



FINE PRINTED BOOKS & MANUSCRIPTS  
INCLUDING AMERICANA

New York 14 June 2018

CHRISTIE'S

$g_{ik}(z)$  contrav. Tensor  $G_{ik}(\bar{z})$  im komplexwertigen Raum.

$z$  Transformationsvorschriften

$$g_{ik}(z) = \frac{\partial z_a^*}{\partial x_i} \frac{\partial z_b^*}{\partial x_k} g_{ab}(z^*) \quad \left| \quad G_{ik}(\bar{z}) = \frac{\partial z_a^*}{\partial \bar{z}_i} \frac{\partial z_b^*}{\partial \bar{z}_k} \overline{g_{ab}(z^*)}$$

$$G_{ki}(\bar{z}) = \frac{\partial z_a^*}{\partial \bar{z}_i} \frac{\partial z_b^*}{\partial \bar{z}_k} \overline{g_{ba}(z^*)}$$

Es soll sein  $g_{ab}(z^*) = \overline{g_{ba}(z^*)}$

$$g_{ik}(z) = \overline{G_{ki}(\bar{z})}$$

Transformiert sich wie Tensor

also  ~~$g_{ik}(z) = \overline{G_{ki}(\bar{z})}$~~  g. l. d.

Man setze  $g_{ab}(z) = \overline{g_{ba}(z)}$

Setzt man  $G_{ab} = g_{ab}$  dann  $g_{ab} = \overline{g_{ba}}$

$$g_{ab}(z) = \overline{g_{ba}(z)}$$

$g_{ik}(z) = \overline{g_{ki}(\bar{z})}$  ist Tensor

$g_{ik}(z) = \overline{g_{ki}(\bar{z})}$  ist invariante Bedingung  $T_i^a = \overline{T_{ki}(\bar{z})}$

$$g_{ik,l} - g_{il,k} - T_i^a T_k^a = 0$$

$$g_{ki,l} - \overline{g_{kl}(\bar{z})} T_l^a - \overline{g_{li}(\bar{z})} T_k^a = 0$$

$$g_{ik,l} - g_{il,k} - g_{ki} T_l^a = 0$$

# FINE PRINTED BOOKS & MANUSCRIPTS INCLUDING AMERICANA

14 June 2018

## AUCTION

Thursday 14 June 2018  
at approximately 2.00 pm (Lots 2-213)  
immediately following the sale of The Portland Audubon

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Saturday	9 June	10.00 am - 6.00 pm
Sunday	10 June	1.00 pm - 6.00 pm
Monday	11 June	10.00 am - 5.00 pm
Tuesday	12 June	10.00 am - 5.00 pm
Wednesday	13 June	10.00 am - 5.00 pm

## AUCTIONEER

John Hays (#0822982)  
Richard Lloyd (#1459445)

## 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 such bids at or above the reserve.**

## AUCTION LICENSE

Christie's (#1213717)

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **BENINCASA-16082**

## CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.  
[40]

FRONT COVER:  
Lot 2

OPPOSITE SPECIALISTS PAGE:  
Lot 76

INSIDE FRONT COVER:  
Lot 183

INSIDE BACK COVER:  
Lot 61

BACK COVER:  
Lot 15

Please note lots marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) until after the third business day following the sale. All lots will be stored free of charge for 30 days from auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30AM to 5.00 PM, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

21/06/16

These auctions feature  
**CHRISTIE'S LIVE**  
*Bid live in Christie's salerooms worldwide*  
register at [www.christies.com](http://www.christies.com)



Browse this auction and view  
real-time results on the Christie's  
App for iPhone and iPad

View catalogues and leave bids online  
at [christies.com](http://christies.com)

# CHRISTIE'S

26/04/2018

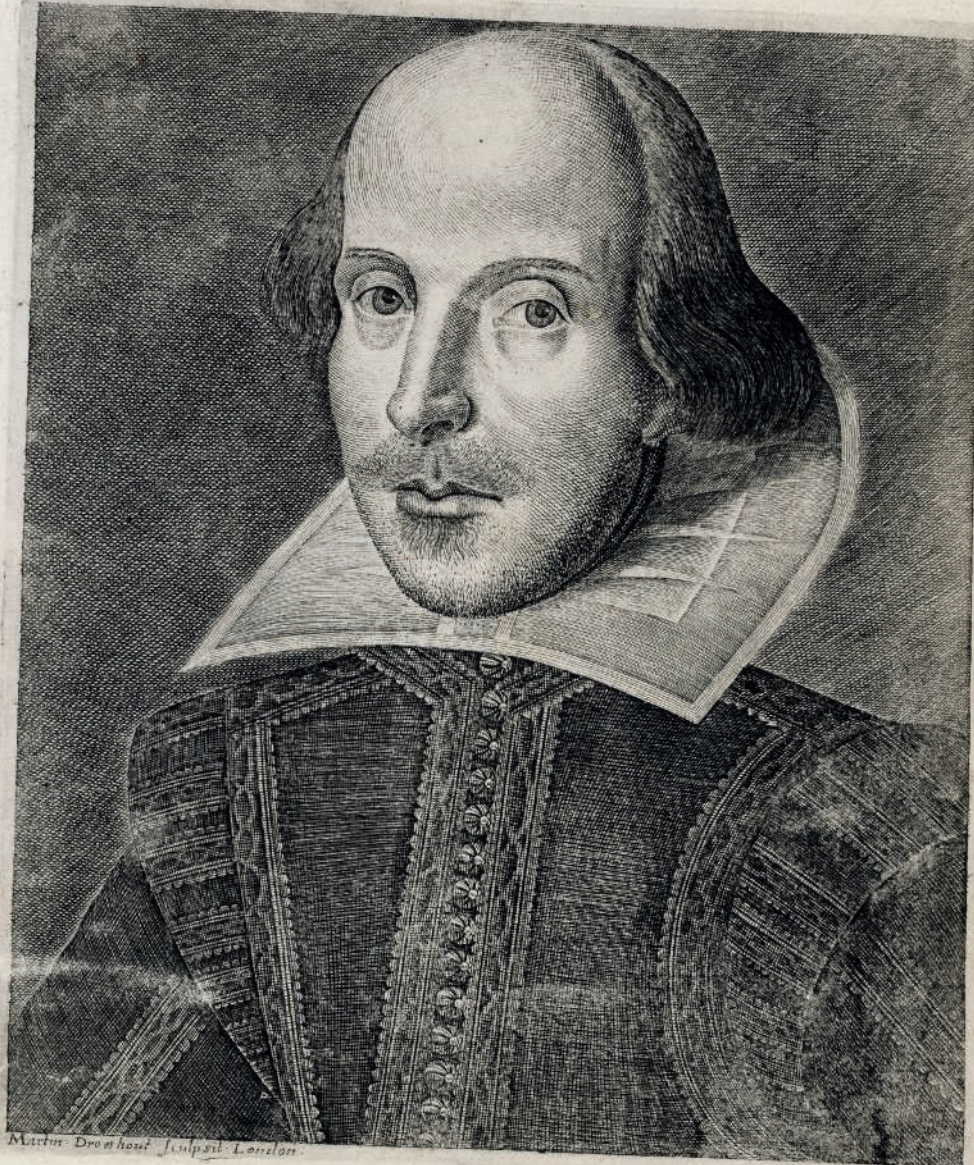
MR. WILLIAM  
**SHAKESPEARES**

COMEDIES,  
HISTORIES, and  
TRAGEDIES.

*T. Comarby.*

Published according to the true Originall Copies.

*The second Impression.*



LONDON,  
Printed by *Tho. Cotes*, for *Robert Allot*, and are to be sold at the signe  
of the Blacke Beare in Pauls Church-yard. 1632.

## SPECIALISTS AND SERVICES FOR THIS AUCTION



Sven Becker  
Head of Department,  
Books, Manuscripts  
+1 212 636 2661  
sbecker@christies.com



Christina Geiger  
Senior Specialist,  
Books  
+1 212 636 2667  
cgeiger@christies.com



Peter Klarnet  
Senior Specialist,  
Americana, Manuscripts  
+1 212 636 2668  
pklarnet@christies.com



Heather Pisani  
Associate Specialist,  
Books  
+1 212 636 2673  
hpisani@christies.com



Rhiannon Knol  
Junior Specialist,  
Books  
+1 212 636 2664  
rknol@christies.com

### HEAD OF SALE

Christina Geiger  
cgeiger@christies.com  
Tel: +1 212 636 2667

### SALE COORDINATOR

Elise Rise  
erise@christies.com  
Tel: +1 212 636 2665  
Fax: +1 212 636 4928

### REGIONAL MANAGING DIRECTOR

Julia Grant  
jgrant@christies.com  
Tel: +1 212 636 2483

### ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437  
Fax: +1 212 636 4938

### AUCTION RESULTS

christies.com

### CATALOGUES ON LINE

Lotfinder®  
www.christies.com

### INSURANCE

Tel: +1 212 484 4879  
Fax: +1 212 636 4957

### POST-SALE SERVICES

Samantha Smith  
Post-Sale Coordinator  
Payment, Shipping and Collection  
Tel: +1 212 636 2650  
Fax: +1 212 636 4939  
Email: PostSaleUS@christies.com

## INTERNATIONAL PRINTED BOOKS AND MANUSCRIPTS & SCIENTIFIC INSTRUMENTS DEPARTMENTS

### INTERNATIONAL

#### HEAD OF GROUP

Margaret Ford  
Tel: +44 (0)20 7389 2150

#### INTERNATIONAL MANAGING DIRECTOR BOOKS, SCIENCE AND WORLD ART

Daniel Gallen  
Tel +44 (0)20 7389 2590

#### INTERNATIONAL CONSULTANT

Felix de Marez Oyens  
Tel: +33 1 40 76 85 58

### BOOKS AND MANUSCRIPTS

#### LONDON

Margaret Ford  
Thomas Venning  
Kay Sutton  
Julian Wilson  
Eugenio Donadoni  
Sophie Hopkins  
Mark Wiltshire  
France Huyard

#### Consultants

Rupert Neelands (Printed Books)  
Jane Flower (Archives)  
Catherine Reynolds  
(Illuminated Manuscripts)  
Moshe Brown (Hebraica)

#### NEW YORK

Sven Becker  
Christina Geiger  
Peter Klarnet  
Heather Pisani  
Rhiannon Knol

#### Consultant

Chris Coover (Manuscripts)

#### PARIS

Adrien Legendre  
Philippine de Sailly

#### SCIENTIFIC INSTRUMENTS

James Hyslop

Email. First initial followed by last name@christies.com  
(eg. Sven Becker = sbecker@christies.com)

## AUCTION CALENDAR

### 2 MAY 2018 - 9 MAY 2018

EINSTEIN AND FAMILY:  
LETTERS AND PORTRAITS  
ONLINE

### 5 MAY 2018

BANDE DESSINEE &  
ILLUSTRATION  
PARIS

### 29 MAY 2018

LIVRES RARES ET  
MANUSCRIPTS  
PARIS

### 11 JULY 2018

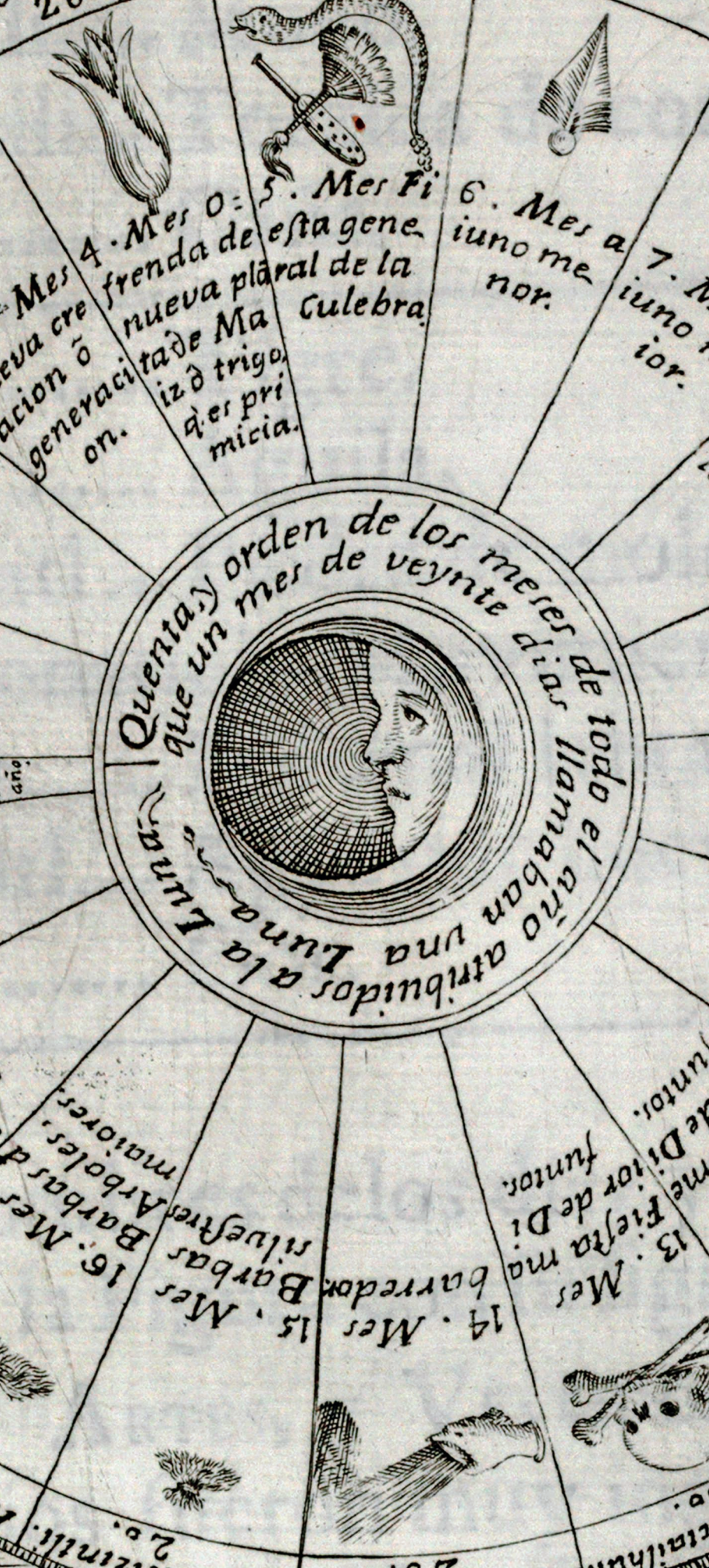
VALUABLE BOOKS &  
MANUSCRIPTS  
LONDON

### 14 JUNE 2018

THE PORTLAND AUDUBON  
NEW YORK

### 3 JULY - 12 JULY 2018

QUENTIN BLAKE: A  
RETROSPECTIVE  
FORTY YEARS OF  
ALTERNATIVE VERSIONS  
ONLINE



# ORDER OF SALE

## **Printed Books & Manuscripts**

Color-Plate Books, Lots 2-10

Travel including Latin Americana, Lots 11-36

Continental Printed Books & Manuscripts, Lots 37-55

English Printed Books & Manuscripts, Lots 56-78

## **Printed & Manuscript Americana**

Colonial & Revolutionary Americana, Lots 79-111

19th-century Americana including Literature, Lots 112-151

## **The Wright Brothers & Lindbergh Papers of Aviation Journalist, Earl Findley, Lots 152-171**

## **The 20th Century: Lots 172-213**









Printed Books &  
Manuscripts

Lots 2-78





**COLOR-PLATE BOOKS  
LOTS 2-10**

PROPERTY FROM A PRIVATE COLLECTION

**2**

AUDUBON, John James (1785-1851), and BACHMAN, Rev. John (1790-1874). *The Viviparous Quadrupeds of North America*. New York: J.J. Audubon, 1845-46-48.

**The first edition of Audubon's folio Quadrupeds, an homage to the American frontier, and the most ambitious of all color plate books to be wholly produced in the United States.** Audubon, the consummate woodsman and naturalist, made his first expedition across the Rockies to the Great Plains at the age of 58, in pursuit of mammals to draw for this edition. After an unsuccessful attempt to secure federal funding for his "Great Western Journey," he determined that the commercial potential of the *Quadrupeds* was worth the risk to fund the expedition himself: "To render [the *Quadrupeds*] more complete, I will leave the comforts of my home and beloved family, bound to the Rocky Mountains ... I cannot tell how long I may be absent, but look to return loaded up with knowledge, new and abundant specimens on the spot and not from stuffed museums' moth-eaten remains. I am told that I am too old to undertake such a long and arduous journey, but I reply that having the will, I will no doubt safely bear or even surmount the difficulties" (letter to C. Bonaparte, Feb. 1843, quoted in Rhodes).

Audubon left St. Louis up the Missouri in April of 1843 along with a party of trappers and several Indians who had come to St. Louis for trade. Of the trappers, Audubon was astonished that their knowledge of animals was confined to useful furs only. However, Audubon enjoyed showing off his work to the Indians and one of his party, the naturalist Edward Harris, reported that one of the women actually ran away from Audubon's specimen lithograph of the woodchucks, exclaiming that they were alive. After about 1000 miles, the party finally reached the prairie and a paradise of wildlife: elk, deer, bear, and wolves in plenty and buffalo by the thousands. Audubon was fascinated by the large animals. On his return home, he was soon in declining health and left many of the smaller mammals for his son John to draw. A little over half the animals are after John James Audubon, the remainder after his son John Woodhouse, and the backgrounds are after his youngest, Victor Gifford, who also oversaw the printing and publication. It took the closely-knit Audubon



family five years to publish the 150 plates, for which there were three hundred subscribers. The lithographer was J.T. Bowen to whom the Audubons' were also then entrusting the octavo of the edition of the *Birds*. The *Quadrupeds* was most successful large color-plate book to be produced in America in the 19th century. The present copy has all three title-pages, sets are also found bound up in two volumes, often without the title for vol. 3. These two-volume sets are a later issue and their coloring is less vivid than in the three-volume issue, as here. Audubon's collaborator on the text was the pastor John Bachman, whose passion for American mammals equaled Audubon's own for birds. Bachman was an exacting partner and they disputed points of accuracy and detail. No one, however, disputes the fruits of their labors; Audubon's *Quadrupeds* is still one of the grandest and most beautiful depictions of American mammals ever produced. Bennett, p. 5; McGill/Wood, p.208; Nissen *ZBI* 162; Reese 36; Sabin 2367. See Rhodes, *John James Audubon: The Making of an American*, 2004, pp. 417 ff.

Three volumes bound in one, "elephant" broadsheet folio (673 x 530mm). 3 lithographic title-pages and 3 leaves of letterpress contents (some mild spotting, first title detached, first contents leaf over-sewn). 150 hand-colored lithographic plates after John James and John Woodhouse Audubon, backgrounds after Victor Audubon, by J.T. Bowen (a soft vertical crease to first and last several leaves, scattered minor fingersoiling or small stains, a short marginal tear to first 4 plates, a longer repaired marginal tear to pl. 5, some blooming to pls. 1, 2, 33 and 34, pale even toning to about 10 plates, plate 129 mis-numbered as 124). 19th-century blue-black morocco gilt by Stikeman & Co. of New York, spine gilt in six compartments, gilt turn-ins, edges gilt (hinges weak, a little rubbing to joints). *Provenance*: Samuel Simons Sanford (1849-1910; eminent musical authority who established the Yale School of Music, and Professor of Applied Music, Yale University) – by descent.

[With] *The Viviparous Quadrupeds of North America*. New York: J.J. Audubon [vol. 1] and V.G. Audubon [vol. 2], 1846-51. Two text volumes (only, of 3), large octavo (280 x 180mm). Original muslin over boards, paper printed spine labels, partially unopened (sunned, hinges cracked, wear to extremities). Sabin 2638. (3)

\$200,000-300,000



PROPERTY OF AN EAST COAST GENTLEMAN

**3**

AUDUBON, John James (1785-1851). *The Birds of America, From Drawings Made in the United States and Their Territories*. New York: V.G. Audubon, 1856-1857.

**The second octavo edition of John James Audubon's masterpiece.** For the octavo edition, Audubon employed the Philadelphia firm of J.T. Bowen to produce a more commercially viable edition of the work under the close supervision of his sons. The subscription price for the work was \$100, making it an expensive work aimed at the country's well-off, although its potential to reach a greater public far surpassed that of the double-elephant folio edition. This second edition introduced solid color backgrounds to many of the plates. The market success was immense, giving Audubon financial security and firmly establishing his wide-ranging appeal as the greatest ornithological artist of his (or perhaps any) time. Nissen IVB 52; Reese 34; Sabin 2364.

Seven volumes, octavo (264 x 170mm). Five half-titles; 500 engraved plates after Audubon, by W.E. Hitchcock, R. Trembly and others, printed and colored by J.T. Bowen, with wood-engraved anatomical diagrams in the text (toned; spotting to text as usual, plates generally clean, a few leaves sprung in vol. 1). Publisher's original brown morocco, edges gilt. *Provenance:* John Sergeant Wise (1846-1914; bookplate) - William of Herbert (inscription) - Kate Weaver (gift inscription).

\$15,000-20,000





PROPERTY FROM A PRIVATE COLLECTION

#### 4

WILSON, Alexander (1766-1813). *American Ornithology; or, The Natural History of the Birds of the United States*. Philadelphia: Bradford and Inskeep, 1808-1814. [With:] ORD, George (1781-1866). *Supplement to the American Ornithology of Alexander Wilson*. Philadelphia: J. Laval and S.F. Bradford, 1825. [With:] BONAPARTE, Charles Lucien (1803-1857). *American Ornithology; or, The Natural History of Birds Inhabiting the United States*. Philadelphia: Samuel Augustus Mitchell; or Carey, Lea and Carey, 1825-1828.

**An exceptional association copy of the first edition of "the first truly great American ornithology and also the first truly outstanding color plate book of any type"** (Bennett), first state of vol. 1. Alexander Wilson and John James Audubon are the well-known pioneers of American ornithology, Wilson the originator and Audubon setting the gold standard for artistic merit. Both, however, owed a huge debt to Charles Wilson Peale, the famous artist and fellow birder who founded the Peale Museum in Philadelphia where the present set once belonged. Wilson's work is in a binding stamped "P. Museum" and the second two, supplemental works are inscribed presentation copies for Titian Peale. The second volume bears some penciled notes as to re-arrangement of the text.

Charles Wilson Peale founded his museum as an off-shoot of his portrait painting business but soon filled it with natural history objects. These included a mastodon skeleton he excavated himself in upstate New York and the world's most comprehensive collection of native American birds. Peale's Museum was influential in its adoption of Linnean taxonomy—not a given at the time—and for Charles Peale's innovations in taxidermy which allowed him to pose the birds in lifelike positions and against painted backdrops of their habitats. A fellow Philadelphian, Wilson thanked Peale and his family in the preface of vol. 2 and most of the birds he describes reference the accession numbers of Peale's Museum. At least one bird, the bald-headed eagle, was drawn directly from the specimen in the Peale Museum, which individual bird belonged to Peale himself when alive and played a major role in the choosing of the bald eagle as the U.S. national bird. Peale's Museum was located in Independence

Hall. Charles Wilson Peale died in 1827 after a few years in poor health; his sons kept the museum up for a while before moving it to Baltimore. Rubens Peale is on the subscriber's list present in vol. 9. Titian Peale, the youngest son, continued his father's ornithological work as well as painting. He joined expeditions to Florida and Georgia, the Long expedition to the Rockies, and the Wilkes Expedition. His fine illustrations in Bonaparte's *Ornithology* include a wild turkey (for which he personally obtained the specimen)—a fitting sequel to his father's bald eagle. Ayer/Zimmer p. 64-65, 679; *Fine Bird Books*, p. 60, 114; Nissen *IVB* 116, 992; Sabin 6264, 57467, and 104597.

14 volumes, quarto (various sizes), comprising nine volumes of Wilson, one of Ord, and three of Bonaparte being vols. 1-3 (only, of 4) plus a duplicate of vol. 3. Together 107 hand-colored engraved plates including 10 duplicates, each volume complete, chiefly after Wilson by Alexander Lawson but also after Titian Peale (in vol. 1 of Bonaparte), John James Audubon (pl. 4 of Bonaparte) and engraved by J.G. Warnicke, G. Murray and B. Tanner; list of subscribers at end of vol. 9 (toned, scattered spots and a few small edge tears, plates heavily offset to text in vols. 1-9, pl. 63 darkened, vol. 2 of Bonaparte text browned and few plates with some foxing, very occasional offsetting from text to plates, deckle edges preserved on Bonaparte vols). The four plates in the very rare separately issued Ord volume are repeated in vol. 9 of the first title. Contemporary red half roan over marbled boards (Ord vol. with some preliminaries detaching, Bonaparte vols. detaching from spines and nearly disbound, all rubbed and worn, hinges cracked). *Provenance*: The Peale Museum (founded 1784 by Charles Wilson Peale, bindings of first nine vols. stamped "P. Museum," some pencil notes in Wilson vols.) and Titian Peale (1799-1885; the explorer and artist, presentation inscriptions in second two titles) - Joseph Bonaparte, Comte de Surveilliers (1768-1844, elder brother of Napoleon Bonaparte and an uncle of the author; gift inscription to Emily Ann Phillips dated 1840 in the duplicate vol. 3 of Bonaparte) - Samuel Simons Sanford (1849-1910; eminent musical authority who established the Yale School of Music, and Professor of Applied Music, Yale University) - by descent.

(14)

\$12,000-18,000



#### OTHER PROPERTIES

### 5

ABBOT, John (1751-1839) and SMITH, Sir James Edward (1759-1828). *The Natural History of the Rarer Lepidopterous Insects of Georgia*. London: T. Bensley for J. Edwards, Cadell and Davies, and J. White, 1797 [but c.1822].

**The first edition of the first book on American butterflies.** "Abbot was a most assiduous collector, and an admirable draftsman of insects. [This] work is one of the most beautiful that this or any other country can boast of" (Swainson, quoted by Sabin). Born in Turnham Green, London in 1751, Abbot went to Virginia in 1773, then travelled south to Georgia in 1775, where he spent much of his long life compiling a scientific record of local birds and insects. In order to publish in London, the entomologist needed the co-operation and support of Sir James Smith, co-founder and first president of the Linnean Society. Smith, in the preface, praises Abbot highly as the first author "since the celebrated, though not very accurate, Merian," to illustrate and describe the lepidoptera of the American continent scientifically, including both representations of the caterpillars and "the plants on which each insect chiefly feeds." Like the Botfield copy (sale, Christie's London, 13 June 2002, lot 125), this copy is a later issue of c.1822 (the date of the watermarks is chiefly 1822). Arnold Arboretum p. 27; BM(NH) I, p.2; Dunthorne 287; Sabin 25.

Two volumes, folio (393 x 304mm). 104 hand-colored engraved plates by John Harris after Abbot. Parallel text in English and French, with index also in Latin (few spots to frontispiece, pls 62 & 39 with small marginal stains, some mild toning including to title). Later half morocco over marbled boards, spines gilt in compartments, all edges gilt (some sunning and scuffing, small gauge to back cover of vol. 1, joints starting, stain to endpapers from previous laid-in newspaper clipping).

\$20,000-30,000



PROPERTY FROM THE ESTATE OF CELESTE WINANS HUTTON

**6**

EDWARDS, Sydenham (c.1769-1819). *Cynographia Britannica: Consisting of Coloured Engravings of Various Breeds of Dogs Existing in Great Britain*. London: C. Whittingham, 1800 [-1805].

**A presentation copy of the first edition of "one of the rarest dog books printed in the English language and, moreover, one of the most important of all books on dogs in the British Isles" (Hubbard).** The plates, which were colored under Edwards's supervision, depict twenty-three breeds of dog as they were at the opening of the nineteenth century, before the advent of dog shows in its second half. Hubbard describes the plates as "of the highest order ... the artist has not only escaped from the conventional treatment and pose, but arranged his subjects in delicately balanced groups after the style of vignettes." Edwards published this book in parts—however, the final text meant to accompany the engraving of The Setter was never printed. Very rare at auction—according to ABPC and RBH, only two complete copies have appeared in the last 50 years. Hubbard, *An Introduction the Literature of British Dogs*, p.25; Nissen 1233.

Folio (330 x 255mm). 12 handcolored engravings, with tissue guards. Contemporary boards (rebacked, boards scuffed). *Provenance:* Jonah Williamson (the author's brother-in-law; presentation inscription).

\$5,000-8,000



PROPERTY OF A PRIVATE COLLECTOR

**7**

ROBERTS, David (1796-1864). *The Holy Land, Syria, Idumea, Arabia, Egypt, & Nubia*. London: Day & Son, 1855-1856.

**The first quarto edition of Roberts's Holy Land—"the apotheosis of the tinted lithograph" (Abbey).** Roberts, an artist and scenic designer admired by Turner, left London for Alexandria in 1839, spending the year visiting and painting the major sites of the Middle East. The publication of his records of the journey in collaboration with lithographer Louis Haghe was described by Ruskin as "true portraiture" and "faithful and laborious beyond any outlines from nature." Abbey Travel 388.

Six parts in three volumes, quarto (291 x 205mm). 250 tinted lithographs, including frontispieces, engraved titles, and maps (some light marginal spotting, occasionally affecting plates). Contemporary black morocco gilt, boards with centered crest of the Order of the Holy Sepulchre, edges gilt (light wear to extremities).

\$6,000-9,000





OTHER PROPERTIES

## 8

SALT, Henry (1780-1827). *Twenty-four views in St. Helena, the Cape, India, Ceylon, the Red Sea, Abyssinia, and Egypt*. London: William Miller, 1809.

**The first edition of a very fine set of views after drawings by Henry Salt.** Salt left London in 1802 for an eastern tour with Lord Valentia. He visited India and Ceylon and in 1805 took part in the first British mission to Abyssinia, sent to conclude an alliance with that country and to secure a port in the Red Sea in case Napoleon succeeded in gaining control of Egypt. Some of his drawings illustrated Valentia's *Voyages and Travels to India* (1809), published the same year as the present volume. The text to this work (present here only in a bound facsimile) was also ostensibly written by Valentia, but according to Abbey "is said to be by Salt." In his *English Bards and Scotch Reviewers*, Byron mocked the "tremendous travels" of "vain Valentia." Salt's original drawings remained in Valentia's possession, and after Salt's death the plates too became his property. Abbey Travel 515; Tooley 440.

Broadsheets (each approximately 559 x 835mm). Tinted lithographed title, 24 hand-colored lithographed plates by D. Havell, I. Bluck, I. Hill and S. Rawle, after Henry Salt, on thick paper made up of two sheets pasted together (small circular stain near gutter of first three plates, plate I with minor crease in sky above main subject, plate VII with diagonal crease in margin, plate XII with tiny hole in sky, some spotting). Later half black morocco, preserving original cloth, morocco cover label and endpapers. [With:] A bound facsimile of the text volume, quarto, cloth.

\$25,000-35,000



PROPERTY FROM A FRENCH COLLECTION

**9**

BODMER, Karl (1809-1893) – MAXIMILIAN ZU WIED-NEUWIED, Prince Alexander (1782-1867). *Voyage dans l'intérieur de l'Amérique du Nord exécuté pendant les années 1832, 1833, et 1834*. Paris: Arthus Bertrand, 1840-1843.

**The first French edition of the best illustrated travel book to the American West, with contemporary hand-coloring of 24 plates including all of the portraits of Native American individuals.** Karl Bodmer, a Swiss artist then in his early twenties, was employed by the scientist Prince Maximilian to record his travels among the American tribes of the Plains, reaching as far west as Fort Mackenzie and the Blackfoot tribe of Montana. On their return to Europe, "Maximilian finally realized that, in his careful observations and hundreds of exotic watercolors and sketches Bodmer created, he possessed a priceless cache of ethnographic and historical information that would add much to the scientific literature about North America, and he set about producing one of the last of the great illustrated books of the Enlightenment as well as a thoroughly romantic document of his North American expedition. His publishers would have preferred a light travel journal, illustrated with a few lithographs, but Maximilian remained true to his purpose and planned [this] multivolume work accompanied by a deluxe atlas (with outspoken Bodmer's encouragement) containing the finest engravings that Paris craftsmen could produce" (Tyler, "Karl Bodmer and the American West," in Ruud). Bodmer's plates depict the scenery, villages, dances and, most outstandingly, the hand-colored portraits of individuals from various tribes: his portrait of Pehriska-



PEHRISKA-RUHPA.

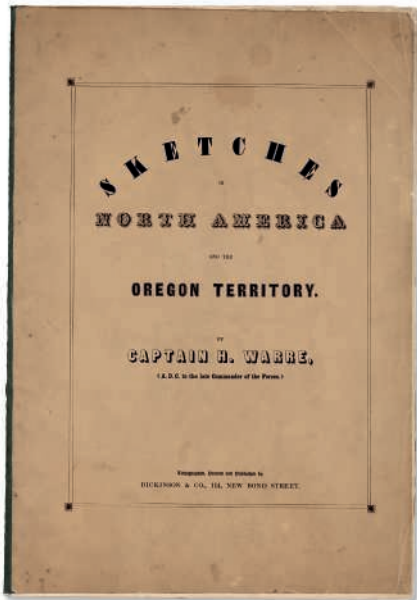
*Menominee Warrior in Costume of the Dog Dance. — Governor Menominee's costume, pour la Danse de l'Chien.*  
 MENOMINEE WARRIOR IN THE COSTUME OF THE DOG DANCE.



Rupha, the "Moennitarri warrior in the costume of the Dog danse" is one of the greatest icons of a vanished way of life. These were also the first accurate depictions of Native Americans to reach the larger public. Abbey Travel 615 (English ed); Howes M-443; Ruud, ed., Karl Bodmer's North American Prints, pp. 77-321; Wagner-Camp 76:2.

Four volumes comprising three octavo text volumes (230 x 145mm) and a folio atlas (595 x 430mm). Text with wood-engraved illustrations, map of Fort Clark, and a large folding route map hand-colored in outline (long closed tear to folding map); atlas with 81 engraved and aquatint plates comprising 48 "tableaux" of which 19 are hand-colored and 31 "vignettes" printed on the same size sheet as the tableaux of which 5 are hand-colored; the 24 hand-colored plates also heightened with gum arabic; all but one plate (tab. 61) with the Bodmer blindstamp below caption, by various engravers, all in early states and almost all in state one or two, as expected in the French edition [i.e. with the English-language captions but before the imprints were dated] (scattered mostly marginal spotting and occasional stains or toning, some spotting in image of pls. 1, 64, 77 and vig. 27, pls. 70-71 browned, vig. 10 with offsetting in image). Contemporary quarter morocco, spine gilt-ruled, binder's tickets of A. Varicault (spines sunned, minor rubbing). *Provenance*: "P.-M." (gilt-stamped initials at foot of each spine).

\$180,000-250,000



PROPERTY OF A PRIVATE COLLECTOR

**10**

WARRE, Henry James (1819-1898). *Sketches in North America and the Oregon Territory*. [London:] Dickenson & Co. [1848.]

**An attractive copy in original wrappers of Warre's magnificent views of the Pacific Northwest: "the only Western color-plates comparable in beauty to those by Bodmer"**

(Howes). First edition. "Captain Warre and Lieutenant Vavasour of the Royal Engineers were agents of the British government who were sent out to Oregon at the height of the controversy between the United States and Great Britain over the sovereignty of that territory. The two officers crossed Canada by the Hudson's Bay Company route as far as the Rockies, where they turned south to cross the mountains, probably through Crow's Nest Pass, to Kootenai Lake. They reached Fort Vancouver on August 25, 1845, and visited the Willamette Valley, the mouth of the Columbia River, Puget Sound, and Vancouver Island before returning to England, where they found that the dispute between the two nations had been settled in their absence" (Wagner-Camp). Warre's finest views include buffalo hunting, a burning prairie, the Rockies, Fort Vancouver, the Willamette valley and Mount Hood. Abbey Travel 656; Graff 4543; Howes W-114 ("c"); Sabin 101455; Tooley 500; Wagner-Camp 157.

Folio (540 x 369 mm). Letterpress title, dedication and text, 16 hand-colored and tinted lithographic plates with 20 views and 1 map with outline color (slight finger-soiling to margins, one fore-margin with a few creases and short tears). Original cloth-backed tan printed wrappers (a few minor stains and creases to upper cover); green quarter morocco folding case.

\$40,000-50,000

**TRAVEL INCLUDING LATIN AMERICANA, LOTS 11-36**

PROPERTY OF A PRIVATE COLLECTOR IN ARGENTINA



**11**

ACUÑA, Cristóbal (1597-c.1676), and others. *Voyages and Discoveries in South America*. London: for S. Buckley, 1698.

**The first edition in English, containing some of the earliest scientific observations of the Amazon region and its native inhabitants.** The book comprises the accounts of Cristóbal de Acuña on the Amazon, of Acarete du Biscay on the Río de la Plata, and of Jean Grillet and Francois Bechamel in Guiana. Acuña's account was first published in 1641, but immediately suppressed by the Spanish government in order to keep it secret from the Portuguese. Hill 1788; Palau 2487; Sabin 152; Streeter sale 4132; Wing V-746.

Octavo (188 x 112mm). 2 engraved folding maps. Contemporary speckled calf (lower board detached; upper hinge split).

\$3,000-4,000



OTHER PROPERTIES

**12**

ALFONSO X (1221-1284)– *Las Siete partidas del Sabio Rey don Alonso el nono*. Commentary by LOPEZ, Gregorio (c.1496-1560).Salamanca: Andrea de Portonaris, 1555.

**The first edition of Gregorio Lopez's commentary on the most important Spanish lawbook, a heavily annotated copy with important provenance.** It is only the second copy ever at auction according to the records of RBH and ABPC. Lopez's gloss of this all-encompassing 13th-century law compendium was legitimized by royal degree in the same year it was published, and continued to be reprinted into the 19th century. It is particularly notable for its treatment of the application of law in Latin America, where it became the standard legal text for several centuries. The copy is signed and possibly corrected by Gregorio López—either the original jurist or his grandson, who wrote a supplement to this work in 1573. Ruiz Fidalgo 430.

Seven parts in three volumes, folio (378 x 275mm). Large woodcut arms on section titles, 2 large genealogical woodcuts, woodcut initials (title to part 1 and first few leaves of part 3 loose; tears with loss to titles of parts 3 and 6, with large repaired tear to part 3 title; without ff. 8 and 14 in part 2; mostly marginal dampstaining, some worming). Modern quarter sheep over papered boards, decorated paper index tabs, engraving of the Virgin Mary pasted to front endpaper, several 19th century letters and notes laid in (front board of vol. 1 and both boards of vol. 3 detached, backstrip missing on vols 1 and 2, rear joint of vol. 3 starting, paper worn away from boards on all vols.). *Provenance:* Gregorio López (signature on final leaf of part 7, perhaps with his annotations) – corrections, marginalia, and underlining in numerous early and later hands, 8 pp of early manuscript notes laid in, these mostly concerning Peter of Blois – unnamed religious house devoted to the Virgin Mary (several inscriptions) – 19th century Mexican private collection (manuscript notes).

\$6,000-8,000



PROPERTY OF A PRIVATE COLLECTOR IN ARGENTINA

**13**

ALFONSO XI, King of Castile and Leon (1311-1350) – *Chronica del muy esclarecido Principe e Rey don Alfonso el Onzeno deste nombre de los reyes que Reynaron en Castilla y en Leon*. Valladolid: Sebastian Martinez for Pedro de Espinosa and Antonio Zamora, 1551.

**The rare first edition of this medieval chronicle of the reign of Alfonso XI.** Alfonso played a major role in Spain's Reconquista, retaking the Strait of Gibraltar and fighting against Moorish Granada. Booksellers Pedro Espinosa in Medina del Campo and Antonio Zamora in the court city of Valladolid issued this laudatory chronicle to commemorate the return of Prince Philip (later, King Philip II) to that city after several years of touring with his father, the Holy Roman Emperor Charles V. Rare at auction—only 4 other complete copies are recorded by ABPC and RBH. Adams A-737; Brunet I:1879; Palau 64896; Sabin 56336.

Folio (269 x 184mm). Gothic type, two columns. Title in red and black with large equestrian woodcut; opening prayer within elaborate woodcut border; woodcut initials in various sizes, many historiated; title and initials with later hand-coloring (title and final two leaves remargined, some repaired tears at ends, with affected text supplied in facsimile). Modern calf (lower joint starting).

\$3,000–4,000

**14**

ARGENSOLA, Bartolome Leonardo y (1562-1631). *Conquista de las Islas Malucas*. Madrid: Alonso Martin, 1609.

**The first edition of an “essential work for the history of Spanish and Portuguese exploration in the East Indies”** (Hill). Argensola was commissioned to write this history, noted for its breadth of knowledge and grasp of world politics, by the Council of the Indies. According to Bouterwek, “few narratives of Indian affairs are written with so much judgment and elegance as his history of the conquest of the Molucca Islands.” This copy is from the library of Francisco Moreno, the noted Argentinian explorer and first director of the La Plata Museum. Hill 1006; Palau 16089; Sabin 1946; cf. Bouterwek, *History of Spanish and Portuguese Literature*, trans. Thomasina Ross, pp. 404-405.

Folio (292 x 202mm). Engraved title by P. Perret, woodcut initials and ornaments (occasional stains and spots). Modern red leather (wear to spine); slipcase. *Provenance*: erased early signature – Francisco Pascasio Moreno (1852-1919, explorer; stamps and signature on title) – Museo La Plata (stamps).

\$4,000–6,000



FROM A DISTINGUISHED PRIVATE COLLECTION

## 15

BENINCASA, Grazioso (c.1400-1482). PORTOLAN ATLAS, signed and dated by Benincasa. ILLUMINATED MANUSCRIPT ON VELLUM. Venice, 1468.

- Sea charts from the Golden Age of Exploration
- Pioneering Portuguese discoveries of uncharted Africa
- The earliest known individual depiction of the island of Ireland
- An outstanding work by one of the finest pre-Columbian cartographers
- Complete in its original Venetian backless binding

**A unique collection of maps delineating 3,500 miles of the Atlantic seaboard, from Cabo Santa Anna (Manna Point), Sierra Leone to the northern tip of Scotland.**

### GRAZIOSO BENINCASA AND THE RACE TO THE INDIES

The Benincasa atlas is a rare witness to the late 15th-century race to the Indies, in which, after the fall of Constantinople, the Spanish and Portuguese competed with one another to establish a new trade route to the lucrative spice and silk lands of the East. While the Spanish looked to a westward trans-Atlantic route—culminating in Columbus's discovery of the Americas—the Portuguese, the superior maritime power, prioritized the eastward route round the coast of Africa.

The chief sponsor of these voyages was Prince Henry the Navigator (1394-1460), the third son of João I of Portugal, who established at Sagres a college which became a center for cartography, navigation and shipbuilding, and encouraged foreigners with specialist knowledge to join his service. Having developed a new type of ship, the caravel, ideally suited to coastal reconnaissance voyages, the Portuguese were able to round the treacherous Cape Bojador, and sail southwards along the African coast. Voyages by Alvise da Cadamosto (c.1432-1488), Pero da Sintra (fl.1460s) and others between 1455 and 1462 led to the discovery and mapping of the Cape Verde Islands, the Gambia River and Sierra Leone.

Such voyages were conducted in the utmost secrecy, and the cartographic knowledge which accrued was tightly controlled: as a result, non-Portuguese sources for these discoveries are exceptionally rare. Moreover, the destruction of the Portuguese royal library in the Lisbon earthquake of 1755 eradicated the chief Portuguese sources.

*"One of the most striking anomalies in the cartography of the fifteenth century is the scarcity of map material bearing on African exploration, an anomaly only paralleled by the entire absence of maps of Portuguese origin prior to the year 1500"* (Kimble).

**The maps and atlases of Grazioso Benincasa are the sole surviving source for any contemporary mapping of Portuguese voyages of exploration during the second half of the 15th century.**

Benincasa was born in Ancona, and worked as a mariner plying the Mediterranean trade routes, before settling in Genoa and starting a second career as a cartographer. He moved to Venice in 1463, where he composed two atlases, subsequently moving to Rome where he made three charts in 1467. That year he returned to Venice, where he produced the current work, and another 1468 atlas which is now in the British Library (Add. Ms 15760). Eventually, he settled back in his home town of Ancona, where he produced an atlas in 1480 and a chart in 1482.

The present atlas clearly documents the latest discoveries of Cadamosto and da Sintra within a mere six years of their voyages. The fact that Cadamosto was a Venetian, and that four islands of the Cape Verde group are depicted with considerable accuracy on the second chart in the atlas, strongly implies that Benincasa had some form of access to Cadamosto's maps and data. Benincasa's use of such cartographic espionage parallels the famous example of the magnificent Cantino planisphere (Bibliotheca Estense, Modena), made by Alberto Cantino in 1502 on the basis of information clandestinely obtained from Portuguese sources and smuggled back to his employer, the Duke of Ferrara.



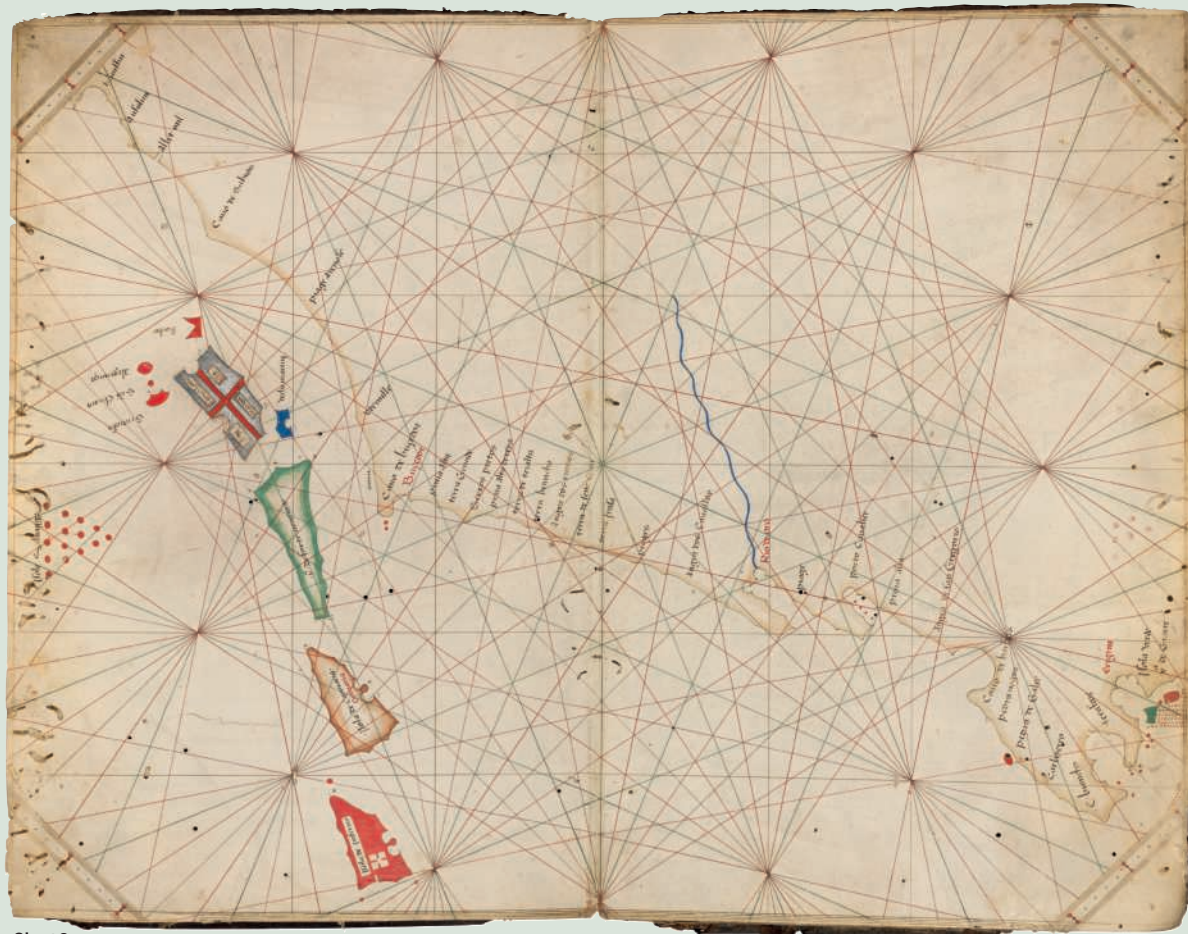


Chart 3

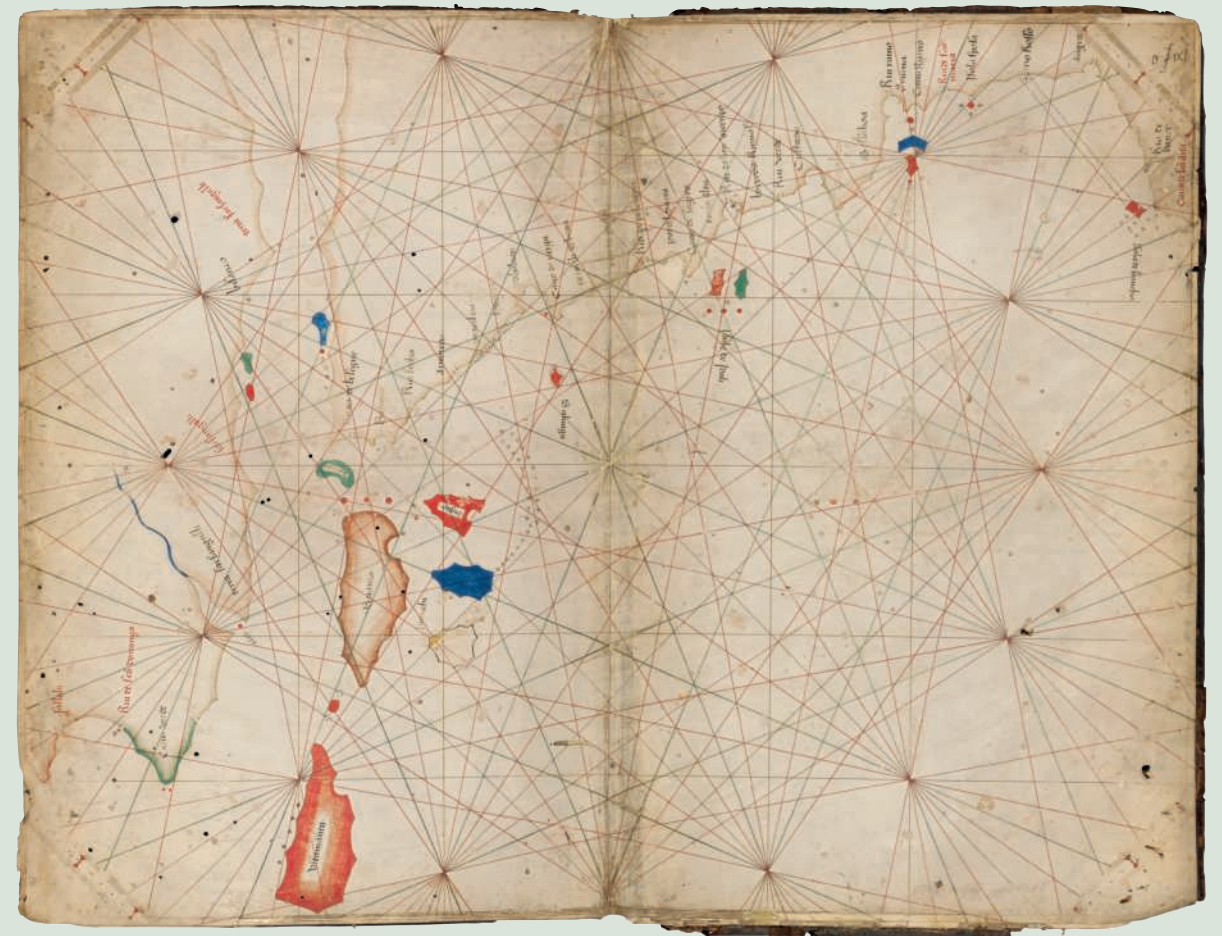


Chart 1

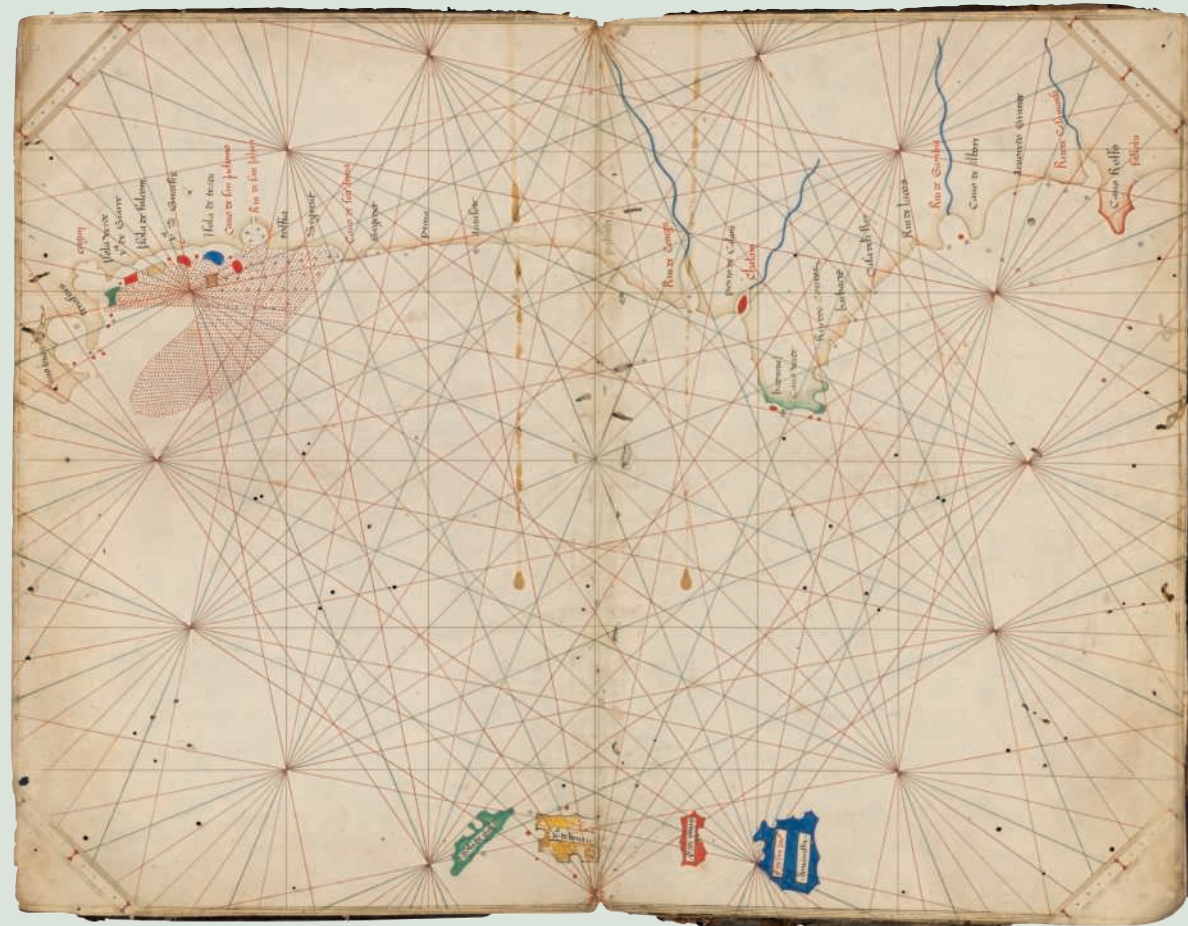


Chart 2



**CONTENT:**

The charts form a continuous series running from south to north:

Chart 1: GUINEA-BISSEAU, GUINEA and SIERRA LEONE, the map includes the Bissagos Islands and the River Jebra, the farthest point reached by Cadamosto, and depicts the discoveries of De Sintra from the Isole de Idoli (De Los) off the Guinea coast to Capo de Sancta Anna and Isola de Bancho, one of the Turtle Islands off the coast of Sierra Leone.

Chart 2: WEST AFRICAN COAST, from Cabo Branco to Cape Roxo; the oldest existing chart to depict the Cape Verde Islands, the four easternmost islands of which are depicted with remarkable accuracy in their size, shape and relative position, and are highly colored in blue, red, green and gold.

Chart 3: From the CANARY ISLANDS to MAURITANIA. The Canaries are highly colored with Lanzarote depicted heraldically as a red cross on a silver ground, Furteventura in green, Gran Canaria in brown and Tenerife in red; the southernmost point is Cabo Branco.

Chart 4: PORTUGAL and NORTH-WESTERN AFRICA, from just north of Lisbon, past the Straits of Gibraltar and down the west African coast to Agadir in Morocco.

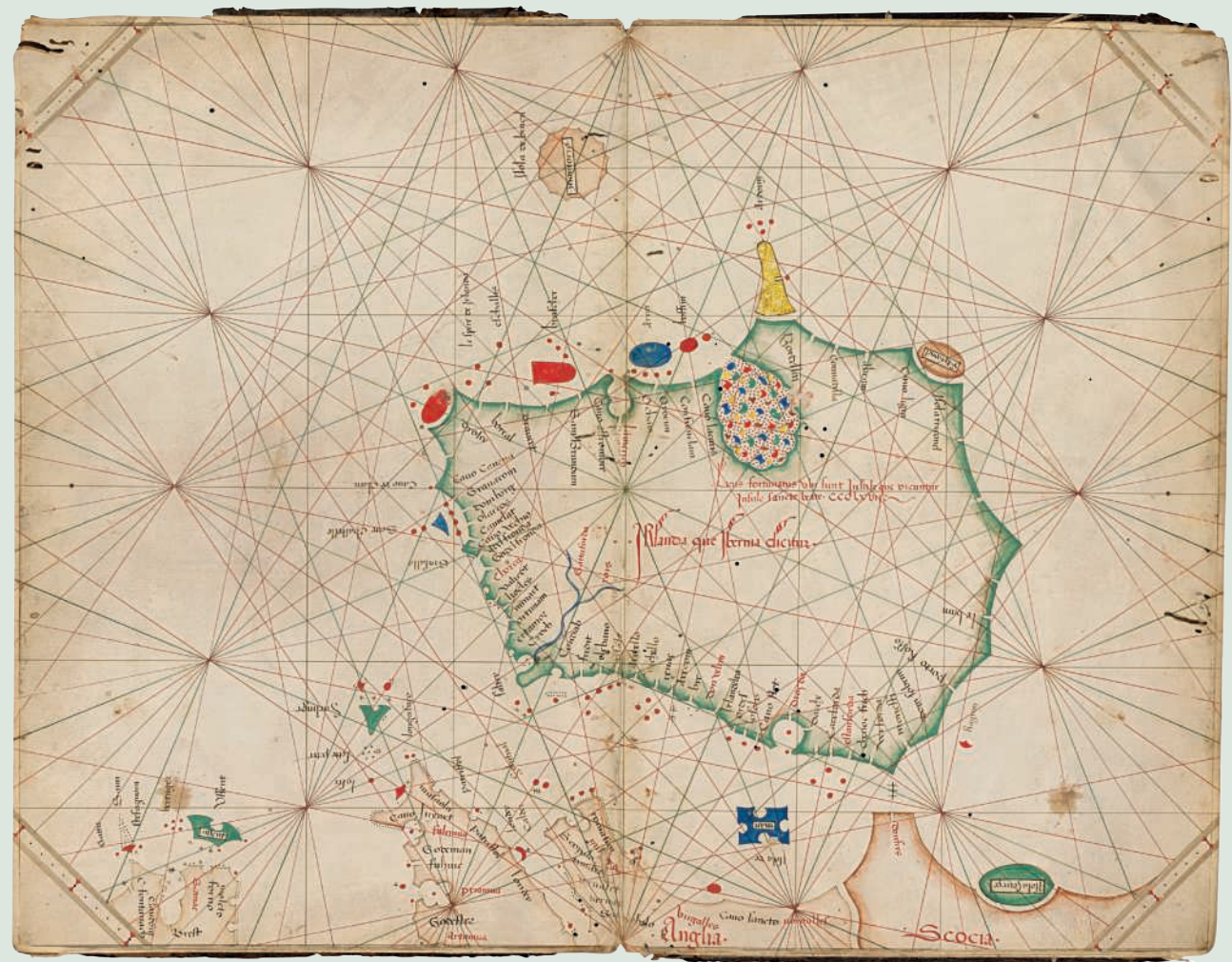
Chart 5: FRANCE, SPAIN and PORTUGAL, from north of Brest to just south of Lisbon. On this chart is Benincasa's signature, the date, 1468, and place of production, Venice.

Chart 6: IRELAND, the oldest known separate, individual map of the island, aptly bordered in bright green. Fifty-seven place-names are identified, including the name of the island "Irlanda que Ibernica dicitur". With the offshore islands magnificently depicted in red, blue, green and gold and the multiple islands of Clew Bay represented and described as "Lacus fortunatus ubi sunt insule que dicuntur insule sancte beate ccclxvii".

Chart 7: GREAT BRITAIN, including the northern coasts of France, Netherlands & west coast of Jutland. The border between England and Scotland is delineated by Benincasa's distinctive knot.



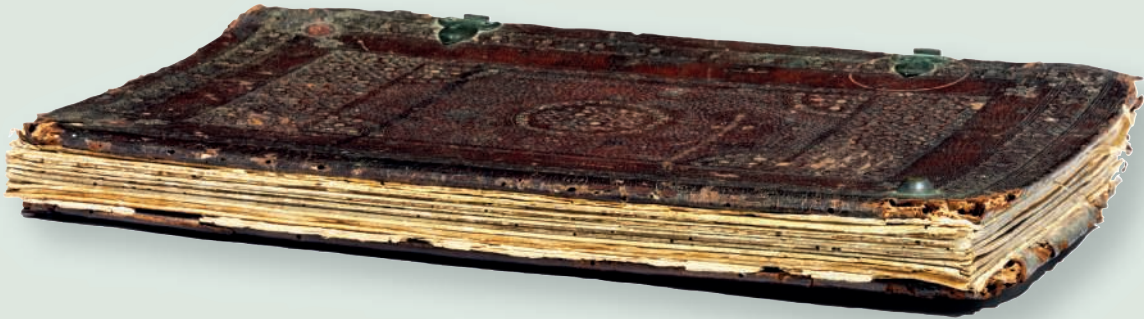
Chart 7



THE ISLAND OF IRELAND - THE OLDEST INDIVIDUAL MAP OF IRELAND

The sixth chart in the atlas is the oldest known separate map of Ireland, predating by about 22 years the earliest hitherto recognized map, by Henricus Martellus, c.1490 (British Library Add. Ms 15760), which is essentially based on Benincasa's cartography. The island is aptly bordered in bright green, with fifty-seven place-names provided, including its name in both Latin and vernacular forms: "Ibernia que Ibernica dicitur". Special attention is given to the multitude of islands in Clew Bay, which are illustrated in red, blue, green and gold, with the caption "Lacus fortunatus ubi sunt insulae que dicuntur sancte beate cclxxvii".

All previous maps show Ireland only in connection with Great Britain. That a separate map was produced at this time (perhaps the result of a specific commission) may be ascribed to the flourishing trade between Italy and Ireland which had existed since the 13th century. It is certainly unusual and important: the other 1468 Benincasa atlas in the British Library (Ms. Add. 6390) places Great Britain and Ireland together conventionally.



#### PHYSICAL DESCRIPTION

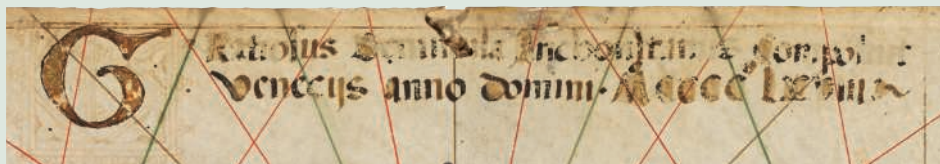
7 double-page charts (each approx. 385 x 495mm). Coastlines in brown, red or green, islands mostly in red, green, blue or gold leaf, rhumbines in brown, red or green, all charts framed with a quadruple ruled fillet at top and bottom and a single fillet at sides, diagonal scale corner pieces, place names written in brown or red ink, the charts joined by each bifolium being folded in two and the blank sides pasted to intervening pasteboard supports, the outer sides of first and last leaves pasted to the wooden covers (small losses or tears at edges, some worming, darkening in gutters, flaking to gold leaf).

Contemporary Venetian "backless" binding of paneled brown goatskin over inner bevelled wooden boards (390 x 250mm), elaborately tooled in blind with knot, ropework, and tiny star stamps and punches, some punches with remains of yellow pigment, one metal boss survives on each cover, two trefoil catches on lower cover and star-shaped studs from clasps on upper cover; listed in T. de Marinis, *La Legatura Artisitica* III (1960), no. 3067 (corners defective, small splits at edges, some surface losses and worming, lacking six bosses, two straps and clasps); modern green morocco-backed solander box.

#### PROVENANCE

1. Grazioso Benincasa (c.1400-1482; signed on Chart 5: "Gratiosus Benincasa Anchonitani & composuit Venecijs anno domi MccccLxviii")
2. Princes of Trabia, Palermo, Sicily (shelfmark, recorded in the library from 1832)
3. Otto Schäfer, of Schweinfurt, Germany (date of acquisition unknown; sold to:)
4. H.P. Kraus (New York bookseller, sold in 1978 to:)
5. The British Rail Pension Fund (sold in May 1989 to:)
6. The current owner

\$1,200,000–1,800,000





PROPERTY OF A LADY

## 16

BLAEU, Willem (1571-1638), and BLAEU, Joan (1596-1673). *Theatrum orbis terrarum, sive atlas novus*. Amsterdam: Blaeu, 1640-45.

**A handsome world atlas from the golden age of Dutch cartography, from one of the finest editions ever published.** A hand-colored copy in its original vellum binding. 17th-century Amsterdam enjoyed unprecedented prosperity, and as shipbuilding, industry, and maritime culture flourished, so did cartography: the zeitgeist of the age was manifested in the production of the finest and largest atlases the world had ever seen. The firm of Blaeu operated in Amsterdam from 1596 until 1672. Willem Blaeu studied under the celebrated Danish astronomer Tycho Brahe (1546-1601) and began producing globes and scientific instrument before expanding his business to include maps, charts, and books. He was appointed Chief Cartographer to the Dutch East India Company in 1633 and upon his death in 1638, the business was passed on to his sons, Joan and Cornelis (c.1610-1644) who continued their father's work. Koeman BI 21A, BI 22, BI 36A, BI43A.

Four volumes, folio (510 x 340 mm). Text in Latin. 5 (of 6) engraved titles some with overslips and 335 maps (of 336; volume 1 lacking title to first part and map of Lithuania; some browning, occasional neat repairs, guards renewed), contemporary color throughout. Contemporary Dutch vellum gilt, gilt edges (neatly rebacked with original spines laid down; portions only for volume 3).

\$80,000-120,000





**18**

CORTÉS, Hernando (1485-1547) and LORENZANA, Francesco Antonio (1722-1804). *Historia del Nueva-España, escrita por su escalarecido conquistador Hernan Cortes*. Mexico: Imprenta del Superior Gobierno, del Br. D. Joseph Antonio de Hogal, 1770.

The author's own copy of the first edition of this "important and highly esteemed work, containing the celebrated letters of Cortés to the Emperor Charles V" (JCB). Lorenzana collected historical documents during his tenure as Archbishop of Mexico; this work publishes material relating to the early history of New Spain with his commentary. The book is illustrated with numerous engravings depicting the Mexican calendar, the Pyramid of the Sun, and pages from an Aztec codex. One of the maps traces Cortes's route on his first expedition to Mexico, labeling the Gulf of California as "Mar Roxo de Cortes," and is only the second map in which the name of Texas appears. The other map is the first printing of a chart made during the 1541 Coronado-Alcaron expedition. Palau 63204; Sabin 16938.

Folio (262 x 193mm). Title in red and black with engraved vignette; engraved frontispiece; 33 engraved plates, one of which folding; 2 engraved folding maps (2 excised stamps affecting text, faint marginal dampstain, discreet repairs to first map). Jansenist red morocco by René Kieffer, with Barbet's gilt monogram encircled by a surveyor's chain. *Provenance*: Francisco Antonio Lorenzana (1722-1803, Archbishop of Mexico and then Toledo; note of donation on title) - Spanish library (excised and erased stamps) - Louis-Alexandre Barbet (1850-1931, French railway engineer; note, binding, and discreet blindstamps, his sale Druout, 13 June 1932, lot 282).

\$5,000-7,000



OTHER PROPERTIES

**19**

DANIELL, Thomas (1749-1840) and DANIELL, William (1769-1837). *Oriental Scenery: One Hundred and Fifty Views of the Architecture, Antiquities, and Landscape Scenery of Hindoostan*. London: by the authors, 1816.

An early quarto edition of the Daniells' celebrated work, the Roxburghe copy. The fine aquatint plates represent "Mughal and Dravidian monuments, cityscapes and sublime views of mountains and waterfalls and formed the most extensive work of its kind" (ODNB). Thomas and his nephew William were sponsored by the East India Company to make three tours of India, producing sketches and notes describing their travels. The quarto edition was prepared under the authors' supervision from 1812 to 1816, reducing the monumental folio edition issued from 1795 to 1808 in order to make their work more widely accessible. This early edition with a shortened general title and no letterpress part titles corresponds to a copy described by Sutton. *Abbey Travel* 432; Sutton 13(A).

Six parts in three volumes, quarto (379 x 268mm). Engraved title in each part, 144 aquatint plates, 8 plans (marginal dampstain to vol. 1, spotting as usual, some plates in vol. 2 bound out of sequence and inverted, a few gatherings sprung, some plates loose). Contemporary red half morocco, spine gilt (gutta-percha perishing, some wear to hinges and edges). *Provenance*: Dukes of Roxburghe (bookplate) - New Order Books (bookseller in India, label).

\$7,000-10,000





#### OTHER PROPERTIES

### 20

SILVER TERRESTRIAL GLOBE — AFTER OTERSCHADEN, Johann (fl.1600-1603). Probably Flemish or southern German, c.1600. The 60mm diameter globe comprised of two silver hemispheres joined along the ecliptic, with pinholes at the poles.

#### **A rare, beautifully engraved, miniature silver globe from the early 17th century.**

Elaborate and finely engraved, the cartography on this globe is closely related to the undated gores of Johannes Oterschaden (Shirley *The Mapping of the World* 237). Shirley suggests c.1603 as a date for these due to similarities with those by Nicolai, printed in Leiden in 1603 (Shirley 241). The seas are stippled and decorated with four sailing ships and three sea monsters, the continents show mountains and rivers with an elephant and winged dragon in Africa, named profusely, and small crowns placed to denote kingdoms, one in Africa as a Papal Tiara for Prester John. Several fictitious islands are named, the large southern continent unnamed with a note "*Terra nonde: ple:ne cognita Inventa A° 1499*" for Vespucci's second voyage. The globe engraved with lines of latitude every 10°, and longitude every 15°, the Arctic Circle, Tropic of Cancer, Tropic of Capricorn and Antarctic Circle all engraved with double line, the Tropics and Equator labeled, the ecliptic graduated every 5° numbered every 10°, 20°, 30° with an engraved symbol for each house of the Zodiac.





Very little is known of Oterschaden, not even his nationality. He signed his globe gores with the epithet "Belga" indicating the Low Countries, but his globes are dedicated to the Bishop of Comminges in the south of France who held office 1580-1613. His work is related to that of Gulielmus Nicolai, working in Lyon and Avignon. To complicate matters further, the horizon rings associated with the surviving globes by him at Greenwich (GLB0119 & GLB0120) have the wind names in German, from which Dekker (*Globes at Greenwich*) infers a possible Lorraine background and suggests Strasbourg as his town of residence. Oterschaden's cartography is not derived from the early 17th-century globes produced by the Hondius and Blaeu workshops but seems to be based on sources from 50 years earlier, and is most similar to the gores of Francois Demongenet of c.1560 (see Christie's King Street 12 July 2017 lot 199 for a German globe in the Demongenet tradition). As with that globe, the size of this example is suggestive of it having formed part an elaborate armillary sphere or an astronomical clock. The style of engraving on the globe is representative of the late 16th- and early 17th-century globe and instrument makers of Germany and Flanders.

\$50,000–80,000



21

KERGUELEN TREMAREC, Yves-Joseph de (1734-1797). *Relation de deux voyages*. Paris: Knapen & fils, 1782.

**The Frank Streeter-Friedlaender copy of the suppressed first edition, seized and destroyed by the French government because of its dedication "à la Patrie."** This fascinating and wide-ranging work includes chapters on the American War of Independence, Madagascar, war against Britain, the navy, scurvy, and a method of signaling from ship to ship in the course of its report on 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. 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.

\$5,000–8,000

PROPERTY OF A PRIVATE COLLECTOR IN ARGENTINA

22

LAET, Johannes de (1593-1649). *L'Histoire du nouveau monde ou description des Indes Occidentales*. Leiden: Elzevir, 1640.

**The first French edition, which "contains many materials not found in the original Dutch, chiefly vocabularies of Indian tribes"** (Sabin). Streeter describes this work as "one of the most famous contemporary descriptions of the natural history of the New World." Laet, a director of the Dutch West India Company, had access to the latest information from returning traders, which he used to continually update subsequent editions of his work. "Thus the most complete edition is this French translation of 1640" (Borba de Moraes). The maps by Hessel Gerritsz, the official East India Company mapmaker, were some of the most accurate of their era and had a major influence on later cartographers. Alden & Landis 640/111; Borba de Moraes I:451; Johnston Cleveland 196; Sabin 38558; Williams 497.

Folio (356 x 225mm). Title in red and black with woodcut vignette, 14 engraved folding maps, woodcuts throughout (light toning, occasional spots). Contemporary calf, edges red (rebacked). *Provenance:* Library of the Chateau de Serrant (stamps) – Louis Charles de La Trémoille (1838-1911, archivist and bibliophile, who inherited the Serrant library from his mother; bookplate).

\$8,000–12,000

OTHER PROPERTIES

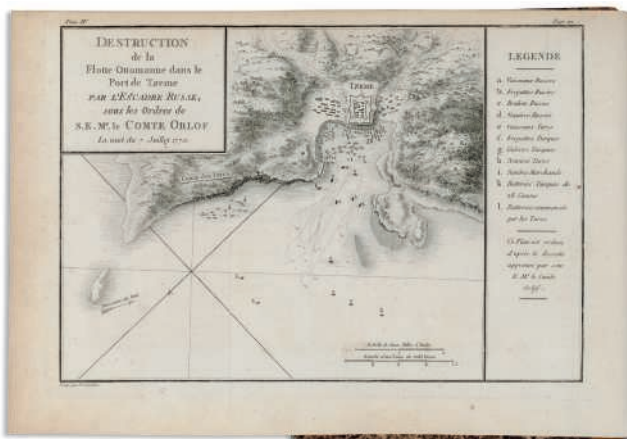
23

LE CLERC, Nicolas Gabriel (1726-1798). *Histoire physique, morale, civile et politique de la Russie ancienne [et moderne]*. Paris and Versailles: Froullé and Blaiotz, 1783-1794.

**The first edition of an important and controversial account of Enlightenment Russia under Catherine the Great.** The atlas volume is particularly notable for its fine panoramic views of towns and palaces by Auvray, Fessard, Niquet and Née after Louis-Nicolas de Lespinasse. Le Clerc first came to Russia as a physician under the Empress Elizabeth; later, his history of Confucius earned him the favor of Empress Catherine. He secured several important appointments in Moscow, giving him access to rare historical sources and putting him into contact with important Russian historiographers like Mikhail Shcherbatov. While the present history was a great success in Europe—the Italian newspaper *Notizie del Mondo* wrote that "the work is perfect and one of its kind because it is based on the most recent information" (no. 26, 1784)—Le Clerc's framing of Russia's history as a journey from "barbarism" to Enlightenment was deeply offensive to his Russian colleagues. Catherine commissioned a rebuttal from Ivan Nikitich Boltin, published in 1788 and now a classic of historiography in its own right. Brunet III, 916; Cohen-de Ricci 613; *Russia Engages the World*, pp. 54, 57.

