

A BRITAINE

A ROMANE

A SAXON

BRITANNIA

A DANE

A NORMAN

FINE PRINTED
BOOKS &
MANUSCRIPTS
INCLUDING
AMERICANA

New York
4 December 2018

CHRISTIE'S

IMPRINTED AT LONDON

Anno
Cum Privilegio
1613





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AUCTION CALENDAR

31 OCTOBER - 8 NOVEMBER 2018

ON THE SHOULDERS OF GIANTS
ONLINE

1-8 NOVEMBER 2018

SCULPTED BY NATURE
ONLINE

20 NOVEMBER 2018

LIVRES RARES ET MANUSCRITS
PARIS

28 NOVEMBER 2018

RUSSIAN LITERARY FIRST EDITIONS
AND MANUSCRIPTS: HIGHLIGHTS
FROM THE R. EDEN MARTIN
COLLECTION
LONDON

4 DECEMBER 2018

ALBERT EINSTEIN: THE GOD LETTER
NEW YORK

12 DECEMBER 2018

VALUABLE BOOKS AND MANUSCRIPTS
LONDON

FINE PRINTED BOOKS & MANUSCRIPTS INCLUDING AMERICANA

TUESDAY 4 DECEMBER 2018

AUCTION

Tuesday 4 December 2018
at approximately 2.00 pm (Lots 2-223)
immediately following the sale of Albert Einstein: The God Letter

20 Rockefeller Plaza
New York, NY 10020

FRONT COVER:
Lot 35

INSIDE FRONT COVER:
Lot 76

OVERLEAF:
Lot 217

INSIDE BACK COVER:
Lot 159

BACK COVER:
Lot 140

VIEWING

Friday	30 November	10.00 am - 6.00 pm
Saturday	1 December	10.00 am - 6.00 pm
Sunday	2 December	10.00 am - 6.00 pm
Monday	3 December	10.00 am - 6.00 pm
Tuesday	4 December	10.00 am - 2.00 pm

AUCTIONEER

John Hays (#0822982)

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 **BOSPHORUS-16392**

CONDITIONS OF SALE

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

[40]

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CHRISTIE'S



ORDER OF SALE

Science, Travel & Natural History

Science – Lots 2-16

Travel & Natural History – Lots 17-42

Continental Printed Books & Manuscripts – Lots 43-83

English Printed Books & Manuscripts – Lots 84-99

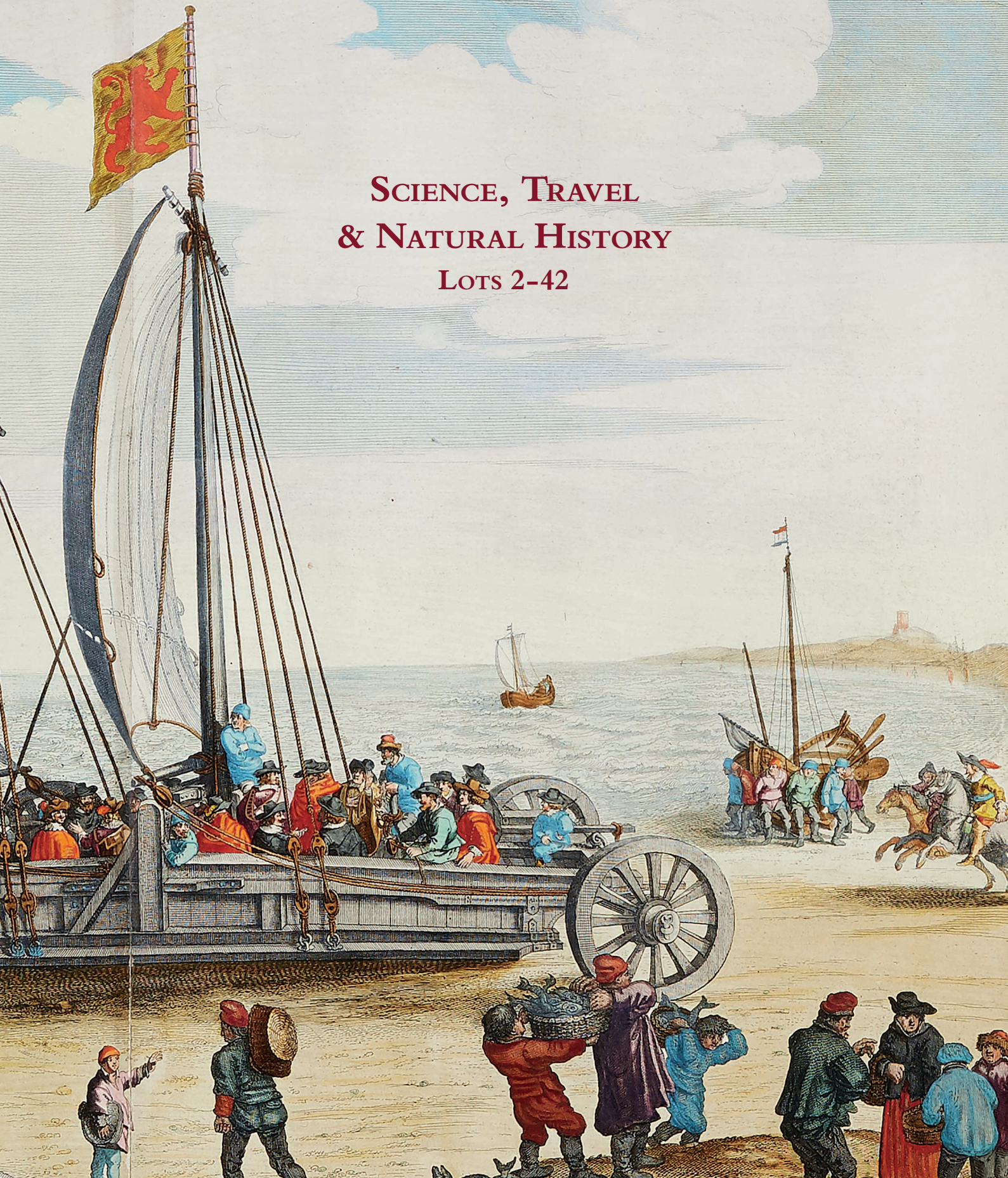
Beloved Enchanter: The Arthur Rackham Collection of Nita and Frank N. Manitzas – Lots 100-126

Printed & Manuscript Americana – Lots 127-175

The 20th Century – Lots 176-223

SCIENCE, TRAVEL
& NATURAL HISTORY

LOTS 2-42



SCIENCE: LOTS 2-16

2

ALBOHAZEN [or Abū l-Hasan 'Alī ibn Abī l-Rijāl al-Shaybani] (c.1015-c.1063). *Albohazen Haly filii Abenragel libri de iudiciis astrorum*. Translated and edited by Antonius Stupa. Basel: Heinrich Petrus, March 1551.

An influential Arabic astronomical text translated into Latin, from the library of Renaissance mathematician Thomas Allen. Allen was astrologer to Robert Dudley, Earl of Leicester, as well as a colleague of the occultists John Dee and Edward Kelley. He gave this book to his student Sir Thomas Aylesbury, who would later become a major patron of mathematics, providing a witness to the continuing influence of Islamic science in Renaissance England. The author, Albohazen, was a Cordoban astrologer at the court of Zīrid prince Muhizz ibn Bādīs in Tunisia, whose learning earned him the title of “Ptolomeus Alter.” The present work (*Complete Book on the Judgment of the Stars*) proved one of the most popular astrological texts in both the Dar al-Islam and the Latin West for several centuries. The Arabic treatise was originally translated into Castilian in 1254 by Yehuda ben Moshe at the court of Alfonso X in Toledo. A Latin translation was made from the Castilian and printed at Venice in 1485. This is the first edition of a new, more accurate Latin translation by the Swiss physician Antonius Stupanus, published immediately before his death from plague in 1551. Only three other copies have appeared at auction according to RBH and ABPC. Adams A69; Houzeau & Lancaster I, 3870.

Folio (318 x 210mm). Woodcut initials, woodcut printer’s device on title and verso of final leaf (first gathering and final leaf remargined at gutter; minimal marginal worming, occasional stains). Later English calf (rebacked, endpapers renewed). *Provenance*: deleted early signature on title – Thomas Allen (1542-1632; English mathematician, astrologer, and book collector; note of gift on title to: – Thomas Aylesbury (1576-1657, English navy surveyor and master of the mint).

\$5,000-8,000

PROPERTY OF A PRIVATE COLLECTOR

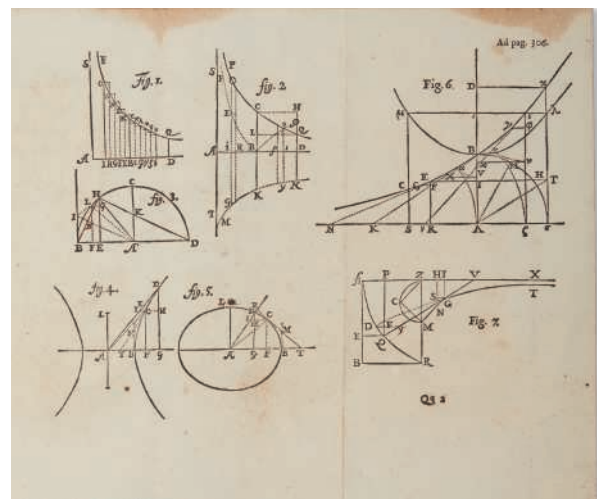
3

BERNOULLI, Jacob (1654-1705). *Ars conjectandi*. Edited by Nicolaus Bernoulli (1687-1759). Basel: Thurneisen brothers, 1713.

The first edition of the “first significant book on probability theory” which “set forth the fundamental principles of the calculus of probabilities and contained the first suggestion that the theory could extend beyond the boundaries of mathematics to apply to civic, moral and economic affairs” (Norman). *Ars conjectandi* deals with the theory of combinations, gives concrete examples on the expectation of profit in games, and considers probability from a philosophical perspective. The appendix, written in French, explains the various strategies of real tennis, *jeu de paume*, and the probabilities of winning in different situations. Bernoulli discusses players of uneven strength, games of two versus one, and other permutations of the game. This copy may have belonged to the composer Francesco Conti, author of the oldest known mandolin method book—he was at the time of publication living in Vienna. An attractive copy. Dibner 110; Grolier/Horblit 12; Norman 216; PMM 179.

Quarto (204 x 162mm). With the errata and blank leaf (two gatherings lightly browned). Two folding printed tables; one folding woodcut plate. Contemporary vellum, spine gilt-lettered; custom half morocco box. *Provenance*: Francesco Conti (perhaps the Italian composer, c.1681/2-1732; neat ownership inscription to title).

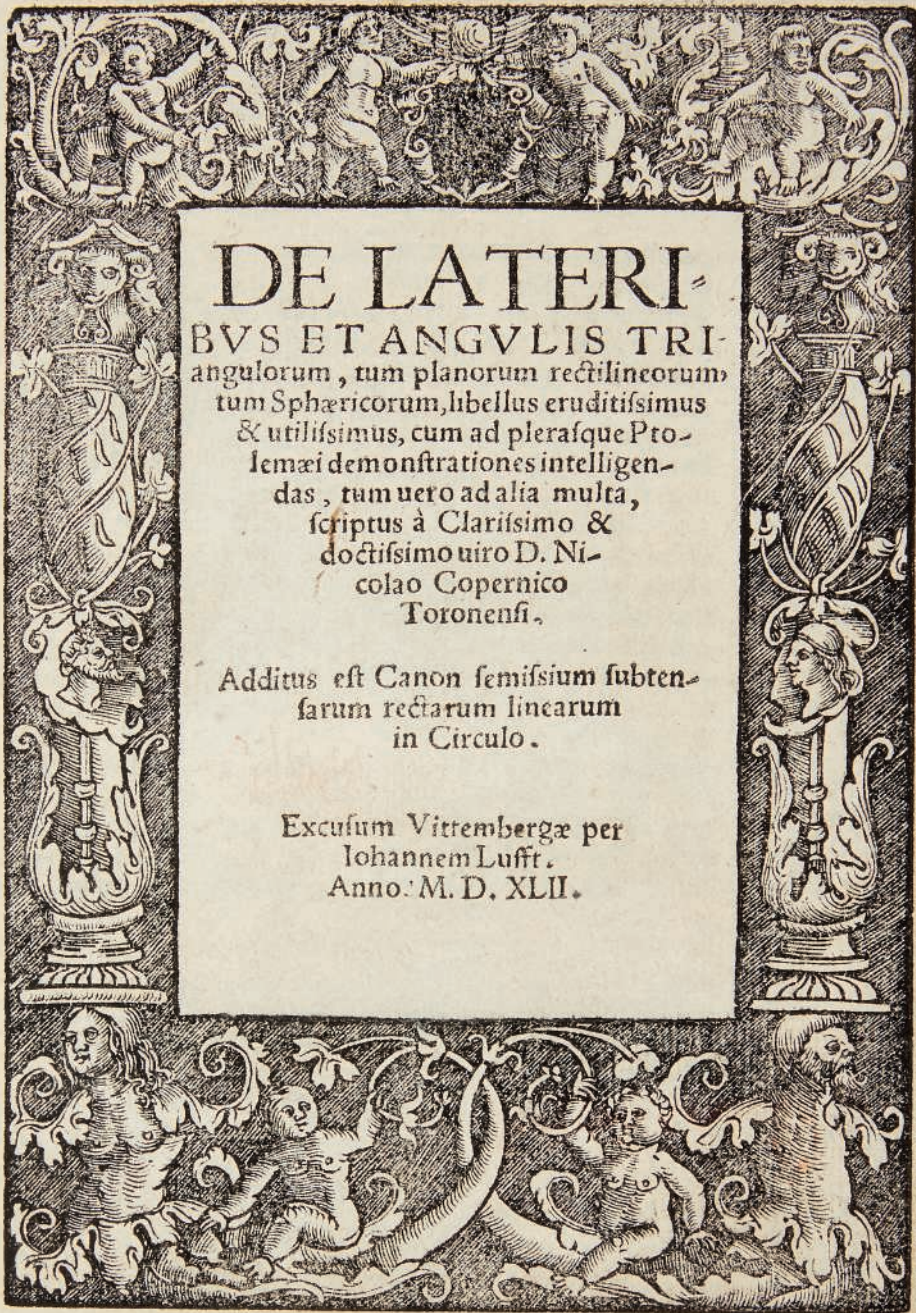
\$15,000-25,000



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1	2500	2509	17744	204	13104	3507	51615	3505	70039	70039	59
2	4919	18054	18150	35719	51078	70039	70039	70039	70039	70039	58
3	7338	18150	35719	51078	70039	70039	70039	70039	70039	70039	57
4	9757	18246	35719	51078	70039	70039	70039	70039	70039	70039	56
5	12176	18342	35719	51078	70039	70039	70039	70039	70039	70039	55
6	14595	18438	35719	51078	70039	70039	70039	70039	70039	70039	54
7	17014	18534	35719	51078	70039	70039	70039	70039	70039	70039	53
8	19433	18630	35719	51078	70039	70039	70039	70039	70039	70039	52
9	21852	18726	35719	51078	70039	70039	70039	70039	70039	70039	51
10	24271	18822	35719	51078	70039	70039	70039	70039	70039	70039	50
11	26690	18918	35719	51078	70039	70039	70039	70039	70039	70039	49
12	29109	19014	35719	51078	70039	70039	70039	70039	70039	70039	48
13	31528	19110	35719	51078	70039	70039	70039	70039	70039	70039	47
14	33947	19206	35719	51078	70039	70039	70039	70039	70039	70039	46
15	36366	19302	35719	51078	70039	70039	70039	70039	70039	70039	45
16	38785	19398	35719	51078	70039	70039	70039	70039	70039	70039	44
17	41204	19494	35719	51078	70039	70039	70039	70039	70039	70039	43
18	43623	19590	35719	51078	70039	70039	70039	70039	70039	70039	42
19	46042	19686	35719	51078	70039	70039	70039	70039	70039	70039	41
20	48461	19782	35719	51078	70039	70039	70039	70039	70039	70039	40
21	50880	19878	35719	51078	70039	70039	70039	70039	70039	70039	39
22	53299	19974	35719	51078	70039	70039	70039	70039	70039	70039	38
23	55718	20070	35719	51078	70039	70039	70039	70039	70039	70039	37
24	58137	20166	35719	51078	70039	70039	70039	70039	70039	70039	36
25	60556	20262	35719	51078	70039	70039	70039	70039	70039	70039	35
26	62975	20358	35719	51078	70039	70039	70039	70039	70039	70039	34
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28	67813	20550	35719	51078	70039	70039	70039	70039	70039	70039	32
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30	72651	20742	35719	51078	70039	70039	70039	70039	70039	70039	30
31	75070	20838	35719	51078	70039	70039	70039	70039	70039	70039	29
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38	92003	21510	35719	51078	70039	70039	70039	70039	70039	70039	22
39	94422	21606	35719	51078	70039	70039	70039	70039	70039	70039	21
40	96841	21702	35719	51078	70039	70039	70039	70039	70039	70039	20
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43	104098	21990	35719	51078	70039	70039	70039	70039	70039	70039	17
44	106517	22086	35719	51078	70039	70039	70039	70039	70039	70039	16
45	108936	22182	35719	51078	70039	70039	70039	70039	70039	70039	15
46	111355	22278	35719	51078	70039	70039	70039	70039	70039	70039	14
47	113774	22374	35719	51078	70039	70039	70039	70039	70039	70039	13
48	116193	22470	35719	51078	70039	70039	70039	70039	70039	70039	12
49	118612	22566	35719	51078	70039	70039	70039	70039	70039	70039	11
50	121031	22662	35719	51078	70039	70039	70039	70039	70039	70039	10
51	123450	22758	35719	51078	70039	70039	70039	70039	70039	70039	9
52	125869	22854	35719	51078	70039	70039	70039	70039	70039	70039	8
53	128288	22950	35719	51078	70039	70039	70039	70039	70039	70039	7
54	130707	23046	35719	51078	70039	70039	70039	70039	70039	70039	6
55	133126	23142	35719	51078	70039	70039	70039	70039	70039	70039	5
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83	200858	25830	35719	51078	70039	70039	70039	70039	70039	70039	37
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88	212953	26310	35719	51078	70039	70039	70039	70039	70039	70039	32
89	215372	26406	35719	51078	70039	70039	70039	70039	70039	70039	31
90	217791	26502	35719	51078	70039	70039	70039	70039	70039	70039	30
91	220210	26598	35719	51078	70039	70039	70039	70039	70039	70039	29
92	222629	26694	35719	51078	70039	70039	70039	70039	70039	70039	28
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94	227467	26886	35719	51078	70039	70039	70039	70039	70039	70039	26
95	229886	26982	35719	51078	70039	70039	70039	70039	70039	70039	25
96	232305	27078	35719	51078	70039	70039	70039	70039	70039	70039	24
97	234724	27174	35719	51078	70039	70039	70039	70039	70039	70039	23
98	237143	27270	35719	51078	70039	70039	70039	70039	70039	70039	22
99	239562	27366	35719	51078	70039	70039	70039	70039	70039	70039	21
100	241981	27462	35719	51078	70039	70039	70039	70039	70039	70039	20

4
 COPERNICUS, Nicolaus (1473-1543). *De lateribus et angulis triangulorum, tum planorum rectilineorum tum Sphaericorum, libellus eruditissimus & utilissimus...* Additus est Canon semissium subtensarum rectorum linearum in Circulo. Wittenberg: Johann Lufft, 1542.

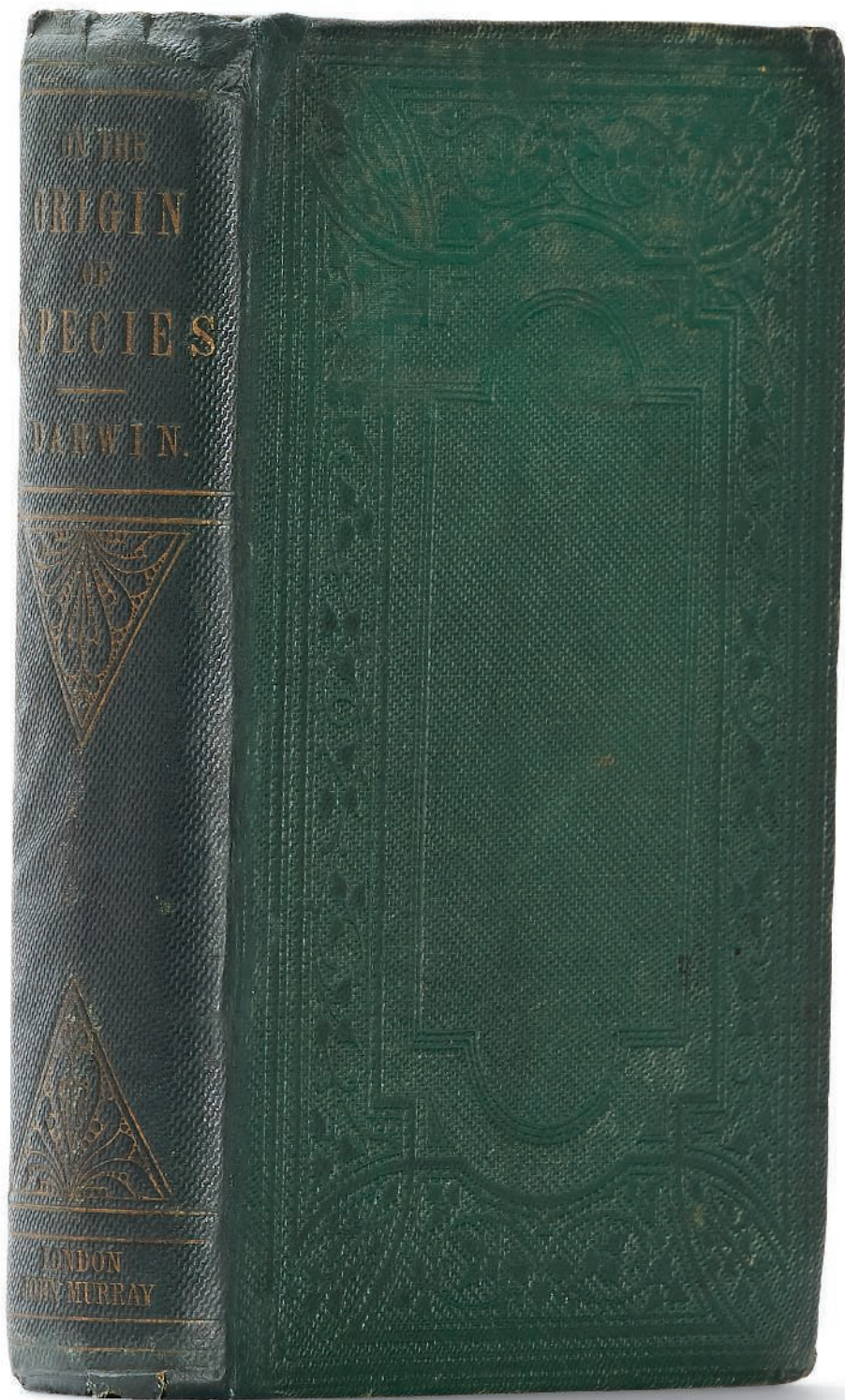
The very rare first edition of Copernicus's first scientific publication, containing the first appearance of any part of *De Revolutionibus* – the book that “set the course for the modern world by its effective destruction of the anthropocentric view of the universe” (PMM). Only three other copies have sold at auction in the past 40 years (RBH/ABPC). Apart from Copernicus’ translation of Greek verses by Theophylact Simocatta into Latin prose, which was published in Cracow in



DE LATERI-
BVS ET ANGLVLIS TRI-
angulorum, tum planorum rectilinearum
tum Sphaericorum, libellus eruditissimus
& utilissimus, cum ad plerasque Pto-
lemæi demonstrationes intelligen-
das, tum uero ad alia multa,
scriptus à Clarissimo &
doctissimo uiro D. Ni-
colao Copernico
Toronensi.

Additus est Canon semissium subten-
sarum reclarum linearum
in Circulo.

Excusum Vittembergæ per
Iohannem Lufft.
Anno: M. D. XLII.



5

DARWIN, Charles (1809-1882). *On the Origin of Species by Means of Natural Selection*. London: John Murray, 1859.

The first edition in original cloth of “the most important single work in science” (Dibner), and “a turning point, not only in the history of science, but in the history of ideas in general” (DSB). Although some key observations and findings from the voyage of the *Beagle* acted as his initial inspiration, Darwin’s ideas about the beneficial mutation of species did not cohere into the theory of evolution until his reading of Thomas Malthus’s *Essay on the Principle of Population* in the latter half of 1838. The gestation of the theory was slow, but in 1856, following a conversation with Sir Charles Lyell about his hypothesis, Darwin was determined to bring it to a conclusion. Two years later he had composed an extended treatise entitled “Natural Selection,” some two-thirds complete at 250,000 words. Then in June 1858, Darwin received a letter about evolution from Alfred Russel Wallace, who had independently arrived at similar conclusions. The two scientists issued a joint paper on the subject at the Linnean Society on 1 July. Darwin was now forced to publish, and, urged on by Hooker, he condensed his big book into an “abstract” of some 155,000 words. “The book, stripped of references and academic paraphernalia, was aimed not at the specialists, but directly at the reading public” (DNB). Finally published as *On the Origin of Species* on 24 November 1859 in a print run of 1250 copies, it expounded a theory of evolution that was recognizably superior and of infinitely greater impact than all previous hypotheses explaining biological diversity. Dibner *Heralds* (1980) 199; Freeman 373 (binding variant “b,” no priority); Garrison-Morton 220; Grolier *Science* 23b; Norman 593; PMM 344b; Waller 10786.

Octavo (198 x 127mm). Half-title. Folding lithographed diagram at p. 117; 32-page inserted publisher’s advertisements dated June 1859 (tiny chips to fore-edge of last gathering and first couple of pages.) Original green blind-stamped cloth, spine lettered and decorated in gilt, brown coated endpapers, binding ticket of Edmonds & Remnants of London (some restoration at spine, joints and hinges, faint shadow of previous label on upper cover, text block tender, small chips to endpapers); quarter morocco case.

\$70,000-100,000

PROPERTY OF A PRIVATE COLLECTOR

6

DARWIN, Charles – GOULD, John (1804-1881) and GOULD, Elizabeth (1804-1841). *The Zoology of the Voyage of the H.M.S. Beagle. Part III. Birds*. London: Smith, Elder, and Co., [1838-]1841.

The key part of Darwin’s lavish publication on the scientific findings from the voyage of the *Beagle*. Upon his return from his legendary expedition, Darwin donated his ornithological specimens to the Zoological Society, where they were catalogued by John Gould. Although not himself an evolutionist, it was ironically Gould’s observations about the speciation of the Galapagos finches (among other birds collected on the voyage) which helped point Darwin to the crucial realization that “Lyell’s general principles linking past with present could be applied to the biological world as much as to the geological” (Browne). The handsome lithographs were executed by John’s wife Elizabeth Gould. The entire five-volume report was issued in parts, of which *Birds* comprised five parts of ten plates each. Anker 173; Browne, *Charles Darwin: Voyaging*, pp. 359-61; Freeman 9; Nissen IVB 384; Norman 586; Zimmer p. 157.

Part three only, of five, quarto (302 x 238mm). 50 hand-colored lithographed plates interleaved with guards (occasional light marginal spotting, a few plate numbers shaved; 1967 Bulgarian postage stamp featuring a pheasant on title verso). Modern green half morocco.

\$8,000-12,000



(nicht für alle Leser gleich stark),
 unsystematisch und sehr wohl verständlich kann.
 6) In Seite 155. Bei meiner Ableitung der Boltz'schen Freijung-
 bedingung wird von der Bewegung des Atoms abstrahiert,
 was sehr gutartig ist, solange es sich nur um Energie
 und nicht um Impuls handelt. Man braucht ja nur
 die Masse des Moleküls als unendlich groß zu setzen.
 Bei der Betrachtung über die Brown'sche Bewegung
 des Atoms geht allerdings die Boltz'sche Gleichung

$$\mu = \frac{2e - 1}{2}$$
 ungenutzt, wenn es sich um die inneren Bewegungen
 des Atoms handelt. Bei dieser Umständlichkeit ist die
 Stabilität dieser Ableitung ^{unter der Voraussetzung der Stabilität}
 nicht zu bezweifeln, wie Sie
 sich durch Nachdenken leicht überzeugen können.
 7) Jetzt kommt aber die Hauptsache. Es ist unrichtig,
 dass man durch eine Betrachtung, wie ich sie seit
 Herrn Ehrenfest ausgeführt habe, und wie Sie aber
 S. 152 angegeben, die frühere Betrachtung über die
 Brown'sche Bewegung des Atoms mit dem
 Impuls ^{aus der Bewegung} zusammenhängen lässt
 unmittelbar machen kann. Denn bei Ableitung der
 Gleichung (7) lässt man die Größe der mittleren
 Reibungskraft offen, welche ein bewegtes Atom erfährt.
 Sie wird aber von der Größe dieser mittleren Kraft
 nicht getrennt, so kann man zum Beispiel
 unbedenklich annehmen, und erhält so mehr als
 die Gleichung (8), nämlich eine Aussage über den
 Impuls-Eigenschaften der Elementarvorgänge. Dies
 wird durch Ihre Annahmen widerlegt.
 Zudem ich hoffe, dass Sie selbst Ihre Behauptungen
 richtig stellen werden bei
 mit ursprünglicher Beobachtung

A. Einstein

* Man kann die Vorzeichenregeln der klassischen Theorie herleiten. Die
 Punkte, Eigenschaften der Elementarvorgänge gehen in diese Richtung
 nicht ein.

PROPERTY OF A GENTLEMAN

7

EINSTEIN, Albert (1879-1955). Autograph letter signed ("A. Einstein") to Dr Otto Halpern, n.p., 2 February 1924.

In German. Two pages, 279 x 216mm, with autograph corrections (nearly separated at center fold, marginal soiling).

Einstein critiques a fellow physicist: "I have found errors in two papers of yours which absolutely must be corrected, because they will otherwise cause damage." Otto Halpern (1899-1982), an Austrian theoretical physicist, had recently published papers in *Annalen der Physik* (1923) and *Zeitschrift für Physik* (1924). Over the course of two pages, the scientist addresses Halpern's errors point by point, giving the reader a glimpse of Einstein as critic. He first notes that the "derivation is incorrect, as is also the conclusion," citing a mistake in the cyclic process. Second: "Now, however, comes the main point. It is incorrect that, by a consideration as I have carried out with Mr Ehrenfest and which you give on p. 152, one can overlook the earlier observation concerning Brownian motion of the atom and therefore the hypothesis of the momentum characteristics of fundamental processes. [...] In that I hope that you will correct your assertions yourself."

\$12,000-15,000

Knollwood
 Saranac Lake N.Y.
 den 13. Juli 1945

Miss Vera Halleman
 122 Park Ave.
 N.Y. Vernon N.Y.

Liebe Vera Halleman:

Ich bekomme sehr viele Briefe aber selten einen, der so hübsch und natürlich ist wie der Ihrige. Sie haben ganz recht, dass es am besten ist, das einzelne Geschöpf zu sehen und zu nehmen wie es ist, und nicht erst in Schubladen einzureihen mit nichtssagenden Etiketten. Es freut mich auch, dass Sie am Geigen Vergnügen haben; mit meiner Geige ist nicht mehr viel los. Dem Saint Saens kann ich allerdings nicht viel Geschmack abgewinnen, überhaupt nicht der Musik des 19. Jahrhunderts. Meine Lieblinge sind Bach, Vivaldi und Mozart.

Mit freundlichen Grüßen und Wünschen

Ihr
 A. Einstein
 Albert Einstein.

PROPERTY OF A PRIVATE COLLECTOR

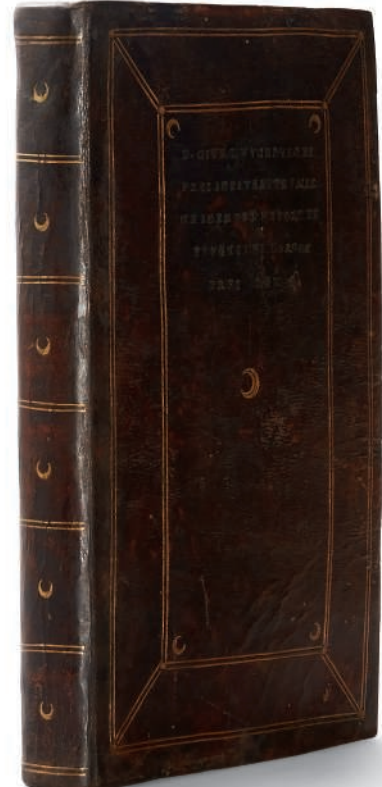
8

EINSTEIN, Albert (1879-1955). Typed letter signed ("A. Einstein") to Vera Halleman, Saranac Lake, New York, 13 July 1945.

In German. One page, 281 x 206mm, on Einstein's embossed Princeton letterhead (closed tear to centerfold with tape repair).

A charming letter of advice to a young girl, written three days before the Trinity Nuclear Test. Einstein, in response to a letter from the young Vera Halleman, agrees that it is best not to put people in "drawers ranked by meaningless labels" and discusses his favorite composers—Bach, Mozart, and Vivaldi. He writes that he is particularly pleased to hear that she enjoys the violin, although he is not playing much lately. Only three days after this letter was sent, the Gadget was detonated at the Trinity test site in New Mexico, ushering in the modern Atomic Age—the culmination of Einstein's 1939 letter to Franklin Roosevelt urging the development of an American nuclear program.

\$2,500-3,500



PROPERTY OF A PRIVATE COLLECTOR

9
 EUCLID (fl. 300 BC). *Elementa geometria*, in Arabic. Recension of Nasir al-Din al-Tusi. Rome: Typographia Medicea, 1594.

The first Arabic edition of Euclid, printed by the Typographia Medicea—a very rare copy in a contemporary presentation binding for an Ottoman owner.
 Euclid's book has been a standard for over two millennia, and "exercised an influence upon the human mind greater than that of any other work except the Bible" (DSB). This Arabic edition reproduces the recension of Nasir al-Din al-Tusi, himself an important mathematical innovator. It is perhaps appropriate that this first Arabic edition was printed in Europe, as Euclid was first re-introduced to medieval Europe through Adelard of Bath's Latin translation of an Arabic manuscript of the *Elements*—a testament to the enduring importance of intellectual exchange between Europe and the Islamic world.

The present copy, in a presentation binding made for the Albanian pasha Mehmet Issuf, is a rare survival demonstrating the non-European reach of the Typographia Medicea. Established in Rome by Ferdinando de' Medici under the auspices of Pope Gregory XIII, the press was devoted to Eastern languages and overseen by mathematician Giovanni Battista Raimondi as the chief printer. Although one of the stated objectives of the press was to counteract the spread of reformation ideas in the Ottoman Empire, four of the first six books produced by the press—including this work—were scientific treatises, and the print run of this Euclid was twice that of their Arabic Bible. It may have been the intention to support the press by selling these practical texts both at home and abroad—the Arabic Euclid was sold at the Frankfurt bookfair, while other copies (including this one) have on the final leaf the text of a Sultan Murad III's *ferman* allowing the import of European books with Arabic types (**the first appearance of Ottoman Turkish in print**). This marketing scheme was ultimately a failure, with the press collapsing after the death of Raimondi, but its remarkable products played an important part in the dissemination of knowledge and had an ongoing influence on Arabic book design. There were two issues of the Arabic Euclid, one with only 12 chapters and 400 pages and another (as here) with the full 13 chapters and 454 pages; some copies contain English title pages. This is the only copy with Ottoman provenance to ever appear at auction, according to RBH and ABPC. Adams E-990; Brunet II: 1087; Honeyman 1015; Mortimer Italian 175; Thomas-Stanford 46a. See Zsuzsa Barbarics-Hermanik, "European Books for the Ottoman Market," in *Specialist Markets in the Early Modern Book World*.

Folio (320 x 200mm). Arabic type in 2 sizes by Robert Granjon. Arabic title page, diagrams and mathematical figures throughout, all pages within double-rule border, woodcut headpieces (repaired closed tear to title, a few wormholes affecting text). Contemporary calf presentation binding, paneled in gilt with crescent moon ornament, Arabic fore-edge inscription (gilt inscription flaking with some restoration, expertly rebaked with the original spine). *Provenance*: Mehmet Issuf (presentation binding) – Muhammad Ubaydullah (stamp on title) – Muftizadeh Muhammad Sa'id (stamp on title) – Sa'id Muhammad Rushdi b. sayyid Muhammad Shakir (stamp on title, dated 1275 [1858/1859]).

\$40,000-60,000



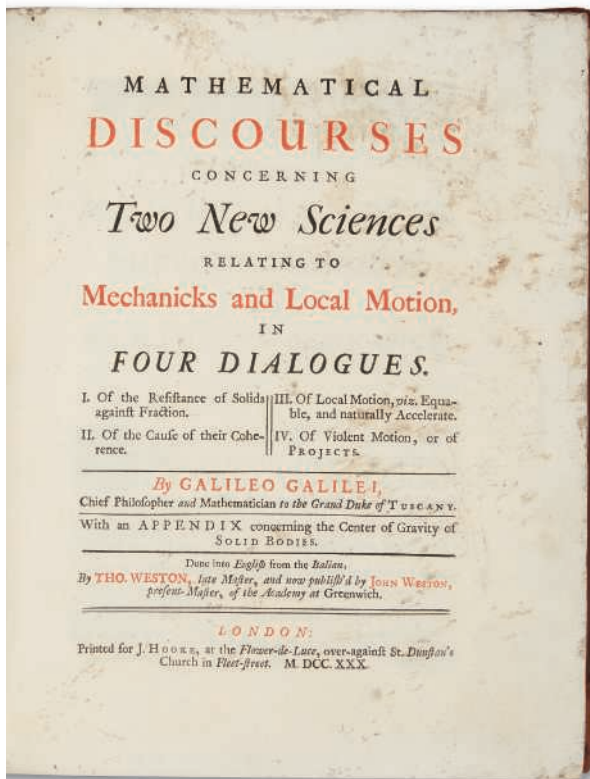
10

GALILEI, Galileo (1564-1642). *Systema cosmicum ... in quo quatuor dialogis, de duobus maximis mundi systematibus, Ptolemaico et Copernicano*. Translated from Italian by Matthias Bernegger (1582-1640). Strasbourg: D. Hauttius for the Elzevirs [at Leiden], 1635.

The first Latin edition of the Dialogo, the summation of Galileo's astronomical thought and the work which directly precipitated his trial. The *Dialogo* takes the form of a conversation between supporters of the rival cosmic systems; although ostensibly impartial, it proved a step too far, and in 1633 Galileo was tried, forced to abjure Copernicanism and sentenced to permanent house arrest. The *Dialogo* itself was banned. This Latin edition includes another controversial Copernican work, Foscarini's "Letter on the Opinion of Pythagoras and Copernicus on the Motion of the Earth" (first published in 1615). In this short tract, Foscarini had attempted to harmonize Copernican theory with the interpretation of Scripture; his arguments were unsuccessful and it was placed on the Index of Forbidden Books.

Quarto (198 x 154mm). Engraved additional title, full-page engraved portrait by Jacob van der Heyden, woodcut diagrams, with final leaf of errata (even browning, two tiny wormholes to titles). 17th-century vellum (recased, neatly repaired at spine and corners, lower cover with small stains). *Provenance*: Adam Christian Thebesius (1686-1732, German anatomist; ownership inscription to title, a eulogy to Galileo probably in his hand on blank 3Q4v) – another ownership inscription on title dated 1730 – D.G. Seidel (ownership inscription to title dated 1760).

\$7,000-10,000



11

GALILEI, Galileo (1564-1642). *Mathematical Discourses concerning Two New Sciences relating to Mechanicks and Local Motion in Four Dialogues*. London: J. Hooke, 1730.

The first separate edition in English of "the first modern textbook of physics, a foundation stone in the science of mechanics" (Grolier). "So great a contribution to physics was *Two New Sciences* that scholars have long maintained that the book anticipated Isaac Newton's laws of motion" (Hawking, p. 397). Galileo's work was first translated into English by Thomas Salusbury and appeared in his *Mathematical Collections* of 1661. This second edition in English was translated by Thomas Weston and posthumously published by his brother, John Weston, both Masters of the Royal Observatory Greenwich. See Grolier/Horblit 36 (1st ed); Hawking, *Shoulders of Giants*, 2002.

Quarto (250 x 195mm). Title printed in red and black, numerous diagrams in text, one engraved table, advertisement leaf (light soiling to title and a few other leaves, table loose, overall very fresh). Contemporary paneled calf, ruled in blind (neatly rebacked with original spine preserved, light repair to corners).

\$7,000-9,000

PROPERTY FROM THE DESCENDANTS OF JOHN GRESHAM MACHEN

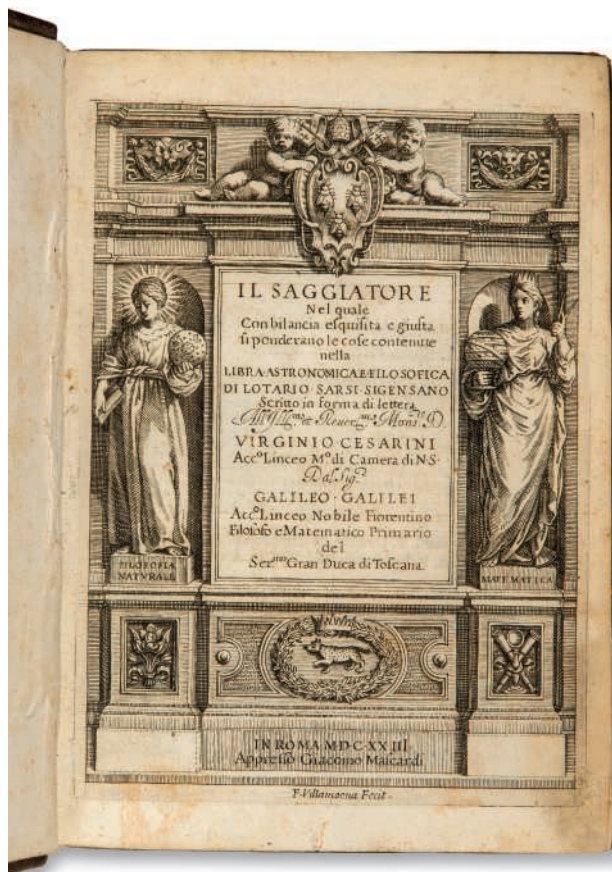
12

GALILEI, Galileo (1564-1642). *Il saggiaiore*. Rome: Giacomo Mascardi, 1623.

