill. Among its key features are the British landing places at the east end of Charlestown, the Cobbs Hill battery at the north end of Boston, and the position of the British warships. The plan includes General Burgoyne's description of the action (excerpted from a letter written to his nephew Lord Stanley) - he explains the original British plan to take Dorchester Heights in South Boston, which was thwarted by the American fortification of Bunker Hill. Nebenzahl and Higgenbotham 3; Nebenzahl 28.

Engraved map, 560 x 394mm (sheet size), framed (laid down, some soiling, neat repairs, not examined out of frame).

\$5,000-7,000

ANOTHER PROPERTY

26

AMERICAN REVOLUTION – BURGOYNE, John (1722-1792). Autograph letter signed, ("J. Burgoyne"), to "Mon cher Général," Chamblé, 10 June 1776.

In French, one page, 201 x 158mm, bifolium, (paper loss at bottom right affects two letters of signature).

Two days after repulsing Sullivan at Trois-Rivières, John Burgoyne organizes British troops near Montreal to expel the American forces from Canada. An early letter from Burgoyne in America, written only six weeks after his arrival in Quebec. After his defeat of Sullivan's Continentals, Burgoyne moves to consolidate his position and cut off Arnold's small force who were then retreating south from Montreal. He writes (translated): "Having made the arrangement for moving the last companies of the corps of Brigadier Frazer up the Lisle and to Noix, it becomes necessary to put your troops in other positions to hold the port of St. Jean. I wish to employ one of your battalions in these services and I ask you to let me know which it will be." The British advance would continue into Lake Champlain, concluding at Valcour Island in October 1776. After spending the winter in London, Burgoyne would return to command the British invasion of New York, which resulted in his surrender at Saratoga – paving the way for France to enter the war on the side of the United States.

\$6,000–8,000

Chemblé 10 Juin 1776

Mon cher Général

Ayant fait la disposition pour
avancer les dernières Compagnies du Corps
de Brigadier Frazer jusqu'à Lisle au
Noix, Il deviendra nécessaire d'avancer
vos troupes ^{à leur place,} aussi bien pour couvrir
la poche de St. Jean, que pour fournir
aux travaux.

Je voudrais employer un de vos
battillons à ces services, & Je vous prie
Monsieur d'ordonner celui que vous souhaitez
de se tenir prêt par ordre prochain.

J'ai l'honneur d'être avec tous les
regards possibles Monsieur Votre très humble
& très obéissant serviteur
J. Burgoyne

PROPERTY FROM THE ROSEBROOK COLLECTION

27

FADEN, William (1749-1836). *A Plan of New York Island with Part of Long Island, Staten Island & East New Jersey, with a particular Description of the Engagement on the Woody Heights of Long Island ... on the 27th August 1776.* London: W. Faden, [19 October 1776].

The large-paper issue of this detailed map of the British invasion of New York City, first published within weeks of the battle of Long Island. The present is the fifth and final state, probably from a copy of Faden's *North American Atlas*, 1777. This map gives a detailed account of the battle of New York taken from General Howe's letter to Lord Germain dated from his camp at New Town, Long Island (present-day Elmhurst, Queens) on 3 September 1776. Above the lists of ordnance and killed, wounded and missing, Howe concluded, "The enemy are still in the possession of the town and island of New York, and make demonstrations of opposing the royal troops in their works on both sides of King's Bridge. The inhabitants of Long Island, many of whom had been forced into rebellion, have all submitted...." Smaller issues appeared on paper sized about 610 x 500mm. Nebenzahl Atlas, pl. 12; Nebenzahl Battle Plans, 107; Tooley American 41e.

Engraved map partially hand-colored above letterpress text in 4 columns, 758 x 570mm (sheet size). (Minor mat-toning, trivial stains along lower-edge from edge-staining when bound.) Float-mounted and framed (unexamined out of frame).

\$3,000–5,000





28

AMERICAN REVOLUTION – ANONYMOUS. *Capt. John Paul Jones. Commander of a Squadron of Ships in the Service of France and America.* London: Printed for R. Sayer and J. Bennett, 7 February 1780.

A handcolored mezzotint portrait of the famous Revolutionary naval commander. Cf. Chaloner Smith 1735.

Handcolored mezzotint (364 x 262mm), framed (some browning, lower margin reinforced). *Provenance:* Old Print Shop, Inc., New York, October 1996.

\$1,500–2,500



29

AMERICAN REVOLUTION – DIXON, John (1740-1811). *A Political Lesson.* [London:] Printed for John Bowles, 7 September 1774.

A rare satirical print: an allegory of the high-spirited colonists of Massachusetts Bay. Thomas Gage, pictured, was the last royal governor and captain-general of the colony; his May 1774 arrival in Boston was met with smoldering rebellion. Fowble, *Two Centuries of Prints in America* 92; Shadwell 45.

Mezzotint (353 x 250mm), framed, (trimmed to platemark, a little foxing). *Provenance:* Sotheby's New York, 30 and 31 January 1986, lot 13.

\$5,000–7,500



30

REVOLUTIONARY WAR – ANONYMOUS. [*Regarding the State of the English Nation, in the Year 1778.*] [Netherlands, c.1780.] – *Mal Lui Veut Mal Lui Tourne* Dit Le Bonne Homme Richard. [France, c.1780.] – [*Regarding the State of the English Nation, in the Year 1778.*] [France, c.1780.]

Three prints of one of the most widely reproduced satirical images of the American Revolution, a depiction of Great Britain as a cow, being “milked” of her natural resources by a Dutchman while America – personified by an Indian – saws off her horns. Cf. British Museum 5472; Fowble 103.

Engravings on laid paper, framed: 1] 245 x 342mm; 2] 200 x 275mm; 3] 285 x 230mm (not examined out of frames; 2 with repaired tear and small worm hole to lower margin, just grazing the end of the title; 3 with handcoloring). (3)

\$2,500–3,500

31

AMERICAN REVOLUTION - WILSON, Benjamin (1721-1788). *The Repeal, or the Funeral of Miss Ame=Stamp*. [London: no publisher, 18 March 1766].

Wilson's celebrated engraving commemorating the repeal of the Stamp Act. "One of the most famous and popular of the political satires commenting on the Stamp Act is this one. [...] An instant success, it became one of the most copied satires of the period." Later impressions carry lengthy explanation of the tax and its repeal beneath the picture (Dolmetsch). Joan Dolmetsch *Rebellion and Reconciliation: Satirical Prints on the Revolution at Williamsburg*, pp.38-39.

Engraving (295 x 470mm), framed (trimmed to platemark, a few short marginal tears, a little minor soiling). Provenance: Andrew Edmunds, October 1991.

\$2,500-3,500



31

PROPERTY FROM THE COLLECTION OF NORMAN S. BOAS

32

AMERICAN REVOLUTION A collection of approximately 65 letters and documents, featuring a large body of material relative to participants in the Battle of Groton Heights (5 September 1781). Notable names represented in the collection include Benjamin LINCOLN, Jonathan TRUMBULL, James COMSTOCK, Simeon ALLYN, Daniel COLT, George PITKIN, John LEDYARD, Beverly RANDOLPH, James WARREN, Oliver ELLSWORTH, Increase SUMNER, Oliver WOLCOTT, JR., Peleg NOYES, Benadam GALLLUP (signing an arrest warrant for "Joseph Negro", 1780), Samuel B. WEBB, Thomas MUMFORD, and others. [With:] several 19th and 20th century publications on the Battle of Groton Heights.

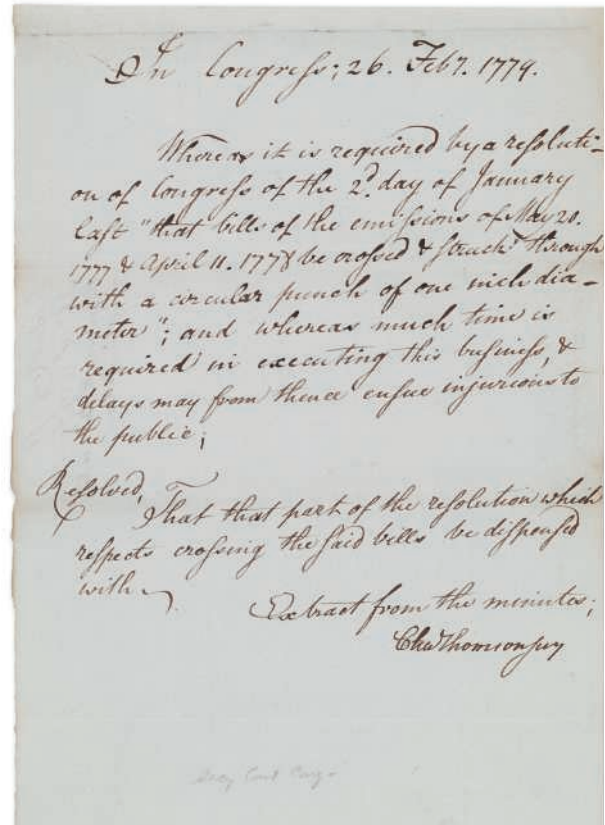
\$1,500-2,000

PROPERTY OF THE NATIONAL SOCIETY OF THE COLONIAL DAMES OF AMERICA IN CALIFORNIA

33

AMERICAN REVOLUTION - A collection eleven letters, documents and newspapers including: THOMSON, Charles (1729-1824). DS, "In Congress," 26 Feb. 1779, cancelling a resolution specifying the mode of cancelling certain documents; - Signature removed from a naval commission; BARTLETT, Josiah (1729-1795). ADS, n.p. [5 Feb.1780], a property tax matter; RUSH, Benjamin (1745-1813). ALS, Philadelphia, 27 Aug. 1786, to his wife Julia, "I am afraid to give James any physic 'till the warm weather is over least we should bring on the usual disease of the season."; WALTON, George (1749-1804). DS, Georgia, Mar. 1785, an arrest warrant for debt (toned tape repairs); MUNROE, William (1742-1827). ALS, Lexington, 15 Sept. 1788, organizing his regiment to receive "Brigadier Genl. Hull." (toned, tears); SUMNER, Increase (1746-1799). DS, Boston, 29 Aug. 1797, appointing a militia captain; WHITING, Eliza. ALS, Enfield, 7 Jul. 1798, mentioning "Mr. Washington's return to Frederick."; *Newport Mercury*, 13 Feb. 1790, with text of Washington's address "To the HEBREW CONGREGATION in Newport, Rhode Island."; *New-Jersey Gazette*, Trenton, 28 Aug. 1782, includes news of ongoing peace negotiations; Reprint of *Boston-Gazette and Country Journal* for 12 Mar. 1770 (the Boston Massacre issue). (11)

\$2,000-3,000



33

PROPERTY FROM THE ROSEBROOK COLLECTION

34

BENNETT, William James (1784-1844). *Baltimore from Federal Hill*. New York: H.I. Megarey, 1831.

The celebrated depiction of Baltimore by the "master of the aquatint view." Bennett's Baltimore is one of a "series of views of American cities which constitute the crowning point of his career as an artist and printmaker. Nineteen views make up the series, all buoyant in rendering and executed in aquatint on folio-size plates [...]. The aquatints, rightfully considered the finest collection of folio views of American cities, provide abundant evocation of nineteenth-century America with particular emphasis on cities that owed their existence and prosperity to the presence of water... Bennett's Baltimore view, declared the *Baltimore American* on September 28, 1831, has been 'pronounced by judges to be the best print of the kind ever published in the United States'" (Deak p. 38). This copy, the second state, with the printer's name. Stokes P. 1830-E-56.

Handcolored aquatint (500 x 645mm, sight size), (margins trimmed, some tears in the sky at center, small repairs in the margin, mounted on a sheet of wove; not examined out of frame). *Provenance:* Sotheby's New York, 28-30 January 1988, sale 5680, lot 509.

\$8,000-12,000



PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

35

BLAEU, Willem (1571-1638). *Americae nova tabula*. [Amsterdam: 1638 or later].

The very attractive Blaeu map of the Americas, with vignette border comprising 9 town views in the upper border and 10 costumed figures in the side borders; also with galleons and sea-monsters. "This is one of only a few maps relating to North America by Blaeu. Its visual appeal is enhanced greatly by the inclusion of three decorative borders. These are drawn from various sources, including Theodore de Bry" (Burden 189).

Engraved map with hand-coloring, small inset map of Iceland and Greenland, image 413 x 554mm on 482 x 604mm sheet, French text on verso (pale even browning, some marginal tears and a tear from blank corner neatly repaired). Matted and framed (examined out of frame).

\$3,000-5,000





OTHER PROPERTIES

36

BRAZIL – SCHÜTZ, J., engraver. *Album Pittoresco do Rio de Janeiro*. Rio de Janeiro: Eduardo and Henrique Laemmert [c. 1840.]

The first edition in the original wrappers, a rare example of a locally produced album, with a fine panoramic view of Rio. Not recorded by Sabin or Borba de Moraes. WorldCat locates only one copy worldwide. RBH and ABPC record only one copy having been offered at auction in the last 50 years.

Oblong folio (272 x 380mm). 12 lithographed plates, 4 of which have been joined to form a panorama (some foxing, a little soiling, a few short marginal tears). Original printed wrappers, the upper cover with letterpress title surrounded by elaborate lithographed border incorporating 16 vignettes after J.-B. Debret depicting South American history and life (some soiling, chipping to edges, one chip affecting border, backstrip nearly perished).

\$6,000–9,000

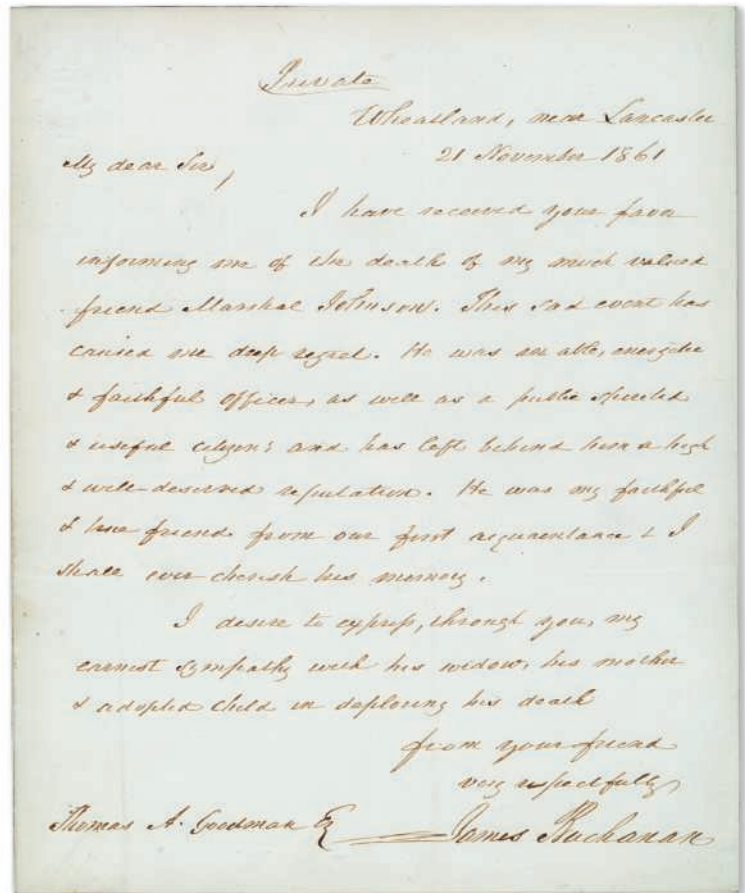
37

BUCHANAN, James (1791-1868). Autograph letter signed ("James Buchanan"), to Thomas A. Goodman, Wheatland, 21 November 1861.

One page, 208 x 170mm, framed with portrait (not examined out of frame).

James Buchanan writes on the death of U.S. Marshal Matthew Johnson – a key enforcer of the Fugitive Slave Act and the instigator of the "Oberlin Riot" Buchanan laments the news of Johnson's demise, writing, "This sad event has caused me deep regret. He was an able, energetic & faithful officer, as well as a public spirited & useful citizen; and has left behind him a high & well-deserved reputation. He was my faithful & true friend from our first acquaintance & I shall ever cherish his memory. I desire to express, through you, my earnest sympathy with his widow, his mother & adopted child in deploring his death." One of Johnson's key areas of enforcement was northern Ohio, a hotbed of abolitionist activity, and a key stop on the Underground Railroad. On 13 September 1858 in Oberlin, Johnson arrested John Price, an escaped slave from Maysville, Kentucky and attempted to return him. In response, a mob forcibly freed Price, hid in the home of James H. Fairchild (a future president of Oberlin College), and soon afterward facilitated his escape to Canada. 37 persons involved, including twelve free blacks were indicted for obstruction of justice in what became known then as the "Oberlin Riot" and became a cause célèbre in anti-slavery circles. The *Portage County Democrat* protested: "Our National Government is an engine of oppression – James Buchanan is the head slave-catcher. His subordinate co-workers, the agents of the Fugitive Slave Law, are remarkably active in Ohio, this present season" (William Cox Cochran, *The Western Reserve and the Fugitive Slave Law: A Prelude to the Civil War*, 1920, p. 119n.) *Provenance*: Charles Hamilton.

\$3,000–5,000



REGLAMENTO
PARA EL GOBIERNO
DE LA PROVINCIA
DE CALIFORNIAS.

Aprobado por S. M. en Real Orden de 24.
de Octubre de 1781.



EN MEXICO.

Por D. Felipe de Zuniga y Ontiveros, calle del Espiritu Santo,
año de 1784.

38

CALIFORNIA. [NEVE, FELIPE DE (1724-1784).] *Reglamento para el Gobierno de la Provincia de Californias. Aprobado por S.M. en Real Orden de 24. de Octubre de 1781.* Mexico: Felipe de Zuniga y Ontiveros, 1784.

The first edition of the first printed laws of Upper California is a testimony to California's unique and long history of secular governance. These laws written by Felipe de Neve, governor of the Californias in 1779, remained in use throughout the Spanish colonial period and the Mexican period until American occupation with a few land-holding regulations remaining in effect as late as the Gold Rush. Though the laws were put into effect in October of 1781, they were not printed for distribution to relevant public officials until March of the following year. In the 15 ordinances found in this document Neve sought to administer California more efficiently. With this new legislation Neve worked to improve Californian defenses and to guard against potential forays by the English or French in the north. In support of this objective Neve also moved his residence from Loreto to Monterey in 1777, establishing the new capital in Alta California. Notable, is Neve's ordinance mandating the curtailment of the religious power of Fra Junipero Serra's Franciscan missionaries. The successful restriction of the mission's powers opened the door to the addition of presidios and civil settlements, most eminently Los Angeles in 1781. The prospective settlement of Los Angeles (not named) as well as the founding of San Jose ("San Joseph") is described in Article 14. Also included within Neve's laws is the enactment of several anti-corruption measures and, most significantly, a treatise on the privileges and duties of California settlers. Barrett *Baja California* 4359; Cowan II, p 526; Howes C-60; Medina 7503; Wagner *Spanish Southwest* 166; Zamorano 62.

Folio (284 x 186mm). Woodcut arms on title-page (upper right corner with dampstain, manuscript number partially erased on title, last leaf bound a bit). Modern leather.

\$70,000-90,000



39

BARNETT, Edward (1799-1879) and OWEN, Edward (1771-1849). *A New Chart of the Gulfs of Mexico and Florida including the Windward Passages*. London: James Imray & Son, 1853.

A rare large format sea chart of the Gulf Coast, Florida, Cuba, and the Caribbean based on the surveys of Admiral Edward Owen and Commander Edward Barnett. *The Journal of the Royal Geographic Society* reported in 1842 that Commander Barnett had been "for some years engaged, alternately according to the season, along the coast of Mexico and among the Bahama islands. The details of these last were till recently quite unknown, and their longitude in some places, erroneous by a whole degree. The minute examination of the many dangerous shoals, and bays, and coral banks, which are found in these seas has been followed by real benefit: Commander Barnett will now press forward into the Gulf of Mexico..." This map is the product of that work and extends from Texas in the west to Trinidad and Tobago in the east. WorldCat records only one copy at the University of Texas at Arlington. RBH and ABPC record no copy having been offered at auction.

Engraved map (2580 x 980mm), 3 joined sheets, canvas-backed, with a sewn cloth border (a little light soiling). *Provenance*: light pencil notes in a few places.

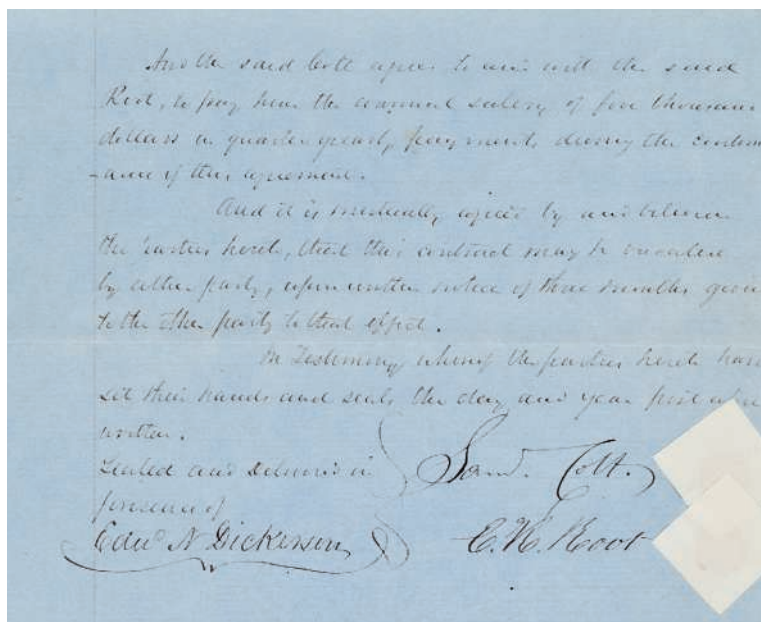
\$4,000-6,000

40

COLT, Samuel (1814-1862), ROOT, Elisha K. (1808-1865). Manuscript document signed ("Saml. Colt") and ("E. K. Root"), Hartford, 13 October 1853.

Two pages, 325 x 204mm, bifolium, countersigned by Colt's attorney, Edward N. Dickerson, wax and paper seals affixed to right of signatures (folds, a few small toned spots to blank pages).

The birth of mass-production firearms: Samuel Colt hires Elisha K. Root, the mechanic who would revolutionize manufacturing at Colt's famous Hartford Armory. Although Samuel Colt was already well-regarded for his firearm designs, his ability to consistently mass-produce his product at a low cost eluded him for many years. In 1848 Colt purchased a large tract on the Connecticut River where he constructed the Colt Armory in 1855. To manage his new facility, he hired Elisha K. Root as his chief mechanic. Root had already found success in an axe-production venture, where he successfully used specialized machines to help automate production, and when hired by Colt, he came with many of his existing machine tools. During his long tenure at Colt (he succeeded as President of the company when Colt died in 1862), Root helped establish the first practical assembly line, while although not a new concept, was mostly impractical due to a lack of interchangeable parts. Root's precision machinery made this possible, with less than 20% of the parts produced requiring additional hand-finishing work. According to historian Herbert G. Houze, "had it not been for Root's inventive genius. Colt's dream of mass production would never have been realized" (*Samuel Colt: Arms, Art, and Invention*, 2006, p. 173). *Provenance*: Elisha K. Root - by descent to the consignor.



\$7,000-9,000



PROPERTY OF A PRIVATE COLLECTOR

41

COOPER, James Fenimore (1789-1851). *Last of the Mohicans*. Philadelphia: H.C. Carey & I. Lea, 1826.

The first edition—a superb copy in original condition, in French wrappers and with contemporary French provenance; with the following points: volume one: pagination present on p. 71, p.89 misnumbered 93, p.243 reads "XIV" for "XVI", last "i" is present in pagination on p. vii. The copyright notices read "a Book" in both volumes and the blank conjugate of the title-leaf in volume 2 and the terminal blanks in each volume are present. Although it was published first, *The Last of the Mohicans* is the second story in Fenimore Cooper's Leatherstocking series. BAL 3833.

Two volumes, 12mo (195 x 116mm). (Some pale browning and occasional foxing.) Contemporary French green wrappers, printed paper spine labels (some losses to labels, some wear at edges and losses at ends of spines). *Provenance:* Mme. F. D'Arcy? (contemporary signatures on title of vol. 1 and front free endpaper of vol. 2).

\$20,000-30,000

virtuosos en
 el fe q' m' hezido
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 d' e' a' y' m' o' n' d' o' / p' a' r' a' m' i' l' l' o' / c' o' n' o' s' e' b' o' d' e' a' y' / b' a' s'
 t' i' m' e' n' t' / d' i' z' e' n' d' o' / y' l' o' d' i' c' e' / m' m' a' r' / t' a' l' m' e' s' s' e'
 a' b' n' o' o' p' e' n' s' a' m' / a' g' o' r' a' l' e' n' q' u' i' b' o' / q' u' o' b' e' y' a' m' o'
 n' o' t' e' n' g' a' i' s' / f' a' l' t' a' / d' e' l' l' o' s' / y' p' i' n' o' b' a' s' t' a' r' e' n'
 y' q' u' o' s' e' m' b' u' r' e' / d' i' n' e' r' o' / d' e' m' a' r' / d' e' c' o' n' s' e' n' t'
 r' / n' o' s' e' / g' e' s' t' a' / o' b' o' q' / d' e' n' o' a' d' e' z' e' d' e' m' e' d' e' / g' o' n' z' a' l' o' h' i' d' a' l' g' o'
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 p' a' r' a' d' e' / n' o' o' m' o' / v' i' a' / v' i' z' t' u' g' a' / d' e' r' e' f' o' n' t' / a' m' o'
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 y' s' i' m' / s' e' a' d' e' l' u' b' r' i' c' / e' n' m' u' l' d' e' s' t' a'
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 v' i' s' t' o' l' a' / e' x' e' l' u' t' u' n' d' / p' a' r' e' n' t' a' l' a'
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 o' u' n' p' / h' o' m' e' p' e' / y' s' i' p' u' e' r' e' d' e' m' y' f' o'
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 Salvo
 m' d' e' m' d' e' /
 Hernán Cortés

PROPERTY OF A PRIVATE COLLECTOR

42
 CORTES, Hernán (1485-1547). Letter signed ("El Marques"), with seven lines in his hand, to Pedro de Castilleja, Cuernavaca, 30 March n.y. [1534-1541].

In Spanish, one page, 302 x 205mm, addressed on verso, (small loss at left margin, not affecting text; minor creasing).

A letter from the conquistador of Mexico with seven lines in his hand. The recipient of his letter is Pedro de Castilleja, the administrator of Cortés's mines, and the content relates to the management of the mines in Zumpango. Cortés orders Castilleja to forbid access by any slave or miner working for Andrés de Barrios, noting further that if there is an order from the Alcalde to admit Barrios or one of his men, he should ask the Real Audiencia to stop it. He also advises Castilleja to be sure the mines are sufficiently supplied, and comments that if anything is needed he will send the necessary funds. Writing in his own hand at the conclusion, Cortés discusses black slaves bound for his mines, asking if they had already arrived and stating they should be returned to Gonzalo Hidalgo, one of Cortés's supporters who would later accompany him to California in 1533. Andrés de Barrios, brother-in-law of Hernán Cortés and one of the conquerors who accompanied him in the capture of Tenochtitlan, had been loyal to him until the year 1530, when along with Pedro Rodriguez de Escobar, he rebelled due to his profound disagreements regarding the distribution of land. Cortés led the 1519 Spanish conquest of Mexico and served as the first governor of New Spain. In 1529 he was granted the title Marqués del Valle de Oaxaca. **ABPC and RBH record no letters from Cortés bearing a substantial autograph element appearing at auction.**

\$30,000-50,000

[Faded handwritten text at the top of the page, partially obscured by a stain. Legible fragments include:]
... y los deley to es entre pta. de la una de hercin de ordo marzo y el valle. y de la otra
... los hijos de los Juan de Matienzo y Diego de la dellos. y de los que fueron de Matienzo
... ab 7.º de mayo en sus nombres sobre los deley to y onze y esp. de los deley to

[Main body of handwritten text:]
... fallamos a tantos los artos y meritos y fte y rraso. y lo pte del dho marzo. no p. do on y utico
... de mand. d. y am como p. onaz le am d. no: da mas la p. rami. con mas la p. ce no p. do adn. de
... endo de bemso. ab. luez. p. ab. v. no. m. de. d. n. n. s. p. r. h. b. e. y. m. t. o. s. a. los. y. h. o. s. h. m. i. n. d. o. s. m. a. t. i. e. n. z. o. s.
... y de la dilla de los vnta ellos p. de d. e. d. m. a. n. d. a. d. o. y. p. o. z. a. b. f. r. o. n. e. l. l. o. s. n. o. s. u. m. e. d. e. n. o. h. a. z. e. n. s. e.
... v. n. d. e. n. a. d. o. s. d. e. l. o. s. t. r. o. s. d. a. h. o. s. e. n. d. o. n. d. e. l. a. p. t. a. d. e. p. a. r. e. a. l. o. s. o. t. i. e. n. e. l. e. r. h. o. s. y. p. o. z. p. a. r. e. n. e.
... d. m. n. d. e. f. a. l. i. z. a. t. i. o. n. e. s. y. p. u. n. d. e. c. o. n. l. o. y. n. i. m. i. s. m. o. s. e. m. a. n. d. a. m. o. s. e. n. t. r. o. s. r. o. t. r. o. s. y. d. e. r. e. l. l. o. s.

[Signatures and names:]
Hernán Cortés
Alfonso Quiroga
Alonso Maldonado
Sebastián de Fuenleal

[Faded text at the bottom:]
... dia de quince de febrero de esta ciudad de Mexico de los años de nuestro señor Jesu Christo mil e quatrocientos e treinta e dos
... años e regna de los reyes catolicos don fernand e doña isabel de letrada y señores de las Indias

... en m. de y los h. r. o. s.

43
CORTÉS, Hernán (1485-1547); QUIROGA, Vasco de (c.1470-1565); RAMÍREZ DE FUENLEAL, Sebastián (c.1490-1547); MALDONADO, Alonso de (died c.1540). Document signed by de Quiroga and the other members of the Segunda Audiencia, Mexico, 9 April 1532.

In Spanish, one page, 313 x 210mm, (staining to left side and upper portion of paper, some loss to margins, creasing).

The resolution of one of Cortés's many lawsuits filed in an effort to recover properties taken during his time in Spain. The present is signed by members of the Segunda Audiencia and settles the dispute of 111 gold pesos. The suit was against members of the since-dissolved Primera Audiencia and the resolution states that the evidence offered by Cortés is insufficient and acquits the accused.

The Real Audiencia of Mexico was established in 1527 as the highest tribunal in New Spain in order to oversee the newly conquered lands. The Primera Audiencia, dissolved due to corruption, was quickly replaced by the Segunda Audiencia, established in 1530. Led by Quiroga, the Segunda Audiencia had numerous complaints and back lawsuits on its docket, including several against members of the Primera Audiencia. From the earliest days of the Segunda Audiencia in January 1531, Hernán Cortés initiated several lawsuits against the Primera Audiencia in order to try to recover encomiendas, lands, and property that the members of the Primera Audiencia had taken from him during his trip to Spain from 1528 to 1530. The fragmentation of Cortés's large legal suit into many small ones was to avoid the danger of a single unfavorable judgment and thus obtain some compensation for the large losses he had incurred.

\$8,000–12,000

Handwritten text in Spanish, likely a copy of a letter. The text is dense and written in a cursive script. It begins with "Yo el Rey" and discusses matters related to the colonization of Veracruz, mentioning Hernán Cortés and the King's orders regarding expeditions and the governance of New Spain.

Handwritten text in Spanish, likely a copy of a letter. The text is dense and written in a cursive script. It continues the discussion of the colonization of Veracruz, mentioning the King's orders and the actions of Hernán Cortés. The text is written in a cursive script and includes a large decorative initial 'D'.

44

CARLOS I OF SPAIN (c.1500-1558). Copy of letter to Juan de Garay, Mexico, 3 September 1523.

In Spanish, four pages, 314 x 212mm, (marginal losses affecting a few letters in text; some dampstaining, also affecting text).

A harsh letter from the King of Spain, Carlos I, relating to the colonization of Veracruz. The King's letter relates to the confrontation between Garay and fellow conquistador Hernán Cortés, who had been granted permission to colonize the Pánuco region. The King narrates the news of the expeditions and advises him to stop his efforts. The present is a copy of the original letter, made in Mexico. In part (translated): "Hernán Cortés told me that because of your armed expeditions the Indians would be upset; which would affect the pacification of those parts. Therefore, I order you from here onwards: do not hire or make expeditions. That is why I order Hernán Cortés to have the free and unlimited right to conquer and populate New Spain. You are ordered not to interfere with the governance and discovery of New Spain, which is now in charge of Hernán Cortés. Therefore you are forbidden to arm, contract, or do anything unless commanded; And if you do, you will be fined with 10,000 ducats. April 24, 1523."

\$8,000-12,000

IN CONGRESS, JULY 4, 1776.

The unanimous Declaration of the thirteen united States of America,

When in the Course of human Events, it becomes necessary for one People to dissolve the political Bands which have connected them with another, and to assume among the Powers of the earth, the separate and equal Station to which the Laws of Nature, and of Nature's God entitle them, a decent Respect to the Opinions of Mankind requires that they should declare the Causes which impel them to the Separation. — We hold these Truths to be self-evident, that all Men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the pursuit of Happiness. — That to secure these Rights, Governments are instituted among Men, deriving their just Powers from the Consent of the governed. — That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its Foundation on such Principles, and organizing its Powers in such Form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient Causes; and accordingly all Reformations should be effected by a Amendment, which is the most safe and most wise. But when a long Train of Abuses and Usurpations, pursuing invariably the same Object, evinces a Design to reduce them under absolute Tyranny, it is their right, it is their Duty, to throw off such Government, and to provide new Guards for their future Security. — Such has been the Patient Sufferance of these Colonies, and such is now the Necessity which constrains them to alter their former Systems of Government. The History of the present King of Great Britain is a History of repeated Injuries and Usurpations, all having in direct and plain the Establishment of an absolute Tyranny over these States. — No Power has been so committed to a single Hand.

He has refused his Assent to Laws, the most wholesome and necessary for the public Good. — He has forbidden his Governors to pass Laws of immediate and pressing Importance, unless suspended in their Operation, till his Assent should be obtained; and when so suspended, he has utterly neglected to attend to them. — He has refused to pass other Laws for the Accommodation of large Numbers of People, unless those People would relinquish the Right of Representation in the Legislature, a right inestimable to them and formidable to Tyrants only. — He has called together legislative Bodies at Places unusual, uncomfortable, and distant from the Depository of their public Records, for the sole Purpose of embarrassing them with his Measures.

He has dissolved Representative Houses repeatedly, for opposing with manly Firmness his invasions on the Rights of the People. — He has refused for a long Time after such Dissolutions, to cause others to be elected; whereby the Legislative Powers, incapable of Annihilation, have descended to the King at large, for the Exercise of which he has no Authority, and thereby endeavoured to bring the whole System of Government to Ruin, and to establish an absolute Tyranny over these States. — He has endeavored to prevent the Population of these States; for that purpose obstructing the Trade for Importation of foreign Manufactures; refusing to pass Acts to encourage their Importation into the Colonies, and raising the Conditions of new Appropriations of Lands. — He has obstructed the Administration of Justice, by refusing his Assent to Laws for establishing Judiciary Powers. — He has made Judges dependent on his Will alone, for the Tenure of their Offices, and the Amount and Payment of their Salaries. — He has erected a multitude of New Offices, and sent hither Streams of Officers to harass our People, and eat out their Estates. — He has raised among us in Times of Peace, Standing Armies without the Consent of our Legislature. — He has endeavored to render the Military independent of and superior to the Civil Power. — He has concurred with them to bring us to a complete foreign to our Constitution, and unacknowledged by our Laws; giving no Assent to their Acts of pretended Legislation. — For quartering large Bodies of armed Troops among us. — For protecting them, by a mock Trial, from Punishment for any Murders which they should commit on the Inhabitants of these States. — For cutting off our Trade with all Parts of the World. — For imposing Taxes on us without our Consent. — For depriving us in many Cases of the Benefit of Trial by Jury. — For transporting us beyond Seas to be tried for pretended Offences. — For abolishing the just System of English Laws in a neighboring Province, establishing therein an arbitrary Government, and enlarging its Boundaries so as to render it at once an example and an Instrument for introducing the same Abuses into these Colonies. — For taking away our Charters, abolishing our most valuable Laws, and altering fundamentally the Terms of our Government. — For suspending our own Legislatures, and declaring themselves invested with Powers to legislate for us in all Cases whatsoever. — He has declared the Government null, by declaring us out of his Protection and denying him against us. — He has plundered our Seas, ravaged our Coasts, burnt our Towns, and destroyed the lives of our People. — He has at this time transporting large Armies of foreign Mercenaries to complete the works of Death, Desolation, and Tyranny, already begun, with circumstances of Cruelty & Opprobrium hardly paralleled in the most barbarous Ages, and extending over the Heart of a civilized Nation. — He has constrained our fellow Citizens taken Captive on the high Seas to bear Arms against their Country, to become the Executioners of their Brethren, or to fall themselves by their Hands. — He has excited domestic Animations amongst us, and has endeavored to bring on the minds of our People, the most horrid and bloody Struggles, whose known rule of Warfare is an undistinguished Destruction of all Age, Sex, and Condition. — In every Stage of these Oppressions We have Petitioned for Redress in the most humble Terms. — Our repeated Petitions have been answered by repeated Injury. — A Prince, whose Character is thus marked by every act which may define a Tyrant, is unfit to be the ruler of a free People. — Nor have We been wanting in Attention to our British Brethren. — We have warned them from Time to Time of Attempts by their Legislature to extend an unwarrantable Jurisdiction over us. — We have reminded them of the Circumstances of our Emigration and Settlement here. — We have appealed to their native Justice and Magnanimity, and we have conjured them by the ties of our common Kindred to disavow these Usurpations, which would inevitably interrupt our Commerce and Correspondence. — They too have been deaf to the Voice of Justice and of Consanguinity. — We must, therefore, acquiesce in the Necessity, which denounces our Separation, and hold them, as we hold the rest of Mankind, Enemies in War, in Peace Friends.

We, therefore, the Representatives of the united States of America, in General Congress, Assembled, appealing to the Supreme Judge of the world for the Rectitude of our Intentions, do, in the Name, and by Authority of the good People of these Colonies, solemnly publish and declare, that these United Colonies are, and of Right ought to be Free and Independent States; that they are absolved from all Allegiance to the British Crown, and that all political Connection between them and the State of Great Britain, is, and ought to be totally dissolved; and that as Free and Independent States, they have full Power to levy War, conclude Peace, contract Alliances, establish Commerce, and to do all other Acts and Things which Independent States may of Right do. — And for the Support of this Declaration, with a firm reliance on the Protection of Divine Providence, we mutually pledge to each other our Lives, our Fortunes, and our sacred Honor.

John Hancock
 John Adams
 John Jay
 George Wythe
 Richard Henry Lee
 Thomas Jefferson
 Benjamin Harrison
 Theodorick Bland
 Center Bristow

John Hancock
 John Adams
 John Jay
 George Wythe
 Richard Henry Lee
 Thomas Jefferson
 Benjamin Harrison
 Theodorick Bland
 Center Bristow

John Hancock
 John Adams
 John Jay
 George Wythe
 Richard Henry Lee
 Thomas Jefferson
 Benjamin Harrison
 Theodorick Bland
 Center Bristow

OTHER PROPERTIES

45

[DECLARATION OF INDEPENDENCE]. *In Congress, July 4, 1776. The Unanimous Declaration of the Thirteen United States of America.* Washington: W. I. Stone for the Department of State, 4 July 1823.

Broadside, folio (776 x 660mm), ON PAPER, (no folds, minor toning to margins, three minor repaired tears along the bottom edge, barely perceptible repaired tears at left-hand side, not affecting the signatures, small stain at the right edge of William Williams' signature, square areas at left and right on verso slightly lighter than surrounding paper; minor conservation by Susan Rogers of the Conservation Department of the Huntington Library). Housed in an acid-free mat.

"LIFE, LIBERTY AND THE PURSUIT OF HAPPINESS"

Brigham Young's copy of the Stone-engraved Declaration of Independence: one of only six known proofs executed on paper. These six paper printings, on the same wove paper, are now believed to comprise trial proofs struck from the original plate before Stone printed the main edition of 201 copies ordered by Congress for the 50th anniversary of the Declaration. Congress stipulated that the 201 copies comprising that edition, intended for presentation purposes, be printed on large sheets of fine-quality vellum. Laboriously prepared from individual whole skins, vellum was extremely expensive, for that reason, it is likely that when proofing his engraving, Stone would pull proofs on paper. At a later date, Stone's 1823 imprint (engraved in very small letters at the top, on either side of the words "In Congress"), was carefully burnished from the plate. Stone's original copperplate – retained by the Department of State--was re-used by Peter Force to print copies on thin rice paper for inclusion in his multi-volume *American Archives*, which appeared in 1848; these have no imprint at the top, but carry an abbreviated imprint ("J. W. Stone sc. Washington") added in the blank area at lower left.

Stone's meticulously traced and engraved facsimile of this, America's founding manifesto, is the most accurate of existing facsimiles and the only one officially authorized by Congress. In 1820 – roughly forty years after the Declaration of Independence was adopted by Congress and signed in Philadelphia by 56 delegates – Secretary of State John Quincy Adams, commissioned William J. Stone to execute a full-scale facsimile of the Declaration which itself had badly deteriorated in the intervening years. It reportedly took Stone three full years to complete his engraving work on the copper plate. The copies were distributed as follows: Two each to the President and Vice President, two to former President Madison, 20 copies to the two Houses of Congress, two to the Marquis de Lafayette, twelve copies for the departments of government, two copies for each of the three surviving Signers (Jefferson, Charles Carroll, John Adams) two for the President's house, one each to the Governors of the States and Territories, one copy to the Councils of the Territories, and the remaining copies to the various universities and colleges of the United States. According to the most authoritative census, in 1991, there were some 31 surviving parchment copies, of which 19 were in institutions. John Bidwell, "Some Broadside Editions of the Declaration of Independence," in *Proceedings of the American Antiquarian Society*, vol.98, no 7; W.R. Coleman, "Counting the Stones-A Census of the Stone Facsimiles of the Declaration of Independence," in *Manuscripts*, vol.43 (1991), no.2, pp.97-105.

According to Young Family tradition, Daniel Webster presented the present example to Brigham Young, the newly appointed Governor of the Territory of Utah on 25 March 1851. Apparently, the Secretary of State had included the document along with a shipment of documents and books "to which, under various acts of Congress the Territory of Utah is entitled" (*Domestic Letters of the Department of State*, 38:540). It is quite probable the present example was the one sent by Webster. According to Brigham Young's grandson, Stuart Young, the declaration hung in "Lion House in Salt Lake City until sometime after the death of my grandfather, when his wives, together with his children, who were living in the Lion House... were moved out. At that time my grandmother came to live with my parents, ALFALES YOUNG, at 67 E Street, Salt Lake City. Among other possessions brought there with her was this facsimile of the Declaration of Independence presented to my grandfather prior to his death" (Stuart Young, Affidavit, 25 August 1965).

The present copy is one of six paper proofs known extant. When it first sold in 2002, the Brigham Young copy was believed to be the only example to exist. Since that time, an additional five have come to light: the John Nelson copy (Christie's, New York 14 June 2006, lot 443); Seth Kaller copy (Thomaston Place Auction, 15 March 2007, lot 75); John Murray Forbes copy (Swann 5 June 2008, lot 141); a copy with unknown provenance (Christie's New York, 12 February 2009, lot 9); Noyes Barber copy (private owner).

Provenance: Brigham Young – Alfales Young – Stuart Young – Mel Crader – William Crader – Purchased by the present owner, (Christie's, Los Angeles, 13 January 2002, lot 2).

\$400,000-600,000



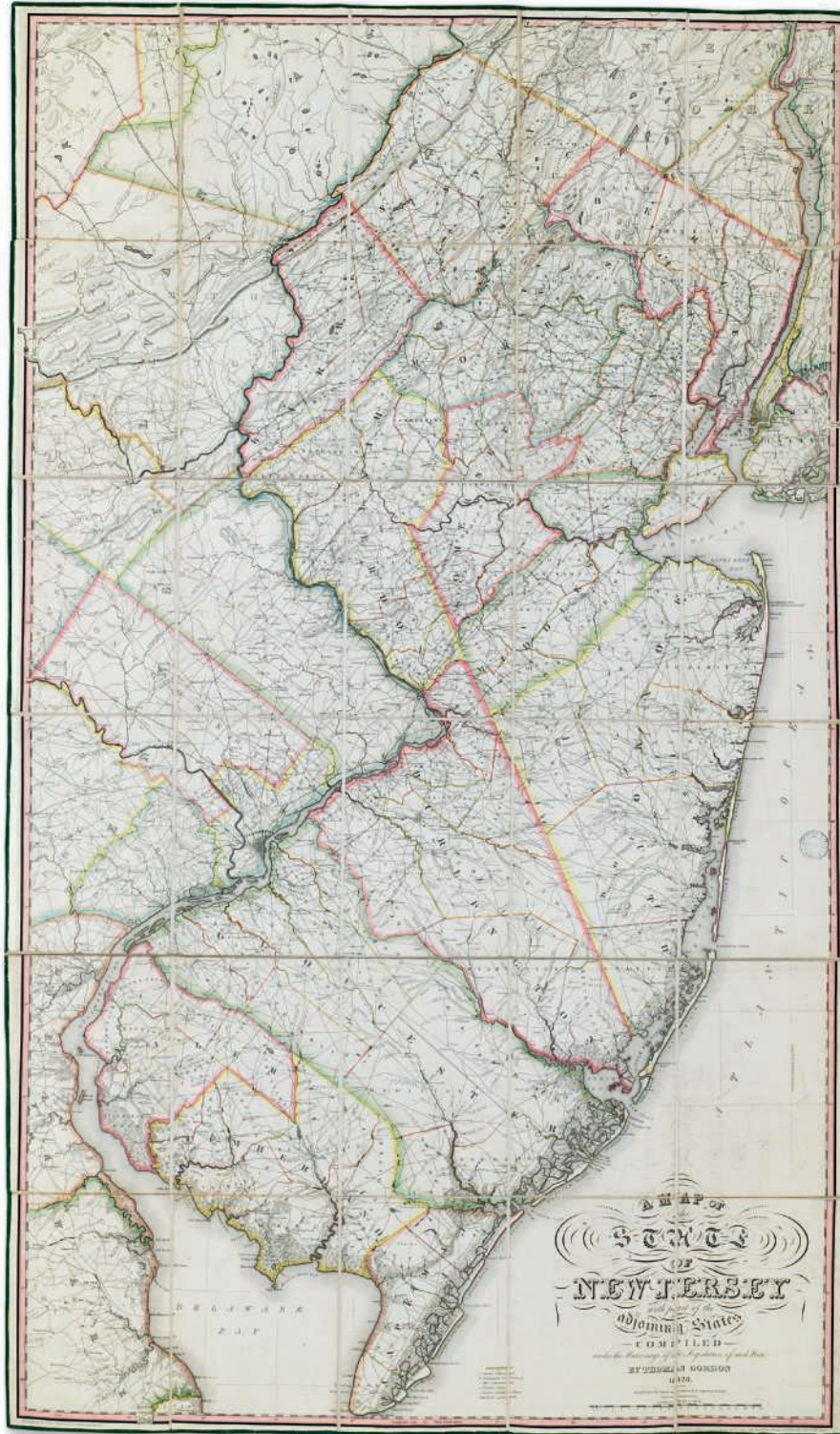
46

FADEN, William (1749-1836). *The Province of New Jersey, Divided into East and West commonly called the Jerseys*. London: William Faden, 1 December 1777.

"Often regarded as the most important general map of New Jersey during the Revolutionary period" (Schwartz and Ehrenberg, p. 188). This finely detailed map follows the survey which Bernard Ratzer made in 1769 to assist the Boundary Commission. Snyder, pp. 57ff; Streeter sale 926.

Engraved map partially handcolored, 16 segments joined on linen backing, 787 x 574mm on 808 x 597mm sheet (narrow wear / mat shadow to edges, label removed from verso).

\$10,000-15,000



47

GORDON, Thomas. *A Map of the State of New Jersey*. Trenton and Philadelphia: by the author and by H.S. Tanner, 1828.

A detailed Tanner-Gordon map of New Jersey. Streeter sale 3830.

Map engraved by H.S. Tanner and handcolored in outline, in 30 sections, approx. 144 x 85 cm., linen-backed and edges trimmed in green ribbon, laid into original half red roan folder, spine gilt-lettered (ties lacking, some rubbing). *Provenance*: H.H. Deats (unobtrusive stamp).

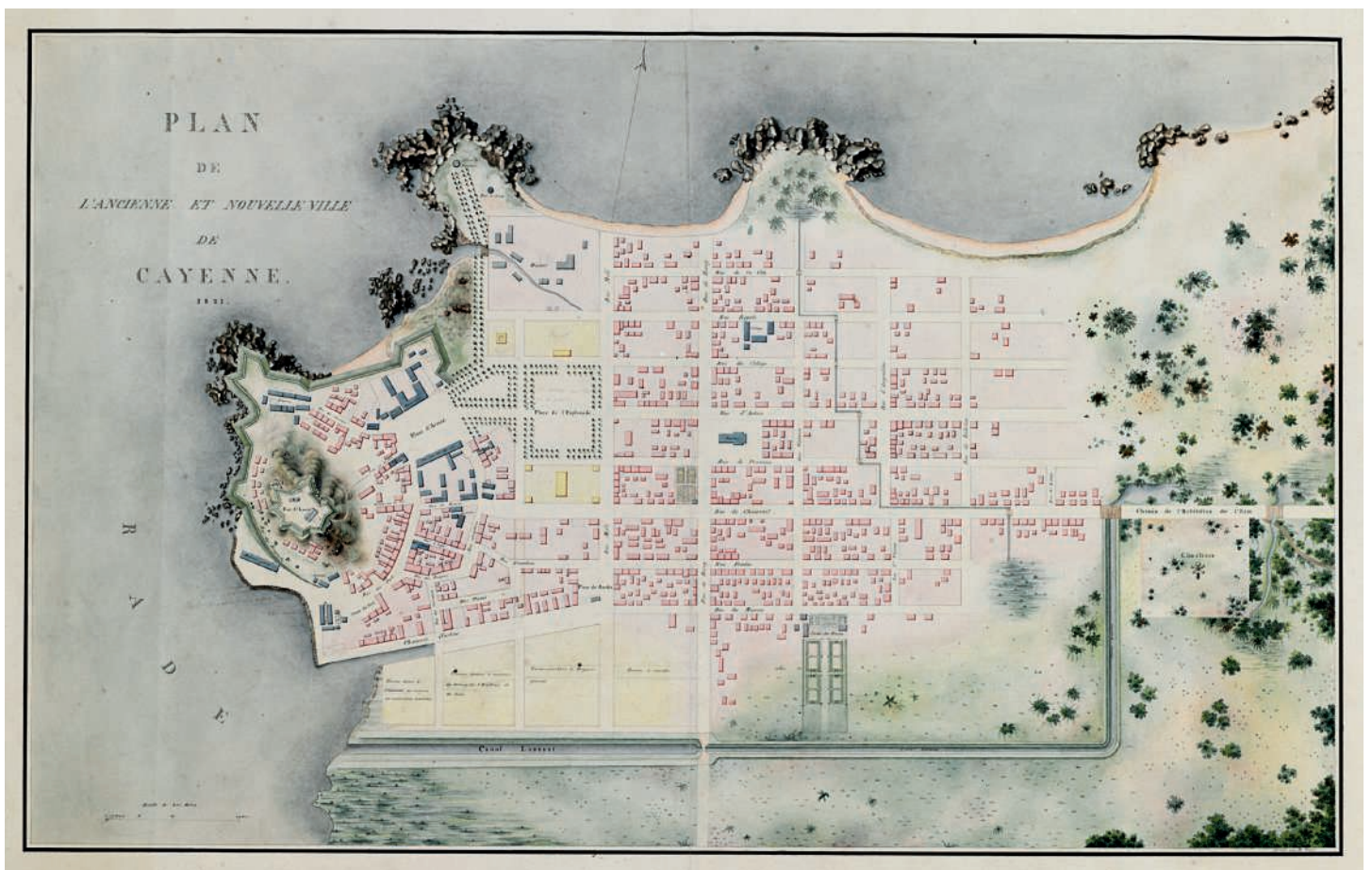
\$4,000-6,000



48

FRENCH GUIANA - MILIUS, Pierre-Bernard - VAILLANT, Auguste Nicolas (1793-1837), BODIN, E. (fl.1820s), and others. Twelve large original drawings, manuscript maps and views relating to the early colonial development of French Guiana. French Guiana, c.1821-1824.

A fine archive of original drawings recording the energetic development of French Guiana during the governorship of Baron Milius – the celebrated explorer and colonial administrator who had accompanied Baudin on his Australian Expedition (1800-1803). Baudin's expedition was the first to survey the western coast of Australia, and much of its southern coast too. The expedition harbored at Sydney in late 1802; for an original view of Sydney from this voyage see Christie's King Street, Topographical Pictures, 14 December 2017. Baudin was taken ill and died on the return journey, whereupon Milius took command. Milius became director of the port of Venice, then governor of Reunion (1818-1821) before taking his post in Guiana. Milius's vigorous governorship of Guiana (1823-25), and the drawings in this archive, reflect renewed French commitment to the region after it lost it to Portugal in 1809 and fully took back control in 1817. The drawings record the rapid redevelopment of the capital city, the building of colonies and the detailed surveying of the hinterland, to secure French interests against future aggression. The archive comprises:





(detail)

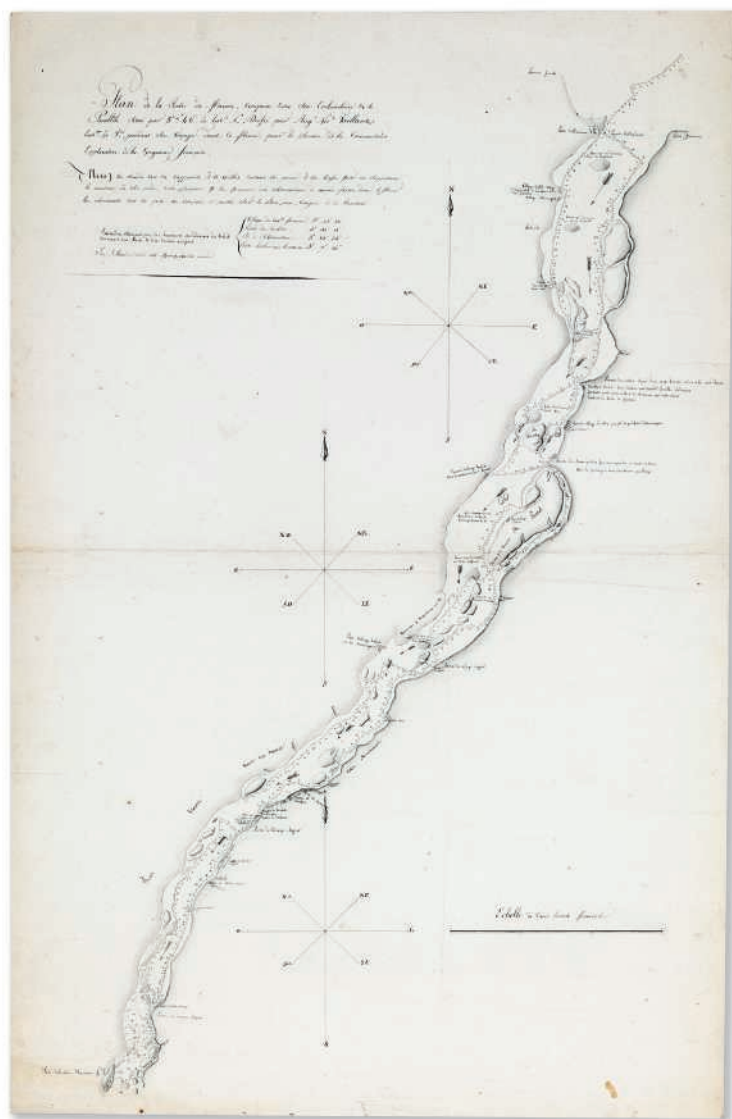
PARENT, H. "Plan de l'ancienne et nouvelle ville de Cayenne. 1821.", an original manuscript map, signed "H. Parent"; pencil, pen-and-ink and watercolor (790 x 493mm) on strong laid paper (895 x 615mm) watermarked with a crowned eagle; window mounted (735 x 1020mm). **An attractive, highly finished plan for the capital city's new layout, marking the moment that Cayenne became a modern colonial capital.** The expansion had been made possible by a lengthy, arduous process of land reclamation and marshland drainage. *And:*

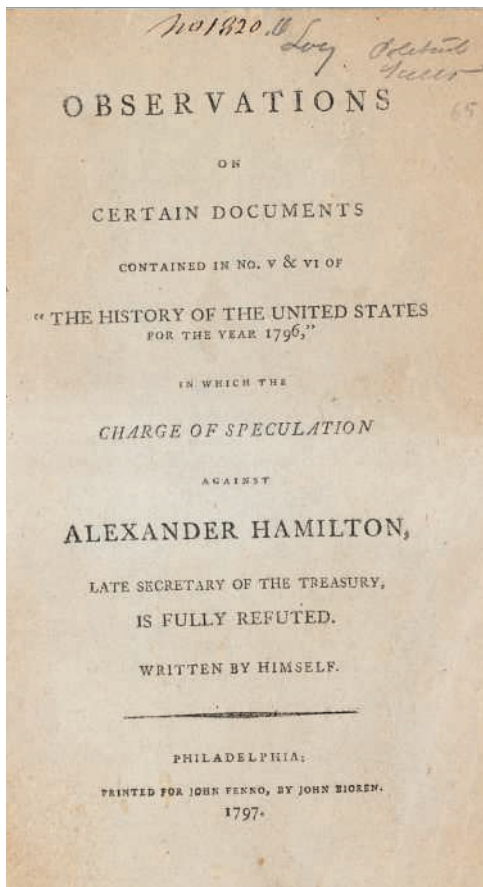
BODIN, E. "Vue du Port de la Nouvelle Angoulême Juillet 1824", an original drawing, signed "E. Bodin"; pencil, pen-and-ink and ink wash (1130 x 345mm) on two joined sheets of laid paper (1190 x 410mm) watermarked "Vande Ley" with a figure of fortune (small repair in the bottom right margin, not affecting the image). **A finely executed view of this ambitious, newly established colony** on the banks of the Mana river. The project had been mandated in 1820 with the aim of establishing, within six years, a colony of 11,000 souls – in part to secure the land against Dutch and British ambitions. *And:*

VAILLANT, Auguste Nicolas. "Plan de la Partie du Maroni, Comprise Entre Son Embouchure Et le Parallèle Situé par 5°7'46\"", an original manuscript map, c.1824, signed "Aug. Nic. Vaillant"; pen-and-ink and ink wash drawing on laid paper (1000 x 648mm) watermarked "M" within a shield (short repaired tear; some shallow creases). **An important early survey of the border between French Guiana and Suriname**, commissioned by Milius from Vaillant, his aide-de-camp who later commanded the corvette *Bonite* on a round-the-world voyage. French and Dutch military posts and settlements face each other across the Maroni [now Suriname] River; Vaillant records soundings and natural features along the watery divide, almost certainly with an eventual conflict in mind. *And:*

Five architectural drawings, by "Captaine Bonne" c.1823, for major works in the expanding capital city Cayenne, including a 120-meter long loading pier for port of Cayenne commissioned by Milius, a military hospital and barracks to house six infantry companies within the capital; and two highly finished drawings by Bodin and Lainé, 1824, both marine charts of the mouth of the Mana River, near the border with Suriname; and one drawing by Vaillant, 17 July 1824, charting the course of the Acarouani; one drawing, by "Captaine Brache", 1824, charting the course of the Crique Portal river, with a watercolor vignette of the St. Bernard rapids; and a printed map of the coastline near Cayenne, by Gressier (Paris: 1822) with an inset of the infamous Devil's Island. *Provenance:* Pierre-Bernard Milius (1773-1829).

\$40,000–60,000





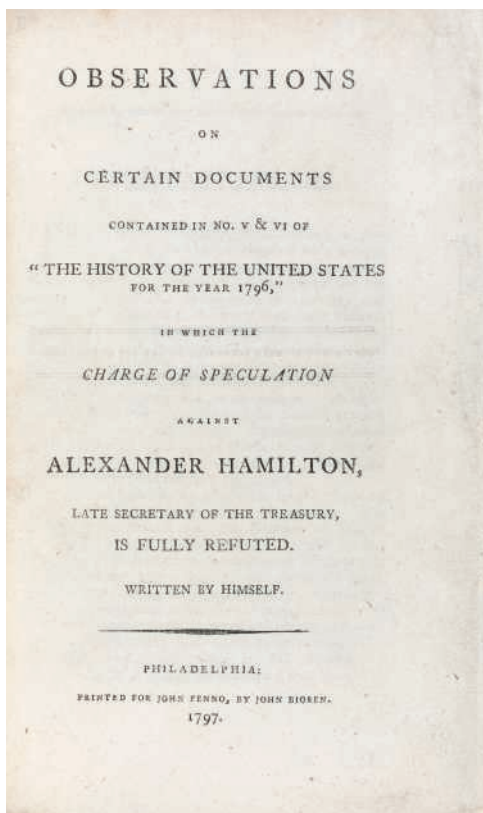
49

HAMILTON, Alexander (1757-1804). *Observations on Certain Documents contained in No. V & VI of "The History of the United States," in which the Charge of Speculation against Alexander Hamilton, late Secretary of the Treasury, is Fully Refuted.* Philadelphia: for John Fenno, by John Bioren, 1797 [but printed by William Duane, 1800?].

The notorious "Reynolds pamphlet" in which Hamilton reveals: "The charge against me is a connection with one James Reynolds for purposes of improper pecuniary speculation. My real crime is an amorous connection with his wife..." (p. 9). This pamphlet was first printed in 1797 but quickly suppressed by Hamilton's own mortified family, nor was it included in the early editions Hamilton's works. However, Hamilton's political adversaries reprinted it in 1800 in a near page-for-page facsimile. The present copy is bibliographically intriguing: the title is dated 1797 but there are variations in the text which accord better with the 1800 "pro bono publico" edition, for example the correct numbering of letters 18 and 20 on pp xxiv-xxv and the roman type "July" on letter 33. However, the present copy does not exactly match that edition, either; see a difference in typesetting on p xl. In any case it is an unusual variant, quite possibly an early version put out in the rush to discredit Hamilton. Evans 32222; Howes H-120; Sabin 29969.

Octavo (208 x 116mm). (Title and first few leaves evenly browned.) Modern boards, spine gilt-lettered. *Provenance:* Loganian Library (Library Company of Philadelphia duplicate stamp).

\$8,000-10,000



PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY BLAIR

50

HAMILTON, Alexander (1755-1804). *Observations on Certain Documents Contained in No. V & VI of "The History of the United States for the Year 1796," in which the Charge of Speculation against Alexander Hamilton, Late Secretary of the Treasury, is Fully Refuted.* Philadelphia: John Bioren for John Fenno, 1797.

The first edition of one of the major causes célèbres in American governmental history. This first edition of 1797 is quite rare since it was bought up by the Hamilton family in an effort to suppress it, but it was reprinted in 1800 by Hamilton's political enemies. Evans 37571; Howes H-120; Sabin 29970. Octavo (212 x 134mm). (Lacking final leaves.) Brown morocco gilt by Emille Roussele, top edges gilt, remaining deckle edges preserved (front cover detached). *Provenance:* Robert Hoe (bookplate).

"One of the major causes célèbres in American governmental history. In 1792 Alexander Hamilton had been accused of speculating public funds through the banker, James Reynolds. He met the charge with the confession of an affaire with Mrs. Reynolds and subsequent blackmail by her husband. A few years later Thomson Callender took this story as the basis of insinuations against Hamilton's official integrity and published it in his "History of the United States. . . ." This time Hamilton countered the charges by publishing the present pamphlet, giving details of the liaison with Mrs. Reynolds." (Lathrop C. Harper, Inc.).

[With:] PAINE, Thomas (1737-1839). *Rights of Man: Being an Answer to Mr. Burke's Attack on the French Revolution.* London: J.S. Jordan, 1791. The fifth edition, uncut. Octavo (225 x 146mm). (Some scattered spotting.) Green straight-grained morocco gilt, uncut, by Stikeman for Scribner's. (2)

\$600-800

PROPERTY OF THE NATIONAL SOCIETY OF THE COLONIAL DAMES OF AMERICA IN CALIFORNIA

51

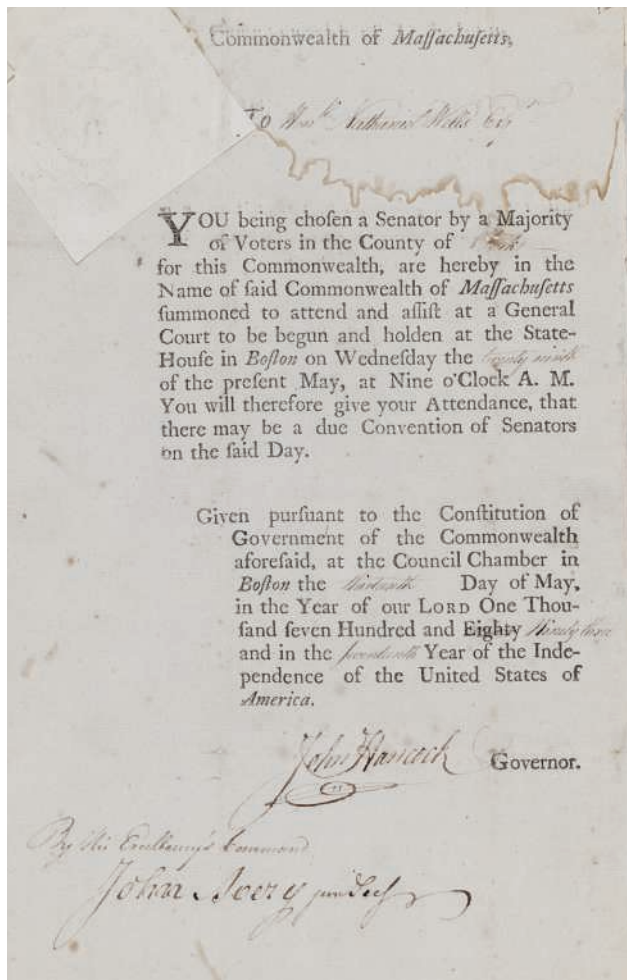
HANCOCK, John (1737-1793). Document signed ("John Hancock") as Governor of Massachusetts, Boston, 13 May 1793. [With:] a signature ("John Hancock"), clipped from a Revolutionary War period Naval commission, c. 1776.

One page, 335 x 210mm, bifolium (dampstain at top); clipped signature: 70 x 168mm (toned).

John Hancock summons a new state Senator to Boston. The order, directed to Nathaniel Wells, demands the new senator's presence "at a General Court to be begun and holden at the State House in Boston on Wednesday the twenty nigh of the present May, at Nine o'Clock."

[Also With:] a signature ("John Hancock 1818") likely accomplished by John Hancock's nephew and namesake.

\$5,000-8,000



PROPERTY FROM THE ROSEBROOK COLLECTION

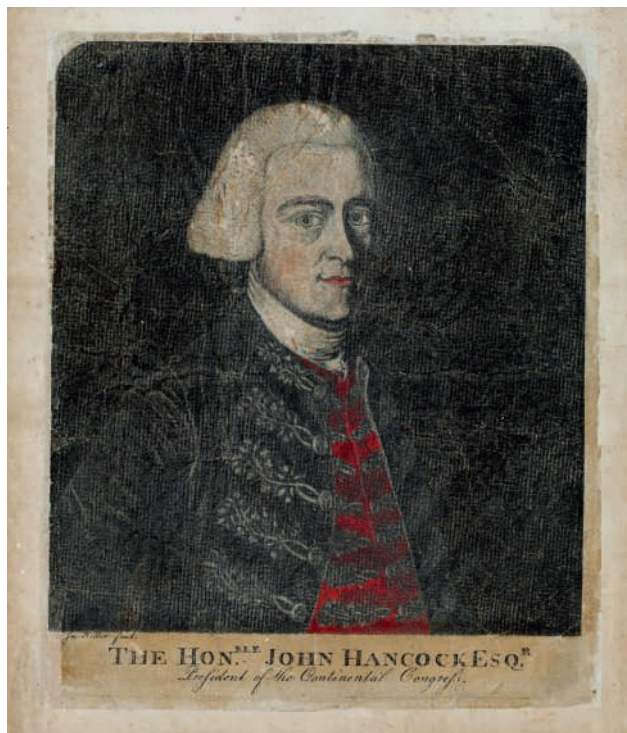
52

HILLER, Joseph (1748-1814). *The Hon. John Hancock Esq. President of the Continental Congress.* [Boston: c.1775.]

Hiller's rare mezzotint after John Singleton Copley's portrait of Hancock. Copley's painting is now in the Massachusetts Historical Society. This print is in the second state, in which the caption adds his title, "President of the Continental Congress," and the artist's name (cf. Smithsonian GA. 24021). Stauffer 698.

Mezzotint (260 x 215mm), framed (some wear to edges, mounted, not examined out of frame). *Provenance:* Old Print Shop, New York, July 1990.

\$800-1,200



Washington July 17. 1801.

I have duly received your favor of the 4th. and have to than
you for the sentiments & information it contains. no more welcome service
can be rendered me than by information as to characters. my own knowledge
of them through the extent of the union is very circumscribed. The conse-
-quence is that appointments, which are not the best, will sometimes be
made, when my wish is purely to make the best. I suffer no personal
views to affect my choice; but relying on the information of others, who
with very laudable intentions sometimes form an estimate of a parti-
-cular character different from that of others, must sometimes fail in
effecting the best choice. I always wish to have information from different
quarters, & from a view of the whole to form the best judgment I can. I have
therefore great reason to thank those who will contribute their information
& to repeat my sincere thanks for yours, assuring you at the same
time of my high consideration and respect.

Th: Jefferson

ANOTHER PROPERTY

53

JEFFERSON, Thomas (1743-1826). Autograph letter signed ("Th: Jefferson") as President, to William Keteltas (ca. 1765-1812), Washington, 17 July 1801.

One page, 160 x 202mm, with recipient's name written in Jefferson's hand affixed to verso (marginal losses infilled with period paper affecting one letter of text, several weak folds reinforced on verso, recipient's name).

Early in his first administration, Thomas Jefferson outlines his philosophy on political appointments. A candid and revealing letter, written in response to an impassioned plea requesting Jefferson reconsider his choice of David Gelston as Collector of the Port of New York. To this Jefferson replied: "No more welcome service can be rendered me than by information as to characters. My own knowledge of them through the extent of the union is very circumscribed. The consequence is that appointments, which are not the best, will sometimes be made, when my wish is purely to make the best. I suffer no personal views to affect my choice; but relying on the information of others, who with very laudable intentions sometimes form an estimate of a particular character different from that of others, must sometimes fail in effecting the best choice. I always wish to have information from different quarters, & from a view of the whole to form the best judgment I can."

Keteltas, a New York Democratic-Republican partisan, was the son of a Presbyterian clergyman and an attorney in New York who had been jailed for publishing attacks against the New York legislature in 1796. In his letter to Jefferson, Keteltas warned that Gelston was the member of a committee appointed to oversee the New York gubernatorial election of 1792 in which he and his associates invalidated the ballots of three counties in the state, tipping the contest in favor of George Clinton over John Jay. According to Keteltas, the action, "convulsed the State, and put at Hazard the Very Existence [sic] of the Constitution, and though passed over by the Moderation of the people, is Not, or Ever ought to be forgotten by [those] Who truly Estimate the Sacred Right of suffrage." Yet Keteltas conceded that if Jefferson could "dispense with the Objection I have Stated Against Mr. Geltson, he is in Every Other Respect Qualified for the trust." Evidently Jefferson chose to overlook the affair, and Gelston served as the Collector of the Port of New York until 1821.

\$15,000-25,000

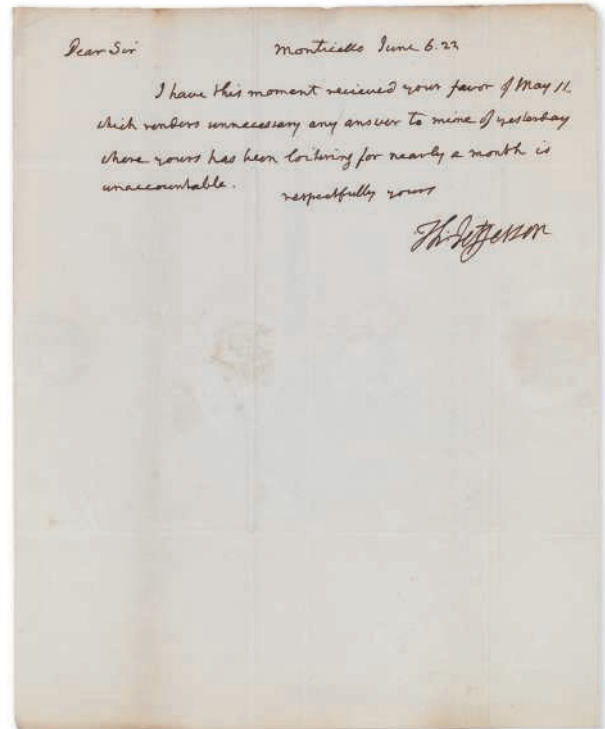
54

JEFFERSON, Thomas (1743-1826). Autograph note signed ("Th:Jefferson") to John Laval, Monticello, 6 June 1822.

One page (250 x 201mm) bifolium, with integral transmittal leaf addressed in his hand and franked ("free Th:Jefferson"), (loss from seal tear not affecting text, folds, some toning).

Jefferson apologizes for being a negligent correspondent with his Philadelphia book dealer. "I have this moment received your favor of May 11 which renders unnecessary any answer to mine of yesterday where yours has been loitering for nearly a month is unaccountable." John Laval (c. 1769-1839) was French-born merchant and bookseller who settled in Philadelphia in 1790s. In 1804 Laval became the first president of the French Benevolent Society, and in 1817 took over Nicholas G. Dufief's bookshop. Jefferson continued doing business with Laval until 1825.