Seven volumes altogether, six quarto volumes of text (259 x 200mm) and one folio atlas (510 x 325mm). Half-titles; text: 3 engraved maps, 74 engraved plates, some double-page or folding; atlas: 39 folding engraved plates, maps and plans, many of which are double-page or folding (occasional spots and even toning, one bifolium in vol. 1 detached, neat repaired tear to folding map of Tartarie, atlas lacking 2 folding tables). 19th-century quarter calf by René Simier (hinges starting, some spines with small losses).

\$6,000–8,000





PROPERTY OF A PRIVATE COLLECTOR IN ARGENTINA

**24**

LINSCHOTEN, Jan Huygen van (1563-1611). *Histoire de la navigation de Jean Hughes de Linschot Hollandois aux Indes Orientales*. Amsterdam: Evert Cloppenburgh, 1638.

**The third French edition of "the most important of the firsthand accounts published independently of the great travel collections"** (Lach). Linschoten traveled to Goa as a clerk between 1583 and 1589, and was with Willem Barents on his second voyage to the Kara Sea in 1594-1595. This practical experience lent authority to the present work, which remains one of the most important of travel books, printed in numerous languages following the first edition in Dutch, 1595-1596. Linschoten's work contains the most comprehensive account of the East and West Indies available at the end of the 16th century, but is particularly important for its information about Goa, where Linschoten was able to glean valuable intelligence from the secretive Portuguese colonial apparatus. The first French edition was illustrated by reduced engravings based on De Bry's famous series, but the later French editions restored them to their original folio size, as here, and as such are more desirable. JCB (3) II:271; Palau 138584; Sabin 41373; see Lach, *Asia in the Making of Europe*, vol. 1, pp. 196-204 & 482-90.

Three parts in one volume, folio (303 x 194mm). 3 letterpress titles, 2 of which within elaborate engraved surrounds, the third with engraved vignette; portrait of Linschoten on verso of index leaf, 6 folding engraved maps; 36 engraved views and plans, folding or double-page, with plans of Angra and Goa each bound as 2 separate sheets (some maps reinforced at folds or with small stub tears, engraved view with repaired tear, a few small paper repairs, corner dampstain). Modern vellum.

\$20,000-30,000



OTHER PROPERTIES

27

OGILBY, John (1600-1676). *America: Being the Latest, and Most Accurate Description of the New World*. London: Printed by the Author 1671.

**The first English edition, complete with Arx Carolina and map of Virginia and Florida.** Ogilby intended his unacknowledged translation of Montanus's *De nieuwe en Onbekeende Weereld*, published in Amsterdam the same year, to be the second volume in his "English Atlas" series. Ogilby's additions included supplementary information on New England, New France, Maryland and Virginia, compiled mainly from English sources. Most of the plates were reprinted from the original Dutch plates, which provide vivid illustrations of the New World. This copy does not include the Barbados map added to some copies. Borba de Moraes, p. 626; JCB III, pp. 227-8; Palau 177493; Sabin 50089; Wing O165.

Folio (416 x 265mm). Engraved additional title; 56 engraved views, portraits, and maps, of which 50 are double-page or folding, numerous engravings throughout text (occasional even toning). Contemporary calf (joints split, corners showing, losses to leather surface).

\$8,000-12,000



28

OGILBY, John (1600-1676). *Africa: Being an Accurate Description of the Regions of Aegypt, Barbary, Lybia, and Billedulgerid*. London: Thomas Johnson for the author, 1670.

**The first edition of the most extensive account of Africa published in English in the seventeenth century.** This was intended to be of the first volume of Ogilby's English Atlas, followed by his description of America (see preceding lot). It is largely a translation and adaption of Olfert Dapper's 1668 *Naukeurige beschrijvinge der Afrikaensche gewesten van Egypten*, itself a cannily curated collection of travelers' reports and cartographic information. The preface contains Ogilby's only autobiography. Lowndes III, p.1719; Wing O-163.

Folio (416 x 264mm). Half-title; engraved additional title; 51 engraved maps, views, and illustrations, 43 of which double-page or folding, maps hand-colored in outline; engraved illustrations throughout the text (closed tears at crease reaching into several engravings, small paper repair to half-title, some browning). Contemporary calf (joints split, corners showing, losses to leather surface).

\$3,000-5,000





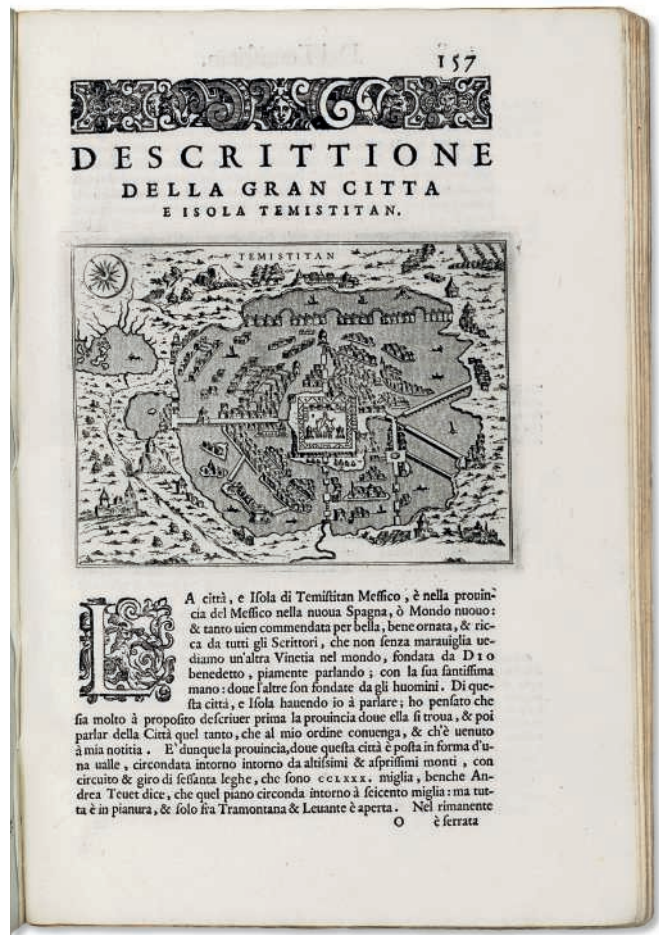
PROPERTY OF A PRIVATE COLLECTOR IN ARGENTINA

**29**  
 PISO, Willem (1611-1678), MARKGRAF, Georg (1610-1644) and DE BOND, Jacob (1592-1631). *De Indiae utriusque re naturali et medica libri quatuordecim*. Amsterdam: Lowijs III and Daniel Elzevir, 1658.

The second enlarged edition of “the most notable scientific work completed in [Brazil] in the seventeenth century” (Borba de Moraes). It combines Piso’s *Medicina Brasiliensi* and Markgraf’s *Historiae rerum naturalium Brasiliae*, in this edition with all the texts completely reedited by Piso and the addition of de Bondt’s *Historiae naturalis et medicae Indiae Orientalis* and his own *Mantissa aromatica*. It became one of the best known works on South America, with the first-hand expertise and enormous scientific talents of Piso and Markgraf brought to bear on a wide swath of subjects. Markgraf had travelled to Brazil in 1638 with the Governor of Dutch Brazil, while Piso was the head of a scientific mission sent by the Dutch West India Company. Borba de Moraes pp. 675-677; Cleveland Collections 225; Hunt 280; Sabin 63029; Willems 1236; Wood p. 520.

Three parts in one volume, folio (341 x 214mm). Engraved title, woodcut illustrations, woodcut initials and tailpieces (title page and final leaf detached; without final blank to first part, some light toning; repaired wormholes, mostly marginal with one on the title). Contemporary calf gilt (boards detached).

\$2,000–3,000

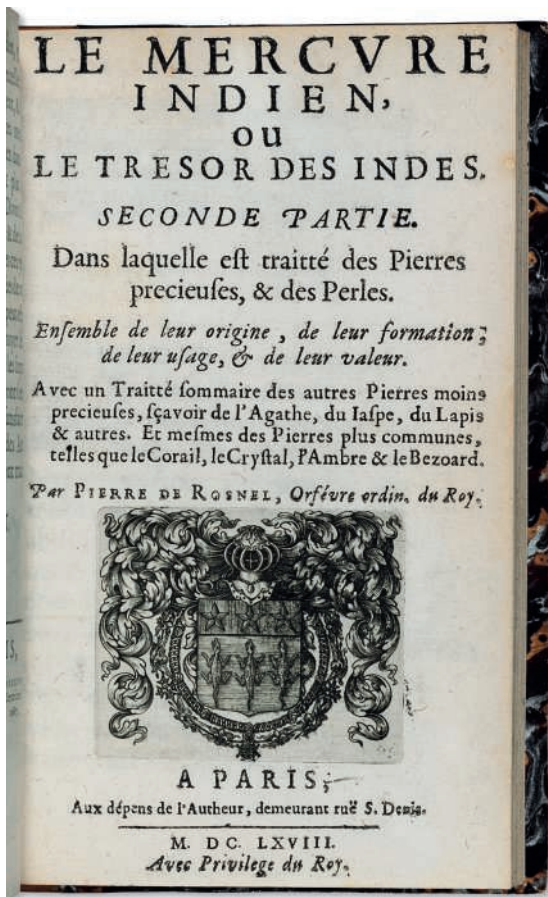


**30**  
 PORCACCHI, Tommaso (c.1530-1585). *L'Isola piu famose del mondo*. Venice: the heirs of Simone Galignani, 1590.

Porcacchi’s beautifully illustrated “island book,” enlarged to 47 maps. This atlas, with maps engraved by Girolamo Porro, treats the entire world as a collection of islands—modeled after the author’s home city of Venice. The 1572 first edition had only 30 maps; this third edition is based on the 1575 second edition, but with several additional descriptions and another map. Porcacchi includes the Americas among his islands: Temistican (Mexico), Spagnuola, North America, Cuba, Jamaica and San Giovanni. Adams P-1906; Nordenskiöld II, 189; Sabin 64150; Shirley 127-128 (world maps); Burden I, 42 (map of North America).

Folio (291 x 198mm). Engraved title page, 47 engraved maps, woodcut initials and tailpieces, woodcut printer’s device at end. Early vellum (rebacked; light staining and repairs to corners). *Provenance*: indistinct early inscription on title.

\$4,000–6,000

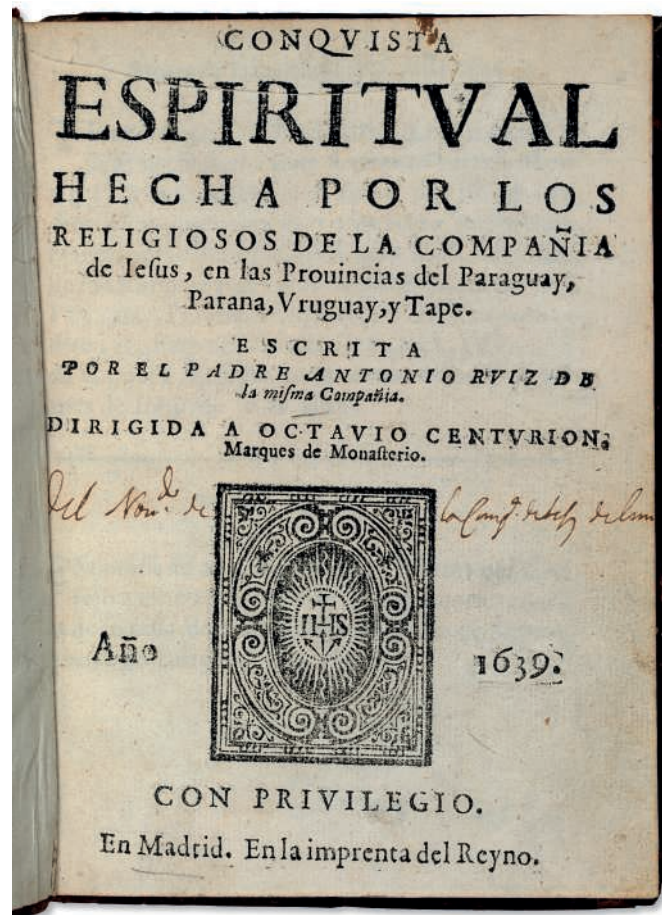


**31**  
 ROSNEL, Pierre de (fl. 17th century). *Le Mercure Indien ou le trésor des Indes*. Paris: Robert Chevillion, 1668.

The first edition of a “much esteemed and sought for” manual on metallurgy and gemology (Sinkankis), second issue. With special emphasis on the New World, such as the silver mines at Potosí, Rosnel describes the mining of gold, silver, and mercury. The second part of the book is a commentary on various gems, pearls, and corals, and includes a section devoted to the pricing of gems which “precedes the publication of the standard method of pricing as described by J.E. Tavernier, *Les Six voyages*, 1767, often cited as the earliest publication of the rule” (Sinkankis). Ferguson 2:295; Sabin 73298; Sinkankis 5569.

Two parts in one volume, octavo (163 x 103mm). Engraved arms of the dedicatee, C.-M. le Tellier, on titles; woodcut initials and ornaments (slightly cropped; very faint marginal dampstain). 19th-century quarter calf over marbled boards (hinges repaired, losses to spine).

\$6,000–8,000

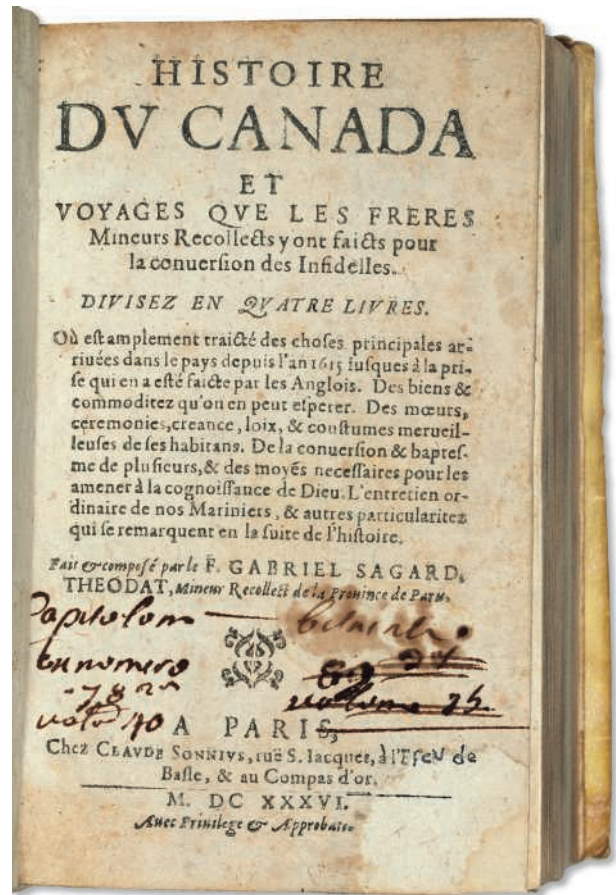
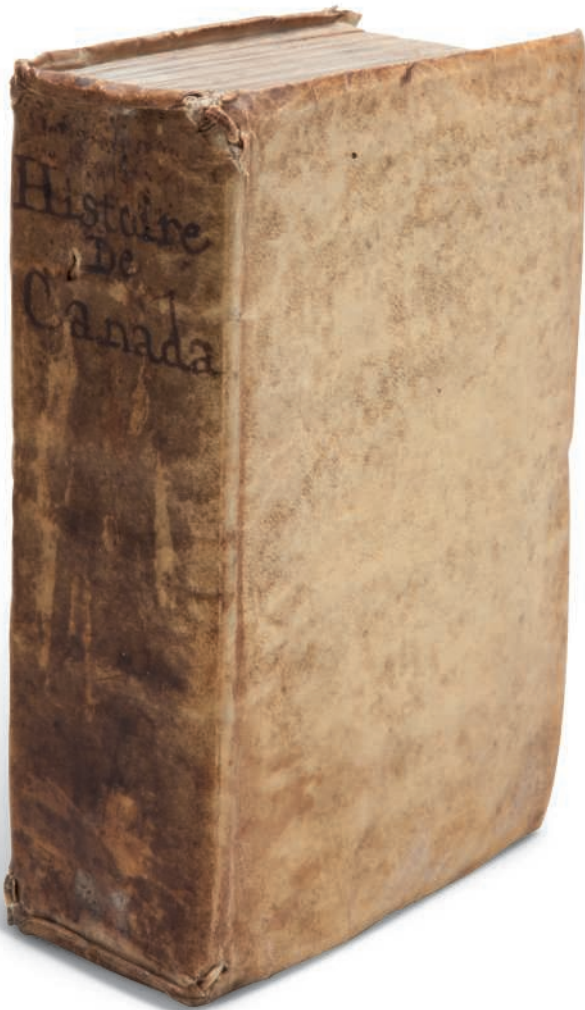


**32**  
 RUIZ DE MONTOYA, Antonio (1585-1652). *Conquista espiritual hecha por los religiosos de la Compañía de Jesús, en las Provincias del Paraguay, Parana, Uruguay, y Tape*. Madrid: Imprenta del Reyno, 1639.

The first edition of a rare early work on the Portuguese bandeirantes, Prime Minister Antonio Cánovas's copy. Ruiz de Montoya was a Jesuit born in Peru, where he witnessed the depredations of the bandeirantes—slavers from the coast who came inland to kidnap natives. When his mission became a target, Ruiz de Montoya organized the movement of around 15,000 natives to a safer location. In addition to this work, he was a scholar of Guarani, the native language of his congregation. A manuscript translation of the present book into Guarani survives in the Biblioteca Nacional in Rio de Janeiro. Borba de Moraes, p.587; Palau 282092; Sabin 74029.

Quarto (187 x 132mm). Woodcut Jesuit device on title (top margin slightly cropped). 19th-century calf, edges red (surface losses to spine; front joint repaired). *Provenance*: Thomas George Baring, First Earl of Northbrook (1826–1904; bookplate) – Antonio Cánovas del Castillo (1828–1897; historian and Prime Minister of Spain; bookplate) – Juan Manuel Sánchez Fernández (b. 1874; bookplate).

\$6,000–8,000



OTHER PROPERTIES

**33**

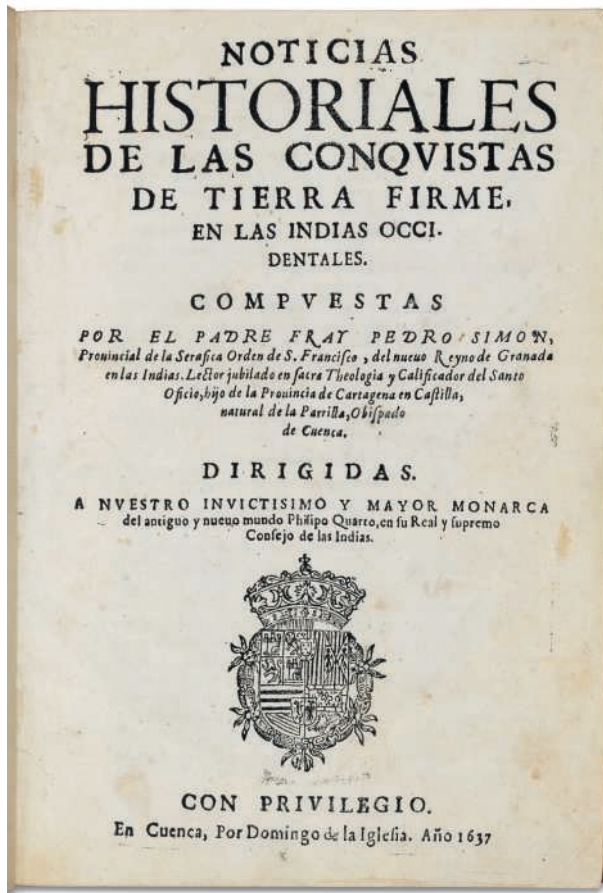
SAGARD-THÉODAT, Gabriel (d. c.1650). *Histoire du Canada et voyages que les frères mineurs recollects y ont faits pour la conversion des infidelles*. Paris: Claude Sonnius, 1636.

**The first edition of this very rare first-hand account, an important primary source for the Recollect missionaries in Canada.** According to the auction records of ABPC and RBH this is only the third copy to appear at auction in the past 40 years. Recollect friars accompanied Champlain to New France in 1615; they established themselves in Quebec to a greater extent than the Jesuits but were forced out in 1629 after the British captured Quebec City. Father Sagard lived amongst the Hurons in present-day southern Ontario from 1623 to 1624 and here provides rich detail on culture and language. This copy with 3 leaves [4 pp.] inserted after p. 312, being a Huron song in four voices, but without the blank leaf which sometimes follows. Of the eight copies listed by Church, only three have the music leaves present. "The travels and missionary labors of the Recollects among the Indians of Canada, for nine years before the arrival of Father Sagard, form the subject of Book I. The narrative of his Grand Voyage to the Country of the Hurons, which appeared three years before, is extended by additional particulars, from chapters xxii., in the edition of 1632, to xli. in Book II ... Book III. is a reproduction of Part II. of the Grand Voyage, with new matter increasing it from 85 to 135 pages. Book IV. contains the history of the Recollect missions to the end of 1629" (Field). Father Sagard published this work after Richelieu declined to reinstate the Recollects in France, giving preference to the Jesuits. Church 435; JCB (1919) II, p. 261; Pilling Iroquoian, p. 148; Sabin 74885 ('extremely rare').

Octavo (168 x 96mm). (Lower right corner of title and lower third of final index leaf restored with facsimile.) Old vellum, spine lettered in manuscript (some soiling). *Provenance*: partially effaced ownership inscription to title.

\$35,000-45,000





PROPERTY OF A PRIVATE COLLECTOR IN ARGENTINA

**34**  
SIMON, Pedro Antonio (c.1560-c.1630). *Primera parte de las Noticias historiales de las Conquistas de tierra firme en las Indias*. Cuenca: Domingo de la Iglesia, 1637 [Colophon: 1627].

**The first edition of a rare history of the Muisca people of South America**—according to ABPC and RBH, the last appearance at auction was an incomplete copy in 1980. The Flemish historian Pedro Simon was sent as a missionary to New Granada. This work documents the histories of the tribes of the Cundinamarca region, including now extinct dialects of the Chibchan languages. The second part of his treatise was not printed until the 19th century. JCB II, 209; Palau VI, 519; Sabin 81286.

Folio (272 x 188mm). Woodcut title device, woodcut initials and ornaments (frontispiece supplied in facsimile; dampstained, several repaired tears reaching into the text). 19th-century red morocco gilt, edges gilt (front hinge loose).

\$3,000–5,000



**35**  
TORQUEMADA, Juan de (c.1562-1624). *Primera [- Segunda y Tercera] Parte de los veinte y un libros rituales y Monarchia Indiana y con el origen y guerras de los Indios Occidentales*. Madrid: Nicolas Rodriguez Franco, 1723.

**The second and best edition of this “key work on the early history of Spanish North America”** (Hill). Written by the Franciscan provincial superior of Mexico, this edition was corrected and updated by Barcia Carballido y Zúñiga. The text makes particular use of the unpublished manuscript of Gerónimo Mendieta, who reached Mexico in 1554 and spent his life among the Indians. His highly critical work on the exploitation of the Indians by the colonists was not published separately until 1870. Most copies of the first edition (Seville, 1615) were lost in a shipwreck on the voyage to Mexico. Hill 1707; Medina 2491; Palau 335033; Sabin 96212.

Folio (299 x 208mm). 3 engraved titles by Irala; woodcut initials and typographic ornaments; one folding hand-colored map (one index leaf bound out of order; a few marginal tears, occasionally affecting edge of text; one long tape repair; a few leaves browned; faint marginal dampstaining). Modern painted half vellum (wear to corners). *Provenance*: Carlos Cruz Montt (b. 1876, notable art collector; bookplate) – Pedro Vindel (1865-1921; pencil inscription dated 1930).

(3)

\$6,000–8,000



PROPERTY OF A PRIVATE COLLECTOR

**36**

STRADANUS – STRAET, Jan van der (1536-1605). *Americae Rectio*. [Antwerp:] Phillipe Galle [c.1592]. [bound after:] STRAET, Jan van der. *Nova reperta*. [Antwerp:] Phillipe Galle [1600?].

**First editions, with early and ephemeral depictions of New World exploration and of 16th-century technology.** *America Rectio* is a so-called "picture atlas," issued in leaflet form to commemorate the first centenary of the discovery of the New World. The four engravings comprise the allegorical title-page and the successive approaches to America of Amerigo Vespucci, Christopher Columbus, and Ferdinand Magellan, each surrounded by sea-nymphs, monsters and other wonders. *Nova reperta* (i.e. New Inventions of Modern Times) is a similarly ephemeral production and includes engravings of Amerigo Vespucci's first landing in America, with interesting depictions of New World fauna including a tapir and a sloth; also an observatory, a gun foundry, a printing press, a clockmaker's, a distillery, silk manufacture, an olive oil press, a sugar factory, a painter's studio, an optician's, an armory, an astrolabe demonstrated by Amerigo Vespucci, and a copperplate engraving workshop, among others. Hollstein 410-429 (calling for 20 plates in the *Reperta* although the BM catalogue and Sabin describe only 19 as here); Sabin 92665-92667; Tooley, "One of the Rarest Picture Atlases" in: *The Map Collector*, No. 2, March 1978.

Two works bound in one, oblong quarto (336 x 243mm). *Rectio*: 4 engraved plates by Adrian Collaert after van der Straet (repairs to upper right corner of pls. 1 and 3, not affecting image, some margins renewed, one crossing plate mark slightly, some slight marginal soiling). *Reperta*: engraved title and 19 numbered plates by Theodore Galle and Hans Collaert after Jan van der Straet (small marginal tears or holes to title and plates 1, 2, 8, 13 and 15 repaired; skilful repairs to tears 110 mm and smaller to pls. 11, 14 and 16, some marginal finger-soiling). Later marbled boards, red morocco gilt label on front cover (slightly rubbed).

\$12,000-18,000





## CONTINENTAL PRINTED BOOKS & MANUSCRIPTS LOTS 37-55

### OTHER PROPERTIES

#### 37

ALDROVANDI, Ulisse (1522-1605). *Ornithologiae*. Bologna: Johannes Baptista Bellagamba, 1599. [With] *Ornithologiae tomus alter*. Bologna: Nicolò Tebaldini, 1634. [And] *Ornithologiae tomus tertius ac postremus*. Bologna: Johannes Baptista Bellagamba 1603.

**The botanist Robert More's copy of Aldrovandi's important precursor to Linnaeus;** a mixed edition, uniformly bound: the first edition of vols 1 and 3 and a later edition of vol. 2. This encyclopedic treatise describes 450 bird species, representing an "ambitious project to present the animal kingdom as a systematic structure of families and orders" a century before Linnaeus (Nonaka). Aldrovandi, the owner of a renowned cabinet of curiosities, was the consummate Renaissance natural philosopher. The present work brings together not just the science of birds, but also the history of their symbolism in myth and art, their pharmacological and culinary properties, and even accounts of legendary birds such as the harpy and the roc—reflecting the Renaissance belief in the unity of art, science, and philosophy. Robert More was a friend of Carl Linnaeus and fellow of the Royal Society, notable for re-introducing the larch to Britain. Nissen IVB 18; cf. Nonaka, *Renaissance Porticoes and Painted Pergolas*, p. 171.

Three volumes, folio (351 x 233mm). 3 engraved titles; portraits of Aldrovandi in vols 1 and 3; numerous woodcuts by Lorenzo Bennini, Cornelio Schwindt, and Jacopo Ligozzi throughout, many of which full page; woodcut initials and ornaments. 18th-century paneled calf (rebacked preserving portions of the original spine). *Provenance:* Robert More (1703-1780, English politician and botanist; bookplates).

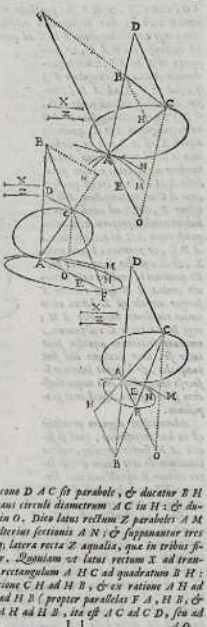
\$4,000-6,000

Et per vertex E extendatur aliud planum E N O h inter duo plana coniuncta prope vertex A ubi conus cadunt, quod sicut utrumque canoni, & circulum basi in recta linea N O, & superficies duarum conorum in lateribus B N Q, E N, E O, E O R, quarum h N occurret semisectio A H in quolibet eius puncto Q prope vertex A, et quod portio A H, & peripheria A N C ex eodem puncto cum A ita inter duo plana conus tangenti interceptantur, & eadem ratio E O occurret semisectio A G in quolibet eius puncto R ultra vertex A ad partem G. Et quoniam in eodem plano trianguli E N R (scilicet plani h N O E) sicuti utrumque conum i puncto E ducitur recta linea E O intra angulum N E B; ergo collectis producta sicuti latera h N subinclutur angulum N E R inter puncta N, & B, ut in X, & propterea recta linea N X intra triangulum E N O, & ideo intra canoni h A C intercepta erit; similiter recta linea O X intra triangulum h N O, & intra canoni h A C intercepta fuerit; quare quolibet aliud punctum Q lateris conici h N intra, vel ultra intervallum portiois N X cadet necessaria extra superficiem conici h A C, & later quolibet punctum Q in productione lateris conici h N. Insuper & in semissectionis conici h A prope vertex A cadet extra semisectio conici h A C, que in superficie conici h A C existit, & ad eandem partem vergit. Eari modo quolibet aliud punctum R lateris conici h O intra, vel ultra interclausum portiois X O cadet extra superficiem conici h A C, & ideo quolibet punctum R sumptum in medietate sectionis conici h A C prope vertex A cadet extra medietatem sectionis A I, que in superficie conici h A C existit, & ad eandem partem vergit. Item sectio h A I abscondit consistit in F A G in eadem conici A, ubi omnia tangente ad eandem recta linea A D. Quod eras sciendum.



Si fuerint quotcumque conus super circulum communiem basim describit, habentes lateris communis indefinito extensum in triangulis per axes ad bases perpendicularibus, atque per terminum lateris communis ductur planum efficiens conus sectiones tangentes basim: habebunt ille latera recta aequalia inter se, eritque sectio singularis, si fuerit parabole, vel circulus: si vero fuerit ellipsis, aut hyperbole erunt infinitæ.

Sit conus A D C singularis, & A B C sit multiplex, habentes circulum A C basim communem, & latera A B D productione communis sumptum sit in triangulis per axes conorum perpendicularibus ad circulum basim B C, atque à termino A ductur planum secans circulum A C planum in recta linea, que perpendicularis sit ad diametrum C A, quod efficiat in cono quidem A B C sectionem A N, cuius latera rectum sit X, & latera transversum A E; in cono vero A D C sectionem A M, cuius latera rectum sit Z, & diameter communis A E; sique sectio A N hyperbole, circulus, aut ellipsis circa axem maiorem, aut minorem; Sectio vero singularis A M in cono D A C sit parabole, & ducatur B H parallela diametro sectionis A E, sicuti circuli diametrum A C in H; & ducatur C O parallela D A sicuti A E in O. Dico latera rectum Z parabole A M aequalia esse lateri rectæ X conicis alterius sectionis A N; & supponatur tres parabole A M inter se aequalis earumque latera recta Z aequalia, que in tribus figuris apponitur, ut consilio existit. Quoniam ut latera rectum X ad transversum A E sectionis A N, ita est rectangulum A H C ad quadratum B H: 12 & 13. Ita vero proportio componitur ex ratione C H ad H B, & ex ratione A H ad H B, sicuti C A ad A E, ut C H ad H B, ut C H ad H B, ita est A C ad C D, sit ad similitudinem triangularem; & ut A H ad H B, ita est A C ad C D, sit ad L I A O



PROP. 17. Addit.

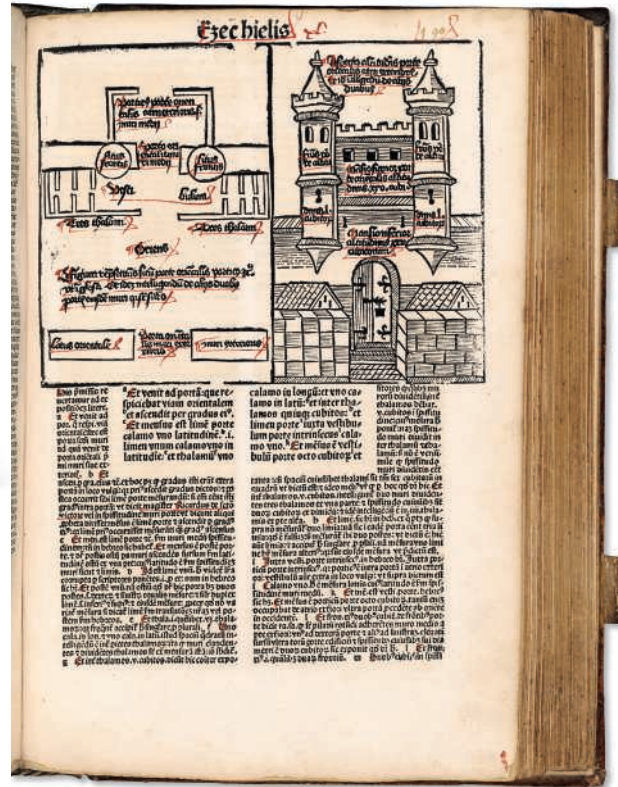
PROPERTY OF A PRIVATE COLLECTOR

**38**  
 APOLLONIUS OF PERGA (fl. 2nd-3rd centuries BCE). *Conicorum libri quattuor*. [Bound with:] SERENUS OF ANZI (fl. 4th century). *Libri duo*. *Unus de sectione cylindri, alter de sectione cono*. Bologna: Alessandro Benacci, 1566. Folio (280 x 193mm). Numerous woodcut diagrams, woodcut initials (some worming in gutter at center of volume). 20th-century vellum. Provenance: deleted early inscription on second title.

— *Conicorum lib. V. VI. VII. & Archimedis assumptorum liber*. Florence: Giuseppe Cocchini, 1661. Folio (311 x 210mm). Half-title, errata leaf, title printed in red and black. Woodcut diagrams in text, woodcut initials, typographic ornaments (worming in some margins). 19th-century vellum.

The most important early edition of Apollonius's work on conic sections—with the editio princeps of books V-VII, believed lost until their translation from the Arabic; "the culmination of Greek geometry" (Norman). This edition, edited by Federico Commandino, includes the commentaries of Pappos of Alexandria and Eutocius of Ascalon, as well as the first Latin printing of the works of Serenus of Anzi. Only the first four books of Apollonius's text survive in the original Greek; the last three books were rediscovered in an Arabic paraphrase acquired by the Medici in the early seventeenth century and shortly thereafter translated into Latin by Abraham Ecchellensis. Book V is particularly important for its proof of the construction of the evolute curve. This edition, edited by Giovanni Borelli, also contains Archimedes's *Liber assumptorum* translated by Ecchellensis from an Arabic paraphrase by Thebit Ben-Kora. Adams A-1310; Brunet I:347; Dibner *Heralds of Science* 101; Grolier/Horblit 4; Norman 57 and 58. (2)

\$7,000–9,000



OTHER PROPERTIES

**39**  
 BARTOLI, Pietro (1615-1700) after ROMANO, Giulio (c. 1499-1546).  
*Monocromata, in constantiniana vaticani aula*. Rome: J. J. De Rossi [c.1670s].

An artist's copy of an album containing engravings of Giulio Romano's frescoes in the Aula Constantiniana at the Vatican. Romano was an assistant of Raphael who was praised for his inventiveness. This album contains a pencil figure sketch in one margin, and the upper board of the binding was used as an artist's palette.

Oblong octavo album (175 x 250mm). Engraved dedication, 11 double page engravings (bound out of sequence, one sheet with margin trimmed, occasional light marginal dampstaining). Contemporary vellum (upper board painted). *Provenance*: Alen Muhelis (signature).

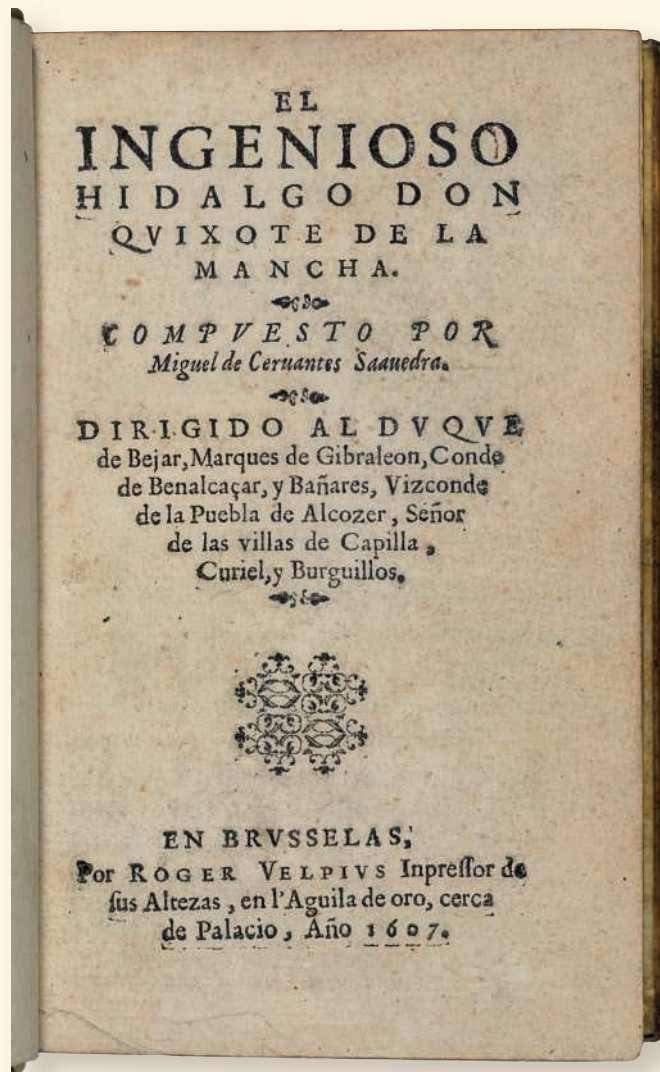
\$1,200-1,800

**40**  
 BIBLE, Latin. Nuremberg: Anton Koberger, [1486-]1487.

Part three of the second Koberger edition of the Bible. Nicolaus de Lyra's vast commentary, *Postilla literalis*, was the definitive biblical commentary from the late Middle Ages until the Reformation, and was frequently reprinted throughout the 15th and 16th centuries. The woodcuts in this edition are reduced copies of the cuts in Koberger's 1481 edition of the complete commentary (Goff N-135). This volume includes the famous illustrations of the vision of Ezechiel, and plans of the temple and Jerusalem. BSB-Ink. B-459; Goff B-614; HC 3167\*; Schreiber 3473.

Folio (305 x 205mm). Collation: AA-GG<sup>10</sup> HH<sup>12</sup> II-MM<sup>10</sup> NN<sup>12</sup> OO<sup>8</sup> PP-TT<sup>10</sup> UU-XX<sup>6</sup> YY<sup>10</sup> ZZ<sup>3</sup> 3A-3F<sup>10</sup> 3G<sup>8</sup> 3H<sup>8</sup> III-3M<sup>10</sup> 3N<sup>8</sup>. Rubricated throughout with blue and red Lombard initials; woodcut illustrations, many of which full-page (occasional marginal dampstaining, a few leaves browned). Contemporary blind-stamped pigskin with original clasps, contemporary manuscript leaves reused as endpapers and binding waste (lacking bosses). *Provenance*: Gallus Winkelmann (1695-1757, a monk and scholar at Banz Abbey; note) – Joseph M. Lybrand (rector of Saint Paul's Church, Camden; bookplate) – Philadelphia Divinity School (bookplate and perforated stamp) – Daniel Kendig (signature).

\$2,500-3,500



PROPERTY OF A PRIVATE COLLECTOR IN ARGENTINA

41

CERVANTES SAAVEDRA, Miguel de (1547-1616). *El Ingenioso Hidalgo Don Quixote de la Mancha*. Brussels: Roger Velpius, 1607.

**The first Brussels edition of the novel "which is to Spanish literature what Shakespeare is to English"** (Bloom). Ruiz notes that this edition was the most finely printed of the early versions to date. *Don Quixote* won immediate fame when first printed in 1605 for its "variety, liveliness, and gibes at the famous." Its subdued pathos and universal humanity have assured it a place as "one of those universal works which are read by all ages at all times" (PMM). It quickly went through numerous editions, translations, and piracies. This edition is the seventh overall—all early editions are rare. Velpius's edition, which introduced the text to Northern Europe, is based on Cuedra's second (with many misprints and other textual infelicities corrected). RBH and ABPC record only 3 other copies at auction in the last 30 years. Palau 51981; Ruiz 7; USTC 5039050; cf. PMM 111; Bloom, Miguel de Cervantes's *Don Quixote*, p. 1.

Octavo (168 x 104mm). Woodcut initials and ornaments (browning; small repair to l5 with affected text replaced in pen; repairs to corner of Ee4 and inner margin of Oo8). Early 20th-century vellum, edges gilt. *Provenance*: Quaritch (pencil note) – Maggs (receipt dated 1939 to:) – Carlos Alberto Pueyrredon (1887-1963, Argentine politician and historian).

\$40,000–60,000



PROPERTY FROM A PRIVATE COLLECTION

**42**

CERVANTES SAAVEDRA, Miguel de (1547-1616). *El Ingenioso Hidalgo Don Quixote de la Mancha*. Madrid: Joaquin Ibarra, 1780.

**The Cintas copy of the best Spanish edition of Cervantes’s “sweeping panorama of Spanish society”** (PMM). While *Don Quixote* won nearly instant fame for its “variety, liveliness, and gibes at the famous,” its subdued pathos and universal humanity have assured it a place as “one of those universal works which are read by all ages at all times” (PMM). According to Palau this became the preferred edition when published, in Spanish or in any other language. Printed in a specially designed type, this edition follows the text of the 1605 first edition. Cohen-de Ricci 218-19; Palau 52024; cf. PMM 111.

Four volumes, folio (303 x 222mm). 4 engraved titles, 32 engraved plates, double-page map handcolored in outline (four plates with some marginal discoloration, some occasional pale spotting). Contemporary Spanish mottled sheep gilt, spine gilt, red morocco lettering-pieces (some minor scuffs). *Provenance:* Ferdinand Antonio Echazaz (1810-1886; manuscript presentation mounted on pastedown, March 18, 1877, from his brother Rev. J. M. Echazaz) – George Abraham Crawley (1864–1926, British artist and designer; bookplate, with April 1908 inscription giving the book to:) Horace William Sandars (1852-1922, British antiquary; book label) – Oscar Benjamin Cintas (1887-1957, sugar magnate and Cuban ambassador to the United States 1932-4; bookplate, his sale, Plaza Art Galleries, New York, 26 May 1961, lot 81). (4)

\$15,000–20,000



### 43

[DELACROIX, Eugene, (1798-1863), illustrator.] GOETHE, Johann Wolfgang von (1749-1832). *Faust*. Paris: Goyer & Hermet, 1828.

**The first edition of Delacroix's illustrations to Faust, in a fine cuir-ciselé binding by Charles Meunier: "the most significant illustrated book of its time"** (Ray) and generally credited as the first in the French tradition of *livres de peintres*. Delacroix was inspired to illustrate the work by a performance of the play he attended in London in 1825. Originally intended for publication as an album by Charles Motte later that year, the lithographs were not issued together until three years later. Delacroix used the lithographs "to astonish the middle class," intending them as a manifesto for Romanticism in art. According to Ray, "the book met with the expected hostile reception ... Traditional critics were outraged that he was given to exaggeration." The one early viewer who did appreciate their greatness, however, was Goethe himself, who upon first seeing them in 1826 wrote, "One must acknowledge that this M. Delacroix has a great talent, which in Faust has found its true nourishment ... I have to agree that M. Delacroix has surpassed the scenes of my writing." Castleman 16; Ray 143.

Folio (409 x 278mm). Frontispiece portrait of Goethe on china paper and 17 lithographic plates by Motte after Delacroix (mild spotting, a few stains). Cuir-ciselé binding by Charles Meunier, dated 1920, crushed red morocco, inserted in upper and lower cover are large rectangular plaques of ox leather (369 x 235mm) stamp-signed "Ch. Meunier 20," deeply carved, upper cover with large central portrait of Faust surrounded by rich ornamental designs including the head of an owl, lower cover with large central portrait of Marguerite within a design of a carved wooden frame and the head of Mephistopheles, gilt lettered and tooled in compartments with raised bands, gilt edges, silk doublures, original illustrated wrappers bound in (touch of rubbing to extremities); half morocco chemise (chemise spine well-worn with some chips) and slipcase (light wear). *Provenance*: Cornelius J. Hauck (bookplate; his sale, Christie's New York, 27 June 2006, lot 512).

\$12,000-18,000





PROPERTY OF A PRIVATE COLLECTOR

#### 44

GOYA Y LUCIENTES, Francisco (1746-1828). [*Los Desastres de la guerra*. Madrid: La Real Academia de Nobles Artes de San Fernando, 1863.]

**The first edition of Goya's impassioned "Disasters of War."** When in 1807 French troops started to flood into Spain and the country quickly descended into a chaotic and bloodthirsty war, Goya's highly ambiguous dictum "El sueño de la razón produce monstruos" must have felt like a prophesy. The phrase, published in *Los Caprichos* in 1799 seemed to describe the aftermath of the French Revolution and the rise of Napoleon perfectly: the dream of reason had indeed produced monsters. Whether Goya was too disillusioned or just too pragmatic to openly take sides is impossible to tell. In the course of the Peninsular War, he painted a portrait of the French General Guye, received commissions and the Royal Order from Joseph Bonaparte and, when all was over, portrayed the victorious Duke of Wellington. In 1808, right at the beginning of the conflict, the Spanish General Palafox invited the artist to travel to Saragossa to depict the ruined city and immortalize the people, who had so courageously defended it during the siege by the French. It may have been during this journey across the war-torn country that Goya first thought of creating a series of prints about the war.

*The Disasters of War*, as we know the series today, was created by Goya presumably over the course of ten years and in three distinct phases. The earliest plates, some of which bear the date 1810, depict scenes from the actual war, the battles and skirmishes, the executions, rapes and mutilations, the wounded and the dead. The second group concentrates on the famine caused by the war in 1811-12, which left tens of thousands of

Madrileños dead. The third and final part consists of a group of grotesques, satires and allegories reminiscent of *Los Caprichos*, expressing Goya's disdain for Fernando VII's reactionary and vengeful rule after he had regained power following Napoleon's defeat in 1814. It seems likely that Goya had wanted to publish the first two groups of etchings in 1814, but was prevented from doing so by Fernando's post-war tyranny. In 1820, the revolt of Rafael del Riego and the restoration of the liberal Constitution promised liberty at last. It may have been then that Goya once again thought of publishing the series and complemented it with the *caprichos enfáticos*, as he called them. Yet three years later, Fernando's absolute rule was re-established, General Riego was executed and Goya soon emigrated to France. *Los Desastres de la Guerra* were never published in his lifetime. When the fight for freedom was over and won, and victory had brought nothing but Fernando's vindictive restoration, Goya certainly seemed to have lost all faith. One of the *caprichos enfáticos* at the end of the series (plate 69) shows a skeleton scribbling one single word as it sinks into the grave: *Nada* ("Nothing"). This is the second issue of the first edition, with captions corrected. Harris 121-200, 1b.

Oblong folio (250 x 338mm sheets in 327 x 403mm album). 80 etchings with burnished aquatint, drypoint and engraving on heavy wove paper, 25 with part of a J.G.O. and Palmette watermark, the rest without watermark, with margins, rebound by tipping the etchings onto larger album leaves, album leaves with contemporary manuscript French captions (lacking title and biographical essay, occasional marginal soiling). 19th-century quarter roan by Pagnant, spine gilt (spine dry with some wear, joints started, modern label tipped to front free endpaper).

\$35,000-45,000



PROPERTY OF A GENTLEMAN

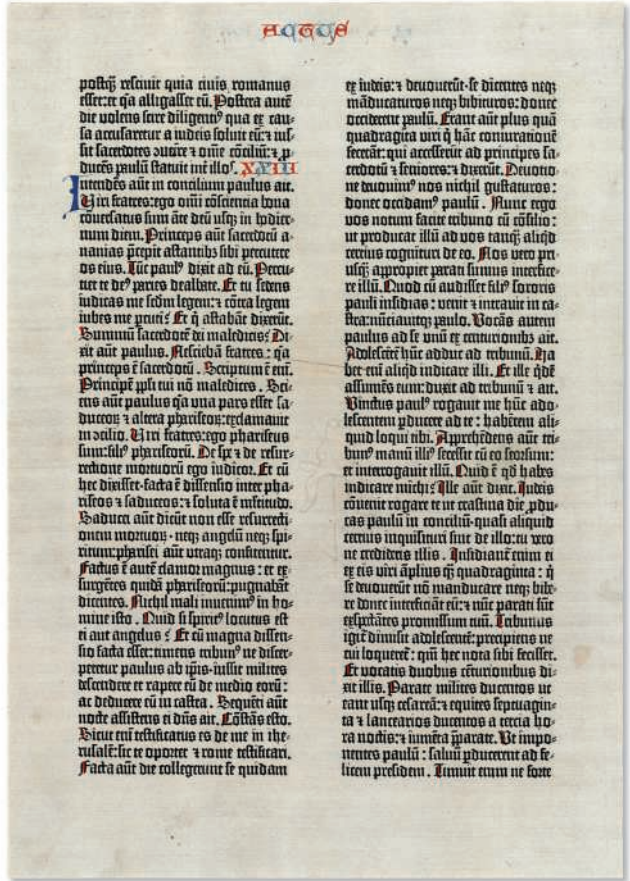
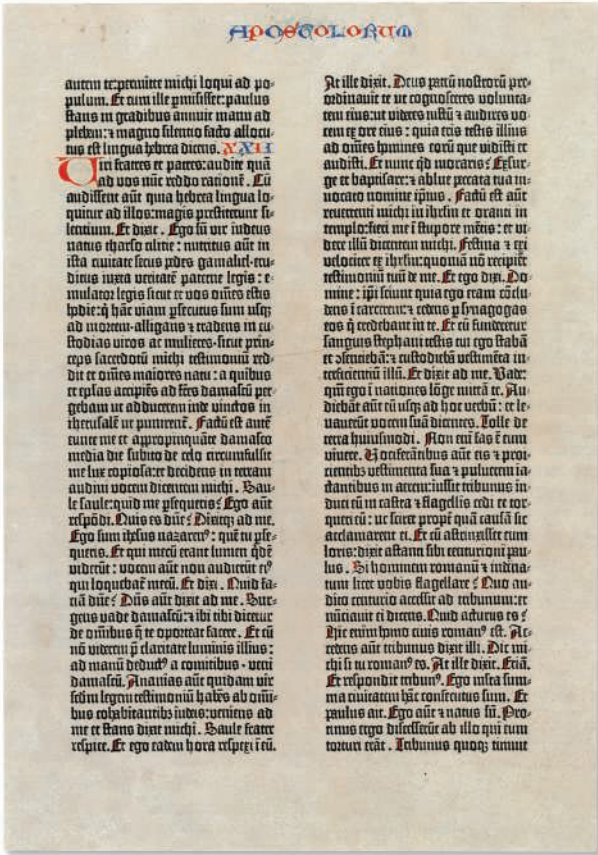
**45**

GUERICKE, Otto von (1602-1686). *Experimenta nova (ut vocantur) Magdeburgica, de vacuo spatio*. Amsterdam: Johannes Jansson Waesberge, 1672.

**The first edition of "a book of prime importance in electrical discovery, air-pressure and the vacuum pump"** (Dibner). *Experimenta nova* is von Guericke's own report on his famous "Magdeburg experiment" with air-pressure. The double-page engraved plate showing two teams of horses in a vain attempt to pull apart two copper hemispheres from which the air has been pumped, has become one of the most reproduced illustrations in the history of science, but other engravings in the edition also confirm the second half of the 17th century as the Dutch golden age in book illustration. Guericke's discovery of the air-pump and his description of it are of the greatest importance, but his many discoveries in electricity and electrical phenomena are also explained. Dibner *Heralds of Science* 55; Grolier/Horblit 44; Sparrow *Milestones of Science* 90; NLM/Krivatsy 5074; Norman 952; Wellcome III, p.175; Wheeler Gift 170.

Folio (310 x 200mm). Additional engraved title, engraved portrait; 6 plates, extra-illustrated with a duplicate of one plate; 2 double-page engraved plates and 24 engraved diagrams and figures in text (lacking one plate; stained, B2 torn; K2-3 torn and repaired; folding plate of "Systematis Mundi" trimmed closely touching lower margin of image, small ink stamp on titles). 18th-century calf (some rubbing and wear).

\$10,000-15,000



PROPERTY OF ANOTHER GENTLEMAN

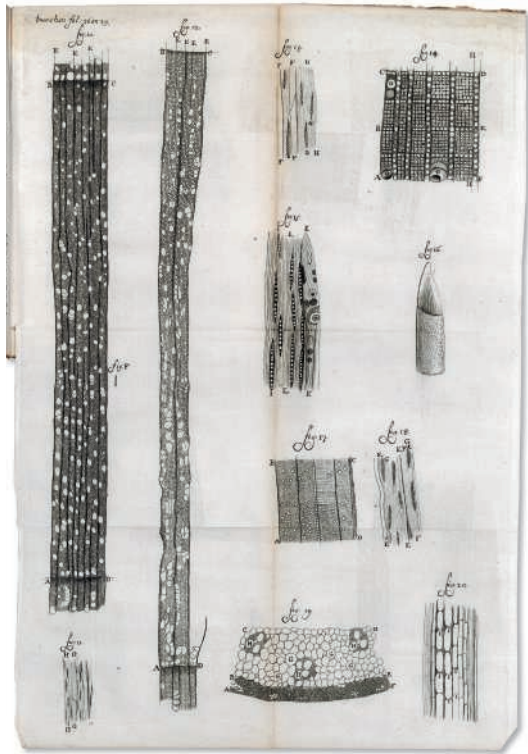
46

[GUTENBERG, Johann (d. 1468)] Biblia Latina. [Mainz: Johann Gutenberg and Johann Fust, c.1455.]

A leaf from the Gutenberg Bible, the first substantial book printed with moveable type. This leaf contains the conversion of Saint Paul, being the end of Chapter 21 through the middle of Chapter 23 of the Acts of the Apostles. Saint Paul's transformation from a persecutor of Christians to one of the most important figures of the early church has become a cultural touchstone. In this passage, he describes his dramatic conversion experience on the road to Damascus: "suddenly there shone from heaven a great light round about me. And I fell unto the ground, and heard a voice saying unto me, Saul, Saul, why persecutest thou me?" Chalmers Disbound and Dispersed 18; Hain \*3031; Needham P18; Goff B-526.

Folio (390 x 285mm). One leaf. 42 lines, double column, Gothic type. 2-line Lombard initials in blue and red, headlines and chapter numbers in alternating red and blue letters, capital strokes in red. Framed. Extracted from: A Noble Fragment: Being a leaf of the Gutenberg Bible, with a bibliographical essay by A. Edward Newton. New York: Gabriel Wells, 1921. Dark blue morocco gilt, by Stikeman and Co. 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 (sold by him to:) - Gabriel Wells - John Lewis and Elizabeth B. Ketterlinus (1852-1932 and 1856-1930; owners of Ketterlinus Lithographic Manufacturing Company in Philadelphia; bookplate).

\$30,000-50,000



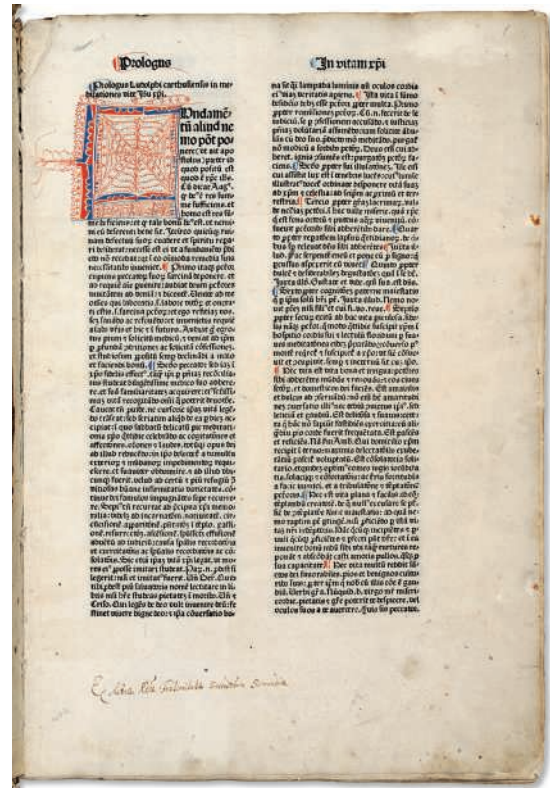
PROPERTY OF A PRIVATE COLLECTOR

**47**  
 LEEUWENHOEK, Anton van (1632-1723). *Ondervingen en beschouwingen der onsigtbare geschapen waarheden, vervat in verscheydene Brieven, geschreven aan de... Koninklijke Societeit in Engeland*. Leiden: Daniel van Gaesbeeck, 1684. Bound with 9 others, 1684-1688.

**A sammelband of Leeuwenhoek's scientific writings, comprising letters 28-52 and 65.** A draper by profession, Leeuwenhoek's experiments in lens-making—originally undertaken in order to better see thread quality—made him into “one of the most remarkable microscopists of all time” (PMM). “A consummately acute observer ... for fifty years he patiently and painstakingly documented the hidden realms of nature in a way no one had done before him” (Grolier). Leeuwenhoek produced a total of about 550 lenses during his lifetime, perfecting the microscope sufficiently to enable him to make unprecedented observations of sub-visible life. Letter 39 here contains his famous description and illustration of bacteria scraped from his own teeth. Leeuwenhoek's scientific work was communicated mainly in a series of letters to the Royal Society in London; 165 were published, in two chronological sequences, numbered 28-146 and I-XLIV (letters 1-27 were not published separately, although abstracts appeared in the *Philosophical Transactions*). Dobell 1-9, 11; Norman 1301, 1303, 1305-6, 1308-10; Wellcome III, p. 476; cf. Grolier, *Medicine*, 37; cf. PMM 166.

Ten works bound in one, quarto (195 x 155mm). Engraved title; 7 engraved plates, 5 of which folding; numerous engraved illustrations, woodcut title vignettes (faint dampstain to upper margin, a few bifolia sprung, some light browning). Contemporary vellum (some minor staining).

\$8,000-10,000



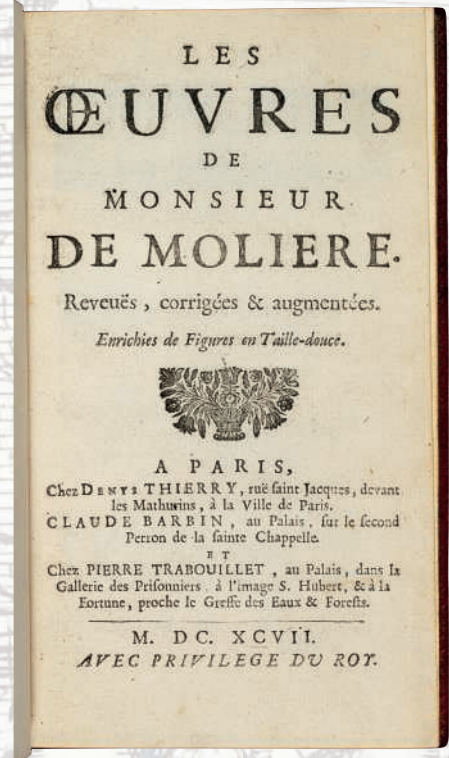
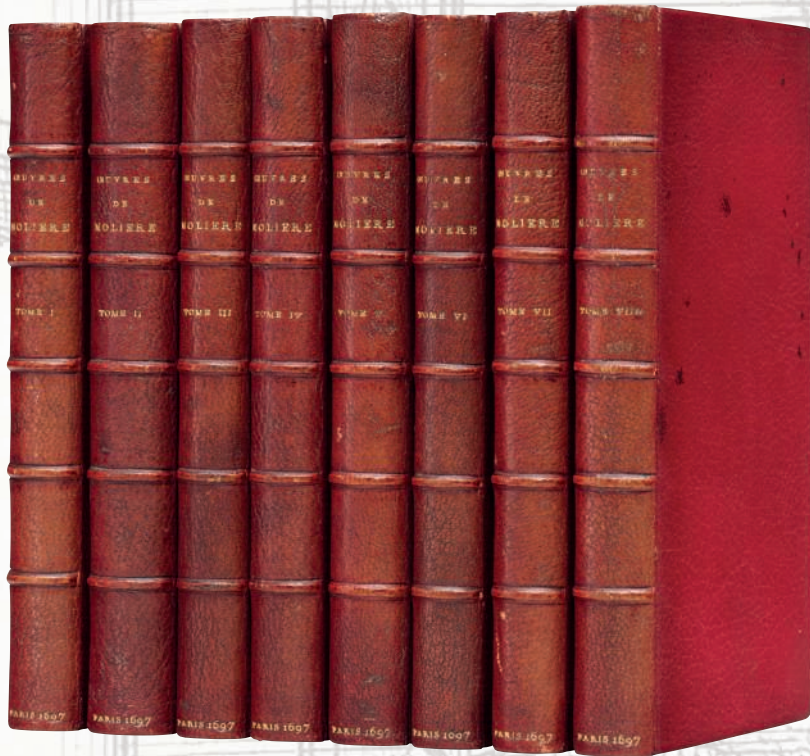
OTHER PROPERTIES

**48**  
 LUDOLPHUS OF SAXONY (c.1295-1378). *Vita Christi*. Nuremberg: Anton Koberger, 1478.

**An early incunable edition of one of the most popular devotional works of the later middle ages, bound with fragments of a 12th-century liturgical chant manuscript.** “The most successful product of German mysticism,” the *Vita Christi* owed its tremendous success to its elegant distillation of “almost the entire relevant patristic, early medieval, and contemporary literature” (Verfasserlexikon). It enjoyed great popularity among diverse proponents of reform in the 15th and 16th centuries. The first edition was printed in Strasbourg in 1474. BMC II 417; Goff L-339; Hain 10292; IGI 5872; see Verfasserlexikon 5:973.

Two parts in one, folio (470 x 320mm). Collation: [a-m<sup>8</sup> n<sup>6</sup> o-z<sup>8</sup> \*6; A-B<sup>8</sup>, O<sup>8</sup> (-O8), P-Z<sup>8</sup>]. Large initial letter F on the first leaf drawn in red and blue with ornamental penwork, 2 other large initials in red and blue, lombard initials and paragraph marks in red and blue throughout (lacking leaf O8; occasional mostly marginal staining, some worming with repaired wormhole affecting text of H8). Contemporary blindstamped pigskin over wooden boards, vellum manuscript scraps used as binding waste (lacking pastedowns, bosses, and clasps, wear to boards). *Provenance*: contemporary annotations on inner boards – Fratrnitas Sacerdotem Gamundiae (a religious house in Althornbach; inscription) – bookplate removed from front board.

\$7,000-9,000



PROPERTY OF A PRIVATE COLLECTOR IN ARGENTINA

**49**

MOLIÈRE (1622-1673). *Les Œuvres de Monsieur de Molière*. Paris: Denys Thierry, Claude Barbin et Pierre Trabouillet, 1697.

**The second edition of the illustrated collected works of France’s greatest playwright by Thierry, Barbin, and Trabouillet.** Molière’s sharp and bravura sense of humor, which encompasses the whole scope of human life, earned him the favor of Louis XIV—and the approbation of the Catholic church. This edition reproduces Thierry’s 1682 illustrated edition, which was the first to print the text of his *Don Juan*—a play attacking hypocrites which was quickly suspended, requiring him to censor the final lines even in print. Tchermazine IV, 826-827; Guibert, II, p. 629-658; Pléiade, I, CXVIII-CXXV.

Eight volumes, 12mo (156 x 91mm). 30 engraved illustrations by Sauvé after Brissart, woodcut initials and ornaments (occasional light offsetting). 19th-century red morocco by Duru and Chambolle, edges gilt. (8)

\$15,000–20,000



OTHER PROPERTIES

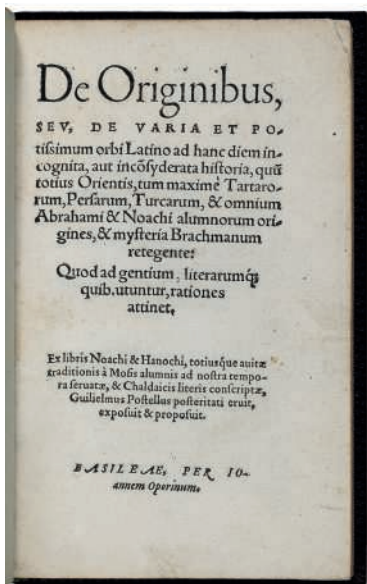
50

MORGAN, John Pierpont (1837-1913) – BODE, Wilhelm (1845-1929). *Bronzes of the Renaissance and Subsequent Periods*. Paris: Librairie Centrale des Beaux-Arts, 1910.

**One of only 150 copies illustrating Morgan's fine collection of Renaissance bronzes.** Morgan's renowned collection was housed primarily in London until 1912 when he shipped it to New York, partially in preparation for a major exhibition at the Metropolitan Museum of Art in 1914. He failed, however, to make permanent provisions and following his death in Rome in 1913 his son sold more than half of the collection. This copy is numbered 54.

Two volumes, quarto (500 x 382 mm). Half-title, title-pages and text printed in red and black (light soiling to preliminaries). 162 photographic plates, some tinted, printed on India paper and mounted, and smaller photographic illustrations in the text. Original black half morocco gilt, top edge gilt (covers and extremities with some small scuffs).

\$3,000–5,000



PROPERTY OF A PRIVATE COLLECTOR IN ARGENTINA

51

POSTEL, Guillaume (1510-1581). *De Originibus, seu, de varia et potissimum orbis Latino ad hanc diem incognita*. Basel: Johannes Oporinus [1553].

**The first edition of Postel's curious work on the original language of mankind.** Only one other copy has appeared at auction according to ABPC and RBH. Postel was sent to Constantinople in 1536 as the official interpreter of the French embassy to Suleiman. A skilled linguist, he collected manuscripts and published important works of Semitic linguistics. He began to advocate for a universal world religion to unite all people and languages, putting him into conflict with the inquisition and resulting in his confinement on grounds of insanity. This work represents his research into the apocryphal books of Enoch and Noah, seeking the language of Eden in the origins of Tartars, Persians, and Turks. Adams P-2022; Brunet IV 838; VD16 P4482.

Octavo (150 x 93mm). Roman, Greek, and Hebrew types. Woodcut initial (final leaf strengthened). 19th-century dark purple morocco, paneled in gilt, edges gilt. *Provenance*: early annotations.

\$3,000–4,000



52

ROLEWINCK, Werner (1425-1502). *Fasciculus temporum*. Strasbourg: Johann Prüss, 1487.

**An incunable edition of Rolewinck's popular illustrated chronicle—considered one of the earliest examples of a hypertext.** The work comprises a multi-page linear chart, which uses “a system of coordinated circles to locate biblical, classical, and modern rulers and writers in the flow of historical time—a system so complicated that the first printer who grappled with it [in 1474] botched the job” (Grafton). Reprinted numerous times in the 15th century, each publisher improved on Rolewinck's innovative graphic design and added more items to the timeline, bringing it up to date. “The results were most impressive: a neatly designed, powerfully horizontal line of time plunging forward from the creation to the present” (*ibid*). This edition ends with the election of Pope Innocent VIII in 1484—although an annotator has added a final entry for the election of Pope Alexander VI in 1492. BNF R-178; Goff R-273; HC 6936; cf. Grafton, *Cartographies of Time*, p. 28-31.

Folio (290 x 191mm). Collation: [6] A<sup>B</sup> B-O<sup>6</sup> P<sup>4</sup>. Woodcut illustrations throughout, with later hand-coloring and heightened in gold (final 4 leaves repaired in the inside margin; scattered worming; occasional small repairs, affecting corner of text in one leaf; lower margins of final 2 leaves reinforced with early paper, covering annotations; some staining). Modern leather to style (hinges worn). *Provenance*: early annotations in several hands, occasionally cropped.

\$3,000–4,000

OTHER PROPERTIES

Δ 53

[SCHUMACHER, Johann David (fl. 1740)]. *Gebäude Der Kayserl. Academie der Wissenschaften, Bibliothec und Kunst-Cammer in St. Petersburg.* St Petersburg: Kayserl. Academie der Wissenschaften [1744].

**A rare illustrated guide to the St. Petersburg Academy of Sciences, Russia's first such institution.** The second edition. Commissioned by Peter the Great, the building of the Academy of Science housed Russia's first public museum of "curiosities" of science and nature, a library, and an anatomical dissecting theatre. The museum included the collections of Albert Seba *Locupletissimi rerum naturalium thesauri* (acquired 1716), Ruysch's *Thesaurus anatomicus* (acquired 1717) and numerous others. The first edition was published in 1741. Union Cat. Foreign-Language Works Printed in Russia [Svodnyi Katalog in Yaz.], 1045.

Quarto (245 x 183mm). 12 engraved folding plates (without frontispiece, not called for in Union Cat. but present in some other copies). Contemporary marbled wrappers (chipping and splitting to joints and spine); cloth box. *Provenance:* 'Aphaendet fra Bibliotheket' (old Scandinavian library stamp on verso of title and upper cover).

\$3,000-5,000



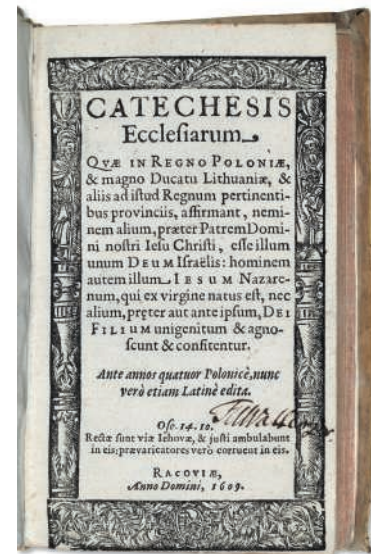
54

SOCINIAN HERESY – *Catechesis Ecclesiarum, quae in Regno Poloniae et magno Ducatu Lithuaniae.* Rakow: [Sebastian Sternacki,] 1609. [With:] GITTICHILUS, Michael (d. 1645). *De gravissima quaestione num Christus pro peccatis nostris justitiae divinae satisfecerit, necne?* Basel: Waldkirch, 1612.

**The first Latin edition of the genuine Rakow catechism, summarizing the beliefs of the heretical sect which influenced the Enlightenment—no copies known at auction.** Rakow, Poland, was briefly a major center of religious tolerance and radicalism, where Italian exiles promoted the non-Trinitarian Socinian heresy. Their Catechism, "the single most important Socinian book," was translated into Latin to serve a hungry European audience and dedicated to James I on the basis of his supposed religious tolerance. The devout king was not flattered, and parliament ordered the work burnt in 1614. While several editions bearing the Rackow imprint were actually printed decades later in London, the genuine 1609 Rackow edition is distinguished by the woodcut title border. No copies have appeared at auction according to ABPC and RBH. British Library 3506.a.2; Kawecka-Gryczowa 90; see STC 20083.3 (false imprint).

12mo (131 x 75mm). Woodcut title border (slightly cropped, closed tear p. 217, second work faintly toned). Contemporary vellum with yapp edges (lacking ties). *Provenance:* early ownership inscription on title – library inscriptions on spine (erased) and front flyleaf.

\$5,000-8,000



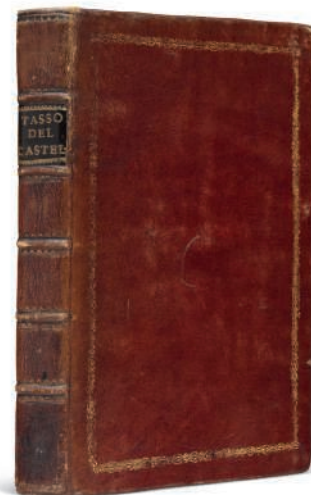
55

TASSO, Torquato (1544-1595). *La Gierusalemme liberata.* Genoa: Girolamo Bartoli, 1590.

**The first illustrated edition of this epic of the First Crusade by the "King of Poets."** Torquato Tasso's poem, which reimagines the Siege of Jerusalem and the clash of the crusaders and the Ottomans in a vivid world of magic and romance, was wildly popular for centuries after its composition. Mental illness led to Tasso's confinement in a madhouse, where he saw no profit from his incredibly successful work. He died only days before being crowned on the Capitoline by Pope Clement VIII as a king of poetry. Adams T243; Harvard, Italian, 494.

Quarto (245 x 173mm). Engraved title; 20 full-page engravings after Bernardo Castello by Giacomo Franco and Agostino Carracci; woodcut borders, initials, and ornaments (occasional light dampstaining). Early 18th-century red morocco gilt-stamped, decorated pastedowns (spine sunned). *Provenance:* M. Holkes (signature dated 1733).

\$2,500-3,500





**ENGLISH PRINTED BOOKS & MANUSCRIPTS  
LOTS 56-78**

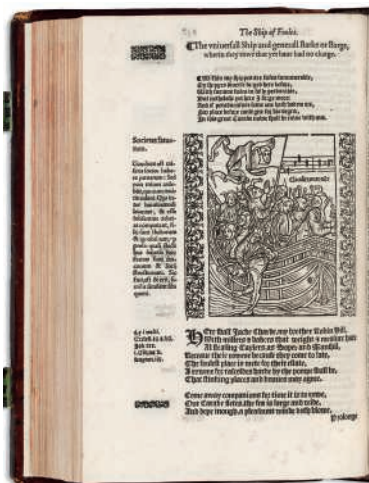
**56**

BRANT, Sebastian (1458-1521). *Stultifera navis*. London: John Cawood, 1570.

The second English edition, in contemporary calf, of this highly influential satire, which blends medieval imagery with humanist ideals. Riffing on the allegory of the “ship of fools,” Brant ruthlessly enumerates the categories of human vice and even invents a patron saint of disgusting people. The memorable series of woodblocks depicting the fools’ paradise of Narragonia were first used in Richard Pynson’s very rare English edition of 1509. All but seven were copied from Pierre Rivière’s 1497 French edition, which in turn were derived from the cuts by Dürer and others from the 1494 Basel first edition. Pforzheimer 41; STC (2nd ed.), 3546.

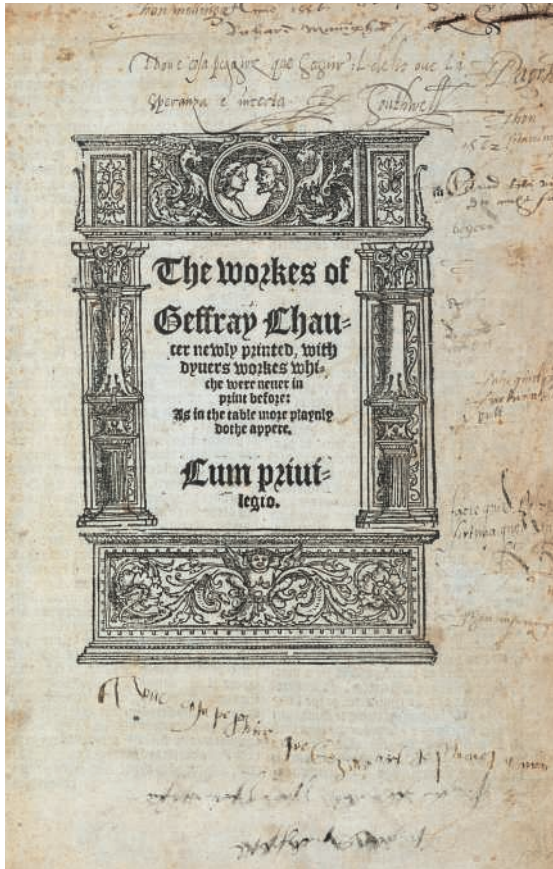
Folio (280 x 188mm). Title woodcut, numerous woodcut illustrations, woodcut initials (title and dedication leaves neatly remargined; some dampstaining, a few neatly repaired tears). Contemporary stamped calf, with later brass clasps (rebacked). *Provenance*: André Louis Simon (1877-1970, a notable wine merchant and bibliographer; bookplate).