The first edition, first issue of “one of the most celebrated polemics in science” (DSB). *Il saggiaiore* was Galileo’s response to Orazio Grassi’s 1618 treatise on comets. Because Galileo had been forbidden since 1616 to defend Copernican theory, he had to avoid direct discussion of the earth’s motion. Instead he took a more general scientific approach, insisting that Grassi needed to first prove that comets were celestial bodies rather than just optical effects of the Sun. The book is dedicated to his patron, the Barberini Pope Urban VIII, who later condemned Galileo after the astronomer put the Pope’s views in the mouth of the fool in his 1632 *Dialogo*. Carli and Favaro 95; Cinti 73; DSB V, p. 243; Norman I, 857.

Quarto (214 x 149mm). Engraved title by Francesco Villamena, numerous in-text diagrams (lacking portrait; some spotting and browning, dampstained). Contemporary speckled calf (some wear to boards and superficial worm damage).

\$3,000-5,000



ANOTHER PROPERTY

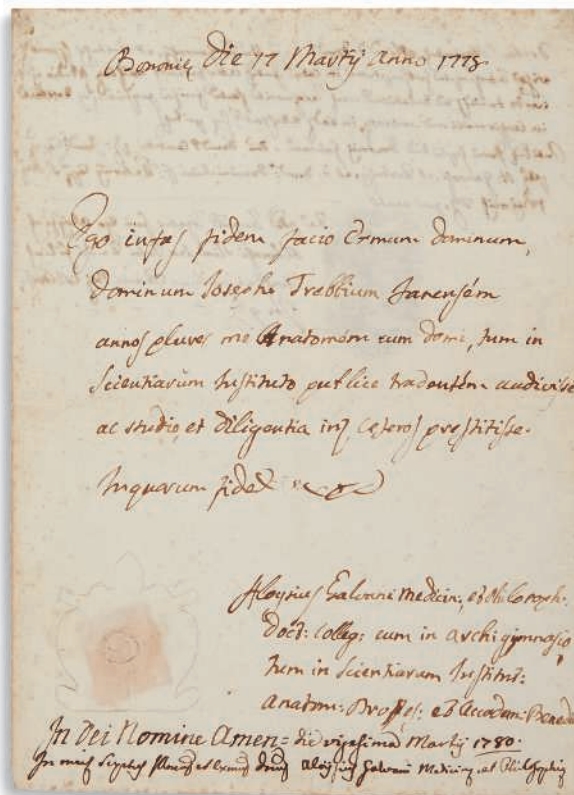
13

GALVANI, Luigi (1737-1798). Autograph document signed (“Aloysius Galvani”), Bologna, 17 March 1778.

In Latin, two pages, 241 x 173mm, single sheet; with seal and affidavit of Luigi Alboresi, Notary of Bologna, dated 20 March 1780.

A letter of recommendation for his student Giuseppe Trabbia, signed by Galvani. Galvani is considered the father of bioelectromechanics for his now iconic experiments on the postmortem reanimation of frog legs. In addition to his contributions to science, his discoveries helped to inspire one of the first science fiction novels, Mary Shelley’s *Frankenstein*. In this letter recommending the qualities of a former student, he signs as member of the faculty at the Archiginnasio of Bologna, which housed the famous anatomical theater. At the bottom and back of the document is a 1780 affidavit from a notary, confirming Galvani’s signature.

\$5,000-7,000



PROPERTY OF A PRIVATE COLLECTOR

14

LEIBNIZ, Gottfried Wilhelm von (1646-1716). "Nova methodus pro maximis et minimis, itemque tangentibus, quae nec fractas, nec irrationales quantitates moratur, & singulare pro illis calculi genus" pp. 467-473. In: *Acta Eruditorum Anno MDCLXXXIV [-Anno MDCLXXXV]*. Leipzig: Christopher Günther for Johann Gross and J.F. Gleditsch, 1684-1685.

A fine copy of the first announcement of differential calculus. "The infinitesimal calculus originated in the 17th century with the researches of Kepler, Cavalieri, Torrecelli, Fermat and Barrow, but the two independent inventors of the subject, as we understand it today, were Newton ... and Leibniz. The subsequent controversy in the early part of the 18th century as to the priority of their discoveries—one of the most notorious disputes in the history of science—led to an unfortunate divorce of the English from the Continental mathematics that lasted until the end of the first quarter of the 19th century ... With the calculus a new era began in mathematics, and the development of mathematical physics since the 17th century would not have been possible without the aid of this powerful technique" (PMM). The *Acta eruditorum* was established in imitation of the *Journal des Savans* in 1682 in Berlin. Leibniz contributed regularly, and his "Demonstratio Geometrica regulae apud Staticos receptae de momentis gravium in planis inclinatis" is included in the 1685 volume, pp. 501-505. This is a particularly handsome copy, well-margined and attractively bound. Dibner 109; Grolier/Horblit 66a; Norman 1326; PMM 160.

Two volumes bound in one, quarto (205 x 168mm). 29 engraved plates, including one for Leibniz's paper (occasional mild offsetting to plates, mostly the folding ones). Contemporary vellum over boards, blue-speckled edges, spine lettered in manuscript.

\$12,000-18,000



ANOTHER PROPERTY

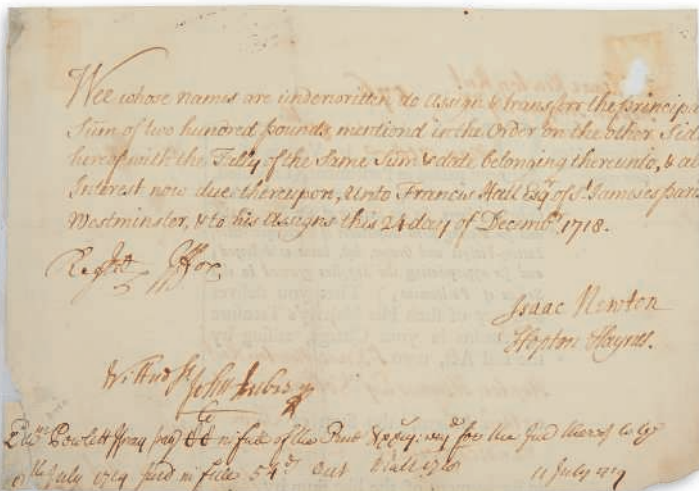
15

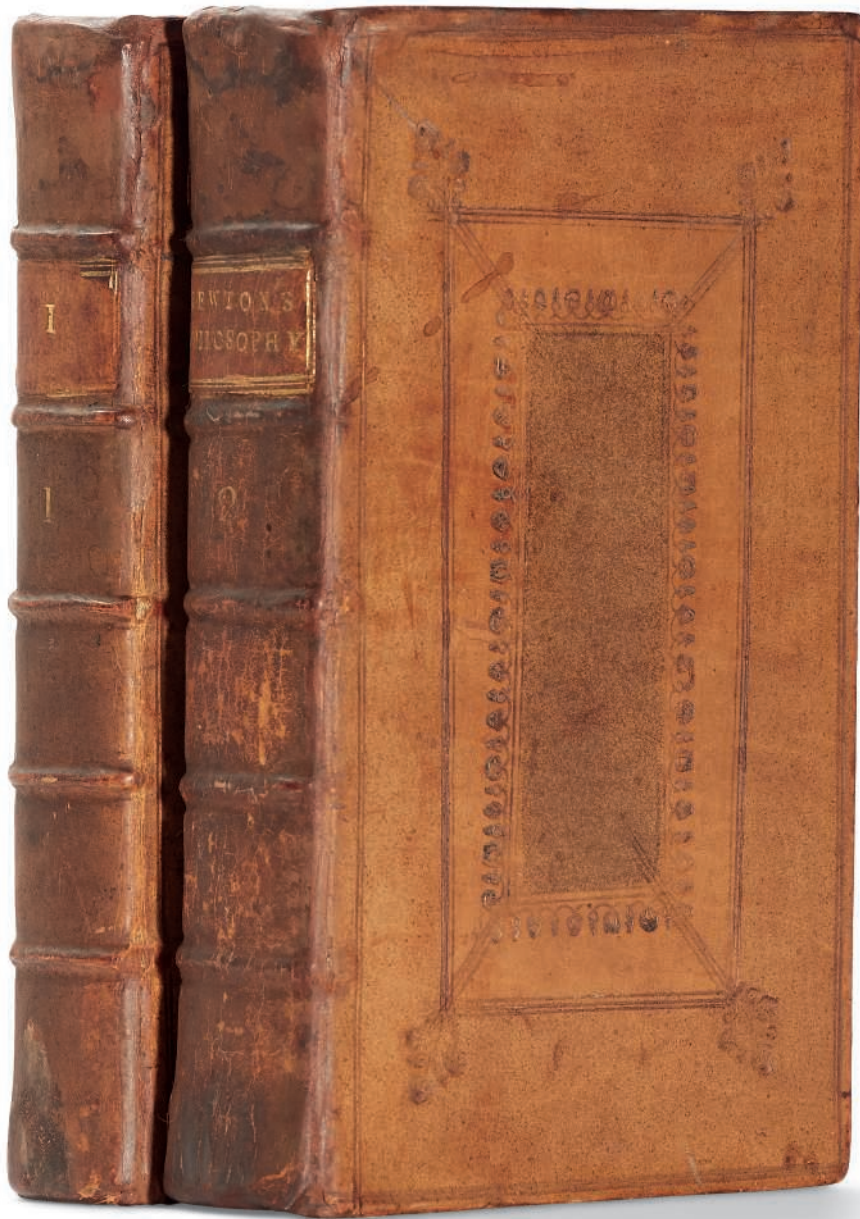
NEWTON, Isaac (1643-1727). Document signed ("Isaac Newton") as Master of the Mint, Westminster, 24 December 1718.

One page, 162 x 232mm (some losses to left margin reinforced on verso, small loss at upper right corner, left margin trimmed affecting four words of text).

Newton, as Master of the Mint, endorses a financial document: "Wee whose names are underwritten do assign & transferr the principa[l] Sum of two hundred pounds mention[e]d in the order on the other Sid[e] hereof with the Tally of the Same Sum & date belonging thereunto, & al[l] Interest now due thereupon, unto Francis Hall Esqr." Countersigned by Hopton Haynes (1672?-1749), an assayer of the Royal Mint and a protégé of Newton who helped translate some of the scientist's theological commentary into Latin.

\$6,000-8,000





PROPERTY OF A PRIVATE COLLECTOR

16

NEWTON, Isaac (1642-1727). *The Mathematical Principles of Natural Philosophy*. Translated by Andrew Motte. London: Benjamin Motte, 1729.

A handsome copy of the first edition in English of the most important work in the history of science: "Perhaps the greatest intellectual stride that it has ever been granted to any man to make" (Einstein). Newton's great work was first translated into English by Andrew Motte, who was brother to the printer and himself a mathematician and natural philosopher. "Copernicus, Galileo and Kepler had certainly shown the way; but where they described the phenomena they observed, Newton explained the underlying laws" (PMM). Babson/Newton 20; Gray 23; PMM 161; Norman 1587; Wallis 23.

Two volumes, octavo (194 x 115mm). Two engraved frontispieces and 3 headpieces by A. Motte (first frontispiece toned), 47 folding plates on full aprons, 2 folding letterpress tables (about 5 leaves in vol. 2 with minor marginal worming). Contemporary paneled calf (some light restoration to spines and joints, endpapers browned, vol. 1 lacking lettering-piece and with gilt number added); custom quarter morocco case.

\$50,000-70,000



URSUS MARITIMUS, LINN.
POLAR BEAR.
MALE.

TRAVEL & NATURAL HISTORY: LOTS 17-42

PROPERTY OF A PRIVATE COLLECTOR

17

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, 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 shot 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 Woodhouse, to draw. A little over half the animals are after John James Audubon, the remainder after his son, and the backgrounds are after his youngest,



BOS AMERICANUS, GMEL.
 AMERICAN BISON OR BUFFALO.
 1. Natural size.
 2. 1/2 size.

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 entrusting the octavo edition of the *Birds*. The *Quadrupeds* was the 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 in two volumes, often without the title for vol. 3. The 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 fruit 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, "elephant" broadsheet (711 x 559mm). 3 lithographic title-pages and 2 leaves of letterpress contents (first two titles repaired at one edge and reinforced on verso). 150 hand-colored lithographic plates after John James and John Woodhouse Audubon, backgrounds after Victor Audubon, by J.T. Bowen (light soiling; occasional marginal repairs; light wear at corners, darkening to edges, and pin holes to several plates; approximately 44 plates on a paler paper stock, and one a slightly smaller size). Loose sheets in a later cloth portfolio. *Provenance*: Grand séminaire de Montréal (sold, Christie's Canada, 28 September 1970, lot 2).

\$120,000-180,000



18

AUDUBON, John James (1785-1851). *The Birds of America, From Drawings made in the United States and Their Territories*. New York: J. J. Audubon, 1840.

The first octavo edition of Audubon's masterpiece. The octavo edition adds 65 new images for a total of 500 plates, making it "the most extensive color plate book produced in America up to that time" (Reese). 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. 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 51; Reese 34; Sabin 2364.

Seven volumes, octavo (265 x 167mm). Half-titles, subscribers lists, 500 hand-colored lithographic plates after Audubon by W. E. Hitchcock, R. Trembly and others, printed and colored by J. T. Bowen, wood-engraved anatomical diagrams in text (some even toning and occasional spotting affecting plates). Later half morocco over marbled boards by Eusebe Senecal et Fils (vols 1 & 5-7 rebacked with original spine laid down, 5-7 with endpapers renewed; vols 2 & 4 with spine peeling, upper joint split). *Provenance:* Grand séminaire de Montréal (sold, Christie's Canada, 28 September 1970, lot 1).

(7)

\$28,000-35,000

19

AUDUBON, John James (1785-1851). *The Birds of America*. New York & Amsterdam: Johnson Reprint Corporation & Theatrum orbis terrarum, 1971-72.

A full-scale facsimile of Audubon’s masterpiece, no. 171 of 250 copies.

This edition reproduces the subscriber’s copy in the collection of the Teyler Foundation in Haarlem, the Netherlands. The original of Audubon’s *Birds of America* is the finest color-plate book ever produced and an icon of American art.

Four volumes, double elephant folio (1005 x 670mm). 435 color lithographed plates. Publisher’s half calf over green cloth.

(4)

\$12,000-18,000



20

AUDUBON, John James (1785-1851) and BACHMAN, John (1790-1874). *The Quadrupeds of North America*. New York: V.G. Audubon, 1849, 1851, and 1854.

The first octavo edition of Audubon’s final great work. Issued in response to the success of a similar edition of *The Birds of America*, *Quadrupeds* contains all 150 original plates from the folio edition, with 5 of the 6 supplemental plates, reduced by means of the camera lucida. Bennett, p.5; Nissen ZBI 163; Sabin 2638.

Three volumes, octavo (250 x 180mm). 155 hand-colored lithographed plates by W.E. Hitchcock and R. Trembly after J.J. and John Wodehouse Audubon, with tissue guards (very occasional spots to text, plates clean). 19th-century half calf (rebacked with original spine laid down).

(3)

\$5,000-8,000



21

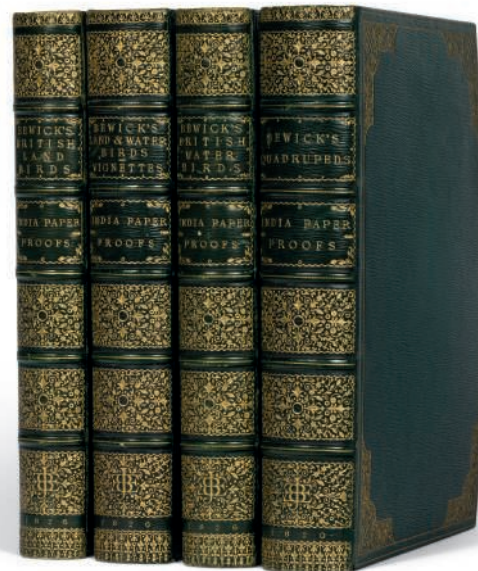
BEWICK, Thomas (1753-1828). A Complete set of India Paper Proofs for *A History of British Birds* and *A General History of Quadrupeds*. [London] 1820-1826.

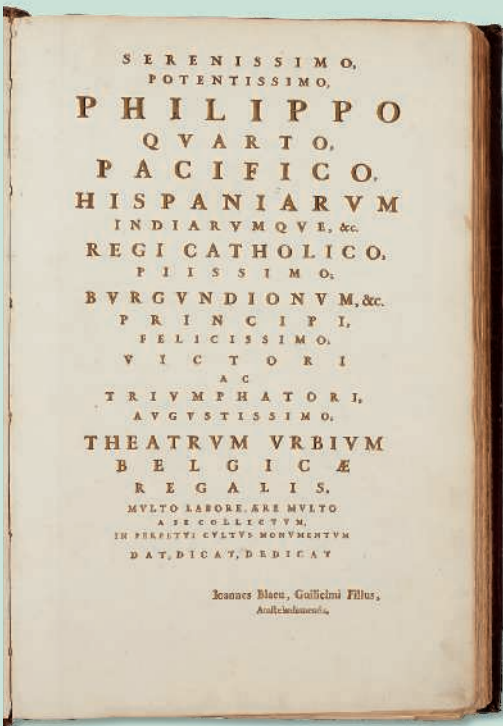
India paper proofs of Bewick’s fine wood engravings, in a sumptuous Riviere binding. Bewick is famed for not only the sharply observed detail of his style, but also for the humorous and lively vignettes which appear alongside his more scientific illustrations. This collection contains not only his birds and quadrupeds, but all the tailpiece vignettes as well. The india paper captures the crisp details of his lines, which are often lost when printing on coarser paper. This set was put together by Edward Basil Jupp, a lawyer and antiquarian who collected Bewick’s work. Jupp also collected and grangerized art catalogues; the present set, carefully assembled, combines these two interests. See Roscoe 144.

Four quarto albums (269 x 209mm). 4 title pages, 775 india paper proofs mounted on drawing paper (occasional spotting affecting image). Green morocco by Riviere with gilt monogram of Edward Basil Jupp. *Provenance:* Edward Basil Jupp (1812-1877, bookplates and binding; his sale, Christie’s February 1878).

(4)

\$2,000-3,000





PROPERTY OF A PRIVATE COLLECTOR

22

BLAEU, Joan (1596-1673). *Novum ac magnum theatrum urbium Belgicae Regiae [- Foederate.]* Amsterdam: J. Blaeu, [1649-1652].

An exceptionally attractive and important copy of Blaeu's celebrated town book of the Netherlands. In a contemporary red morocco presentation binding, finely colored and gilt throughout, this is likely the dedication copy for King Philip IV of Spain, splendidly commemorating the Peace of Westphalia and ushering in the Dutch Golden Age. Of the three dedication leaves in this work, only one is painted over in gold: the leaf for Philip IV, Holland's erstwhile foe and still the sovereign of the Spanish Netherlands. Begun during the denouement of the Eighty Years War, Blaeu's Dutch town atlases were expressions of both patriotism and patronage, celebrating the independence of the Dutch States and their freedom from the Holy Roman Empire, while acknowledging Spain's economic power. One volume covers the towns in the newly independent Dutch Republic (*Foederate*) and the other those towns still under Spanish royal control (*Regiae*), i.e. modern-day Belgium. The disposition of the maps between the first, second and third editions reflected shifting political realities. The present copy is from the third edition, which was published roughly contemporaneously with the first edition in Dutch.

[This copy] surpasses any other copy which I have seen before by its brilliant, delicate and careful coloring ... the gold-painted dedication-leaf gives proof of a presentation copy, ordered by a person to be given to a member of the royal family of Spain or commissioned by a member of the royal family himself.

— Dr. Ir. C. Koeman, author of *Atlantes Neerlandici: Joan Blaeu and his Grand Atlas*.







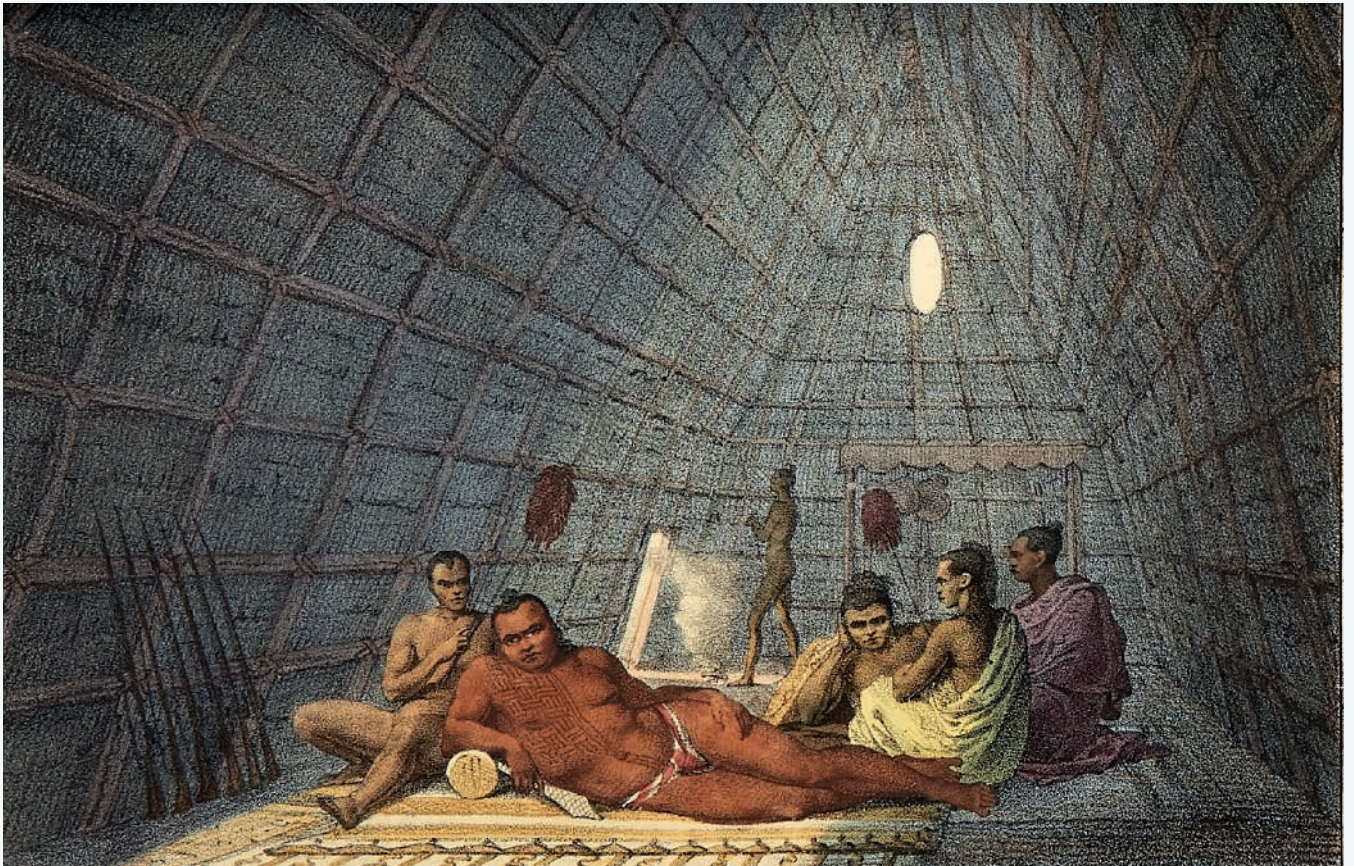
Although the Republic volume is typically considered volume one, here the Royal volume is bound as volume one, as befits a copy with this provenance. "Of all the Blaeu atlases, the town atlases of the Netherlands are held in the highest esteem in the Netherlands ... Bound up, by sentiment, with the most dramatic and heroic period of the shaping of the Dutch state, [they] show the proud and industrious cities of the North in their full splendor" (van der Krogt). The edition itself is prized, and this is the most lavish of any copies known. It was examined in 1984 by the cartobibliographer Cornelis Koeman who unequivocally stated that it surpassed any copy he had seen, calling it "brilliant," "unique," and "impeccable" (typed statement included with this lot). In the intervening years, no comparable copies are recorded by ABPC or RBH. Van der Krogt 43:113.2-1.

Two volumes (527 x 360 mm). Two hand-colored and gilt engraved titles with letterpress labels, gilded letterpress dedication leaf to King Philip IV, two additional letterpress dedication leaves, Blaeu's addresses to the reader, six privilege leaves, 226 engraved plates being maps, plans and views with contemporary hand-coloring heightened in gilt and with frequent gilt arms, the majority are double-page and the map of Liège is folding, many with multiple maps or views on a sheet; plus hand-colored diagrams on vol. 1, F2r; and a hand-colored engraved vignette of Kampen bridge on vol. 2, 6Br (about 20 double-page plates with centerfold creasing, very occasional centerfold splits and minor instances of wear/thumbing, folding map with edge tear just touching image). Contemporary Dutch red morocco gilt, covers with arabesque centerpieces and corners within a double rule, gilt crowns marking the ties (three ribbons of eight preserved), all edges gilt (rubbing to spines and edges, some mild fading). *Provenance*: likely for Philip IV, King of Spain (1605-1665; gilt dedication leaf) - "Property of a lady" (sold Sotheby's 27 March 1979, lot 420, to:) - Jones - sold by Antiquariaat Forum to the current owner circa 1984 (typed statement signed by Dr. Koeman dated 14 January 1984 laid in).

\$250,000-300,000



detail





OTHER PROPERTIES

23

CHORIS, Louis (1795-1828). *Voyage pittoresque autour du monde, avec des portraits de sauvages d'Amérique, d'Asie, d'Afrique, et des îles du Grand Ocean; des paysages, des vues maritimes, et plusieurs objets d'histoire naturelle*. Paris: Imprimerie de Firmin Didot, 1820-1822.



The first edition, with imperial Russian provenance, of "the great colorplate book of the Northern Pacific" (Forbes). The plates in this book, "one of the very valuable and fundamental works on Alaska, California, and the Hawaiian Islands," are after drawings by Louis Choris, made on Kotzebue's world voyage of 1815-1818 (Lada-Mocarski). Choris, a German-Russian artist, was appointed the official draughtsman of the expedition when he was only twenty. Essentially, this is an album of illustrations; the text records the most memorable episodes of the voyage and full explanations of the plates—more of which relate to California, Hawaii, Kamchatka and Alaska than any other work of the period—and the Philippines, Chile and Easter Island. It is arranged in

8 sections which were first sold in 22 livraisons, 1820-1822 (although both Brunet and Howes state that publication ended in 1823). Two title pages were printed, dated 1820 to accompany the first livraison, and 1822 for the successive parts. There was only one issue of the text and plates, according to Forbes, and although a lithographic portrait of the artist is found in a few copies, its presence does not constitute an issue point. Indeed, it may have been produced only after the work was completed.

The text was written and edited by J.B. Eyries and the list of subscribers (present in this copy) accounts for 188 copies. Choris supervised the execution of the plates himself and reworked several to his liking. Four variant plates are noted by Forbes as the most important. This copy has state B of the dance at the mission in San Francisco (IV.III), state C of the portrait of King Kamehameha (V.II), state B of Queen Kaahmanu with the spelling of her name corrected to "Cahoumanou" (V.III), and state A of the dance of the Hawaiian women (V.XVI). The manuscript text of the voyage was never published but his album is highly prized for its beauty and its historical record. Forbes writes that it contains "a final and very beautiful pictorial examination of the Hawaiian Islands and of Hawaiian culture as it existed prior to the death of Kamehameha I in 1819, and prior to the abolition of the 'kapu' or feudal system following the king's death" and considers it "the great colorplate book of the Northern Pacific."

This copy was once part of the Imperial Public Library, founded by order of Catherine II in 1795. The arms preserved from the first binding suggest that the book was probably earlier in a Russian imperial collection, perhaps that of Empress Consort Maria Fedorovna, mother of tsars Alexander I and Nicholas I (for a similar stamp see Christie's, 29 November 2012, lot 50, and Christie's, 27 November 2008, lot 10). The regions visited by Kotzebue's expedition were vital to Russian economic interests—particularly the Pacific coastline of Northern California and Alaska—and the voyage was financed by Count Nikolai Rumyantsev, Chancellor of the Russian Empire. Brunet I:1851 (calling for 110 plates); Forbes 541; Hill 290; Howes C-397; Lada-Mocarski 84; Peters *California on Stone* pp. 97-98; Sabin 12884; Streeter sale 2461; Tourville 925; Wickersham 6676.

Folio (404 x 257mm). 2 letterpress title pages, lithographic portrait frontispiece, 104 hand-colored lithographed plates after drawings by the author; folding map hand-colored outline and 2 further maps on one leaf (toned with some scattered light spotting, a few plates with pale marginal dampstaining). Rebound in modern calf over original marbled boards (front flyleaf loosening). *Provenance*: Imperial Public Library, St. Petersburg (case label, press mark, arms on spine preserved from an earlier binding; de-accessioned c.1950s, with stamp) – Beatrice Simpson Volkmann (1887-1969, by descent to:) – Daniel G. Volkmann, Jr. (his sale, Dorothy Sloan, 16 February 2005, lot 40).

\$70,000-90,000

24

CAZABON, Michel Jean (1813-1888) and CICÉRI, Eugène (1813-1890). *Views of Trinidad*. Paris: Lemercier, 1851.



The first edition of “possibly the finest set of engravings that has ever been produced of the West Indies” (Maclean). Born in Trinidad, Cazabon studied in Europe before setting up his studio in Port of Spain in 1848. “Quick to see the need for pictures of Trinidad to illustrate its landscape and architecture to the families and friends of English and French settlers, [Cazabon] ... decided to publish a folio of lithographs and invited subscriptions.” The present album was published in 1851, with lithographs by Eugène Cicéri after Cazabon’s drawings. 149 copies were subscribed. *Abbey Travel II*, 696; MacLean, *Cazabon: an Illustrated Biography*, 1986.

Oblong folio (287 x 402mm). Lithographic title, 18 tinted lithographs interleaved with tissue guards, list of subscribers (spotting, occasionally affecting plates; faint dampstain to final leaves). Contemporary cloth-backed marbled boards (light wear to edges, spine chipped).

\$8,000-12,000



25

CHATELAIN, Henri Abraham (1684-1743). *Carte tres curieuse de la Mer du Sud, contenant des remarques nouvelles ... mais aussy sur les principaux pays de l’Amerique*. [Paris: 1719].

A fine and richly colored example of Chatelain’s extraordinary map of the Pacific and Americas, published in his *Atlas Historique* of 1719. The lavish decoration, extensive texts, route maps of discovery and high quality of engraving create a handsome and large map, designed to attract French investment in the Americas. The plentitude of beavers and cod are particularly well-illustrated. “One of the most decorative maps of North America of the 18th century” (Tooley). California is still depicted as an island, but the accompanying text notes the uncertainty. *McLaughlin* 190; *Schwarz/Ehrenberg* pp. 146ff; *Tooley* p. 130.

Engraved map, hand-colored in outline and with vignettes hand-colored, on four joined sheets; overall 805 x 1405mm on 840 x 1423mm sheet. Title set above upper margin, the oceans marked with the tracks of the great Spanish and Dutch navigators, lower and upper margins decorated with inset vignettes, plans of harbors and cities, portraits and explanatory texts (mild toning at vertical join, one small repaired wormhole at top margin).

\$12,000-18,000



PROPERTY OF A PRIVATE COLLECTOR

26

DONOVAN, Edward (1768-1837). *The Natural History of British Birds*. London: for the Author, 1799-1819.

The first edition, mixed issue. Donovan's *British Birds* was issued in fifty monthly parts, illustrated from his own extensive collection of specimens. "The hand-coloring of these birds was delicately and beautifully done, giving the book considerable artistic merit. He painted the figures smoothly with gouache." (Jackson). According to Donovan, he owned more rare and unusual British birds than any contemporary public collection. He devised an innovative way of displaying his avifauna: he did not, as many of his contemporaries did, create random accumulations of various species but rather grouped male and female of the same species together with nests, eggs and young. *Fine Bird Books* p.91; Jackson, *Bird Etchings*, pp. 181-189; Nissen IVB 257.

Ten parts in 5 volumes, quarto (247 x 155mm). 244 hand-colored engraved plates (some spotting and toning). Contemporary calf gilt (vols 1 and 2 rebound with original spines laid down; board detached from vols 2 and 4). *Provenance*: George Rowley (possibly the father of ornithologist George Dawson Rowley [1822-1878]; inscription dated 1820).

(5)

\$3,000-5,000



27

DRESSER, Henry Eeles (1838-1915). *A History of the Birds of Europe*. London: Taylor and Francis for the author, 1871-1896.

The first edition, with supplement, of "by far the most exhaustive account of the European Avifauna yet attempted" (McGhie). It had been fifty years since the publication of Gould's *The Birds of Europe*, and the plethora of ornithological research conducted in the interim required a systematic and accurate presentation. Dresser based this monumental work on his collection of 12,000 specimens, collected not only by himself but by a large network of colleagues across the continent. The treatise was originally published in 84 parts between 1871 and 1882, with a further nine supplementary parts appearing between 1895 and 1896. Great care was taken in the plates and the accuracy of their coloring, leading to high praise from Alfred Russel Wallace: "a work like the present, so beautifully and artistically illustrated ... is sure to become scarce and to rise considerably in value." (McGhie). Anker 120; *Fine Bird Books* p.92; Nissen IVB 267. See Henry A. McGhie, *Henry Dresser and Victorian Ornithology: Birds, Books and Business*.

Nine volumes, quarto (320 x 248mm). 9 lithographic titles, 722 lithographic plates, of which 720 hand-colored (without letterpress titles, lacking plate 131 [Yellow Wagtail]; very occasional spotting to some plates). Vols 1-8: contemporary green morocco gilt by H. H. Porter (water damage to lower corners, some light rubbing); *Supplement*: contemporary green half morocco.

(9)

\$7,000-9,000



PROPERTY OF A PRIVATE COLLECTOR

28

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

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

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

\$10,000-15,000

29

L'HÉRITIER de Brutelle, Charles Louis (1746-1800). *Stirpes novae, aut minus cognitae, quas descriptionibus et iconibus illustravit*. Paris: Philippe-Dionysius Pierres, 1784-1785 [-1791].

The first edition of L'Héritier's first botanical publication with engravings: "one of the more delightful flower books of the eighteenth century" (Hunt).

"The book is splendid in its spacious descriptions, its charming exotic plates, its implications for taxonomic history; and fascinating as an imposing piece of eighteenth-century bookmaking" (*ibid.*) The 6 fascicles were issued with pagination but leaves unsigned. Of the 91 plates, showing such extraordinary fidelity to detail, 54 were contributed by Redouté, 25 by Fréret, 4 by Fossier, while the remainder are after Prévost, Jossigny, Aubriet, Bruguière, and Sowerby. Although he never completed the work for which at least 120 plates were projected, L'Héritier's main purpose was "to describe, in most cases portray, and classify (according to the Linnean system) plants that were either new or had gone largely unnoticed." A jurist and amateur botanist, he allowed Redouté access to his magnificent botanical library, and it is from L'Héritier, as Johnston says, that Redouté "learned the finer points of scientific botanic illustration." This copy collates as the Hunt copy with the following exceptions: plate 20 is captioned "Urtica arborea" rather than "Parietaria arborea," plate 45 is after Redouté rather than Freret, and plates 63, 73 and 74 have slight variations in spelling (63: "arborea" rather than "arboretum," and 73 and 74: "Stuartia" rather than "Stewartia"). Brunet III, 1043; *Cleveland Collections* 555; Dunthorne 246; *Great Flower Books* p.64; Hunt 673; Nissen *BBI* 1190; Pritzel 5268; Redouté 1; Stafleu-Cowan TL2 4484.

Six parts in one volume, broadsheet folio (513 x 337mm). Letterpress general title and six part titles (lacking preliminary leaf numbered v/vi). 91 engraved plates, including 2 folding, by Juillet, Milsan, Hubert, Maleuvre and others, after Pierre-Joseph Redouté (54) and others, plates numbered 1 to 84 with 7 bis plates (mostly marginal dampstain to the top of some leaves, a few leaves with light spotting). Nineteenth-century brown half morocco (broken). *Provenance*: O Mundo do Livro (bookseller's ticket on upper pastedown).

\$8,000-12,000

PROPERTY OF A PRIVATE COLLECTOR

30

LILFORD, Thomas Littleton Powys (1833-1896). *Coloured Figures of the Birds of the British Islands*. London: R.H. Porter, 1885-1897 [but -1898].

The first edition of an important bird book, which "establish[ed] a new standard of excellence" (Radclyffe). Some of the finest nature illustrators of their day, including J. G. Keulemans and Archibald Thorburn—both praised for the accuracy and detail of their work—provided the plates. The author, Lilford, founded the British Ornithologists' Union and maintained an extensive aviary at his estate, Lilford Hall. The book was published in two semi-simultaneous issues, each of 36 parts, between 1885-1897 and 1891-1897 respectively. Anker 308; *Fine Birds Books* p. 91; Nissen IVB 563 and p.65. See Howard Radclyffe, "Notes on Lord Lilford's Coloured Figures of the Birds of the British Islands."

Seven volumes, octavo (251 x 175mm). Photogravure portrait and 421 hand-colored lithographs and chromolithographs (occasional light spotting, touching a few plates). Publisher's half morocco, top edge gilt (some fading).

(7)

\$1,500-2,000





جنوب و غرب جلد

ایلات الغنم

قزاق و مغز

هور و نون

ایلات اووه

جینیه

طایفه

جولجه

قلعه

مکتوب کو فری

باجنا ااصدلی

- ولند اوکسی اوانله بیان اولنور
- کنت اوکسی
- قرغی
- مصار
- تارچه
- ماتس
- ماتس



OTHER PROPERTIES

31

MAHMUD RAIF EFENDI (1760?-1807). *Cedit Atlas Tercümesi*. Istanbul: Ottoman Military Engineering School Press, 1218 [1803].

The first European-style atlas printed in the Islamic world: an exceedingly rare, handsome, and complete example; one of only 50 copies printed. The maps are closely based on William Faden’s *General Atlas*, a copy of which was obtained by the author when he was in London serving as private secretary to the Ottoman Ambassador. Mahmud Raif Efendi wrote the text in French and it was translated into Ottoman Turkish. His work is one of the most spectacular artifacts of the Ottoman “New Order” (*Nizam-i Cedid*), instituted by Sultan Selim III to incorporate European technology and administrative systems into the Ottoman Empire. The maps follow Faden closely but the place names are all transliterated into Arabic script, Christian symbols have been removed, and the cartouches are devoid of human figures—hence Neptune’s trident leaning against an ornamental border, while Neptune himself has been omitted. Access to this atlas was still limited, it was published in an edition of only 50 copies, of which it is thought a maximum of 20 complete copies survive. When the Library of Congress acquired their complete copy in 1998, it was the first to be located outside of Turkish libraries. Selim III’s efforts to Westernize the empire were not popular among the traditionalist Janissaries. Just a few years after this atlas was printed, Selim was deposed in a military coup and Mahmud Raif Efendi himself was killed. Copies of this atlas were very likely also lost then, amidst the general unrest, fires, and targeting of “New Order” objects. See Flatness & Murphy, “Artifacts from the ‘New Order,’” *LOC Bulletin*, November 1998; and Rich, “The New Great Atlas,” *I Found it at the JCB* blog, April 2011.

Folio (538 x 363mm). Text in Ottoman Turkish. Complete with 80-page geographical treatise “Icaletu’l-Cografiye,” hand-colored engraved pictorial title, 23 double-page engraved maps with original hand-coloring in full or outline, two of which are on two joined sheets and folding, plus a folding celestial map on blue paper and with hand-colored borders (some minor dampstain, few minor stains, some offsetting of a sea chart onto verso of map of England). Contemporary blind-stamped limp morocco (rebacked and covers slightly narrow for text block, light abrasion and wear). *Provenance*: perhaps an early North African owner (manuscript document by Hussein Dey, 1765-1838, laid in. Hussein Dey was the last Ottoman ruler of the Regency of Algiers; he governed from 1818 until the French takeover in 1830) – purchased by the current owner at a continental auction house in the 1980s.

\$100,000-150,000



PROPERTY OF A PRIVATE COLLECTOR

32

MICHAUX, François André (1770-1855) *The North American Sylva; or, A Description of the Forest Trees of the United States, Canada and Nova Scotia.* [With:] NUTTALL, Thomas (1786-1859). *The North American Sylva; or, A Description of the Forest Trees of the United States, Canada and Nova Scotia not described in the work of F. Andrew Michaux.* Philadelphia: Robert Smith, 1852.

A “classic work on American trees” illustrated by Redouté and Bessa

(Reese). Michaux first published his work in Paris in 1810-13, with engravings by the famous French artists. Nuttall’s book was conceived as a supplement to that earlier treatise, illustrated by the more practical medium of lithography. “Few color plate books had such lasting popularity...as many as 10 subsequent editions were issued through 1871” (Reese). Nuttall’s original stones were lost in a fire in 1856, with later editions using new versions. Great Flower Books 69; Nissen BBI 1361; Reese, *Stamped with a National Character: Nineteenth Century American Color Plate Books* 21.

Six volumes, octavo (261 x 153 mm). 277 hand-colored engraved [Michaux] and lithographed [Nuttall] plates, with tissue guards (some spotting). Contemporary dark green morocco gilt, with gilt botanical decoration and edges gilt (light wear to boards). *Provenance:* J. Alfred Hazard (bookplate). (6)

\$2,000-3,000

OTHER PROPERTIES

33

PORTLOCK, Nathaniel (c.1748-1817). *A Voyage Round the World: but More Particularly to the North-West Coast of America.* London: John Stockdale, 1789.

The first edition of Portlock’s account of the first commercial journey to the Pacific Northwest,

chartered by the South Sea Company for the purpose of fur trading. After a long stopover in Hawaii, the expedition surveyed the Western coast of America and then sailed for China. Captains Portlock and Dixon had served together on Cook’s third voyage, and Portlock here includes many vivid details about that journey as well. Charles, 1st Earl Manvers, who once owned this copy, was commander of the HMS Isis. Forbes 177; Hill 1376; Howes P-497; Lada-Mocarski 42; Sabin 64389; Streeter sale 3485.

Quarto (294 x 233mm). Engraved portrait frontispiece, 14 engraved plates, 6 folding maps (some offsetting to text and maps, small repair and closed tears to outside margin of two maps). Contemporary paneled calf (rebacked, light wear). *Provenance:* Charles Pierrepont, 1st Earl Manvers (1737-1816, English naval officer and politician; armorial bookplate).

\$4,000-6,000





PROPERTY OF A PRIVATE COLLECTOR

34

NAGAKUBO, Sekisui (1717-1801). *Kaisei chikyū bankoku zenzu*. Edited by Yamasaki Kinbe and Asana Yahei. Edo, 1785.