\$5,000-7,000



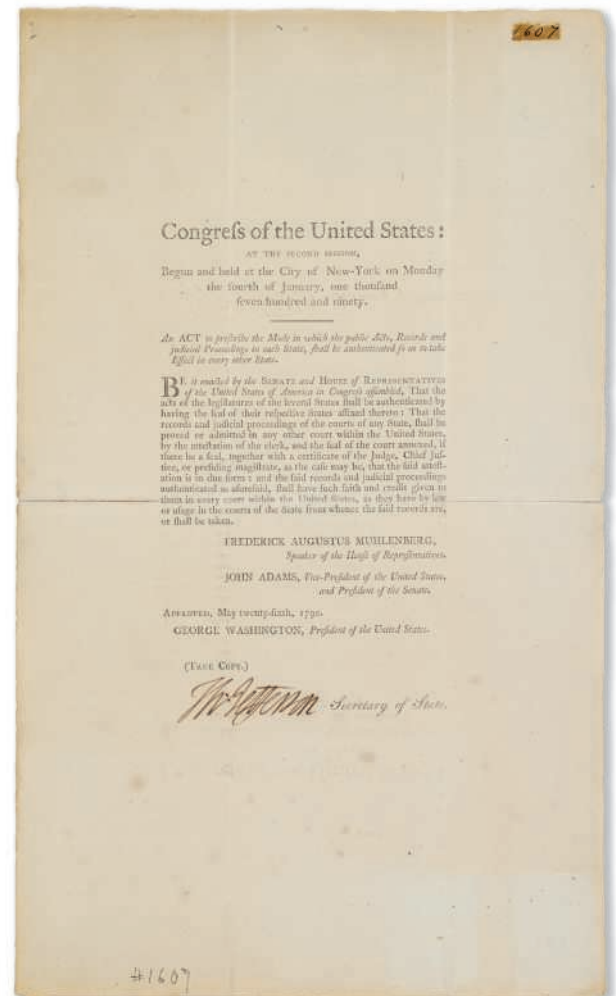
55

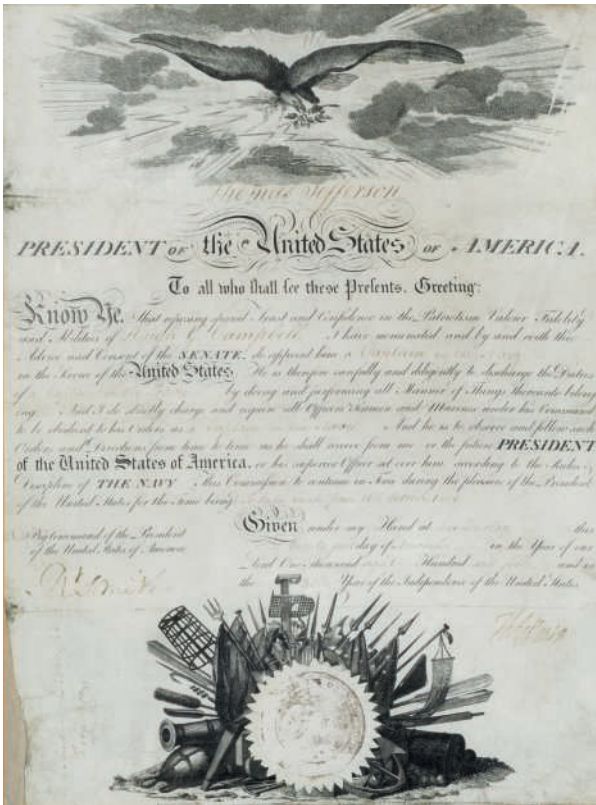
JEFFERSON, Thomas (1743-1826). Partly printed document signed ("Th:Jefferson") as Secretary of State, New York, 26 May 1790.

One page, (386 x 230mm), countersigned in type by George Washington as President, John Adams as Vice President and President of the Senate, and Frederick Augustus Muhlenberg as Speaker of the House of Representatives, (partial fold separations, some toning).

Jefferson transmits the first legislation to enforce the "Full Faith and Credit Clause" of the Constitution. The law, "An ACT to prescribe the Mode in which the public Acts, Records and judicial Proceedings in each State, shall be authenticated so as to take Effect in every other State," was passed in May 1790 by the second session of the First Congress in order to fulfil Article IV, Section 1 of the Constitution which stipulated "Full Faith and Credit shall be given in each State to the public Acts, Records, and judicial Proceedings of every other State. And the Congress may by general Laws prescribe the Manner in which such Acts, Records and Proceedings shall be proved, and the Effect thereof." Specifically, the legislation ordered that official state documents be authenticated by means of an official seal, and that "said records and judicial proceedings authenticated as aforesaid, shall have such faith and credit given to them in every court within the United States, as they have by law or usage in the courts of the State from whence the said records are, or shall be taken." Evans 22968.

\$3,000-4,000





ANOTHER PROPERTY

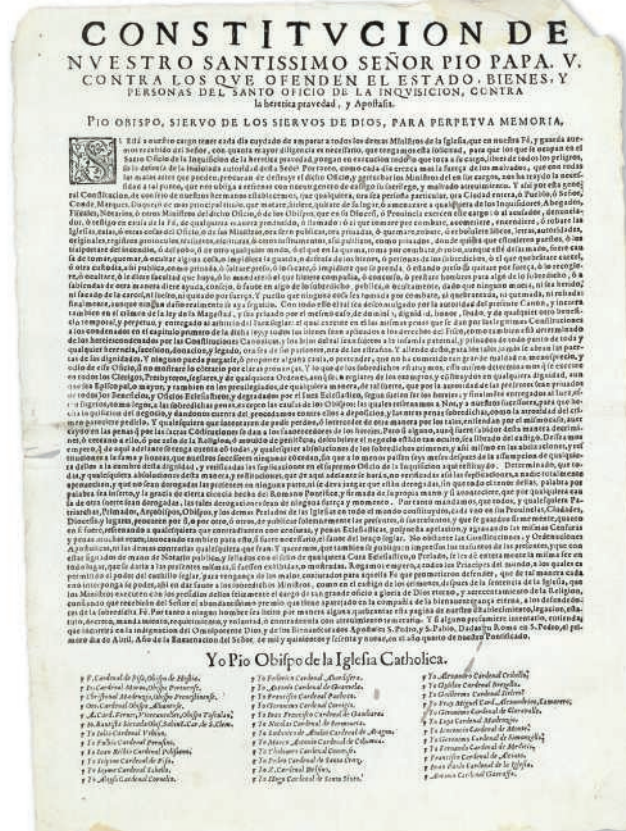
56

JEFFERSON, Thomas (1743-1826). Engraved document signed, ("Th: Jefferson") as President, countersigned by Secretary of the Navy Robert Smith, Washington, 21 November 1805.

One page, 438 x 325mm (sight), on parchment engraved text, large vignette at top of an American eagle amid clouds and sunbeams and lightning with heading "President of the United States of America" at bottom a complex arrangement of weaponry, battle flags, and other military paraphernalia, imprint along bottom edge: "Written B. S. Lewis Senr." and "Designed & engraved by Akin & Harrison Junr.," accomplished in manuscript, large papered Great seal of the U.S. at lower center, (dampstains and soiling, else fine overall).

Thomas Jefferson appoints Revenue Cutter commander Hugh Campbell as a Navy Captain. A belated appointment of Hugh Campbell, a veteran commander of the USS *Eagle* a 14-gun schooner, which, in 1799, took a great many prizes (and recovering several captured American ships as well) during the Quasi-War with France. For his distinct wartime record, the Navy recommended his promotion in October 1800 – although Jefferson did not sign the commission until 1805.

\$4,000–6,000



PROPERTY OF A PRIVATE COLLECTOR

57

INQUISITION IN AMERICA – PIUS V, Pope, Saint (1504-1572). *Constitucion de nuestro santissimo Señor Pio Papa. V. contra los que ofenden el estado, bienes, y personas del santo oficio de la Inquisicion, contra la heretica pravedad, y Apostasia.* [Rome?: 1 April 1569.]

An extremely rare papal broadside exporting one of the most ferocious tenets of the Spanish Inquisition to the New World. The first part of the order is better known in Latin, the "Bula si de protegendis." It condemns any who would interfere with the ministers of the Inquisition as themselves heretics and urges that they be severely punished. The second part of this bull introduces the institutional holdings: at the University of Notre Dame in the McDevitt Collection on the Spanish Inquisition. There were other contemporaneous printings: one in Mexico in Spanish and another in Rome in Latin; these are all also extremely rare. cf. Palau 226977.

Broadside, folio (436 x 315mm). (Edges with small minor stains, worm-hole with loss of a few letters, crease.)

\$4,000–6,000

PROPERTY OF A PRIVATE COLLECTOR

58
CARIBBEAN JUDAICA – Manuscript letter signed (“Jb d Castro” and “David Cohen Henriq”), to Victor Hughes Special Agent of the Executive Directory on the Windward Islands, Curaçao, 8 September 1798.

In French, two pages, 391 x 240mm, (marginal chips and tears mostly clear of text, minor separations at some fold intersections).

A remarkable and early expression of Jewish defiance in the face of anti-Semitism in the late eighteenth century Caribbean. An eloquent letter from two Jewish merchants of Curaçao, strongly protesting the insulting remarks of a representative of the French National Assembly challenging Jewish loyalty to the Batavian Republic (and the French Revolution in general). Following the French invasion of the Dutch Republic in 1795, the new Batavian government prohibited merchants in the Dutch Caribbean island of Curaçao from trading with Great Britain. Several Jewish merchants of Curaçao remonstrated by asserting their loyalty to the House of Orange and their opposition to both the Batavian and French Republic. The French representative to the Caribbean, Victor Hughes, responded to these slights in a letter which contained the line (among others): “We shall then see if those who conquered Europe and merit universal trust shall be insulted by that vile Jewish rabble, the scum of the entire people and universally despised.” The letter soon entered general circulation, prompting an immediate remonstrance from the island’s governor attesting to the importance and loyalty of Curaçao’s Jewish community. Several weeks later, Jacob de Castro and David Cohen Henriquez, two of the elders of the Jewish congregation of Curaçao, wrote their own response to Hughes, deftly leveraging the ideals of the French Revolution against him. The letter reads (translated):

“With regret, we see ourselves obliged to send you this letter in the name of the Jews spread around the universe to show our rightful resentment about the scandalous epithet that you have believed authorized to apply to them in a letter that circulates here under your name, and we can hardly recognize it as coming from you because of the anti-Republican feelings that it contains on this subject. *You treat the Jews as the scum of all nations*, feelings very much contrary to the principles of a nation of which you have the honor to be the representative, the conquering friend of liberty and equality which it has established everywhere its invincible arms triumphed and that has so wisely destroyed fanaticism, the scourge of the universe and preserver of the intolerant. Have you considered, citizen, that by using an expression so general you have offended your sovereign, the French people? [...] And who is the vile informer who has defamed us in front of you? Is it not in the interest of the Jews to devote themselves to a nation that prides itself on rendering men equal without distinguishing between religions? Because is one really more man, more citizen, worthier of consideration for having a particular belief? Isn’t it more in our interest, we say, to love and cherish a nation that promises us the end of our sufferings, and to abolish vexations unjustly born? [...] Thanks to great men! Thanks to high spirits! whom we have viewed differently from you as we reward and recognize a people which far from being the riff-raff of all nations has always, wherever it was admitted, contributed to public welfare, although without daring to raise their head under the yoke of despotism, has nonetheless produced great patriots, worthy of public confidence, and evidence of that fact are the eminent places that the citizens Lemon & Bromet occupy in the Batavian Convention, members of the nation that you denigrate. That could have sufficed for us and convinced us that entire nations renounce your feelings, but desiring to know who has so disgracefully abused his influence on you, we wish to see revealed that troubled man who disturbs the peace. Because if he loved the truth, if he were endowed with republican patriotic sentiments, he would never have let a people being collectively attacked which, as the attached declaration of our government makes clear, and we believe to be persuaded [?], wherever it has found itself since the Revolution has only given unequivocal proof of its peaceful sentiments and has shown how much it has wished, at the expense of it needs, to maintain its government.”

The letter is the subject of a forthcoming article by Wim Klooster of Clark University to be published in *Studia Rosenthaliana*, and is the source of the above translation.

\$10,000–20,000

yet both racing to alter that uncertain balance of terror that stays the hand of mankind's final war.

So let us begin anew—remembering on both sides that civility is not a sign of weakness, and sincerity is always subject to proof. *Let us never negotiate out of fear. But let us never fear to negotiate.*

Let both sides explore what problems unite us instead of laboring those problems which divide us.

Let both sides, for the first time, formulate serious and precise proposals for the inspection and control of arms—and bring the absolute power to destroy other nations under the absolute control of all nations.

Let both sides seek to invoke the wonders of science instead of its terrors. Together let us explore the stars, conquer the deserts, eradicate disease, tap the ocean depths, and encourage the arts and commerce.

Let both sides unite to heed in all corners of the earth the command of Isaiah—to “undo the heavy burdens and to let the oppressed go free.”

And if a beachhead of cooperation may push back the jungle of suspicion, let both sides join in creating a new endeavor, not a new balance of power, but a new world of law, where the strong are just and the weak secure and the peace preserved.

All this will not be finished in the first 100 days. Nor will it be finished in the first 1,000 days, nor in the life of this administration, nor even perhaps in our lifetime on this planet. But let us begin.

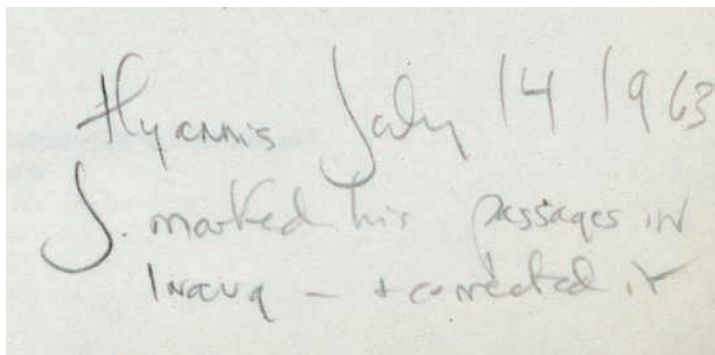
In your hands, my fellow citizens, more than in mine, will rest the final success or failure of our course. Since this country was founded, each generation of Americans has been summoned to give testimony to its national loyalty. The graves of young Americans who answered the call to service are found around the globe.

Now the trumpet summons us again—not as a call to bear arms, though arms we need; not as a call to battle, though embattled we are; but a call to bear the burden of a long twilight struggle, year in, and year out, “rejoicing in hope, patient in tribulation”—a struggle against the common enemies of man: tyranny, poverty, disease, and war itself.

Can we forge against these enemies a grand and global alliance, North and South, East and West, that can assure a more fruitful life for all mankind? Will you join in that historic effort?

In the long history of the world, only a few generations have been granted the role of defending freedom in its hour of maximum danger. I do not shrink from this responsibility—I welcome it. I do not believe that any of us would exchange places with any other people or any other generation. The energy, the faith, the devotion which we bring to this endeavor will light our country and all who serve it—and the glow from that fire can truly light the world.

And so, my fellow Americans, ask not what your country can do for you: Ask what you can do for your country.



(detail)

PROPERTY OF A PRIVATE COLLECTOR

59

KENNEDY, John F. (1917-1963), KENNEDY ONASSIS, Jacqueline Bouvier (1929-1994). *Inaugural Addresses of the Presidents of the United States from George Washington, 1789 to John F. Kennedy, 1961*. Washington: Government Printing Office, 1961.

John F. Kennedy's own copy of the *Inaugural Addresses of the Presidents of the United States with his own speech marked and corrected in his hand.* Kennedy's inaugural address, delivered on 20 January 1961, appears on pages 267 to 270. Kennedy had highlighted eleven passages of particular importance in blue ballpoint pen, and making one correction to a sentence on page 269: "The graves of young Americans who answered the call to service are found round the globe," crossing-out "are found around" with "surround", adding his initials "JK" to the right. **With an additional annotation by Jacqueline Kennedy on the title-page:** "Hyannis July 1963, J. marked his passages in Inaug--& corrected it."

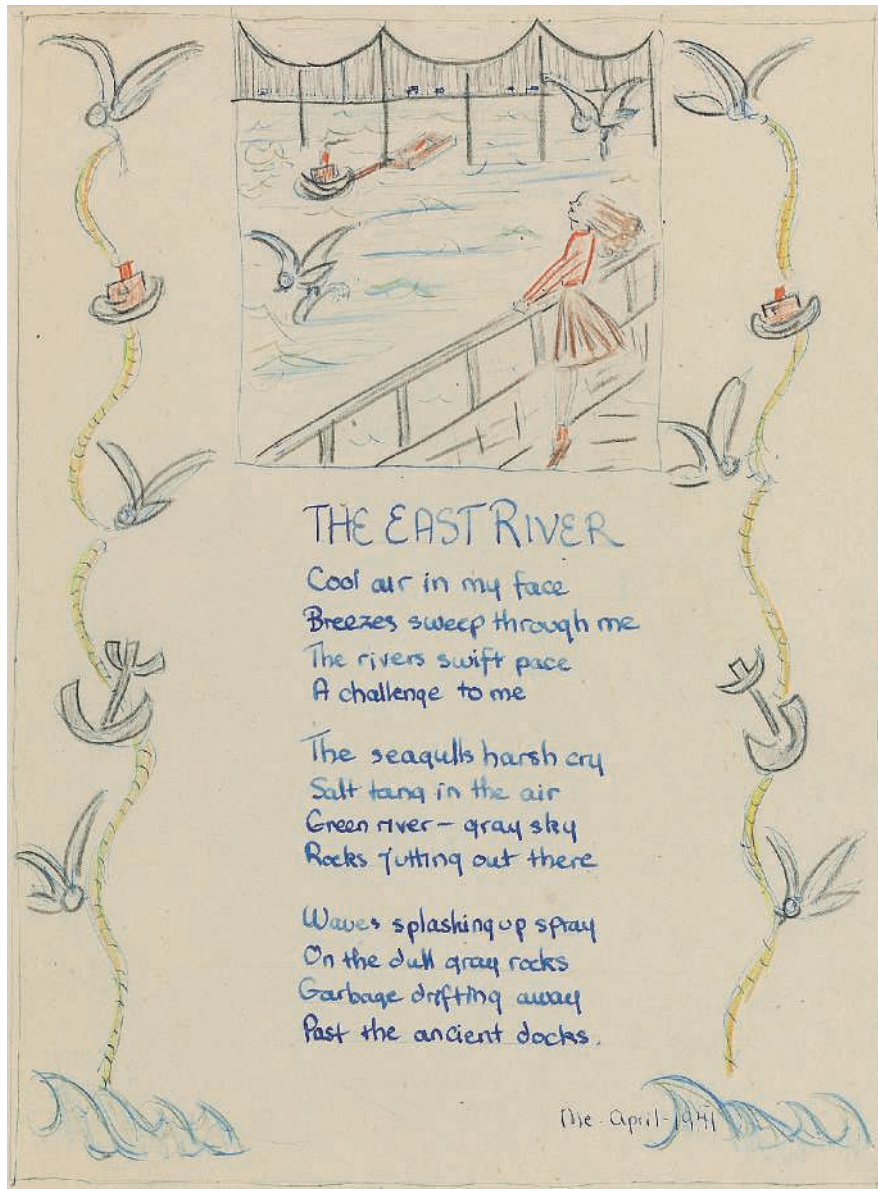
Kennedy's stirring inaugural address, which features some of the most oft quoted phrases of the century ("And so my fellow Americans, ask not what your country can do for you: Ask what you can do for your country."), is one of the most recalled phrases of any speech delivered by an American President. It stands as equal to Lincoln's 1864 closing, "With malice toward none, and charity for all," and Franklin Roosevelt's 1933 admonition, "The only thing to fear is fear itself."

Octavo (232 x 150mm). Blue wrappers, printed in red (toning to spine, some wear to extremities, closed tear to lower front joint; adhesive residue from former bookplate). *Provenance:* Jacqueline Kennedy Onassis (her sale, Sotheby's New York, 23-26 April 1996, lot 51).

\$60,000-80,000



Boston Globe/Boston Globe/Getty Images



OTHER PROPERTIES

60

KENNEDY ONASSIS, Jacqueline (1929-1994). Autograph manuscript signed ("Me"), n.p., April 1941.

One page, 265 x 200mm, 13 lines in blue ink, faint pencil rulings, illustrated with a pen sketch with pencil coloring (c.92 x c.87mm) and further marginal decoration in pen and pencil. Framed.

The earliest known Jacqueline Kennedy manuscript in private hands, a 1941 a poem written at age eleven. The three-stanza poem, entitled, "The East River," is headed with an idyllic scene of a young woman (a self-portrait?) catching the breeze beside the East River with the 59th Street Bridge and a tugboat towing a garbage scow in the background. Her impressions of the scene would still resonate with today's visitor to the Upper East Side: "Cool air in my face / Breezes sweep through me / The river[']s swift pace / A challenge to me / the seagulls harsh cry / Salt tang in the air / Green river - gray sky / Rocks jutting out there / Waves splashing up spray / On the dull gray rocks / garbage drifting away / Past the ancient docks."

\$10,000-15,000

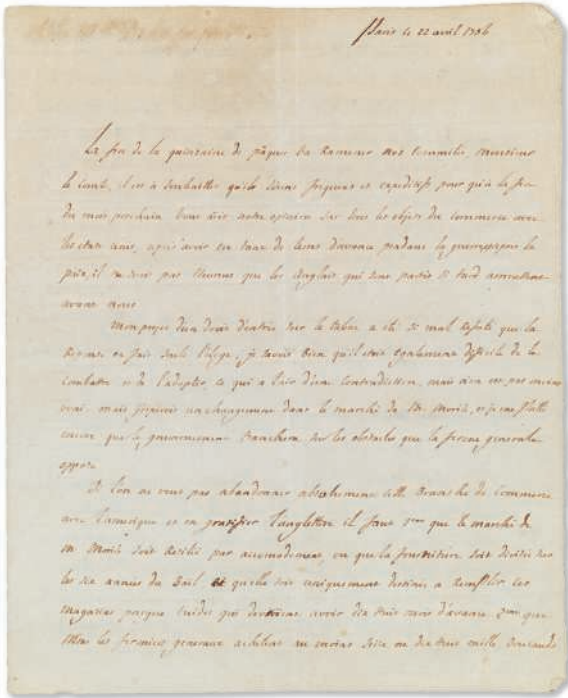


61
 KENNEDY ONASSIS, Jacqueline Bouvier (1929-1994). Autograph letter signed ("Jackie") to Rosamond Lee ("Rosie"), [transmittal envelope postmarked Washington, D.C., 9 April 1943] with a separate pencil drawing of a horse enclosed; Autograph letter signed ("Jackie") to Lee ("Rosie lovely thing"), [transmittal envelope postmarked Washington, D.C., 26 April 1943]; Autograph letter signed ("Jackie") to Lee ("Darling Rosie"), [transmittal envelope postmarked Newport, Rhode Island, 29 June 1943]; 5 later autograph letters, notes, and cards signed ("Jackie"), also to Lee, c.1989. [With:] four unpublished photographs, c.early 1940s of young Jacqueline Kennedy and Lee.

Together 18 pages, 132 x 95mm to 175 x 147mm, various stationery, 3 original transmittal envelopes, comprising 5 TLS and 4 ANS (occasional ink blotches or transfer); small pencil drawing of a horse (70 x 80mm) and 4 black and white photographs.

The earliest Jackie Kennedy letters to appear at auction. Written by 13-year old Jackie to Rosamond Lee, a very close childhood friend. Often illustrated with charming drawings (one shows the horse "Rosie" will ride when she visits, another shows Kennedy's latest hairstyle) and written in a wonderfully unfiltered stream-of-consciousness style brimming with youthful excitement (punctuation is either abandoned altogether or simple dashes are used between thoughts). Kennedy shares details of her life, tries to play matchmaker, makes plans for their future, and begs her friend to visit – though alongside the energy is a passing mention of loneliness, observed by Kennedy herself in a much later, retrospective letter.

The first letter, postmarked 9 April 1943, discusses a potential visit and closes affectionately, "I miss you terribly. I am still I mean you are still my best friend and I hope I am yours. Write me soon and every other day." The next letter proposes plans for the future: "I have a wonderful plan. Are you going to boarding school. I don't know if I am but Mummy might send me. We have to solemnly swear that we don't go to different schools. We can room together and be reunited after long years of loneliness. [...] You will be the godmother of all of my children and you can be the godmother of my dog's children too, because she is having puppie[s] soon [with ink drawing of Rosie's wedding and her child's baptism, with Kennedy featured prominently]." A letter dated June the same year is aimed at more short-term goals: "Darling Rosie – write me the minute you get this and tell me your telephone number – then I will ask Mummy when I have you and you ask if you can come – It will be heaven – beautiful scrumptious xxx – you better say yes – we will have so much fun – we can go swimming and play tennis... [...] Yusha [Hugh Auchincloss] is here and he is very nice and you would just love him – Anyway you might marry Yusha – and then you would live near us and I would see you all the time and I would just love that..." It appears the women fell out of touch for some time, until the death of Kennedy's mother when they reconnect, and Lee returns the letters to Kennedy. Her reply is telling: "These letters you sent really affected me – what extraordinary friends we were – and yes how lonely I was missing you – with all the jokes and bravado. You never took my great suggestion of Yusha – he is still there! Or would that be incestuous? How I loved seeing you this summer – and hope we do this winter too – a million thanks for the letters – it's eerie to be able to replay your life. xxx Jackie." [Also With:] later printings of the photographs above and later negatives.



62

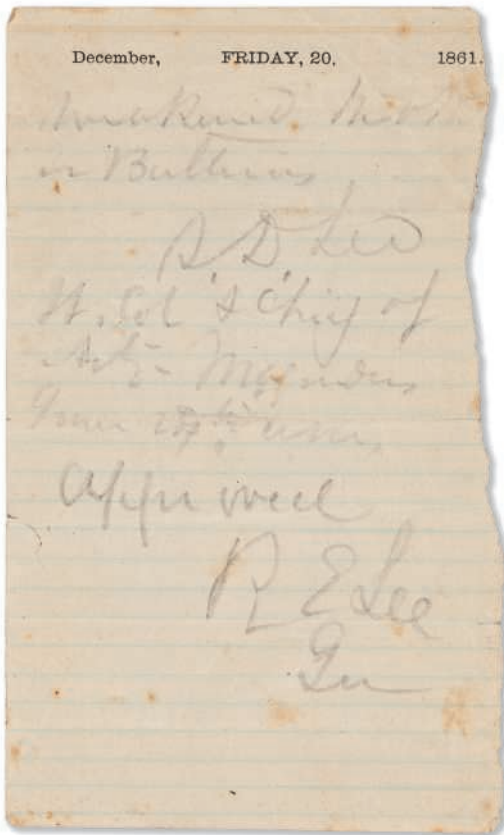
LAFAYETTE, Marie Joseph Paul Yves Roch Gilbert du Motier, Marquis de (1757-1834). Autograph letter signed ("Lafayette") to an unnamed recipient, Paris, 22 April 1786.

In French, three pages 228 x 185mm, bifolium, (a few spots of foxing).

Lafayette endeavors to increase trade with the United States: "Having such a head start during the war and during the peace, it would be unfortunate if the English, who started so late, got there before us" (translated). To prevent this unfortunate turn of events, Lafayette outlines a detailed exposition on the solution, beginning with the tobacco trade. He suggests a six-year tax concession in order to fill up the nation's tobacco warehouses, but then allow individual traders the freedom to compete for the purchase of this tobacco. To facilitate this, Lafayette proposes that certain cities (such as Bordeaux and Bayonne) be granted the right to purchase and warehouse tobacco. To prevent price gouging by traders he suggests fixed prices for different grades of tobacco. All of this would need to be done in a transparent manner "so as to engage the Americans with their trust." He closes by enclosing a document [not present] relating to a proposed Franco-American fur trading company, and solicits comments on the proposal.

[With:] Printed invitation for a "FETE TO LA FAYETTE," [New York], 10 September, [1824]. One page 201 x 125mm, bifolium (dampstained at left). According to another example of this invitation in the collections of Lafayette College, the event was moved from Friday 10 September to Monday 13 September.

\$3,000-5,000



OTHER PROPERTIES

63

LEE, Robert E. (1807-1870). Autograph endorsement signed ("R E Lee Gen"), written at the conclusion of LEE, Stephen Dill (1833-1908), autograph letter signed ("S.D. Lee Lt. Col & Chief of Arty Magruder's [Division]"), 20[?] June [1862].

In pencil, two pages, 122 x 74mm, on lined paper removed from a field diary dated 19-20 December 1861, (uneven margin, light foxing).

In the days leading up to the Seven Days Battles before Richmond, Lee approves an order to send additional horses to reinforce an artillery battery. An improvised communication from Stephen Dill Lee, then commanding the Artillery in John B. McGruder's division, requests two members of Robert E. Lee's staff to "send at once 15 horses to replace horses killed & disabled in action, principally in Kemper Battery, which was much Afflicted."

\$2,000-3,000



64

[LEWIS, James O. (1799-1858). *Aboriginal Portfolio*. Philadelphia: J. O. Lewis, 1835-1836.]

The first edition, containing 72 handcolored plates. Scarcer than McKenney and Hall's *History of the Indian Tribes*, Maximilian's *Reise in das Innere von Nord-America* or Catlin's *North American Indian Portfolio*, Lewis's work records the dress of the Potawatomi, Winnebago, Shawnee, Sioux, Miami, Fox, Iowa and other tribes at treaties of Prairie du Chien, Fort Wayne, Fond du Lac and Green Bay. The costly and time-consuming publication was originally issued in 10 parts with 8 plates per number in printed wrappers. The publisher was forced into bankruptcy while part nine was in the press, however, reducing the edition and forcing part ten to be just barely finished and sparsely distributed. A projected eleventh part would have contained "Historical and Biographical Description of the Indians," but was never completed. Copies with more plates are scarce; most have 72, as here. Howes L-315; Sabin 40812.

Folio (391 x 270mm). 72 handcolored lithographed plates (without titles or ads, two short closed tears to lower margin of first plate, some spotting, faint dampstain in the margins of some plates). Full morocco gilt (spine sunned, rubbed at extremities).

\$30,000-50,000





65

LEWIS, Meriwether (1774-1809) and CLARK, William (1770-1838). *History of the Expedition under the Command of Captains Lewis and Clark, to the Sources of the Missouri, thence across the Rocky Mountains and down the River Columbia to the Pacific Ocean. Performed during the years 1804-5-6.* Philadelphia: [by J. Maxwell at New York for] Bradford and Inskeep, 1814.

The first edition, uncut in original boards, of the "most important of all overland narratives," and the "definitive account of the most important exploration of the North American continent" (Wagner-Camp-Becker), including a prefatory "Life of Captain Lewis" by President Jefferson.

The expedition, commissioned by Jefferson and funded by Congress in early 1803 (it cost all of \$2,500), was the first exploration officially sponsored by the Federal government. The acquisition of Louisiana Territory, finalized in December of the same year, increased the importance and urgency of the expedition, which set out from St. Louis in May 1804 and covered 8000 miles in the next 2½ years, crossing the Rocky Mountains and reaching the mouth of the Columbia River before returning by the same route. The extremely accurate and detailed map, based on Clark's manuscript, was termed by Wheat the "master map of the American West" (quoted in Cohen). The remarkable cartographic achievement, perhaps even more than the written account of the journey, served to impel and motivate the nation's inexorable westward expansion.

Publication of Lewis's and Clark's account of the epic expedition was delayed by the appointments of both leaders to official positions in the new Louisiana Territory (Lewis as territorial Governor and Clark as Superintendent of Indian Affairs), and later by Lewis's murder or suicide in 1809. This "most important of all overland narratives" (Grolier) was finally brought to press on 20 February 1814 but a high proportion of the copies issued in this first printing, which is replete with errors, apparently lacked the folding map or were otherwise defective. Though 2,000 copies were printed, only 1,417 perfect copies were put out for sale at that date, according to Coues. Church 1309; Coe p.22 ("must ever remain the basis of a collection of western books"); Cohen *Mapping the West* 7; Graff 2477; Grolier *American* 30; Howes L-317; *Literature of the Lewis and Clark Expedition* 5a.1; PMM 272; Sabin 40828; Streeter sale III:1777; Streeter *Americana Beginnings* 52; Wagner-Camp-Becker 13.1; Wheat *Mapping the Transmississippi West* 316.

Two volumes, octavo (230 x 145mm). Large folding engraved "Map of Lewis and Clark's Track Across the Western Portion of North America" (720 x 310 mm) engraved by Samuel Harrison after Clark, 5 other engraved plates and maps (map silked on verso; title of vol. 1 stained, some foxing.) Original printed boards, uncut (spines partly perished, wear and rubbing to boards with some loss of text, inner hinges reinforced repairing a few tears); slipcase.

\$70,000-100,000

Springfield, July 31, 1858
Henry Arbury, Esq

My dear Sir

Yours of the 28th is received.
The points you propose to press upon Douglas, he
will be very hard to get up to. But I think
you labor under a mistake when you say no
one cares how he answers. This implies that it
is equal with him whether he is injured here or
at the South. That is a mistake. He cares no-
thing for the South - he knows he is already dead
there - He only fears Southward now to keep the
Buchanan party from growing in Illinois - You
shall have hard work to get him directly
to the point whether a territorial Legislature has
or has not the power to exclude slavery. But
if you succeed in bringing him to it, ^{though} he will
be compelled to say it possesses no such
power; ~~but~~ he will instantly take ground that
slavery can not ~~actually~~ exist in the territories,
unless the ^{people} desire it, and so give it protection
territorial legislatures - If this offends the South

LINCOLN, Abraham (1809-1865). Autograph letter signed ("A. Lincoln") to Henry Asbury, Springfield, Illinois, 31 July 1858.

Two pages, 246 x 197mm, bifolium, with lengthy comment by Henry Asbury on the third page, July 1883. (light soiling to folds and margins, else very fine overall).

Preparing for the Lincoln-Douglas Debates: Lincoln frames the celebrated Freeport Question on slavery in the territories. First used with effect at the debate at Freeport, Illinois, Lincoln's questions forced Stephen Douglas to express a position on slavery's expansion that would further alienate him from southern voters, leading the Democratic Party to split two years later – a fracture which ensured Lincoln's election as President in 1860. An important letter concerning the storied Lincoln-Douglas debates, outlining a question that would become a significant turning-point in Lincoln's political career. Written at a key point in the historic series of oratorical contests known as the Lincoln-Douglas Debates, a local contest from which Lincoln emerged as a national figure with sufficient momentum to propel him to the very threshold of the White House. Lincoln and Asbury's exchange, on forensic tactics to be used in the next debate with Douglas, have particular bearing on the celebrated "Freeport Question," suggested by Asbury and other allies and posed by Lincoln to his opponent in the Second Debate, 27 August 1858, at Freeport, Illinois. In the first of the debates, at Ottawa, on 21 August, Douglas had posed a series of "seven interrogatories" to Lincoln. Adopting a similar debating technique at Freeport, Lincoln countered with four questions of his own. The second question, later famous as the Freeport Question, forced Douglas to enunciate the policy thereafter referred to as the Freeport Doctrine, which served to emphasize that Douglas took no moral position on slavery and to highlight a key difference between him and the Democratic Party. While the Freeport debate and the subsequent contests ultimately failed to secure the Illinois Senate seat for Lincoln, as intended, the question certainly exacerbated the fatal divisions in the Democratic Party in the 1860 Presidential elections which permitted Lincoln to carry the election.

Asbury, Lincoln's correspondent here, was a Quincy, Illinois attorney and staunch Democrat who had written Lincoln on 28 July to offer his suggestions for the next debate: "the issues in politics are becoming narrowed. If the constitution of the U States establishes slavery in all our Territories in accordance with the Dred Scott decision which Mr Douglas endorses. Then we have no free territory, nor can ever have any without that decision reversed. Popular sovereignty means that slavery is lawful in all our territories. Will you get Mr. Douglas to say how slavery is *protected* in the Territories ... Both the North and the South wish to hear from him on this." Asbury implored Lincoln, "Do not let him dodge here" (Abraham Lincoln Papers at the Library of Congress: Series 1. General Correspondence. 1833-1916: Henry Asbury to Abraham Lincoln, Wednesday, July 28, 1858).

Lincoln responded three days later, "Yours of the 28th is received. The points you propose to press upon Douglas, he will be very hard to get up to. But I think you labor under a mistake when you say no one cares how he answers. This implies that it is equal with him whether he is injured here or at the South. That is a mistake. He cares nothing for the South – he knows he is already dead there. He only leans Southward now to keep the Buchanan party from growing in Illinois. You shall have hard work to get him directly to the point whether a territorial Legislature has or has not the power to exclude slavery. But if you succeed in bringing him to it, though he will be compelled to say it possesses no such power; he will instantly take ground that slavery can not actually exist in the territories, unless the people desire it, and so give it protective territorial legislation. If this offends the South he will let it offend them; as at all events he means to hold on to his chances in Illinois. You will soon learn by the papers that both the Judge and myself, are to be in Quincy on the 13th of October, when & where I expect the pleasure of seeing you."

In 1883, Asbury added his comments to the facing leaf of the second page of Lincoln's letter, describing how the strategy played out: "The main Question I had urged Mr. Lincoln to put to Judge Douglas – as may be perceived from his letter to me, was the Question 2 at Freeport 'Can the people of a United States territory in any lawful way against the wish of any citizen of the United States exclude Slavery from its limits prior to the formation of a state constitution'. The judge answered that they could, and went on to state how, but the answer I think capped over and went further than Mr. Lincoln expected it would, when he answered my letter of the 31 of July. I have always thought that the Judge's answer whilst it probably secured his re-election to the Senate laid the foundation of his defeat for the Presidency. Whilst on the other hand it made a large factor in securing to Mr. Lincoln his own nomination & Election in 1860."

As Don E. Fehrenbacher has shown, in his classic study "The Famous Freeport Question," (in *Prelude to Greatness: Lincoln in the 1850s*, New York 1964), Asbury, like many of his contemporaries, tended to overstate the results of the Freeport Question. Fehrenbacher noted that Freeport Question "has become one of those pivots on which great events turn," and argues that "such emphasis tends to throw the debates themselves out of focus and to magnify the importance of finespun doctrinal differences" in the Democratic Party's splintering in the 1860 elections. Rightly or wrongly, the Freeport Question was widely regarded by Lincoln's contemporaries as one of the turning points of the Lincoln-Douglas Debates.

(continued)

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he means to hold on to his chances in Illinois.
You will soon learn by the papers that the
Lord the Judge and myself, on to the 13th
of October, when I expect the pleasure of seeing
you -
Yours very truly
A. Lincoln

The crucial exchange constituting the Freeport Question and the key portion of Douglas's response were as follows:

LINCOLN: "Can the people of a United States Territory, in any lawful way, against the wish of any citizen of the United States, exclude slavery from its limits prior to the formation of a State Constitution?"

DOUGLAS: "I answer emphatically, as Mr. Lincoln has heard me answer a hundred times from every stump in Illinois...Mr. Lincoln knew that I had answered that question over and over again...It matters not what way the Supreme Court may hereafter devise as to the abstract question whether slavery may or may not go into a territory under the constitution, the people have the lawful means to introduce it or exclude it as they please, for the reason that slavery cannot exist a day or an hour anywhere unless it is supported by local police regulations. Those police regulations can only be established by the local legislature, and if the people are opposed to slavery they will elect representatives to that body who will by unfriendly legislation effectually prevent the introduction of it into their midst" (Basler, 3:43, 51).

It is evident today that several individuals in addition to Asbury probably played a role in the origin of the Freeport Question, which pointed up a damaging inconsistency in Douglas's stated positions. The Dred Scott decision, which Douglas had endorsed, had stated that Congress had no Constitutional power to prohibit slaves being taken into the territories. Evidently a number of Lincoln's Republican strategists had taken note of the fatal contradiction in Douglas's continued insistence on the principle of popular sovereignty, which had been essentially eviscerated by Dred Scott. Many urged Lincoln "to exploit the

July 1883

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to put to Judge Douglas - as may be perceived
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Mr Lincoln his own nomination & election
in 1860

Henry Asbury

incompatibility of Douglas's principle and the verdict of the Supreme Court." Lincoln, in fact, had already asked the Freeport question in more nebulous form in earlier speeches, while "Republican editors had been hammering away for many months at the conflict between popular sovereignty and the Dred Scott decision" (Fehrenbacher, p.126). Asbury, in his letter, echoed this advice.

Although the basic tactical idea - to embarrass Douglas by demonstrating that popular sovereignty before statehood was impossible - was common Republican currency, Lincoln's precise phrasing was a considerable improvement over other forms in which the question had been posed, and succeeded in eliciting from Douglas on this particular occasion a response sufficiently explicit and unequivocal to be termed "the Freeport Doctrine." The Freeport Question, in effect, necessitated a reply that served to strongly highlight, for both the Illinois electorate and the nation - whose eyes were fixed on this Senatorial contest - a crucial difference between the position of Douglas and that of President Buchanan and the southern wing of the Democratic Party. Douglas had already fatally isolated himself from southern voters, as Lincoln points out here ("he is already dead there") by opposing the pro-slavery Lecompton constitution for Kansas, so that in the momentous 1860 elections, the Freeport Question, Fehrenbacher concludes, would prove "only a superficial factor in the disruption of the Democratic Party" (ibid, p.142). Nevertheless, "even stripped of all its folklore," such as the overstated significance of the Freeport Question, "the Lincoln-Douglas campaign was a remarkable chapter in American political history, full of homespun vivacity and colorful incident, revealing the youthful exuberance of a still youthful nation" (ibid, p.101). Published in Basler, 2:160. **Letters from Lincoln concerning his historic debates with Stephen Douglas are exceedingly rare.**

Provenance: Anonymous owner (sale, Sotheby's, New York, 26 October 1983, lot 80, not mentioning the Freeport Question) - Forbes Collection of American Historical Documents (Christie's, New York, 27 March 2002, lot 1032)

\$500,000-700,000



67

LINCOLN, Abraham (1809-1865). A wooden bench mallet, bearing initials ("A. L.") horizontally inlaid with iron filings on the underside next to the handle, and ("1829") fashioned from iron nails to the right of the initials.

Fashioned from a broken rail-splitting maul made from a burl of a cherry tree, 150 x 130 x 105mm, with a hickory handle, 180mm long, 30mm diameter (age wear consistent with use, oxidation to iron elements).

The earliest artifact attributed to Abraham Lincoln in private hands: a bench mallet fashioned from a broken rail-splitting maul, used in his youth in Indiana. An object that evokes both Lincoln's early formative years and his later political image as "The Rail Splitter." One of the most important Lincoln artifacts ever to appear at auction, the mallet dates from Lincoln's adolescent years in the Pigeon Creek community near Gentryville, Indiana, where he lived from the fall of 1816 until early 1830. Fashioned from a rail-splitting maul that had split in half after heavy use, the mallet came into the possession of the family of Barnabas Carter Jr. sometime between late 1829 and early 1830, a neighbor, aged one year Lincoln's junior, who was establishing a household for himself and his new wife in a neighboring township.

According to family tradition, Barnabas Carter Jr. was a neighbor of the Lincoln family in Spencer County, Kentucky until 1825 when his family moved 25 miles to the southwest near Richland City, Indiana. In 1829, prior to his departure for Illinois in early 1830, Lincoln gave this mallet to Carter in Rockport, the county seat of Spencer County. The reasons for the gift (if that was indeed the case) are unknown, but marriage records indicate that on 7 January 1830, Barnabas wed Rachel Main. Additionally, the 1830 census shows the couple residing in Grass Township, Indiana, located just to the north of Richland City and not far from the Lincoln homestead. It could be surmised that Lincoln had given the mallet to Barnabas as a wedding or housewarming present.

Regardless of the precise circumstances of the transfer of the mallet, there is strong evidence to indicate that the Lincoln and Carter families were in close contact. Like the Lincolns, the Carters had come from Kentucky. When Thomas Lincoln decided to move to Indiana, he first made for the homestead of Thomas Carter who had come to Spencer County from Kentucky as well, and appears to have been Thomas' only acquaintance in the county (Miller, *Lincoln and his World*, 2006, p. 34). Soon after his arrival in Indiana, Thomas Lincoln purchased a plot of land just to the north of John Carter's property. The Carter and Lincoln families attended the Little Pigeon Baptist Church together, used the same polling place to vote, and in 1818, when Abraham's mother Nancy Hanks Lincoln died of milk sickness in 1818, she was buried on John Carter's property.

The initials "A.L." which appear on the underside of the mallet beside the handle is an ownership or maker's mark. A similar set of initials graces an iron rail-splitting wedge uncovered in New Salem, Illinois in 1885 and attributed to Lincoln, is part of the collections of the Smithsonian Institution. That Lincoln was capable of fashioning such an object is not in question. His father's work as a cabinetmaker and farmer demanded a multiplicity of skills, including rail splitting (one of the first tasks when establishing a farm in a region where livestock roamed freely), hewing logs and splitting shingles for home construction, as well as assisting his father in cabinet making (he even assisted his father sawing planks for his mother's coffin in 1818).

At the time Barnabas Carter came to own the mallet, it was only a useful tool, and perhaps a welcome addition to a fledgling household. Following Lincoln's rise to national prominence, and finally martyrdom, it became apparent to the Carter family that the object held greater significance. Unlike many who claimed to own objects related to the Lincoln story, they did not publicize their ownership. Rather, they chose to keep the mallet mostly in hiding for the next century, only revealing the piece to the member of the next generation chosen to inherit it. For a brief period of time in the mid-twentieth century, the mallet did grace the family fireplace and appears in a photograph. The present owners inherited the mallet in 2015, and at that time decided to perform additional research to substantiate the family history and subsequently loaned the object to the Indiana State Museum for public exhibition.

Provenance: by descent to the consignors from Barnabas Carter Jr. (1810-1885) – William R. Carter (1853-1937) – Hubert L. Carter (1899- 1987) – Donald Carter (1931-2015).

Exhibition: Indiana State Museum, Indianapolis. February 2016 to August 2017.

\$300,000–500,000

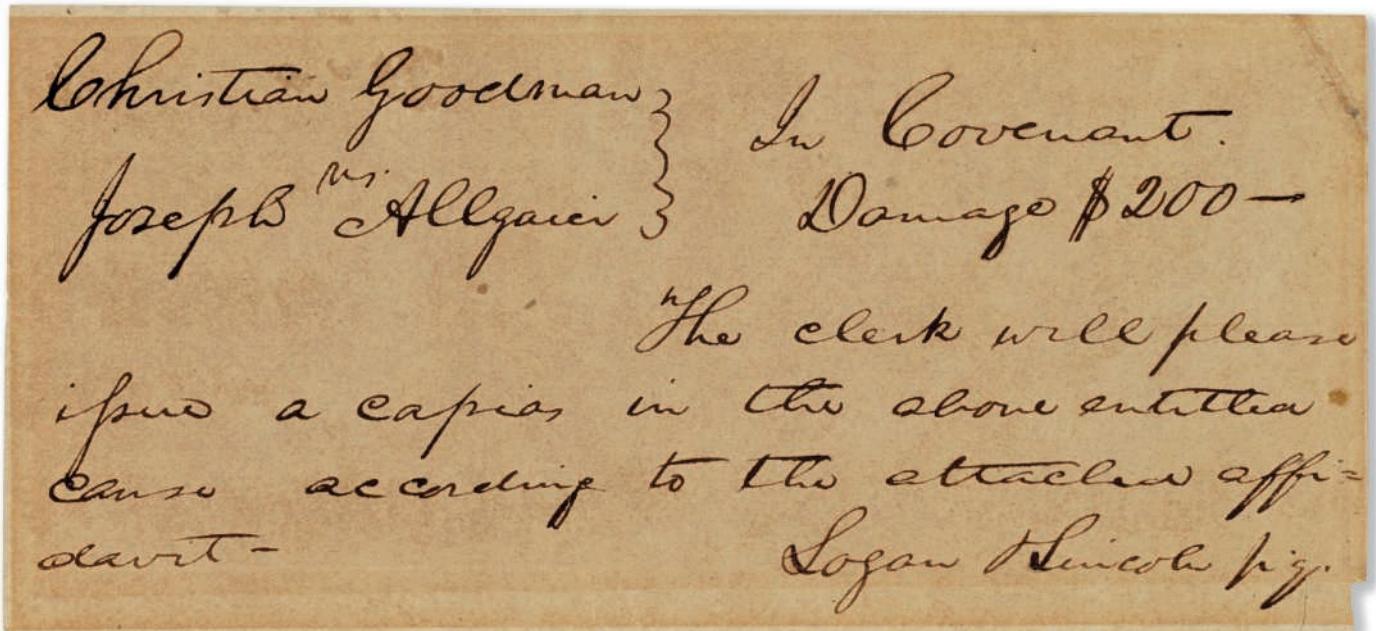


68
 LINCOLN, Abraham (1809-1865) – A mid nineteenth century pen holder containing two steel nib pens, a pencil, letter opener, and a scraper, accompanied by a period manuscript note: "Desk set of pen pencil scraper etc. given to Abraham Lincoln wife President of U.S."

Leather case with velvet interior measures 220 x 105mm, (identification labels affixed to exterior, note on interior split).

A pen and pencil set given to Lincoln during his presidency that descended through his immediate family, from Mary Edwards Brown. This set came from the collection held by Mary Todd Lincoln's grand-niece Mary Edwards Brown, the last owner and longtime custodian of the Abraham Lincoln home in Springfield. Brown was the granddaughter of Ninian Wirt Edwards and Elizabeth Todd Edwards, the First Lady's sister. Many of the artifacts removed from the White House that fell in her custody became part of the Maserve-Kunhardt collection in 1957; several items were given/sold by Brown in support of the Friends of the Lincoln Shrine in Galena, Illinois. This evocative relic was acquired by them in May 1925. The desk set is accompanied by a 4 January 1958 notarized letter from Richard S. Hagen of the Lincoln Shrine attesting to the Mary Edwards Brown provenance. *Provenance:* Mary Edwards Brown – Friends of the Lincoln Shrine – sold to Lincoln dealer King Hostick, Chicago 1958 – the present owner.

\$20,000-30,000



PROPERTY FROM THE COLLECTION OF NORMAN S. BOAS

69
 LINCOLN, Abraham (1809-1865). Autograph document signed ("Logan & Lincoln"), n.p., c. 1841-1842.

One page, 83 x 183mm, (corner crease repaired).

A document dating from Lincoln's early legal career, during his four-year partnership with Stephen T. Logan. Lincoln writes out an order in the case of "Christian Goodman vs. Joseph B. Allgaici[?]," requesting that "The clerk will please issue a capias in the above entitled cause according to the attached affidavit [not present]."

\$2,000-3,000

OTHER PROPERTIES

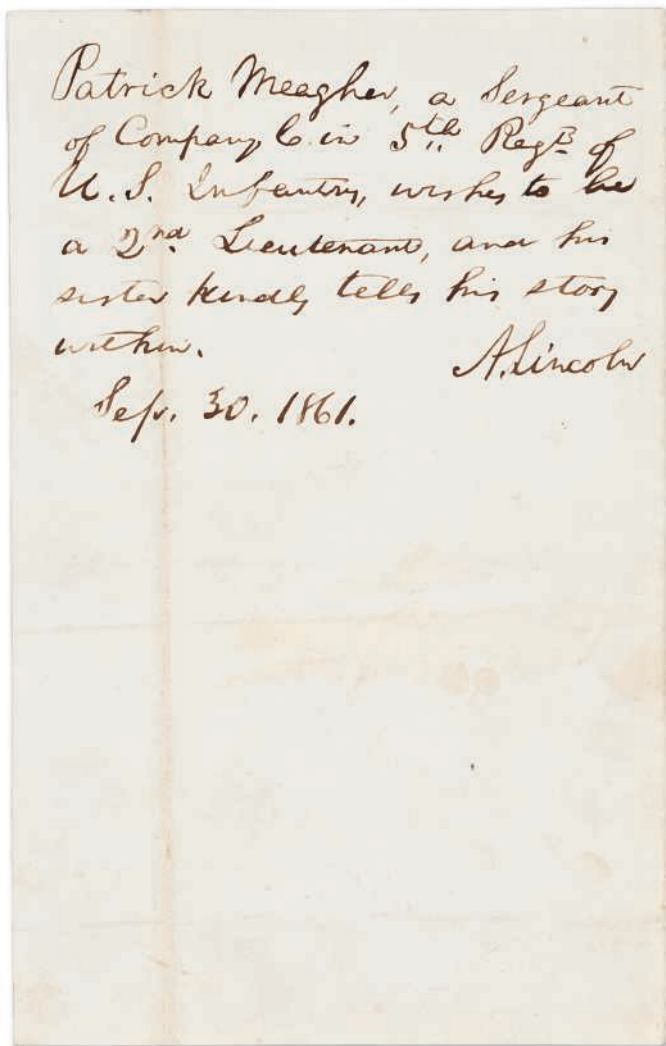
70

LINCOLN, Abraham (1809-1865). Autograph Endorsement Signed ("A. Lincoln") as President, [Washington,] 30 September 1861. [With:] a black-bordered calling card, bearing Mary Todd Lincoln's name as "Mrs. Abraham Lincoln."

Three pages, 178 x 122mm, bifolium, accomplished on the verso of a letter from Mary Lambert [to Mary Todd Lincoln], New York, 27 September 1861 (glue remnants to inside of top and bottom of spine, vertical crease).

At the behest of the First Lady, Abraham Lincoln recommends a regular army sergeant be commissioned as an officer. "Mary Lambert, in her letter to Mary Lincoln, observes that Sergeant Lambert, who had been part of the expedition against Utah before the war desired to be promoted to Second Lieutenant. Likely delivered by Mary in person to her husband, Lincoln approves the promotion: "Patrick Meagher, a Sergeant of Company C in 5th Regt. of U.S. Infantry, wishes to be a 2nd Lieutenant, and his sister kindly tells his story within." On 24 October 1861, the Irish-born, Meagher was commissioned a second lieutenant. For gallantry and meritorious service during the siege of Vicksburg, the Army brevetted Meagher a captain on 4 July 1863 (Heitman).

\$3,000-4,000



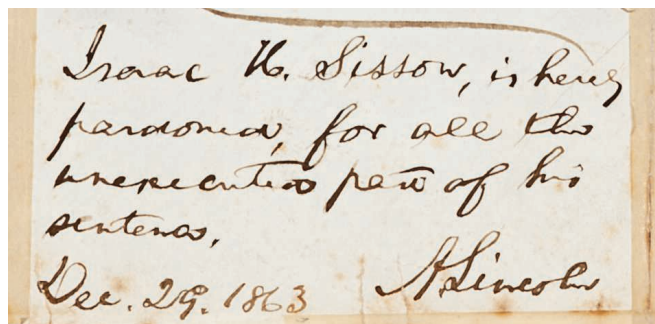
71

LINCOLN, Abraham (1809-1865). Autograph endorsement signed ("A. Lincoln"), [Washington,] 29 December 1863.

One page, 245 x 197mm, accomplished on the verso of a letter from P. F. Lonergan to Missouri Senator John B. Henderson, Pilot Knob, Missouri, 14 December 1863 and additionally endorsed by Henderson on the verso (light foxing, tape repairs to weak folds on verso, small tear affects "A" in Lincoln's signature), matted.

Abraham Lincoln orders the pardon of a Missouri State militiaman imprisoned after a court martial. Lincoln approves a pardon request for J. H. Sislow, a former lieutenant in the Missouri State Militia who had been serving time at the Alton Military Prison. The request was sent to Missouri Senator J. B. Henderson who forwarded it to Lincoln for his approval. On 29 December, Lincoln approved the pardon, writing: "Isaac H. Sissow, is hereby pardoned, for all the unexecuted part of his sentence."

\$3,000-5,000



72

LINCOLN, Abraham (1809-1865). Autograph endorsement signed ("A. Lincoln"), [Washington], 10 February 1864.

One page, 62 x 85mm affixed to a sheet, in turn mounted at the bottom of a 272 x 355mm print, a portrait of Lincoln, signed in pencil "S. Z. Zooley[?]"

An unusual endorsement by Lincoln, well-known for his generosity in granting pardons and recommending appointments. This example reads simply: "Application denied."

\$2,000-3,000

PROPERTY OF THE NATIONAL SOCIETY OF THE COLONIAL DAMES OF AMERICA IN CALIFORNIA

73

LINCOLN, Abraham (1809-1865). Autograph endorsement signed ("A. Lincoln"), [Washington], 15 March 1865.

One page (285 x 215mm), accomplished on the verso of a partly printed document, a draft notice dated Washington, 28 February 1865, (toned at extreme margins, weak folds repaired with paper).

A month before his assassination, Abraham Lincoln grants a thirty-day extension to allow a drafted Washington street-car conductor to obtain a substitute. Thomas Stone, who had been ordered to report for duty on 10 March 1865, obtained a five-day extension by a major in the Veteran Reserve Corps the day he was to enlist. Five days later, he obtained an additional five-day extension as well as additional time from Lincoln, who endorsed the verso: "Allow this man thirty days time. A. Lincoln March 15, 1865." Accordingly, the major granted an additional twenty-five days "on order of His Excellency the President." According to a notice in the Washington papers, on the 7th of March 1865, a group of prominent citizens organized a benefit concerto for "Geo. S. Donn and Thomas Stone, drafted conductors of the 7th street railway." Both men were described as "men with families, and every way deserving of the aid of our citizens" (*Evening Star*, Washington, 7 March 1865, p. 3).

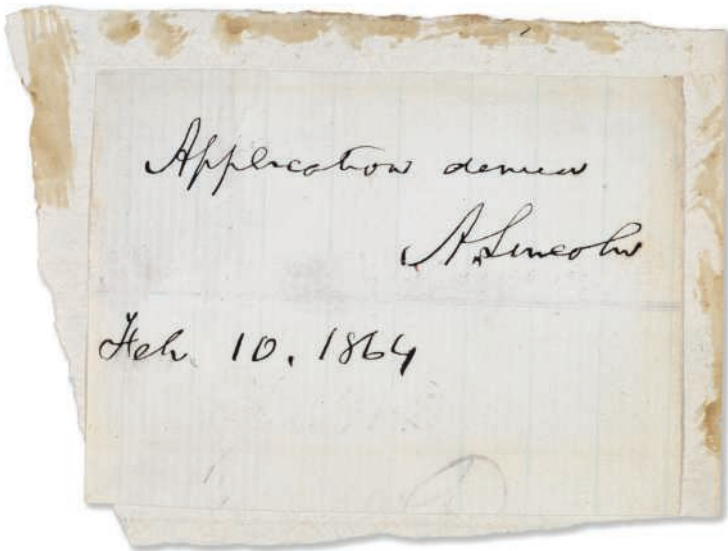
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PROPERTY FROM THE COLLECTION OF NORMAN S. BOAS

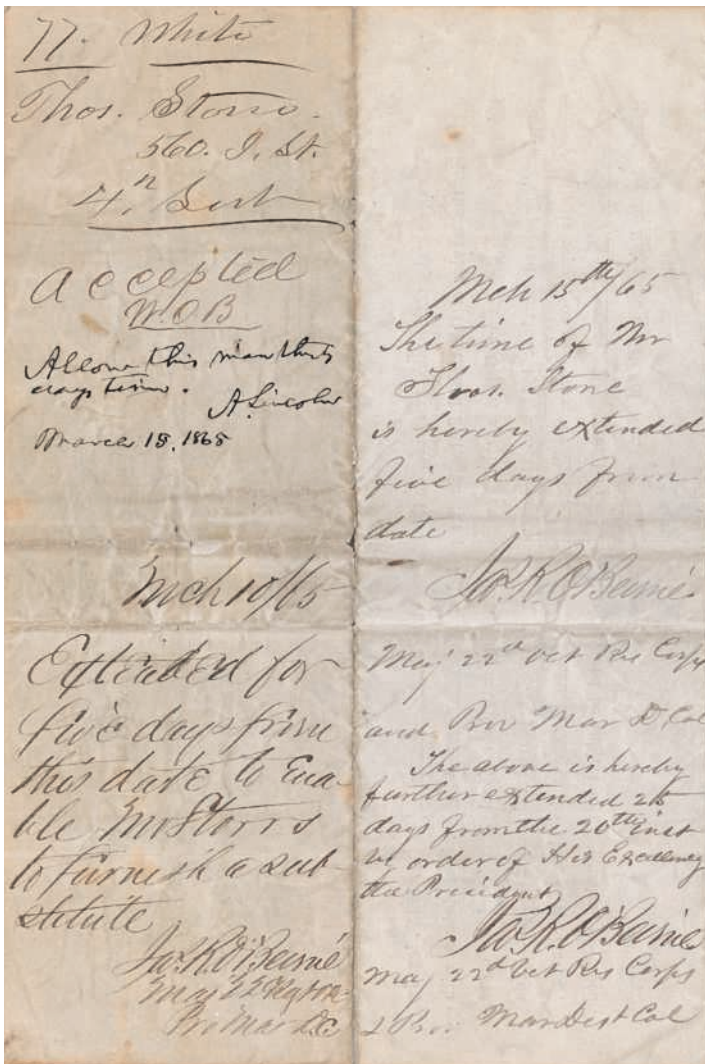
74

LINCOLN, Abraham (1809-1865) - A large collection of approximately 200 letters, documents and signatures, mostly related to life of Abraham Lincoln and the Civil War. Includes: LINCOLN, Abraham. AD, unsigned, Pike County, Illinois, 5 December 1839, a plea written on behalf of W. W. Edwards; [LINCOLN, Abraham] A swatch of black crepe that covered Lincoln's bier when he lay in state the Capitol Rotunda (with note from Gen. Whitaker, who recovered the piece). These pieces are accompanied by a large body of letters from many Lincoln ancestors, associates and Civil War figures, including, but not limited to Hannibal HAMLIN, William H. SEWARD, Gideon WELLES, Simon CAMERON, Alexander STEPHENS, Fernando WOOD, Horace GREELEY Harriet Beecher STOWE, Henry Ward BEECHER, Charles SUMNER, William T. SHERMAN, John A. DIX, Stephen T. LOGAN, John LETCHER, Gerrit SMITH, William H. HERNDON, Edward EVERETT, Francis E. SPINNER, Henry DEARBORN, Charles A. DANA, David DAVIS, Charles F. ADAMS, and many more, many of which can be found in multiple examples. [With:] related engravings, a bas-relief bust of Lincoln (framed), and a large collection of 20th century postcards related to Lincoln and Springfield, Illinois.

\$2,000-3,000



72



73

OTHER PROPERTIES

75

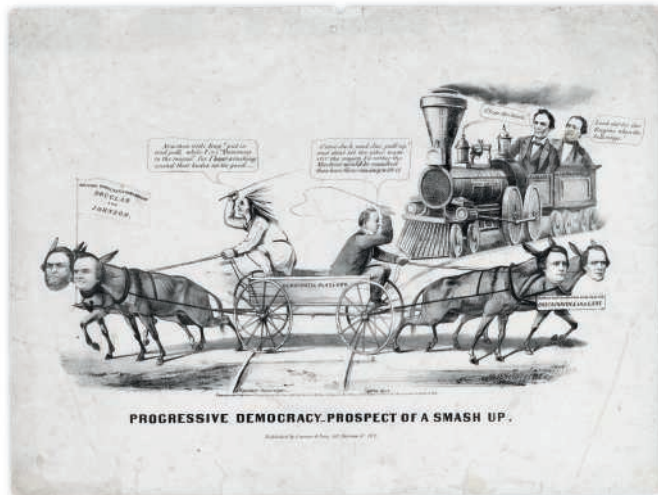
LINCOLN, Abraham (1809-1865), VOLK, Leonard Wells (1828-1895) – SAINT GAUDENS, Augustus (1848-1907) Plaster casting of Lincoln's face and hands, based on the original life mask made by Volk in May 1860, recast from Volk's original bronze by Gaudens in 1886 for P.J. Koonz.

Plaster with metal wire mounts embedded within. Head: 210 mm wide, 225 mm long, 145mm tall; right hand 180mm long, 110mm wide, 70mm tall; left hand, 170mm long, 130mm wide, 90 mm tall. (minor chips and abrasions, especially around the knuckles, some of which have been repaired, especially around the knuckles, some soiling).

A plaster cast of Volk's famous beardless Lincoln life mask, taken as he became the Republican nominee for President in May 1860. In his left hand, Lincoln holds a broomstick, improvised on Volk's suggestion that he hold something resembling a rolled document. In 1866, Augustus St. Gaudens, together with several partners, purchased the Volk's original plaster casts to present to the Smithsonian Institution. To fund the purchase, they took a subscription for bronze and plaster casts after Volk's originals, supervised by Saint-Gaudens. The reverse of Lincoln's head bears the following embossed caption: "COPYRIGHT 1886 BY LEONARD W VOLK THIS CAST WAS MADE FOR P. J. KOONZ - A SUBSCRIBER TO THE FUND FOR THE PURCHASE AND PRESENTATION TO THE UNITED STATES GOVERNMENT OF THE ORIGINAL MASK MADE IN CHICAGO APRIL 1860 BY LEONARD W VOLK FROM THE LIVING FACE OF ABRAHAM LINCOLN. THIS CAST WAS TAKEN FROM THE FIRST REPLICA OF THE ORIGINAL IN NEW YORK CITY FEBRUARY 1886."



\$6,000-8,000



76

LINCOLN, Abraham (1809-1865) – CURRIER, Nathaniel (1813-1888), IVES, James M. (1824-1895). "Progressive Democracy – Prospect of a Smash Up", New York, 1860.

Lithograph, 341 x 454mm (sheet size), (marginal tears clear of image, worn and creased at corners, a few soiled spots), hinged and matted.

A clever take on the fracturing Democratic Party during the election of 1860 featuring James Buchanan ("Old Buck") on a horse cart stranded on the tracks as the two main Democratic tickets headed by Douglas and Breckinridge pull it in opposite directions – with a locomotive ("Equal Rights") driven by Lincoln and Hamlin bearing down the rails to rend the fracture complete.

\$2,000-3,000



77

LINCOLN, Abraham (1809-1865) – CURRIER, Nathaniel (1813-1888), IVES, James M. (1824-1895). "Uncle Sam' Making New Arrangements", New York, 1860.

Lithograph, 341 x 454mm (sheet size), (light toning, wear at corners), hinged and matted.

A commentary on the Presidential transition at the dawn of the Civil War, Uncle Sam takes on Abraham Lincoln as his new "tenant" as he pulls down his advertisement seeking a person to "take charge of this house for four years." Uncle Sam rebuffs the pleas of Lincoln's rivals as James Buchanan hurriedly packs his dirty linen, preparing to vacate the White House.

\$2,000-3,000

R. J. M. 14.
Montpelier June 11. 1824

Dear Sir

Your letter of June 5. on behalf of Mr. Sawderson came duly to hand. I have so much confidence your judgment of his character & scholarship, that I should feel a pleasure in forwarding his views of forming them more to his own account as well as that of others. But I know too little of the condition & wants of the Seminaries in this State, other than its Embryo University, to venture on holding out a prospect to him in any of them. And with respect to the University, the arrangements on foot do not permit me to encourage an expectation of employment within that Institution. I can only therefore express for Mr. S. the good wishes to which your recommendation entitles him, with the continued esteem & respect which I pray you to accept for yourself.

James Madison

Mr. Carey Says

PROPERTY OF THE NATIONAL SOCIETY OF THE COLONIAL DAMES OF AMERICA IN CALIFORNIA

78

MADISON, James (1751-1836). Autograph letter signed ("James Madison"), to Matthew Carey, Montpelier, 11 June 1824.

One page, 250 x 201mm, bifolium, addressed in his hand on the integral address leaf, adding his franking signature ("Free James Madison"), (paper loss from seal tear not affecting text, minor tears to address panel and partial separation, along spine fold).

Madison offers assistance to help a religious scholar find work at a seminary. Madison assures Carey of his confidence in his correspondent's judgment as to the man's character, but admits he knows "too little of the condition & wants of the Seminaries in this State, other than its Embryo University, to venture on holding you a prospect to him in any of them. And with respect to the University [of Virginia], the arrangements on foot do not permit me to encourage an expectation of employment within that Institution."

\$5,000-7,000

Private

Washington Mar. 26th 1811

Dear Sir

I have received your letter of the 23rd and learn with much pleasure that you are not disinclined to the station which the one answer'd by it, pretend to your consideration. In discharging the duties of this station, I am aware that the transitional membership into it, is a just respect for his own principles, and above all for the duties of his country. But with the mutual knowledge of our respective views of the foreign as well as domestic interests of our country, I see no serious obstacle on either side to an association of our labours in promoting them, by the general policy of avoiding war, by a strict and fair neutrality towards the Belligerents, and by settling amicably our differences with both, or with either, as leading to a settlement with the other, or that failing, as putting us on better ground against them. We have in our hands an on like concurrence among the most enlightened who have taken in the public Councils since the year 1800. Such concurrence has prevailed in the opinions, that whilst on one hand, it is of great importance to the interests of the U. S. that peace should be preserved, and commerce obtained with the Continent of Europe, there are on the other hand, powerful reasons in favor of an adjustment with the great Maritime power, who, tho' liable to suffer much from our enmity, is capable also of doing us much harm or good, according to her disposition towards us. Anticipating the current Secretary's dismissal at the end of the week, Madison adds that Monroe's commission would be dated "the 1st of April, the date of the vacancy to be filled," and urging him to come to Washington without his family, as "there is important business that claims the earliest attention." A draft and Monroe's copy of this letter are part of the collections of the Library of Congress.

OTHER PROPERTIES

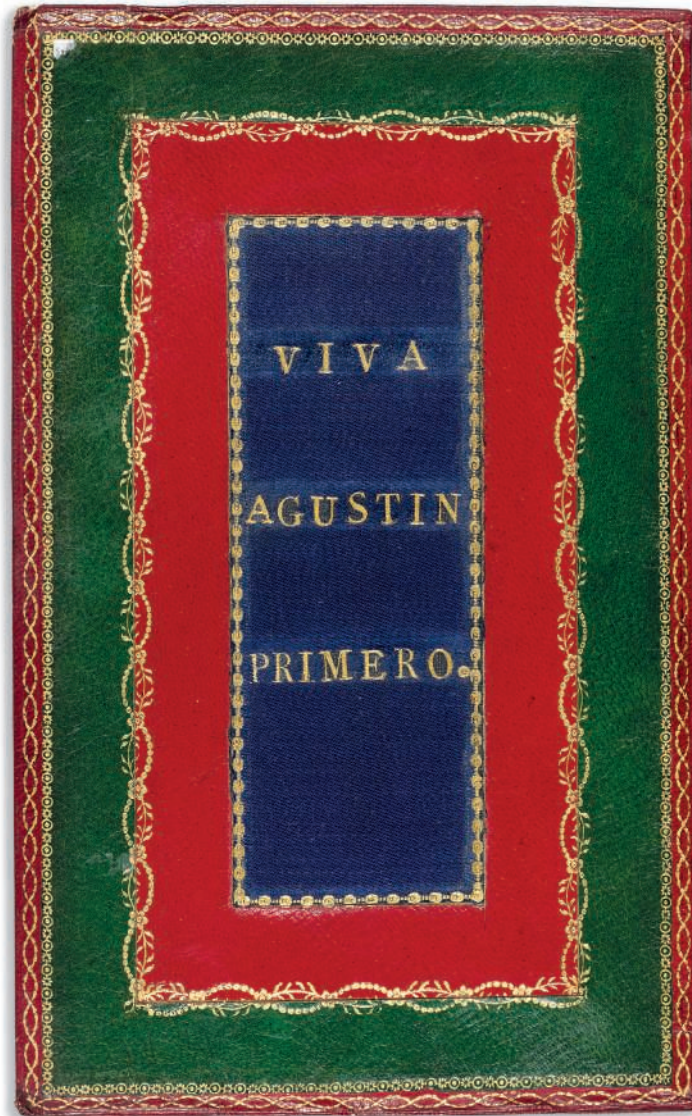
79

MADISON, James-- Letter signed ("James Madison" in the hand of a secretary), to James Monroe, Washington, 26 March 1811.

Three pages, 256 x 203mm, bifolium (partial fold separation along spine, dampstain at left margin, else fine).

A retained copy of James Madison's letter to James Monroe Secretary on assuming the post of Secretary of State. An extraordinary communication written a week before he would dismiss Secretary of State Robert Smith who had proved disruptive in his feuding with other members of the administration (especially Albert Gallatin). Madison writes that he had received Monroe's letter of 23 March, "and learn with much pleasure that you are not disinclined to the station which the one answer'd by it, pretend to your consideration. Madison briefs his soon-to-be top diplomat on current European affairs that would drag the country into war the following spring: "A like concurrence has prevailed in the opinion, that whilst on one hand, it is of great importance to the interests of the U. S. that peace should be preserved, and commerce obtained with the Continent of Europe, there are on the other hand, powerful reasons in favor of an adjustment with the great Maritime power, who, tho' liable to suffer much from our enmity, is capable also of doing us much harm or good, according to her disposition towards us." Anticipating the current Secretary's dismissal at the end of the week, Madison adds that Monroe's commission would be dated "the 1st of April, the date of the vacancy to be filled," and urging him to come to Washington without his family, as "there is important business that claims the earliest attention." A draft and Monroe's copy of this letter are part of the collections of the Library of Congress.

\$4,000-6,000



FROM THE PRIVATE BOTANICAL LIBRARY OF CORNELIUS J. HAUCK

80

MEXICAN BINDING – *Apuntamientos sobre la necesidad de promover el cultivo del azucar y otros frutos por medios de providencias que faciliten su extraccion, y hagan necesarios y utiles en los mismos frutos los retornos del comercio exterior.* Mexico: D. José María Ramos Palomera, 1822

Bound for Don Agustín Iturbide, Emperor of Mexico. “Iturbide, master-spirit of a successful plot for the liberation of Mexico from Spanish rule, was proclaimed emperor in May, 1822. He abdicated one year later in favor of a republic and was banished. Upon returning in 1824 he was arrested and shot as a traitor” (Terry). The work within suggests that the economic prosperity of Mexico should be based upon sugar and other semi-tropical agricultural products.

Octavo (207 x 129mm). Crimson morocco lightly cross-grained, gilt tooled back, sides with gilt-tooled narrow floral border with inner ornamental rectangular frame surrounding a central chamfered chain-like frame, gilt borders inside; doublures displaying a central panel of blue silk bordered with two wide green and red morocco bands, in the front lettered VIVA AGUSTIN PRIMERO, in the back EMPERADOR DE MEXICO, flyleaves of white silk, by Acevedo, with his ticket (chip at head of spine, a few small stains and light toning at edges). *Provenance:* Don Agustín Iturbide (1783-1824, the Emperor of Mexico; presentation binding) – Roderick Terry (bookplate; his sale part III, AAA/Anderson Galleries, 1935, lot 274) – Cornelius J. Hauck (1893-1967).