\$12,000-18,000







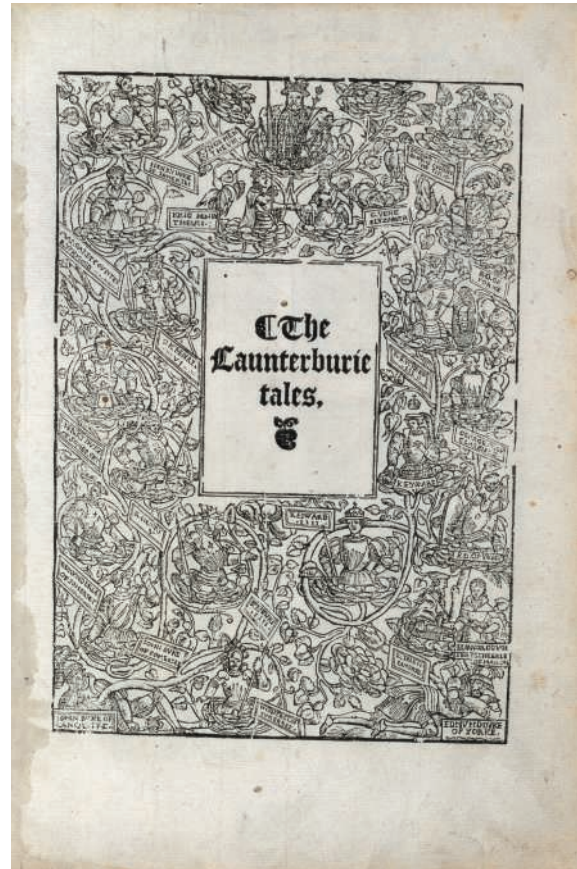


**59**  
 CHAUCER, Geoffrey (c.1343-1400). *The Workes of Geffray Chaucer Newly Printed, with Dyvers Workes whiche were Never in Print Before*. London: [Nicolas Hill for] Thomas Petit [c.1550].

**An important early edition of the works of Chaucer**, with contemporary annotations. Chaucer, called by Caxton “the worshipful fader and first foundeur and enbelisser of ornate eloquence in our English,” played an important role in the popularization of vernacular English as a language of literature and he stands beside Shakespeare as one of that language’s greatest authors. The text printed here was edited by William Thynne, who was commissioned by Henry VIII to search for copies of Chaucer’s manuscripts in the libraries and monasteries of England. Alongside the canonical works, several texts now known to be apocryphal are included. Pforzheimer, 174; STC (2nd ed.), 5073.

Folio (293 x 194mm). Woodcut title borders, 2 woodcut illustrations, woodcut initials (faint dampstaining, occasional staining). 17th century calf, tooled and gilt, red edges (rebacked). *Provenance*: annotations and underlining in several early hands – Thomas Molling (prior of Castleacre; signature on title dated 1556) – John Yorke (bookplate).

\$4,000–6,000



**60**  
 CHAUCER, Geoffrey (c.1343-1400). *The Workes of Geffray Chaucer, Newlie Printed*. London: John Kynngston for John Wight, 1561.

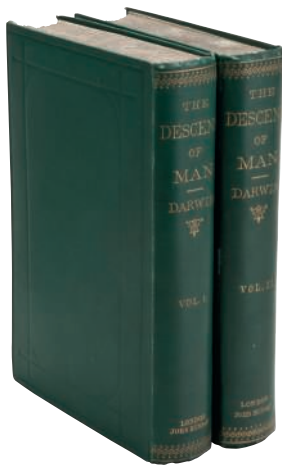
**The first issue of the edition of Chaucer’s works likely used by Shakespeare as a source for *Troilus and Cressida***. The twenty-two cuts in the prologue are from the blocks used by Caxton in his second edition (1483). Chaucer—called by Caxton “the worshipful fader and first foundeur and enbelisser of ornate eloquence in our English”—played an important role in the popularization of vernacular English as a language of literature and stands beside Shakespeare as one of that language’s greatest authors. This copy contains copious early marginalia, including copied lines from Puttenham’s *The Arte of English Poesie*. Pforzheimer, 176; STC (2nd ed.), 5075.

Folio (330 x 218mm). 3 woodcut title borders, woodcut illustrations, woodcut initials and ornaments (title page laid down, final two leaves repaired at inner margin, a few small marginal repairs, some dampstaining, occasional staining). Modern calf with contemporary cover panels laid down (original flyleaves laid in). *Provenance*: Daniel Dun (early signature on title) – Thomas Newton (signature dated 24 April 1576) – Richard Heigham (signature dated 1625) – John William Pease (bookplates) – Lucy Anne Pease (bookplate) – Howard Pease (bookplate) – Pease family (bookplate).

\$12,000–18,000

MS. 198

being appropriated  
 to some genus.  
 [The multiple or single origin of mankind  
 has already been much discussed by polygenists  
 & monogenists. The question is at once settled for  
 those who do not admit  
 the common descent of allied species. ~~to settle~~  
~~the question~~ of determining whether or not the  
 existing kinds of men shall be ranked as species, or as races. This  
 can be settled of arbitrary, as long as  
 no definition of ~~the term~~ ~~of~~ ~~the~~ ~~term~~  
 species is <sup>un</sup>iversally accepted. We <sup>may</sup> see ~~the~~  
 how impossible it is to decide on the value of the term



PROPERTY OF A PRIVATE COLLECTOR

**61**

DARWIN, Charles (1809-1882). Autograph manuscript signed ("Ch. Darwin"), titled "The Descent of Man," being a working draft in 12 lines with autograph cancellations and emendations [England, 1860s].

One page, 167 x 210mm, the lower half of a folio leaf (carefully torn at upper margin). [With:] DARWIN, Charles. *The Descent of Man, and Selection in Relation to Sex*. London: John Murray, 1871. Two volumes, octavo (191 x 124mm). Wood-engraved illustrations. Publisher's original green paneled cloth, gilt lettered on spines; custom slipcase.

**An early autograph draft of a passage from Darwin's radical treatise on human evolution, addressing the controversy over theories of racial origins,** with a first edition of that book. Darwin's theories in *The Descent of Man* struck a major blow against proponents of the idea that the various races of man represent separate species, rather than descending from one common ancestor. Here, he writes: "the multiple or single origin of mankind has recently been much discussed by polygenists and monogenists. The question is at once settled for those who do not admit the common descent of allied species, by determining whether or not the existing kinds of men shall be ranked as species or as races." Darwin implies that belief in the division of mankind into distinct species or races is a necessary corollary to the creationist position, a point more fully realized in the final text: "those who do not admit the principle of evolution, must look at species either as separate creations or as in some manner distinct entities." The present manuscript, with many corrections and emendations, provides a window into the development of Darwin's groundbreaking and prescient scientific thought.

The final book, which "caused a furor second only to that raised by the *Origin*" (Norman), argues for the common origins of all mankind, placing humans in the evolutionary scheme Darwin had outlined for the rest of the animal kingdom in *The Origin of Species*. However, not all evolutionists shared this view—many, including Alfred Russel Wallace and Ernst Haeckel, accepted evolution but still insisted that black Africans could not be the same species as white Europeans. Science writer Richard Dawkins has noted that Darwin's supposition that the human species arose in Africa was "typically ahead of its time," and despite the strong social pressures to think otherwise, "he carefully considered and decisively rejected the idea ... that different human races should be regarded as separate species." The polygenist view continued to provide support for scientific racism, with scientists like Henry Fairfield Osborn (President of the American Museum of Natural History) funding expeditions to seek evidence of the origins of humans in Asia instead of Africa, until a preponderance of fossil evidence and genetic information decisively proved Darwin correct in the late 20th century. Freeman 937 (vol. II Freeman's first issue); Garrison & Morton 170; Norman 599.

Provenance: John Drake (sold to) - Halsted B. Vander Poel (his sale, Christie's, 3 March 2004, lot 168).

\$70,000-90,000



PROPERTY FROM A PRIVATE COLLECTION

**62**

DICKENS, Charles (1812-1870). *The Posthumous Papers of the Pickwick Club*. London: Chapman & Hall, April 1836-November 1837.

**The first edition, in monthly original parts, of Dickens's exuberant first novel.** Originally commissioned to write the accompanying text to Robert Seymour's comic sketches, Dickens ended up taking control of the project after Seymour's suicide—choosing a new artist and developing the narrative into a full-blown novel. As is usual with Dickens's works in parts, a variety of first and later issue points are represented in the parts; a full list is available upon request. Grolier, English, 78; Eckel pp. 17-58; Hatton & Cleaver, pp. 3-88; Miller and Strange, *A Centenary Bibliography of the Pickwick Papers*.

20 parts in 19, octavo (220 x 139mm). Engraved title, 42 engraved plates by Hablot Browne [Phiz] (some spotting and discoloration). Original green pictorial printed wrappers, uncut (9 skillfully rebacked, others with small repairs, some nicks at edges); blue morocco case.

\$3,000-5,000



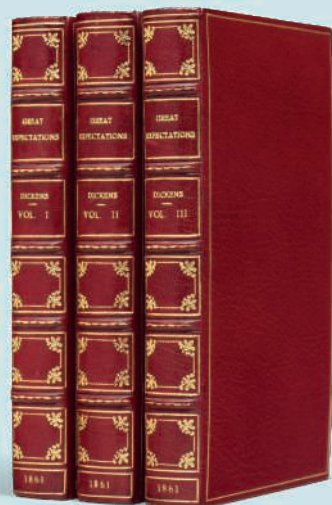
**63**

DICKENS, Charles (1812-1870). *Bleak House*. London: Bradbury and Evans, March 1852-September 1853.

**The first edition, in original monthly parts, of Dickens's "most complex and memorable single achievement"** (Bloom). The narrator, Esther Summerson, is one of Dickens's most fully realized characters, and the plot concerning the secret of her parentage provides "a panoramic view of English society and institutions" (*Dickens Index*). As is usual with Dickens's works in parts, a variety of first and later issue points are represented in the parts; a full list is available upon request. Eckel, pp. 79-81; Hatton & Cleaver, pp. 275-304; Yale/Gimbel A102; cf. Bloom, *The Western Canon*, pp. 310-331.

20 parts in 19, octavo (226 x 142mm). Half-title, engraved frontispiece, additional engraved title and 38 engraved plates by Hablot K. Browne (some occasional pale soiling). Original blue pictorial printed wrappers, uncut (parts 1-5 skillfully rebacked, part 14 with lower front corner renewed, some chipping at edges and a few pale stains); blue cloth slipcase.

\$2,000-3,000



**64**

DICKENS, Charles (1812-1870). *Great Expectations*. London: Chapman and Hall, 1861.

**The first edition in book form of Dickens's classic tale of love, revenge, and human generosity.** Dickens first published the novel in 36 weekly parts in *All the Year Round*, delighting subscribers with some of his most iconic characters, including the orphan Pip and the tortured spinster Miss Havisham. Only 1,000 copies of the first edition in book form were printed, with most of these copies going to circulating libraries. With most first issue points. Eckel pp. 91-93; Gimbel A146; Sadleir 688; Smith II, 14.

Three volumes, octavo (187 x 112mm). Without advertisements in vol. 3. Full red morocco by Bayntun-Riviere, with the original purple cloth covers and spines bound in, edges gilt.

\$3,000-5,000



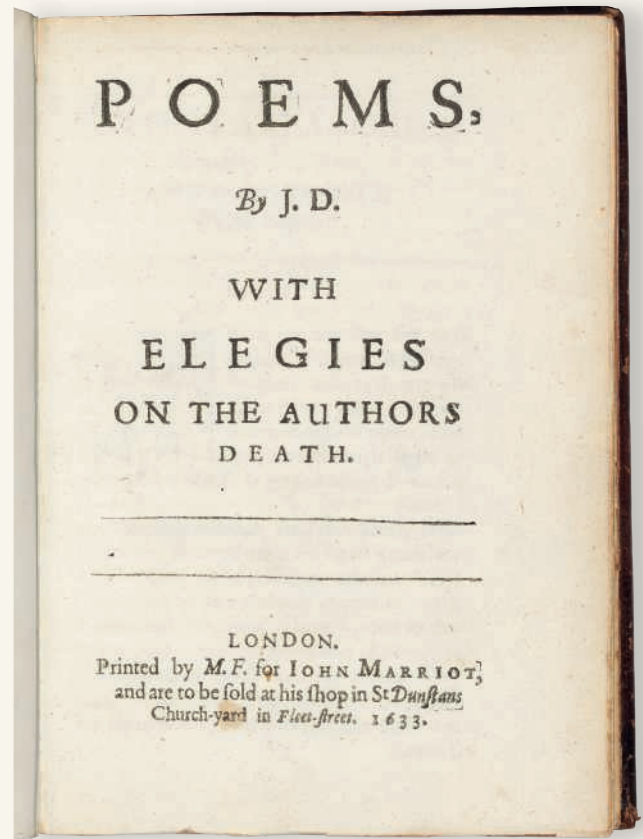
65

DICKENS, Charles (1812-1870). *A Tale of Two Cities*. London: Chapman and Hall, 1859.

**The first edition, first issue, in original monthly parts, of Dickens's classic novel—complete with all the advertisements.** This work, with its famous opening lines, marked the final collaboration between Dickens and illustrator Hablot K. Browne. The historical setting was a particular favorite of Dickens's, who knew Carlyle's *French Revolution* well. "He entered the mental and mechanical work with great spirit" (Eckel). This copy includes the very scarce "Cornhill Advertiser" in the final part. Eckel, pp. 86-90; Hatton & Cleaver, pp. 331-42.

8 parts in 7, octavo (224 x 143mm). Etched frontispiece, title and 14 plates by Hablot Browne [Phiz]. Original blue-green pictorial wrappers (small stain on lower wrapper of part one, a few small repairs along spines, a few pale stains).

\$10,000-15,000



PROPERTY OF A PRIVATE COLLECTOR

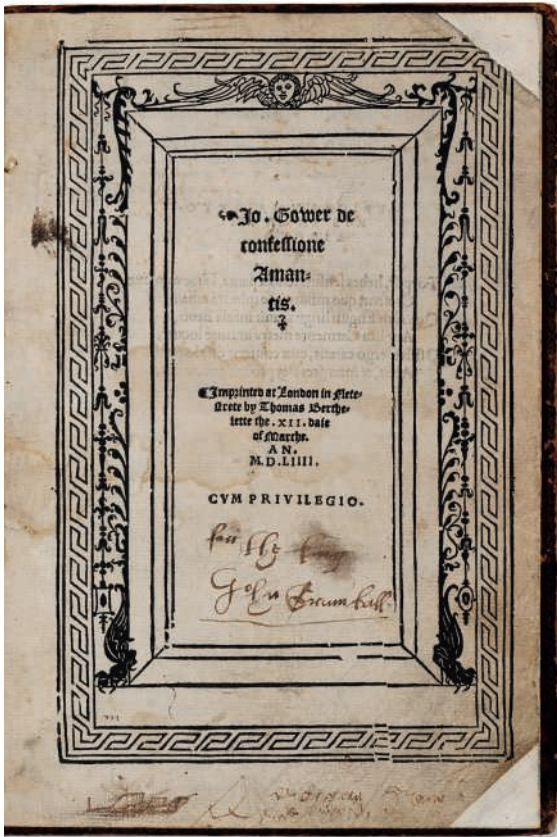
**66**

DONNE, John (1572–1631). *Poems*. London: M[iles] F[lesher] for John Marriot, 1633.

**A beautiful and exceptionally tall copy of the first edition of John Donne's collected poems, in a rare unrestored contemporary binding.** The passionate wit of John Donne has made him beloved since his own time. His innovative poetry explores themes of intimacy, grief, science, and religion, striking a chord with each successive generation. Most of Donne's work circulated only in manuscript during his lifetime, and here is lovingly collected from those copies two years after his death. This copy with "The Printer to the Understanders" and "Hexastichon Bibliopolae" bound after the first quire. This is the tallest copy to ever appear at auction according to ABPC and RBH. Grolier, Donne, 81; Keynes 78; Pforzheimer 296; STC (2nd ed.), 7045.

Quarto (196 x 142mm). Woodcut initials; uncanceled state of Nn1; bound without the first blank. Contemporary speckled calf, blind and gilt fillets on sides, flat spine gilt with red morocco label (small tear at foot of spine, corners on rear board repaired, very light wear at extremities); morocco slipcase. *Provenance:* Thomas Fenwick, Earsdon (c.1749–c.1777; bookplate and inserted endpaper) – Halsted B. Vander Poel (his sale, Christie's, 3 March 2004, lot 26).

\$40,000–60,000



OTHER PROPERTIES

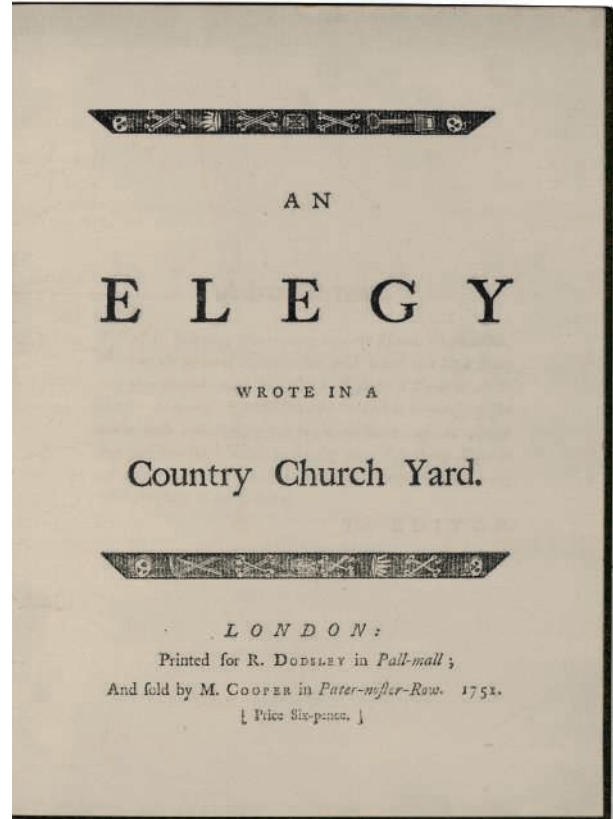
**67**

GOWER, John (c.1325-1408). *De Confessione Amantis*. London: Thomas Berthelet, 1554.w

**An early edition of Gower's major contribution to English literature.** One of the most copied manuscripts before the invention of the printing press, Gower's poem—modeled on Boethius's *De consolazione philosophiae*—is a series of stories framed as the confession of an aging lover to a chaplain of the goddess of love. Gower may have been influenced in his use of the English language by Chaucer, to whom the work is dedicated. This third edition is a reprint of the second, which was "textually an improvement over the earlier one. It is also a good example of workmanlike printing, much above the average English work of the period." C. S. Lewis praised Gower's "sweetness and freshness." STC (2nd ed.), 12144; Pforzheimer 422.

Folio (245 x 168mm). Woodcut title border, woodcut initials (corners of title and first few leaves repaired, occasional staining, scattered shaving to headlines). 19th-century mottled calf (spine dry and chipped). *Provenance:* early annotations, some cropped – J. E. Watson (bookplate).

\$5,000–8,000



PROPERTY FROM A PRIVATE COLLECTION

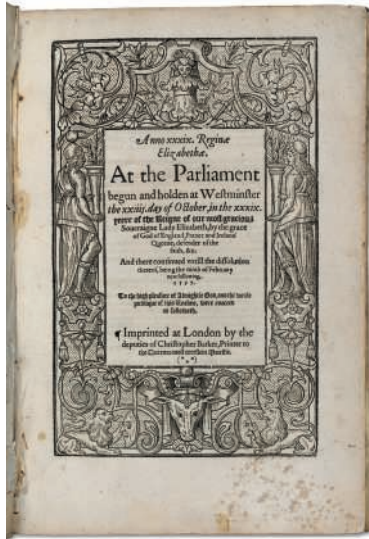
**68**

[GRAY, Thomas (1716-1771).] *An Elegy Wrote in a Country Church Yard*. London: for R. Dodsley, and sold by M. Cooper, 1751.

**The Currie-Webster copy of one of the best loved poems in English.** Begun in 1742, *Elegy* had circulated freely in manuscript after being finished in 1750. However, the threat of piracy led to it being rushed into print in no more than six days. Gray's striking poem inspired many imitators and homages from not only his fellow poets, but visual artists including William Blake, Owen Jones, and John Constable. A tall copy copy. Ashley II, p. 159; Grolier, English, 49; Hayward 173; Northup 492; Rothschild 1056; Stokes p. 27; Tinker 1165.

Quarto (255 x 190mm). Title between woodcut rules with emblems of death, the upper rule repeated at head of poem (discreet marginal repairs to title; some letters punched through, as usual). Modern green morocco by Riviere, edges gilt. *Provenance:* Barton Currie (his sale, Parke-Bernet, 7 May 1963, lot 178) – Paul Francis Webster (morocco bookplates and note laid in; his sale, Sotheby's New York, 24 April 1985, lot 44).

\$8,000–12,000



OTHER PROPERTIES

69

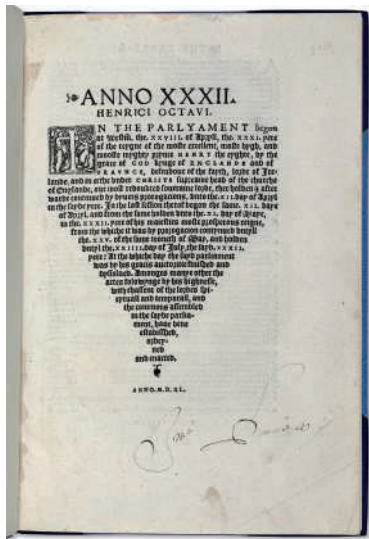
ELIZABETH I – *Anno xxxix. reginae Elizabethae. At the Parliament begun and holden at Westminster, the xxiii. day of October, in the xxxix. yeere of the reigne of our most gracious soueraigne lady Elizabeth.* London: Charles Barker [1598].

**A rare early edition of parliamentary acts issued during the reign of Elizabeth I.**

A primary historical source of great importance, the acts collected here relate to husbandry, relief of the poor, and the punishment of "Rogues, Vagabonds, and Sturdy Beggars." One act, on pardons, is copiously annotated in an early hand. Only five other editions of Elizabethan acts of parliament are recorded by RBH and ABPC. STC (2nd ed.), 9494.3

Folio (291 x 196mm). Woodcut title border, woodcut initials and ornaments (toning, occasional spots, tears affecting final leaves). Old limp vellum (lacking ties, endpapers lifted, lower board stained).

\$1,000–1,500



70

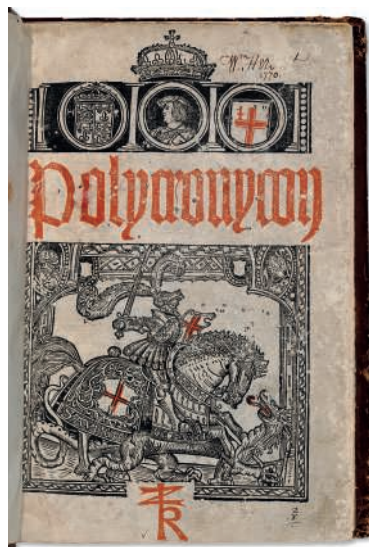
HENRY VIII – *Anno XXXII. Henrici octavi. In the parlyament begun at Westm[inster], the xxviii of Apryll, the xxxi yere of the reygne of the moste excellent, most hygh, and mooste myghty prynce Henry the eyghte, by the grace of God Kyng of Englande and of Fraunce.* London: Thomas Berthelet, [c.1543].

**An early edition of parliamentary acts issued during the reign of Henry VIII.**

This collection includes the act for the dissolution of Henry's marriage to his fourth wife, Anne of Cleves, as well as numerous other statutes which shed light on life in England during the tumultuous early years of the English Reformation. STC (2nd ed.), 9400.7

Folio (288 x 193mm). Woodcut initials (some few spots). Modern blue leather over blue cloth.

\$2,000–3,000



71

HIGDEN, Ranulph (c.1280–1364). *Polycronycon*. [Southwark: Peter Treveris, 1527].

**The first illustrated edition of this "cornerstone of English prose"**

(Pforzheimer). The final chapter, bringing history up to the year 1460, was written by the great English printer William Caxton, and is "the single work of importance of which the authorship can be traced to [him]" (Blades). Pforzheimer 490; STC (2nd ed.), 13440.

Folio (283 x 182mm). Title printed in red and black with woodcut of Saint George, woodcut illustrations, woodcut initials (lacking colophon leaf, wormed, some spotting and dampstaining, some short marginal tears, marginalia cropped, tear from upper corner of title). 17th-century paneled calf (rebaked, wear to corners). *Provenance:* William Herbert (signature dated 1770) – George Rose (1782–1873, English judge; armorial bookplate).

\$3,000–5,000



**72**

LEAR, Edward (1812-1888). *A Book of Nonsense. Derry Down Derry*. London: Thomas McLean, 1846.

**The rare first edition of Lear's classic book of children's verse.** The Manney copy. This work popularized the limerick, although it was not yet known by that name, as a humorous form of verse. Lear recalled in 1871: "the lines beginning *There was an Old Man of Tobago* were suggested to me by a valued friend, as a form of verse lending itself to limitless variety for Rhymes and Pictures" (Noakes). Three limericks present here were omitted from later editions, and have been published only in recent reprints. According to ABPC, only three complete copies of this book have sold at auction in the last thirty years. Noakes 72(c); Schiller *Nonsensus* (1988) passim, census no. 22.

Volume one only (of 2), octavo (141 x 210mm). 37 lithographed leaves, printed on rectos only (some foxing, some marginal repairs). Original lithographed pictorial boards (skillfully rebacked in red morocco, rubbed, corners retouched); blue quarter morocco slipcase. *Provenance:* Edgar S. Oppenheimer (d.1958, his sale Sotheby's Hodgsons, 21-22 October 1976, lot 1527) - Justin G. Schiller (bookplate) - Richard Manney (bookplate; his sale Sotheby's New York, 11 October 1991, lot 202).

\$15,000-20,000

OTHER PROPERTIES

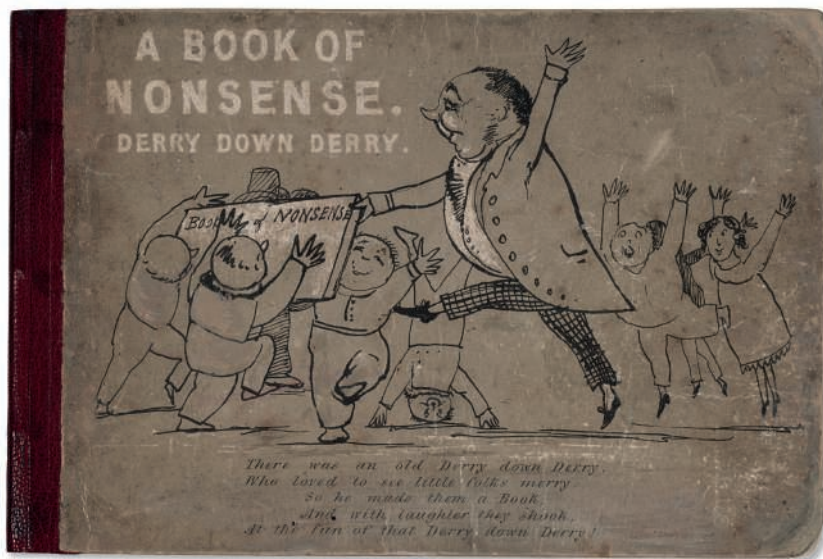
**73**

LYELL, Charles (1797-1875). *Principles of Geology, Being an Attempt to Explain the Former Changes of the Earth's Surface, by Reference to Causes Now in Operation*. London: John Murray, 1830-1833.

**The first edition of the groundbreaking work by the father of modern geology which argued for the true antiquity of the Earth.** Lyell's work had enormous impact on Charles Darwin's thinking with its development of the concept of "deep geological time" through observation of current geological processes; Darwin himself wrote that: "I always feel as if my books came half out of Lyell's brain" (PMM). This copy is in the binding of the banker and antiquarian Hudson Gurney. A page of his notes copied from the opening of the Chapter III describes the geological theories of the Medieval Islamic scientists, in particular Avicenna, whose own theories about geological change over time prefigured Lyell's. Dibner 96; Horblit 70; Milestones of Science 140; Norman 1398; cf. PMM 344.

3 volumes, octavo (212 x 132mm). 3 aquatint frontispieces, 2 of which handcolored; 5 engraved plates; 3 maps, 2 of which handcolored and 2 of which folding; wood engravings throughout (without half-titles in vols 1 and 3; lacking final leaf of vol. 2; light spotting to plates in vol. 1). Contemporary calf gilt (rebacked with the original spine, edges of boards restored); in modern boxes. *Provenance:* Hudson Gurney (1775-1864, banker and antiquarian; armorial binding and page of manuscript notes).

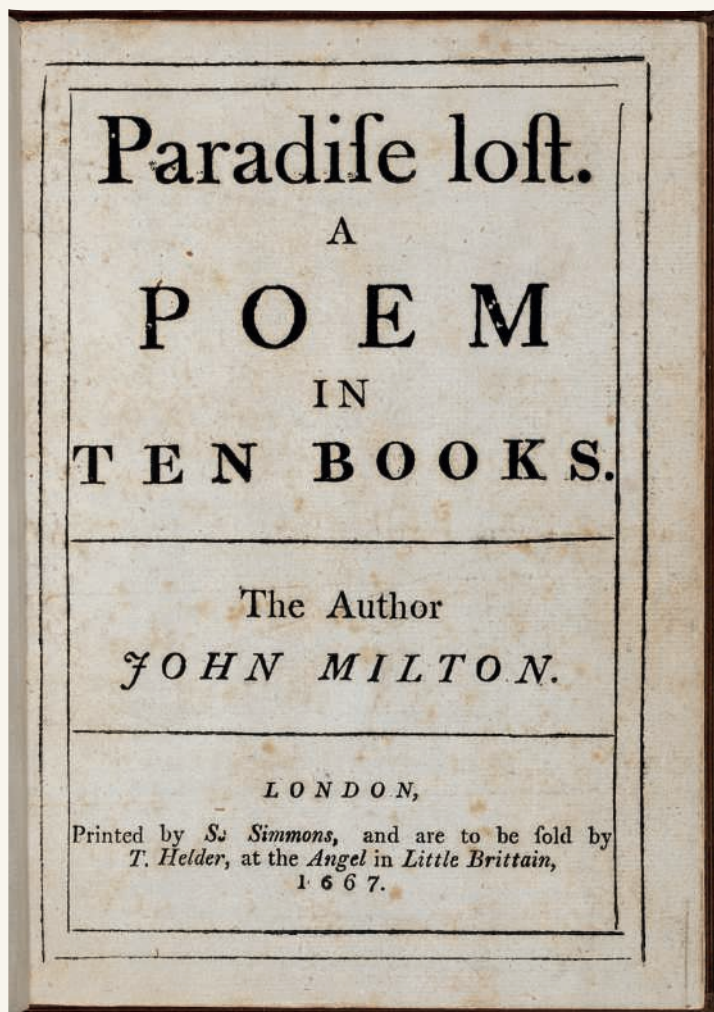
\$8,000-12,000



72



73



PROPERTY FROM THE ESTATE OF NANCY LONG HOGAN

74

MILTON, John (1608-1674). *Paradise lost. A Poem in Ten Books*. London: Printed by S. Simmons, and are to be sold by T. Helder at the Angel in Little Brittain, 1667.

**An apparently unique variant of the first edition of "one of the greatest works of the human imagination"** (ODNB). Milton's epic poem, which sought to "justify the wayes of God to men," brought the entire classical poetic tradition to bear on the founding story of Christianity. The poet introduced as many as three times the number of new words to written English as Shakespeare, among them: *satanic*, *terrific*, *sensuous*, and *pandemonium*. The bibliography of the first edition and its many title page variants and cancels is a notoriously knotty problem which has been mostly untangled by Hugh Amory, who lists six title pages comprising four separate issues of the first edition, dated 1667, 1668 and 1669. The whole edition was printed by Samuel Simmons for three different sets of booksellers, one of whom was Thomas Helder. While the other two Helder issues are dated 1669 (one thought to be printed late 1668), the present copy bears a cancel title with the earliest possible date of 1667; it is also without the front matter that first appeared only in 1668. This copy is discussed in the *Proceedings of the Massachusetts Historical Society*, April 1909 when it seems to have been in an earlier binding. Amory, "Things Unattempted Yet" in *The Book Collector*, Spring 1983, pp. 41-66; Pforzheimer 718; Wing M-2142.

Quarto (179 x 128mm). Box ruled throughout, cancel title page, woodcut initials and ornaments (soft horizontal crease to title). Early 20th-century morocco gilt, edges gilt (light wear). *Provenance*: Nathaniel Ingersoll Bowditch (1818-1861, abolitionist and son of the famous mathematician of the same name; inscription dated 1844 on front flyleaf) - William I. Bowditch (will, 1818-1909) - William Henry Albers (1880-1954; bookplate) - by descent to the current owner.

\$15,000-25,000

Upper Brook Street  
6<sup>th</sup> Dec. 1812.

My dear Sir

I have looked over your friend's chart with much attention and find but very few positions with which I do not entirely agree. I differ from him on one or two points which do not in the least affect the main question, and which, if altered to what I consider entirely correct, might perhaps tend rather to perplex than to enlighten those for whose perusal it is intended. My objections, however, shall be stated.

It does not appear to me to follow as a necessary consequence that in proportion as the coins in circulation are diminished in weight by wear they will become depreciated in value. It is possible that a currency might consist wholly of coin diminished in weight by wear, 10 or even 20 per cent, without any effect being produced on the price of bullion. Whether the price of bullion would rise under such circumstances

notes under £5 were substituted the circulation would not be augmented, & consequently no effect would be produced on the exchange. In the scale on the Chart such a rise would be called an augmentation of 5 millions, and the truth of the theory might be questioned because there would not appear a rise in the price of bullion, or a fall in the exchange proportioned to such an augmented issue. When once the circulation consists wholly of paper it will be of little consequence whether the smaller notes are retained or rejected, as the proportions will be precisely the same. These are all the observations which I have to offer. - I hope your friend will be induced to publish his chart & explanation, as I think it very strikingly illustrates the theory which we are both anxious to establish. I trust you will make due allowance for whatever is faulty in this hasty production & believe me

Yrs very sincerely  
Leonard Horner Esq. David Ricardo

PROPERTY OF A PRIVATE COLLECTOR

75

RICARDO, David (1772-1823). Two autograph letters signed, 6 December 1812 & 3 March 1813 - MUSHET, Robert (1782-1828). Two autograph letters signed, 15 December 1812 & 27 February 1813 - HORNER, Francis (1778-1817). Autograph letter signed, 30 November 1812. All addressed to either Leonard Horner or Tertius Galton. [With:] Ten additional letters from Alexander BLAIR, Leonard HORNER, John CORRIE, Nathaniel Haywood, Hudson GURNEY, Joseph TRITTON and Sir Joseph BANKS, all of which are addressed to either Leonard Horner or Tertius Galton, 5 December 1812 to 14 February 1814.

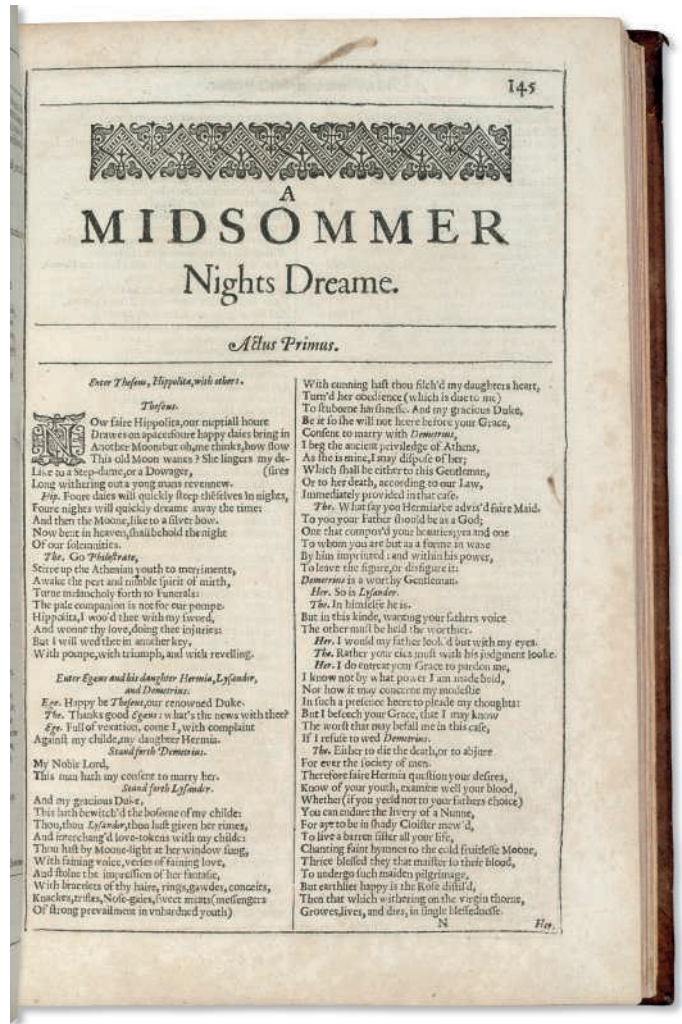
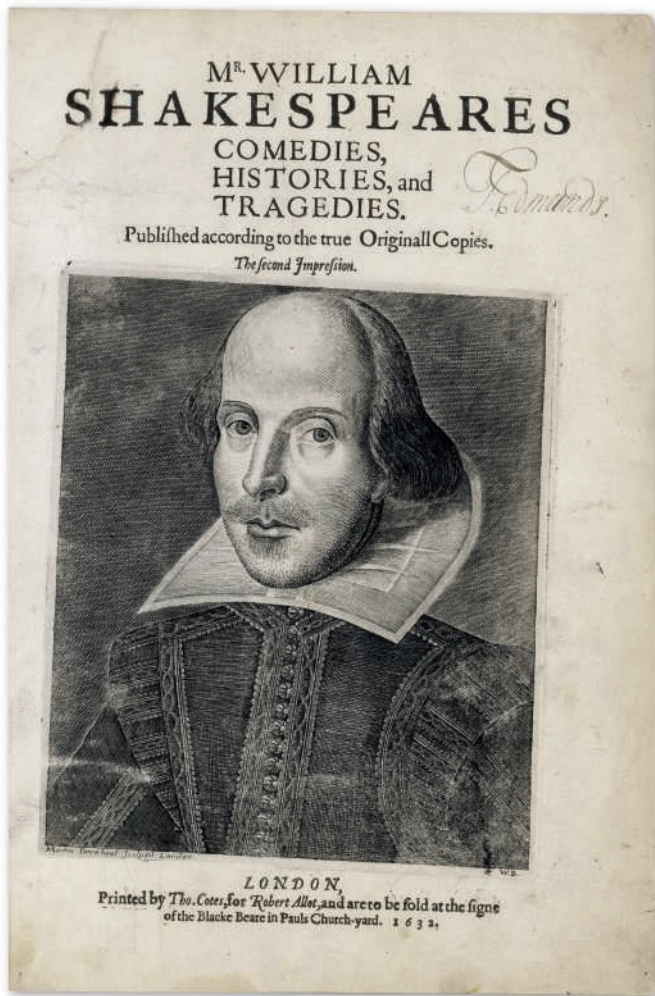
Together 15 letters, 33 pages total, ranging in size from 180 x 115mm to 250 x 200mm, housed in a custom blue cloth clamshell box and slipcase (letters mounted to larger sheets but only with mild toning in places).

**An important and unpublished correspondence concerning The Bullion Controversy: shedding light on early developments in monetary theory including letters by several prominent economists of the day.** David Laider, writing on the Bullion Controversy in *New Palgrave* noted that "much of the debate was about fundamental questions of economic theory" and contain "contributions of crucial and lasting importance to monetary theory." Summarizing the importance of this period, he observes that "In only a quarter of a century, 18th century analysis of commodity money mechanisms had been adapted to the circumstances of a modern banking system, and the monetary economics of the open economy under fixed and flexible exchange rates had taken on a form that is recognizable even today. Moreover, the foundations of the theory of central banking under commodity and paper standards were also developed." He concluded that he could think of no "other episode in the history of monetary economics when so much was accomplished in so short a period."

This correspondence concerns a manuscript by the banker Tertius Galton that would be published in 1813 under the title: *A chart exhibiting the relation between the amount of the Bank of England notes in circulation, the rate of foreign exchanges, and the prices of gold and silver bullion and of wheat*. Galton composed his essay and accompanying chart in response to the 1810 Bullion Controversy, which sparked by inflationary pressures marked by a decline in the exchange rate for sterling and a rise in the price for specie against notes issued by the Bank of England. The extreme Bullionists, led by David Ricardo, blamed the excessive issuance of Bank of England notes, while the anti-Bullionists pointed to the spike in foreign remittances exacerbated by the Napoleonic Wars. To tackle the problem, Parliament established the select Bullion Committee. In the winter of 1812, Galton passed along the manuscript of his chart, which supported the Bullionist position, to Leonard Horner, who, in turn, showed it to his brother Francis Horner, the chairman of the committee, David Ricardo, and Robert Mueset of the Royal Mint, and others, many of whom offered their counsel.

David Ricardo approved of Galton's methodology overall, writing in December 1812 to Leonard Horner that he found "but very few positions which I do not entirely agree". He took issue with the assertion that a prevalence of worn coins in the system would affect the price of bullion, but would rather "depend entirely on the abundance of such coin." Ricardo also cautioned that the table should "be considered an approximation to truly but by no means critically correct", observing areas where hard data were lacking and estimates in certain areas were necessary. He cautioned however that his critiques "might perhaps tend rather to perplex than to enlighten those for whose perusal it is intended." Mueset too approved of Galton's table, writing that it was well "calculated to do a great deal for the Bullion cause. His chart is ingenious and gives a very clear & comprehensive view of the subject, and one that every person will easily understand." Ricardo concurred in a later note to Galton, writing that "it will assist to dissipate the cloud of error which at present prevails on the subject". Some anti-Bullionists are represented in the correspondence as well. Sir Joseph Banks blamed the Continental System for the inflationary crisis. Meanwhile, Hudson Gurney, known as a chronic contrarian in Parliament, took issue with Gold and Silver as valid measurement of value, concluding that "all monied wealth being merely imaginary" and "all is circle - Money is power - & power is Money [...] the individual seems only to have to do his work take his share - if he can get it - & not quarrel with the manner of reckoning". A complete transcript of the correspondence is available upon request.

\$25,000-35,000



PROPERTY OF A PRIVATE COLLECTOR

76

SHAKESPEARE, William (1564-1616). *Comedies, Histories and Tragedies. Published according to the true Originall Copies. The second Impression.* London: Thomas Cotes for Robert Allot: 1632.

**The first issue of Shakespeare's Second Folio, also containing Milton's first appearance in print—a tall and fresh copy in an early binding.** Shakespeare's collected works are considered the most important and influential in the English language, described by Samuel Johnson as "the mirrour of life" and his contemporary Ben Jonson as "not of an age but for all time." The urge to read, rather than just see, Shakespeare's plays surfaced in his own lifetime, with about half of his works appearing as single quarto editions. The First Folio, collecting the plays for the first time and dividing them into thematic categories, came nine years after the playwright's death—and this Second Folio, correcting the first and adding an unsigned eulogy by Milton, came in 1632. Greg III:1116; STC 22274b; W.B. Todd. "The Issues and States of the Second Folio and Milton's Epitaph," in: *Studies in Bibliography* V (1952-53), pp. 81-108; cf. PMM 122.

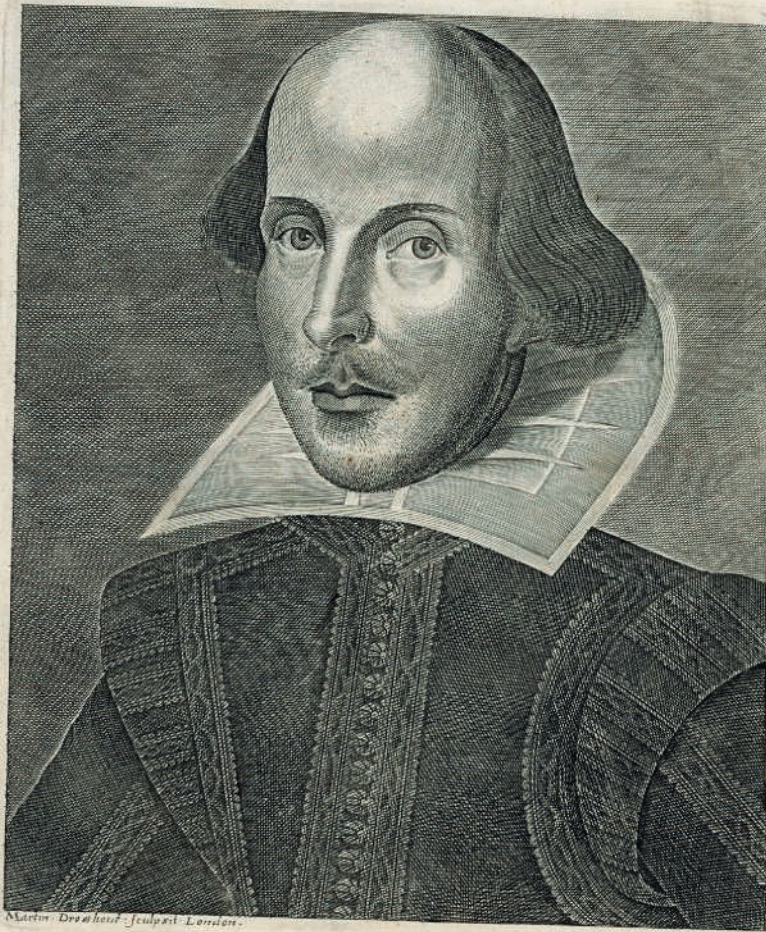
Folio (329 x 227mm). 454 leaves: COMPLETE. Shakespeare's portrait in third state, as usual; woodcut head- and tail-pieces and initials. (repaired tear in lower margin of "To the Reader" leaf, upper left corner of title with repaired tear affecting the letter "S" in the author's name, portrait on title with short repaired tear, similarly on A2-6 crossing text; H3 with repaired tear crossing text; pale stains on o2, nn6, very pale stain in lower margins of ss-end, slight marginal soiling and chipping to final leaf). 18th-century gilt-ruled English calf (joints split and with old cloth repairs, some scuffing). *Provenance:* T. Edmunds (early signature on title) – Sarah S (early signature on blank recto of "to the Reader Leaf") – William Bennet Martin (armorial bookplate) – McL? (red morocco bookplate).

\$150,000–200,000



*What needs my Shakespeare for his honoured bones,  
The labor of an age in pilèd stones,  
Or that his hallowed relics should be hid  
Under a star-y-pointing pyramid?  
Dear son of Memory, great heir of fame,  
What need'st thou such weak witness of thy name?*

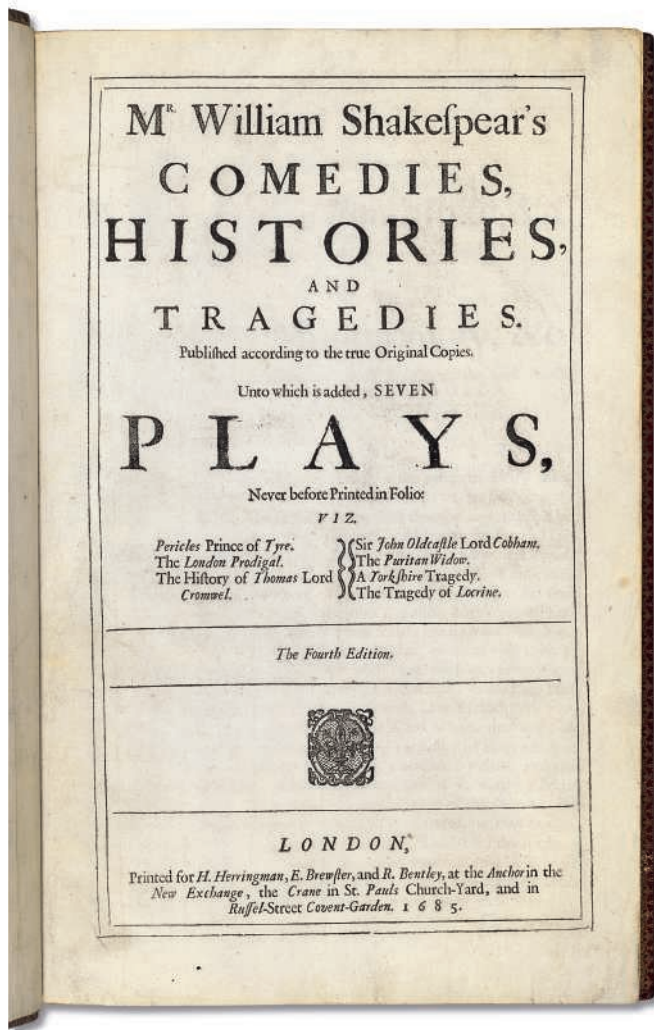
—John Milton



*To the Reader:*

This *Figure* that thou here seest put,  
It was for gentle *Shakespear* cut ;  
Wherein the *Graver* had a strife  
With Nature to outdo the *Life*.  
O, could he but have drawn his *Wit*  
As well in *Brass*, as he has hit  
His *Face* ; the *Print* would then surpass  
All that was ever writ in *Brass*.  
But since he cannot, Reader, look  
Not on his *Picture*, but his *Book*.

B. J.



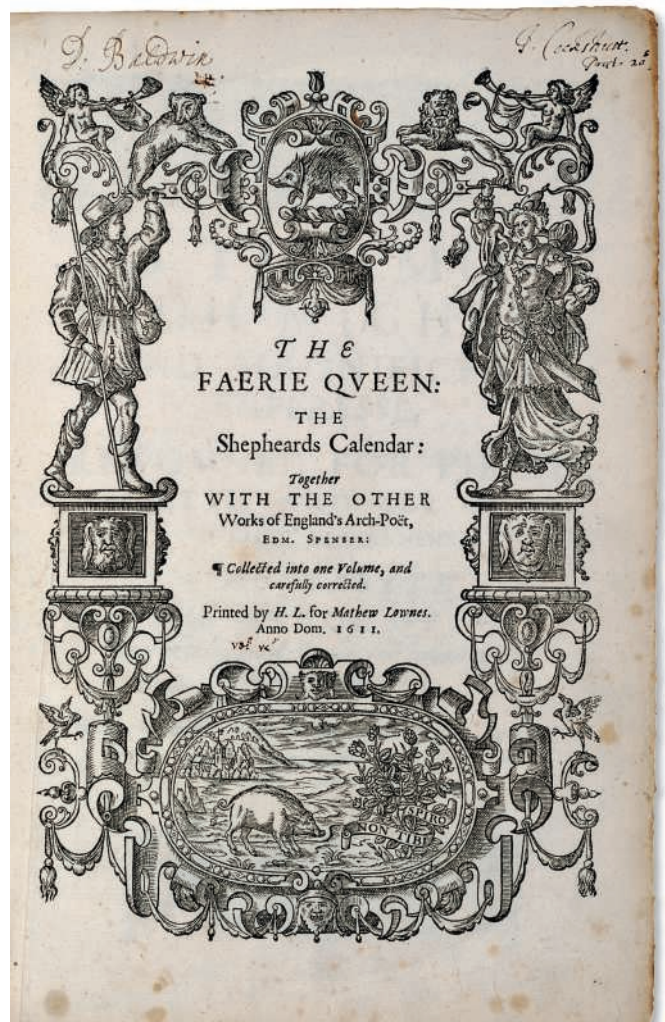
77

SHAKESPEARE, William (1564-1616). *Comedies, Histories, and Tragedies. Published according to the true Original Copies. Unto which is added, Seven Plays, never before Printed in Folio.* London: [Robert Roberts and others for] H. Herringman, E. Brewster, and R. Bentley, 1685.

**An exceptionally tall copy of the Brewster/Bentley issue of Shakespeare's Fourth Folio.** Shakespeare's collected works are considered the most important and influential in the English language, described by Samuel Johnson as "the mirror of life" and his contemporary Ben Jonson as "not of an age but for all time." The last edition of Shakespeare's plays to be published in the 17th century, the text of the Fourth Folio provided the basis for most of the editions of the following hundred years. It was the first collected edition of Shakespeare to appear in over twenty years, meeting a renewed interest in the Bard's work and becoming part of Herringman's series of folio publications of the pre-Restoration "Triumvirate of Wit" (Shakespeare, Jonson, and Fletcher). The most immediately striking aspect of the Fourth Folio is its height. Herringman and his co-publishers decided on a larger paper size to increase the number of lines per page and decrease the bulk of the book. Wing S-2915; Greg III, pp 1119-21; see Pforzheimer 910 and 911.

Folio (364 x 227mm). 458 leaves: COMPLETE. Shakespeare's portrait engraved by Martin Droeshout in fourth state. With all missings as in Pforzheimer except Oo (title and portrait neatly repaired in the inside margin; 35 leaves with short marginal repaired tears, of which 5 just crossing border, Xx2 with discreet repairs touching text, li3 and Yy6 with printer's flaw crossing text). 19th-century red crushed levant morocco gilt by F. Bedford (foot of upper joint starting). *Provenance:* George Smith (his sale, Sotheby's, 10 July 1867, lot 2359) - Cecil Dunn Gardner (pencil notes, signature; his sale, Sotheby's, 21-26 June 1880, lot 1419) - Parke-Bernet Galleries, 5 October 1965, lot 190.

\$60,000-90,000



OTHER PROPERTIES

78

SPENSER, Edmund (c.1522-1599). *The Faerie Queene: The Shepheard's Calendar; together with the Other Works of England's Arch-Poët.* London: H[umphrey] L[ownes] for Matthew Lownes, 1611 [1615?].

**The first collected edition of Spenser's poetry**, third issue. Spenser described his epic romance as a poem "cloudily enwrapped in Allegorical devises." It earned him a pension from Queen Elizabeth and fame as one of the greatest English poets of his age. Combining Italian influences such as Ludovico Ariosto and Torquato Tasso with native British myths and legends, he produced the paradigmatic poem of the English Renaissance. Its multi-layered and often enigmatic symbolism has captivated and puzzled readers for centuries. Regarding the collected works, according to Johnson, "in no case were these editions printed as a unit. Instead, they were made up by issuing as a single volume a number of separate sections." Johnson, F.R., *Critical Bibliography of the Works of Edmund Spenser*, 19; STC (2nd ed.), 23084, 23093.5, 23087, 23077.3, 23086.3.

Folio (282 x 187mm). General title with decorated woodcut border, "The Shepheard's Calendar" with woodcut illustrations, numerous woodcut titles, initials, and other decorations throughout (some occasional spots and browning, some dampstaining). Contemporary calf, with central gilt lozenge device (rebacked). *Provenance:* D. Baldwin (signature on title) - J. Cockshutt (signature on title) - Charles Arthur Wynne Finch (1847-1903; bookplate).

\$2,000-3,000

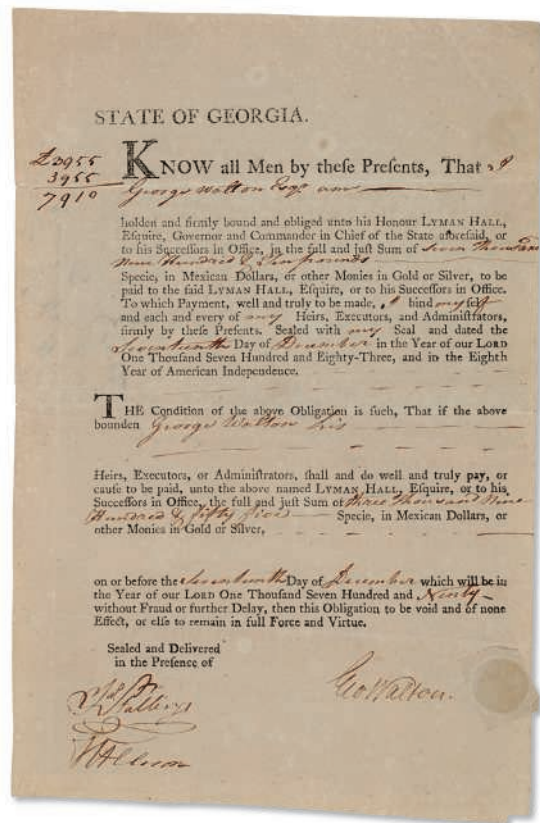
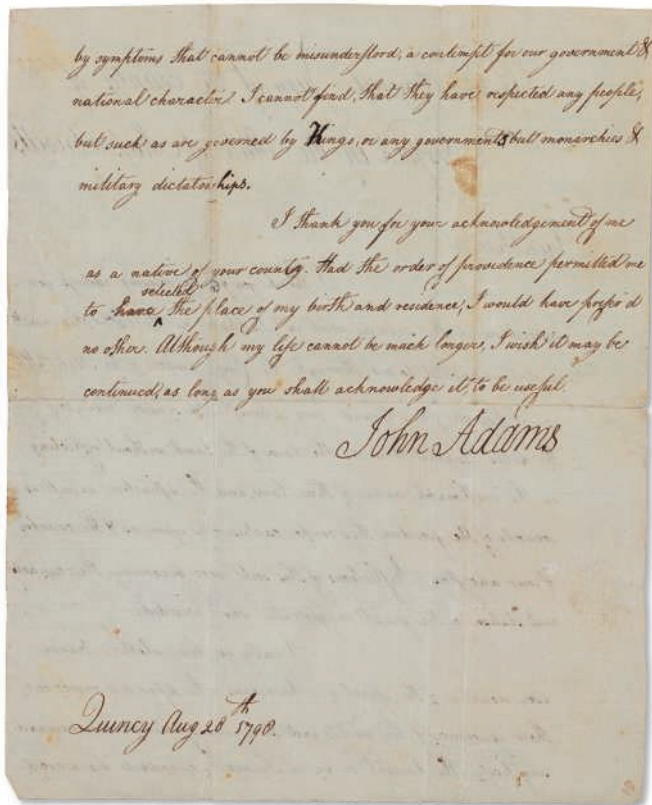




**Printed & Manuscript  
Americana**

**Lots 79-151**





**COLONIAL & REVOLUTIONARY AMERICANA  
LOTS 79-111**

PROPERTY OF A LADY AND A GENTLEMAN

**79**

ADAMS, John (1735-1826). Letter signed ("John Adams") as President, "To the Grand Jury of the county of Norfolk in the State of Massachusetts," Quincy, 28 August 1798.

Two pages, 250 x 200mm (creased, minor soiling and wear).

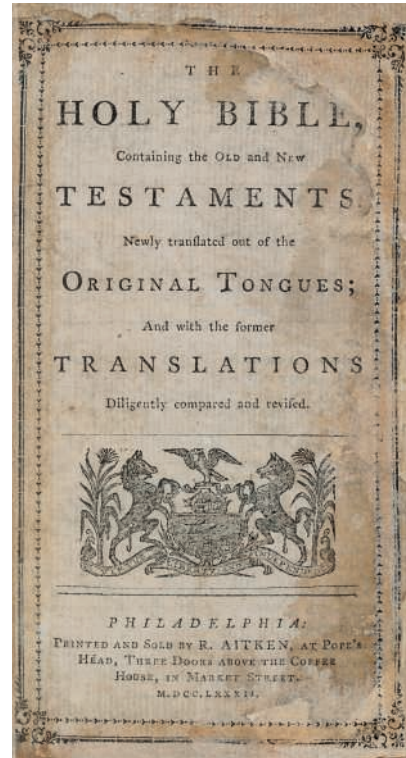
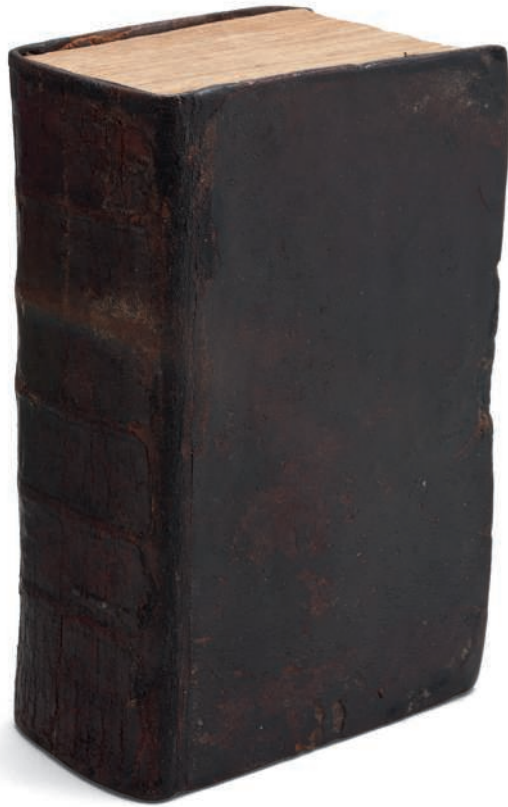
**John Adams thanks supporters in the wake of the XYZ Affair and the Quasi-War with France.** The revelation of the XYZ Affair (so-called for the unnamed French agents it involved) galvanized public opinion against France and gave Adams the political support necessary to wage his limited naval war between 1798 and 1800. In April 1798 Adams released details of the XYZ correspondence to Congress at which time public support spiked – along with anti-French sentiment due to the unsavory details of French efforts at bribery. The present letter is Adams's reply to one of many addresses that came to him from all over the country in support of his administration. He comments: "I really question whether France ever doubted of the spirit of Americans. She depended more on their ignorance of the world and their unsuspecting innocence and simplicity. The present rulers in France have indeed discovered by symptoms that cannot be misunderstood, a contempt for our government and national character."

\$7,000-9,000

**80**

AMERICAN POLITICS – A collection of nine pieces including: WALTON, George (1479-1804). DS, Georgia, 27 December 1790, an indenture for a loan of £7,910. – WHIPPLE, William (1730-1785). LS, Concord, New Hampshire, 24 March 1781, a legislative resolution concerning the procumbent and salting of beef (presumably for the Continental Army). – ADAMS, John Quincy (1767-1848). LS, Washington, 27 March 1847, declining an invitation and praising the work of "The Broadway Tabernacle, for the purpose of advancing the interests of the great Temperance movement". – MONROE, James (1758-1831). DS as Secretary of State, [Washington], 7 November 1812, "Additional Instructions to the Public and Private Armed Vessels for the United States" prohibiting privateering against British ships bound for Sable Island "laden with supplies for the humane establishment of that place." – TYLER, John (1790-1862). ALS, Staten Island, 30 September 1857, concerning financial matters. – BURR, Aaron (1756-1836). ALS, [New York], 21 September 1791, concerning the eviction of squatters. – CLINTON, George (1739-1812). DS, New York, 2 July 1792, appointing Morgan Lewis as Attorney General. – TOMPKINS, Daniel D. (1774-1825). ALS, Albany, 31 July 1819, concerning allegations of the misuse of public funds by Tompkins. – BUTLER, Benjamin (1818-1839). LS, Boston, 23 October 1861, concerning relief for the families of Union soldiers from Massachusetts.

\$4,000-6,000



FROM A DISTINGUISHED EUROPEAN COLLECTION

## 81

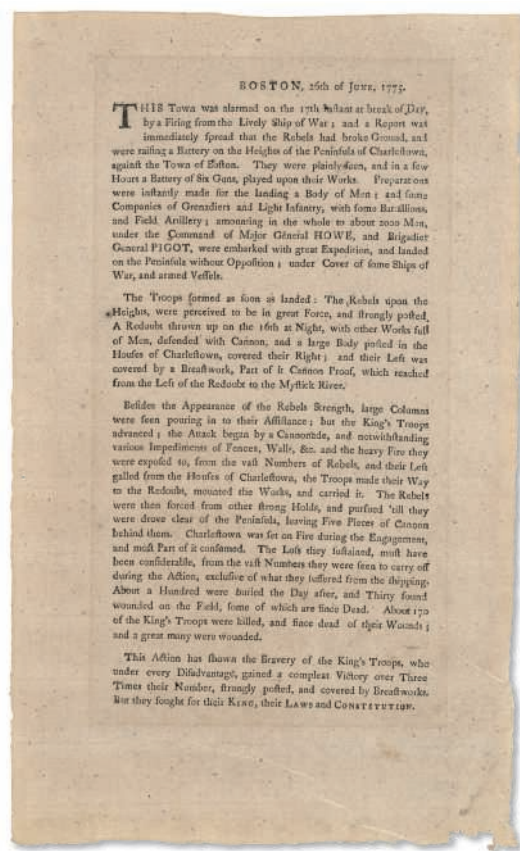
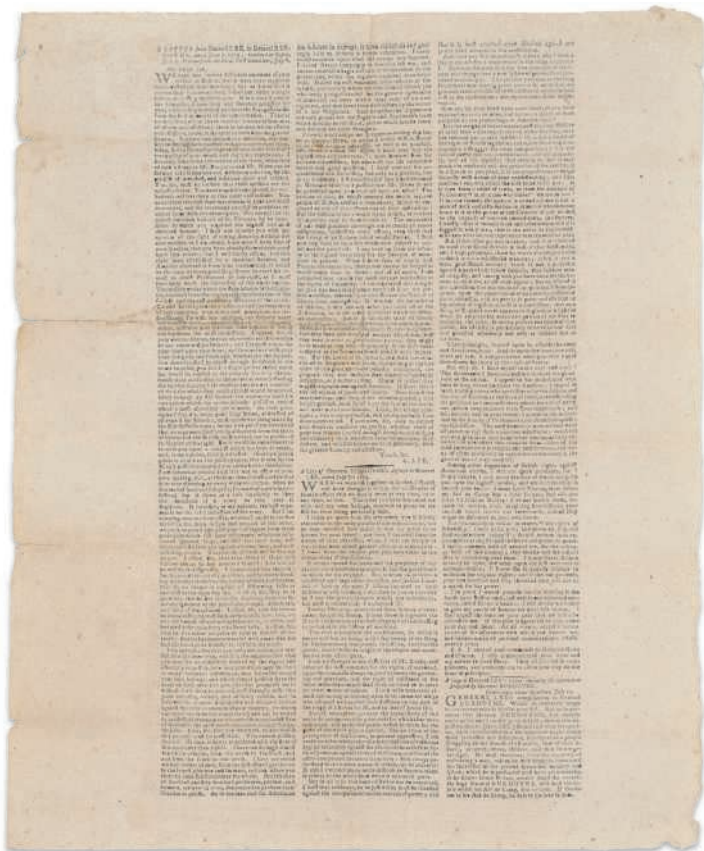
BIBLE, in English – *The Holy Bible, containing the Old and New Testaments*. Philadelphia: printed and sold by R[obert] Aitken, 1781-1782.

**The "Bible of the Revolution," a first edition of the first complete Bible in English printed in America.**

It is also the only Bible to be officially endorsed by Congress. During the Revolution the supply of imported English Bibles was naturally curtailed. The possibility of advancing the substantial sum required to print a Bible in the United States was already discussed by Congress in 1777, who then estimated the print run necessary to satisfy demand at twenty to thirty thousand copies. On 10 September 1782, Congress passed a resolution endorsing the printing of a Bible by the Congressional printer Robert Aitken, and authorized him to publish their recommendation of his "pious and laudable undertaking ... in the manner he shall think proper." The Congressional resolution appears on the contents leaf following the general title. Although printed in a large edition, copies are nevertheless now very rare; only 3 complete copies appear in the auction records of ABPC for the past 20 years. This copy with the misprints "not" for "now" in II Kings vii.12, Hosea vi misnumbered vii, and "thy" for "the" in I Timothy iv.6. ESTC W4490; Evans 17473; Herbert 1283; Rumball-Petre, *America's First Bibles*, 1940, pp. 81-96; Sabin 5165.

Two parts in one volume, 12mo (107 x 84mm). General title with woodcut Pennsylvania arms and motto "Virtue, Liberty and Independence," New Testament with the printer's monogram on verso (first and last several leaves worn at edges, repairs to title with portions of typographic border in facsimile, Congressional resolution leaf and first and last two text leaves each with loss of several letters, some catchwords and signature marks affected, bound a bit tightly obscuring words in inner margin, G7 with loss of two words in bottom margin, an old adhesive label on H8v covering several words.) Contemporary plain sheep (rebacked with original spine laid down, front endleaves replaced, back endleaves worn, repair to corners); quarter morocco case. *Provenance*: worn ownership inscription dated 1786 on rear free endpaper.

\$55,000–80,000



OTHER PROPERTIES

82

SIEGE OF BOSTON – A LETTER from General LEE to General BURGOYNE, dated June 7, 1775; received at Boston July 5. Printed from the New-York Gazetteer, July 6. [Boston: 1775.]

**A rare broadside bearing Charles Lee's plea to John Burgoyne not to take up arms against the colonies, and the British general's response defending Crown policy.**

An exchange of personal letters between Lee and his former commander (the irascible general served under Burgoyne in Portugal in 1762) written in the first months of the Siege of Boston. The exchange opens with Lee's letter of 7 June 1775 (ten days before Bunker Hill), in which he attempts to dissuade Burgoyne from taking up arms against the Colonists. Lee summarizes the causes of the war, and asks Burgoyne to state them to British generals Howe and Clinton. Burgoyne replies with a statement of the Crown's position on the rebellion and asks Lee to meet him on Boston Neck. The broadside closes with Lee's final response written at Washington's Cambridge headquarters on 11 July: "Would be extremely happy in the interview so kindly proposed. But as he perceives that General Burgoyne has already made up his mind on this great subject; and as it is impossible that he [Gen. Lee] should ever alter his opinion, he is apprehensive that the interview might create those jealousies and suspicions so natural to a people struggling in the dearest of all causes, that of their liberty." Evans 42858. Bristol B4025 (recording six copies in institutional holdings). Ford 1839.

Folio broadside (432 x 353mm) printed in three columns with wide margins (short tear in the fold at upper right).

\$5,000-7,000

PROPERTY OF A PRIVATE COLLECTOR

83

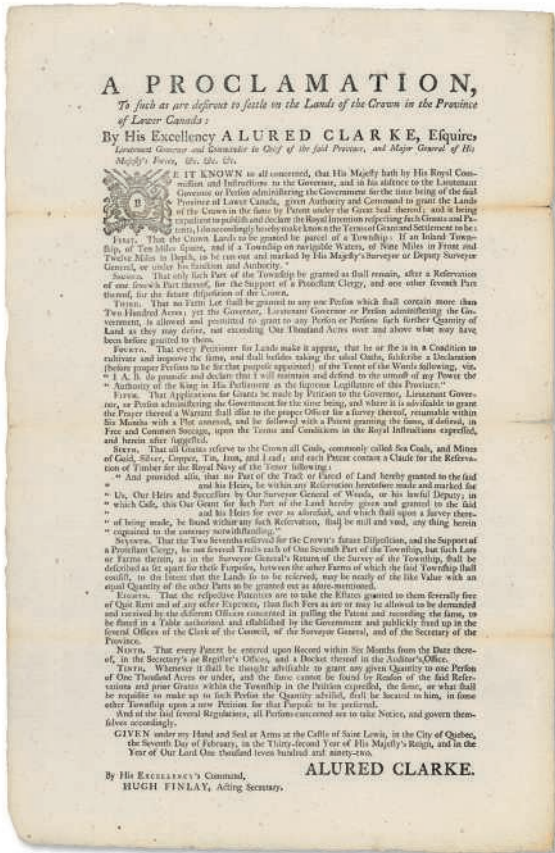
BUNKER HILL – Boston, 26th of June, 1775. This town was alarmed on the 17th instant at break of Day, by a Firing from the Lively Ship of War. [Boston: John Howe, 1775.]

**The British account of the Battle of Bunker Hill: "they fought for their King, their Laws and Constitution."**

A scarce broadside, printed by the same Loyalist Boston printer who published Thomas Gage's account of the Battles of Lexington and Concord. This account describes the discovery of the rebel works erected "on the Heights of the Peninsula of Charlestown" on the morning of 17 June and British preparations to land a force to counter them under Generals Howe and Pigot: "notwithstanding various Impediments of Fences, Walls, . and the heavy Fire they were exposed to, from the vast Numbers of Rebels, and their Left galled from the Houses of Charlestown, the Troops made their Way to the Redoubt, mounted the Works, and carried it. The Rebels were then forced from other strong Holds, and pursued 'till they were drove clear of the Peninsula, leaving Five Pieces of Cannon behind them." Adding a bit of "spin" on their pyrrhic victory (nearly a third of their forces were killed or wounded in the action), the broadside declared: "This Action has shown the Bravery of the King's Troops, who under every Disadvantage, gained a compleat Victory over Three Times their Number, strongly posted, and covered by Breastworks. But they fought for their King, their Laws and Constitution." Evans 13842; Streeter sale 760.

Broadside, 355 x 217mm, with wide margins (toning from previous matting).

\$5,000-7,000



PROPERTY OF A PRIVATE COLLECTOR IN TEXAS

**84**  
 CANADA – CLARKE, Alured (c.1745-1832; Lieutenant Governor of Lower Canada). *A Proclamation, to such as are desirous to settle on the Lands of the Crown in the Province of Lower Canada.* [Quebec City: printed by Samuel Neilson, 17 February 1792.] [With:] SIMCOE, John (1752-1782; Lieutenant Governor of Upper Canada). *A Proclamation, to such as are desirous to settle on the Lands of the Crown in the Province of Upper Canada.* Newark, Upper Canada: G. Tiffany, 1795.

**A pair of foundational Canadian broadsides setting out the terms for the granting of crown lands to British loyalists in Quebec and Ontario.** Per the proclamation at the Castle of Saint Lewis in Quebec City on 9 February 1792, every petitioner willing to swear an oath of loyalty, pay the stipulated fees, and give assurance of cultivating the land was offered a maximum of 200 acres, to which the head of the administration might add up to 1,000 acres. The Canadian governors saw no contradiction in depending on American immigrants to settle their lands. Simcoe especially was sincere in his belief that by the 1790s many Americans were disenchanted with the newly formed United States and would gladly settle in Canada on such generous terms. Indeed, the Council was soon deluged with claims. Clarke's broadside is a first edition issued for Lower Canada (Quebec); Simcoe's is a re-issue for Upper Canada (Southern Ontario) printed in present-day Niagara-on-the-Lake. RBH and ABPC record no copies of either broadside having been offered at auction before. Sabin 98065A (Simcoe); Tremaine 784 & 968.

Two single-page printed broadsides, folio (384 x 255mm and 321 x 206mm). Float-mounted and framed (light wear at folds to first and edges to second, not examined outside of the frames). (2)

\$4,000-6,000

**85**  
 CREVECOEUR, Michel Guillaume St. Jean de (1735-1813). *Letters from an American Farmer; Describing Certain Provincial Situations, Manners, and Customs, Not Generally Known.* London: Thomas Davies and Lockyer Davis, 1782.