The rare and beautiful map of the world by the father of Japanese cartography. This work is modeled after the Jesuit Matteo Ricci's Chinese world map, *Kunyu Wanguo Quantu*, which was printed in 1602 for the Wanli Emperor. Nagakubo was a prolific and innovative cartographer—and the first in Japan to use lines of longitude and latitude in his maps. The present map updates Ricci's monumental work with new information, some gleaned from Dutch sources; one of the cartouches contains text by Katsuragawa Hoshū, the physician and Dutch translator who had studied anatomy under Carl Peter Thunberg. Only two other copies of this edition have sold at auction according to ABPC and RBH. JCB Maps 31171.

935 x 1650 mm. Hand-colored woodblock map (a few repaired wormholes, repairs to tears at creases). Folded within stiff paper board covers (wear to boards).

\$15,000-20,000



PROPERTY OF A PRIVATE COLLECTOR

35

SPEED, John (1552-1629). *The Theatre of the Empire of Great Britaine: presenting an exact geography of the Kingdomes of England, Scotland, Ireland, and the Iles adioyning*. London: John Sudbury & George Humble, 1611 [-1612; altered in ink manuscript by a contemporary hand to 1613]. [Bound with:] - *The History of Great Britaine under the conquests of ye Romans, Saxons, Danes and Normans*. London: John Sudbury & George Humble, 1611 [altered in ink manuscript by a contemporary hand to 1613].

The first edition of the earliest published atlas of the entire British Isles, magnificently hand-colored and heightened in gilt by a contemporary hand.

"The [maps] were issued uncoloured; a few contemporary owners had their examples coloured, but this was the exception rather than the rule" (Tooley). Of those exceptional colored copies, even fewer survive intact as complete atlases. We locate no other copies in the auction records which are, as here, fully colored by a contemporary hand, complete, and in a contemporary binding.

"John Speed spent over 15 years assembling material for his famous publication" (Shirley). He employed one of the most skilled Dutch engravers of his time, Jodocus Hondius. "All the maps—but particularly the general ones—bear evidence of Hondius' skill in arranging and depicting the views, costumed figures, coats of arms, coins and other historical details. In addition, Hondius artistically incorporated cherubs, ships, sea monsters and elegant cartouche detail without overcrowding the overall layout" (Shirley). The present lot is complete in itself, with the accompanying *History of Great Britaine* having continuous pagination from the first four books of the *Theatre*. The ensemble was evidently envisaged as a unified whole, with both works showing consistent coloring, and bound together in a single fine binding; other examples of the *Theatre* and *History* together are normally found in multiple volumes, with the *Theatre* occupying a single volume on its own (see Skelton, p.36). The dated inscription of "Mouncktoun 1613" on the front pastedown seems to be Monkton in Ayrshire (right under the current site of Prestwick Airport). Although references to a family called Hay of Monkton (i.e. the same family name as the Tweeddales, and possibly distantly related) exist, we have been unable to ascertain any connection with "Glay" or "Gley" of Monkton. Chubb 22; Shirley *Early Printed Maps of the British Isles*, 316; Skelton 7; STC 23041 and 23045; Tooley *Maps and Map Makers*, pp.68-70 (the Cornwall and Cambridge maps from the present work are reproduced as plates 36 and 47, both in monochrome and color).



A BRITAINE

A ROMANE

A SAXON

BRITANNIA

A DAN

A NORMAN

THE
HISTORY
OF
GREAT BRITAINE
Under the Conquests of
ROMANS, SAXONS,
DANES and
NORMANS.

Their Originals, Manners,
Warres, Coines & Seales with
Successions, Lives, acts & Issues of the
English Monarchs from IULIUS
CÆSAR, to our most gracious
Souveraign King JAMES.

by
JOHN SPEED

IMPRINTED AT LONDON

Anno
Cum Privilegio
1611

And are to be sold by John Sudbury & George
Humble, in Popes-head alley at y^e signe of y^e white Horse.



Two works in one volume, folio (480 x 345mm). First work comprising 4 parts: engraved architectural title, second unsigned leaf with list of Kingdomes within woodcut border on recto and engraved Royal Achievements by Jodocus Hondius dated 1611 on verso, three letterpress section titles with woodcut borders, three full-page woodcut royal arms, 67 double-page engraved maps, most by Jodocus Hondius, woodcut head- and tail-pieces and initials, colored throughout by a contemporary hand, heightened in gilt, all mounted on verso of Devonshire printed upside-down, the second leaf with royal arms rubbed and soiled and the whole remargined, marginal repaired tears, some maps creased at gutter). Second work: engraved architectural title, woodcut illustrations throughout, including four quarter-page illustrations of "ancient Brittaines" and "more civill Brittaines", by Christoph Schweitzer, woodcut head- and tail-pieces and initials, colored throughout by a contemporary hand, heightened in gilt (some white pigments oxidized, occasional scattered browning, spotting and staining). Contemporary brown morocco, probably the first and original binding, paneled in gilt and blind, with central gilt arabesque and foliate corner decorations, slightly later brass corner bosses, modern ties (modern free endpapers, lacking three corner bosses, one corner boss sometime repaired, headcap worn and defective, extremities lightly rubbed). Provenance: Glay of Mounktoun (ink ownership inscriptions, one dated 1613 on front pastedown, two on title, and one on dedication leaf, all in the same hand) - Marquess of Tweeddale (armorial bookplate, mostly likely that of the 4th Marquess, 1715-1762) - "Property of a gentleman" (Sotheby's sale 12 February 1968, lot 230, bought for £2800 by:) - Charles Traylen (bookseller's penciled cost code, price and date of acquisition on front free endpaper, sold to:) - the current consignor.

\$250,000-350,000





LES SINGVLARITEZ

Descri-
ption d'un
animal
nommé
Hauti,
Hay ou
Ai, le Pa-
ressence.

beste pour abreger, est autât difforme qu'il est possible, & quasi incroyable à ceux qui ne l'auroient veüe. Ils la nomment *Hait*, ou *Haiti*, de la grâdeur d'un bien grâd gue-non d'Afrique, son ventre est fort aualé contre terre. Elle à la teste presque semblable à celle d'un enfant, & la face semblablement, comme pouuez voir par la presente figure retirée du naturel. Estât prise elle fait des souspirs com-



me vn enfant affigé de douleur. Sa peau est cendrée & veluë comme celle d'un petit ours. Elle ne porte sinó trois ongles aux pieds longs de quatre doigts, faits en mode de grosses arestes de carpe, avec lesquelles elle grimpe aux arbres, ou elle demeure plus qu'en terre. Sa queuë est longue de trois doigts, ayant bien peu de poil. Vne autre chose digne de memoire, c'est que ceste beste n'a iamais esté
veüe



OTHER PROPERTIES

36

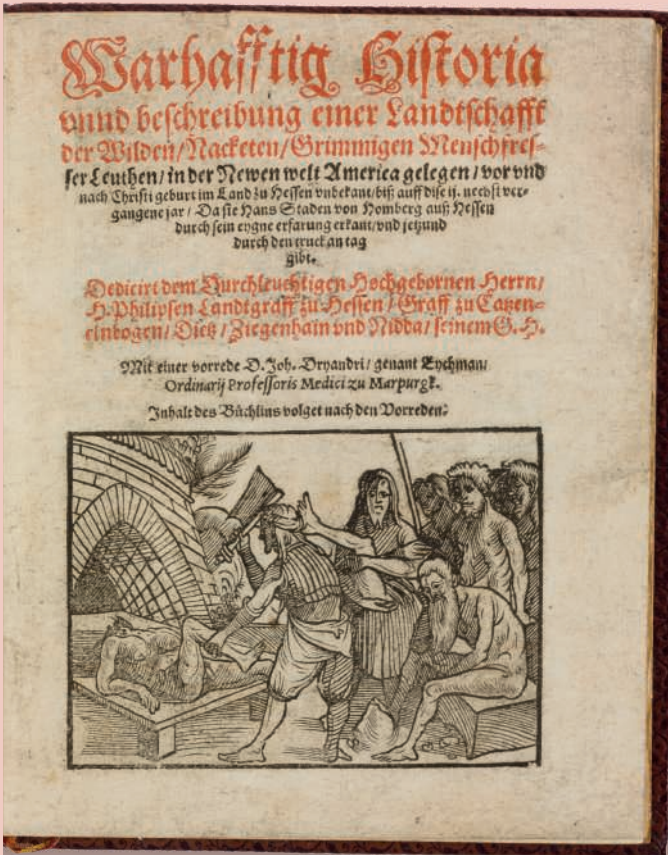
THEVET, André (1516-1590). *Les Singularitez de la France Antarctique*. Paris: heirs of Maurice de la Porte 1558.

One of the first illustrated reports of Brazil, first edition, second issue. Only one copy of the 1557 issue has ever appeared at auction; this issue, in which only the date on the title is changed, is the earliest obtainable. Thevet accompanied Nicolas Durand de Villegagnon as a chaplain on his expedition to establish a French Protestant colony in South America. "Thevet is to a certain extent one of the first writers to confront the dilemma ... [that] his traditional scientific training and the categories of European thought are insufficient, even inadequate, to the understanding of this new reality" (Marcondes). His account, accompanied by striking woodcuts attributed to Jean Cousin, includes the first European descriptions and depictions of South American species such as sloths, anteaters, and the toucan. The illustrations were a major influence on de Bry and Merian, as well as an important source for natural historians like Conrad Gesner and Ulisse Aldrovandi.

Thevet includes an entire chapter on Florida, as well as one of the earliest descriptions of Canada, which provides the first depiction of cigar smoking. Church suggests that this information comes from Cartier, while others have suggested that Thevet stopped in Canada on his journey back to France. Arents 8; Borba de Moraes II 857-858; Church 109; JCB I 225; Sabin 95339; see Danilo Marcondes, "The Anthropological Argument: The Rediscovery of Ancient Skepticism in Modern Thought," in *Skepticism in the Modern Age*, pp. 46-48.

Quarto (224 x 157mm). Woodcut arms on title of Cardinal de Sens, the dedicatee; 41 woodcut illustrations, 11 of which full-page; numerous decorative initials and head-pieces. 19th-century red morocco by Chambolle-Duru, edges gilt. *Provenance*: some early manuscript corrections.

\$80,000-100,000



37

STADEN, Hans (c.1525-c.1576). *Warhaftige historia unnd beschreibung einer Landschafft der Wilden, Nacketen, Grimmigen Menschfresser Leuthen, in der Newen Welt America gelegen*. Frankfurt: Weygandt Han, [1557].

The very rare contemporary piracy of Staden's tale of cannibal captivity in South America, illustrated by Jörg Breu's Varthema woodcuts.

Staden was captured by the Tupinambá while on an expedition in Brazil. The sensational tale of his time among the cannibals proved an immediate hit upon its 1557 publication in Marburg, spawning many editions, translations, and imitations. This undated Frankfurt edition, printed the same year, replaces the original woodcuts with a selection of Jörg Breu's illustrations for the German edition of Ludovico Varthema's travels through India and the Middle East. Although at first glance unrelated to the content of the book, images of Ottoman and Asian "exotic others" are pointedly repurposed to depict peoples of the New World—the title woodcut, originally portraying the euthanasia and cannibalism of the elderly in Java, now stands in for the Tupi practice of eating prisoners of war. To some degree, Breu's woodcuts being used to illustrate the Tupinambá brings things full circle: the feathered headdresses and grass skirts worn by the Sumatrans in Varthema's original book were likely inspired by early broadside depictions of the Tupinambá which circulated in 16th-century Augsburg. ABPC and RBH record only one copy at auction since the 1940s. Church 105; JCB I, 216; VD16 S 8446; Sabin 90037; see Lisa Voigt, *Writing Captivity in the Early Modern Atlantic*, pp. 44–53.

Quarto (167 x 134mm). Title page printed in red and black with woodcut vignette, woodcuts throughout the text (neatly repaired closed tear to title, erased stamp on f. 1, final leaf remargined at lower and inner margins). Modern stamped calf. *Provenance*: early German inscription on final leaf.

\$70,000-100,000





38

VARTHEMA, Ludovico (c.1470-1517). *Itinerario*. Seville: Jacob Croberger, 1520.

The first Spanish edition of Varthema's wildly influential account of his undercover travel through the Ottoman Empire, Safavid Persia, and India, "one of the most remarkable travel books of the Renaissance" (Blackmer). Ludovico Varthema, as famous in his own time as Columbus, posed as a mamluk named Yunus and escorted a pilgrim caravan to Mecca and Medina—making him the first recorded Christian to visit those cities. He continued to travel for five years—variously adopting the guises of a merchant trader, a doctor, an ascetic mystic, and a master cannon founder—providing a valuable primary witness for the state of overland travel through Asia, just as the Portuguese sea route was taking supremacy. After escaping imprisonment for being a Christian spy by means of the love of a Yemeni sultana, Varthema's adventures took him to Somalia, through Persia halfway to Samarkand, and eventually to India. After becoming homesick, he gave himself up to the Portuguese and worked as an interrogator enforcing shipping regulations, living through the siege of Cannanore before being rescued by Tristao da Cunha's armada. The combination of salacious first-hand detail, personal charisma, and picaresque exotic travels made his book an instant sensation. This edition was translated by Christoval de Arcos from the Latin edition, as he was unable to acquire the Italian first edition from 1510. Copies of any of the early editions are very rare; according to ABPC and RBH, only one other complete copy of this Spanish edition has come to auction in the last 60 years. Hakluyt Society, *The Travels of Ludovico di Varthema*, pp. xiii-xiv; *Heredia* 2866; *Howgego* V15; *Norton* 933. See Blackmer II 338 (Milan 1523 ed.).

Folio (260 x 192mm). Woodcut border with armorial, woodcut initials (lightly toned). 19th-century navy morocco gilt by Émile Rousselle, edges gilt. *Provenance*: occasional cropped early marginalia.

\$60,000-80,000



PROPERTY OF A PRIVATE COLLECTOR

39

WILSON, Alexander (1766-1813). *American Ornithology. Plates*. New York and Philadelphia, Collins and Harrison Hall, 1829.

The plate volume of "the first truly great American ornithology [book]" (Bennett), the 1829 reissue by George Ord "with the plates coloured better" (Sitwell). Predating Audubon, Wilson's original drawings, translated into attractive plates by Lawson, represent 262 species of birds, 39 of which were new to science. Nissen IVB 992; Sitwell p.155. See Bennett, 114.

Plate volume only, folio (366 x 295mm). 76 hand-colored engravings. 19th-century red half morocco (rebacked preserving original spine). *Provenance:* Samuel Fothergill Troth (1801-1886, a prominent Philadelphia pharmacy owner and apothecary; bookplate and note of gift to:) – John T. Troth (son of Samuel Troth; note "From Samuel F. Troth to John T. Troth when he is 18 years old.").

\$3,000-5,000



40

WILSON, Alexander (1766-1813) – A selection of watercolors copied from "American Ornithology" by Thomas Howitt. [England,] 1827.

An album of annotated watercolors after Wilson's American Ornithology.

This handsome manuscript was created by Thomas Howitt, an amateur ornithologist possibly related to the painter Samuel Howitt. The delicate watercolors reproduce portions of Wilson's original plates, with notes copied from the text. The Coe Ornithological Collection at Yale holds a similar manuscript by Howitt, described in the *Yale University Library Gazette* as "of fundamental importance in the history of American ornithology." An unidentified manuscript at the McGill library on bird eggs may be by the same creator. Howitt is cited in William Yarrell's 1843 *A History of British Birds* as a source of information about the Little Sandpiper. See S. Dillon Ripley, "The Coe Ornithological Collection," *The Yale University Library Gazette*, October 1952, p. 68.

Oblong quarto album (232 x 363mm). 70 watercolor drawings, each with manuscript caption and page of description (occasional faint offsetting). Modern maroon half morocco; custom box. *Provenance:* Thomas Howitt (bookplate).

\$4,000-6,000

41

BONAPARTE, Charles Lucien (1803-1857). *American Ornithology; or The Natural history of Birds Inhabiting the United States, not Given by Wilson*. Philadelphia: Samuel Augustus Mitchell (vol. 1) and Carey and Lea (vols 2-3), 1825-1828.

The first edition of Bonaparte's continuation of Wilson's American Ornithology. This set has the first issue of volume I, with the Mitchell imprint. Bonaparte originally conceived the work in three volumes, only publishing the fourth some five years after volume III. Anker 47; Fine Bird Books p. 78); Nissen IVB 116; Sabin 6264.

Three volumes, folio (373 x 289mm). 21 hand-colored engravings (some toning and spotting, some light offsetting). Contemporary half morocco over marbled boards (light shelfwear, flyleaves chipped and detached). *Provenance:* Loganian Library (bookplate with duplicate note).

(3)

\$1,500-2,000



ANOTHER PROPERTY

42

ZOLLNER, Fr. Antonius (fl. late 18th century). "Herbarium Botanicum secundum originale exemplar naturae." Ingolstadt, 1787.

A very rare and extensive collection of nature prints, carefully indexed in manuscript, by a contributor to Franz von Paula Schrank's *Baiersche Flora*. This work is unrecorded in any of the main nature printing bibliographies; there appear to be two copies of the same (or very similar) collection at Dombibliothek Freising. Zollner was a botanist based in Erding; another nature-printed publication by him, *Icones Plantarum*, is extant in a single known copy dated 1793. Created by applying ink directly to specimens to produce striking 1:1 images, nature printing rapidly destroys the specimens themselves and can only produce small editions. Yet, "a collection of good nature prints was a tolerable substitute for an herbarium in a way that no other illustrations could be" (Cave and Wakeman). While the technique is ancient, it came particularly into vogue in 18th- and 19th-century scientific communities. Here each specimen is numbered, and Zollner has provided manuscript indices with the Linnaean scientific names of each plant. Only one example of Zollner's work is recorded by RBH and ABPC, a portfolio of nature prints. See Annette Zimmermann, *Franz von Paula Schrank*, p. 102; Cave and Wakeman, *Typographia Naturalis*, p. 1.

Two volumes, folio (359 x 224mm). Manuscript title pages, 705 plant specimens illustrated on 255 leaves, with 22 leaves of manuscript notes (one gathering in vol. 1 sprung; light spotting to vol. 2 title page, dampstaining to end of vol. 2). Contemporary boards (light wear).

(2)

\$7,000-10,000





CONTINENTAL PRINTED BOOKS & MANUSCRIPTS

LOTS 43-83



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Primus est de quibusdam in
tutum. Secundus est de virtu
us de virtutibus cardin. lib

PROPERTY OF A PRIVATE COLLECTOR

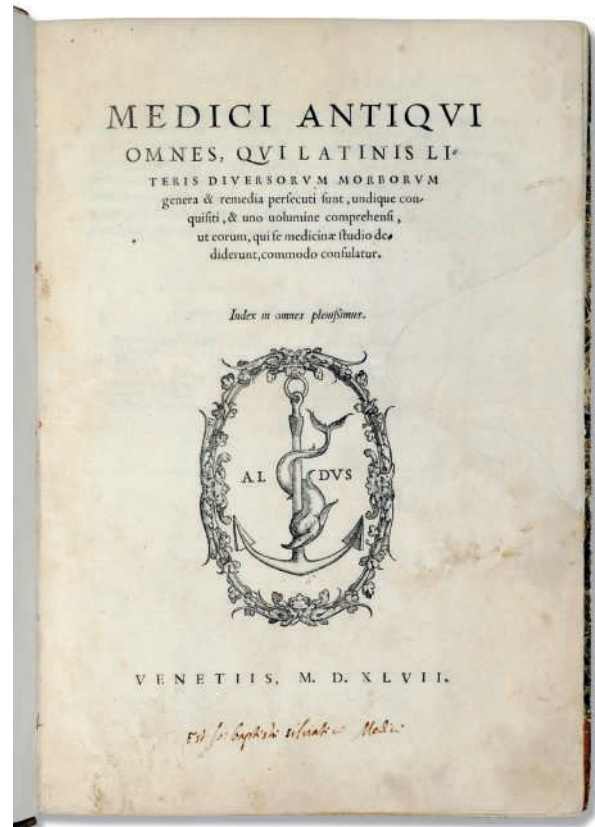
43

ALDINE PRESS – *Medici Antiqui Omnes*. Venice: heirs of Aldus Manutius, 1547.

The first edition of this collection of Aldine medical literature, including a section on women's health. The heirs of Aldus printed the medical writings of Galen in 1525, Hippocrates in 1526, and this survey of mostly ancient authors on various medical topics in 1547. The volume comprises short works by Pliny, Apuleius, Celsus, Strabus Gallus, and several others, giving particular insight into the application of herbal remedies such as cannabis to disease and injury. Most interesting, however, is a selection from the *Trotula*, the medieval compendium of women's medicine. Adams M-991; Renouard *Alde* 140:2

Folio (300 x 200mm). Aldine device on title page (soiling to lower margin, marginal repair on title, a few neat repairs throughout, affecting text in two instances, last leaf with repaired excision). 19th-century calf-backed boards, manuscript title along lower edges (spine and extremities rubbed, spine label obscured). *Provenance*: Giovanni Battista Selvatico (1550-1621, Milanese physician and medical historian also known as Joannes Baptista Silvaticus; inscription on title) – 19th-century oval stamp on cover.

\$1,000-1,500



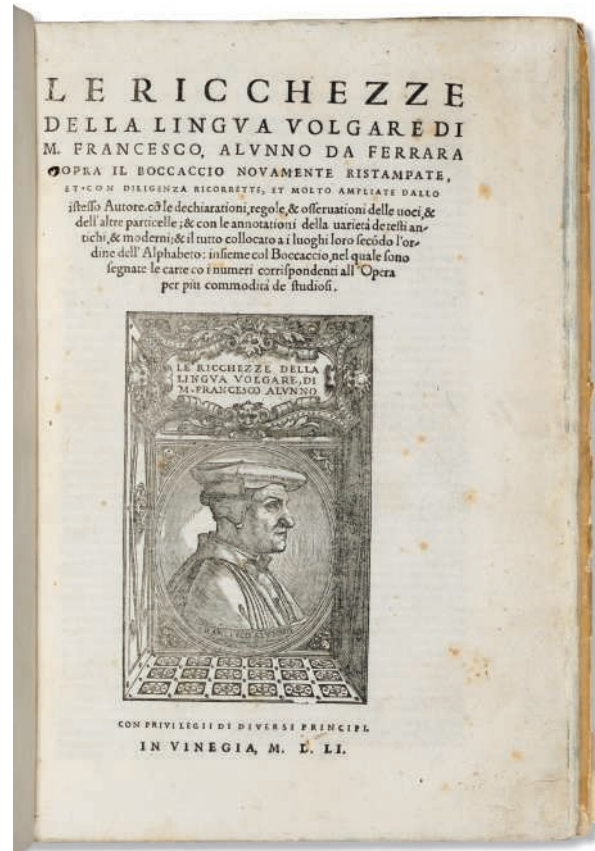
44

ALUNNO, Francesco (1455-1556). *Le ricchezze della lingua volgare*. Venice: Aldine Press, 1551.

The second, enlarged edition of a celebrated dictionary of words and phrases used by Boccaccio, Dante, and other Italian poets. Alunno was a Ferrarese teacher of mathematics and calligraphy, and *Le ricchezze* first appeared in 1543. Adams A-842; Mortimer, *Harvard Italian*, 18; Renouard *Alde*, 151:7.

Folio (302 x 200mm). Modern vellum over pasteboard reusing a vellum leaf from an early 15th-century Italian manuscript (a little wear to extremities). Manuscript title to lower edge. *Provenance*: Bibliotheca Comune di Ravenna (stamp, with release note) – Philo M. Buck (1877-1950, literary critic; gift inscription to) – Professor Ursini.

\$1,000-1,500





OTHER PROPERTIES

45

ARMENIAN MANUSCRIPT - [Ghazar (fl. mid-17th century, artist.)] The Gospels, in Armenian, illuminated manuscript on vellum [Amasia, c.1660].

An exceptionally richly illuminated Gospel Book, the standard texts preceded by sixteen full-page miniatures of the Life of Christ from the Annunciation to the Last Judgement. The entire manuscript painted in clear bright colors with liberal quantities of burnished gold and surviving in very fine condition.

124 x 90mm. 298 leaves, apparently complete, pencil foliation 4-299 followed here, two columns of 21 lines written in bologir script, written space: c.83 x 23mm, every chapter opening with zoomorphic initials and c.90 scenes or figures illustrating the text they flank, 20 full-page miniatures, the Eusebian letter and Canon Tables within 10 illuminated headpieces and columns, including portraits, animals, and birds, the opening pages of the Gospels with 4 large illuminated and inhabited headpieces, the text throughout illustrated with numerous marginal figures and scenes (a few, apparently later inscriptions erased, a small pigment loss on table-top f. 32v). Contemporary Armenian blind-stamped and ruled leather over wooden boards (refurbished at a later date with red silk adhered to edges of boards, silk doublures renewed, and edges repainted; losses from spine, silver covers now lacking with one silver nail surviving, lacking clasps).

Provenance: several erased or partially erased inscriptions may indicate donation to a church. Anathema, possibly in the same hand: "Don't steal this beautiful Gospel Book, lest you be sent to inescapable, inextinguishable fire."

Content: Prefatory cycle of scenes from the Life of Christ ff. 2v-17; Letter of Eusebius to Carpianus ff. 18v-19; Canon Tables ff. 20v-27; Gospels ff. 28-297: Matthew ff. 28-112, Mark ff. 112v-164, Luke ff. 164-240v, John ff. 240v-298.



Illumination: This is clearly the work of the same artist as a Gospel Book in the Alex and Marie Manogian Museum, Southfield, Michigan. In the colophon of that manuscript the scribe, Yovhannes, asks readers to remember the illuminator Ghazar. See Sylvie Merian et al., *A Legacy of Armenian Treasures: Testimony to a People*, no. 1.6, pp. 34-37. In her discussion of that manuscript, Merian identifies a further Gospel Book (France, Chantilly, Musée Condé, Ms 1346) as Ghazar's work and suggests Amasia as the probable place of their origin. The style, iconographic and compositional quirks that unite those books are also evident in the present manuscript; **it is unique among the three in being complete**. Ghazar's figures have simplified contours, smooth faces with accentuated eyes, modelling is usually reserved for draperies. A particularly appealing feature of the present manuscript is the profusion of marginal scenes and figures illustrating elements of the Gospel text they flank: the most extensive of these is the Tree of Jesse that extends the height of the text on the page-opening (ff. 33v-34) that follows the beginning of Matthew's Gospel and the listing of the ancestors of Christ. Many show acts from the ministry and miracles of Christ while others range from charming anecdotal inclusions such as the Ass tethered to a tree after Christ's entry into Jerusalem (f. 225) to the gory representation of the beheading of St John the Baptist (f. 67).

The subjects of the miniatures are as follows: Annunciation f.2v, Nativity f. 3; Presentation in the Temple f. 4v, Baptism of Christ f. 5; Transfiguration f. 6v, Raising of Lazarus f. 7; Entry into Jerusalem f. 8v, Last Supper f. 9; Washing of Disciples' Feet f.10v, Betrayal and Arrest of Christ f. 11; Carrying of the Cross f. 12v, Crucifixion f. 13; Resurrection f. 14v, Ascension f. 15; Pentecost f. 16v, Last Judgement f. 17. The Evangelist portraits are on ff.32v, 114v, 167v, and 243v, the facing pages with their respective symbols.

Christie's thanks Dr. Sylvie L. Merian of the Morgan Library & Museum, for lending her expertise.

\$50,000-80,000



PROPERTY OF A PRIVATE COLLECTOR

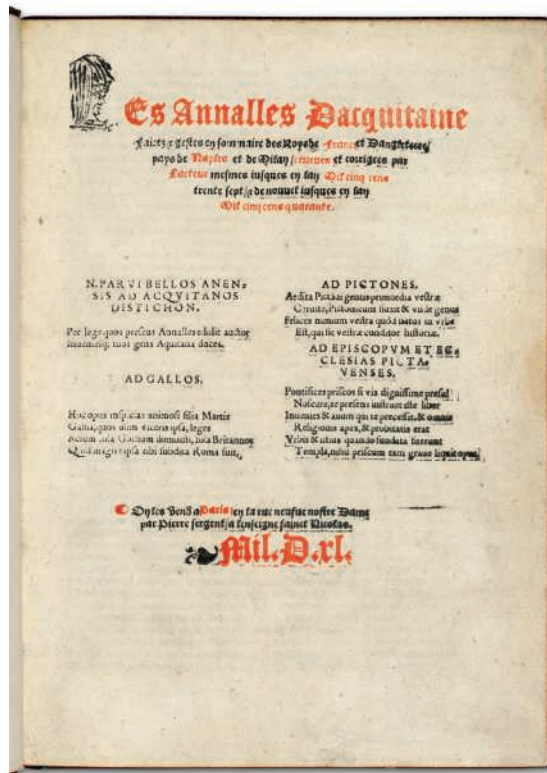
48

BOUCHET, Jean (1476-1557). *Les annalles dacquittaine*. Paris: Pierre Sergent, 22 May 1540.

The Lord Vernon copy of an early edition of Bouchet's popular chronicle. A poet and lawyer in Poitiers associated with the *Rhetoriqueurs*, Bouchet settled in the countryside to write following the arrival of plague in the city. His simple and unpretentious writing, nevertheless tinged with humor and the latest literary trends, gave his historical works a wide appeal. RBH and ABPC record no copies of this edition at auction. Brunet I, 1164; Renouard ICP V 1604.

Folio (258 x 181mm). Title printed in red and black. Woodcut initials, woodcut printer's device on final leaf. 19th-century red morocco signed by Niedrée, edges gilt (light wear to corners). *Provenance*: some early marginalia – George John Warren, 5th Baron Vernon (1803-1866, politician and Dante scholar; bookplate, his sale Sotheby's, 10 June 1918, lot 96).

\$900-1,200



49

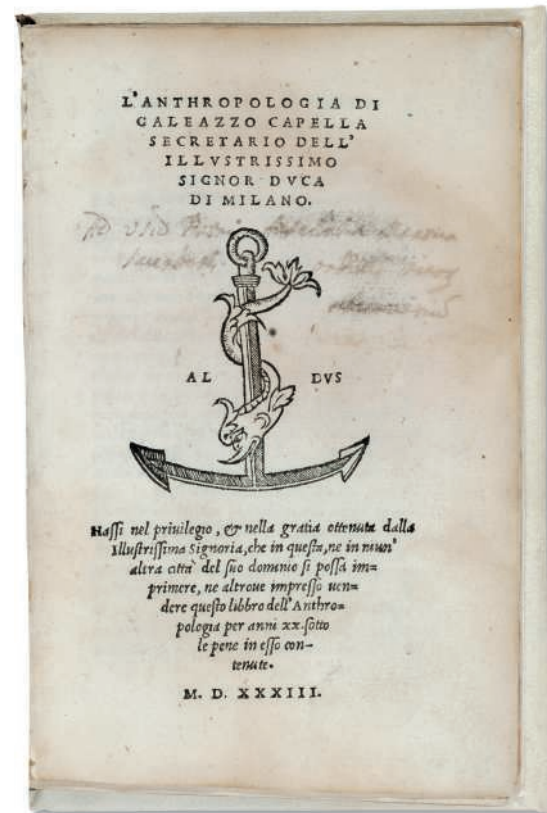
CAPELLA, Galeazzo Flavio (1487-1537). *L'Anthropologia*. Venice: heirs of Aldus and Andreas Torresanus, January 1533.

The first edition of Capella's treatise on the nature of humankind.

One of the earliest uses of the term "anthropology," this tripartite work presents an "entangled philosophical as well as anatomical and physiological inquiry of humankind" (Santing). The second book reworks material originally published under the title *Della eccellenza e dignita della donne* and is an important early text on women's rights. Capella argues forcefully for the equality of women both in nature and under the law. Ahmanson-Murphy 257; Renouard 110:10. See Catrien Santing, "Early anthropological interest: Magnus Hundt's and Galeazzo Capra's quest for humanity" in *History and Anthropology* (2018).

Octavo (157 x 99mm). Woodcut Aldine device on title and final leaf. Modern vellum. *Provenance*: erased early inscription of a Franciscan monk on title.

\$700-1,000





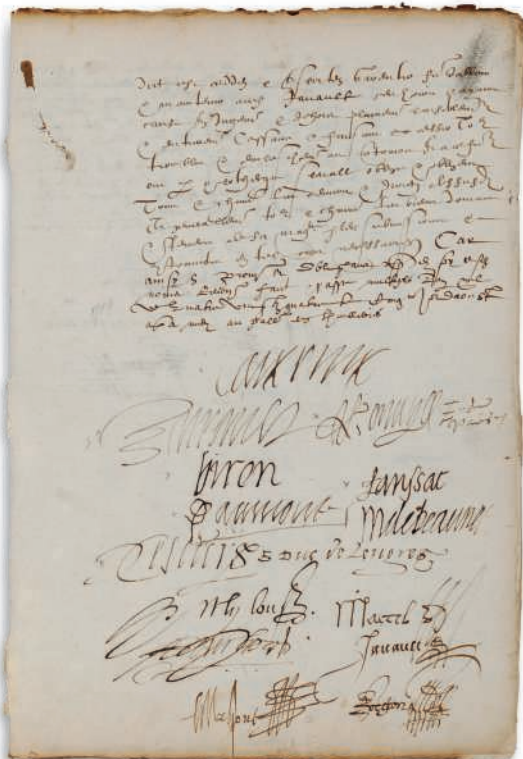
50

CASTIGLIONE, Baldassare (1478-1529). *Il libro del cortegiano*. Venice: heirs of Aldus Manutius and Andrea Torresano d'Asola, April 1528.

The first edition of Castiglione's famous guide to courtly manners – an icon of Italian Renaissance literature. Composed as a fictional dialogue between important members of early 16th-century Italian society, *Il libro del cortegiano* features figures such as Pietro Bembo, Ludovico da Canossa, and Bernardo da Bibbiena, discussing the virtues of the good courtier over the course of four evenings. The discourse focuses on the central concepts of "grazia," "misura," "ingenio," and "arte." The work had a significant influence on Montaigne, Cervantes, Shakespeare and many others, all of whom contributed to the development of the figure of the *gentilhomme*, or gentleman. As both poet and diplomat, Castiglione served the Dukes of Urbino, before becoming a papal representative to the court of Emperor Charles V. Raphael painted him in a celebrated portrait of 1515, depicted precisely as the ideal courtier described in the present work. Adams C-924; PMM 59; Renouard *Alde*, 105:3.

Folio (302 x 195mm). (Short closed tear to title page, occasional minor worming.) 18th-century calf, gilt spine (spine worn). *Provenance*: early ink inscription on title-page.

\$12,000-18,000



PROPERTY OF A GENTLEMAN

51

CATHERINE DE MEDICI (1519-1589). Document signed ("Catherine"), n.p., n.d.

In Middle French, 12 pages, 300 x 200mm, on three bifolia.

A document signed four times by the infamous French queen. This legal document is signed by Catherine, along with several of her most important advisors including Pierre de Gondi, Philippe Hurault, and Charles Escariez. There are three amendments, all also signed by Catherine and initialed by the other signatories.

\$2,000-3,000

PROPERTY OF A PRIVATE COLLECTOR

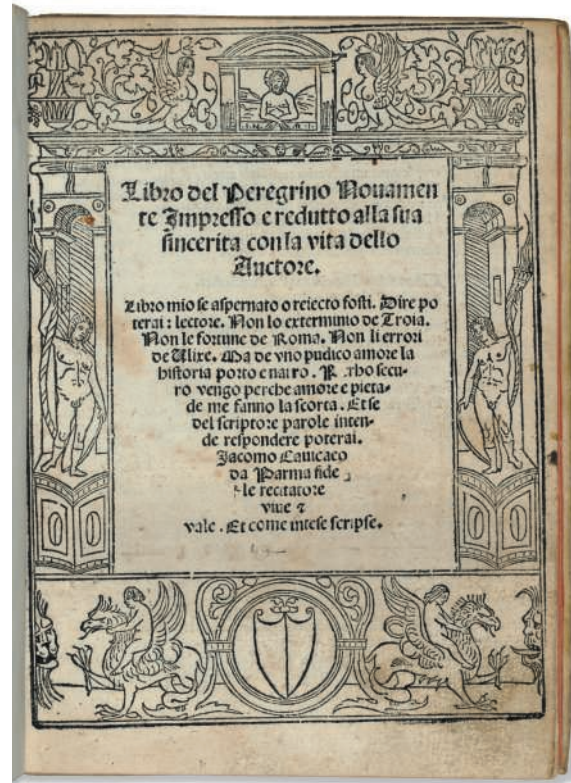
52

CAVICEO, Jacopo (1443-1511). *Libro del Peregrino*. Venice: Bernardino de Lisona Vercellese, March 1520.

A scarce early edition of Caviceo's tale of star-crossed Italian lovers, inspired by the ancient novel. Caviceo hailed from Parma, where he worked as a court historian and diplomat before he seduced a nun and was consequently banished. The story of Peregrino and Genevera, first published in 1508, was one of the most popular books of its time, appearing in numerous Italian, French, and Spanish editions. ABPC records only four copies in as many decades, three of a 1538 edition and one in 1976 for the 1516 edition. STC *Italy* I:389.

Quarto (207 x 148mm). Woodcut title border (lacking final blank; some browning; worming throughout with neat repairs, mostly marginal save for last few leaves). 18th-century vellum (minor scuffing and wear). *Provenance:* Caroline Rutz-Rees (1865-1954, educator; bookplate).

\$700-1,000



PROPERTY OF A PRIVATE COLLECTOR IN ARGENTINA

53

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

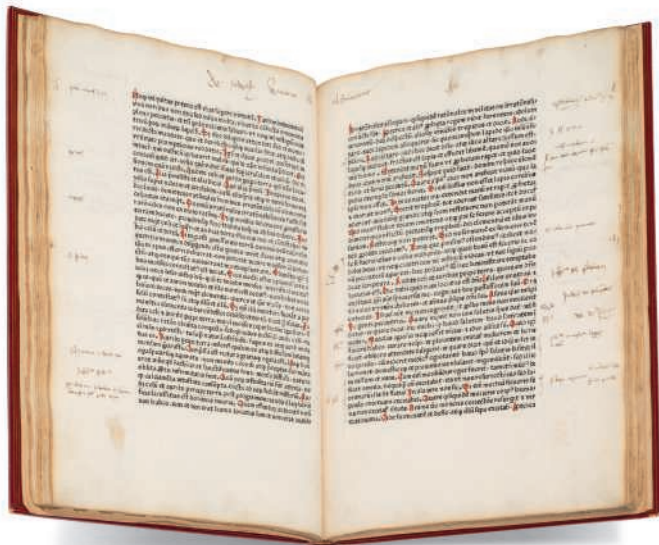
The best Spanish edition of Cervantes's "sweeping panorama of Spanish society" (PMM). While *Don Quixote* won nearly instant fame for its "variety, liveliness, and gibes at the famous" (PMM), it was this edition, illustrated by artists from the Academia de San Fernando and overseen by Cervantes scholar Vincente de los Rios, which truly solidified the novel as part of the literary canon. Printed in a specially designed type, it is also a monument to the golden age of Spanish typography. Cohen de Ricci 218-219; Palau 52024. See PMM 111.

Four volumes, folio (295 x 205mm). 4 engraved titles, 32 engraved plates, double-page map (some light marginal soiling and foxing). Near-contemporary Spanish marbled calf with gilt-stamped border (spines sunned with light wear). *Provenance:* J. M. Duffield (signature on flyleaves dated June 1832) – J. H. Duffield (signature on flyleaves dated 1855) – Adam Holden (1817-1898, Liverpool bookseller; ticket).

(4)

\$8,000-12,000





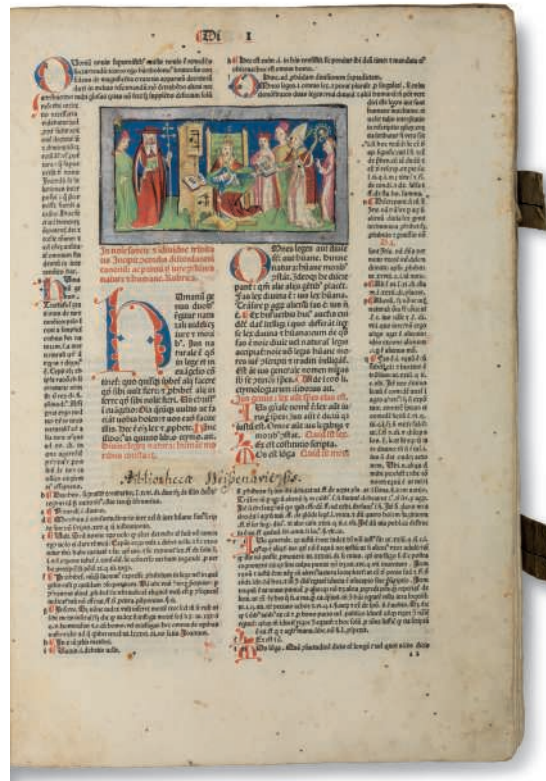
PROPERTY FROM THE DESCENDANTS OF JOHN GRESHAM MACHEN

54
 CHRYSOSTOM, pseudo-John (c.349-407). *Sermones de patientia in Job*.
 [With] – *De poenitentia*. Translated by Lilius Tifernas. Nuremberg: [Johann
 Sensenschmidt] 14 November 1471.

The second edition of the sermons of Pseudo-John Chrysostom, by the first printer at Nuremberg. John Chrysostom, whose name means “golden-mouthed” in Greek, was a renowned fourth century preacher and theologian whose authorship was ascribed to a wide variety of later works. This work was translated from the original Greek under the encouragement of Pope Nicolas V, the founder of the modern Vatican Library and patron of humanist scholars like Valla and Manetti. This copy is heavily annotated, perhaps as a use-copy. BSB-Ink I-362; GW M13361; ij00305000.

Folio (329 x 231mm). 68 leaves (of 70, without blanks). Initials and headlines in red ink. Modern red morocco by Albert Oldach (wear to edges). *Provenance:* copious early marginalia.

\$3,000-5,000



55
 GRATIAN (fl. mid-twelfth century). *Decretum*. With commentary of
 Bartholomaeus Brixiensis. Venice: Nicolaus Jenson, 1477.

Jenson’s second edition of Gratian’s foundational compilation of canon law, with dedication miniature of Pope Sixtus IV. No other complete copy of this edition has appeared at auction according to ABPC and RBH. This twelfth-century text, originally written by the monk and jurist Gratian, revolutionized the field by providing a systematically organized collection of church decrees. “Gratian did more than gather texts together; he unified and explained them ... the *Decretum* was the first collection of the high Middle Ages in which the compiler commented on the texts he brought together” (Burns). Its use was widespread, inviting many interpolations and corrections over the centuries, and formed the basis for centuries of legal education. BSB-Ink G-258; Goff G366; HC 7890; ig00366000. See J. H. Burns, ed., *The Cambridge History of Medieval and Political Thought*, p. 424.