\$4,000–6,000

Which we now have or shall any or either
of our Executors Administration or Assignes may
hereafter have or Pretend to have of to or in the
said Granted premises or any part thereof
together with all Timber and Trees for building
Sowing and Sowing, Meadows, Swamps, pasture
ground and Pasturage in anywise belonging
therunto appertaining To have and to
hold the said piece tract or parcel of Meadow
Land and wood land fronting the Mohawks River
above Fort Hunter on the South side as above is
mentioned and all other the Premises unto the
said piece parcel or Tract of Meadow Land as is
above mentioned & Intended and freely give...nto
the said Rebecka and to the sole and only proper
use benefit and behoof of the said Rebecka
the daughter of the late John Scott and unto her
and heirs and assigns forever In Testimony
Whereof we the three Princes or Tribes of the
Mohawks Indians the Sachem Werowoyon &c. & have
herunto set our marks and Seales in our Castle
In the Mohawks Country this the fourteenth day
of May And in the second year of his Majestys
Reigne Annoq Domini 1716

Craine his mark & Tequoinhunt his mark
Sachem of Indian mark Joharis Indian mark
Asras mark and Seal Cornelius Ind. mark
Kawinadichtow mark

Signed Sealed and delivered in presence of us
William Printon John Swalpen
Mark Interpreter Mark

May

OTHER PROPERTIES

81
MOHAWK DEED TO LAND AT FORT HUNTER, NEW YORK - Manuscript document signed by eight Mohawk leaders with their pictograph signatures, (identified as "Craine", "Sancler ye Indian", "Asras", "Tequoinhunt", "Joharis ye Indian", "Cornelius Ind.", and "Kawinadichtow"), "In the Mohawks Cuntry," 14 May 1716.

Three pages, 302 x 183mm, (weak and separated folds reinforced with 19th century lined paper bearing pencil notes, light toning).

An early deed for land granted to the commander of Fort Hunter, which had been built at the request of the Mohawk ambassadors to Queen Anne.
The transaction, which took place four years after the construction of Fort Hunter, situated on the banks of the Mohawk River at the mouth of the Schoharie Creek, in which eight Mohawk tribesmen gave a tract of land "unto Rebecka," the daughter of Captain John Scott (d. 1725), the first commander of Fort Hunter. The Mohawks granted the land only "in Consideration of the Great love, favour & affection which we have and do bear toward our great friend And Loving Acquaintance Capt John Scott." The land in question was located "opposite Over Against the Land we have given to the Wife of Capt John Colins and her son".

Queen Anne had ordered the construction of Fort Hunter at the request of Hendrick Tejonihokarawa, one of the four "Mohawk Kings" who travelled to London in 1710, to counter French Catholic influence over the Iroquois Confederacy. The fort included a small Anglican chapel within, serving as a religious mission to the Mohawks. In return for the protection of the fort and the benefit of the Anglican mission, Queen Anne asked Tejonihokarawa to help settle Palatine German refugees fleeing religious conflict in Europe. The settlers provided an important buffer between the Iroquois, as well as the French and the English.

\$10,000-15,000



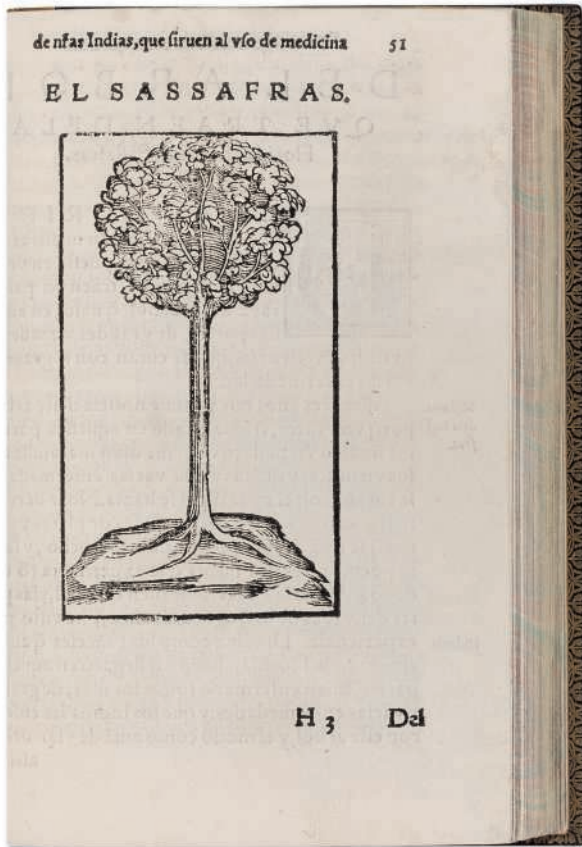
82

MOLL, Herman (1654-1732). *A New and Exact Map of the Dominions of the King of Great Britain... Containing Newfoundland, New Scotland, New England, New York, New Jersey, Pensilvania, Maryland, Virginia and Carolina.* According to the Newest and Most Exact Observations by Herman Moll Geographer. [London]: T. Bowles, John Bowles, and J. King, [after 1732].

A richly colored example of the famous "Beaver Map," Moll's most celebrated effort as it documents the ongoing dispute between Great Britain and France over the boundaries separating their colonies in America. The map explains the postal routes throughout the British territories and is generally thought to be the first postal map of the colonies. In sections of text Moll describes the Iroquois along the Appalachian Mountains as "...hearty friends to the English..." and explains the terms outlined in the Treaty of Utrecht. The striking beaver scene inset serves to not only symbolize the industriousness needed to settle in America but also the lucrative fur trade spreading wealth and opportunity among the colonies. The name "beaver map" derives from the inset view of Niagara Falls with a very large colony of beavers in the foreground. This is a late issue with Bowles imprint, exact counts of the states vary. Cumming 158; *Degrees of Latitude* 19 (state "e" except without name "Georgia" in lower left inset); Schwartz & Ehrenberg, pp 138, 144; Tooley 55.

Engraved map of the East Coast of North America, on two joined sheets, image 1020 x 612mm on 1034 x 620mm sheet, colored by a contemporary hand, cartouche in lower center with dedication to Walter Dowglass, five inset maps or scenes in lower portion, including "A Map of the Improved Part of Carolina," "A Map of the Principal Part of North America," "A View of ye Industry of Beavers in Canada," "A Draught of ye Town and Harbour of Charles-Town," and a map of Louisiana and East Florida (oxidation and some minor browning, edges with some closed tears and narrow soiling). *Provenance:* Rosenbach Gallery, Philadelphia (label on previous framing).

\$10,000-15,000



FROM THE PRIVATE BOTANICAL LIBRARY OF CORNELIUS J. HAUCK

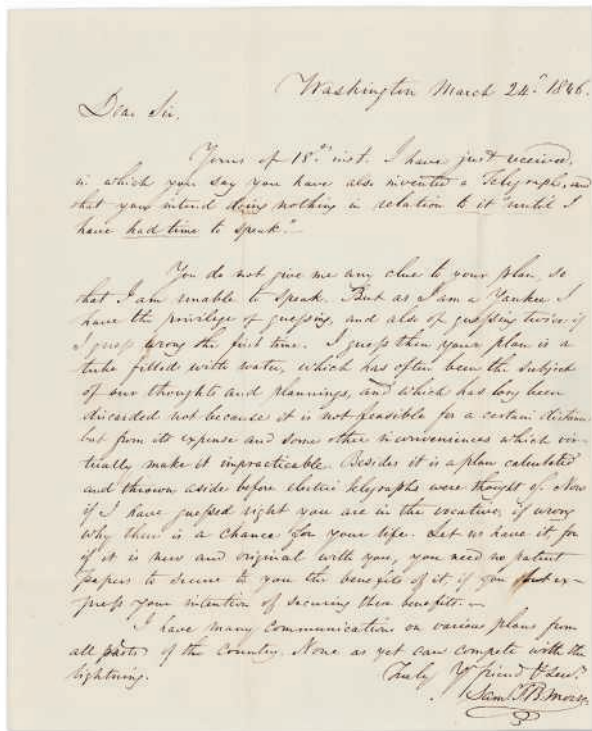
83

MONARDES, Nicolas (1512-1588). *Primera y segunda y tercera partes de la historia medicinal de las cosas que se traen de nuestras Indias Occidentales que siruen en medicina*. Seville: Alonso Escrivano, 1574.

The first complete edition of the most important early source on the botany and medicinal discoveries made in the New World. This work is particularly notable for its long illustrated description of the tobacco plant and its properties at the beginning of the second book. Monardes, an eminent Spanish doctor and botanist, "was the first physician to write of the vegetable poison curare, and his lengthy description of an even more famous American plant introduced to Europe the name 'tabaco' and 'nicotain'" (Norman). Alden & Landis 574/38; Arents 19; Brunet III, 1820; Palau 175487; Nissen *BB1* 13979; this edition not in Sabin.

Quarto (192 x 136mm). 12 woodcut illustrations, mostly large, in the text, fine large historiated initials. (A4 with marginal repair, without final blank). Modern brown morocco, gilt-lettered on spine, edges gilt, by Chambolle-Duru. Provenance: Cornelius J. Hauck (1893-1967).

\$4,000-6,000



ANOTHER PROPERTY

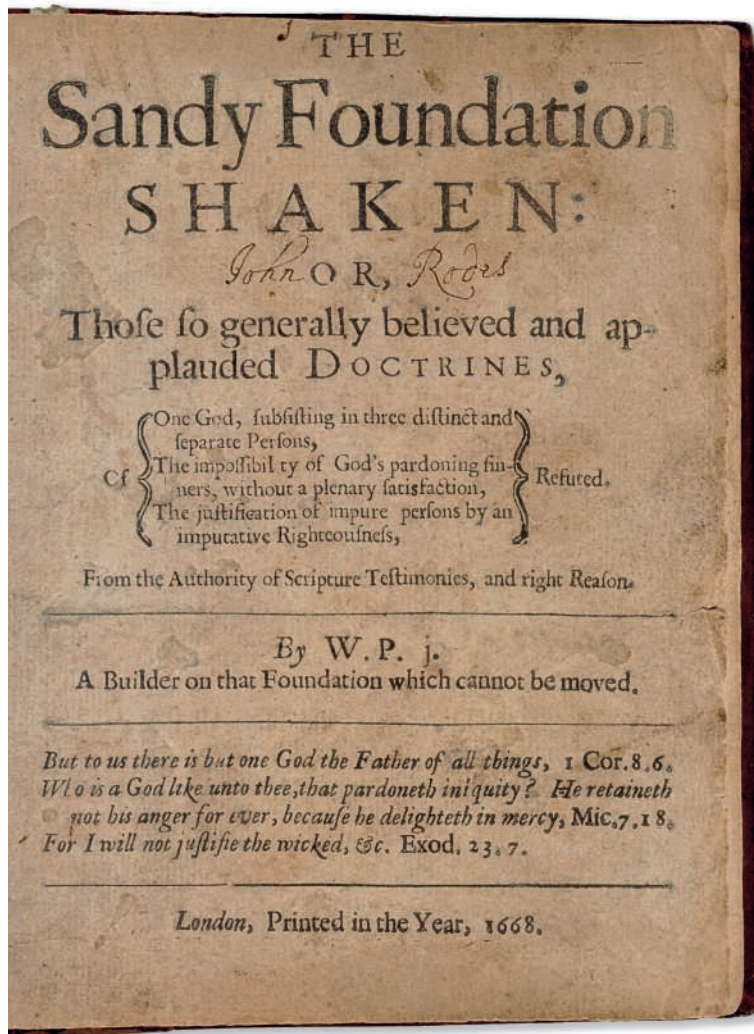
84

MORSE, Samuel F. B. (1791 - 1872) Autograph letter signed ("Saml: F: B: Morse") to Joseph Tracy, Washington, 24 March 1846.

One page, 250 x 202mm, bifolium with integral transmittal leaf addressed in his hand (partial separations at fold intersections).

Samuel Morse offers sage advice to a Boston inventor of an alternative method of telegraphy: "None as yet can compete with the lightning." A frank and blunt letter from Morse, writing less than two years after he had established the first long-distance telegraph line between Washington and Baltimore. Morse tersely acknowledges receipt of Tracy's letter, "in which you say you have also invented a Telegraph, and that you intend doing nothing in relating to it 'until I have had time to speak.' You do not give me any clue to your plan, so that I am unable to speak. But as I am a Yankee I have the privilege of guessing, and also of guessing twice, if I guess wrong the first time. I guess then your plan is a tube filled with water, which has often been the subject of our thoughts and plannings, and which has long been discarded not because it not feasible for a certain distance but from its expense..." Assuring his correspondent that he has received many "communications on various plans from all parts of the country," but "None as yet can compete with the lightning." The recipient was likely the Reverend Joseph Tracy (1793-1874) who had claimed to have had developed method of using short and long pulses as a code for telegraphy, independently of Morse - and several years after the formulation of Morse's own code (See Edward L. Morse, "The Dot and Dash Alphabet", *The Century Magazine*, vol. 83, March 1912, pp. 700-701).

\$4,000-6,000



FROM A DISTINGUISHED EUROPEAN COLLECTION

85

PENN, William (1644-1718). *The Sandy Foundation Shaken: Or, Those so Generally Believed and Applauded Doctrines... Refuted.* London: 1688. [Bound with]: *No Cross, No Crown: Or Several Sober Reasons against Hat-Honour, Titular Respects...* 1669. [And]: *The Spirit of Truth Vindicated, against that of Error & Envy; Unseasonably Manifested: in a late Malicious Libel, intituled The Spirit of the Quakers Tried.* 1672.

A sammelband of three first edition tracts with important Quaker provenance, led by Penn's incendiary *Sandy Foundation Shaken*. Penn "was a young man of 24, an enthusiastic member of a radical, despised religious movement, and possibly too full of his own importance and learning when he wrote *The Sandy Foundation Shaken*, which appeared to be a frontal attack upon revered Christian beliefs" (Bronner & Fraser). Penn was imprisoned in the Tower of London following this publication, ostensibly for publishing without a license but really for blasphemy. It was from this prison cell that Penn wrote the second work, *No Cross, No Crown*, considered a classic of Christian purity and rigor and in which Penn cites copious Christian authors from memory. The third work is Penn's first "basically systematic theological book" (ibid), in which he defends George Fox. Fox at this time was in America and could not reply himself to the attack of Henry Hedworth.

The early provenance is extremely interesting. John Rodes was a close associate and protégé of William Penn; he is best known today as the publisher of Penn's posthumous *Fruits of a Father's Love*. Tantalizingly, there survives a letter from Penn to Rodes written in 1693 in which Penn specifically advises the younger man on forming his library: "For Religion the Bible, Friends' Books, of wch I advise an exact collection, binding the small up in volumes together ... Always write thy name in the Title Pages, if not year and cost, that if lent, the Owner may be better remembered and found" (*A Quaker Post-Bag; Letters to Sir John Rodes of Barlbrough Hall*, 1910, pp. 5-6). Rodes seems to have followed Penn's advice to a tee except the recording of year and cost—very possibly these were a gift. Bronner & Fraser 4a, 6 and 15; Wing P-1356, P-1327 and P-1375.

Three titles bound together, quarto (172 x 128mm). Errata leaf in third title (some mostly even browning, some pagination shaved, few shoulder notes trimmed close, paper flaw with loss of one letter on D1, old repaired tear to third title). Near contemporary paneled calf (rebacked with old spine laid down, neat repair to corners, f.f.e. repaired); custom clamshell box. *Provenance*: Samuel Barker (ownership inscription dated 1690 at end of 2d vol.) - John Rodes (1670-1743; ownership inscriptions on first title and front free endpaper) - David Marshall (ownership inscription dated 1787 to f.f.e.) - Edwin Marshall Stanislaus (ownership inscription dated 1887 to f.f.e.) - Samuel N. Rhoads (ownership inscription dated 1908 to f.f.e. and invoice and provenance note to front endpapers) - Jay Snider (bookplate; his sale Bloomsbury New York, 19 November 2008, lot 1).

\$40,000-60,000

86

PIERCE, Franklin (1804-1869). Autograph letter signed, ("Franklin Pierce"), to Sidney Webster, Norfolk, Virginia, 1 December 1857.

Four pages, 252 x 195mm, bifolium.

Franklin Pierce on the Lecompton Constitution: "I regret exceedingly to observe that Kansas is still to be made the subject of agitation and sectional wrangling." An important letter by the former President in which he reiterates his support for local Kansas voters to decide upon the question of slavery as embodied in the Kansas-Nebraska Act, co-authored by himself and Stephen Douglas in 1854. Passage of the act had prompted both supporters and opponents of slavery to flood the Kansas Territory to influence its status as it sought admission to the Union. In January 1856, Free-Staters called for a convention in Topeka in an attempt to reconcile the differences between the abolitionists and the pro-slavery factions. The resulting Topeka Constitution was short lived. From September to November 1857, a second constitutional convention of pro-slavery delegates was held in Lecompton and presented to voters on December 21 with a special article through which they could allow or disallow the importation of new slaves into the territory, while protecting the rights of existing resident slaveholders.

Writing to his private secretary, Pierce writes of his great regret, "to observe that Kansas is still to be made the subject of agitation and sectional wrangling. I have not seen the Constitution recently adopted by the Convention of that Territory nor any reliable statement of its leading provisions, except in respect to the article, to be submitted to the determination of the popular judgment and will. That, as I understand it, presents the sole and only question, which has caused serious disturbance and agitation in and out of the Territory and it seems to me to be presented in a distinct and unexceptionable form. 'Constitution with slavery' or 'Constitution without slavery.' Let the voters all go to the polls - let that question be settled by a fair expression of the popular voice and all others will be easily and satisfactorily disposed of because the real cause of controversy will no longer

exist. It is vain to say that citizens of the Territory cannot conscientiously cast a ballot expressive of the opinion one way or the other, indicated above, because they would thereby give their sanction to articles, which they could not in fact approve. It often occurs that members of Legislative bodies find themselves constrained by a sense of public duty to vote for appropriation bills and other bills important to the state or county, which eschew [?] provisions repugnant to their known and firmly established opinions." Kansans opposed to slavery boycotted the vote, believing the provision against slave-importation unenforceable, and the "constitution with slavery" won by a large margin and further fueled the national debate. Ultimately, the Lecompton Constitution was supplanted by a third and then a fourth and final constitution, the Wyandotte Constitution, which declared Kansas a free state and allowed its admission to the Union in January 1861.

\$8,000-10,000

87

PIKE, Zebulon Montgomery (1779-1813). *An Account of Expeditions to the Sources of the Mississippi, and through the Western Parts of Louisiana to the Sources of the Arkansas, Kans, La Platte, and Pierre Jaun Rivers; Performed by order of the Government of the United States During the Years 1805, 1806, and 1807.* Philadelphia: John Binns for C.&A. Conrad; Petersburg: Somervell & Conrad; Norfolk: Bonsal, Conrad & Co.; and Baltimore: Fielding Lucas, Jr., 1810.

The first edition of the first government exploration of the Southwest, with the maps and tables bound with the text in a single volume (occasionally issued separately in an Atlas). In 1806 Pike led an expedition to the southwestern borders of the Louisiana Purchase. He had orders to explore the Arkansas and Red Rivers, and to obtain information about nearby Spanish territory. It was on this trip that he tried, unsuccessfully, to climb the mountain peak later named for him. His party headed south from Colorado, ending up in what is now northern New Mexico, where they were stopped by Spanish officials and charged with illegal entry into Spanish-held territory. All of Pike's maps, notes and papers became the property of the Spanish, with the party escorted through Santa Fe, across Texas and released on the Spanish-American border in Louisiana. Pike's published account of this last expedition, with information about the weakness of Spanish authority in Santa Fe, and the profitability of trading with Mexico, stirred businessmen and politicians into expanding to Texas. He also helped establish the myth of the "Great American Desert" which slowed growth into the Great Plains. Field 1217; Graff 3290; Howes P-373; Jenkins Basic Texas Books 163; Sabin 62836; Streeter Texas 1047; Wagner-Camp-Becker 9:1; Wheat Mapping the Transmississippi West 297-299.

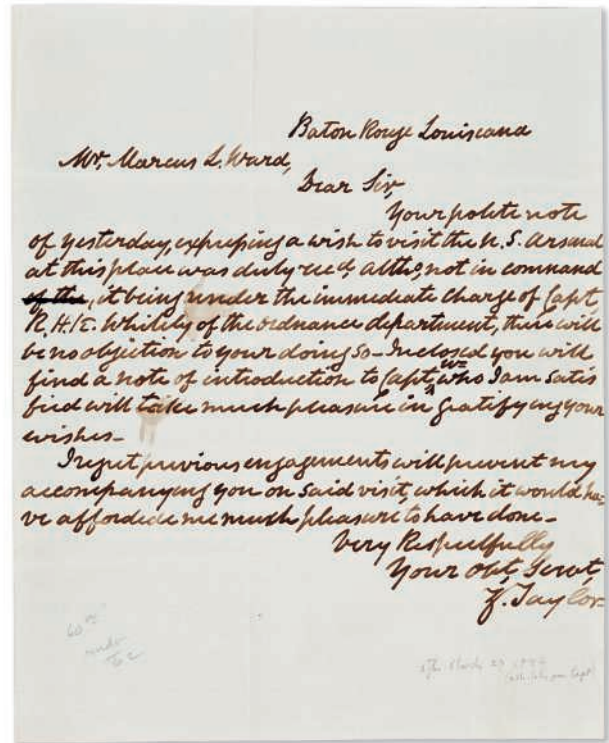
Octavo (230 x 133 mm). Frontispiece portrait, three folding tables and six maps, five of which are folding (and the map of the Mississippi on 2 joined sheets), (foxing and some browning, heavier on prelims, offsetting to engravings, folding tables with closed stub tears). Modern cloth (spine needs repair).

\$6,000-9,000

88

PRESIDENTS - A collection of 12 letters and documents, including; JEFFERSON, Thomas (1743-1826) Partial ALS, n.p., n.d. to Dr. Charles Meriwether, discussing appearances of the aurora borealis (backed with wallpaper and toned); MADISON, James (1751-1836). ADS, n.p., n.d., a promissory note for \$1,000; MONROE, James (1758-1831). DS as President, Washington, 23 February 1824, recognizing Robert Barry as a vice consul of Portugal in Maryland, countersigned by ADAMS, John Quincy (1767-1848), as Secretary of State; JACKSON, Andrew (1767-1845). AES as President on an ALS of Navy Secretary John BRANCH, [Washington], 12 May 1831, approving an order (toned with losses); VAN BUREN, Martin (1782-1862). ALS, Washington, 2 November 1824 to George M. Dallas approving of his conduct during a dispute; HARRISON, William Henry (1773-1841). ADS, Greenville, 19 August 1795, noting receipt of "nine pounds of beef & flour."; TYLER, John (1790-1862). ALS, Sherwood Forest, 9 June 1846; POLK, James (1795-1849). ALS as President, Washington, 4 December 1845, on a Senate resolution concerning a treaty with the Choctaw; TAYLOR, Zachary (1784-1850). ALS, Baton Rouge, n.d. concerning command of a the U.S. arsenal; FILLMORE, Millard (1800-1874). ALS, Buffalo, 24 June, n.y.; PIERCE, Franklin (1804-1869). ALS, n.p., 15 July, n.y.; BUCHANAN, James (1791-1868). ALS as President, Washington, 4 July 1858, a letter of recommendation. Together, 12 pieces.

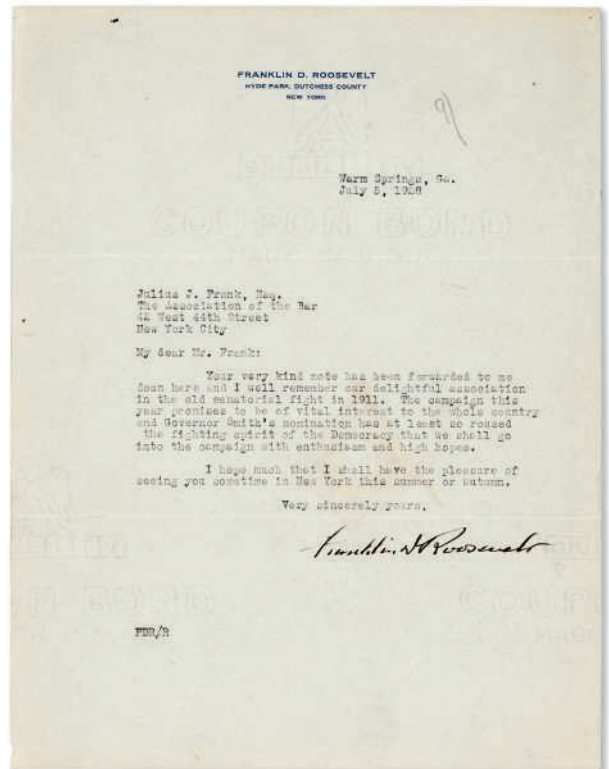
\$7,000-9,000



89

PRESIDENTS - A collection of 16 pieces, comprising letters and documents including; JOHNSON, Andrew (1808-1875). AES, Washington, 12 July 1861, approving the appointment of an officer; GRANT, Ulysses S. (1822-1885). ALS as President, Long Branch, 30 August 1876, concerning a postmaster in Hot Springs, Arkansas; HAYES, Rutherford B. (1822-1893). DS as President, Washington, 11 October 1878, ordering the Secretary of State to affix the seal of the U.S. to a pardon; GARFIELD, James (1831-1881) ALS, Mentor, Ohio, 26 July 1879, concerning a book; ARTHUR, Chester A. (1829-1886) LS as Vice President, Washington, 22 July 1881; CLEVELAND, Grover (1837-1908). ALS, Albany, 15 September 1883; HARRISON, Benjamin (1833-1901). ANS, Indianapolis, 22 October 1885; McKINLEY, William (1843-1901). TLS, Canton, Ohio, 2 September 1896; ROOSEVELT, Theodore (1858-1919). TLS, New York, 17 September 1918, with emendations in his hand to Robert Sedgwick, Jr. of the Aviation Examining Board; TAFT, William H. (1857-1930). TLS, New Haven, 8 November 1914, on his loss of the Presidential election; WILSON, Woodrow (1856-1924). TLS as President, Washington, 21 May 1915; HARDING, Warren G. (1865-1923). TLS as President, Washington, 1 August 1922, concerning "the present railway controversy"; COOLIDGE, Calvin (1912-1933). TLS as President, Swampscott, Massachusetts, 1 August 1925; HOOVER, Herbert (1874-1964). TLS, New York, 24 August 1943; ROOSEVELT, Franklin D. (1882-1945). TLS, Warm Springs, 5 July 1928, recalling the "senatorial fight in 1911" and Al Smith; TRUMAN, Harry S. (1884-1972) TLS as President, Washington, 11 March 1947; EISENHOWER, Dwight (1890-1969) TLS (autopen?), New York, 19 December 1949. Together 16 pieces.

\$3,000-5,000



Head ^{Q^r} Middle Brook
 May the 24th 1779.

Sir

You will be pleas'd to confide
 yourself under the command of Major
 General Sullivan - and to follow such
 orders as you may receive from him,
 respecting the conduct and operations of
 the Troops under your command.

I have the Honor to be
 Sir
 Your most Obedt Servt
 G^o Washington

ALS
 The Corps which you
 are to confide as under your command, when
 order'd to march by Gen^l Sullivan are Gen^l Brodets
 - the Boies - the Livingston's - the Davis - Battalion
 and the Rifle Corps

Brigad^r Gen^l Clinton

90

90

PRESIDENTS OF THE UNITED STATES. A collection of 40 pieces, most which are mounted within a partly-disbound autograph album (covers detached), comprised primarily of letters and documents signed by Presidents of the United States (from George Washington through Calvin Coolidge, and George H.W. Bush and William J. Clinton), together with several Revolutionary War figures and nineteenth century politicians. Highlights include WASHINGTON, George (1732-1799). LS to General James Clinton, "Headquarters Middle Brook," 24 May 1779. Organizing the Sullivan Expedition against the Iroquois: Washington informs Clinton that that he will be placed "under the command of major General Sullivan," and advises him of the regiments under his command (weak folds, backed with paper); ADAMS, John (1735-1826). DS as President, Philadelphia, 7 January 1800, appointing Matthew Ernest as the Inspector of Revenue for the Port of Detroit; JEFFERSON, Thomas (1743-1826). DS as Secretary of State, Philadelphia, 8 May 1782, transmitting, "An Act concerning the Duties on Spirits distilled within the United States," the same legislation that helped spark the Whiskey Rebellion; LINCOLN, Abraham (1809-1965). DS as President, Washington, 9 August 1861, countersigned by Simon CAMERON, a military appointment of John W. Phelps as "Brigadier General of Volunteers"; GARFIELD, James (1831-1881). DS as President, Washington, 31 May, 1881, appointing a customs collector for Natchez, Mississippi [With:] GREENE, Nathanael (1724-1786). ALS to Francis Wade, Morristown, 26 February 1780, requesting an inventory of buildings constructed by the Continental Army (fold separations, backed with cardstock); HENRY, Patrick (1736-1799). DS as Governor of Virginia, Williamsburg, 9 December 1797, appointing a justice of the peace (silked). *With an additional 32 items, further described on Christies.com*

\$15,000-20,000

PROPERTY OF THE NATIONAL SOCIETY OF THE COLONIAL DAMES OF AMERICA IN CALIFORNIA

91

PRESIDENTS - A collection of 15 letters and documents including: JEFFERSON, Thomas (1743-1826) ADS ("Th:J") n.p., n.d., a shopping list; MONROE, James (1758-1831) DS as President, Washington, 9 December 1822, a land certificate; ADAMS, John Quincy (1767-1848) DS as President, Washington, 25 March 1828, a naval commission for a surgeon; - DS as President, Washington, 22 March 1828, a land certificate; - Signature as Secretary of State; GARFIELD, James (1831-1881) 2 clipped signatures; ARTHUR, Chester A. (1829-1886) signature as President on a card bearing an engraving of the White House; HARRISON, Benjamin (1833-1901); signature removed from a TLS; ROOSEVELT, Theodore (1858-1919) TLS as President, Washington, 23 March 1903, concerning the removal of Assistant Postmaster General Tyner; WILSON, Woodrow (1856-1924) TLS as President, Washington, 6 February 1918, to a Senator's retirement; COOLIDGE, Calvin (1872-1933) signed photograph. [With:] the signatures of Supreme Court Justices, Samuel MILLER, John M. HARLAN, and Samuel BLATCHFORD, each on a small card. Together, 15 pieces.

\$3,000-5,000

PROPERTY FROM THE COLLECTION OF NORMAN S. BOAS

92

PRESIDENTS AND STATESMEN - A large collection of over 160 letters, signed photographs, and signatures of American Presidents, First Ladies, Supreme Court Justices, Congressmen, Senators and Cabinet officials. Includes: MADISON, James. DS, Washington, 20 March 1813, a land certificate for land in Ohio; ROOSEVELT, Theodore. TLS as President, Washington, 26 December 1902, writing to a former "member of my old regiment"; HOOVER, Herbert. TLS as President, Washington, 23 December 1929, writing the "President cannot interfere in local political organizations". Other personalities include William J. CLINTON, Barack OBAMA, Ronald REAGAN, Gerald FORD, Betty FORD, Grace COOLIDGE, Frances CLEVELAND, Jane PIERCE, Anna Symmes HARRISON, Bess TRUMAN, Barbara BUSH, Mamie Dowd EISENHOWER, Mary Lord HARRISON, James McHENRY, William O. DOUGLAS, Earl WARREN, Hubert HUMPHREY, and numerous others, many in multiple examples. [With:] related engravings and ephemera.

\$2,000-3,000

82



OTHER PROPERTIES

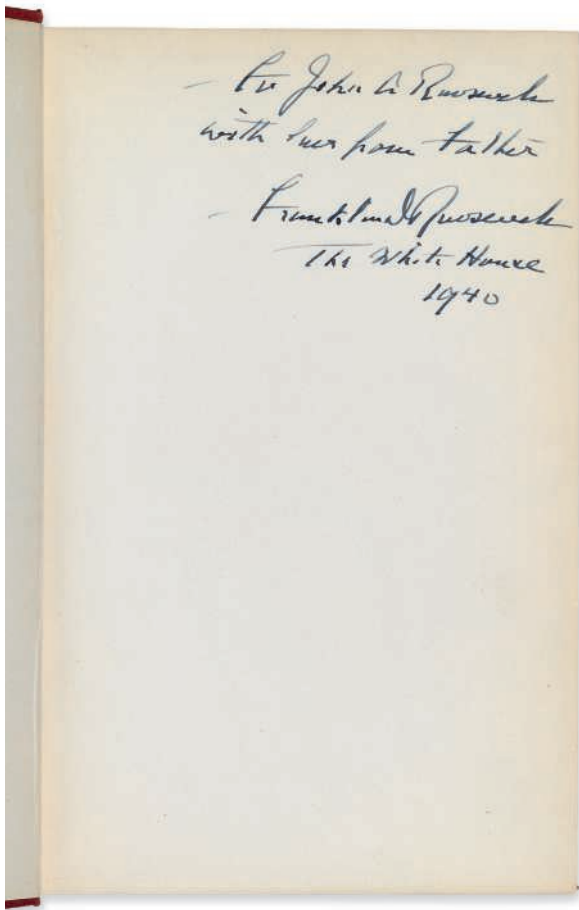
93
 ROOSEVELT, Franklin D. (1882-1945). Two autograph notes signed ("FDR") to Winston Churchill, [Quebec, 12 September 1944]; [With:] CHURCHILL, Winston S. (1874-1965) menu for 24 September 1944 from the Cunard White Star Line, signed ("Winston S. Churchill"), as well as Clementine Churchill, 'Jock' Colville, Lord Moran, J. M. Martin and others; a black and white photograph of Roosevelt and Churchill at the Second Quebec Conference; 2 candid photographs from the conference with handwritten identifications of the subjects in Colville's hand.

Both notes, in pencil, comprise two pages total, the first on "The Citadel" letterhead 202 x 127mm, laid down on a 252 x 179mm sheet from an album with the two 110 x 118mm photographs annotated by Colville affixed to verso; the second on White House letterhead 201 x 127mm, addressed in in Roosevelt's hand on the verso: "The Prime Minister" (tape and mounting hinges on verso); the menu, 152 x 254mm (open), bifolium.

Franklin Roosevelt confers with Winston Churchill on the schedule and attendants to the Second Quebec Conference. The conference convened in the months following the successful Normandy landings and in the immediate wake of the German retreat from France with Allied intelligence concluding that German resistance might end as early as 1 December 1944. Hence, the meetings focused on the anticipated post-war situation in Europe, and agreements were made as to Allied occupation zones of Germany as well as the Morgenthau Plan to demilitarize Germany.

The letters from Roosevelt, written on the opening day of the conference are in response to communications from Churchill, the first in which the Prime Minister outlined the basic schedule of the meeting, and adding that he had asked Foreign Secretary Anthony Eden to join the conference (*Foreign Relations of the United States, Conference at Quebec 1944*, p. 43). To this Roosevelt replied: "Schedule is good - Glad Anthony [Eden] is coming - I will get Cordell [Hull] or [Under Secretary of State Edward] Stettinius here on Friday. Morgenthau gets here Thursday at noon." The content of communication from Churchill that prompted the second note is unknown, but also concerns the schedule for the first day: "12 for Chief of Staff & 3:30 for Press[?] makes it easier all around - Everything OK." Following the end of the conference on Saturday 16 September, Roosevelt departed for Hyde Park where Churchill re-joined the President for two days of additional talks on 18-19 September 1944. The following day, Churchill departed for Britain aboard the *Queen Mary*, arriving safely home on 25 September (but not before enjoying some of the choices on the menu he signed the day beforehand). *Provenance*: Sir John 'Jock' Colville (1915-1987), Assistant Private secretary to both Chamberlain and Churchill in 1940 - by descent to the consignor. (2)

\$10,000-15,000



94

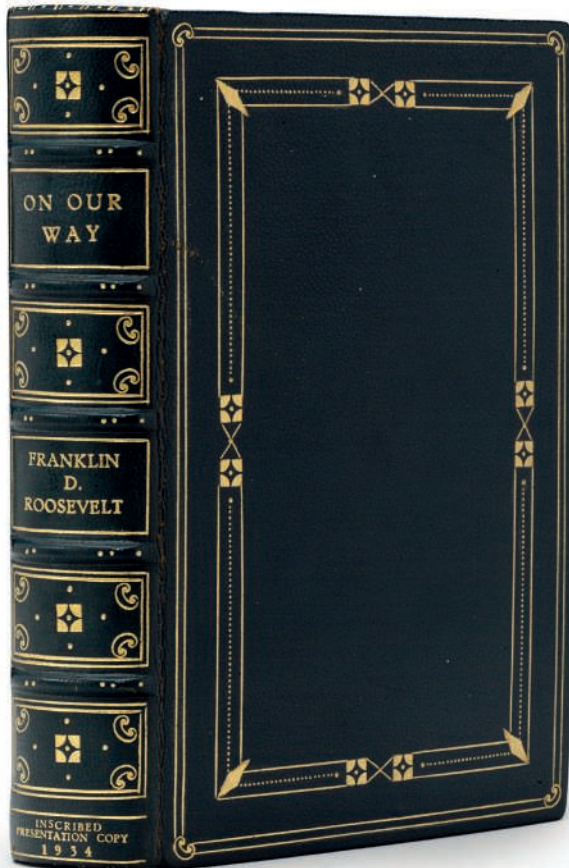
ROOSEVELT, Franklin D (1882-1945). *State of New York. Public Papers of Franklin D. Roosevelt. Forty-eighth Governor of the State of New York. Second Term. 1932.* Albany: J.B. Lyon, 1939.

John A. Roosevelt's copies of his father's gubernatorial papers, a first edition presentation copy, inscribed by FDR to his son: "For John A. Roosevelt with love from Father Franklin D. Roosevelt The White House 1940." FDR's youngest son (1916-1981) served in the Navy during World War II, but after his father's death moved away from the Democratic Party and registered as a Republican in 1947. By 1952 he was active in the Citizens for Eisenhower movement - a move that caused no little amount of friction with his staunchly Democratic mother. Halter T482.

Octavo (222 x 142mm), photographic frontispiece portrait. Original red pebbled-grained cloth, gilt-lettered on spine (slight staining).

[With:]. *State of New York. Public Papers of Franklin D. Roosevelt. Forty-eighth Governor of the State of New York. 1929 [-1932].* Albany: J.B. Lyon, 1930-1939. Four volumes, 8vo. Photographic plates. Specially bound in red pebbled-grained morocco, upper cover gilt-lettered: "John A. Roosevelt." Together 5 volumes. Housed in two cloth clamshell boxes.

\$5,000-7,000



FROM A DISTINGUISHED EUROPEAN COLLECTION

95

ROOSEVELT, Franklin, Delano (1882-1945) *On Our Way.* New York: The John Day Company, 1934.

A presentation copy of the first edition of Roosevelt's account of the first year of his administration and the objectives of the New Deal. Inscribed on the first blank, "For C. Edgar Brown / from Franklin D. Roosevelt." Brown was on Roosevelt's campaign staff in 1932; he later recalled being advised by Louis Howe "You're nobody. Your name means nothing. Your face means nothing. So I don't want to catch you or anyone else crowding himself into the picture to get some personal publicity. But the thing you've got to worry about night and day, and work for night and day, is this man Roosevelt and the cause he represents" (quoted in Ward). Brown later served as the assistant to W. Neale Roach, the Democratic National Committee convention manager until 1953. Stanley Hyman interview with C. Edgar Brown, cited in *A First Class Temperament: The Emergence of FDR 1905-1928* by Geoffrey Ward.

Octavo (180 x 118mm). Blue gilt-stamped morocco by Bennett, all edges gilt (a touch of rubbing to tips and upper joint). Provenance: C. Edgar Brown (inscription from Roosevelt).

\$2,500-3,500



96

ROOSEVELT, Franklin (1882-1945). Lithographic broadside, *D-Day Prayer*. Washington, 6 June 1944,

A rare and attractive copy of Roosevelt's famous prayer offered at the start of Operation Overlord: the Normandy Invasion. This special printing of his 6 June 1944 radio address to the American people, as he announced the news of the Normandy landings and asked Americans to join him in a prayer of his own composition, reads in part: "Almighty God: our sons, pride of our Nation, this day have set upon a mighty endeavor, a struggle to preserve our Republic, our religion, and our civilization, and to set free a suffering humanity. With thy blessing we shall prevail over the unholy forces of our enemy." Although the Government Printing Office issued 100 copies of the *Prayer* in book form, this broadside was limited to just 50 copies, and presented to F.D.R.'s close friends at a ceremony at the White House, Christmas, 1944. An extremely bright and attractive example of one of the best-known messages of the President during World War II.

One page 531 x 355mm, printed in two columns with black gothic type, capital letters and portions of the heading printed in red and blue ink, one large capital "A" in blue and gold.

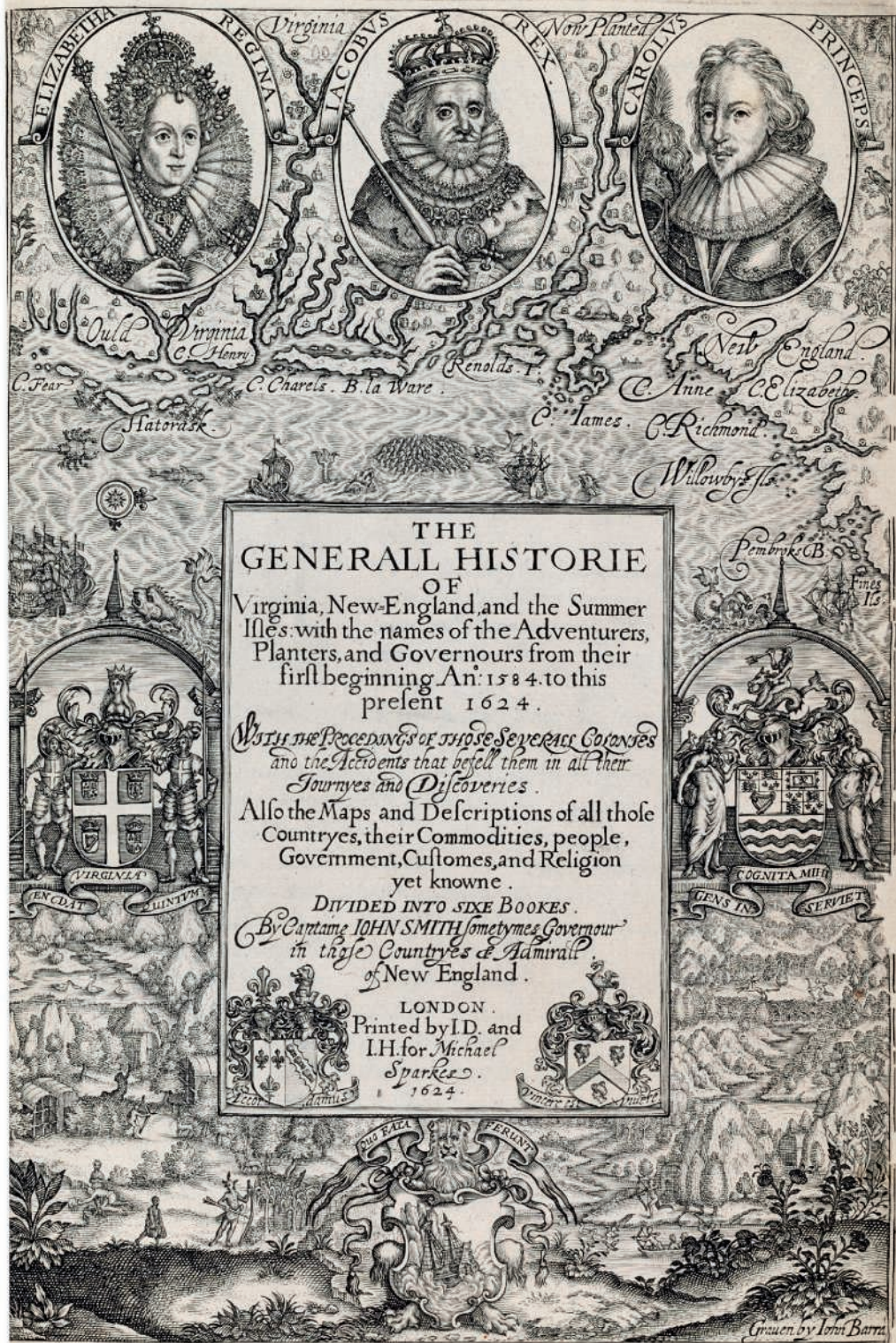
\$5,500-8,000

PROPERTY FROM THE COLLECTION OF NORMAN S. BOAS

97

ROOSEVELT, Franklin D. (1882-1945) - A collection of 13 pieces including, ROOSEVELT, Franklin. Signed photograph, 213 x 170mm (sight), by Harris & Ewing, framed; - TLS as President, Washington, 14 November 1935, to Dr. North concerning the issue of "clean milk"; - TLS as President, Hyde Park, 5 February 1940, to Dr. North on the same subject as the previous; - A series of 4 TLsS (two examples bearing stamped signatures) as Governor, Albany, 28 April to 21 November 1932, concerning the recipient's composition of a campaign song for FDR for his 1932 presidential bid; ROOSEVELT, Eleanor. 2 TLsS, New York, 27 June 1948 & 26 June 1962; - Signed photograph; ROOSEVELT, James. TLS, Washington 19 April 1937, to Norman F. Boaz; WALLACE, Henry. 2 TLsS, Washington, 6 July 1939 to Prof. Franz Boas & 29 November 1945 to Dr. Ernst P. Boas.

\$2,000-3,000



THE
GENERAL HISTORIE
OF
Virginia, New-England and the Summer
Isles: with the names of the Adventurers,
Planters, and Governours from their
first beginning An: 1584. to this
present 1624.

With the Proceedings of those severall Companies
and the Accidents that befell them in all their
Journyes and Discoveries.
Also the Maps and Descriptions of all those
Countrys, their Commodities, people,
Government, Customes, and Religion
yet knowne.
DIVIDED INTO SIXE BOOKES.
By Captaine JOHN SMITH sometimes Governour
in these Countreys & Admirall
of New England.

LONDON.
Printed by I.D. and
I.H. for Michael
Sparke.
1624.



Graven by Iohn Barra



PROPERTY FROM THE ROSEBROOK COLLECTION

98

SMITH, John (1580-1631). *The Generall Historie of Virginia, New-England, and the Summer Isles: with the names of the Adventurers, Planters, and Governours from their first beginning An^o 1584 to this present 1624*. London: printed by J.D[awson] and I.H[avilland] for Michael Sparkes, 1624.

"Now falleth every man to worke, the Councill contrive the Fort, the rest cut downe trees to make place to pitch their Tents; some provide clapboard to relade the ships, some make gardens, some nets, &."

(book 3, pg. 42, describing the first actions of the Jamestown settlers on [14] May 1607.

The first edition, first issue of Smith's masterpiece, "the foundation of England's knowledge of America during the early period of colonization" (PMM).

The work contains Smith's eye-witness account of the founding of Jamestown, his capture and rescue through the intercession of Pocahontas, his observations during his time spent in Virginia (1606-1609), and his explorations of the New England coast (1610-1617). *The Generall Historie* is a major American primary source, incorporating much of his early writing as well as contemporary narratives by others.

The six books of *The Generall Historie* comprise the following: the first book describes the first settlement of Virginia, and the subsequent voyages there to 1605; the second is Smith's description of the country and its Indian inhabitants; the third book relates the occurrences of Smith's voyage and the settlement of Jamestown, from December 1606 to 1609; the fourth book continues the Virginia history from the planting of Point Comfort in 1609 to 1623; the fifth book comprises the history of the Bermudas (or Summer Isles) from 1593 to 1624; and the sixth book contains the history of New England from 1614 to 1624. The book was printed by two printers, to each of whom Smith gave half of their text. Their miscalculations of text length created a break in pagination—there are no pages 97-104. There is only one printing of the text, although Smith continually updated the title-page of the work to keep it current and reflect the death of James I and the accession of Charles I, whose portrait appears on this title. The present copy is the first issue title page, dated 1624 and the text in early impression, with "thir" for "their" in the last line of p. 90, and "degression" for "digression" in the shoulder note on p. 119. The maps are in various states, as in nearly all copies of this edition, as itemized below. This copy without the errata sometimes found pasted to foot of final page or the portrait of Pocahontas, but with the dedication portrait of the Duchess of Richmond and Lenox (the portraits issued separately and inserted in only some copies). Burden North America 164, 187, 212, 213; Church 402; European Americana 624/152; Pilling Algonquian pp. 470-471; PMM 124; Sabin 82824; STC 22790; Vail 68.

Folio (298 x 187mm). Engraved dedication portrait; first issue title page engraved by John Barra (portrait and title inlaid with slight loss at edges, text with light even toning); and 4 engraved maps, comprising; double-page map of Virginia with 5 large vignettes, Burden's 4th state, 283 x 363mm sheet size; folding map of Virginia by William Hole, Burden's 11th state, 335 x 427mm sheet size (laid down, supplied after 1934, few tiny losses at edges and to centerfold); double-page map of Bermuda surrounded by views of buildings, Sabin's 3rd state; folding map of New England, Burden's 4th state, 312 x 372mm sheet size (long repaired tear, light staining). Late 19th- or early 20th-century full red morocco richly gilt, spine gilt in compartments, turn-ins gilt, green silk doublures, all edges gilt (touch of rubbing to spine ends). *Provenance*: Frederick R. Halsey (1874-1918; according to information supplied in Huntington sale) - S.R. Christie-Miller to Henry E. Huntington (1850-1926; small pencil duplicate mark; Christie-Miller / Huntington sale, Anderson Galleries, 24-25 January, 1917, lot 266) - Roderick Terry (1876-1933; bookplate; his sale, American Art Association, Anderson Galleries, 2-3 May 1934, lot 307).

\$50,000-70,000

87

OTHER PROPERTIES

99

STOKES, Isaac Newton Phelps (1867-1944). *The Iconography of Manhattan Island*. New York: Robert H. Dodd, 1915-1928.

A presentation copy of the "most elaborate and comprehensive history of New York City" (Howes), one of 42 sets printed entirely on Japanese vellum, inscribed by Stokes to Standard Oil Company director Walter Jennings: "New York, Election Day, 1923. Dear Mr. Jennings; You ask me to write something on the fly-leaf of this book. In complying – as I approach the end of my labours – may I record here my belief that before the end of next year scholars generally will accept 1924 as marking the three hundredth anniversary of the settlement of Manhattan Island. Sincerely yours, I.N. Phelps Stokes." Isaac Newton Phelps Stokes was a housing reformer, real estate developer, and architect from a prominent and wealthy New York family. *The Iconography of Manhattan Island* was one of his lasting legacies, the result of his enthusiasm for collecting prints. One of 42 copies printed on Japanese vellum and signed by the publishers, from an edition of 360 copies in total. Howes S-1026.

Six volumes, quarto (280 x 205mm). Engraved title-pages in each volume present in two states, with one signed by the artist, engraved head and tail pieces signed by the artist in volumes 1-3, numerous illustrations throughout, some hand-colored. Three quarter vellum over blue cloth, gilt, top edge gilt (light soiling to spines); custom red quarter morocco slipcases, spines gilt in compartments (some rubbing). *Provenance*: Walter Jennings (bookplate) – The Helmut N. Friedlaender Collection.

\$8,000-12,000

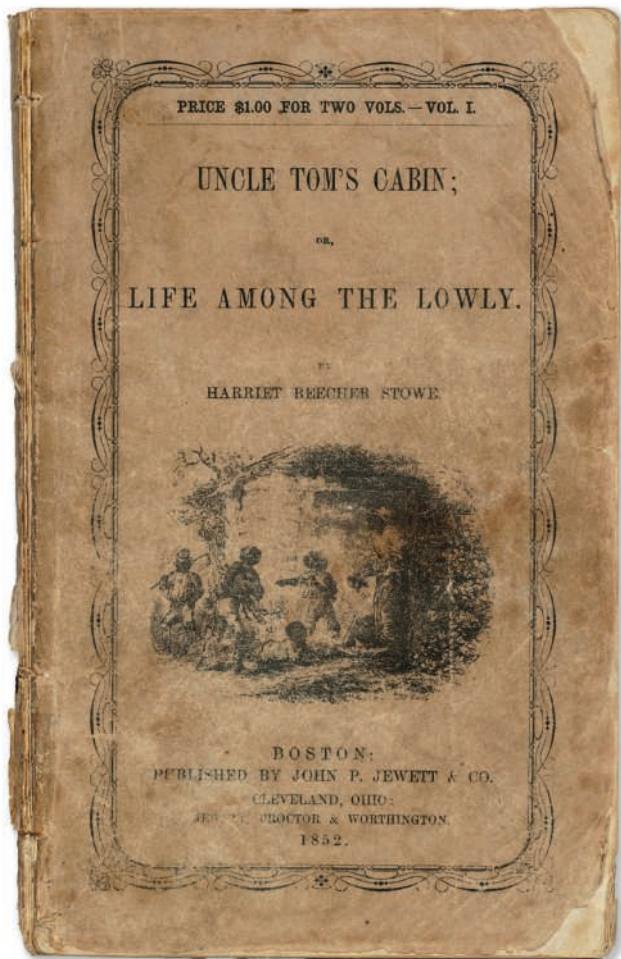
100

STOWE, Harriet Beecher (1811-1896). *Uncle Tom's Cabin*. Boston: John P. Jewett, 1852.

The first edition, first printing, the original wrappers, of Stowe's passionate – and best-selling – anti-slavery novel. "Into the emotion-charged atmosphere of mid-nineteenth-century America *Uncle Tom's Cabin* exploded like a bombshell. To those engaged in fighting slavery it appeared as an indictment of all the evils inherent in the system they opposed; to the pro-slavery forces it was a slanderous attack on 'the Southern way of life.' [...] The social impact of *Uncle Tom's Cabin* on the United States was greater than that of any book before or since" (PMM). Published on 20 March 1852, the first printing of 5000 copies sold out in a matter of days and the second printing by the end of the month. BAL 19342.

Two volumes, octavo (190 x 120mm). 3 plates in each volume (some browning throughout). Printed tan wrappers (some soiling and wear, spines nearly perished, both bindings split, vol. 1 rear cover with sewn repair; vol. 2 rear cover lacking); in a quarter morocco slipcase. *Provenance*: George D. Simouse (his ownership inscriptions). Together with: *A Key to Uncle Tom's Cabin*, Boston: John P. Jewett, 1853, and *Notes On Uncle Tom's Cabin* by Rev. E.J. Stearns, Philadelphia: Lippincott, Grambo, 1853.

\$10,000-15,000

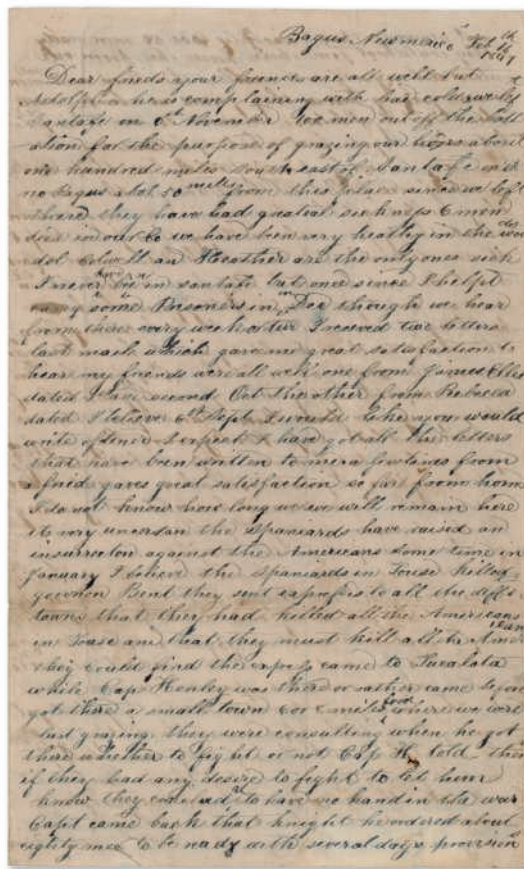


101

TAOS REVOLT – Autograph letter signed ("Moses B. Gash[?]", "Bagus" [Las Vegas], New Mexico, 14 February 1847.

Four pages, 315 x 194mm, bifolium, (uneven toning, marginal tear affects a letter in text, loss at one fold intersection).

An extremely rare soldier's letter describing the Anglo-American campaign to suppress the native revolt New Mexico Territory during the Mexican-American War. Reacting to depredations by occupying U.S. forces following the surrender of the Mexican governor, Manuel Armijo, local Hispano-Americans and their Pueblo allies rose up in revolt in Don Fernando de Taos, killing the newly-installed territorial governor, Charles Bent together with other territorial officials in October 1846. The following day, a force of 500 attacked a mill outside Taos, killing more Anglo-Americans. In response, the U.S. Army organized an expedition from Santa Fe to quash the revolt. Although the U.S. Army, under the command of Colonel Sterling Price, quickly suppressed the rebellion in Taos in January 1847, armed violence continued in other parts of the territory including Mora, where the Moses Gash marched under the command of Capt. Israel R. Hendley and Jesse I. Morin. The force had been on a grazing expedition when they heard the news of the events in Taos. Approximately eighty men marched toward Mora, where they fought a pitched battle against the local rebels, resulting in a Mexican victory, and the death of Captain Hendley. Gash calls Hendley "the most popular Cap[tain] in new Mexico," and offers a lengthy eyewitness account of his demise. As the Americans used the surrounding houses in Mora for cover as they attempted to take the fort: "Shannon and myself were in the Room an arrow was shot through at us a few minutes after Capt H came in to se[e] how the fire come own burning he stop[p]ed in front of the door I observed to him he was in danger of being shot through the door he turned around to look at that moment he was shot through he fell and asked me to help him out I cough[t] him by the left hand some other man a caught him by the other hand ... he died in a few seconds."



\$5,000–7,000

102

VISSCHER, Nicolaus. *Novi Belgii novaeque Angliae nec non partis Virginiae tabula*, [Amsterdam: c.1684].

With the important view of New Amsterdam, on the island of Manhattan. This is probably the second published view of the city, the first being that of Joost Hartgers in 1651 ... Of interest is that an example of the second state was used in the first boundary dispute between William Penn and Lord Baltimore of Maryland" (Burden). The present example is state 4, with Philadelphia names and with the privilege line. Burden *The Mapping of North America* 315; Tooley *The Mapping of America*, vol.II, p.284.

Engraved map handcolored in outline and with view handcolored, 467 x 556 image on 531 x 638mm sheet (even toning, marginal wear and two small tape stains, closed tear near centerfold reinforced on verso), tipped to mat.

\$2,000–3,000



It is probable you will receive
 The Count de Rochambeau's orders to march
 with your regiment to West Point. Should
 this be the case, you will only come on
 with such officers as are to remain in
 service on the new arrangement and
 such men as are engaged for the war, or at
 least for a term, that will last through
 the next campaign. The other men you
 may dismiss, unless the Count de Rocham-
 beau should find any employment for
 them where they now are. In this you
 will perceive it is presumed you have
 already agreed upon the arrangement.

I am Sir
 Your Obedt^h &
 humble friend
 G^o Washington

Head Qrs. Nov. 27. 1780

Since writing the above
 I have received your letter
 of the 17th.

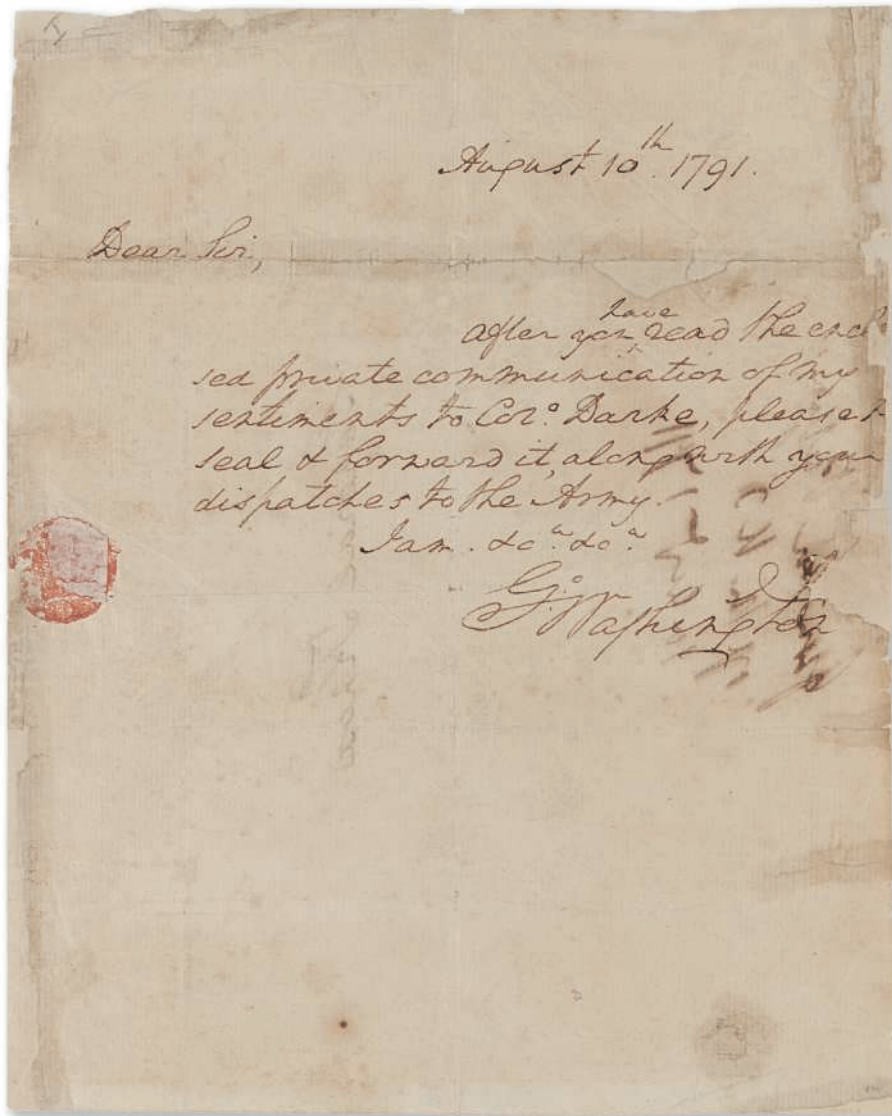
Col Greene

103

WASHINGTON, George (1732-1799). Letter signed ("Go: Washington") to Colonel Christopher Greene, "Head Qrs." [Preakness], 27 November 1780.

One page, 335 x 205mm, with formerly integral transmittal leaf bearing his franking signature ("Go: Washington"), both body of letter and address panel in the hand of Alexander Hamilton (marginal losses and tears, both letter and transmittal leaf backed with early 19th century paper).

George Washington orders a regiment of emancipated slaves to march from Newport, Rhode Island to West Point under orders of Rochambeau. A historic and rare letter from Washington conveying orders Christopher Greene's regiment in regard to an anticipated move to the Hudson Highlands: "It is probable you will receive The count De Rochembeau's orders to march with your regiment to West Point. Should this be the case you will only come on with such officers as are to remain in service on the new arrangement and such men as engaged for the war, or at least for a term, that will last through the next campaign. the other men you may dismiss, unless the Count de Rochambeau should find any employment for the where they now are. In this you will perceive it is presumed you have already agreed upon the arrangement." Although African-Americans, both enslaved and free, served with the Continental Army and Navy in most states, quite often in integrated regiments (if not companies), Rhode Island was perhaps the most aggressive in her recruitment efforts, resolving in 1778 to raise a regiment of slaves to be freed upon enlistment. The state recruited four companies of African Americans that became part of the First Rhode Island Regiment. Commanded by Christopher Greene, a distant cousin of General Nathanael Greene, the First Rhode Island served at the Battle of Newport and were stationed in the town at the time of the arrival of Rochambeau's expeditionary force. The Marquis de Chastellux described them as "strong robust men." (Rice, Chastellux, *Travels in North America* v. 1, p. 454). The French Chief of Staff made this observation near Hartford, Connecticut in early January 1781, where he had encountered a detachment of the First Rhode Island, strongly suggesting that Rochambeau did follow Washington's suggestion order the regiment to march westward toward West Point. In the spring of 1781, the First Rhode Island was assigned to guard the lines above New York at Croton River. On 14 May, a troop of DeLancey's Tories attacked the regiment, wounding 100 and killing fourteen. 30 were taken prisoner, most of whom were sold into slavery in the West Indies. Greene was among the dead, his body badly mutilated by the Loyalists, commonly believed to be retribution for leading black soldiers against the crown. Two months later, the First Rhode Island, now under the command of Jeremiah Olney, marched south with the main army to Yorktown. (See Hartgrove "The Negro Soldier in the American Revolution," *Journal of Negro History*, Apr. 1916, 110-131; Greene, "Some Observations on the Black Regiment of Rhode Island in the American Revolution." *Journal of Negro History*, Apr. 1952, pp. 142-172.). Published in Fitzpatrick, *Writings*.vol. 20, pp. 410-411.



104

WASHINGTON, George (1732-1799). Autograph letter signed ("Go:Washington") as President, to Henry Knox, [Philadelphia,] 10 August 1791.

One page, 227 x 180mm, addressed by Washington on the verso to "General Knox" and docketed by Knox, "Fro[m] Pres[ide]nt of the US 10 Aug 1791", (weak folds, marginal tears with losses in-filled with paper affecting "t" in "Washington" and several words in text).

Washington writes to Henry Knox seeking to end a quarrel between his fellow Virginia officers and General Richard Butler on the Ohio frontier. "After you have read the enclosed private communication of my sentiments to Colo Darke [not present], please t[o] seal & forward it, along with your dispatches to the Army." The enclosed was a lengthy appeal to Colonel William Darke, serving with Butler and Arthur St. Clair during the Northwest Indian War (1785-1795). Butler had complained that General Butler had a dislike for Virginians and was unfair in his choices for regimental commands. In response, Washington apologized for General Butler's behavior, and hoping that Darke would use his influence "to dismiss their discontents, and to think only of their public duty. Let it in the first place be remembered that one common cause engages your service, and requires all your exertions - it is the interest of your country - To that interest all inferior considerations must yield" (Washington to Darke, 9 August 1791, *The Papers of George Washington Digital Edition*. Charlottesville: University of Virginia Press, Rotunda, 2008). It is unknown if the quarrel ended with this communication, but only months later, 4 November 1791, the issue became academic: Butler was killed at the Battle of the Wabash (St. Clair's Defeat). Not in Fitzpatrick.

\$12,000-18,000

Mount Vernon April 7. 1793

Dear Sir,

On my way to this place - at George Town on Tuesday the 2^d. instant Messrs Wilson & Dunlap applied to me respecting the Judgment which had been obtained against the Assignees of John Semple in fav[or] of Colville's Estate.

The one for £748.17 Curr^t money & costs, with the deduction of £58.2.2 by consent, they are willing ^{by my consent} immediately to pay - and offered to ~~pay~~ discharge the Bal^y on the other Judgment for £1576 Ster^t ~~providing a security~~ ~~was charged during the War~~ - leaving the interest during the War, to the decision of a Court of Chancery. - My reply to them was, that I could receive nothing. Not of the whole Bal^y with interest complete; and that an injunction would only effect delay, without affording them relief - Yesterday they promised to give me a decided answer whether they would pay the Bal^y with interest, or ex^{cept} - & requested execution might be stayed that time.

As they professed a readiness to pay the Bal^y ^{due on the Judgment} ~~due on the Judgment~~ ^{of the interest to be paid or not} ~~of the interest to be paid or not~~ according to the decision of the Court of Chancery.

(*). Is this the amount of the bond?

(in case of an injunction). I desired Mr. Dandridge on Saturday last to ask you if it would be advisable to receive it? - or to let the whole of that judgment remain until a final determination - if the matter must go into chancery - The latter he understood to be your opinion.

Whatever ~~the~~ may be the determination of those against whom judgment is obtained, my earnest request to you is that no measure may be left unessayed on my behalf, to bring the matter to as speedy a close as possible; and the money (after paying the charges as mentioned in a former letter to you) paid to Mr. Hoop or acct^t of the claim of Mr. Bennet, &c.

I am, Sir, Very truly
Y^r Very Obed^t Serv^t
JW

As a receipt for
7th April 1793.

105

WASHINGTON, George (1732-1799). Draft autograph letter signed ("GW") as President, to James Keith, Mount Vernon, 7 April 1793.

Two pages, 224 x 185mm, (silked, clean separation along top horizontal fold), laid-in to a larger sheet.

Washington tends to a series of complex financial affairs. An edited draft of his letter to James Keith concerning a long and drawn-out affair concerning outstanding funds due from a judgement. Washington writes, "On my way to this place - at George Town on the Tuesday the 2d. instant Messrs Wilson & Dunlap applied to me respecting the Judgment which had been obtained against the Assignees of John Semple in fav[or] of Colville's Estate." Washington details the amounts in question and the decision of various courts, in what Washington had described to another correspondent in February as a most "tedious & perplexing" affair (see GW to Robert Townshend Hooe, 7 Feb. 1793). In that spirit he concludes, "Whatever may be the determination of those against whom judgement is obtained, my earnest request to you is, that no measure may be left unessayed on my behalf, to bring the matter to as speedy a close as possible." Published in Fitzpatrick, *Writings*, vol. 32, pp. 410-411. *Provenance*: J. Macy Willets (his sale, American Art Association, 11 November 1937).

\$10,000-15,000

Philadelphia Mar. 7. 1792

Dear Sir,

By the Post on Friday -
which in its usual course will reach
Georgetown on Monday, - I will write you
(if I can) more fully. - I am exceedingly
pressed with matters at present. - This let-
ter is only intended to acknowledge the
receipt of yours of the 26th Ult. and to as-
sure you of the sincere esteem & regard
with which

I am - Dear Sir
Your Obed.^t Servant
G. Washington

David Stuart Esq.

PROPERTY OF THE NATIONAL SOCIETY OF THE COLONIAL DAMES OF AMERICA IN CALIFORNIA

106

WASHINGTON, George (1732-1799). Autograph letter signed ("Go:Washington") to David Stuart, Philadelphia, 7 March 1792.

One page, (235 x 197mm) bifolium, addressed in his hand on the integral transmittal leaf (partial fold separations, seal tear loss and weak fold toned from early paper repair, uneven toning).

Washington hurriedly begs for additional time to reply to David Stuart, one of the commissioners surveying the District of Columbia, who had written him a lengthy complaint on the erratic conduct of Pierre L'Enfant. En route from Mount Vernon to Philadelphia, Washington responds to a lengthy missive concerning the erratic and tempestuous conduct of Major Pierre Charles L'Enfant, who had been personally recommended by Washington to design the permanent seat of government on the Potomac River. Stuart, one of the three commissioners chosen to survey and manage the construction of the new capital city, wrote Washington on the 26th February, complaining that, "...Major L'Enfant's conduct, and his Deputy's has (as you have been informed) embarrassed us much - On a review of ours towards him, I cannot conceive, he could have found any three men more disposed to cooperate harmoniously with him - We were induced to this, not only by our zeal for the work, in which we were engaged, but our high respect to your good opinion of him - But, it appears to me at present, that our efforts in this way, have only tended to heighten his ideas of his own importance, and to increase his natural perversity..." (Stuart to GW, 26 February 1792, *Papers of George Washington Digital Edition*, 2008).

To this Washington replied, "By the Post on Friday - which in its usual course will reach Georgetown on Monday, - I will write you (if I can) more fully. - I am exceedingly pressed with matters at present. - this letter is only intended to acknowledge the receipt of yours of the 26th Ult. and to assure you of the sincere esteem & regard with which I am - Dear Sir..." Following his arrival in Philadelphia the next day, Washington obliged Stuart with a lengthier reply, concluding that it was high time to relieve L'Enfant of his duties (GW to Stuart, 8 March 1792, *Ibid.*) Unbeknownst to Washington, Thomas Jefferson, who had been overseeing the project, had written to L'Enfant on 27 February from Philadelphia, bluntly informing the Frenchman that because he had been unwilling to obey the authority of the commissioners, "your services must be at an end" (Jefferson to L'Enfant, 27 February 1792, *Papers of Thomas Jefferson Digital Edition*, 2008-2017). Not published in Fitzpatrick.

\$10,000-15,000



PROPERTY FROM THE COLLECTION OF NORMAN S. BOAS

107

WASHINGTON, George (1732-1799). A gilt-clad mechanical pencil, believed to have been owned and used by Washington.

115mm long, 8mm diam., mounted in a frame with portrait and facsimile signature.

A gold pen with Washington and Tallmadge family provenance. Bertrand F. Bell III, who inherited the pencil in 1971, wrote that at the time he took possession of the pen, it was "attached to a thin copper wire which was attached to the ring on the pencil. I recall well that the tag carried the handwritten note, "Pencil of G. Washington, Gift of Elanor P. C. Lewis. [no longer present]" (Bell to Norman F. Boas, 13 May 1985). Although incidents of Washington's use of pencil are somewhat rare, there are several documented examples. Dorothy Twohig, editor of the *Papers of George Washington* notes that Washington used a pencil in his 1763 surveys of the Great Dismal Swamp. She also discovered an order Washington made the same year of Robert Cary & Company in London for "1 Neat silver Pencil—exactly six Inches long," as well as "1 doz'n spare Pencils for Do, some of them red, some black and pretty hard, at least not too soft. (Twohig to Norman Boas, 27 October 1987). *Provenance:* Eleanor Parke Lewis Custis – given by Custis an unnamed ancestor or Henry Pearl Tallmadge II of Netherwood (Plainfield, New Jersey) – Bertrand F. Bell III – Norman S. Boas.

[*With:*] Supporting letters concerning the provenance, including the two cited here.

\$6,000–8,000



PROPERTY FROM THE ROSEBROOK COLLECTION

108

WASHINGTON, George (1732-1799). – AMERICAN REVOLUTION. "CAMPBELL, Alexander" (attributed to). *George Washington, Esqr. General and Commander in Chief of the Continental Army in America*. London: C. Shepherd, 9 September 1775.

An early mezzotint portrait of the Commander-in-Chief, executed anonymously but credited to "Alexander Campbell," a fictitious 18th-century artist. Produced at a time when there was high demand for prints of the already legendary but portraiture-shy leader. In jest, Washington's aide-de-camp reportedly sent a copy of one of Campbell's spurious portraits to Mrs Washington. The Commander replied: "Mrs. Washington desires I will thank you for the Picture sent her. Mr Campbell whom I never saw (to my knowledge) has made a very formidable figure of the Commander in Chief giving him a sufficient portion of Terror in his Countenance" (Manca). Hart 730; Joseph Manca *George Washington's Eye: Landscape, Architecture, and Design at Mount Vernon*, pp.215-16.

Mezzotint (380 x 274mm), framed (laid down, upper margin trimmed to platemark, margins slightly yellowed, notes in pencil to lower margin).

\$2,000–3,000

109

WASHINGTON, George (1732-1799). – DAWE, Philip (ca.1750-1790). *General Washington Late President of the American Congress*. London: Published by D. Gally, 8 January 1801.

A fine handcolored portrait of Washington with a hat and sword in hand while a battle rages in the distance. Hart 836.

Mezzotint printed in color with some handcoloring (358 x 510mm), framed, (laid down, some browning, some wear and soiling to lower margin). *Provenance:* Old Print Shop, New York, July 1990.