**The Streeter copy of the first edition, in original boards. Crevecoeur's Letters "had a greater influence in attracting its readers to America than any other book of the period"** (Vail). The maps provide the first detailed descriptions of Martha's Vineyard and Nantucket. "The author was a native of Normandy, of noble birth, and came to the British Colonies at the age of sixteen. Having established himself on a farm near the frontier, he became one of the first victims of the War of Independence, the Indian allies of Great Britain setting fire and destroying his property. He wrote his letters during the different epochs of the war, in English. Returning to France, he translated them into French" (Sabin). Clark Old South I:218; Howes C-883 ("As literature unexcelled by an American work of the eighteenth century"); Phillips Maps, pp. 389, 457; Sabin 17496; Streeter sale 711 (this copy); Vail 674.

Octavo (210 x 130mm). Half-title, 2-page publisher's advertisement at end; 2 engraved folding maps of Nantucket and Martha's Vineyard (some mild spotting, offsetting). Original boards, spine lettered in manuscript (hinges weak, light wear to corners and spine); clamshell box. *Provenance:* Joseph Heath (ownership signature to inside cover and [mostly erased] to title) – Thomas W. Streeter (bookplate, his sale, Parke-Bernet, 11 April 1967, lot 711) – sold to "J.M.R." (Streeter purchase price recorded on inside cover) – Swann Galleries (2 February 2006, lot 233).

\$5,000-8,000

PROPERTY OF A NEW ENGLAND COLLECTOR

**86**

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.

**"LIFE, LIBERTY AND THE PURSUIT OF HAPPINESS"**

**One of only six known proof copies on paper.** These six prints on the same wove paper are now believed to constitute the 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 of Independence. Congress stipulated that the 201 copies in 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.

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 recent census compiled by Seth Kaller, 49 to 51 copies are known to have survived. Of these, 32 are held by institutions with the balance remaining in private hands. (See <https://www.sethkaller.com/stone-census> for the current list.) 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.

The present copy is one of six extant proofs on paper. The first to appear at auction was Brigham Young's copy that sold in 2002 (Christie's Los Angeles, 13 January 2002, lot 2), and again in 2017 (Christie's, New York, 5 December 2017, lot 45). The other four are the John Nelson copy (Christies, New York 14 June 2006, lot 443); John Murray Forbes copy (Swann 5 June 2008, lot 141); a copy with unknown provenance (Christie's New York 12 February 2009); and the Noyes Barber copy (private owner). *Provenance:* Thomaston Place Auction, 15 March 2007, lot 75.

Broadside folio (755 x 657mm), ON PAPER (vertical repair impacting one letter of text, paper loss to upper right margin and top right corner infilled and clear of text, small marginal tears at lower left margin repaired). Housed in Mylar beneath a mat and frame.

\$200,000–300,000



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... 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.

That the History of the present King of Great Britain is a History of repeated Injuries and Oppressions, all having in direct and indirect Pretence an Obnoxious Claim to a separate System of Government... He has refused his Assent to certain Acts of the Legislature, which have the most manifest Tendency to promote the common Benefit of the Colonies.

That the Representatives of the Colonies are entitled to a separate and equal Station in the Legislature... He has refused to assent to Acts of the Legislature, which have the most manifest Tendency to promote the common Benefit of the Colonies.

That the Representatives of the Colonies are entitled to a separate and equal Station in the Legislature... He has refused to assent to Acts of the Legislature, which have the most manifest Tendency to promote the common Benefit of the Colonies.

That the Representatives of the Colonies are entitled to a separate and equal Station in the Legislature... He has refused to assent to Acts of the Legislature, which have the most manifest Tendency to promote the common Benefit of the Colonies.

That the Representatives of the Colonies are entitled to a separate and equal Station in the Legislature... He has refused to assent to Acts of the Legislature, which have the most manifest Tendency to promote the common Benefit of the Colonies.

That the Representatives of the Colonies are entitled to a separate and equal Station in the Legislature... He has refused to assent to Acts of the Legislature, which have the most manifest Tendency to promote the common Benefit of the Colonies.

That the Representatives of the Colonies are entitled to a separate and equal Station in the Legislature... He has refused to assent to Acts of the Legislature, which have the most manifest Tendency to promote the common Benefit of the Colonies.

That the Representatives of the Colonies are entitled to a separate and equal Station in the Legislature... He has refused to assent to Acts of the Legislature, which have the most manifest Tendency to promote the common Benefit of the Colonies.

That the Representatives of the Colonies are entitled to a separate and equal Station in the Legislature... He has refused to assent to Acts of the Legislature, which have the most manifest Tendency to promote the common Benefit of the Colonies.

That the Representatives of the Colonies are entitled to a separate and equal Station in the Legislature... He has refused to assent to Acts of the Legislature, which have the most manifest Tendency to promote the common Benefit of the Colonies.

That the Representatives of the Colonies are entitled to a separate and equal Station in the Legislature... He has refused to assent to Acts of the Legislature, which have the most manifest Tendency to promote the common Benefit of the Colonies.

That the Representatives of the Colonies are entitled to a separate and equal Station in the Legislature... He has refused to assent to Acts of the Legislature, which have the most manifest Tendency to promote the common Benefit of the Colonies.

That the Representatives of the Colonies are entitled to a separate and equal Station in the Legislature... He has refused to assent to Acts of the Legislature, which have the most manifest Tendency to promote the common Benefit of the Colonies.

That the Representatives of the Colonies are entitled to a separate and equal Station in the Legislature... He has refused to assent to Acts of the Legislature, which have the most manifest Tendency to promote the common Benefit of the Colonies.

That the Representatives of the Colonies are entitled to a separate and equal Station in the Legislature... He has refused to assent to Acts of the Legislature, which have the most manifest Tendency to promote the common Benefit of the Colonies.

That the Representatives of the Colonies are entitled to a separate and equal Station in the Legislature... He has refused to assent to Acts of the Legislature, which have the most manifest Tendency to promote the common Benefit of the Colonies.

That the Representatives of the Colonies are entitled to a separate and equal Station in the Legislature... He has refused to assent to Acts of the Legislature, which have the most manifest Tendency to promote the common Benefit of the Colonies.

That the Representatives of the Colonies are entitled to a separate and equal Station in the Legislature... He has refused to assent to Acts of the Legislature, which have the most manifest Tendency to promote the common Benefit of the Colonies.

That the Representatives of the Colonies are entitled to a separate and equal Station in the Legislature... He has refused to assent to Acts of the Legislature, which have the most manifest Tendency to promote the common Benefit of the Colonies.

PROPERTY OF A GENTLEMAN

87

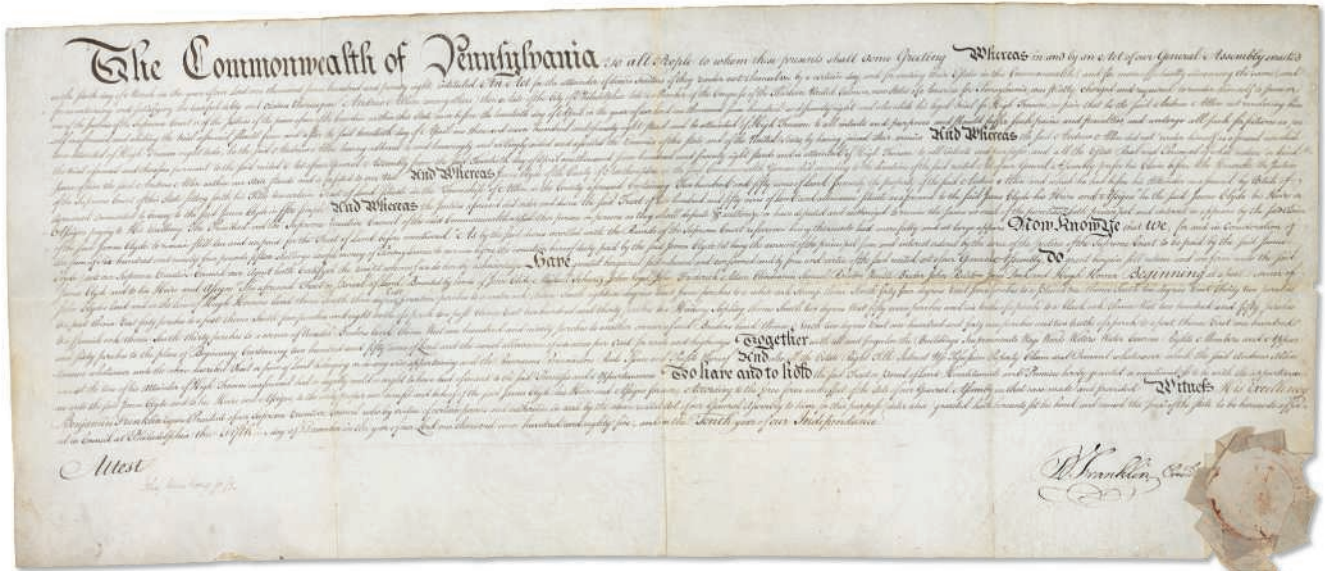
DECLARATION OF INDEPENDENCE - In Congress, July 4, 1776. The Unanimous Declaration of the Thirteen United States of America. When in the Course of Human Events... [Washington] engraved by W.J. Stone (1823-1825), reprinted in 1833 from the original copperplate, for Peter Force's American Archives [traditionally mis-dated 1848].

An accurate copy of Peter Force's 1833 printing of the Declaration of Independence, from W.J. Stone's 1823 plate. In 1823, with the 50th anniversary of the Declaration of Independence approaching, Congress commissioned Stone to produce a high-quality, actual-size replica of the original engrossed Declaration. The signatures of the 56 delegates were to be carefully copied. Stone spent three years perfecting the plate and after he had printed the 200 copies ordered, his original engraved plate remained with the Department of State. A decade later, Peter Force (1790-1868), historian, publisher and mayor of Washington D.C., conceived a massive 20-volume anthology entitled American Archives, containing copies of key letters, documents and broadsides from the Revolutionary War. Congress agreed to fund an edition of 1,500 sets. For the project, Force arranged with the State Department to print 4,000 copies of the Declaration from Stone's original copperplate, on fine, wove paper. Stone's imprint was neatly burnished out at the top of the plate - and a discreet "W.J. STONE SC[ULPSIT] WASHN." added in the lower left quadrant.

Folio broadside (754 x 645mm), on rice paper (folds, mild ink transfer, minor loss at extreme left margin not affecting text).

\$15,000-20,000





PROPERTY OF A LADY AND A GENTLEMAN

**88**

FRANKLIN, Benjamin (1706-1790). Document signed ("B. Franklin") as President of Pennsylvania, Philadelphia, 5 December 1785.

One page, 329 x 792mm, on parchment with wax and paper seal at lower right corner (not examined outside of frame; typical light soiling along folds).

**Benjamin Franklin approves the sale of land from the confiscated estate of Loyalist Andrew Allen.**

Allen (1740-1825), a member of the prominent Pennsylvania family that founded Allentown and a vocal critic of imperial attempts to tax the colonies in the 1760s and early 1770s, had been elected as a delegate to the Second Continental Congress. On the subject of independence however, Allen was a decided moderate, and when discussions began in earnest on a resolution supporting independence, Allen ceased attending Congress. In December 1776, Allen switched sides and fled to the British lines for protection. As a result, Allen was "attainted of High Treason," and the state of Pennsylvania confiscated his lands to be sold to the public. This document confirms James Clyde's title to a 250 tract sold to him by Allen prior to his defection.

\$10,000-15,000



PROPERTY OF A PRIVATE COLLECTOR IN TEXAS

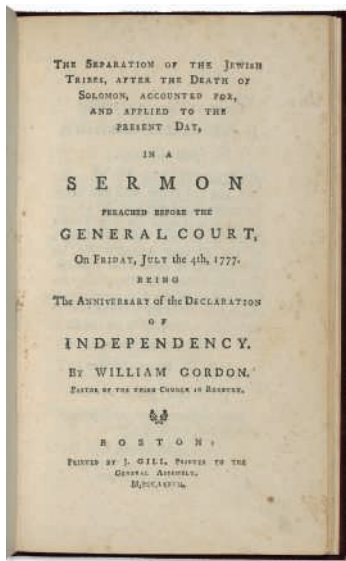
**89**

GAZETTEER – SCOTT, Joseph (fl.1795). *The United States Gazetteer: Containing an Authentic description of the Several States*. Philadelphia: F. and R. Bailey, 1795.

**The first edition of the first American-made geographical index of the United States.** Scott's *Gazetteer* includes maps and detailed descriptions of all of the 15 states which were then part of the Union, plus Maine, the Northwest Territory ("the greatest part of this territory is the undisputed right of the Indians") and the Southwest Territory. Evans 29476; Howes S-237; Sabin 78331.

12mo (167 x 103mm). Engraved title-page, 19 engraved folding maps, one of which is a large general map of the United States (browning and some foxing, few marginal repairs including to title, large map tissue-backed). Contemporary sheep (rubbed, spine head chipped, a little bowed, front free endpaper renewed). *Provenance:* H. Westlake (ownership inscription).

\$2,000-3,000



OTHER PROPERTIES

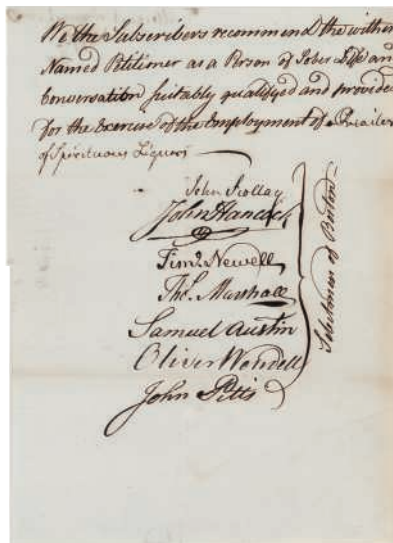
**90**

GORDON, William (1728-1807). *The Separation of the Jewish Tribes After the Death of Solomon, Accounted for and Applied to the Present Day in a Sermon Preached before the General Court, on Friday, July the 4th, 1777. Being the Anniversary of the Declaration of Independency*. Boston: J. Gill, 1777.

**The first Fourth of July Oration.** Gordon, the chaplain of the Massachusetts Provincial Congress, chose an apt metaphor for his Independence Day Sermon, the first to be held in Boston since Congress had issued the Declaration the previous year. According to newspaper accounts, Gordon preached his "excellent Discourse" in the late morning, after which the General Court invited General Heath and other Continental officers to drink toasts as naval and land guns in the harbor fired salutes. The evening was given over to fireworks on Boston Common (*Boston Gazette*, 7 July 1777, p. 3).

Octavo (210 x 125mm). Half-title, original stab-holes visible. (Light spotting internally.) Modern calf. *Provenance:* Reverend Shaw, Haverhill (inscription to verso of final leaf).

\$4,000-6,000



PROPERTY FROM THE FORBES COLLECTION

**91**

HANCOCK, John (1737-1793). Document signed ("John Hancock") as Boston Selectman and by six others including Timothy NEWELL (c. 1718-1799), Boston, 9 July 1773.

Three pages, 198 x 161mm, bifolium (light toning at folds, spine fold partly separated, top and bottom margin affixed to mat with archival tape). Housed in a mat bearing an engraved portrait of Hancock.

**John Hancock allows a Boston ship captain's widow to "Retail Rum and other distilled Spirits."** Hancock and his fellow selectmen approve the petition of Abigail Dunn, who was also charged with caring for "an Aged Mother & two young Children" with no means of support save for "a Shop in Back Street below Mr. Edward's House to depend upon." The granting of a license would "prevent her Family from being a burden on the Community."

\$2,500-3,500



Sir  
 Richmond May 13 1780.

Permission having been granted by Sir Henry Clinton to two American officers to come out on parole on condition that the same indulgence should be granted to Lord Torphichen & Lieut. Hadden of the Convention prisoners, and these gentlemen desirous of going to New York in the flag Patty now lying at this place, you will be pleased to furnish them with passports & take proper paroles.

Mr Hockesley & Mr Collier of the Convention being also exchanged, you will be pleased to furnish them with passports to New York, taking such parole & presenting such route as you shall deem proper, unless either of them should chuse to go by the flag in which case the same measures will be taken by you as in the case of the gentlemen first above-mentioned.

Genl. Washington has informed me of these exchanges.

I am Sir  
 Your very humble servt  
 T. Jefferson

Congress of the United States:  
 AT THE THIRD SESSION,  
 Begun and held at the city of Philadelphia, on  
 Monday the sixth of December, one thousand seven hundred and ninety.

WHEREAS Congress did, by a resolution of the twenty-third day of September, one thousand seven hundred and eighty-nine, recommend to the several States to pass laws making it expressly the duty of the keepers of their jails to receive and safe keep therein all prisoners committed under the authority of the United States; in order therefore to enforce the administration of justice,

RESOLVED by the SENATE and HOUSE of REPRESENTATIVES of the United States of America in Congress assembled, That in any State that shall not have complied with the said recommendation, the Marshal in such State, under the direction of the judge of the district, be authorized to hire a convenient place to serve as a temporary jail, and to make the necessary provision for the safe-keeping of prisoners committed under the authority of the United States, until permanent provision shall be made by law for that purpose; and the said Marshal shall be allowed his reasonable expenses incurred for the above purposes, to be paid out of the treasury of the United States.

FREDERICK AUGUSTUS MUILLENBERG,  
 Speaker of the House of Representatives.

JOHN ADAMS, Vice-President of the United States,  
 and President of the Senate.

APPROVED, March the third, 1791.

GEORGE WASHINGTON, President of the United States.

Deposited among the Rolls in the Office of the Secretary of State.

W. Jefferson Secretary of State.

PROPERTY OF A LADY AND A GENTLEMAN

94

JEFFERSON, Thomas (1743-1826). Autograph letter signed ("Th: Jefferson") as Governor of Virginia [to Francis Taylor], Richmond, Virginia, 13 May 1780.

One page, 300 x 187mm, laid in to a larger sheet (some wear along creases).

**Jefferson writes to Colonel Francis Taylor, commandant of the Albemarle Barracks, arranging the exchange of captured British and American officers.** He writes in part, "Permission having been granted by Sir Henry Clinton to two American officers to come out on parole on condition that the same indulgence should be granted to Lord Torphichen and Lieut. Hadden of the Convention prisoners." He continues, "Mr Hockesley and Mr Collier of the Convention being also exchanged will be pleased to furnish them with passports to New York." The British forces that surrendered at Saratoga (known as the "Convention Army") were first held in barracks near Cambridge, Massachusetts before being marched south in 1778 to the Albemarle Barracks in Virginia. When British Forces invaded Virginia in 1781, the prisoners were transferred to Lancaster, Pennsylvania.

\$10,000-15,000

PROPERTY OF A GENTLEMAN

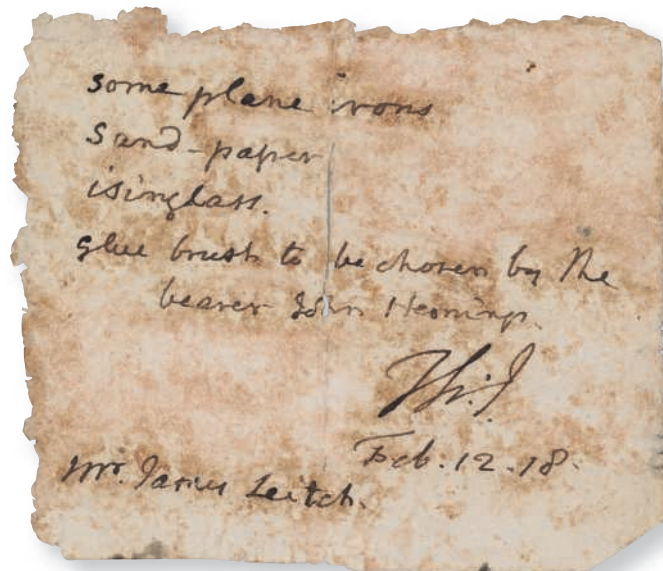
95

JEFFERSON, Thomas (1743-1826). Printed Document signed ("Th: Jefferson") as Secretary of State, 3 March 1791. [Philadelphia: printed by Francis Childs and John Swaine, 1791.]

**Jefferson signs an early act concerning the U.S. Marshals and the keeping of federal prisoners.** The 1791 Act applied only to states that had yet to establish a permanent place to "receive and safe keep therein all prisoners committed under the authority of the United States," empowering Marshals "to hire a convenient place to serve as a temporary jail, and to make the necessary provision of the safe-keeping of prisoners committed under the the authority of the United States, until permanent provision shall be made by law for that purpose." Evans 23881.

Broadside, 387 x 240mm, matted and framed (creased, light wear at corners, a little minor foxing). *Provenance:* Joseph Rubinfine.

\$7,000-9,000



actual size

PROPERTY OF A PRIVATE COLLECTOR IN TEXAS

## 96

JEFFERSON, Thomas (1743-1826). Autograph note signed ("Th: J") to James Leitch, 12 February 1818.

1 page, 72 x 88mm, some surface soiling, neat repair to center crease.

**"To be chosen by the bearer John Hemings." One of only two instances of the family name "Hemings" in Jefferson's hand that have sold at auction.** "Some plain irons," begins this list of carpenters' tools, followed by "sand-paper, isinglass, glue brush to be chosen by the bearer John Hemings." The half-brother of Sally Hemings and one of only five slaves freed by Jefferson in his will (all five being Hemings family members), John Hemings enjoyed special status at Monticello. He worked closely with Jefferson on the design and construction of the many renovations to the mansion. In fact, he was probably the slave that Jefferson interacted with most on a day-to-day basis, as the master confined his dealings to the skilled artisans among "his people." During Jefferson's retirement Hemings spent much of his time working on the buildings at Poplar Forest, but he also helped construct several of the buildings at "Mr. Jefferson's University" in Charlottesville. According to Jefferson biographer Dumas Malone, it was almost certainly John Hemings who made the coffin in which Jefferson was buried.

The Hemings and Jefferson families remain as intertwined in history as they were in Jefferson's lifetime. Controversy about the exact nature of that relationship first emerged in 1802 when James T. Callender, a Jeffersonian pamphleteer turned embittered enemy, published the story of Jefferson's sexual relationship with Sally Hemings. The Federalist press eagerly reprinted the story of the President's ongoing affair with "Dusky Sally" but Jefferson refused to dignify the charges with any response. For decades the prevailing view was the one laid down by Professor Malone, who tried to brush the story away as mere gutter politics. The charges, he wrote, were "virtually unthinkable in a man of Jefferson's moral standards and habitual conduct" (4:214). Malone speculated that the special status of the Hemings slaves owed to their being the descendants of Jefferson's father-in-law John Wayles. Sally's and John's mother Elizabeth was Wayle's concubine (thus making Sally the half-sister of Jefferson's wife).

However, the circumstantial case remained strong: Jefferson was present at Monticello when each of Sally's children was likely conceived; contemporary visitors were forcibly struck by the strong facial resemblance between Jefferson and the Hemings children who served them at dinner; Sally's son Madison claimed in 1873 that his mother identified Jefferson as his father. A century later DNA entered the argument. In 1998 a team of geneticists established that a Jefferson family male was the father of Sally's youngest son, Eston Hemings, and that Jefferson's paternity was likely but not definitive. In January 2000, a team of scholars commissioned by the Thomas Jefferson Foundation found "a high probability" that Jefferson was the father of Eston and indeed all of Sally's six children. Several subsequent studies have demurred at this level of confidence.

Easier to establish is the great rarity of any document to link Thomas Jefferson and the Hemings family: RBH and ABPC record only one other example selling at auction (in 2008).

\$25,000-35,000

of your engagement to give me your bond with security, and take in your bond to Love, and also to secure me further, upon Land, which you know were the terms upon which Mr. Carter held my money, for fear of accidents I wish the thing was done.

our best compliments to Mr. Washington.

I am Dear Sir,  
 Your aff. to. blaster!  
 F. L. Lee

PROPERTY OF A LADY AND A GENTLEMAN

97

LEE, Francis Lightfoot (1734-1797). Autograph letter signed ("F.L. Lee") to Colonel William Augustine Washington, Menokin, 28 June, 1790.

Two pages, 200 x 160mm, bifolium, addressed in Lee's hand on the integral transmittal leaf and laid in to a larger sheet.

**Lee, citing "pressing demands for money," pursues William Augustine Washington for a debt.** Lee reminds his correspondent that "the annual int[er]est of my money, is all I have to depend upon for my support." Assuring Washington of his confidence in his trustworthiness, he notes that "From your sending me only £45 last year, I apprehend you did not recollect a circumstance which passed when you, Wm. Jones, & myself settled this affair which was that £15 of the interest then due upon your Bond to Love was to be added to the capital of your bond to me." The recipient, Col. William Augustine Washington, was the son of George Washington's older half-brother Augustine Washington II, and inheritor of the ancestral home, Wakefield.

\$3,000-5,000

3

A

SHORT ABRIDGEMENT  
 FO  
 CHRISTIAN DOCTRINE.

CHAP. I.

Question. WHO made you?  
 Answer. GOD made me.

Q. Why did he make you?  
 A. God made me to know, love, and serve him in this World, and to be happy with him in the next.

Q. To whose Likeness did he make you?  
 A. To his own Image and Likeness.

Q. Is this Likeness in your Body, or in your Soul?  
 A. This Likeness is in my Soul.

Q. In what is your Soul like to God?  
 A. As God is a Spirit and immortal, so my Soul is a Spirit, and will never die.

Q. In what else?  
 A. That as in God there are three Persons

SONS

PROPERTY OF A PRIVATE COLLECTOR IN TEXAS

98

MEXICAN PRINTING - *Nos los Inquisidores Apostólicos contra la Heretica Pravedad... A Short Abridgment fo [sic] Christian Doctrine* [caption titles]. [Mexico City: February 1787.]

**The first edition of the only book printed in English in the whole of Spanish America during 300 years of colonial rule** (Medina). A large number of English-speaking immigrants entered Mexico following the American Revolutionary War and this catechism was printed in part to help this population comply with the country's mandatory Catholicism. ESTC W41449; Medina Mexico 7705.

Small octavo (147 x 100mm). Pages 1-2 in Spanish, pages 3-41 in English (tiny wormhole catching a few letters). Modern vellum; cloth folding case. *Provenance*: Christie's New York, 14 June 2006, lot 502.

\$6,000-8,000

I for

I am at New York May 2. 1786

If you have been able to get for me the small out money by Tappan's I will be obliged to you to send it - But if you see this trouble on another hand the Gentleman here the Revd Mr. Armstrong who was a Clergyman in the Maryland about 1740 or 1750 about £140 which I am very desirous of obtaining at present to spend in building a Church of God. He tells me that he has Maryland Deputations Certificates to a considerable amount & that they are in the Hands of Genl. Williams in your Town - He also says that these Certificates will readily sell in Baltimore near what I am'd request of you is to inform me if these Certificates can be sold with you & at what Price that I might settle with him to his credit or accordingly. I think he says he has written for Information has ever thought it best to take your Specimen. Probably Genl. Williams himself could give Information or perhaps Dr. Allison. Your Answer to this Inquire will be a great Service - I am Dr. Sir your Servant

Jno Williams

PROPERTY OF A LADY AND A GENTLEMAN

99

NEW JERSEY SIGNERS OF THE DECLARATION OF INDEPENDENCE - A set of five items including: WITHERSPOON, John (1722-1792). Autograph letter signed ("Jno Witherspoon") to Robert Gilmer in Baltimore, Princeton, 2 May 1786, concerning financial matters addressed in his hand on the integral leaf. - STOCKTON, Richard (1730-1781). Document signed ("Richd Stockton", n.p., 27 May 1775, a tax assessment legal fees in a court case (weak folds reinforced on verso). - HOPKINSON, Francis (1737-1791). Partly-printed document signed ("Fr. Hopkinson") as Treasurer of Loans, [Philadelphia] 5 October 1780, a French loan certificate. - HART, John (c.1713-1779). Endorsement signed ("John Hart") on the verso of an invoice for billeted soldiers, n.p., 3 January 1761. - CLARK, Abraham (1726-1794). Autograph document signed ("Abra: Clark"), n.p., 22 April 1776, certifying that "Hendrick Fisher Eqr hath Attended the Committee of Safety two days," additionally signed by John HART.

A complete set of New Jersey Signers laid in to an extra-illustrated copy of Mary Sherred CLARK, *The New Jersey Signers*. [Greenwich and New York: The Literary Collector Press, April] 1905. Quarto (350 x 240mm). Bound in blue morocco gilt (endpapers detached); slipcase.

\$8,000-12,000





**100**

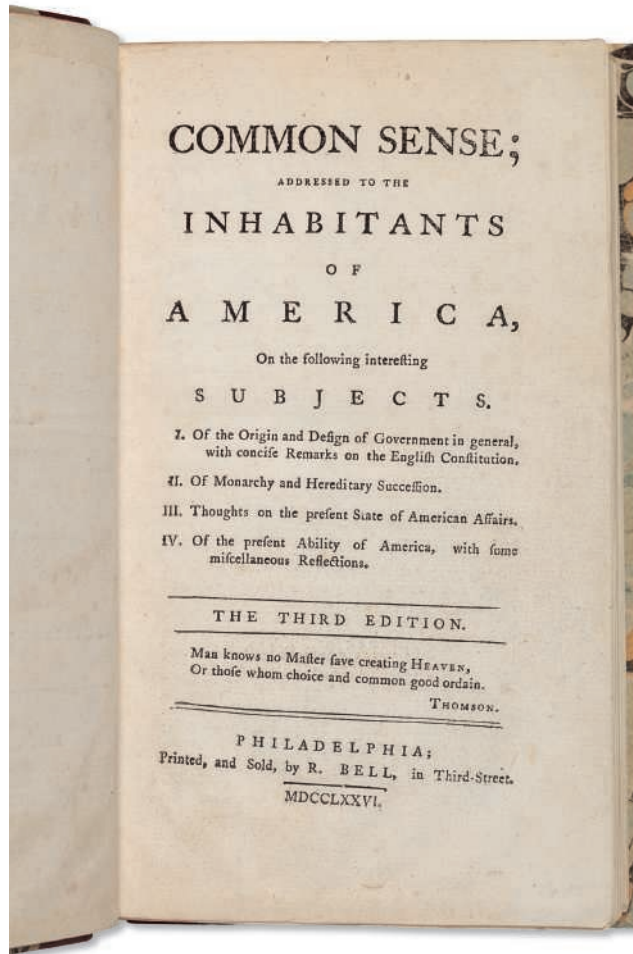
PAINE, Thomas (1737-1809). Autograph manuscript signed ("Thomas Paine"), "Letter of Thomas Paine to Camille Jourdan," [Paris] c.1797. [With:] CARLILE, Richard (1790-1843). Autograph letter signed ("Richard Carlile") to Squire Farrar, 6 April 1824.

Manuscript: 14 pages, 250 x 120mm (some soiling and wear, with loss to lower third of second leaf and several words replaced in a contemporary hand). Letter: four pages, 230 x 180mm, bifolium (creased where folded for mailing, wear along folds, remnants of seal causing some loss at inner margin not affecting text).

**"The intellectual part of religion is a private affair between every man and his Maker, and in which no third party has any right to interfere": a rare autograph manuscript by the author of Common Sense and Rights of Man.** Written in Paris after the publication of *The Age of Reason*, the present manuscript is Paine's celebrated theological essay attacking organized religion. "No man ought to make a living by religion. It is dishonest to do so. Religion is not an act that can be performed by proxy. One person cannot act religion for another. Every person must perform it for himself: and all that a Priest can do is to take from him; he wants nothing but his money, and then to riot on his spoil and laugh at his credulity." An extract of "Camille Jourdan" originally appeared in the *Courier* in 1797 but the full text remained unpublished until after Paine's death. The manuscript is accompanied by a letter from Paine's publisher, Richard Carlile—imprisoned at the time of writing for publishing Paine's work—vouching for the manuscript's authenticity. Carlile writes to Squire Farrar "I have found some difficulty to get the enclosed MS of Thomas Paine out of Lancashire, not that I think any one person have wished to withhold it, but the number of desirous of looking at it were so great, as to occupy more time." He goes on to explain the condition – "When sent to Manchester, the paper, though bearing the appearance of age, was clean; and I am sorry to see it in so dirty a state on its return." According to Carlile's 1822 account in *The Republican*, he acquired the manuscript from Madame M. B. de Bonneville, with whom Paine had lodged in Paris (her husband was his printer) and who later became his executor, possessing after his death "the bulk of his property." *Provenance:* Richard Carlile (letter) – Squire Farrar (letter) – Florence Dennison (letter) – Sotheby's, 15 December 1888. [With:] FARRAR, Squire. Autograph letter signed ("Sq. Farrar") to Benjamin Dennison, 10 July 1856, attesting to the circumstances under which he received the manuscript and forwarding Carlile's letter. [And:] DENNISON, Florence. Autograph letter signed ("Florence Dennison"), 2 August 1964, sending the items to Mr Lewis.

\$30,000–50,000





PROPERTY OF A PRIVATE COLLECTOR IN TEXAS

### 101

[PAINE, Thomas (1737-1809).] *Common Sense; with the Whole Appendix: The Address to the Quakers*. Philadelphia: Printed and sold by R. Bell, [February/March] 1776. [Bound with:] [DANA, Samuel, attrib.] *Essay on Political Society*. Philadelphia: Printed by William Young, 1800.

**The 1776 third edition of *Common Sense*, published about two months after the first edition and with Bell's unauthorized printing of the Additions.** The most complete text of *Common Sense*, with the typesetting for the main work in mixed state between second and third editions and the *Additions* in first edition, second issue. "Paine's *Common Sense*, published anonymously in January, 1776, was the first vigorous attack on King George, a 'hardened, sullen-tempered Pharoah,' Paine called him, and the first public appeal for an American Republic. It is not too much to say that the Declaration of Independence of July 4, 1776, was due more to Paine's *Common Sense* than to any other single piece of writing" (Grolier American 14). Paine refused to copyright the work, so that it could spread rapidly through the country. Robert Bell was the first publisher of *Common Sense* in January but Paine quickly fell out with him and gave the *Additions* to his competitor William Bradford. Bell audaciously printed these anyway in this, his first complete edition, advertised on March 19, 1776 as "lately printed, published and now selling." There is a leaf present before the *Dialogue* (which is not thought to have been authored by Paine) headed "Robert Bell, Bookseller, to the Public, Self-defence against unjust attacks needs no apology."

At least 16 editions were printed in Philadelphia alone that year, as well as many in other cities, including London. "Most English editions deleted the many aspersions on King and Government" (Howes). "The decision to declare independence was not an easy one. Americans were tied by kinship, culture and commerce to England ... During the winter of 1775-1776, many Americans remained confused by recent events and uncertain about what action the colonies ought to take ... In a crisp, vigorous style, Paine told Americans what they had been waiting to hear. In a few short pages he summarized the case against the institution of monarchy and presented an argument for American independence that was elegantly yet so simply stated that it could be understood by nearly every American" (*A Covenanted People*, 27). Gimbel CS-9 (including CS-4 and CS-6).

Two works bound in one volume, octavo (197 x 116mm). Three section titles to *Common Sense*, being: *Common Sense; Large Additions to Common Sense*; and *A Dialogue between the Ghost of General Montgomery just arrived from the Elysian Fields; and an American Delegate, in a Wood*. (Few minor spots, first two titles with neat marginal reinforcement, without general half-title, final leaf of the anonymous *Dialogue* in inconspicuous facsimile, Dana's *Essay* lacking a blank.) Modern quarter calf antique. *Provenance*: Dr. George Smith (1804-1882, Pennsylvania judge; bookplate).

\$20,000-30,000

my Dear Sir, used very freely your Indulgence in  
 permitting me to trouble you; but knowing  
 perfectly that you meanth I should avail myself  
 of your good offices, I will not add to your  
 trouble by many excuses.

Things seem hastening to a Crisis at Boston.  
 Their answer to Governor Hutchinson contains  
 many curious particulars, and is strongly  
 reason'd. But the Times are most adverse to  
 their claims, even the Opposition deserted them,  
 and the Whigs are offended, or take the Pretence  
 at the Bostonians raising the Power of the  
 Crown, at the expence of the Authority <sup>of Parliament.</sup> I have  
 ever found, this thrown in my way, when I spoke  
 in favour of these true Sons of civil and Religious

PROPERTY FROM THE FORBES COLLECTION

102

PITT, William, the Elder, First Earl of Chatham (1708-1778). Collection of 10 Autograph letters signed ("Chatham"), and one Autograph letter (unsigned), Burton-Pynsent and Lyme-Regis, 4- January 18 September 1773 to Thomas Hollis. - PITT, Hester, Countess of Chatham, First Baroness Chatham (1720-1803). 3 Autograph letters signed ("Lady Chatham" in text), Burton-Pynsent, 15 March - 15 December 1773, to Hollis - Lady Hester (1755-1780) or Lady Harriet (1758-1786). Autograph letter (unsigned), Burton-Pynsent, 11 December 1773. - HOLLIS, Thomas (1720-1774). 11 Autograph letters signed ("TH" or "Thomas Hollis" in text), Uxley, 3 January - 13 December 1773, being his retained copies of his outgoing correspondence to Pitt and his family.

75 pages, 260 x 210mm, on 47 leaves of laid paper, all tipped or sewn in a near contemporary half calf quarto album (folds and occasional foxing). Several of Hollis's retained responses are written at the conclusion of letters written to him.

**William Pitt on the growing imperial crisis: "These worthy New-England men feel, as Old-England ought to do. If Rights and Liberty were truly dear here, They cou'd not be oppres'd there."** A wide-ranging dialogue between Pitt and Hollis, one of the more radical Whigs of this period. Most prominent in their dialogue was the growing unrest in America. On 3 February, Pitt observed that "Boston is, I find, in a high ferment of Spirit. The Town meeting has honor'd me, by order, with their resolution printed. These worthy new-England men feel, as Old-England ought to do. If Rights and Liberty were truly dear here, They cou'd not be oppre'd there. Virtues wou'd not be Crimes, even in the Eyes of Courtiers. Corrupt as the Times are, God only knows the Issue." This elicited a lengthy and impassioned response from Hollis on 15

February: "The People of New England, the first People upon Earth, for plain sense & virtue, have original Sin in them, and are to be humiliated therefore!" On 18 April, two years to the day before Revere's immortal ride, Pitt writes: "Things seem hastening to a Crisis at Boston, their answer to Governor Hutchinson contains many curious particulars, and is strongly reason'd. But the Times are most adverse to their claims, even the Opposition deserted them and the Wigs are offended or take the Pretense[?] at the Bostonians raising the Power of the Crown, at the expence of the Authority of Parliament. I have ever found, this thrown in my Way, when I spoke in favour of these true Sons of civil and Religious Liberty. I look forward to the Issue with very painful anxiety, the whole Constitution is a shadow. Toleration has been again proved a Mockery." Hollis agreed with Pitt's assessment, noting that he thought New Englanders to be "an excellent people," they are at times indiscreet, and often trust their gravest concerns to "imbecil[e]s - or worse men!" Yet Hollis also laments, "Glib Master Hutchinson, will not suppose a Case for resistance, though John Lock and three Nations could, not a Century ago; and the People of Boston do not seem willing to specify a case full out, hitherto: and so the mighty waters flap each other, before the Storm! Alas Britain! Alas the House of Hanover!"

*Provenance:* Thomas Hollis V (1720-1774) - bequeathed to Brand Hollis - bequeathed to John Disney (bookplate, his sale, Sotheby's, 22 April 1817) - Alfred Morrison (bookplate, his sale, Sotheby's, 5 May 1919, lot 2789, to G. D. Smith) - Carl H. Pforzheimer (ms. accession no.) - Sotheby's, New York, 16 December 1992, lot 233.

\$20,000-30,000



103



104

OTHER PROPERTIES

**103**

POWNALL, Thomas (1722-1805). *A Topographical Description of Such Parts of North America as are Contained in the (Annexed) Map of the Middle British Colonies in North America*. London: for J. Almon, 1776.

**The first edition of Pownall's map, a significant revision to Lewis Evans's map and analysis of 1755;** with great detail added, including New England and bordering parts of Canada, as well as the route of Christopher Gist's 1750-1751 trek through the unexplored areas of Kentucky, West Virginia, and Ohio. The full text of Gist's journal is printed in Appendix VI of Pownall's Description. The explorations of Captain Harry Gordon in 1766, from Fort Pitt down the Ohio River into the Illinois territory, are also depicted, and an account of his journey appears in Pownall's Appendix IV with the narratives of others: Captain Anthony Von Schaik (1756), Captain Humphrey Hobbs (1756), and Lewis Evans (1743). Howes P-543; Sabin 64835; Streeter sale 2:826.

Folio (375 x 230mm). Large engraved folding map printed on two sheets (light toning). Half calf antique, contemporary marbled boards (mild rubbing and wear to extremities).

\$15,000-20,000

**104**

SULLIVAN, James (1744-1808). Autograph letter signed ("Jas Sullivan") to Elbridge Gerry (1744-1814), Watertown, 6 May 1776.

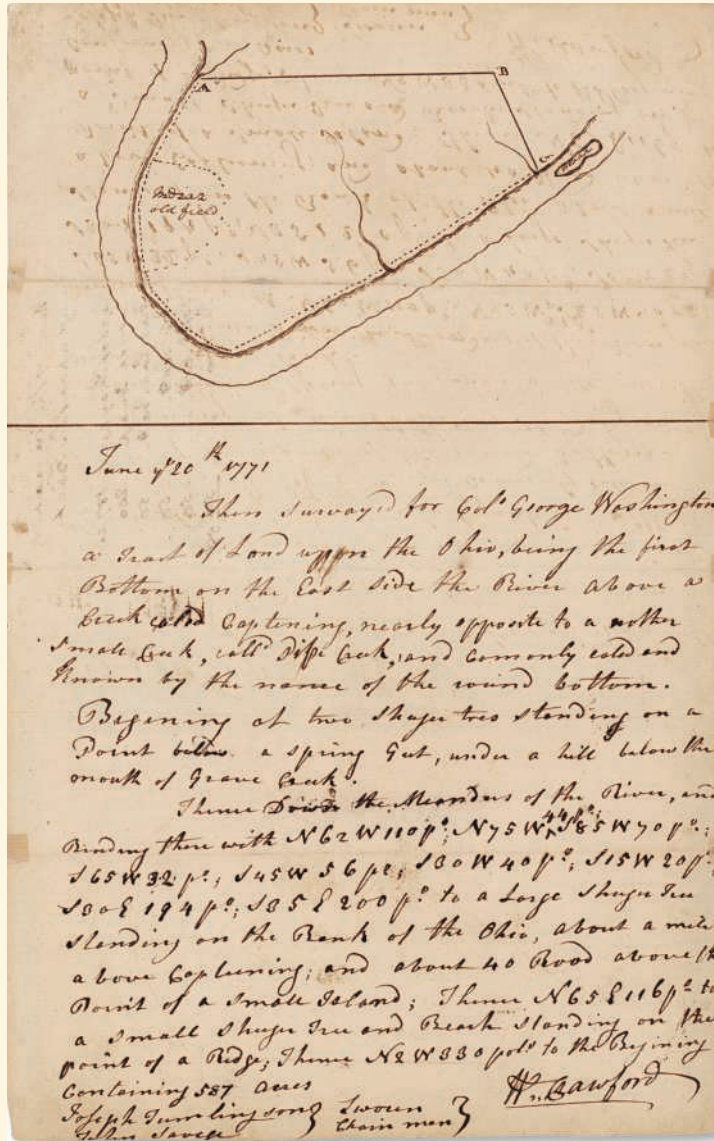
Four pages, 335 x 210mm, bifolium (tape residue along top right margin of final page, minor marginal wear).

**Invoking Thomas Paine in May 1776, James Sullivan challenges property qualifications for suffrage—a letter which provoked an impassioned rebuttal from John Adams, who concluded Sullivan's egalitarian proposals would result in women, children, and the indigent voting, while threatening to "confound and destroy all Distinctions, and prostrate all Ranks, to one common Level."** An important letter from Sullivan discussing

the profound political ramifications of the language in the draft preamble to the proposed Massachusetts constitution, observing that sovereignty lay with "the people" rather than "any King or Queen of Great Britain". His observation leads to a lengthy and thoughtful discourse on who should enjoy the right to vote. In one particularly compelling passage, Sullivan observes that "the poor and rich are alike interested in that important part of Government called Legislation, but in the Supporting the Executive parts of Civil Government by Grants and Supplies of money, men are interested in proportion to their Estates. And it is absurd for a man who has but 40/ per annum Estate to have as much weight and importance as he who has forty pounds while he who has 39/ only has no Share in the matter." Overall, Sullivan's thinking ran toward the democratic, and typical of those deeply swayed by the anti-monarchical arguments advanced by Thomas Paine in *Common Sense*, he declares "Government is founded on the Authority of the people, and by them only is Supported and is as the writer of *Common Sense* observes, not founded so much in human Nature, as in the depravity of it. Men in a State of innocence would want Society for their mutual assistance, but the depravity of mens Minds demand Government for their defence."

Sullivan concluded his lengthy discourse by asking Gerry to show his letter to John Adams, who, later the same month, wrote a lengthy and thoughtful rebuttal to Sullivan's arguments, echoing the sentiments expressed in his recent essay, "Thoughts on Government," concerning the proposed constitution for North Carolina. Adams cautioned against moving too rashly to alter established voter qualifications, cautioning that society at that politically unstable period, should "be very cautious of making Alterations." Even in more tranquil times, Adams cautioned that granting suffrage or officeholder rights to those without holding property, concluding "that very few Men, who have no Property, have any Judgment of their own. They talk and vote as they are directed by Some Man of Property, who has attached their Minds to his Interest." If Sullivan's egalitarian notions carried the day, Adams feared "There will be no End of it. New Claims will arise. Women will demand a Vote. Lads from 12 to 21 [...] and every Man, who has not a Farthing, will demand an equal Voice with any other in all Acts of State." (John Adams to James Sullivan, 26 May 1776, in Sara Martin, ed. *The Adams Papers Digital Edition*. A portion of the Sullivan's letter to Gerry is published in the footnote.)

\$8,000-12,000



PROPERTY FROM THE FORBES COLLECTION

**105**

WASHINGTON, George (1732-1799). Autograph manuscript, unsigned, 20 June 1771. A survey and plat drawing for a tract of land comprising 587 acres in the Ohio Valley.

One page, 320 x 202mm, drawing and annotation on verso in Washington's hand; survey text in the hand of Col. William Crawford (slight age toning, neat repairs at folds, old catalogue description affixed to verso). Framed.

**Washington draws a tract of land in the Ohio Valley**, identifying two of its geographical features. On the verso he made the seven-line docket, or memorandum, as he calls it, listing the constituent parts of this tract: "Part of Posey's, 187 acs.; Gutrick Crump, 200; Marsha Pratt, 50 acres..." The land is situated "upon the Ohio...above a creek called Captaininy [Captina], nearly opposite to another small creek, called Dipe Creek, and commonly caled [sic] and known by the name of round bottom..." It is likely that the tract was located opposite Moundsville, West Virginia, today known as Diles Bottom just opposite the mouth of Grave Creek. The manuscript text of the survey is in the hand of Col. William Crawford, a long-time friend of Washington, a fellow surveyor, and a comrade in arms who accompanied Washington on the historic, ill-fated Braddock expedition 16 years previously. Washington's active years as a surveyor were long in the past, but he frequently dusted off his tools to delineate some of the extensive land purchases he made in the Ohio Valley, or even for his own Mount Vernon estate (he was doing those as late as 1799). A 1771 survey of Mount Vernon sold in these rooms 9 June 2002, lot 427, \$130,700.

\$15,000-20,000

Head Quarters New  
Windsor June 28<sup>th</sup> 1779

Sir,

I have duly received your several favours of the 10<sup>th</sup> & 27<sup>th</sup> of May one without date & one of the 10<sup>th</sup> instant - At the same time that I am satisfied your best exertions have not been wanting, I cannot but lament the difficulties you have met with. The services of the men at this critical period are so essential that every moment is precious and every possible step ought to have been taken to get them in march as early as was practicable. But every hour brings fresh proofs that the most dangerous delays are entailed upon all our measures.

Two additional regiments are also destined to the Southward, if they have not marched before this arrives - I wish you to take them also under your direction and give them such instructions as you think proper for their future government. The sooner they can arrive at the place of their destination the better. Col. Temple has the following paragraph in a letter of his of the 6<sup>th</sup> instant "I am afraid we shall not be able to join the Southern Army unless some one is furnished with cash to pay the expences. Certificates will not do here & we are all without cash." You will be pleased to make the proper arrangements with the Quarter Master, and Comptroller for the subsistence of the

the cavalry on its march, that it may suffer no difficulty for the want of money.

I am sorry you are like to suffer from a scarcity of Officers; The Regiments to be raised here are so thinly provided, that I find I cannot spare any more without injury to the service. This prevents my sending Lieut. Kelly - so you can meet with any young fellows willing to enter into the service whom you judge proper as ensigns & shall be glad you would endeavour to get them appointed by the State & transmit me a list of their names. They can be hereafter distributed to the different wants of the service in general wants of Officers.

I am, Sir,  
with very great regard  
Yours most Obedient  
Servant  
G. Washington

April 15<sup>th</sup> 1779  
General Scott's appointment  
was appointed by the Congress  
in Chief of the Army  
G. S.

Gen. Scott

PROPERTY OF A PRIVATE COLLECTOR

106

WASHINGTON, George (1732-1799). Letter signed ("Go: Washington") to Brigadier General Charles Scott (1739-1813), "Headquarters new Windsor", 28 June 1779.

Two pages, 307 x 192mm, body of the letter in the hand of Alexander HAMILTON (weak folds repaired obscuring several words of text, [18]75 note by a previous owner appears at the bottom right corner of the second page).

**Washington urges General Charles Scott to recruit additional forces to reinforce Benjamin Lincoln in South Carolina.** A lengthy and impassioned letter to General Scott, who had been struggling to recruit additional troops in Virginia to reinforce an expected British offensive against Charleston, South Carolina: "At the same time that I am satisfied that your best exertions have not been wanting, I cannot but lament the difficulties you have been met with. The services of the men at this critical period are so essential that every moment is precious and every possible step ought to have been taken to get them in march as early as was practicable. But every hour brings fresh proofs that the most dangerous delays are entailed upon all our measures." Washington alerts Scott that two additional regiments were marching south to rendezvous with him in Virginia and asks Scott to "take them also under your direction." Scott's request for additional officers was denied, as Washington observed, "The regiments here are so thinly provided, that I find I cannot spare any more without injury to the service." The forces raised under Scott would not depart for South Carolina until October 1779. Scott did not reach the region until March of 1780, just as the British began their siege of Charleston. Following the American surrender of the city on 12 May 1780, Scott became a prisoner of war. Following the war, Scott would settle in Kentucky and served as the state's fourth governor from 1808 to 1812. Published in Fitzpatrick, *Writings*, 15: 335-336.

\$30,000-50,000

Newport 12<sup>th</sup> March 1781

Sir

Having lately been obliged to make a very considerable detachment from the troops in the vicinity of West point, I have been under the necessity of calling upon the neighbouring States to send forward the new Levies which have been raised, and of urging them to compleat their Quotas as expeditiously as possible. The former reasons urge me to make the same request of your State, and to desire that the Quota may, if possible, be sent forward already, as you have been so repeatedly disappointed in the levies expected from Europe, that our Magazine is nearly exhausted. If the proper Quota for the troops of the State could be procured, it would be a very desirable circumstance, for we are more deficient in Quota than any other Article.

I shall be glad to hear from you on the Subject of this foregoing. Your letter will find me at New Windsor, for which I set out tomorrow.

I have the Honour to be  
Sir  
Y<sup>r</sup> most o<sup>b</sup>d<sup>t</sup> and h<sup>ble</sup> Serv<sup>t</sup>  
G<sup>o</sup> Washington

New York  
Mess<sup>r</sup> Weare Esq<sup>r</sup>

**107**

WASHINGTON, George (1732-1799). Letter signed ("Go:Washington") to Meshech Weare, Newport, 12 March 1781.

One page, 356 x 209mm, body of letter in the hand of Tench Tilghman (weak horizontal fold reinforced on verso, dampstain at top right, marginal losses not affecting text).

**Forced by Benedict Arnold's Virginia raids to send additional detachments south, Washington requests reinforcements from New Hampshire to reinforce West Point.** "Having lately been obliged to make a very considerable detachment from the troops in the vicinity of West point, I have been under the necessity of calling upon the neighbouring States to send forward the new Levies which have been raised, and urging them to compleat their Quotas as expeditiously as possible." Fortunes for the Continental Army were at a low point at the opening of 1781. Many soldiers had left the army due to expired enlistments, Congress was broke, and the British had made major forays into the South, occupying Savannah and Charleston, and now threatening Virginia. Washington had travelled to Newport, where Rochambeau's army was encamped, to see that a fleet of French ships set off in time to land reinforcements in Virginia: a mission that failed as a large British fleet prevented them from entering the Chesapeake. Fortunately for Washington, this proved to be only a minor setback. The arrival of French naval reinforcements later in the year set in motion the far more successful campaign that trapped Cornwallis at Yorktown. Published in Fitzpatrick, *Writings*, 21:334-335.

\$10,000-15,000

Mount Vernon 15<sup>th</sup> Mar 1785

61

I was grieved with your letter of the 27<sup>th</sup> of Feb<sup>r</sup> by the last Post. — It gave pain to give me this other Process as acc<sup>t</sup> of the Superiority of a deserving Officer — in which light I always considered you — It ever has been among my first wishes that the various Grievances of the Public had been such as to have prevented the great loss which both Officers & Soldiers have sustained by the depreciation of their Certificates — and that each <sup>of them</sup> ~~of them~~ would do something for those of its own ~~line~~ <sup>line in the civil department</sup> — But having many to provide for, & few slaves, or things to bestow, it is matter of little wonder that many — very many — should go unnoticed, or be speak more properly, unprovided for. —

It has ever been a maxim with me, & it gives regularly weight to my Certificates, to found them upon the testimony of the General Officers under whose Appli-  
 cation had served. — This being with it dates & circumstances, with which I am often not unacquainted. — In your case it is especially necessary, because you having been torn out of the Continental Line of the Army cannot with precision, speak to that. — If therefore, as you have been in the Service of the State of New York, you will forward to me the Testimonial of His Excellency Gen<sup>l</sup> Clinton, I will gladly accompany it with a Certificate of mine if you think it will be of any Service. — To do this can only be attended with a little delay, as Letters will come and go free

free from Postage. — with esteem and regard  
 I am Sir  
 Your most Obedt<sup>l</sup> Serv<sup>t</sup>  
 G<sup>o</sup> Washington

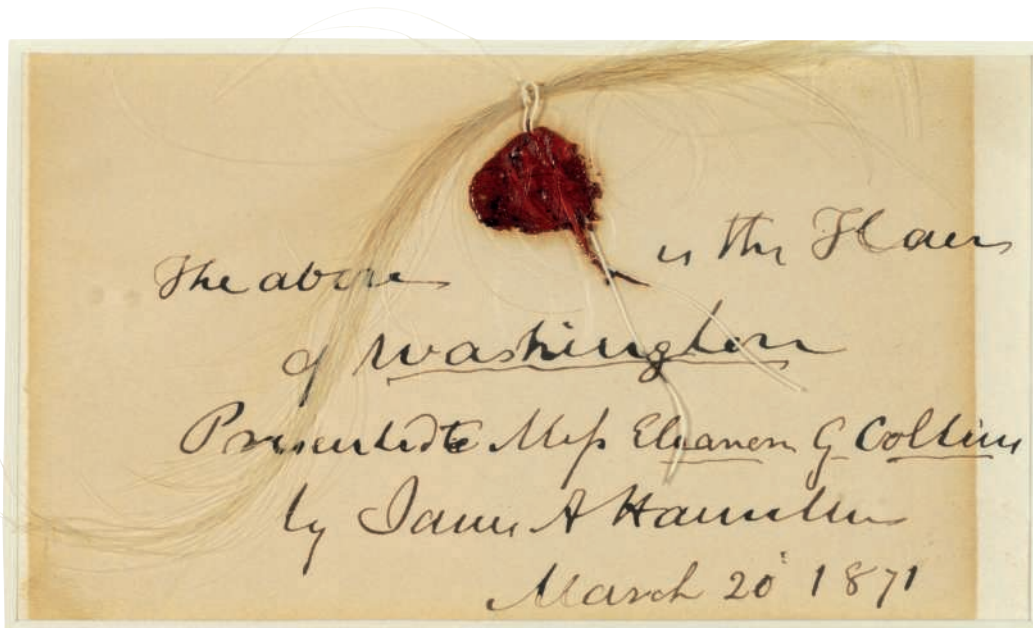
Col<sup>o</sup> Fred<sup>l</sup> Weissenfels

**108**  
 WASHINGTON, George (1732-1799). Autograph letter signed ("Go: Washington"), to Colonel Fred[eric]k Weissenfels (c.1728-1806), Mount Vernon, 15 March 1785.

Two pages, 308 x 185mm, bifolium with several corrections in Washington's hand (silked, a few marginal tears, pinholes at intersections affect a few letters of text).

**Washington laments the declining fortunes of the former officers and men of the Continental Army,** writing that it "has been amongst my first wishes, that the circumstances of the Public has been such, as to have prevented the great loss which both officers & soldiers have sustained by the depreciation of their Certificates." Washington commiserates with Colonel Weissenfels, a Prussian-born officer who served in the French and Indian War and subsequently settled in America. He joined the Continental Army in 1775 serving at Quebec, White Plains, Trenton, Saratoga and Monmouth. At the close of the war in 1783, Congress, who was unable to pay the army, issued promissory notes (aka "Certificates") promising payment within three months. Three years on, Congress had yet to make good on its promise. In the present letter, Washington laments that there was little he could do, but suggests that since the Prussians had served in the New York Line of the Continental Army, that Weissenfels should approach the state, which he felt had an obligation "to do something for those of its own line in the civil department." Weissenfels' pleas went unanswered in the ensuing years, and his financial situation continued to worsen, and he was only able to obtain minor government appointments despite his services during the war. Published in Fitzpatrick, *Writings*, 28:104-105.

\$22,000-28,000



109

PROPERTY FROM THE FORBES COLLECTION

**109**

WASHINGTON, George (1732-1799) — A lock of his hair, affixed to an autograph note signed by James A. HAMILTON (1788-1878), presenting the same to Eleanor G. Collins, n.p. 20 March 1871.

One page, 110 x 60mm, the strands, which measure approximately 135mm in length, are gathered together with string and affixed to the card with wax at top center, matted and framed (uneven toning to card from previous framing; not examined out of frame).

**A lock of George Washington's Hair with provenance from the family of Alexander Hamilton.** [With:] James A. HAMILTON. Autograph letter signed ("James A. Hamilton"), to Ms. Collins, Nevis, Dobbs Ferry, 20 March 1870 enclosing the aforementioned "lock of the Illustrious Washington [...] as a mark of my respect & regard for you."

\$6,000-8,000

PROPERTY OF A GENTLEMAN

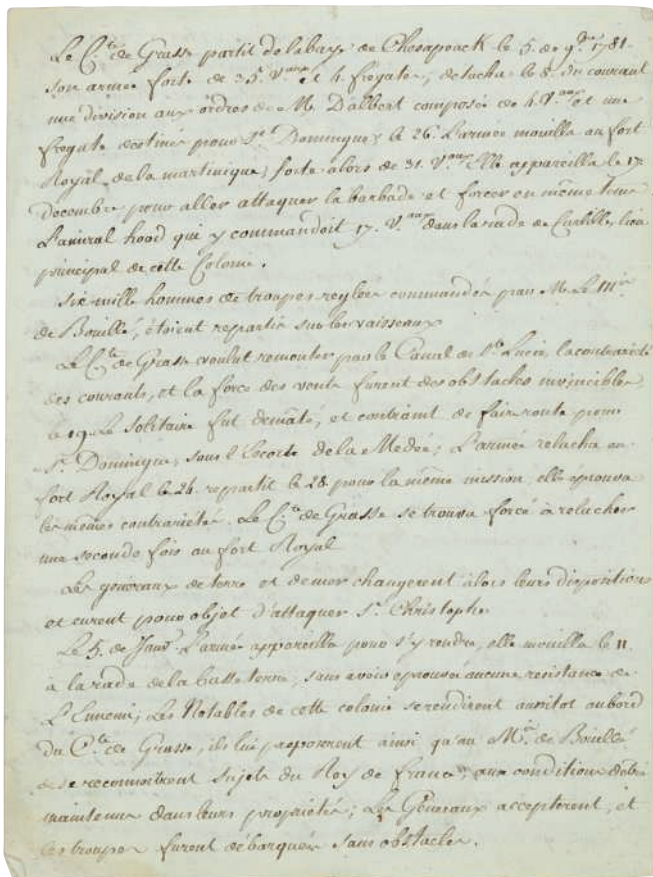
**110**

YORKTOWN - DE GRASSE TILY, Francois Joseph Paul, Comte (1723-1788) - Manuscript document, written in a secretarial hand, various places, 1781-1782.

In French, four pages, 240 x 178mm, bifolium.

**The French fleet after Yorktown.** A manuscript report chronicling the voyage of the French fleet, commanded by the Comte de Grasse, that sealed the fate of Cornwallis. Although the surrender was a signal victory for Franco-American arms, the conflict was by no means over. Soon after the end of the siege, De Grasse's fleet sailed southward to the Caribbean to duel with Admiral Hood once again. En route he chose to split his forces - sending a detachment to Dominica while the balance sailed for Barbados. De Grasse's fleet was unable to approach Barbados due to bad weather and set anchor at Fort Royal at the end of December. The report describes the January 1782 offensive against St. Kitts (St. Christophe) including the French siege of Brimstone Hill, the inconclusive naval battle against Hood that followed and the British surrender of the island. The journalist also takes some time to describe the new French possession as the best cultivated in the West Indies ("la mieux cultivée de toutes les Antilles").

\$2,000-3,000



110

94



STAR SPANGLED BANNER - [KEY, Francis Scott], "Defence of Fort M'Henry", excised from the *Baltimore Patriot and Evening Advertiser*, 20 September 1814.

**The earliest printing of "The Star Spangled Banner" in private hands and the song's first printing in a newspaper - published only days following its composition by Francis Scott Key.** The text of Key's verses appears under the title, "The Defence of Fort M'Henry" with details of its composition: "The annexed song was composed under the following circumstances - A gentleman had left Baltimore, in a flag of Truce for the purpose of getting released from a British fleet a friend of his, who had been captured at Marlborough. He went as far as the mouth of the Patuxent, and was not permitted to return lest the intended attack on Baltimore should be disclosed. He was therefore brought up the bay to the mouth of the Patapsco, where the flag vessel was kept under the guns of a frigate, and he was compelled to witness the bombardment of Fort McHenry, which the Admiral had boasted that he would carry in a few hours, and that the city must fall. He watched the flag at the Fort through the whole day with an anxiety that can be better felt than described, until the night prevented him from seeing it. In the night he watched the Bomb-Shells, at an early dawn his eye was again greeted by the proudly-waving flag of his country." The verses were to be sung with the melody of a popular British tune "Anacreon in Heaven".

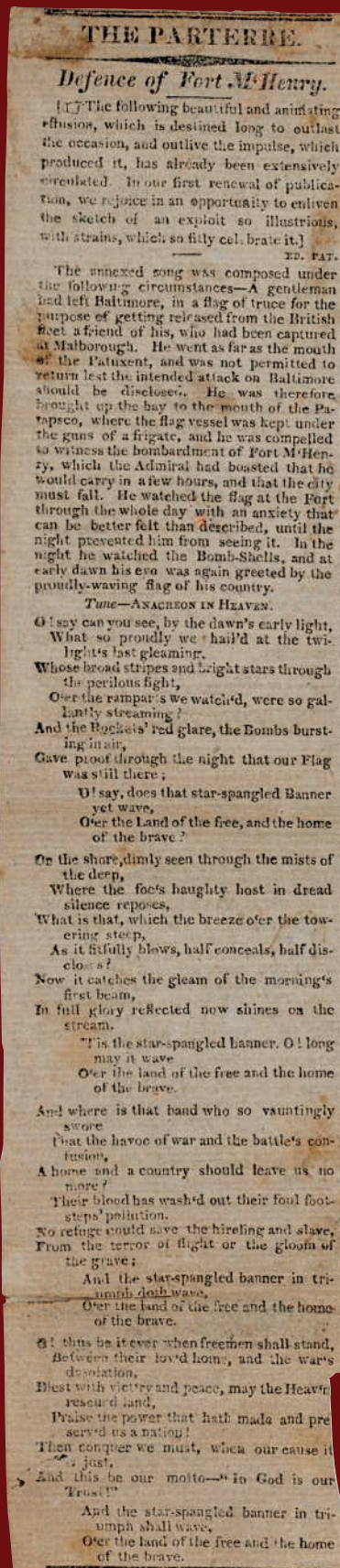
The chronology of the U.S. national anthem's composition and earliest printings is well documented. It was written at a low point in the War of 1812, weeks after the British had captured Washington and burned the U.S. Capitol, turning next to attack Baltimore, a hotbed of American pro-war sentiment. Key, who had been a captive of the British fleet near the entrance to Baltimore Harbor since 7 September, spent the night of the 13th-14th observing the battle together with two other American detainees, including a government agent for prisoner exchange named John Stuart Skinner. In the immediate aftermath, jubilant at the British failure to subdue Fort McHenry and capture the city, Key began his rough draft of what would become "The Star Spangled Banner." Over the next several days, the invaders abandoned their unsuccessful assault, withdrew their troops from the outskirts of the city, and prepared to set sail. Key and the other prisoners were released from captivity and returned to shore on the evening of 16 September and he finished composing the song in his room at a Baltimore inn the same night.

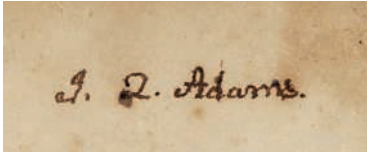
Key's composition struck an immediate chord among Baltimore's battle-weary citizens and the song was hastily printed as a broadside handbill (this is believed to be what the *Baltimore Patriot's* editors referred to when they noted that this "beautiful and animating effusion" had "already been extensively circulated"). At some point on the morning of 17 September, J.S. Skinner called on Key at the inn and obtained a manuscript of the song. Then, as Skinner would later recount, he "passed it to the *Baltimore Patriot*, and through it to immortality."

Brigham identifies six copies of this issue of the *Baltimore Patriot* in institutional collections (Filby and Howard recorded five). However, since that time several issues have been lost. At present, we can confirm the existence of three copies only: two at the American Antiquarian Society and an imperfect copy at the Wisconsin Historical Society. **There are no other full issues (or clippings) from the 20 September 1814 edition of the *Baltimore Patriot* known in private holdings.** *Provenance:* The present example was discovered by a collector and historian mounted in an early nineteenth century scrapbook kept by an unidentified individual.

One page clipping, 280 x 62mm, printed on paper in a single column and affixed to an album page with wax (small loss at lower right margin affecting two letters, 40mm horizontal tear in third stanza affects one line of text, mild toning).

\$15,000-25,000





## 19TH-CENTURY AMERICANA INCLUDING LITERATURE, LOTS 112-151

PROPERTY FROM THE FORBES COLLECTION

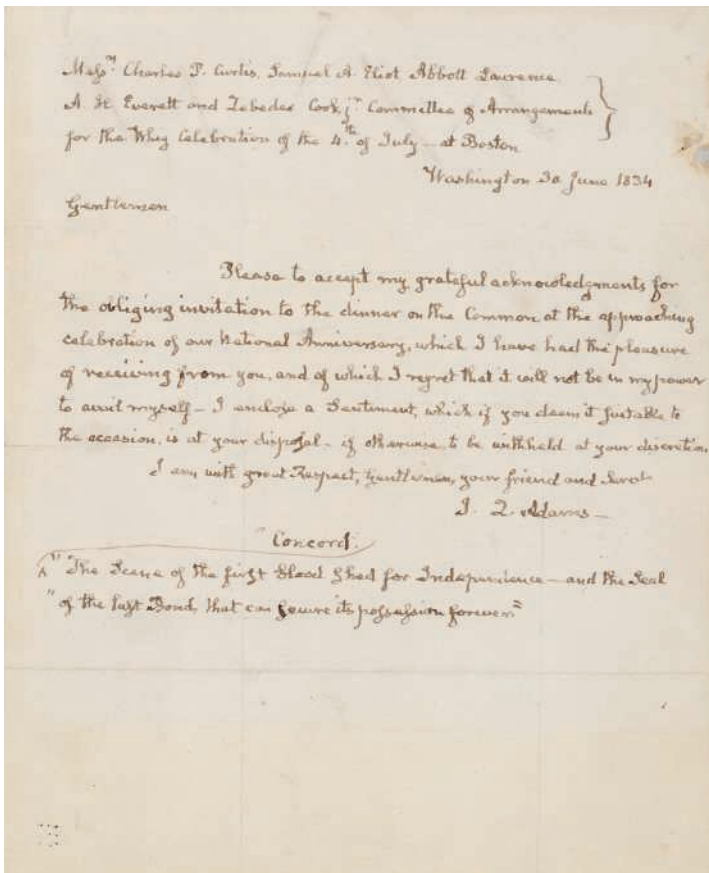
**112**

ADAMS, John Quincy (1767-1848). *Letters on Silesia*. London: Printed for J. Budd, 1804.

**From Adams's own library: the first edition, with his ownership signature ("J.Q. Adams") and armorial bookplate.** *Letters on Silesia* collected Adams's extensive correspondence with his brother, Thomas Boylston Adams, together with a travel journal of considerable interest, written during Adams's stint at the Prussian court as U.S. Minister. Thomas Boylston accompanied his older brother to the Netherlands and Prussia, serving as his secretary from 1794 to 1798. The pair was extremely close – to the point that John Quincy entrusted his brother with his financial affairs. When Thomas returned to the United States, John Quincy kept up a frequent trans-Atlantic correspondence with him, including this remarkable collection of letters that first appeared in the Philadelphia *Port Folio* before being published in London. But sadly, Thomas, like their late brother Charles, suffered from alcoholism. He allowed his brother's affairs to descend into disarray, forcing John Quincy to relieve him of his duties in 1819.

Octavo (200 x 125). Folding engraved map of Silesia (detached along fold; repairs to endpapers, minor browning throughout). Contemporary half calf, gilt spine (rebacked with portions of original spine laid down); red half morocco slipcase. *Provenance:* John Quincy Adams (bookplate, signature) – later owner's notations to two pages.

\$2,000–3,000



PROPERTY OF A GENTLEMAN

**113**

ADAMS, John Quincy (1767-1848). Autograph letter signed ("J. Q. Adams") as Congressman, to Messrs. Charles P. Curtis, Samuel A. Eliot, et al. (Committee of Arrangements for the Whig Celebration for the 4th of July), Washington, 30 June 1834.

One page, 252 x 201mm laid into a 309 x 247mm sheet (soiled in top right margin).

**Adams offers a stirring patriotic sentiment for Concord's 1834 Independence Day celebration.** Adams must decline the "obliging invitation to dinner on the Commons at the approaching celebration of our National Anniversary." He regrets his inability to attend, but as compensation "I enclose a Sentiment, which if you deem it suitable to the occasion, is at your disposal, if otherwise to be withheld at your discretion." It reads: "Concord: The Scene of the first blood shed for Independence and the Seal of the last Bond that can secure its possession forever."

\$4,000–6,000

Stephen Bates Esq Boston

Quincy 22 August 1831

Sir

The letter from my father to the Grand Lodge of Massachusetts which Mr Sheppard has thought proper to introduce into his address, was a complimentary answer to a friendly and patriotic address of the Grand Lodge to him. In it he expressly states that he had never been initiated in the order. He therefore knew nothing of their Secrets - their Oaths - nor their Penalties - nor how far their practical operations been revealed by the murder of William Morgan - nor had the hand of the avenger of blood been arrested for five long years - and probably forever by the contumacy of witnesses getting justice at defiance in her own Sanctuary - nor had the trial of ~~John Adams~~ <sup>William Morgan</sup> marked the influence of one juror under various Oaths upon the verdict of his eleven fellows.

That Mr Sheppard should resort to a letter from my father, a professedly uninitiated man, to liberate the Masonic Institution from the unrefuted charge of unlawful Oaths of horrible and disgusting penalties, and secrets the divulging of which have been punished by a murder unsurpassed in human atrocity, is to me passing strange. All that my father knew of Masonry in 1798, was that it was favourable to the support of civil authority; and this he inferred from the characters of intimate friends of his, and excellent men who had been members of the Society. His inference was surely natural; but he had never seen the civil authority in conflict with Masonry its self. To speak of the Masonic Institution as favourable to the support of civil authority at this day and in this country, would be a mockery

earnestly recommend the perusal and meditation of the whole passage to all virtuous and conscientious Masons of whom I know there are great numbers - If they wish to draw precepts for their own conduct from the example and principles of Washington or from the deliberate and anxious opinions and solicitude of Jefferson, they will find in those pages lessons of duty for themselves which they might consider it as presumption to offer them in me. The application of the principles in a case not identically the same, but in every essential point of argument similar, and in many respects from a weaker to a much stronger case I would leave to their own discretion, though just divested of its passions, it is in my opinion an unanswerable demonstration of the duty of every Mason in the United States at this day.

I never heard, and do not believe that the Rev<sup>d</sup> Dr Bentley ever delivered or published a Sermon censuring my father for any thing he had ever said upon the subject of Masonry. The electoral vote of Massachusetts in 1801, was unanimous for my father.

You are at liberty to make what use of this letter you please: giving notice if you publish it, that it is in answer to a letter of enquiry, received by me.

I am very respectfully, Sir, your obed<sup>t</sup> Serv<sup>t</sup>  
John Quincy Adams.

PROPERTY OF A NEW ENGLAND COLLECTOR

114

ADAMS, John Quincy (1767-1848). Autograph letter signed ("J. Q. Adams") to Stephen Bates, Quincy, 22 August 1831.

Four pages, 240 x 190mm, matted and framed to show both recto and verso (not examined out of frame).

**On the eve of the 1831 National Anti-Masonic Convention, John Quincy Adams vehemently refutes the suggestion that his father was ever a member or supporter of Masonry: "To speak of the Masonic Institution as favorable to the support of civil authority at this day and in this country, would be a mockery, mockery of the common sense and sensibility of mankind."** A candid and animated letter written at the height of the anti-Masonic movement that gripped the country in the wake of the disappearance of William Morgan, who had threatened to publish Masonic secrets in 1826. Here, Adams responds to accusations levelled by a "Mr. Sheppard" who used a letter from John Adams addressed to the Grand Lodge of Massachusetts as evidence that the second President was a member. The letter was rather merely "a complementary [sic] answer to a friendly and patriotic address of the Grand Lodge to him. In it he expressly states that he had never been initiated in the Order. He therefore knew nothing of their Secrets - their Oaths - nor their Penalties." Adams was aghast that "Mr Sheppard should resort to a letter from my father, a professedly uninitiated man, to liberate the Masonic Institution from the unrefuted charge of unlawful Oaths of horrible and disgusting penalties, and Secrets, the divulging of which had been punished by a murder unsurpassed in human atrocity, is to me passing strange. All that my father knew of Masonry in 1798 was that it was favourable to the support of civil authority, and this he inferred from the characters of intimate friends of his, and excellent men who had been members of the Society. The inference was surely natural; but he had never seen this civil authority in conflict with Masonry itself. To speak of the Masonic Institution as favorable to the support of civil authority at this day and in this country, would be a mockery, mockery of the common sense and sensibility of mankind."

While Adams admitted his father "had known the love of the fine arts, the delight in hospitality, and the devotion to humanity of the Masonic Fraternity", it was in large part because he found them to be "excellent men" many of whom he counted as "intimate friends". But, Adams asserted, "To speak of the Masonic Institution as favorable to the support of civil authority at this day and in this country, would be a mockery, mockery of the common sense and sensibility of mankind." Adams considered Sheppard's use of his father's name "an injury to his memory, which I deem it my duty as far as may be in my power to redress." He relates the advice of his father's friend Jeremy Gridley, "Grand Master of the Massachusetts Lodge, not to join "adding that by aggregation to the Society a young man might acquire a little artificial support, but that he did not need it, and that there was nothing in the Masonic Institution worthy of his seeking to be associated with it."