Folio (428 x 290mm). 411 leaves (register leaf used as pastedown). Printed in red and black, double column with commentary. Miniature depicting the dedicatee, Pope Sixtus IV; alternating red and blue initials, rubricated (some worming, light spotting and staining, a few small paper repairs and tears). Contemporary blindstamped pigskin with original straps, some surviving pigskin index tabs, remains of paper label on spine (tear to head of spine, clasps and bosses lacking, some worming). *Provenance:* early marginalia – Bibliotheca Weissenaviensis ([CERL 00014984] religious institution in Weissenau, dissolved in 1802; inscription).

\$10,000-15,000

56

GRIMOIRE – Manuscript containing portions of Ps.-Pietro d’Abano’s *Heptameron* with other notes on spells and rituals for summoning angels. Italy, late 17th century.

A manuscript grimoire, combining text from a variety of sources with occult sigils and charts for summoning angels and other spirits. This ad-hoc spell book begins with an Italian translation of the *Heptameron*, attributed to Pietro d’Abano, containing charts of the appropriate angel for each hour and day, strings of magical syllables, and Latin invocations for the conjuration of spirits. The elaborate sigils draw on the rituals outlined in Abano’s text, as well as other similar magical treatises which circulated in both print and manuscript during the 17th century, such as the works of John Dee and Cornelius Agrippa, the *Picatrix*, and the *Key of Solomon*. Written on stray pieces of parchment in a reused binding, this seems to have been created for practical use in private magical experiments; some pages appear unfinished, with empty roundels prepared for future compositions.

12mo (132 x 90mm). On vellum, 100 leaves. Ruled in graphite and written in brown ink heightened with red, blue, green, silver, and gold. 12 pages of allegorical roundels (some not filled in), 45 full-page angelic sigils in brown, red, green, blue and yellow ink (some staining of the vellum, some leaves repaired at inner margin, final leaves wormed). Contemporary sheep (lacking clasps, remains of inscription rubbed out on back cover).

\$4,000-6,000



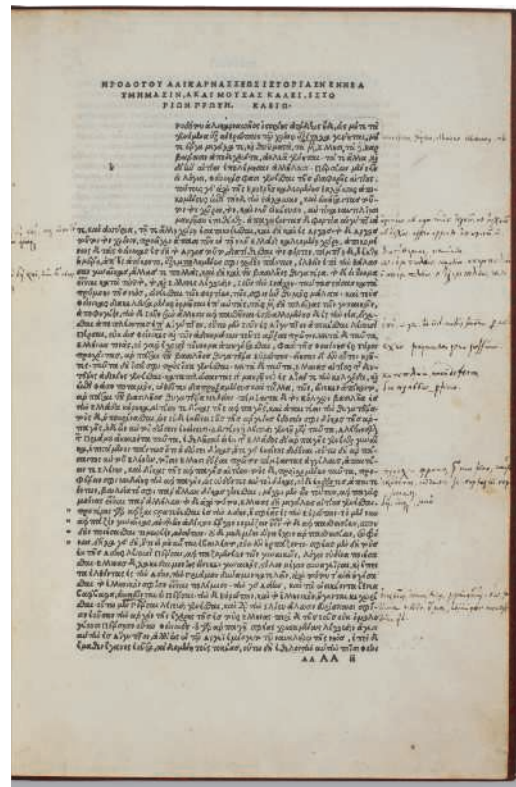
57

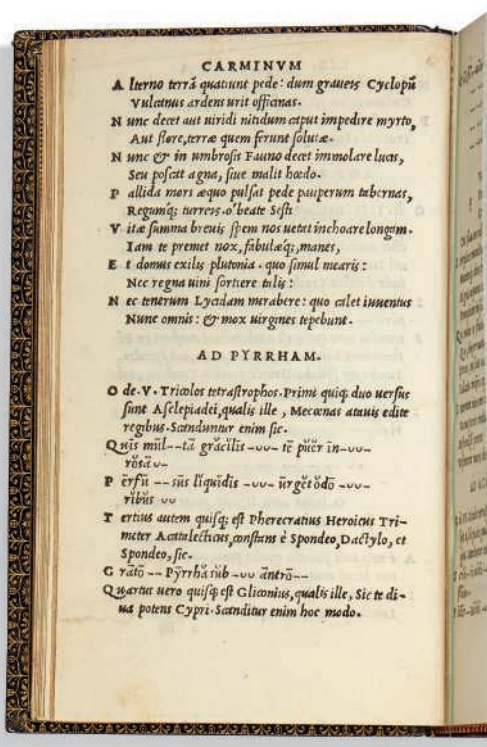
HERODOTUS (c.490-425). *Historia*, in Greek. Edited by Aldus Manutius. Venice: Aldus Manutius, September 1502.

The editio princeps of “the first work that can truly be called history in the modern sense” (Clemons and Fletcher), from the library of Edith Rockefeller and with significant early scholarly marginalia. “Herodotus is the earliest historian; his predecessors were by contrast chroniclers...he is a Romantic, with all the faults and virtues of the Romantic” (PMM). Alternately treated as both the originator of the historical method and as “the father of lies” and a mere recounter of fables, his work, which deals primarily with the history of the Persian wars with the Greek city states, was particularly relevant in the Renaissance, when the Ottomans—another Eastern enemy both alien and strangely familiar—threatened European hegemony. This edition was among the crown jewels of Aldus’s output, conceived as a match to his Thucydides published four months earlier. Aldus claims in the dedication that he corrected the text from multiple exemplars, and indeed he was the first to have access to the ‘Florentine’ codices, whereas Valla had used the so-called Roman family of manuscripts for his earlier translation. This copy contains copious early scholarly marginalia in several hands, offering commentary on Greek etymology and offering new readings of the text which differ from both Aldus and Valla—several of which appear in later editions of the text. Ahmanson-Murphy 62; Clemons and Fletcher 16; PMM 41; Renouard 8.

Folio (308 x 203mm). Greek and Roman types. Woodcut Aldine device on title and final page (repair to first leaf affecting a few letters of the preface, repair to upper corner of one leaf, light marginal dampstain affecting some leaves). 18th-century French crimson morocco gilt, edges gilt, possibly by Derome. *Provenance:* early marginalia in several hands, some slightly cropped – early library label – Edith Rockefeller McCormick (1872-1932, American philanthropist, bookplate) – Frederick Spiegelberg (1862-1937, New York judge; morocco label, his sale, Anderson Galleries, 11 March 1937, lot 377).

\$15,000-20,000





PROPERTY OF A PRIVATE COLLECTOR

58

HORACE (65-8 BCE). *Poemata omnia*. Edited by Franciscus Asolanus. Venice: heirs of Aldus Manutius and Andreas Torresanus, November 1519.

"The most correct of the Aldine editions of Horace" (Renouard).

This third Aldine edition was edited by Franciscus Asolanus, whose corrected text was then used for many later editions. The Roman poet Horace was much loved and imitated in the Renaissance for his elegance, wit, and metrical virtuosity. Ahmanson-Murphy 184; Clemons and Fletcher 72; Renouard *Alde*, 88:10.

Octavo (151 x 90mm). (Title supplied, final leaf with device supplied from another Aldine work, without final blank) 19th-century blue crushed morocco gilt. *Provenance*: erased marginalia faintly visible throughout – Giovanni Marchetti (1817-1876; armorial bookplate; his sale, Sotheby's, 27 November 1896, lot 1391).

\$1,400-1,800

PROPERTY FROM THE DESCENDANTS OF JOHN GRESHAM MACHEN

59

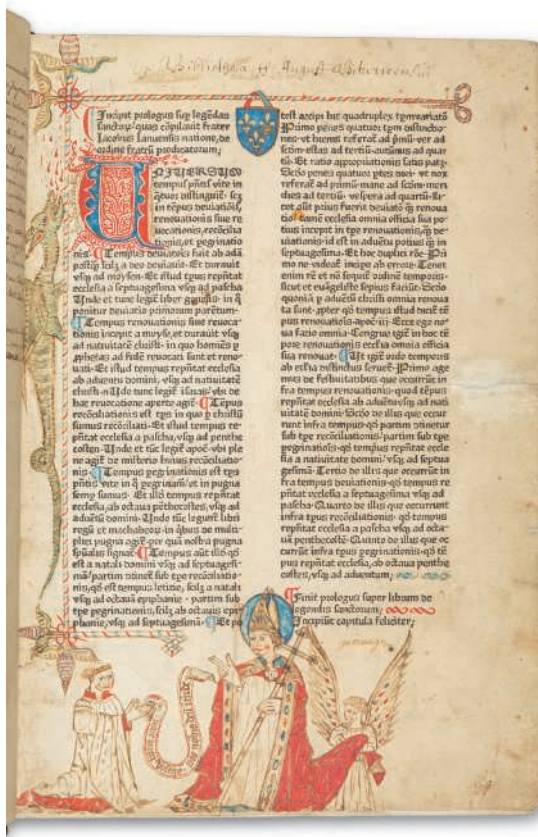
JACOBUS DE VORAGINE (1230-1298). *Legenda aurea*. Paris: Ulrich Gering, Martin Crantz and Michael Friburger, before 1475.

The very rare first edition printed in France, with figural

decoration. This encyclopedia of the lives of the saints was incredibly influential in the Middle Ages and the Renaissance, with more incunabula editions printed than the Bible. This was the first edition printed by Gering, Crantz, and Friburger, the Germans who established printing in France with their press based at the Sorbonne in Paris in 1470. After this undated edition, a second edition dated 1475 followed. The present copy was decorated for the Augustinians at Bourges, including a miniature of Saint Ursinus, the patron of that city. There are only two copies held by institutions outside France; RBH and ABPC record no copies at auction. CIBN J-66; GW M11262; ij00088300; Oates 2876; not in Goff. See Dibdin *Spenceriana* 796 (the second ed.; Dibdin doubts the existence of the present ed.).

Folio (307 x 213mm). 290 leaves (of 292, lacking initial blank and one leaf of text before Bernard of Clairvaux). Unsigned, without catchwords, running manuscript headlines identifying saints. First leaf with bas-de-page scene of Saint Ursinus and partial border with fire-breathing dragon; red and blue decorated initials, paraps marked in red, blue, and yellow (first leaf toned with repaired closed tear, dampstain to upper margin of final gatherings, blank bottom half of final leaf replaced, some marginalia cropped). Brown levant morocco gilt by Canape-Belz (rubbed). *Provenance*: Bibliotheca Bituricensis (Augustinian library at Bourges; ownership inscriptions) – Henry William Poor (1844-1915, American banker; morocco bookplate, his sale, Anderson, 17 November 1908, lot 1015).

\$8,000-12,000



PROPERTY OF A PRIVATE COLLECTOR

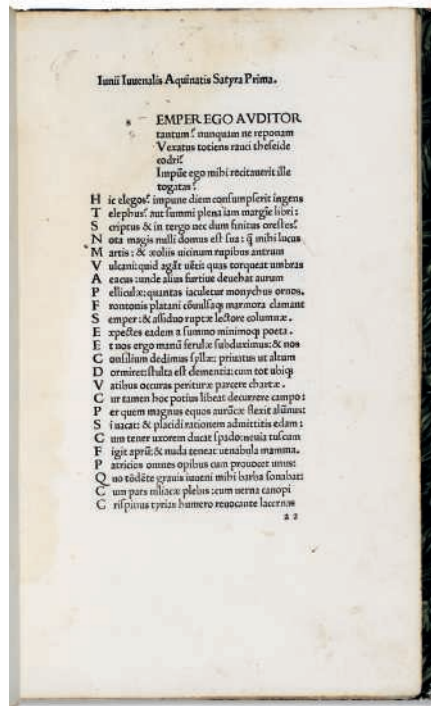
60

JUVENAL (fl. early 2nd century). *Satyrae*. Edited by Marcus Antonius Sabellicus. [Venice: Printer of Duns Scotus *Quaestiones*, after 1472.]

An incunable edition of Juvenal's Satires, with early marginalia. Juvenal's punchy, vicious verses have come to define the genre of Roman satire and, curiously, were a popular school text for children up until the modern era. This copy has keywords copied out into the margins, perhaps indicating its use by a student. Goff J-634; HC 9676; ij00634000; Proctor *6788 (Proctor assigns this edition to Padua, Albrecht of Stendhal, c.1475).

Quarto (283 x 169mm). 60 leaves (of 72, lacking 12 leaves containing Satires of Persius). With initial blank (dampstaining, some marginal worming at ends, a few leaves repaired at inner or lower margins). 19th-century green marbled paper boards (upper joint starting, light wear).

\$1,000-1,500



PROPERTY FROM THE DESCENDANTS OF JOHN GRESHAM MACHEN

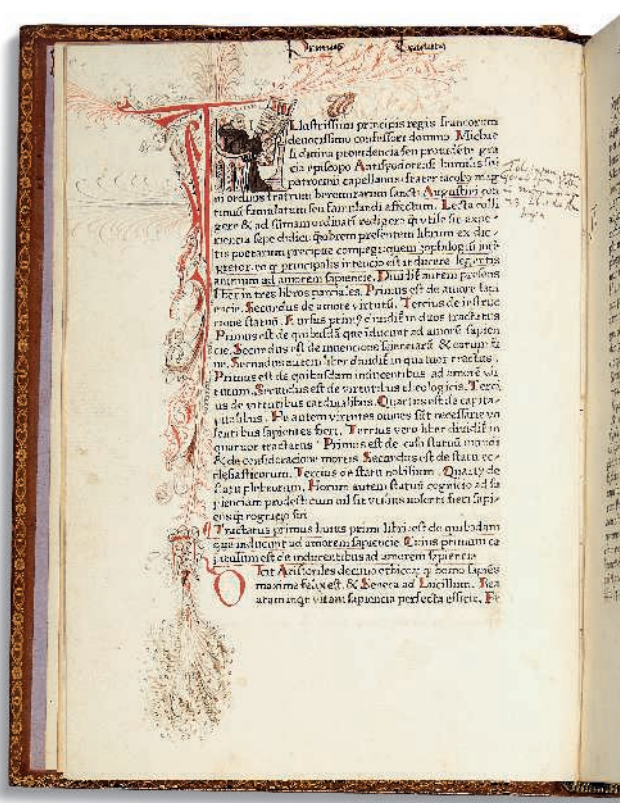
61

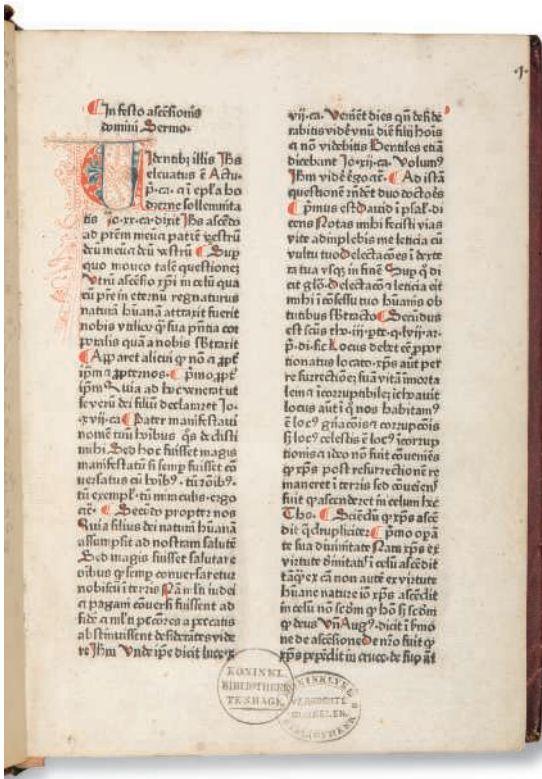
LEGRAND, Jacques (c.1365-c.1415). [*Sophologium*.] [Strassburg: The Printer of the 'R-Bizarre' (Adolf Rusch), about 1470.]

The rare first edition of Jacques Legrand's florilegium on moral philosophy, with contemporary provenance and initial depicting the author. The collection reflects on human virtue and vice, excerpting passages on morality—as well as the natural sciences—from authors as wide-ranging as Terence, the Persian astrologer Abu Mashar, Saint Paul, and Chaucer. Extremely popular, *Sophologium* was reprinted numerous times throughout the Renaissance, including by William Caxton, who published an English translation titled "The Book of Good Manners." This first edition was published by Adolf Rusch, known as the "Printer of the 'R-Bizarre'" because of the curious shape of his capital R. This copy includes an eight leaf manuscript index from A-S, written on the same paper as the printed text by early owner Fr. Henricus de Liechtstal. Only three other complete copies have appeared at auction since the 1980s; of these, this is the only copy with both integral blanks. BSB-Ink M-21; GW M17664; im00038000; Proctor 241.

Folio (276 x 196mm). 219 leaves + 8 leaves of manuscript index. Rubricated, with manuscript foliation, running headlines, and paragraph wayfinding; unsigned, no catchwords. First initial with author portrait and penwork decoration, 2 other large penwork initials, smaller initials in red (a few leaves repaired at inner margin, light toning to some leaves, marginal corner dampstain affecting some leaves). 19th-century olive gilt-stamped morocco by Grantham (wear to edges). *Provenance*: Fr Henricus de Liechtstal (inscription and 8 leaves of manuscript index) – early marginalia in several hands – Sir John Hayford Thorold, 9th baronet (1734-1815; Syston Park bookplate) – Sir John Hayford Thorold, 10th baronet (1773-1831; monogram bookplate; sold Sotheby's, 12 December 1884, lot 1220) – William Amhurst Tyssen-Amherst, 1st Baron Amherst of Hackney (1835-1909, father of famous archaeologist Mary Rothes Margaret Cecil, 2nd Baroness Amherst of Hackney; bookplate).

\$8,000-12,000





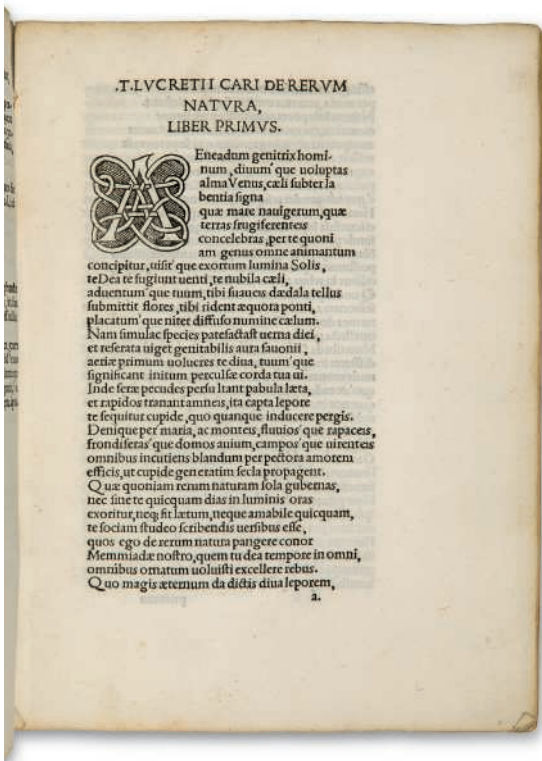
62

LEONARDUS DE UTINO (c.1400-1470). *Sermones de sanctis*. [Cologne: Ulrich Zell] 1473.

Leonardus de Utino’s sermons—“a fine specimen of regular and skillful printing” (Dibdin), the second part only. In the same year, several editions of the *Sermones de sanctis* were printed at both Venice and Cologne (with Zell producing two separate issues in the latter city). The question of precedence has not been settled; BSB and CIBN give precedence to Cologne, while BMC considers the Venetian edition to be the first. This is the Zell issue with the inserted leaf containing 23 lines of text; it collates identically with the copy at Liège. As with some other copies of this book, the date has been erased from the colophon, and the composition date of 1446 mistaken for the year of publication on the binding. BSB-Ink L-107; Goff L150; GW M17887; il00150000. See Dibdin *Spenceriana* 1162.

Part two only, folio (272 x 193mm). 244 leaves (of 270, lacking final blank and 26 leaves of index). Manuscript foliation ff. 1-244, unsigned, no catchwords. Two large decorated red and blue initials, many smaller red initials with cutout designs, rubricated (a few small marginal repaired tears, final leaf strengthened). 18th-century red morocco gilt (light shelfwear). *Provenance*: early marginalia (occasionally cropped) – Koninklijke Bibliotheek (deaccession stamp) – Jean Patrice August Madden (1808-1889, bibliographer; bookplate).

\$2,500-3,500



63

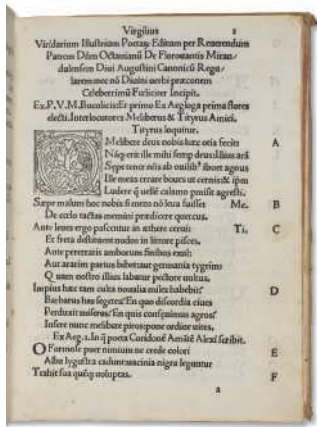
LUCRETIVS (94-55 BCE). *De rerum natura*. Edited by Girolamo Avanzi. Venice: Aldus Manutius, December 1500.

The first Aldine edition of Lucretius’s famous poem of ancient atomism.

Lucretius was the first of the Latin classic poets printed by Aldus, selected for both his elegance and his philosophical interest. Although *De rerum natura* has notably anti-religious undertones, its psychedelic vision of swerving atoms enchanted early modern readers—including Pope Sixtus IV. “In it, the most vivid and tender depictions of nature, and a sense of the beauty and rhythm of words...all these combine in the most astonishing way to produce one of the grandest and most moving poems in the Latin language” (PMM). Intriguingly, no extant copies of the poem were made from the 9th century until the 15th, with Poggio’s rediscovery and copying of the manuscript known as α . Aldus and Avanzi had to use the 1495 Venice edition of the text as their source, being “sine antiquo exemplari.” In the preface, Aldus dedicates the book to his patron and former pupil Alberto Pio, and praises Avanzi’s many scholarly emendations to the text. Ahmanson-Murphy 37; Goff L335; HC 10285*; Renouard 23:1. See PMM 87 (1563 ed).

Quarto (213 x 151mm). 108 leaves. Woodcut initials (faint marginal dampstain to final leaves). Early limp vellum, title in ink on front cover.

\$10,000-15,000



PROPERTY OF A PRIVATE COLLECTOR

64

MIRANDOLA, Ottaviano (fl. early 16th century). *Viridarium illustrium poetarum*. Venice: Bernardinus de Vitale, 20 November 1507.

The very rare first edition of Mirandola's Latin commonplace book. This Latin florilegium was compiled by an Augustinian canon, who selected excerpts from over two dozen ancient poets. It was republished and translated many times, becoming a mainstay of the European educational curriculum for several centuries. ABPC and RBH record no copy of this edition having been offered at auction. BM STC Italian, p. 440.

Quarto (198 x 147mm). Woodcut initial (lacking final leaf with device, and 4 preliminary leaves; some headlines shaved; light worming at ends; some marginal dampstaining; small repaired tear not affecting text). 18th-century vellum with morocco spine label (front hinge cracked). *Provenance*: early underlining and manicules.

\$600-800

PROPERTY FROM THE DESCENDANTS OF JOHN GRESHAM MACHEN

66

PAULUS DE SANCTA MARIA [PAULUS BURGENSIS] (c.1351-1435). *Scrutinium scripturarum*. Mainz: Peter Schoeffer, 7 January 1478.

An incunable edition of an infamous anti-Semitic text by a converso bishop. Paul of Burgos began his career as a rabbi and Talmudic scholar, using his knowledge of Latin and the early church fathers to advocate for Judaism. In 1391, however, he—along with his sons, although not his wife—converted to Christianity, supposedly having been convinced of its truth in the course of his researches but likely in response to the pogroms which occurred in Spain that year. Paul went to Paris to study theology, where he became part of the circle of the future Pope Benedict XIII. He participated in the persecution of his former co-religionists, publishing this dialogic work at the age of 82 with examples from rabbinical literature to urge the conversion of the Jews. This edition was based on that of Johann Mentelin, which was itself set from a manuscript from the Benedictine Abbey of Plankstetten (now in the Bavarian State Library). BSB-Ink P-48; Goff P-205; GW M29976; HC 10766.

Folio (270 x 193mm). 217 leaves (of 218, without final blank). Unsigned, without catchwords; early manuscript quiring, incipit and colophon with device printed in red and black. Large and small red initials, rubricated (repairs to blank corners of first and last few leaves, touching about 5 letters; top margin of title strengthened, the blank area of the colophon leaf replaced; some marginal dampstaining and soiling, light worming). 18th-century calf, spine gilt (joints repaired). *Provenance*: Jean Patrice August Madden (1808-1889, bibliographer; bookplate, his sale, Labitte, E. Paul et cie, lot 1201).

\$3,000-5,000



65

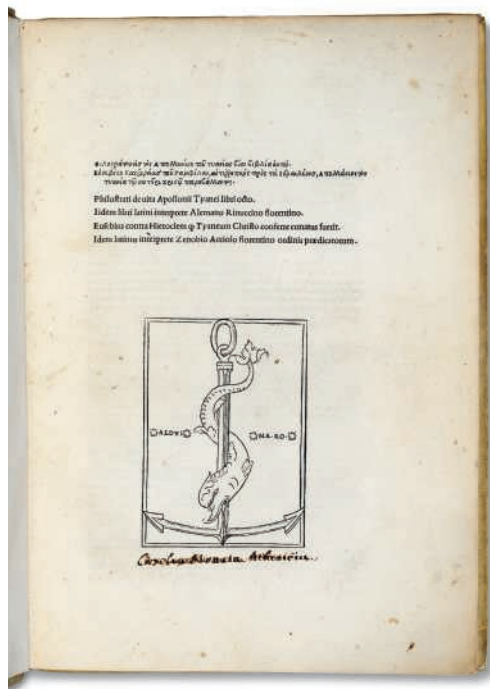
PEROTTUS, Nicolaus (1429-1480). *Cornucopiae*. Venice: Aldine Press, 1513.

The first Aldine edition of Perottus's commentary on Martial, a "massive encyclopedia of the classical world" (Ogilvie). Perottus, the great Renaissance grammarian and philologist, and Archbishop of Siponto, used Martial's text to hang a "densely woven tissue of linguistic, historical, and cultural knowledge." It is accompanied by short works by Varro, Festus, and Nonius Marcellus. Adams P-720; Ogilvie, *Science of Describing*, p. 118; Renouard *Alde*, 63:6

Folio (315 x 210mm). Aldine device on the title. (Lacking final leaf with Aldine device, front hinge starting, some marginal staining.) 19th-century sheep-backed boards, blue edges (worn at extremities). *Provenance*: Hieronymus Sinxesti (title inscription, record of a 1547 marriage on f. 78v) – Joseph Sogarius (17th-century inscription on title-page).

\$1,000-1,500





PROPERTY OF A PRIVATE COLLECTOR

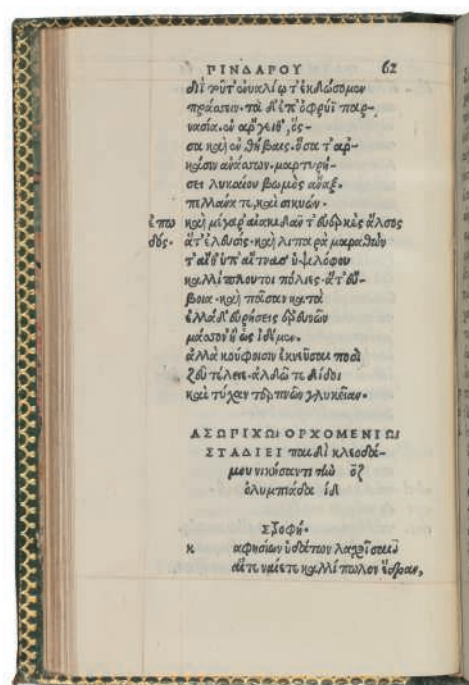
67

PHILOSTRATUS, Flavius (c.170-250). *De vita Apollonii Tyanei*, in Greek, with the Latin translation by Alamanno Rinuccini. – EUSEBIUS (c.265-c.340). *Contra Hieroclem*, in Greek, with the Latin translation by Zenobio Acciaiuoli. Venice: Aldus Manutius, March 1501-May 1504.

The editio princeps of the biography of the Neopythagorean sage Apollonius of Tyana, with Latin translation and several related works; the Charles W. Clark copy. Philostratus’s account, written at the request of Empress Julia Domna, describes the popular wisdom teacher’s travels through India and reports of his miraculous powers; Hierocles’s comparisons of Apollonius to Christ provoked a polemic by Eusebius, also included here. In a long dedicatory letter, Aldus writes that he had expected great merit in Philostratus’s work, but that he cannot recall reading anything worse. Having undertaken the task, however (and since three Latin editions were already in circulation), he decided to see it through—adding Eusebius’s work as an antidote. Ahmanson-Murphy 82; Renouard *Alde*, 26:2.

Folio (306 x 214mm). Greek and Roman types. Woodcut Aldine device on title and colophon (repair to margin of final leaf). Early 19th-century vellum. *Provenance*: early deleted ownership inscription – Samuel Butler (1774-1839, Bishop of Lichfield; his sale, Christie’s, 1-8 June 1840, lot 1833) – Horatio William Walpole (1813-1894, 4th Earl of Orford; armorial bookplate, his sale, Sotheby’s, 10 June 1895, lot 231) – Charles W. Clark (1871-1933; Catalogue I, no. 97; sold to) – A.S.W. Rosenbach (1876-1952).

\$9,000-12,000



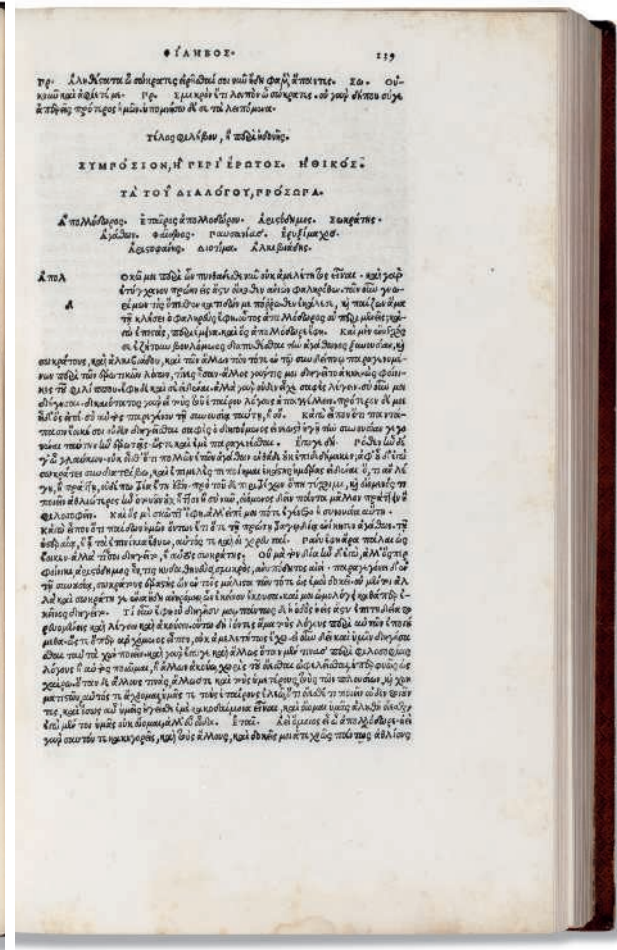
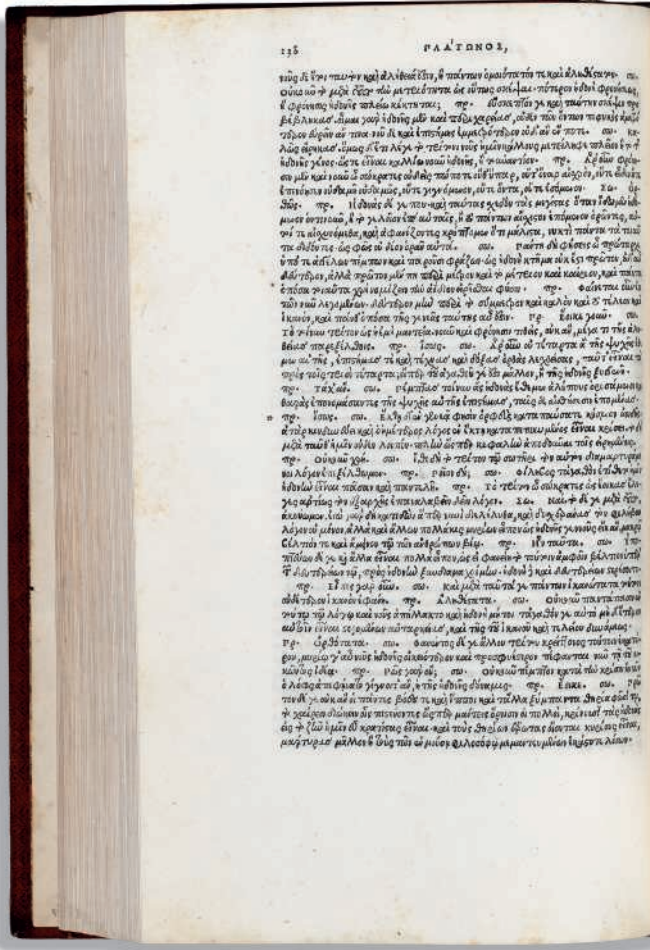
68

PINDAR (c.522-c.443 BCE). *Olympia, Pythia, Nemea, Isthmia*, in Greek. Edited by Aldus Manutius. Venice: Aldus Manutius and Andreas Torresanus, January 1513.

The editio princeps of Pindar, “the Prince of Poets” (Quintillian 10.1.61). Pindar was “the brightest star in the Alexandrian canon ... and his influence on moderns such as Goethe and Foscolo cannot be overemphasized” (*The Greek Book*). This “particularly elegant edition” combines Aldus’s portable octavo format with his attractive large Greek typeface (Fletcher). While Aldus’s text of the notoriously difficult poet has been criticized for its editorial faults, it nevertheless served as the basis for most subsequent editions until the 19th century. Not least among this edition’s “inviting curious features” (Bauer) is the surreptitious “signature” on p. 62, where in place of αἰδῶ Aldus has printed ἀλδῶ—resulting in a verse that translates as: “Zeus, grant the sweet good fortune of happiness to Aldo!” This edition, dedicated to his close friend Navagero (for whom a copy on vellum was printed, now in the Rylands library) was his first after a four-year hiatus due to War of the League of Cambrai. It also contains the *editio princeps* of Lycophron, with second editions of Callimachus and Dionysius Periegetis. Ahmanson-Murphy 92; Clemons and Fletcher 46; Fletcher p. 53; Renouard *Alde*, 64:9. See *The Greek Book* 5; Bauer, “Problems in the Aldine Pindar” in *Princeton University Library Chronicle* vol. 76, no. 3; Wilson, *From Byzantium to Italy*, p. 147.

Octavo (152 x 94mm). Greek and Roman types. Ruled, woodcut Aldine device on title, with final blank (final leaf of gathering 19 mistakenly bound at the beginning). 18th-century French green morocco gilt, edges gilt. *Provenance*: deleted early inscription on flyleaf verso – Melun, Augustinian convent (effaced 17th-century inscription: “Biblioth. Aug. Maj. Conv. Megludien”) – Paul Lecène (1878-1929, a French surgeon; bookplate) – F. Gentili de Giuseppe (d.1940s, by descent to) – Adriana Raphaël Salem (founder of the Salem Prize in mathematics; monogram bookplate).

\$7,000-10,000



69

PLATO (c.427-347 BCE). *Omnia Platonis opera*, in Greek. Edited by Marcus Musurus. Venice: Aldus Manutius and Andreas Torresanus, September 1513.

The editio princeps of Plato in the original Greek. The entire western philosophical tradition has been described as a footnote to Plato, but his importance was particularly felt in the Renaissance, where his newly rediscovered ideas percolated across intellectual communities and laid the groundwork for both the empiricism of the Enlightenment as well as a robust esoteric tradition. Only the Phaedo, Meno, and a paraphrase of the Timaeus were available to the Latin West for much of the Middle Ages until the groundbreaking Latin translation of the complete works by Marsilio Ficino. For this first Greek edition, the great Cretan scholar Marcus Musurus edited the text, working from high quality manuscripts belonging to Cardinal Bessarion. In the dedication, Aldus sets out a vision for classical studies and the foundation of a Greek academy on Plato's model; his letter is "one of the most comprehensive statements of the humanist position to be found outside Erasmus" (Lowry). This edition also includes the Hellenistic paraphrase of the Timaeus and Diogenes Laertius's life of Plato. Ahmanson-Murphy 114; Clemons and Fletcher 17; Renouard *Aldes*, 62:4; see Lowry, *The World of Aldus Manutius*, p.205; Wilson, *From Byzantium to Italy*, pp.151-2.

Two parts in one volume, folio (298 x 190mm). Greek and Roman types. Aldine device on first and last pages (without blank, small paper repairs to title and last two leaves, some marginal dampstaining at ends, occasional light toning). 19th-century blind-tooled calf by John Ellis, edges gilt (rebacked preserving original spine). *Provenance*: early marginalia to the Euthyphro – G. P. Le Gendre Starkie (1909-1985, Huntroyde, Lancashire; sold Sotheby's, 29 October 1962, lot 300).

\$30,000-50,000

PROPERTY FROM THE DESCENDANTS OF JOHN GRESHAM MACHEN

70

PLINY THE ELDER (23-79 CE). *Historiae naturalis*. Edited by Philippus Beroaldus. Treviso: Michael Manzolus, 1479.

An incunable edition of Pliny's "encyclopedia of all the knowledge of the ancient world" (PMM), with copious early scientific marginalia and illuminated white-vine initial. When it was published in Venice in 1469, this work marked the first appearance of any scientific text in print. This sixth Latin edition is one of the finest specimens from the press of Michael Manzolus, and the second edition of Beroaldó's recension of the text. This copy is extensively annotated by an early learned owner with a particular interest in plants and animals. Pliny, an enthusiastic student of nature unto death, ultimately perished while observing the eruption of Vesuvius. BSB-Ink P-603; Goff P-791; HC 13092*; ip00791000. See PMM 5 (1469 ed).

Folio (290 x 190mm). 356 leaves (of 360; lacking bifolium [rum]4-6 and first and last blanks). Illuminated white-vine initial M, other large and small red and blue initials (with 19th-century manuscript facsimile of lacking pages bound in; first few leaves worn, some leaves of first gathering repaired at inner margin; occasional worming and dampstaining). Modern auburn morocco. *Provenance*: extensive early marginalia in several hands - Maffeo Pinelli (1736-1785, important Venetian collector, his catalogue no. 1756) - George Kloss (1787-1854, bibliographer; his sale, Sotheby's, 7 May 1835, lot 3151 [erroneously identified as Melanchthon's copy]) - Lewis H. Machen (1790-1863, clerk of the United States Senate and Virginia farmer; pencil note).

\$6,000-9,000

PROPERTY OF A PRIVATE COLLECTOR

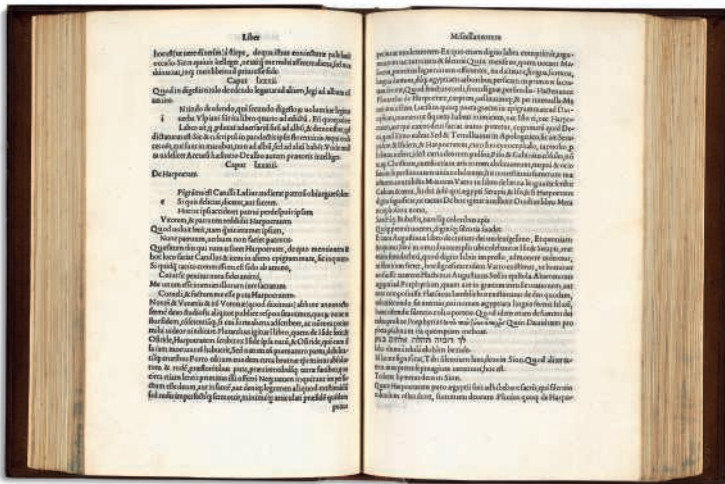
71

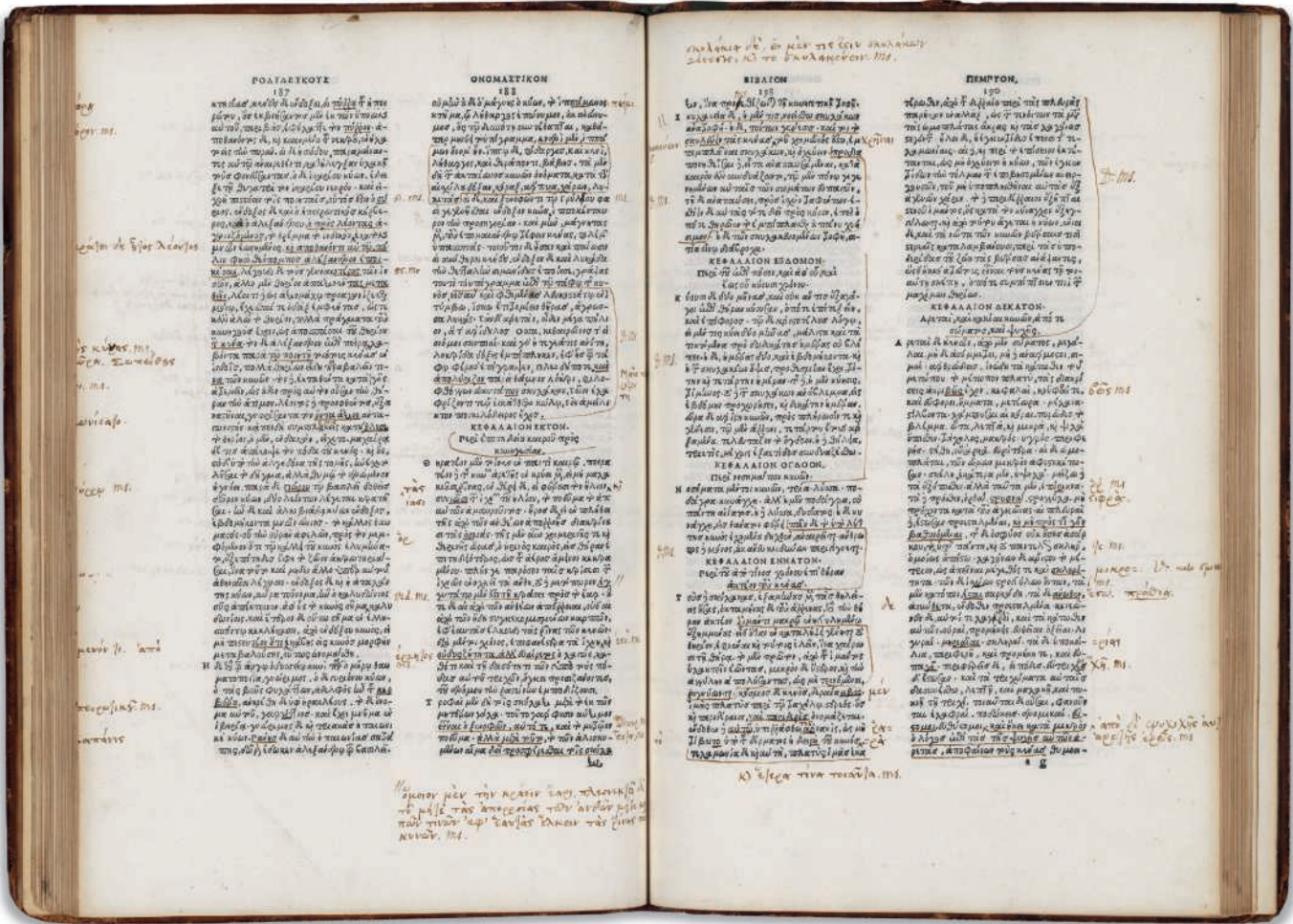
POLITIANUS, Angelus (1454-1494). *Opera*. Edited by Alexander Sartiuss. Venice: Aldus Manutius, July 1498.