\$1,500-2,000



FROM A DISTINGUISHED EUROPEAN COLLECTION

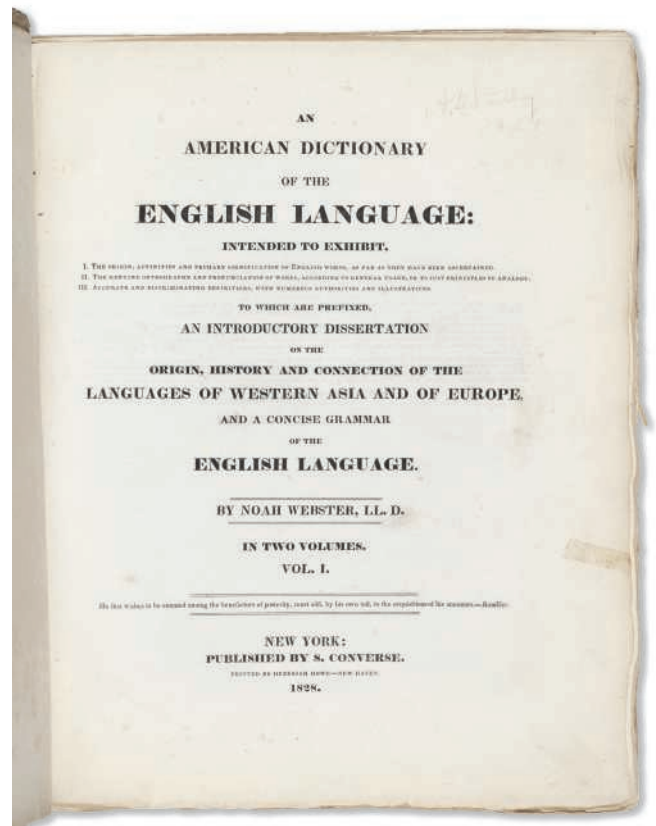
110

WEBSTER, Noah (1758-1843). *An American Dictionary of the English Language*. New York: printed by Hezekiah Howe for S. Converse, 1828.

A very handsome and large first edition in original boards of the quintessential American dictionary. This is Webster's first quarto unabridged dictionary, he published shorter earlier versions and grammars. "Webster was an ardent nationalist and he wanted to stress the political separation from Britain by the cultivation of a separate American language" He wrote all 70,000 entries himself. "Moreover, his definitions of the meaning of words were accurate and concise (Sir James Murray, editor of the *OED* called him 'a born definer of words') and have stood the test of time superbly well. In fact, Webster succeeded in breaking the fetters imposed upon American English by Dr Johnson, to the ultimate benefit of the living languages of both countries" (PMM). Grolier American 36; PMM 291, Sabin 102335.

Two volumes, quarto (302 x 235mm). Engraved portrait frontispiece after S.F.B. Morse, additions/corrections leaf present at end of vol. 2 (marginal dampstain to portrait; scattered very minor foxing and marginal dampstain to text, some staining to vol. 2 title, additions leaf with small paper flaw costing a few letters). Advertisement leaf laid in (worn at edges). Untrimmed in original boards (rebacked to style with printed spine labels, minor stains); custom clamshell boxes. *Provenance:* A.D. Stanely (pencil ownership inscriptions to both titles, one dated 1828).

\$16,000-20,000



MODERN LITERATURE AND ART

Lots 111-145



...sent me! Here's
...glad you feel some
...I think of you
...I'm in the middle of
...to be another lawsuit,
...to action mine again.
...to out to Calif.
...to see Matthew, who
...play there, but it doesn't
...ugh I'll make it. Maybe,
...I do, I'll let you know.
...all with you, little

Love,
Jerry

ick of contending with
It goes on and on.

Dear Toody
Late at night. I'm in bed in a
hotel room in New York. I've been here for
a week, having a rotten time at the
dorms. Extensive repairs. Plans for the
latter. I'm glad about the Putnik diet
the big book of commentaries fills some
bill for you. You sound OK on the
need a MAN in my life. Maybe you
It's one of all outside haustal of
Subjects nobody on the planet can talk
about with any certainty. I think you
has a go at it. Well, you'll probably get
your MAN. I would just want to make
will be attractive to many. You
hair that you

J. SALINGEE
PO BOX 32
WINDSOR VT 05089

WE ARE SORRY YOUR TELEGRAM NUMBER
IN ENGLAND IS UNDELIVERED FOR
STREET TRIED OUR LISTENED TO
ON (ELIX)



P. O. Box 32
Windsor, Vt. 05089

May 15, 1979

Dear Toody,

Exactly what some of us have been
without you and Mary Perry, that you
practically overnight. The whole
to excellence and deficit
the hair. Few people
for yourself.
wear their hair
phenomenal woman
usually have hair
Thanks
the moving little
(That was a nice
Hopwood Maher. I
that you're probab
it's quite true, w
readers and drug-t
consumers as are a
in the super-market
tissues and cleans
wears.

Nov. 23/83

Dear Toody,

Sorry to be so slow to
send these along to you. I've been
swamped with stuff, and it slipped
mind. Both Hypericum. Take t
packet first - dry, under the ton
no water. Use only three to five
table pellets and keep the rest
the same condition.

6/12/80

Dear Toody,

May 2/80

I can and do understand your
measiness (and perhaps some small degree
over my reluctance to plunge
it, but I

Dear Toody,

Oct. 16/79, Thurs.

The letter you said was on the
horrible side came today, but it isn't
windy-day at all. It's a good, gripey,
in-a-while, why-doesn't-he-write-back,
my-hands, etc., damned good letter. And
there is nothing about what you said about
sanctity/privacy of Hands, and, so far,
Not only do you sound to me to be about the
nothing like you not look tiresome or Kim
all the herd, and yet at all. She's a
Clothing conceit or an individualist.
- what shall we call her? She deserves
to get back in kind what she gives out,
As for the "predictable" or in the end,
what shrewd, great'll get it. She's a
she is, besides, calculated malice. She
having very much to do with your hands
Front teeth appeal the same powerful, but
haircut, or yours have, and sweet little
natural, your combles with your little
on that style. Don't, you see really
- that jump look at your hair, at
something shield herself.

Dear Toody,

Sunday, Feb. 3/80

Enclosure from the Tooth Fairy,
who apparently is French, and a piker -
in memory of your two good-looking
ivory-colored two front teeth, may they
rest in peace. The new ones you say are
"W H I T E I", with dazzlement marks.
Fine, but when you smile, nobody'll know
you from the gleaming set of fixtures in
the upstairs bathroom. And why didn't you
and the "awful" pictures? I like awful
pictures. (But not of myself, of course.
The pictures you sent - two of them - were
très glamorous. Aboard Aristotaa's
yacht, and all that. Nice pictures.
Years of looking "ugly" or "gross."
I think it's possible. If you have
a gross side (left profile? right?)
I've seen it. Shouldn't be one of your
pics. You're very good-looking.
Incidentally, with the sun and
the same sign. So was I.
from yours, but the
attached to sun and moon
is the same. An implied
of yin and yang - which doesn't
discipline by half, or me feminine by
at least, not so far as I know.
and yang have to do with a more elementary
polarity. An implied equality of trust
and receptivity, aggression and passivity,
etc. Ain't we lucky.

My forest is being harvested for
hardwoods, pines. It's good for the land.
And I had the crew drop off about twenty
cords of firewood here. Have two new
woodstoves, one for the living room, one
for this room, and I'm using them both.
I think Eileen Shea is in S. America
with her boy, but am not sure. Her eyes,
she says, are no better. Bad.
Thank for all them big kisses.
I accept. Gave half to your lonely
antiseptic tennis shoe.

Street
Leads, Calif. 90272

with much attraction
by the way, still
when it's warm
before with love
Jerry

Toody Maher
2421 Fulton Street
Berkeley, CA 94704

Take them in the
order numbered,
strictly.
Dry, under the
tongue. Just let
dissolve. No water.

#1
#2
#3
4 hours
apart. The
first immediately
after waking.
No coffee
or tea during
the day.



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sit or stand
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Way
Calif. 94709

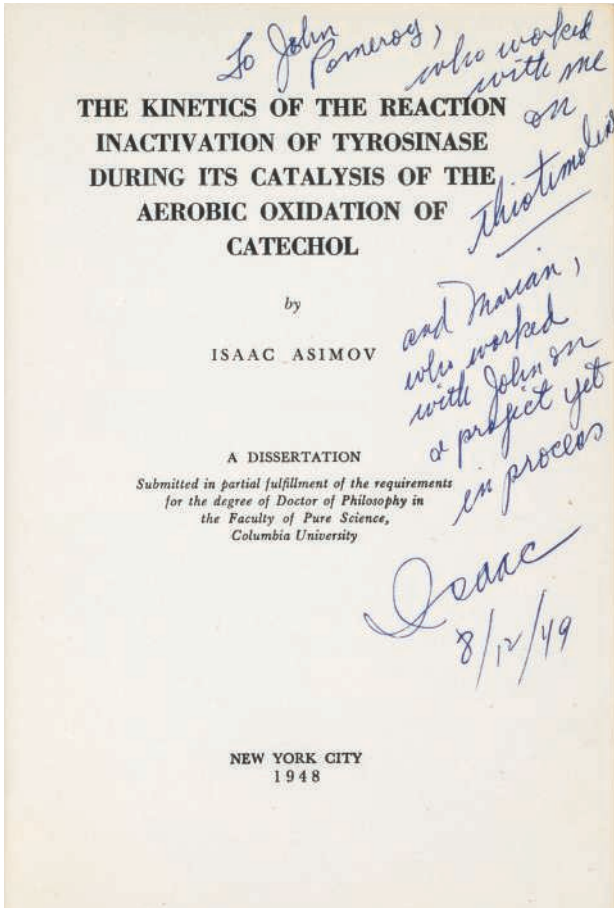


June 25, 1987

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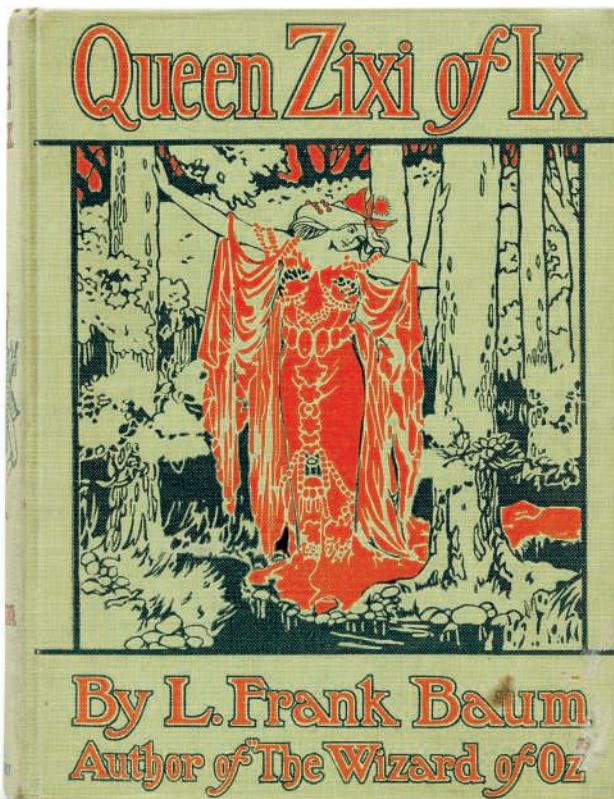
VARIOUS PROPERTIES

111

ASIMOV, Isaac (1920-1992). *The Kinetics of the Reaction Inactivation of Tyrosinase during its Catalysis of the Aerobic Oxidation of Catechol*. New York: Columbia University, 1948. Octavo (225 x 148). Wrappers (lightly toned). [WITH:] ASIMOV, Isaac. Typed letter signed ("Isaac") to John Pomeroy, West Newton, Massachusetts, 21 November 1969. 1 p., 215 x 138mm, Asimov's personal stationery, with transmittal envelope. Provenance: John Pomeroy.

"My thesis is indeed Book # 0." A presentation copy of Asimov's rare doctoral dissertation, inscribed on the title-page to his fellow doctoral candidate with a playful reference to the fictitious compound "thiotimoline": "To John Pomeroy, who worked with me on thiotimoline and Marian, who worked with John on a project in process. Isaac 8/12/49." Together with a warm letter from Asimov to Pomeroy twenty years later, with remarks on his friend's new job at NASA - "This will put you in a key position to keep us s.f. guys up to date in various respects" - and on the dissertation above, calling it "Book #0" and adding, "I didn't count it in the list because it was not a commercial job, was not offered for sale, is not present in libraries, etc." Asimov's dissertation is one of an unknown number of copies and predates the publication of his first book by two years. RBH and ABPC record no copies appearing at auction.

\$3,000-5,000



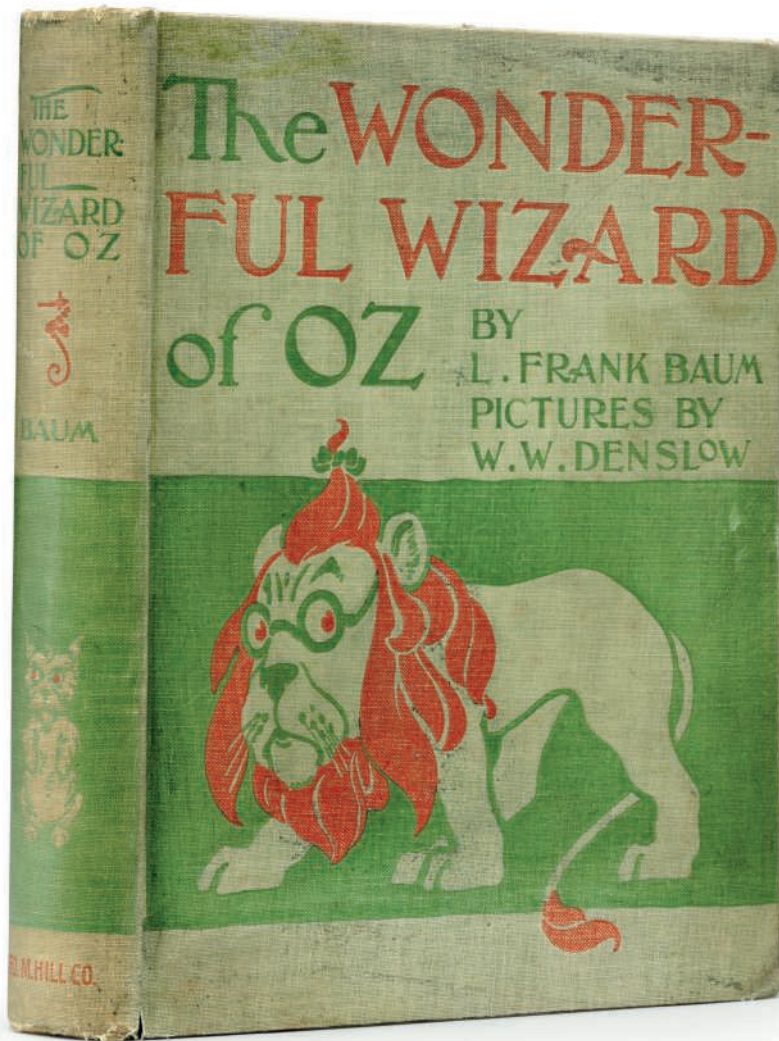
Δ 112

BAUM, L. Frank (1856-1919). *Queen Zixi of Ix or, the Story of the Magic Cloak*. New York: The Century Co., 1905.

The first edition, first issue—inscribed by Baum on an inserted leaf: "Merrily yours / L. Frank Baum." This story was first published in the *St. Nicholas* magazine from November 1904 to October 1905. Although not an Oz story, this fantasy tale in which a magic cloak, woven by fairies, will grant just one wish for each of its wearers as long as the cloak is not stolen, is considered by many to be Baum's finest fantasy tale.

Quarto (235 x 171mm). 16 colored plates and other illustrations in text. Original pictorial green cloth blocked in red and dark green after a design by Frederick Richardson (a few small scuffs on front cover); cloth folding case.

\$3,000-4,000



113

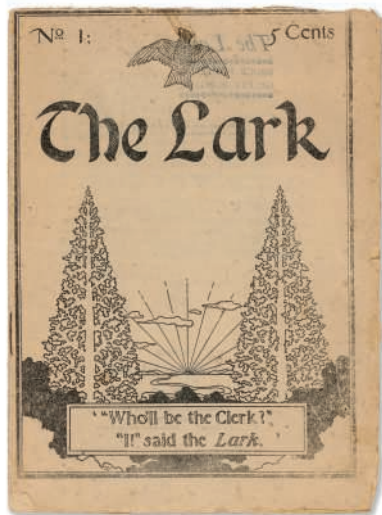
BAUM, L. Frank (1856-1919). *The Wonderful Wizard of Oz*. Chicago: Geo. M. Hill Co., 1900.

The Cowardly Lion's copy of the first edition *Wizard of Oz*, first issue, with all first issue points to the text and plates and in binding variant B, with publisher's name in unserifed type in red at foot of spine, per Hanff & Greene. This first edition is accompanied by a vintage publicity photograph from the 1939 film featuring the heroes posed before an oversize book; and a provenance note from 1997 on Bert Lahr's stationery and signed by his two children, Jane and John Lahr. We are aware of no other copies of the rare and desirable first edition which were the personal property of one of the stars of the immortal film.

Lyman Frank Baum began writing 25 years before *The Wizard of Oz* was published, when he founded a newspaper in Bradford, Pennsylvania. After leaving the paper, "he went on to manage opera houses, act in the theater, and establish a magazine for window dressers" but the success of *The Wizard of Oz* "kept him writing Oz books for the rest of his life: and even beyond his life, for after he died in 1919 others were commissioned to write more books about the Wizard" (introduction, Maurice Hungville, *The Wizard of Oz and Who He Was*, Gardner and Nye, eds., 1984). The 1939 landmark film adaptation was actually the third cinematic portrayal of Oz, but certainly the best-remembered. It is at the top of the list of the most beloved films of all time. The uncommon publicity photograph present here depicts Toto, Judy Garland as Dorothy, and Ray Bolger, Jack Haley, Frank Morgan, and Bert Lahr as the Scarecrow, Tin Man, Wizard and Cowardly Lion respectively. Blanck, *Peter Parley to Penrod*, pp. 111ff; Hanff & Greene I.1; Grolier *Children's* 54.

Quarto (213 x 160mm). Pictorial title-page; 24 color plates, numerous text illustrations by W.W. Denslow. Original pictorial green cloth, blocked in dark green and vermillion, pictorial paste-downs as issued (cloth with minor staining and rubbing, light wear to tips, shaken, small stains to fore-edge). Letter, photograph and book displayed together in a shadow-box frame. *Provenance*: Lucy (Christmas gift inscription) – Bert Lahr (1895-1967, actor; accompanying note).

\$30,000-50,000



PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY BLAIR

114

SAN FRANCISCO IMPRINTS – Six works printed in San Francisco or by California authors, most from the library of Natalie Knowlton Blair, comprising:

BURGESS, Gelett (1866-1951). *The Lark*, No. 1. San Francisco: C.A. Murdock & Co., 1 May 1895. **The first edition, very rare first issue (Murdock imprint), inscribed by the author** on the title-page in blue pencil: "This is the Murdock imprint of which only a few copies were printed before we changed to Doxey, and only a few copies are known to exist. Gelett Burgess." Contains the first printing of the well-known couplet: "I never saw a purple cow, I never hope to see one; But I can tell you anyhow, I'd rather see than be one." Quarto (191 x 140mm). Illustrated. Original stapled printed wrappers, uncut (some slight toning and fraying at edges, lightly creased at center from folding); quarter morocco slipcase. *Provenance*: Natalie Knowlton Blair (1887-1951, noted American collector and bibliophile; morocco Blairhame bookplate on slipcase).

[With:] HARTE, Bret (1836-1902), editor. *Outcroppings: Being Selections of California Verse*. San Francisco: A. Roman and Co., and New York: W. J. Widdleton, 1866. **The first edition**, edited and with the Preface by Harte and as such his first book. BAL 7238 (form E, but without imprint on spine, no priority). Square octavo (170 x 131mm). Original publisher's purple cloth (spine faded); cloth slipcase. *Provenance*: Samuel C. Upham (1819-1885), American journalist, lyricist, merchant, bookkeeper, clerk, navy officer, prospector, and counterfeiter, sometimes known as "Honest Sam Upham" (signature on flyleaf dated 1877) – Natalie Knowlton Blair (1887-1951, noted American collector and bibliophile; morocco Blairhame bookplate on pastedown).

[And:] Four other related other works.

(6)

\$700-1,000

FROM A DISTINGUISHED EUROPEAN COLLECTION

115

CLEMENS, Samuel Langhorn. ("Mark Twain" 1835-1910). *Adventures of Huckleberry Finn*. New York: Charles L. Webster and Company, 1885.

The first American edition. An early issue, in the publisher's original sheep binding. The first state of page 57 with "was" for "saw", the corrected engraving on page 283, and the portrait frontispiece having Heliotype Printing Company imprint against black background with no visible tablecloth or scarf. BAL 3415.

Octavo (210 x 160mm). Half-title, portrait frontispiece (short repaired tear to portrait, some wear to the margins of the preliminaries and pages 353-356). Original sheep (rebacked, with labels preserved, some wear to extremities); custom slipcase.

\$2,800-4,000

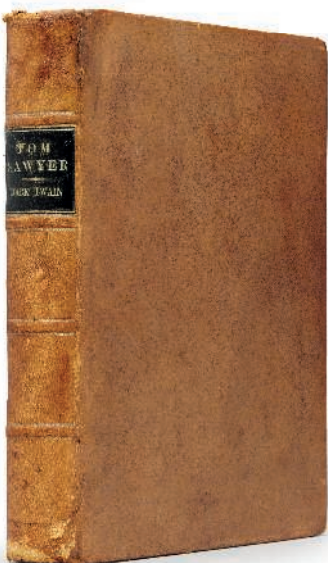
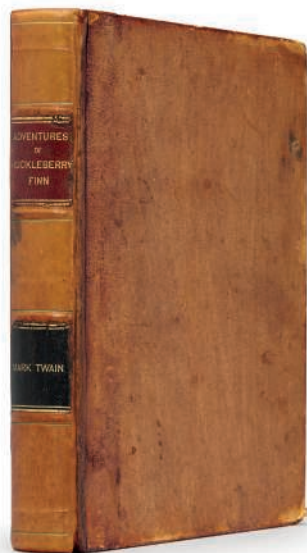
116

CLEMENS, Samuel Langhorn. ("Mark Twain" 1835-1910). *The Adventures of Tom Sawyer*. Hartford: The American Publishing Company, 1876.

The Doheny copy. The first edition in the publisher's original sheep binding. "The irresponsibility, the love of odd adventure, and the sense of natural justice as opposed to the village code, which characterize the heroes of this book and its sequel *Huckleberry Finn*, presented a sharp contrast to the Sunday School or rags-to-riches literature which was then the common fare doled out to children [...] These books let fresh air into the minds of parents who had shut the door on their own childhood, and they will be classics the world over as long as there are boys" (Grolier *American* 79). This copy is from the second printing, issue A, with the preliminaries mispaginated and no blanks after the half-title. BAL 3369.

Octavo (210 x 165mm). Half-title. Wood-engraved frontispiece, on laid paper. Original sheep (some repairs to spine ends and joints, a little wear to extremities). *Provenance*: Frederick Skiff (bookplate) – Estelle Doheny (her sale, Christie's New York, 14 December 2001, lot 317).

\$2,800-4,000



PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY BLAIR

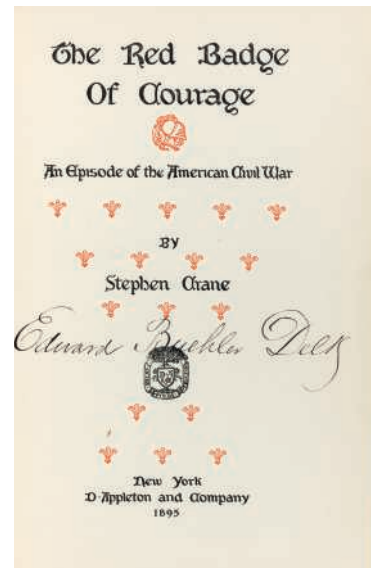
117

CRANE, Stephen (1871-1900). *The Red Badge of Courage*. New York: D. Appleton, 1895.

The first edition of Crane's acclaimed Civil War novel, with first state of the advertisements and first state of p.225 with unbroken type. The novel is praised for its realism and psychological depth, even more notable considering the author was born after the Civil War, and was only 24 when it was published. Stallman 3.

Octavo (184 x 120mm). Original tan cloth, lettered in red and black on front cover and spine (a bit spotted, erased inscription on flyleaf); cloth slipcase. *Provenance:* Edward Buehler Delk (1885-1956, architect known for his Spanish Colonial Revival style in the Midwest and Southwest United States; signature on title and erased gift inscription on flyleaf) – Natalie Knowlton Blair (1887-1951, noted American collector and bibliophile; morocco Blairhame bookplate on pastedown).

\$1,000–1,500



118

CRANE, Stephen (1871-1900). *Whilomville Stories*. New York and London: Harper & Brothers, 1900.

The first edition. A collection of short stories set in the fictional town of Whilomville, based on Port Jervis, New York; illustrated by Peter Newell. Stallman 27. Octavo (190 x 125mm). Original pale green cloth, gilt-lettered on front cover and spine, and decorated with formalized trees (text block cracked, but cloth bright and fresh); cloth slipcase. *Provenance:* Natalie Knowlton Blair (1887-1951, noted American collector and bibliophile; morocco Blairhame bookplate on pastedown).

[With:] —. *Wounds in the Rain. War Stories*. New York: Frederick A. Stokes, 1900. **The first edition.** Stallman 28. Octavo (188 x 123mm). Original gilt-lettered green cloth, top edges gilt (front joint cracked, but a bright, square copy); quarter morocco slipcase. *Provenance:* Natalie Knowlton Blair (1887-1951, noted American collector and bibliophile; morocco Blairhame bookplate on pastedown). (2)

\$400–600



OTHER PROPERTIES

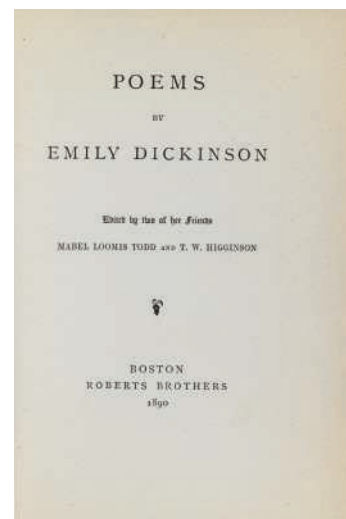
119

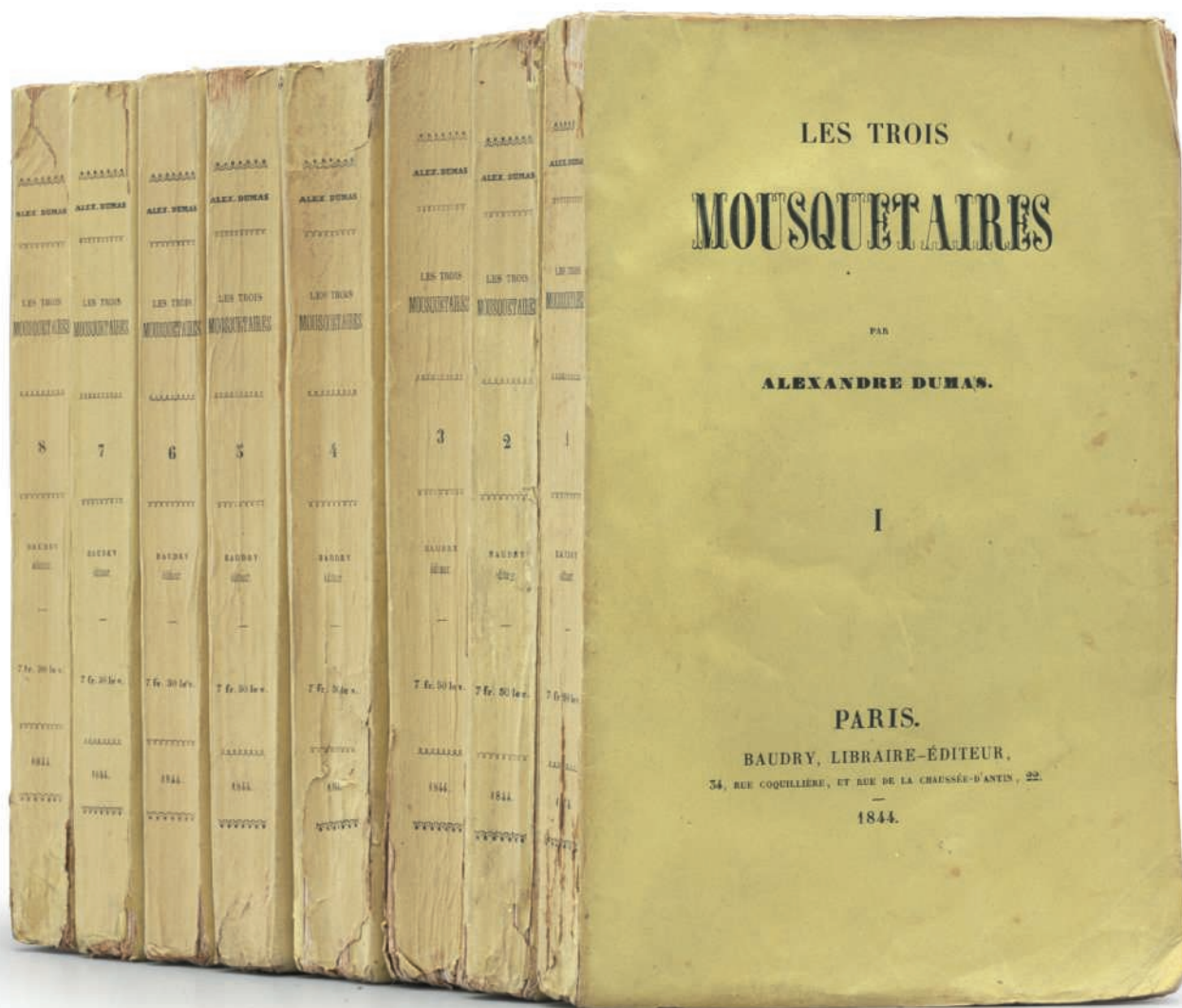
DICKINSON, Emily (1830-1886). *Poems*. Boston: Roberts Brothers, 1890.

The first edition, first printing, of the poet's first book – a landmark of American literature. A recluse throughout most of her life, Dickinson's *Poems* were published posthumously in a small edition of 500 copies on 12 November 1890. Aside from a small circle of family and friends, her poetry did not circulate in her lifetime and this publication gave Dickinson's work its first public exposure. The volume proved to be popular, and two more printings were required before the end of that year. BAL 4655; Myerson A.1.1.a.

Octavo (173 x 114mm). Grey and white publisher's cloth stamped in gilt, silver floral motif, top edges gilt (lightly rubbed and soiled, hinges cracked, final two leaves detached, crease to lower corner of page 109). Binding "B," no priority. This copy bound with a partial extra set of preliminary pages, comprising i-viii. *Provenance:* contemporary gift inscription to first title.

\$4,000–6,000





120

DUMAS, Alexandre (1802-1870). *Les Trois Mousquetaires*. Paris: Baudry, 1844.

The first edition of the author's best-known work, in the original wrappers: a rare survival. In the past 30 years only one set in the original wrappers has been offered at auction, according to RBH and ABPC (The Library of an English Bibliophile, Part VI, Sotheby's, 20 October 2016, lot 42). As soon as it was published Dumas' novel "gained immediate, universal glory [and his heroes] D'Artagnan, Athos, Portos and Aramis [...] acquired a mythological dimension. [They are] embodiments of brotherhood and vigor that haunt not just the book but also the collective unconscious" (*En français dans le texte*). The last volume concludes with four additional novellas: "Un message", "Histoire d'un mort raconté par lui-même", "Histoire d'une âme", and "Fra Bartolomeo". An attractive set. *En français dans le texte* 263.

Eight volumes, octavo (223 x 138mm, with deckle edges). With half-titles (light scattered spotting, mainly in the margins). Publisher's original yellow paper wrappers, the sides and the spines printed in black (some spines with light wear and tears neatly repaired; front joint of vol. 2 neatly repaired; spine head of vol. 1 chipped with small loss; light wear at the extremities). (8)

\$50,000-80,000



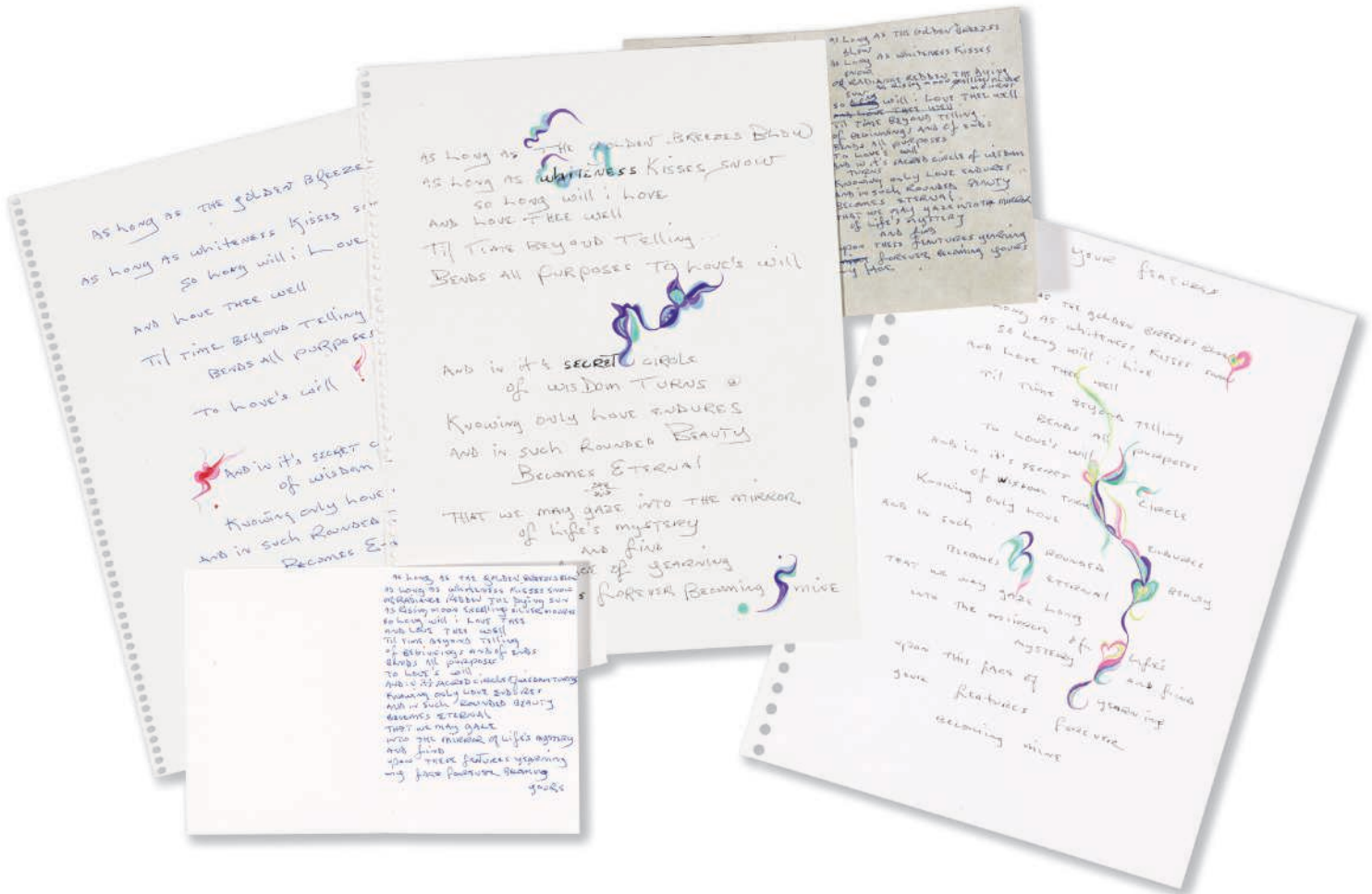
121

ELIOT, George (1819-1880). *Middlemarch*. Edinburgh and London: William Blackwood, December 1871 - December 1872.

An exceptionally fine and bright copy of the first edition in original parts of Eliot's Victorian masterpiece, the work hailed as "magnificent" by Virginia Woolf and "the greatest" of English novels by Martin Amis and Julian Barnes. Due to the scope of her novel, Eliot and her companion George Lewes suggested to her publisher, John Blackwood, that the novel be published in eight parts priced at five shillings each and issued every two months starting in December 1871. While each part gave the reader more of the story than the traditional monthly serial publications, the more expensive price and the wait of two months for the next part meant Eliot needed to ensure her plot kept the public interested enough to purchase the next installment. Although Eliot found writing for serialization to be an enormously difficult task, *Middlemarch* proved to be a modestly popular success and cemented Eliot's reputation, selling 5,000 copies of the edition in parts and 3,000 additional copies of the four volume bound edition. Parrish 29-31.

Eight volumes, octavo (178 x 120mm). Part-titles, all advertisements and slips present [volume one with front and back cover advertisements varying from those called for in Parrish], errata slip in book 4, catalogue at end of volume 8. Original green wrappers printed in black (some very light soiling, minor wear to extremities); green quarter morocco slipcase. *Provenance:* Amelia Walker (contemporary ownership signature one each part to either upper covers or titles).

\$40,000-60,000



122

DYLAN, Bob (b.1941), and ROGERSON, Margie (b.1947). Five autograph manuscript versions of the poem "Your Features" in Dylan's hand, three of these collaborative works illuminated with original drawings by Rogerson, c.2001.

Five pages comprising: two early versions, ink on notecards with original envelopes (155 x 115mm) and three illustrated versions, ink and Prismacolor pencils on sketchbook paper, with perforated margins (354 x 275mm). *Provenance:* Margie Rogerson.

Five iterations of an original unpublished love poem, three of which include color illustrations by longtime girlfriend Margie Rogerson.

Together these items give a glimpse of the singer-songwriter's creative process, revealing an important side of Dylan, that of the poet, and documenting a previously unknown collaborative relationship in his later oeuvre. Rogerson, a successful San Francisco-based designer whose career was launched by her signature micro mini-dress, was contacted in 1977 by filmmaker and longtime Dylan friend Howard Alk and his wife Joan to purchase a cape for Dylan. The transaction eventually led to Dylan's first song with Rogerson in mind: "Is Your Love in Vain" (recorded on 1978's *Street Legal*) – written in response to a humorous note she'd added to one of his orders. Despite this evident chemistry, it was only in 1983 that Dylan and Rogerson became romantically involved. Their relationship was first immortalized on *Infidels* (1983), in the songs "Sweetheart Like You" and "Don't Fall Apart on Me Tonight." Their creative collaboration continued intensely over the ensuing decades, as evidenced by the present poem. The first two versions are small-format working drafts containing a handful of revisions; the next three are larger-format and represent versions of the final work, with identical text but alternate illustrations.

(5)

\$8,000–12,000



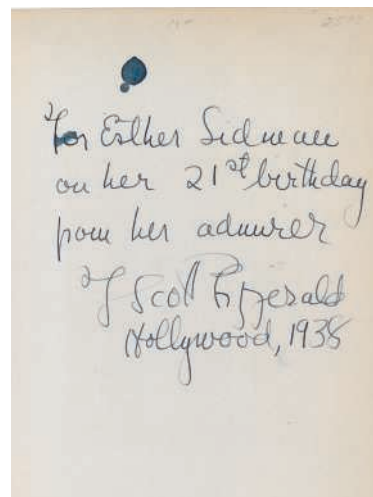
123

EMERSON, Ralph Waldo (1803-1882). *Poems*. London: Chapman, Brothers, 1847.

The first edition, first binding, with the publisher's catalogue dated 16 November 1846. BAL 5210. Octavo (200 x 120mm). Original pale green ribbed cloth, gilt oval title block at center of front cover, spine gilt (repairs to spine panel, some soiling). *Provenance*: Oliver Henry Perkins (bookplate; his library sold Anderson Galleries, 23-24 March 1926) – Natalie Knowlton Blair (1887-1951, noted American collector and bibliophile; morocco Blairhame bookplate on pastedown).

[*With*:] –. *Poems*. Boston: James Munroe and Company, 1847. **The first American edition**, four page publisher's advertisement at front dated 1 January 1847. BAL 5211. Octavo (178 x 110mm). Original plain glazed boards, printed paper spine label (small split to front joint, some light soiling). *Provenance*: George Wells, Cambridge and Greenfield, MA (inscriptions on title and front free endpaper) – Albert Thorndike (bookplate) – Natalie Knowlton Blair (1887-1951, noted American collector and bibliophile; morocco Blairhame bookplate on pastedown). (2)

\$1,000-1,500



124

124

FITZGERALD, F. SCOTT (1896-1940). *The Great Gatsby*. New York: Charles Scribner's Sons, 1925.

A presentation copy of Fitzgerald's masterpiece, inscribed by the author, "For Esther Sidman on her 21st birthday from her admirer. F Scott Fitzgerald, Hollywood, 1938." This copy from the first edition, second printing, consisting of 3000 copies, published in August 1925. Brucoli A11.1.b.

Octavo (191 x 130mm). Original green cloth, spine lettered in gilt, fore-edges uncut. Dust-jacket fragment only, tipped to lower cover; in a custom half morocco slipcase. *Provenance*: Esther Sidman (inscription from the author, bookplate).

\$10,000-15,000



125

125

FITZGERALD, F. SCOTT (1896-1940). *Tender is the Night*. New York: Charles Scribner's Sons, 1934.

A presentation copy of Fitzgerald's fourth and final novel, inscribed by the author, "For Esther Sidman compliments of the season. From her friend F. Scott Fitzgerald, Xmas 1938." This copy is from the third printing consisting of 2,520 copies, published in May 1934. Brucoli A14.1.d.

Octavo (191 x 130mm). Original green cloth, spine lettered in gilt (somewhat rubbed). Publisher's dust-jacket (expert restorations to verso, a little toning to spine). In a custom half morocco slipcase. *Provenance*: Esther Sidman (inscription from the author, bookplate).

\$6,000-9,000



126

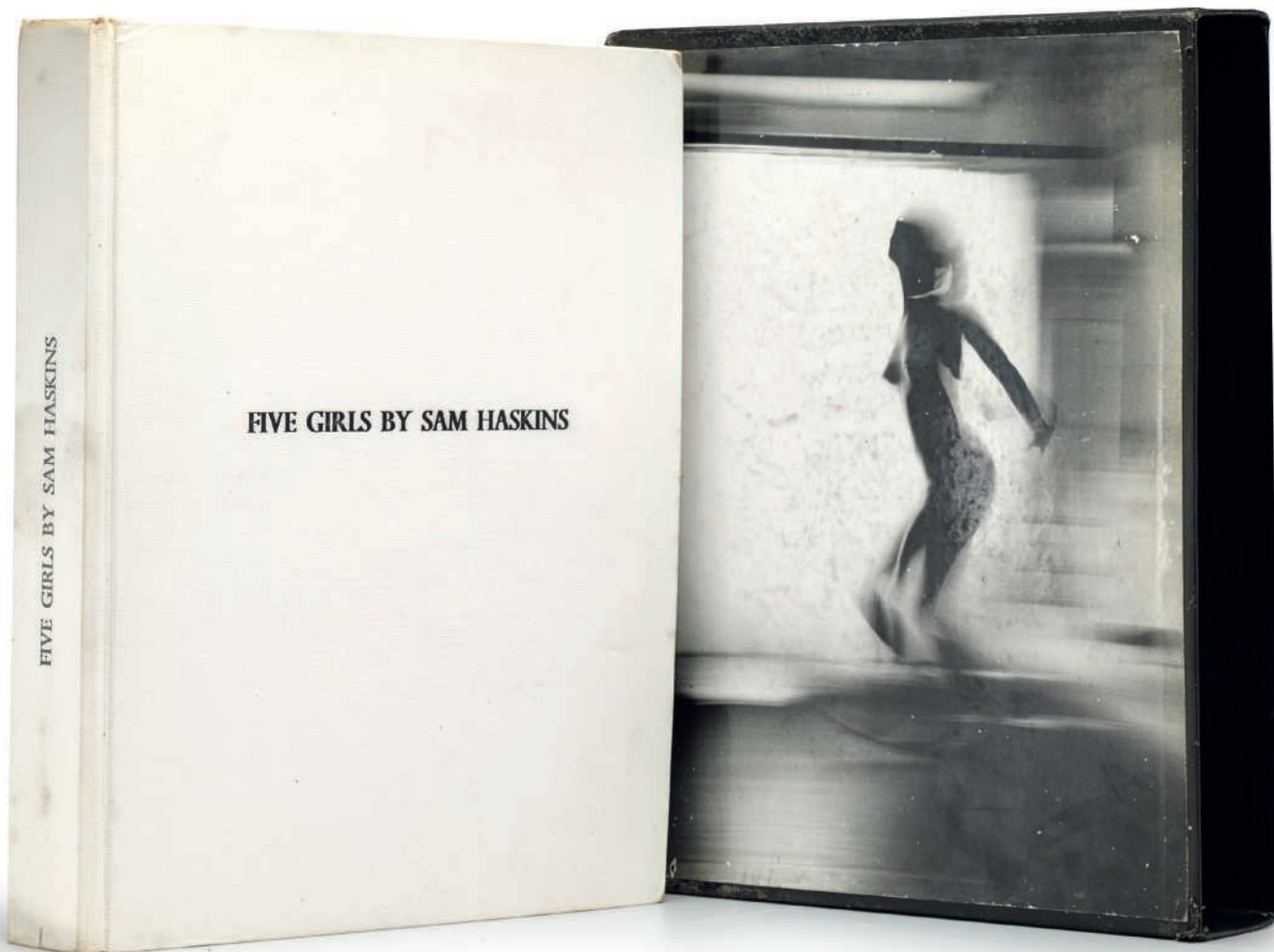
126

GERSHWIN, George (1898-1937) and ALAJALOV, Constantin (1900-1987). *George Gershwin's Song-Book*. New York: Random House, 1932.

The limited edition, one of 300 copies, signed by Gershwin and Alajalov. This copy includes the 8-page pamphlet that is usually lacking in the rear pocket. This copy is number 28.

Quarto (321 x 232 mm). Half-title. Photographic portrait frontispiece of Gershwin, photograph of Gershwin's hands, 18 full-page color illustrations by Alajalov. Original dark blue morocco gilt (sunning to spine).

\$1,500-2,500



127

HASKINS, Sam (1926-2009). Original maquette for *Five Girls*. [1961-1962.]

84 silver gelatin prints, varying sizes, some double-page and full-page, mounted on cardstock in a quarto album, 365 x 290mm (upper corners lightly bumped, minor soiling in the mounts, one small print detached). Contemporary cream cloth stamped in black (light soiling; endpapers with small adhesive stains and related faint offsetting on the next leaves, not affecting the prints); original slipcase with an original print mounted on each side (some wear). *Provenance*: the estate of Sam Haskins.

An original maquette for the first edition of Haskins' groundbreaking debut, comprising 84 silver gelatin prints, 28 of which are unpublished. Preceding the revered *Cowboy Kate* by two years, *Five Girls* is Haskins's important first foray into nude photography and photobook production, introducing the world to his fresh, liberated, playful, and influential style of shooting the female form and innovative way of capturing the "girl next door." Haskins's work came to epitomize the feel of the Swinging '60s while still retaining a timeless quality. This maquette gathers superb silver prints that were produced, printed, retouched, and laid out by Haskins personally to present to publishers. It includes numerous shots that were not included in the first edition, and uncropped versions of some that were, giving a glimpse into the photographer's creative process. The silver prints are particularly beautiful when viewed side-by-side with the rich but comparatively underwhelming gravure of the published version. Haskins's photobooks were all labors of love, produced in his spare time while running a busy commercial advertising and illustration studio in downtown Johannesburg. He was soon rewarded with numerous accolades – including the prestigious Prix Nadar in 1964. The publication of *November Girl* in 1967 marked the completion of Haskins's trilogy of black and white figure books. *With*: a copy of the first American edition of *Five Girls* (New York: Crown Publishers, 1962).

\$25,000–35,000





128

JACQUES, Brian (1939-2011). A consecutive first edition run of the Redwall novels, all but one signed. London: Hutchinson, 1986-2001.

A fine first edition set of the Redwall novels, signed by the author. This set comprises the first 16 novels in the series, through 2002. While growing up in Liverpool Jacques developed a keen interest for the stories of Tolkien and Kenneth Graham, whose influence is clearly evident in his extended series. Jacques' talent for writing revealed itself from a young age, when on his first day at school he was assigned to write a story about animals. His teacher refused to believe that a ten year old could write that well and branded him a liar. At fifteen, he set out for adventure and became a merchant seaman. He returned to Liverpool and worked as a railway fireman, longshoreman, long-distance truck driver, bus driver, boxer, Police Constable, postmaster, and stand-up comic. Each title is signed except the elusive *Mariel of Redwall*. The set includes both the first hardback and the paperback original of *Lord Brocktree*. The paperback was published two months before the hardcover.

Together 16 volumes, octavo. Original cloth [one in wrappers] as issued, original illustrated dust jackets. [With:] four other volumes, one a later edition, the others treatments of the Redwall story for younger children. (20)

\$1,000-1,500

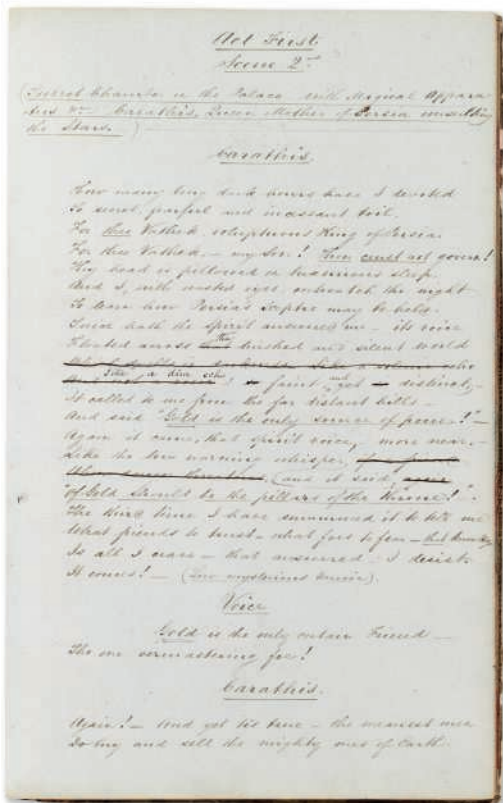
129

[NORTON, Caroline Sheridan (1808-1877). – BECKFORD, William Thomas (1760-1844)]. Manuscript, entitled "Vathek," being a working draft of a play, [London, c.1832-36].

134 leaves, 321 x 200mm, rectos only, being title, dramatis personae, and the play with act and scene divisions marked but not numbered, in a scribal hand with several neat revisions in another hand, paper watermarked 1832. In original vellum boards with stationer's label of E. Tarbox of Leicester Square, upper cover titled "Vathek" in manuscript (minor soiling to binding), overall excellent and legible condition. *Provenance:* with Sterling Books, Avon (enclosed letter) – sold at Sotheby's 19 November 1974, lot 415, to – Robert J. Gemmett (scholar and bibliographer of William Beckford).

A complete manuscript attributed to Caroline Norton, being an adaptation of Beckford's most famous novel with important interpretations and dramatic additions. William Beckford's Gothic novel *Vathek*, 1786, is a touchstone of English Romanticism. Its spectacular imagery inspired dramatic and musical adaptations in its day and it remains an important inspiration in the fantasy genre. Caroline Sheridan Norton, the novelist and women's rights activist, is known to have written two plays: *The Gypsy Father*, performed in 1831 at Covent Garden; and *Vathek* written before 1836 and never performed. Knowledge of its existence stems from her correspondence with Alfred Bunn, manager of the Drury Lane Theatre. Bunn declined the play, giving his opinion later that, though he felt "the exquisite beauties of Mrs. Norton's metrical compositions," the play was too difficult to stage: "a little more knowledge of the circumscription of stage rules, or stage necessities, would have rendered [Vathek] as fascinating as all her other productions" (Bunn, *The Stage both Before and Behind the Curtain*, 1840, pp 268-9). Additionally, there are several instances of metaphors and language used in this play that echo Caroline Norton's poetry. The manuscript follows the central theme and main plot line of Beckford's novel, but there are new incidents and characters added. Most significantly from the point of view of female authorship is the invention of the character Perizade to supplant Vathek's object of infatuation, Nouronihar. Perizade is a virtuous maiden who is bewitched into loving Vathek by the wicked Giaour but is saved from the Halls of Fire thus giving the play a happy ending. Another major innovation is a spectacular beginning in which the Giaour and a cohort of gnomes break free from the underworld. For a detailed analysis, see Gemmett, "The Lost Manuscript of Caroline Norton's *Vathek*," *Notes and Queries*, Oxford Univ. Press, March 2017, 86-95.

\$5,000-8,000



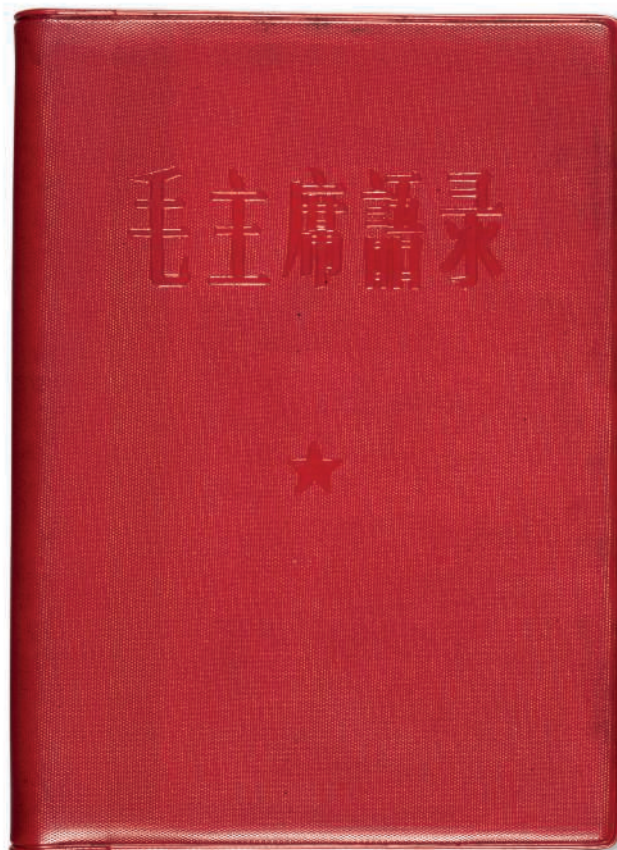
130

MAO ZEDONG (1893-1976). *Mao Zhuxi Yulu*. [Quotations from Chairman Mao Zedong.] Text in Chinese. [Perhaps Beijing:] Central Political Department of the Chinese People's Liberation Army, 1964.

The first edition of the iconic "Little Red Book," with Lin Baio's endorsement. The contents were chosen from the sprawling four-volume Mao's *Selected Works* by Tian Xiao Guang, an editor at the People's Liberation Army newspaper. The tiny book provided a portable version of the work that had become the mostly widely-read within China. The first edition includes an endorsement from Lin Baio, head of national defense and Mao's intended successor. That endorsement was removed from all copies after "jealous factions" spread rumors of an assassination plot against Mao by Lin, forcing Lin and his family to flee. Although the claims were never substantiated, Lin's plane was shot down over Mongolia in September 1971. "When this news was finally released to the Chinese people after more than a year, it came with a proclamation that Mao's close comrade-in-arms for nearly half a century had disgraced himself and his name was to be eradicated from history. Consequently, his endorsement leaf in all copies of the Little Red Book and elsewhere were to be torn out or otherwise defaced as a sign of loyalty to Mao and the CCP. Indeed, not removing it could easily be a liability" (Schiller 36). First edition in variant red vinyl covers, with Lin Baio's uncorrected calligraphic endorsement in brown ink, the second version of the erratum slip at rear, and frontispiece variant a. See Schiller *Mao* pp.28-37, 44.

16mo (135 x 97mm). Half-title printed in red, title in red and green, half-tone portrait frontispiece of Mao with tissue guard (short closed tear to half-title). Original red vinyl covers over paper wrappers, front cover blocked in blind (small closed tear to front wrapper). *Provenance*: Library of the Advanced Party School of the CCP (stamp) - The Helmut N. Friedlaender Collection.

\$8,000-12,000



PROPERTY FROM THE ESTATE OF JULIA K. ROSENWALD

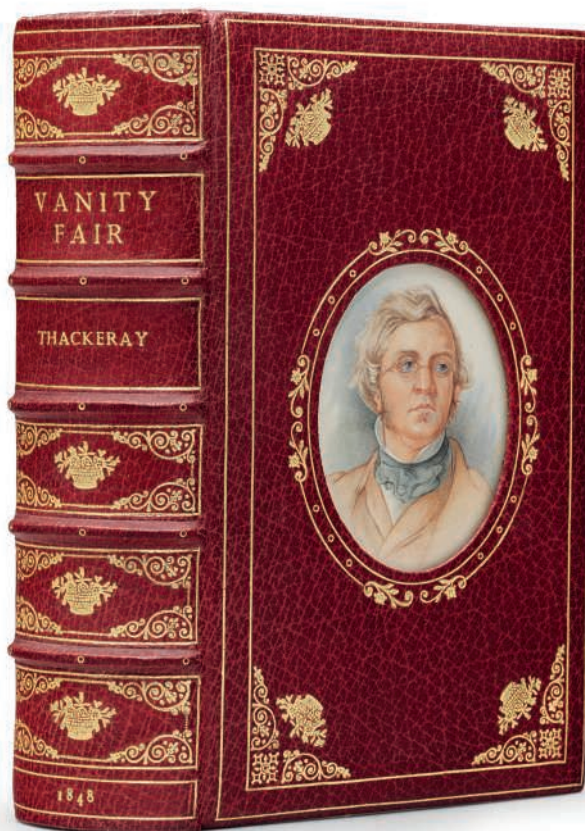
131

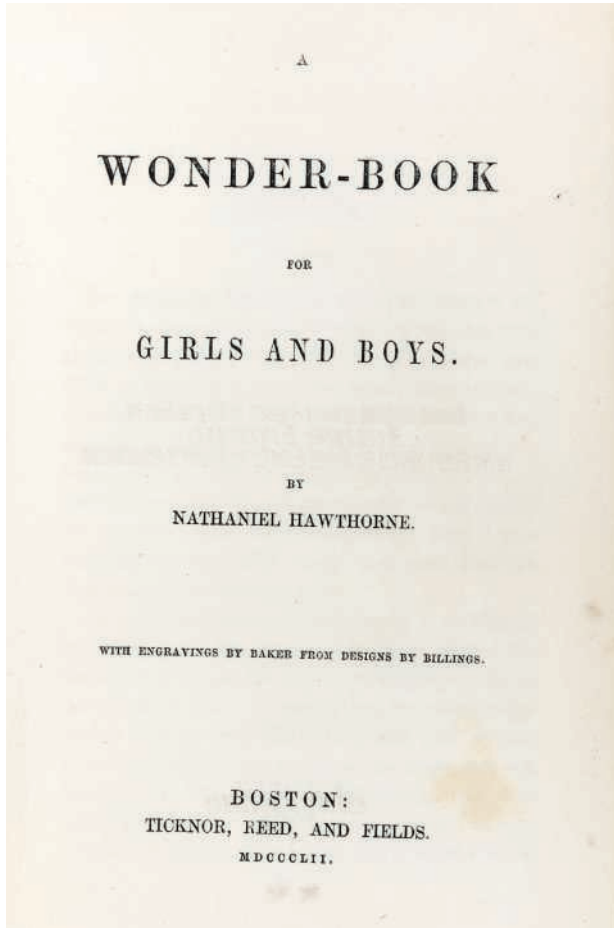
THACKERAY, William Makepeace (1811-1863). *Vanity Fair*. A Novel Without a Hero. London: Bradbury and Evans, 1848.

The first edition in book form, in Cosway-style binding with a miniature portrait of Thackeray inset into the upper cover: a landmark of Victorian literature in a very attractive binding. The first issue, with the headline on page one in rustic type; "Mr. Pitt" on page 453; and the suppressed woodcut of Mr. Steyne on page 336. Van Duzer 231.

Octavo (200 x 124mm). Engraved frontispiece, engraved additional title, and 38 engraved plates (light foxing to additional title and mostly marginal foxing to some plates). Full red morocco gilt by Bayntun Riviere with an oval portrait on the upper board, spine in gilt compartments, gilt inner dentelles, gilt edges, ivory silk doublures, slipcase (dampstain to edge of slipcase).

\$2,000-3,000





PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY BLAIR

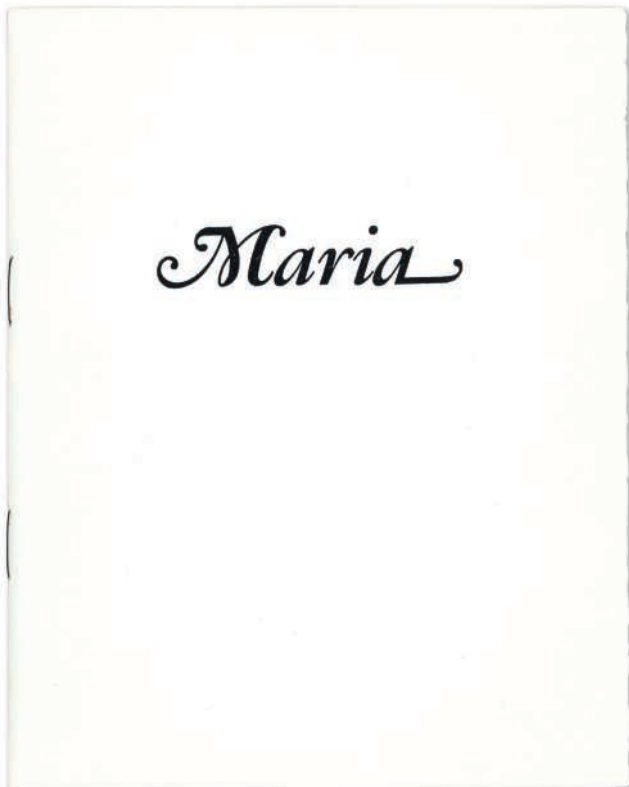
132

HAWTHORNE, Nathaniel (1804-1864). *A Wonder-Book for Girls and Boys*. Boston: Ticknor, Reed, and Fields, 1852.

The first edition of a Children's classic. "Children possess an unestimated sensitivity to whatever is deep or high, in imagination or feeling, so long as it is simple, likewise. It is only the artificial and the complex that bewilders them" (from the Introduction). Hawthorne's attempt to retell the Greek myths in a style suitable for children was so popular that it resulted in the follow-up *Tanglewood Tales* the following year. BAL 7606.

Octavo (167 x 107mm). Frontispiece and six plates, original tissue guards preserved. Original blue blind-embossed cloth, gilt-lettered on spine (leaned, somewhat faded); cloth slipcase. *Provenance:* Henry William Poor (1844-1915, American stockbroker, banker and author; morocco bookplate) – Natalie Knowlton Blair (1887-1951, noted American collector and bibliophile; morocco Blairhame bookplate on pastedown).

\$1,500–2,000



OTHER PROPERTIES

133

[CORNELL, Joseph (1903-1972)] and POLKO, Elise (1822-1899). *Maria*. New York: Salamander Editions, [1954]. [With:] CORNELL, Joseph. Typed letter signed ("Joseph Cornell") to Sylvia Pedlar, New York, 1954. One page.

A pristine, personalized copy of Joseph Cornell's foray into the book arts, with a letter to the recipient. This small, precise work by the idiosyncratic artist is a translation of Elise Polko's prose-poem about the opera singer Maria Malibran—a particular obsession of Cornell's. He refers to it in an accompanying letter to the designer Sylvia Pedlar as "an exploration which I hope to have more news of one of these days." Privately printed in an edition of only 100, Cornell personalized some copies, such as this one, with small collage elements to give away to friends—the rest remained in a box found in his estate after his death. The letter refers to Cornell's first meeting with Pedlar and fellow artist Bradley Walker Tomlin, expressing sadness at the latter's recent death.

Quarto (138 x 11mm). Original blue tissue, engraved vignette, small color image of the Manhattan skyline pasted to last page. Original printed wraps (punctures from removed staple). *Provenance:* Sylvia Pedlar (1902-1982, American fashion designer; letter).

\$5,000–8,000

To Robert Dodd from Jack Kerouac
QUESTIONS Feb. 28, 1964

- CITY
1. In TOWN AND THE COUNTRY your style of writing is much different from THE LONESOME TRAVELLER. Do you change your style with the type of story? "The Town and the City" was my first, young man novel when I was just starting out, trying to write like Thomas Wolfe — "Lonesome Traveler" is a product of my own style which I developed in later years, "spontaneous writing" with no looking back, and my own laws of storytelling — OUTER SPACE PROSE! My own original invention
 2. Many people have referred to you as a "Beatnik" or a "way out" writer. Do you feel this way about yourself?
"Way-out" yes, but I never was a Beatnik — It was the newspapers & critics who tagged that label on me. I never had a beard, never wore sandals, avoided the company of Bohemians & their politics and always had a job on the road like in "Lonesome T." on railroad, chips etc.
 3. Some people refer to your thing as existentialism where man makes his own destiny. Just what is your philosophy of life?
My philosophy now is "No-Philosophy," just "Things-As-They-Are"
 4. What goal are you trying to reach in your career?
Be a great writer making everybody believe in Heaven
 5. What do you think is the ideal way of life?
Hermit in the woods, one-room cabin, wood stove, oil lamp, books, food, outhouse, no electricity, just creek or brook water, sleep, hiking, nothing-to-do —
 6. Do you like fame or would you rather write and have only your works become famous?
My name is like Crackerjacks, famous, but very few people buy my books because they've been told by newspapers & critics that I'm crazy, so I'm almost broke now 1964 — I hate fame without fortune, which is really INFAMY & RIDICULE, in my case.
 7. From your many books I see that you must travel a lot. Do you try to mix in with different classes or do you stick to one?
All "classes" for experience & learning — but I do prefer "non-literary" people like waiters, truckdrivers, girls, carpenters, claudiggers, railroad men, sea men, old millionaires, all the "characters" —
 8. Does the West coast influence an author's style differently than the East coast?
No — I and the "Beats" came from the East Coast & just wrote out there, no special difference in style except a little on subject-matter, i.e., open-spaces country —
 9. What is your favorite subject matter?
That everybody goes to Heaven — Read "Visions of Gerard" (about Lowell) in 1926

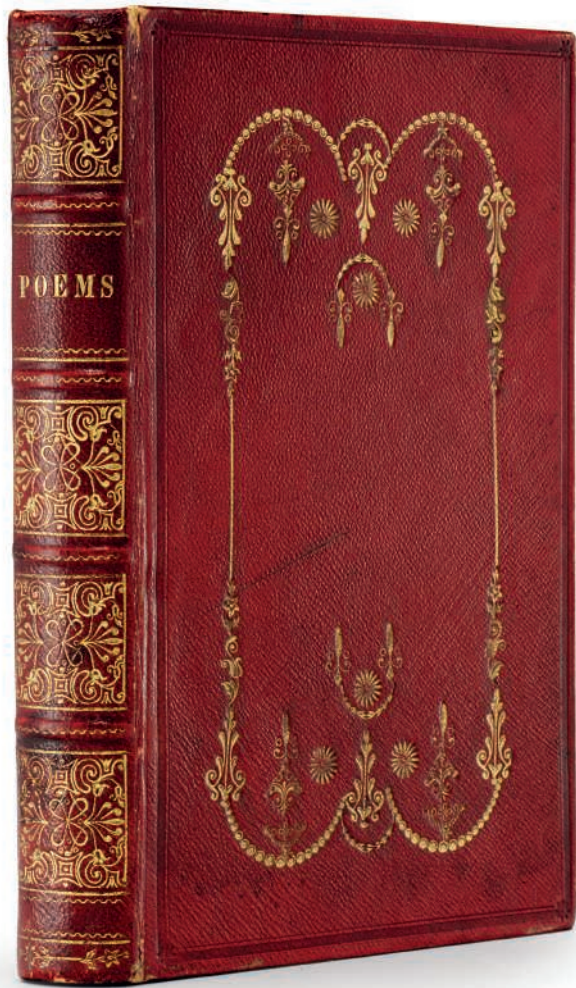
134

KEROUAC, Jack (1922-1969). Autograph manuscript signed ("Jack Kerouac") to Robert Dodd, n.p., 28 February 1964.

Two pages (280 x 213mm), plain paper stock containing Dodd's 12 typed questions for Kerouac with Kerouac's copious answers in ink (creased where folded for mailing, small loss to top left corner not affecting text). Provenance: Robert A. Dodd.

Kerouac's candid handwritten reply to a young man's questions about being a "Beatnik," his life philosophy, his thoughts on Montana, and more. Students in Robert Dodd's ninth-grade class were told to contact their favorite writer with their own unique series of questions relating specifically to that writer. Young Dodd chose Jack Kerouac; the author replied at length to his questionnaire, which includes queries about his classification as a "Beatnik" (his answer: "I never was a Beatnik — it was the newspapers and critics who tagged that label on me..."), life philosophy ("My philosophy is 'No Philosophy,' just 'Things-As-They-Are'"), career goals ("Be a great writer making everybody believe in Heaven"), the ideal way of life ("Hermit in the woods..."), his thoughts on fame ("My name is like Crackerjacks, famous, but very few people buy my books..."), and segregation ("[t]he Irish and Italians of Massachusetts never paraded in protest, just worked hard and made it"). Interestingly, Kerouac is most expansive in response to the final question: whether he has visited Montana. His answer fills three-quarters of the page, beginning: "Great day, my favorite state! — I wrote about Montana in 'On the Road' but the publishers took it out behind my back... I stayed one night, but up all night, in a saloon in Butte, to keep out of the 40-below February cold, among sheep ranchers playing poker."

\$8,000-10,000



FROM A DISTINGUISHED EUROPEAN COLLECTION

135

MOORE, Clement C. *Poems*. New York: Bartlett & Welford, 1844.

The first edition of Moore's poetry to include the celebrated "Twas the Night Before Christmas." According to family lore, on Christmas Eve 1822 Clement Moore's wife was roasting turkeys for the poor of the local parish when late in the afternoon she discovered she was short one turkey. She asked Moore to venture into the snowy streets to obtain another. "He called for his sleigh and coachman [and] drove 'downtown' to what is now the Bowery section of New York City, to Jefferson Market to buy a turkey. Several sources relate he composed many of the lines in their present meter while riding in his sleigh; his ears full of the jingle-jingle of sleigh bells..." (Anne Lyon Haight, foreword to "The Night Before Christmas," Exhibition Catalogue, Pittsburgh, 1964, p.xv). When he returned, he brought the needed turkey, plus a Christmas poem composed during his errand. After dinner that evening, Moore read the new verses to his family, to the evident delight of his children. The poem was first published anonymously in the *Troy Sentinel* on 23 December 1823, under the editor's title "A Visit from St. Nicholas." Under the same title it appeared in the present volume, a small collection of Moore's verse which he published for distribution to friends and family. "It has since been included in many different anthologies, and, losing none of its original freshness, has been loved by American children for more than a hundred years" (DAB). BAL 14348; Grolier American 52; Johnson High Spots 59.

Octavo (177 x 110mm). (Without half-title, one gathering loosened.) Contemporary red roan, gilt compartments, sashes and floriate ornament to upper cover, gilt edges (extremities lightly rubbed). *Provenance*: Robert Cleveland (bookplate).

\$4,000-6,000

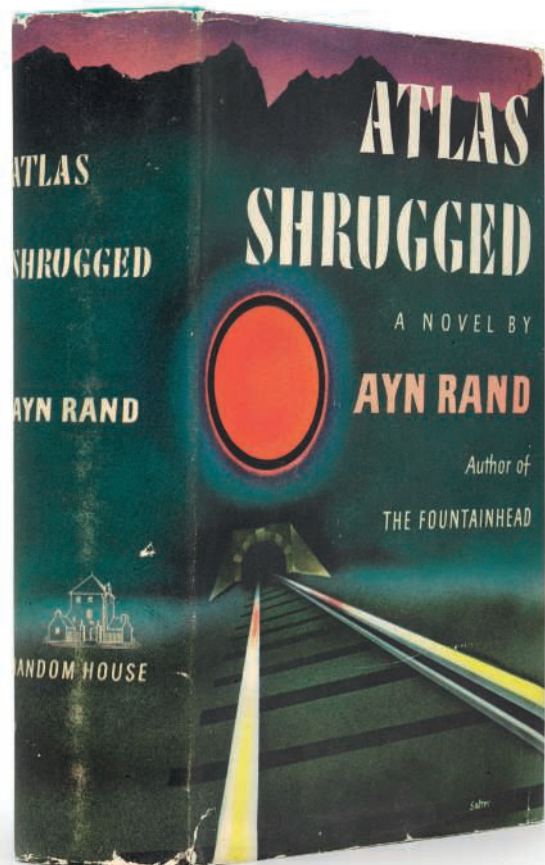
136

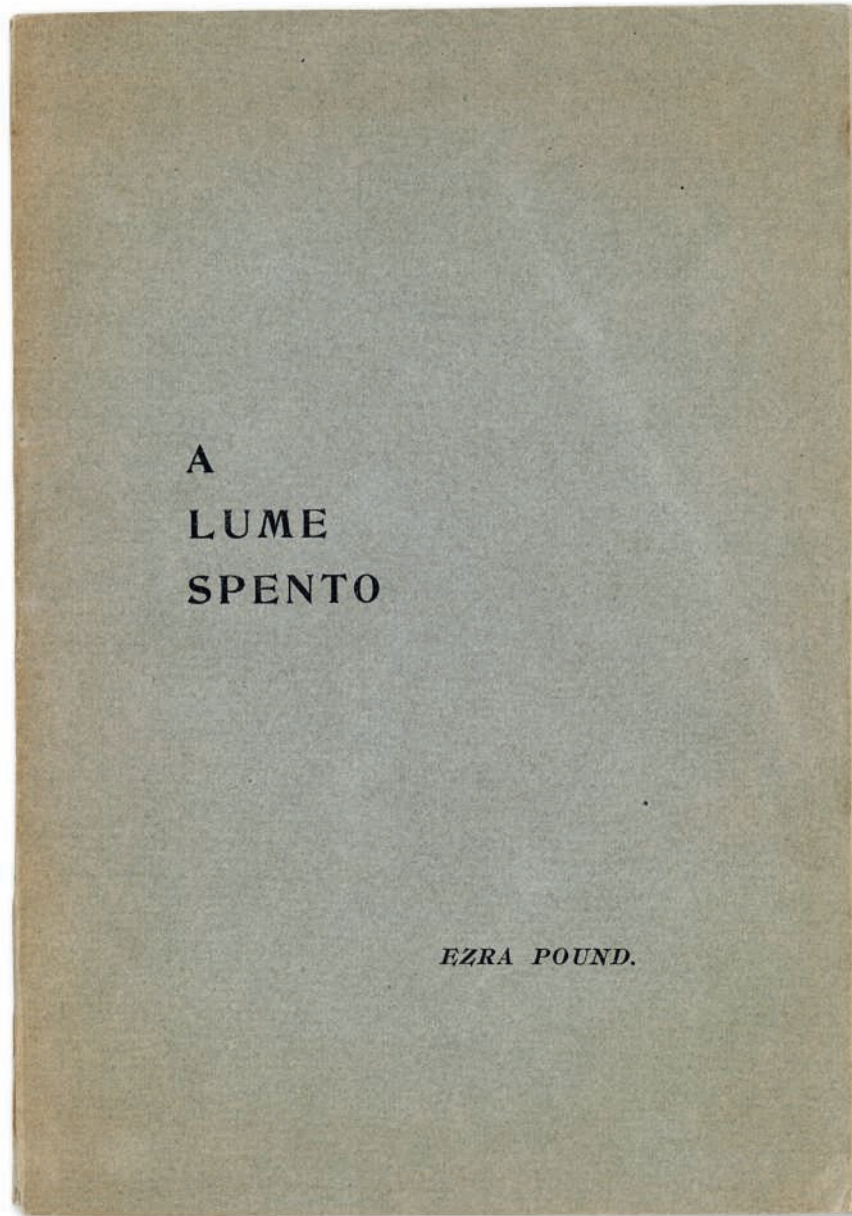
RAND, Ayn. *Atlas Shrugged*. New York: Random House, 1957.