Adams also objected to Masonry's use of Washington's name: "The use of the name Washington to give an odour of sanctity to the institution as it now stands exposed to the world, is in my opinion as unwarrantable as that of my father's name. On the mortal side of human existence [sic], there is no name for which I entertain a veneration more profound than that of Washington. But he was never called to consider the Masonic Order. In the light in which it must now be viewed if he had been, we have a pledge of what his conduct would have been more authoritative than the mere [sic] fact of his having been a Mason can be in favor of the Brotherhood. If you wish to know what that pledge is, please to consult the recently published writings of Thomas Jefferson Vol 1 from page 416 to 422 and especially the paragraph beginning at the middle of page 418. I would earnestly recommend the perusal and meditation of the whole passage to all virtuous and conscientious [sic] Masons, of whom I know there are great numbers. If they wish to draw precepts for their own conduct from the example and principles of Washington or from the deliberate and anxious opinions and solicitude of Jefferson, they will find in those pages lessons of duty for themselves which they might consider it as presumption to offer them in me." After declaring that it was a "duty of every Mason in the United States" to consult these principles, Adams advised his correspondent that he was "at Liberty to make what use of this Letter" he pleased.

\$25,000-35,000



PROPERTY FROM THE FORBES COLLECTION

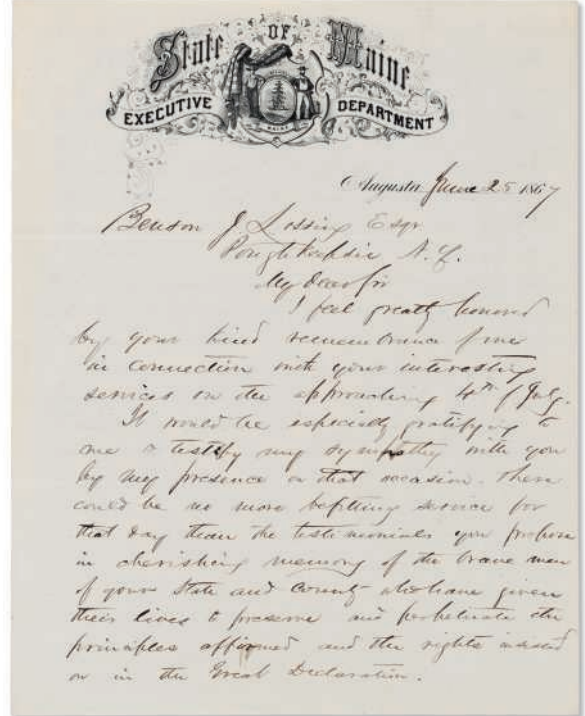
**115**

ANDERSON, Robert (1805-1871). His signature ("Robert Anderson Major USA"), n.p., n.d., but ca. 1847-1861.

One page, 25 x 81 mm, matted and framed with a 100 x 210 mm (approx.) swatch of red linen.

**A piece of the Union Flag raised over Fort Sumter on 13 April 1865.** A historic swatch of fabric presumably taken from the same American flag that Major Anderson brought down on 14 April 1861 when Fort Sumter capitulated to Confederate guns arrayed across Charleston Harbor. During the war, the flag was often placed on public display for fundraising efforts. Four years to the day, Anderson personally manned the halyards to raise that same banner aloft over Fort Sumter during a moving ceremony (and the same day as Lincoln's assassination). Most of the flag, save for small sections cut from the bottom and right hand edges, remains on display at Fort Sumter National Monument. [With:] ANDERSON, Eliza B. Autograph note signed, Washington, 18 June 1896 to Edward David enclosing "the autograph and piece of the Sumter flag which you so earnestly ask for."

\$3,000-5,000



PROPERTY OF A GENTLEMAN

**116**

CHAMBERLAIN, Joshua Lawrence (1828-1914). Autograph letter signed ("J. L. Chamberlain") as Governor of Maine to Benson J. Lossing, Augusta, 25 June 1867.

Two pages, 250 x 198mm, with original transmittal envelope (93 x 223mm) addressed in his hand.

**As the anniversary of Gettysburg approaches, Joshua Lawrence Chamberlain recalls his former comrades-in-arms with whom he had "mingled" his "own blood on days of desperate valor."** Chamberlain graciously thanks historian Benson Lossing for his invitation to speak at an Independence Day celebration in Poughkeepsie, New York, but declines citing a previous engagement. Instead he offers the following sentiment: "It would be especially gratifying to me to testify my sympathy with you by my presence on that occasion. There could be no more befitting service for that day than the testimonials you propose in cherishing the memory of the brave men of your state and county who have given their lives to preserve and perpetuate the principles affirmed and the rights insisted on in the Great Declaration nor could anything touch my heart more quickly than this loving remembrance of men with so many of whom I have shared the fortunes of the field, and, I am proud to say, have mingled my own blood on days of desperate valor. I shall never forget these heroes - these comrades - these friends."

\$5,000-7,000

The books which have most influenced my life? With pleasure. This is the list: "The Innocents Abroad," "Roughing It," "Tramp Abroad," "Prince & Pauper," "Huckleberry Finn," "Tom Sawyer," "Yankee at the Court of King Arthur," "Personal Reminiscences of Joan of Arc," "Puddin-head Wilson," "Following the Equator," & the publications of the late firm of Charles L. Webster & Co.

---

<sup>Private</sup> Do you want that ~~extract~~ for the Weekly? — with an introductory line to say it is from ~~Webster's Dictionary~~ a private letter from Mark Twain to a friend in New York who is interested in statistics of the above books. Things which can be an intrusion when uttered in a public way often lose the stink of impertinence when exuded from a private

4

On Friday Mr. Loeb, Official + Chief of the Board of Assertions + Denials, Megaphone, announced from the Lighthouse by <sup>in command of</sup> ~~command of~~ the Head of the Family, that from & after said date the multiplication table would be excluded from the public schools + the Bible put in its place.

117 CLEMENS, Samuel Langhorne, "Mark Twain" (1835-1910). Autograph letter signed ("S. L. Clemens") to Henry Harper (1864-1944), Vienna, 29 January 1898.

Two pages, 210 x 133mm (moderate toning).

**Mark Twain, asked which books influenced him most, only lists his own works (and Webster's Dictionary).** A comical show of hubris by the celebrated author, written in response to a question posed by publisher Henry Harper, to which Clemens supplies "with pleasure", and lists: "The Innocents Abroad," "Roughing It," "Tramp Abroad," "Prince & Pauper," "Huckleberry Finn," "Tom Sawyer," "Yankee at the Court of King Arthur," "Personal Reminiscences of Joan of Arc," "Puddin-head Wilson," "Following the Equator," & the publications of the late firm of Charles L. Webster & Co." Below this Clemens draws a line across the page and adds a "Private" note asking if Harper wanted that quote for Harper's Weekly, and offering to preface it "with an introductory line to say it is from a private letter from Mark Twain to a friend in New York" as opposed to the present format, "which can be an intrusion when uttered in a public way often lose the stink of impertinence when exuded from a private letter & may then be diffused through the parlor without conveying noticeable offence to any. I shall adopt the private letter device & work it." Harper chose to print this snippet of choice Twain prose in the 26 February 1898 issue (page 199) of Harper's Weekly characterized, as per Clemens' suggestion, as a "private letter." The quote proved very popular and was repeated in several publications over the following year. In closing, Clemens writes that he has "another private-letter extract on hand, but I haven't time to write it — though I thought I had when I sat down."

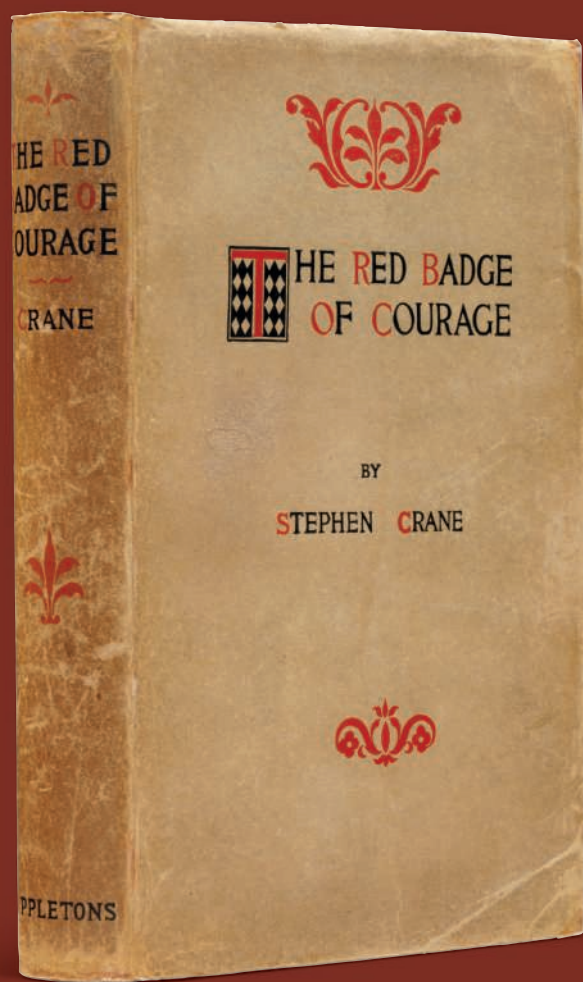
\$10,000-15,000

118 CLEMENS, Samuel Langhorne, "Mark Twain" (1835-1910). Autograph manuscript of a humorous passage, with several deleted words, insertions and additions by the author, n. p., n.d. [1880s].

One page, 220 x 140mm, formerly bound into the limited edition of Mark Twain's Works, New York: Harper & Bros, 1929 (limitation leaf present).

**Clemens revises Clemens.** An apparently unpublished humorous fragment — complete in itself — though paginated "4" by Clemens. It involves mathematics, a particularly painful discipline for Clemens and a subject often the butt of his barbed humor. "On Friday Mr. Loeb, Official & Chief of the Board of Assertions & Denials, [by] Megaphone announced from the Lighthouse by command of the Head of the Family, that from & after said date the multiplication table would be excluded from the public schools & the Bible put in its place." Clemens has taken considerable care to prune and shape the brief anecdote, adding some eight words and lining out two others. Much of Mr. Loeb's grandiose official title Clemens has added as an interlinear insertion. "The Head of the Family" cited as the ultimate authority for the decree, is, one can hardly doubt, none other than paterfamilias, Samuel Langhorne Clemens. The text strongly suggests the humor he shared with his daughters, and may well have been intended as a private, family joke.

\$1,500-2,000



PROPERTY FROM A PRIVATE COLLECTION

**119**

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

**The first edition, first printing of Crane's classic, in the original dust-jacket.** "An extraordinary study of the common man amid the turmoil, clamor and distortion typified by war ... its intensity, its startling yet inevitable descriptive phrase, struck a new note in American prose" (DAB). With the earliest state of the advertisements. BAL 4071; Grolier, American, 98.

Octavo (183 x 122mm). Title-page printed in black and red. Original tan cloth, lettered in red, black and gilt, top edge yellow, original printed dust-jacket (jacket reinforced on verso along folds and edges); red quarter morocco slipcase.

\$7,000-10,000



120

PROPERTY OF A GENTLEMAN

### 120

EDISON, Thomas Alva (1847-1931). A repeating telegraph disk, signed and inscribed ("Recorded in the Laboratory of Thomas A. Edison Tuesday 5/13/80"), [Menlo Park,] 13 May 1880.

163 x 170mm, thick paper stock with embossed dots in a spiral formation surrounding a central spindle hole (Small loss at top right and bottom left corners, scattered foxing and mild dampstain).

**Thomas Edison's inspiration for recorded sound.** An extremely rare survival – the only known example in private hands – representing some of Thomas Edison's earliest work, which involved improvements in telegraphy that also inspired him to develop recorded sound. His first major breakthrough was the Universal Stock Printer, followed by automatic and multiplex telegraphs. Over the same period, Edison developed seemingly unrelated inventions such as the electric pen as well as the carbon telephone transmitter which allowed Edison and his staff opportunities to incorporate ideas from one invention into another. The development of the phonograph was no exception. There are two known stories concerning Edison's inspiration to develop recorded sound. One points to a transmitter diaphragm as the inspiration for this technology as Edison felt the vibrations produced by a pin hitting against the membrane. The other story concerns his Embossing and Translating Telegraph (or Repeating Telegraph), which allowed for a permanent record of a telegraph transmission that could be re-sent at a later time. A paraffin-coated card (called a disk) was placed on a machine consisting of two spinning plates on a common base. Above this hung a stylus, attached to a telegraph key, that would emboss the paper, thus preserving the Morse code message. The paper disk bearing the "recording" would be placed on the second plate, which in turn would read the indentations, allowing for the message to be retransmitted over the wires. When the disk spun at a high speed it emitted a humming noise that resembled human speech. From this, Edison was said to have been inspired to investigate sound recording. Francis Jehl, a longtime assistant, quoted Edison as saying, "That machine was the father of the phonograph."

Edison received his patent for the device: "Improvement in Automatic Telegraphs" on 26 March 1877. The same year he also patented his carbon transmitter for telephony that vastly improved Bell's invention. Both of these devices inspired Edison's foray into designing an experimental cylinder phonograph the same year (flat discs would follow 25 years later) – a device so novel for the time, that Edison was dubbed "The Wizard of Menlo Park." There are only two extant examples of Edison's Embossing and Translating Telegraph: one at Edison National Historic Site in Orange, New Jersey, and the other at the Henry Ford Museum in Dearborn, Michigan. This is the only known Repeating Telegraph disk in private hands. *Provenance:* Collection of George Frow – Skinner, Boston 3 May 2003, lot 303.

\$6,000–8,000

PROPERTY FROM THE FORBES COLLECTION

### 121

EDISON, Thomas (1847-1931). Edison Universal Stock Ticker. Manufactured by T.A. Edison, Inc., number 13083, c.1900.

Brass mechanism, cast-iron base, and glass dome, 330 x 103mm, with a blank roll of ticker paper and base painted with a notice: "Quotations furnished by the Western Union Telegraph Co / Apply to local manager" (some chipping to paint; mechanism not tested).

**An original Edison Universal Stock Printer:** the first mechanical means for transmitting real-time stock market data from exchange floors to brokers and investors across the country. Edison's ticker drastically altered the landscape of New York finance in the late 19th century as it received and simultaneously printed quotes for stocks, bonds, and commodities via Western Union telegraph. The stock ticker was invented by Edward Calahan in 1868 for the Gold and Stock Telegraph Company in New York. Edison developed his universal ticker in 1871, also for Gold and Stock (later a subsidiary of Western Union), and his most substantial improvement to Calahan's invention was a mechanism that enabled all tickers on a line to synchronize so that they printed the same information. *Provenance:* George Allen, Medford, New Jersey – Bruce C. Forbes (engraved plaque to verso of base).

\$3,000–5,000



121



PROPERTY OF A GENTLEMAN

**122**

GOLD RUSH - OWEN, Abijah Chauncey (1824-1853). An archive comprising two manuscript diaries, correspondence, logbook entries with a passenger list, a passport, and other documents related to Owen's Gold Rush career. 18 items altogether, various places including Massachusetts, aboard the *Edward Everett*, Benicia, Sacramento, Marysville, Yuba City, and Bidwell's Bar, CA, 1844-1852.

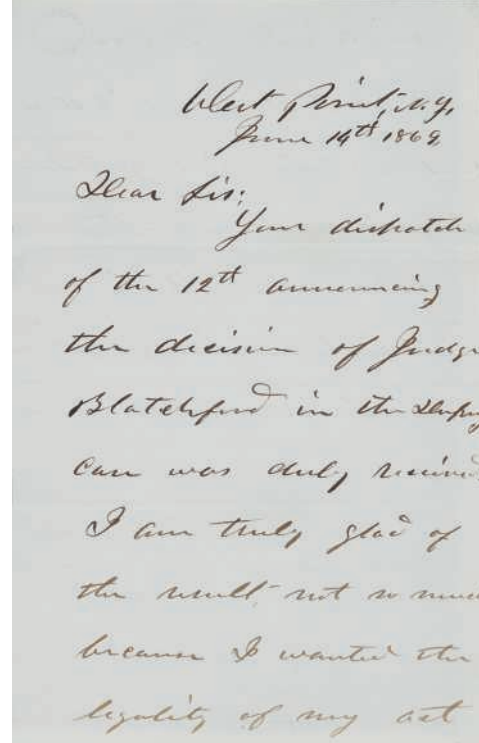
18 documents, manuscript and partially printed (some worn at folds, overall excellent, one with sealing stamp "Home Sweet Home" preserved).

**"Whether digging in the wilderness wild / Or like my brother in tilling the soil / We both are trying to get a small pile / Without cessation from labor or toil"** (manuscript poem).

**An unusually extensive archive of an early and industrious forty-niner.**

Owen set sail from Boston on 11 January 1849 and is "out a digging gold for the first time" by 17 September near the headwaters of the Feather River. Abijah Owen's letters of recommendation describe "a young man of perfect integrity & of unexceptionable morals & habits;" his passport records that he was nearly 5'9, of dark complexion and with blue eyes. He must have joined the company almost immediately after the confirmation of the discovery of gold reached rural Massachusetts, and between obtaining his letters of recommendation and setting sail lost only 9 days. His ship the *Edward Everett* took the Cape Horn route and arrived in San Francisco in early July. Owen records that when he and his companions, the Boston and California Mining Company, reached Sacramento they divided up their tools by auction (each man receiving \$200 worth) and then he hoofed it north to begin digging near Bidwell's Bar. He was quite successful and in his first week dug \$20 worth of gold. His diary records complaints about the heat, long hours in the water, difficulty navigating the river, illness, and the scarcity of mules. In the second diary Owen mentions Sacramento's Great Fire on election night, 2 November 1849: "Presidential Election / Sac City Burnt" is written twice. Most poignant is perhaps the manuscript poem folded up with his papers, quoted above; and his lengthy letter to his father, complaining that his partners have "vamoosed" but still proud to be sending "a bag of gold by Adams & Co. Express." Document listing available on request.

\$3,000-5,000



PROPERTY FROM THE FORBES COLLECTION

**123**

GRANT, Ulysses (1822-1885). Autograph letter signed ("U.S. Grant") as President, to Judge Edwards Pierrepont, West Point, 14 June 1869.

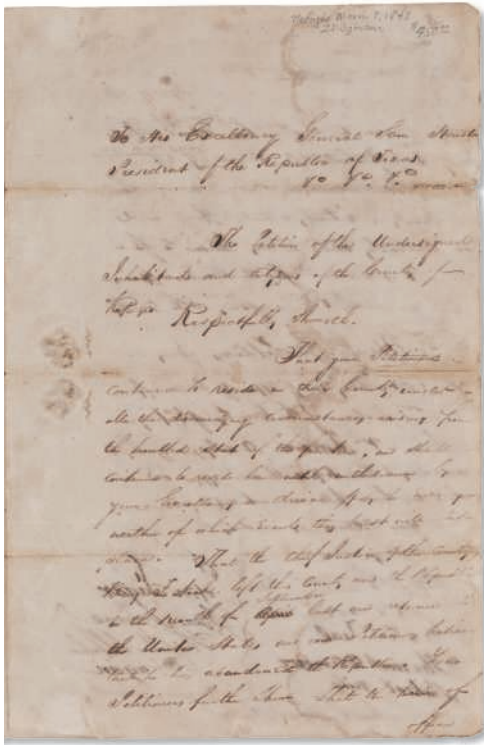
Three pages, 205 x 130mm, on bifolium lined stationery, with transmittal envelope addressed in Grant's hand (usual folds, first page lightly faded at lower margin; letter and envelope matted and framed, not examined out of frame).

**Grant approves a verdict: "Not so much because I wanted the legality of my act sustained as because I want to see evil doers punished."**

A fine letter, attacking "public plunderers," and ironic in light of the widespread corruption during Grant's administration. Grant lauds a recent verdict, writing to an old and trusted friend: "Your dispatch of the 12th announcing the decision of Judge Blatchford in the DuPuy case was duly received. I am truly glad of the result, not so much because I wanted the legality of my act sustained as because I want to see evil doers punished, I congratulate you on the result and hope you will be successful in bringing the same sort of public plunderers to justice. I will be in New York City a few hours tomorrow on my way to Boston...."

\$3,000-5,000





PROPERTY OF A PRIVATE COLLECTOR IN TEXAS

**124**

HOUSTON & TEXAS – Manuscript petition to Sam Houston (1793-1863) as President of the Republic of Texas, signed by 23 residents of Refugio County, Texas, Refugio, 8 March 1843.

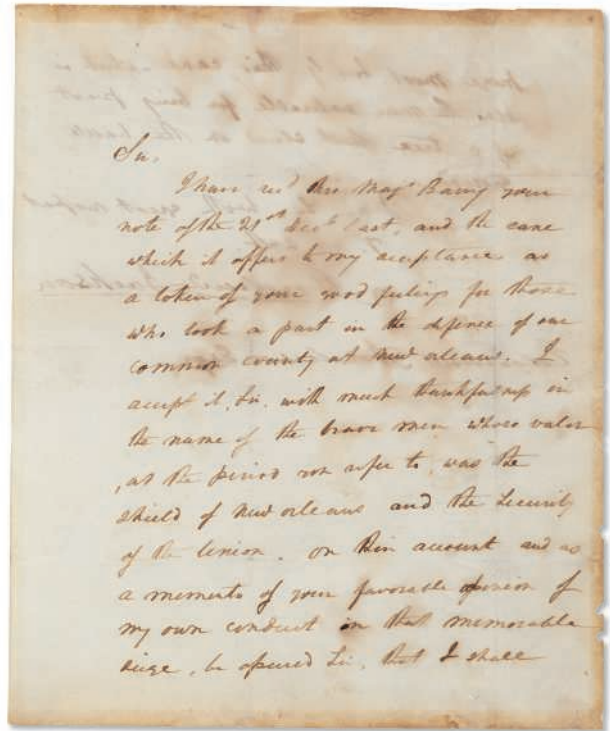
Three pages, 302 x 195mm, bifolium. Integral transmittal leaf (dampstaining with a little fading, wear with marginal chips to transmittal leaf).

**A desperate plea to Sam Houston from his constituents on the Texas frontier: appoint a Chief Justice lest Refugio County continue in anarchy.**

The prior Chief Justice, Benjamin Neal, had left them six months before and the petitioners here report that they believe he has abandoned them. They, however, "will continue to reside in their County under all the discouraging circumstances arising from the troubled state of the frontier, and shall continue to reside here until withdrawn by your Excellency or driven off by the Enemy—neither of which Events they trust will take place." Meanwhile, all the terms of the associate justices have expired and there are no hints of elections taking place, "in consequence of which the County is entirely without officers and no authority exists in any person to issue a writ of election for the various officers which are absolutely necessary to the County." The petitioners nominate John W. Bower (1808-1850) to the position of Chief Justice (i.e. county judge), a request to which Houston complied. Bower was a ferry operator on the San Antonio River, a soldier, spy, and a signatory of the Texas Declaration of Independence.

*Provenance:* Ford Mitchell (his sale, PBA Galleries, 20 October 2005, lot 328).

\$5,000–8,000



PROPERTY OF A GENTLEMAN

**125**

JACKSON, Andrew (1767-1845). Letter signed ("Andrew Jackson") as President, to Edmund Anderson, [Washington, c.1831.]

Two pages, 245 x 200mm (address leaf detached, some toning, especially at margins).

**Jackson Recalls the Battle of New Orleans.** Jackson graciously thanks an admirer for a cane made from a tree on the battlefield at New Orleans: "I have rec'd thro Majr Barry your note of the 21st Dec. last, and the cane which it offers to my acceptance as a token of your good feelings for those who took a part in the defense of our common country at New Orleans." Jackson accepts the gift "with much thankfulness in the name of the brave men whose valor, at the period we refer to, was the shield of New Orleans and the security of the Union. On this account and as a memento of your favorable opinion of my own conduct in that memorable siege, be assured sir, that I shall prize most highly this cane, which is alas the more valuable for being part of a tree that stood on the battle ground." In command of a motley army of 4,700 volunteers, militia, free blacks and the pirates of Jean Laffite, Jackson soundly defeated a massive, superbly trained and equipped British army near New Orleans. Due to slow communications, Jackson's victory was fought after the signing of the Treaty of Ghent officially ended hostilities. The impact of the victory was profound, and in time "produced a President and an enduring belief in the military ability of free people to protect and preserve their society and their way of life" (Remini, *The Battle of New Orleans*, p. 198).

\$7,000–9,000

Washington May 6<sup>th</sup> 1832

My D<sup>r</sup>. Andrew

Scott's letter of the 25<sup>th</sup> ultimo from  
 Lawrenceville, informed me of your safe  
 arrival there; before this, I hope you have  
 reached the Hermitage in health and safety  
 & found all things well there.

I had a hope that the colts would have  
 been here by this time - but the foolish  
 conduct of sending after them & bringing  
 them back is an encumbrance to the  
 farm, to the great mortification of Major  
 Donelson, after incurring a heavy ex-  
 pence which he, and you, must meet  
 & the engagement he has made for them  
 here, compels them to come on, was  
 truly astonishing to me. Still as you  
 know, was pointedly instructed to have  
 them sent on early as he could, to reach  
 here before the hot season, & to get clear  
 of their encumbrance to the farm. That  
 he should have permitted Huttoning, who  
 to go after them, or that Huttoning, who  
 know all about it, should go, is more  
 than astonishing to me - was not the  
 plan to make my farm a racing stable.

My son, you will find the horse  
 stock the most profitable product  
 of the farm -  
 with my kind salutations to Sarah  
 Emma, Thomas, and all connections  
 and neighbours from your  
 affectionate father

Andrew Jackson

Andrew Jackson jr.

P.S. say to Huttoning, that he has made  
 his pledge to me, of starting so soon  
 as he reached the Hermitage - that  
 if it had not been for Capt. Stoddard  
 Donelson's letter to Major Donelson  
 that he had went on to bring the colts  
 back, I would not have known that  
 he had reached home - say to him,  
 that he that violates his promise to  
 a friend, never will be confided  
 in - When a promise is made it ought  
 to be sacredly complied with.

PROPERTY OF A PRIVATE COLLECTOR IN TEXAS

126

JACKSON, Andrew (1767-1845). Autograph letter signed ("Andrew Jackson") as President, to his adopted son Andrew, Washington, 6 May 1832.

Three pages, 250 x 201mm, bifolium, with a long autograph postscript (neat repair to seal hole on margin, small repair on second leaf touching two letters, else fine).

**While Congress continues "the corrupt & log-rolling system of legislation," the President talks of horse-breeding and of Sam Houston's arrest.** An excellent letter as President, complaining of Congress's neglect of substantive legislation, discussing horse-breeding at the Hermitage and commenting on the difficulties of his friend Sam Houston: "I have nothing new: Congress still pursues their corrupt & log-rolling system of legislation, and electioneering, neglecting the subjects appertaining to the great interests of the nation. Houston is still in custody, will be dismissed by a large vote and will sue for his false imprisonment—as daring an act of usurpation as this has never before been attempted by the Government." An Ohio Congressman, William Stanbery, had made derogatory comments about Houston and had been severely caned by Houston in retaliation. Congress had Houston arrested, and ordered an inquiry. In the end Houston was found guilty and reprimanded. He left for Texas soon afterwards.

Jackson turns to a more pleasant subject: horse-breeding, but is incensed that certain instructions of his were not followed: "...I hope you have reached the Hermitage & found all things well there. I had a hope that the colts would have been here by this time, but the foolish conduct of sending after them & bringing them back is an encumbrance to the farm, to the great mortification of Major Donelson, after incurring a heavy expense which he, and you, must meet [...] It was not the plan to make my farm a racing stable and our colts at our expense to be run in Tennessee, for others' benefit...." He signs himself "your affectionate father."

Provenance: Joseph M. Roebing (sale, Sotheby Parke Bernet, 28 April 1981, lot 76) - Malcolm Forbes (Forbes Collection Part III, Christie's New York, 15 November 2005, lot 50).

\$7,000-9,000

We have now been voting five days for Speaker and nothing has been done yet. You see that the election for Speaker is working very much like what I told you several times before leaving home. The whole so far is a great farce, at this time no one can tell who will be the Speaker of the House. To night there is to be a caucus held by the democrats for the purpose of making some new man, what that man will be no one knows now.

As usual  
A. Johnson

Mr Wm. M. Lawry

Harkins Fork  
27 March 1869.

R. E. Lee  
Lexington Va.  
4th Dec 69

J. M. Mason  
Virginia Aug 8th 69

Jefferson Davis  
14 Oct. 1869

A. T. Bledsoe  
Oct. 21st, 1869

OTHER PROPERTIES

127

JOHNSON, Andrew (1808-1875). Autograph letter signed ("A. Johnson") to William M. Lawry, Washington, 6 December 1849.

Three pages, 257 x 200mm bifolium, (partly separated folds neatly reinforced, minor loss at right margin not affecting text).

**A rare autograph letter from Andrew Johnson during his decade-long tenure in Congress.** Headed "Private", Johnson offers his correspondent news of a conversation he had with the Postmaster General "in relation to your removal from office" and promising an update on what he could do for him the next day. Johnson moves on to the continuing efforts to elect a new Speaker of the House: "We have been voting five days for Speaker and nothing has been done yet. You see that the election of Speaker is working very much like what I told you several times before leaving home - The whole so far is a great farce".

\$3,000-5,000

PROPERTY OF A GENTLEMAN

128

LEE, Robert E. (1807-1870) and DAVIS, Jefferson (1808-1889). Their signatures ("R.E. Lee Lexington VA" and "Jefferson Davis 12 Oct. 1869"), together with others in an autograph album; [With:] DAVIS, Jefferson. Autograph letter signed ("Jefferson Davis") to Mr Carter, Baltimore, 14 October 1869.

Octavo, 230 x 183mm (some foxing to preliminaries, wear to boards at extremities, neatly rebacked); the letter, 150 x 110 mm (light uneven toning; mild glue remnants to verso).

**A collection of Confederate autographs, notably containing the signatures of Jefferson Davis and Robert E. Lee on the same page.**

Lee's and Davis's autographs were likely obtained in Baltimore in 1869: Lee's while he was visiting the city on business in April 1869, and Davis's in October of that year while he was meeting with the Carolina Life Insurance Company and pursuing a position with Southern Pacific Railroad. The volume also includes cartes de visite of Lee, Davis, and Major Harry Gilmer, as well as signatures by Isaac Ridgeway Trimble, Betsy Bonaparte, Reverdy Johnson, Reverdy Johnson Jr., Harry A. Gilmer, H.E.S. Key, and others.

\$6,000-8,000

N<sup>o</sup> 129: 2 May '64

Gen  
The three Companies 3<sup>rd</sup> N. C. Cav<sup>y</sup> ordered  
on - The 5<sup>th</sup> N. C. Cav<sup>y</sup> will come on soon  
Washington N. C. evacuated by enemy  
Very truly  
R. E. Lee  
Gen

Gen Stuart  
Commander

PROPERTY OF A GENTLEMAN

129

LEE, Robert E. (1807-1870). Autograph letter signed ("R E Lee") as commander of the Army of Northern Virginia to J.E.B. Stuart, "Headquarters", 2 May 1864.

One page, 141 x 207mm (folds reinforced on verso with tissue).

**Lee issues battle orders to J.E.B. Stuart during the Wilderness Campaign, soon before the celebrated commander's death.** Three days before the Battle of The Wilderness, and nine days before Stuart fell at Spotsylvania, Lee issues these instructions to his cavalry subordinate: "The three Companies 3rd N. C. Cavy ordered on. The 5th N. C. Cavy will come on soon. Washington N. C. evacuated by enemy." Lee was anticipating Grant's move across the Rapidan, and resolved to bottle up his opponent's superior forces in the deadly thickets of The Wilderness. Here he notifies Stuart that help is on the way from the South - the Yankees having freed up the cavalry forces in Washington, North Carolina, on the Pamlico River. Stuart, in Fredericksburg, was moving up to converge with Longstreet and A. P. Hill's division. Grant did cross the Rapidan as Lee predicted, and the Rebels struck hard. In three days of savage fighting the Federals lost some 2,200 men (many burned alive in the raging forest) 12,000 wounded. Moving out of The Wilderness, Grant and Lee next clashed at Spotsylvania over the course of 7-20 May. Stuart was especially active in these engagements, and was mortally wounded at Yellow Tavern on 11 May. He died the next day.

Stuart's service with Lee went back to the John Brown raid at Harper's Ferry in 1859, when he volunteered to be Lee's aide-de-camp. He had already been seriously wounded in Indian fighting on the western frontier, and after 1861 fought with almost reckless bravery in the Peninsular Campaign (where he embarrassed the Union commander with his "Ride Around McClellan"), Chancellorsville, and Gettysburg. Indeed, the only serious fault found with Stuart was that his aggressiveness kept him out of communication with Lee for too long a time during that pivotal battle in Pennsylvania. When Lee heard the news from Yellow Tavern he said, "General Stuart has been mortally wounded." Then struggling with his emotions, added, "He never brought me a piece of false information" (Foote, 3:223). The Wilderness and Spotsylvania saw heavy casualties inflicted on general officers. Sedgwick and Wadsworth were killed on the Union side and Longstreet was seriously wounded. Some 20 out of 57 corps, division or brigade commanders were killed on the Confederate side; 10 out of 69 on the Union. But Stuart's loss especially, coming almost exactly one year after Stonewall Jackson's death at Chancellorsville, left a void among "Lee's Lieutenants" that would never be filled.

\$30,000-50,000

Head Quarters Armies of the United States,

City Point, March 31 - 8<sup>30</sup> PM, 1865

Hon. Sec. of War  
Washington, D.C.

At 12<sup>30</sup> to-day Gen. Grant telegraphed me as follows: "There has been much hard fighting this morning the enemy drove our left from near W. Dabney's house back well toward the Boydton Plank road. We are now about to take the offensive at that point & I hope will more than recover the lost ground." Later he telegraphed again, as follows: "Our troops, after being driven back on to the Boydton Plank road, turned & drove the enemy in turn & took the White Oak Road, which we now have. This gives us the ground occupied by the enemy this morning. I will send you a rebel flag captured by our troops in driving the enemy back. There have been four flags captured to-day"

Judging by the two points from which Gen. Grant telegraphs, I infer that he moved his <sup>of the two</sup> Head Quarters forward about one mile, since he sent the first <sup>of the two</sup> dispatches.

A. Lincoln

PROPERTY OF A GENTLEMAN

130

LINCOLN, Abraham (1809-1865). Autograph letter signed ("A. Lincoln") as President, to Secretary of War Edwin Stanton, City Point, 31 March 1865, "8/30 PM."

One page, 251 x 198mm (toned at extreme margins).

**Two days before the fall of Petersburg, and just over two weeks before his assassination, Lincoln forwards Grant's telegraphic dispatches from the front to his Secretary of War.** At the start of the final week of the siege Petersburg, Lincoln travelled from Washington to City Point, Virginia to meet with his generals and get a better look at Union efforts to bring the Civil War to a close. During his stay, he would relay General Grant's dispatches from the front back to Secretary of War Stanton in Washington. Lincoln writes the present dispatch chronicling the final Confederate counter-attack, three days before the city's fall: "At 12.30 p.m. to-day General Grant telegraphed me as follows: 'There has been much hard fighting this morning. The enemy drove our left from near Dabney's house back well toward the Boydton Plank road. We are now about to take the offensive at that point, and I hope will more than recover the lost ground.' Later he telegraphed again as follows: 'Our troops, after being driven back on the Boydton plank road, turned and drove the enemy in turn and took the White Oak Road, which we now have. This gives us the ground occupied by the enemy this morning. I will send you a rebel flag captured by our troops in driving the enemy back. There have been four flags captured to-day[.]' Judging by the two points from which General Grant telegraphs, I infer that he moved his Head Quarters about one mile since he sent the first of the two dispatches." On 2 April, Grant captured Petersburg, and the Confederate government evacuated Richmond. On 3 April, Lincoln made a visit to Petersburg, and the following day to Richmond. Robert E. Lee retreated westward to Appomattox and surrendered his army there on 9 April. Lincoln would not have long to savor this victory: he would be shot the evening of 14 April at Ford's Theatre ultimately perishing the following morning. Published in Basler, *Collected Works*, but from the published copy found in *The War of the Rebellion*. The present letter was acquired in the late 19th century by William Blaikie (1822-1910), a prominent Utica abolitionist active on the Underground Railroad. *Provenance*: William Blaikie - by descent to the consignor.

\$30,000-50,000

Executive Mansion,  
 Washington, July 22<sup>d</sup>....., 1863.  
 Hon. R. D. Owen.

My dear Sir

This will introduce  
 to you and Mr. McKay, Mr.  
 John Eaton Jr. the gentleman of  
 whom we spoke yesterday, as having  
 had charge of the freed men  
 in Gen. Grant's Department. He  
 comes to me highly recommended  
 by Gen. Grant, as you know, &  
 also by Judge Swayer of the  
 U. S. Supreme Court. He takes  
 with him, as suggested yesterday,  
 his report, from which, as then  
 said, I shall be glad to have  
 a comprehensive abstract.

Yours very truly  
 A. Lincoln

PROPERTY OF A GENTLEMAN

131

LINCOLN, Abraham (1809-1865). Autograph letter signed ("A. Lincoln") as President, to R[obert]. D[ale]. Owen (1801-1877), Washington, 22 July 1863. [With:] original transmittal panel addressed in his hand and bearing his franking signature ("A. Lincoln").

One page, 205 x 126mm, on Executive Mansion stationery (mounted to a card). The address panel, 75 x 134mm (mounted to a card).

**Two weeks after Gettysburg, Lincoln introduces John Eaton, Jr. who had been assisting slaves freed by Grant's forces.** Lincoln writes to Robert Dale Owen, then a member of the Freedman's Inquiry Commission, the predecessor to the Freedman's Bureau, introducing "Mr. John Eaton Jr. the gentleman of whom we spoke yesterday, as having charge of the freed men in Gen. Grant's Department. He comes to me highly recommended by Genl. Grant, as you know & also by Judge Sawyer of the U.S. Supreme Court. He takes with him, as suggested yesterday his report, for which, as then said, I shall be glad to have a comprehensive abstract." The same year Eaton received a colonel's commission and commanded a regiment of freed slaves, earning a brevet as brigadier general in 1865. From March to December 1865, Eaton served as assistant commissioner of the Freedman's Bureau. Not published in Basler.

\$10,000-15,000

A. Lincoln

Hon. R. D. Owen  
 143 Second Avenue  
 East 9<sup>th</sup> St  
 N. Y.  
 Bureau's Office  
 Washington

Introducing  
 Rev. J. Eaton, Jr.

Wheeling, West Va July 31<sup>st</sup> 1863

His Excellency  
Abraham Lincoln  
President of the United States

We the undersigned Senators and Members of the  
House of Delegates of West Virginia most respectfully  
request your Excellency if compatible to the public  
Service to place Major General John C. Frémont in command  
of all the troops in West Virginia.

We feel assured that it would give general and  
full satisfaction to our Constituents, giving quietude  
for their lives and property from the depredations of  
the numerous Rebels, that continually infest our State.

Sincerely trusting that you  
will sign this request in favor of  
(Very Respectfully)  
Your Obedt Servt

Senators  
The Senate  
John H. Boone (Sen)  
G. Slack (Sen)  
Wm C. Stevenson (Sen)  
A. Foster West County

W D Kellogg (Sen)  
John H. Boone (Sen)  
Wm C. Stevenson (Sen)  
A. Foster West County

Submitted to the Sec.  
of War,  
A. Lincoln  
Aug. 21, 1863,

OTHER PROPERTIES

**132**

LINCOLN, Abraham (1809-1865). Autograph Endorsement Signed, "A. Lincoln" as President, accomplished on the docket of a manuscript document signed by 39 Senators, Representatives and Delegates from West Virginia, Wheeling, 31 July 1863.

Two pages, 315 x 199mm, bifolium (dampstained and mildly soiled).

**Abraham Lincoln "pocket vetoes" a petition to reinstate John C. Frémont to the Army.** An important document in relation to Lincoln's complicated relationship with "The Pathfinder", the explorer and soldier who headed the first Republican Presidential ticket in 1856. When war erupted in 1861, Lincoln placed Frémont in charge of the Western Department, but soon ran afoul of the President when he declared martial law in Missouri and ordered all slaves belonging to rebels in the state freed. Fearing a backlash from the border states, Lincoln removed Frémont from command only to be pressured by the radicals into reinstating him 1862. His trust in Frémont eroded, Lincoln reluctantly placed him in command of the Mountain Department in Kentucky, Tennessee and Virginia where he operated with mixed results. Following the Battle of Cross Keys, where he was defeated by Jackson, Frémont's corps became part of the newly organized Army of Virginia. Frémont was unwilling to serve under the Army's commander, John Pope, on the grounds of seniority, and resigned his command. He then travelled to New York, where he awaited a fresh assignment.

Here, Lincoln is lobbied by the Unionists of West Virginia, by means of a petition to place Frémont in command of forces in the newly-formed breakaway state. Rather than reject the petition outright, and further anger the radical wing of the Republican Party, Lincoln "approved" the petition and referred it to the Secretary of War, Edwin Stanton – who chose not act on the President's recommendation. When it became clear that a new assignment would not be forthcoming, Frémont resigned his command in June 1864 and accepted the nomination of the Radical Democracy Party – a Republican faction of hardline abolitionists who remained bitter over Lincoln's dismissal of the general in 1861. To quell this rebellion within the Republican ranks, Lincoln brokered a deal in which Frémont suspended his candidacy in exchange for the dismissal of Montgomery Blair, the conservative Missourian, from his cabinet.

\$25,000-35,000

A. Lincoln,  
1848,

Office of the Solicitor of the Treasury  
January 28<sup>th</sup> 1848.

Sir,

I have looked over the accounts and vouchers of William Thomas concerning which you called at this office yesterday. Enclosed you will find a copy of my letter to him of this date in relation thereto.

Respectfully  
Yours Obedt Servant

R. H. Gillet  
Solicitor

Mem: A. Lincoln  
Member of Representatives.

Not perceiving that these letters can aid me any in your business, and thinking possibly the Solicitor's letter to you may miscarry and not seeing how I can do anything till a further hearing from you, I enclose them to you.

Yours as ever  
A. Lincoln

Wm. W. Thomas -

Executive Mansion,  
Washington, April 23, 1862.

It is said that in the case of the contract of S. Dingle & Co., in relation to arms, a dispute has arisen as to the proper construction of a clause in an order signed by me, which clause is in these words "and that all not conforming thereto (the contract) be appraised by the Ordnance officer at New York, and received at such price as he may determine." This order was prepared with reference to a definite number of Arms expected to be delivered within a definite time, and not in reference to an indefinite number to be delivered in an indefinite time. ~~and~~ I certainly did not expect that, under the clause in question, a lot of guns would be appraised at one price at one time, and another lot, of precisely the same quality, appraised at different prices at another time. I expected that when, under the clause, the price of a particular quality of gun was fixed, it would stand throughout the transaction, neither going down nor up. I still think this is the just construction.

A. Lincoln

PROPERTY OF A GENTLEMAN

### 133

LINCOLN, Abraham (1809-1865). Autograph endorsement signed ("A. Lincoln") as Congressman, to William Thomas, n.d., accomplished beneath the text of R. H. Gillet's letter to Lincoln, 28 January 1848.

One page, 255 x 205mm, docket along top edge of recto, slight traces of mounting on verso.

#### A rare example of Lincoln's hand during his single term in Congress.

Lincoln helps a constituent by forwarding a correspondence from a government official: "Not perceiving that these letters can aid me any in your business, and thinking possibly the Solicitor's letter to you may miscarry, and not seeing how I can do anything till a further hearing from you, I enclose them to you." Lincoln had paid a visit to R. H. Gillet, solicitor for the Treasury Department, on Thomas's behalf, concerning some "account and vouchers" that Thomas had evidently submitted to the Treasury for reimbursement. Thomas was an attorney in Jacksonville, Illinois. Published in Basler 1:445-446.

\$6,000-8,000

### 134

LINCOLN, Abraham (1809-1865). Autograph memorandum signed ("A. Lincoln"), as President, Washington, 23 April 1862.

One page, 250 x 200mm, Executive Mansion stationery (slight trace of mounting on verso).

**"I still think this is the just construction":** a fine example of a Lincoln Presidential manuscript, as he pays scrupulous attention to avoid wasteful spending and fraud in the government's massively expanding military establishment. President Lincoln puts his lawyer's hat back on to clarify the meaning of one of his orders for arms purchases. "It is said that in the case of the contract of S. Dingle & Co., in relation to arms, a dispute has arisen as to the proper construction of a clause in an order signed by me, which clause is in these words 'and that all not conforming thereto [the contract] be appraised by the ordinance officer at New York, and received at such place as he may determine.' This order was prepared with reference to a *definite* number of Arms expected to be delivered within a *definite* time, and not in reference to an *indefinite* number to be delivered in an *indefinite* time." Lincoln goes on to say it was certainly not his expectation that a batch of guns "would be appraised at one price at one time, and another lot, of precisely the same quality, appraised at different prices at another time." He reasonably thought that once a price was fixed "it would stand throughout the transaction, neither going down nor up. I still think this is the just construction."

\$15,000-20,000



Saturday April. 15<sup>th</sup> 1865

Abraham Lincoln is dead !!

As I awoke

this morning the Bells were tolling a sad and mournful requiem for the death of the great, good and noble President, who died at 22 minutes past 7 a.m. this morning. Words cannot express the sorrow felt by all. The body was conveyed to the White House at 9 a.m. this morning - Went to the office but could not work. Put an endorsement on the letter to Aunt Belle written last night and on the one written to A.M.S. about 2 o'clock this morning & mailed them. An order from Secy Stanton closing the War Depts. was willingly obeyed and I rumored about trying to hear additional particulars, every face I see bears a look of sorrow. It is rumored that a soldier shot a man today for uttering disrespectful sentiments. Gen. Johnson inaugurated.

OTHER PROPERTIES

**135**

LINCOLN, ABRAHAM - LOCKWOOD, George M. Manuscript diary, Hunts Hollow, New York and Washington, 1 January 1864 - 25 October 1865.

119 pages, 200 x 165mm, lined paper, half leather over marbled boards (wear to spine and extremities, front hinge nearly detached).

**A young man's eyewitness account of the passage of the 13th Amendment and the aftermath of President Lincoln's**

**assassination.** After gaining employment as a civil servant in Washington, Lockwood's entries record life in the capital during the final months of the Civil War. On 31 January 1865 he witnesses the passing of the 13th Amendment: "We went up to the Capitol and heard the debate on the amendment to the Constitution prohibiting slavery forever in the U.S. At half-past three the vote was taken. 119 in the Aff. and 56 in the Neg. As soon as the result was announced there arose a shout that made the old walls echo - I never heard more enthusiastic cheering. That shout was the death knell of slavery - the curse of our country and the cause of the war." On 14 March he attends the inauguration (noting that the Vice President "made a fool of himself") and meets Lincoln: "I attended the Levee at the White House and shook Abe by the hand." And on 14 April 1865 Lockwood notes: "Just as I was getting into bed Mr. Darrow came into the room and stated that the President had been assassinated about 20 minutes ago at Ford's Theatre. I thought he was joking at first but I soon saw by the paleness of his face that he was in earnest. I immediately drew on my clothes and John & myself made haste to the scene of the murder. The Presid[en]t had already been removed across the street from the Theatre to Mr. Peterson's house. The crowd was already a hush filling 10th St. from F to the Ave. I waited in the streets until nearly 2 [o'clock] Reports from the house say the Presid[en]t cannot live - All kind of rumors are afloat one that Gen. Grant was assailed at Havre de Grace - Sec[retar]y Seward & sons with 1 or 2 of his household have been severely if not fatally injured - All agree in saying that John Wilkes Booth is the assassin." The journal is a captivating firsthand account of a pivotal year in American history.

\$8,000-12,000

180°

PROVINCE OF DENHAM

*Kamchatka Sea.*

*Friday May 14<sup>th</sup> 1858* *off the ship*

nothing to report. The hour again being quiet with the sight of a boat on the day, but there are no small ice to speak of to lower. At sunset, however, the ship is for the night.

*Friday May 14<sup>th</sup> 1858* *off the ship*

Nothing to report. The hour again being quiet with the sight of a boat on the day, but there are no small ice to speak of to lower. At sunset, however, the ship is for the night.

*Saturday May 15<sup>th</sup> 1858* *off the ship*

We have been on the ice again to day, and have seen some fine ice. The ice is not so thick as that you could not see over a mile from the ship, but about 1/2 mile from the ship that enough ice to see from the ship. No small ice seen at night however. The afternoon was clear and we saw several whales, but the ice was too thick and we did not lower the boat. Today the wind has blown from the N. by E. and as we cannot make any headway through ice on a wind, have been compelled to lie near the ice. Sub. Log. of Harmon, 6<sup>th</sup> 27, 179, 21, 22.

*Sunday May 16<sup>th</sup> 1858* *off the ship*

During the night the ship drifted along quite a large piece of ice, and this being a large small, the things were not seen. The two boats, to see and the center being my boat (it is an American expression) got the nearest strike. At 10 AM in my boat I could distinctly feel the side of the boat getting into the ice, as the vessel, down with the small, and going out again as the vessel. All efforts to draw the boat were successful, but after in a few minutes the vessel left. The morning commenced being. The ship, with several things from the ice. Ship's log, in the ice under the ice. At 12 PM. through the ship along with the ice, and to land of a large piece of ice. Several things have seen the whale to day. Sub. Log. of Harmon, 179, 27, 28.

*Monday May 17<sup>th</sup> 1858* *off the ship*

Have had the good fortune to secure another whale to day. He was seen from my boat about a mile off in the ice; at 10 AM the boat was and by noon he was alongside the ship, ready to have his jacket taken off. Our boat lower have a gun pointed their side, and when sufficient a large mass of ice got between and he retreated. At 1 PM. rather a long time, but the boat was returned to sailing in boat, after a while that showed himself a mile off to seaward. The huller is much superior to the first, and the whale was considerably larger. No observation.

*Tuesday May 18<sup>th</sup> 1858* *off the ship*

All hands at work to day, fishing out and ice, and lower. At 6 AM out off the line from my boat, and made sail, standing to the northeast and hauled with the wind light from NE. Ship's log, making about 200 miles tonight to the lower the ice in the ice. Have seen one whale to day, but the ice was so thick around us that we could not lower the boat. At 6 PM. got into comparatively open water and hauled, and. Our crew is now to the northeast and westward shore so hope to find land; and more whales. No observation.

PROPERTY OF A PRIVATE COLLECTOR

136

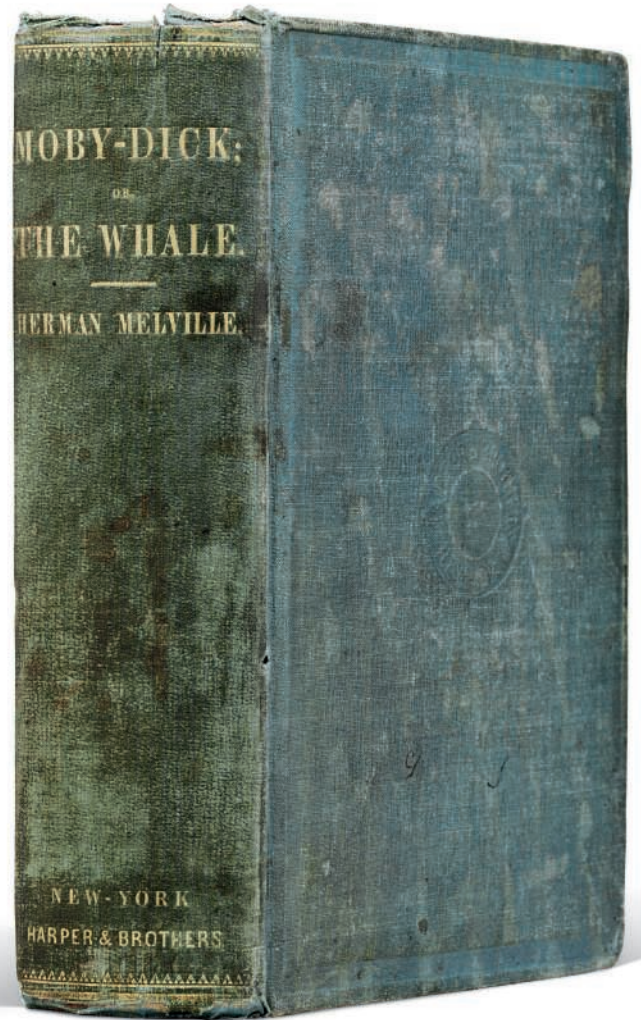
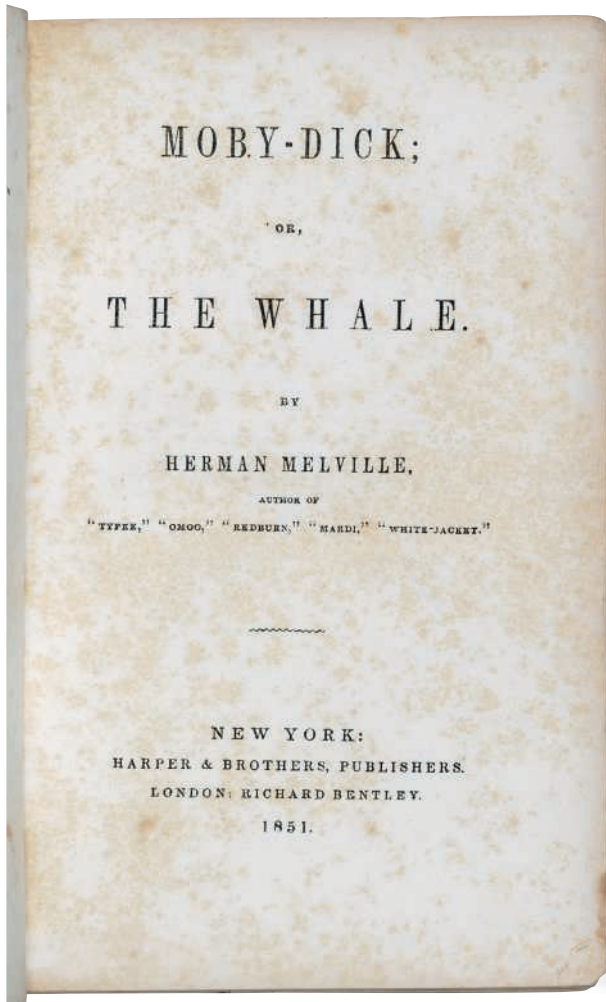
WHALING - DENHAM, Benjamin F. (fl. 1850s). Manuscript journal. Aboard the *Harmony*, North Pacific Ocean, 2 March-30 October 1858.

Quarto notebook (310 x 188mm). 124 pages. 4 hand-drawn maps, various diagrams and calculations (a few leaves with discreet repairs, 3 leaves of diagrams strengthened). Modern navy half morocco with original wrappers bound in; slipcase.

"The appearance of things around us this morning is very little like May Day at home: vast fields of ice and snow-clad hills presenting quite a contrast to the vegetation and warmth now so abundant in good old Pennsylvania." - May 1st, 1858

**An early manuscript account of a voyage from Hawaii to the Bering and Chukchi seas and back at a pivotal point in the history of Arctic exploration and trade.** By the 1850s, the American whaling industry was at its peak, venturing into the Russian Arctic for both the hunting of whales and, increasingly, the booming trade in products such as whalebone, walrus ivory, and furs. Hawaii, discovered a century earlier by the expeditions of James Cook, had become a vital port of call for such voyages across the North Pacific. Benjamin Denham here records the journey of the bark *Harmony* from Honolulu to the coast of Kamchatka, providing a valuable snapshot of the second decade of the presence of whalers in Bering Strait, just as the Western Arctic fur trade was beginning to eclipse the whaling industry in importance. Written at the request of a literary-minded friend, Denham's journal describes daily life aboard the ship in a handsome and legible hand, indicating whale sightings and captures by neat whale tails drawn in the margins. The *Harmony* traded frequently with native people (and was itself partially staffed by native Hawaiian sailors), of whom Denham furnishes detailed accounts, including an Inuit-English vocabulary. He recounts in clear prose the visceral realities of whaling, as well as the cultures and landscapes of the Arctic, the various superstitions of seamen including the rumored presence of the ghost of a drowned sailor aboard the ship, and the optical phenomenon known as the *fata morgana*. Upon his return, Denham—a native of Pennsylvania—settled in San Francisco. See Bockstoce, *Furs and Frontiers in the Far North*, pp. 274-95. Provenance: Sotheby's New York, 11 December 2006, lot 176.

\$8,000-12,000



PROPERTY OF A PRIVATE COLLECTOR

**137**

MELVILLE, Herman (1819-1891). *Moby-Dick; or, the Whale*. New York: Harper and Bros, 1851.

**The first American edition. The A. Edward Newton copy.** *Moby-Dick* is "a book that has no equal in American literature for variety and splendor of style and for depth of feeling" (DAB). The American edition followed the English by a month and contains some thirty-five passages and an epilogue which were excluded in the English edition. A. Edward Newton, a prolific collector and author, helped popularize Melville's work in the 20th century in his 1928 work *The Book-Collecting Game*. BAL 13664; Grolier *American* 60; Johnson *High Spots* 57.

Octavo (187 x 125mm). 6 pp. of publisher's advertisements at end (pale spotting, as usual). Publisher's original blue stamped cloth, marbled endpapers (wear to boards); clamshell box. *Provenance*: Goodwin Colier (signature on flyleaf) – Alfred Edward Newton (1864-1940, American author and book collector; bookplate).

\$15,000–20,000



PROPERTY OF A PRIVATE COLLECTOR

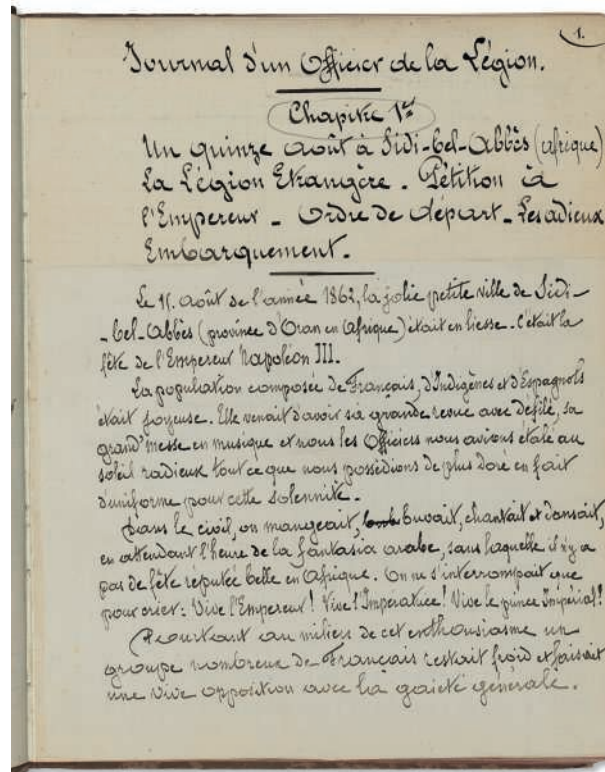
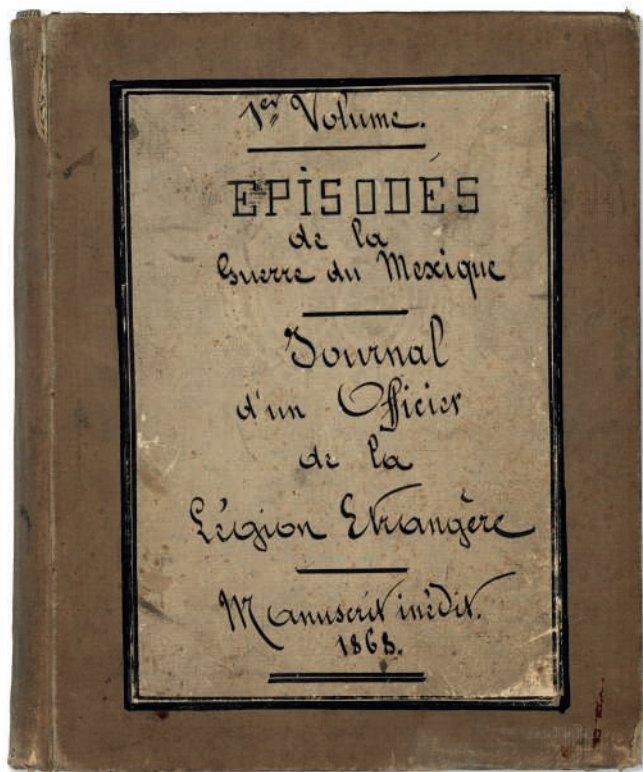
### 138

[TANNER, Henry Schenck (1786-1858)] – ROSA. *Mapa de los Estados Unidos Mejicanos arreglado a la distribucion que en diversos decretos ha hecho del territorio el Congreso General Mejicano*. Paris: Rosa, 1837.

**The first edition of probably the rarest of the maps used to establish the Mexico-U.S. border, published just after the Republic of Texas was established.** Rosa's map closely follows H.S. Tanner's 1825 map of Mexico, the one later adapted by John Disturnell for the Mexican-American War and then used as the principal map during negotiation of the Treaty of Guadalupe Hidalgo in 1848. The borders were notional in these sparsely populated areas and discrepancies and disputes abounded, mostly but not entirely resolved by the Gadsden Purchase treaty in 1853. One of the great "might-have-beens" is visible on this Rosa map. Here the border between Alta California and Baja California is shown running southwest to northeast rather than simply west to east. If this border line rather than that of Disturnell had been used in the Treaty, the southern boundary of the United States at the Pacific Ocean "might have been fixed some 120 miles south of San Diego rather than only a little over a dozen miles south" (Ristow). Ristow, "John Disturnell's Map of the United Mexican States," in: *A la carte*, 2006; see also *Compass Rose*, vol. 17, no 1, 2003, describing how the acquisition of a copy of this map by U.T. Arlington completed their sequence of maps relating to the Treaty of Guadalupe Hidalgo.

Lithographed map hand-colored in outline (604 x 744mm), 18 segments mounted on original linen-backing, and with inset map of the roads from Vera Cruz to Mexico City; table of distances (some toning and speckling, two pale foxmarks in Gulf, some small areas of abrasion in top right, pinholes and pencil marks in outer corners). *Provenance*: Auguste Logeret, contemporary mapseller, near the Pont Neuf (label on verso).

\$30,000–50,000



PROPERTY OF A GENTLEMAN

**139**

MAXIMILLIAN I — DIESBACH TORNAY, Gabriel de (1832-1902). Manuscript signed ("Cap de Brunce", his pseudonym & "G. De Diesbach"), "Épisodes de la Guerre du Mexique. Journal d'un Officier de la Légion Étrangère de 1861 à 1867, 1868", Paris, 1 October 1868.

In French, three volumes (of four, the second volume not present), of 202, 297 and 265 pages respectively, 221 x 180mm bound in cloth covered boards with manuscript titles to each, pages bear numerous corrections and emendations (spines weak with one volume reinforced with paper, some boards partly detached with moderate soiling).

**A French Foreign Legion officer writes a fascinating first-hand memoir of his service in Mexico fighting for Maximilian.**

In an extensive manuscript, with numerous corrections and emendations, Lieutenant Diesbach recalls his service based upon diaries he kept in the field during his service in Mexico. The memoir is highly detailed, covering not only accounts of battles and sieges, but also excellent descriptions of the local population, dress, customs, and landscape. His journal begins in Oran, Algeria where he departs for Mexico, via Madeira and Martinique (at one point becoming so ill, that his comrades presumed him dead and nearly threw him overboard), to his landing at Vera Cruz. He writes of continual sickness ("le vomito"), as well as raids by bandits, harrowing marches in the desert and atrocities committed on both sides of the struggle between Maximilian and Benito Juárez. His able service earned him several commands, including the supervision of the Fortress of Guadalupe in Puebla. Toward the close of the conflict, the narrator receives a gunshot wound and the journal stops, resuming several months later during his recuperation. He departed Mexico when French support for Maximilian evaporated at the close of the American Civil War. To close the narrative, he offers second-hand accounts of the end of Maximilian's reign over Mexico and his summary execution. Although it appears from a bibliography assembled by Foundation Napoleon that Diesbach's journals were indeed published, we have yet to source any extant copy of this text. An extraordinary account offering a rich resource for researchers and historians of this curious and tragic period of Mexican history.

\$7,000-9,000

[Confidential]  
 My dear Sir: Thursday, Nov. 19, 1846.  
 Hold yourself in readiness for Mexico. I shall probably leave here for Elizabethtown & New York Sunday evening or Monday morning - stopping to see dear Cornelia (a few hours) in Philadelphia.  
 I write to Mr. Smith today. He will probably prefer, to this place, Philadelphia, for the winter, in order to be near the children. The house here, I shall leave, furniture & all, standing. I have not time to vacate it. The government will probably allow me quarters (\$48 a month) nearly

EJERCITO LIBERTADOR  
 Republicano  
 GRAL. EN JEFE  
 Sria de Campana  
 Head Quarters of the Army,  
 Xalapa, Mexico, April 21, 1847.  
 My dear Father:  
 My last was dated April 7, from the city of Vera Cruz. We left that place on the eve of the 12<sup>th</sup> inst. This is 78 miles from there. In passing along the route, we saw but little that was interesting beyond its novelty, until our arrival at the national bridge, which is 88 miles distant from Vera Cruz. The foundations of this splendid structure were laid about the year 1807, & ever since its completion it has been deemed an object of national pride. When Mexico was a colony of old Spain, the masters structure was called *del Puente*; in the days of the empire under Iturbide, the *Bridge of the Empire*, & now, it bears the Republican appellation of *Puente Nacional*. The only practicable approach to the bridge, is the national road. lofty & precipitous hills, raised with fortifications, look down upon the road at this point, which to our surprise, we found, on our arrival, the position abandoned & the fortifications dismantled. The troops & cannon were all taken to a stronger base in

*A portion of the army crossed Puente, about 40 miles distant, yesterday. Little or no opposition is expected at that point with confidence on the part of the army. It is thought that the army is entirely disengaged from the Mexicans. We commence the city of Mexico is being fortified, anticipating an approach.*

PROPERTY OF A GENTLEMAN

140

MEXICAN-AMERICAN WAR - SCOTT, Winfield (1786-1866). Autograph letter signed ("W.S.") to his aide-de-camp, Major Thomas Williams, [Washington], 19 November 1846.

Four pages, 170 x 108mm (light soiling along folds). [With:] the original transmittal envelope addressed in Scott's hand to Williams.

**"Hold yourself in readiness for Mexico": Winfield Scott writes to his aide-de-camp the day President Polk formally offered him command of the expedition against Vera Cruz.** The general dashes off a "Confidential" message to Williams, suggesting arrangements for the comfort of his wife, while counseling secrecy: "My going to Mexico - I say not to what point till I see you - must be kept a secret as long as possible; but if my personal movement should become known or suspected, it must be said that I may conduct an expedition to take Tampico & to join [Zachary] Taylor at San Luis de Potosi." Scott then cautions his correspondent that "It must not be known that I am coming to New York, or if it got out (& I hope it may not) say that I am coming, or that I have come, for my family." Scott was not Polk's first choice to lead the offensive against Mexico - the president, appreciating that a choice military command would be a springboard to the Executive mansion, held out for a Democrat to fill the post. When none appeared, Polk reluctantly offered the command to Scott. The general remarked that "The President & Sec of War have behaved nobly towards me."

\$4,000-6,000

141

MEXICAN-AMERICAN WAR - WILLIAMS, Thomas (1815-1862). Autograph letter signed ("Tom"), to his father, "Head Quarters of the Army," Xalapa, 21 April 1847.

Four pages, 310 x 216mm, on the official stationery of General Antonio Lopez de Santa Ana, headed "EJERCITO LIBERTADOR Republicano GRAL. EN JEFE Sria de Campana" at top left (marginal wear, scattered toning, some ink erosion to a heavy line).

**A vivid eyewitness account of the Battle of Cerro Gordo, written by Scott's aide de camp, on stationery abandoned by Santa Ana during his retreat.**

A detailed letter describing the U.S. victory over Santa Ana's Mexican forces, who, on 18 April, had entrenched themselves against Scott's army of 9,000 above the narrow pass of Cerro Gordo. Scott's victory was so complete, that Santa Ana was forced to abandon his carriage, "with his cork leg papers toilette case, wardrobe & his luncheon", the latter of which Williams enjoyed "vastly." On the final page, Williams sketched a map of the day's action, offering further detail and concluding that "Never was there anything more beautiful in its progress & results than the battle of Cerro Gordo. I got a graze but it was only a bruise - no blood."

\$2,500-3,500

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**142**

NEW YORK CITY – HEINE, Wilhelm (1827-1885), KUMMER Julius, (1817-1869), and DÖPLER. *New-York*. New York, Paris, London, Berlin: Goupil & Co., [1851].

**A fine and large bird's-eye view of New York City with Battery Park in the foreground.** This is a particularly striking depiction of nineteenth-century New York, with Manhattan Island dramatically foreshortened and in dappled light. Repts 2659; Stokes, *Manhattan Island*, vol. 3, p. 893.

Hand-colored engraving (594 x 935mm, the image), engraved by Sigismund Himely (a few very minor marginal stains). Matted, glazed and framed. See additional image on pp. 66-67.

\$5,000-8,000



142

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

**143**

PRESIDENTS OF THE UNITED STATES – A collection of four pieces including: MADISON, James (1751-1836). Document Signed ("James Madison") as President, Washington, 23 July 1812, an elaborately-engraved military appointment on parchment commissioning Daniel Chandler as "an Ensign in the 9th Regiment of Infantry", countersigned by William EUSTIS as Secretary of State. – MADISON, James. Document signed ("James Madison") as President, Washington, 20 February 1815, a military appointment on parchment commissioning Daniel Chandler as "a first lieutenant in the ninth Regiment of Infantry", countersigned by James MONROE (1758-1831) as Secretary of War. – ROOSEVELT, Theodore (1858-1919). Document signed ("Theodore Roosevelt") as President, Washington, 21 May 1904, a military appointment on parchment appointing John G. Chandler as "Brigadier General, retired". – TAFT, William H. (1857-1930). Document signed ("Wm. H. Taft") as President, Washington, 12 May 1910, a military appointment on parchment appointing John G. Chandler as "Brigadier General on the retired list of the Army". [With:] Two vellum military commissions bearing the secretarial signatures of Andrew Johnson and Edwin Stanton, 6 August 1866 and 5 March 1867, both issued to John G. Chandler.

\$1,000-1,500

PROPERTY FROM THE FORBES COLLECTION

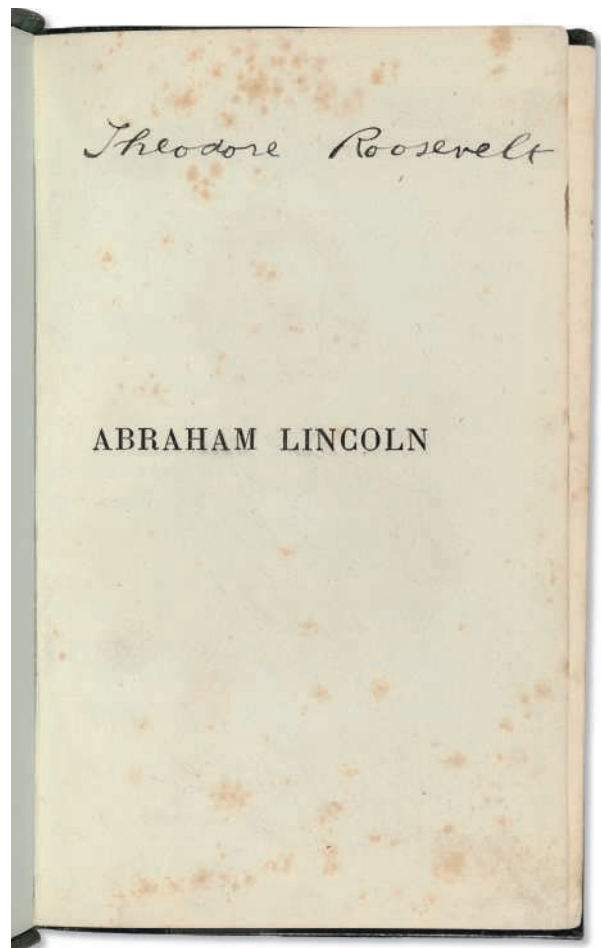
**144**

ROOSEVELT, Theodore (1858-1919) – JOUAULT, Alphonse (b.1829). *Abraham Lincoln. Sa jeunesse et sa vie politique. Histoire de l'abolition de l'esclavage aux États-Unis*. Paris: Hachette, 1875.

**Theodore Roosevelt's copy of Lincoln's biography**, boldly signed in ink ("Theodore Roosevelt") on the half-title, and with the engraved bookplate of Theodore Roosevelt Jr. (1887-1944). The first edition of the popular French biography of the 16th President (whom Teddy Roosevelt deeply revered), with a detailed analysis of slavery and its abolition. Books from Roosevelt's library are quite rare on the market; much of his extensive library remains intact at Sagamore Hill and at the Roosevelt birthplace in Manhattan. Monaghan, *Lincoln Bibliography*, 3833.

Octavo (170 x 110mm). French. Half-title. Wood-engraved frontispiece portrait of Lincoln (foxing throughout, a few small marginal stains, front hinge starting). Publisher's dark-green cloth, gilt (very minor rubbing); custom box. *Provenance*: Theodore Roosevelt (bookplate, signature) – Rev. William Grant Fritz (small stamp to title-page).

\$2,000-3,000



144

# DICTIONARY

OF THE

Sioux Language.



- Abed, Kooshi'-paŷ.*  
*Able, to be, Oh-wah-kee-heck-tee.*  
*About, this or that, Ay-nah-kay-chah-nah-*  
*Above, E-wahn-kah. (chetz-*  
*Abroad, Oh-mah-wah-nee.*  
*Abuse, to, Kah-keesh-mai.*  
*Accuse, to, E-yah-une-kah.*  
*Ache, Yah-zahn.*  
*Across, Hee-u- wer-gah.*  
*Admire, to, Wash-tay-wah-lah-kah.*  
*Afar, Tay-hahn-tee.*  
*Afraid, Koh-ah'-kee-pay.*  
*After-noon, 'Hti'-ay-too.*  
*Again, Ah'-kay.*  
*Ago, some time, Ay-hah-nah.*  
*Agreeable, Wash'-tay.*  
*Aid, to, Oh-wah'-kee-ay.*  
*Alarm, to, Nah-pahp.*  
*Alike, just, Hah-kee'-tay-chee'-chah.*  
*All, See-toh-mee-nee.*  
*Almonds, Yah-hoo'-gah.*  
*Alone, E-mul'-lah.*  
*Aloud, noise, Oh-tahn'-kah.*  
*Among, Ay'-gur-nah.*  
*Amusement, Skah'-tah.*  
*And, Ah-kay.*  
*Anecdote, Hoon-kah'-kon.*  
*Animal, Wah-mah-kah'-skohn.*  
*Another, thing, Nah-kon'-toh-kay'-chah.*





PROPERTY OF A PRIVATE COLLECTOR IN TEXAS

### 145

STARRING, William Sylvanus (1840-1889) and J.K. HYER (d. 1882). *Lahcota* [wrapper title]. *Dictionary of the Sioux Language*. Fort Laramie, Dakota [present day Wyoming], December 1866.