The Charles W. Clark copy of the first edition of the collected works of the great Florentine humanist, "l'une des plus belles qui soient sorties de l'imprimerie Aldine" (Renouard). To Politian's already published works and translations Aldus added his letters, Latin and Greek poems, and several short treatises. The Hebrew type used on C5v and H8r is unrecorded in BMC, Proctor, or Haebler, and differs from the Hebrew types used later by Aldus. Brother of William Andrews Clark, Charles Clark was "a golden collector of the golden age," whose library was bought by Dr. Rosenbach (Wolf and Fleming, *Rosenbach*). HC 13218*; BMC V, 559; BSB-Ink P-663; CIBN P-539; IGI 7952; Renouard *Alde*, 17.4; ISTC ip00886000; Goff P-886.

Super-chancery folio (287 x 190mm). 452 leaves. (First 2 leaves browned.) Early 19th-century straight-grained morocco by Charles Lewis, gilt ruled, gilt edges, wide gilt turn-ins (edges a little scuffed). *Provenance*: Charles W. Clark (1871-1933, Catalogue I, 100; note on endpaper).

\$12,000-18,000





72

POLLUX, Julius (fl. 100s CE). *Onomasticon*, in Greek. Venice: Aldus Manutius, April 1502.

The editio princeps of Pollux's influential dictionary, with scholarly annotations offering alternate readings of the text.

Pollux, who is mentioned in Philostratus's *Lives of the Sophists*, was the chair of rhetoric at the Athenian Academy under Emperor Commodus. His dictionary of Attic Greek words and phrases arranged by subject was not only an important language-learning tool, it provides a panoply of information about Roman daily life, as well as quotations from now-lost works. Aldus added Greek and Latin indices, further augmenting its use for students of Greek. This copy contains considerable marginalia from a previous learned owner with access to variant manuscripts of the text—possibly Wolfgang Seber, who published his own edition of the work in 1608. Ahmanson-Murphy 54; Renouard *Alde*, 32:1.

Folio (312 x 209mm). Greek and Roman types (last quire loose, some marginalia cropped). 18th-century English calf, gilt and blind fillets, edges gilt (rebacked, wear to edges). *Provenance*: [possibly Wolfgang Seber (1573-1634, German classical scholar who prepared an edition of the text)] - Bernard M. Rosenthal (1920-2017, bookseller; catalogue entry).

\$8,000-12,000



PROPERTY OF AN ESTATE

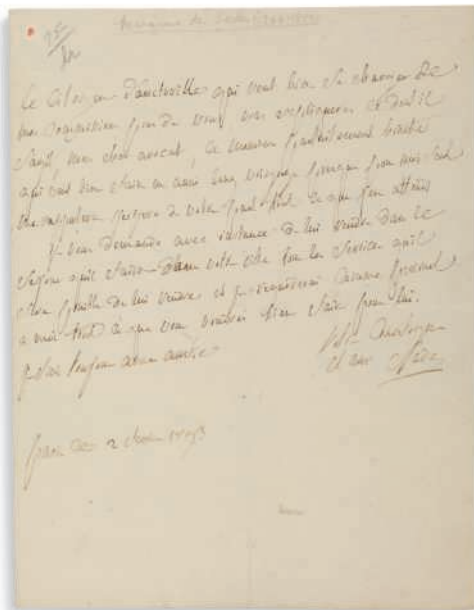
73

RUSSIAN IMPERIAL LIBRARY – *L'illustration. Journal Universel*. Paris: Various publishers, 1843-1854, 1858, 1861-1864, 1866-1872, 1874-1892, 1893 (part 1 of 2), 1894-1895, 1897 (part 1 of 2), 1898-1900, 1901 (part 1 of 2), 1902.

An extensive run collected by Tsars Alexandre II, Alexandre III, and Nicholas II over the course of their consecutive reigns – a remarkable record of Romanov rule across generations and eventful decades. The first thirteen volumes were acquired by Alexandre II; the next 52 volumes were added by his son Alexander III, both as Tsarevich and as Tsar; and his son Nicholas II added the last twelve volumes. The set is unified by the stamp of Gatchina Palace which is found in nearly every volume. Gatchina Palace was a favorite residence of the Imperial family after it had been enlarged substantially by Alexander II's father Nicholas I. The set includes issues of *L'illustration* that cover major events during the reigns of these men, including Alexander III's coronation, murder, and funeral procession, the accession and marriage of Nicholas II, etc., most illustrated by fine engravings. The first two volumes acquired by Alexander II bear the stamp 'à S.M. L'Empereur', suggesting that these were presentation copies from the publisher; and all Alexander II's volumes also have the bookplate of the Imperial Hermitage, where these were located before moving to Gatchina.

77 volumes, folio (c.372-398 x c.268-292mm). Illustrated throughout (occasional light wear; occasional small repairs and small losses). Contemporary half russia [Alexander II's volumes, the first thirteen volumes], contemporary red half morocco [Alexander III's volumes, the next 52 volumes] and contemporary blue-black quarter morocco [Nicholas II's volumes, the last twelve volumes] (some spine panels detached; some joints split; extremities rubbed; the spine for the 1887 volumes blackened and worn; the spines of some volumes repaired with tape). *Provenance*: Alexandre II of Russia (1818-1881; his bookplate in most of the first thirteen volumes) – Alexandre III of Russia (1845-1894; his bookplate in most of the next 52 volumes; his initials at the spine foot of each volume; his stamp 'AIII' or manuscript 'A' in red pencil on the title pages of some volumes) – Nicholas II of Russia (1868-1918; his cipher at the spine foot of the last twelve volumes) – Russian Imperial Library at Gatchina Palace (Gatchina stamps and manuscript press-mark on the front endpaper of most volumes) – Irine Aleksandrovna Bashkiroff (sold; thence into the consigning estate).

\$6,000-9,000



OTHER PROPERTIES

74

SADE, Donatien Alphonse François, Marquis de (1740-1814). Autograph letter signed ("Sade") to "Citizen Gauthier", Paris, 2 February 1793.

In French. One page, 202 x 157mm.

The Marquis de Sade recommends a friend: "Citizen d'Anetoville who is good enough to undertake my business with you will explain to you, my dear lawyer, what it is all about. This very upright gentleman who is good enough to make such a long trip practically just for me will, I hope, bring back from you all that I expect. I urgently request that during his stay in your city you render him every assistance within your power, and I shall consider everything which you are good enough to do for him as a personal favor to myself. I am always, with friendship, your fellow citizen and friend".

\$1,000-1,500



75

SANU, Yaqub as "James Sanua" (1839-1912). *Abou-Naddara* [Organe de la Jeunesse d'Egypte]. Paris: 1880-82.

An extensive run of this rare Egyptian-French satirical magazine, the first Arabic magazine to feature cartoons. Coming from a family of Sephardic Jews, and partly educated in Italy, Yaqub Sanu, known as James Sanua or, eponymously Abou Naddara ("father of spectacles"), became one of the major intellectual figures in late 19th-century Egypt. A sharp political commentator and a great renovator of Arabic drama, he founded *Abou Naddara* in 1877. Although it was quickly suppressed and its author banned, *Abou Naddara* enjoyed great popularity and its circulation was considerable though it was by nature ephemeral. This rare set is a complete run issued between 1880 and 1882, reproduced lithographically from original drawings and handwriting in both Arabic and French. This was the first Arabic magazine to feature cartoons and the first to print colloquial Arabic—much freer than the literary form.

41 issues, quarto (270 x 216mm), comprising: *Le Flûtiste*, nos. 1-3, each of 2 leaves, 4 June-20 June 1880, in Arabic; *La Clarinette* (Aby Zammar), nos. 1-3, each of 2 leaves, 12 July-27 August 1880, in Arabic; *Le Charmeur* (Al-Hawi), nos. 1-4, each of 2 leaves, 5 February-25 March 1881, in Arabic; *Abou Naddara 5è année* [1881], nos. 1-15, each of 2 leaves except nos. 6, 7 and 8 each of 4 leaves, in Arabic; *Abou Naddara - Abou Naddara Zarka 6è année* [1882], nos. 1-16, each of 2 leaves, in Arabic, nos. 8-16 including translations in French.

\$4,000-6,000





PROPERTY OF A PRIVATE COLLECTOR

76

SCHEDEL, Hartmann (1440-1514). *Liber Chronicarum*. Nuremberg: Anton Koberger for Sebald Schreyer and Sebastian Kammermeister, 12 July 1493.

The first edition of the most extensively illustrated book of the 15th century; this copy finely colored and illuminated by an early hand. The artist responsible for its superb coloring worked with a rich and vibrant palette to produce a copy of exceptional beauty, surpassing many others colored by Nuremberg shops. Especially arresting are the deep black grounds setting off gold and colors to striking effect.

The Nuremberg Chronicle is celebrated for its fine and numerous woodcut illustrations, to which Albrecht Dürer is believed to have contributed (see Wilson, *The Making of the Nuremberg Chronicle*, Amsterdam: 1976). It also includes two important double-page maps: a fine world map based on Mela's *Cosmographia* of 1482 (see Shirley 19), and a map of northern and central Europe by Hieronymus Münzer (1437-1508) after Nicolas Khyrpfes. The world map is one of only three 15th-century maps showing Portuguese knowledge of the Gulf of Guinea of about 1470. The map of Europe is closely associated with Nicolas of Cusa's Eichstätt map, with which it is thought to share a common manuscript source of c.1439-54. It is therefore claimed to be the first modern map of this region to appear in print. Although published later than the map of Germany in the 1482 Ulm Ptolemy, it was constructed earlier (Campbell, *The Earliest Printed Maps, 1472-1500*, 1987).



The publication history of the Nuremberg Chronicle is perhaps the best documented of any book printed of that period: the contracts between Schedel and his partners Schreyer and Kammermaister, and between Schedel and the artists, all survive in the Nuremberg Stadtsbibliothek, as do detailed manuscript exemplars of both the Latin and the German editions. The two editions were planned simultaneously, but the German was published five months after this Latin edition. HC *14508; BMC II, 437 (IC. 7451-3); Polan(B) 3469; CIBN S-161; BSB-Ink. S-195; Bod-Inc. S-108; Schreiber 5203; Goff S-307.

Imperial folio (415 x 295mm). 326 leaves (of 328, without the final two blanks). Woodcut title, c.1809 woodcut illustrations printed from 645 blocks [S.C. Cockrell's count; *Some German Woodcuts of the Fifteenth Century*, Kelmscott Press: 1897, pp.35-6] by Michael Wolgemut, Wilhelm Pleydenwurff and their workshop, including Albrecht Dürer, FULLY COLORED AND HEIGHTENED WITH GOLD BY AN EARLY HAND. Text opens with a large puzzle initial with staves of red and blue and part-filled with gold, with red pen work flourishing; manuscript initial opening the table in red, blue and gold; the other initials in the table in red; title with touches of red; red paragraph marks and capital strokes (title neatly strengthened in the inside margin; an early repair in f. CLIX; occasional light marginal dampstain and light soiling; occasional light browning; map of Europe neatly repaired in the inside margin and with light marginal wear and two small wormholes). 16th century German blind-tooled pigskin over wooden boards, brass catches and clasps; brass corner pieces and central bosses probably added at an early date (spine caps repaired; lower board with two small patched areas; board edges rubbed and with small repairs; metalwork with some nails replaced; minor worming).

Provenance: two or more 16th-century readers (partially deleted inscription on the title, dated Ingolstadt) – Matthias Ottlinus, pastor in Ettlereid – Balthazar Schreivogel (fl.1570s, professor of poetry at the Jesuit College, Munich; manuscript inscription dated 15 October 1563 recording the purchase of this book from Ottlinus; inscription on the first leaf of the table) – manuscript date of 1565 below the colophon – 'In purificatione BMV [i.e. 2 February] me fecit Anno 1596', inscription in the gutter of the last leaf – inscriptions on the front free endpaper; light marginalia throughout – Johannes Gregorius Hanseus (presentation inscription dated 10 November 1603 to) – Johannes Schmidt.

\$250,000-300,000

Quinto die hinc incipit opus in aqua regni... De opere quinto diei...



De opere sexto diei... De opere sexto diei...



Prima etas mundi ab Adamo... Prima etas mundi ab Adamo...



Etas prima mundi... Etas prima mundi...

PROPERTY OF A PRIVATE COLLECTOR

77

STEPHANUS BYZANTINUS (fl. 6th century). *De Urbibus*, in Greek. Abridged by Hermolaos of Constantinople and edited by Aldus Manutius. Venice: Aldus Manutius, January [but not before 18 March] 1502.

The editio princeps of Stephanus's treatise on Italian cities, which survives only in a sixth-century epitome.

The text draws upon the works of the ancient geographers and grammarians, with some contemporary place names added. The manuscript from which Aldus worked was incomplete, indicated by his omission of the letter F in the colophon. In the colophon, he encourages the reader to supply the missing text, should it be rediscovered—a striking witness to the headiness of Classical textual criticism at the time, when lost texts might be discovered at any moment by enterprising scholars. Ahmanson-Murphy 53; Renouard *Alde*, 38:15; see *The Greek Book* 34.

Folio (305 x 200mm). Greek and Roman types (repair to title; some light marginal spotting; final leaf toned). 19th-century russet diced russia (rebacked with portion of original spine preserved; front hinge reinforced; rear board detached). *Provenance*: early stamp on final page (large C with white fleurs-de-lys).

\$6,000-8,000

PROPERTY FROM THE DESCENDANTS OF JOHN GRESHAM MACHEN

78

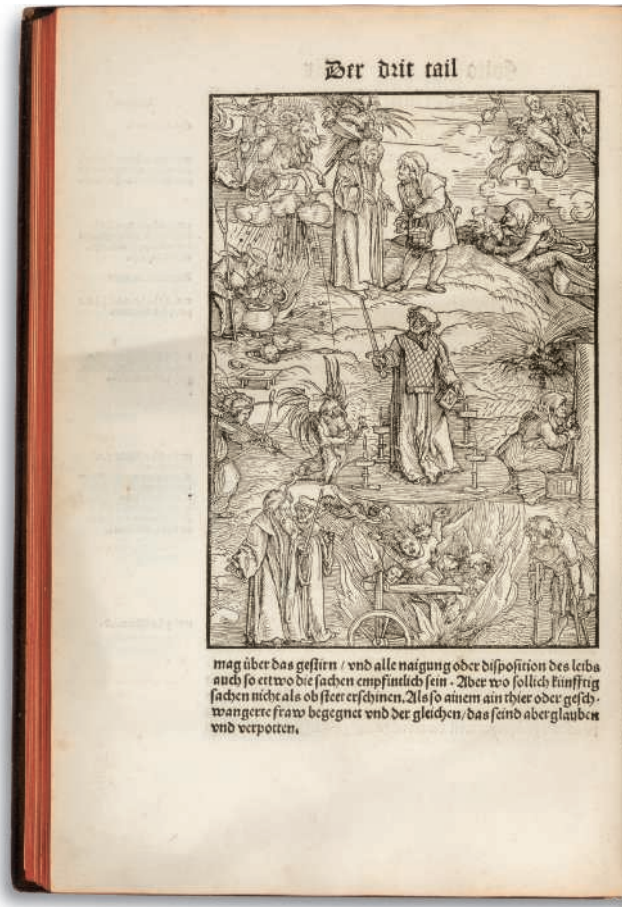
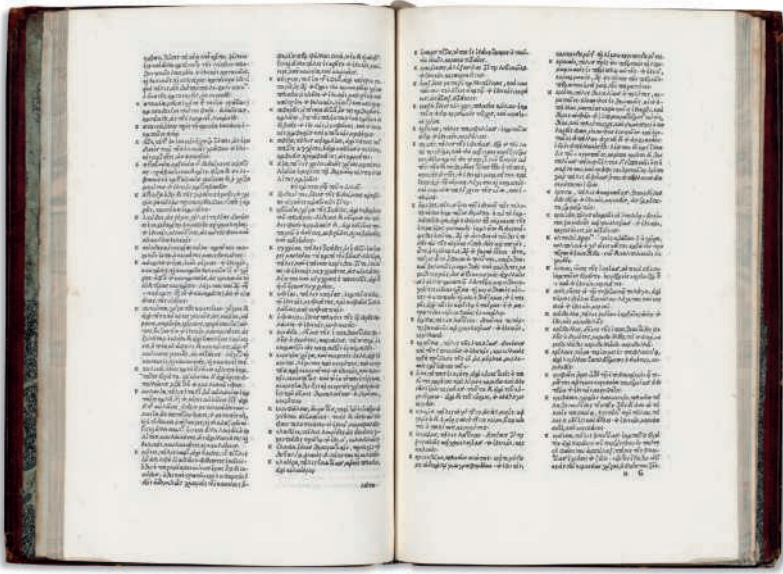
TENGLER, Ulrich (1447-1511) and TENGLER, Christoff (fl. early 16th-century). *Der Neü Leyenspiegel*. Augsburg: Hans Otmar for Johannes Rynmann, 1512.

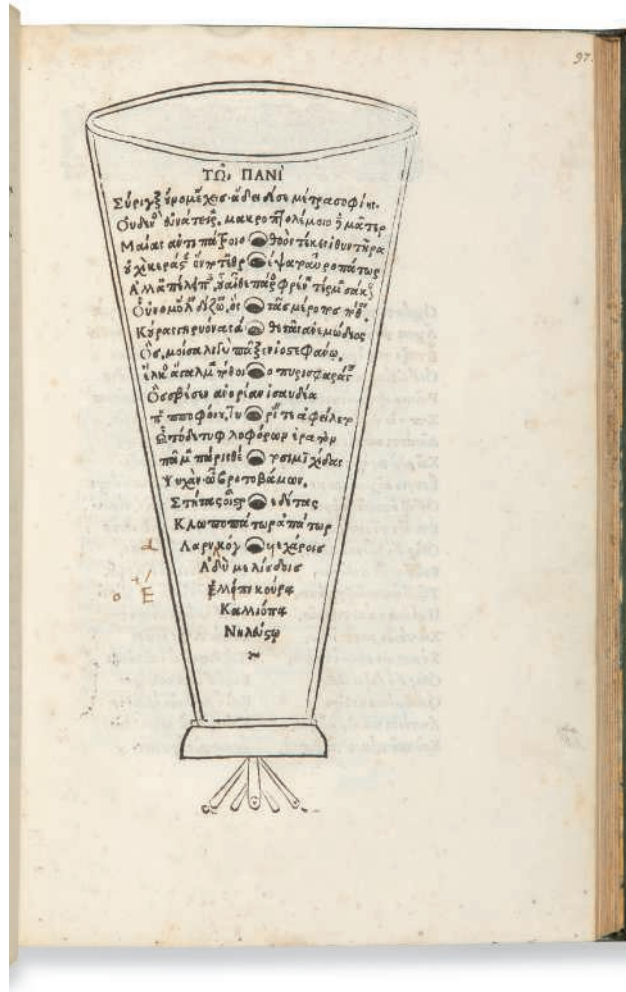
The enlargement of Tengler's layman's guide to the law—with a new section on witchcraft and new full-page woodcuts by Hans Schäufolein, the second edition.

Originally written by Ulrich Tengler as a guide to legal self-representation, the book was revised after his death by his son Christoff. The younger Tengler updated the text, adding a new section on sorcery and witchcraft with large excerpts from the *Malleus Maleficarum* and with illustrations including a full-page cut depicting various forms of witchcraft. Many people, he notes, did not even believe in witchcraft—making it particularly difficult to prosecute. Adams L336; Dodgson p. 11, no. 4; Hollstein 799-803; Proctor 10691.

Folio (304 x 202mm). 33 woodcuts, including repeats, 6 of which by Hans Schäufolein and the rest signed HF, most full-page and one double-page; woodcut initials and diagrams (occasional marginal paper repairs, light soiling, small repair with loss to final woodcut). Modern brown stamped morocco (rubbed at joints and edges). *Provenance*: Joannes Carolus Roppa (inscription dated 1782).

\$2,500-3,500





79

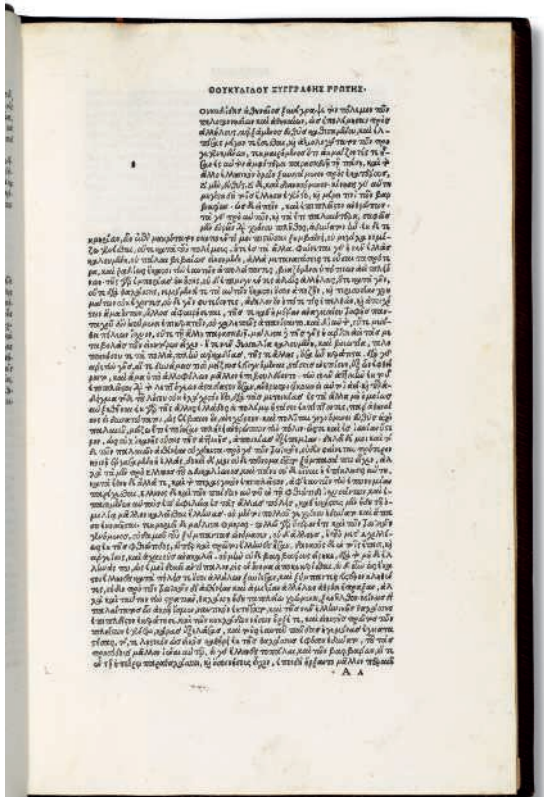
THEOCRITUS (fl. 270 BCE). *Eclogae triginta*, in Greek. [And:] HESIOD (fl. 700 B.C.). *Theogonia*, in Greek. And many other works, in Greek. Edited by Aldus Manutius and Franciscus Roscius. Venice: Aldus Manutius, February 1495 [1496].

The editio princeps of 12 of Theocritus’s Idylls and many other important Greek works—the corrected second issue, with early scholarly marginalia discussing the manuscript tradition. Aldus published this compendium of Greek verse at the request of his former teacher, Battista Guarino, who wanted to lecture on the texts at Ferrara. In addition to Theocritus, the book includes the first printings of several texts by Hesiod, Theognis, a Greek translation of Cato’s *Distichs*, and the works of other bucolic poets.

Late in the press run, a manuscript was found which supplied lines missing from Theocritus’s *Megara*, and Aldus reset the two outermost sheets of quire ZF and all of quire TG to correct the text, resulting in this second issue. In addition to adding the newly discovered verses, the text of Ps.-Theocritus’s pattern poem *Syrinx* was reset within a woodcut frame depicting an aulos, or flute, complete with fingerholes. The first issue prints the lines of text with each line shorter than the last, producing the shape of pan pipes; in this second issue, this early concrete poem has been reshaped to form a different sort of pastoral wind instrument. This copy is copiously annotated by a learned reader, who comments on the manuscript tradition, corrects the accents, and notes that the manuscript used for the second issue is now in the Medici Library. Ahmanson-Murphy 7; Dibdin Spenceriana 484; it00144000; Renouard 5:3. See Clemons and Fletcher 10 (first issue); Lucy Eugenia Osborne, “Carmina Figurata & The Aldine Theocritus” in *Colophon* (1933).

Folio (309 x 202mm). 140 leaves. Greek and Latin types. Elaborate decorated initials and ornaments; concrete poem (occasional light spotting). 18th-century green calf gilt. *Provenance*: early marginal in several hands – Arthur W. Machen Jr. (d. 2013, lawyer and chancellor of the Episcopal Diocese of Maryland; letter laid in).

\$15,000-25,000



PROPERTY OF A PRIVATE COLLECTOR

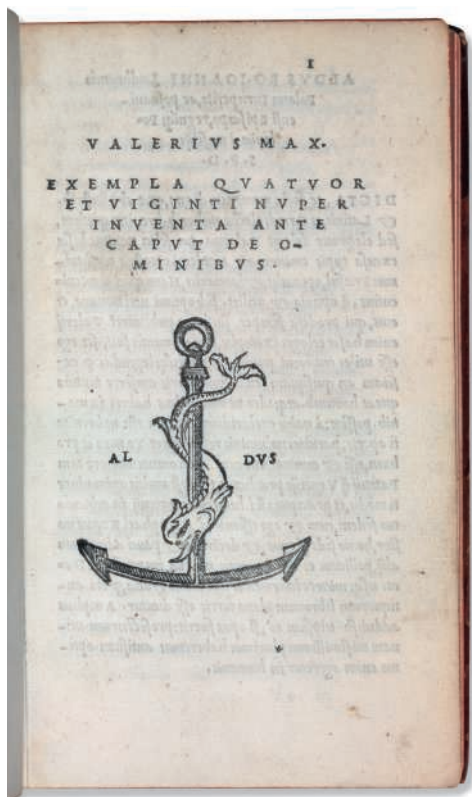
80

THUCYDIDES (c.460-c.400 BCE). [On the Peloponnesian War] in Greek. Edited by Aldus Manutius. Venice: Aldus Manutius, 14 May 1502.

The editio princeps of “the work that formed the standards for historiography and political science in the West” (*The Greek Book*); the Woodhull-Hoe copy, bound by Roger Payne. In the introduction to his account of the Peloponnesian War, Thucydides declares his history to be “not for the taste of an immediate public, but intended as a thing for all time” (I.22). A pioneer of objectivity and critical analysis for the evaluation of history—or, perhaps, “in the subtle manipulation of data into evidence under the guise of objectivity” (*The Greek Book*), Thucydides’s influence can be felt in the works of thinkers and politicians from Machiavelli to John F. Kennedy. Aldus edited the text from a Cretan manuscript, Paris BnF suppl. gr. 256 (or perhaps a close copy). Ahmanson-Murphy 57; Renouard *Alde*, 33:4; *The Greek Book* 33; see PMM 102 (Estienne ed.).

Folio (302 x 200mm). Greek and Roman types (without blanks). 18th-century duced russia with gilt-stamped border by Roger Payne. *Provenance*: Michael Woodhull (1740-1816; purchase and binding note dated March 28th 1771; Sotheby’s, 11 January 1886, lot 2582) – Robert Hoe (1839-1909; morocco bookplate, his sale 5 May 1911, lot 3251).

\$15,000-20,000



81

VALERIUS MAXIMUS (fl. 30 CE). *Exempla quatuor et viginti nuper inventa ante caput de omnibus*. Venice: Aldus Manutius and Andreas Torresanus, October 1514.

The second Aldine edition of a classic of Silver-age Latin, the Charles W. Clark copy. Valerius Maximus created this commonplace book of Latin quotations arranged by subject for use in the rhetorical schools. Circulated originally under the title *Factorum ac dictorum memorabilium libri IX*, this edition takes its title from the second issue of the first Aldine edition, which added twenty-four new exempla from a manuscript discovered by Johannes Cuspinianus. Popular throughout antiquity and the middle ages, this anthology provides an important glimpse into Roman life and learning during the reign of Tiberius. Ahmanson-Murphy 128; Renouard *Alde*, 69:9.

Octavo (149 x 89mm). Woodcut Aldine device on title and final leaf. 18th-century English calf with gilt armorial (rebacked). *Provenance*: unidentified armorial – John Wyndham Bruce Pryce (1809-1868; bookplate) – James Lewis Knight Bruce (1791-1866; bookplate) – Charles W. Clark (1871-1933; catalogue II, no. 97; sold to) – A.S.W. Rosenbach (1876-1952).

\$1,500-2,000

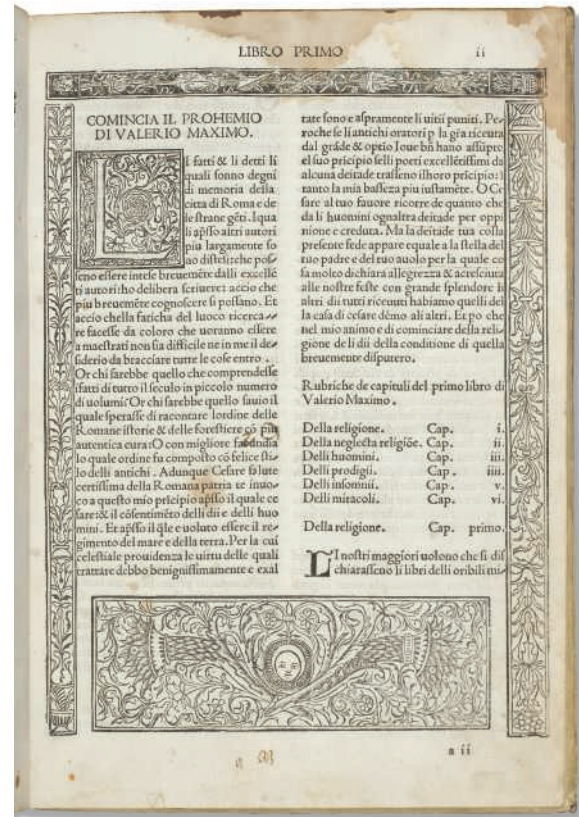
82

VALERIUS MAXIMUS (fl. 30 CE). *Valerio Maximo vulgare*. Venice: Albertino da Lissona Vercellense, 6 November 1504.

The Consul Smith copy of the rare first Italian edition of Valerius Maximus. A classic of Silver-age Latin, this anthology of classical quotations enjoyed wide popularity into the Renaissance—and may have been one of the sources for Shakespeare’s plays. Here, the text is made available in vernacular Italian for the first time. RBH and ABPC record only one other copy sold at auction. EDIT16 24240; Essling I, 212; Schweiger III 1114; USTC 861758; see Brunet V 1052.

Folio (304 x 207mm). First text page with woodcut border and tailpiece, woodcut initials (some staining, a few wormholes). 18th-century vellum with morocco label. *Provenance:* early annotations and pen trials – Joseph Smith (1682-1770, British consul at Venice; armorial bookplate) – library of the Dukes of Arenberg (inventory label on spine).

\$1,500-2,000



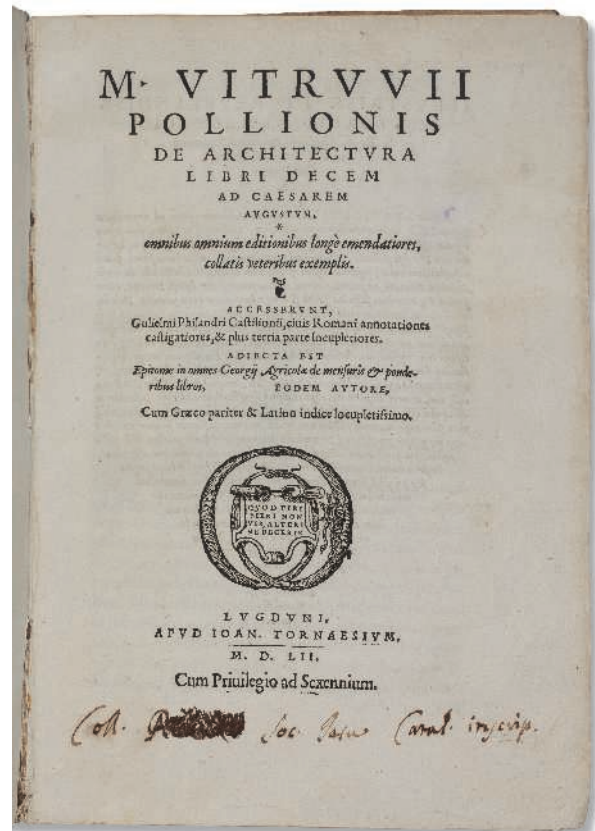
83

VITRUVIUS POLLIO, Marcus (fl. 1st century BCE) and PHILANDRIER, Guillaume, ed. (1505-1563). *De Architectura*. Lyons: Jean de Tournes, 1552.

The first de Tournes edition of Vitruvius, revised and enlarged: “one of the most outstanding unions of humanist tradition and interest in practical architecture” (Millard). Guillaume Philandrier’s commentary and notes, first published in 1550 but revised here, provided the first synthesis of academic and practical interpretations of Vitruvius. Philologist Philandrier studied with architect and sculptor Sebastiano Serlio in Venice and worked on Vitruvius in Rome at the Accademia delle Virtù. *De Architectura*, Vitruvius’s best-known work, is the only text on architectural practice to survive from Classical antiquity. This edition also includes illustrations by Bernard Salomon (c.1508-1561). Adams V-908; Brunet V:1327; Millard *French* 165; Mortimer, *Harvard French*, 550

Quarto (240 x 165mm). Medallion portrait of Philander, woodcuts throughout, one folding plate. Contemporary limp vellum, manuscript titles on spine. *Provenance:* early inscription of a Jesuit college on title-page.

\$6,000-9,000





ENGLISH PRINTED BOOKS & MANUSCRIPTS

LOTS 84-99



84

BEARDSLEY, Aubrey (1872-1898). "Arbuscula," original pen, ink, pencil and wash drawing, signed ("AB") lower right, [before 2 September 1897].

"It is Arbuscula and beyond all words" (Beardsley describing the present work, *Letters*, 1970, pp. 363-4). A fine and opulent drawing, produced when Beardsley was already nearly bedridden from tuberculosis. References to this drawing survive in both a letter from Beardsley to the collector Herbert Pollitt on 2 September 1897 (quoted above) and in Heinemann's enthusiastic note of receipt a few weeks later. "[Heinemann's] tone suggests disbelief that Beardsley remained capable of excellent work despite deteriorating health: 'My dear Beardsley, Why it's perfectly amazing and fascinating – "the dandiest thing" you've ever done. Copperplate – of course – nothing less, indeed not. But I must come myself and tell you how beautiful it is, how much I like it....'" (Zatlin). Beardsley accepted a commission from William Heinemann in the spring of 1897 to contribute a drawing to the deluxe edition of Vuillier's *History of Dancing* (limited to 35 copies). Beardsley attempted two drawings of another Roman dancer before settling on this rendering of Arbuscula inspired by Ingres' *Madame Rivière*. Published: VUILLIER, Gaston. *A History of Dancing from the Earliest Ages to Our Own Times*. London: Heinemann, 1898 – multiple posthumous publications and catalogues raisonné. Zatlin 1075.

135 x 103mm, pen and ink, pencil and wash drawing on wove paper, the verso with an inscription by Beardsley, "Don't rub (penciling)," and with a mostly effaced sketch (tipped at lower edge to card, green wash faded to gray). Mounted and framed. *Provenance*: William Heinemann, publisher, 1863-1920 (his commission) – More Adey, art critic, 1858-1942 – John Lane, publisher, 1854-1925 (his sale of Beardsley drawings, Anderson Galleries, 22 November 1926, lot 57) – Sotheby's, 1 May 1968, lot 12, sold to: – Brian Reade, art historian and critic, 1913-1989 (his 1967 catalogue, plate 494) – Sotheby's, 2 November 1995, lot 483, sold to the current owner.

\$8,000-12,000

PROPERTY OF A PRIVATE COLLECTOR

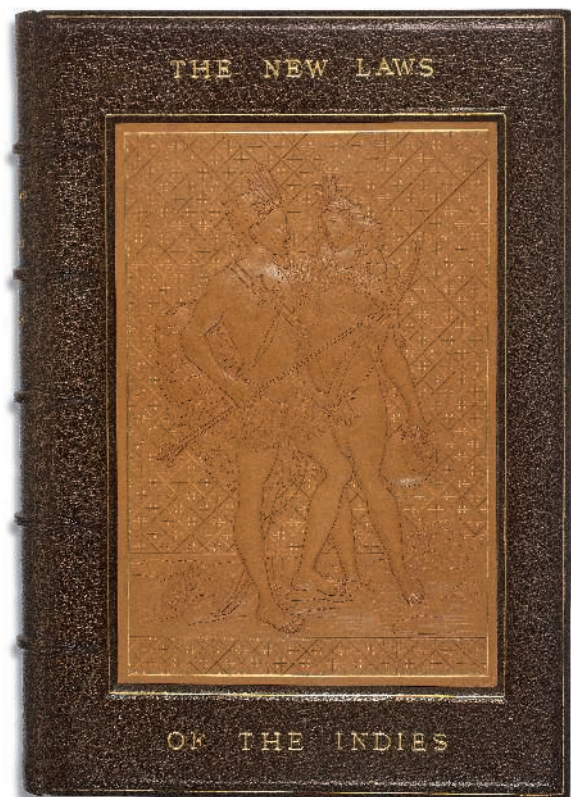
85

CHARLES V – *The New Laws of the Indies for the Good Treatment and Preservation of the Indians*. Edited by Henry Stevens and Fred Lucas. London: Chiswick Press, 1893.

One of just thirteen copies printed on vellum, in a handsome cuir-ciselé binding. Charles V enacted his controversial *Leyes Nuevas* protecting the rights of native Mexicans partially in response to the advocacy of Bartolomé de las Casas, the first Bishop of Chiapas. This fine deluxe facsimile of the original Spanish printing includes a lengthy introduction and an English translation.

Folio (318-214mm). Printed on vellum. Illustrations throughout. Olive morocco cuir-ciselé binding with inlay in brown leather depicting Native Americans by W. Pratt, silk doublures, edges gilt; in a custom case. *Provenance*: Sotheby's, 13 March 1950, lot 205.

\$3,000-5,000



ANOTHER PROPERTY

86

CHAUCER, Geoffrey (c.1343-1400). *The Workes of Our Ancient and Learned English Poet, Geoffrey Chaucer, Newly Printed*. London: Adam Islip, 1602.

The second Speght edition, which helped establish Chaucer in the canon of English literature. "This edition ... is the earliest in which thorough punctuation was attempted, and in many other ways it is a distinct improvement upon Speght's first edition" (Pforzheimer). With the addition of a glossary, sources list, and new biography of the poet, this work shaped the reading of Chaucer for the next several centuries. "Speght's Chaucer is inescapably a Renaissance Chaucer ... it is Speght who not only furthered the identification of Chaucer with a collected oeuvre, but also first applied the critical apparatus of humanist editions to a Middle English writer" (Machan). Pforzheimer 178; STC (2nd ed.), 5080; see Machan, "Speght's Works and the Invention of Chaucer," 1996.

Folio (330 x 221mm). Engraved frontispiece signed by John Speed, woodcut title border, section title with woodcut arms, smaller armorial shield, woodcut illustration of a knight, with final errata leaf (frontispiece trimmed and mounted on new paper, with repaired tear affecting one shield; occasional small repairs, 2 affecting text; light worming, light marginal dampstaining). Modern leather to style (boards scuffed at edges, front board starting). *Provenance:* some early marginalia.

\$4,000-6,000

PROPERTY OF A GENTLEMAN

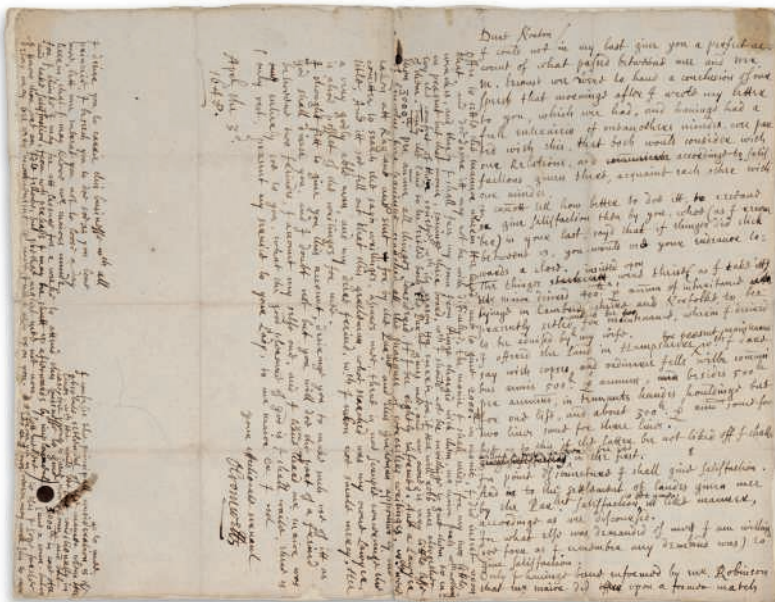
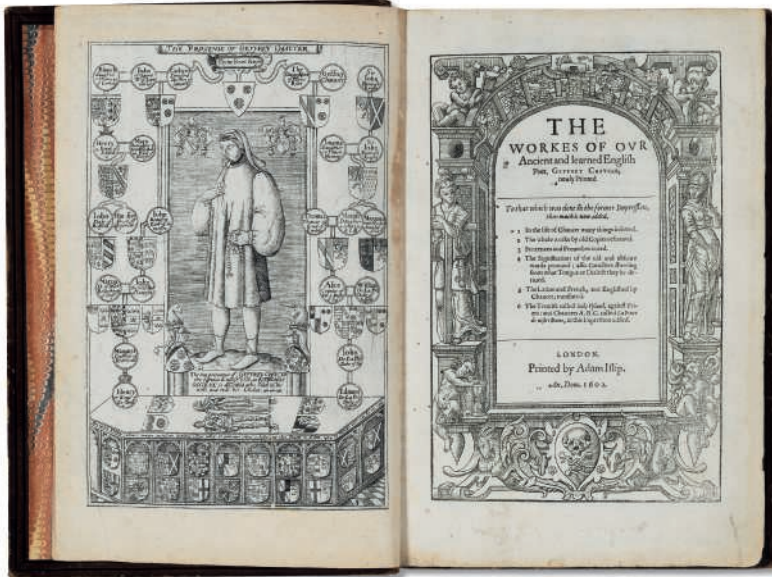
87

CROMWELL, Oliver (1599-1658). Autograph letter signed ("O Cromwell") to Colonel Richard Norton (1615-1691), 3 April 1648.

Two pages, 200 x 305mm, bifolium (laid down on paper).