The first edition, in first state dust-jacket, with "10/57" at the bottom of the front flap. A bright copy of Rand's fourth and last novel, her magnum opus depicting a dystopian United States and advocating her Objectivist philosophy.

Octavo (212 x 143mm). Original green gilt-stamped cloth, original dust-jacket (light chipping at extremities).

\$3,000-5,000





OTHER PROPERTIES

137

POUND, Ezra (1885-1972). *A Lume Spento*. Venice: A. Antonini [for Ezra Pound], 1908.

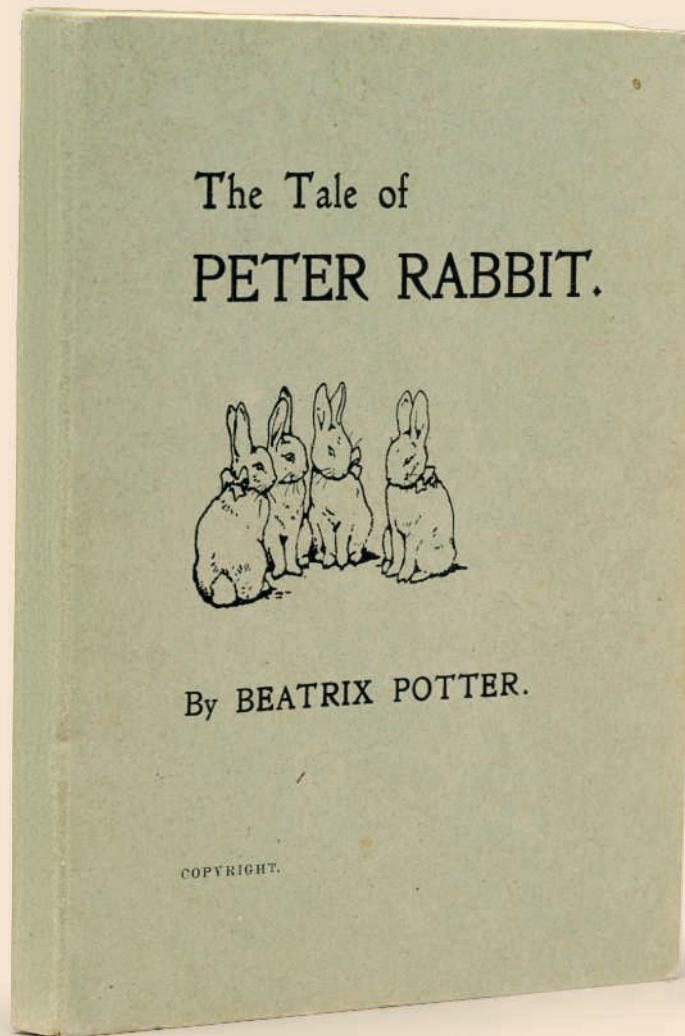
The first edition of Pound's first book. Publisher James Laughlin's copy, inscribed by Pound. An important association copy of "one of the rarest and most desirable books of modern poetry" (Goldwasser). Laughlin, founder of New Directions, was instrumental in restoring Pound's reputation following the poet's wartime support of fascism. Critics and the reading public had abandoned Pound as a result. Laughlin's was no apologist but believed that Pound's behavior was symptomatic of mental illness; he campaigned tirelessly to persuade readers to judge Pound's work on aesthetic grounds alone. Without Laughlin's dedication and effective marketing, it is certain that Pound would have far fewer readers today, if any.

Laughlin first met Pound in 1933 when, as a Harvard freshman, he travelled to Rapallo, Italy, to meet the poet. He returned the next year to join Pound's Ezroversity, but Pound encouraged Laughlin away from writing and into publishing. By the time they met, Pound had no copies left to give of this, one of rarest of all 20th-century books. Laughlin bought his copy from John S. Van E. Kohn in 1936, the year that Laughlin founded New Directions – the press that went on to publish many of Pound's works. Pound's inscription, in the margin of the last leaf, reads: "20 copies trimmed before I stopped the blighter [88, crossed out] 80 rough edged. EP. May anno XVII [i.e. 1939]". This copy is one of 20 with the edges trimmed. This copy has the misprints noted by Gallup in the dedication and pages 10 and 24; those in the dedication and page 24 show Pound's penciled corrections. Gallup *Pound* (1983) A1; Goldwasser, Thomas, "Ezra Pound's 'A Lume Spento': A Preliminary Census", in *PBSA*, vol. 83:1, March 1989, pp.17-42 (copy C in the census).

Quarto (195 x 135mm, with trimmed edges). Pound's inscription in pencil in the margin of the index (edges very faintly and evenly yellowed; some gatherings slightly loose but holding; a small paper flaw in the margin of leaf 2.1). Original light grey-green printed wrappers (spine evenly faded and splitting at the foot with small losses; wrappers with shallow creases and one very short tear); custom blue morocco backed slipcase and chemise. *Provenance*: John S. Van E. Kohn, bookseller (offered in catalogue no.3, 1936) – James Laughlin (1914-1997, publisher; his bookplate laid in) – by descent to the consignor.

\$25,000–35,000

113



actual size

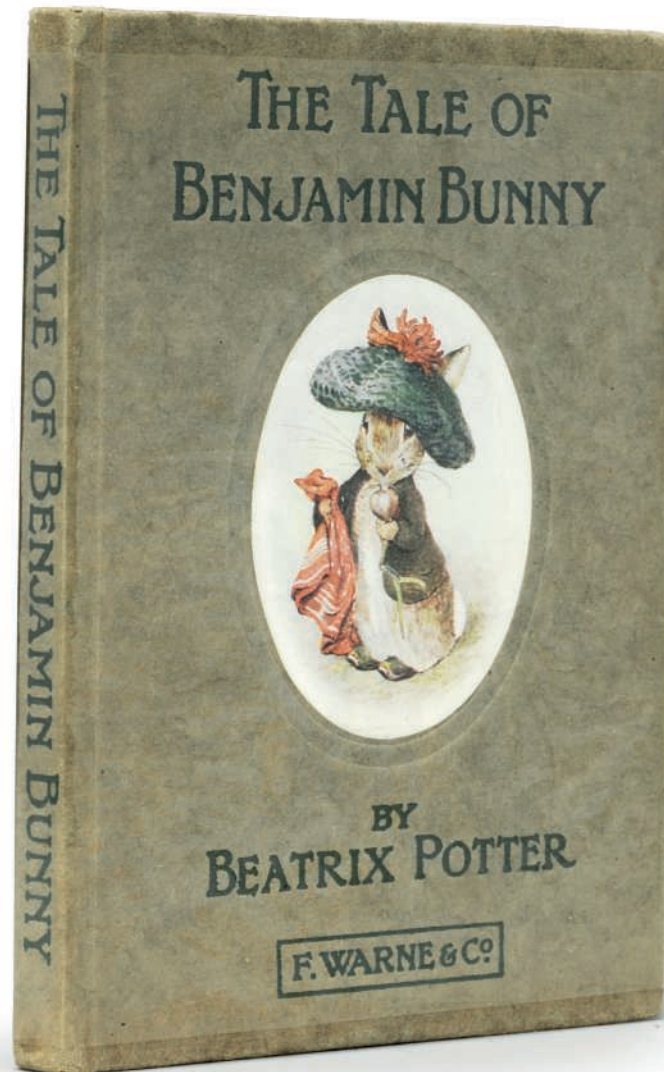
138

POTTER, Beatrix (1866-1943). *The Tale of Peter Rabbit*. London: Privately printed, 1901.

A superb copy of the privately printed first edition of Beatrix Potter's first book; one of the finest copies to come to auction. One of only 250 copies of the first issue. "[Potter] sent the manuscript to at least six publishers without success. Finally, in 1901, she decided to have the book privately printed, at her own expense. [...] The books were ready on 16 December and Miss Potter began giving them away to selected friends and relatives and selling them to others at one shilling two pence each. By this time, however, Beatrix Potter's career had already been given its first impetus, for the publisher Frederick Warne & Co. had agreed to accept the book for publication in a regular trade edition. But in February 1902, before the trade edition was ready, Miss Potter ordered another 200 copies to be printed of her private edition; this second issue had a rather better binding, with rounded back and darker printed boards. In October 1902 the Warne commercial edition was published. The first printing of 6000 copies was sold out before publication, and *The Tale of Peter Rabbit* has been in print ever since. [...] It is perhaps worth a smile today to learn that on 18 December 1901, in a letter to Frederick Warne & Co., she wrote: 'I am aware that these little books don't last long, even if they are a success.'" The present copy is from the first issue, with a flat spine. Gottlieb 220; Quinby 1.

12mo (130 x 100mm). Color frontispiece, monochrome illustrations throughout. Original light grey pictorial boards with a flat spine; custom chemise and quarter morocco slipcase.

\$40,000-60,000



actual size

139

POTTER, Beatrix (1866-1943). *The Tale of Benjamin Bunny*. London and New York: Frederick Warne & Co., 1904.

A fine copy of the first edition of this beloved sequel to *The Tale of Peter Rabbit*. This copy from the first issue, with "Muffatees" on page 15. Quinby 6.

12mo (135 x 108mm). Half-title. Illustrated endpapers, color frontispiece, and 26 color illustrations. Original grey boards stamped in green, pictorial label mounted on the upper cover; protected in a plain acetate dust-jacket, and housed in a custom chemise and quarter morocco slipcase.

\$1,000-1,500

Dear Toody,

I'll start at the tail-end of your hop-toad around in it willynilly. You cut you otherwise known as Not Leaving Well Enough Alone With a Good Thing. Still, I think I can figure look short, and can't envision any great damage O great uncombed girl of the West. Oh, what a write, what a most toadinous letter you do write manifesto that you want your letters to be tot that you don't want to hold anything back, the passionate urge to tell the box-occupant here s from the birth experience on - well, I can't against it. As far as I know, we're in a bona when our types speak up and out, one to the ot like you to feel concern that I might be worr precious privacy might somehow (unimaginably) any exchanges of confidences between us. That neurotic worry doesn't come up in the least in context, and if you should have a mind to give a buzz and tell them, possibly, that I keep a sneaker with me at all times, like a teddy bear. The fact is, I think you were born with a surr sense and tolerance, and I don't worry about th in an... where our exchanges are concern of you to mention it.

140

SALINGER, Jerome D. (1919-2010). A collection of 21 typed and autograph letters signed (most as "Jerry," 1 [in type] "Hanso Kupperman," 1 "JDS") with 1 autograph postcard (unsigned), all to Toody Maher, 1979-1996. Together 32 pages, quarto and octavo (yellow stock paper), comprising 20 TLS, 1 ALS, 1 APC [unsigned], 1 TN [unsigned], all with original envelopes.

"[A] fiction machine is what I am, what I was cut out to be, not less, but not more, either." (9 April 1979)

A fine archive of unpublished correspondence sustained over a 17-year period, full of biographical detail, advice, encouragement, and empathy, giving a glimpse into the life and mind of the famously reclusive writer. The aging Salinger begins writing to his young fan, 18-year old Toody Maher - a volleyball player who met him outside his local New Hampshire post office during her college spring break - in 1979, and his letters cover a range of topics - love, religion, war, pop-culture, writing, children, and more.

An early letter ruminates at length on the nature of love: "Have I ever been in love, etc., you ask me, do you. Mostly, I think, I've been etc. In fact, I think my side of the family tends to run almost exclusively to etc. Not much Love. Assorted fevers, crushes, hots, colds, marriages, habit-forming connections, but not a hell of a lot of love, Miss," and makes mysterious reference to "the girl, woman, [...]" who affected me most deeply and invariably during my lifetime..." (15 May 1979).

Salinger weighs in on what he terms the "religio-philosophical world," commenting that "It's my considered guess that there is some sort of unbreakable connection between our types - your eighteen-year-old type, my sixty-year-old type - impervious to distance, rust, acids, time, space, mayonnaise, etc. I'm in awe of all strong, real connections on this planet" (9 April 1979). In one of his last letters he reflects on Buddhism and the modern condition: "This is, though, the very same world, with the very slight, meaningless addition of computers and an unlimited supply of styrofoam peanuts, that Buddha [...] strove to get himself and everybody else with any sense quit of..." (4 March 1994). War is another topic: "Neither stupid nor simplistic to dread, fear, revile war unreservedly. Go right on doing it. If anything's worthy of being feared and hated unreservedly, it's war." (2 May 1980).

There is occasional commentary on Salinger's writing. In his reply of 5 May 1979, he writes, "I happen to know firsthand and intimately - the business, that is, of giving form to the formless, and preferred form, at that." He observes that correspondence and writing are at odds for him; he describes reaching "some sort of saturation point" in regard to mail, noting, "I'm doing my best to withdraw from the mails as much as I can. I'm at the desk from early morning on, and I just reached a point when I felt it was too taxing to go on writing after the day's work stint was done." (2 May 1980).

Pop-culture references touch on Hitchcock's *The Lady Vanishes*, actresses like Vanessa Redgrave and Jane Fonda, and Hollywood's glamorization of war. On literature he writes, "Good that you loved Anna K. How can one not" (January 23, 1981); and on world politics, Salinger characterizes his outlook on Europe as "dim," conceding, "Not that anything in America is particularly fine or wholesome or heartening..." (17 July 1982). On other topics: he discusses his children and his health, sends a sample of homeopathic remedy Hypericum, and ruminates on alcoholics and astrology. (24)

\$55,000-75,000

May 15, 1979

Dear Toody,

Exactly what some of us have been without you and Mary Perry, that you practically overnight. The way you to excellence and deflected the hair. Few people for yourself. wear their hair phenomenal woman usually have had the moving little (That was a nice Hopwood Maher. I that you're probab it's quite true, r readers and drug-t consumers as are a in the super-market tissues and cleanse wears.

Nov. 23/83

Dear Toody,

Sorry to be so slow to send these along to you. I've been swamped with stuff, and it slipped my mind.

Both Hypericum. Take the #1 packet first - dry, under the tongue, no water. Use only three to five of the pellets and keep the rest for the same condition.

Take #2 packet #1 but only if the

after a couple days. If you find it somewhere

6/12/80

Dear Toody,

May 2/80

I can and do understand your uneasiness (and perhaps some small degree of reluctance to plunge over my reluctance and you're a good girl about it, but I

Dear Toody,

Oct. 18/79, Thurs.

The letter you said was on the horrible side came today, but it isn't horrible at all. It's a good, Gripey, in-a-while, why-doesn't-he-write-back-onesanctity/privacy or Hands, and said about there is nothing or what you said, and not only do you not look tire some or trendy. nothing like her to me told me so far, all the head, and yet at all. She deserves clothing like her to me told me so far, - what shallow, predictable, "too boyish" you can bet she'll get it in the end. As for the appeal that those powerful, but marvelous much you see what brings front teeth appeal that those powerful, but nothing. Besides, she knows nothing, she is shrewd, calculated, and that's a fact. I'm not hurt or offend English-class professor and it isn't, and bothers me, and that I'm not hurt or offend English-class professor and it isn't, and bothers me, and that

Toody Maher
935 Hartzell S
Pacific Palisades

Love, Jerry

of the

TELEGRAM SERVICE CENTER
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Take them in the order numbered, strictly.
#1 DRY, under the tongue. Just let dissolve. No water.
#2 4 hours apart. The first immediately after waking. No coffee or tea during the day.
#3





Couple groping during 'Dope' Film

*50% K/S #95
2 volumes
25% K/S #95
2 volumes*

“Line for line, the writing in Vegas is a high-speed minor classic – and beyond that, it’s the definitive epitaph statement for the Benevolent Drug Era of the 60s. We are heading for a far more vicious time. We are already there, in fact, but it won’t become generally obvious for a year or so”

(Hunter Thompson, letter to editor Jim Silberman, 12 July 1971).

141

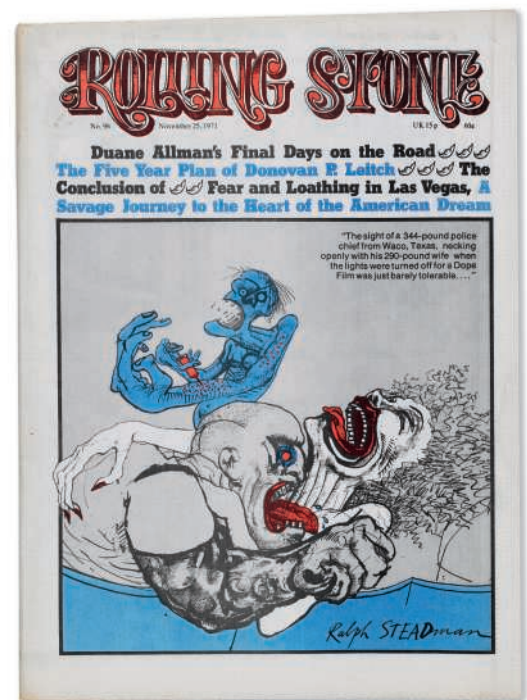
STEADMAN, Ralph (b.1936). “The Audience”, an original drawing for the first publication of *Fear and Loathing in Las Vegas*, 1971.

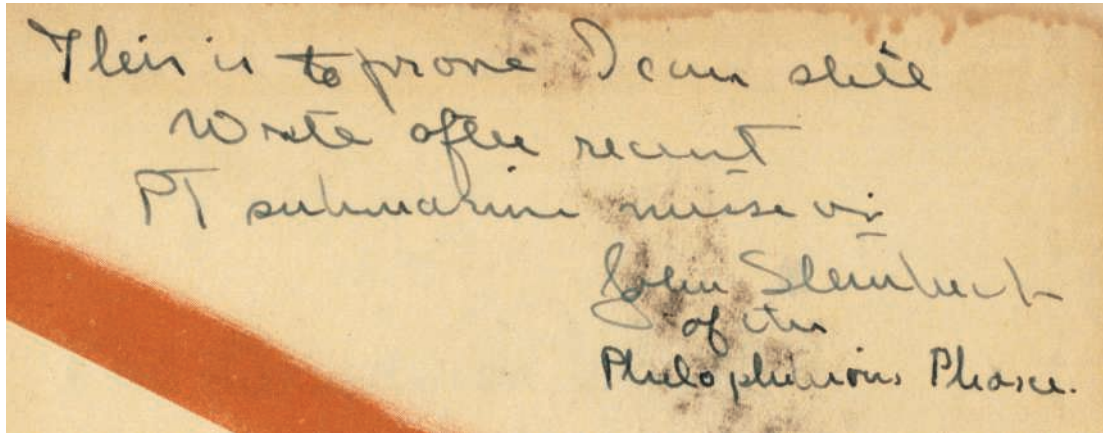
Pen and ink drawing (490 x 250mm) on strong paper (545 x 443mm), signed (“Ralph Steadman”) in the drawing; within a black felt-tip border and with touches of correction fluid; with a penciled caption below the drawing (“Couple grope during Dope Film”) and with, in another hand, production instruction in blue pencil below the drawing (traces of old adhesive, showing through lightly in the margin from the verso onto the recto); mounted, framed (790 x 690mm) and glazed (not inspected outside of the frame). *Provenance*: Jann Wenner, to the consignor.

A very rare original drawing for *Fear and Loathing in Las Vegas* – Thompson’s landmark of counter-culture literature, and one of the most memorable and hilarious critiques of contemporary American society. It appears to be the first time that any original artwork from *Fear and Loathing in Las Vegas* has been offered at auction; we could find no record on Artnet or RBH. *Fear and Loathing in Las Vegas* was first published in two consecutive issues of *Rolling Stone* magazine; this drawing was used to illustrate the front cover of *Rolling Stone* number 96 (25 November 1971), in which the second part was published: Thompson’s account of the Conference on Narcotics and Dangerous Drugs. The published cover features the caption: “The sight of a 344-pound police chief from Waco, Texas, necking openly with his 290-pound wife when the lights were turned off for a Dope Film was just barely tolerable”. Thompson expands in the text: “with a head full of acid, the sight of two fantastically obese human beings far gone in a public grope while a thousand cops all around them watched a movie about ‘the dangers of marijuana’ would not be emotionally acceptable. The brain would reject it”.

Steadman and Thompson’s partnership in this work stands as one of the most effective collaborations between artist and author in the history of book illustration. As with John Tenniel’s drawings for Lewis Carroll’s *Alice* books, Steadman’s designs do far more than simply illustrate the text: they elucidate it and have become inextricably linked with it. Steadman’s grotesque hallucinations and Thompson’s restless ravings are perfectly attuned, the frantic energy of one magnified by that of the other to create a supremely distinctive work with overwhelming conviction and clarity of vision. In a letter to editor Donald Goddard, Thompson reflects on an early collaboration with Steadman, and on the impact that Steadman had on his own work: “his awkward sensitivity made me see, once again, some of the rot in this country that I’ve been living with for so long that I could only see it, now, through somebody else’s fresh eyes” (27 May 1970). *With*: a certificate of authenticity signed by Ralph Steadman; a certificate signed by *Rolling Stone* publisher Jann Wenner confirming that this drawing was reproduced in *Rolling Stone*; and a copy of *Rolling Stone* issue number 96. (2)

\$30,000–50,000





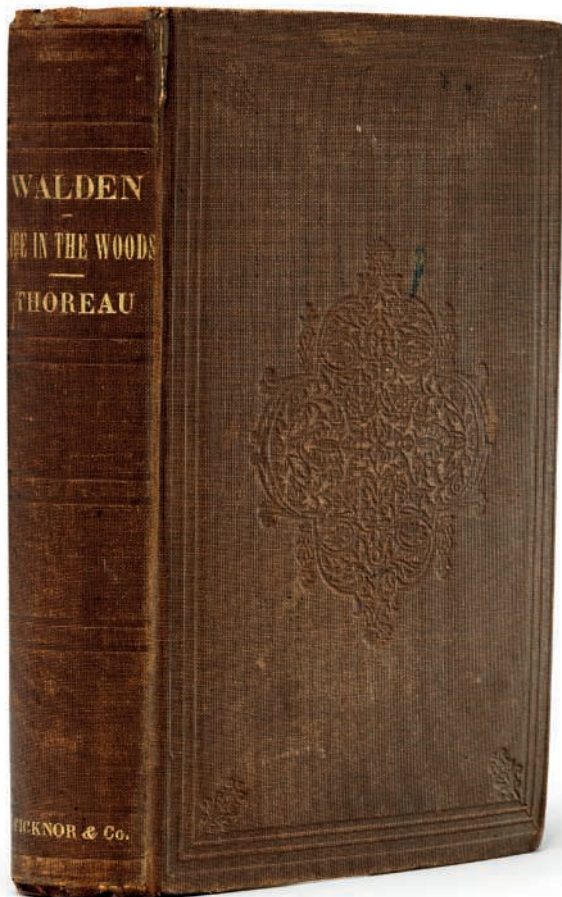
142

STEINBECK, John (1902-1968). *The Grapes of Wrath*. New York: Viking Press [1939].

A presentation copy inscribed to Jack Watson commemorating Steinbeck's adventures as a war correspondent with the Beach Jumpers during World War II: "This is to prove I can still write after recent PT submarine mission. John Steinbeck of the Philo phibious Phorce." In August 1943, *New York Herald Tribune* journalist John Steinbeck arrived in North Africa, and Watson, a Naval officer, hosted him as they prepared to invade Italy. Steinbeck made the voyage from Tunisia to Sicily with Watson and actor Douglas Fairbanks, Jr.'s unit of Beach Jumpers in an episode documented by Jackson Benson in his biography *The True Adventures of John Steinbeck, Writer* (p.529). Steinbeck participated in several missions with the men, including the capture of Ventotene and the assault on Salerno. This copy is a first edition, later printing.

Octavo (200 x 132mm). Half-title (front hinge cracked, front endpaper with slight dampstain to upper margin). Publisher's cloth (lacking the dust-jacket, some soiling). *Provenance:* Jack Watson (ownership signature; with his typed provenance note on front pastedown).

\$3,000-5,000



FROM A DISTINGUISHED EUROPEAN COLLECTION

143

THOREAU, Henry David (1817-1862). *Walden; or, Life in the Woods*. Boston: Ticknor and Fields, 1854.

The first edition, first printing; an attractive copy in original cloth of this American masterpiece. Robert Frost remarked that in this one book Thoreau "surpasses everything we have had in America" (letter to Wade Van Dore, 24 June 1922). "Solid chunks of thought, in the midst of a solid chunk of nature, proving that the minimum of cash expenditure and of creature comfort may result in the maximum of acute observation and cerebration - for almost a hundred years an inspiration to nature-lovers, to philosophers, to those of a Calvin Coolidge turn, and to persons who love to read the English language written with clarity" (*Grolier American*). BAL 20106.

Octavo (177 x 110mm). Title vignette of Thoreau's cabin, map of Walden Pond with imprint, 8 pages of advertisements dated June 1854. Publisher's original brown cloth (light wear to spine ends). *Provenance:* Bill Watson (ownership inscription; occasional pencil notes in the text).

\$7,000-10,000

ANOTHER PROPERTY

144

TOMLIN, Bradley Walker (1899-1953). 24 sketches in a Victorian Jules Cuendet music box-photo album. New York, c.1940.

A charming and curious music box containing 24 original sketches by Bradley Walker Tomlin. Given as a Christmas gift to the designer Sylvia Pedlar, a close friend, this kitschy object exemplifies the artist's love of Biedermeier furniture and Victoriana. The humorous sketches occupy the empty photo mounts, comprising a motley family album of Tomlin's caricatures—which are quite different from the Abstract Expressionism he is famous for. It still plays "Runaway Girl" and "Tell Me Pretty Marten." This work was exhibited in a 1975 retrospective of the artist's work at the Emily Lowe Gallery at Hofstra.

Quarto album (306 x 236 x 108mm). 24 pencil sketches (145 x 100mm) in 14 leaves of card window-mounts with gilt decorative motifs, with a signed Christmas card laid in (sketches in excellent condition, some toning and wear to card mounts). A plastic music box with faux-wood pattern by Jules Cuendet, with a green image of two deer on front cover, edges gilt (hairline crack and faint scratches to deer image; wear to spine. *Provenance:* Sylvia Pedlar (1902-1982, American fashion designer).

\$3,000–4,000



PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY BLAIR

145

WIGGIN, Kate Douglas (1856-1923). *The Birds' Christmas Carol*. San Francisco: C. A. Murdock & Co., 1887.

The first edition of the author's rare second book, in exceptionally fine condition and with its original printed dust wrapper. As with her first book, *The Story of Patsy* (San Francisco, 1883), this work was sold for the benefit of the Silver Street Kindergarten. Its success led to a trade edition published the following year. Extremely rare as it was privately printed in a very small run, and owing to its fragile nature very few are thought to have survived—no copies have appeared on the market in dust wrapper. BAL 22580; *Peter Parley to Penrod* 86.

Octavo (156 x 150mm). Original pictorial cream wrappers, printed in red; original printed pictorial dust jacket of drab paper with the printing of the front wrapper repeated in black; quarter morocco slipcase. *Provenance:* Natalie Knowlton Blair (1887-1951, noted American collector and bibliophile; morocco Blairhame bookplate on pastedown).

\$1,000–1,500



THE JAY T. SNIDER

COLLECTION
OF ILLUSTRATED
MANUSCRIPTS

Lots 146-169





THE JAY T. SNIDER COLLECTION OF ILLUSTRATED & DECORATED MANUSCRIPTS

After over 500 years of the Gutenberg Galaxy, what explains the lingering allure of the manuscript? This question finds a ready answer in the diverse and lucid collection of Jay T. Snider, which spans centuries and continents yet broadcasts—in both its whole and its every part—what the artist Ben Shahn described as “an immediate sense of the hand that made the letters... the joy of workmanship that no time or weathering can erase.” While the category ‘illuminated manuscript’ is usually associated with medieval Europe, none here predate the invention of printing in the West. Gutenberg’s printing press may have industrialized book production, but it could never totally displace the role of the written word and the painted image.

While print means copies, a manuscript signifies *an original*. Not mechanically produced, but *handmade*. Manuscripts bring us into the realm of the private diary, the personal sketchbook, and the draft—the places where human imagination, artistry, and knowledge germinate. Take, for example, a notebook in the Snider collection kept by several generations of nuns at the convent of Saint Godelieve (lot 145). Inside, numerous neat hands in French and Flemish record the collective knowledge of the convent on dyeing, paper making, embroidery, and other textile crafts. Inside its covers (themselves a manuscript salvaged from a Medieval antiphonal) scraps of inspiration have been lovingly preserved: illuminated borders from books of hours, a prayer card, cut-out paintings of fruit. On the other side of the Atlantic in the same century, Bethlehemite monks in Mexico were crafting a large illuminated missal (lot 159). Although the Spanish had been printing in the New World for nearly two centuries, the manuscript tradition was alive and well—producing Baroque masterpieces which combined European and Native traditions of art and book production to honor the glory of God.

The heightened possibilities offered by words interplaying with images in handwritten and painted works also make these ideal vehicles for communicating scientific knowledge. A nineteenth-century illustrated manuscript recension of an ancient Indian veterinary text reveals this accretion of knowledge over time, with recipes added in several hands (lot 163). At the same time, a handsome manuscript document of the butterflies of Estonia underscores the importance of the scientific eye working in concert with the hand to capture the splendor of nature (lot 162). In 19th-century China, artists painted watercolors for the export market, producing astonishing renderings of native flora for discerning foreign scholars who did not trust engravings done by artists who had never seen their subjects (lot 155), as well as luminous gem-like miniatures to meet the tastes of collectors from London to Moscow (lot 156).

Across Europe and America, artists and travelers recorded their views of the world on a human scale. The American folk artist Lewis Miller captured the bustling cities of Germany in his “Reise Journal” (lot 150) while British engineer and draftsman Henry Drayson did the same for the dramatic landscapes of the American Northeast (lot 152). Princess Maria Anna of Prussia and Elisa D’Angleville both kept albums of their work as artists, tracing not only the development of their skills and the settings of their daily lives, but the landscapes of their interior life as well (lots 148 and 149).

Edo Japan’s manuscript tradition thrived alongside print, as scholars recorded ancient knowledge in elaborately folded books, calligraphers vaunted their art, and scribes copied secret or censored material for private circulation (lots 164-168). Manuscripts are also, of course, the province of secret knowledge. The Russian Old Believers, an often-persecuted breakaway sect from the Orthodox church, preserved centuries of ancient tradition in their manuscripts (lots 157 and 158). Cut off from the structures of the church, their sect spurred a growth in literacy as members took interpretive control into their own hands—their visionary theological manuscripts revealing a non-systematic knowledge infused with natural rationalism and creative imagination.

Handwriting is one of the tracks of the body, a leaving behind of the traces of human identity. Communities are recorded, sometimes created, in the pages of books. During the Medieval period, the operation of the memory itself was figured as a form of writing, with the writing of the scribe on vellum (made from animal skin) likened to experiences and emotions inscribing themselves onto the living flesh of the mind. Still today this metaphor has longevity, not lost to old technologies but resurrected for the language of computers and the digital, which write memory in bits and bytes onto the hard drive. The manuscript as an object offers a rare intimacy with the human mind of the long dead past.

Thus, when Marco Verricci presented his album of fantastical cities to Doge Marino Grimani in 1595, he was not giving a gift of paper and ink but of the imagination itself, pressed into the service of the glory of Venice (lot 169). In the age of print—and the era of the email—the manuscript is not less relevant at all, but only more precious and imbued with human meaning.

146

TEXTILE RECIPES AND DESIGNS – Manuscript notebook and portfolio in French and Flemish. Belgium, 17th-18th century.

201 x 138mm. 30 leaves, with portfolio of pattern sheets and notes. 6 leaves of handpainted embroidery designs; portfolio contains 14 scraps of paper of various sizes with manuscript recipes in various hands; numerous pattern slips and other designs; several vellum sheets and margins cut from books of hours. Contemporary boards covered with vellum salvaged from a Medieval antiphonal, leather ties with original glass bead. *Provenance:* Donald Heald Rare Books.

A remarkable recipe manuscript from the Convent of Saint Godelieve, preserving several generations of women's artisanal craft knowledge. This work, written in several different hands, ends with an exhortation from the convent and a memorial to Sister Marie Placida Bens—perhaps the original author/scribe. Small scraps of paper have been tipped in throughout, representing the additions and revisions of other craftswomen. The small portfolio contains further notes in many different hands, mostly in Flemish, with recipes for dyes as well as pattern slips and pieces cut from earlier manuscripts on vellum, perhaps as inspiration.

\$4,000–6,000



147

MEEN, Margaret (fl. 1775-1818) and other artists. "Recueil des talens et de l'amitie." An album of drawings and watercolors on paper and vellum. Scotland, c.19th century.

Folio album (322 x 321mm). 32 leaves of mounted watercolors, drawings, prints, and notes (white paint oxidized in Meen painting; occasional light soiling to mounts). Contemporary red morocco gilt, edges gilt (light wear and scuffing to boards). *Provenance:* Marquis of Bute (by repute) – Donald Heald Rare Books.

An artistic *album amicorum*, which collects illustrations—a number by women artists, including Margaret Meen—possibly associated with the circle of John the Third Earl of Bute. The most notable work is the watercolor of bluebells and anemones by Meen, "the most outstanding woman painter associated with Kew gardens." Among the other artists represented are Eleanor Morland, Mary Morland, Jane MacHill, and Maria Smythe—as well as John Leicester, 1st Baron de Tabley, who contributed a fine Baltimore oriole. An enigmatic limerick addressed to "Miss E. Wilson" mounted on the final page offers a clue to the makers of this work.

\$5,000–8,000





148

MARIA ANNA of Anhalt-Dessau, Princess of Prussia (1837-1906). Album of pencil and watercolor drawings. Dessau and Prussia, 1851-1859.

Oblong quarto album (206 x 264mm). 47 signed and dated pencil and watercolor drawings of various sizes, mounted on paper. Contemporary brown half morocco over mahogany boards, gilt and inlaid with mother-of-pearl and opals, edges gilt (upper board cracked, some inlaid panels missing or damaged). *Provenance:* Sanctuary Books.

An album of drawings by Princess Maria Anna of Prussia, in a beautiful inlaid mahogany binding. Princess Maria Anna was a talented musician and painter, although her near-total deafness made her shy in company. This collection of her drawings begins in 1851 when she was in her early teens, including a delightfully strange scene of anthropomorphic root vegetables being attacked by birds. It is possible to trace the development of her style from fanciful tableaus and naive landscapes—including some of the Middle East—to increasingly sophisticated and skillful renderings of Potsdam and its surrounds throughout the early years of her tumultuous marriage.

\$3,000–4,000



149

D'ANGLEVILLE, Elisa (1832-c.1907), attributed. Album of paintings. France, c.1850.

Oblong folio album (324 x 432mm). 75 watercolor and sepia paintings mounted on 72 leaves. Contemporary purple morocco, gilt paneling and initials "E. D." (light wear to extremities). *Provenance:* Donald Heald Rare Books.

An album of watercolor paintings, most after works by French Romantic painters at the cusp of the transition to modernism. The sea- and landscapes in this album copy works by painters including Jean-Antoine-Siméon Fort, Jean-Baptiste-Louis Hubert, Charles Pensée, Eugene Isabey, and Copley Fielding—some however, without attribution, may be original compositions. The best works capture something of the magic of Turner, under whom several of Elisa's models studied.

\$3,000–5,000



150

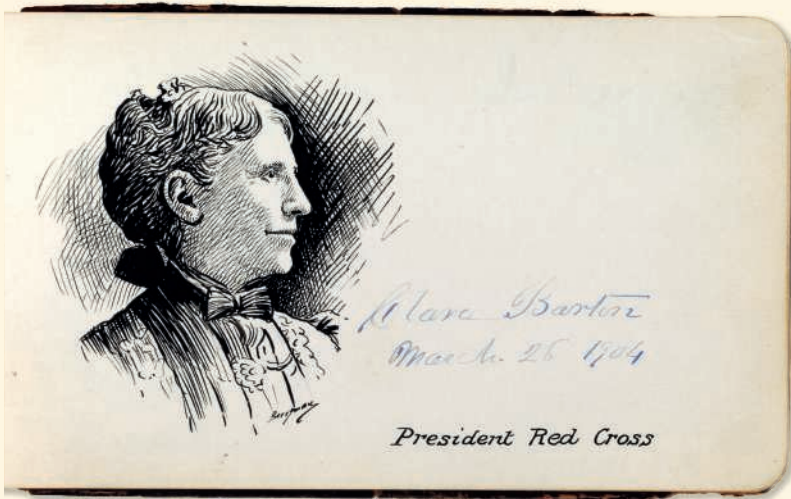
MILLER, Lewis (1796-1882). "Ludwig Miller's Reise Journal in Deutschland." Manuscript diary in English and German. Germany, 1840-1.

197 x 156mm. 114 pages, with 29 leaves in various sizes inserted, watercolor illustrations and sketches throughout (some leaves loosened or detached). Original half sheep over marbled boards (scuffed with some surface losses); in custom chemise and box Provenance: William Reese Co.

A charming illustrated travel journal by American folk artist Lewis Miller. A carpenter who lived and worked in Pennsylvania Dutch Country, Miller delighted his friends and neighbors by illustrating their lives in his watercolor journals. Most of his work, some of which is held by the York County Heritage Trust, the Abby Aldrich Rockefeller Folk Art Museum at Colonial Williamsburg, and the Virginia Historical Society, depicts everyday life in the Eastern United States. This journal illustrates the artist's two year trip to Europe, during which he visited his ancestral homeland, including his parents' hometown of Strasbourg, after a short stop in England. His lively and unpretentious style renders people and artworks with an equal eye, blurring the lines between artworks throughout Europe and the local townspeople who were his favorite subjects.

\$15,000-20,000





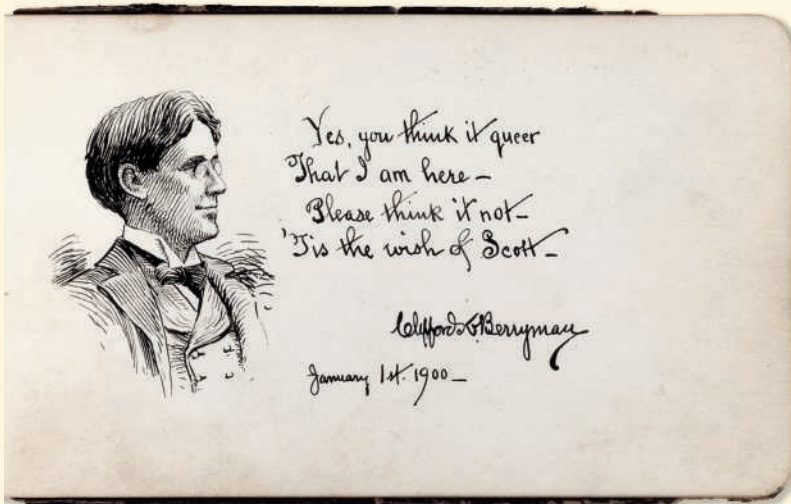
151

BERRYMAN, Clifford (1869-1949). Autograph album, in English. Washington, DC, 1898-1916.

Oblong octavo album (101 x 162mm). 54 leaves, 52 ink portraits with autograph signatures of their subjects (a few pages possibly missing). Original black roan, edges gilt (upper board separating, headcap missing, wear to edges). *Provenance:* Alexander Scott (ownership inscriptions).

An autograph album illustrated by Clifford Berryman, beloved cartoonist of the Washington Star. Berryman, whose cartoon of Theodore Roosevelt with a bear cub inspired the creation of the Teddy Bear, added an ink portrait to each autographed page. They include political figures like President Grover Cleveland (whose signature is the only one mounted in), Red Cross nurse Clara Barton, and the President of Hawaii Sanford Dole. The final portrait is of Berryman himself, with a charming poem stating that he included himself only at the wish of Alexander Scott, the compiler of the album.

\$3,000-5,000



152

DRAYSON, Henry Edwin (1813-late 19th c.). An album of sketches of the United States, Canada, and Great Britain. North America and Great Britain, 1857.

Oblong quarto album (231 x 310mm). 36 leaves of sketches and watercolors, one loose pencil drawing. Modern green half morocco over black pebbled cloth, in a modern box. *Provenance:* Bertha Maud Thomas (the artist's daughter; signature) - Edward Eberstadt & Sons - Donald Heald Rare Books.

A handsome album of original watercolors and sketches mostly of Eastern North America, including an image of the Washington Monument under-construction. Drayson was a civil engineer and surveyor in Kent and the brother of Alfred Wilks Drayson, to whom Arthur Conan Doyle dedicated his book *The Captain of the Polestar*. Beginning with a sketch of Cape Race, Newfoundland, Drayson illustrates a series of iconic American landscapes, including the Hudson, Potomac, and Susquehanna rivers, Niagara Falls, Lake Huron, and Green Bay—interspersed with views of Wales and his home in Sussex. The sketches demonstrate the precision of a professional draftsman, but his watercolors offer sensitive and winsome impressions of the grandeur of the mountains and waterways of the New World.

\$4,000-6,000





153

TOMBLESON, William (c. 1795-1846), attributed. Album of watercolors depicting the Lower Danube and European reaches of the Ottoman empire, in English. 1841-43.

Quarto album (302 x 235mm). 77 pages of watercolor illustrations of various sizes, mounted on brown paper, with manuscript captions; 1 watercolor inserted. Original olive half morocco over marbled boards (front endpaper detached, boards scuffed).

An album of watercolors depicting the landscapes, topography, and costumes of the Lower Danube and the European lands of the Ottoman empire during the Tanzimât period. The artist depicts both sweeping landscapes, with attention paid to the geology of the region, and scenes of daily life in Hungary, Slovakia, Romania, and Serbia. The attribution to British topographical artist William Tombleson comes from a curious mock-engraving mounted on the final leaf, which lists him as its "draftsman." This work has some resemblance in approach and style to Tombleson's 1832 *Views of the Rhine*—and is perhaps a preliminary work left uncompleted upon the artist's death, or even an imitation by a member of his circle (possibly William Taylor, an engraver who worked for Tombleson and is listed on the final leaf of this work).

\$3,000–4,000

154

VARNIER, G. (fl. 19th century). "Album d'Oiseaux." France, 19th century.

Folio album (453 x 350mm). 12 watercolors mounted on grey card, each in an octagonal mat with gilt edges and ink ruled border, interleaved with tissue guards. Contemporary brown morocco, gilt title, gilt edges, metal clasps (rebacked with original spine laid down).

An album of luminously colored chinoiserie watercolors of birds in botanical settings. While the birds are depicted with recognizable body types—including pheasants, finches, and jays—their bright coloring is not from nature. The stylized, planate renderings are clearly influenced by Chinese designs for porcelain, while also partaking of the "primitive" style in vogue among French avant-garde artists in the second half of the nineteenth century. Rather than zoological specimens, these birds have more in common with the mythological Phoenix and Firebird, which inspired both visual and performance artists in fin-de-siècle France.

\$2,500–3,500





155

CHINESE BOTANICALS – An album of 14 large original watercolors of edible plants. Shanghai, after 1805.

Oblong folio album (407 x 505mm). 24 watercolors on British paper, interleaved with Chinese paper guards, with pencil captions giving Latin names on the reverses. Contemporary calf gilt, with silk damask endpapers. *Provenance*: Donald Heald Rare Books.

An album of Chinese watercolors of fruits and flowers, exceptional in style and scale. The subjects include near life-size, incredibly realistic images of exotic fruits such as the Buddha's hand citron, the loquat, and the Chinese flat peach. Their style combines beauty with a scientific aim, depicting the plants in several states of maturity, from seed to ripeness. In response to demand for Chinese goods in Europe, an export watercolor industry began to produce pieces specifically to meet Western tastes, much as "Company School" art developed in India under similar pressures. The most popular genre after trade-scenes was natural history—feeding a desire among European scholars for accurate depictions of exotic flora and tapping into a long Chinese tradition of both floral illustration and pharmacopeia. The most spectacular of these albums were often made to order to specific patrons—the present example, considering its high quality and focus on edible plants, perhaps for an official in one of the East India Companies.

\$50,000–80,000





156

CHINESE WATERCOLORS – An album of 635 miniature watercolors on pith paper. China, c.1870.

A fine and extensive collection of Chinese watercolors, in a near contemporary Russian album. This album contains an unusually diverse assortment of vivid watercolors produced for the Chinese export market—not just the usual trades and costumes but also landscapes; botanical images; insects, birds, fish, and other animals; and decorative arts. While the Chinese export industry is often thought to be principally aimed at European consumers via the East India Companies, Russia was also a key market for Chinese material. The National Library of Russia holds a major collection of such watercolors on pith paper, primarily acquired in the nineteenth century. Not simply China’s close neighbor, Russia sent many scientists and explorers into China during this period, part of efforts to explore both the Pacific ocean and the potential riches of Central China. The NLR collection was formed in this way—with major contributions by Zakhar Fedorovich Leontievsky, a sinologist based in Beijing’s Russian Orthodox mission. A member of the Kruzenstern expedition brought back an album very similar to this one to Empress Elizabeth Alexeievna, also now in the NLR.

Folio album (367 x 317mm). 635 miniature watercolors (82 x 46mm) on pith paper, 12 to a page in 27 leaves of card mounts, pp. 1-30 with gold-printed captions in Russian (a few watercolors smeared, one mount empty). Turn-of-the-century Russian black roan with silk endpapers, edges gilt (some wear to boards). *Provenance:* Ursus Rare Books.

\$40,000–60,000



(detail)



(detail)



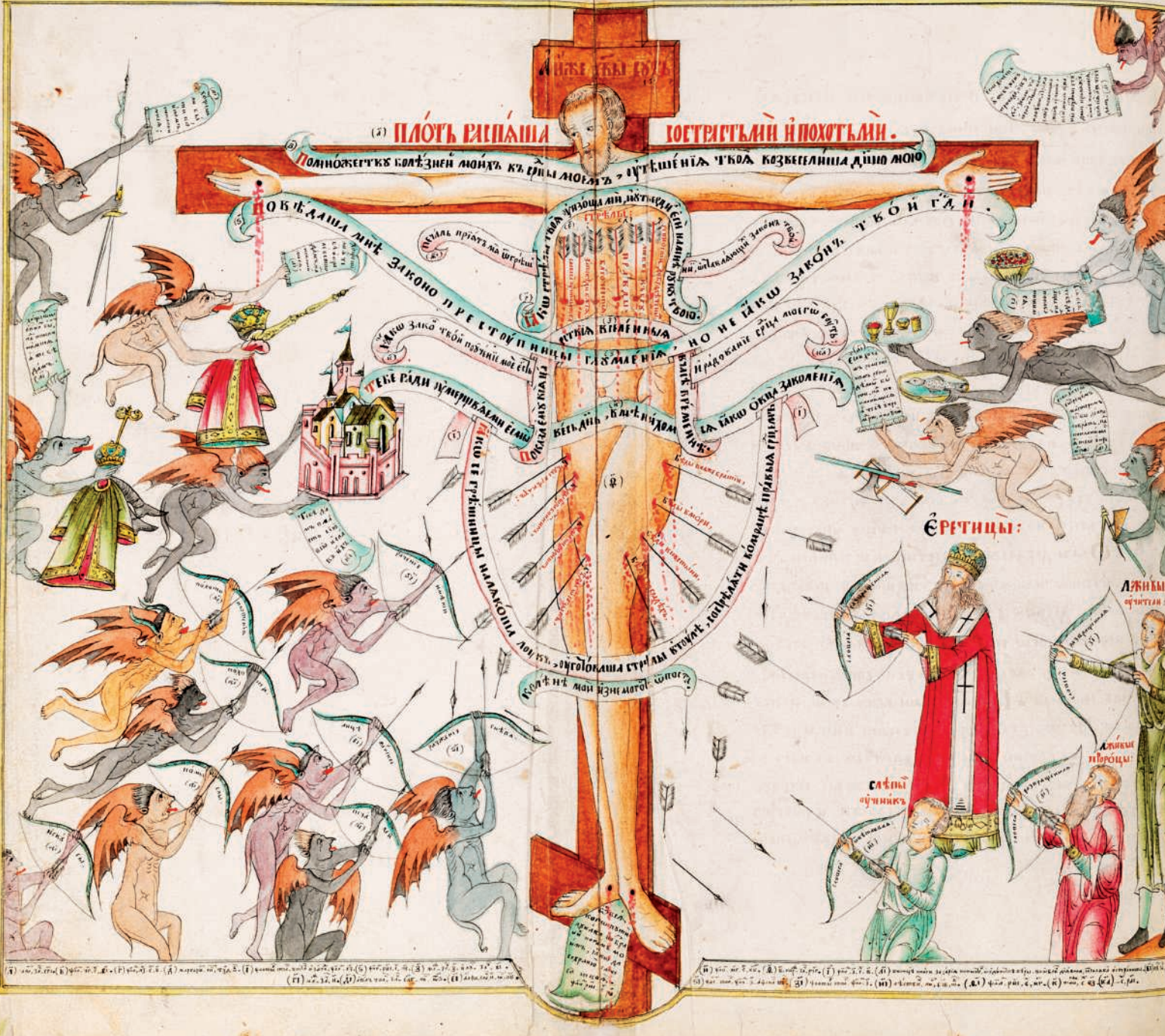
157
 RUSSIAN OLD BELIEVERS – *Tsvetnik* [The Book of Feasts], in Church Slavonic, ILLUMINATED MANUSCRIPT ON PAPER [Western Russia, second half of the 18th century].

454 leaves [of 457], 320 x 205mm, written and foliated in black ink in a regular semi-uncial Church Slavonic hand on paper watermarked "IAMA Z" and with a shield charged with an upright bear holding a pollaxe [i.e. Iaroslavkaia manufactura Alekseia Zatrpeznova, c.1760-1764]; TWO HUNDRED AND FIFTY-NINE ILLUMINATIONS, 160 of these full-page, and numerous ornamental borders, all in pen and ink and watercolor (lacking the first leaf after the title and ff.105-6; title margins repaired; some marginal repairs; some longer repaired tears reaching into the text; some marginal ornaments trimmed by the binder; occasional small losses in the text or drawing; occasional smudging in the text; some marginal soiling). Near contemporary Russian calf over wooden boards, the sides paneled in blind with foliate tools, brass catches, gauffered edges (neatly rebaked preserving the original spine; endpapers renewed; lacking one strap and clasp, the other repaired at an early date). *Provenance*: Andrey Nikolaevich Avinoff (1884-1949, entomologist, artist).

An early, extensively illuminated compilation of spiritual and eschatological texts. 18th-century Old Believers manuscripts are considerably rarer than the 19th-century examples that are more commonly found. The manuscript tradition is fundamental to Old Believers, an ascetic strand of Russian orthodoxy that rejected modernity, including the printed dissemination of spiritual texts. This florilegium collects various biblical and apocryphal texts concerned with major feasts, and with the redemption of the soul – for example the resurrection of Lazarus and St John’s apocalypse – together with a life of St Andrew, and a paterikon. This attractive manuscript was earlier in the collection of Andrey Avinoff, the noted collector, entomologist, and accomplished watercolorist; Avinoff’s paintings are rich with symbolism, and sometimes apocalyptic imagery, that subtly echo Old Believers allegorical miniature painting.

\$35,000–45,000





ИЗЪ ТЫХЪ ДУХЪ

(7) ПЛОТЬ РАСПАНША ДОСТРЯГЪ МНѢ И ПОХОТЬ МНѢ.

ПОИНОСЕРТЪ КЪ КОЛѢЗНѢ МОИХЪ КЪ ЕРИИ МОЯХЪ - ПУТѢШЕНІА ТВОА КЪЗВЕЛИША ДУШУ МОЮ

СЛОВЪ МАНША МНѢ ЗАКОНО ПУРЕ СЪ ОУ ПИ И НЕЧЕ СЪ ГЛАГОЛАША СЪИ НАИМЕНЕ ДУХЪ СЪВЪТЪ

КАКО ЗАКО ЧЕБОИ ПУРЕ СЪ ОУ ПИ И НЕЧЕ СЪ ГЛАГОЛАША СЪИ НАИМЕНЕ ДУХЪ СЪВЪТЪ

ТЕБЕ РАДИ ПУРЕ СЪ ОУ ПИ И НЕЧЕ СЪ ГЛАГОЛАША СЪИ НАИМЕНЕ ДУХЪ СЪВЪТЪ

КАКО СЪ ГЛАГОЛАША СЪИ НАИМЕНЕ ДУХЪ СЪВЪТЪ

НО НЕ СЪКАШЪ ЗАКОНЪ ТВОИ

КАКО СЪ ГЛАГОЛАША СЪИ НАИМЕНЕ ДУХЪ СЪВЪТЪ

ЕРЕТИЦЫ:

САТЫ ОУЧИНИКЪ

ЛЖИВЫ ОУЧИНИКЪ

ЛЖИВЫ ПОРОКЪ

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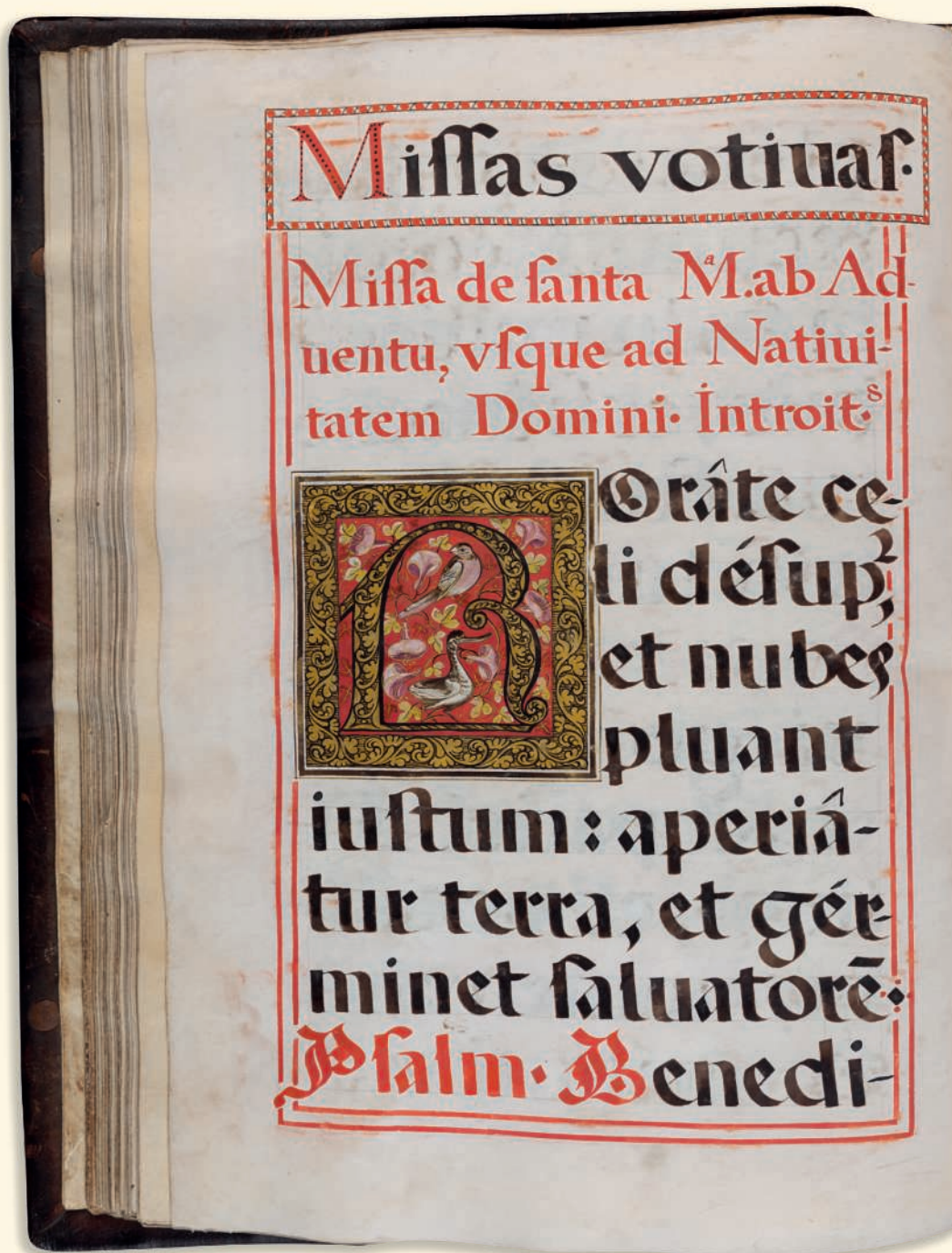
158

RUSSIAN OLD BELIEVERS – *Kniga Zertsalo tainstv i kontsa vseirnogo* [The Mirror of Sacraments and the End of the World], in Church Slavonic, ILLUMINATED MANUSCRIPT ON PAPER [Baltic region, c.1818].

288 leaves [of c.290?], 330 x 200mm, written and foliated in black ink in a regular semi-uncial Church Slavonic hand on two paper stocks, one watermarked "UFLP 1814", the other watermarked "1818" with a ship carrying a figure with trident and a rampant lion brandishing a sabre; rubrics in red, initials in red, ONE HUNDRED LARGE ILLUMINATIONS, four of which double-page and folding, one half-page and the remainder full-page, all in pen and ink and watercolor except the last eight which are unfinished and in pen-and-ink or pencil only, all in a fine archaic style within a double-rule frame shaded in yellow, some leaves incorporating colored cut-outs from engravings (lacking leaves 118 and 134 but the text appears complete; repaired tear in leaf 165; double-page drawings repaired at the folds and fore-margin; some small marginal repairs; some marginal soiling). 19th-century Russian calf, the sides paneled in blind with foliate tools and a central arabesque, brass catches (neatly rebacked, with some repairs at the extremities; clasps and straps supplied). *Provenance:* Grebenshchikova Old Believers Church, Riga (stamps; cancelled by a later and indistinct 19th-century Cyrillic stamp) – E. Iu. Sheian (signature dated 1991) – Ursus Rare Books Ltd.

A fine, richly illuminated Old Believers manuscript. The manuscript tradition is fundamental to Old Believers; this ascetic strand of Russian orthodoxy rejected modernity, including the printed dissemination of spiritual texts. The iconography of Old Believers manuscripts is almost always characterized by a coarse or naïve style, but in the present manuscript the one hundred mostly full-page illuminations are notably fine and far more accomplished than usual. These highly allegorical scenes are filled with individuals on a journey to spiritual righteousness, sometimes jostling with fantastical creatures. Subjects often have an apocalyptic aspect – a characteristic of the often-persecuted Old Believers communities where, since the schism from the mainstream church in the mid-17th century, discussions of the Antichrist's presence or imminent arrival were always current. This text is sometimes attributed to the circle of Sergei Semenovich Gnusin (1756-1839), and reflects the doctrine of the Fedoseevtsy – a strict denomination of the Bespopovtsy ("priestless") Old Believers.

\$90,000-120,000

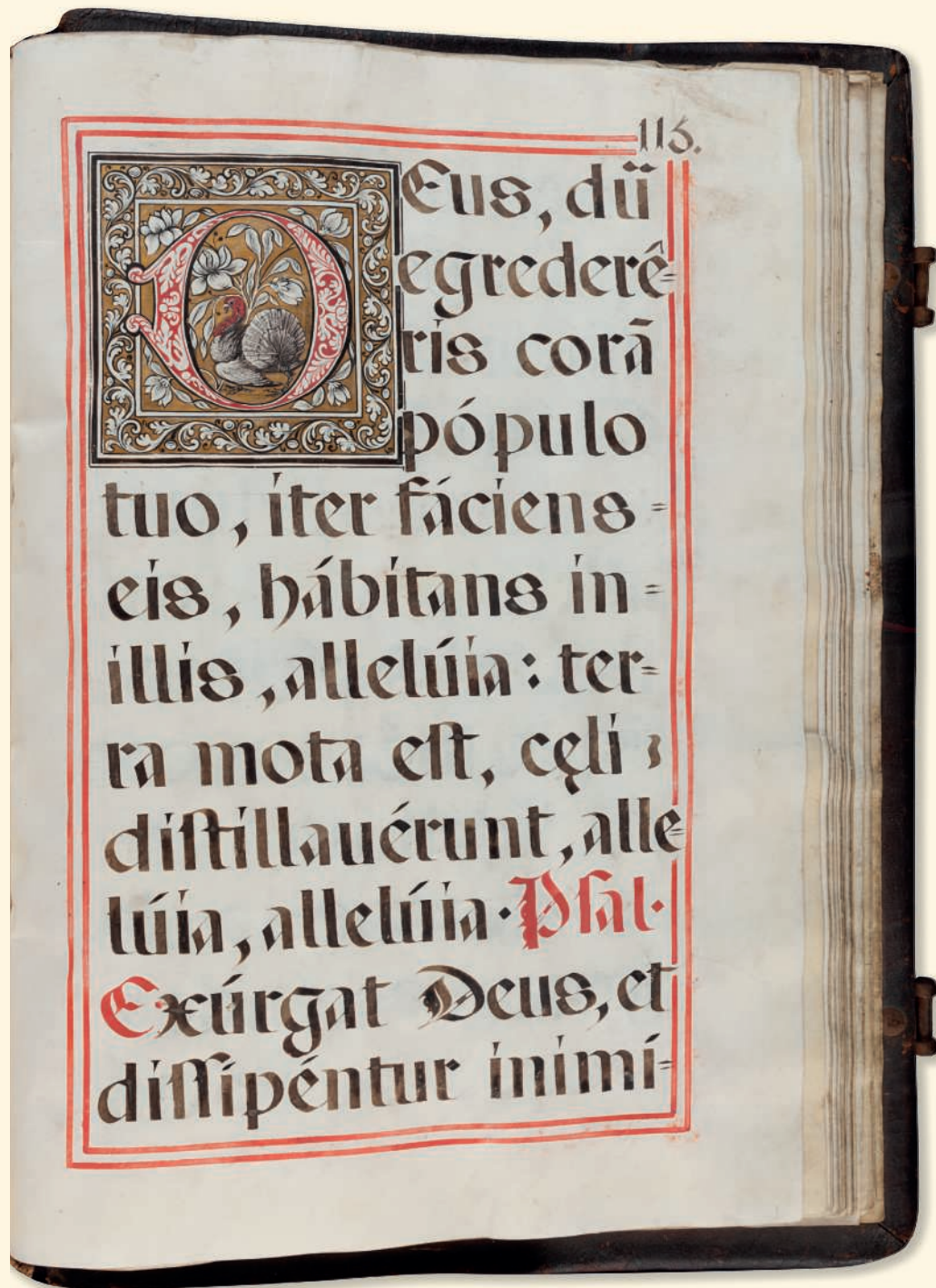


159

MEXICAN ILLUMINATED MISSAL - Illuminated manuscript on vellum, in Latin and Spanish. Mexico, 24 September 1702.

Folio (492 x 356mm). 140 leaves; 12 lines in a round bookhand framed with a double fillet in red; red, one-line initials; ruled space: 422 x 267mm. 56 illuminated initials of various sizes, most c. 122 x 122mm, in colors and liquid gold (occasional marginal finger soiling). Contemporary Mexican calf with elaborate gilt decoration, edges gilt, original iron clasps (repairs to head and foot of spine, some wear). *Provenance:* Bethlehemite Brothers of Mexico City - Mrs. Claiborne Pell (Christie's, 16 December 2004, lot 585) - William Reese Co.

An exceptional example of the Baroque Mexican book arts, with 56 illuminated initials. The fifty-six gorgeously illuminated initials of this missal, made by the Bethlehemite brothers of Mexico City, depict New World flora and fauna—including a turkey. Their style melds the traditional Renaissance book arts to an Andalusian decorative aesthetic, with a strong mannerist influence. The contents are: The Kyrie, Gloria, and



Credo; Masses of the Virgin; Masses from the Sanctoral and Temporal; with a Hymn to the Virgin on the front pastedown and flyleaf, and the Asperges on the endleaf and rear pastedown.

The manuscript was created for the use of the Convent and Hospital of Our Lady of Bethlehem in Mexico City, completed by "a servant of Mary" in 1702. The Bethlehemites were the first Catholic religious order founded in the New World, originating in Guatemala from the community established by St. Pedro de Betancur, "St. Francis of Assisi of the Americas," in 1658. They were confirmed as an official order by Pope Innocent XI in 1687 and continued their work of caring for the sick and educating the poor, founding hospitals in Peru and Mexico. The Bethlehemite brothers in Mexico City attracted generous benefactors, which allowed them to commission the influential architect Lorenzo Rodriguez to design new buildings for them only a few years after this luxurious manuscript was produced.

\$60,000-90,000



160

HAYES, Charles (1772-1826). "Portraits of British Birds." London, 1805-1816.

Quarto (291 x 228mm). Manuscript title, 36 watercolor drawings interleaved with tissue guards, 12 of which also interleaved with explanatory letterpress (title page mounted on stub, marginal repair to pl. 12, occasional spots to some leaves). Modern green morocco, edges gilt.

Original watercolor drawings of birds by Charles Hayes, son of the noted ornithological artist William Hayes. William is best remembered for his engravings of the birds kept at Osterley Park; his many children were involved in the etching, coloring, and binding process of his books. These fine watercolors by Charles were probably intended as part of a small edition illustrated by original drawings, not unlike William Lewin's first issue of *The Birds of Great Britain*. Only four other albums of his work are known: 50 watercolors held by McGill University, 120 by London Zoological Society, 24 sold at Christie's London (16 November 2004), and a collection of 144 drawings also sold in London (25 October 2005), from the Fattorini collection. Nissen records a work by Charles with 120 copperplate engravings; no copies of this work are extant, and it is probably a ghost. See Nissen *IVB* 420.

\$12,000-18,000



161

FEDERBILD – An album of featherwork ornithological illustrations. Egerland, c.1830.

228 x 303mm. 13 leaves of watercolor and collage illustrations, with ink labels on verso (page edges strengthened; one pressed flower detached with one illustration missing some feathers). Contemporary blindstamped brown cloth (some light staining on boards); in modern box. *Provenance*: Donald Heald Rare Books.

Portraits of German birds made from their own feathers. German featherwork—or *federbild*—was a major craft art and export of the Egerland region, introduced at the end of the eighteenth century by the Dominican monk Hieronymus Trötscher. An ingenious combination of watercolor with paper and feather collage, this technique is associated with the sentimental, folksy style of the Biedermeier period. While there is a clear line of influence from the *Naturselbstdruck* (nature-printing) tradition of the previous century, Trötscher may also have also been inspired by the intricate featherwork mosaics created by Mexican artists in the New World. Mexican featherwork had enjoyed an earlier popularity in Renaissance Europe, adopted for cabinets of curiosities and the luxury book arts; the natural historian Ulisse Aldrovandi described the art form as a "threshold between art and science."

\$3,000-5,000



162

LEPIDOPTERY - "Sammlung Lief- und Ehstlands Insekten dritte Klasse." Manuscript album of watercolor illustrations. Germany, after 1794.

291 x 237mm. Calligraphic title page, 29 sheets of watercolor illustrations depicting 249 specimens, each page preceded by a small format leaf of paper with manuscript explanation and interleaved with purple paper (light finger soiling; pl. 24 with a tear and backed). Contemporary silk over limp boards, gilt decoration, edges gilt (sunned, light wear to edges), in custom box. *Provenance:* Asian Art Dealers of Upper Eastside NY.

Exquisitely rendered watercolor drawings of the moths and butterflies of Latvia and Estonia. The precise and beautiful depictions of insect life recall Maria Sibylla Merian's work of the previous century—and the inclusion of caterpillars along with their adult forms reflects the influence of her discovery that the two organisms were actually one and the same. Although anonymous, the author-artist was clearly a well-trained entomologist, evidenced by not only the sharp attention to anatomical detail but the use of Linnaeus's binomial nomenclature, introduced in the middle of the 18th century.

\$7,000–10,000



163

INDIAN CARE OF HORSES – "Shalihotra Samhita," in a dialect of Hindi, illustrated manuscript on paper, North-west India, 19th century.

230 x 180mm. 55 leaves + 2 blanks, ruled in black and red, 21 painted miniatures, later ink recipe annotations (some leaves bound upside down; light dampstain affecting first 30 leaves, marginal paper repairs affecting text on 14 leaves, a few leaves with edges silked, one leaf strengthened with plastic film to repair tear). Modern Indian printed cloth.

A strikingly illustrated 19th century manuscript excerpt of the "Shalihotra," a classic of Ayurvedic hippiatry attributed to the legendary founder of Indian veterinary science. Horses were a vital part of Indian culture, and a tradition of hippiatry developed in parallel to human medicine: the sage Shalihotra was said to have been educated alongside Agnivesha—one of the earliest authors on Ayurvedic medicine. Shalihotra's treatise on the care and breeding of horses was translated into many languages and edited into many recensions. This manuscript contains twenty-one detailed illustrations of horses in various states of distress, with one—depicting a horse being led by a male figure—heightened in gold. It is written in at least four hands, and may represent a "core" recension of the text with additional medical knowledge added over time. Several later manuscript annotations in blue ink and pencil record herbal recipes for analgesics and other cures, while the upper corner on one leaf bears a talismanic square made up of an Arabic prayer.

\$5,000–8,000



164

TANJI, Yukiyoishi (1794-1848). Seventeen paintings of Japanese armor. Japan, c.1840.

Small folio orihon album (272 x 190mm). 17 double-page paintings, 4 pages of calligraphic text (occasional scattered wormholes, but otherwise in excellent condition). Traditional orihon folding album with striped paper boards.

Provenance: Boston Rare Books.

A Japanese orihon manuscript containing historical armor designs. Tanji Yukiyoishi, also known as Masuoka Yukiyoishi, was a Japanese scholar whose works circulated in manuscript in the mid-nineteenth century. Several copies of a legal treatise by him are extant, as well as another work on traditional Japanese armor, held by the Iida City library in Nagano. The illustrations depict several centuries of armor styles from Feudal Japan, both front and back, with a high level of technical precision.

\$4,000-6,000



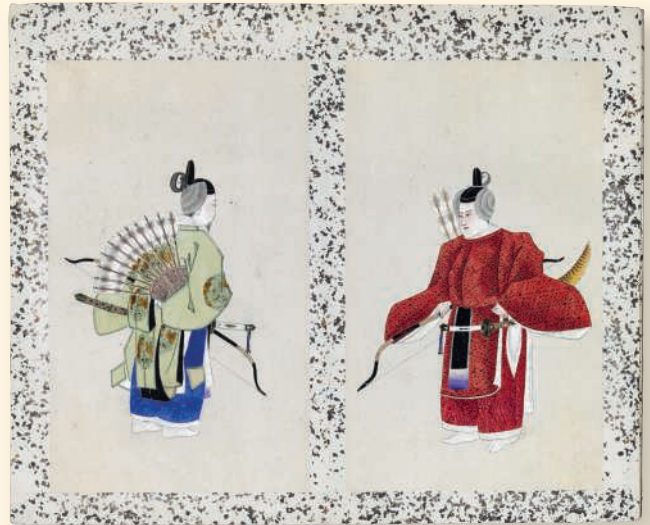
165

ISE, Sadatake (1717-1784) and FUJIWARA, Tadayori (fl. 18th century). "Yoro Chakuyo No Zu," in Japanese. Japan, 1775.

Small folio orihon album (263 x 199mm). 20 double-page watercolor drawings on 46 pages, with a half-sheet of text and diagrams mounted to one leaf, later annotations in red ink. Traditional orihon folding album with damask silk boards, title in gilt label on upper board, sewn at spine. Provenance: Boston Book Company.

An attractive illustrated guide to the elaborate process of donning traditional Japanese armor, copied from the author's original manuscript treatise. The author, Ise Sadatake, was a scholar of traditional practices; his family was recognized for transmitting the practices of the warrior class from the Muromachi period. Although the Edo period is when print truly came into its own in Japan, a robust manuscript tradition continued to produce works such as this for limited circulation which display that period's refinements in calligraphy and painting. The present manuscript was copied by Fujiwara Tadayori, a skilled scribe and artist whose works are held by the British Museum.

\$3,000-4,000



166

KOSHIMA (fl. late-19th century). 28 watercolor drawings of imperial costumes. Japan, c.1870.

Small folio orihon album (301 x 184mm). 28 watercolor drawings mounted on 16 leaves of stiff paper mounts flecked with gold and silver. Near contemporary orihon folding album with decorated silk boards, gilt endpapers (light wear and fraying to cloth boards); in modern box. *Provenance:* Western Reserve Historical Society (stamps) – Donald Heald Rare Books.

A collection of fine watercolors depicting costumes of the Japanese imperial court. An enigmatic colophon indicates that the artist is Koshima, after a collection by Mr. Yamaga. Koshima is unknown outside of this and another album, also from the collection of Mr. Yamaga, in a private collection. In 1929, the Detroit Institute of Art acquired the Yamaga Collection of Japanese Textiles, which may be related to these albums.