**The first book printed in Wyoming: a very rare early Siouan dictionary.** This copy is one of three retained by Starring and his family for almost 150 years, from an edition of only about 50. Snowed in along the Smoky Hill River, during one of the worst winters on record, Starring and Hyer, with the aid of interpreter Charles Guerreu, compiled this extensive vocabulary. The copy at the Wisconsin Historical Society bears a note from James D. Butler, who was given a copy by Starring: "Shut up all winter in a Rocky Mountain fort with many Indian scouts, Lieut. Hyer and I undertook to master their language. Accordingly eight of the most intelligent natives were brought into our quarters early every day. We had Webster unabridged on the table before us and made inquiry about every word in its order. Whenever we found any corresponding aboriginal expression we wrote it down, and before the close of our confinement had reached the end of our Webster" (quoted in Stopka, p. vii). It was a crucial time for such a text to be issued on the Plains. Hostilities along the Bozeman Trail, over which prospective miners were swarming to Montana, were raging between the Sioux and Cheyenne and the European-Americans traversing their territories. While Starring and Hyer were compiling their dictionary, many of the Plains Indians perished due to extreme cold and the denial of annuity rations of blankets and food which their aggressions had precipitated. In January 1866, Sioux leaders, led by chiefs Spotted Tail of the Brulé and Red Cloud of the Oglala, learned that after a year they again were welcomed at Fort Laramie and were able to negotiate a peace. This peace was fragile, however, and when Col. Henry B. Carrington began the immense offensive against the Sioux in the fall and early winter of 1866, this chapter in the Plains Indian wars reached its peak. In the context of these events, the availability of Hyer and Starring's dictionary, no matter how small the edition, would prove invaluable.

J.C. Pilling, who did not locate a copy in time to include it in his *Proof-Sheets of a Bibliography of the Languages of the North American Indians* (1885), pasted a note to his copy now in the Ayer Collection: "Present from Gen. Starring... Big find. 50 copies only Starring thinks." The census in Stopka records one copy that is in fact a later facsimile. In total there are 13 located copies: Huntington (imperfect), Yale (2), Newberry Library (2), Northwestern University, Harvard, Dartmouth, the Wisconsin Historical Society, the Siebert copy (sold 1999), and the three copies discovered in the Starring family archives (of which this is one). Not in Streeter. All (Wyoming) 1; Ayer, *Indian Linguistics*, Dakota 85; Coe p. 88; Graff 2037; McMurtrie, Wyoming, pp. 44-6; Stopka 1866.1; Wyoming Imprints 1.

Octavo (197 x 138mm). 16 leaves. Italic type. (Vertical crease where folded into envelope [see below], some pale dampstain.) Original printed wrappers, bound with two contemporary broad brass staples; housed in cloth folder also preserving the linen-lined envelope in which the dictionary had been stored. The envelope is inscribed in an early hand, "Capt Starring's Dictionary pronouncing the Lah-Cotah, Dacota, Sioux, languages. The first known dictionary of the Indian languages named above." *Provenance*: inscribed on front wrapper "Fort Laramie Dakota / Dec 1866" — William Sylvanus Starring, the author —by descent (sold Christie's New York, 15 December 2005, lot 295).

\$40,000-60,000

### 146

STARRING, William (1841-1889). An archive of letters, documents, and photographs relating to the noted Lakota lexicographer, 1860-1889. Over 100 items, various dimensions.

**An archive of over 100 items documenting the rich career of the Lakota lexicographer and army officer.** Starring held the rank of Captain of the Ordinance Department for most of his long and colorful career in the Western US. In one of his letters to his sister, written from the Colorado Territory in March 1866, he jokes that he has his "scalp yet [and] don't propose to lose it easily. As my hair is rather long our Noble Red Bretheren will get a good one if they take it now." Yet his 28 May 1888 letter (written just months before he died) expresses his great contentment living "in this wonderful country," close to the Columbia and Willamette Rivers. Upon his death in 1889, the Adjutant General of the Department of the Columbia (in the Washington Territory) lauded Starring for his "honest, faithful and zealous service," and his path-breaking work with the Plains Indians, "especially the Sioux." He noted the "great assiduity and care" with which Starring compiled "a valuable dictionary of their language."

The archive includes: Starring's appointment to West Point, signed by Secretary of War Simon Cameron, 6 April 1861; some 14 West Point Conduct Reports, 1860-1863, including some signed by Robert E. Lee's eldest son, George Washington Custis Lee. There are three Presidential commissions signed by Andrew Johnson (stamped signatures): 20 April 1866 and 23 April 1866, making him First Lieutenant in the 18th Infantry Regiment; and 11 April 1867, making him a First Lieutenant in the 36th Infantry Regiment, as well as one SIGNED BY RUTHERFORD B. HAYES, 26 June 1879, making Starring Captain of the Ordinance Department. Also included are Starring's spurs, five printed receipts for claims in the Black Hills Mining District; eight cdv's, a letter book containing his official Army correspondence, numerous manuals on West Point rules and regulations, photographs of the officers and ladies of Vancouver Barracks, among other items.

\$3,000-5,000



PROPERTY OF A GENTLEMAN

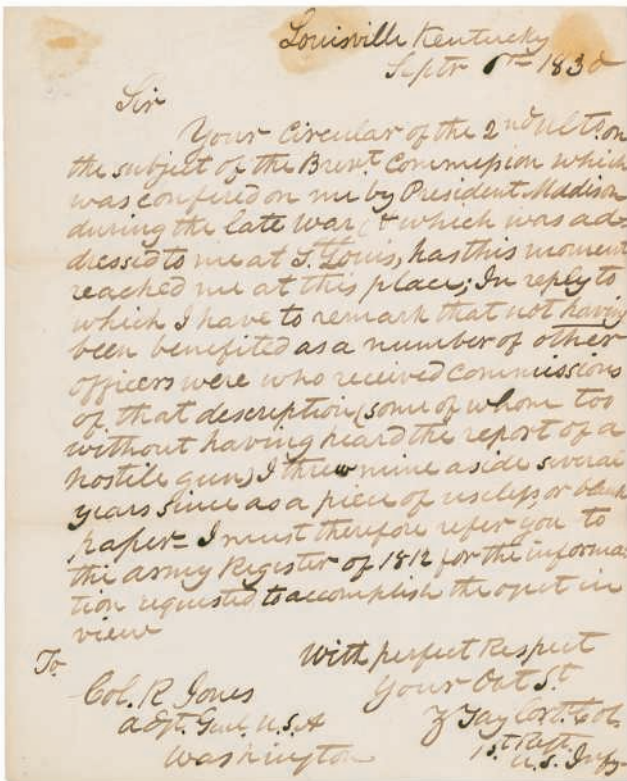
**147**

STUART, James Ewell Brown "Jeb" (1833-1864) – DALZEL, Andreas. *Collectanea graeca majora*. Philadelphia: Thomas, Cowperthwait & Co., 1846, signed "James E.B. Stuart, Patrick VA" on the front endpaper.

**The earliest known example of J.E.B. Stuart's signature.** 15-year old Jeb Stuart's copy of a Greek anthology. The volume dates from the great cavalry commander's time as a student at Emory and Henry College from 1848 to 1850. Turned away from enlisting in the U.S. Army in 1848 for being underage, Stuart eventually secured an appointment at the United States Military Academy at West Point in 1850. The subsequent owner of the book, a later student at Emory and Henry, has filled pages 109-191 with copious notes on *Oedipus Rex* and *Medea*.

Octavo (224 x 140mm); calf (worn, front hinge cracked, foxing throughout). Housed in a custom clamshell case. *Provenance:* Jeb Stuart (signature) – David C. Walker (signature and annotations).

\$6,000–8,000



PROPERTY FROM THE FORBES COLLECTION

**148**

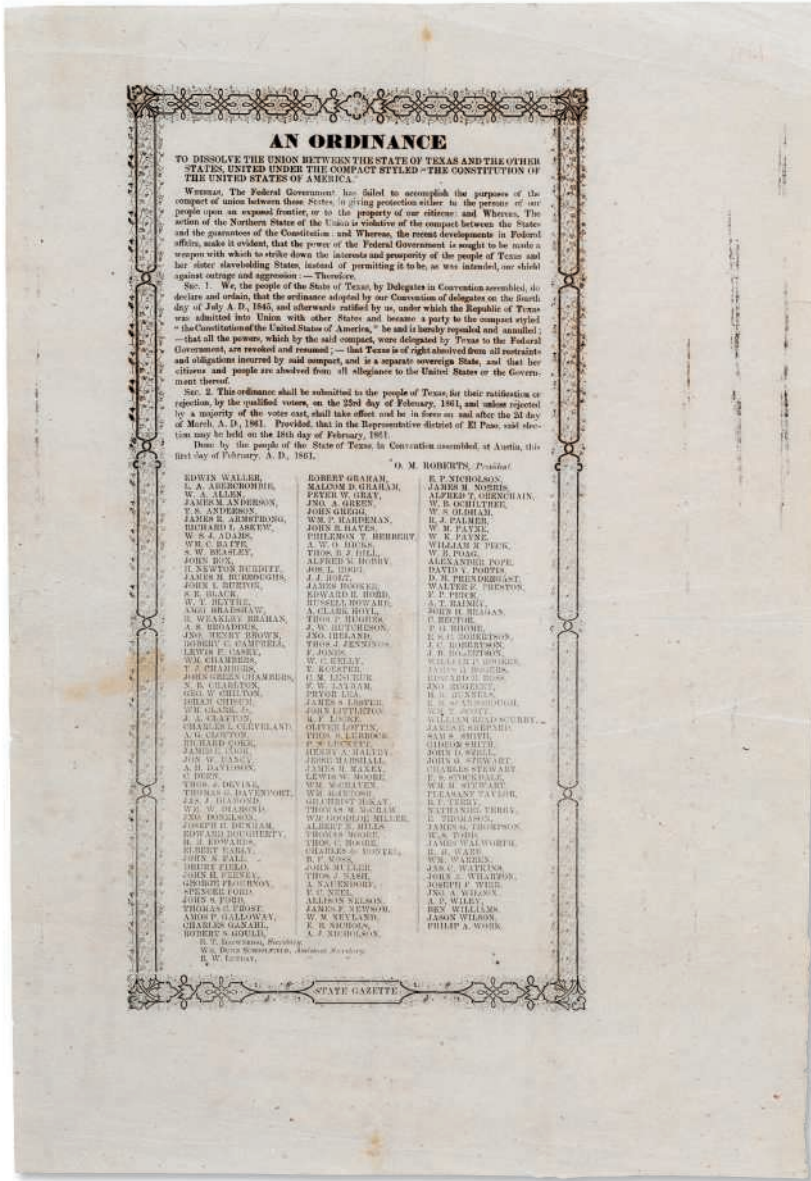
TAYLOR, Zachary (1784-1850). Autograph letter signed ("Z Taylor Lt. Col. 1st Regt. U.S. Infy.") to Adjutant General Colonel Roger Jones, Louisville, Kentucky, 6 September 1830.

One page, 250 x 200mm (soiled near top, neatly silked).

**Taylor on his War of 1812 Brevet promotion: "I threw mine aside as a piece useless, or blank paper."** A candid, relatively early letter in Taylor's bold hand, responding sarcastically to a request for information regarding his brevet promotion, granted some eighteen years earlier by President Madison. Taylor, a career soldier, had been commissioned Lieutenant in 1808 and Captain in 1810. In 1812 he successfully defended Fort Harrison on the northwest frontier from an assault by a far superior force of Indians led by the legendary Tecumseh. Taylor handled the defense with "courage, firmness, and sense" (Bauer, *Zachary Taylor*, p. 16). In recognition of his skill, he was granted the first brevet promotion (to the rank of Major) ever made within the U.S. Army. Although intended to honor those who gave meritorious service on the battlefield, Congress expanded brevet promotions to include any officer with ten years of service, a practice that Taylor and others resented. In the demobilization after the War of 1812, Taylor was again reduced to captain; he resigned from the army in June 1815 only to rejoin a year later. He was promoted to Lieutenant Colonel in 1819 but at the date of this letter had not received a promotion in 11 years. Taylor writes: "Sir, Your circular of the 2nd ulto. on the subject of the Brevt. Commission which was confer[r]ed on me by President Madison during the late war (& which was addressed to me at St. Louis), has this moment reached me at this place; In reply to which I have to remark that not having been benefitted as a number of other officers were who received commissions of that description (some of whom too without having heard the report of a hostile gun) I threw mine aside several years since as a piece of useless, or blank paper. I must therefore refer you to the Army Register of 1812 for the information requested to accomplish the object in view."

Frustration over the lack of promotion within the army induced many officers to resign their commissions within just a few years of receiving them. Taylor decided to remain in the army, however, and in 1846 was promoted to the rank of Major General. *Provenance:* Jerome Shochet (Christie's, 20 May 1994, lot 103).

\$5,000–7,000



PROPERTY OF A PRIVATE COLLECTOR IN TEXAS

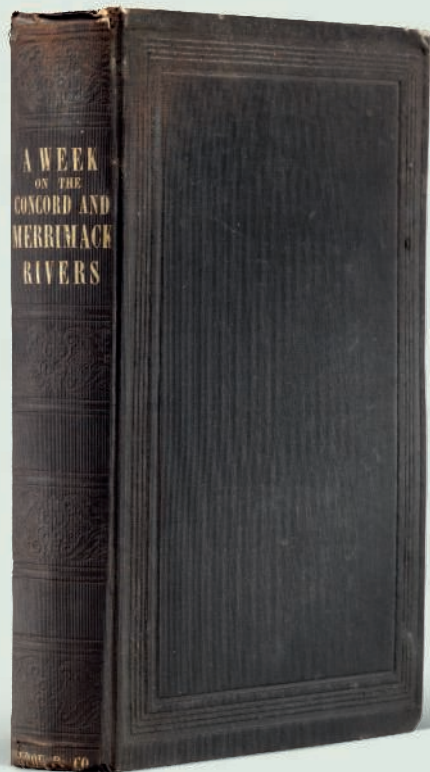
149

TEXAS - An Ordinance to Dissolve the Union between the State of Texas and the Other States, United Under the Compact Styled "The Constitution of the United States of America. [Austin:] State Gazette [February 1861].

Texas secedes from the Union: an exceptionally rare broadside printing. Texas' bellicose declaration of the causes and the formal Ordinance of Secession was passed by the Texas legislature in convention at Austin on 1 February 1861 and submitted as a referendum "to the people of Texas, for their ratification or rejection." South Carolina had seceded on December 20, 1860, and other states quickly followed suit. In Texas, Governor Houston reluctantly yielded to public pressure and convened a convention at Austin in late January. On the first of February, the delegates voted for secession by an overwhelming majority (167 to 7). As Fehrenbach writes, "the six causes for Texas' secession are historically important; they revealed the dominant Texas mind." (Lone Star, p. 345). Despite heroic efforts by Houston and his Unionist supporters to win the popular vote, the act was ratified by a large majority, independence was declared on 2 May and contacts were made with the provisional Confederate government (which had already admitted Texas, before it even applied). RBH records only the present copy of this broadside at auction and only one other of any Texas Secession broadside. Check List of Texas Imprints 1861-1873 163; Parrish & Willingham 4163.

Broadside (523 x 358mm), ornamental border, on newsprint with wide margins (soft creases, scattered pinprick holes, faint "1861" penciled in upper right corner). Provenance: an estate in East Texas (sold Dorothy Sloan Rare Books, 11 December 2009, lot 133).

\$12,000-18,000



PROPERTY OF A PRIVATE COLLECTOR

**150**

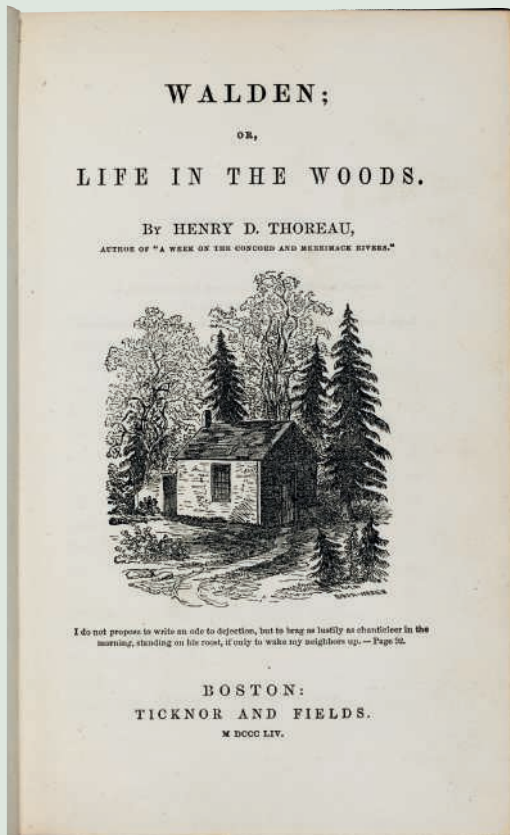
THOREAU, Henry David (1817-1862). *A Week on the Concord and Merrimack Rivers*. Boston and Cambridge: James Munroe; New York: George P. Putnam; Philadelphia: Lindsay and Blackiston; London: John Chapman, 1849.

**The first edition, first issue of Thoreau's first book, in original cloth.**

Ostensibly the narrative of the author's boat journey between Massachusetts and New Hampshire, much of the book is Thoreau's meditation on industrialization in his native New England. 1,000 sets of sheets were printed at Thoreau's expense in 1849. The book did not sell well and in 1853 the remaining 706 copies were sent back to Thoreau, where they would sit in his attic bedroom for the next nine years. Ticknor and Fields eventually bought the remaining bound copies and unbound sheets in 1862 for 40 cents each. It is now considered both a classic in its own right and a valuable forerunner to *Walden*. BAL 20104a.

Octavo (196 x 118mm). One-page advertisement for *Walden* at end, occasional pencil annotations (faint dampstain to ad leaf). Publisher's original brown cloth, gilt-lettered on spine (discreet repair to head of spine, corners lightly rubbed); green solander box. *Provenance*: M. Le Baron Russell (pencil inscription on flyleaf; a descendant of the Le Baron Russell family, who were close with Ralph Waldo Emerson) - Maxwell Hunley Rare Books (label).

\$6,000-9,000



**151**

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

**The first edition, first printing of an American literary masterpiece, in original cloth.**

Robert Frost remarked that in this one book Thoreau "surpasses everything we have had in America" (letter to Wade Van Dore, 24 June 1922). A foundational text of the Transcendentalist movement, *Walden* has "for almost a hundred years [been] 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). BAL 20106; Grolier American 63.

Octavo (180 x 115mm). Title vignette of Thoreau's cabin; lithographic map of Walden Pond, issue with faint imprint; 8 pages of advertisements dated April 1854. Publisher's original brown cloth (light wear to caps); green solander box.

\$7,000-10,000

# The Wright Brothers & Lindbergh Papers of Aviation Journalist Earl Findley Lots 152-171



lot167

Earl Nelson Findley (1878-1956) holds the distinction of being one of the only journalists to enjoy the trust and confidence of Wilbur and Orville Wright, and one of the few writers in the United States willing to publicly challenge the Smithsonian's decades-long refusal to credit the Wright Brothers as the inventors of the first heavier-than-air flying machine. Findley's vocal advocacy and his great discretion earned him the enduring confidence and friendship of both brothers, as well as their sister, Katharine, until the ends of their lives. While it appears that most of Findley's interactions with Wilbur were verbal (either in person or over the telephone), his relationship with Orville and Katharine resulted in an intimate, decades-long correspondence that prompted a bevy of candid and intimate letters from both – revealing the private world of the Wrights, little-known to outsiders. Appreciating his good fortune to enjoy such intimate access, and the historical importance of his interactions with the Wrights, Findley retained much of his outgoing correspondence, which together with letters from other interested correspondents and related news clippings and ephemera, offer helpful context for the reader.

Born in Xenia, Ohio, just to the west of the Wright's hometown of Dayton, Earl Findley left school after the sixth grade following the death of his father, but eventually landed a reporter's position at the *New York Tribune*, where he spent next eight years covering a variety of subjects, including his personal favorite: aviation – which offered him the opportunity to cover the Wrights. Over a span of thirty years, Earl Findley and Orville Wright exchanged numerous, frank letters concerning the Smithsonian controversy (especially Orville's controversial decision to exhibit the Kitty Hawk plane in London in 1928). Other subjects include the patent suits against Glenn Curtiss; Gustave Whitehead's claim to the first powered flights in Bridgeport, Connecticut in 1901 and 1902; the return of the 1903 Kitty Hawk plane to the United States;

and even several frank letters concerning national and international politics. Over those years, Findley grew close to the Wright family. In 1923 Orville invited him to join the Wright family at their summer retreat on Georgian Bay in Ontario, and in 1939, Findley accompanied Orville in a drive from Washington to the North Carolina Outer Banks, for what would be Wright's final visit to Kitty Hawk.

In the same year he began his correspondence with the Wrights, Findley joined the staff of the *New York Times*, where he remained there until 1917, when he received a lieutenant's commission in the Army Signal Corps' aviation division where he worked in the information section. In 1918, the Army established service-sponsored aeronautical magazine, *U.S. Air Service* (later altered to *U.S. Air Services*) and asked Findley to serve as an editor. He continued his involvement with the magazine after he left the Army, and in 1925 he became the owner and publisher of the magazine--remaining in that position until he died in 1956.

Upon his death in 1956, Findley's copious correspondence was inherited by Marvin McFarland, the long-serving Chief of the Science and Technology Section of the Library of Congress. McFarland's interest in aviation germinated while serving as the archivist and historian to General Carl Spaatz during the Second World War. Serving for over 30 years at the Library, McFarland was the editor of *The Papers of Wilbur and Orville Wright: Including the Chanute-Wright Letters and other Papers of Octave Chaunte* (1953) which has served as an invaluable resource to historians, including David McCullough who found his scholarship extraordinarily helpful for his own biography of the Wright Brothers. Upon his retirement in 1980, McFarland hoped to write a book based on Findley's papers, but he was unable to complete the project prior to his death in 1985.

152

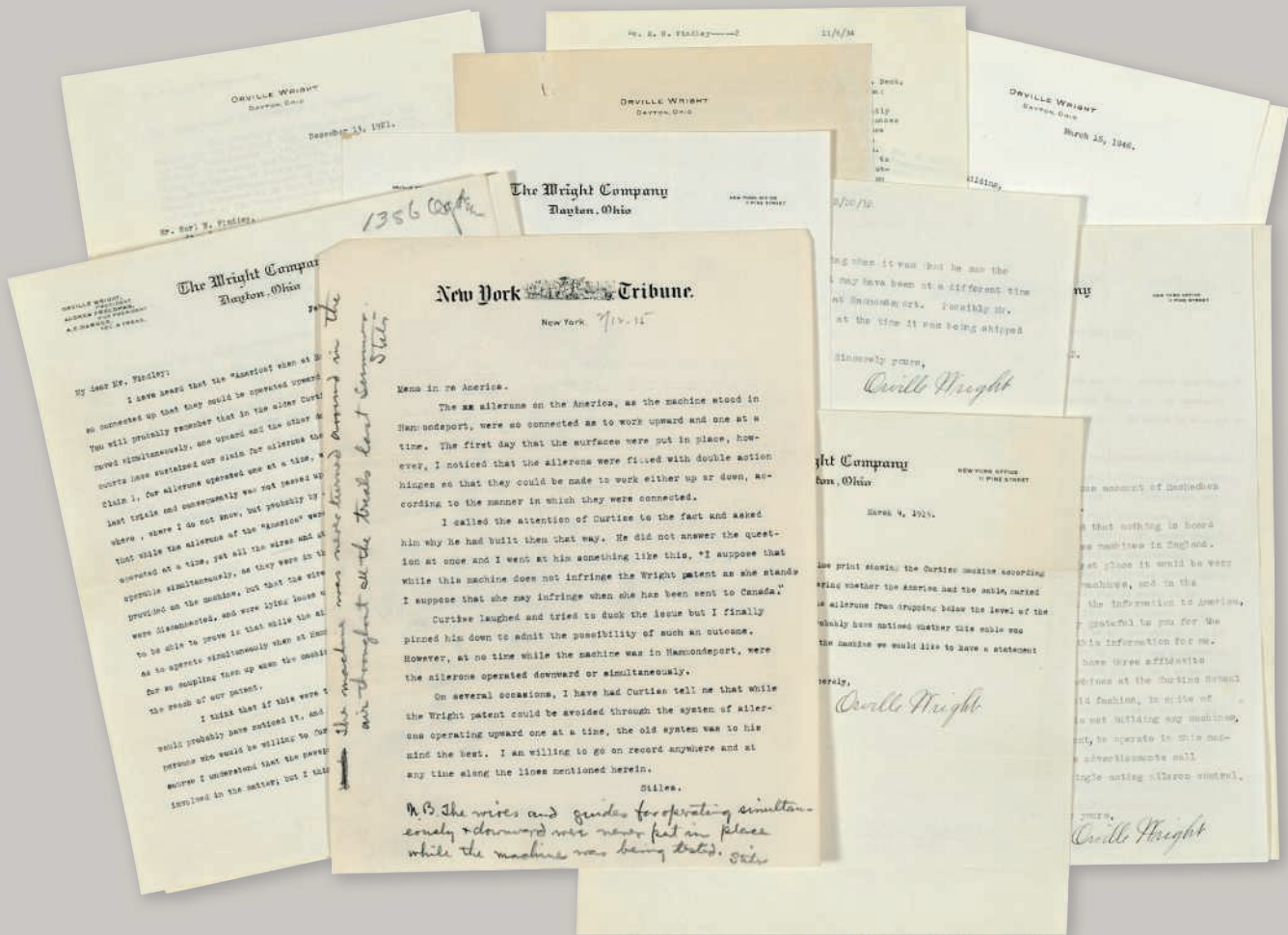
WRIGHT, Orville (1871-1948). A correspondence, including eight typed letters signed ("Orville Wright" and "Orville"), to Earl Findley (1878-1956), Dayton, 9 February 1915 to 5 February 1946 (but most dating between 1915 and 1921), together with outgoing carbons from Findley to Wright, other related correspondence and printed matter, including a blueprint of Curtiss's plane.

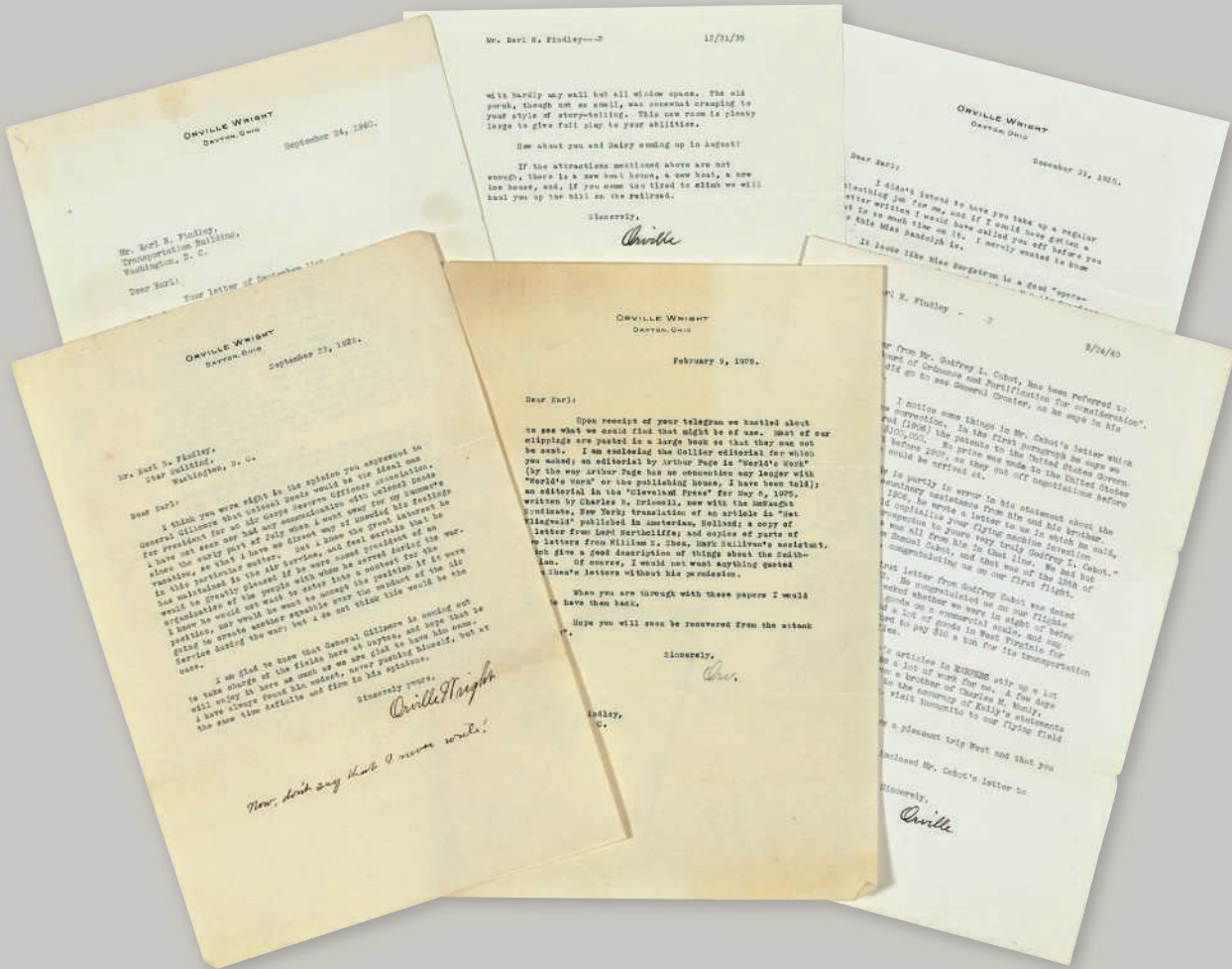
In total 43 pages, average 280 x 215mm (creased where folded for mailing).

"I can not tell you how much I appreciate the favor you have been doing me in helping get evidence for use in the upcoming Curtiss trial, and I am anxiously waiting to hear the result of the investigation abroad." A revealing correspondence, showing the extent to which patent wars consumed Wright as he sought to gather detailed information about fellow aviator Glenn Curtiss's 1914 *America* model. Findley relays the news that another *Observer* reporter - a Mr Stiles - spent several weeks with Curtiss and would go on the record stating: "On several occasions, I have had Curtiss tell me that while the Wright patent could be avoided through the system of ailerons operating upward one at a time, the old system was to his mind the best." On 3 May 1915, Wright responds in no uncertain terms: "that all of the Curtiss machines at the Curtiss School at San Diego are being operated in the old fashion, in spite of Curtiss' affidavit in this suit that

he is not building any machines, excepting for the United States Government, to operate in this manner. You probably have noticed that his advertisements call particular attention to the efficient single acting aileron control, which he is not using at all!" Years later, Wright recalls another incident with Curtiss (6 February 1934): "I have just read Beck's article on Wilbur's flying at New York. His memory is not very accurate in quite a number of particulars," and goes on to state that Wilbur's 1909 flight was set to earn \$15,000, while Glenn Curtiss's was only a third of that (Curtiss never flew so was only paid \$1000). He continues later, "I was in Germany at the time of the Hudson-Fulton Celebration [in 1909], but soon after my return while Wilbur and I were seated at a table in a restaurant in New York, Curtiss came over and sat down with us at our table. At this time a suit for infringement was pending against him! He made the proposition that we join forces in suing for the balance due on our contracts. We told him that the celebration had been run at a great financial loss and that we would not ask for a further payment." Other correspondence in the file relates to press coverage in the area of aviation and Wright's and Findley's efforts to correct statements they deemed untrue, including Wright's 10-page outgoing carbon to Mr. Alexander McSurely of *Aviation News*, which begins, "Thanks for the copy of *Early Powerplane Fathers*. I had not seen it before, but I had heard, several years ago, that Zahn was about to publish a 'book' which would be an attack on the Wright Brothers, though they would not be named specifically. I presume this is that book." Overall an important correspondence that underscores Wright's exhaustive attempt to control his invention and its legacy.

\$10,000-15,000





**153**

WRIGHT, Orville (1871-1948). 13 Typed letters signed ("Orville Wright", "Orville", and "Orv"), to Earl Findley (1878-1956), Dayton, November 1919 to December 1940. Together with outgoing carbons from Findley to Wright, telegrams, related correspondence including related letters from Mabel Beck and Fred Kelly, photographs, typed transcripts, and ephemera.

Approximately 130 pages in all, 280 x 215mm (average size).

**An extensive correspondence between Wright and Findley spanning nearly twenty years.** Topics range from the Wright Brothers' legacy – and efforts to control it – to those of a more routine nature, including travel plans and the health of Findley's wife. On 31 December 1935 Wright writes regarding researcher and biographer Stella Randolph, who championed the Wrights' rival Gustave Whitehead and wrote a series of articles about Whitehead's flights – to the chagrin of the Wrights. To Findley he writes, "I didn't intend to have you take up a regular sleuthing job for me, [...] I merely wanted to know who this Miss Randolph is," adding, "I have a suspicion that this Randolph story may have been done through the Smithsonian." Several letters relate to *Harper's* journalist Fred Kelly, whose articles on aviation – according to Wright – "stir up a lot of inquiries, and make a lot of work for me. A few days ago I had a letter from a brother of Charles M. Manly, raising a question as to the accuracy of Kelly's statements concerning Charles M's visit incognito to our flying field in 1905." Wright's letter of 9 February 1928 responds to a telegram from Findley and speedily forwards transcripts of published articles relating to his place in history.

\$10,000-15,000

ORVILLE WRIGHT  
Dayton, Ohio

November 21, 1919.

Mr. Earl H. Findley,  
Army and Navy Air Service Association,  
Lumsay Building,  
Washington, D. C.

Dear Mr. Findley:

I am sending you under separate cover three photographs of the 1903 machine. One a view from the rear of the first flight; one a side view of the machine standing on the ground; and the other a picture of the machine standing outside of the hangar.

Katharine and I often talk about you and wish that you could come out again some time on your way to Richmond. A few days ago Katharine received a post-card photograph of Henshon standing beneath a monster host of Von Hindenburg in Berlin. He probably is contemplating changing from writing on horticulture to German "culture".

Be sure to have these photographs returned promptly, as they are getting extremely scarce.

Very truly yours,  
*Orville Wright*

154



Dear Mr. Findley:

I have some news for you and Daisy. Harry Haskell and I are to be married next Saturday at Oberlin. Mr. Haskell is the Kansas City Star friend of whom we have talked a good deal. You may remember hearing of him.

You will understand how almost unendurable it is for Orv and me. I count on your understanding and sympathy for us both. Please don't write to Orv now for he can't bear it. But I wanted to tell you and Daisy and besides, I want you to do something for me! I am now having very announcements and I want a little

155

154

WRIGHT, Orville (1871-1948). Typed letter signed ("Orville Wright") to Earl Findley (1878-1956), Dayton, Ohio, 21 November 1919; [With:] a photograph of the 1903 flight.

One page, 267 x 185mm, on Wright's personal stationery (mailing folds); photograph, 100 x 135mm.

**Wright forwards a photograph of the 1903 Kitty Hawk flight**, while cautioning Findley: "Be sure to have these photographs returned promptly as they are getting extremely scarce." Though Findley retained this one, we assume he dutifully returned the balance. [With:] Later reproductions of two photographs of the 1903 flight.

\$2,000-3,000

155

[WRIGHT BROTHERS] WRIGHT, Katharine (1874-1929). An extensive correspondence of 41 autograph letters signed and six typed letters signed, ("Katharine Wright" and "Katharine"), Dayton and Kansas City, 28 January 1915 to 29 August 1928 to Earl Findley together with Findley's retained return correspondence. [With:] WRIGHT, Orville (1871-1948). Documents Signed, a pair of engraved holiday cards, [1920 & n.y.] additionally signed by Katharine WRIGHT; WRIGHT, Katharine (1874-1929), two additional engraved holiday cards signed by Katharine (who also signs on Orville's behalf), [1916 & 1925].

171 pages, various sizes 215 x 140mm to 280 x 216mm.

**An important correspondence from Orville Wright's older sister Katharine writing on the Curtiss-Wright lawsuit; their dispute with the Smithsonian, and her 1926 marriage to Henry Haskell that caused a permanent rift between herself and Orville.** Katharine Wright rose to celebrity when she accompanied Orville to Pau, France. Unlike her shy brothers, she dominated the social scene with her outgoing personality. After Wilbur's death in 1912, Orville became increasingly dependent on her to manage both household and business affairs. Her letters to Findley, which cover a variety of topics, underscore her deep involvement in Orville's business concerns, including lengthy discussions concerning the Glenn Curtiss lawsuit, Orville's disputes with the Smithsonian, and arrangements for a planned authorized biography of the Wright Brothers. Also of interest are her letters describing the passage of female suffrage in Ohio as well as Orville Wright's negative reaction to her marriage to her former schoolmate, Kansas City Star editor Henry Haskell: You will understand how almost unendurable it is for Orv and me. I count on your understanding and sympathy for us both. Please don't write to Orv now for he can't bear it."

\$4,000-6,000

156

WRIGHT, Orville (1871-1948). Typed letter signed ("Orville Wright") to Earl Findley (1878-1956), Dayton, 13 June 1923.

Two pages, 267 x 185mm, on Wright's personal stationery (minor soiling).

**"I am getting terribly suspicious of all the articles I read in aeronautical magazines these days!"** Wright takes issue with a recent article, in which he was mistakenly quoted in reference to the T-2 engine and its performance laps: "There was not one-hundredth of a kilometer per hour difference in their speeds at any distance." Wright notes, "This statement is made in the face of the fact that in the preceding paragraph it is shown the times of the different laps over the 50 kilometer course varied from 21 minutes 53 seconds to 28 minutes 30 seconds - a difference of 31.83 kilometers per hour." He goes on to list "a number of other prominent Americans" (among them Secretary Denby, James M. Curley, and others) who have "acquired exactly the same literary style" as the author of the article, and closes "I am making a fight against the National Aeronautic Association trying to edit all of our aeronautical papers."

\$1,500-2,000

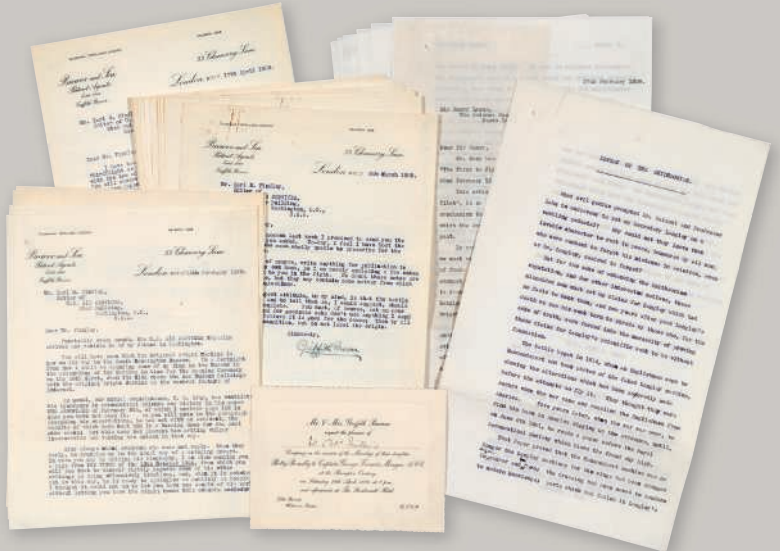


157

WRIGHT BROTHERS – BREWER, Griffith (1867-1948). Correspondence of 11 typed letters signed (“Griffith Brewer”) to Earl Findley (1878-1956), London, 14 February - 16 May 1928. Together with several typescript copies of Findley’s letters to Brewer and related news clippings, as well as the April 1928 issue of *The Journal of the Royal Aeronautical Society*.

16 pages, 200 x 245mm (average size).

**An important correspondence by Griffith Brewer, the first Englishman to fly in an airplane and one of the Wrights’ most ardent supporters.** Brewer describes the installation of the Wright Flyer in London, while attacking the Smithsonian’s claims for Langley’s Aerodrome’s precedence: “...I read your editorial on the Smithsonian evasion. It reminded me of what Will Rogers said the other day. He had just read the Smithsonian explanation about the Wright Machine: the trustees had decided that Langley’s machine could have flown first, but didn’t. Will Rogers’ reflection is that he could have flown to France ahead of Lindbergh, but he didn’t!” A frank and often biting correspondence between two of the Wright Brothers’ chief defenders. Brewer, a patent attorney based in London, first met Wilbur Wright at Le Mans in 1908. In the course of Wright’s demonstrations, Brewer was treated to a flight, making him the first Englishman to fly as an airplane passenger. Brewer remained close with Wilbur and Orville and was one of their most vocal advocates over the years. In 1928, when Orville Wright decided to send the original 1903 Kitty Hawk plane to London for exhibition, Brewer supervised the installation. The correspondence discusses, in some detail, the installation process as well as offering commentary on the continuing feud between Orville Wright and the Smithsonian. Brewer additionally discusses a project to re-issue Otto Lilienthal’s *Bird Flight as the Basis of Aviation* with a facsimile of the original 1889 title page for the German first edition, “so as to show the date of publication of Lilienthal’s experimental work as being prior to Langley’s ‘scientific’ work.” [With:] LILIENTHAL, Otto, *Bird Flight as the Basis of Aviation*. London: Longmans, Green, and Co., 1911, with facsimile of title page from Lilienthal’s 1889 Berlin edition (*Der Vogelflug als Grundlage der Fliegekunst*).



\$2,000-3,000

158

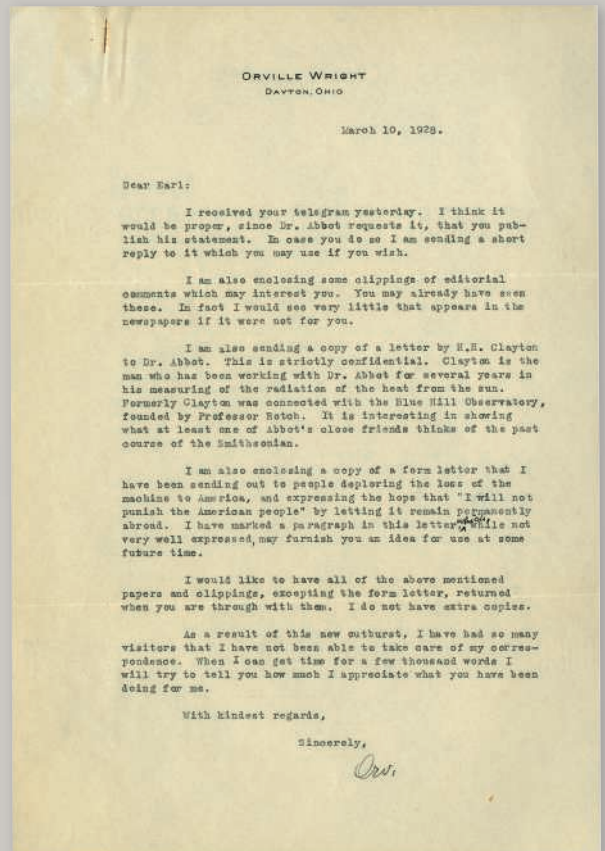
WRIGHT, Orville (1871-1948). Typed letter signed (“Orville” and “O.W.” in postscript) to Earl Findley (1878-1956), Dayton, 24 February 1928. [With:] WRIGHT, Orville. Letter signed (“Orv”) to Earl Findley, Dayton, 10 March 1928, together with carbons of related correspondence.

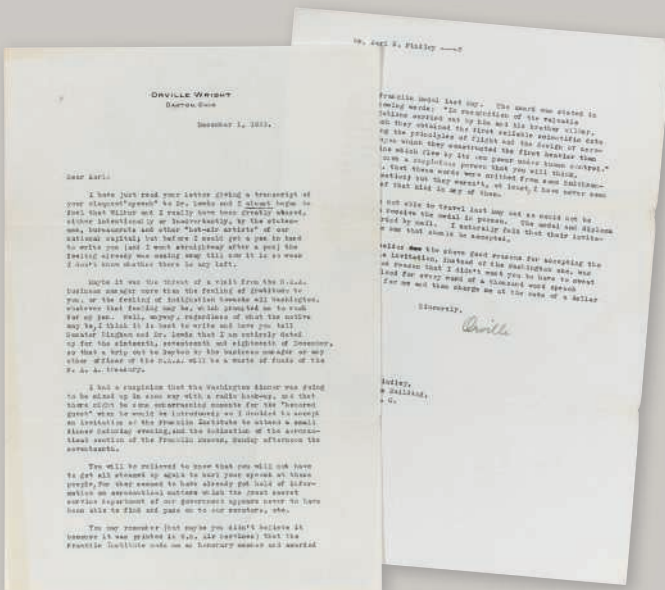
Together two pages, 265 x 185 mm, on his personal stationery (a little toning).

**Orville Wright writes on the popular reaction to his decision to send the 1903 Kitty Hawk plane for exhibit in England, rather than the United States.** A superb pair of letters by Wright discussing reactions to his controversial decision. On 24 February he writes that he had read and saved “a number of editorials on the machine going to England...I had a cute letter from Johnnie Blum, New York City, in which he says, ‘A few days ago we had an interesting discussion at school about your sending the plane to England. Also we read clippings from different papers and finally decided you were right.’”

On 10 March, Wright again wrote to Findley, advising him that he was “sending a copy of a letter by H.H. Clayton to Dr. Abbot [Secretary of the Smithsonian]. This is strictly confidential. Clayton is the man who has been working with Dr. Abbot for several years in his measuring of the radiation from the heat from the sun... It is interesting in showing what at least one of Abbot’s close friends thinks of the past course of the Smithsonian.” (The enclosed copy of Clayton’s letter doubts “the correctness of the statement of the Langley machine that it was ‘the first man-carrying aeroplane in the history of the world capable of sustained free flight.’”) Orville continues, discussing a form-letter [present] he had “been sending out to people deploring the loss of the machine to America, and expressing the hope that ‘I will not punish the American people’ by letting it remain permanently abroad.”

\$4,000-6,000





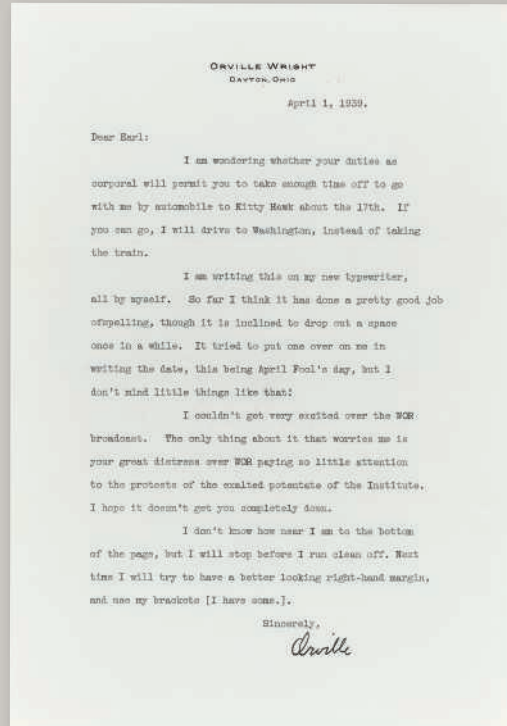
159

WRIGHT, Orville (1871-1948). Typed letter signed ("Orville") to Earl Findley (1878-1956), Dayton, 1 December 1933.

Two pages, 267 x 185mm, on Wright's personal stationery with a handful of holograph corrections (minor soiling).

**Wright is inducted into the Franklin Institute in Philadelphia for obtaining "the first reliable scientific data concerning the principles of flight and the design of aeroplanes, upon which they constructed the first heavier than air machine which flew by its own power under human control."** Wright opens thanking Findley for an "eloquent" speech he recently wrote on Wright's behalf in anticipation of a dinner in Washington, dryly adding, "I almost began to feel that Wilbur and I really have been greatly abused, either intentionally or inadvertently, by the statesmen, bureaucrats, and other 'hot-air artists' of our national capital." He cites his "indignation towards all Washington," avoiding a dinner there, before going on to relay his news about being honored by the Franklin Institute, closing, jokingly, "But besides the above, good reasons for accepting the Philadelphia invitation, instead of the Washington one, was the very good reason that I didn't want you to have to sweat a drop of blood for every word of a thousand word speech you prepare for me and then charge me at the rate of a dollar a drop."

\$1,500-2,000



160

WRIGHT, Orville (1871-1948). Typed letter signed ("Orville") to Earl Findley (1878-1956), Dayton, 1 April 1939.

One page, 267 x 185 mm, on his personal stationery.

**Orville Wright's final visit to Kitty Hawk.** Planning a journey to visit the sight of his 1903 achievement (and unbeknownst to him, his last trip to the site), Wright requests the company of his friend, Earl Findley: "I am wondering whether your duties as a corporal will permit you to take enough time off to go with me to Kitty Hawk about the 17th. If you can go, I will drive to Washington, instead of taking the train. I am writing this on my new typewriter, all by myself. So far I think it has done a pretty good job of spelling [sic], though it is inclined to drop out a space once in a while. It tried to put one over on me in writing the date, this being April Fool's day, but I don't mind little things like that!" Wright comments on a radio broadcast, with a wry reference to the continuing fight with the Smithsonian over credit for the first heavier-than-air flight: "I couldn't get very excited over the WOR broadcast. The only thing about it that worries me is your great distress over WOR paying so little attention to the protests of the exalted potentate of the Institute. I hope it doesn't get you completely down."

\$1,000-1,500

161

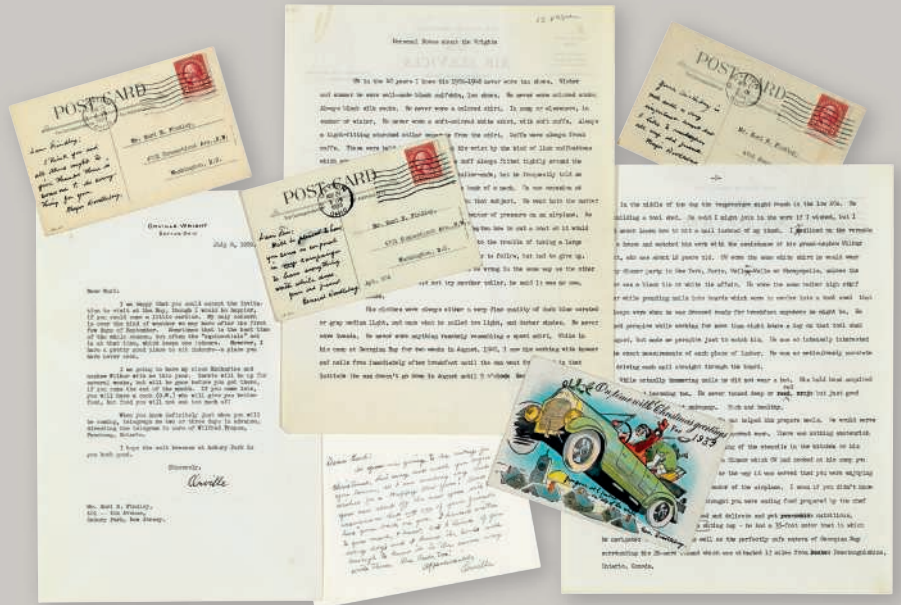
WRIGHT, Orville (1871-1948). Autograph letter signed ("Orville") to Earl Findley, n.p., [December 1940]. - five autograph notes signed ("Major Doodlebug" and "General Doodlebug") to Findley, postmarked Dayton, 31 March to 3 April 1939 - Typed letter signed ("Orville") to Findley, Dayton, 8 July 1939 [With:] FINDLEY, Earl, Typescript, "Personal Notes about the Wrights."

19 pages total, ranging in size from 80 x 120mm to 280 x 215mm.

Rare autograph letters from Orville Wright revealing his personal life and sense of humor.

A good series of personal and informal letters from Wright including a set of short notes on postcards offering birthday wishes accomplished in quick succession, all signed "Major Doodlebug" or "General Doodlebug" (apparently an inside joke between the pair). The correspondence also includes a typed invitation to Findley to join the family to the family's summer retreat in Georgian Bay. That letter is complimented by Findley's lengthy, typed recollections of Wright's personal habits including the aviator's fastidious attention to dress: "Winter and summer he wore well-made black calfskin, low shoes. He never wore colored socks. Always black socks. He never wore a colored shirt. In camp or elsewhere, in summer or winter. He never wore a soft-colored white shirt, with soft cuffs. Always a tight-fitting starched collar separate from the shirt."

\$2,000-3,000



162

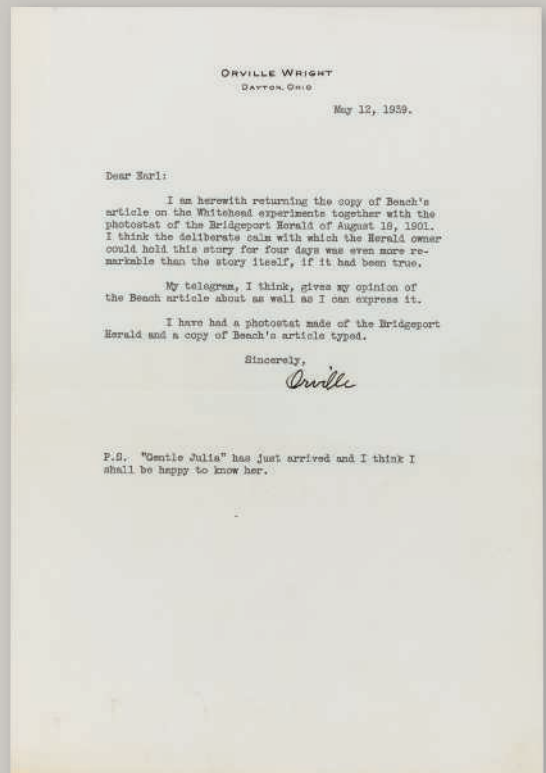
WRIGHT, Orville (1871-1948). Typed letter signed ("Orville") to Earl Findley (1878-1956), Dayton, 12 May 1939.

One page, 267 x 185mm, on his personal letterhead (horizontal crease and mild paperclip marks on verso).

Orville Wright dismisses Gustave Whitehead's claims of the first powered flight at Bridgeport, Connecticut in 1901: "I am herewith returning the copy of Beach's article on the Whitehead experiments together with photostat of the Bridgeport herald of August 18, 1901 [not present]. I think the deliberate calm with which the Herald owner could hold this story for four days was even more remarkable than the story itself, if it had been true. My telegram, I think gives my opinion of the Beach article about as well as I can express it."

Wright's telegram advises Findley to "USE YOUR OWN JUDGMENT DON'T THINK ARTICLE AMOUNTS TO MUCH ONE WAY OR THE OTHER." Although Gustave Whitehead (1874-1927) claimed that he had achieved powered flight in 1901 and 1902, he never offered photographic evidence of his purported feats, and he was largely forgotten in the ensuing years. In the mid-1930s the controversy was reignited by a Stella Randolph, a librarian who claimed that Orville and Wilbur had visited Whitehead to learn his secrets before mounting their own attempt at powered flight. In 1939, those claims were rebutted by Stanley Beach, a longtime associate of Whitehead's, who had previously made several claims in Scientific American that Bridgeport was the site of the first powered flight, denying that Whitehead had ever left the ground in a powered airplane. Orville's observation of the Bridgeport Herald's delay in printing such a sensational story about the 1901 flight, based on Beach's observations, was not published until 1945, when Wright issued a rebuttal of Whitehead's claims in a 1945 issue of U.S. Air Services. [With:] a 10 May 1939 Western Union telegram from Orville Wright to Findley; BECK, Mabel (1890-1959) TLS, 10 December 1935; and related news clippings and copies of Findley's outgoing correspondence.

\$2,000-3,000



COPY

COLUMBIA PICTURES CORPORATION  
1436 So. Gower Street  
Hollywood 28, California  
Hollywood 3181

March 7, 1946.

Mr. Earl N. Findley, Editor  
U.S. AIR SERVICES  
Air Service Publishing Company, Inc.  
Transportation Building  
Washington 6, D. C.

Dear Mr. Findley:

Since man first flew, a truth been tragically ignored. Now, in a straight, the screen may compel him to write the whole first chapter of aviation, "Journey," already in full-scale production, the exciting, little known story of Montgomery, first person in the world to heavier-than-air craft in free, or

What Montgomery did in fact that the film becomes an accurate its producer-director William A. "Wings" remains the screen air Montgomery's story and found in flyer and aviation authority (the Fogg-Lafayette Air Corps in World War I), William, taking the truth; Oh, modest John Montgomery soared from a California hillside in 1893 -- an aviation first.

At Columbia studios, we combed William's research on the Montgomery achievement. On so important a claim, we had to be sure. We studied affidavits of eye witnesses, model drawings, priceless historic photographs. We cross-checked family and friends, read yellowing documents. We are convinced that Montgomery fathered heavier-than-air flight.

To insure that "Gallant Journey" will match the importance of its subject, producer-director William -- who recently directed "The Story of G. I. Joe" -- picked aviation's best technical advisers, a top-flight cast. Glenn Ford portrays Montgomery, the American who proved the principles of flight -- by flying. Janet Blair plays the wife who helped Montgomery achieve his dream.

From the Desk of  
ORVILLE WRIGHT

Dear Earl:  
You did not say that you wanted the Columbia Pictures Corp. letter returned to you. I am sending a copy of it in case you might need to know what was in it; but, of course, will return the original if you want it.

Orville

March 26, 1946.

Mr. Earl N. Findley-----2

3/9/46

If we keep up our present steam roller tactics, the same tactics used by old Czarist Russia, the United States will be entirely communistic within 25 years. I wish some of our "rugged individualists" could read the hand-writing on the wall before we come a cropper like Russia did. I hate to think of the time when there will be no private enterprise, and private initiative. I have always been an individualist, never having worked with a boss over me. But that day soon will be of the past unless we mend our present system.

One hundred years ago the American producer received 80 per cent. of what he produced; today over 80 per cent. of what he produces is taken away from him. He will not stand for this much longer. The situation can be remedied, leaving private enterprise intact, by legislation, but only over the violent opposition of the beneficiaries of that 80 per cent. It is going to be an uphill fight, and more likely the remedy will be an out-and-out adoption of communism. Our rugged individualists will keep on as in the past until there is a revolution.

I have been intensely interested, for over thirty years, in these phases of our National economic. I suspect I have "blown off" to you a number of times on them. Twenty-five years ago I brought a man from New York who had the same ideas, to speak before the Dayton Engineers Club. The Club did not think there would be enough interest, so I agreed to pay his fee and expenses. But after the meeting the Club would not permit me to do so, because it was one of the liveliest and most interesting meetings ever held in the Club. The reason these ideas have gained acceptance so slowly is that newspapers and magazines, for selfish reasons, will not publish them.

I hope to see you next month when I come to Washington for the Advisory Committee meeting on the 24th.

Sincerely,  
Orville

**163**

WRIGHT, Orville (1871-1948) Two typed letters signed ("Orville") to Earl Findley (1878-1956), Dayton, all 26 March 1946; WRIGHT, Orville. Typed note signed ("Orville") to Earl Findley, [Dayton] 26 March 1946.

Four pages, 266 x 193mm, (typed note, 106 x 95mm), two on Wright's personal stationery and one his personal memorandum letterhead.

**Orville Wright responds to John Joseph Montgomery's claim to have piloted a successful glider in 1880s.** In 1946 Columbia Pictures released the film *Gallant Journey*; the story of John Joseph Montgomery (played by Glenn Ford), and his early experiments with gliders. On 7 March, Earl Findley received a press release letter from Columbia Pictures asking him to help with research for the film. Knowing this might upset Wright, he immediately forwarded the letter, eliciting a response on 28 March: "I do not think it good policy for me to appear directly in these controversies. I have furnished to Fred Kelly, at his request, quite a lot of material on various controversial matters, which supporting evidence, for his use in answering letters, and some for publication; but I have not appeared as his authority for his statements. However, one of Kelly's 'learned' correspondents said he suspected Orville Wright was using Kelly 'as his pen', despite the 'erudition' Kelly displayed." Findley had suspected the impetus for the film came from Albert Francis Zahm (1862-1954), chief of the Aeronautical Division at the Library of Congress, who had testified against the Wrights during the patent infringement suit against Glenn Curtiss. Wright disagreed: "I do not think...that Zahm was the leading spirit in this Montgomery affair. The late revival of it originated several years ago in the Junior Chamber of commerce of San Diego, whether the Montgomery family once lived." [With:] Retained copies of related correspondence, including a 7 March 1946 from Columbia Pictures to Findley concerning the film (2 copies); retained copies of a 1 April 1946 letter from author Fred C. Kelly presumably discussing Wright's concerns about the film addressed to Hap Arnold, James Cox, C. F. Kettering and others; retained copies of Findley's letters to Wright concerning the matter.

\$3,000-4,000

**164**

WRIGHT, Orville (1871-1948). Typed letter signed ("Orville") to Earl Findley (1878-1956), Dayton, 9 September 1946. - Autograph note, n.p., n.d.

Two pages, 267 x 185mm (creased where folded for mailing, light browning and soiling); the one-page note, 95 x 107mm; both accomplished on Wright's personal stationery with transmittal envelope.

**"I hate to think of the time when there will be no private enterprise, and private initiative. I have always been an individualist."** A candid letter expounding on international politics. He writes in part, "The peace conference and the U.N. have become war conferences - not peace conferences. We have joined Britain to exterminate socialism with a steam roller." He continues in the next paragraph, "If we keep up our present steam roller tactics, the same tactics used by old Czarist Russia, the United States will be entirely communistic within 25 years. I wish some of our 'rugged individualists' could read the hand-writing on the wall before we come a cropper like Russia did. I hate to think of the time when there will be no private enterprise, and private initiative." Wright sends a small newspaper clipping with the headline "Pro-Korea Papers Closed as U.S. Peril," with his note that reads in full: "This is the official U.S. idea of free speech and free press. How different it is when we do it and when Russia does it."

\$2,000-3,000

August 5, 1901.

Dear Mr. Findley:

I am inclosing two prints of house and smoke-house on W. Wilbur's birthplace. Both are in a very dissipated condition. It looks like a good puff of wind would push the smokehouse over.

I drove over last week. In other years I found signs at Millville and on the way to the birthplace. This time no sign at Millville and no road signs. The sign at the birthplace had been taken down, and the present tenant informed me that the sign had crossed all on the sign and it was stored in the rear of the house. She said they paid their rent to the State of Indiana.

If it had not been so hot I would have driven on to New Castle to get more information from the Chamber of Commerce. But it was too hot. We drove a round trip from Logansport at 100 miles.

Do not return the pictures.

Best regards to you and to Miss Bergstrom. Hope it is not too hot in Washington.

Sincerely,  
Mabel Beck



## 165

WRIGHT BROTHERS – BECK, Mabel (1890-1959) Archive of correspondence and typescripts including two autograph letters signed and ten typed letters signed ("Mabel Beck" and "B"), [Dayton] to Earl Findley, 28 June 1950 to 7 April 1956. – Typescript, "The First Airplane – After 1903" – Draft typescript of the former article with holograph annotations and autograph note signed ("Mabel Beck") at conclusion, [Dayton] 289 November 1954 – GARDNER, Lester. Autograph letter signed ("Lester") to Earl Findley, [New York], 28 July 1951 [With:] Orville and Wilbur WRIGHT, "The Wright Brothers' Aëroplane", offprint from *The Century Magazine* September, 1908 – Period photographs of the Wrights with handwritten annotations by Beck on versos – copies of outgoing correspondence, pamphlets, postcards, and related material.

46 pages (approx.), most measuring 210 x 156mm to 280 x 205mm (some pages toned, mild paperclip marks, some pages to magazine offprint folded and lightly soiled).

**An archive of correspondence with Mabel Beck: Orville Wright's longtime personal secretary and gatekeeper.** A revealing collection of letters and documents written by or concerning Beck in the years immediately following Orville Wright's death in 1948. Of interest is Beck's first-hand account of the history of the original Wright biplane following its historic first flight in 1903. In a note at the conclusion of the draft version, she explains to Findley that per his request, "I wrote up this little story but intended to correct it and put in better form which was never done. Now I care not to do it, but the facts are there and you may use any or all of it if the occasion occurs." Beck's letters are more revealing than her reluctantly-written essay, offering clarifications on various points concerning the history of the Wright Brothers including details of other early glider and plane experiments carried out by Orville and Wilbur; Beck's correspondence with Col. E. A. Deeds of the National Cash Register Company concerning the history of the 1905 Wright Flyer; as well as the numerous rival claims for the first motorized flight.

\$2,000–3,000

## 166

WRIGHT BROTHERS – Ephemera commemorating anniversaries of the flight at Kitty Hawk, c.1928-1933.

Approximately 22 pieces, various sizes 150 x 90mm to 340 x 215mm.

**Period ephemera and photographs marking the 25th and 30th anniversary celebrations of the Wright Brothers' "epochal flight" at Kitty Hawk.** The collection features Earl Findley's invitation from the Secretary of Commerce to visit Kitty Hawk in honor of the 25th anniversary of the "epochal flight," an invitation and menu for the 1928 International Civil Aeronautics Conference, photographs of the unveiling of the First Flight Boulder in December 1928 as well as a monument marking the location of the assembly of their first glider, the 1928 issue of the *Aeronautic Review*, a program for 1933 National Aviation Day, and other printed material related to commemorations of the Wright Brothers' 1903 flight.

\$800–1,200



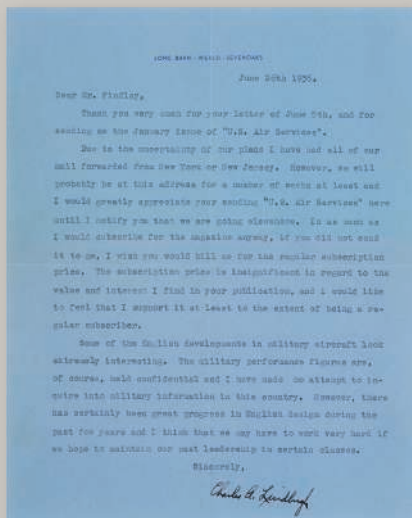
**167**

WRIGHT BROTHERS – A group of period photographs, c.1903-1928.

Approximately 37 pieces, various sizes 150 x 90mm to 240 x 190mm (some with pencil notes or stamps on verso; one item bears a loss to upper right corner).

**Photographs from Earl Findley’s collection documenting milestones in the Wright Brothers’ careers.** The collection includes an image of Wilbur Wright flying in Paris in 1909 as well as a monument in the Brothers’ honor later erected in Pau; the first flight with an American flag in Fort Myer, Virginia, in 1908; a hangar at Huffman Prairie, near Simms Stations outside Dayton, Ohio, that served as an early test site; Kill Devil Hills, where the Brothers made four successful flights and is now the location of the Wright Brothers National Memorial Visitor Center; as well as Orville Wright holding the spade for the groundbreaking of the Wright Brothers National Memorial.

\$500-800



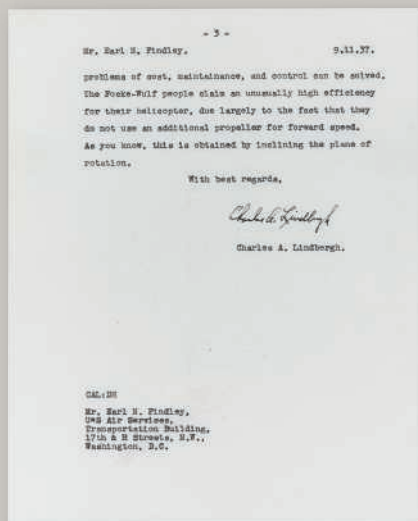
**168**

LINDBERGH, Charles Augustus (1902-1974). Two typed letters signed (“Charles A. Lindbergh”) to Earl Findley (1878-1956), Sevenoaks [Kent], 26 June and 7 October 1936.

One page each, 250 x 200mm.

**Writing from England during his self-imposed exile from the United States, Charles Lindbergh reports on promising “developments in military aircraft,” while looking forward to “very active and intelligent competition with European designs in the future.”** A fine pair of letters from the young aviator, written during his first year in England following his sudden departure from the United States in December 1935 in order to escape intrusive publicity in the wake of the kidnapping and subsequent trial of Bruno Richard Hauptmann. Lindbergh offers reports on aviation advances in Europe: “Some of the English developments in military aircraft look extremely interesting [...] There has certainly been great progress in English design during the past few years and I think that we may have to work very hard if we hope to maintain our past leadership in certain classes.” Writing again in October, Lindbergh writes that he hopes he would “be able to meet Mr. [Griffith] Brewer some time in the future, as he sounds like an interesting man.” [With:] BERGSTROM, Florence O. Typescript, “Why Lindbergh is Successful”. Seven pages, 275 x 215mm on U.S. Air Services letterhead.

\$1,000-1,500



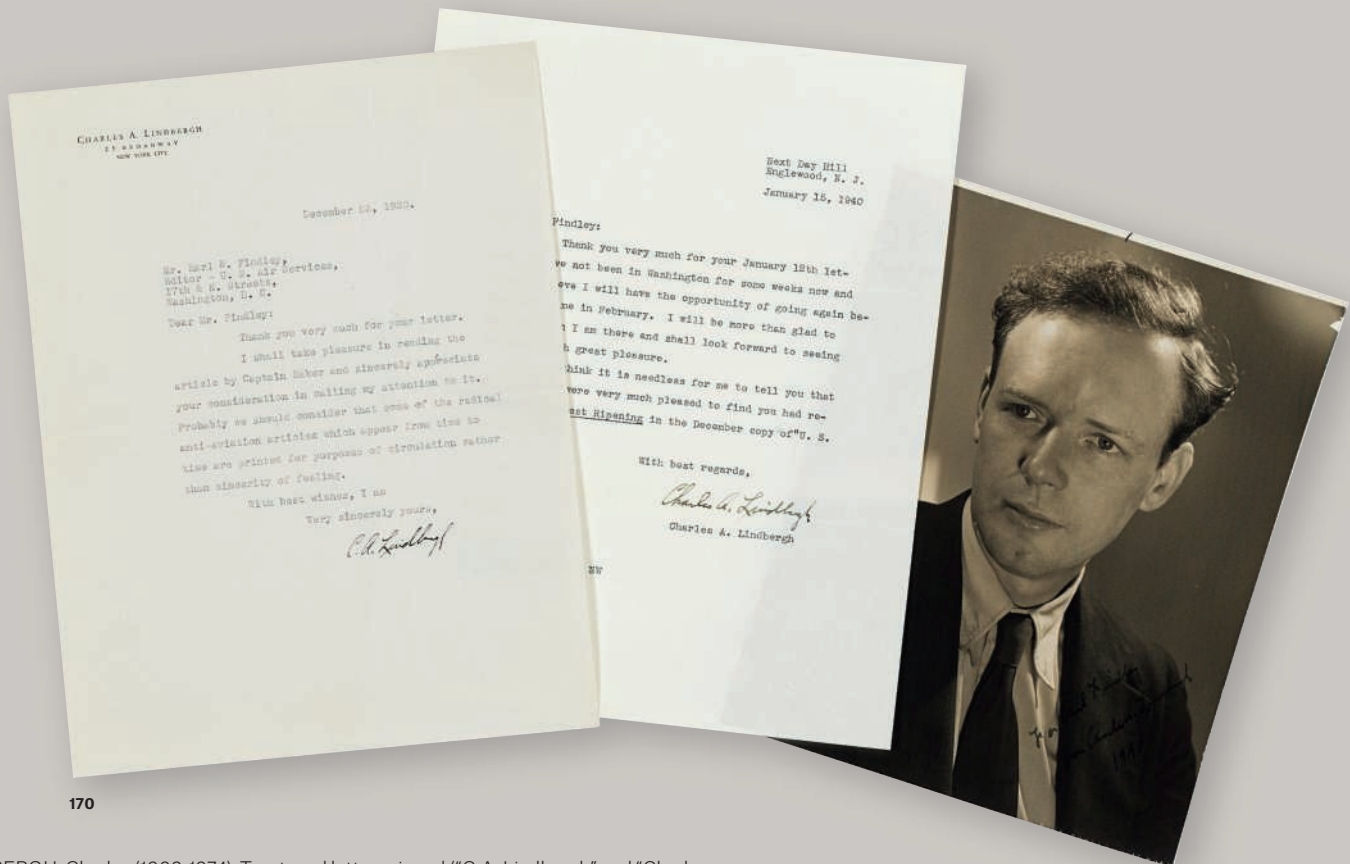
**169**

LINDBERGH, Charles Augustus (1902-1974). Typed letter signed (“Charles A. Lindbergh”), to Earl Findley (1878-1956), Weald, 9 November 1937.

Three pages, 267 x 185mm.

**Charles Lindbergh reports on developments in European aviation – “The destructive capacity of European aviation is already tremendous and it is increasing every day” – and a recent visit to Germany to witness a test flight for an experimental helicopter – “I have never seen a more successful demonstration of an experimental machine.”** Lindbergh had travelled to Germany at the behest of the U.S. military to gather intelligence on German aviation advances: “The German aviation development is extremely interesting to me, and great progress has been made since my visit of a year ago last July. Their designs are excellent [...] one cannot help thinking about the effect of these developments in case of a major war. The destructive capacity of European aviation is already tremendous and it is increasing every day.” Lindbergh then discusses early helicopter tests being conducted in Germany: “When I was in Bremen I saw the Focke-Wulf helicopter demonstrated... It landed and took off vertically, and was able to hover without any apparent movement, either a metre or a hundred metres off the ground. It could fly either backward or forward and had reasonably good maneuverability in turning. I have never seen a more successful demonstration of an experimental machine...”

\$3,000-4,000



170

**170**

LINDBERGH, Charles (1902-1974). Two typed letters signed ("C.A. Lindbergh" and "Charles A. Lindbergh") to Earl Findley (1878-1956), New York and Englewood, New Jersey, 23 December 1930 and 15 January 1940. - Photograph signed and inscribed ("For Earl Findley from Charles Lindbergh 1940").

Two pages, 280 x 215mm (creased where folded for mailing); the photograph, 240 x 190mm.

**"Probably we should consider that some of the radical anti-aviation articles which appear from time to time are printed for purposes of circulation rather than sincerity of feeling."** The famed aviator writes to Findley in reference to an article by Captain Eaker, likely referring to "The Real Air Force Hero," which Findley published the following year in *U.S. Air Services*. Captain Ira C. Eaker, a retired Air Force general who commanded United States air forces in Europe in World War II, argues that mechanics - not pilots - are the true heroes of the industry. In Lindbergh's 1940 letter, he thanks Findley for reprinting a poem by Lindbergh's wife, Anne, in the 1939 December *U.S. Air Services*.

\$2,000-3,000

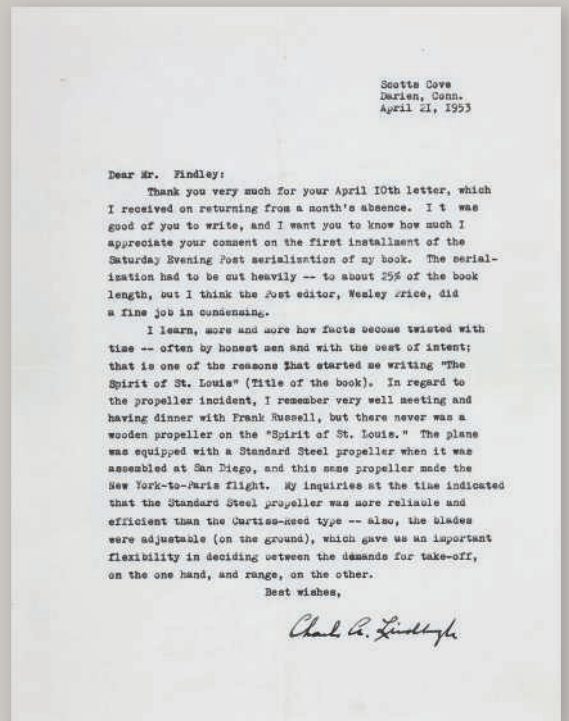
**171**

LINDBERGH, Charles Augustus (1902-1974). Typed letter signed ("Charles A. Lindbergh") to Earl Findley (1878-1956), Darien, Conn., 21 April 1953.