Cromwell writes to a family friend regarding negotiations for his son's marriage: "I desire you to carry this business with all privacy. I beseech you to do so, as you love me. Let me entreat you not to lose a day herein, that I may know Mr. Mayor's mind." Cromwell hoped his eldest son Richard would marry Dorothy, the daughter of Richard Mayor of Hursley in Hampshire. It was a telling choice: "Had Oliver at this time cherished the bold schemes for dominion which his enemies impute to him, he would never have sought this obscure alliance with the daughter of a country gentleman" (Church, *Oliver Cromwell*, 294). Lengthy negotiations ensued with Mr Mayor, and Cromwell's letter discusses the terms – primarily relating to land and money – in detail. Dorothy and Richard Cromwell were finally married in 1649. Colonel Richard Norton was a member of Parliament for Hants and a fellow Colonel with Cromwell in the Eastern Association. *Provenance:* J. Herbert Foster (his sale, Anderson Galleries, 14 March 1922, lot 46).

\$7,000-9,000





OTHER PROPERTIES

88

DODGSON, Charles Lutwidge ('Lewis Carroll') (1832-1898) and TENNIEL, John (1820-1914) — A collection of original printing blocks for the first editions of *Alice's Adventures in Wonderland* (London: R. Clay, Son, and Taylor for Macmillan and Co., 1865), and for the first edition of *Through the Looking-Glass, and what Alice found there* (London: R. Clay, Son, and Taylor for Macmillan and Co., 1871).

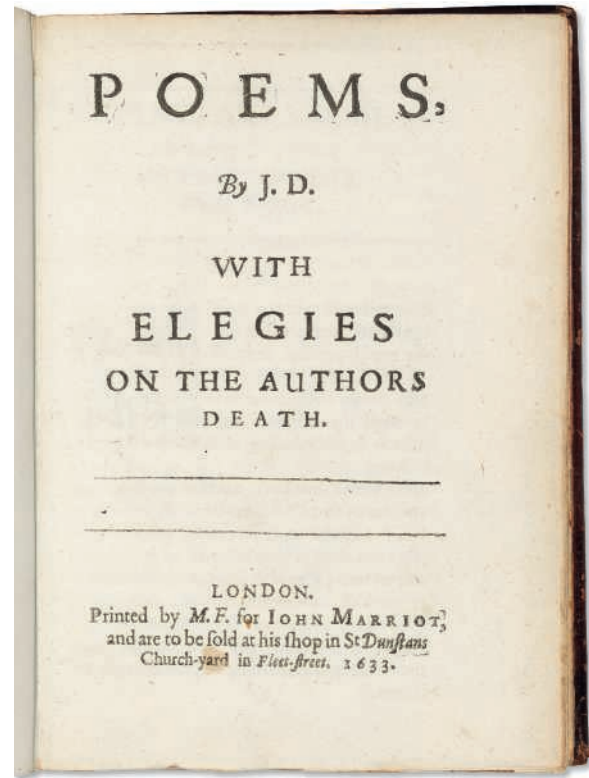
A superb collection of original printing plates for Tenniel's celebrated illustrations to *Alice's Adventures in Wonderland*, used in the production of the early editions including the legendarily rare first edition.

Together 49 copper-plated lead printing blocks [38 for *Adventures*, and 11 for *Looking Glass*] electrotyped from the wooden blocks all after John Tenniel and cut by Dalziel Brothers, except one block with the title and text of 'Jabberwocky' in reverse. *Provenance*: R. Clay, Son, and Taylor (printers) — the estate of Donald William Barber of Bungay, Suffolk (Clay employee, indentured 25 March 1938, retired c. 1986-7; sold, Christie's, 28 November 2001, lot 60).

John Tenniel's drawings to illustrate *Alice's Adventures in Wonderland* had been transferred to woodcut blocks by the well-known London firm of engravers Dalziel Brothers, and electrotype blocks had been prepared from these wooden blocks for the printers. The first edition of *Alice's Adventures in Wonderland* was printed by The Clarendon Press for Macmillan in 1865 using these blocks; however, when Tenniel saw the first copies, he was not pleased with the reproduction of his illustrations, and persuaded Dodgson to recall all the copies that had been printed. Dodgson's diary entry for 20 July 1865 states: 'Called on Macmillan, and showed him Tenniel's letter about the fairy-

tale — he is entirely dissatisfied with the printing of the pictures, and I suppose we shall have to do it all again' (R.L. Green, ed., *The Diaries* (London: 1953), p.234). Only about 20 copies of that first edition survive; it is one of the rarest and most valuable books in English literature. R. Clay, Son, and Taylor were chosen to print a new edition (which was to be the second, first published, edition), and on 11 August 1865, Dodgson received the first proof sheet from Clay. Macmillan probably suggested Clay because they were 'expert in [the electrotype block] medium' (J. Moran, *Clays of Bungay*. Bungay, Suffolk: 1984, p.91), and they could be trusted to print the illustrations to Tenniel's exacting standards. The finished book was issued later in the year, and on 9 November 1865, Dodgson described the finished book thus: 'Received from Macmillan a copy of the new impression of *Alice* — very far superior to the old, and in fact a perfect piece of artistic printing' (R.L. Green, ed., *op. cit.*, p.236). The present set of electrotype blocks was presumably prepared for the book's first printing in June 1865 by The Clarendon Press, and were then transferred to Clay for use in the first published edition (with letterpress text and electrotype illustrations). It is certainly unlikely that they were employed for the sixth edition of October 1868 (or subsequent editions), which were printed from electrotype plates of the text and illustrations. In 1876, Clay bought Charles Child of Bungay's printing business, to supplement the capacity of their London presses in Bread Street Hill, and the present electrotype blocks were taken there at some point after this date (cf. Moran *op. cit.* p.76). The *Alice* blocks correspond to 36 illustrations of 42 in this first edition, including 4 duplicates; and the *Looking Glass* blocks relate to 10 illustrations of 50 in this first edition, including 1 duplicate. Cf. Williams-Madan-Green-Crutch 42, 46, and 84.

\$20,000-30,000



PROPERTY OF A PRIVATE COLLECTOR

89

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 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; uncancelled 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).

\$20,000-30,000

ANOTHER PROPERTY

90

DOGS – BAMBRIDGE, William (1819-1879). *The Queen's Dogs*. London: John Sanford [c.1865-7].

A unique album of Queen Victoria's dogs featuring one of two extant photos of Looty the Pekingese, "the smallest and by far the most beautiful little animal [in the UK]" (*London Illustrated News*). Victoria and Albert were both great lovers of dogs, particularly greyhounds, collies, and dachshunds—but the most exotic member of the canine royal family was Looty, a Pekingese looted from the Summer Palace in Beijing during the height of the Opium Wars. Brought back to London as a gift for the Queen, Looty continued her pampered lifestyle at Buckingham Palace and was painted by Friedrich Wilhelm Keyl. The photos were all taken by William Bambridge, who was a Royal Photographer to Queen Victoria for 14 years. Only one other album by him has appeared at auction according to RBH and ABPC. See Royal Collection Trust RCIN 2105594.

Quarto (230 x 179mm). 28 mounted albumen prints, printed index of dogs mounted on rear board. Original blue cloth (binding separated). *Provenance*: Gerald Massey (gift inscription to): – Celeste Winans Hutton.



\$7,000-9,000

PROPERTY OF A PRIVATE COLLECTOR

91

JESSE, J. Heneage (1809-1874). *London: Its Celebrated Characters and Remarkable Places*. London: Richard Bentley, 1871.

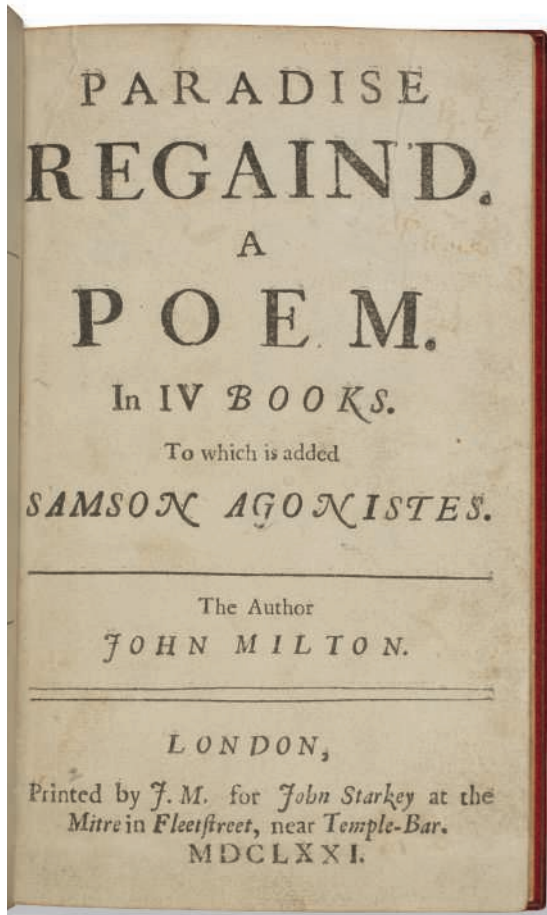
An extra-illustrated set of Jesse's literary sketch of London, in a pictorial binding by Bayntun. The present work is an adaptation of two previous works on the history and character of London. The text here is enlivened by over 400 added engravings, views, and portraits of London.

Six volumes, octavo (198 x 124mm). Special titles printed in red and black, extra-illustrated with over 400 plates, portraits and views, 61 of which are hand-coloured. Full pictorial morocco inlaid to depict figures from "Cries of London" by Bayntun, silk doublures, edges gilt.

(6)



\$2,500-3,500



92

MILTON, John (1608-1674). *Paradise Regain'd. A Poem. In IV Books. To which is Added Samson Agonistes*. London: J. M. for John Starkey, 1671

*"Yet God hath wrought things as incredible
For his people of old; what hinders now?"*

The first edition, first printing, of Milton's "brief epic"— reputedly composed in response to an offhand comment from the Quaker Thomas Ellwood that Milton had "said much here of Paradise Lost; but what hast thou to say of Paradise Found?" The subject, Christ's temptation in the desert as told by Luke, brings to completion the vision set out by Milton in his earlier work. ESTC R299; Grolier Wither to Prior 613; Wing M2152

Octavo (178 x 110mm). License leaf preceding general title, errata leaf at end (occasional light staining, outer margins slightly shaved). 19th-century red morocco gilt, edges gilt (rebacked). *Provenance:* "Pollock" (possibly Sir Frederick Pollock, 1835-1937, jurist and correspondent of D. W. Holmes; faint ownership inscription on title) – Charles Tennant (early 20th century, a miner in Dawson City, Yukon) – Occidental Bar and Grill (Dawson City, Yukon).

\$2,000-3,000

PROPERTY OF A GENTLEMAN

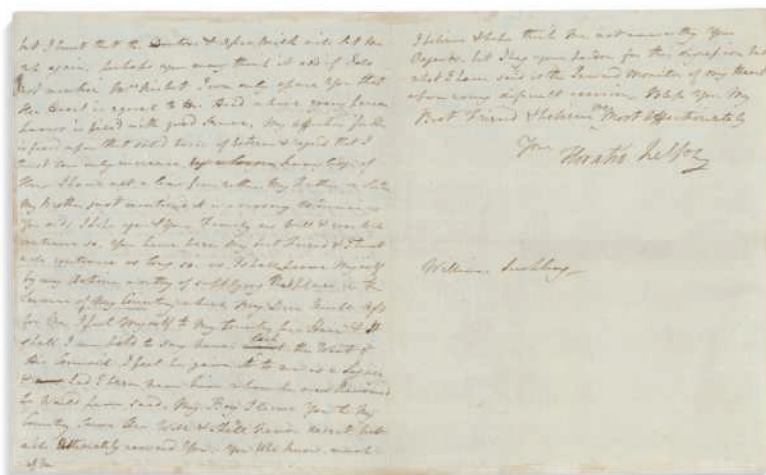
93

NELSON, Horatio (1758-1805). Autograph letter signed ("Horatio Nelson") to William Suckling, Nevis, 5 July 1786.

Three pages, 220 x 183mm, bifolium (outer margin neatly silked).

In an early letter, Nelson declares devotion to his country and hints at the storied career to come: "I shall prove myself, by my actions, worthy of supplying that place in the Service of my Country, which my dear Uncle left for me." Captain Maurice Suckling's guidance and influence were crucial to Nelson's early successes and here the young officer acknowledges his uncle's vital role. The letter also touches on his future wife, Frances "Fanny" Nisbet: "Perhaps you think it odd if I do not mention Mrs Nisbet; - I can only assure you, that her heart is equal to her head, which every person knows is filled with good sense." They were married in Nevis on 11 March 1787.

\$4,000-6,000



OTHER PROPERTIES

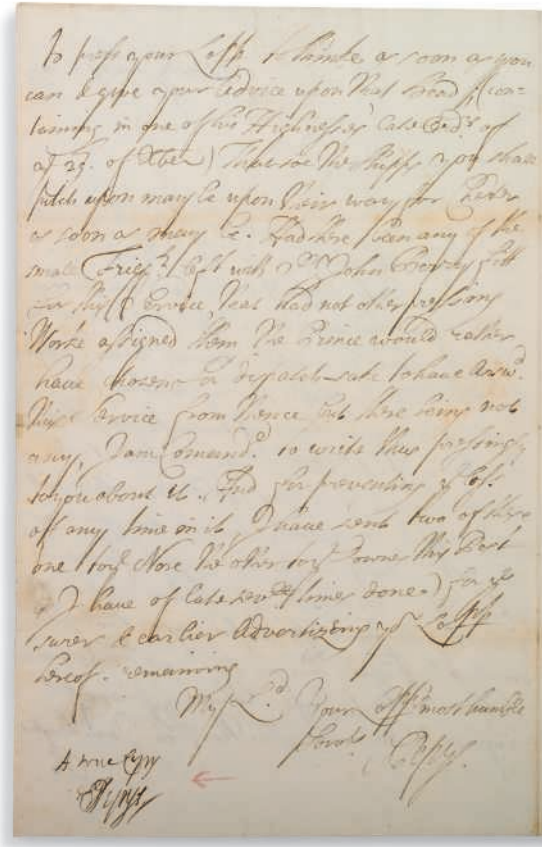
94

PEPYS, Samuel (1633-1703). Endorsing signature ("Pepys") at the conclusion of a fair copy of a manuscript letter to Lord Dartmouth, Admiralty, 5 January 1689.

Two pages, 294 x 184mm, with integral address leaf bearing his franking signature (small loss from seal tear does not affect text).

Shortly after the abdication of James II, Pepys orders Lord Dartmouth to send two frigates to Chester in the service of the Prince of Orange, to "Cruize between y^e Coasts of England & Ireland". He adds, "I am commanded to write thus pressing to you about it. And for preventing y^e loss of any time in it. I have sent two of these one to y^e Nore the other to ye Downey's this Post." At the conclusion, Pepys adds his signature, noting that the letter is "A true Copy."

\$1,000-1,500



95

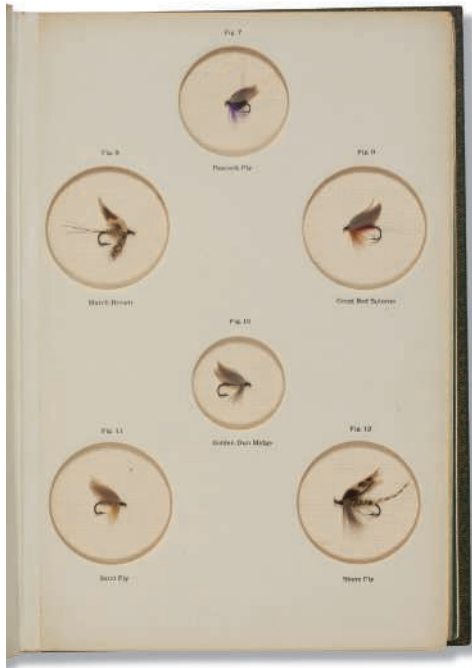
RACKHAM, Arthur (1869-1953). The Old Lady Who Knew Magic, original watercolor drawing, signed ("Arthur Rackham"), lower right [c.1932].

An attractive watercolor study of the "Old Lady Who Knew Magic" from Hans Christian Andersen's Snow Queen. This is the old lady that Gerda meets on her quest to find Kai: "there came out of the house an old, old woman leaning on a crutch: she had on a big sun-hat, painted with the most lovely flowers". As Gerda floats downriver in her little boat she is hooked by this sorceress and nearly tricked into forgetting Kai with the distraction of a garden in perpetual summer. The illustration in the published version shows Gerda as well as the sorceress.

282 x 214mm, watercolor on paper. Double-matted, glazed and framed (unexamined out of frame).

\$7,000-10,000





PROPERTY OF A PRIVATE COLLECTOR

96

RONALDS, Alfred (1802-1869). *The Fly-Fisher's Entomology*. Liverpool: Henry Young & Sons, 1913.

The deluxe edition of Ronalds's enduring guidebook, complete with 48 mounted flies. Although by 1913 dry-fly fishers would no longer use a twelve-to-fifteen foot rod or a reel-line made of twisted hair, as Ronalds recommends, it is a remarkable testimony to the importance of his 1836 treatise that it continued to be published into the twentieth century in a luxury edition. The silhouette portrait of Ronalds included here is the only known likeness of the author. Copy 249 of 250. Heckscher 1644.

Two volumes, folio (245 x 183mm). Frontispiece, 20 plates in various media interleaved with printed tissue guards, vol. 2 with 48 mounted flies within sunken linen-backed mounts on 9 thick cards. Contemporary decorated green morocco by Birdsall, green silk doublures, original decorated cloth bound in (spines sunned); in custom slipcase. *Provenance:* Henry Biringsons (signature).

\$2,000-3,000

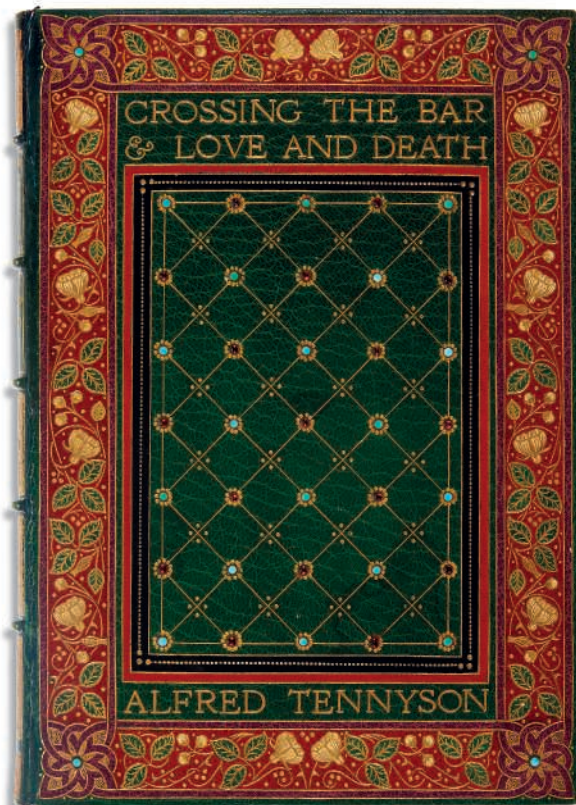
OTHER PROPERTIES

97

SANGORSKI & SUTCLIFFE, binders and illuminators – TENNYSON, Alfred, Lord (1809-1892). *Crossing the Bar and Love & Death. Two Poems*. London: [c.1911].

An illuminated manuscript on vellum in a jeweled binding by Sangorski and Sutcliffe. The colophon reads, "This copy of Crossing the Bar, etc, by Alfred Lord Tennyson, was written-out, illuminated, and bound by F. Sangorski and G. Sutcliffe of London." One or two other copies of Sangorski and Sutcliffe's treatment of this work are recorded as dated 1911. Francis Sangorski died in 1912 and it was around this time or a little earlier that his brother, the calligrapher Alberto Sangorski, parted ways with Sutcliffe.

Octavo (214 x 150mm). 11 vellum leaves comprising eight illuminated pages, two half-titles and colophon engrossed in red, and two blank leaves; written in a semi-gothic script in black and red, the first poem with a fine oval miniature of a sunset, seven large illuminated initials in colors and burnished gold, one incorporating a skull and crossbones, illuminated borders of acanthus leaves or floral sprays, line-fillers, all in colors and burnished gold. Contemporary jeweled binding signed by Sangorski and Sutcliffe of full green morocco gilt; the covers with frames of inlaid burgundy and russet morocco with strapwork corners and the inner space with gilt flowers and inlaid green morocco leaves, inner borders of brown and black morocco, the central panels diapered in gilt, the upper cover gilt-lettered and with the rule intersections set with jewels: 17 garnet and 18 turquoise plus another four turquoise at the corners; spine richly gilt and inlaid in six compartments with raised bands; turn-ins of black, brown, burgundy, red and green morocco, green silk endleaves, stamp-signed on the front turn-in: "Illuminated and Bound by Sangorski and Sutcliffe, London," green morocco velvet and silk-lined case (some expert restoration to joints, case scuffed and darkened).



\$15,000-25,000

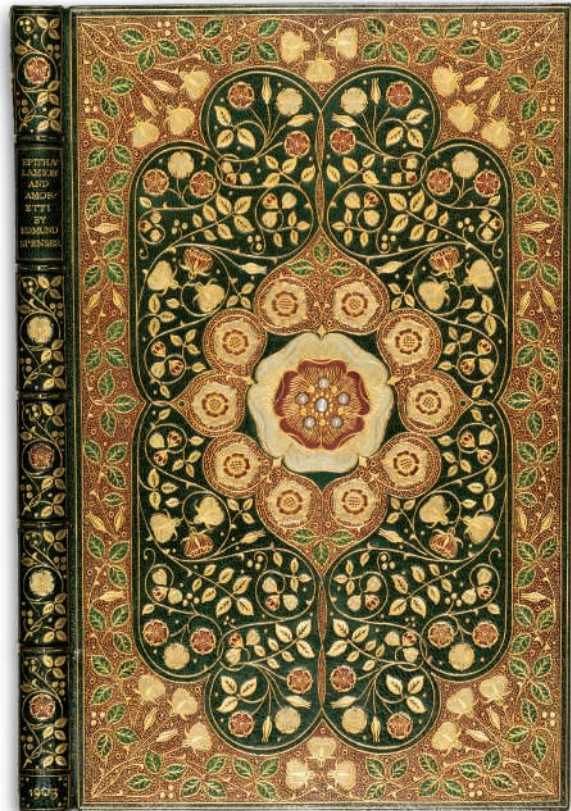
98

[SANGORSKI & SUTCLIFFE, binders] – SPENSER, Edmund (c.1552-1599). *Epithalamion and Amoretti*. London: John & E. Bumpus, 1903.

A deluxe edition, printed on vellum and in a magnificent jeweled binding, likely one of the very first jeweled bindings designed by George Sutcliffe and executed by Sangorski & Sutcliffe. No 5 of only 14 copies, the limitation amended in manuscript from 12 to 14. The binding on the present copy is very similar to that on the Doheny-Chevalier copy (copy no. 7 of 14), which sold in our rooms on 9 November 1990 as lot 101, and was identified by Stanley Bray in the foreword to that catalogue as “almost certainly the first” Sangorski & Sutcliffe jeweled binding, executed in 1905 for Bumpus Ltd and signed with Bumpus’ stamp.

Octavo (245 x 155mm). Engraved portrait, head- and tail-pieces, and initials. Contemporary jeweled binding for Bumpus of Oxford, unsigned, of full green morocco; the upper cover with a wide border and central panel both of red morocco richly covered in gilt dots, center onlays of red and cream morocco in the form of a Tudor rose decorated with five pearls, the whole cover with a profusion of scrolling vines and flowers in gilt, with red, cream and apple green morocco onlays, lower cover, spine and turn-ins all gilt with onlays of red and cream flowers, chestnut brown leather doublures with fine gilt tooling, top edge gilt, “Bumpus Ltd” stamp on upper turn-in (slight wear at head of lower joint); green morocco case lined with silk and velvet (scuffs to case).

\$15,000-20,000



PROPERTY OF A PRIVATE COLLECTOR

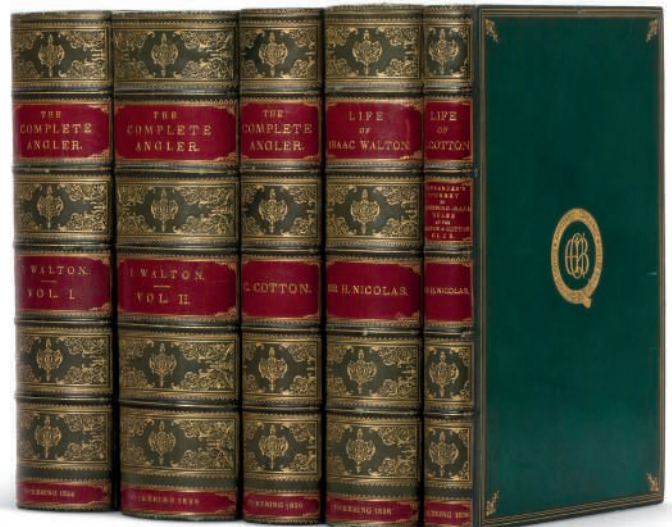
99

WALTON, Izaak (1593-1683). *The Complete Angler or the Contemplative Man’s Recreation*. Edited by Harris Nichols. London: Charles Whittingham for William Pickering, 1836.

A remarkable grangerized copy of the greatest fishing book of all time, in a Zaehnsdorf binding made for outdoorsman Irwin Edward Bainbridge Cox. R. B. Marston, editor of *The Fishing Gazette*, described this edition as “the finest and most valuable,” writing that “if you want Walton with editorial annotation developed to its utmost limits, with scenic and other illustrations to match, you must have this third edition of Pickering.” The present copy is further developed by a panoply of added illustrations, including leaves from 16th-century books such as Belon’s *De Aquatilibus*. The set was bound for Irwin Edward Bainbridge Cox, a barrister and outdoorsman who edited *The Angler’s Diary* as I.E.B.C. Coigney notes that this edition is “a favorite of the extra-illustrator.” Coigney 44.

Five volumes, octavo (276 x 189mm). 61 plates; extra-illustrated with 680 grangerized illustrations including 21 original drawings. 19th-century green calf gilt by Joseph Zaehnsdorf. *Provenance:* Irwin Edward Bainbridge Cox (1838-1922, British barrister and angling enthusiast; binding).

\$7,000-10,000



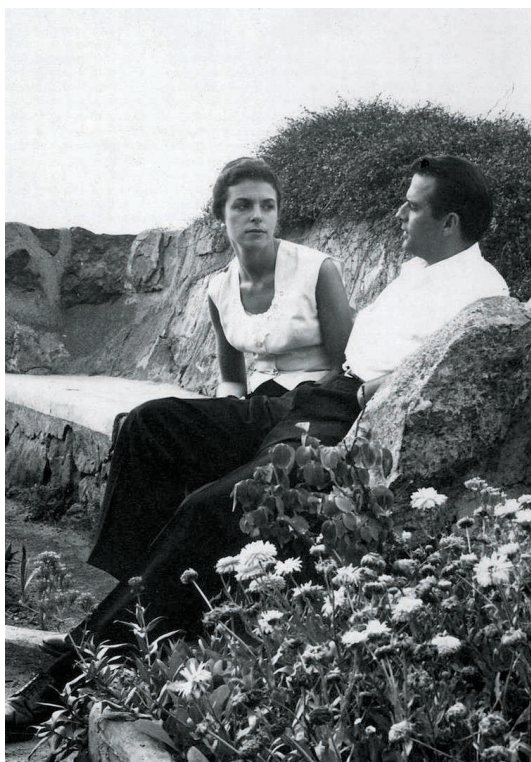
(5)



BELOVED ENCHANTER: THE ARTHUR RACKHAM COLLECTION OF NITA AND FRANK N. MANITZAS

LOTS 100-126

The following 27 lots comprise part one of the Arthur Rackham Collection of Nita and Frank N. Manitzas. The second and final part will sell in Christie's Fine Printed Books & Manuscripts auction of June 2019. Nita Rous Manitzas (1934-2008) was born into a Ukrainian-Jewish family in Brooklyn. Always an avid traveler and advocate for social justice, she became a Ford Foundation Latin America expert not long after earning her Master's in International Studies. She met Frank Manitzas (1931-2017) in 1960 and they married the following year. Frank Manitzas was an award-winning journalist who, by the time of his retirement, was ABC's bureau chief for Latin America.



Nita and Frank Manitzas as newlyweds in Vina del Mar, Chile, 1961.

My mother, Nita Rous Manitzas, had to wear eyeglasses as a child because she loved to read. After her mother would turn out the light at night, Nita would turn on a flashlight under the covers of her bed and continue her literary travels. She and her sister began to collect books at a young age, saving their allowances to buy nice editions of literature.

Nita started collecting rare books after a trip to England in the 1950s. She found a rare book store in London, where she fell in love with a first edition,

but she had no money. As she pondered her quandary, she spotted Uncle Lou Ellenbogen in Trafalgar Square. Uncle Lou and his wife Dotta travelled every summer to Europe with their students. And there he was in the square. She ran to him and half demanded, "Uncle Lou, lend me £50." When the family later asked Uncle Lou if he'd seen Nita in England that was the story he told: she appeared out of nowhere in the middle of Trafalgar Square, asked for £50, and promptly disappeared. And she got her book.

My father, Frank Nick Manitzas, was also a book lover. But whereas Nita preferred the "classics" of literature and political philosophy, Frank was a fan of mysteries. He preferred the tales of Sherlock Holmes; he was fascinated by Edgar Allan Poe. And, as a journalist himself, he had a special penchant for journalists who became writers, such as Ernest Hemingway and Graham Greene.

Nita's love for childhood literature (including fairy tales from around the world) and Frank's penchant for mysteries found an unlikely union in the illustrations of Arthur Rackham. There was something about the trees, the way they watched the viewer, whether in the art for a fearsome fairy tale or for the soap advertisements Rackham painted. And, of course, the Rackham animals were a big favorite of these cat lovers.

Initially they began collecting illustrated fairy tales, stories of the Brothers Grimm, Shakespeare's *A Midsummer Night's Dream*, Walton's *Compleat Angler*. Later Nita began to expand the collection to include the original art for the books, and Frank was happy to go along. The illustrations included characters like Puck, Peter Pan, Snow-White and Rose-Red, and even a self-portrait of the artist himself.



In all, the collection grew to 57 rare books illustrated by Arthur Rackham and close to 60 paintings, including two oils on canvas. According to Nita, at one time they had the largest private collection of Arthur Rackham's original artwork.

—Elena Estefania Manitzas, October 2018



100

RACKHAM, Arthur (1867-1939). "The Two Pots," original watercolor and pen and ink drawing, signed and dated ("Arthur Rackham 1912") lower right, 1912.

"Equals make the best friends," a fine original illustration for Aesop's fables. The story is of two pots, one earthenware and the other of brass, carried away in a flood. The brass one offers protection to the other but is begged not to come near, for, as the earthenware pot states, "one touch from you and I should be broken to pieces." A mother and child watch from the bank. *Published: Aesop's Fables*. London: William Heinemann, 1912, color plate at p. 100 (a copy of the book is included with the lot).

254 x 177mm (sight size), watercolor with touches of white gouache, pen and ink on illustration board, verso with notes of receipt from Heinemann and twice captioned "The Two Pots / Aesop" apparently in Rackham's hand. Matted, glazed and framed (unexamined out of double-sided mat). The book is the first Rackham, limited edition, signed, no. 903 of 1450 copies. Quarto. 13 mounted color plates (offsetting from brown paper mounts to facing text). Original cloth gilt (spine and endpapers darkened).

(2)



101

RACKHAM, Arthur (1867-1939). "We went hand in hand up the round tower," original pen and ink and watercolor drawing, signed ("Arthur Rackham"), lower left [1932].

Rackham illustrates Hans Christian Andersen: two children hold hands as they approach Copenhagen's Round Tower (Rundetaarn), the oldest functioning observatory in Europe. The loving children would see far and wide from the tower, grow up, have adventures, have children of their own, and live to celebrate their golden wedding anniversary with the Elder Tree Mother. *Published:* ANDERSEN, Hans Christian (1805-1875). *Fairy Tales*. London: George C. Harrap [1932], black & white illustration in "Elder-Tree Mother."

295 x 250mm, pen and ink and watercolor, on paper mounted to board (board backed with later paper, some marginal spotting and minor adhesions, mat toning along top and bottom edges). Matted, glazed and framed.

(2)

\$12,000-18,000



102

RACKHAM, Arthur (1867-1939). "Peter Pan," original watercolor and pen and ink drawing, signed ("ARackham 12") lower left, 1912.

A large portrait of the infant Peter Pan, stranded on a branch in Kensington Gardens. In this early Peter Pan story, Peter is just a baby, who "like all infants" used to be part bird. He escapes domesticity for the gardens but in this portrait he has not yet been taught to fly. This image was used as a headpiece for chapter 2 of *Peter Pan in Kensington Gardens*, entitled "Peter Pan." It begins, "If you ask your mother whether she knew about Peter Pan when she was a little girl, she will say, 'Why, of course I did, child.'" *Published:* BARRIE, J.M. (1860-1937). *Peter Pan in Kensington Gardens*. From *The Little White Bird*. London: Hodder & Stoughton, [1912], black and white illustration on p. 19 (reduced).

265 x 370mm, watercolor and pen and ink on illustration board (some toning and spotting), pencil notes on verso. Matted, framed and glazed. *Provenance:* J S Maas & Son, London (gallery label to frame verso).

\$12,000-18,000

103

RACKHAM, Arthur (1867-1939, illustrator). *The Peter Pan Portfolio*. London: Hodder and Stoughton [1912].

The deluxe issue of the limited edition, reproducing twelve of Rackham's favorite images from "Peter Pan in Kensington Gardens" in oversize format. From an edition of 600 copies signed by the publishers and printers, this is one of approximately 100 bound in full rather than half vellum.

Folio (540 x 485mm). 12 window-mounted color plates, captioned guards (some spotting, heaviest on first two plates, a few guards creased). Original vellum gilt (ribbon ties renewed, light soiling); facsimile box. Latimore/Haskell p. 39.

\$2,000-3,000



104

RACKHAM, Arthur (1867-1939, illustrator) – STEPHENS, James. *Irish Fairy Tales*. London: Macmillan, 1920.

The signed, limited edition, in deluxe binding, one of 520 copies signed by Rackham. Latimore/Haskell, p. 52.

Quarto (280 x 225mm). 16 color plates mounted on cream paper, captioned guards, other illustrations all after Rackham. Contemporary two-tone pictorial green morocco, marbled endpapers, top edge gilt; matching cloth slipcase (mild sunning to spine, some spots to upper cover).

\$2,000-3,000



105

RACKHAM, Arthur (1867-1939). Self-portrait, original chalk drawing, c.1900. [With:] BURNEY, Frances. *Evelina*. London: Newnes, 1898. [And:] KENYON, C.R. *The Argonauts of the Amazon*. London: Chambers, 1901.

An early self-portrait, together with two signed and inscribed volumes from the artist's own library. The books are inscribed by Rackham identically: "Arthur Rackham / from the publishers on publication," and are touching commemorations of the artist's early career. *Evelina* is additionally signed on the half-title in pencil. The self-portrait is probably from about the same period, as Rackham appears in his early thirties. This is a time of great importance for Rackham: it was in 1900 that he published his illustrations to Grimm's *Fairy Tales*, the first great popular success of his signature style.

Drawing: 274 x 205mm, (sight size), black and white chalk on brown paper. Matted, framed and glazed. Books: Illustrated by Arthur Rackham. 2 volumes. 8vo. Original pictorial cloth (some shaking and rubbing). *Provenance*: Arthur Rackham (ownership inscriptions to books) – the drawing is from the estate of Barbara Rackham Edwards, the artist's daughter (label of James Cummins, Bookseller on frame verso).

(3)

\$1,200-1,800





106

RACKHAM, Arthur (1867-1939). "Poor Cecco Goes Into Business," original watercolor and pen and ink drawing, signed ("Arthur Rackham") lower left [1925].

A lively and elegant original drawing for *Poor Cecco*, one of the few contemporary children's books illustrated by Rackham. Written by Margery Bianco, the author of *The Velveteen Rabbit*, *Poor Cecco* also describes the secret life of toys, this time through the rollicking adventures of Cecco, a wooden dog, Jensina, a wooden doll, and Bulka, a rag puppy. In this scene, Poor Cecco, "anxious to be friendly" switches places with the dog of a beggar-man for the morning, "No one had ever seen a wooden dog that wagged its tail; it was as good as going to the circus, and the pennies rattled down. 'That's the sort of dog I wouldn't mind keeping myself,' said the countryman." The book is one of Rackham's rarest limited editions, published in America where the author lived and in an edition of only 105 copies. *Published: Good Housekeeping*, June 1925; BIANCO, Margery Williams (1881-1944). *Poor Cecco*. New York: George Doran, [1925], color plate at p. 42 (a copy of the book is included with the lot).

350 x 270mm (sight size), watercolor on illustration board, additionally inscribed and signed by Rackham on the verso, "Poor Cecco takes the place of the old blindman's dog (2nd Installment for Good Housekeeping) / from A. Rackham / Houghton House / Houghton / Arundel," and with other publication markings (mild dust-soiling). Matted, glazed and framed. The book is the first Rackham, limited edition, signed by the author, one of 105 copies. Quarto. 7 color plates. Original boards (faded and with some spotting).

(2)

\$20,000-30,000



107

RACKHAM, Arthur (1867-1939). *Jensina Proves a Born Housewife*, original watercolor and pen and ink drawing, signed and dated ("Arthur Rackham 25") lower left, 1925.

A fine and large study for *Poor Cecco*, with a bright palette and unusual twenties flair. This drawing illustrates the episode where Jensina repays the woodchuck family for its hospitality: "By tea-time Jensina had washed one hundred and thirteen bundles of laundry, which was certainly, she thought, some help to her hostess, Mrs. Woodchuck." (See preceding lot for a description of Margery Williams Bianco's book, *Poor Cecco*.) The published version of this illustration has quite a different composition and in some ways is much more static—the laundry does not blow in the wind as it does here.

377 x 272mm (sight size), watercolor, white gouache, pen and ink, on paper (a couple of faint spots). Matted, glazed and framed.

\$12,000-18,000



108

RACKHAM, Arthur (1867-1939). "The Pied Piper of Hamelin," original watercolor and pen and ink drawing, signed ("ARackham") lower left, [1934].

The original watercolor for the frontispiece illustration of *The Pied Piper of Hamelin*. This is an outstanding composition with the Pied Piper bearing a resemblance to Arthur Rackham himself: wizened and slim, energetically whirling, and with expressive eyes under thin, arched brows. Like Rackham, known in his lifetime as "the beloved enchanter," the Pied Piper uses his art to captivate and delight the young, with no small element of danger. "For he led us, he said to a joyous land / Joining the town and just at hand, / Where waters gushed and fruit-trees grew, / And flowers put forth a fairer hue, / And everything was strange and new..." (p. 41). *Published: BROWNING, Robert (1812-1889). The Pied Piper of Hamelin*. London: George C. Harrap, [1934], frontispiece, with printed caption: "Ran merrily after the wonderful music with shouting and laughter" (a copy of the book is included with the lot).

238 x 175mm, watercolor on paper, mounted on board, some penciled publication notes to mount and verso (touch of soiling, some mat residue to extreme edges). Matted, glazed and framed. The book is the first Rackham, limited edition, signed, one of 410 copies. Octavo. 4 color plates. Original limp vellum gilt.

(2)

\$30,000-50,000



109

RACKHAM, Arthur (1867-1939). "Bertalda," original watercolor and pen and ink drawing, signed and dated ("Arthur Rackham '09") lower left, 1909.

A fine portrait of Undine's nemesis, the beautiful Bertalda, shown lost in thought on a balcony with village rooftops below. To contrast with the aqueous and wispy depictions of Undine, her adopted human sister Bertalda is shown with marked strength and solidity. *Published*: DE LA MOTTE FOUQUÉ, Friedrich (1777-1843). *Undine*. London: William Heinemann, 1909, color plate at p. 76 (a copy of the book is included with the lot).

280 x 185mm, watercolor on illustration board, penciled publication notes on verso (some toning). Matted, glazed and framed. The book is the first Rackham, limited edition, signed, one of 1000 copies. Quarto. 15 color plates. Original vellum gilt (some spotting, lower corners bumped).

(2)

\$12,000-18,000



110

RACKHAM, Arthur (1867-1939). "Spring," original watercolor, signed ("Arthur Rackham") lower left, c.1905.

An apparently unpublished allegory of springtime: a barefoot maiden trailing blossoms. This drawing does not appear to have ever been exhibited or published; some notes on the verso give it the title "Spring" and include the address of Primrose Hill Studios where Rackham lived from 1905-1906 and where he later leased studio space.

220 x 147mm, pencil and watercolor on illustration board (some toning and light spotting, signature faded). Matted, glazed and framed. *Provenance:* Mrs. Lucy Stephens, artist and fellow resident of Primrose Hill Studios (according to a typed label on the frame verso this picture was obtained from her descendant).

\$4,000-6,000



*Mrs Cratchitt brings in the Christmas Pudding
Dickens' Christmas Carol.
Arthur Rackham*

111

RACKHAM, Arthur (1867-1939). "Mrs. Cratchit brings in the Christmas Pudding / Dickens' Christmas Carol," original pen and ink drawing with gray and red wash, signed ("ARackham") lower right and additionally titled and signed ("Arthur Rackham") by the artist on the mount [1915].

A rare illustration from Dickens' Christmas Carol: Mrs. Cratchit carries a flaming pudding decorated with holly, part of Scrooge's vision with the Ghost of Christmas Present. *Published:* DICKENS, Charles. *A Christmas Carol*. London: William Heinemann, [1915], full-page black & white illustration at p. 88, the printed caption reads "In half a minute Mrs. Cratchit entered" (a copy of the book is included with the lot).

210 x 140mm, pen and ink and wash on paper, laid down on board and mounted (some toning and a few spots, glue residue in right margin, corner of mount chipped). Matted and framed. The book is the first Rackham, limited edition, signed, number 130 of 500 copies for sale. Quarto. 12 color plates mounted to brown paper. Original vellum gilt (ties lacking, touch of soiling).

(2)

\$2,500-3,500

112

RACKHAM, Arthur (1867-1939). "By this time I began to have a most hearty contempt for the poor animal myself," original pen and ink and watercolor drawing signed ("Arthur Rackham") lower right [1929].

Horse-trading at a country fair, for Goldsmith's *The Vicar of Wakefield*. Published: GOLDSMITH, Oliver (1728-1774). *The Vicar of Wakefield*. London: George G. Harrap, [1929], full-page illustration in black and white at p. 87 (a copy of the book is included with the lot).