\$2,000–3,000



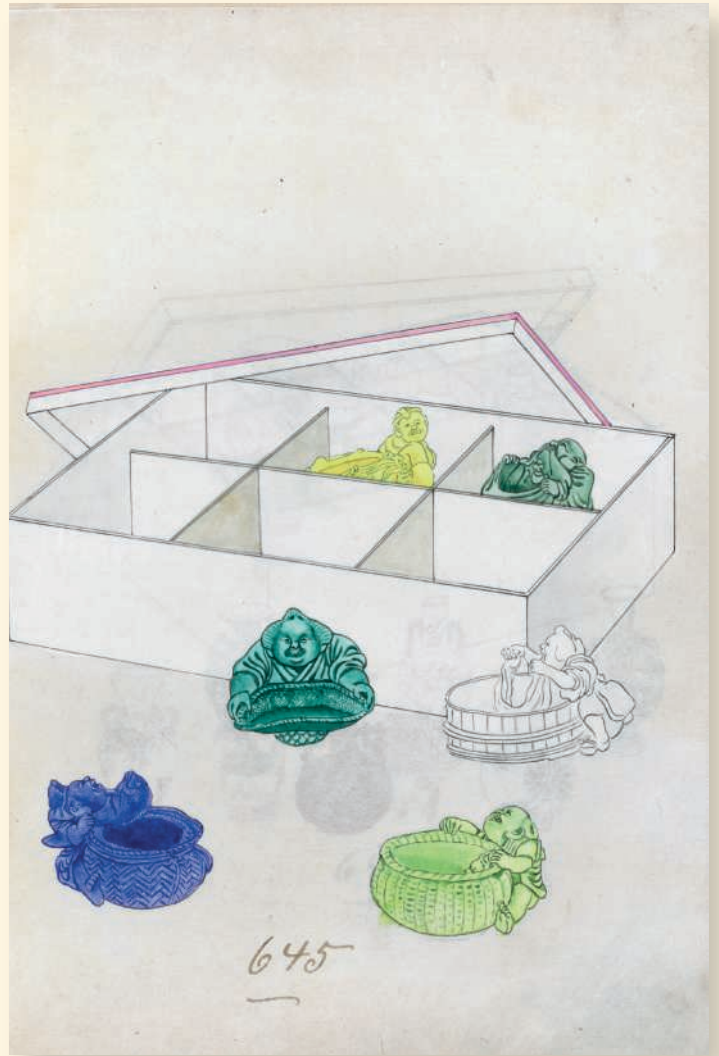
167

NAKABAYASHI, Chikkei (1816-1867), HISASHI, Nakanishi (1807-1884), and KAISEN, Oda (1785-1867), et al. A painted handscroll, in Japanese. Kyoto, 1857.

390 x 9150mm. A painted handscroll on a wooden roller, with a green damask silk header. Contemporary wooden box. *Provenance:* Boston Book Company.

An elegant painted scroll by some of the most unconventional members of the later bunjin movement. The bunjin style, best translated as "scholar-amateur," came into maturity during the Edo period in Japan, focusing on individual self-expression and love of nature (not unlike the American Transcendentalist movement) and seeking the aesthetic quality of *heitan tenzen*—"innocence" or "ease." This scroll, with painted images of landscapes and flowers accompanied by calligraphic poetry, was executed by a number of bunjin painters active in Kyoto. One of them, Nakabayashi Chikkei, himself the son of the renowned bunjin artist Chikutō, was famous for his wild and stubborn personality. Although formally aligned with the bunjin painters, his work borrows stylistically from many genres, including Western copperplate engraving. Two other contributors, Hisashi Nakanishi and Kaisen Oda were likewise known for their innovative treatments of traditional forms.

\$2,000–3,000



168

MEIJI CRAFTS – A superb watercolor trade catalogue of Japanese artworks for Winckler & Co. Japan, late-19th century.

Quarto (265 x 187mm). 1330 ink and watercolor drawings, many of which heightened with gold and silver, on 550 leaves of translucent Japanese paper, with manuscript identification numbers; J. Winckler company stamps at ends (isolated light spotting, otherwise remarkably well preserved). Stab-sewn leporello in original printed cloth boards (front board cracked but holding); in modern black box. *Provenance*: Rodolphe Chamonal.

An exquisite and very extensive watercolor catalogue of the Japanese offerings of the Winckler Company. Not only an artistic gem in its own right, this work is a splendid embodiment of the contemporary Western fascination with Eastern art. Luminous watercolors depict a panoply of goods, including dolls, swords, skeletons, baskets, lacquers, reticulated bronzes, cloisonné items, umbrellas, vases, tables, chests, tea sets, fans, screens, flowers, dragons, and even Persian carpets—providing a glimpse of the elaborate and colorful world of Meiji crafts. Stunning pictorial effects are achieved by shaded monochrome with sprinklings of gold to indicate maki-e lacquer, while reticulated bronze objects are executed delicately all in gold. Many of its offerings reveal affinities with European impressionist and art nouveau style, on which they were a major influence. The end of Japanese isolation which came with the Meiji Restoration in 1868 allowed Western artists to fully indulge their urge for *Japonisme*. Painters like Degas, Klimt, Cassat, and, above all, Whistler were consumers and collectors of Japanese decorative arts and prints, whose style manifested in their own works and made a major impact on Western art.

Jackob Winckler, the son of a German professor, had arrived in Yokohama only two years after the fall of the Tokugawa government. After first working for the German trading company Ahrens & Co, he founded his own business specializing in the applied arts. Offering something for every taste and species of adornment, his company was a such a success that he was represented in the 1894 Paris Exposition, giving Japanese style an even larger audience in fin-de-siècle Europe. After Winckler's death the firm changed direction and began to specialize in machinery; it is still in existence in Japan today.

\$60,000–90,000



169

VERRICCI, Marco (fl. late 16th century) [possibly a pseudonym of Filippo Pigafetta]. "Immaginazioni Militari." Manuscript on paper, in Italian. Venice, 20 September 1595.

Oblong folio album (245 x 380mm). 57 leaves. 50 full-page pen and ink drawings of imaginary cities and their armies; 50 emblematic cartouches each containing an octave describing the opposite city, some with Latin mottos; dedication in ornamental border; allegorical cartouche with octave praising Venice on the verso (some light soiling and spotting; some early marginal repairs where ink has eaten through paper; traces of paste on first two leaves with some loss of text). Contemporary red morocco with gilt triple fillets enclosing large oval centerpiece composed of double fillets in arabesque patterns with armorial shield, edges gilt (arms erased, slightly scuffed).

Splendid manuscript designs for imaginary fortified cities, dedicated to the Doge Marino Grimani in the year of his election. Grimani served as Superintendent of Fortresses before becoming Doge, and worked for many years on the design and building of the Palmanova fortress, the greatest of the Renaissance star forts. Verricci's album offers a paragon of Renaissance idealism: a utopian vision which champions the might derived from pushing the human genius to the limits of the imagination, combining mathematics, philosophy, and military prowess with art, poetry, and design.

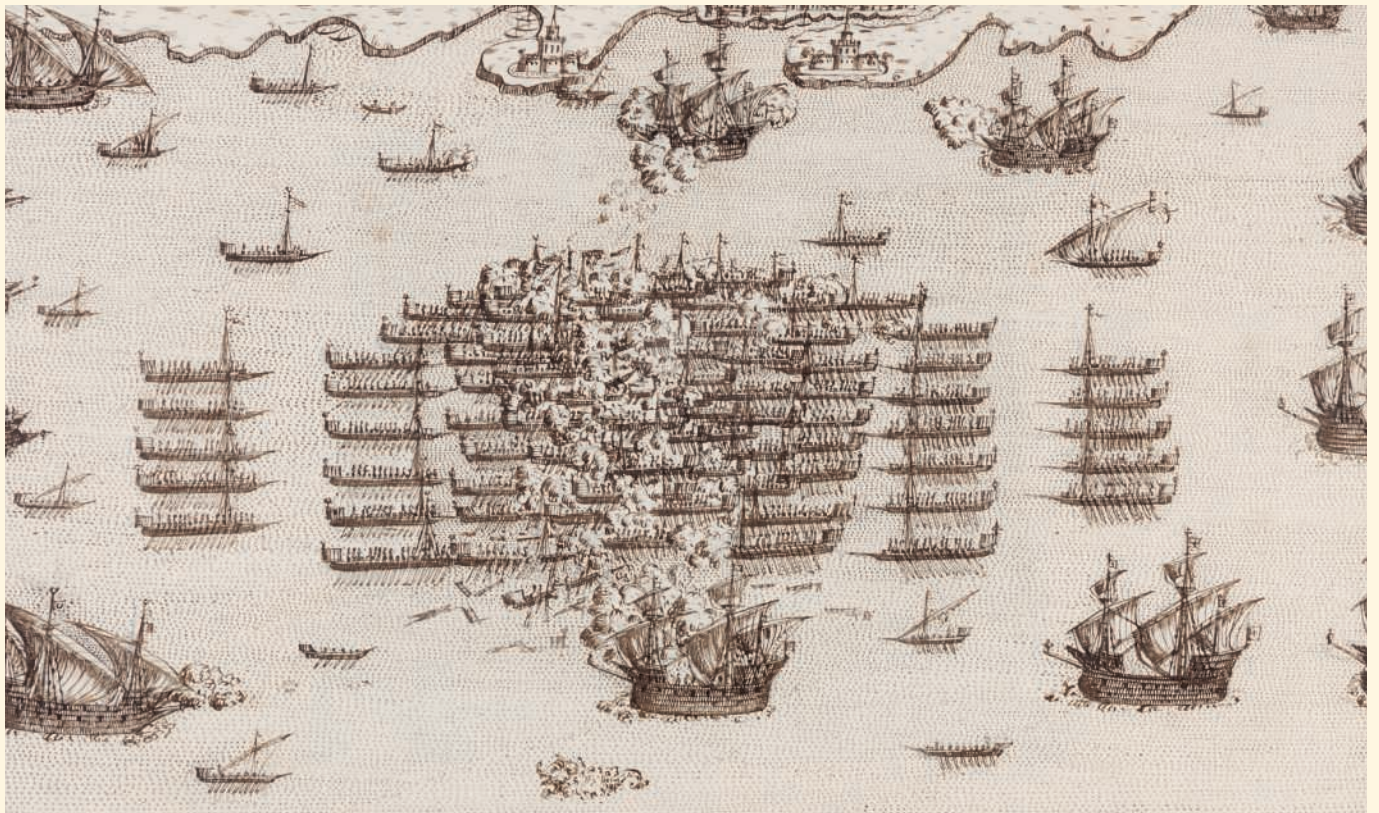
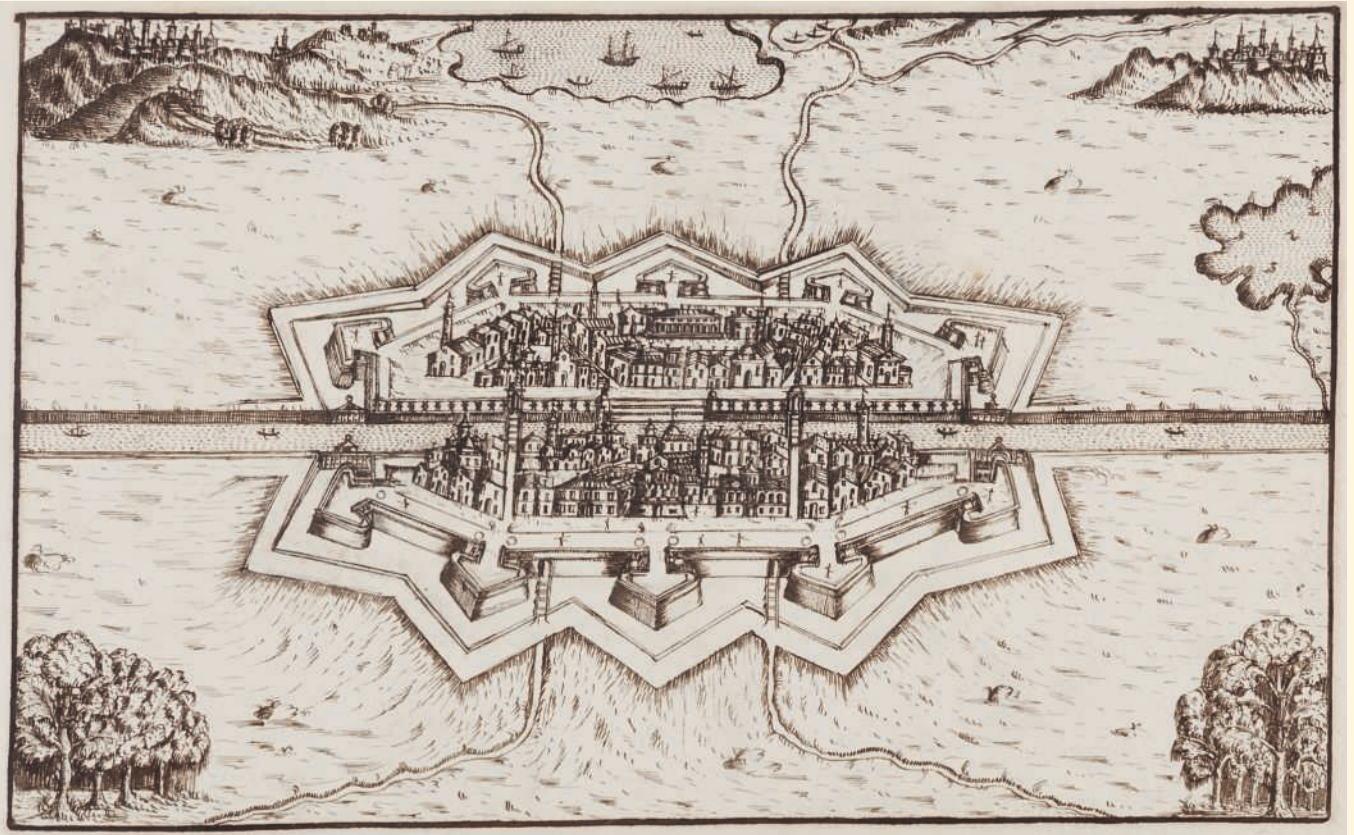
Little is known about the author-artist Marco Verricci, some of whose other ingenious military designs survive in a 1582 album in the Biblioteca Bertoliana (see Schoenberg Database of Manuscripts 112492), but he may have worked with Grimani on the designs for Palmanova. Italian art historian Lionello Puppi has cautiously suggested that "Verriccius" may be a pseudonym of Filippo Pigafetta, a Venetian soldier and mathematician who wrote extensively on military fortifications. In this album, Verricci illustrates and whimsically describes 50 imaginary cities whose designs are based on the utopian mathematical ideals of the Renaissance star fort. The cities, with names like Mirabella, Grimanopoli, and Durissima, are situated in elaborate landscapes (and almost all island fortresses, like their model) and rendered in exquisite detail. The octave opposite each illustration describes the strengths and virtues of each fantastical fortress in the vein of Italo Calvino's novel *Invisible Cities*—which also featured a litany of imaginary towns all reflective of La Serenissima herself.

The second to last illustration depicts the 1571 Battle of Lepanto, a major naval victory by the Holy League over the Ottomans. The Palmanova fortress was dedicated exactly 22 years, to the day, after the battle—thus its inclusion here links the glory of Lepanto explicitly to the achievements of Doge Grimani, in addition to situating this imaginative work back into its real-life context of simmering conflict not just between Europe and the Turks, but also between Venice and Austria—her enemy to the North

Manfredo Tafuri, *Venice and the Renaissance* (Boston: MIT Press, 1995).

Lionello Puppi, *Scrittori vicentini d'architettura del secolo XVI* (Venice: Accademia Olimpica, 1973).

\$90,000–120,000



TRAVEL,
SCIENCE AND
NATURAL HISTORY

Lots 170-201







PROPERTY FROM THE PRIVATE BOTANICAL LIBRARY OF CORNELIUS J. HAUCK

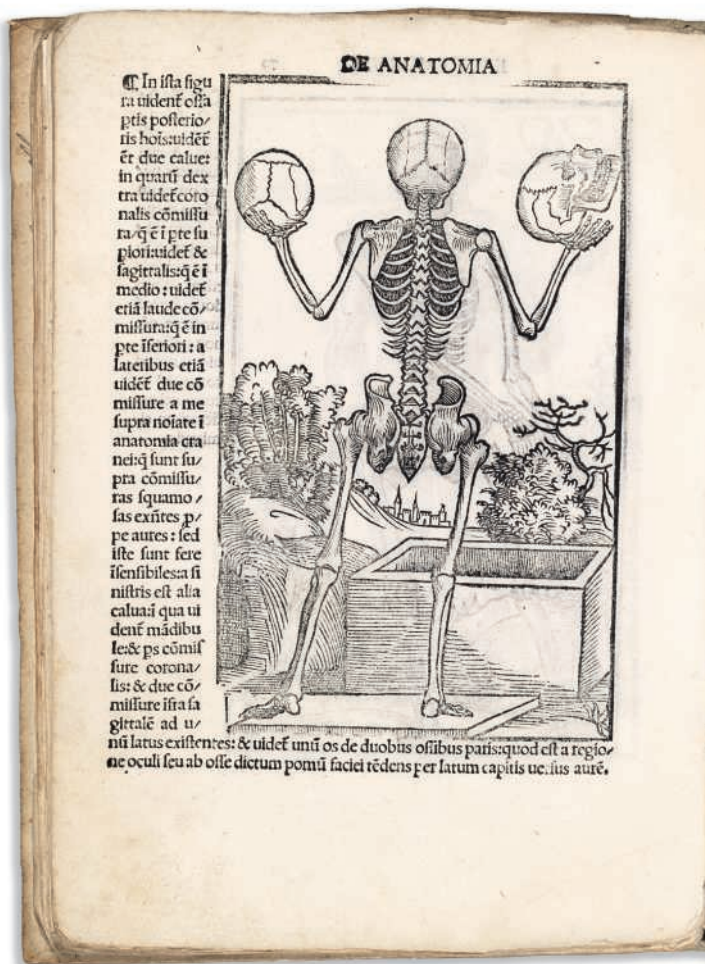
170

ACOSTA, Cristoval (1512-1580) and ORTA, Garcia da (c. 1500-1568). *Tractado de las drogas, y medicinas de las Indias Orientales, con sus plantas debuxadas al bivo*. Burgos: Martin de Victoria, 1578.

The first edition of an influential work by the Portuguese physician and naturalist Cristoval Acosta. It is an extended version of Garcia da Orta's important record of Indian plants and tropical medicine, first published at Goa in 1563. Acosta and Orta met in Goa where they both studied the indigenous flora and medicine. Acosta's enlargement "clearly surpasses the earlier work in its systematic, first-hand observations of both East and West Indian plants and its illustrations after Acosta's own accurate drawings" (Norman 1). Among the Asian plants illustrated are cinnamon, mango, tamarind, pepper, nutmeg, ginger, cardomom, pineapple, sugar cane and the rubber tree. Alden-Landis 587/19; Blunt-Rahael pp.145-48; Garrison-Morton 1819; Hunt 130; NLM/Durling 1064; Pritzel 13; Stafleu-Cowan 23.

Octavo (182 x 132mm). Woodcut title border incorporating arms of Burgos, woodcut portrait of Acosta, and 41 full-page woodcut illustrations of New World plants, 2 full-page woodcuts of elephants, 3 smaller illustrations of plants, historiated woodcut initials (upper blank margin of title renewed, some headlines shaved, some browning). Contemporary vellum (ties renewed). *Provenance:* Exeter Cathedral Library (bookplate dated 1749) - Clement R. Markham (1830-1916, explorer; signature) - Cornelius J. Hauck (1893-1967).

\$5,000-8,000



OTHER PROPERTIES

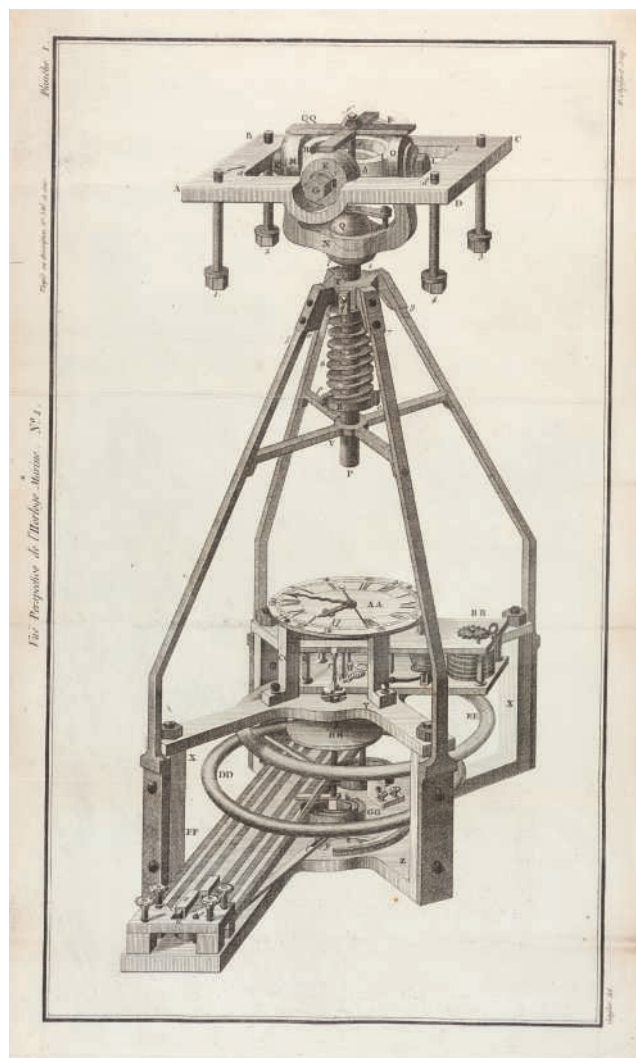
171

BERENGARIO DA CARPI, Giacomo (1470-1530). *Isagoge breves per lucide ac uberime in anatomiam humani corporis*. Bologna: Benedict Hektor, 30 December 1522. [With:] 9 pages of manuscript notes on anatomical subjects by Leopoldo Caldani.

The first edition of the most important pre-Vesalian anatomical book, from the library of 18th-century anatomist Leopoldo Caldani. The surgeon Berengario da Carpi preceded Vesalius by two decades, producing a marvelously illustrated guide to dissection which was the first to truly marry the precise observations of the anatomist with the Renaissance tradition of book illustration. His woodcuts place flayed and skeletal figures in domestic interiors and outdoor landscapes, expressing scientific knowledge in the allegorical language of the *Danse macabre*—and possibly incorporating details from da Vinci's unpublished anatomical drawings. The first edition has not appeared at auction since the Norman copy in 1998. *Heirs of Hippocrates* 94; Norman 188; Sappol 97-101; Wellcome 1782.

Quarto (215 x 150mm). Title in woodcut border, 20 woodcut anatomical illustrations, printer's device on colophon (repair to corner of title page affecting woodcut border, dampstain to first 2 gatherings, closed tear on f. 34). 18th-century vellum-backed boards, label with title on spine (text block cracked, edges lightly bumped). Provenance: Leopoldo Caldani (1725-1813, a well known Bolognese anatomist and professor of anatomy at Padua; signature on upper board as well as manuscript notes).

\$10,000-15,000



172

BERTHOUD, Ferdinand (1727-1807). *Traité des Horloges Marines*. Paris: J.B.G. Musier fils, 1773.

The first edition of this famous work describing Berthoud's marine timekeepers. The Streeter copy. Berthoud and Pierre Le Roy vied to perfect the marine chronometer in the late 1760s, with Berthoud eventually judged to have the better design. No. 6 was one of the first timekeepers to be housed in the type of box that became the standard for all marine chronometers. The development of such clocks was an essential step in establishing the length of a degree of longitude. Le Roy, upset that Berthoud makes no mention of him, answered with his own treatise on the subject, *Précis des recherches*. See Catherine Cardinal, "Ferdinand Berthoud and Pierre Le Roy: Judgment in the Twentieth Century of a Quarrel Dating from the Eighteenth Century" in: *The Quest for Longitude*, ed. William J.H. Andrews, Cambridge, Mass., 1996, pp.282-292.

Quarto (254 x 185mm). Half-title, title with engraved vignette. 27 engraved folding plates at rear by P. P. Choffard after Goussier (some browning and light creasing at edges, some spotting). 19th-century half calf, marbled boards (spine separating along rear joint, some staining and wear to extremities, front hinge cracked). *Provenance*: Frank S. Streeter (bookplate, his sale, Christie's New York, 16-17 April 2007, lot 35) – The Helmut N. Friedlaender Collection.

\$4,000-6,000



PROPERTY FROM THE COLLECTION OF J. E. SAFRA

173

BLACKWELL, Elizabeth (1707-1758). *A Curious Herbal*. London: for Samuel Harding, 1737 [-1739].

The first edition of the first herbal illustrated by a woman; one of the earliest English botanical books with handcolored plates, and one of the first to be published in parts. A large-paper copy, finely bound in contemporary black morocco, and extra-illustrated with an original watercolor. The Scottish botanist "Elizabeth Blackwell prepared *A Curious Herbal*, at the suggestion of Hans Sloane, as a means of getting her husband, Dr. Alexander Blackwell, out of debtor's prison. [...] This, with Martyn and Catesby, is one of the early flower books published in parts. Each numbered leaf was issued with the four plates described on it, at the rate of one a week for 125 weeks. Beginning in 1737, the parts continued into 1739. Hand-colored parts sold for two shillings, ordinary parts for one" (Hunt). An early issue with both title-pages dated 1737. Cleveland Collections 386; Dunthorne 42; Great Flower Books, p. 50; Henrey 450 (Banksian copy with variant title in vol. 1); Hunt 510; Nissen BBI 168; Pritzel 811; Stafleu & Cowan TL2 545.

Two volumes, folio (445 x 275 mm). Engraved throughout, 500 handcolored engraved plates; bound in at end of vol. 2, before the Index leaves is: 1) a folding engraved plate of a "Peruvian Bark Tree" by J. Mynde after Johannes Hawkeens' drawing of 1739, published 1741, printed in reverse and handcolored, with extensive manuscript caption [possibly in the hand of Josiah Messer]; and 2) an original watercolor drawing with faint pencil caption "Scylla rubra offic.," unsigned, some spotting and foxing throughout, mostly to text, occasional minor stains on plates, some sheet discoloration). Contemporary English black morocco gilt, covers with broad gilt borders comprising a repeated tool of a crown, star, dot, flower and a variety of other small tools, central lozenge of the same massed tools, marbled endpapers, gilt edges (expertly rebaked with original spine laid down, some wear and expert repair to corners). *Provenance*: Josiah Messer (contemporary signature on first blanks) – George Hubbard (bookplates) – Christie's, 26 November 1981, lot 314 – An Important Botanical Library, Part I, Christie's New York, 4 June 1997, lot 8.

\$20,000–30,000



OTHER PROPERTIES

174

BLAEU, Willem (1571-1638) and BLAEU, Jan (1596-1673). *Le Théâtre du monde ou nouvel atlas contenant les chartes et descriptions de tous les pays de la terre mis en lumière*. Amsterdam: J. Blaeu, 1645-46.

An early edition of the greatest world atlas ever published, in original publisher's vellum. Willem Blaeu produced his first atlas in 1630 and by the following year it was already half again as large. His cartographic output continued at such a pace that by 1634 he published his first multi-volume atlas under the title *Theatrum orbis terrarum* (or, as here in French, *Le Théâtre du monde*). Blaeu's atlases are justly famed for both the quality of their production—in terms of engraving, paper, and coloring—and the decorative embellishments of the beautiful maps. They are among the most quintessential books of the Dutch Golden Age. Particularly noteworthy in the present edition are the world map, the 60 maps devoted to the British Isles (vol. 4), the fine map of China including Japan after information from the Jesuit missionary Martino Martini, and the American series which includes important maps of New England and Chesapeake Bay. Koeman BI 19B, 18C, 35f, and 42b (see notes below for variations).

Six parts in four volumes, folio (510 x 342mm). 334 copper-engraved maps with contemporary hand-coloring, some folding, 6 handcolored title pages (vols. 1 & 2 in 2 parts each), half-title in vol. 1 (vol. 1 first title creased; very occasional minor marginal dampstain to prelim. text leaves of vol. 1., to last several maps in vol. 2 [chiefly South America], and a small corner at end in vols. 3 & 4). Volume 1: 120 maps including world map, Arctic and northern and eastern Europe; volume 2: 92 maps mostly France and Spain plus Asia (12), Africa (5) and America (13); volume 3: 62 maps, chiefly of Italy, plus Greece (4); volume 4: 60 maps, all devoted to England and Wales except one of Scotland and one of Ireland. This set varies from Koeman in the following: volume 2 without the general map of Aragon & Navarre (not called for on contents leaf); volume 3 without 4 maps of Great Britain (called for on contents leaf but with the introduction of vol. 4 devoted to Britain, they were removed); volume 4 with 2 additional maps (the ones of Scotland and Ireland) not listed in contents leaf or Koeman. Original publisher's vellum, paneled in gilt with central gilt arabesques and corner pieces, cloth ties, all edges gilt and gauffered (turn-ins sprung, some wear/loss to endpapers, some ties torn, few very minor stains, text block of vol. 1 a bit loose); custom black morocco-backed boxes, gilt spines.

\$120,000-150,000





175

CARDANO, Girolamo (1501-1576). *De rerum varietate libri XVII*. Basel: Henricus Petri, 1557.

The first octavo edition of Cardano's immense encyclopedia, published the same year as Petri's folio edition. A continuation of Cardano's 1550 *De subtilitate*; "the two works, written in an elliptical and often obscure Latin, contain a little of everything: from cosmology to the construction of machines; from the usefulness of natural sciences to the evil influence of demons; from the laws of mechanics to cryptology" (*DSB*). *BM/STC German* p. 182; See Dibner *Heralds of Science* 139 note; Norman 402.

Octavo (174 x 112 mm). Woodcut portrait of the author on title verso, two folding diagrams, folding table. Contemporary limp vellum, early manuscript title on spine (front cover and endpaper largely perished); quarter morocco folding case. *Provenance*: 17th-century inscription on front flyleaf: "Cost 14. Pence pence [sic] from Mr. Char. Lumsden 13 March 1695 - Trotter family (armorial bookplate) - Turner Collection, The Library University of Keele (bookplate).

\$3,000-5,000



176

CALLOT, Jacques (1592-1635). [*Siège de la Rochelle*. 1630.]

The Siege of La Rochelle, a spectacular and very rare contemporary record of the events as commissioned by Louis XIII. La Rochelle, on the Bay of Biscay, was a Huguenot stronghold which had been tolerated by Henry IV and under the regency of Louis XIII, but soon fell out of favor when the King came of age. In June 1627, the English under Buckingham sent a fleet of 60 ships to support the Huguenots, but only incurred Louis's and Cardinal Richelieu's wrath. The siege of the city began under Richelieu's direct command in September 1627. A system of trenches, redoubts, and seawall effectively sealed off La Rochelle for over a year. On 28 October 1628 the city surrendered but by that time the population had been reduced from about 27,000 to 5000. Louis XIII commissioned Callot to commemorate the conclusion of the siege shortly thereafter. Callot had similarly been commissioned to depict the Siege of Breda but refused to execute a print of the fall of his own city, Nantes. This is the second state of the etchings, with guide letters printed in the corners. Lieure *Callot* 655.

The set of six central etchings joined on a single sheet, 1144 x 1296mm overall (backed, panel edges worn with some loss, a little wear and small chips along old creases, larger loss to lower left corner of upper right panel, without surrounding border and key which were printed on separate sheets, see Lieure 660-661).

\$8,000-12,000



177

COOKE, Edward (fl.1710). *A Voyage to the South Sea, and Round the World, Perform'd in the Years 1708, 1709, 1710, and 1711. Wherein an account is given of Mr Alexander Selkirk*. London: B. Lintot and R. Gosling, 1712.

The first edition. The Streeter copy of the inspiration for Daniel Defoe's *Robinson Crusoe*. It is on this account of Selkirk's years on Juan Fernandez Island that Defoe drew for his 1719 adventure novel. Cooke commanded one of the ships in Captain Woodes Rogers's circumnavigation. This buccaneering account includes a description of California, with a plate showing a native of the region. Published as a single volume with a continuation published later the same year. Hill 128; Sabin 16303; Streeter sale 2927.

Octavo (191 x 111mm). 20 engraved plates, including 4 maps, of which 2 are folding (some short closed tears to plates; some light browning). Contemporary paneled calf (rebacked; lightly worn at extremities). *Provenance:* Thomas W. Streeter (bookplate; penciled annotations on front free endpaper; his sale, Parke Bernet, 24 April 1968, lot 2427; purchased from Henry Stevens, 1951) – Frank S. Streeter (bookplate, his sale, Christie's, 16-17 April 2007, lot 123) – The Helmut N. Friedlaender Collection.

\$3,500–4,500

178

EDGE-PARTINGTON, James (1854-1930), and HEAPE, Charles (b.1848). *An Album of the Weapons, Tools, Ornaments, Articles of Dress of the Natives of the Pacific Islands*. First [- Second; - Third] series. Manchester: privately published, 1890, 1895, 1898.

The first edition of this important survey of Pacific Islands artifacts, complete in all three volumes, and as issued in the original boxes.

Edge-Partington, a British anthropologist and authority on Pacific ethnology, based his drawings on his own collection and that of the British Museum. Heape was also a collector, and both men ultimately donated their vast holdings to museums in England, Australia, and New Zealand. The first and second series were limited to 150 copies, the third to 175 copies; all three are signed by both authors.

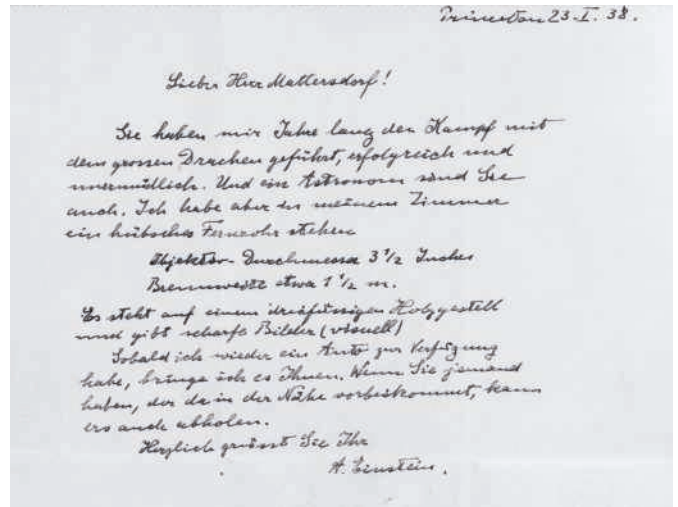
Three volumes, oblong quartos (404 x 200mm). First series: 391 lithographed plates; second series: 238 lithographed plates; third series: 225 lithographed plates (first series: 3 preliminary leaves comprising the index adhered together, occasional light toning or finger-soiling to margins, browning to last plate; third series: some browning to title and final leaf). Original green boxes, paper labels (first series: box worn; second and third series: light soiling and wear). (3)



\$6,000–9,000



Photograph by Ruth Jacobi, Courtesy of the Leo Baeck Institute, New York



Courtesy of the family of Leo Mattersdorf, All Rights Reserved

179

[EINSTEIN, Albert (1879-1955).] Albert Einstein's telescope. Manufactured by the Paul Dörrfel company, Berlin, late 19th century.

A 3¼-inch reflecting telescope signed "P.Dörrfel Berlin" on the end plate of the 45-inch brass body tube, with a perpendicular eyepiece and a starfinder atop the body tube, supported on an alt-azimuth mount fitted into a mahogany tripod stand with 50-inch legs (some minor knocks and scratches to the body tube commensurate with age and use; lacking the dustcap, and the lens thus with light scratches; replacement screw to starfinder, the mirror diagonal eyepiece by a different maker and a later addition; leather straps for the tripod associated at a later date; one spike supplied [see below]; the optics not tested outdoors but seemingly sound). *Provenance*: Albert Einstein (gifted to:) – Leo Mattersdorf (1903-1985, by descent to the consignor).

Albert Einstein's telescope: apparently the only scientific instrument owned by Einstein ever offered at auction. Einstein's revolutionary scientific insights have had a profound impact on our understanding of the universe, and on all those who have turned their gaze or telescope skyward since.

A photograph dated circa 1927 shows Einstein in his Berlin study with the telescope in the foreground. It was shipped to America with the rest of Einstein's Berlin furniture when he settled at Princeton in 1933. In 1938 he presented this telescope to his friend Leo Mattersdorf, president of the Amateur Astronomers Association and for many years Einstein's accountant and tax advisor. Mattersdorf also advised Einstein's close friend Dr. Gustav Bucky (1880-1963) who introduced the two men soon after Einstein arrived in America. Every year from 1937 Einstein hosted the Mattersdorf family at his Huntington summer house or Princeton home. Later in life Einstein proofread Mattersdorf's book *Insight into Astronomy* (New York: 1952). Einstein's gift was an acknowledgment of this friendship, of a shared passion for astronomy, and of Mattersdorf's invaluable professional advice. In a letter dated 23 January 1938 retained by Mattersdorf's heirs, Einstein writes (in German):



Dear Mr. Mattersdorf,

You have led the struggle for me against the Great Dragon [i.e. the I.R.S.] for years, successfully and indefatigably. And you are also an astronomer. I have a pretty telescope standing in my room: lens diameter 3 ½ inches; focal length roughly 1 ½ meters. It sits on a three-footed wooden stand and gives sharp (visual). As soon as I have a car at my disposal again, I will bring it to you. If you have someone who is going to be passing in the vicinity, he could also pick it up.

Best regards,

A. Einstein.

The letter indicates that Einstein valued his "pretty telescope" and his remark that the optics provide "sharp images" shows that this is an instrument that Einstein used – it was not simply decorative. The photograph of Einstein's Berlin study circa 1927 confirms that Einstein owned the telescope for at least a decade before the gift, but it's very likely that he owned it for some time before that: it is mentioned in an interview with the Danish journalist Svend Bodberg dated 1926 (in *Ekstrabladet Aarhus*, February 1926); the telescope was manufactured in the late-19th century, and the photograph shows that the telescope was already missing one of its spikes when Einstein owned it.

The same photograph shows the telescope fitted with an in-line eyepiece; a perpendicular star diagonal of the type now on the telescope makes extended viewing more comfortable, and this was probably fitted by Mattersdorf, or perhaps by Einstein himself. Einstein's telescope was manufactured by the Paul Dörrfel company, Berlin. Dörrfel (1843-1897) continued a company founded in 1836 by his father Carl Theodor which also made telescopes, microscopes and surveying equipment, but which became well-known for being among the first in Germany to manufacture Daguerre-principle cameras. Paul built a reputation for precision, and presided over the *Fachverein Berliner Mechaniker und Optiker* from 1877 to 1883. His earned the title of *Hof-Optiker und -Mechaniker*, indicating that he supplied equipment to the German imperial court.

Einstein was visiting the U.S. when the Nazis seized power in February 1933, and was never to return to Germany. His stepdaughter Margot, who was to follow him in to the U.S. in 1934, organized the shipment of all the furniture in the Berlin apartment with the help of the French Embassy. Although personal objects associated with Einstein sometimes surface (e.g. his leather jacket, his pocket watch, his toy buildings blocks; sold respectively for £110,500, £266,500 and £62,500; Christie's 13 July 2016, lots 149, 150, and 151) no other scientific instrument with Einstein provenance could be traced in the auction records. Einstein's telescope was exhibited at Oakland's Chabot Space and Science Center from 2000 until 2017.

\$200,000–300,000





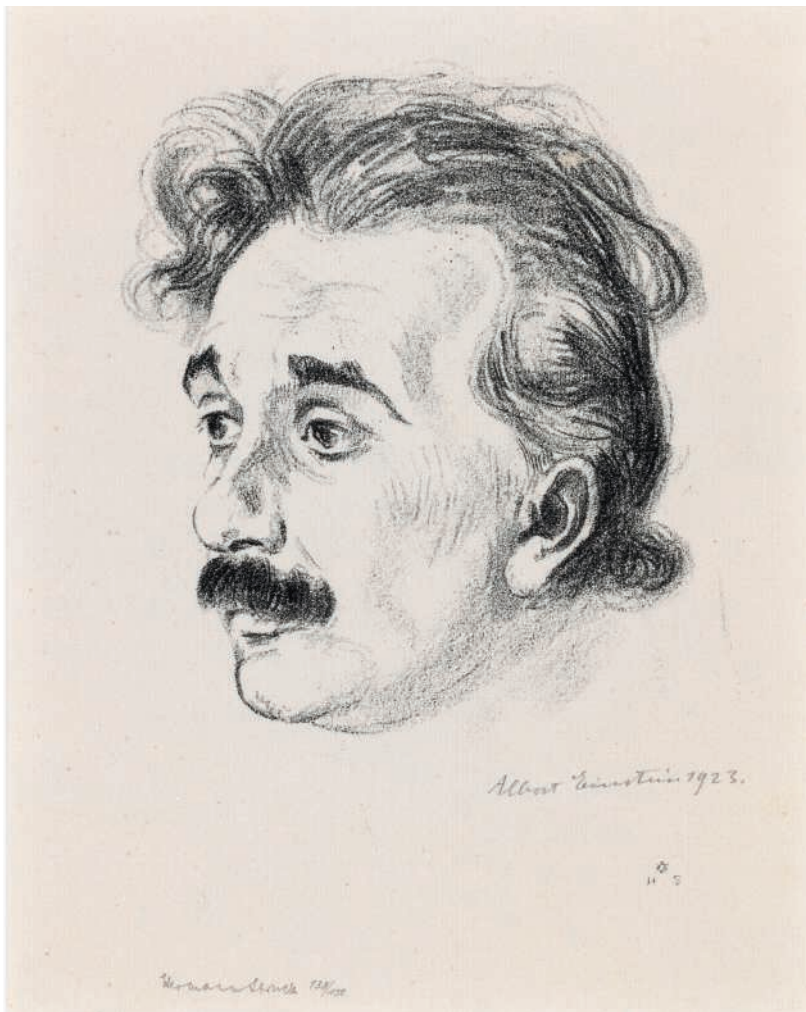
180

EINSTEIN, Albert (1879-1955) – TURNER, Julius Cohn (1881-1948). Engraved portrait of Albert Einstein signed in pencil by the sitter and by the artist ("Albert Einstein" and "Julius C. Turner"), 1921.

Engraving (250 x 210mm to the platemark). (Slight toning to sheet). Matted and framed. Examined outside of the frame. *Provenance:* Amsler & Ruthardt Berlin (small blindstamp to lower left corner) – The Helmut N. Friedlaender Collection.

A portrait of Einstein at work, published the year that he won his Nobel Prize, signed by Einstein.
Number 11 of 50 copies.

\$3,000–5,000

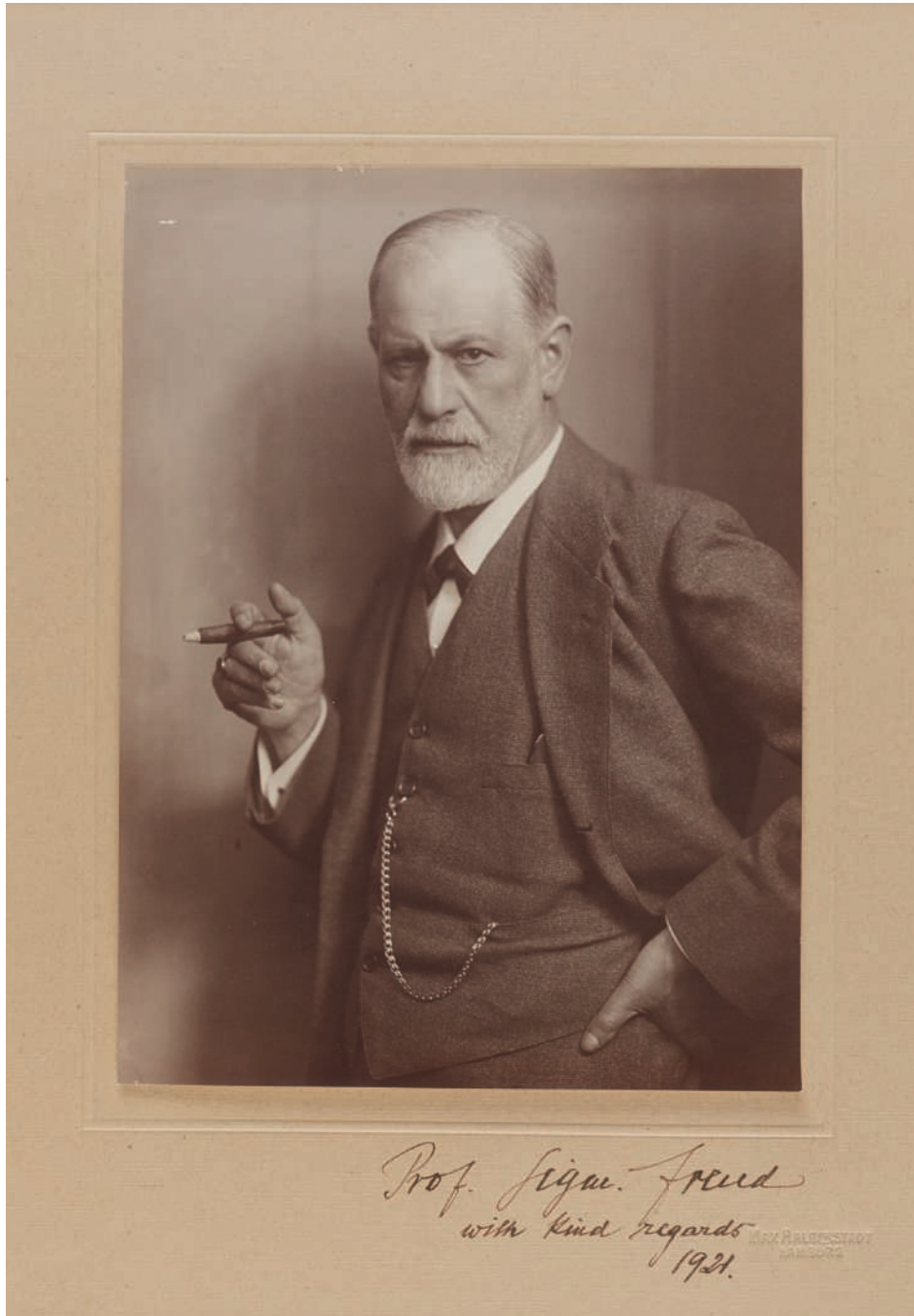


181

EINSTEIN, Albert (1879-1955) – STRUCK, Hermann (1876-1944). Lithographed portrait of Albert Einstein signed in pencil by the sitter and by the artist ("Albert Einstein" and "Herman Struck"), 1923.

Lithograph (260 x 192mm, the sheet size). Matted and framed. One of 150 in the edition. *Provenance:* The Helmut N. Friedlaender Collection.

\$3,000–4,000



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

182

FREUD, Sigmund (1856-1939) – HALBERSTADT, Max (1882-1940). Photographic portrait of Sigmund Freud, signed by the sitter ("Prof. Sigmund Freud"), Hamburg (blind-stamped on margin), c.1921.

The iconic portrait of the founder of psychoanalysis, signed by Freud. A half-length portrait of Freud holding a cigar, inscribed by him in the mount, in English: "Prof. Sigm. Freud with kind regards 1921." This famous photograph of the founder of psychoanalysis was taken by his nephew Max Halberstadt, and it may be the only existing print made from the original negative. The inscription is unusual in that it is inscribed in English and uses the title "Professor" (M. Wesley Marans Collection of Signed Photographs).

Gelatin silver print (225 x 165mm), mounted on card (335 x 235mm), (light wear to surface in the upper blank portion of the image), framed (not examined out of the frame). *Provenance:* M. Wesley Marans (his sale, Christie's East, 17 April 1996, lot 46).

\$15,000–20,000



OTHER PROPERTIES

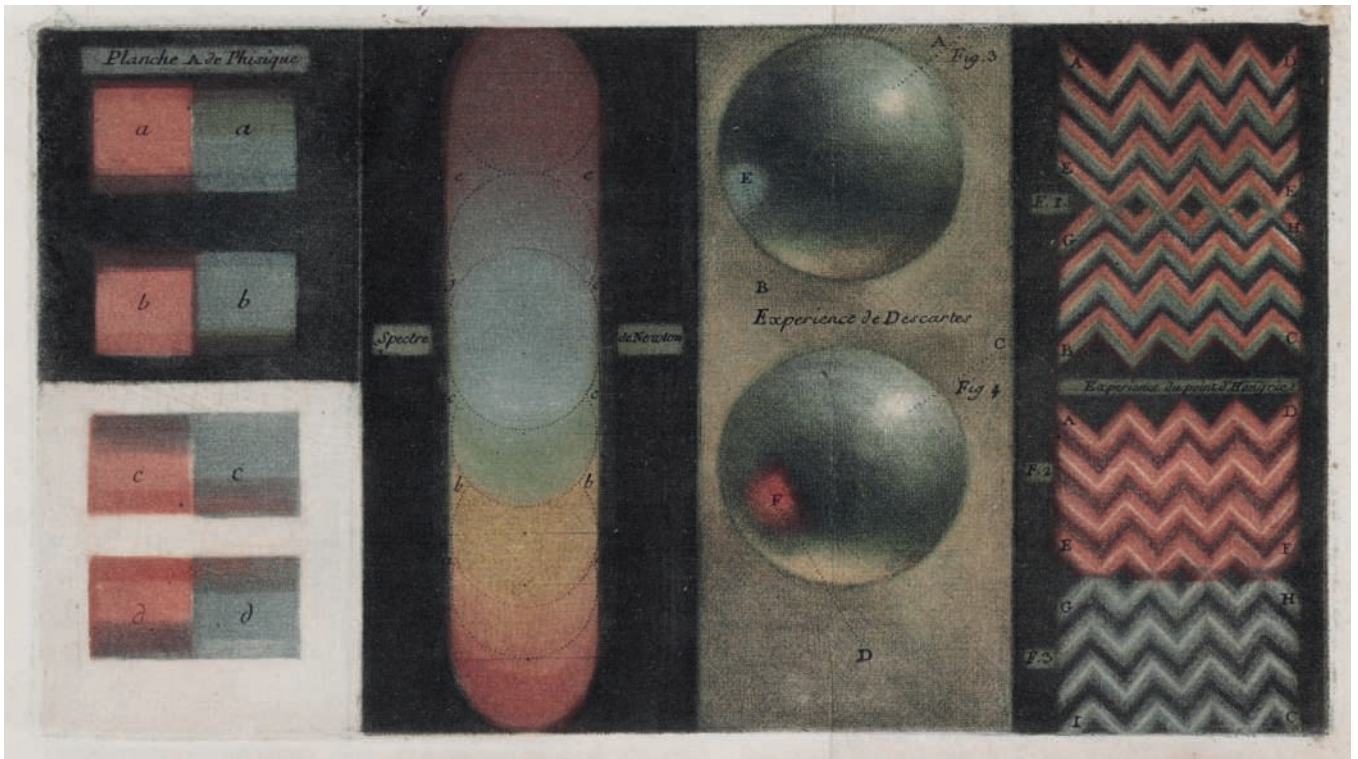
183

FRITH, Francis (1822-1898). A collection of 143 albumen prints bound in three volumes: "Sinai & Arabia Petra", "Jerusalem & Palestine", "Egypt & Athens". [London: 1860s-1870s.]

A selection of views, buildings and monuments in the Holy Land and the Near East, drawn from Frith's stock of more than 350 subjects on this theme – his most important work. Some of the same subjects were collected in his publications of the 1860s, first in two volumes then expanded to four volumes through various editions. The titles are taken from the binding spines. Cf. Gernsheim *Incunabula* 195; *The Photobook*, vol. I, p.28; *The Truthful Lens* 64.

143 albumen prints (most c.210 x c.155mm or the reverse) bound into three folio volumes (370 x 302mm), comprising 38 prints in the first volume, 58 in the second and 47 in the third; each print mounted on card with a tinted border [some blind-stamped "Published by Frith, Reigate"], most with a printed caption and reference number in the bottom margin, others with captions and numbers supplied in pencil in a contemporary hand (variable scattered spotting, mostly in the margins but occasionally reaching into the image). Contemporary maroon half roan over green sand-grained cloth, the spines lettered in gilt, edges sprinkled red, marbled endpapers (extremities rubbed and scuffed, spines evenly faded to brown). *Provenance*: Colgate Rochester Crozer Divinity School (Bucknell Library bookplates, matching shelf marks on the binding spines; sold, Sotheby's New York, 20 June 2003, lot 63).

\$10,000-15,000



184

[GAUTIER d'AGOTY, Jacques. (1716-1785).] *Observations sur l'histoire naturelle, sur la physique et sur la peinture*. Paris: Chez Delaguette, 1752.

The first volume of this early and extremely rare journal of science and art—the first periodical with plates printed in color. The volume contains some of the most dramatic of Gautier's images, including three rare and unusual plates of hermaphrodites, a surreal image of a homunculus realized in startling shades of green and blue; two plates of a tortoise (dissected and intact) and another of a sloth (intact and skinned); a brilliantly colored tulip in vibrant red and yellow; an American black bear and its cub; a monkey; a folding plate that illustrates corpuscles, the spectrum, and Newton's color theory. The text contains articles on color printing, anatomy, a review of paintings exhibited at the Louvre (August 1751), and Gautier's objections to Newton's theory of color. Brunet II:1597; Cohen-De Ricci, p. 427; Nissen ZBI 1487.

Volume one only comprising three parts, quarto (259 x 205mm). 11 color mezzotints, one of which is folding and 3 folding diagrams (some mild toning and a few spots). Contemporary mottled calf, spine gilt (rubbed, spine and corners worn).

\$4,000–6,000

185

GAUSS, Carl Friedrich (1777-1855) and WEBER, Wilhelm (1804-1891). *Intensitas vis magneticae terrestri ad mensuram absolutam revocata*. Goettingen: Dieterich, 1833.

The first edition of Gauss's most important geomagnetic work. The first collaborative work between Gauss and Weber, this work "is an account of the measurement of magnetic force, containing the first systematic use of absolute units (distance, mass, time) to measure a non-mechanical quantity" (Norman). Norman 881; Wheeler Gift Catalogue 867.

Quarto (242 x 192mm). (Some spotting.) Contemporary German flexible cloth, morocco title label gilt-lettered on front cover; quarter morocco folding case. Provenance: The Library University of Keele (bookplate).

\$1,000–1,500



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

186

NOLLI, Giovanni Battista (c.1692-1756). [*Nuova Pianta di Roma.*] Rome: 1748.

The finest of the eighteenth-century plans of Rome and the first plan of the city based upon geodetic principles. With Rocque's plan of London and Bretez's plan of Paris, Nolli's plan ranks as one of the greatest eighteenth-century plans of any European city. Rome appears in its essentially Renaissance form with large areas within the ancient walls still occupied by villas with extensive fields, orchards and gardens. The Coliseum, for example, still stands in virtually open country. Many important ancient sites, such as the Circus Maximus and the Forum, are shown in an unearthed state. The lower sheets are almost entirely taken up by lavish, finely engraved ornamentation in the style of Piranesi. In the lower left corner is a montage of classical landmarks, including the Coliseum, Arch of Constantine, Forum, and Trajan's Column, before which are allegorical figures including Romulus and Remus in the form of broken ancient statuary. The lower right corner contains an allegorical representation of the Church seated before Michelangelo's assemblage of buildings on the Capitoline Hill. The plates for the assembled map were originally issued in book form, with title and index leaves, not present here. Frutaz CLXIXa.

Engraved wall map of Rome, 24 joined segments mounted on linen, overall image size 1708 x 2061mm on 1740 x 2065mm sheet (scattered few tiny ink stains, some segments with very pale toning, laid down on linen). The vignettes of allegorical figures are after Stefano Pozzi.

\$3,000-5,000

OTHER PROPERTIES

187

[HARVEY, William Henry (1796-1866).] *Geographical Fun: Being Humourous Outlines of Various Countries*. London: Hodder and Stoughton, [1868].

The first edition of Harvey's striking cartographical caricatures. The introduction describes these caricature maps as the work of a "young lady ... in her fifteenth year"; the introduction itself and accompanying four lines of verse beneath each map are ascribed to "Aleph" on the title-page. But the book was in fact by Harvey, wood-engraver, illustrator, and writer of verse for children. Complete with 12 plates, comprising England, Scotland, Wales, Ireland, France, Spain & Portugal, Prussia, Germany, Holland & Belgium, Denmark, and Russia.

Small folio (272 x 227mm). Half-title, 2 ad leaves. 12 plates (disbound). Publisher's green cloth stamped in gilt, illustration mounted to upper cover (some rubbing to extremities of cloth, a little wear to cover illustration).

\$1,800-2,500



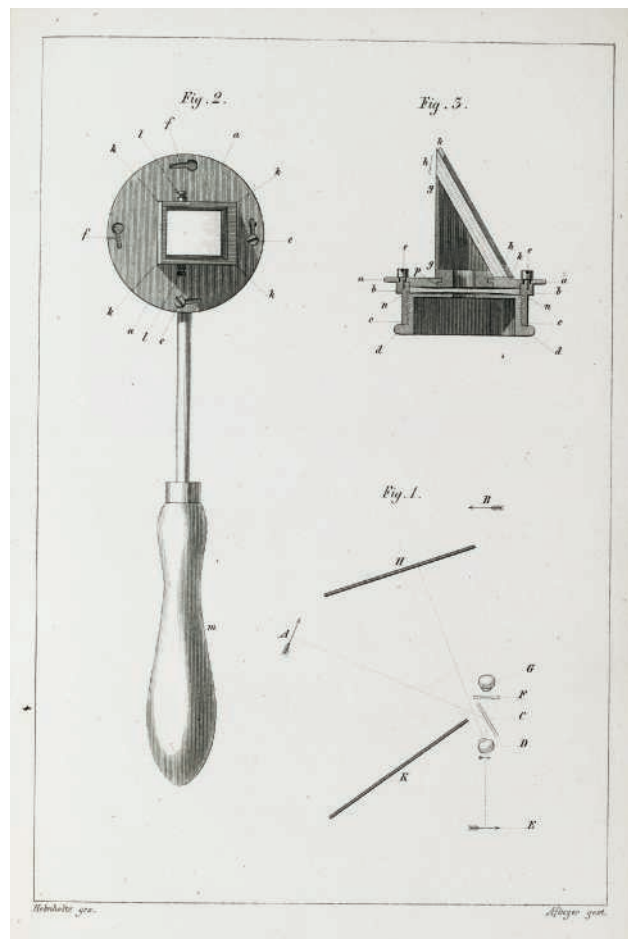
188

HEMHOLTZ, Hermann von (1821-1894). *Beschreibung eines Augen-Spiegels zur Untersuchung der Netzhaut im lebenden Auge*. Berlin: A. Förstner, 1851.

The first edition announcing Helmholtz's invention of the ophthalmoscope, an achievement widely considered "the greatest event in the history of ophthalmology" (Gorin). It was brought about as a result of Helmholtz's intensive research into physiological optics and his instrument is now one of the most common and useful tools in clinical medicine. Perhaps from the library of noted German physician Jacob Behrend. Garrison-Morton 5866; Gorin, *A History of Ophthalmology* pp.125-26; *Heirs of Hippocrates* 1886; Norman 1041.

Octavo (220 x 134mm). One engraved plate (starting to detach at foot). Contemporary boards (spine and corners worn, remnants of paper spine label). *Provenance*: Jacob Behrend (ownership inscriptions dated 1855) - The Helmut N. Friedlaender Collection.

\$3,000-4,000





189

IACOVLEFF (also YAKOVLEV), Alexandre (1887-1938). *Dessins et peintures d'Asie*. Paris: Lucien Vogel chez Jules Meynial, [1934].

The first edition of Iacovleff's vivid portraits of the peoples and landscapes of central Asia. Together with a four-page prospectus giving a slightly different order of the plates. Iacovleff was the artist for the second Citroën expedition to Africa led by Georges Marie Haardt and Louis Audouin-Dubreuil in 1924-1925, as well as the third to central Asia in 1931-1932. Number 6 of 500 copies, from an edition of 720 copies in total.

Folio (376 x 279mm). Text volume, 50 color lithographed plates loose as issued (very light marginal wear). Publisher's portfolio (worn).

\$3,000-5,000

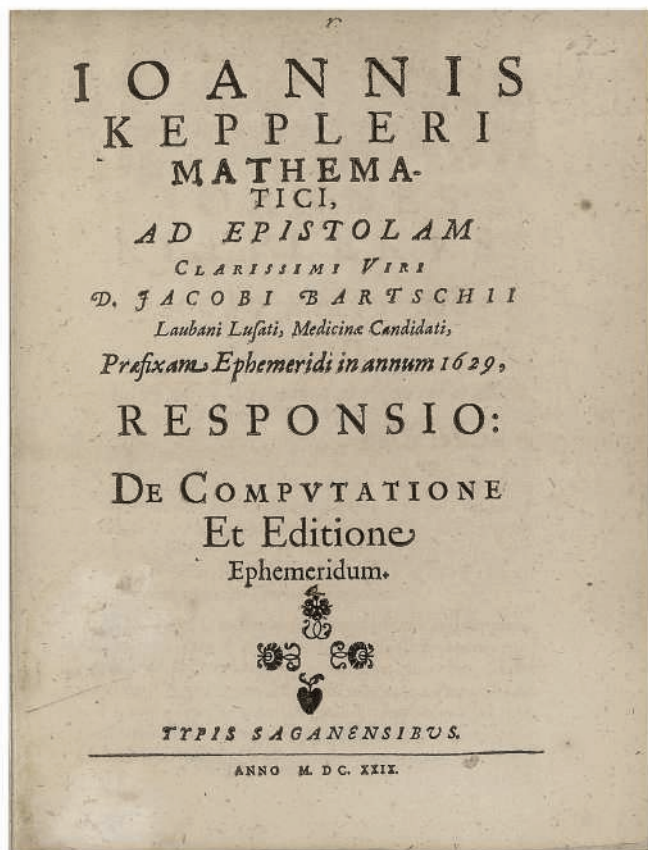
190

KEPLER, Johannes (1571-1630). *Ad epistolam clarissimi viri D. Jacobi Bartschii ... responsio*. [Görlitz:] Typis Saganensibus, 1629 [but 9 November 1628].

The first edition of Kepler's letter to Jacob Bartsch on the calculating of ephemerides. The young Strasbourg scientist Jacob Bartsch used Kepler's *Tabulae Rudolphinae* for calculating ephemerides, or astronomical tables, and wrote to him offering his cooperation. The letter never reached Kepler, who had moved frequently between September 1627 and August 1628. So Bartsch directly addressed Kepler in his ephemerides published for 1629, and the present publication is Kepler's response. In addition to accepting Bartsch's proposal for collaboration, he also gives accounts of his travels during the previous months and outlines possible future plans. Caspar notes that this copy was actually printed in Görlitz in 1628, based on the date at the end of the text. Rare: according to *American Book Prices Current*, no other copy has sold at auction since the Honeyman copy, sold Sotheby Parke Bernet, 12 May 1980, lot 1804. Caspar 80; Houzeau and Lancaster 15102.

Quarto (185 x 140mm). Modern vellum; blue quarter morocco folding box. Provenance: R. L. U. (bookplate).

\$6,000-9,000



191

KERGUELEN TREMAREC, Yves-Joseph de (1734-1797). *Relation de deux voyages*. Paris: Knapen & fils, 1782.

The Streeter copy of the suppressed first edition, seized and destroyed by the French government because of its dedication “a la Patrie.” This account records the discovery of “Kerguelen’s Land” in the southern Indian Ocean. It includes an engraved folding map of the Terres australes françaises and details his two voyages to explore the Indian Ocean. Commissioned by the French Government, Kerguelen set out to discover the southern continent of “Gonneville Land” in 1771. He had hoped to find a rich southern land and, disappointed by what he found, called his discovery “Desolation Land.” The islands were later named after him by Cook during his third voyage. This fascinating and wide-ranging work also includes chapters on the American War of Independence, Madagascar, war against Britain, the navy, scurvy and a method of signaling from ship to ship. Sabin 37618.

Octavo (197 x 123mm). Half-title, engraved folding map. Contemporary mottled sheep (rebacked, with portion of original spine preserved). *Provenance*: Gerau de Palmfeld (inkstamp to title) – Frank Streeter (his sale, Christie’s, 16-17 April 2007, lot 298) – The Helmut N. Friedlaender Collection.

\$9,000–12,000



192

LABILLARDIERE, Jacques Julien Houton de (1755-1834). *Relation du voyage a la recherche de la Pérouse*, Paris: Jansen, [1799-1800]. [With:] *Atlas pour servir à la relation du voyage à la recherche de La Pérouse*. Paris: Dabo, 1817.

The Streeter copy. The first edition (large paper issue) of the text with a later issue of the atlas. The important voyage in search of La Perouse serves as the completion of La Perouse’s own narrative. The expedition under the command of Dentrecasteaux surveyed the coasts of Tasmania, New Caledonia, the north coast of New Guinea, south-west coast of Australia, the Tonga and other islands in the vain hope of recovering some relics of La Perouse’s expedition. The plates in the atlas depict views, the natives of the Admiralty Islands, Tasmanis, New Zealand, the Friendly Islands and New Caledonia native implements and canoes, birds, plants, etc. Ferguson 308; Hill 954; Sabin 38420.

Two text volumes, quarto (300 x 225mm), and folio atlas (550 x 370mm). Half-titles, atlas with engraved title, folding engraved world map, 43 engraved plates. Uniform contemporary red morocco and pink boards, uncut. *Provenance*: Frank S. Streeter (bookplate; his sale, Christie’s, 16-17 April 2007, lot 306) – The Helmut N. Friedlaender Collection.

\$8,000–12,000





193

LAET, Johannes de (1593-1649). *Novus Orbis, seu descriptionis Indiae occidentalis*. Leiden: Elsevir, 1633.

The first Edition in Latin. "One of the most famous contemporary descriptions of the natural history of the New World." The work was highly praised a century later by Charlevoix, attesting to its accuracy [...] Winsor referred to Laet's book as the standard seventeenth-century work on New Netherland" (Streeter). This edition includes four regional American maps first published in the enlarged second edition of 1630. The "Nova Anglia" map, showing the coast and inland areas from Nova Scotia to North Carolina, is the first printed map to mention the name Manhattan, here spelled "Manbattes." Many of the maps served as prototypes for later Dutch maps of the region; The translation from the Dutch was probably made by Laet himself. Alden & Landis 633/65; Borba de Moraes p. 451; Burden 229-232; Cumming *Southeast* 34; Phillips 1149; Sabin 38557; Schwartz & Ehrenberg, p. 105; Streeter sale 37; Willems 382.

Folio (349 x 219mm). Half-title, engraved architectural title, 14 engraved double-page maps by Hessel Gerritsz (a few possibly supplied, some closely trimmed), numerous woodcut illustrations of plants, animals and inhabitants of the New World in text (some occasional browning and spotting, heavier in the last quire). 19th-century brown morocco gilt, edges gilt (rebacked preserving original spine).

\$3,000-5,000

FROM THE PRIVATE BOTANICAL LIBRARY OF CORNELIUS J. HAUCK

194

LA ROQUE, Jean de (1661-1745). *Voyage de l'Arabie heureuse, par l'Ocean Oriental, & le Détroit de la Mer rouge... Un memoire concernant l'arbre & le fruit du café*. Amsterdam: Steenhouwer and Uytwerf, 1716.

The Amsterdam edition of La Roque's account of his journeys in the East, with a long section on the history of coffee, including depictions of the coffee plant. A Paris edition was published the same year. La Roque was born in Marseilles and studied oriental languages before travelling to the Levant in 1688-89. Weber II, 468; see Atabey 673 (Paris edition of 1716).

12mo (160 x 94mm). Engraved frontispiece showing the discovery of the coffee plant, folding engraved map of Yemen and the Red Sea and 2 of 3 folding plates showing the coffee plant and details of its leaves, respectively (lacking a folding plate; some minor light browning). Contemporary calf gilt (a little worn at corners and at edges). *Provenance*: G. Debologne (early signature on title) - Cornelius J. Hauck (1893-1967).

\$1,000-1,500



OTHER PROPERTIES

195

LEDERMULLER, Martin Frobenius (1719-1769). *Mikroskopische Gemüths- und Augen-Ergötzung*. Nuremberg: Christian de Launoy, 1763. [Bound with:] - *Nachlese*. Nuremberg: Christian de Launoy, 1762. [AND:] - *Abgenöthigte Vertheidigung*. Nuremberg: Christian de Launoy, 1765. [AND:] WINTERSCHMIDT, Adam Wolfgang. *Beobachtung einer Stuben-Mücke mit sehr viel kleinen Insekten*. Nuremberg: no publisher, 1765.

One of the most beautiful 18th-century microscopy books. The Freilich copy. Ledermüller was a "polymath. By profession a lawyer, [he] shows a discerning interest in the art and science of botany, and in the newer science of microscopy" (Hunt). Ledermüller was the curator of the natural history collection of Friedrich, Margrave of Brandenburg, the dedicatee of this volume. See Hunt 581; Nissen *BBJ* 1156.

Four works in two volumes, quarto (245 x 200mm). Engraved frontispiece in vol. 1; engraved handcolored frontispiece, engraved title page (after Table C), and 152 engraved handcolored plates in vol. 2 (a few printed in color). Contemporary half calf over marbled boards (wear and repairs to extremities, front joint of vol. 2 starting). *Provenance*: small stamps to title-page and preliminaries - signature (1824) to verso of title and frontispiece - J.A. Freilich (bookplate, his sale, Sotheby's New York, 11 January 2000, lot 339) - The Helmut N. Friedlaender Collection.

\$5,000-8,000



196

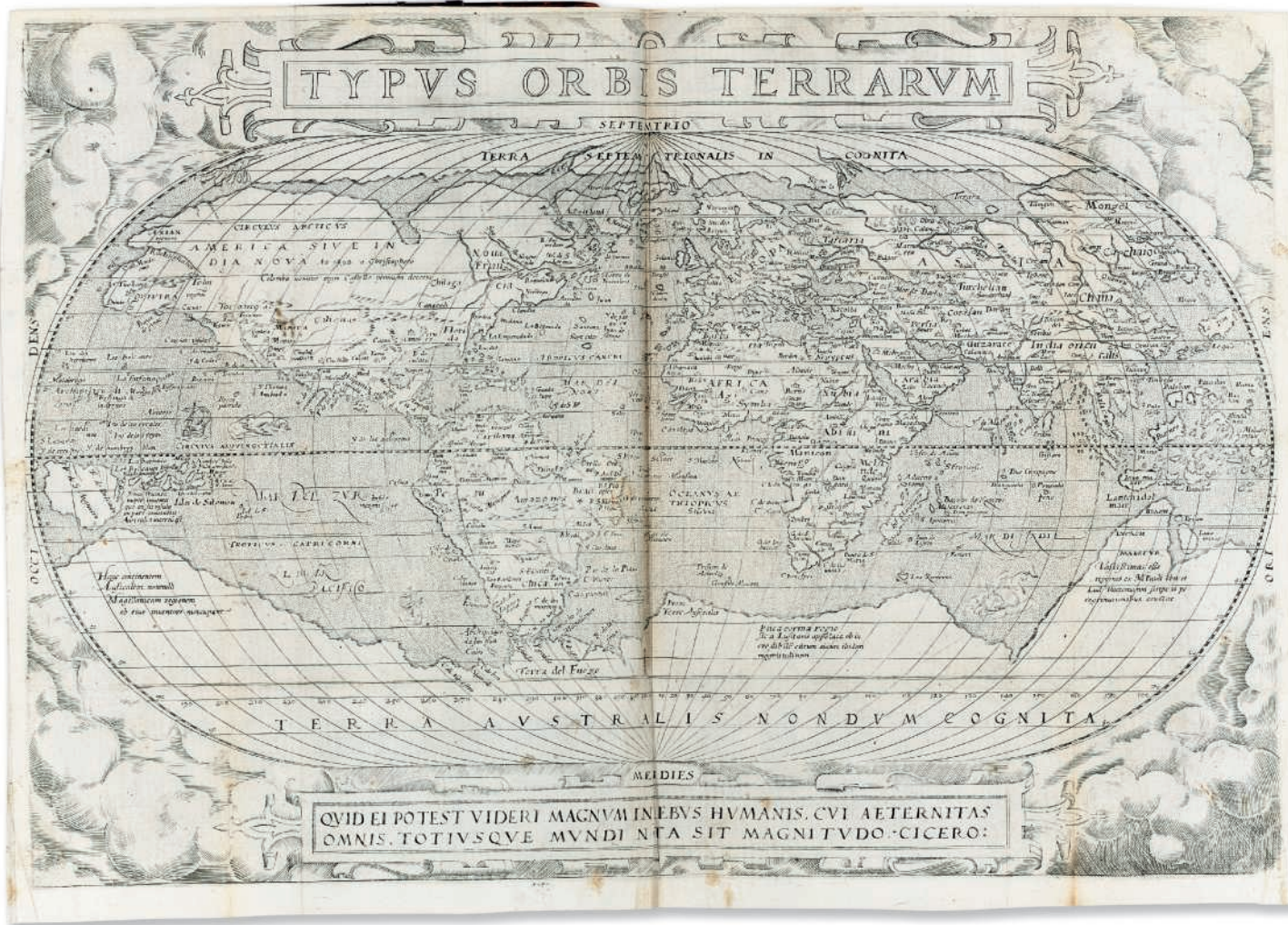
LEVAILLANT, François (1753-1824). *Histoire naturelle des perroquets*. Paris: Levrault frères, 1801[-1805].

A very rare and large-paper issue of one of the most beautiful books on parrots. Levaillant was one of the greatest French ornithologists, becoming one of the first of a new breed of naturalists who attained prominence towards the end of the eighteenth century, studying and recording their subjects in their natural habitat. Barraband (1767 or 1768-1809) worked for the Gobelins factory and came to be considered as the best ornithological artist of his time. Langlois's engravings capture the precision and beauty of Barraband's gouache and water-color originals. "After he had made himself Emperor, it was part of Napoleon's deliberate policy to initiate a series of magnificent publications that would vie with those undertaken to the orders of Louis XIV. These were sent as presents to crowned heads, men of science, and learned bodies, in evidence of the splendours of the Empire ... The works of Levaillant owe their sumptuous character to [this] impetus. His *Histoire naturelle des perroquets* is, unwittingly, a part of the glories of Napoleonic France" (Fine Bird Books, p. 11). This work was issued in both quarto and folio format and, according to Anker, the the large-format plates (as here) were executed with greater care than those in the quarto edition. Anker 303; Fine Bird Books (1990), p. 118; Nissen IVB 558; Ronsil 1780; Wood, p. 434; Zimmer, p. 392.

Two volumes bound in one, folio (498 x 332mm). Half-title in volume one, 106 fine engraved plates after Jacques Barraband (only, of 145), printed in colors and finished by hand by Langlois under the direction of Bouquet (scattered mild foxing, about 3 plates with heavier foxing, vol. 2 without title or preliminary leaves). The plates are a numbered run from 1-105, with 2bis and 98bis but without 95bis and 99. Two plate captions are neatly re-lettered in manuscript, with the engraved caption partially effaced. Contemporary green half morocco over marbled boards, spine gilt-lettered (rubbed at extremities, corners showing). *Provenance*: Gräfllich von Fürstenberg, Stammheim (bookplate) – Carl von Altenstein (ownership inscription).



\$20,000-30,000



197

LINSCHOTEN, Ian Huygen van (1563-1611). *His Discours of Voyages unto ye Easte & West Indies. Devided into Foure Bookes*. Translated from Dutch into English by William Phillip. London: [John Windet for] John Wolfe, 1598.

The first edition in English. Linschoten voyaged to Goa in 1583 and 1589 and took part in William Barentsz's second voyage to the Kara Sea in 1594-95. His *Itinerario* was "the first work outside of Portugal and Spain to provide detailed practical information on how to get to and carry on the trade with America and India" (Streeter sale).