One page, 278 x 215 mm.

**"I learn, more and more how facts become twisted with time...": Charles Lindbergh corrects the record on the type of propeller used on the Spirit of St. Louis during his historic trans-Atlantic flight.** Lindbergh reflects on his 1927 flight, lamenting, "I learn, more and more how facts become twisted with time - often by honest men and with the best of intent; that is one of the reasons that started me writing 'The Spirit of St. Louis' (Title of the book)." He then continues to correct the record concerning the propeller on his plane: "There never was a wooden propeller on the 'Sprit of St. Louis.' The plane was equipped with a Standard Steel propeller when it was assembled at San Diego, and this same propeller made the New York-Paris flight. My inquires at the time indicated that the Standard Steel propeller was more reliable and efficient than the Curtiss-Reed type - also, the blades were adjustable (on the ground), which gave us an important flexibility in deciding between the demands for take-off, on the one hand, and range, on the other." [With:] Two news-service photographs, one with Lindbergh standing beside Orville Wright as he was awarded the Harmon Medal on 13 December 1928, and another of Lindbergh and Wright with two Army Air Corps officers, c.1930.

\$1,000-1,500



171

but not ill,  
the hours seem  
escape. It was  
passed and the  
ough to light the  
old sea-captain,  
past; and well he  
cross the road from  
Ricketts for fifteen  
ership, and it was  
me that both of them  
ay, in that careful,  
a trace of sprightliness in  
tea before prep, will you?"  
ng on in years it is nice to  
p of tea and listen to the  
call-over, prep, and lights-out.  
ock after that last bell; then  
ont of the fire, turned out the  
ive novel to bed. Rarely did he read  
me ~~to him~~ swiftly and peace-  
wakefulness than any  
eamed by

lot 194

men of the age - a few judges, members of pa  
lonial administrators, a bishop or two, a  
( its star-turn, perhaps ) a governor  
and. Mostly, however, <sup>it had not</sup> city merchants,  
ort of school which, when mentioned, wo  
r people say: "~~Brookfield?~~ Where  
t had not been this sort of school i  
taken Chips. For Chips, in any so  
no more <sup>not then</sup> brilliant than Brookfield  
~~After his first term he knew th~~  
~~each other. He was twenty-four~~  
t had taken Chips some time to  
boastful, but he had been, <sup>him</sup>  
any other young man of twent  
was a rather ugly house  
headship eventually, or  
n a first-class school;  
~~eated disappointments,~~  
qualifications. His  
his discipline, thou  
About 1880 he beg  
being able to bet  
ng at first, beca  
ipped by. <sup>By th</sup>



liament, and  
London editor,  
of the Bank of  
professional men.  
ould often make  
*fit.*  
~~Brookfield?~~  
it would probably  
social or academic  
l.  
~~that he and the~~  
~~r, and ambitions;~~  
o realise this.  
in the beginning,  
*some days*  
ty-three. His  
at any rate a  
it was only  
that he realised  
degree was not  
*adequate,* was  
an to see that  
ter himself; ~~and~~ *but-*  
me more comfortable  
e age of forty he

ideas of things all stuck to them...  
an awful job to unstick them...  
Rather to her surprise, he  
came a keen advocate *of the proposal instead* of a grudge  
e-face was so complete *that the authorities*  
es and *gave consent* to the revolutionary  
nt. The boys from Poplar arrived at Brook  
fternoon, played soccer with the school  
were defeated by seven goals to five, and  
with the school fifteen in the Dining Hall  
~~ships and were shown over the school,~~  
he station in the evening. Everything p  
~~was the first of one of Brookfield's~~  
*also* ~~take away a fine impression in their~~  
back with them *(to the station)* the memory  
ad met them and talked to them; for  
vate stationed *a camp near*  
d said he had been *one of that*  
re him a drink and chatted with  
ds, the man said: "A  
ery well."  
?"

The 20th Century  
Lots 172-213



WORKS FROM THE COLLECTION OF ELAINE G. WEITZEN SOLD TO BENEFIT THE ELAINE G. WEITZEN FOUNDATION FOR FINE ARTS

## 172

CHAGALL, Marc (1887-1985) and MOURLOT, Fernand (1895-1988). *Chagall lithographe 1957-1962. Tome II*. France: André Sauret, 1963.

### The signed limited edition of Mourlot's catalogue of Chagall lithographs.

This copy is no. 106 of 150, printed on vélin d'Arches and signed by both the artist and the publisher. Chagall produced over 300 lithographs with Mourlot at his famous studio, which hosted many of the most important artists of the period, including Picasso, Matisse, and Miró. Mourlot wrote that: "Conceived, brought forth, watched over and supervised by the artist himself, in an atmosphere of creative excitement, all these prints are original, living works."

Folio (325 x 248mm). 2 original signed and numbered lithographs, one of which in color; 11 full-page lithographs, 6 of which in color; 185 smaller illustrations throughout in color and monotone. Original lithographed boards with glassine wrapper; original maroon chemise and slipcase. *Provenance*: Elaine Graham Weitzen (bookplate).

\$4,000–6,000

## 173

PICASSO, Pablo (1881-1973) and MERIMÉE, Prosper (1803-1870). *Le Carmen des Carmen*. Paris: Editeurs Français Reunis, 1964.

### The signed limited edition of Picasso's illustrated adaptation of Mérimée's *Carmen*—with five original lithographs.

This copy is no. 243 of 245 on vélin d'Arches, signed by both Aragon and Picasso. In 1957, Picasso decorated a copy of *Carmen* to enhance the value of the book, which was being sold for the benefit of the National Committee of Writers. The extra-illustrated copy was bought by Marcel Duhamel who, several years later, invited his friend Louis Aragon to publish a facsimile edition. Bloch 1000-1005; Cramer/Goeppert 126; Mourlot 332.

Folio (358 x 260mm). One colored lithograph, one drypoint plate, and 3 aquatint plates and numbered in pencil, numerous border illustrations and decorations throughout, some of which in color. Loose as issued in wrappers with a reproduction of the title hand-written by Picasso printed on the front; original jute-covered box with red lettering on spine.

\$7,000–10,000



"Basketball's first great team": the Buffalo Germans after winning Olympic gold (anonymous photograph). Reverse of medal shown at actual size.

PROPERTY OF A WEST COAST PRIVATE COLLECTOR

**174**

**BASKETBALL** – An Olympic Gold Medal awarded for Basketball to George Louis Redlein (1885-1968), St. Louis, 1904.

**True Olympic gold: a superb artifact of the original "Dream Team."** Just a dozen years after the rules of basketball were codified by James Naismith, basketball appeared on the world stage as a demonstration sport at St. Louis in the third modern Olympiad. St. Louis in 1904 was the first American city to host an Olympics. The 1904 games were also the first to award gold, silver and bronze medals, and one of only three Olympics in which the winners were systematically presented with solid gold medals. When the Olympics returned from an eight-year hiatus in 1920, the European economies were so decimated that the era of "true" Olympic gold ended. Olympic basketball was not played again until 1936.

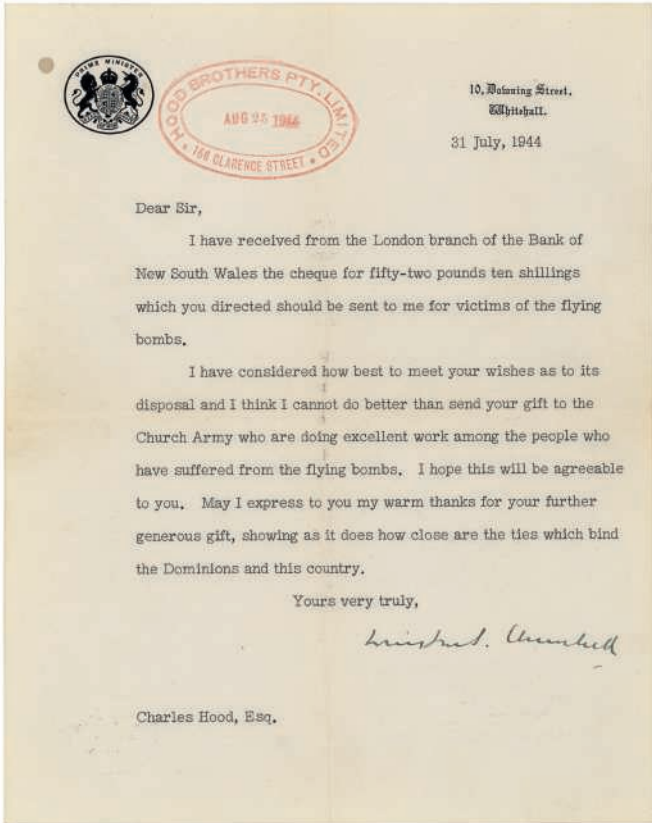
The men's basketball competition was held on 11-12 July 1904 with six American teams in the running: the Buffalo Germans, West Side and Central YMCA from Chicago, "Turner's Tigers" of San Francisco, the Missouri Athletic Club, Central YMCA of St. Louis, and Xavier Athletic Club of New York. Each team had to play five games within these two days. The Buffalo Germans were a young team formed in 1895 at a YMCA under the auspices of Fred Burkhard, who learned the game from Naismith himself. The Germans began by playing other junior teams but by 1898 were competing with the men. The first national basketball tournament was held during the Pan-American Exposition in Buffalo in 1901 and the Germans took the trophy without a single loss—even though the team's average age was still only 18.

George Redlein joined the Germans sometime after the Pan-American Exposition and before the Olympics, which took place the summer before his freshman year at Syracuse University (he also played for his college team). Redlein was one of only six men on the Olympic team. The Germans swept all five of their Olympic games, with only the New York and Chicago men giving them any kind of fight. With this victory, on top of the 1901 Pan-American, the Buffalo Germans now styled themselves the World Champions of basketball and went pro. "The Germans became the most-feared team in the country, playing against the best pro and amateur teams in the world, and winning with relative ease. The Germans claimed no particular style or strategy; they simply dominated in every aspect of the game" (Basketball Hall of Fame). The team lasted for 30 years with an overall record 792-86. They won 111 games in a row between 1908 and 1911. The original Buffalo Germans, including Redlein, were inducted into the James Naismith Memorial Basketball Hall of Fame in 1961, honored as "*basketball's first great team.*"



Gold medal, 14 karats (tested), with attached metal ring, the obverse cast in relief with bust of Hermes holding banner inscribed "PAX" within a large wreath, inscribed "Olympic World's Championship / Universal Exposition / Commemorating the Louisiana Purchase 1803 / St. Louis U.S.A. 1904," the reverse inscribed "BASKETBALL / George L. Redlein / L.F.," and impressed by the maker "Dieges & Clust / 95 St. John St. N.Y. / Solid Gold" (without bar), 33mm diameter and 19.2 grams.

\$100,000-200,000



PROPERTY OF A GENTLEMAN

**175**

CHURCHILL, Winston S (1874-1965). Typed letter signed ("Winston S. Churchill") as Prime Minister, to Charles Hood, Whitehall, 31 July 1944.

One page, 240 x 190mm, on "10 Downing Street" letterhead (mild soiling to mailing folds, recipient stamp at upper left).

**Churchill offers thanks for a donation to aid victims of the V-1 rocket.**

The Prime Minister takes time from his busy schedule to thank his correspondent for his "cheque for fifty-two pounds ten shillings which you directed should be sent to me for victims of the flying bombs." Hood had given Churchill discretion in how best to use the funds, and believed he could not "do better than send your gift to the Church Army who are doing excellent work among the people who have suffered from the flying bombs. [With:] CHAMBERLAIN, Neville (1869-1940). Typed letter signed ("Neville Chamberlain") to Charles Hood, Whitehall, 20 June 1940, acknowledging Hood's contribution of "One Hundred Guineas to the Exchequer in aid of our war expenditure"

\$4,000-6,000

FURTHER SELECTIONS FROM THE WINSTON S. CHURCHILL COLLECTION OF MALCOLM S. FORBES, JR.

**176**

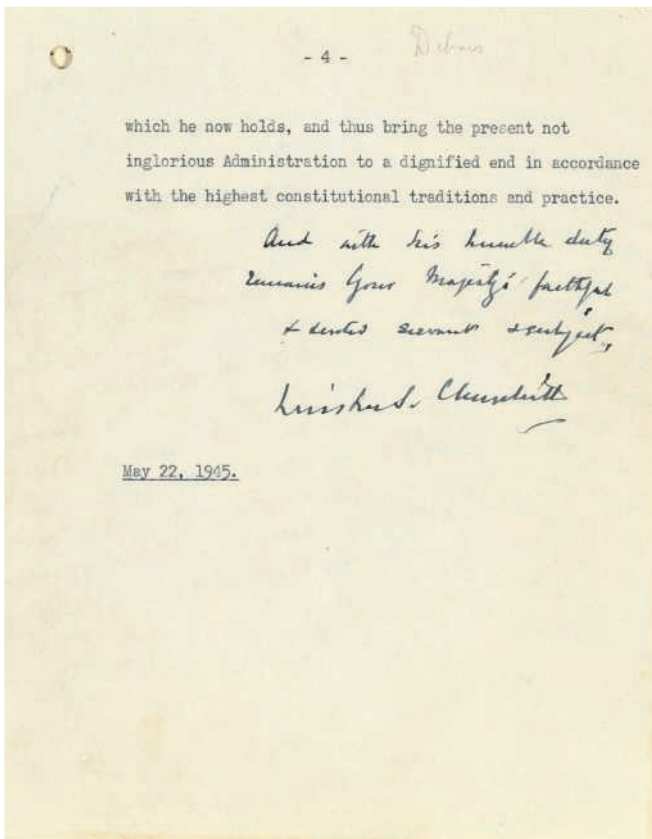
CHURCHILL, Winston S. (1874-1965). Partial typed letter signed ("Winston S. Churchill") as Prime Minister, 22 May 1945.

Three pages (incomplete, lacking page one), 240 x 190mm. Emendations in two different hands, punch holes at top, bold, 3-line autograph salutation and signature on page four (minor creases and toning).

**Churchill's retained draft of his letter of resignation to King George VI, asking to "bring the present not inglorious administration to a dignified end."**

Churchill, formally addressing his sovereign in the third-person, asks him to accept his resignation, dissolve the wartime coalition government that had been in place since May 1940, and call a general election. Churchill's coalition partner, Labour leader Clement Attlee, wanted to continue the coalition until October. Churchill - hoping that the public elation of V-E day two weeks earlier would continue and carry him to electoral triumph - wanted a quick vote. "All that has been gained at such sacrifice and hazard, may all be thrown away," he warns, if crucial issues such as the Japanese war and demobilization were held hostage to a general election campaign. "It would be no service to the nation to go forward with a pretence of union which had in fact lapsed with the attainment of complete victory over Germany." He asks for an audience with the King next morning "in order that he may tender his resignation of the various Offices which he now holds, and thus bring the present not inglorious Administration to a dignified end in accordance with the highest constitutional traditions and practice." He ends with an emotional, handwritten salutation: "And with his humble duty remains Your Majesty's faithful & devoted servant & subject, Winston S. Churchill." While the British public retained deep personal affection for Churchill, the Conservative party was another matter. Grievances over domestic policy and appeasement had been building ever since the last general election in 1935. The war years left millions of Britons with a desire for a radical break from the past. The Labour program of national health insurance and expanded social welfare legislation enjoyed wide appeal, while Churchill's warnings about socialism and "Gestapo" tactics backfired badly. Labour won an astounding 61% of contested seats, gaining an outright majority of 145 in the House of Commons. *Provenance:* Sotheby's London, 13 December 1994, lot 223.

\$8,000-12,000



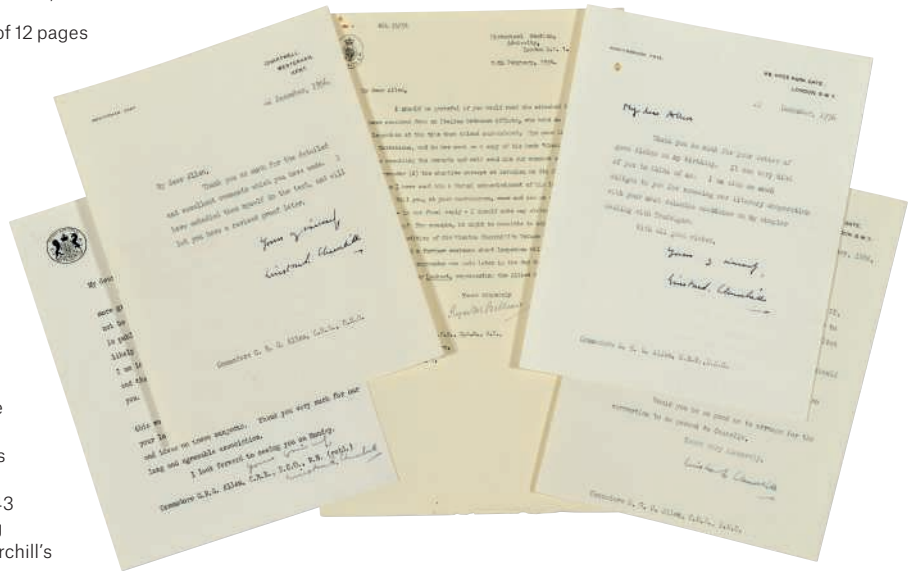
177

CHURCHILL, Winston (1874-1965). A correspondence of 11 typed letters signed ("Winston Churchill") to George Roland Gordon ALLEN (1891-1980), London, 1947-1963. [With:] Allen's outgoing carbons (some including carbon or holograph notes, occasionally annotated, on various chapters), related correspondence from Emery Reves, A. Donald Mckintosh, and others.

Approximately 70 items, Churchill's letters consist of 12 pages total, various sizes, 180 x 112mm to 330 x 203mm.

**"I am very glad that you will help me in the naval aspect of my War Memoirs and that you will give me your full-time service. As I told you this work will, if I live, probably be appearing off and on in serial for from the beginning of 1948 for nearly four years."**

A detailed look inside the writing and prepublication vetting of Winston Churchill's sprawling six-volume *The Second World War*, first published between 1948 and 1953 with the aid of a syndicate of experts that included Commodore G.R.G. Allen, a naval officer since 1911 who had served at the battle of Jutland (1916) and later as Officer-in-Charge of the naval landings in Algeria. The correspondence reveals the collaborative aspect of the work; Churchill's letters frequently accompany proposed edits from advisers and request Allen to weigh in or else thank him for his feedback. Several items relate to the 12 June 1943 surrender of Lampedusa, including Allen's outgoing carbon which quotes a problematic passage in Churchill's text, suggests a correction, and encloses supporting documents. Churchill promptly replies on 25 February 1956, "I am much obliged to you for bringing this error to my notice. I have read the letter from the Italian officer and the British Admiralty account of the episode, and agree that the passage in question should read [as you suggest]." Carbon notes present relate to chapters including "Preparation for the Overlord," "At the White House Again," "The German Surrender," "The Final Defeat of the U-Boats." *The Second World War* was a commercial success and secured for Churchill the 1953 Nobel Prize for Literature.



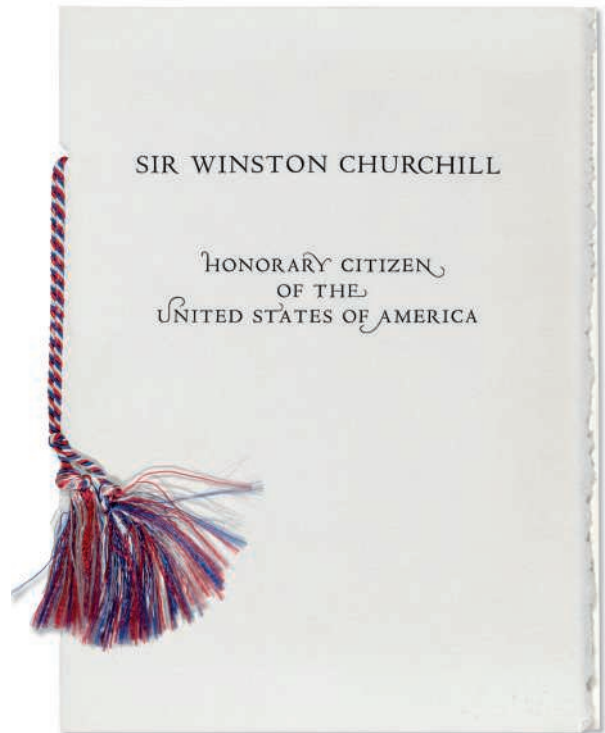
\$8,000-12,000

178

[CHURCHILL, Winston S. (1874-1965).] *Sir Winston Churchill, Honorary Citizen of the United States of America*. [Washington, 9 April 1963.]

**"I am, as you know, half American by blood"**: the official program awarding Churchill's honorary U.S. citizenship, his own copy, brought back to London by his son Randolph as he was too ill to attend the ceremony personally. The program prints President Kennedy's remarks, the text of the citizenship proclamation itself, and Churchill's own message: "It is a remarkable comment on our affairs that the former Prime Minister of a great sovereign state should thus be received as an honorary citizen of another. I say 'great sovereign state' with design and emphasis, for I reject the view that Britain and the Commonwealth should now be relegated to a tame and minor role in the world [...] I am, as you know, half American by blood, and the story of my association with that mighty and benevolent nation goes back nearly ninety years to the day of my Father's marriage. In this century of storm and tragedy I contemplate with high satisfaction the constant factor of the interwoven and upward progress of our peoples. Our comradeship and our brotherhood in war were unexampled. We stood together, and because of that fact the free world now stands."

Octavo (220 x 165mm). Stiff wrappers, three pages japon hand made paper (unopened), bound with red, white, and blue thread and tassels, with original gilt-lined envelope. *Provenance*: Sir Winston Churchill, by descent to his family - Sotheby's, 15 July 1998, lot 115.

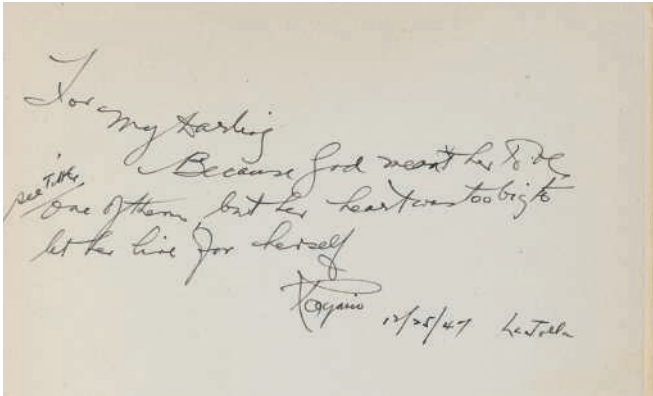


\$6,000-8,000

OTHER PROPERTIES

**179**

CHANDLER, Raymond (1888-1959) – APEL, Willi (1893-1988). *Masters of the Keyboard. A Brief Survey of Pianoforte Music*. Harvard University Press: 1947.

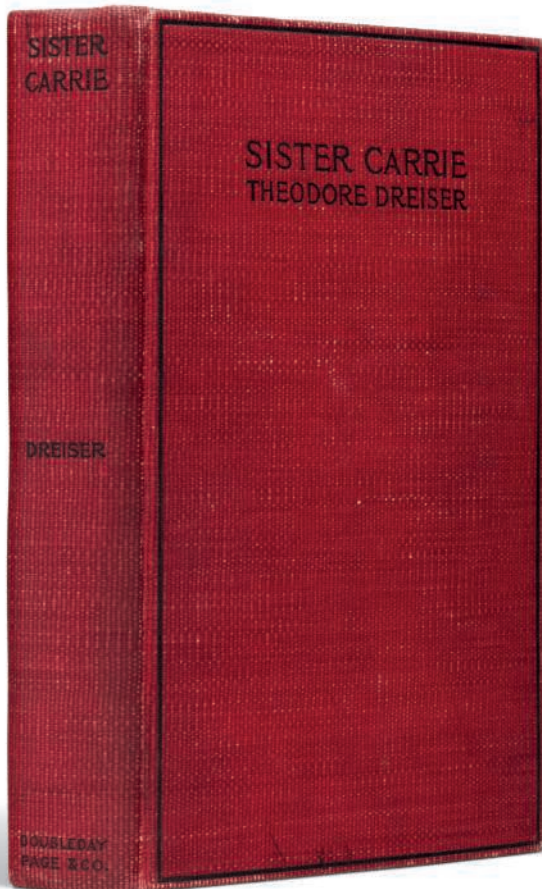


**A rare artifact from Raymond Chandler's fabled romance with Cissy,** warmly inscribed for her on Christmas day, 1947: "For my darling / Because God meant her to be (see title) one of them, but her heart was too big to let her live for herself / Raymio 12/25/47 La Jolla." Cissy Pascal was a former model and concert pianist and, nearly 20 years Chandler's senior, the mother of one of his close wartime friends. She divorced her husband and married Chandler in 1924, a marriage which lasted for thirty years, throughout the writing of all of Chandler's most famous novels. In 2011, Cissy Chandler's ashes were reinterred with Raymond's remains, honoring a wish he had expressed in his lifetime but for which he did not provide, probably due to the severity of his alcoholism and depression following Cissy's death. We trace no other inscribed books or letters from Chandler to his wife at auction. "Raymio" is known as Cissy's pet name for Chandler.

Large octavo (248 x 175mm). Original cloth, dust-jacket (spine panel ends chipped, folds and edges rubbed, price-clipped).

[With:] MAUGHAM, W.S. Typed Letter Signed ("W.S. Maugham") to Jean Fracasse, Cap Ferrat, 25 August 1959. 1 p, octavo (creased). Maugham expresses his satisfaction that Chandler knew before his death how much Maugham admired him.

\$3,000-5,000



PROPERTY FROM A PRIVATE COLLECTION

**180**

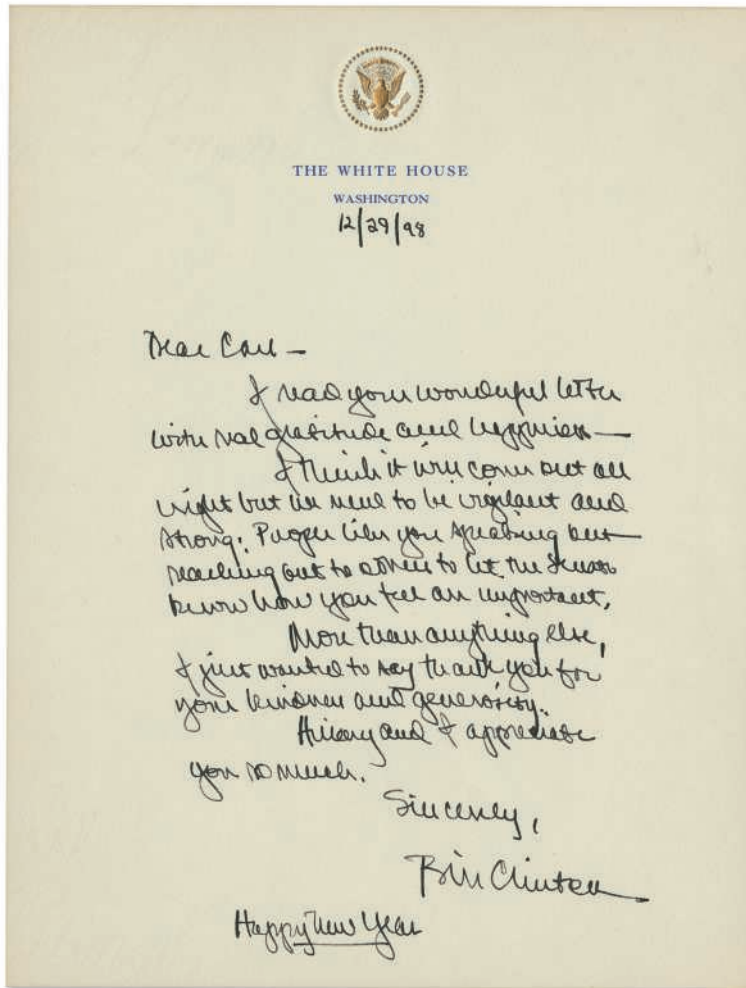
DREISER, Theodore (1871-1945). *Sister Carrie*. New York: Doubleday, Page and Co., 1900.

**A fine association copy of the first edition, from the library of writer Harris Merton Lyon,** with an autograph letter laid in. Although suppressed by its first publisher on grounds of immorality, *Sister Carrie* became hugely influential on the American literary scene. Sinclair Lewis, in his 1930 Nobel Prize address, wrote that "*Sister Carrie* ... came to housebound and airless America like a great free Western wind, and to our stuffy domesticity gave us the first fresh air since Mark Twain and Whitman." Harris Merton Lyon, to whom this copy belonged, wrote for the Dreiser-edited *Broadway Magazine*. Dreiser nicknamed him "Maupassant, Jr." and included a character sketch of the younger author in his *Twelve Men*.

Octavo (199 x 129mm). Original red cloth, lettered and ruled in black (rear hinge starting); red quarter morocco slipcase. *Provenance:* Harris Merton Lyon (1882-1916, American short story writer; signature on front free endpaper and marginal notes on pp. 4 and 24) – H. Bradley Martin (bookplate; his sale Sotheby's New York, 30 January 1990, lot 2032).

[With:] DREISER, Theodore. Autograph letter signed ("Theodore Dreiser") to Mr. Dunelca?, New York, 28 August 1911. One page. Referring to the colorplates used by B. W. Dodge & Co. in the 1907 edition of *Sister Carrie*.

\$5,000-8,000



PROPERTY OF A GENTLEMAN

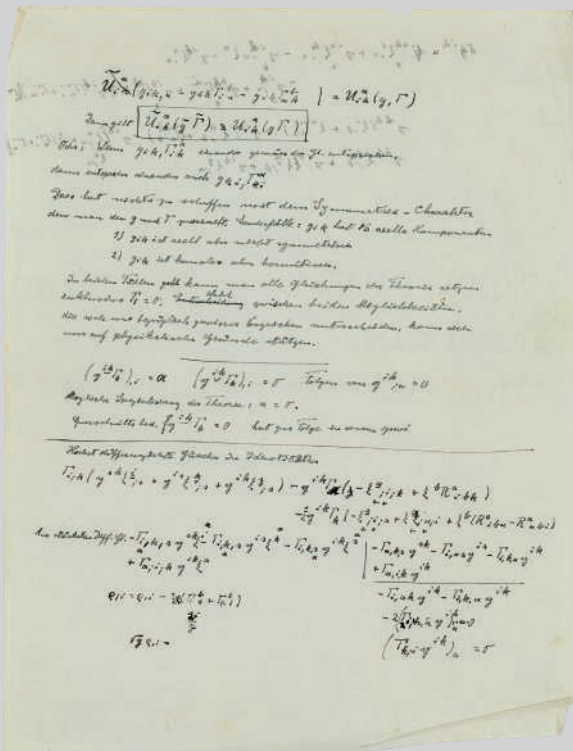
181

CLINTON, William J. "Bill" (b. 1946). Autograph letter signed ("Bill Clinton") as President to "Carl", Washington, 29 December 1998.

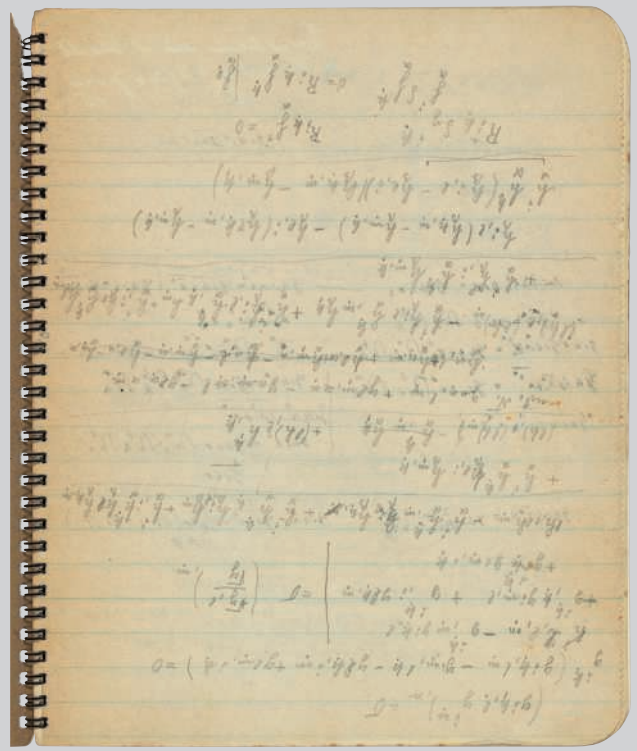
One page 226 x 171mm on White House letterhead.

**Clinton alludes to his pending trial in the Senate a week after the House of Representatives voted for impeachment:** "I think it will come out all right but we need to be vigilant and strong". A rare autograph letter as President, Clinton responds to a letter of support sent in days following the House vote to impeach him on 19 December 1998. With his Senate trial looming in early January, Clinton writes: "I read your wonderful letter with real gratitude and happiness - I think it will come out all right but we need to be vigilant and strong: people like you speaking out reaching out to others to let the Senate know how you fell on important [issues?]. More than anything else, & just wanted to say thank you for your kindest and generosity. Hillary and I appreciate you so much." This is the only letter from Clinton concerning his impeachment that we have seen offered at auction. [With:] CLINTON, Hillary Rodham (b. 1947). Typed letter signed ("Hillary") as First Lady to the same correspondent, Washington, 11 September 1998, thanking her recipient for his letter support for "my family and me" that he had written shortly after her husband had given his dramatic grand jury testimony admitting his affair with Monica Lewinsky, adding in an autograph postscript: "I'm trying to take your advice to get more sleep!"

\$7,000-9,000



182



183

PROPERTY OF A LADY AND A GENTLEMAN

**182**

EINSTEIN, Albert (1879-1955). Autograph manuscript, n.p., [c. 1940-1945].

In German, two pages on a single leaf, 275 x 213mm (lightly creased at two corners).

**Einstein sketches calculations in preparation for his landmark 1945 paper proposing a new approach to a unified field theory.** A series of calculations relating to Einstein's approach towards a unified field theory that he pursued from about 1945 to his death in 1955 – based on a generalization of the mathematical framework he had used when he formulated the general theory of relativity in 1915, namely pseudo-Riemannian geometry. Einstein took the fundamental mathematical object of general relativity, the metric tensor, and, firstly, allowed it to have not only real numbers as components but imaginary numbers as well; and secondly, he allowed it to be asymmetric in its indices. Thus, in contrast to the metric tensor of general relativity, the metric tensor in the new theory could be split into a symmetric and an antisymmetric part. Since in his 1915 theory the gravitational field was represented by a symmetric tensor and the electromagnetic field by an antisymmetric tensor, Einstein hoped that this new approach would allow him to give a unified theory of both gravity and electromagnetism. As far as we know as of today, Einstein's methodology in these years was characterized by trying out ever new symmetry requirements and ever new fundamental field equations for the metric tensor and the second fundamental object of the theory, the affine connection  $\Gamma^k_{ij}$ . Einstein's pioneering 1945 paper, "Generalization of the Relativistic Theory of Gravitation" (*Annals of Mathematics* 46, 1945, pp. 578–584), introduced a so-called "Hermitian symmetry", which we see used here.

On the first page of this manuscript, Einstein investigates the properties of a mathematical object, first publicly introduced in his 1945 paper: the novel vector  $\Gamma_i$  that is formed by contracting the difference between the affine connection of the theory from its Hermitian conjugate. But the page also features the properties of the third-rank tensorial object  $U_{ijk}$  that Einstein likewise first introduced in 1945. All in all, the manuscript exhibits key thoughts and concepts that would form the foundations of what was to become the 1945 paper. On the verso Einstein investigates the asymmetric metric tensor of the theory using the calculus of variations. These calculations are exemplary examples of Einstein's search for a unified field theory within the approach he followed passionately during the last decade of his life.

Christie's thanks Dr. Dennis Lehmkuhl, Scientific Editor of the Einstein Papers Project, for lending his expertise.

\$10,000-15,000

**183**

EINSTEIN, Albert (1879-1955) Autograph manuscript, [New York, 25-26 June 1945].

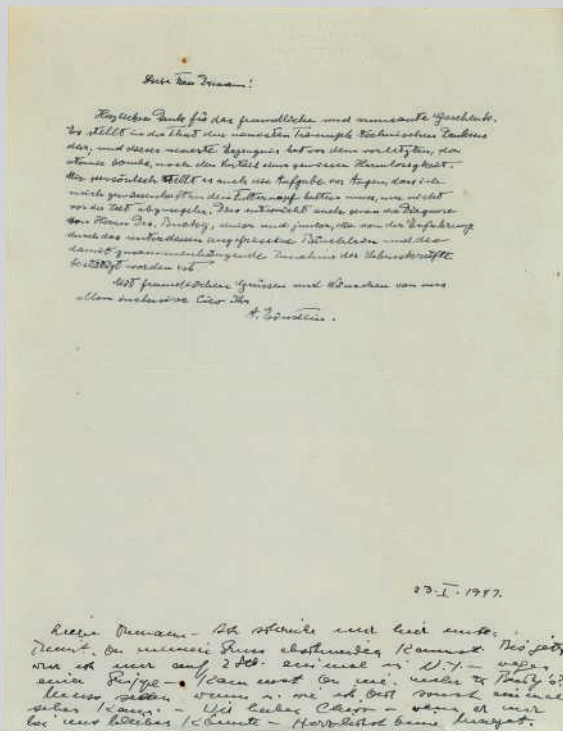
In German, three pages, 213 x 170mm in pencil and ink on lined paper in a spiral-bound composition book (light toning at margins).

**Einstein sketches calculations in preparation for his landmark 1945 paper proposing a new approach to a unified field theory.** In this manuscript, Einstein explores an alternative strategy to that found in lot 182. Here he allows not only for complex (i.e. partly imaginary) components of the metric tensor but also for complex coordinates. He had first played with this idea in 1942, as we know from a letter to his close friend Michele Besso from 1942. This most likely places these three pages as calculations leading up to the 1945 paper as well; for by the time he wrote the paper, Einstein had abandoned the idea that the coordinates might be complex numbers as well. However, it is possible that Einstein came back to this idea in the years that followed his 1945 paper. All in all these calculations are exemplary for Einstein's search for a unified field theory within the approach he followed passionately during the last decade of his life.

Christie's thanks Dr. Dennis Lehmkuhl, Scientific Editor of the Einstein Papers Project, for lending his expertise.

\$10,000-15,000





184

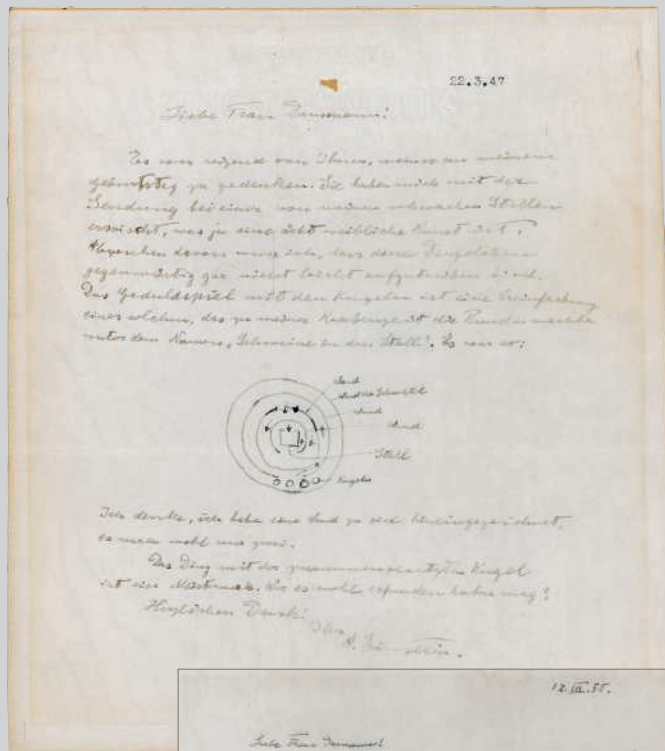
184

EINSTEIN, Albert (1879-1955). Autograph letter signed ("A. Einstein") to Ruth Daman, Princeton, n.d. [With:] EINSTEIN, Margot (1899-1986) Autograph note signed on the bottom of the same letter, [Princeton], 23 January 1947.

In German, one page, 278 x 215mm on Einstein's embossed stationery (mailing creases).

**Albert Einstein cracks a joking reference to the "atomic bombe".** Einstein writes to thank Ms. Daman for a gift, adding that it "represents in fact the latest triumph of technical thinking, and this most recent manifestation has the advantage over the previous one, the atomic bomb, a certain harmlessness. On a personal level it holds my mission up in front of me, to keep myself conscientiously to the feeding bowl, so as not kick the bucket ahead of time. This also corresponds with the diagnosis of the Doctors Bucky, senior and junior, which has been confirmed from experience through my recently eroded belly and the corresponding increase in vitality"

\$5,000-8,000



185

185

EINSTEIN, Albert (1879-1955). Autograph letter signed ("A. Einstein") to Ruth Daman, Princeton, 22 March 1947 [With:] Autograph note signed ("A. Einstein") to Ruth Daman, n.p. 12 March 1950 [And:] Autograph note signed ("A.E.") to Ruth Daman, n.p., 31 March 1950.

In German, one page, 235 x 209mm on his embossed Mercer Street letterhead (small loss at top center not affecting text, light toning from previous framing, mounted to a board). The note, in German, one page each, both 112 x 212mm (light toning from previous framing, mounted to boards).

**Einstein recalls childhood play, describing the game of "Pig in the sty" with a diagram and expresses his joy upon receiving a gift of a kaleidoscope.** "It was lovely of you to have thought of me on my birthday. What you sent caught me on one of my weaknesses, which is of course a truly female knack. Apart from that, I know that these little things are currently not at all easy to find. The puzzle with the marbles is a simplified version of one which did the rounds during my childhood under the name 'Pig in the sty.' Beneath this line, Einstein sketches a diagram, illustrating the box with internal walls, the 'poke' and the marbles. The two additional notes were written in 1950 in response to another a gift: a kaleidoscope. In the first note, Einstein admits that he "can do nothing else but look at the constantly changing star-pattern." The gift moved him so much that he wrote again a week later: "I must write to you again, as I take such pleasure in the kaleidoscope. It always stands on my table and I peek in it from time to time, as it were in between times when I am working. You really hit the mark with this one."

\$6,000-8,000



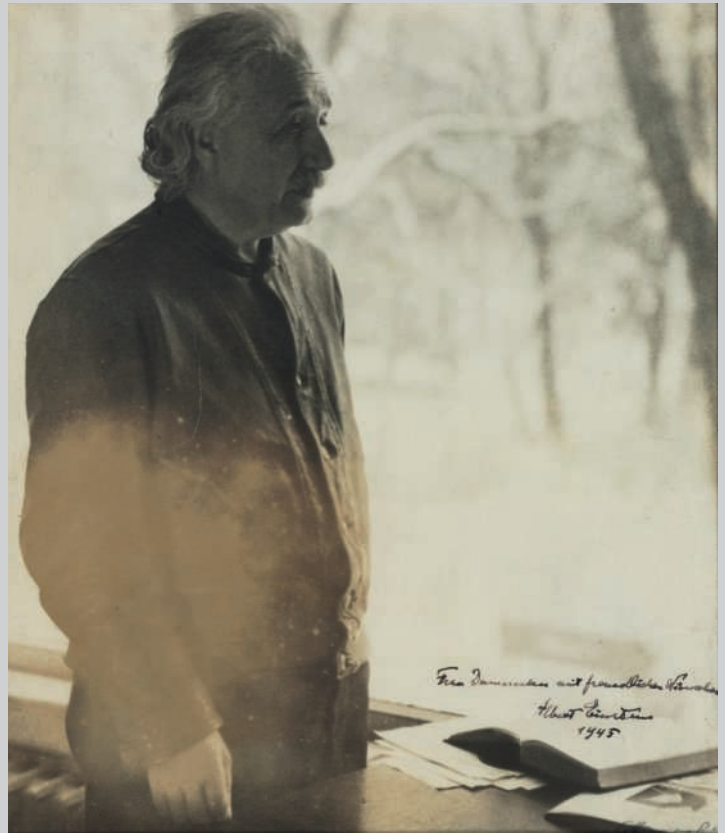
**186**

EINSTEIN, Albert (1879-1955,) and EINSTEIN, Maja (1881-1951). Autograph manuscript signed ("A. und M. Einstein") inscribed to [Ruth] Daman, n.p., "Weihnachten 1944", below a photograph of Einstein seated in a sailboat with his sister Maja.

In German, one page, 195 x 140 mm with a 122 x 181mm photograph affixed above the text (mounted to a board, light toning from previous framing).

**A warm and humorous poem from Albert and Maja Einstein to [Ruth] Daman, a close personal friend:** "We two and Tinef greet you before we are drowned. Until then, let friendship and happy hopes never leave us". "Tinef" (literally 'junk') was the name of Einstein's sailboat.

\$5,000-7,000



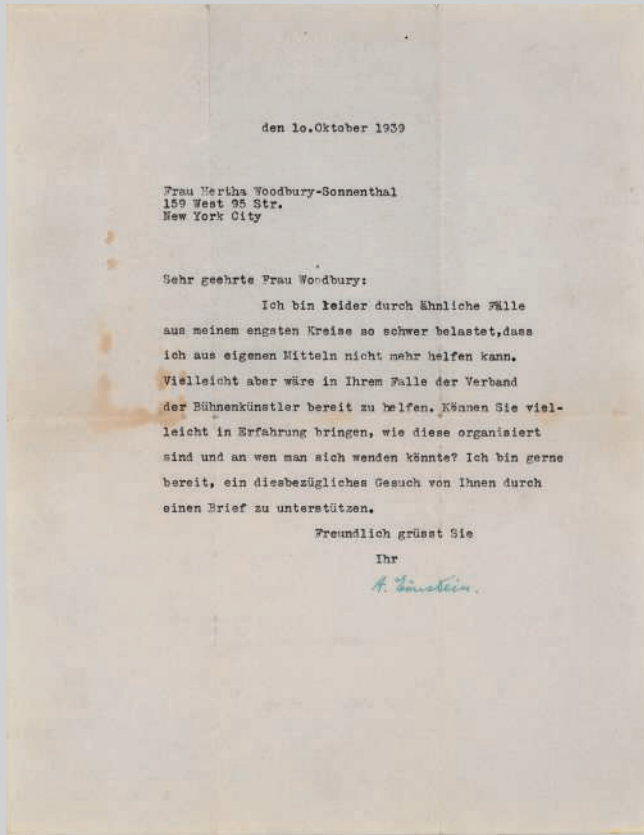
**187**

EINSTEIN, Albert (1879-1955). Photograph signed ("A. Einstein"), n.p. 1945.

221 x 188mm, short inscription in German, framed (some fading to image at lower left, not examined out of frame).

[With:] His signature and sentiment "Freundliche Gruss A. Einstein" written at the conclusion of an autograph letter signed by Frida Bucky to "Lieber Herr Damman", n.p., n.d. In German, two pages, 265 x 184mm. Einstein adds his signature to a friendly letter written by the wife of Gustav Bucky, Frieda, on the occasion of the recipient's birthday. It is additionally signed (in pencil) by Maja Einstein ("Maja Wintelelr") together with Gustav Peter Bucky's children, Jeanne and Peter.

\$3,000-5,000



den 10. Oktober 1939

Frau Hertha Woodbury-Sonnenenthal  
159 West 95 Str.  
New York City

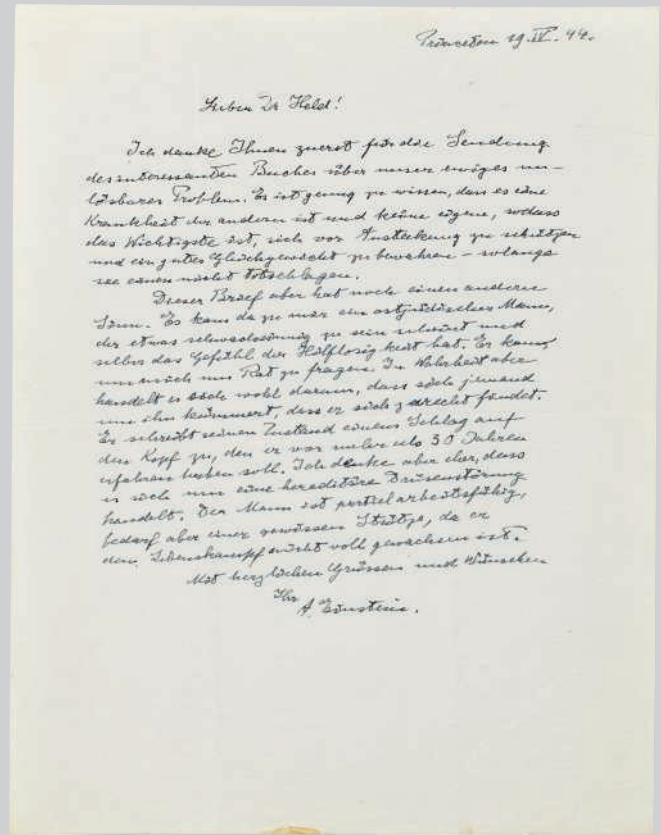
Sehr geehrte Frau Woodbury:

Ich bin leider durch ähnliche Fälle aus meinem engsten Kreise so schwer belastet, dass ich aus eigenen Mitteln nicht mehr helfen kann. Vielleicht aber wäre in Ihrem Falle der Verband der Bühnenkünstler bereit zu helfen. Können Sie vielleicht in Erfahrung bringen, wie diese organisiert sind und an wen man sich wenden könnte? Ich bin gerne bereit, ein diesbezügliches Gesuch von Ihnen durch einen Brief zu unterstützen.

Freundlich grüsst Sie

Ihr

A. Einstein.



Princeton 19. April 1944

Lieber Dr. Held!

Ich danke Ihnen zuerst für die Sendung des interessanten Buches über unser heutiges unlösbares Problem. Es ist genug zu wissen, dass es eine Krankheit der anderen ist und keine eigene, sodass das Wichtigste ist, sich vor Ausbreitung zu schützen und ein gutes Gleichgewicht zu bewahren - solange wie es nur möglich ist.

Dieser Brief aber hat mich einen anderen Ton. So kann da ja nur ein artiges, edles Mann, der etwas selbstlos und zu sein schenkt und selber das Gefühl der Hilfslosigkeit hat. Er kann mir auch ein Rat zu fragen. Die Wahrheit aber handelt es sich wohl darum, dass es nicht jemand, um den ich bedauere, dass er sich so schlecht findet. Es scheint einem Zustand von 30 Jahren des Kopf zu, den er vor mir als 30 Jahren erfahren haben soll. Ich denke aber, dass es sich um eine hereditäre Dummheit handelt. Der Mann ist partial arbeitstüchtig, bedarf aber eines gewissen Stützpunkts, da er kein Lebenswerk voll gemacht ist.

Mit herzlichen Grüßen und Wünschen  
A. Einstein.

PROPERTY OF A GENTLEMAN

188

EINSTEIN, Albert (1879-1955). Typed letter signed ("A. Einstein") to Hertha Woodbury-Sonnenenthal, Princeton, 10 October 1939.

In German, one page, 278 x 215mm (mailing creases, areas of toning along center, on his blind embossed Mercer Street letterhead, fold and left margin).

**Weeks after the German invasion of Poland Albert Einstein offers to write a letter in support for a theatrical professional's escape from Europe.** Overburdened by his efforts to aid close friends escape the Nazis, he laments that is unable to provide financial assistance to assist Mrs. Woodbury-Sonnenenthal, and suggests that an unnamed association of theatrical artists might be of assistance ("Vielleicht aber wäre in Ihrem Falle der Verband der Bühnenkünstler bereit zu helfen."), and offers to write a letter if she could learn the proper people to address.

\$3,000-4,000

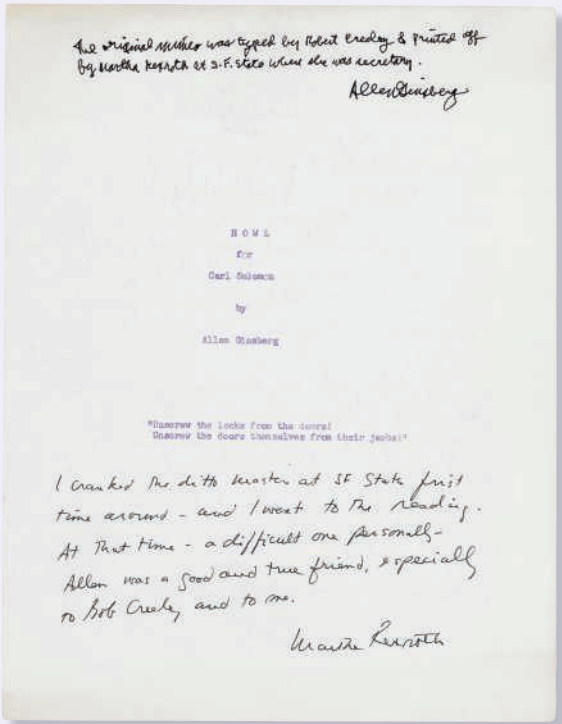
189

EINSTEIN, Albert (1879-1955). Autograph letter signed ("A. Einstein"), to Dr. Isidore W. Held (1876-1947), Princeton, 19 April 1944.

In German (typed English translation provided), one page, 280 x 215mm (a little minor soiling to lower edge and verso).

**"Our eternal insoluble problem [...] is a sickness of the others and not of ourselves [...] as long as they do not kill us": a powerful and poignant statement on anti-Semitism,** as Einstein thanks Held - a noted New York physician and philanthropist - for an unspecified book on the subject. "First of all I wish to thank you for having sent me the interesting book about our internal insoluble problem. It is sufficient to know that it is a sickness of the others and not of ourselves; what is important, therefore, is to avoid contamination and to maintain a good balance - as long as they do not kill us." Turning to one of Einstein's many private efforts to help refugees in distress, he writes "I had a visit from a Jewish gentleman from Eastern Europe who appears somewhat feeble-minded and conscious of his own helplessness. He came to ask my advice. However, what is really necessary is that someone become interested in him, to help him get along [...]. The man is partially employable but needs some help since he feels unable to struggle through life all by himself."

\$4,000-6,000



OTHER PROPERTIES

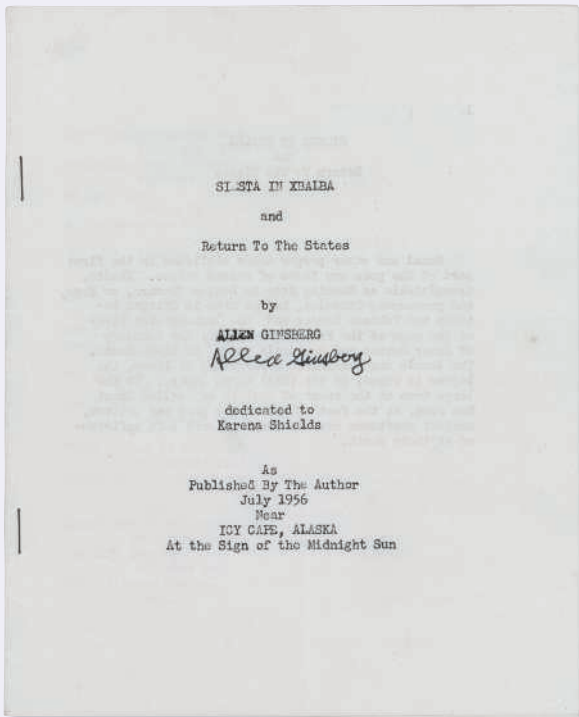
190

GINSBERG, Allen (1926-1997). *Howl, for Carl Solomon*. [New York: Gotham Book Mart, c.1979.]

17 mimeographed leaves unstapled, 280 x 216mm (slight crease to first leaf).

**The pirated mimeographed printing of Ginsberg's *Howl*, later inscribed by him and six of the other poets present at the fabled 1955 reading.** *Howl* was first published in May 1956 in an edition of only 25 copies; this issue was produced - without Ginsberg's permission - from the original ditto masters around 1979, when Gotham Book Mart was in the process of appraising Ginsberg's literary archive. Upon learning of the second issue, Ginsberg asked for all copies to be surrendered and was told that most were destroyed and none were sold. Of surviving copies, some bear a Gotham Book Mart stamp while some do not; none, however, have the tell-tale staple found in the first issue of 25. This copy is signed by Ginsberg, Marthe Rexroth, Lawrence Ferlinghetti, Gary Snyder, Philip Lamantia, David Meltzer, and Philip Whalen, all of whom were present at the first reading of *Howl* in San Francisco on 7 October 1955. In the upper margin of the title leaf of this copy Allen Ginsberg has written: "The original mimeo was typed [by Robert Creeley & printed off / by Marthe Rexroth at S.F. State when she was secretary / Allen Ginsberg." In the lower margin Marthe Rexroth has written "I cranked the ditto master at SF State first time around - and I went to the reading. At that time - a difficult one for me personally - Allen was a good and true friend, especially to Bob Creeley and to me. / Marthe Rexroth." On the verso of the title leaf is a long comment by Michael McClure about the reading of *Howl*: "This first long poem of Allen's was read at the Six Gallery in San Francisco in October 1955. I was 22 years old and gave my first reading also that night [...] Our co-readers were Whalen, Snyder & Lamantia. Kenneth Rexroth was M.C. I met Jack Kerouac that night [...] Michael McClure." The signatures and inscriptions in the present copy were obtained by Peter Howard of Serendipity Books in Berkeley, California in the mid-1990s after he acquired four copies of this unauthorized issue. Allen Ginsberg gave the venture his blessing on the condition he could keep one for himself. The wording of the inscriptions by Ginsberg, Rexroth, and McClure vary somewhat from copy to copy. *Provenance*: Peter Howard, Serendipity Books.

\$15,000-20,000



191

GINSBERG, Allen (1926-1997). *Siesta in Xbalba and Return to the States*. Published by the author near Icy Cape, Alaska, July 1956.

22 mimeographed pages, 205 x 165mm, stapled (vertical crease).

**One of only fifty copies, the first edition of Ginsberg's scarce second book, mimeographed personally while aboard a Navy ship off the coast of Alaska; signed by the author.** "Siesta in Xbalba" was a long poem written in Mexico in 1954. Upon printing it, Ginsberg sent 13 copies to his publisher Lawrence Ferlinghetti, instructing him on 4 August 1956 to "[k]eep one yourself and put the other dozen on sale at 50 cents each if you think you can sell them. Give the proceeds to Mike McClure for us for *Moby Magazine*. You can advertise them as a charity type shot for *Moby*. I made up another forty and am keeping them or sending them out as whim strikes me" (*The Selected Correspondence of Lawrence Ferlinghetti and Allen Ginsberg 1955-1997*). ABPC and RBH record only three copies of *Siesta in Xbalba* ever appearing at auction.

\$8,000-12,000

**192**

HELLER, Joseph (1923-1999). Photograph signed ("Lt. Heller") and inscribed on verso, [West Palm Beach / East Hampton, c.1990.]

194 x 243mm. Matted and framed.

**Joseph Heller's own photograph of himself and his fellow WWII airmen at the Italian front, inscribed by Heller** on the verso identifying all five men: "S. Sgt. Schroeder R.D. Gunner 67 Missions / Lt. Moon (K.I.A.) / Lt. Duncan Pilot / Lt. Heller (Author of Catch 22) Bombardier / Sgt. Hughey E.M.T." An extremely evocative photograph capturing the men and situation which inspired *Catch-22*, one of the greatest satires of the 20th century. Second from left is Earl C. Moon who, as Heller noted, was killed in action. Moon was the copilot on Heller's journey overseas, and he died on August 14, 1944 in the same mission to Pointe des Issambres during which Heller himself was injured while serving as bombardier. This photograph formerly hung in Heller's personal study. See Dougherty, *Just One Catch: A Biography of Joseph Heller*, p. 88. *Provenance:* Joseph Heller - by descent to the consignor.

\$2,000-3,000



Handwritten inscriptions on the verso of the photograph, identifying the men from left to right: #5 S. SGT. SCHROEDER R.D. GUNNER 67 MISSIONS; #4 LT. MOON (K.I.A.); #3 LT. DUNCAN PILOT; #2 LT. HELLER (AUTHOR OF CATCH 22) BOMBARDIER; #1 SGT. HUGHEY E.M.T.

PROPERTY FROM A PRIVATE COLLECTION

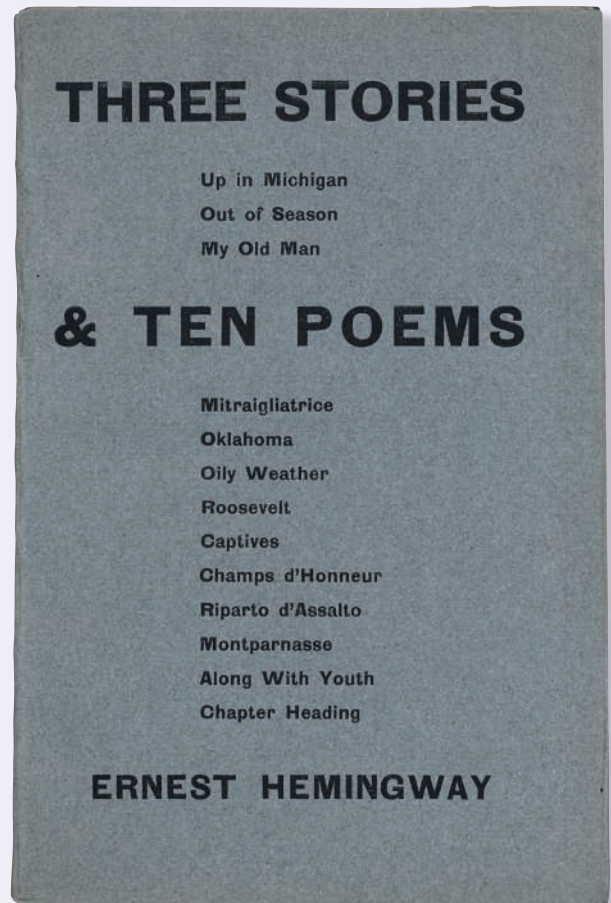
**193**

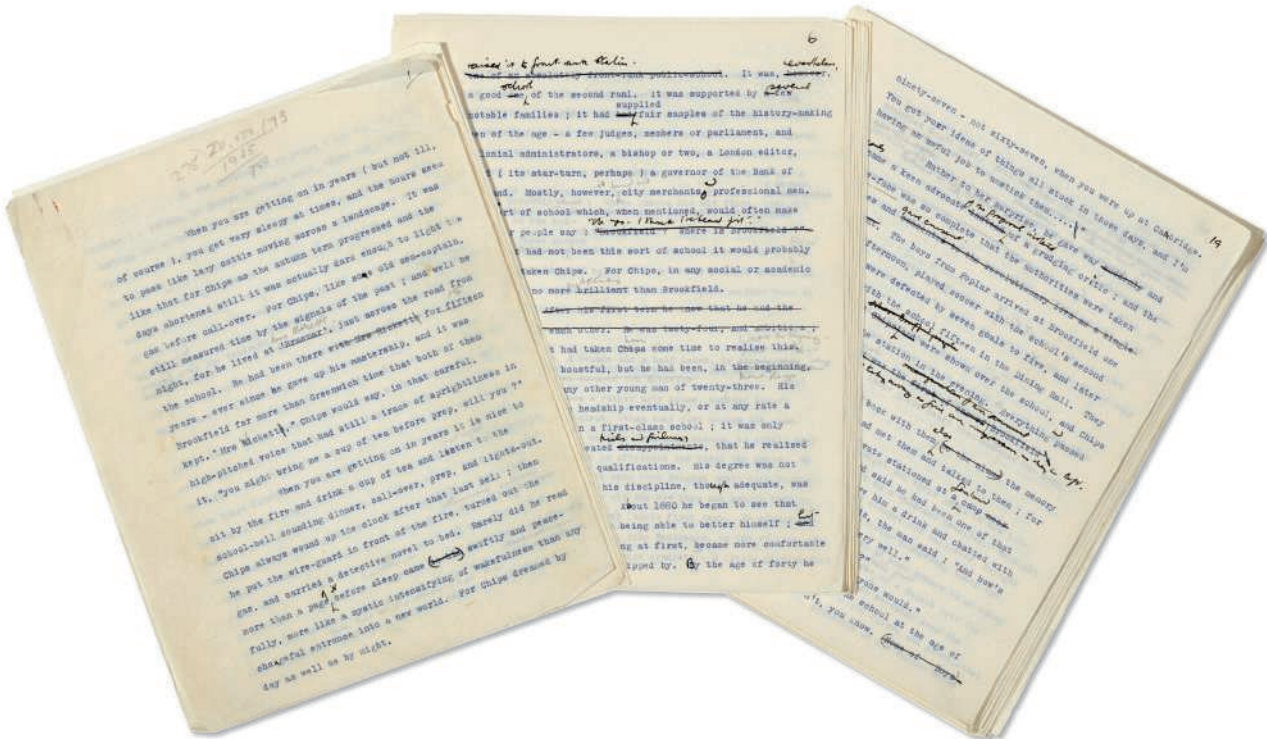
HEMINGWAY, Ernest (1899-1961). *Three Stories and Ten Poems*. Paris: Contact Publishing Co., 1923.

**An unopened copy of the first edition of Hemingway's first book.** The collection includes the story "My Old Man," which editor Edward J. O'Brien found exceptional enough to include among the best of the year. O'Brien also asked permission to dedicate the upcoming anthology to Hemingway, who agreed, adding: "And to show you how much I appreciate it I will make a very solemn vow to you and God never to think about any readers but you and God when writing stories all the rest of my life" (Baker, *Selected Letters*, p. 103). One of 300 copies. Hanneman A1a.

12mo (174 x 116mm). Original printed gray-blue wrappers, uncut and unopened. *Provenance:* Christie's, 24 May 1989, lot 216.

\$15,000-20,000





PROPERTY OF A PRIVATE COLLECTOR

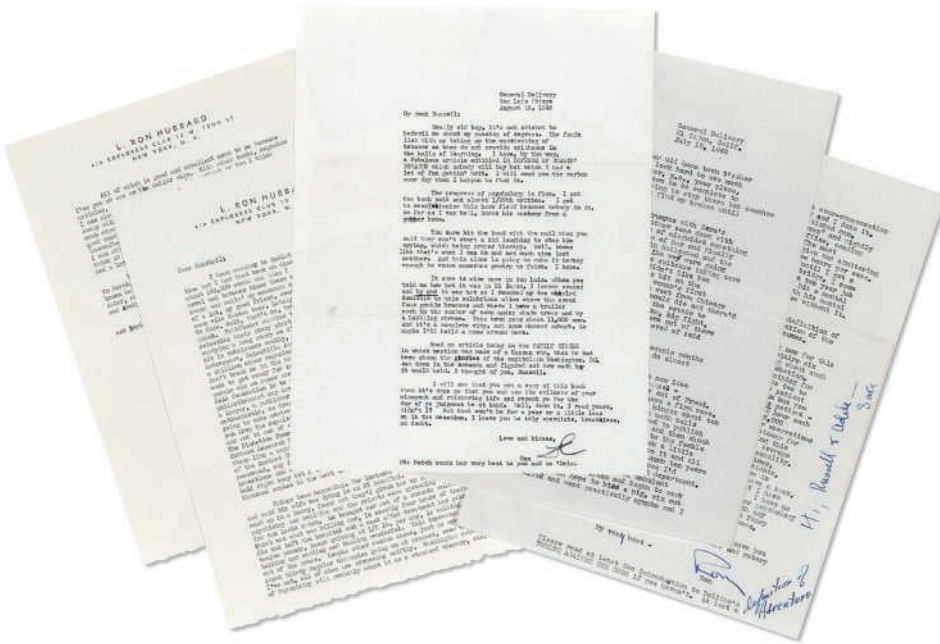
**194**

HILTON, James (1900-1954). Partial typescript draft with corrections and emendations, together with the final typescript, for *Goodbye, Mr Chips* [London, c.1934]; autograph letter signed ("James Hilton") to Robert Montgomery, 25 May 1977.

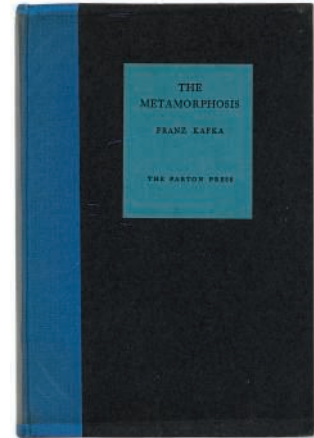
Draft comprises 46 pages, with notes in ink and pencil (some light wear overall); final draft, the setting copy, 71 pages; both 250 x 200mm (both items with holes punched to right margins); with two transmittal envelopes; housed in a specially made quarter morocco slipcase.

**The only known drafts for Hilton's most famous work. The two typescripts, one of which is copiously annotated, give a glimpse into Hilton's creative process and the crafting of his beloved headmaster Mr Chipping; together with a letter from the author - "You have part of the first draft (the rest, I'm afraid, must have perished in my own fireplace) and the whole of the second draft that went to the printers [...]. As I never handwrite my work, you really have all the 'Chips' relics that still exist."** Hilton's changes to the text range from minor tweaks - "decent" is crossed out and he has handwritten "courteous," "terrible" is likewise replaced with "stupid," "famous" with "illustrious" - to areas of more involved editing that speak more fully to his process as a writer. Two sections more substantially reworked include his treatment of the young and beautiful Katherine Bridges - page 12 of Hilton's annotated draft include several excisions together with insertions in both type and holograph as he works to properly convey her spirited independence (deciding at one point to delete a sentence about her "taking a holiday alone with a girl-friend") - and his description of Chips at his peak of "seniority and ripeness" - on page 27 of the annotated draft he has crossed through ten lines of text that include a nuanced description that would be summed up in the final draft as those "gentle eccentricities that so often attack school masters and parsons." *Goodbye, Mr Chips*, famously written in a span of four days following a bike ride to clear his head, was published in 1933 in the Christmas issue of the *British Weekly* before appearing in the *Atlantic* in the United States the following April and in book form by Little, Brown (also in the U.S.) later that spring. Hilton's enclosed letter to actor Robert Montgomery begins, "This is to say how pleased I am that the original 'Chipsiana' are in your possession. You have part of the first draft (the rest, I'm afraid, must have perished in my own fireplace) and the whole of the second draft that went to the printers." *Provenance:* Robert Montgomery.

\$15,000-25,000



195



196

**195**

HUBBARD, L. Ron (1911-1986). An archive of early correspondence to friend and fellow writer Russell R. Hays (1904-1989) featuring 26 typed letters signed and one autograph letter signed ("Ron," or in one instance, signed in type), various places, 8 May 1935-9 October 1985 (the majority dating between 1935 and 1951); together with *Slaves of Sleep* (Chicago: Shasta Publishers, 1948) inscribed ("To my best friend Russell Hays / L. Ron Hubbard NYC -48"), *Fantastic* magazine October 1950, and an annotated flyer picturing Hubbard and advertising "L. Ron Hubbard / Writer / One Million Words Published."

65 pages, 216 x 279mm (creased where folded for mailing); some chipping to printed material.

**An important correspondence from Hubbard in the pivotal years leading up to the publication of *Dianetics* in 1950 and the founding of the Church of Scientology in 1954.** In 1934, Russell Hays and L. Ron Hubbard met in Encinitas, California, where both men were working as writers (Hays was toward the end of his career, Hubbard was just getting started – he would publish *Slaves of Sleep* in 1938) and raising their families. They quickly bonded and when Hays moved to Kansas, they stayed in touch. In the late 1930s Hubbard's letters begin to discuss *Excalibur* – the unpublished work that eventually became *Dianetics* – before dropping off from 1940 to 1948. On 15 July 1948 he announces, "Been much titillated with a new idea about psychology – loud boos from Lawrence! – and been amusing myself making a monkey out of Freud. He continues later, "A psychiatrist, who can do practically nothing for anybody; he uses psycho-analysis; he works two to three years on a customer [...] Well, I've been rolling this sort of thing back to twenty hours of work average for a total cure and complete shift of personality. Takes as high as fifty hours of work sometimes, but the thing works on about 80% of all patients, sane or otherwise. Now the question is, how do I go about doing something with it? I'll have a book, AN INTRODUCTION TO TRAUMATIC PSYCHOLOGY, but I have no license to practice (really none required for psychology but it looks better); I am not connected with any institution and I have no capital to start a fancy clinic. Your advice would be extremely welcome, swami."

Hubbard's last lengthy letter is dated 2 April 1950, a few days before *Dianetics* is published, and things are already in full swing for him:

"Time and the NY Times both carrying a long story," and he mentions having "formed up a foundation this week." "The Dianetics Foundation, of course, is for dianetics. The Hubbard Research Foundation, the second one, is for little items like a euphoria drug I dreamed up, how the sex practices of the Ancient Zulus compare with Hollywood stenographic personnel, why inventors refuse to make money out of their inventions and a few other minor affairs. Book may not catch hold right away but I think it should do its three hundred thousand copies in the next couple years." He continues, "All of which is good and excellent news to me because I've got my eye on the dollar sign. With other books, magazine articles, lectures and maybe a rich patient or two I think I can clean up a few bucks. I want a good home in some sunny clime, a nice yacht small enough to keep going without much expense, a pretty steno to take care of my typing, a good smart boy to look after the business affairs and thereafter a lot of peace in which to monkey around. If I can attain all this I shall be a happy man." *Provenance*: Russell R. Hays – by descent to the consignors.

\$10,000-15,000

PROPERTY FROM A PRIVATE COLLECTION

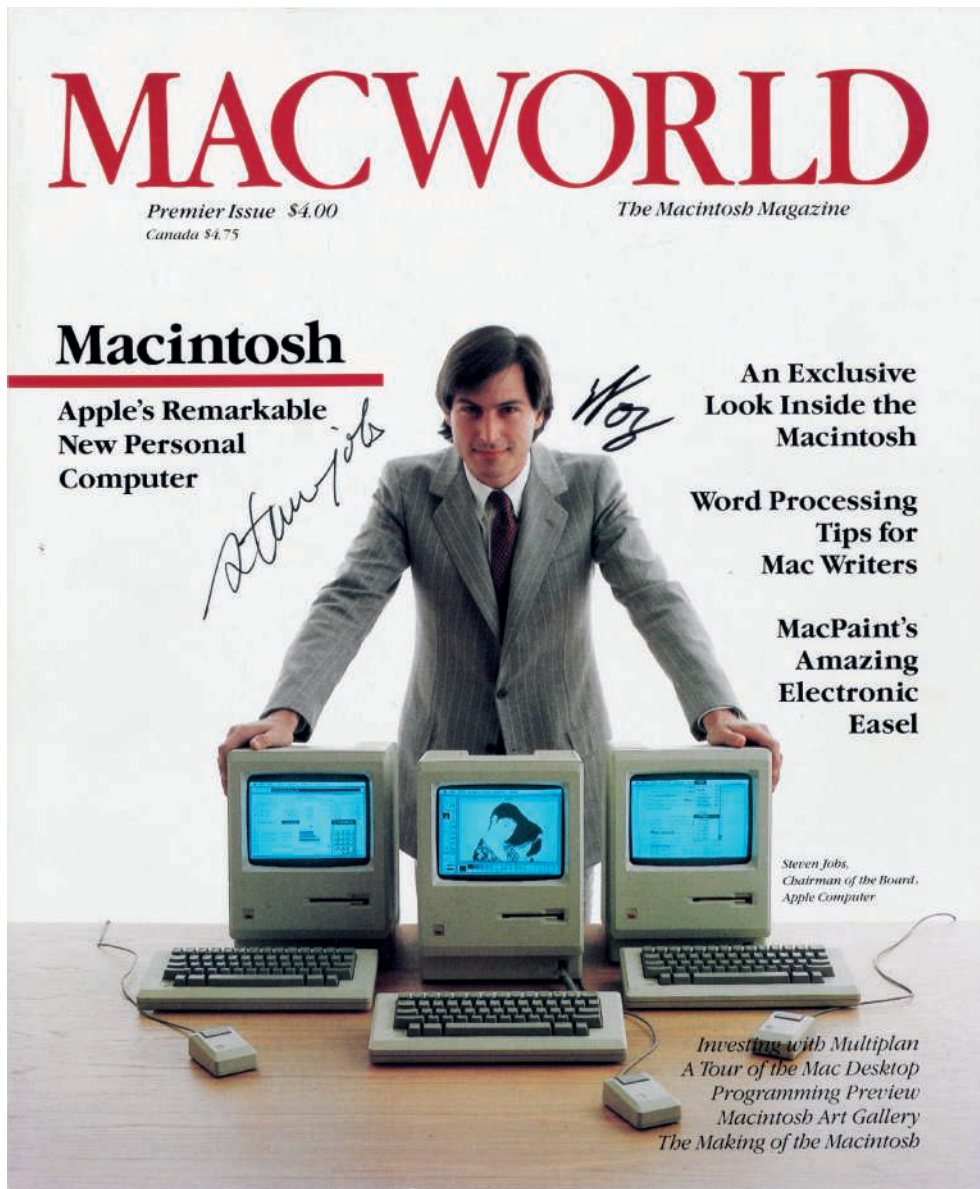
**196**

KAFKA, Franz (1883-1924). *The Metamorphosis*. London: The Parton Press, 1937.