295 x 225mm, pen and ink with watercolor added by the artist post-publication, mounted on board. The book is the first Rackham, limited edition, signed, one of 575 copies of the English issue. Quarto. 12 color plates. (Few spots.) Original vellum gilt (mild foxing to vellum and fore-edge).

(2)

\$5,000-8,000



113

RACKHAM, Arthur (1867-1939). Archery, original watercolor and pen and ink drawing, signed ("Arthur Rackham") lower right, c.1925.

A romantic idyll, probably from Rackham's "Rose Garden" series for Cashmere Bouquet Soap in which a pair of tender-skinned lovers enjoy the sport of summer. Most of the rose trellis was added later to this drawing—possibly Rackham's client requested "more roses" as the appeal of the soap depends on the sweet scent of the flowers.

274 x 240mm, watercolor and pen and ink on paper (mounted to card, upper left corner and trellis on collage and browned, overall toning). Matted.

\$4,000-6,000





114

RACKHAM, Arthur (1867-1939). "At last she met the bridegroom who was coming slowly back," original watercolor and pen and ink drawing, signed ("Arthur Rackham"), lower left [1917].

An exquisite drawing for the Grimm Brothers' story "Fitcher's Bird." It depicts the moment of triumph when the youngest and cleverest of three daughters—covered in honey and bird feathers—meets the evil sorcerer after he has been tricked into delivering her resurrected sisters safely home. The girl's disguise is successful and the sorcerer continues to his house in the woods and to his doom. This illustration is for one of 12 color plates in *Little Brother & Little Sister*. "This is one of the few books illustrated by Rackham from which it would be possible to select any single colour picture in order to demonstrate Rackham's art at its finest" (Gettings). Further singled out for praise in this title are Rackham's "pre-Raphaelite, infinitely tender portrayals of womanhood" (*ibid.*, pp. 116-117). *Published: GRIMM BROTHERS. Little Brother & Little Sister and Other Tales*. London: Constable & Co., 1917, color plate at p. 108.

365 x 265mm, watercolor, pen and ink on illustration board, some publication notes on verso. Double-matted, glazed and framed (tipped at top edge to mat, narrow mat-shadow).

\$12,000-18,000



115

115

RACKHAM, Arthur (1867-1939). "The end of his beard was caught in a crack in the tree," original watercolor, pen and ink drawing, signed ("Arthur Rackham") [1917].

Snow-white and Rose-red: one of the most beloved of Grimm fairy tales. This is quintessential Rackham, showing the young maiden sisters coming to the assistance of a hopping-mad dwarf. The dwarf's beard is caught in the roots of a sinuous tree, his mallet and a bag of gold coins lie nearby. Gettings calls the work in which this drawing was published one of Rackham's "crowning achievements" and "one of the few books illustrated by Rackham from which it would be possible to select any single colour picture in order to demonstrate Rackham's art at its finest." *Published:* GRIMM BROTHERS. *Little Brother and Little Sister.* London: Constable & Co. [1917], color plate at p.12; Gettings, *Rackham* [1976], pl. 116.

210 x 180mm, watercolor and pen and ink on illustration board, publisher's marks on verso (some mat toning). Matted, glazed and framed.

\$15,000-25,000

116

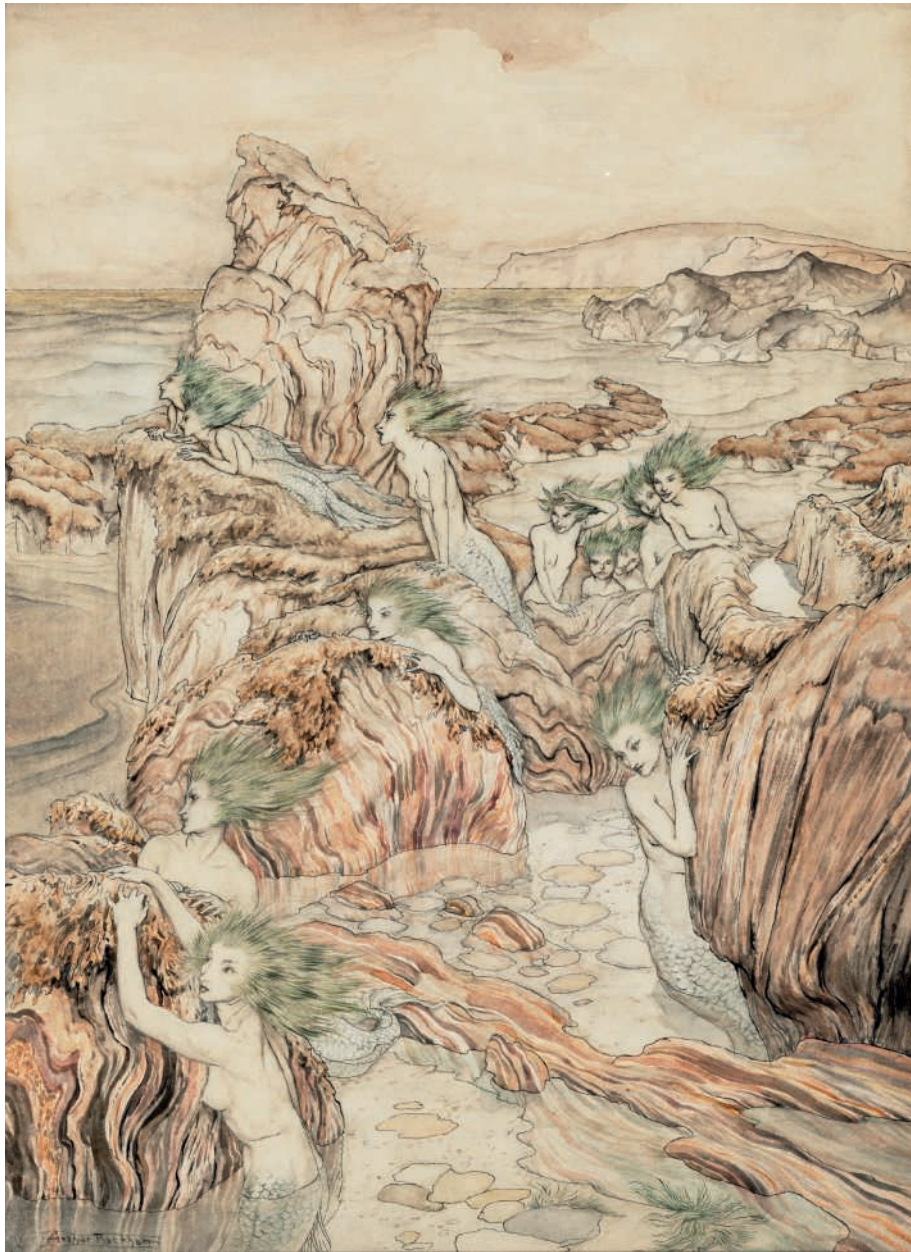
RACKHAM, Arthur (1869-1953, illustrator) – EVANS, C.S., editor. *Cinderella.* London: Heinemann [1919]. [*With:*] – *The Sleeping Beauty.* London: Heinemann [1920].

Two classic fairy tales, each with an original pen and ink sketch by Arthur Rackham. *Cinderella* bears a large original drawing on the half-title depicting the fairy godmother about to transform a lizard into a footman, signed and dated by Arthur Rackham just a few days before Christmas, 1919. *Cinderella* is from the limited edition, one of 850 copies signed and with an extra color plate, the issue on English hand-made paper. *Sleeping Beauty* is a first Rackham trade edition and includes a pasted-in drawing of Merlin reading a book, signed by Rackham and dated Christmas 1920. In Evans's version of this tale, it is Merlin who suggests destroying all the spindles in the kingdom. Latimore/Haskell pp. 49-52.

Together, two volumes, quarto and small quarto. Color plate frontispiece in *Cinderella*, silhouette illustrations after Rackham in both (some pale browning and offsetting). Original cloth-backed pictorial boards (some fading, light wear to edges). *Provenance:* "Mary" (contemporary gift inscriptions) – Brian Douglas Stilwell (bookplates).

\$1,200-1,800

(2)



117

RACKHAM, Arthur (1867-1939). "The daughters of the Old Man of the Sea," original watercolor and pen and ink drawing, signed ("Arthur Rackham") lower left, [1922].

A dozen mermaids, on the rocks and with green hair streaming. In Hawthorne's adaptation of "The Three Golden Apples," Hercules's quest for the apples of the Hesperides, the children of the Old Man of the Sea are fifty mermaids. Although Hercules only hears a report of the mermaids, never meeting them, Rackham could not resist the subject matter. His edition of *The Tempest* would come out a few years later. *Published:* HAWTHORNE, Nathaniel (1804-1864). *A Wonder Book*. London: Hodder & Stoughton [1922], color plate at p. 118, captioned, "We do not think it proper to be acquainted with them, because they have sea-green hair and taper away like fishes" (a copy of the book is included with the lot).

370 x 270mm, watercolor, pen and ink on illustration board, titled in pencil on the verso. Matted, glazed and framed. The book is the first Rackham, limited edition, signed, one of 600 copies. Quarto. 24 color plates. Original cloth (corners bumped, light soiling); custom slipcase.

(2)

\$12,000-18,000



118

RACKHAM, Arthur (1867-1939). "There needed but little change, for they were already a scaly set of rascals," original watercolor and pen and ink drawing, signed ("Rackham") lower right [1922].

A striking and unusual underwater scene. Hawthorne's fable, "The Miraculous Pitcher," is an adaption of Ovid's story of Baucis and Philemon, the poor old couple who showed hospitality to the gods in disguise and were rewarded with transformation into intertwining trees upon their death. Their less gracious neighbors, however, were all turned into fishes, "the coldest-blooded beings in existence." Rackham's depiction is quite humorous, with moping, scolding, and angry fishes and crustaceans in human clothes, and one bemused eel in the corner, apparently a "real" fish. *Published:* HAWTHORNE, Nathaniel (1804-1864). *A Wonder Book*. London: Hodder & Stoughton, [1922], color plate at p. 162.

255 x 178mm, watercolor and pen and ink on paper mounted to illustration board, additionally inscribed by Rackham with his Primrose Hill address on the verso. Matted, glazed and framed.

\$15,000-25,000



119

RACKHAM, Arthur (1867-1939). *The Legend of Sleepy Hollow*, original watercolor, pen and ink and wash drawing, signed ("ARackham") lower left [1928].

A fine and large scene of storytelling in the village of Sleepy Hollow, the trees full of supernatural creatures.

This drawing was published as the double-page endpapers for Washington Irving's work. A cluster of women and a cluster of men are each listening to a creepy tale as the goblins and sprites in the trees above also peer down with interest. *Published: IRVING, Washington (1783-1859). The Legend of Sleepy Hollow*. London: George C. Harrap [1928], front and rear endpapers (a copy of the book is included with the lot).

290 x 455mm, watercolor on paper, marginal pencil notes specifying the size of reproduction, laid down on board. Matted, glazed and framed. The book is the first Rackham, limited edition, signed, no. 46 of the English issue of 250 copies. Quarto. 8 mounted color plates. Original vellum gilt.

(2)

\$15,000-25,000



120

RACKHAM, Arthur (1867-1939). "Cock-a-doodle-doo!" original pen and ink drawing with watercolor touches, signed ("ARackham") lower left, and additionally inscribed, signed and initialed, 1913.

A Mother Goose drawing presented by Rackham to one of his early patrons, inscribed in the lower right in pencil: "To Ernest Brown with kindest regards from Arthur Rackham, Nov. 1913." Ernest Brown was a joint owner of Leicester Galleries, Rackham's dealer. Rackham frequently added color to his black and white illustrations for sale as original artwork. The present example has color added to the cockcombs, fiddles and the lady's dress; Rackham also adds two smaller roosters between the two drawings. *Published: Mother Goose: The Old Nursery Rhymes*. London: William Heinemann, [1913], black and white illustrations on p. 128 and p. 129 (a copy of the book is included with the lot).

248 x 172mm, pen and ink drawing on paper with touches of watercolor (laid down, surface soiling and some toning). Matted, glazed and framed. The book is the first Rackham, limited edition, signed, one of 1100 copies. Quarto. 13 color plates (spotting). Original cloth gilt (spine rubbed, endpapers foxed). *Provenance* (drawing only): Ernest Brown, art dealer 1851-1915 (presentation inscription) – Sotheby's New York, 12 December 1995, lot 145.

\$6,000-8,000

(2)



121

RACKHAM, Arthur (1867-1939, illustrator). POE, Edgar Allan (1809-1849). *Tales of Mystery & Imagination*. London: George G. Harrap [1935].

A fine copy of the limited edition, no. 85 of 460 copies signed by Rackham. Latimore/Haskell p.72.

Quarto (265 x 198mm). 12 mounted color plates, captioned guards, illustrations, after Rackham. Partially unopened. Original pictorial vellum gilt, pictorial endpapers, board box with paper label (some scattered spots to joints and endleaves).

\$800-1,200



122

RACKHAM, Arthur (1867-1939). "The Oval Portrait," original watercolor and pen and ink drawing, signed ("ARackham") lower left [1935].

A large and rare Rackham illustration for Edgar Allan Poe, his only published illustration for "The Oval Portrait." Capturing the closing moment of horror, this image is captioned "He turned suddenly to regard his beloved—she was dead!" "The Oval Portrait" is an important allegory for Poe: a beautiful young girl, a bride still on the cusp of womanhood, is sacrificed to her husband's artistic monomania. *Published:* POE, Edgar Allan. *Tales of Mystery & Imagination*. London: George G. Harrap [1935], color plate at p. 128 (a copy of the book is included with the lot).

358 x 274mm, pencil, pen and ink, and watercolor on illustration board (glue residue along edges from matting, verso browned). Matted, glazed and framed. The book is the first Rackham edition, trade issue. Quarto. 12 color plates. Original cloth gilt; dust jacket (slight bowing to cloth, jacket toned and lightly worn).

(2)

\$12,000-18,000



123

RACKHAM, Arthur (1867-1939). "Puck!!" original watercolor drawing, signed and dated ("Arthur Rackham '09") lower right, 1909.

Puck!! A fine illustration from Shakespeare's *A Midsummer Night's Dream*. Rackham illustrated a collected *Tales from Shakespeare* as well as separate editions of *Midsummer Night's Dream* and *The Tempest*. *Midsummer Night's Dream* was certainly one of Rackham's favorites. The illustrations of Titania, Oberon, Bottom and Puck are among his most famous works and the separate edition of 1908 contains a full forty color plates. The present drawing is charming: a smug, smiling little Puck appears to salute the audience and one can almost hear him thinking, "Lord, what fools these mortals be!" *Published*: LAMB, Charles and Mary. *Tales from Shakespeare*. London: J.M. Dent, 1909, color plate at p. 16, being one of only two color plates for this play (a copy of the book is included with the lot).

260 x 180mm, pen and ink and watercolor on illustration board (browned). Matted, glazed and framed. The book is the first Rackham, limited edition, signed, one of 750 copies. Quarto. 13 color plates (some foxing). Original cloth gilt (cloth darkened).

(2)

\$15,000-25,000



124

RACKHAM, Arthur (1867-1939). "The Black Brothers," original watercolor, pen and ink drawing, signed ("ARackham") lower right, [1932].

A fine illustration from Ruskin's "King of the Golden River," with anthropomorphic trees and stepping-stones. Ruskin's tale was a very popular Victorian fable about two Austrian brothers whose greed and hubris lead to the destruction of their fruitful valley. They attempt to regain their riches by meeting the challenge of the King of the Golden River, but their greed is again their downfall and they are transformed into black boulders in the river. This drawing illustrates the concluding lines of the story, "And at the top of the cataract of the Golden River are still to be seen two black stones, round which the waters howl mournfully every day at sunset; and these stones are still called by the people of the valley: The Black Brothers." Rackham reworked this illustration after its publication: adding color and a new background of anthropomorphic trees. *Published:* RUSKIN, John. *The King of the Golden River*. London: George Harrap [1932], black and white tail-piece on last page (a copy of the book is included with the lot).

183 x 156mm, watercolor, pen and ink on paper (laid down to board, some foxing along top edge and three spots). Matted, glazed and framed. The book is the first Rackham, limited edition, signed, no. 422 of 570 copies. Octavo. 4 color plates. Original limp vellum gilt, card slipcase with paper spine label (light wear and spotting to case). *Provenance:* Heritage Book Shop.

(2)

\$7,000-10,000



125

RACKHAM, Arthur (1867-1939). "Get Secretly Behind the Tree," original watercolor and pen and ink drawing, signed and dated ("Arthur Rackham 1931") lower right, 1931.

An idyllic scene from Walton's *Compleat Angler*. "I am glad to enter you into the art of fishing by catching a chub, for there is no fish better to enter a young angler ... Go to the same hole in which I caught my chub, where in most hot days you will find a dozen or twenty chevons floating near the top of the water; get two or three grasshoppers as you go over the meadow, and get secretly behind the tree..." (p. 69). *Published:* WALTON, Izaak (1593-1683). *The Compleat Angler*. London: George G. Harrap [1931], color plate at p. 68 (a copy of the book is included with the lot).

245 x 174mm (sight size), watercolor and pen and ink on illustration board (toned). Matted, glazed and framed. The book is the first Rackham, limited edition, signed by the artist, one of 775 copies. Quarto. 12 color plates (some foxing). Original vellum gilt; board slipcase. *Provenance:* Ernest Brown & Phillips, at the Leicester Galleries (label preserved on verso of frame, from exhibition in December 1935) – sold to Colonel C. Thomas.

\$6,000-8,000

(2)



126

RACKHAM, Arthur (1867-1939, illustrator). WALTON, Izaak (1593-1683). *The Compleat Angler. Or, the Contemplative Man's Recreation*. London: George C. Harrap [1931].

A deluxe copy, extra-illustrated with an original watercolor drawing by Rackham, captioned "I envy nobody but him ... that catches more fish than I do." The limited, first Rackham edition, number 17 of 775 copies signed by the artist. Riall records that the publisher launched *The Compleat Angler* at a party on 24 September 1931, giving each of the fourteen guests a leather-bound copy which "had a signed ink sketch by Rackham on the half-title page". He also states that Harrap was in the habit of issuing special copies of "the first limitation numbers" of Rackham's books typically "bound by Sangorski and Sutcliffe in green morocco." Latimore & Haskell p. 66; Riall p. 175 and pp. xiii-xvi.

Quarto (258 x 190mm). 12 color plates, illustrations, after Rackham. Extra-illustrated with an original, signed ink and watercolor drawing on the half-title (pale foxing, some show-through of limitation signature on verso). Full green morocco by Zaehnsdorf, spine gilt with fish tool, gilt turn-ins, silk doublures, top edge gilt, original pictorial endpapers bound in (some foxing to endpapers and first several leaves, heaviest on limitation page); matching quarter morocco folding case.

\$8,000-12,000

accumulating in Richmond during the prevalence of the small
in that place, were lately brought to me on the permission
in the post to resume his communication. I am particularly
thank you for your favor in forwarding the Bee. your
give a comfortable view of French affairs, and later events
to confirm it. ~~with respect to~~ ^{over the} foreign powers I am convinced
will triumph completely, & I cannot but hope that that tri-
umph & the consequent disgrace of the ~~their~~ invading tyrants is
lined in the order of events to kindle the wrath of the people of
ope against those who have dared to embroil them in such
adness, and to bring at length kings, nobles & priests to the
folds ~~on~~ which they have been so long deluging with human blood
I still warm whenever I think of these scoundrels, tho' I do it
eldom as I can, preferring infinitely to contemplate the tran-
c growth of my Lucerne & potatoes. I have so completely
drawn myself from these spectacles of usurpation and mis-rule

PRINTED & MANUSCRIPT AMERICANA

LOTS 127-175

I do not take a single newspaper, nor read one a month: &
I myself infinitely the happier for it. — we are alarmed
with the apprehensions of war: and sincerely anxious that
might be avoided; but not at the expense either of our faith
onor. it seems ~~the~~ much the general opinion here that the
ter has been too much wounded not to require reparation, &
seek it even in war, if that be necessary. as to myself, I love
e, and I am anxious that we should give the world still another

Resolved
That the 25th Standing Rule for conducting
Business in this House, in the words following
No Petition, Memorial, Resolution, or other paper,
"praying the abolition of Slavery in the District of Columbia, or
"any State or Territory, or the Slave trade, between the States, or
"Territories of the United States, in which it now exists, shall be
"received by this House or entertained in any way whatsoever
"and the same is hereby rescinded
The above is a copy of a Resolution offered by John Quincy Adams
to the House of Representatives of the United States at the second
Session of the 28th Congress on the 3^d of December 1844
and this resolution, after the rejection by yeas and nays
80 to 104 of a motion to lay the same on the table, was on the
same day adopted by yeas and nays 108 to 80.
John Quincy Adams.

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

127

ADAMS, John Quincy (1767-1848). Autograph manuscript signed ("John Quincy Adams"), n.p., c.1844-1845.

One page, 180 x 185mm; matted and framed (abrasion to upper left corner, touching two words; not examined out of frame).

Adams pens a fair copy of his historic 3 December 1844 resolution that rescinded the notorious "Gag Rule."

In May 1836, the U.S. House of Representatives instituted the "gag rule," essentially forbidding consideration of anti-slavery petitions. John Quincy Adams passionately objected and fought against it through four Congresses, finally gaining enough votes to repeal it on 3 December 1844. "And this resolution, after the rejection by yeas and nays 80 to 104 of a motion to lay the same on the table, was on the same day adopted by yeas and nays 108 to 80." Framed with an engraved portrait of Adams.

\$15,000-20,000

New York June 9. 1789

Dear Sir

No! you and I will not cease to discuss political questions: but we will agree to disagree whenever we please, or rather whenever either of us thinks he has reason for it. - I really know not what you mean by opening the Corruptions of the British Court.

I wish Congress had been called to meet at Philadelphia: but as it is now here, I can conceive of no way to get it transported thither, without leaving and sending. - I own to you, that I shall wish to remain here rather than go to any other place than Philadelphia. Congress can not be accommodated in any other than a great City.

There was a dark and dirty Intrigue, which propagated in the Southern States that New England would not vote for G. Washington, and in the Northern States that New York Virginia and South Carolina would not vote for him but that all would vote for me, in order to spread a Panic lest I should be President, and G. W. Vice President: and this manoeuvre made dupes even of two Congresses at ~~electors~~.

My Country appears to me, I assure you in great danger
of fatal Divisions, and especially because I Scarcely know of
two Persons, who think, speak and act alike, in matters of
Government. I am with real Friendship yours
John Adams
Dr. Rush

128

ADAMS, John (1735-1826). Autograph letter signed ("John Adams") as Vice President to Benjamin Rush (1746-1813), New York, 9 June 1789.

Three pages, 254 x 197mm (small loss at bottom marking affects one word of text, silked on versos).

John Adams complains of a "dark and dirty Intrigue" plotted against him in the Electoral College, opines on the choice of New York as the seat of Congress, and defends his advocacy of ceremonial titles in the wake of popular criticism: "I do not 'abhor Titles, nor the Pageantry of Government' — If I did I should abhor Government itself." A remarkable and important letter written in the first months of Adams's tumultuous Vice Presidency. Presiding over the Senate, he stirred a hornet's nest of controversy when he advocated the establishment of ceremonial titles for the President and other important federal officeholders. The discussion quickly degenerated amid accusations that Adams was a monarchist and an enemy to republicanism — an opinion shared by his close friend, Benjamin Rush.

Adams opens responding to Rush's suggestion that they stop talking politics: "No! You and I will not cease to discuss political questions: but We will agree to *disagree*, whenever We please, or rather whenever either of Us thinks he has reason for it." Adams bristles at the controversy that erupted over his suggestions that high federal officials receive ceremonial titles, observing it was an inherent part of the political culture inherited from Great Britain: "That very Part of the Conduct and feelings of the Americans tend to that Species of Republick called a limited Monarchy I agree. — They were born and brought up in it. — Their Habits are fixed in it: but their Heads are most miserably bewildered about it. There is not a more ridiculous Spectacle in the Universe, than the Politicks of our Country exhibit. — bawling about Republicanism which they understand not; and acting a Farce of Monarchy."

Citing his own republican credentials, Adams asserts, "I also, am as much a Republican as I was in 1775. — I do not 'consider hereditary Monarchy or Aristocracy as Rebellion against Nature.' On the contrary I esteem them both institutions of admirable Wisdom and exemplary Virtue, in a certain Stage of Society in a great Nation." Firm in the belief that respect for the institutions of government would form a bulwark against anarchy and civil war, he added, "I do not 'abhor Titles, nor the Pageantry of Government' — If I did I should abhor Government itself. — for there never was, and never will be, because there never can be, any government without Titles and Pageantry. There is not a Quaker Family in Pensilvania, governed without Titles and Pageantry. not a school, not a Colledge, not a Clubb can be governed without them."

Rush believed that Congress' tendency "to ape the corruptions of the British Court" was in part due to the choice of New York: a place that he believed to be "perfumed with British incense" in light of the fact that it had been for "seven years a garrison town to a corrupted British Army" (Rush to Adams, 4 June 1789). Rush suggested any other place. If not Philadelphia, then perhaps the forks of the Ohio or some other place less susceptible to monarchist tendencies. To this, Adams responded that he would rather stay in New York, "rather than go to any other place than Philadelphia. Congress can not be accommodated in any other place than a great City."

Adams also comments on a "dark and dirty Intrigue, which propagated in the Southern States that New England would not vote for G. Washington, and in the Northern States that New York Virginia and South Carolina would not vote for him but that all would vote for me, in order to Spread a Panic lest I should be President, and G. W. Vice President." Adams was keenly "aware that this plot originated in N. York and am not at a loss to guess the Men or their Masters. I know very well how to make these men repent of their rashness.—it would be easy to Sett on foot an Inquiry: but it is not worth while." Adams would later learn that the man behind this "plot" was none other than Alexander Hamilton, who upon learning of Adams's chagrin, expressed astonishment. Hamilton's motivations were not to disgrace Adams, but rather to assure the unanimous election of Washington within a flawed system that would have thrown the first federal election into the House of Representatives in the event of a tie between Washington and Adams—an enormous blow to the new and untested Constitution—and Washington would lend legitimacy the infant federal government. (Chernow, *Alexander Hamilton*, 272-273).

Adams closes: "I love the People,' with you. — too well to cheat them, lie to them or deceive them", and adds a dire warning for the future: "My Country appears to me, I assure you in great danger of fatal Divisions, and especially because I Scarcely know of two Persons, who think speak and act alike, in matters of government." *Provenance*: The Alexander Biddle Papers (Parke-Bernet Galleries, 12-13 October 1943, lot 10).

\$60,000-80,000



OTHER PROPERTIES

129

ANDRE, John (1750-1780) – WILLIAMS, David (d. 1831). A late eighteenth-century carnelian and gold ring depicting a bust portrait of a gentleman in a wig, inscribed on reverse, "Major [A]ndre Execute as a Spy by George Washington Oct 2nd 1780."

Carnelian and gold ring, designed as a carved oval carnelian intaglio, 26 x 18 x 26mm. (wear on reverse resulting in the loss of one letter in inscription, evidence of repair to the band).

David Williams and the capture of Major John André. A significant discovery: a ring bearing a portrait of gentleman in a wig (presumably a likeness of André), manufactured in recognition of the services of David Williams, one of three Tarrytown militiamen who captured John André as he was making his way to the British lines north of New York City after his meeting with Benedict Arnold on the morning of 23 September 1780. André had planned to return aboard the H.M.S. *Vulture* which had brought him to his meeting with Arnold, but a detachment of American troops spotted the British warship and began firing upon it, forcing it to descend the Hudson without him. André instead rode horseback to the south in civilian clothes, armed with a pass from Arnold. Arriving in Tarrytown, New York, André was stopped by three militiamen, David Williams, John Paulding, and Isaac Van Wart. Mistakenly assuming the three were Tories, he informed them he was a British officer and that they should let him pass. The three informed the major that they were Americans, and proceeded to search him and discovered Arnold's papers in his boot. André attempted to bribe the three, but to no avail, and instead they marched him to the nearest continental post. The plot quickly unraveled, but Arnold had escaped to the British Lines. André was placed on trial at Tappan. Because he was caught in civilian clothes, he was convicted as a spy, punishable by hanging. The condemned officer appealed to Washington to be executed by firing squad, but the rules of war dictated otherwise, and he was hung at Tappan, New York, on 2 October 1780. Among the witnesses was none other than David Williams.

In recognition of their service, Congress ordered medals struck for Williams, Paulding and Van Wart – the first military decoration ever awarded in the United States – as well as awarding them a pension of \$200 a year, while New York State offered them choice farmland. Despite their status as heroes, their reputations were challenged in some quarters. During his trial, André insisted the men were mere brigands and would have released him had he offered a large enough bribe. Benjamin Tallmadge echoed this accusation when he persuaded Congress not to grant an increase in their pensions in 1817 insisting they were mere "cowboys" – a term used to describe the lawless highwaymen who prowled the lines outside of New York during the war, robbing travelers indiscriminately – British and American alike. Despite these claims, many Americans revered these men as examples of the bravery and incorruptibility of the common soldier during the Revolution. At age 77, in the last year of his life, Williams was still the object of popular interest and was invited to a "public supper" in New York's Ninth Ward as a guest of honor.

Although family tradition claims that this ring was taken from John André following his capture (or given to Williams by André in some versions), a thorough search of wax seal impressions on period correspondence from the British officer do not match. Rather it is believed that this ring was made for David Williams in honor of his heroic deed, and it is **the only award of any sort given to André's captors of which the location is currently known**. At the time of writing, the whereabouts of the three Fidelity Medallions awarded by Congress are unknown. The medals awarded to Williams and Paulding were donated to the New York Historical Society in 1905, but were stolen in the mid-1970s together with a pocket watch formerly owned by André. The whereabouts of Van Wart's medal is similarly unknown. *Provenance:* David Williams – descendants of his mother, Femmetie (Phebe) Waldron – acquired by the consignor.

\$50,000-75,000

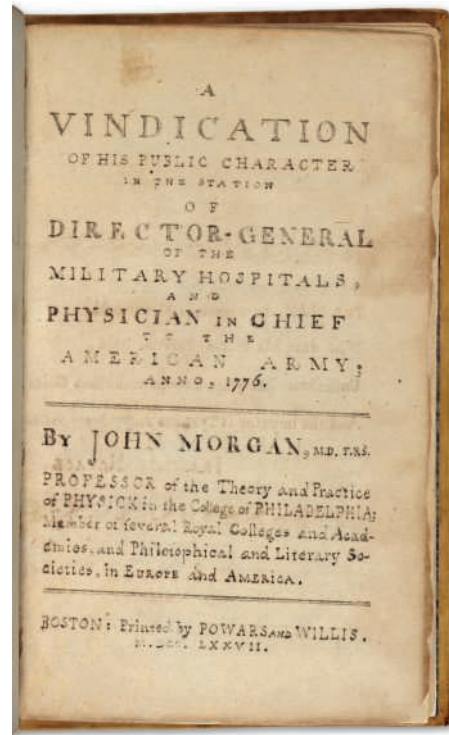
130

MORGAN, John (1735-1789). *A Vindication of his Public Character in the Station of Director-General of the Military Hospitals, and Physician in Chief to the American Army.* Boston: Powars and Willis 1777.

A very rare early American imprint – the last copy recorded at auction was sold over one hundred years ago (the Buchler copy, Anderson Galleries, 3 December 1907, lot 288). John Morgan, a founder of the first medical school in colonial America as well as the American Philosophical Society in Philadelphia, served as the Chief Physician and Director General of the Continental Army. As Director General, Morgan’s tasks were enormous and thankless, and within two years he was ousted by another physician, William Shippen Jr. Morgan was later vindicated by Congress, after Shippen was charged with fraud, court-martialed, and forced to resign. Evans 15447; Howes M801; Sabin 50653.

Octavo (178 x 100mm). xliii, 158. (Lacking the title page, supplied in manuscript; some browning throughout). Modern calf, paper spine label. *Provenance:* David King M.D. (pencil inscription).

\$10,000-15,000



131

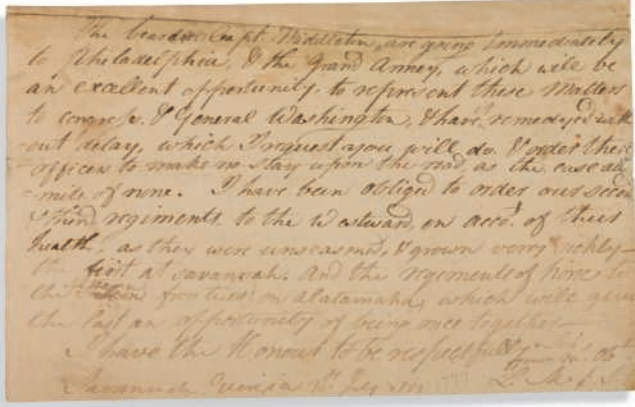
LE ROUGE, Georges-Louis (c.1712-c.1790). *Attaque de l'Armée des Provinciaux dans Long Island du 27. aoust 1776; dessin de l'isle de New-York et des Etats ... par un officier de l'Armée.* Paris: le Rouge [1776].

A very rare and attractive French map of the Battle of Long Island, the first major engagement after the Declaration of Independence, when the British, under Howe, invaded New York City and forced Washington into retreat. This map is on fine paper and bears two contemporary manuscript notes: an extension of the New Jersey border south to Amboy and a proposed price. It is based on the Bowles and Kearsley map published in London on 24 October 1776. One of the few other examples of this French issue is in the Rochambeau Map Collection at the Library of Congress, comprising the personal collection of the Comte de Rochambeau, the Commander in Chief of the French expeditionary army during the American Revolution. Nebenzahl, *Battle Plans*, 112.

Engraved map, partially hand-colored, 372 x 343mm on 544 x 440mm sheet, watermarked "I. Villedary" (lower margin with faint mat-shadow and pencil markings).

\$4,000-6,000





132

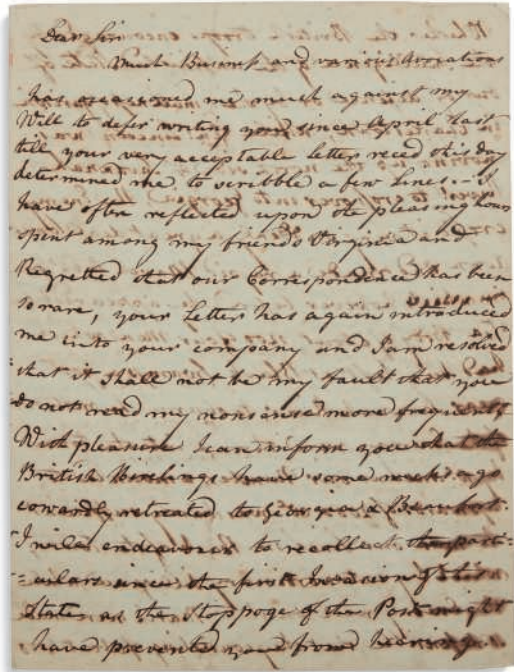
McINTOSH, Lachlan (1725-1806). Autograph letter signed ("L. M. B.G.") to an unnamed recipient, Savannah, 30 July 1777.

One page, 125 x 205mm (loss at top margin infilled).

Only months after killing Signer Button Gwinnett in a duel, Lachlan McIntosh sends a letter of introduction for "Capt. Middleton." Middleton was headed north to "Philadelphia & the Grand Army" to "represent" certain "Matters to congress & General Washington." The exact nature of the aforementioned "matters" is unknown, but six days after McIntosh sent this letter, Signer George Walton wrote to George Washington observing that the Commander-in-Chief's request to have McIntosh transferred to the north had been initially resisted "because it was feared it might derange the Army, or that you would have no command for him." Walton added that he feared for McIntosh's safety noting that he "had lately fought a Duel with Governor Gwinnett" and "was afraid the friends of the deceased, made sore by the loss of their principal, would again blow up the embers of party & dissention, and disturb the harmony & vigour of the Civil & military authorities" (Walton to Washington, 5 August 1777).

McIntosh and Gwinnett fought their duel 16 May 1777, after a clash stemming from McIntosh's refusal to send Continental troops to reinforce Gwinnett's attempt to take East Florida. McIntosh's letter reveals some clues as to why he had initially refused, writing that "our second & third regiments to the Westward, on acct. of their health, as they were unseasoned & grown very sickly". It would be reasonable to assume if these were the same regiments that McIntosh refused to send to reinforce Gwinnett, their "unseasoned" status would have been a liability in the muggy swamps around St. Augustine.

\$1,500-2,000



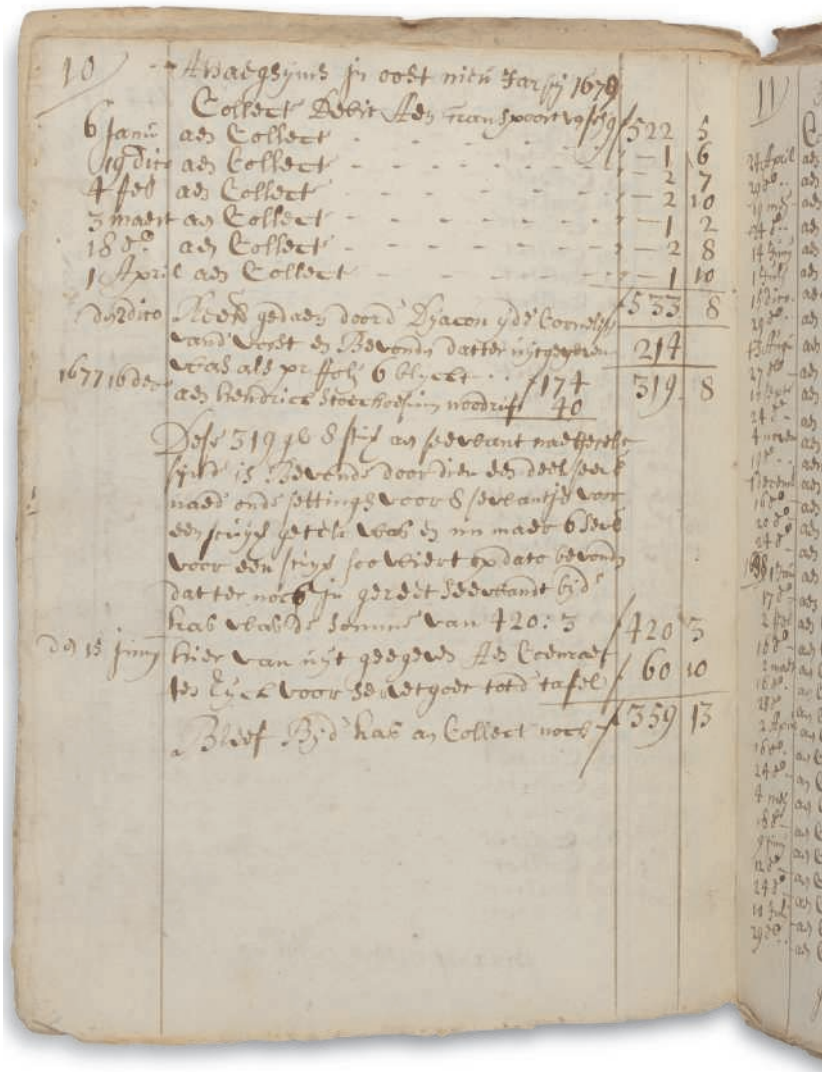
133

BATTLE OF STONO FERRY – PRINGLE, Robert (1755 - 1811). Autograph letter signed ("R. Pringle") to, Virginia Lieutenant Governor John Page (1743-1803), Charlestown [S.C.], 6 August 1779.

Eight pages on two bifolia, 238 x 179 (some ink erosion, seal tear on integral address leaf not affecting text).

A detailed, contemporary account of the Battle of Stono Ferry. A rare letter from the southern theater, written at a particularly low point for American arms during the War of Independence, describing the repulse of the first British advance on Charleston, South Carolina: "With pleasure I can inform you that the British Hirelings have some weeks ago cowardly retreated to George and Beufort." Pringle describes the British advance toward Charleston, which they suddenly reversed upon "intercepting a letter from G[eneral] Lincoln acquainting the town that he was on his march with 5,000 men." The British retreated to "a place called Stono Ferry and strongly entrenched themselves. On the 18th of June, G Lincoln with about 1500 men made an attack upon their lines, a warm fire continued for near an hour, the enemy giving way were strongly reinforced upon which our troops retreated in good order, having 25 killed about 70 or 80 wounded most of them slightly. The enemy a day after the action retreated in an ignominious manner to an island some distance of and from thence to George. Their loss must have been considerable. Our men nearly cut to pieces, 2 companies of Scotch Highlanders who sailed out of their lines. It is said the enemy must have lost upwards 300 men killed and wounded." Due to the failure of the "Continental Frigates" not coming in closer to the action, the HMS *Vigilant* was able to cover the British evacuation, and Pringle concluded that "the opportunity was lost" to overturn British control of Georgia and possibly East Florida. Pringle had good reason for pessimism: nine months later a larger British force would force Benjamin Lincoln to surrender Charleston in May 1780. The city would remain in British hands until the signing of the Treaty of Paris. A superb contemporary description of a rare Continental victory in the early phase of the Southern Campaign of the War of Independence.

\$4,000-6,000



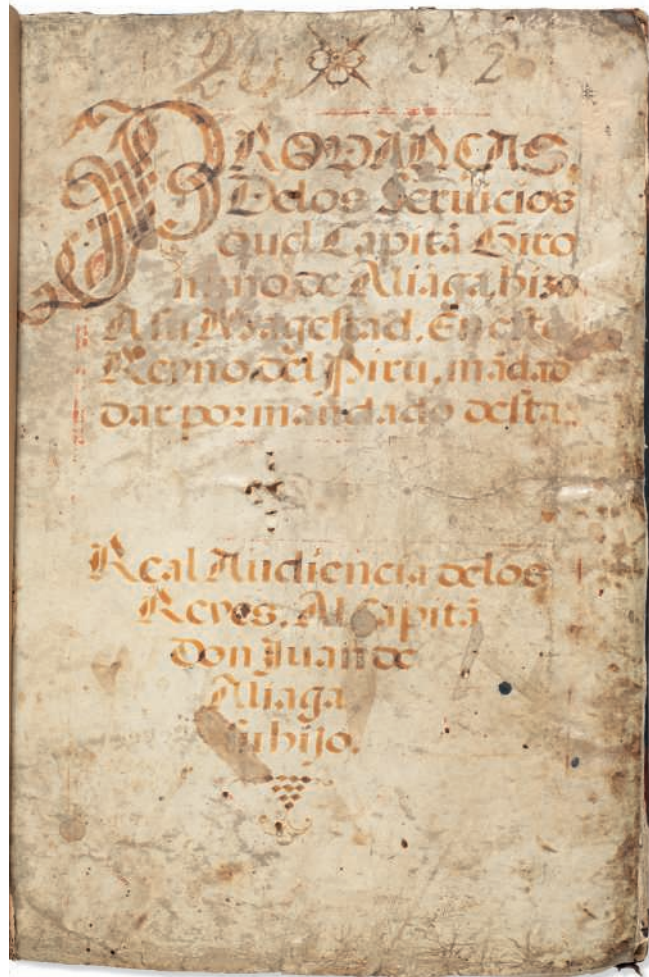
134

BERGEN, NEW JERSEY DUTCH REFORMED CHURCH. Manuscript accounts, Bergen, N.J., 1668 to 1703 and 1686 to 1734.