"The work was indispensable to sailors on the route to the Indies; it provided a dictionary of exotic commodities, of national trading methods, etc. It includes accurate sailing directions to the East Indies and many translations of Spanish and Portuguese documents on geography. Linschoten's work, along with Hakluyt's, served as a direct stimulus to the building of the vast English and Dutch overseas empires" (Streeter sale). According to legend, copies were given to every ship sailing to India to use as a log-book. Most of the maps and views of the English edition are re-engravings of the plates of the original Dutch edition of 1595-96, with captions in Latin and English. Alden & Landis 598/57; Borba de Moraes I:488; Church 321; Hill 1025; Sabin 41374; STC 15691; Streeter sale I:31.

Four parts in one, folio (274 x 183mm). Engraved general title by William Rogers (Johnson, p. 2, Rogers no. 3), letterpress divisional titles to books 2-4 each with a different engraved map vignette (Congo, double-hemisphere world [Shirley 182], and Spain), 12 folding maps and plates (comprising 9 maps on 11 sheets, including a World Map after Ortelius [Shirley 167], and 3 plates with views of St. Helena and the island of Ascension, some maps misbound), 4 woodcut maps in text, woodcut initials, factotums and head-piece ornaments (engraved title cut round and mounted, four plates with tears, a few headlines shaved, map of Mozambique with a marginal paper flaw, M4 with rusthole catching a few letters, tiny marginal wormtrack in signature Hh and last three gatherings, pale marginal dampstain at end). Late 18th/early 19th-century diced russet gilt (joints cracked, wear at ends of spine and at corners, lettering-piece lacking).

\$70,000-100,000



198

MUNTING, Abraham (1626-1683). *Phytographia curiosa, exhibens arborum, fruticum, herbarum, & florum icones*. Amsterdam: Petrus de Coup, 1727.

The most innovative botanical book of its period—the first Latin edition, third issue. The Latin edition is an adaptation of a Dutch work by Abraham Munting, whose family founded the *Hortus Haren* in Groningen. “The illustrations are remarkable for their elegance and originality” (*Oak Spring Flora* 45), depicting gigantic plants floating surreally above idyllic landscapes. Munting’s book was clearly the inspiration for Johann Volckamer’s famous publication on citrus cultivation in Nuremberg, which features balloon-like fruits over German cityscapes. The engravings are unsigned except for a single plate by Joseph Mulder; the allegorical additional title and headpieces are by Jan Goeree. Hunt 404 (first issue; calls for title page to part 2 not present here); MA Horticultural Society p. 224 (this copy); Nissen *BBI* 1429; *Oak Spring Flora* 45.

Two parts in one, folio (392 x 254mm). Engraved additional title bound as frontispiece; title in red and black with engraved vignette; 2 engraved headpieces, one of which repeated; 245 engraved plates, 1-48 with early manuscript captions (without half-title and engraved dedication; pls. 25 and 26 supplied at an early date; inner margin repair to engraved title; dampstained; some light spotting, library stamps). 19th-century half calf over marbled boards (wear to corners and joints, starting). *Provenance*: The Burnham Antique Bookstore (9 May 1900; note on pastedown) – Massachusetts Horticultural Society (bookplate and stamps).

\$6,000–9,000

REPLICATING MOLECULES
COMPLETED MOLECULES

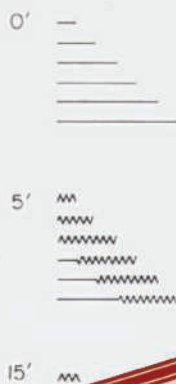


TABLE 1. Relative ^3H yield of each fragment from pulse-labeled SV40 DNA I (see Fig. 2)

Fragment	Fractional length*	% A + T†	Relative amount of pulse label‡		
			5 min	10 min	15 min
A	0.22	62	1.0	1.0	1.0
B		64	3.9	3.0	2.3
C		60	0	0.75	0.75
D		0.92	1.8	2.0	1.7
E		4.0	3.1	2.4	
F		5.4	4.2	2.6	
G		1.7	2.5	2.0	
H		3.7	3.0	2.2	
I		3.0	3.7	2.6	
J		2.9	2.9	1.9	



Relative specific activity of pulse-labeled DNA

Exposure of SV40 DNA, to a brief pulse of label (Fig. 1). Molecules synthesized in those regions synthesized first. For a pulse time longer than the replication time, all regions of newly-completed molecules will contain label, but there will still be a gradient of labeling of various regions of the DNA (with the origin region containing the least amount of label), from which a temporal order of synthesis of different parts of the molecule can be deduced. In this way, we have determined the order of synthesis of those parts of the SV40 DNA corresponding to each of the fragments produced by cleavage with restriction endonuclease from *H. influenzae*.

For determination of the relative specific activity of each

each fragment in a SV40 DNA I.

was done on duplicate samples. The base composition of the DNA was 59–60% GC.

The relative specific activity of each fragment was determined relative to the specific activity of the DNA.

The SV40 DNA I was digested with *H. influenzae* restriction endonuclease. The products were separated by electrophoresis in slabs of polyacrylamide gel, each fragment was analyzed for its $^3\text{H}/^{32}\text{P}$ ratio. A typical separation of fragments is shown in Fig. 2, and the relative specific activity of each fragment ($^3\text{H}/^{32}\text{P}$ ratio relative to that of fragment A and corrected for the slightly different thymidine contents of the fragments) is presented in Table 1. The results are essentially the same as those reported earlier (3), but, because of the better separation, they now include all the fragments produced by the *H. influenzae* restriction enzyme. As shown in the table (and in Fig. 4), there is a consistent gradient of labeling, indicating a specific order of synthesis of different parts of the SV40 DNA molecule. Since newly-completed molecules were analyzed, fragments with the lowest amount of pulse label (C and D) are from that part of the DNA synthesized first. Fragments with the highest amount (G and J) are from that part of the DNA synthesized last.

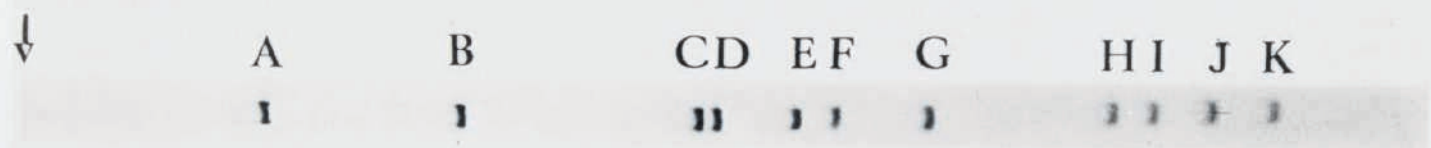


FIG. 2. Radioautogram of ^{32}P -labeled fragments of SV40 DNA. Conditions for digestion and electrophoresis are described in *Methods*. For the purpose of this figure, the gel was dried by the method of Maizel (12) before autoradiography. The actual distance of A from the origin is 7 cm. The arrow indicates the origin.



PROPERTY OF THE NATHANS FAMILY; SOLD TO BENEFIT THE HAMILTON SMITH AWARD FOR INNOVATIVE RESEARCH AT JOHNS HOPKINS SCHOOL OF MEDICINE.

199

The 1978 Nobel Prize in Physiology or Medicine awarded to Daniel Nathans for his role in "the discovery of restriction enzymes and their application to problems of molecular genetics," being the first major tool of the genetics revolution and central to the field of molecular biology.

NATHANS, Daniel (1928-1999). Nobel Prize Medal in Physiology or Medicine awarded to Daniel Nathans in 1978. 23 carat gold, 66mm diameter, 206.8 grams (6.65 oz.). Profile bust of Alfred Nobel facing left on obverse, with "ALFR. NOBEL" at left and his dates in roman numerals at right, signed along lower edge "E. Lindberg 1902," reverse with allegorical vignette depicting the figure of Medicine, with an open book on her lap, collecting water from a spring to quench an ailing girl's thirst, signed at right "E. Lindberg," legend "Inventas vitam iuvat excoluisse per artes" around top, engraved "D. Nathans / MCMLXXVIII" on lower plaque between the caption "Reg Universitas - Med Chir Carol"; housed in the original red morocco gilt case, lettered "Daniel Nathans," interior lined in suede and satin. *WITH*: Daniel Nathans's 1978 Nobel Prize Diploma, two leaves, 333 x 212mm, in red morocco gilt portfolio and original suede-lined cloth clamshell box; both portfolio and box gilt-lettered with recipient's initials on upper covers. Very fine condition.

There are no more fundamental tools of modern biotechnology than restriction enzymes, the molecular scissors used to slice DNA for analysis. Within a decade of their discovery, restriction enzymes launched a revolution in biomedical science that continues to the present day, including sequencing of the human genome, genetic testing, and the development of a new generation of gene-spliced medicines to treat diseases as diverse as arthritis, diabetes, and cancer.



Daniel Nathans in cold lab, circa 1970s.
Courtesy of the Alan Mason Chesney Medical Archives

“Well, that set me thinking that we could use restriction enzymes to dissect the genome of a small papovavirus and learn something about how the virus works...”

—Daniel Nathans, describing his ‘Eureka’ moment while on sabbatical in Israel, spring of 1969.

Daniel Nathans was born in 1928 in Wilmington, Delaware, the youngest of nine children of Russian-Jewish immigrants. He won a medical school scholarship at Washington University in St. Louis and interned and did his residency at Columbia-Presbyterian Medical Center. It wasn't long, however, before he discovered his true calling in biochemical research, first at the Rockefeller Institute and then at the Johns Hopkins Medical School in the Department of Microbiology. Nathans arrived at Johns Hopkins in 1962 and remained there for the rest of his career. By the mid 1960s, Nathans's research interests were focused on the genetic mechanisms of tumor viruses. In his own words, "It was quite clear that tumor viruses ... were beautiful models of genetic mechanisms in mammalian cells." With this idea in mind, Nathans took a six-month sabbatical at the Weizmann Institute in Israel to study how infection by a small tumor virus, Simian Virus 40 (SV40), causes cells to switch from normal to cancerous growth.

While at the Weizmann Institute, Nathans received a letter from his Johns Hopkins colleague, Hamilton Smith (b.1931). Smith described his discovery of what is now called a type II restriction enzyme. He had isolated the enzyme from the bacterium *Haemophilus influenzae* and had shown that it cut DNA at specific sites. This discovery built on the work of the Swiss geneticist Werner Arber (b.1929), who had predicted the existence of restriction enzymes and provided a framework for understanding their biochemistry. Nathans quickly realized the practical implications of Smith's discovery: if any DNA segment could be cut at specific sites, then one could use the resulting DNA fragments to both analyze and alter the structure of genes with far greater precision than had previously been possible.

In 1971, Nathans and his graduate student, Kathleen Danna, published the first step in this new paradigm for dissecting genes and genomes. By combining the techniques of restriction enzyme cleavage and gel electrophoresis, they became the first scientists to create a genome map based on DNA sequence. Thirty-five years later, Nobel laureate Richard Roberts reflected on the significance of this moment: "Looking back at the Danna and Nathans paper today, one is struck by the simplicity and elegance of the experiments. As with all great pioneering work, one can say, 'But how obvious!' ... It was Nathans who made the key intuitive leap and then went on to demonstrate not only that the resulting fragments could be used to produce a physical map of SV40, but also that this physical map allowed the mapping of the origin of replication and the location of the SV40 genes. These pioneering studies set the stage for modern molecular biology. Suddenly, everyone wanted to map DNA and use any available restriction enzymes to examine their favorite genome" (*Proceedings of the National Academy of Sciences*, vol. 102, no. 17, April 2005). For this work, Hamilton Smith, Daniel Nathans and Werner Arber were jointly awarded the Nobel Prize in Physiology or Medicine in 1978.

“It was Nathans who made the key intuitive leap... Suddenly, everyone wanted to map DNA and use any available restriction enzymes to examine their favorite genome”



Hamilton Smith and Daniel Nathans at the Nobel Prize press conference, 1978. Courtesy of the Alan Mason Chesney Medical Archives

In subsequent years, Nathans served as a Senior Investigator of the Howard Hughes Medical Institute, a scientific advisor to President George H. W. Bush, and President of the Johns Hopkins University. In 1993, he received the nation's highest scientific honor, the National Medal of Science, from President Clinton.

Also included in this lot are three papers by Daniel Nathans, being Nathans's 1978 Nobel lecture, "Restriction Endonucleases, Simian Virus 40, and the New Genetics"; the paper "Use of Restriction Endonucleases in Analyzing the Genome of Simian Virus 40" reprinted from the *Proceedings of the Federation of American Societies for Experimental Biology*, vol. 33, no. 5, May 1974; and "Bidirectional Replication of Simian Virus 40 DNA" co-authored with Kathleen Danna and reprinted from the *Proceedings of the National Academy of Sciences*, vol. 69, no. 11, November 1972.

Prior to 1980 (as here), the Nobel medals were made of 23 karat gold, but since then the medals have been made of 18 karat green gold plated with 24 karat gold. The Nathans medal is a notably heavy example; apparently the thickness of the medal varied from year to year depending on the price of gold. The Nobel Prize is widely regarded as the most prestigious award in the fields of literature, medicine, physics, chemistry, peace, and economics.

Proceeds from the sale of this Nobel Prize medal are pledged to an endowment that supports the research of young biomedical scientists at the Johns Hopkins Medical School. The support is in the form of an annual award named in honor of Nathans' friend and colleague, Hamilton Smith. Now in its fourth year, the Hamilton Smith Award for Innovative Research promotes research that is at the forefront of biomedicine. Nathans' medal, the symbol of his monumental work, is being sold by his family to catalyze the next scientific breakthroughs for the improvement of human health.

\$400,000–600,000



PROPERTY FROM A NEW ENGLAND COLLECTION

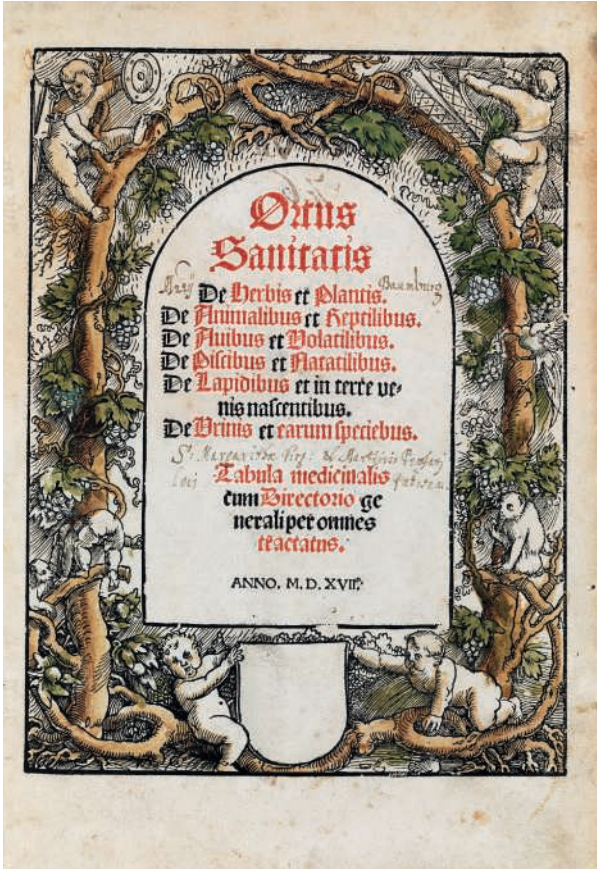
200

[PERRAULT, Claude (1613-1688).] *Memoires pour servir l'histoire naturelle des animaux. - Mesure de la terre. - Suite des mémoires pour servir l'histoire naturelle des animaux.* Paris: Sébastien Mabre-Cramoisy for the Imprimerie Royale, 1671-76.

The first edition of "one of the most sumptuously produced of all early biological works" (Garrison-Morton and one of the first publications of the Académie Royale des Sciences. This important text contains descriptions of twenty-nine species, most covered in the earlier publications of a team of comparative anatomists headed by Perrault and including Duverney, Pecquet, Moyse Charas and Philippe de la Hire, referred to as the "Parisians" in contemporary scientific literature because of their membership in the Academie Royale des Sciences. "Among the new species described are the lynx, the porcupine, the eagle, the cormorant and the ostrich" (Norman). The present copy includes the *Mesure de la terre* with five plates, not found in all copies. Eales I, 673 (also with the arms of Louis XIV); Garrison-Morton 29; Nissen ZBI 3123-3124; Norman 1687.

Two volumes, large folio (556 x 396mm). Engraved frontispiece by Goyton after Sebastien Le Clerc, engraved title-vignettes incorporating the royal arms of Louis XIV, numerous engraved head- and tail-pieces by Le Clerc, together 34 engraved plates and one half-page engraved illustration (lacking vol. 2 frontispiece, some minor dust soiling and spotting, intermittent browning). Contemporary French red morocco, presentation binding with gilt arms of Louis XIV (Olivier 2494 fer 7) on sides, framed by a wide floral gilt border, spine in eight compartments with seven raised bands, gilt-lettered in one compartment, a repeated gilt panel in the rest, board edges and turn-ins gilt, edges gilt (some stains and minor abrasions on sides, a few repairs). *Provenance:* apparently bound for Louis XIV, the king being the patron of the Academie Royale des Sciences (binding).

\$4,000-6,000



ANOTHER PROPERTY

201

Ortus Sanitatis. De herbis et plantis, de animalibus et reptilibus, de avibus et volatilibus, de piscibus et natatilibus, de lapidibus et in terre venis nascentibus, de urinis et earum speciebus. [Strassburg: Reinhard Beck], 1517.

The largest herbal and medical woodcut book of its time, in overall very fine and original condition with the majority of the woodcuts colored by a contemporary hand and in an attractive contemporary binding. Colored copies are of the greatest rarity. The fourth Strasbourg edition, a reprint using most of the blocks of the earlier Johann Prüss editions, first published in 1491. The human skeleton woodcut was the best representation of its type before Vesalius. The chapters on animals, stones and metals are here separated from plants for the first time. Adams H-1019; Durling 2469; Fairfax Murray *German* 195; Hunt I, 18; Nissen *BBI* 2366.

Median folio (307 x 207mm). Title within handcolored woodcut border printed in red and black, full-page woodcut of skeleton on K1v, 4 small woodcuts on K1r, small cut of woman with physician holding urine flask on GG1r, and 1066 woodcut illustrations in text (including repeats), the botanical illustrations (being the majority) with contemporary handcoloring, 6- and 8-line woodcut initials, 3-line type or metalcut Lombard initials, a few leaves with red-ruling and red manuscript initials (some light soiling, a few leaves with mostly marginal worming). Contemporary Bavarian blind-stamped calf over beveled wooden boards, dated 1521, upper and lower covers decorated to a different pattern, vellum manuscript-lettered tabs (lacking clasps, catches, and other fittings, spine repaired, head of spine chipped, tail of spine with repair, joints split, small tear to cover, not represented in Schwenke); custom clamshell box. *Provenance:* Baumburg, Augustinians (early inscription in ink on title); early marginal notes in ink on a few leaves; Royal Library Munich duplicate (inked note in Latin on pastedown).

\$40,000–60,000

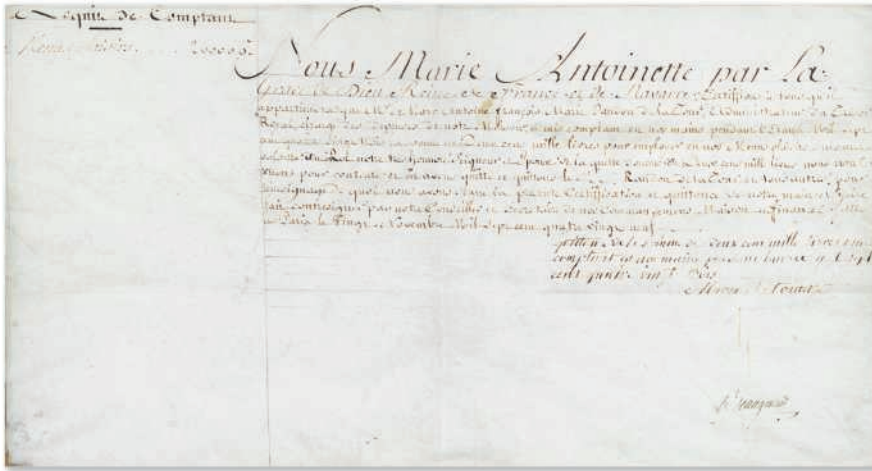


PRINTED BOOKS
AND MANUSCRIPTS

Lots 202-251







202

ANTOINETTE, Marie (1755-1793). Autograph document signed ("Marie Antoinette") as Queen of France to Marc Antoine François Marie Randon de la Tour; countersigned by Pierre Jean Baptiste Beauguard (1764-1832). Paris, 20 November 1789.

In French, one page (210 x 392mm). (Light soiling.) Framed.

A document written by Queen Marie Antoinette while under house arrest in the Tuileries Palace, accepting money for royal entertainments. The

doomed queen signed this receipt for 200,000 *livres* from her treasurer general for the *Menus-Plaisirs du Roi*: the office responsible for festivals and celebrations at the Royal court. Despite the Royal family's imprisonment, the festivities organized by the intendant of the *Menus-Plaisirs du Roi*, Denis-Pierre-Jean Papillon de la Ferté, continued—albeit vastly downsized from the two-million *livre* budget of happier times. Papillon would later be executed in the Terror, only a year after the Queen.

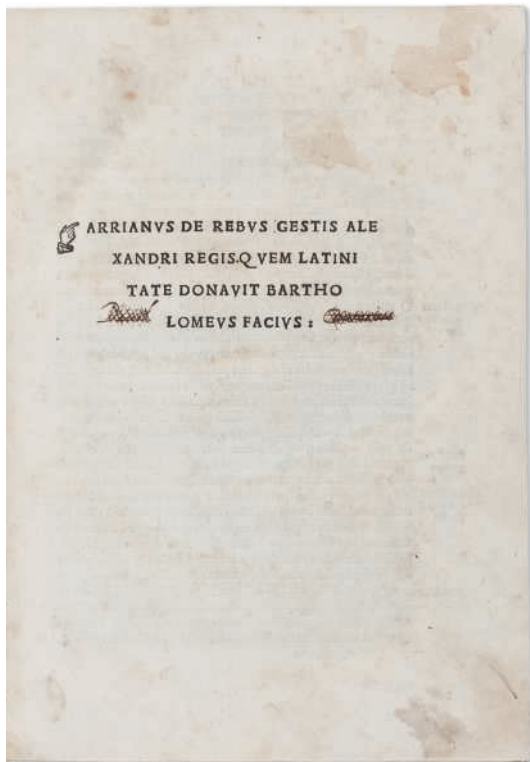
\$8,000–12,000

PROPERTY FROM THE COLLECTION OF NORMAN S. BOAS

203

AUTOGRAPHS – A large collection of approximately 130 pieces, including letters, documents, signed photographs and clipped signatures. Includes: Nathaniel HAWTHORNE, Clement BIDDLE, Henry Wadsworth LONGFELLOW, Neil ARMSTRONG, Edwin "Buzz" ALDRIN, Charles BAGOT, Ferdinand de LESSEPS, William GLADSTONE, Charles P. ROMULO, William Cullen BRYANT, George F. WATTS, Irving BERLIN, W. C. HANDY, Richard G. STRAUSS, Martha GRAHAM, Adolphus GREELY, Edmund FANNING, Norman VAUGHAN, Nathaniel Brown PALMER, Jim THORPE, and numerous others.

\$2,000–3,000



VARIOUS PROPERTIES

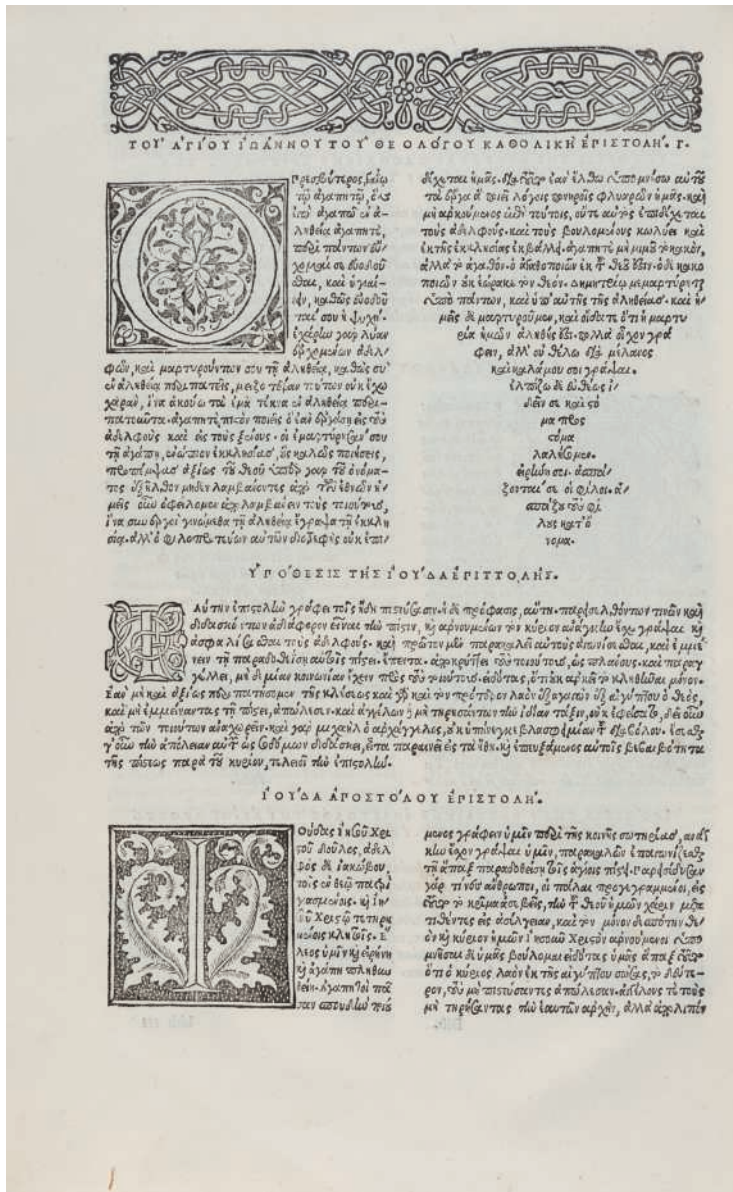
204

ARRIAN (c. 89–after 146). *De rebus gestis Alexandri*. Pesaro: Girolamo Soncino, 9 June 1508.

The second edition of Arrian's celebrated history of Alexander the Great. Originally written in Greek and here translated into Latin by Bartolomeo Facio, Arrian's *Anabasis* is considered to be the most accurate early source for the great general's campaigns. His work is also full of fantastic observations about the distant lands Alexander passed through. Adams A2011; Isaac 13995; Manzoni, *Annali tipografici dei Soncino* 33.

Folio (265 x 196mm). (Without final blank; some marginalia cropped; spotting; marginal paper repairs throughout.) 19th-century red roan (spine sunned, lightly scuffed, extremities rubbed); slipcase. *Provenance*: early ownership inscription on title defaced at early date, with marginalia – The Valmadonna Library.

\$2,000–3,000



205

BIBLE, in Koiné Greek. Venice: Andreas Torresanus at the Aldine Press, February 1518.

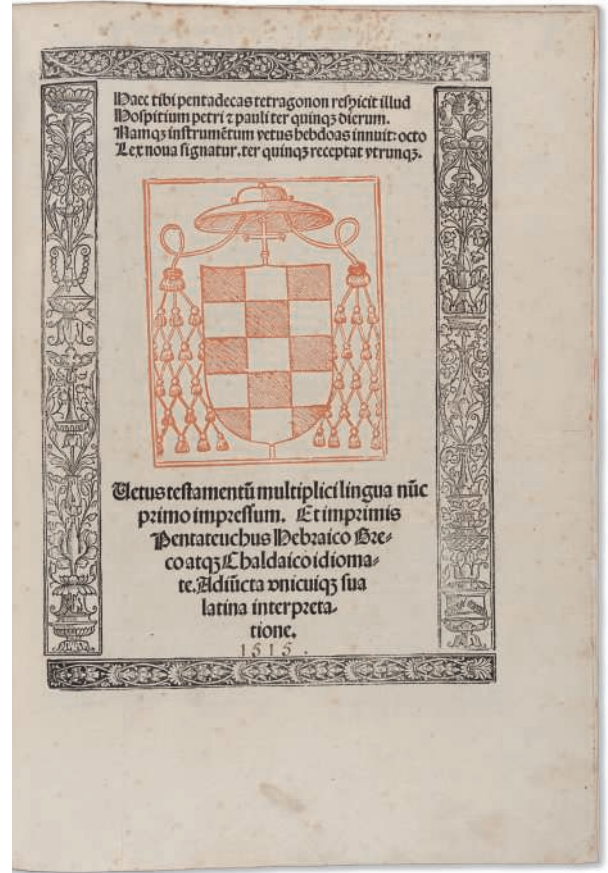
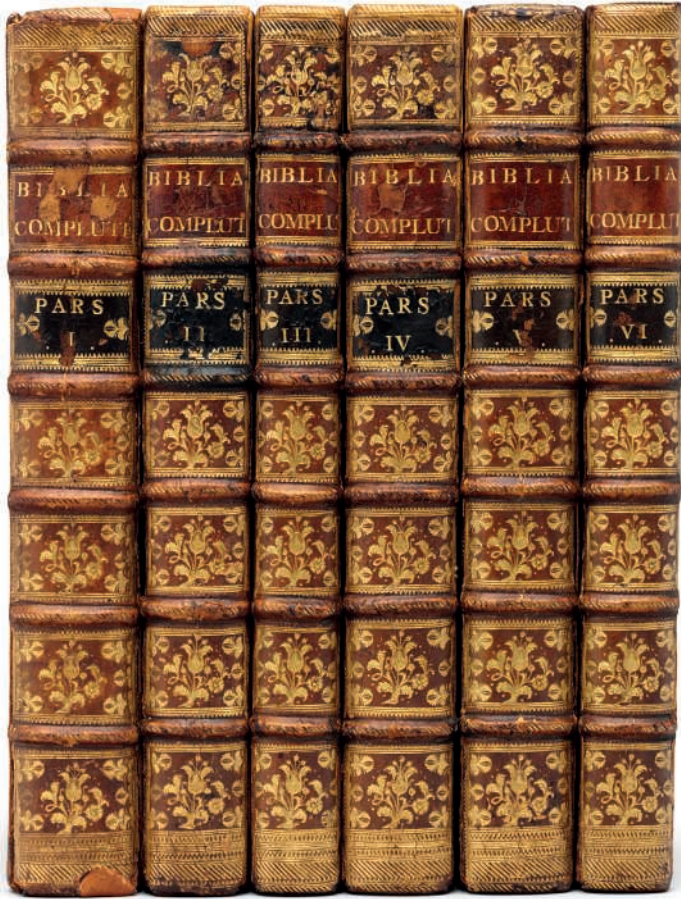
The beautifully printed first complete Bible in Greek, from the library of the Abbey of St. Genevieve.

The text was edited by Aldus's father-in-law and successor Andreas Asulanus, who, according to the preface, consulted many ancient manuscripts. Although printed after Aldus's death, this work was almost certainly planned by him in the final years of his life and he may have contributed to the editing process. The New Testament relies heavily on the recension of Erasmus, whose own edition had been published two years previously, with some corrections apparently based on the Complutensian Polyglot edition. The type is the third Aldine Greek cut by Francesco Griffio, possibly after the hand of Marcus Musurus—the most lovely, popular, and imitated of Aldus's Greek types. Adams B976; Darlow & Moule 4594; Renouard 1518/8; UCLA 163.

Folio (312 x 209mm). Printed in red and black, Aldine device in red on title, decorated woodcut initials and ornaments (without final leaf bearing device; faint marginal staining). Early 18th-century red morocco, paneled and gilt, gilt edges; slipcover. *Provenance*: mostly illegible erased Greek inscription dated 1567 on title – Abbey of Saint Genevieve in Paris (ownership inscription dated 1680) – Macclesfield (bookplate dated 1860).

\$25,000–35,000



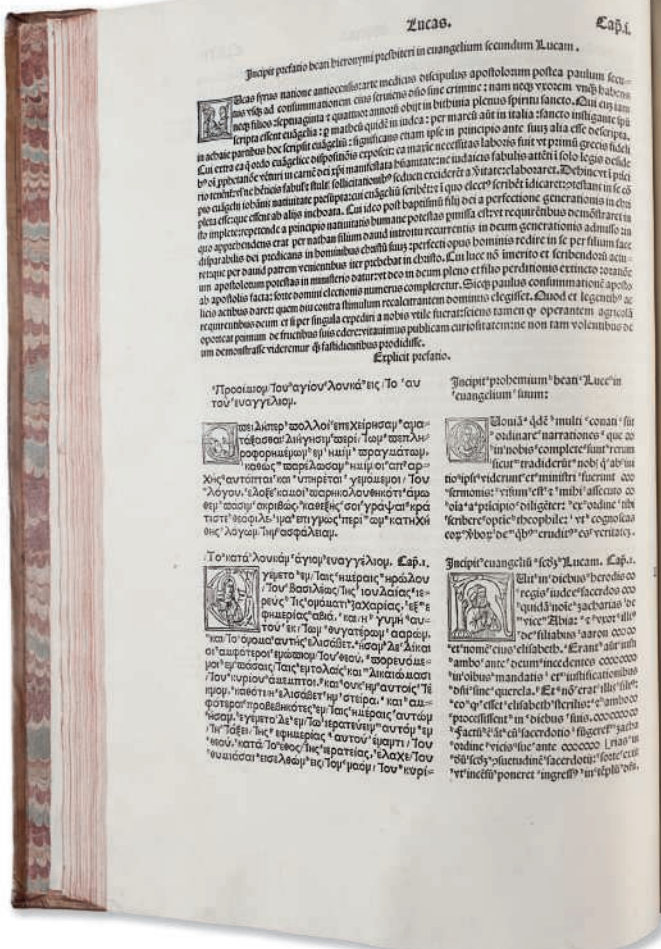


206

BIBLE - COMPLUTENSIAN POLYGLOT, in Hebrew, Aramaic, Greek, and Latin. Alcalá de Henares: Arnald Guillén de Brocar, 1514-17.

The Chatsworth copy of the first and most beautiful of the great Polyglot Bibles—and the first printings of both the Septuagint and the Greek New Testament. Cardinal Francisco Ximenes commissioned this monument to Renaissance scholarship in honor of the birth of the future Charles V. To reconcile the many variations in the Latin Vulgate, the team of editors turned to the originals, consulting Greek and Hebrew manuscripts borrowed from the Vatican or purchased by Ximenes for the project. Printer Guillén de Brocar modeled his Greek typeface on one of these, cited by Proctor as "the finest Greek fount ever cut."

The Septuagint, comprising vols I-IV, was finished in 1517—a year before the Aldine Greek Bible. The fifth volume, containing the New Testament, was actually the first to be printed, thus predating Erasmus's 1516 Greek New Testament. However, although completed in 1517, the Complutensian Bible was not officially



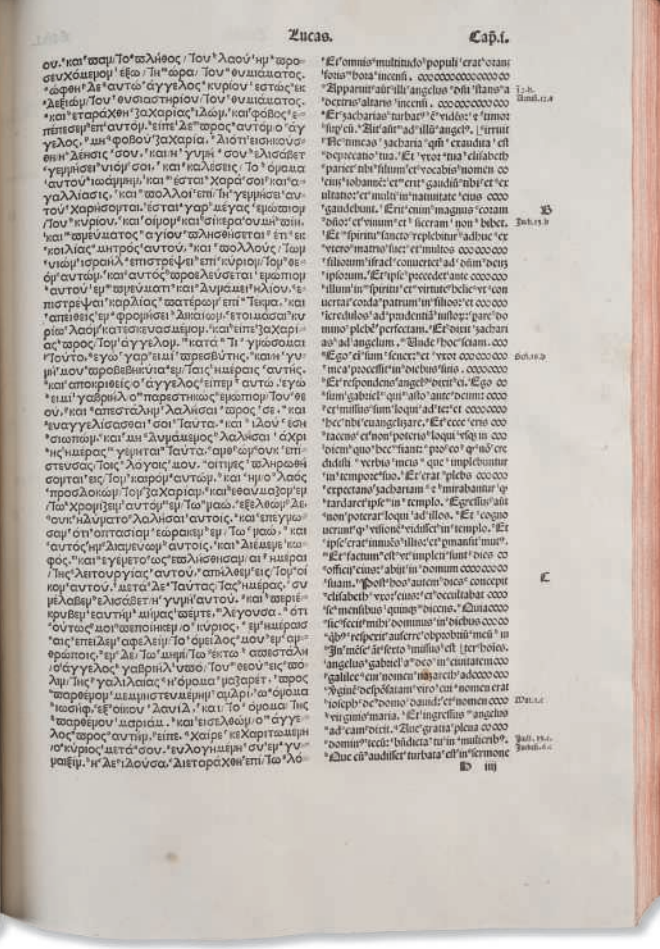
Incipit euangelium secundum Lucam.

Incipit euangelium secundum Lucam. Incipit euangelium secundum Lucam. Incipit euangelium secundum Lucam.

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Incipit euangelium secundum Lucam. Incipit euangelium secundum Lucam. Incipit euangelium secundum Lucam.

published until 1520, the year in which the exclusive privilege for Erasmus's inferior Greek New Testament expired. The Papal privilege for the present edition was granted in March 1520 and specifies that as many as 600 copies were printed. Its text was the basis for Robert Estienne's 1550 Greek New Testament, known as the 'textus receptus', which became the primary text of Biblical criticism for the next three centuries. Adams B968; Darlow & Moule 1412 and 4593; PMM 52.

Six volumes, folio (365 x 253mm). Hebrew, Greek, and Roman types, titles printed in red and black, with woodcut arms of Cardinal Ximenes in woodcut border, woodcut initials in vol. 5, printer's device (without blanks; occasional spotting, dampstain affecting top inner corner of vol. 6). 18th-century calf, spines gilt, edges red (some joints cracked; discreet repairs to spines; labels slightly chipped); slipcases. Provenance: Dukes of Devonshire (Chatsworth bookplate) - The Valmadonna Library.

\$100,000-150,000



207

POLYGLOT BIBLE - HUTTER, Elias (1553-1605), editor. *Biblia Sacra Ebraice, Chaldaice, Graece, Latine, Germanice, Gallice*. Nuremberg: [s.n.], 1599.

Elias Hutter's Nuremberg Hexaglot Bible. This work, which extends only to the book of Ruth, was printed in six languages with four variations—the final language is either French, Italian, Low German, or Slovenian. Here it is Italian, although the title page indicates French—an error corrected by an early hand. This copy belonged to Paul von Fleischl-Marxow, whose brother Ernst was both a mentor and patient of Sigmund Freud. Darlow & Moule 1426.

Folio (382 x 250mm). Engraved title page (without blank after preface; some leaves with repairs to margin; some leaves browned including title page which is also frayed; light worming throughout, some marginal spotting). Contemporary blindstamped pigskin (soiled and rubbed). *Provenance:* Paul von Fleischl-Marxow (1851-1923, member of the British Eugenics Society and brother of the famous patient of Sigmund Freud; gift inscription from his grandmother Louise Marx dated 1879) - The Valmadonna Library.

\$2,500-3,500



208

POLYGLOT BIBLE - *Biblia polyglotta*. London: Thomas Roycroft, 1657.

The Valmadonna copy of the fourth and "most useful ever printed" of the great Polyglot Bibles (Katz, *God's Last Words*). Although edited by the royalist churchman Brian Walton, Oliver Cromwell allowed the paper for this edition to be imported tax free—for which he was thanked in the first version of the preface. However, immediately upon the Restoration, Walton printed a new version omitting any mention of the Lord Protector and distributed it to subscribers. The present copy is the "loyal" version, with the new preface but without the new dedicated to Charles II. Printed in Persian, Ethiopic, Samaritan, Hebrew, Greek, Syriac, Arabic, Chaldaean, and Latin, Walton relied on the expertise of many of the greatest scholars of his age, including James Ussher, Robert Sanderson, Henry Hammond, Edward Pococke, John Greaves, and Edmund Castell. It also includes several full-page illustrations by the Bohemian artist Wenceslaus Hollar. Darlow & Moule 1445.

Six volumes, folio (447 x 276mm). Engraved portrait frontispiece of Walton by P. Lombert; engraved general title by W. Hollar after I. Webb; additional title printed in red and black; ruled in red throughout, 5 engraved plates and a double-page map, woodcuts of coins and non-Roman alphabets in text (one plate with tear affecting image). 18th-century calf (rebacked and recornered). *Provenance:* Thomas Scranton (inscription) - H. Harrison, Brasenose College (morocco label on cover) - The Valmadonna Library.

\$4,000-6,000

209

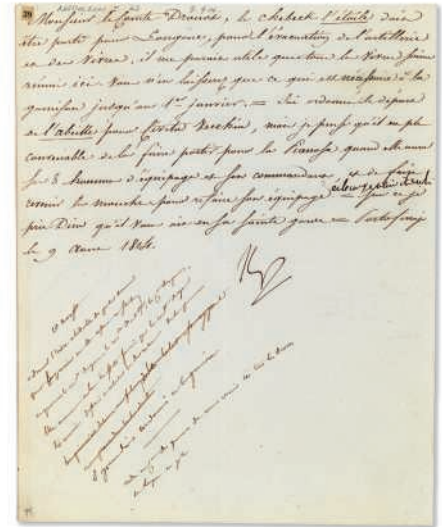
BONAPARTE, Napoléon(1869-1821). Letter signed ("NP"), to Count Droivot, Proto Ferrajo, Elba, 9 August 1814.

In French, one page, 230 x 185mm., with four-word emendation to text in his hand.

Napoleon directs local military affairs for his island exile of Elba. While observing events in Europe, and plotting his return, Napoleon, who had been granted sovereignty over the tiny Italian island, administers the small military force at his disposal. He writes (translated), "The chebec 'L'Etoile' should have left Gorrigione to unload the artillery and provisions. It seems useless to me for all the provisions to be put here. You should leave only what is necessary for the garrison up to January 1st. I have ordered the departure of l'Abeille for Civita Vecchia, but I think it is more convenient to send her to Fuinoja when she has her ship's crew of eight men and her commander, and to recall the Mouche to be re-equipped."

[With:] BONAPARTE, Napoléon. Autograph endorsement signed ("NP"), Paris, 20 April [1811]; – Document signed ("NP") [Paris], 19 September 1810; DE BEAUHARNAIS, Joséphine (1763-1814) Autograph letter signed ("Josephine Bonaparte") n.p., n.d.; EUGENIE DE MONTIJO (1826-1920). Autograph letter signed, Camden Place, 3 November, n.y.; Note signed ("E"), Alexandria, 14 September 1869; (Unknown Author) Autograph letter, n.p., 21 January 1881, addressed to Eugenie.

\$7,000-9,000



210

[JOBIN, Bernhard (d.1597), artist.] *Effigies D. Stephani Brechtelii, Mathematicarum.* [Strasbourg: Tobias Stimmer,] 1574.

A rare broadside epitaph for the German mathematician and calligrapher Stephan Brechtel (c.1523-1574), including a woodcut portrait by Bernhard Jobin in a scrollwork frame featuring Geometry and Astronomy, signed with the printer's monogram at lower left and the artist's on lower right. The text includes five lines of brief biography and twelve lines of verse at the bottom. USTC records only one copy at the British Museum and RBH and ABPC record no copies appearing at auction.

Broadside (290 x 160mm). Woodcut portrait in an oval cartouche (a little soiling to margins of sheet.)

\$2,500-3,500

211

BUDE, Guillaume (1468-1540). *Libri V de asse, & partibus eius.* Venice: Aldo Manuzio and Andrea Torresano, September 1522.

The first Aldine edition of the French scholar's renowned treatise on ancient coins and measures.

A dedicatory letter thanks Jean Grolier profusely for his generosity, implying that Grolier, a patron of the Aldine press since c.1515, helped finance this edition. *De asse et partibus eius* was first published in Paris in 1514. Adams B-3101.

Quarto (203 x 130mm). Woodcut dolphin and anchor device to title and verso of last leaf. Contemporary limp vellum, spine lettered in ink (lacking fore-edge ties; some soiling and wear). *Provenance:* The Helmut N. Friedlaender Collection (bookplate).

\$2,500-3,500





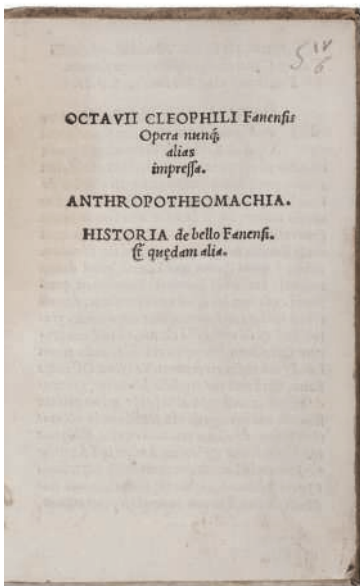
Δ212

CASTIGLIONE, Baldassare (1478-1529). *The Courtier ... Verie necessarie and profitable for young Gentlemen and Gentlewomen abiding in Court, Pallace, or Place, done into English by Thomas Hobby.* London: John Wolfe, 1588.

The first polyglot edition of this monument to Elizabethan prose, epitomizing the highest ideals of the Italian Renaissance, with English, Italian, and French text in parallel columns. Castiglione's guide to gentlemanly perfection had a wide influence throughout Europe, but nowhere more so than in England. Hobby's translation, first published 1561, was one of the most popular books of the Elizabethan age; it "left a profound mark on Elizabethan literary and stylistic practice, and Hobby's elegantly sober style was to influence Royal Society prose" (DNB). Its lasting influence is evident in Shakespeare, Robert Burton, Philip Sidney, Ben Jonson, and Spenser. ESTC S122049; see PMM 59; STC 4781.

Octavo (188 x 140mm). Woodcut borders on title-page and contents leaf, woodcut headpieces and initials (first 2 leaves sized and remargined; some light browning and staining, blank upper right corner of A1 chipped, repair to margin of L5). Early 20th-century dark diced russia (front cover detached, rear joint loose; rebaked with old spine laid down, light wear to edges). Provenance: Thomas Hutton (1565/6-1639, clergyman and religious controversialist; signature on title) – Rosenbach Collection (ID card laid in).

\$1,000-2,000



213

CLEOPHILUS, Franciscus Octavius (1447-1490). *Anthropothemachia. Historia de Bello Fanensi. Et quaedam alia.* Fano: Girolamo Soncino, 29 January 1516.

The first edition of several works by the Fano humanist Franciscus Cleophilus. His verse history of Fano here makes its first appearance in print; the collection closes with *Stinchnae*, a brief poem describing the old prison of Florence; of the first edition, printed separately by Silber c.1483-85, only three or four copies survive. Girolamo Soncino (Gershon ben Moses), the first printer at Fano, was a member of a Jewish family of itinerant printers who produced an important corpus of Hebrew books of the 15th and early 16th centuries. Repeatedly forced to move by religious persecution, Girolamo, the most active member of the family, established presses successively at Soncino, Brescia, Barco, Fano, Pesaro, Ortono, Rimini, Cesena and Saloniki. He remained longest in Fano, establishing the city's first press there in 1502, leaving in 1507, and returning for a brief period in 1515-17. Most of Soncino's Fano imprints were non-Hebrew, and of a humanistic character. Adams C2171; Manzoni, *Annali tipografici dei Soncino* 96.

Octavo (139 x 91mm). (Some light toning.) Modern vellum; in slipcase. Provenance: The Valmadonna Library.

\$3,000-5,000



214

CORNEILLE, Pierre (1606-1684). *Oeuvres*. Paris: Bauche, 1758.

A finely bound set in contemporary red morocco gilt, the work of one of the great 17th-century dramatists best-known for his 1637 five-act tragicomedy *Le Cid*.

Ten volumes, 12mo (140 x 80mm). Half-titles. Contemporary red morocco, sides gilt-ruled, spines gilt in compartments, morocco lettering and numbering-pieces, gilt edges (minor chip to spine label of vol. 2, neat repair to rear cover of vol. 6). *Provenance*: The Helmut N. Friedlaender Collection.

\$2,500–3,500

215

COSTANZI, Giacomo (1473-1517). *Collectaneorum hecatostys*. Fano: Girolamo Soncino, 1508.

The first edition of this Renaissance humanist work on the poetry of Ovid, notable for its prolific use of Ancient Greek. The Greek type was likely engraved by Francesco da Bologna, who also worked for Aldus. Adams C2555; Manzoni, *Annali tipografici dei Soncino* 34.

Quarto (209 x 154mm). (Some light dampstaining, wormhole in gutter). Modern marbled boards, with attached lead seal reading "BIBLIOTECA NAZIONALE V. E. ROMA / ESPORTAZIONE LIBRI ANTICHI" (extremities bumped; some surface losses to spine label). *Provenance*: Biblioteca Nazionale Vittorio Emanuele Roma (lead seal) – C.E. Rappaport Libri Rari (label).

\$2,000–3,000

216

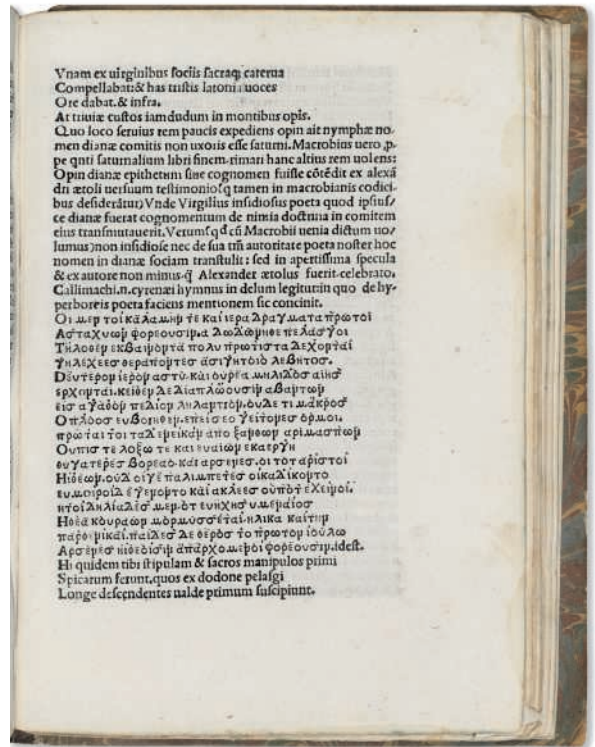
[DIDEROT, Denis (1713-1784)]. *Les Bijoux indiscrets*. Au Monomotapa [but Paris, 1748].

The first edition of the first work of fiction by Denis Diderot. It is a licentious romance, in which a thinly-veiled parody of Louis XV is given a magic ring which enables women's "jewels"—that is, their genitalia—to speak and share their owners' amorous secrets. A classic of erotic satire which skewers its targets with panache. Cohen-de Ricci 303; Tchemerzine IV:430.

Two volumes, 12mo (161 x 97mm). 7 engraved plates (some occasional pale dampstaining in vol. 2). Contemporary French sprinkled calf (skillfully rebaked preserving original spines, morocco lettering-piece on vol. 2 renewed).

(2)

\$1,000–1,500



215



216



217

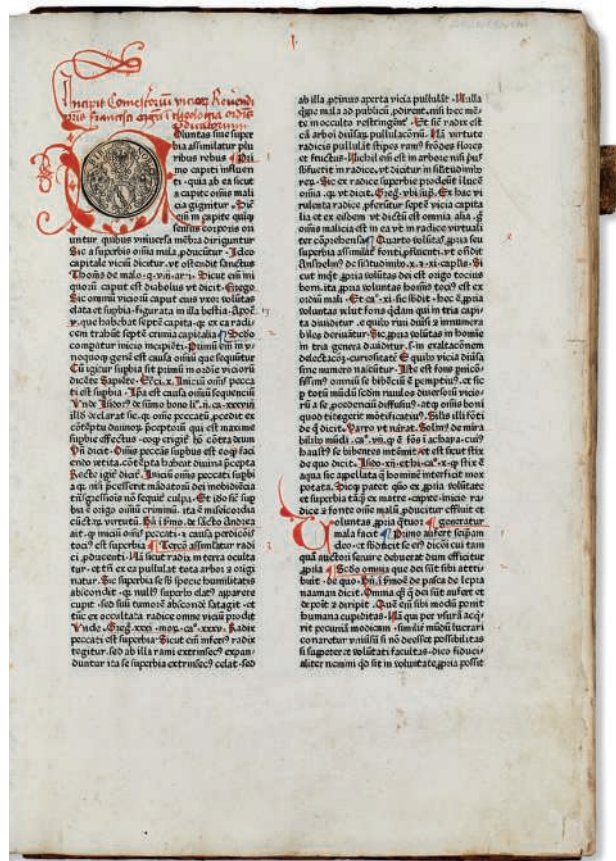
LE HAY, Jacques (c.1645-c.1713) and FERRIOL, Charles de (1637-1722). *Recueil de cent estampes représentant différentes nations du Levant*. Paris: Le Hay and Duchange, 1714.

The deluxe first edition, lavishly handcolored and bejeweled with mica.

"This splendid production ... contains what may be the only wholly original representations of Turkish costumes since Nicolay" (Koç). The plates include the iconic double-page illustration of the dervishes dancing at Pera. Charles de Ferriol, the French ambassador to Constantinople brought the painter Jean-Baptiste de van Mour with him to the city—the 102 engravings here are after his work, which records a wide swath of social classes, nationalities, and religions, and was enormously influential to European understandings of the Ottoman world. The publisher, Jacques le Hay, produced a small number of deluxe handcolored copies heightened with mica chips, presumably for a target audience of *ancien regime* aristocrats. Atabey 429; Blackmer 591; Colas 1819; Koç 105.

Folio (506 x 327mm). Engraved calligraphic title in black, pink, blue, and yellow, heightened with gold; leaf of engraved music; 102 handcolored engraved plates, 3 of which double-page, 30 of which heightened with colored reflective mica, each with tissue guard (some scattered spots). Contemporary tree calf, edges red (wear to corners); in modern custom box.

\$30,000–40,000



218

FRANCISCUS DE RETZA (c.1343-1427). *Comestorium vitiorum*. Nuremberg: [Johann Sensenschmidt and Heinrich Kefer for Heinrich Rummel], 1470.

The first edition of Franciscus’s major work on the seven deadly sins; a tall, fresh copy in a contemporary Nuremberg binding. Franciscus also treats of the corresponding virtues. This is the first dated book printed at Nuremberg; it appeared the same year as a small Gerson tract from the same press. Sensenschmidt, Nuremberg’s prototypographer, probably learned to print at Mainz and may have worked with Pfister on the 36-line Bible at Bamberg before establishing his own shop at Nuremberg in about 1469. Interestingly, the colophon here quotes a phrase from the *Catholicon* of Balbus printed at Mainz in 1460, of which Johannes Gutenberg is the probable author. There is no doubt that this volume was bound at Nuremberg, but its tools appear to belong to three different shops: the Carmelite convent (Kyriass shop 22, active ca. 1462-1491, Schwenke-Sammlung Adler 52 and 407a); the Carthusian monastery (Kyriass shop 23, Schwenke-Sammlung Blattwerk 351 and Granatapfel 112a); and the Nuremberg “Laubstab” shop (Schwenke-Sammlung, Einhorn 29 and Hirsch 20). The internal blank leaves have been cancelled, as in most copies; the intention to cancel these leaves is confirmed by the printed index, where the foliation assumes their absence. HC 13884*; BMC II, 403 (IC. 7003); BSB-Ink F-250; GW 10270; Goff R-150.

Royal folio (404 x 290mm). Collation: [1 2 3 4-5 ; 6-10 (-10.10, blank); 11-14 15 (-15.12, blank); 16-18 19 (-19.12, blank); 20-23 24 (-24.1, blank); 25-28 29] text, 5/v blank, 29/6r index, -12 blank. 285 leaves (of 286, without final blank). 49 lines, double column. Type: 1:114G. 9-line initial space opening text, 3- and 4-line initial spaces elsewhere. 3-line title and opening initial in red with flourishes, other initials alternating in red and blue (the spaces intended for red initials designated by a brown ink mark), paragraph marks in red or blue, manuscript foliation in headline, capital strokes and underlining in red. Traces of contemporary quiring in brown ink in lower right corners of rectos. 3 pinholes per page (2 in upper margin, one in lower inner margin) visible in many sheets. (Slight dust-soiling in upper margins.) Contemporary Nuremberg blind-stamped calf over wooden boards, diapered central panel of upper cover with unicorn, double-headed eagle, bird and two floral ornament stamps, outer border of garland with tufted finials, lower cover paneled with fillets, vellum title label under horn with brass framing strips, embossed brass catches, chain staple hole at top of lower board, early paper label on front cover, later paper spine label, vellum quire guards (worn, part of horn missing, lacking center- and cornerpiece bosses). *Provenance*: Nuremberg, City Library: early armorial paper booklabel mounted in first initial space – Albert Ehrman (1890-1969, his and Broxbourne Library bookplates, monogram and penciled notes; sale Sotheby’s, 8 May 1978, lot 396) – [to Lathrop Harper] – Helmut N. Friedlaender (bookplate; his sale, Christie’s New York, 23 April 2001, lot 49).

\$40,000–60,000



219

GEILER VON KAISERSBERG, Johann (1445-1510). *Navicula sive speculum fatuorum*. [Strasbourg: Johann Prüss, after 16 January 1511.]

The first illustrated edition, containing at least 73 woodcuts attributed to Albrecht Dürer, of this series of sermons by the learned Alsatian preacher Johann Geiler, written as a commentary on Brant's *Ship of Fools* (1494), delivered at Strasbourg in 1501 and 1502 and first printed at Strasbourg in 1510. The illustrations are printed from the blocks of the first edition of the *Narrenschiff* (Basel: 1494). Geiler became acquainted with Brant in the early 1470s during his years in Basel, where he studied theology under Johannes Heynlin von Stein (Johannes de Lapide). Geiler's sermons in the Strasbourg Münster were marked by uncommon exempla, bold and often down-to-earth turns of phrase, and great erudition. Adams G-316; BM/STC *German*, p. 335; Muther 1424; VD-16 G-778.

Quarto (210 x 160mm). Gothic type, printed shoulder notes. Title-page woodcut of the ship of fools, 112 half-page woodcuts in the text. The woodcuts on G1r, b1r [actually h6v?], and i5r highlighted in red ink. Rubrication (capital strokes) supplied on M3v-M4r. Small illumination of John the Baptist beneath leafy bower pasted in lower blank margin of title. (Some light browning and minor soiling, occasional small dampstain in upper margins, small marginal repairs to ff. U2, U7 and U8, quire Cc detached from lower sewing support.) Contemporary South German blind-tooled half pigskin over wooden boards, tooled with a dragon roll and two different floral rolls, two fore-edge catchplates (remains of clasps, two small old patch-repairs to spine); preserving a few deckle edges. *Provenance*: Laurentius Wetmann (1538, inscription on front pastedown), an erasure over an earlier inscription – Johannes (1573, inscription on pastedown) – 16th-century note on final blank verso ("Occidit infelix Franciscis Fragma ligni") – marginalia in several contemporary hands – Bildhausen (near Bad Kissingen), Cistercians (inscription on title (Monasterij Bildhausen) – 19th-century inkstamp, "G...zenstein" – Fernand Heitz (1891-1963), of Colmar (bookplate; sold, Sotheby's, New York, 25 November 1986, lot 212) – The Helmut N. Friedlaender Collection.

\$4,000-6,000



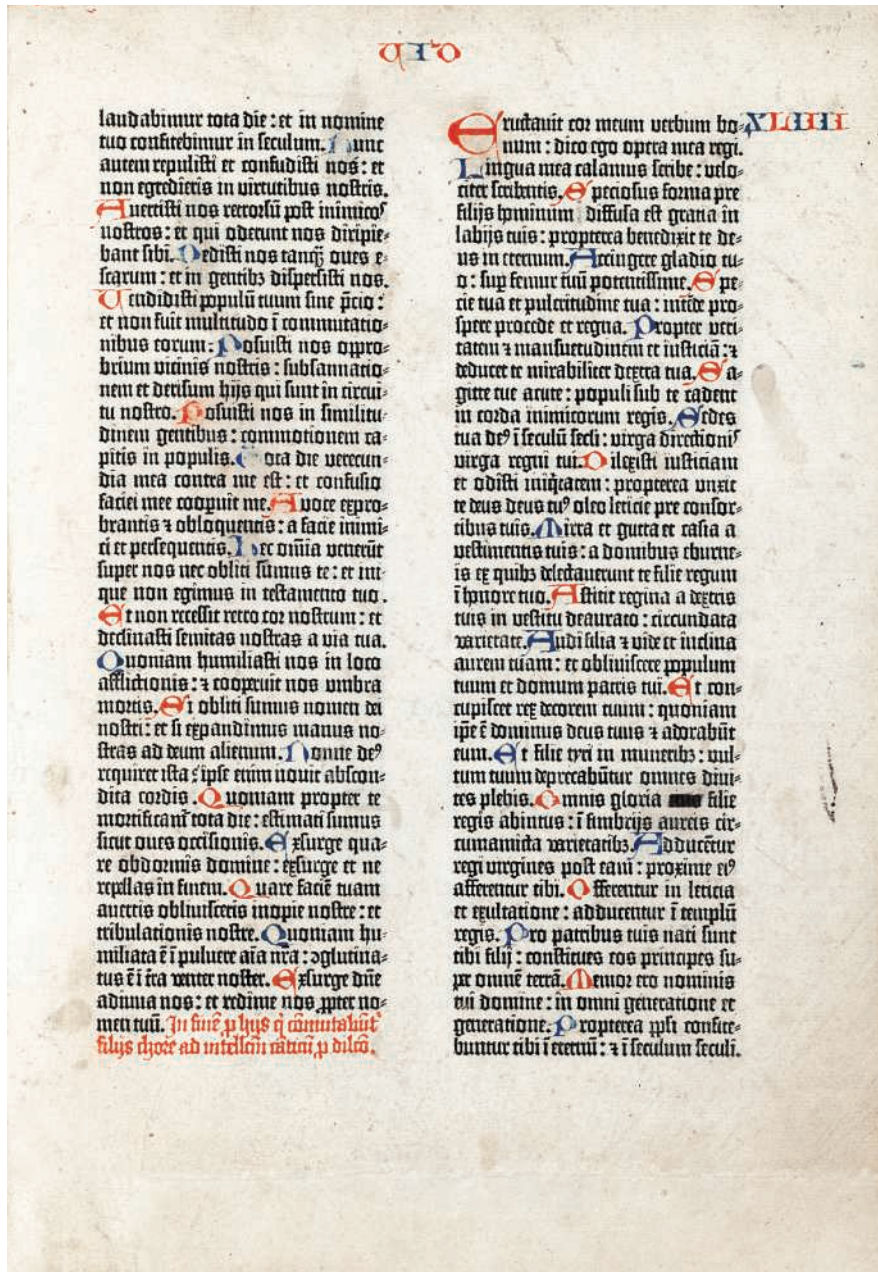
220

GOTTFRIED, Johann Ludwig (1584-1633) and MERIAN, Matthäus (1593-1650). *Historische Chronica*. Frankfurt: Wolfgang Hoffmann, 1657.

A finely bound copy of this expansively illustrated world chronicle, one of Merian's masterpieces. Encompassing the history of the world from creation to 1618, Gottfried's work was a bestseller and went through eight editions in 80 years. The first edition was published in Frankfurt in 1619. The illustrations – including a map of the Americas – were the product of a major collaboration with the engraver Matthäus Merian, who had studied in Strasbourg and Paris prior to coming to Frankfurt in 1616. He worked for DeBry before becoming a publisher himself in 1623. BL *German*, 1601-1700, G-910; Frederick Muller, *Catalogue of Books, Maps, Plates on America* 444.

Folio (308 x 200 mm). Engraved frontispiece, engraved double-page maps of the world at pp.368-369 and Ostend at pp.986-987, engraved illustrations throughout (first signature slightly loose, some minor foxing). Contemporary red morocco, the sides richly tooled in gilt, spine gilt in compartments, gauffered edges (some light scuffing, repairs to endpapers); quarter morocco slipcase. *Provenance*: deleted signatures on front endpaper – signature and small round stamp to title-page.

\$10,000-15,000



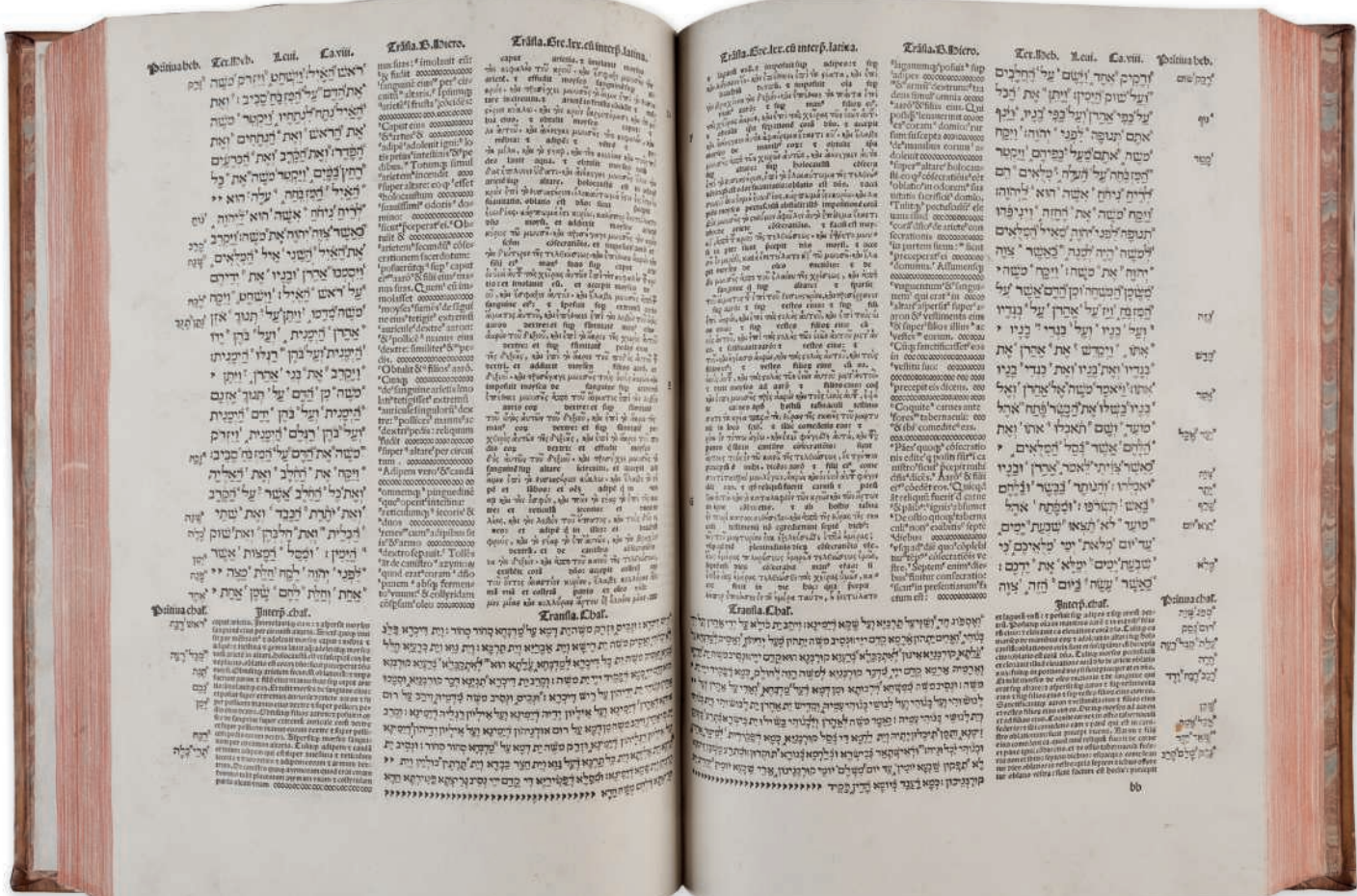
221

GUTENBERG, Johann. – BIBLIA LATINA. [Mainz: Johann Gutenberg and Johann Fust, 1455.]

A leaf from the Gutenberg bible, the first substantial book printed with moveable type, from the Book of Psalms, containing the end of Psalm 43 through the beginning of Psalm 48.

One leaf, 400 x 290mm. 42 lines, double column, Gothic type. 2-line Lombard initials supplied in red and blue, headlines and chapter numbers in alternating red and blue letters, capital strokes in red and blue (portion of lower margin renewed; a few small repairs to outer margin; some soiling). Presented in *A Noble Fragment: Being a leaf of the Gutenberg Bible*, with a biographical essay by A. Edward Newton. New York: Gabriel Wells, 1921. Black gilt-stamped morocco (wear to spine ends); publisher's slipcase (worn, with some loss). BMC I, 17 (IC.55); BSB-Ink. B-408; Chalmers *Disbound and Dispersed* 18; CIBN B-361; DeRicci/*Mayence* 53 (=78); GW 4201; Hain *3031; Needham P18; Norman, pp.253-258; Pr 56; Goff B-526. *Provenance*: Maria Elisabeth Augusta von Sulzbach (1721-1794), wife of Carl Theodore, Electoral Prince of the Palatinate, subsequently Electoral Prince of Bavaria; Mannheim, Hofbibliothek – Munich, Royal Library (their duplicate sale, 1832, sold for 350 guilders) – Robert Curzon, Baron Zouche (1810-1873, and by descent until sold) – Sotheby's 9 November 1920, lot 70, to Joseph Sabin – purchased by Gabriel Wells, who broke up the copy, dispersing it in single leaves, many of them accompanied by Newton's essay, as here, and in larger fragments.

\$30,000–50,000



222

AVICENNA [ABU 'ALI HUSAYN BIN ABDULLAH BIN SINA] (c.980-1037). *Canon medicinae*, in Hebrew, Books I-V: *Ha-Kanon ha-Gadol*. Translated by Joseph ben Joshua Lorki and Nathan ben Eliezer Hameati. Naples: Azriel ben Joseph Ashkenazi Gunzenhauser, 9 November 1491[-2?].

The Valmadonna copy of the first Hebrew edition of Avicenna's Great Canon of Medicine, the earliest medical book printed in Hebrew—very rare at auction. The Gunzenhausers set up a Hebrew press in Avicenna in 1487, producing a wide range of Hebrew works in the 15th century. Avicenna's influential medical encyclopedia was one of their final works, as the Jewish community of Naples was dispersed following a terrible plague and the brutal invasion of the French king Charles VIII. The present work is the only Hebrew edition of the Canon.

Avicenna, or Ibn Sina, was a Persian physician and philosopher who "had perhaps a wider influence in the eastern and western hemispheres than any other Islamic thinker" (PMM). This work presents a comprehensive account of Muslim medical knowledge of his time, fully integrated with the ancient teachings of Hippocrates, Galen and Aristotle. It contains many original contributions in the fields of anatomy, contagion, and pharmacy—describing 760 drugs and providing the most complete *materia medica* of its day. It was used as a standard text in both the Middle East and Europe into the 17th century. According to ABPC and RBH, it has only appeared twice before at auction. **Not in the Bavarian State Library.** Cowley p. 47; H 2212; GW 3113; BMC XIII 63; Bod-inc Heb-2; CIBN Heb-1; Klebs 132.1; ISTC ia01417300; Zedner p. 293; Goff Heb-4.

Five parts in one volume, super-chancery folio (302 x 213mm). 477 leaves (of 480, first 3 leaves in facsimile, one leaf window-mounted and possibly supplied, without 5 [of 6] blanks, one bifolium duplicated). (First and last gatherings heavily soiled, paper repairs throughout, sometimes affecting text.) Modern calf with straps and catches; in slipcase. *Provenance:* early annotations in Hebrew and Latin in several hands – erased library stamps – The Valmadonna Library.

\$60,000-80,000



223

HAGGADAH - SZYK, Arthur (1894-1951), illustrator. *The Haggadah*. Edited by Cecil Roth. London: Beaconsfield Press, 1939.

A very fine limited edition printed on vellum, no. 50 of 125 copies signed by Szyk and Roth for sale in the United States.

Large quarto (280 x 238mm). Text in Hebrew and English, printed in variously colored inks; 14 full-page and numerous smaller color halftone reproductions of Szyk's drawings including decorative initials, vignettes and border decorations. Original blue crushed morocco elaborately gilt, covers tooled with image of a Hebrew prophet after Szyk, spine gilt in 7 compartments, gilt lettered in two, turn-ins gilt, by Sangorski and Sutcliffe, silk doublures printed with a monochromatic illustration of Moses supporting the Ten Commandments; original three-quarter morocco folding case (mild sunning and shelfwear to case).

\$15,000-20,000



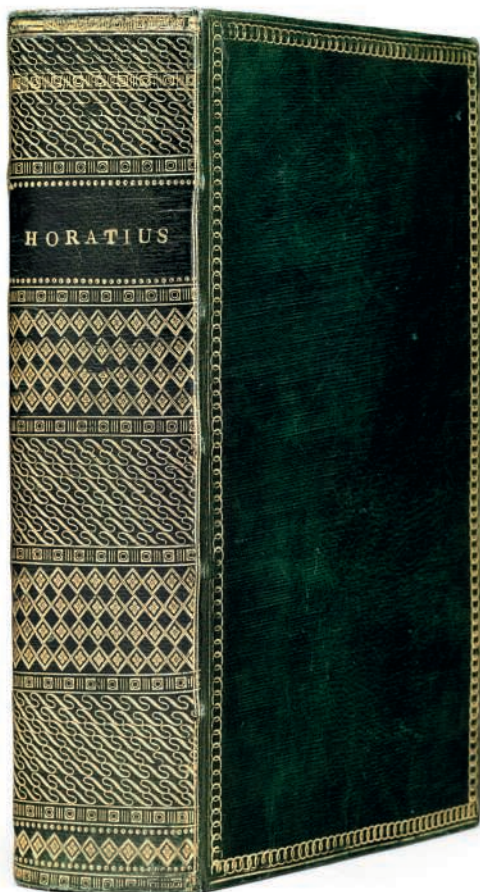
224

HEBREW BIBLE – HUTTER, Elias (1553-1605). *Via sancta...sive Biblia Sacra eleganti et maiuscula characterum forma*. Hamburg: Eliaus for Johannes Saxon, 1587. [Bound with:] HUTTER, Elias (1553-1605). *Cubus alphabeticus sanctae Ebraeae linguae*. Hamburg: Jacob Wolf, 1588.

Hutter's Hebrew Bible—the earliest production of a Hebrew press in Hamburg. The root letters are printed in thick type, and inflectional letters in hollow type; radical letters are added superscript. The text is bound with Hutter's *Cubus alphabeticus*, an ingenious tool for assisting learners of Hebrew. Adams B1235 and H1244; Darlow & Moule 5108.

Folio (356 x 239mm). Woodcut charts (some spotting and light browning; light dampstain affecting top margin of some leaves). Modern leather binding; slipcase. *Provenance:* Latin annotations translating Hebrew text in early hand – The Valmadonna Library.

\$5,000–8,000



225

HORACE (65-8 B.C.). *Opera*. London: John Pine, 1733-1737.