**The first English edition of Kafka's surrealist fable, the Manney copy with original glassine jacket.** The tale of Gregor Samsa's transformation into a giant insect has achieved the status of a modern fairy tale. Nabokov judged Kafka as "the greatest German writer of our time," writing that "the transparency of his style underlines the dark richness of his fantasy world."

Octavo (185 x 123mm). Original cloth-backed gray boards, printed paper cover label, spine lettered in black, with original glassine dust jacket with price printed in blue on inner flap. *Provenance*: Richard Manney (bookplate; his sale Sotheby's New York, 11 October 1991, lot 184).

\$2,000-3,000



PROPERTY OF A GENTLEMAN

197

JOBS, Steven Paul (1955-2011), and WOZNIAK, Stephen Gary (b. 1950). Their signatures ("Steven S Jobs" & "Woz") accomplished on the cover of the premiere issue of *MacWorld*, Vol. 1, No. 1, San Francisco: PC World Communications, Inc., February 1984.

**Jobs and Wozniak sign the premiere issue of MacWorld that introduced the Macintosh to the world: the first mass-market computer with a graphical user interface – heralding the birth of the consumer computing revolution.** The issue, covering the "Macintosh[:] Apple's Remarkable New Computer", features Jobs in a pinstripe suit (sans his signature turtleneck) standing before three first-generation models of the revolutionary Macintosh computer. Introduced in 1984, the Macintosh featured two important innovations: the graphical user interface and the mouse. While neither was an invention by Apple Computer (much of the original hardware and software were developed by Xerox), it was Jobs who saw the potential for both innovations. Where the Apple I and Apple II models were hailed as important mass-market innovations when they debuted in the late 1970s, they appealed primarily to the tech-savvy, while the Macintosh was accessible to all, offering an intuitive interface that was easy to understand. The issue of *MacWorld* offers an introduction to the device, describing hardware and software innovations that set a new standard for consumer computing.

We are aware of only one other document bearing both the signatures of both Jobs and Wozniak to appear at auction: the 1976 partnership agreement for Apple Computer (Sotheby's New York, 13 December 2011, lot 241, \$1,594,500).

Quarto (275 x 230 mm). Staple bound.

\$40,000–60,000



OTHER PROPERTIES

198

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."

\$5,000-8,000

PROPERTY OF A GENTLEMAN

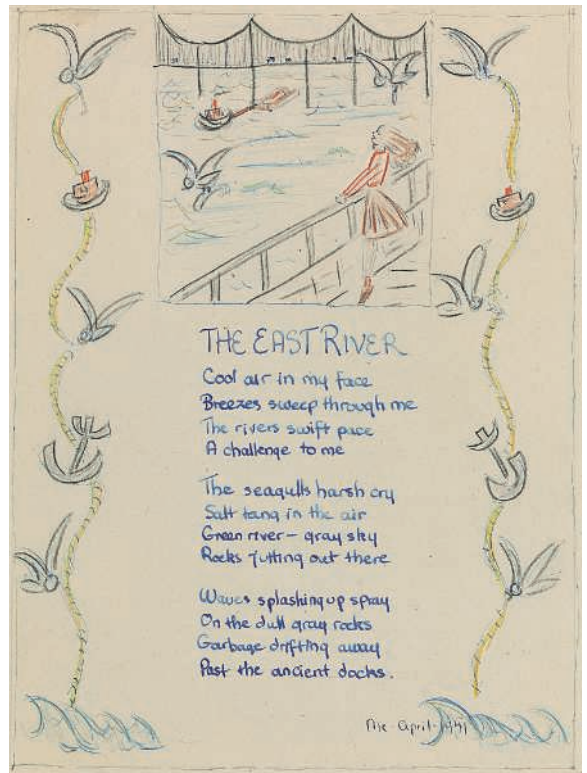
199

KENNEDY, John F. (1917-1963) - [LINCOLN, Evelyn (1909-1995).] Autograph note [Washington, 5 May 1961].

One page, 75 x 126mm (creased where folded).

**"Astronaut going up in five minutes." A note from Evelyn Lincoln's to President Kennedy, likely referring to the impending launch of Alan Shepard.** Kennedy shared a drycleaner with *Newsday* bureau chief Harold Levy, and when the drycleaner recovered Lincoln's note from Kennedy's pocket, Levy was the lucky recipient. Shepard's launch on 5 May 1961 was delayed for nearly eight hours past its schedule launch time and Lincoln's note would have alerted the President that the moment had finally arrived. Kennedy reportedly witnessed the landmark event on the television set in Vice President Lyndon B. Johnson's office. *Provenance:* Harold Rochelle Levy, Chief of the Washington Bureau of *Newsday* - by descent to the consignor.

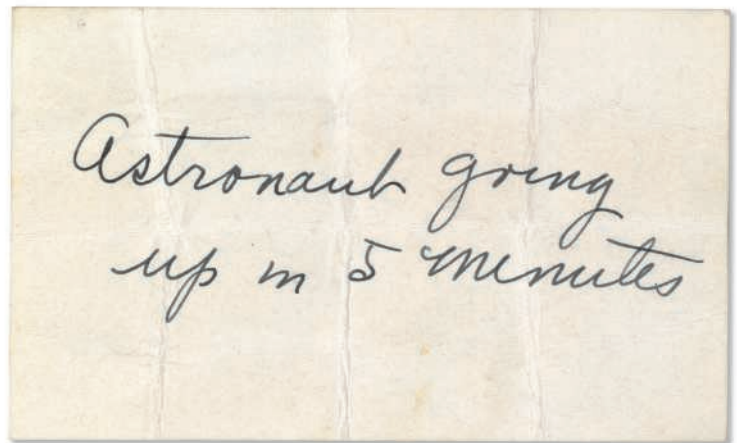
\$2,000-3,000



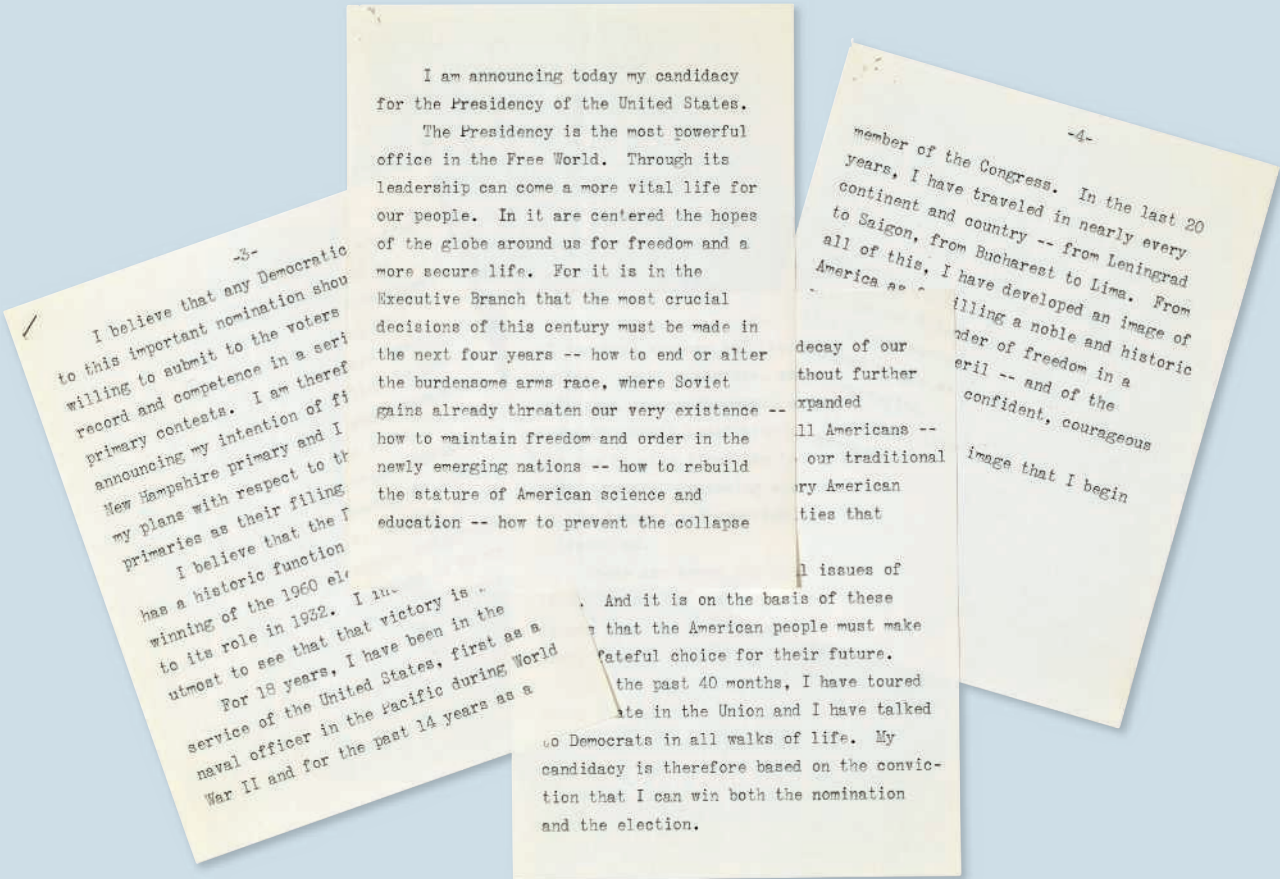
198



Cecil Stoughton, JFK Library



199



PROPERTY OF A GENTLEMAN

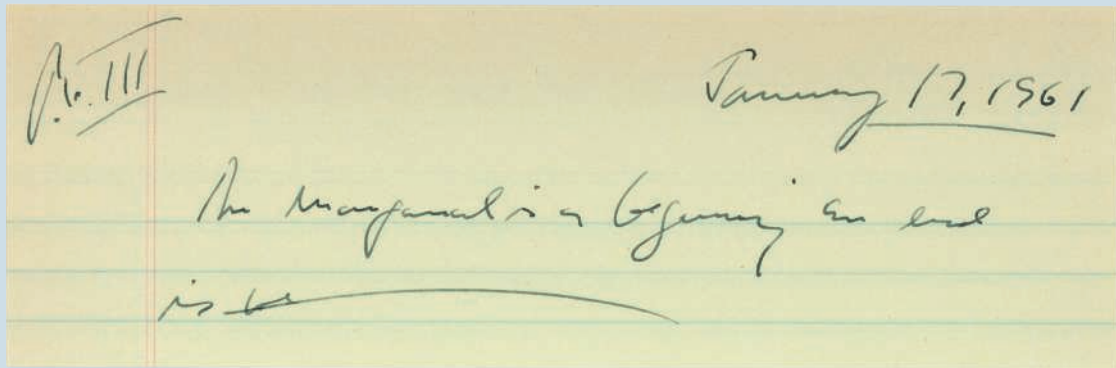
**200**

KENNEDY, John F. (1917-1963). Typescript [Washington, 2 January 1960].

Four pages, 267 x 205mm (staple holes to upper corner with original staple in page three, creased where folded).

**"I am announcing today my candidacy for the Presidency of the United States."** President Kennedy's own reading copy of his campaign announcement made in the Senate Caucus Room on 2 January 1960. The historic announcement closes: "For 18 years, I have been in the service of the United States, first as a naval officer in the Pacific during World War II and for the past 14 years as a member of the Congress. In the last 20 years, I have traveled in nearly every continent and country -- from Leningrad to Saigon, from Bucharest to Lima. From all of this, I have developed an image of America as fulfilling a noble and historic role as the defender of freedom in a time of maximum peril -- and of the American people as confident, courageous and persevering. It is with this image that I begin this campaign." The large font of the typescript is consistent with President Kennedy's reading copies of other speeches for this period. Kennedy reportedly personally handed the present typescript to *Newsday* bureau chief Harold Levy upon exiting the room. *Provenance*: Harold Rochelle Levy, Chief of the Washington Bureau of *Newsday* -- by descent to the consignor.

\$20,000-30,000



PROPERTY OF A NEW ENGLAND COLLECTOR

**201**

KENNEDY, John Fitzgerald (1917-1963). Autograph manuscript [aboard the *Caroline* en route from Palm Beach to Washington], 17 January 1961.

One page, 64 x 197 mm (visible), on yellow, lined paper, matted with a portrait.

**Three days before he was to deliver his inaugural address, Kennedy composes a "demonstration draft" for the benefit of a journalist in an effort to prove his authorship.** An amazing document, written in part for the benefit of *Time* magazine reporter Hugh Sidey, written aboard his private plane, the *Caroline*, on the afternoon of 17 January 1961. For many years, the present document had been presumed to be one of only two known handwritten drafts of his inaugural address. However, in interviews with Theodore Sorensen and Hugh Sidey done in the last decade, it has been determined that the present manuscript, as well as a nine-page holograph copy now housed at the John F. Kennedy Library in Boston, were in fact fair copies of a draft that Kennedy had dictated to Evelyn Lincoln a week earlier, on 10 January 1961.

On 16 January, Theodore Sorensen flew to Palm Beach where he and Kennedy spent the morning revising the 10 January draft. Sorensen spent the afternoon, assembling Kennedy's notes and typing a clean draft. The next morning, on 17 January, Kennedy reworked the draft further. That afternoon, Sorensen, Kennedy, and secretary Evelyn Lincoln boarded the *Caroline* for a trip back to Washington. During the early portion of the flight, Kennedy dictated what is considered the close-to-final version of the inaugural address to Lincoln. At some point soon afterward, Kennedy asked Evelyn Lincoln for a yellow legal pad and began jotting down his iconic closing invocation, "ask not what you can do..." Sorensen recalled that Kennedy had wryly observed afterward that he had heard that a holograph draft from one of Franklin Roosevelt's inaugural addresses had recently been discovered and sold for \$200,000 (Sorensen, *Kennedy*, 243; Tofel, *Sounding the Trumpet*, p. 68-69).

Then Kennedy invited Hugh Sidey, who was also traveling aboard the *Caroline*, into his compartment. Pushing aside his breakfast, Kennedy pulled out a legal pad and began jotting the line: "The Inaugural is a beginning an end is", but then stopped, ripped the page from the legal pad and discarded the page. He then started again, with a better approximation of the opening line of the 10 January draft and wrote for three pages. He then placed his pad down and commented to Sidey, "It's tough. The speech to the Massachusetts Legislature went so well. It's going to be hard to meet that standard." He told Sidey that he was unhappy with the opening passages. He continued to write some more and then threw his pen down in frustration. Sidey was flummoxed. He recalled thinking to himself "My God! it's three days before the inauguration, and he hasn't progressed beyond a first draft?" (Clarke, *Ask Not*, p. 194-195).

When their meeting ended, Kennedy drafted five additional pages which also corresponded to the 10 January dictated draft, and together with the page bearing his iconic closing invocation, became what was touted as his "early draft". Thurston Clarke described the affair as "a performance [...] a charade, but an honorable one, performed to reinforce the truth: that Kennedy was the author of the passages he had dictated [on 10 January]". It was very much a repeat performance he did from his hospital bed in 1955 for the benefit of reporter Evan Thomas to demonstrate that he was indeed the true author of *Profiles in Courage*. Drew Pearson's accusation that Kennedy was not the author of his 1956 book still stung, and Kennedy was determined to demonstrate that in this case of his inaugural address, he was the true author (Clarke, 194).

While the nine page draft became the oft-touted "early draft," Evelyn Lincoln retrieved the present discarded manuscript and added it to her growing collection of Kennedy memorabilia. Provenance: Evelyn Lincoln – Robert L. White (his sale, Guernsey's, 18-19 March 1998, lot 7) – the consignor.

\$50,000–75,000

(d) the recording in the late spring and early summer of 1969 of the album called "Abbey Road", which was finally released in September, 1969 before "Let it Be".

It is therefore over 18 months since we last recorded together.

5. During the making of the "White Album" Richard Starkey (whom I shall call Ringo) announced that he was leaving the group, saying that he was "not getting through" to the rest of us. He came back after two days.

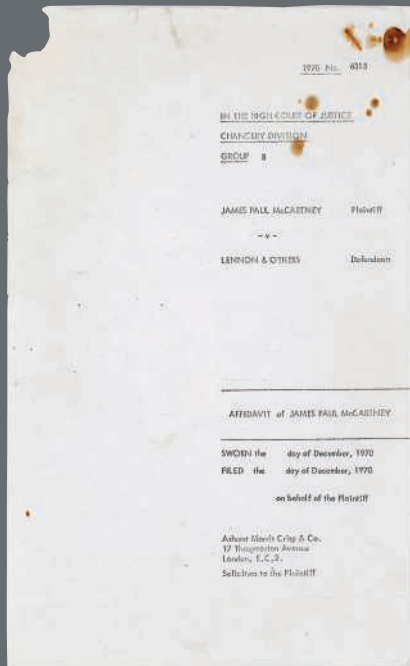
*Said we did it & want him any more*

At this stage none of us wanted the Beatles to finish, but we were becoming musically less compatible and were beginning to drift apart. Each began to look to his own interests rather than those of the Group. Musical differences became more marked, particularly between myself and John. He and I had been the principal collaborators in writing the songs. By the time that "Abbey Road" was recorded we were openly critical of each other's music, and he was no longer interested in the performance of songs which he had not written himself.

6. During the recording of the music for a film called "Let it Be" (then planned as an album called "Get Back") George had a row with the rest of us Paul about the performance of songs, as a result of which he walked out. We next saw him a few days afterwards at a meeting in Ringo's house when he told us he was leaving the group. He later agreed to continue at least until the recording was finished.

*Paul was guilty of this for years. Let it be dip*

7. During the early part of 1969 John and Yoko had launched various ventures separate from the Beatles, including "Plastic Ono" and other recordings, picture exhibitions and personal appearances. John told the rest of us at the end of January 1969 that Allen Klein was to be his new business manager, and suggested that we as a group should employ him. At about this time against the wishes of the other three I left a meeting which was attended also by Klein.



202

PROPERTY OF A LADY

202

McCartney, Paul (b. 1942), LENNON, John (1940 - 1980). *IN THE HIGH COURT OF JUSTICE CHANCERY DIVISION [...] BETWEEN JAMES PAUL McCartney Plaintiff and JOHN ONO LENNON, GEORGE HARRISON, [J] RICHARD STARKEY and APPLE CORPS LIMITED Defendants*. London [31] December 1970.

12 pages, 331 x 204mm (small portions of text blurred from exposure to moisture, a few marginal losses, minor mounting remnants on verso).

**The Beginning of the End: Paul McCartney's 1970 affidavit initiating his lawsuit to break up the Beatles, with John Lennon's handwritten annotations throughout countering McCartney's allegations.** A historic and remarkable document that marks the official action to dissolve the partnership that had dominated popular music since 1964. On New Year's Eve 1970, McCartney took the fateful step after years of acrimony and creative differences — many of which are outlined in a series of 25 points in the present affidavit that confronted Lennon at the close of the year.

McCartney lists several main reasons that he had been "driven" to apply for formal dissolution. Firstly the Beatles had "long since ceased to perform as a group". Additionally, he deeply objected to the other three Beatles' preference to retain the services of manager Allen Klein, whom McCartney deeply distrusted. He also contended that remaining within the Beatles was a threat to his creative freedom. Finally, he charged that no accounts had ever been prepared for the partnership since its inception.

McCartney then offers detail to support his claims, with quite a few provoking comments by Lennon in the margins. McCartney lamented the band's decision to cease touring: "Whilst we had been touring the relationship between us was very close." To this Lennon counters: "many fights on tour about leadership." As the Beatles settled into life as a studio band, they began to drift apart creatively. "Musical differences became more marked," and by the time the band recorded *Abbey Road* "Lennon was no longer interested" in the performance of songs which he had not written himself." Lennon countered in the left margin: "Paul was guilty of this for years". When, according to McCartney, Lennon finally expressed his wish for "a divorce", he explained, according to McCartney, that "in effect" the band had come full circle, because the band photograph to be used in *Get Back* so closely resembled their first album. "Never happened" exclaimed Lennon.

One of the final straws for McCartney was the issue of the timing of the release of his solo album, *McCartney*. Apple had sought to delay the release, an action that McCartney viewed as a threat to his creative freedom. To this charge, Lennon responded that the band "resented the high handed way in which his record 'suddenly' appeared, and demanding release dates with no consideration whatever for other Apple Products." McCartney also disliked Phil Spector's work on *Let it Be*, and claimed he was not consulted--something that "had never happened before". Lennon countered that it "used to happen in [the] early days". And above all, McCartney deeply distrusted Alan Klein, whom he had attempted to give "the benefit of the



203

considerable doubt I had about him, whilst making it clear that I did not want him as a manager." But as events unfolded, he became increasingly distrustful of Klein, especially "his tendency to sow discord between us individually, by playing one of the other; his untruthfulness; and his unscrupulous efforts to hold himself out as my manager".

Between April and August there were no meetings of the band. In the latter month, McCartney wrote to Lennon "suggesting that we should 'let each other out of the trap.'" According to McCartney, Lennon replied by enclosing a photograph of himself and Yoko Ono with a balloon caption asking "'How and Why?'" McCartney responded, "'How by signing a paper with says we hereby dissolve our partnership. Why because there is no partnership.'" According to McCartney, Lennon's sent a card in reply, saying that if McCartney could secure the assent of the others, he would consider it. Beside the paragraph Lennon quipped: "I expect something[?] a little less 'poetic' considering his advisors had been explaining it to him for 2 yrs." McCartney then accused Lennon of making agreements pertaining to their joint publishing venture without his consent, to which Lennon countered, "no one can even get in touch with him [McCartney]."

McCartney's suit, which asked the court dissolve the partnership, "to order that partnership accounts be taken and to appoint a receiver in the interim." That "interim" would continue until 1975 as extended litigation was needed to unwind their official association. An important document marking the end of the short, yet prolific career of the most influential group in the history of popular music. *Provenance*: Richard Wolfers Auctions, San Francisco, 13 June 1992, lot 427.

\$100,000-150,000

PROPERTY OF A GENTLEMAN

203

THE BEATLES. Photograph signed ("Paul McCartney", "John Lennon", "George Harrison" and "Ringo Starr"), n.p., c. 1967.

215 x 255mm, image excised from a printed program for *Sgt. Pepper's Lonely Hearts Band* (Lennon and McCartney's signatures slightly faded).

A terrific image of the Beatles shortly after they ceased touring in late 1966 and confined their efforts to the studio (and film). *Sgt. Pepper's Lonely Hearts Club Band* was the first album to be released following their retirement from touring and proved an immediate sensation. Today it is considered one of the finest records ever produced.

\$3,000-5,000

155



PROPERTY OF A GENTLEMAN

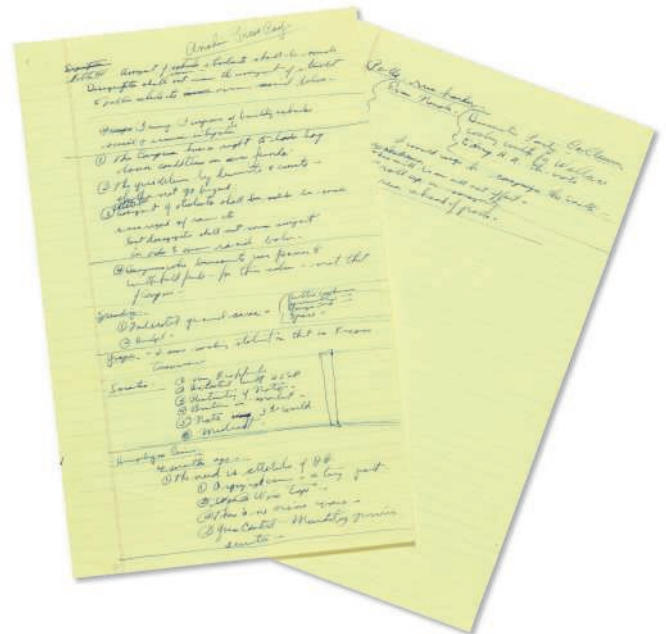
**204**

MONROE, Marilyn (1926-1962). Photograph signed ("Marilyn Monroe") [September 1947].

252 x 200mm (light crease at bottom, minor corner crease at top left).

**A very early photograph, signed the year after she adopted the iconic moniker—Marilyn Monroe.** A very early image of Monroe, then a young, little-known starlet who spent a year working as a pinup model before signing with 20th Century Fox in June 1946. It was at that point she adopted her screen name. Monroe had few film roles in these early years — a few lines in *Dangerous Years* (1947) and *Scudda Hoo! Scudda Hay!* (1948). Her contract with 20th Century was not renewed in August 1947 and she returned to modeling while pursuing further studies at the Actors' Laboratory Theatre, which taught the techniques of the Group Theatre. She would endure several more years of short-term contracts and modeling work before she broke through in 1950, a year in which she appeared in six films, two of them critically acclaimed (*The Asphalt Jungle* and *All About Eve*), and signed a seven-year contract with 20th Century Fox in December 1950.

\$10,000-15,000



PROPERTY FROM THE FORBES COLLECTION

**205**

NIXON, Richard M. (1913-94). Autograph manuscript, n.p. [16-17 September 1968].

Two pages, 330 x 215mm, ruled yellow paper.

**Nixon's notes from the 1968 campaign trail, outlining his thoughts on a wide range of domestic and foreign issues, including his so-called "Southern Strategy";** compiled in preparation for an Anaheim, California press conference. Under a heading of "Segregation, Title IV," Nixon writes: "Desegregation shall not mean the assignment of students to public schools to achieve racial balance. Primary purpose of building schools social & economic integration." It is "dangerous," he writes, "when bureaucrats use power to withhold funds for their ideas, not that of Congress." The final paragraph refers to an Evans and Novak column on the impact of George Wallace on the campaign. The syndicated columnists charged that the Democrats were "working for Wallace to deny R. N. the vote." Nixon makes a note: "I would urge to campaign the South. There will be an all-out effort to roll up a majority." Here Nixon touches on one of the most historically significant aspects of the 1968 campaign: his so-called "Southern strategy" of appealing to not only Wallace voters, but to disgruntled Democrats and converting the once solidly Democratic South into a GOP stronghold.

\$3,000-5,000

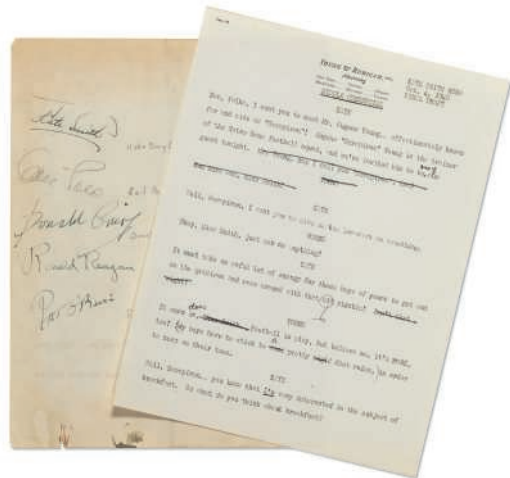
## 206

REAGAN, Ronald (1911-2004). Typescript signed ("Ronald Reagan"), also signed by co-stars Pat O'Brien, Kate Smith, Gale Page, and Donald Crisp, Kate Smith Hour, 4 October 1940.

24 pages, 280 x 215mm, partially on Young & Rubicam letterhead, several pencil notations, one or two possibly in Reagan's hand.

### Ronald Reagan and his fellow stars turn out for the premiere of "Knut Rockne All American" on the Kate Smith Hour on CBS.

Reagan and two fellow actors signed the script, along with Kate Smith, the radio star famous for her rendition of Irving Berlin's "God Bless America." Pat O'Brien played coach Knute Rockne, veteran English actor Donald Crisp played Father Callahan, and future president Ronald Reagan played George Gipp, winning for himself the political nickname that would accompany him through two terms in the White House - "The Gipper." The script includes ten pages of commercials for Grape Nuts cereal.



\$3,000-5,000

## 207

REAGAN, Ronald (1911-2004). A series of pencil sketches signed ("Ronald Reagan"), n.p., n.d.

One page, 215 x 140mm, paper (lightly creased; crossed out arithmetic at upper left corner).

**A collection of six doodles of some of Reagan's favorite caricatures** including a jowly smoking man in a bowtie, a Chinese man in a stylized hat, and a one-eyed alien, among others.



\$2,000-3,000

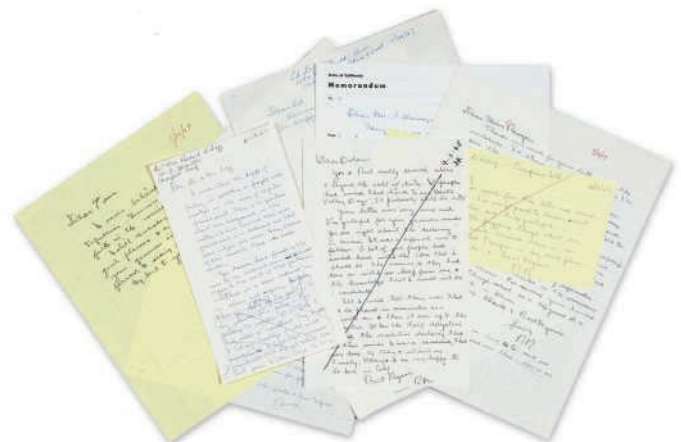
## 208

REAGAN, Ronald (1911-2004). Eight draft autograph letters signed ("Ronald," "Ron," or "RR") as Governor to various recipients, April 1967 to September 1968.

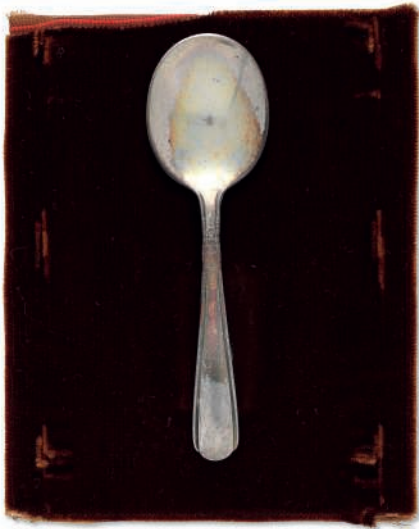
12 pages, ranging in size from 223 x 151mm to 310 x 200mm, with notes, emendations, and excisions in Reagan's and other hands.

### Ronald Reagan as Governor of California: a collection of draft letters on a variety of subjects including Vietnam, education funding, capital punishment, General Electric and his Irish family tree.

A group of handwritten letters prepared by Governor Reagan for his typists. He writes on 19 April 1967: "I am convinced that [capital] punishment is a deterrent and that some citizens are alive today because of this threat to those who would murder." His correspondents in this instance, Dr. and Mrs. Richard L. Sagg, had written to criticize him for being "callous and unfeeling" in handling a case and for throwing out the first pitch at a ballgame the day of the execution. To a Mrs. Schliesmayer he says, "I don't know what we can do until our govt. in Wash. quits pretending this war can go on in Viet Nam without the rest of us joining in as we have in every war." On his father, Reagan tells Miss Eileen O'Reagan that he "was orphaned when he was 3 yrs. old and hence didn't talk too much about family or his parents. I do know that his father (my grandfather Michael Reagan) came from County Cork with a sister named Margaret," and settled in Bennett, Iowa. "That's about the extent of my information." [With:] Typed letter signed from Ed Langley to Reagan, 8 November 1967, enclosing a list of eight questions relating to his time working for General Electric.



\$4,000-6,000



OTHER PROPERTIES

**209**

ROOSEVELT, Franklin (1882-1945). Baby spoon, with autograph note signed from General Elliott Roosevelt, 28 October 1987.

Sterling silver, 105mm, housed in display case measuring 145 x 120mm (mounted on velvet backing); with autograph note on Roosevelt's personal stationery.

**FDR's silver spoon**, with an autograph note of explanation to a family friend from his son: "Dear Will: - The baby spoon that you have in your collection originally belonged to me. I had been given it many years ago by my Mother who told me that the spoon had been used by my Father, as a baby. Best wishes, Elliott Roosevelt." [With:] General Roosevelt's calling card with his autograph note: "Dear Bill - we loved our visit with you the other night. Elliott Roosevelt Dec 1977."

\$4,000-6,000

PROPERTY OF A GENTLEMAN

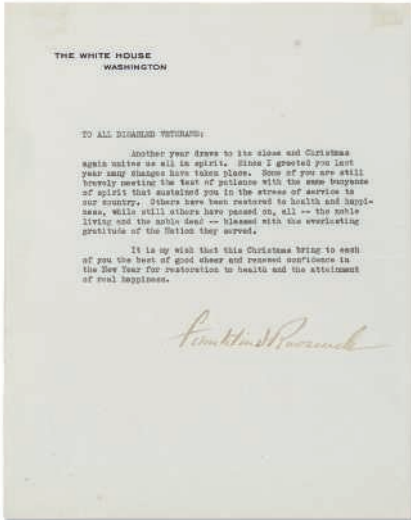
**210**

ROOSEVELT, Franklin D. (1882-1945). Typed letter signed ("Franklin D. Roosevelt") as President, a message to All Disabled Veterans, Washington, D. C., [November 1935].

One page, 225 x 172mm, on White House stationery (light adhesive marks at top margin).

**FDR's Christmas Greetings to the Disabled Veterans of the First World War.** More than most Presidents, Roosevelt could understand the difficulties of living with a disability, and here he sends heartfelt greetings to the injured veterans of "the war to end all wars": "Since I greeted you last year many changes have taken place. Some of you are still bravely meeting the test of patience with the same buoyance of spirit that sustained you in the stress of service to our country. Others have been restored to health and happiness, while still others have passed on, all—the noble living and the noble dead—blessed with the everlasting gratitude of the Nation they served. It is my wish that this Christmas bring to each of you the best of good cheer and renewed confidence in the New Year for restoration to health and the attainment of real happiness."

\$1,000-1,500



PROPERTY FROM THE FORBES COLLECTION

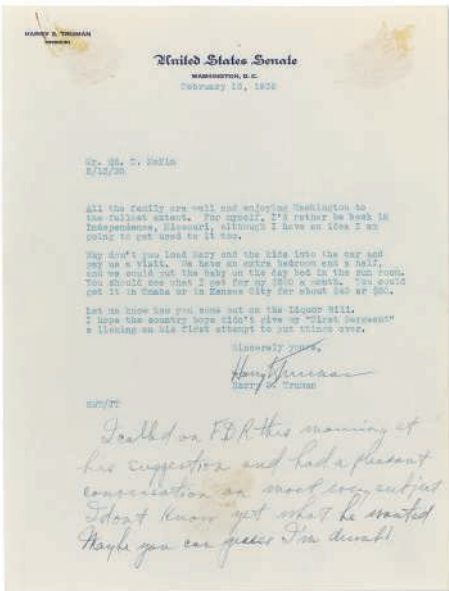
**211**

TRUMAN, Harry S. (1884-1972). Two typed letters signed ("Harry Truman") as Senator from Missouri to Edward D. McKim (1895-1969), Washington, 13 February 1935 and 21 February 1942.

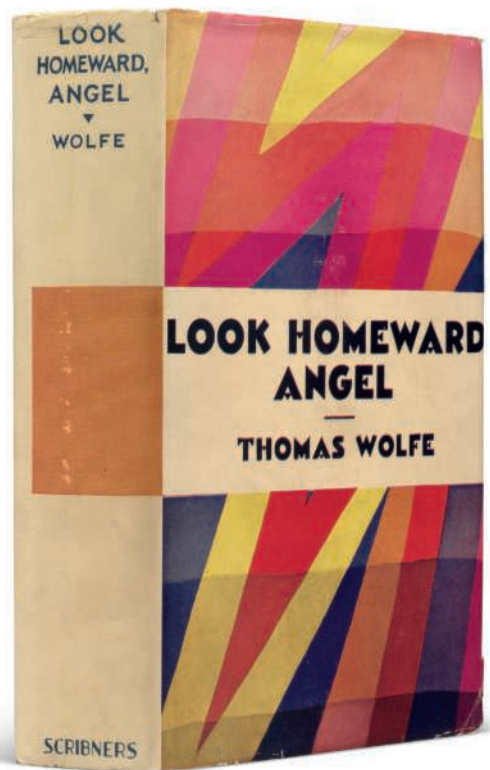
Four pages, 260 x 200mm, accomplished on United States Senate stationery, both letters with a five-line autograph postscript in Truman's hand (minor glue remnants, usual folds.)

**Harry Truman writing on the New Deal during his first months as a Senator.** Truman's letter of 13 February 1935 opens by venting his frustration: "I have been having all sorts of trouble on the Appropriations Committee here in Washington. We are considering the biggest appropriation bill in history, and nobody, from the President to the Chief Clerk in the Public Works Department, is able to tell us anything about it. At least they don't tell us anything about it. We have been butchering it for fair. And when it comes out of Committee, the President, himself, won't know his child." His postscript concerns an interview with President Roosevelt: "I called on F.D.R. this morning at his suggestion and had a pleasant conversation on most every subject I don't know yet what he wanted [...] Maybe you can guess I'm dumb!" On 21 February 1942 he again writes to McKim, who was then the agency director at the Omaha Mutual Benefit Health and Accident Association: "I fear very much that you don't completely understand my New Deal point of view. The trend of 'normalcy' which brought us into this war and our financial straits was toward absolute control by a very few in the financial field. [...] My understanding of the New Deal is to give just such fellows as you a chance to operate." McKim served under Truman during World War I and later as Chief Administrative Assistant to the President in 1945.

\$1,500-2,000







PROPERTY FROM A PRIVATE COLLECTION

**212**

SALINGER, Jerome David (1919-2010). *The Catcher in the Rye*. New York: Little, Brown and Company, 1951.

**The first edition, first printing.** *Catcher's* protagonist, Holden Caulfield, has entered the pantheon of American literary heroes as an exemplar of postwar youthful rebellion. In years following WWII, "the young used many voices—anger, contempt, self-pity—but the quietest, that of a decent perplexed American adolescent, proved the most telling" (Burgess, *99 Novels*, pp. 53-54).

Octavo (197 x 134mm). Original black cloth; original pictorial dust jacket with portrait photograph of Salinger on rear panel (a few small nicks at corners and folds of jacket).

\$5,000–8,000

**213**

WOLFE, Thomas (1900-1938). *Look Homeward, Angel. A Story of the Buried Life*. New York: Charles Scribner's Sons, 1929.

**A fine first edition of Wolfe's first and greatest book, in the first state dust jacket.** The Manney copy. *Look Homeward, Angel* is the first of Wolfe's four thinly veiled autobiographical novels. Wolfe's controversial first book met immediate acclaim; the following year, Sinclair Lewis named Wolfe among the most promising of the younger generation of writers in his Nobel prize speech. Johnson A2.1.2.

Octavo (193 x 130mm). Original blue publisher's cloth, original printed dust jacket with Wolfe's photo by Doris (slight edgewear to jacket); red morocco folding case. *Provenance:* Richard Manney (his sale, Sotheby's New York, 11 October 1991, lot 320).

\$3,000–5,000

# 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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

### 4 VIEWING LOTS PRE-AUCTION

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

### 8 WATCHES & CLOCKS

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

### 2 RETURNING BIDDERS

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

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

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

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

#### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol 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:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) 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:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and
- (d) 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 2.5% 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:

- (a) 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
- (b) 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 give notice to 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:

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) 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**.

- (c) 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.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) 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.
- (f) 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**.
- (g) 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 on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
  - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - (ii) 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
  - (iii) 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.
- (i) 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.
- (j) **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:
  - (a) This **additional warranty** does not apply to:
    - (i) 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;
    - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - (iii) books not identified by title;
    - (iv) **lots** sold without a printed **estimate**;
    - (v) books which are described in the catalogue as sold not subject to return; or
    - (vi) defects stated in your **condition** report or announced at the time of sale.
  - (b) 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.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
  - (i) the **hammer price**; and
  - (ii) the **buyer's premium**; and
  - (iii) 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**").
- (b) 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.
- (c) 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:
  - (i) Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
  - (ii) 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.

- (iii) 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
- (iv) Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
  - (v) Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) 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.
- (e) 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:

- (a) When you collect the **lot**; or
- (b) 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

- (a) 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):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - (ii) 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;
  - (iii) 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;
  - (iv) 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;
  - (v) 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);
  - (vi) we can, at our option, reveal your identity and contact details to the seller;
  - (vii) 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;
  - (viii) 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
  - (ix) we can take any other action we see necessary or appropriate.
- (b) 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

- (a) 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).
- (b) 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.
- (c) 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.

- (d) 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:
  - (i) we will charge you storage costs from that date.
  - (ii) 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:
- charge you storage fees while the **lot** is still at our saleroom; or
  - remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [PostSaleUS@christie.com](mailto: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](http://www.christies.com/shipping) or contact us at [ArtTransportNY@christie.com](mailto:ArtTransportNY@christie.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 are not to have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be

confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRESTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic:** authentic : a genuine example, rather than a copy or forgery of:

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it paragraph F1 (a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2. **lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1 (a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters. **warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

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

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

#### Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below.

Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

#### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*\*Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*\*Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

18/05/17

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

## STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

## STORAGE CHARGES

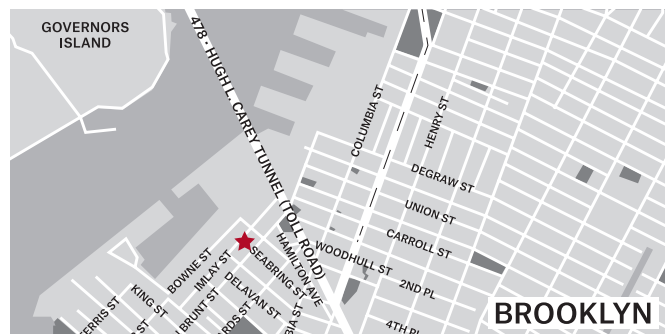
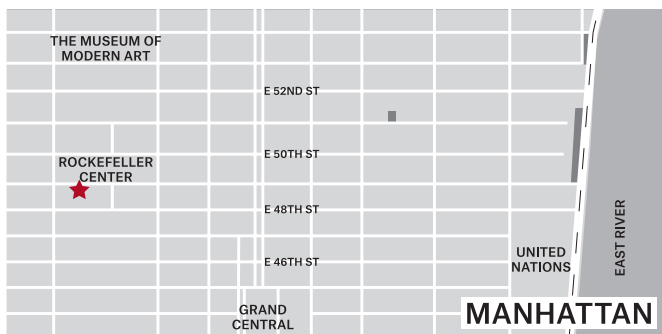
**Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.**

**Lots** will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. <b>Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.</b>		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



### Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020  
Tel: +1 212 636 2000  
nycollections@christies.com  
Main Entrance on 49th Street  
Receiving/Shipping Entrance on 48th Street  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**

### Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231  
Tel: +1 212 974 4500  
nycollections@christies.com  
Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**



THE PLANTIN POLYGLOT

*Biblia Regia*. Antwerp: Christopher Plantin for King Philip II of Spain, 1569-1573.

One of 13 copies printed on vellum, the only copy in private hands.

£400,000-600,000

**VALUABLE BOOKS & MANUSCRIPTS**

*London, 11 July 2018*

**VIEWING**

9 - 13 June 2018  
20 Rockefeller Plaza  
New York, NY 10020

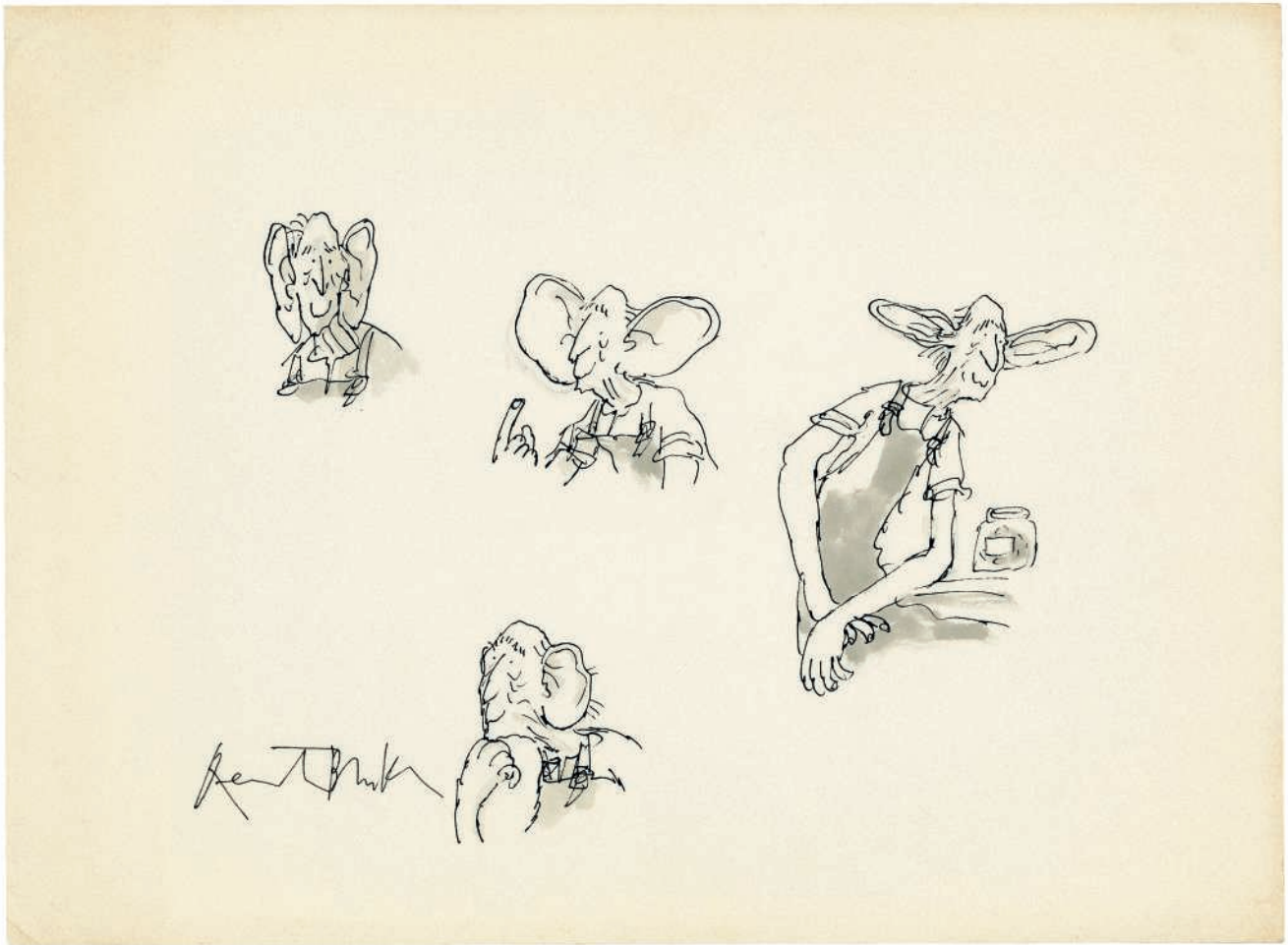
7 - 10 July 2018  
8 King Street  
London SW1Y 6QT

**CONTACT**

Julian Wilson  
jwilson@christies.com  
+44 (0)20 7389 2157

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**



QUENTIN BLAKE  
*The BFG*  
Pen, ink, watercolour, 275 x 375mm  
£2,500-3,500

## QUENTIN BLAKE: A RETROSPECTIVE

ALTERNATIVE VERSIONS FROM THE ARTIST'S PERSONAL COLLECTION

### VALUABLE BOOKS & MANUSCRIPTS

*London, 11 July 2018*

*and*

### ONLINE

*3-12 July 2018*

#### VIEWING

7 - 10 July 2018  
8 King Street  
London SW1Y 6QT

#### CONTACT

Sophie Hopkins  
shopkins@christies.com  
+44 (0)20 7752 3144

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



# WRITTEN BIDS FORM

## CHRISTIE'S NEW YORK

### FINE PRINTED BOOKS & MANUSCRIPTS INCLUDING AMERICANA

THURSDAY 14 JUNE 2018  
AT APPROXIMATELY 2.00 PM

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: BENINCASA  
SALE NUMBER: 16082

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

#### BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000 by US\$100s  
US\$2,000 to US\$3,000 by US\$200s  
US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)  
US\$5,000 to US\$10,000 by US\$500s  
US\$10,000 to US\$20,000 by US\$1,000s  
US\$20,000 to US\$30,000 by US\$2,000s  
US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)  
US\$50,000 to US\$100,000 by US\$5,000s  
US\$100,000 to US\$200,000 by US\$10,000s  
Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$250,000, 20% on any amount over US\$250,000 up to and including US\$4,000,000 and 12.5% of the amount above US\$4,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**AUCTION RESULTS: CHRISTIES.COM**

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

**16082**

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

City

State

Zone

Daytime Telephone

Evening Telephone

Fax (Important)

Email

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

#### PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

## ARGENTINA

**BUENOS AIRES**  
+54 11 43 93 42 22  
Cristina Carlisle

## AUSTRALIA

**SYDNEY**  
+61 (0)2 9326 1422  
Ronan Sulich

## AUSTRIA

**VIENNA**  
+43 (0)1 533 881214  
Angela Bailou

## BELGIUM

**BRUSSELS**  
+32 (0)2 512 88 30  
Roland de Lathuy

## BRAZIL

**SÃO PAULO**  
+55 21 3500 8944  
Marina Bertoldi

## CANADA

**TORONTO**  
+1 647 519 0957  
Brett Sherlock (Consultant)

## CHILE

**SANTIAGO**  
+56 2 2 2631642  
Denise Ratinoff de Lira

## COLOMBIA

**BOGOTA**  
+571 635 54 00  
Juanita Madrinan  
(Independent Consultant)

## DENMARK

**COPENHAGEN**  
+45 3962 2377  
Birgitta Hillingsø (Consultant)  
+ 45 2612 0092  
Rikke Juel Brandt (Consultant)

## FINLAND AND THE BALTIC STATES

### HELSINKI

+358 40 5837945  
Barbro Schauman  
(Consultant)

## FRANCE

**BRITTANY AND THE LOIRE VALLEY**  
+33 (0)6 09 44 90 78  
Virginie Gregory (Consultant)

## GREATER EASTERN FRANCE

+33 (0)6 07 16 34 25  
Jean-Louis Janin Daviet  
(Consultant)

## NORD-PAS DE CALAIS

+33 (0)6 09 63 21 02  
Jean-Louis Brémilts  
(Consultant)

## •PARIS

+33 (0)1 40 76 85 85

## POITOU-CHARENTE

**AQUITAINE**  
+33 (0)5 56 81 65 47  
Marie-Cécile Moueix

## PROVENCE -

### ALPES CÔTE D'AZUR

+33 (0)6 71 99 97 67  
Fabienne Albertini-Cohen

## RHÔNE ALPES

+33 (0)6 61 81 82 53  
Dominique Pierron  
(Consultant)

## GERMANY

**DÜSSELDORF**  
+49 (0)21 14 91 59 352  
Arno Verkade

## FRANKFURT

+49 170 840 7950  
Natalie Radziwill

## HAMBURG

+49 (0)40 27 94 073  
Christiane Gräfin zu Rantzau

## MUNICH

+49 (0)89 24 20 96 80  
Marie Christine Gräfin Huyn

## STUTTGART

+49 (0)71 12 26 96 99  
Eva Susanne Schweizer

## INDIA

**MUMBAI**  
+91 (22) 2280 7905  
Sonal Singh

## INDONESIA

**JAKARTA**  
+62 (0)21 7278 6268  
Charmie Hamami

## ISRAEL

**TEL AVIV**  
+972 (0)3 695 0695  
Roni Gilat-Baharaff

## ITALY

**MILAN**  
+39 02 303 2831  
Cristiano De Lorenzo

## ROME

+39 06 686 3333  
Marina Cicogna

## NORTH ITALY

+39 348 3131 021  
Paola Gradi (Consultant)

## TURIN

+39 347 2211 541  
Chiara Massimello  
(Consultant)

## VENICE

+39 041 277 0086  
Bianca Arrivabene Valenti  
Gonzaga (Consultant)

## BOLOGNA

+39 051 265 154  
Benedetta Possati Vittori  
Venenti (Consultant)

## GENOA

+39 010 245 3747  
Rachele Guicciardi  
(Consultant)

## FLORENCE

+39 055 219 012  
Alessandra Niccolini di  
Camugliano (Consultant)

## CENTRAL & SOUTHERN ITALY

+39 348 520 2974  
Alessandra Allaria  
(Consultant)

## JAPAN

**TOKYO**  
+81 (0)3 6267 1766  
Chie Hayashi

## MALAYSIA

**KUALA LUMPUR**  
+65 6735 1766  
Julia Hu

## MEXICO

**MEXICO CITY**  
+52 55 5281 5546  
Gabriela Lobo

## MONACO

+377 97 97 11 00  
Nancy Dotta

## THE NETHERLANDS

**•AMSTERDAM**  
+31 (0)20 57 55 255  
Arno Verkade

## NORWAY

**OSLO**  
+47 949 89 294  
Cornelia Svedman  
(Consultant)

## PEOPLES REPUBLIC OF CHINA

**BEIJING**  
+86 (0)10 8583 1766

## •HONG KONG

+852 2760 1766

## •SHANGHAI

+86 (0)21 6355 1766

## PORTUGAL

### LISBON

+351 919 317 233  
Mafalda Pereira Coutinho  
(Consultant)

## RUSSIA

### MOSCOW

+7 495 937 6364  
+44 20 7389 2318  
Zain Talyarkhan

## SINGAPORE

### SINGAPORE

+65 6735 1766  
Nicole Tee

## SOUTH AFRICA

### CAPE TOWN

+27 (21) 761 2676  
Juliet Lomborg  
(Independent Consultant)

## DURBAN & JOHANNESBURG

+27 (31) 207 8247  
Gillian Scott-Berning  
(Independent Consultant)

## WESTERN CAPE

+27 (44) 533 5178  
Annabelle Conyngham  
(Independent Consultant)

## SOUTH KOREA

### SEOUL

+82 2 720 5266  
Jun Lee

## SPAIN

### MADRID

+34 (0)91 532 6626  
Carmen Schjaer  
Dalia Padilla

## SWEDEN

### STOCKHOLM

+46 (0)73 645 2891  
Claire Ahman (Consultant)  
+46 (0)70 9369 201  
Louise Dyhlén (Consultant)

## SWITZERLAND

### •GENEVA

+41 (0)22 319 1766  
Eveline de Proyart

## •ZURICH

+41 (0)44 268 1010  
Jutta Nixdorf

## TAIWAN

**TAIPEI**  
+886 2 2736 3356  
Ada Ong

## THAILAND

**BANGKOK**  
+66 (0)2 652 1097  
Benjawan Uraipraivan

## TURKEY

**ISTANBUL**  
+90 (532) 558 7514  
Eda Kehale Argün  
(Consultant)

## UNITED ARAB EMIRATES

**•DUBAI**  
+971 (0)4 425 5647

## UNITED KINGDOM

**•LONDON**  
+44 (0)20 7839 9060

## NORTH AND NORTHEAST

+44 (0)20 3219 6010  
Thomas Scott

## NORTHWEST AND WALES

+44 (0)20 7752 3033  
Jane Blood

## SOUTH

+44 (0)1730 814 300  
Mark Wrey

## SCOTLAND

+44 (0)131 225 4756  
Bernard Williams  
Robert Lagneau  
David Bowes-Lyon (Consultant)

## ISLE OF MAN

+44 (0)20 7389 2032

## CHANNEL ISLANDS

+44 (0)20 7389 2032

## IRELAND

+353 (0)87 638 0996  
Christine Ryall (Consultant)

## UNITED STATES

### CHICAGO

+1 312 787 2765  
Cathy Busch

### DALLAS

+1 214 599 0735  
Capera Ryan

### HOUSTON

+1 713 802 0191  
Jessica Phifer

### LOS ANGELES

+1 310 385 2600  
Sonya Roth

### MIAMI

+1 305 445 1487  
Jessica Katz

### •NEW YORK

+1 212 636 2000

### NEWPORT

+1 401 849 9222  
Betsy Ray  
(Independent Consultant)

### PALM BEACH

+1 561 777 4275  
David G. Ober (Consultant)

### SAN FRANCISCO

+1 415 982 0982  
Ellanor Notides

## AUCTION SERVICES

**CHRISTIE'S AUCTION ESTIMATES**  
Tel: +1 212 492 5485  
www.christies.com

## CORPORATE COLLECTIONS

Tel: +1 212 636 2464  
Fax: +1 212 636 4929  
Email: gsudlow@christies.com

## ESTATES AND APPRAISALS

Tel: +1 212 636 2400  
Fax: +1 212 636 2370  
Email: info@christies.com

## MUSEUM SERVICES

Tel: +1 212 636 2620  
Fax: +1 212 636 4931  
Email: awhiting@christies.com

## OTHER SERVICES

### CHRISTIE'S EDUCATION

New York  
Tel: +1 212 355 1501  
Tel: +1 212 355 7370  
Email: christieseducation@christies.edu

Hong Kong  
Tel: +852 2978 6768  
Fax: +852 2525 3856  
Email: hkcourse@christies.com

### London

Tel: +44 (0)20 7665 4350  
Fax: +44 (0)20 7665 4351  
Email: education@christies.com

### Paris

Tel: +33 (0)1 42 25 10 90  
Fax: +33 (0)1 42 25 10 91  
Email: ChristiesEducationParis@christies.com

### CHRISTIE'S INTERNATIONAL REAL ESTATE

New York  
Tel: +1 212 468 7182  
Fax: +1 212 468 7141  
Email: info@christiesrealestate.com

### London

Tel: +44 (0)20 7389 2551  
Fax: +44 (0)20 7389 2168  
Email: info@christiesrealestate.com

### Hong Kong

Tel: +852 2978 6788  
Fax: +852 2845 2646  
Email: info@christiesrealestate.com

### CHRISTIE'S FINE ART STORAGE SERVICES

New York  
Tel: +1 212 974 4579  
Email: newyork@cfass.com

Singapore  
Tel: +65 6543 5252  
Email: singapore@cfass.com

### CHRISTIE'S REDSTONE

Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office      EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman  
Guillaume Cerutti, Chief Executive Officer  
Stephen Brooks, Deputy Chief Executive Officer  
Jussi Pylkkänen, Global President  
François Curiel, Chairman, Europe and Asia  
Loïc Brivezac  
Gilles Erulin  
Jean François Palus  
Héloïse Temple-Boyer  
Sophie Carter, Company Secretary

## INTERNATIONAL CHAIRMEN

Charles Cator, Deputy Chairman, Christie's Int.  
Stephen Lash, Chairman Emeritus, Americas  
The Earl of Snowdon, Honorary Chairman, EMERI

## CHRISTIE'S AMERICAS

Marc Porter, Chairman  
Brook Hazelton, President

## CHAIRMAN'S OFFICE

Ben Hall, Chairman  
Alexander Rotter, Co-Chairman  
Bonnie Brennan, Deputy Chairman  
Cyanne Chutkow, Deputy Chairman  
Sheri Farber, Deputy Chairman  
Loïc Gouzer, Co-Chairman  
John Hays, Deputy Chairman  
Conor Jordan, Deputy Chairman  
Maria C. Los, Deputy Chairman  
Andrew Massad, Deputy Chairman  
Ellanor Notides, Deputy Chairman  
Jonathan Rendell, Deputy Chairman  
Capera Ryan, Deputy Chairman  
Barrett White, Deputy Chairman  
Eric Widing, Deputy Chairman  
Athena Zonars, Co-Chairman

## CHRISTIE'S ADVISORY BOARD, AMERICAS

The Lord Carrington, KG, Honorary Chairman  
John L. Vogelstein, Chairman  
Herb Allen, Elizabeth Ballantine, Charlie Blaquier,  
Stephen Bronfman, Christina Chandris,  
Bruno Eberli, Lynn Forester de Rothschild,  
Ambassador Stuart E. Eizenstat,  
Ashton Hawkins, Esq., J Tomilson Hill III,  
Barbara Jakobson, Nancy M. Kissinger,  
George Klein, Ambassador William H. Luers,  
Hon. Nicholas Platt, Li Chung Pei,  
Jeffrey E. Perelman, Tara Rockefeller, Denise Saul,  
Andrew N. Schiff, M.D., Clifford M. Sobel,  
Michael Steinhardt, Archbold D. van Beuren,  
Casey Wasserman

## CHRISTIE'S AMERICAS

### SENIOR VICE PRESIDENTS

Rachel Adey, Kelly Ayers, Martha Baer,  
Diane Baldwin, Heather Barnhart, Alyson  
Barnes, Michael Bass, Elizabeth Beaman,  
G. Max Bernheimer, Rita Boyle, Catherine Busch,  
Max Carter, Angelina Chen, Sandra Cobden,  
Dan Conn, Kathy Coumou, Deborah Coy,  
Francois de Poortere, Carrie Dillon, Monica Dugot,  
Richard Entrup, Lydia Fenet, Jessica Fertig,  
Dani Finkel, Johanna Flaum, Sara Friedlander,  
Virgilio Garza, Benjamin Gore,  
Karen Gray, Jennifer K. Hall, Bill Hamm,  
William Haydock, Darius Himes, Koji Inoue,  
Erik Jansson, Rahul Kadakia, Kathy Kaplan,  
Julie Kim, Sharon Kim, Stefan Kist,  
Deepanjana Klein, David Kleiweg de Zwaan,  
Susan Kloman, Timothy Kompanchenko,  
James Leitch, Daphne Lingon, Richard Lloyd,  
Gabriela Lobo, Rebecca MacGuire,  
Erin McAndrew, Adrien Meyer, Rick Moeser,  
Richard Nelson, Tash Perrin, Jason Pollack,  
Denise Ratinoff, Kimberly Ray, John Reardon,  
Margot Rosenberg, Sonya Roth, Caroline Sayan,  
Veronique Shagnon-Burke, Muys Sniijders,  
Will Strafford, Sarah Vandeweerd, Cara Walsh,  
Amy Wexler, Allison Whiting, Marissa Wilcox,  
Jody Wilkie, Zackary Wright, Steven Wrightson,  
Jennifer Zatorski, Steven J. Zick

### VICE PRESIDENTS

Christine Layng Aschwald, Danielle Austin,  
Victoria Ayers, Diane Baldwin, Marina Bertoldi,  
Adrian Bijanada, Katie Bollom, Diana Bramham,  
Eileen Brankovic, Maryum Busby, Cristina Carlisle,  
John Caruso, Elisa Catenazzi,  
Ana Maria Celis, Veronique Chagnon-Burke,  
Michelle Cheng, Margaret Conklin,  
Kristen de Bruyn, Elise de la Selle, Aubrey Daval,  
Cathy Delany, Ashish Desai, Christine Donahue,  
Caitlin Donovan, Alexandra Duch,  
Yasaman Djunic, Lauren Frank, Vanessa Fusco,  
Sayuri Ganepola, Christina Geiger, Joshua Glazer,  
Lisa Gluck, Peggy Gottlieb, Margaret Gristina,  
Izabela Grocholski, Helena Grubestic,  
James Hamilton, Elizabeth Hammer-Munemura,  
Natalie Hamrick, Minna Hanninen, Anne Hargrave,  
Margaret Hoag, Val Hoyt, Sima Jalili,  
Tianyue Jiang, Jessica Katz, Sumako Kawai,  
Marisa Kayyem, Caroline Kelly, Peter Klarnet,  
Alexis Klein, Kristin Kolich, Samantha Koslow,  
Noah Kupferman, Richard LaSalle,  
Alexandra Lenobel, Richard Lopez, Ryan Ludgate,  
Adam McCoy, Michael Moore, Danielle Mosse,  
Caroline Moustakis, Libia Nahas, Laura Nagle,  
Marysol Nieves, Remi Nouailles,  
Jonquil O'Reilly, Rachel Orkin-Ramey,  
Joanna Ostrem, Sam Pedder-Smith,  
Carleigh Queenth, Joseph Quigley, Shlomi Rabi,  
Prakash Ramdas, Jeremy Rhodes, Casey Rogers,  
Thomas Root, William Russell, Emily Sarokin,  
Arianna Savage, Stacey Sayer, Morris Scardigno,  
Monique Sofo, Jogendra Somarouthu,  
Edwina Stitt, Gemma Sudlow, Bliss Summers,  
Bo Tan, Scott Torrence, Arianna Tosto,  
Terence Vetter, Beth Vilinsky, Jill Waddell,  
Hartley Waltman, Michal Ward, Frederic Watrelot,  
Alan Wintermute, Jennifer Wright, Kristen Yraola,  
Timothy Yule, Cara Zimmerman

### ASSOCIATE VICE PRESIDENTS

Tylee Abbott, Tyrone Armstrong, Nicole Arnot,  
Nishad Avari, Abby Bauman, Kristin Bisagna,  
Bernadine Boisson, Vanessa Booher,  
Anne Bracegirdle, Elaine Brens, Christiana Bromberg,  
Natalie Brown, Tristan Bruck, Elisa Catenazzi,  
Michelle Cha, Megha Choudury, Patrick Conte,  
Alison Curry, Cathy Delany, Julie Drennan,  
William Fischer, Emily Fisher, Sara Fox,  
Kristen France, Juarez Francis,  
Russell Gautsch, Emily Gladstone, Douglas Goldberg,  
Mariya Golovina, Robert Gordy, Julia Gray,  
Lindsay Griffith, Emily Grimbball, Rachel Hagopian,  
Olivia Hamilton, Amy Indyke, Bennett Jackson,  
Katie Jacobs, Stephen Jones, Peter Kalogiannis,  
Jean M. Kim, Kirill Kluev, Paula Kowalczyk,  
Sibyl Lafontant, Madeline Lazaris, Andrew Lick,  
David Lieu, Malcolm Lindquist, Alexander Locke,  
Samantha Margolis, Laura Mathis, Noah May,  
Nina Milbank, Ruth Mauldin, Nicole Moffatt,  
Leo Montan, Melissa Morris, Takaaki Murakami,  
Libia Nahas, Margaret O'Connor, Ayub Patel,  
Daniel Peros, Jessica Phifer, Nell Plumfield,  
Joseph Quigley, Rebecca Roundtree, Sara Rutter,  
Nicole Sales, Emily Salzberg, Morgan Schoonhoven,  
Adnan Shafique, Chloe Sherrill, Jason Simonds,  
Hilary Smith, Victoria Solivan, Hannah Fox Solomon,  
Natalie Stagnitti-White, Joey Steigelman,  
Joanna Szymkowiak, Victoria Tudor, Lillian Vasquez,  
Mike Wang, Stella Wang, Izzie Wang, Seth Watsky,  
Candace Wetmore, Elizabeth Wight, Emma Winder,  
Gretchen Yagielski

### AMERICAN BOARD

#### INTERNATIONAL REPRESENTATIVES

Lisa Cavanaugh, Lydia Kimball, Mary Libby,  
Juanita Madrinan, Brenda Norris, David G. Ober,  
Kelly Perry, Nancy Rome, Brett Sherlock

© Christie, Manson & Woods Ltd. (2018)

Catalogue photo credits:

Julio Vega, Richard Rethemeyer



# INDEX

## A

Abbot J., 5  
Acarete du Biscay, 11  
Acuña, C., 11  
Adams, J., 79, 104, 112  
Adams, J.Q., 112-114  
Aitken, R., 81  
Alchemy, 31  
Aldrovandi U., 37  
Alfonso X, 12  
Alfonso XI, 13  
Anderson, R., 115  
Apollonius, 38  
Archimedes, 38  
Argensola, B., 14  
Audubon, J., 2-4

## B

Bachman, J., 2  
Bartoli, P., 39  
Basketball, 174  
Bechamel, F., 11  
Beck, M., 165  
Benincasa, G., 15  
Bible, 40, 46, 81  
Blaeu, J., 16  
Blaeu, W., 16  
Bode, W., 50  
Bodmer, K., 9  
Brant, S., 56  
Brewer, G., 157  
Buffalo Germans, 174  
Bullion Controversy, 75  
Bunker Hill, 83  
Burgoyne, J., 82  
Burr, A., 80  
Burton, R., 57  
Butterflies, 5

## C

Canada, 33, 84, 102  
Caradoc of Llancarfan, 58  
Catechism, 54, 98  
Cervantes, M., 41, 42  
Chagall, M., 172  
Chamberlain, J., 116  
Chamberlain, N., 175  
Chandler, R., 179  
Charles V, 17  
Chaucer, G., 59, 60  
Childs, F., 92  
Churchill, W., 175-178  
Clark, A., 99  
Clark, M., 99  
Clemens, S., 117, 118  
Clinton, G., 80  
Clinton, H., 181  
Clinton, W., 181  
Coronado, F., 17, 18  
Cortés, H., 17, 18, 25  
Crane, S., 119  
Crevecoeur, M., 85

## D

Daniell, T., 19  
Daniell, W., 19  
Darwin, C., 61  
Davis, J., 128  
de Bondt, J., 29  
Declaration of Independence, 86, 87

Delacroix, E., 43  
Denham, B., 136  
Dickens, C., 62-65  
Diesbach Torny, G., 139  
Dogs, 6  
Donne, J., 66  
Dreiser, T., 180

## E

Edison, T., 120, 121  
Edwards, S., 6  
Einstein, A., 182-189  
Elizabeth I, 69

## F

Findley, E., 152-170  
Force, P., 87  
Franklin, B., 88, 92  
Frémont, J., 132

## G

Garcia de Loaysa, F., 17  
Gazetteer, 89  
Georgia, 5  
Gerry, E., 104  
Gillet, J., 11  
Gilmer, R., 99  
Ginsberg, A., 190, 191  
Gittichius, M., 54  
Globe, 20  
Goethe, J., 43  
Gold Rush, 122  
Gordon, W., 90  
Gower, J., 67  
Goya, F., 44  
Grant, U., 123  
Grasse Tily, F., 110  
Gray, T., 68  
Guericke, O., 45  
Gutenberg, J., 46

## H

Hamilton, A., 106, 109  
Hancock, J., 91  
Harrison, G., 202  
Hart, J., 99  
Hays, R., 195  
Heine, W., 142  
Heller, J., 192  
Hemingway, E., 193  
Henry VIII, 70  
Higden, R., 71  
Hilton, J., 194  
Hollis, T., 103  
Hopkinson, F., 99  
Horner, F., 75  
Houston, S., 124, 126  
Hubbard, L., 195

## J

Jackson, A., 125, 126  
Jay, J., 92, 93  
Jefferson, T., 94-96  
Jobs, S., 197  
Johnson, A., 127  
Jouault, A., 144

## K

Kafka, F., 196  
Kennedy Onassis, J., 198  
Kennedy, J., 199-201  
Kerguelen, Y., 21  
Key, F., 111

## L

Laet, J., 22  
Le Clerc, N., 23  
Lear, E., 72  
Lee, C., 82  
Lee, F., 97  
Lee, R., 128, 129  
Leeuwenhoek, A., 47  
Lennon, J., 202, 203  
Lincoln, A., 130-133, 135  
Lindbergh, C., 168, 171  
Linschoten, J., 24  
Lopez, G., 12  
Lorenzana, F., 18  
Ludolphus of Saxony, 48  
Lyell, C., 73

## M

Madison, J., 143  
Markgraf, G., 29  
Maximilian, A., 9  
Maximilian I, 139  
McCartney, P., 202, 203  
Melville, H., 137  
Mendoza, A., 17  
Mérimee, P., 173  
Mexican Documents, 17, 25  
Mexican imprint, 98  
Mexican-American War, 140, 141  
Mexico, 17, 25, 98, 138-141  
Milton, J., 74, 76  
Molière, 49  
Monroe, J., 143  
Monroe, M., 204  
Morgan, J., 50  
Mourlot, F., 172  
Muchet, R., 75

## N

New York City, 142  
Newell, T., 91  
Nicolaus of Lyra, 40  
Nixon, R., 205  
Nodal, B., 26  
Nodal, G., 26

## O

Ogilby, J., 27, 28  
Olympics, 174  
Owen, A., 122  
Owen, R., 131

## P

Paine, T., 100, 101  
Peale, C., 4  
Peale, T., 4  
Picasso, P., 173  
Piso, W., 29  
Pitt, H., 103  
Pitt, W., 103  
Porcacchi, T., 30  
Portolan Atlas, 15  
Postel, G., 51  
Pownall, T., 102

## R

Reagan, R., 206-208  
Ricardo, D., 75  
Roberts, D., 7  
Rolewinck, W., 52  
Romano, G., 39  
Roosevelt, F., 209-211  
Roosevelt, T., 143, 144  
Rosa, 138  
Rosnel, P., 31  
Ruiz de Montoya, A., 32  
Russia, 23, 53, 136

## S

Sagard, G., 33  
Salinger, J., 212  
Salt, H., 8  
Samano, J., 17  
Santa Ana, A., 140  
Schumacher, J., 53  
Scott, J., 89  
Scott, W., 140  
Serenus, 38  
Shakespeare, W., 76, 77  
Simcoe, J., 84  
Simon, P., 34  
Sioux, 145  
Spenser, E., 78  
Star Spangled Banner, 111  
Starr, R., 202  
Starring, W., 145, 146  
Stockton, R., 99  
Stone, W., 86, 87  
Stradanus, 36  
Straet, J., 36  
Stuart, J., 129, 147  
Sullivan, J., 104

## T

Taft, W., 143  
Tanner, H., 138  
Tasso, T., 55  
Taylor, Z., 148  
Texas, 124, 149  
Thoreau, H., 150, 151  
Torquemada, J., 35  
Truman, H., 211  
Tyler, J., 80

## W

Walton, G., 80  
Warre, H., 10  
Washington, G., 105-109  
Whaling, 136, 137  
Whipple, W., 80  
Wied-Neuwied, A., 9  
Williams, T., 141  
Wilson, A., 4  
Witherspoon, J., 99  
Wolfe, T., 213  
Wozniak, S., 197  
Wright Brothers, 152-167  
Wyoming, 145

## Y

Yorktown, 110

being aggregated

to some genus. The descent of man. Ch. Darwin

[The multiple or single origin of mankind has recently been much discussed by polygenists & monogenists. The question is at once settled for those who do not admit

the common descent of allied species.

~~settled~~ of determining whether or not to or as races. This existing kinds of man shall be called as species,

but, however, can be settled of arbitrary, as by as no definition, or test of ~~settled~~ of the term

species is universally accepted. We <sup>may</sup> see ~~the~~ how unprofitable it is to decide on the value of the term



*Insule sancte marie. CCC LXVII.*

*Mandare que serma dicitur.*

CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020