The first edition, first issue. A large paper copy, ruled in red, and very finely bound. This edition enjoyed a great vogue in France, for “its vignettes make it one of the few English books that can be compared with French work of the time for delicacy and finish” (Bland). With the first issue point: “Post est” around the medallion on page 108 of volume two. David Bland, *A History of Book Illustration*, 216; Brunet III, 320.

Two volumes bound in one, octavo (140 x 223mm). Early 19th-century full green morocco gilt, spine richly gilt in compartments, gilt edges, red silk doublures. *Provenance:* loosely inserted slip of contemporary notes on the edition in French (unsigned), and a slightly later full page of notes in an early 19th-century hand (contemporary to the binding) – The Helmut N. Friedlaender Collection.

\$3,000–4,000

226

JOHN I (1167-1216), King of England, as Count of Mortain.
 Manuscript document with seal of John, Count of Mortain, to
 Bertram de Verdun. Rouen, [c.1189].

In Latin, one page (text: 130 x 179mm; seal: 80mm in diameter).
 12 lines on vellum (tears at creases; edges of seal chipped; later
 annotation to bottom margin). Framed. *Provenance:* Barnet
 Gallery (label on reverse) – Sotheby’s, 24 June 1986, lot 65 –
 Sotheby’s, 20 June 1989, lot 28 – The Helmut N. Friedlaender
 Collection.

**A charter of King John I as Count of Mortain to Bertram de
 Verdun, with a well preserved seal.** This charter grants to the
 crusader Bertram de Verdun all the land at “Charenc” (possibly
 modern Chérence-le-Roussel or Chérence-le-Héron)—
 formerly belonging to William Peverel. The witnesses include
 Robert de Beaumont, John Marshall, William de Wenneval,
 Roger de Planes, and Richard Aaron. The seal depicts John
 on horseback brandishing a sword, with the inscription [SIG]
 ILLUM IO[HANNIS F]ILII.REGIS AN[GLIE ET DO]MINI.
 HIB[ER]NIE—see *Catalogue of Seals in the Department
 of Manuscripts in the British Museum* II, nos. 6323-6327;
 Patterson, pl. XXXIIa

\$8,000–12,000



227

BINDING FORGERY – JONI, Icilio Federico (1866-
 1946). Two painted binding panels on wood. [Italy,
 late 19th century].

**A late-19th-century pair of forged book covers
 by Icilio Federico Joni, the “Prince of Siennese
 forgers,”** executed in emulation of the “tavolette
 di Biccherna,” the well-known painted bindings
 produced from the 13th to the 17th centuries for
 the municipal account books of Siena. By his own
 admission Joni, a forger and restorer, never visited
 the Siena archives to inspect the originals, and his
 bindings are in fact anachronistic. From 1459 the
 accounts were bound in leather, yet Joni gave his
 bindings dates post-1459. While he sold a number
 of his imitations as medieval and Renaissance
 originals, he openly described his forgery work in his
 autobiography (*Le Memorie di un pittore di Quadri
 Antichi*, 1932, English trans. 1936). Undetected Joni
 bindings have graced some of the greatest book
 collections, including those of Hoe and Wilmerding.
 Even recognized as imitations, they nonetheless
 retained their cachet, as the commission by Lady
 Wantage for a binding in 1904 demonstrates. At
 least 14 examples of Joni’s work are recorded and
 more are in circulation. See H.M. Nixon, “Binding
 Forgeries,” *Transactions of the Vth International
 Congress of Bibliophiles*, 1969, Vienna, 1971, pp.
 69-83; and M. Foot, “A Pair of Bookcovers of the late
 19th Century by I.F. Joni,” *The Book Collector*, 1985,
 pp. 488-489.



Quarto (each 280 x 380mm). Tempera and gilt on carved wood, with remnants of calf binding, both covers gilt with framed panels carved and set with gilt floral and foliate decoration over a painted black field, gilt wooden bosses carved in relief at each corner, brass clasps partially present, upper cover with painting depicting Archangel Michael with spear in one hand slaying a dragon at his feet, a set of scales in the other hand, the lower cover with 12 painted armorial shields carved in relief, above and surrounding the gilt-lettered legend: “Inventario de le cose de la sacrestia del duomo e del altre cose mobili del uopara rifatto la sico[n] da volta al tempo di missere Giovanni di Paolo hoparao di Siena di dicie[m]b[re] 1446” (several repaired cracks, paint somewhat rubbed, one shield with several scratches; not examined out of frame). *Provenance:* Arthur Tooth & Sons (label on frame verso, dated 8 September, 1884).

\$6,000–9,000



228

KAZY, Francisco (1695-1760). *Historia regni Hungariae*. The second edition. Trnava: Jesuit Academy, 1751.

The dedication copy, bound for the only female Habsburg ruler, Maria Theresa, Queen of Bohemia and Hungary, with her arms on the upper cover and the arms of Hungary on the lower cover. One of the most powerful rulers of her time, Maria Theresa reigned for 40 years. Her youngest daughter was Marie Antoinette.

Three volumes bound in one, folio (311 x 202mm). Folding engraved portrait of Maria Theresa (a few neat repairs to verso, some browning and spotting throughout). Contemporary Austrian red morocco, spine ornately gilt in compartments, gilt edges gaudered spine ends, arms in gilt on upper and lower covers. *Provenance*: Maria Theresa, Queen of Bohemia and Hungary (1717-1780, binding) – [sale Sotheby's 28 June 1921, lot 180, £20 to Quaritch] – W.A. Foyle (bookplate, his sale, Christie's, 11-13 July 2000, lot 220) – The Helmut N. Friedlaender Collection.

\$9,000-12,000

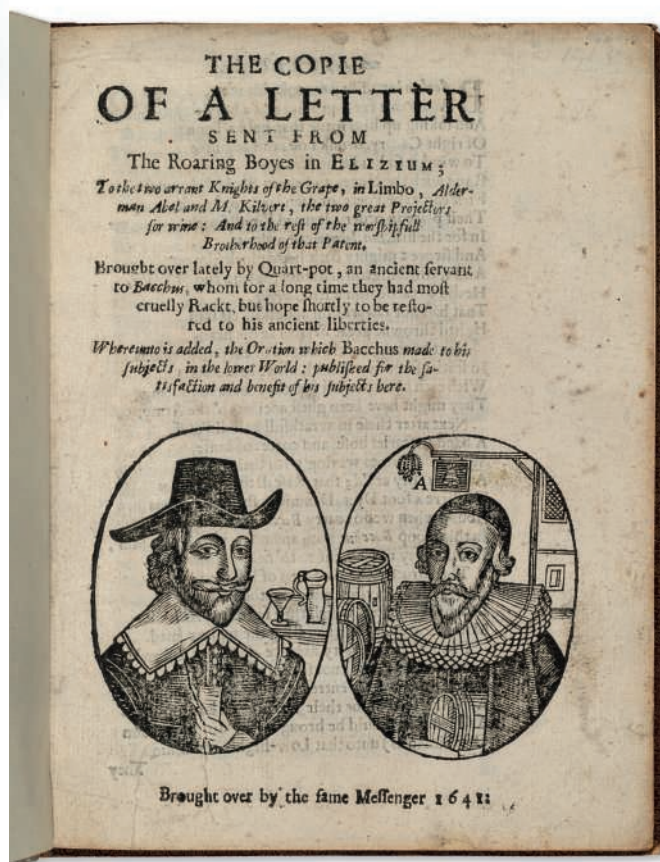
229

KNIGHTS OF THE GRAPE – ABELL, [William] (c.1584-1655) and KILVERT, [Richard] (c.1588-1650). *The Copie of a Letter Sent From the Roaring Boyes in Elizium to the Two Arrant Knights of the Grape*. [London:] No publisher, 1641.

The rare first edition of this satire in verse, a response to a bitter controversy that erupted over a wine tax imposed by Charles I and endorsed by Abell, alderman and master of the Vintners Company. RBH and ABPC record no copy having been offered at auction. "Bacchus drank round a health, and each one pledg'd it / And after, with another cup he wedg'd it / Untill their braines, by their cups often chiming / Left off their sack and forthwith fell to rhyming..." ESTC R-22174; Wing 6153.

Quarto (180 x 134mm). 2 woodcut portraits on the title (a little minor browning). 19th century gilt-ruled calf (neatly rebacked).

\$3,000-5,000



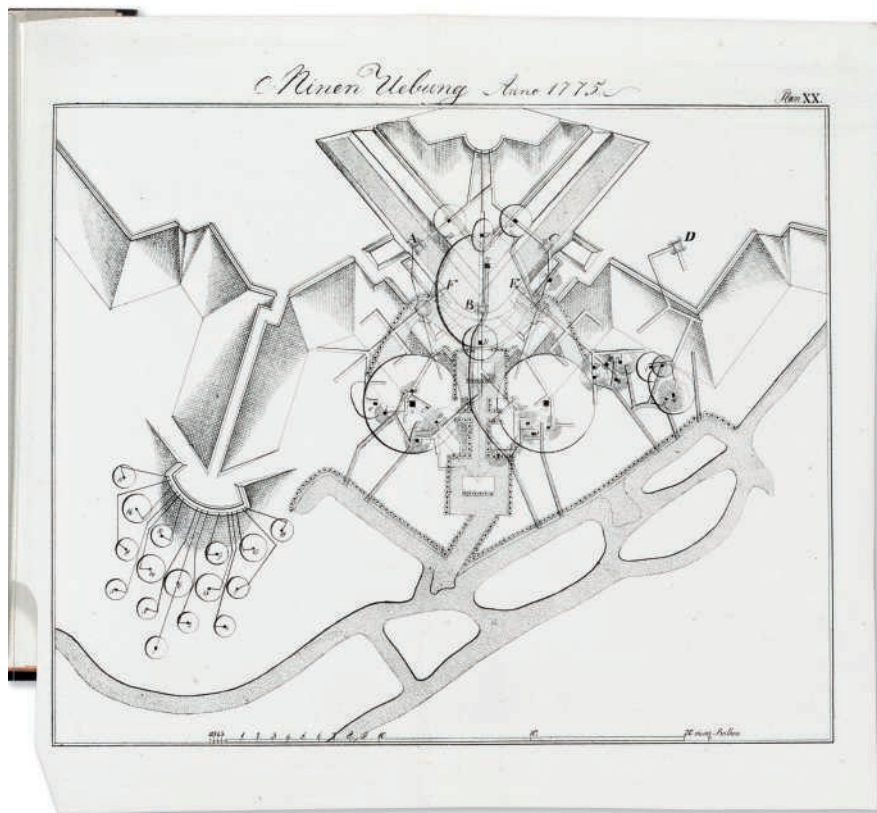
230

LAHR, Heinrich von der (1734-1816). *Versuch über die Anwendung der Minen im Belagerungs Kriege*. Berlin: Lithographic Institute, 1817.

A remarkable lithographic rarity, the first publication of the Lithographic Institute of the Prussian Ministry of War, which ran the earliest permanent lithographic press in Berlin. RBH and ABPC record no other copy having sold at auction; not in WorldCat. Lahr's important manuscript treatise on military engineering, totaling more than 700 pages, is entirely reproduced in lithography. Ludwig von Reiche (1775-1854), founder of the press, gives in his Introduction a detailed description of the procedures used in the production of the plates (engraving on stone, pen drawing, chalk drawing, etc.) and of the text. This is certainly one of the most extensive, if not the most extensive, book produced lithographically at this early date. See J. Aufsesser, "Die Entwicklung der kuensterischen Lithographie in Berlin," in *Zeitschrift für Bücherfreunde IV* (1900), pp. 288-96.

Two volumes, quarto (260 x 215 mm). 29 folding lithographic plates. Contemporary German mottled paper boards, red morocco lettering pieces (some light wear to extremities). *Provenance*: Emil Offenbacher, 11 May 1956 - Cornelius J. Hauck (bookplate, his sale, Christie's New York, 26-27 June 2006, lot 549) - The Helmut N. Friedlaender Collection.

\$4,000-6,000



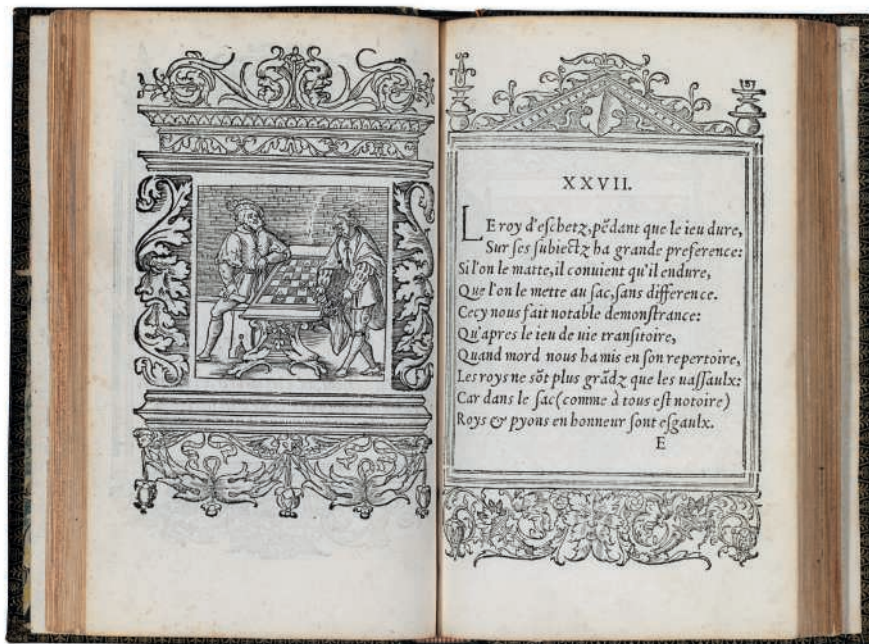
△ 231

LA PERRIÈRE, Guillaume de (1499-1565). *Le théâtre des bons engins, auquel sont contenuz cent emblemes moraux*. Paris: Denys Janot, [c.1544].

La Perrière's celebrated first French emblem book, fourth edition retaining the "rigorous standardisation of spelling and more particularly punctuation" of the third (Saunders). The present issue was printed by Janot's widow after his death; the use of "Auecq' priuilege" on the title page is characteristic of her work. The woodcut illustrations depict fishing, chess playing, painting and tennis, as well as emblematic subjects such as hope, justice and vanity. Saunders F.368; see Landwehr 446-448; see Mortimer *French* 337 ("The blocks are well designed and cut, possibly by the artist of the Janot border"); see Praz p. 395.

Octavo (165 x 114mm). Title-page within architectural border with lines 3-8 in italic type; each right-hand page with 10-line verse text in woodcut frame; left-hand pages with 100 square woodcut emblems, each framed within decorative borders in four different designs: grotesques, cherubs and scrolling foliage; Janot's thistle device at O3v with author's motto in roman type, all within woodcut borders (without last blank O4, very light age-toning to a few pages). Late 18th-century dark green morocco gilt, spine gilt in six compartments, edges gilt (slight rubbing to top of spine). *Provenance*: Silvain Brunschwig (bookplate, acquired from Librairie Lardanchet, 1964) - Arthur and Charlotte Vershbow (bookplate).

\$5,000-6,000





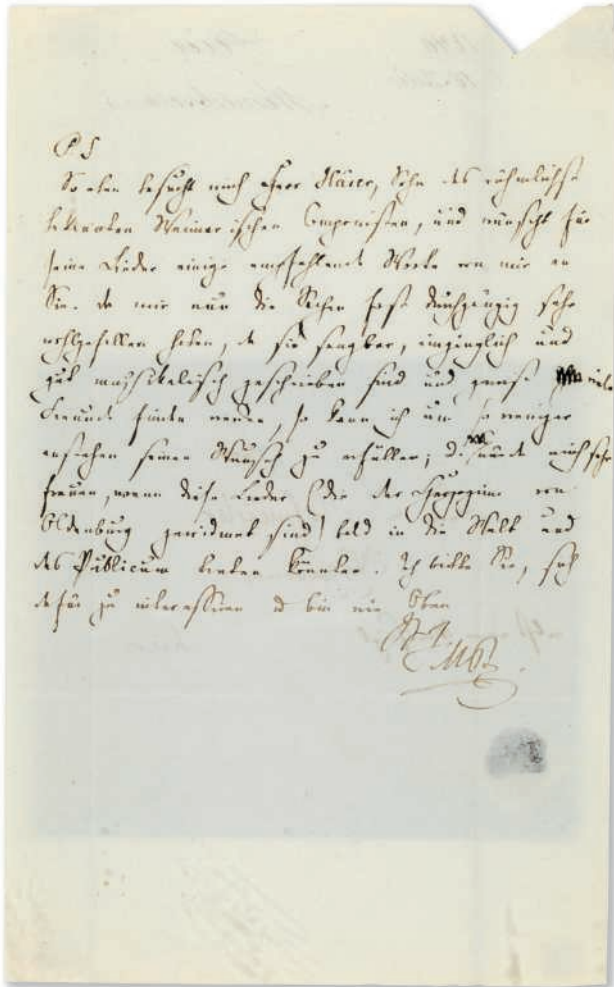
232

MACHIAVELLI, Niccolò (1469-1527). *Comedia facetissima intitulata Mandragola*. Cesena: Girolamo Soncino, [1527].

The Valmadonna copy of Soncino's edition of Machiavelli's *Mandragola*, "the best modern comedy written up to that time, and perhaps the best ever written" (Ridolfi). Very scarce in any edition, Soncino's printing was the fourth (and only the second to appear under its true title). First performed during the 1526 carnival, this comedy of sex, drugs, and attempted murder pillories the hypocrisies of the Medici family. This copy is from the library of Alessandro Albani, patron of the art historian Johann Winckelmann. Bertelli and Innocenti, *Bibliografia Machiavelliana* 8.

12mo (128 x 70mm). (Faint dampstain in upper corner.) Modern vellum; gilt morocco box. *Provenance*: Cardinal Alessandro Albani (1692-1799; stamp) – The Valmadonna Library.

\$10,000–15,000



233

MENDELSSOHN-BARTHOLDY, Felix (1809-1847). Autograph note signed ("FMB") to F. Hofmeister, n.p., 18 July 1840.

In German, one page, 216 x 133mm, addressed in his hand on verso, with a fine impression of Mendelssohn's small red wax monogram seal, (small sear tear in blank area), housed in a giltwood frame. *Provenance:* The Helmut N. Friedlaender Collection.

Mendelssohn Champions the musical merits of songs by "the son of the famous Weimar composer." Relating the visit of "the son of the famous Weimar composer," Mendelssohn asks the publisher Hofmeister to take an interest in some songs given him by the composer, who "wants some words of recommendation from me." Mendelssohn approvingly describes these songs, dedicated to the Duchess of Oldenburg, as "singable, accessible, and musically well-written," and foresees their immediate popularity, commenting "they will certainly find many friends." Among Mendelssohn's Weimar acquaintances were Mozart's pupil Hummel, the poet Goethe and the writer and music critic Ludwig Rellstab. From the mid-1830s to 1840, Mendelssohn served as conductor of the Leipzig Gewandhaus Orchestra, one of the most prestigious European orchestras, where he championed forgotten eighteenth-century works. He developed programs which combined outstanding compositions of the past with serious contemporary pieces, though his own musical inspiration was essentially classical, highlighted by romantic and programmatic elements.

\$1,400-1,800

234

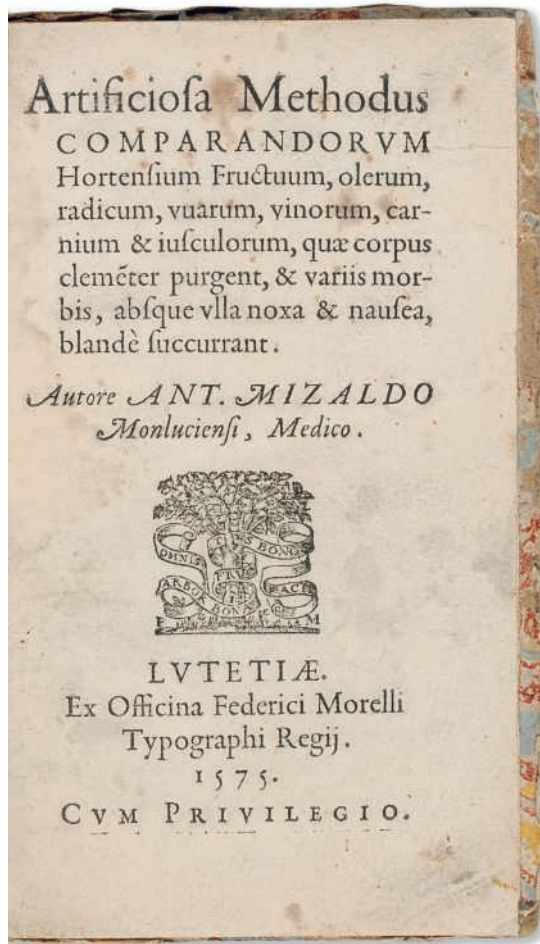
MILTON, John (1608-1674). *Paradise Lost* (1608-1674). London: Jacob Tonson, 1688.

A tall copy of the first illustrated edition, "the earliest serious effort to illustrate an important work of English poetry" (Hodnett). The full-page illustrations were enormously influential in subsequent interpretations of *Paradise Lost*, and are discussed at length in the *Riverside Milton*. This work is an early example of financing a publication through subscription, with a 6-page list of subscribers at the rear. Edward Hodnett, *Five Centuries of Book Illustration*, 1988, p.63; Wing M-2147.

Folio (380 x 233mm). Engraved frontispiece, 12 full-page engraved plates by Burghers after B. de Medina (light spotting, occasional marginal tear), list of subscribers at rear. Contemporary calf (repairs to head and tail of spine, covers scuffed). *Provenance:* early bibliographical note on the front endpaper.

\$8,000-12,000





PROPERTY FROM THE PRIVATE BOTANICAL LIBRARY OF CORNELIUS J. HAUCK

235

MIZAULD, Antoine (1510-1578). *Artificiofa methodus comparandorum hortensium, fructuum, olerum, radicum, vuarum, vinorum, carniū & insculorum*. Paris: Fédéric Morel, 1575.

The first edition of one of the most interesting works by Antonio Mizauld, the prolific Paris astronomer and physician. He taught medicine in Paris, and was a close friend to Oronce Finé, as well as the personal physician and astrologer to Marguerite de Valois, Queen of France. The first part of this work deals with vegetable purgatives; the second part is devoted to the use and preparation of aromatic and medicinal wines including treatments for venereal diseases such as 'morbus hispanicus.' The use of the book is made easy thanks to a very detailed index. Rare: according to ABPC only one copy has appeared at auction in the last 35 years. Adams M1494; Dumoulin, 243; NLM/Durling, 3191; see Bitting, p. 327 (second edition only).

Octavo (160 x 94mm). (Some pale staining and soiling to title, some shoulder notes cropped, minor light browning throughout.) Contemporary sheep-backed marbled boards (worn). *Provenance:* Cornelius J. Hauck (1893-1967).

\$1,500-2,000



236

ORTA, Garcia de (c. 1500-1568). *Due libri dell' historia de i semplici, aromati, et altre cose; che vengono portate dall' Indie Orientali pertinenti all' vso della medicina*. Venice: F. Ziletti, 1582.

The first Italian edition of an important early work treating of medicinal plants, including tobacco, from the East Indies and America. The 1576 edition which precedes it was only an abridgement. Palau 99519; Sabin 57668.

2 parts in one, octavo (180 x 119mm). Woodcut device on titles, 28 woodcuts in the text (lower margin of title renewed, L1 sprung, browned, a few occasional rustholes affecting letters). 18th-century vellum (some soiling). *Provenance:* Cornelius J. Hauck (1893-1967).

\$1,500-2,000



ANOTHER PROPERTIES

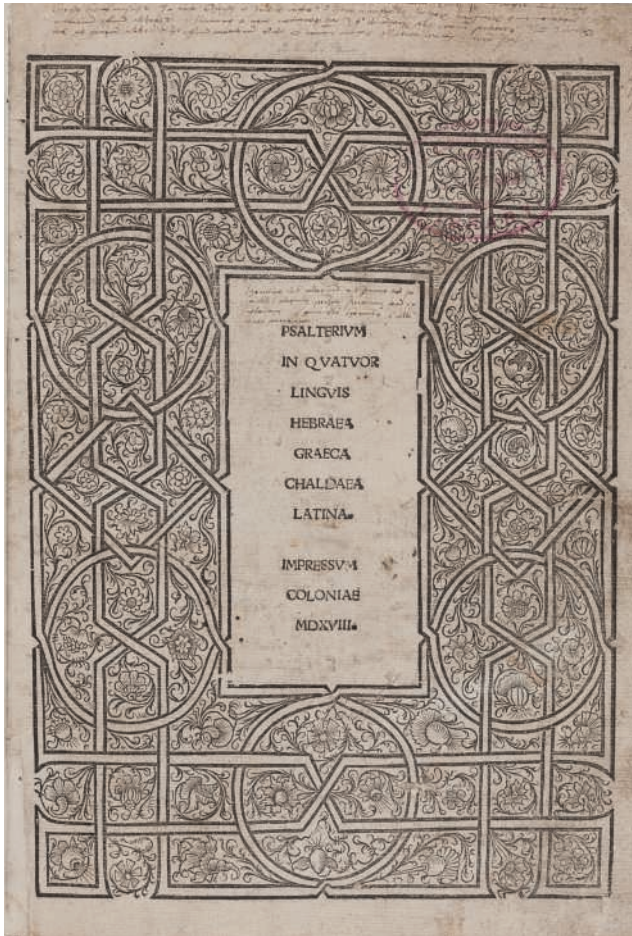
237

MOLIERE, Jean-Baptiste Poquelin, known as (1622-1673). *Oeuvres*. Paris: La Compagnie des Libraires, 1773.

The first edition, first issue, of the illustrated edition of Molière's work that Brunet called the most beautiful and most sought after. An attractive copy in contemporary red morocco, from the collection of British Prime Minister William Grenville. Each piece is accompanied by commentary from French writer and playwright Antoine Bret (1717-1792). The first issue, with pages 66-67 and 80-81 repeating in volume one. Brunet III, 1798.

Six volumes, octavo (197 x 117mm). Engraved frontispiece and 33 plates by Moreau, Bacquoy, de Launay, Duclos and others, title-pages with engraved vignette (titles of volume two and three expertly repaired; some offsetting from plates to text; a handful of closed marginal tears). Contemporary red morocco, gilt compartments, gilt edges, coated blue endpapers. *Provenance*: Prime Minister Baron William Wyndham Grenville (1759-1834, Prime Minister of the United Kingdom; armorial blindstamp to all covers) – ownership inscription deleted from title – The Helmut N. Friedlaender Collection.

\$6,000–9,000



238

POLYGLOT PSALTER – *Psalterium in quatuor linguis*. Cologne: [Johannes Potken,] 1518.

The Valmadonna copy of Johannes Potken's Polyglot psalter—only the second book to be printed with Ethiopic type. Potken learned Ethiopic from Abyssinian monks in Rome and edited an Ethiopic Psalter, printed in 1513 from type he cast himself, based on a manuscript in the Vatican library. The present Psalter is printed in Latin, Greek, Hebrew, and Ethiopic—here called Chaldean. A small number of copies are known which include a short tract entitled *Introductionculae in tres linguas externas*, not described in Darlow & Moule and not present here. Adams B1371; Darlow & Moule 1413.

Quarto (265 x 186mm). Title page within elaborate woodcut border (marginalia occasionally cropped; title page repaired with few small holes; light dampstain and spotting). 19th-century black morocco by W. Carpentus, court binder to the Hague, edges gilt (expert repairs to spine head, hinges, and joints); slipcase. *Provenance*: early annotations – later Dutch manuscript description mounted to flyleaf – Lehigh University Library (stamps) – The Valmadonna Library.

\$6,000–9,000



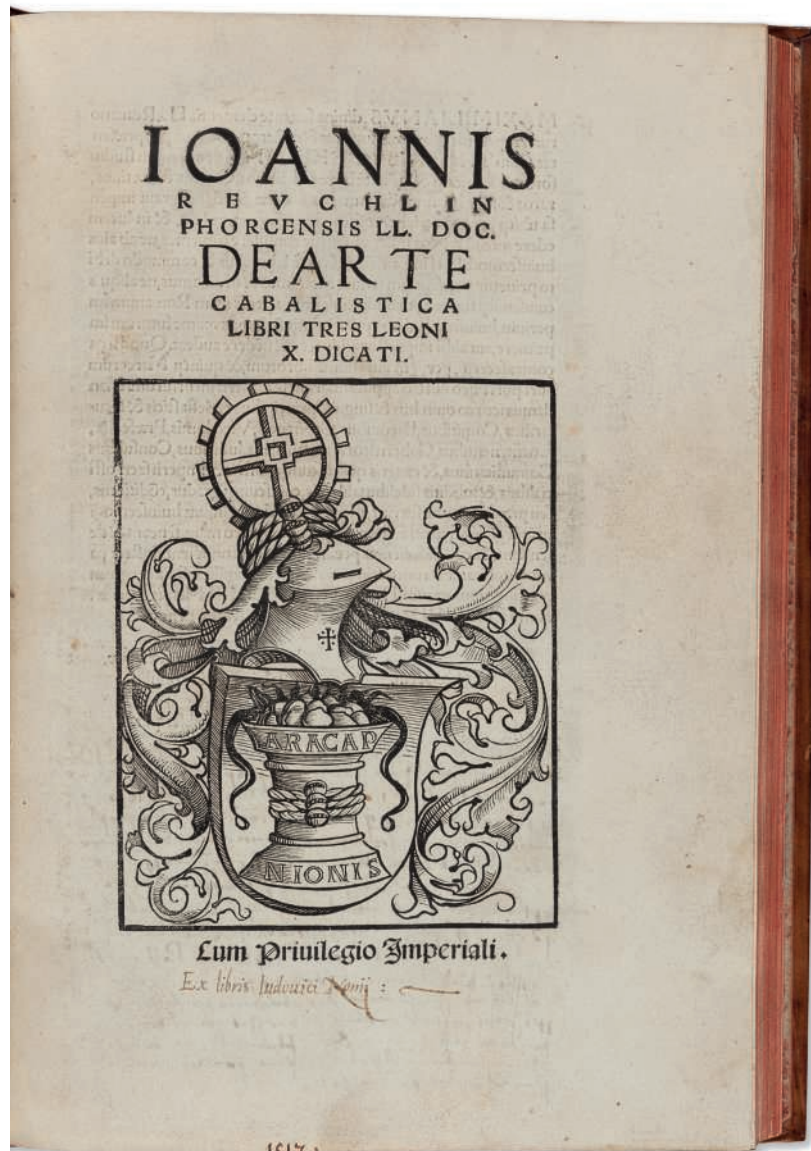
239

REIZENSTEIN, Wolf Ehrenfried von (1712-1778). *Der Vollkommene Pferde-Kenner*. Uffenheim: Simon Meyer, 1764.

The first edition of an encyclopedic guide to horse ownership, with a glossary of Hebrew equestrian vocabulary. Horse-trading was a primarily Jewish occupation in Eastern Europe, and Jewish dealers used a Hebrew dialect to keep trade secrets from their German competitors. This glossary, as well as a series of sample dialogues in Hebrew on horse-related subjects, was a major selling point of the manual—along with engravings by Andreas Hoffer after Johann David Steingruber. In this copy, all the engravings from both parts are bound together at the end. Lipperheide 2928.

Two parts in one, quarto (214 x 171mm). Engraved frontispiece; 28 engraved plates, some of which are folding; woodcut ornaments throughout (frontispiece cropped, spotting). Early nineteenth-century half vellum over speckled boards, ink title on spine, edges red (spine starting, some loss to boards). *Provenance*: Kaspar von Bergen (c. 1839, a German veterinary student; signature).

\$5,000–8,000



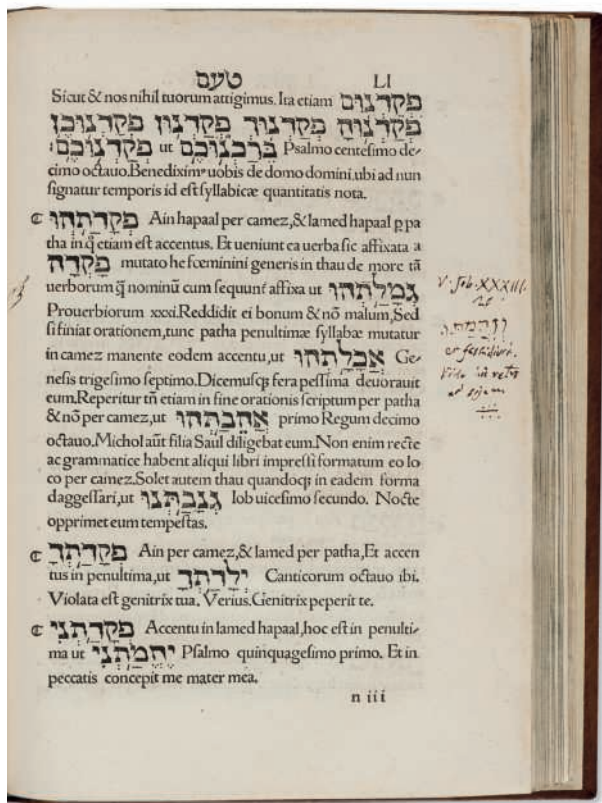
240

REUCHLIN, Johannes (1455-1522). *De Arte Cabalistica*. Hagenau: Thomas Anselm, 1517. [Bound with:] —. *Liber de Verbo Mirifico*. Tübingen: Thomas Anselm, 1514.

The first edition of Reuchlin's pioneering work on Christian Cabbalah. Inspired by a meeting with Pico della Mirandola, Reuchlin learned Hebrew and promoted the study of Cabbalah. This work is dedicated to Pope Leo X, in thanks for his halting of legal proceedings brought against Reuchlin for his opposition to the suppression of Hebrew books, and provided a major stimulus for the study of oriental languages and Jewish mysticism. Adams R381 and R385.

Folio (300 x 204mm). Woodcut of Reuchlin's arms on title (marginalia cropped; faint dampstain affecting bottom margin of some leaves). 18th-century calf, edges red; modern slipcase. *Provenance:* Luis Nuñez (1553-1645, a converso doctor who was painted by Rubens; ex libris) – contemporary annotations, possibly of Nuñez – The Valmadonna Library.

\$10,000-15,000



241

REUCHLIN, Johannes (1455-1522). *De accentibus et orthographia linguae Hebraicae*. Hagenau: Thomas Anselm, 1518.

The first edition of the earliest example of Hebrew music printing.

Reuchlin composed this work on Hebrew orthography and accent as an accompaniment to his 1506 Hebrew grammar—and perhaps also as part of his ongoing interest in the mystic connotations of harmony, music, and the alphabet. Adams R380.

Quarto (227 x 168mm). Woodcut of Reuchlin's arms on title, woodcut illustration on colophon, (title remargined, title and a4 rehinged; some light spotting). Modern calf, edges dark blue; in slipcase. *Provenance*: occasional early annotations – The Valmadonna Library.

\$3,000–5,000

242

ROUSSEAU, Jean Jacques (1712-1778). *Discours sur l'origine et les fondemens de l'inegalite parmi les hommes*. Amsterdam: Marc Michel Rey, 1755.

The first edition, first issue. A fine copy in a contemporary binding.

"Rousseau's *Discours* portrayed man alienated from himself by the excessive size, inequalities of wealth and overwhelming complexity of modern society - a theme which both Hegel and Marx would amplify in the next century" (Norman). The first issue with the author's middle name incorrectly spelled "Jaques" on the title-page and at the end of the dedication. Cohen-de Ricci 903; Dufour 55; Higgs 940; Kress 5470; Norman 1850.

Octavo (197 x 124mm). Engraved frontispiece, title-page with engraved vignette, one engraved head-piece. Contemporary mottled sheep. *Provenance*: The Helmut N. Friedlaender Collection.

\$2,500–3,500





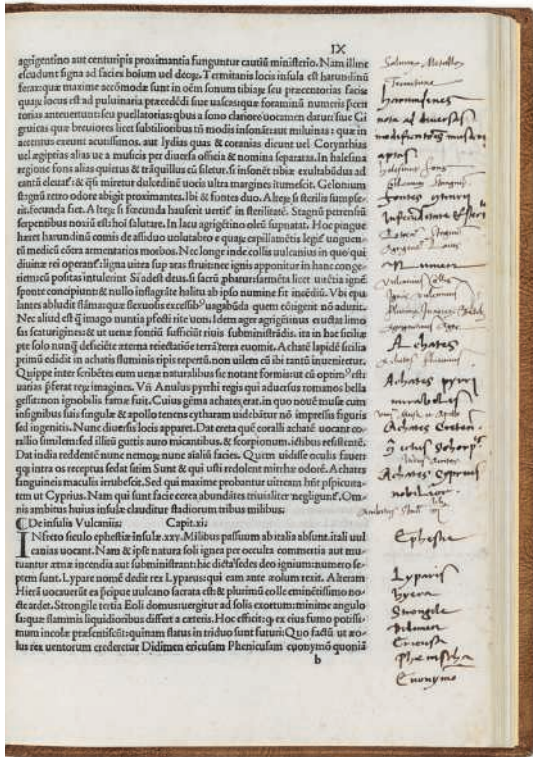
243

SANCHO IV OF CASTILE (1258-1295). Autograph document, decorated *privilegio rodado* on vellum, 18 May 1293.

In Spanish, 530 x 490 mm, small neat semi-gothic hand in brown ink on vellum, blue and red central wheeled signed manual of Sancho IV of Castile, small ornamental monogram at top, the name of Sancho twice in large white capitals in colored panels, and 5 columns of names of witnesses bracketed in red and green, pendant seal attached with cord (a little creasing and wear, some holes in folds and elsewhere, somewhat contracted from damp especially at edges, pendant and cord aged); mounted and framed (not examined out of frame). *Provenance*: The Helmut N. Friedlaender Collection.

An unrecorded royal document concerning the poll tax exacted on Jews in Spain. Following the Fourth Lateran Council in 1215, the Archbishop of Toledo required citywide that every Jew over the age of 20 pay an annual tax, subject to judgment by a joint Jewish and Christian tribunal for any disputes over age. The tax had previously been paid on the Feast of St. John to two brothers, recently deceased without heirs; by the present document, Sancho IV re-assigns it to be paid to Archbishop Gonzalo Garcia Gudiel. Archbishop Gonzalo had been appointed Bishop of Cuenca 1272, Bishop of Burgos 1275, and Archbishop of Toledo in 1280. He would be appointed cardinal in 1298 and die in Rome the following year. The present document appears to be unrecorded, not listed in Mercedes Gaibros de Ballesteros's three volumes *Historia del reinado de Sancho IV de Castilla* (1922-1928) nor in F. Baer, *Die Juden im Christlichen Spanien, I, Urkunden und Regesten* (1936), which prints a number of similar decrees. Royal Spanish documents of any kind are extremely rare outside the national archives of Spain.

\$30,000–50,000



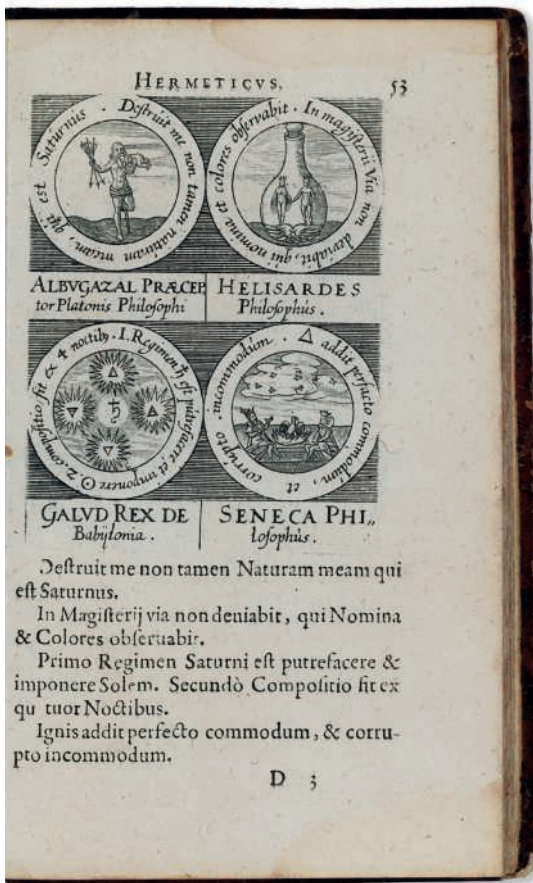
244

SOLINUS (fl. 250 CE). *De situ orbis terrarum*. Pesaro: Girolamo Soncino, 1512.

Soncino's early edition of the popular ancient catalogue of wonders by Solinus. Mostly a mélange of the works of Pliny and Pomponius Mela, Solinus's geography is augmented with amazing tales of the monsters and curiosities of distant lands. Adams S1390; Manzoni, *Annali tipografici dei Soncino* 70.

Folio (304 x 210mm). (Marginalia sometimes cropped). Modern leather. *Provenance:* early ink annotations in several hands – James Maidment (1793–1879, British antiquarian; cut-out arms on flyleaf) – Bernard Quaritch Ltd (pencil inscription recording purchase from a Sotheby's sale in May 1925).

\$1,500–2,000



245

STOLTZIUS, Daniel (c. 1597–c. 1644). *Hortulus hermeticus flosculus philosophorum*. Frankfurt: Luca Jennis, 1627.

The first edition of an important alchemical emblem book, with the label of German occultist Heinrich Tränker. The gem-like allegorical engravings in this work first appeared two years prior, at the end of a German alchemical miscellany by the same publisher with no explanatory text. The present work combines the images with explanatory prose and poetic captions to express the secrets of transmutation, on the model of Michael Maier's 1617 *Atalanta fugiens* and Stoltzius's own 1624 *Viridarium Chymicum*. Cailet 10386; Duveen p. 566; Ferguson II, p. 410–411; Landwehr 561.

Octavo (154 x 92mm). Woodcut title vignette, 160 engraved roundels on 40 plates within the text (dampstain to edges; annotations and pen trials on pastedowns). Seventeenth-century mottled sheep (some abrasion due to mottling process, spine starting but secure). *Provenance:* Louia (1662; signature) – Marquis de Paulin (undated gift inscription) – Heinrich Tränker (1880–1965, a noted German bookseller, occultist, and rival of Aleister Crowley; label).

\$3,000–5,000



246

TANG SHENWEI (c.1056-1093). *Xinxiu zhenghe jingshi zhenglei beiyong daguan bencao* [Ready-to-use Pharmacopoeia, Classified as Collected from the Classics and Historiographical Books, of the Daguan reign]. [China, c.1271-1368.]

An illustrated Yuan Dynasty Chinese woodblock-printed herbal. The text of this *materia medica* was compiled in the Northern Song dynasty by Tang Shenwei, a doctor who distilled it down from over two hundred Buddhist and Daoist reference works on herbal medicine. It includes descriptions and illustrations of peppermint, lotus, chives, daffodil, and cymbidium orchid. This work was first printed in 1249 and continued to be published into the Ming Dynasty; the present copy can be stylistically dated to the Yuan dynasty.

Folio (312 x 212mm). 19 mounted double-page leaves of bamboo paper (250 x 317mm), 20 columns of 21 characters per double-page, single line border, double black fishtail folding guide, 10 woodcut illustrations (browned and stained, some small repairs). Modern teal cloth binding in traditional butterfly style, pale blue endpapers flecked with gold leaf. *Provenance:* Bloomsbury, 5 April 2008, lot 25 – The Helmut N. Friedlaender Collection.

\$8,000–12,000

247

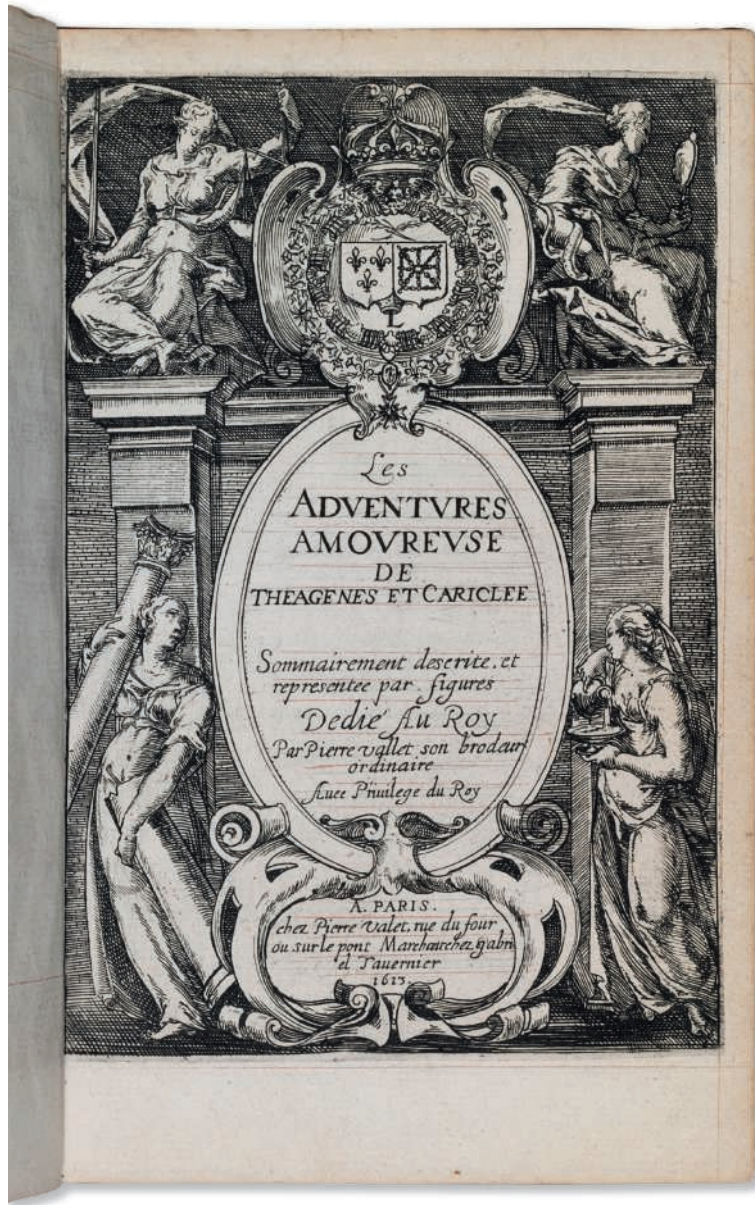
TARTARETUS, Petrus (d.1522). *Expositio super textu logices Aristotelis*. [Lyons: c.1509?] – *Expositio in summulas Petri Hispani*. [Lyons: 8 August 1509.]

Two rare Lyons editions of popular treatises on logic, not located in the Bibliothèque Nationale de France, or the British Library: Tartaret's commentary on Aristotle's logic, and his commentary on the *Summulae Logicales* of Peter of Spain, later Pope John XXI. These Lyons editions are probably from the press of Nicolaus Wolff – they correspond closely to the 1500 and 1501 editions by Wolff of the same work, but are distinguished from these by the use of woodcut initials. Tartaret's commentaries were first published in Paris in the 1490s. This volume formed part of the library of the Conventual Franciscans of Villingen, which was incorporated into the Fürstenberg library in the 18th-century secularization of the convent. Not in Adams, Brunet, Mortimer Harvard French, or Murray French.

Two works in one volume, quarto (255 x 175mm). Double columns, woodcut diagrams, woodcut initials (occasional faint, mostly marginal dampstain, more pronounced on title and first few leaves). Contemporary blind-stamped pigskin over wooden boards, remnant of one strap, spine lettered in manuscript and with two later superimposed manuscript paper labels, three fragments of medieval manuscripts used as pastedown endpapers (clasps and catches lacking, one label frayed with loss). *Provenance:* a 16th-century reader (light marginalia in the second work) – Villingen Conventual Franciscans ('L.C.V.' engraved on the front cover) – Prince of Fürstenberg – The Helmut N. Friedlaender Collection.

\$4,000–6,000





248

VALLET, Pierre, engraver (1575-1650) – HELIODORUS (4th century). *Les Aventures amoureuse de Theagenes et Cariclee*. Paris: Pierre Vallet and Gabriel Tavernier, 1613.

The Wrest Park copy in red morocco of the first edition, a “veritable bijou” (Duménil). The story, adapted from an ancient Greek romance, is unfolded chiefly through Vallet’s fine engravings; there is minimal text and it is printed on rectos only. The effect is that of a graphic novel as it is “organized much like an emblem book with an argument” (Spiller *Reading and the History of Race in the Renaissance*, 2011). Vallet was also a botany enthusiast, who produced the first important engraved *florilegium* in France in 1608. RBH and ABPC record only one copy sold at auction in the last 20 years (the Vershow copy, Christie’s New York, 20 June 2013, lot 727, for \$30,000). Robert Duménil called this work “un veritable bijou bibliographique de la plus grand rareté” (*Le Peint-graveur français*, vol. 4, p. 101). Brunet III 89.

Octavo (184 x 114mm). Engraved title, 120 numbered half-page engraved illustrations, printed on rectos only, ruled in red throughout (small chip to lower corner of page 15; small marginal wormhole throughout, neatly repaired in early gatherings; 7 engravings repeat; plate 117 is on page 113 and 113 on page 117). 17th-century red morocco gilt, gilt edges. *Provenance*: Duke of Kent (Wrest Park bookplate).

\$10,000-15,000



249

VIGERIUS, Marcus (1446-1516). *Decachordum Christianum*. Fano: Girolamo Soncino, 10 August 1507.

A deluxe copy, printed on vellum and finely illuminated, of the first edition of Soncino's finest publication—from the Valmadonna Library. Vigerius dedicated this work, a treatise on asceticism based on the life of the Holy Family, to his cousin, the humanist Pope Julius II. This copy is also from the library of Augustus Frederick, Duke of Sussex, and of Laurence W. Hodson, friend of William Morris and supporter of the Arts & Crafts Kelmscott Press. Adams V746; Mortimer, *Italian* 537.

Printed on vellum, folio (326 x 212mm). Author's coat of arms, 9 full-page woodcuts, 33 small handcolored woodcuts, illuminated initials throughout (lacking woodcut m8; title-page supplied from a paper copy and mounted on later vellum sheet; 5 full-page woodcuts handcolored and remargined with vellum; 4 full-page woodcuts supplied from a paper copy; marginal dampstain affecting end. 18th century vellum (spine starting and slightly chipped; corners worn). *Provenance:* Prince Augustus Frederick, Duke of Sussex (1773-1843; armorial bookplate) – Laurence W. Hodson (1864-1933; label) – The Valmadonna Library.

\$8,000–12,000



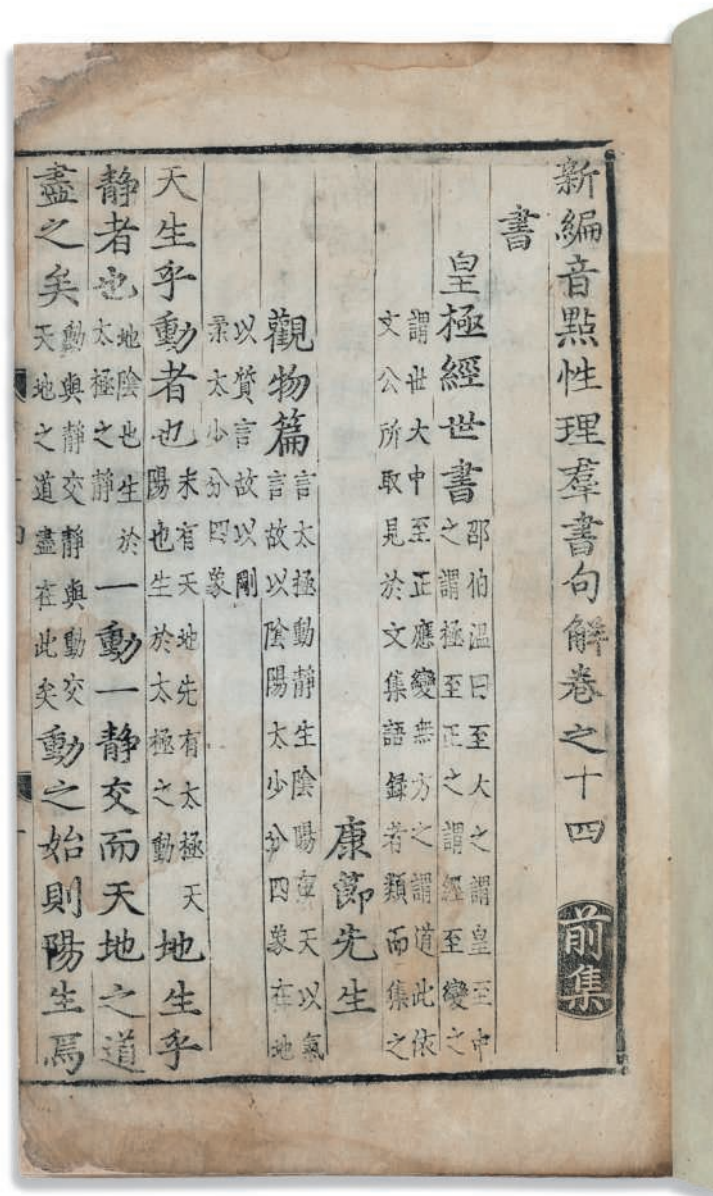
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WALPOLE, Horace (1717-1797). *A Catalogue of the Royal and Noble Authors of England, Scotland, and Ireland*. Enlarged and continued by Thomas Park. London: John Scott, 1806 [-1807].

A finely bound set of the large-paper first issue of Thomas Park's enlarged edition of Walpole's *Royal and Noble Authors*, a work which according to Hazen "rescued from the wasteful dissipation of time a great mass of important biographical detail." Hazen 10.

Five volumes, quarto (270 x 210mm). 150 stipple-engraved portraits (occasional light spotting and browning, a long repaired tear to one plate). Contemporary crimson straight-grained morocco tooled in gilt and blind, black silk liners, gilt edges (very light rubbing to extremities). *Provenance*: Lionel Phillips (1855-1936, financier, mining magnate; bookplates dated 1905) – Christie's New York, 21 March 2005, lot 50 – The Helmut N. Friedlaender Collection.

\$5,000–7,000



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XIONG JIE (late 13th-c.) and XIONG GANGDA (late 13th-c), editors. *Xinbian yindian xingli qunshu jujie* [Newly Compiled Collected Works and Nature and Principle, with Pronunciation Guide and Sentence-by-Sentence Information]. [Seoul, Korea: Royal Government Publications Office, after 1434-1450].

A rare example of Korean Kabin-ja printing, predating Gutenberg. While Gutenberg is independently credited with its invention, printing with movable metal type was first discovered in Korea half a century earlier. The systematic production of typographical editions was refined at the beginning of the 15th century under the third and fourth kings of the Yi Dynasty, when it formed part of their program to ensure that Koreans were well read in the great literature of classical China. King T'aejong established a Bureau of Type-casting charged with the casting of type and printing of typographical editions for distribution to government officials and scholars. T'aejong's type was followed by a second metal type, called Kyongja-Ja, ordered by Sejong in 1420. It was smaller, neater, and had a flat heel which better facilitated setting in the form. Its small size, however, was also a disadvantage, and in 1434 Sejong ordered a third, larger fount to be cast: Kabin-ja. Considered the finest of the early types, it is based on Chinese Ming calligraphy in the style of Madam Wei. Early Korean typographical editions were printed in small numbers, usually in 100 to 300 copies only, for distribution to an elite of government officials and scholars. The present text is from a collection of the Confucian teachings of the great Chinese philosophers, compiled by Xiong Jie and Xiong Gangda in the 13th century. This copy is from the collection of Melvin P. McGovern, an American authority on Korean printing.

Volume 14 of 46, folio (330 x 206mm). 13 sheets of Korean paper, printed on one side only, 10 columns of 18 characters to the page, single line border, double black fish-tail folding guide (all leaves expertly strengthened, losses to corners occasionally affecting characters, browned, dampstained). Modern five-hole stitched binding in traditional Korean style, in modern Korean-style Paulownia wood box. *Provenance:* Ishimura So (signature on final leaf) - Yi Sang-ui (Korean book dealer) - Melvin P. McGovern (c. 1968, a collector and scholar of early Korean printing) - Bloomsbury, 5 April 2008, lot 28 - The Helmut N. Friedlaender Collection.

Kim Won Yong, *Early Movable Type in Korea*, volume 1 (Seoul: Eul-yu, 1954), pl. 2b (this copy).

\$20,000-30,000

END OF SALE

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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 (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- 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".
- 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

- 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.
- 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

- 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.
- 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

- 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.
- 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.
- 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.
- 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

- 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.
- 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.
- 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

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

- 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 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 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.

(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. 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 Δ 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\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot**, to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

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) 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# 02100021; 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 30th 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

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. 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.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge

you transport costs and administration fees for doing so.

- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (e) 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**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - (i) 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 or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. 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 us 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 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 Ψ 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.

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.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on 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.

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 in 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, 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.

Δ 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.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ 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 Δ 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 ◦ ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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

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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.

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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.

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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.

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Lots containing more than one title, letter or manuscript are sold not subject to return.

NOTICE REGARDING ALL FRAMED ITEMS

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Quantity counts on all lots containing 25 or more items are approximate only and therefore not subject to return due to count discrepancies.

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All sets are sold as collections of bindings and are sold not subject to return.

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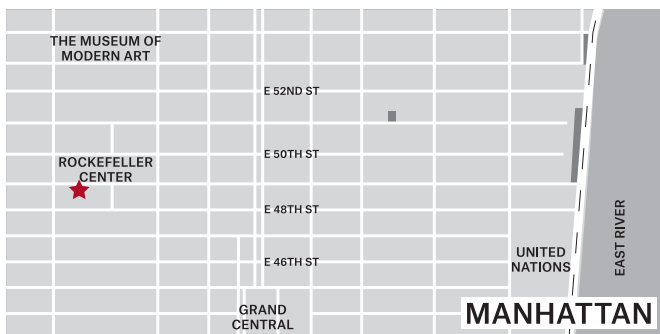
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31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
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13/10/17



JOHN WEBBER (1751-1793)
A view in Nootka Sound
watercolour on paper
22 x 18in. (55.9 x 45.8cm.)
£200,000-300,000

TOPOGRAPHICAL PICTURES

London, King Street, 14 December 2017

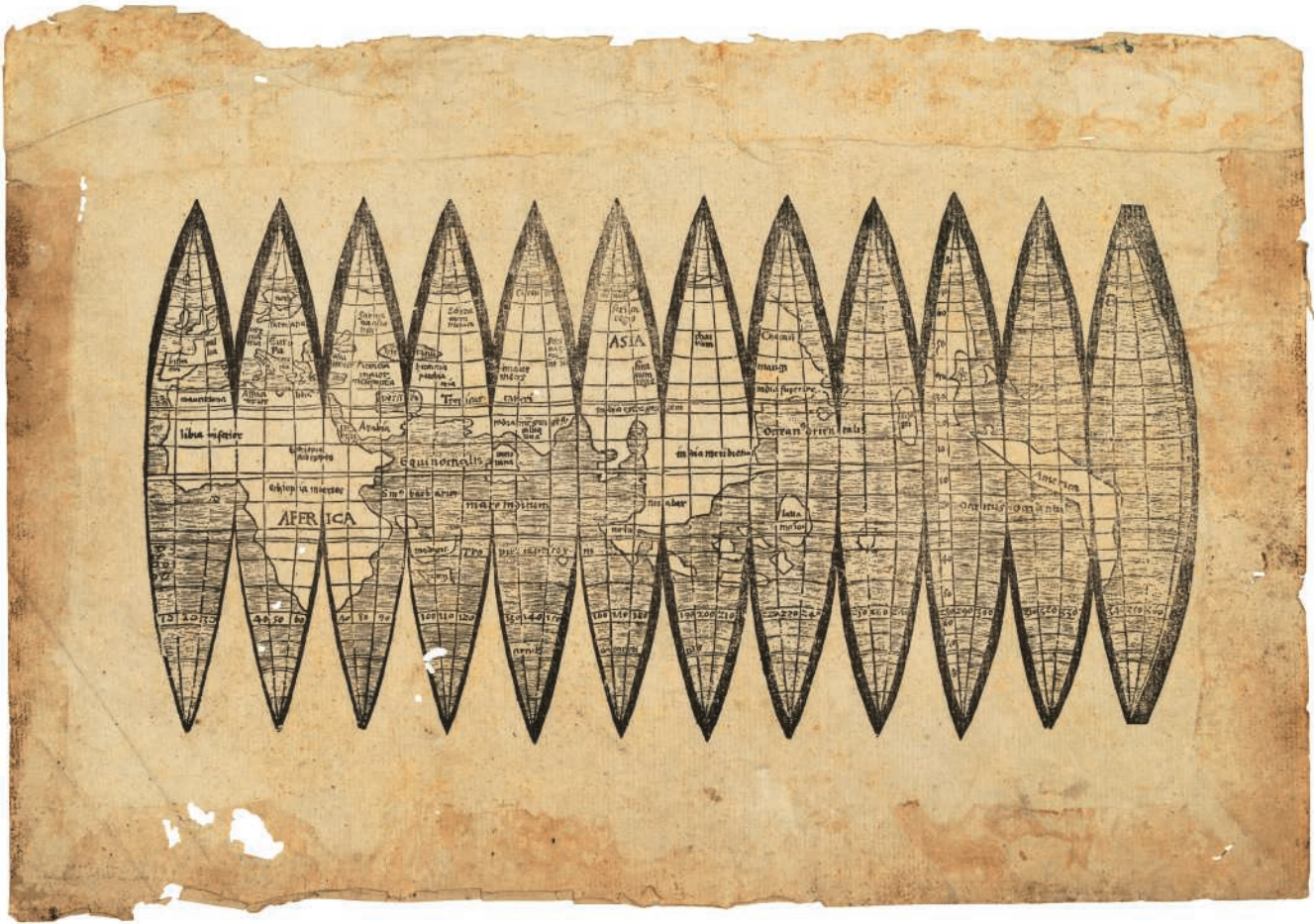
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MARTIN WALDSEEMÜLLER (c.1470 - c.1522)

World map in the form of a set of terrestrial globe gores. Saint-Dié-des-Vosges: 1507

The first map to name America: a remarkable rarity of supreme cartographic significance.

The earliest printed globe, the first accurate and complete map of the world in 360° showing a separate Pacific Ocean, and the first map to show separate South and North American continents. **One of only 5 known copies.**

£600,000 - 900,000

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Property from an Oklahoma Private Collection

THOMAS MORAN (1837-1926)

Castle Geyser, Yellowstone

signed with initials in monogram and dated 'TMoran./1873' (lower left)

watercolor, gouache and pencil on paper

9 ¼ x 13 ¾ in. (23.5 x 35 cm.), image; 10 x 14 in. (25.4 x 36.5 cm.), sheet

Executed in 1873.

\$300,000-500,000

AMERICAN ART

New York, 21 November 2017

VIEWING

18-20 November 2017
20 Rockefeller Plaza
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TOSHUSAI SHARAKU (ACTIVE 1794-95)
The Actor Arashi Ryuzo II in the Role of the Money Lender Ishibe Kinkichi
Woodblock print, 1794
Vertical *oban* (37.6 x 24.4 cm.)
£30,000 - 40,000

ART OF JAPAN

London, King Street, 5 December 2017

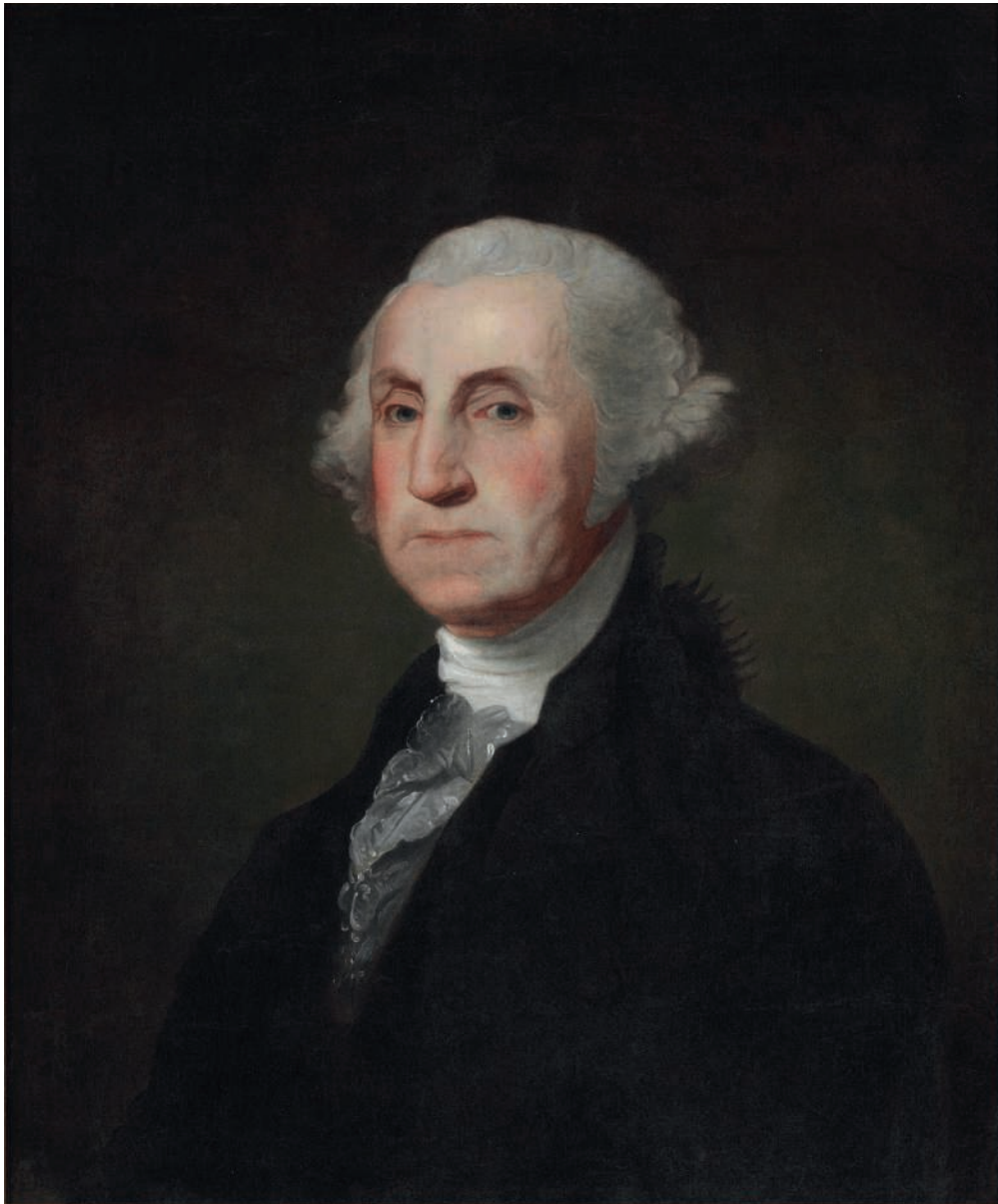
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THE SIMON BOLIVAR PORTRAIT OF GEORGE WASHINGTON HENRI MATISSE (1869-1954)

GILBERT STUART (1755-1828)

oil on canvas

Sight 30 ¼ x 25 in.

\$100,000 - 150,000

IMPORTANT AMERICAN FURNITURE, FOLK ART AND SILVER

New York, 19 January 2017

VIEWING

January 2017
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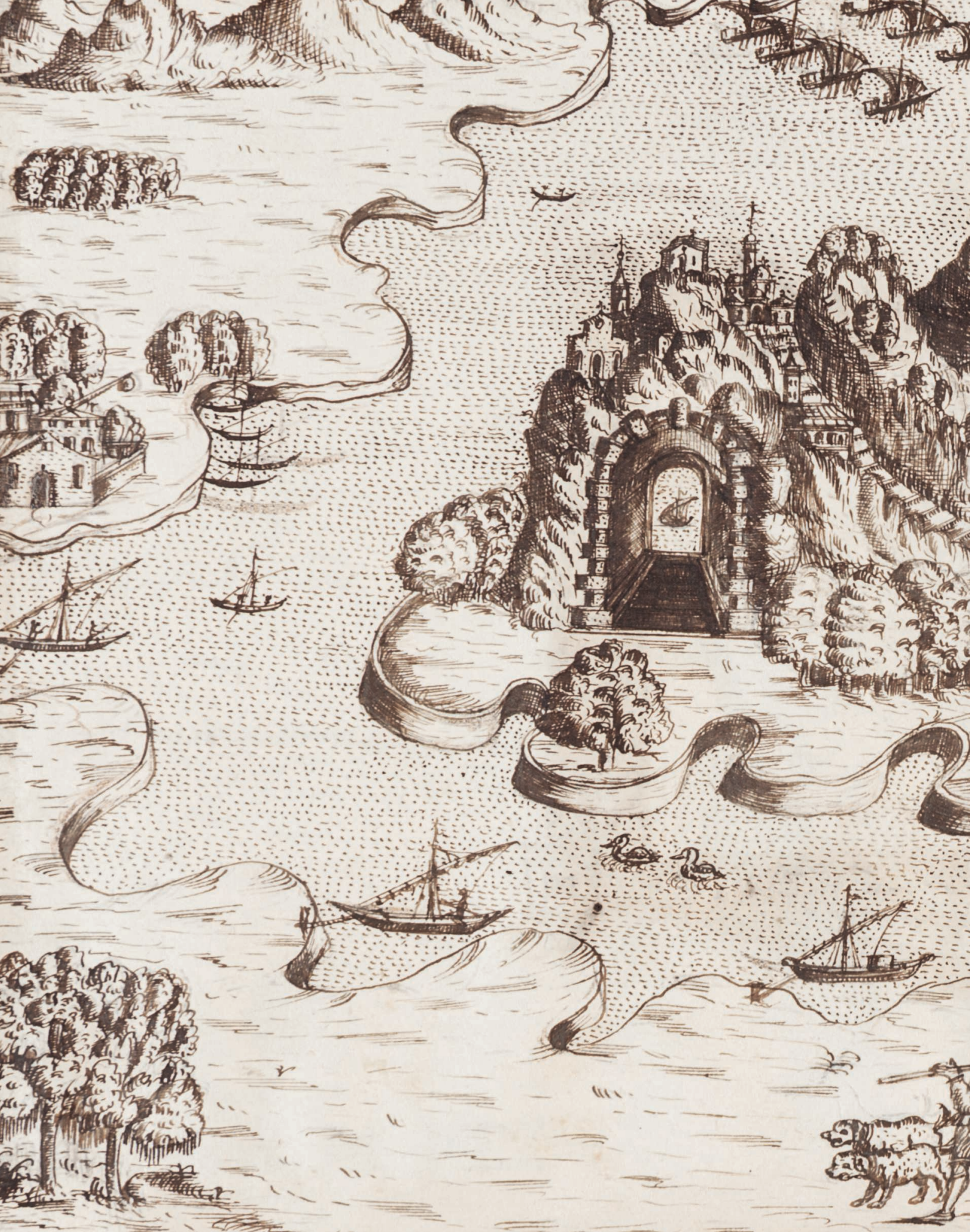
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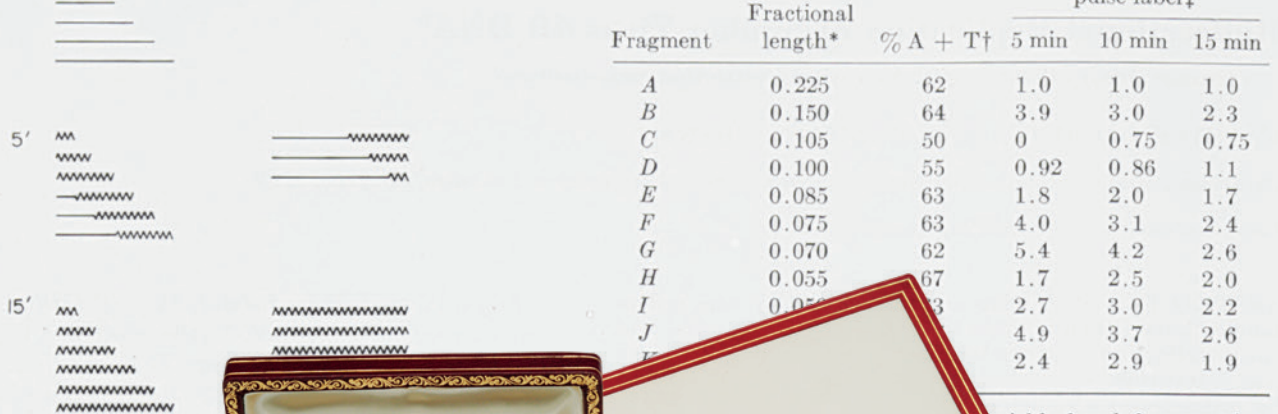


FIG. 1. A diagram of the distribution of pulse labels on the 32P-labeled daughter strands at different times after synthesis of SV40 DNA in the presence of [3H]dTTP, assuming that DNA synthesis is linear in the molecule (the length of the strands is 5.0 μm for one round of replication).



Relation of pulse...

Exposure of DNA... (Fig. 1)... the time... those regions... (ation), but... time longer... completed... gradient of labeling... origin region... a temporal order... can be deduced... the order of synthesis of those... corresponding to each of the fragments... cleavage with restriction endonuclease from *S. pneumoniae*.

For determination of the relative specific activity of each

yield of each fragment in a SV40 [32P] DNA I. are based on duplicate methods. The base composition time was 59-60% H/32P ratio of each normalized to 1 labeling period.

molecules of with [3H]-I) was methods with an- and H/32P ratio ed for the slightly fragments) is presented in initially the same as those reported because of the better separation, they now the fragments produced by the *H. influenzae* restriction enzyme. As shown in the table (and in Fig. 4), there is a consistent gradient of labeling, indicating a specific order of synthesis of different parts of the SV40 DNA molecule. Since newly-completed molecules were analyzed, fragments with the lowest amount of pulse label (C and D) are from that part of the DNA synthesized first. Fragments with the highest amount (G and J) are from that part of the DNA synthesized last.

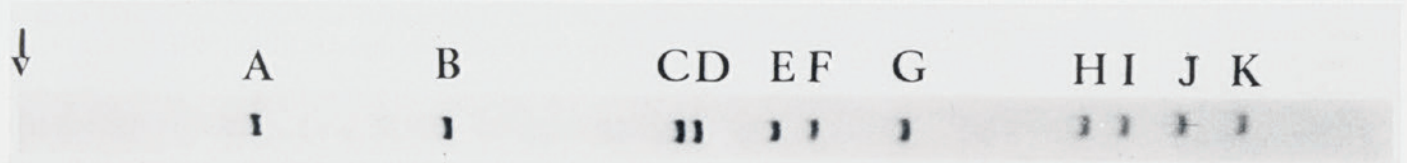


FIG. 2. Radioautogram of 32P-labeled fragments of SV40 DNA. Conditions for digestion and electrophoresis are described in Methods. For the purpose of this figure, the gel was dried by the method of Maizel (12) before autoradiography. The actual distance of A from the origin is 7 cm. The arrow indicates the origin.

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