Early records of the first Dutch Reformed Church established in New Jersey. Dutch settlers established an enclosed settlement on the west side of the Hudson in November 1660 and completed a small church the following year. Situated south of present-day Journal Square in Jersey City, N.J., the first church was an octagonal structure of sandstone and wood and remained in use for 90 years. The Reverend Caspar Van Zuiren from Long Island delivered the first sermon when it opened on 23 May 1661. The manuscript records commence in 1668, four years following the surrender of New Amsterdam to England. The first volume records contributions made to the church, denominated in florins from 1668 to 1708. The second volume is set up as an account book, which records transactions with individuals from 1686 to 1736. Names that appear in the journals include "van Neste", "Stephanis Van Cortlandt", "Thomasse", "Elisabit Van Ross[e]", "Hoogland", and many others. A superb resource chronicling the early years of this historic congregation.

Two volumes in Dutch, octavo (210 x 170mm) and quarto (265 x 200mm). Volume one: 37 pp. Wrappers, titled in manuscript on upper cover (light soiling and wear). Volume two: 243 pp. (A couple leaves loose.) Vellum, with ties (small sticker "19" to upper cover). [With:] Ledger, 1868-1875; Ledger, 1896.

\$8,000-12,000



135

ALIAGA, Jerónimo de (1508-1569) – “Probanzas de los servicios quel Capita Girónimo de Aliaga.” Peru, c.1580-1647.

Folio album (319 x 216mm). 312 leaves of manuscript documents in various hands, foliated in manuscript beginning with f. 285, with remains of two wax seals (closed tear to first few leaves, edges worn, light dampstaining, ink-burn affecting some leaves). Modern half calf with original vellum cover bound in (wear to edges).

A bound manuscript archive documenting the career of conquistador Jerónimo Aliaga in Peru. The *probanza* is a native Spanish genre of historical writing which became particularly important in the New World. These official documents record the merits and exploits of individuals from first-hand accounts. While certainly biased in favor of the men they lionize, these compilations contain much important primary historical information about the leading figures of New Spain. The present *probanza* is devoted to Jerónimo Aliaga, a major actor in the Spanish conquest of Peru under Pizarro and one of the original settlers of Lima. Born in Spain, he crossed the Atlantic to seek his fortune, participating in the Siege of Cusco and receiving many honors from the Spanish government. Pizarro granted him land to build a house in Lima, which is still owned by his descendants. The manuscript describes events primarily of the 1530-50s, but was put together later for Aliaga’s son Juan beginning in about 1580, written and signed by multiple scribes and notaries. It is marked “vol. 2,” and the last few leaves are on stamped paper with seals dated 1641 and 1647, one of which is specific to Lima, indicating that the *probanza* was added to even after Juan Aliaga’s death in 1610.

\$10,000-15,000



136

CARTA EXECUTORIA DE HIDALGUA – Five heraldic works relating to the Ortiz de Zevallos family of Peru. Spain, 1740-1780.

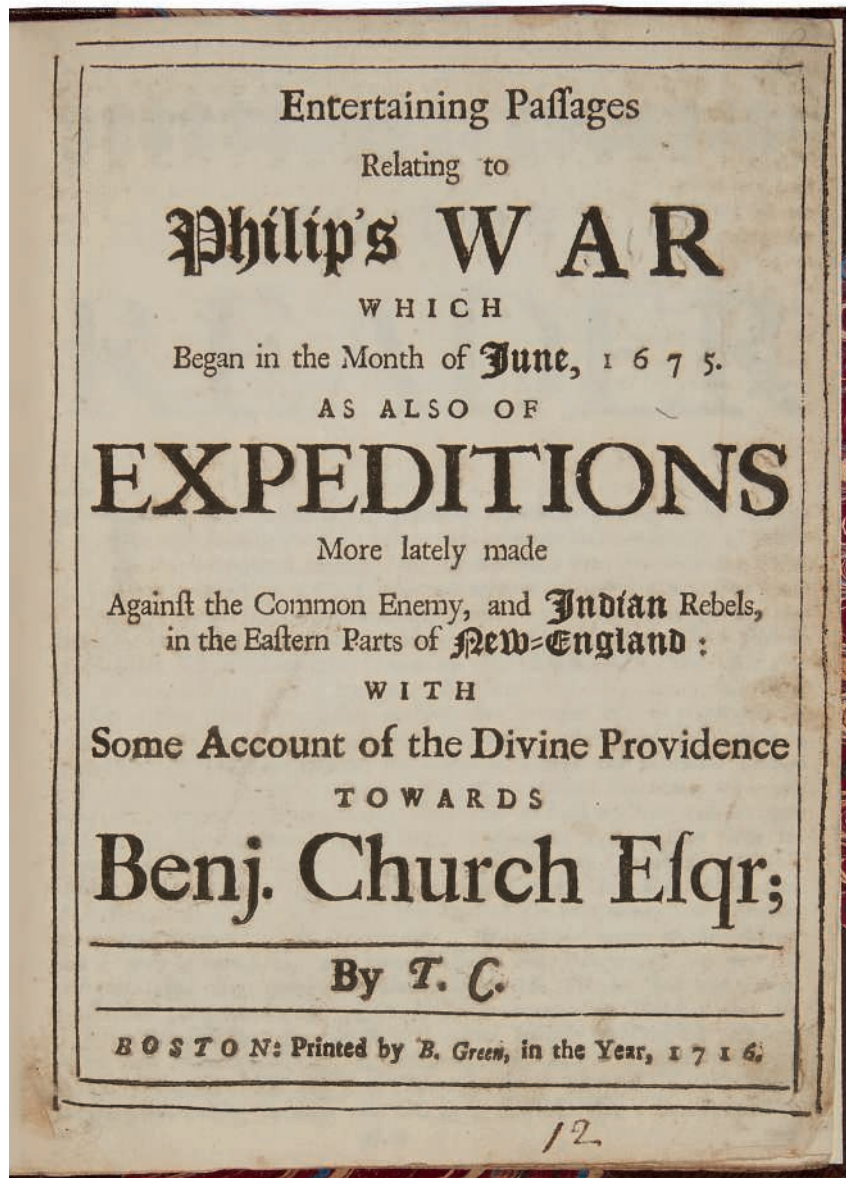
A collection of illuminated carta executoria documenting the nobility of several branches of the Ortiz de Zevallos family in 18th-century Peru, including the titulo of Don José Bernardo de Tagle-Bracho y Pérez de la Riva, 1st Marquis of Torre Tagle. This handsomely illustrated group of documents tells the story of several branches of a prominent Spanish family in colonial Peru, beginning with José Tagle y Bracho, the son of Spanish hidalgos from Cantabria. He became a soldier and was eventually named Treasurer of the Spanish Royal Armada; the *titulo* here records his being made 1st Marquis of Torre Tagle. He settled in Lima, where he commissioned the opulent Spanish-Baroque Palacio de Torre Tagle which is now home to the Peruvian Ministry of Foreign Affairs. As a collection, they provide an important witness to the Viceroyalty of Peru under the Bourbon Reforms and the lead up to Peruvian Independence.

Illuminated manuscript grant of arms issued by King Philip V of Spain to Don Joseph de Tagle y Bracho. Seville, 26 November 1730. In Spanish, 11 leaves (304 x 205mm), on vellum. Text in full-color acanthus border, decorated title page, full-page portrait of King Philip and Queen Elizabeth; 6 illuminated initials, 4 of which on grisaille landscape backgrounds (light worming). Modern red gilt-stamped calf. [With:] Illuminated manuscript grant of arms by King Fernando VI of Spain in favor of Don Gaspar Velarde Zevallos of Lima, Peru. Aranjuez, 7 June 1747. In Spanish, 10 leaves (304 x 205mm), on vellum. 5 full-page illuminations, including portrait of King Fernando, the Virgin Mary, and the Velarde arms; text within full color illuminated borders with inset grisaille landscape scenes; 4 illuminated initials, 2 on teal grounds, 2 on grisaille backgrounds (light worming). Modern red gilt-stamped calf. [With:] Illuminated manuscript grant of arms issued by Charles III of Spain in favor of Don Joseph Ortiz de Zevallos y Almaguera, executed and signed by Ramón Zazo y Ortega. Madrid, August 1780. In Spanish, 89 leaves (301 x 200mm) with a large folding genealogical chart, all on vellum. 3 full page armorial illuminations, one with stamp of Charles III; 20 smaller coats of arms; 30 decorated initials, all heightened in gold (final leaf with worm damage strengthened by acetate). Modern gilt-stamped tan calf. [With:] Two more heraldic volumes relating to the Ortiz de Zevallos family, one manuscript and one printed. *Provenance:* Manuel Ortiz de Zevallos y García (1809-1882, Peruvian politician and art collector; bindings).

(5)

\$10,000-15,000

115



137

C[HURCH], T[homas] (1674-1746). *Entertaining Passages Relating to Philip's War which Began in the Month of June, 1675*. Boston: B. Green, 1716.

The rare first edition of "a landmark work"—the most vivid and informative account of King Philip's War (Sabin). "Of all the works relating to the events of King Philip's War, this was, perhaps, the most popular. It was compiled by Thomas Church from the notes of his father, Col. Benjamin Church, an important actor in the war" (Church). In addition to the events of King Philip's War, the book describes subsequent expeditions against the Indians (1690, 1692, 1696, and 1703-4) in which the elder Church had served. The narrative was immensely influential to the colonists at the edge of the frontier, providing a tale "that stirred the very heart of New England, holding 'children from play and old men from the chimney corner,' having indeed a spell almost beyond the reach of literary art. It is a soldier's bluff narrative of his own dangerous and enticing adventures" (Tyler). According to ABPC and RBH, only two other copies have been sold at auction since 1900. Church 862; Evans 1800; Howes C-405 ("dd"); Sabin 12996; Vail 321. Not in Streeter. See Tyler, *History of American Literature* II:140.

Quarto (192 x 137mm). Title page double ruled (title repaired at inner margin, occasional light spotting, some page numbers and "finis" slightly shaved). Modern brown morocco over marbled boards. *Provenance*: Kenneth Nebenzahl (bookplate; his sale, Christie's New York, 10 April 2012, lot 34).

\$40,000-60,000

PROPERTY OF A GENTLEMAN

138

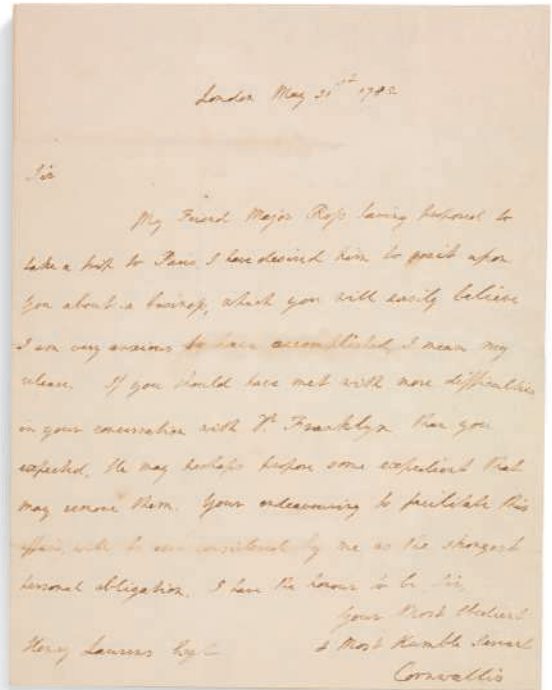
CORNWALLIS, Charles, 1st Marquess and 2nd Earl (1738-1805). Autograph letter signed ("Cornwallis") to Henry Laurens (1724-1792), London, 31 May 1782.

One page, 242 x 190mm, bifolium (ink lightly smudged at mailing creases).

In the year following his surrender at Yorktown, Cornwallis writes regarding his release as a prisoner of war: "Your endeavoring to facilitate this affair will be ever considered by me as the strongest personal obligation."

In London on parole, Cornwallis hoped his freedom would be secured via an exchange with Henry Laurens, the former president of the Continental Congress who had been imprisoned in the Tower of London following his capture at sea en route to negotiate an alliance with Holland. Laurens was the only American imprisoned in the Tower during the war. With the help of Benjamin Franklin, Laurens was released on bail in December 1781, but negotiations for Cornwallis dragged on through 1782, until the Preliminary Articles of Peace were signed and prisoners were released on both sides.

\$8,000-12,000



PROPERTY OF A PRIVATE COLLECTOR

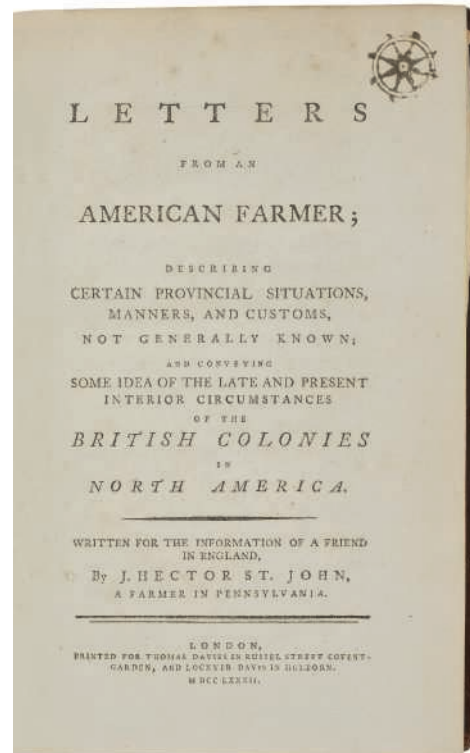
139

[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 first edition of the work which "had a greater influence in attracting its readers to America than any other book of the period" (Vail). Written by a French émigré who lived through the Revolutionary War, the work comprises "twelve charming letters describing life in America" (Streeter) and was one of the major American literary sensations of the 18th century. The maps provide the first detailed descriptions of Martha's Vineyard and Nantucket. Howes C-883 ("As literature unexcelled by an American work of the eighteenth century"); Phillips Maps, pp. 389, 457; Sabin 17496; Streeter sale 711; Vail 674.

Octavo (211 x 130mm). 2-page publisher's advertisement, 2 engraved folding maps (light spotting to first map). Near contemporary tree calf (rebacked preserving original spine, slight wear to corners). *Provenance*: stamp on title in the shape of a ship's helm.

\$1,000-1,500



“Life, Liberty and the Pursuit of Happiness”

ANOTHER PROPERTY

140

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

Broadside, folio (818 x 676mm), PRINTED ON FINE PARCHMENT (folds, tack holes at extreme corners, small marginal tear at bottom left margin well clear of text).

A previously unrecorded edition of the Official 1823 Stone Printing of the Declaration of Independence with French provenance and in remarkable condition. Stone’s meticulously prepared, actual-size, engraved facsimile of America’s founding document remains the most accurate of all existing facsimiles and the only one officially authorized by Congress. In 1820, forty-four years after the Declaration of Independence was adopted by Congress and signed in Philadelphia by 56 delegates to the Continental Congress, Secretary of State John Quincy Adams (himself the son of a Signer), commissioned William J. Stone to execute a full-scale facsimile of the historic document, the original of which had already suffered fading and wear during its vicissitudes since 1776. The engraving of the very large copperplate, it is reported, took Stone a full three years. Some have contended that a transfer process he used caused “some physical harm to the parchment” of the original (National Archives, *Declaration of Independence: The Adventures of A Document*, 1976, p.17).

On 2 January 1823, Adams formally notified the Senate that 200 copies had been printed, all on large sheets of parchment similar to that used in the engrossed original. Congress, in a resolution of 26 May, directed that these be distributed to honor the 50th anniversary of the Declaration of Independence. The President (James Monroe) and Vice-President were each to receive two copies, two more were allocated to former President James Madison, twenty copies to the two houses of Congress, two copies to each surviving Signer (Jefferson, John Adams and Charles Carroll). Congress presented additional copies to colleges and libraries, and few remain today in private hands.

In addition to the aforementioned copies, two were given to the Marquis de Lafayette, who was shortly to visit the country whose independence he had helped to secure. One of Lafayette’s copies was sold here (Christie’s, 22 November 1985, lot 194), but the whereabouts of the second copy remain unknown. The present copy was discovered in an outdoor market in France in the 1970s. The last copy on vellum to appear at auction was in these rooms in 2012 (Christie’s, New York, 7 December 2012, lot 34, \$782,500).

\$600,000-800,000

My dear dear Friend,
 Passy, April 13. 1782.

I received your kind Letter of the 23 of December. I rejoice always to hear of you & your good Mother's Welfare, tho' I can write but a few Lines, and fewer Opportunities are scarce. Looking over some old Papers I find the rough Draft of a Letter which I wrote to you 15 Months ago, and which probably, mis-carried, or your Answer mis-carried, as I never receiv'd any. I enclose it, as the Spring is coming on and the warm Prospersion will now agree best in paper and easily expires if you should approve of it. You mention Mr. King's being with you. What is his present Situation? I think he might do well with his Medical Business in this Country. By your Newspaper Jacob seems to have taken it to himself. Could he not make up a good Cash with the late useful Inventions, being you all in it. It would serve him as a specimen of the Utility, if he chose to stay, or would fill well if he chose to return. I hope your Mother has got over her

her Lowness of Spirits about the Disproportion. It is common for aged People to have at times small Swells toward Evening; ~~delicious~~, but it is a temporary Disorder, which goes off itself, & has no Consequence. — My tender Love to her.

If you have an Opportunity of sending to Geneva I like well enough your sending the Book which you give me for my Grandson, and you shall there — You do well to keep my Granddaughter without Stays. God bless her, and all of you.

You may imagine that I begin to grow happy in my Prospects. I should be quite so, if I could see Peace & Good Will restored between our Countries, for I enjoy Health, Competence, & Reputation; Peace is the only Ingredient wanting to my Felicity.

Adieu, my dear Friend, and believe me ever
 Yours most affectionately
 B. Franklin

Passy, April 13 - 82
 96

PROPERTY OF A GENTLEMAN

141

FRANKLIN, Benjamin (1706-1790). Autograph letter signed ("B. Franklin") to Mary "Polly" Hewson, Passy, 13 April 1782.

Two pages, 228 x 185mm.

Franklin on the end of the War of Independence: "You may imagine that I begin to grow happy in my Prospects. I should be quite so, if I could see Peace & Good Will restored between our Countries, for I enjoy Health, Competence, & Reputation; Peace is the only Ingredient wanting to my Felicity." Polly Hewson (née Stevenson) was the daughter of Mrs. Margaret Stevenson, the widowed, sophisticated, and well-to-do landlady of Franklin's Craven Street flat during his final stay in London from 1764 to 1775. Polly was by all accounts charming and intelligent, and Franklin harbored hopes of having her as a daughter-in-law. But in 1770 she married William Hewson, a brilliant young physician and anatomist who would famously fill the Craven Street basement with skeletons - all in the name of scientific research. Polly and Franklin enjoyed a long, affectionate friendship; they exchanged around 170 letters spanning 1758-1783 and Polly crossed the ocean to be at his deathbed in 1790.

\$15,000-25,000

ANOTHER PROPERTY

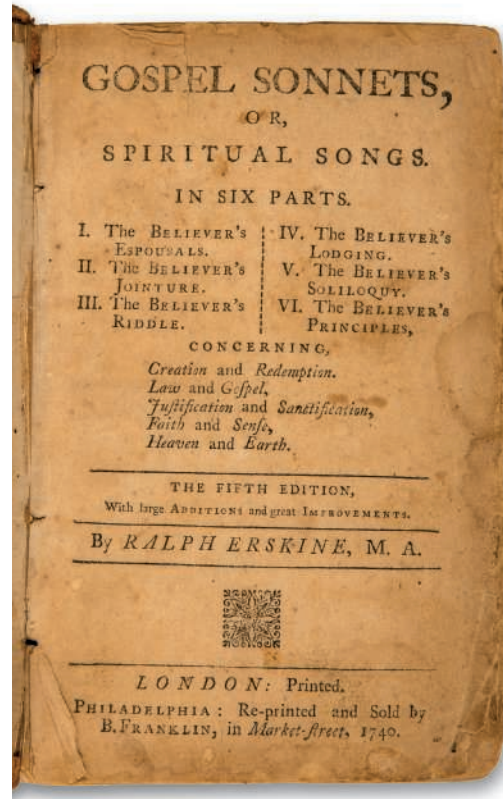
142

FRANKLIN, Benjamin (1706-1790, printer) – ERSKINE, Ralph (1685-1752). *Gospel Sonnets, or, Spiritual Songs. In Six Parts.* Philadelphia: printed and sold by Ben Franklin, 1740.

A very early book from the press of Benjamin Franklin, the first American edition. Franklin began his printing career as an apprentice to his older brother James in Boston, but ended up relocating to Philadelphia after they had a quarrel. The present volume was produced at the end of the first decade of Franklin's own press. It is the first edition printed in the colonies of Ralph Erskine's popular book of religious verse. This edition has not appeared at auction since 1905, according to RBH and ABPC. Miller 187.

Octavo (154 x 98mm). Typographic ornaments (lacking ad leaf, browned, first few leaves worn, some leaves shaved at bottom edge). Contemporary sheep (worn, spine lifting and upper joint starting, front flyleaf detached and rear flyleaf lacking). *Provenance:* James Lockwood (signature) – Reverend William Lockwood (signature) – James Ells Junior (note of purchase from William Lockwood, dated 1802) – W. Anna Stark (bookplate with poem).

\$4,000-6,000



PROPERTY OF A PRIVATE COLLECTOR

143

GOODE, George Brown (1851-1896) and KILBOURNE, Samuel A. (1836-1881). *Game Fishes of the United States.* New York: Scribner's, 1879.

"The largest and most beautiful fish plates published in this country" (Bennett). Samuel Kilbourne's striking compositions combine lush landscapes with vibrant, lifelike fish. The accompanying text is written by George Brown Goode, the eminent American ichthyologist who ran the Smithsonian fish research program. Bennett, p. 65; Nissen *Zoology* 1630.

Oblong folio (442 x 582mm). 20 chromolithographic plates after Kilbourne mounted on card, each with accompanying sheet of text (without the map, one plate with repaired tear, a few repaired marginal tears). Modern cloth portfolio. *Provenance:* Boston Society of Natural History (blindstamp).

\$6,000-9,000



Head-Quarters, Armies of the United States,
 City Point, Va. Jan. 3^d 1865.

Dear Admiral

I send Maj. Gen. A. C. Terry with the same troops Gen. Butler had with our picket seized about, to renew the attempt on Fort Fisher. In addition to this I have ordered Gen. Sheridan to send a division of Infantry to Baltimore to be put on the going Transports so that they can go also if their services are found necessary. This will augment Gen. Terry's force from four to five thousand men. These troops will be at Fort Sumner if the Transport can be obtained (there is but little doubt but it, can) and ready to sail at an hour notice.

you fully and will be governed by your suggestions as far as his responsibility for the safety of his command will admit of.

Hoping you all sorts of good weather and success, I remain

Yours Truly
 U. S. Grant
 Lt. Gen.

To
 Adm. D. D. Porter
 Comd'g N. Atlantic B. S.

87

PROPERTY OF A GENTLEMAN

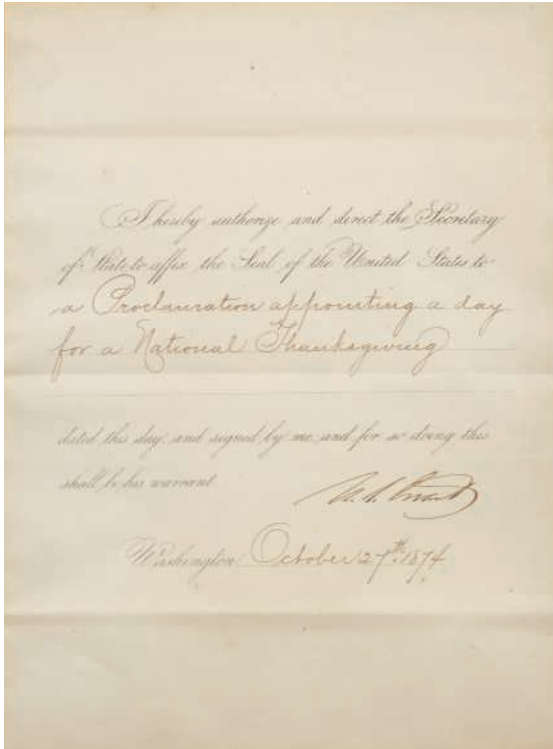
144

GRANT, Ulysses S. (1822-1885). Two autograph letters signed ("U.S. Grant") to Admiral David D. Porter, City Point, 3 & 4 January 1865 [With:] letter signed ("U.S. Grant") to David D. Porter, City Point, 30 December, 1864.

10 pages total, 265 x 204mm.

Grant plans the successful attack on Fort Fisher: the operation that closed the last Confederate oceanic port, "the final nail in the Confederate Coffin" (Gragg, *Fort Fisher*, 243). An important set of letters in which Grant sets forth plans to capture the Confederate stronghold, which had been the target of a failed expedition under the command of Benjamin H. Butler the previous week. That battle had been marked by poor coordination between the Army and the naval force assigned to support it. This time, Grant was determined to correct this problem. In a series of three letters, Grant organizes a new expedition under the command of a far more experienced leader, General Alfred H. Terry, who had led forces against Charleston harbor and understood the importance of coordination between land and naval forces. On 30 December Grant asks Admiral Porter, who had supported Butler's failed attempt on the fort: "hold on where you are for a few days, and I will endeavor to be back again with an increased force, and without the former commander." Mindful of the need for secrecy, he informs Porter that not even Terry would know the object of his mission "until he gets out to sea. He will go with sealed orders." On 3 and 4 January, Grant offered further details and strategic advice: "My views are that Fort Fisher can be taken, from the water front, only in two ways. One is to surprise the enemy when they have an insufficient force there. The other is for the Navy to run into Cape river with vessels enough to contain against anything the enemy may have there. If the landing of troops can be effected before this is done, well and good. But if the enemy are in very strong force a landing may not be practicable until we have possession of the river." On 15 January, Terry and Porter launched a decisive sea and land assault on Fort Fisher, capturing it that night after a long and bloody battle. The loss of Fort Fisher closed off the Confederacy to oceanic trade.

\$8,000-12,000



PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

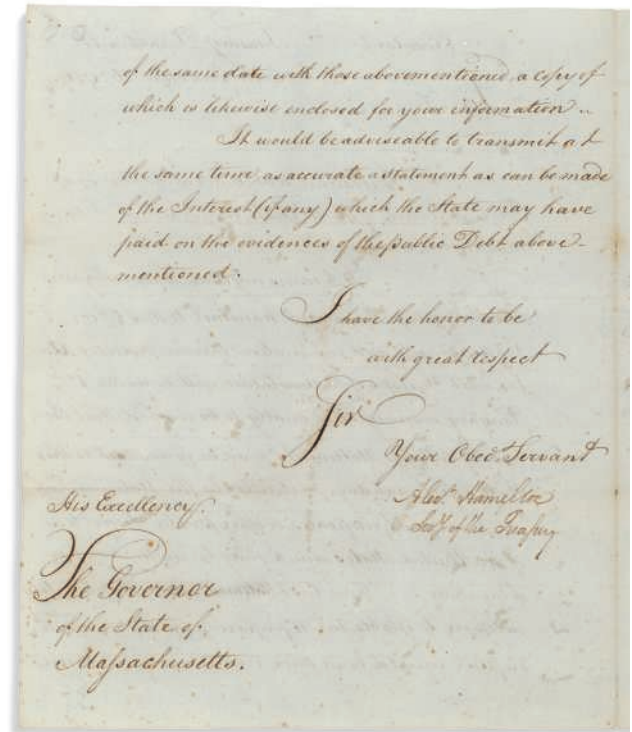
145

GRANT, Ulysses (1822-1885). Document signed ("U.S. Grant") as President, Washington, 27 October 1874.

One page, 270 x 200mm, matted and framed with portrait of Grant (not examined out of frame).

President Grant proclaims Thanksgiving for 1874, ordering the Secretary of State "to affix the seal of the United States to a Proclamation appointing a day for a National Thanksgiving." George Washington first endorsed the Thanksgiving holiday on a national level in 1789. Beginning with Abraham Lincoln in 1863, Presidents made annual proclamations for the holiday, until 1942 when Congress fixed the date of the holiday by federal law.

\$1,500-2,500



PROPERTY OF A GENTLEMAN

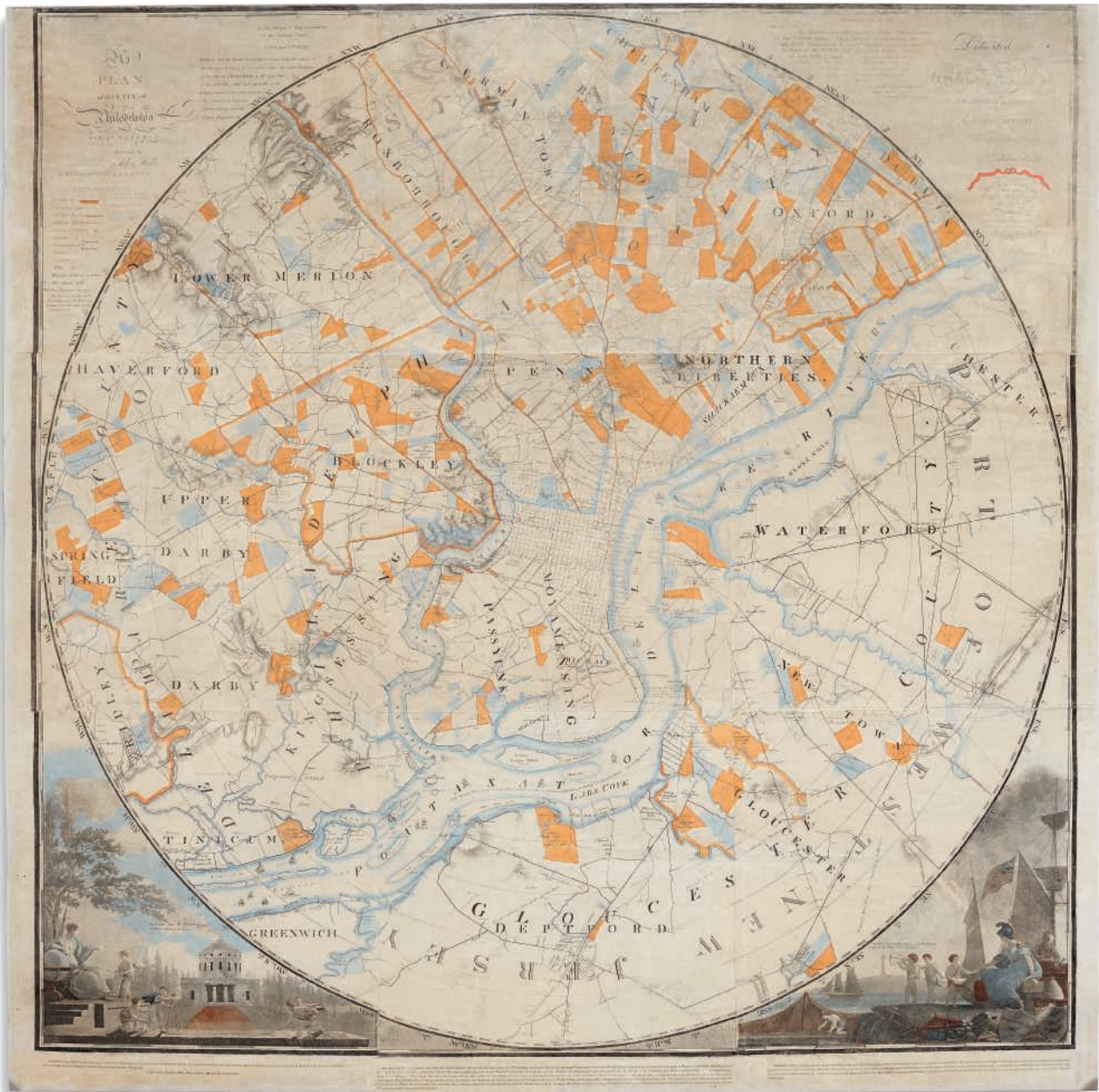
146

HAMILTON, Alexander (1757-1804). Letter signed ("Alexander Hamilton") as Secretary of the Treasury to the Governor of Massachusetts, New York, 26 September 1789.

Two pages, 237 x 195mm, bifolium, docketed on verso and dated in a contemporary hand.

Hamilton prepares to settle states' War of Independence debt under his assumption plan. As Secretary of the Treasury, Hamilton had two items of particular importance on his agenda: federal assumption of state debt and naming New York as the national capital. He was most passionate, however, about the former, seeing it as "the most effective and irrevocable way to yoke the states together into a permanent union" (Chernow, *Hamilton*, 326). When it seemed as though assumption might be blocked, he sacrificed New York as a negotiating chip, and on 26 July 1790 the House narrowly passed the assumption bill. Here Hamilton asks each governor for documentation of their outstanding loans, "particularly the Statement of the Loan Office Certificates or other public Securities of the United States which may be in the Treasury of your State." He adds, "It would be advisable to transmit at the same time as accurate a Statement as can be made of the Interest (if any) which the State may have paid on the Evidences of the public Debt abovementioned." The First Report on the Public Credit would be issued on 9 January 1790, providing the foundation for Congress's Funding Act of 1790, passed on 4 August, which absorbed the debts accrued by the colonies.

\$3,000-5,000



ANOTHER PROPERTY

147

HILLS, John (fl.1800). *A Plan of the City of Philadelphia and environs*. Philadelphia: J. Hills, c.1810.

A very rare, circular wall map of Philadelphia, to a radius of ten miles. John Hills was a British lieutenant who served as cartographer to Henry Clinton but settled in Philadelphia after the War. He published a highly acclaimed and detailed rectangular map of Philadelphia in 1797, "the work of a master craftsman" (Deak), but this circular version is just as detailed, greatly graphic, and printed in America. The corner vignettes depict the center point of this map: the Water Works in Centre Square as designed by Benjamin Henry Latrobe; and a busy harbor scene with stars and stripes flying. The publication date is given as May, 1808, but Hills continued to update this map and in this example he cites mercantile data through 1 January 1810. The only other copy that we trace in the auction records was in the Jay Snider Collection featuring the *History of Philadelphia*, sold, Bloomsbury New York, 19 November 2008, lot 224.

Hand-colored map, engraved by William Kneass, printed on nine sheets and joined to 1050 x 1050mm, modern linen-backing, wooden rollers (restoration to edges and to cracks and creases with tiny losses repaired, two small areas of loss at top neatly restored).

\$15,000-20,000

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

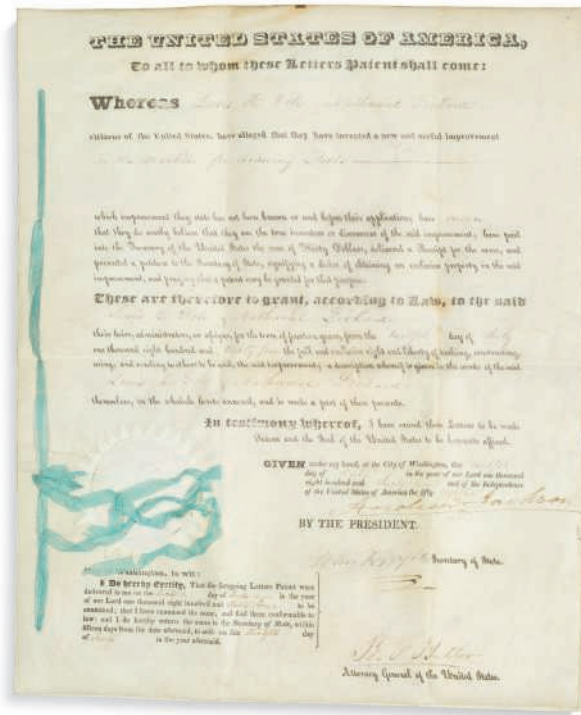
148

JACKSON, Andrew (1767-1845). Document signed ("Andrew Jackson") as President, Washington, 12 July 1834.

Two pages, 300 x 370mm, bifolium on parchment, with a third smaller leaf, 200 x 245mm, inserted; light blue ribbon tie; round papered seal (minor soiling and wear, particularly to rear).

An 1834 patent and diagram relating to boot manufacturing, signed by President Jackson. Lewis Dole and Nathaniel Pickard's application for "drawing" boots describes "a new and useful machine" with anchoring iron pincers to "take hold of the corners of the leather on the boot form, restrain and stretch them as the form passes through the jaws." Dole and Pickard were from Rowley, Massachusetts and their invention reflects a thriving boot and shoe industry in want of standardization and machinery.

\$1,500-2,000



ANOTHER PROPERTY

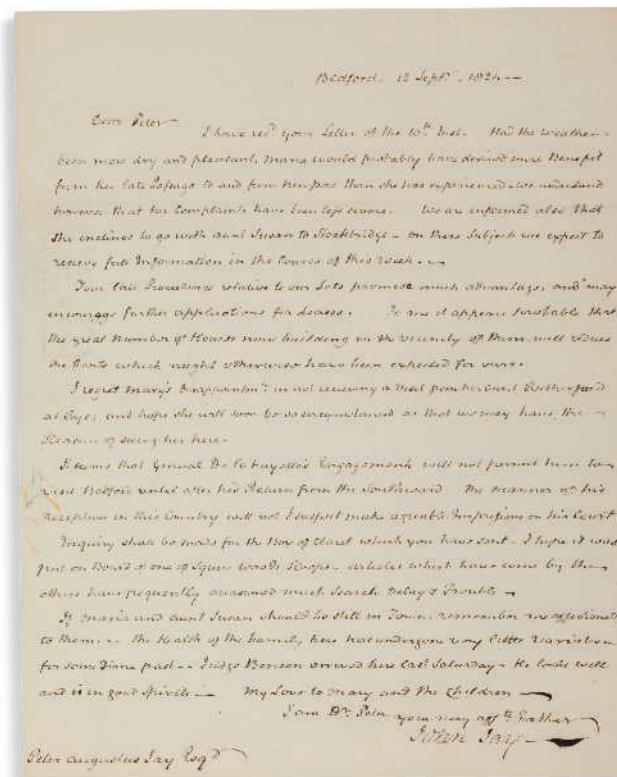
149

JAY, John. (1745-1829) Autograph letter signed ("John Jay") to his son, Peter Augustus Jay (1776-1843), Bedford, 12 September 1824.

One page, 250 x 198mm.

John Jay laments Lafayette's inability to visit his home during his triumphant 1824-1825 tour of the United States. Jay opens sending family news to his son and comments on Lafayette's ongoing triumphant tour of the United States: "It seems that General De la Fayette's Engagements will not permit him to visit Bedford until after his Return from the Southward." Mindful of the political climate in France and Lafayette's often precarious position, he speculates that the "manner of his Reception in this Country will not I suspect make agreeable Impressions on his Court." Lafayette would not return to New York until the following summer, but it is not known whether the two enjoyed the opportunity to meet.

\$3,000-5,000



Dear Sir
 Monticello May 1. 1794.

Your several favours of Feb. 22. 27. & Mar. 16. which had been accumulating in Richmond during the privation of the small-
 -pox in that place, were lately brought to me on the permission
 given the post to receive his communication. I am particularly
 to thank you for your favour in forwarding the Post. Your
 letters give a comfortable view of French affairs, and later words
 seem to confirm it. ~~with respect to~~ foreign powers I am convinced
 they will triumph completely, & I cannot but hope that that tri-
 -umph & the consequent disgrace of these insidious agents is
 destined on the order of events to headle the wrath of the people of
 Europe against those who have dared to embroil them in such
 wickedness, and to bring at length kings, nobles & priests to the
 scaffold on which they have been so long deluging with human blood.
 I am still warm whenever I think of these vicissitudes, tho' I do it
 as seldom as I can, preferring infinitely to contemplate the tran-
 -quil growth of my Lacinae & potatoes. I have so completely
 withdrawn myself from these spectacles of usurpation and misrule
 that I do not take a single newspaper, nor read one a month. &
 I feel myself infinitely the happier for it. — we are alarmed
 here with the apprehensions of war; and sincerely anxious that
 it might be avoided, but not at the expense either of our faith
 or honor. it seems ~~the~~ much the general opinion here that the
 latter has been too much wounded not to require reparation, &
 to seek it even in war, if that be necessary, as to myself, I love
 peace, and I am anxious that we should give the world still another
 useful lesson, by showing to them other modes of punishing injuries
 than

Th. Jefferson

than by war, which is as much a punishment to the punisher
 as to the sufferer. I love therefore our Clarke's proposition of
 cutting off all communication with the nation which has con-
 -ducted itself so atrociously. This you will say, may bring on
 war. if it does, we will meet it like men; but it may not bring
 on war, & then the experiment will have been a happy one.
 I believe this war would be vastly more unanimously approved
 -ed than any one we ever were engaged in; because the ag-
 -gressions have been so wonton & bare-faced, and so unquesti-
 -onably against our desire. — I am sorry our General Pittsley
 did not take more general notice of our country before they
 fired themselves. I think they might have promoted their own
 advantage by it, and have asked the introduction of imperi-
 -al troops where it is more wanting. — The prospect of wheat for
 the ensuing year is a bad one. This is all the sort of news
 you can expect from me. from you I shall be glad
 to hear all sorts of news, & particularly any improvements
 in the arts applicable to husbandry or household manufac-
 -ture. I am with very sincere affection Dear Sir

Your friend & son

Th. Jefferson

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

150

JEFFERSON, Thomas (1743-1826). Autograph letter signed ("Th. Jefferson") to Tench Cox (1755-1824), Monticello, 1 May 1794.

Two pages, 232 x 188mm (silked); with signed and dated transmittal leaf.

"Spectacles of usurpation and misrule" - Jefferson criticizes Robespierre. While initially supportive of the revolution in France (as U.S. Minister to the Court of Louis XVI, he witnessed the storming of the Bastille), by 1794 Jefferson's feelings had cooled and his impassioned letter rails against the current state of affairs: "I love, therefore, Mr Clarke's proposition of cutting off all communication with the nation which has conducted itself so atrociously. This, you will say, may bring on war. If it does, we will meet it like men; but it may not bring on war, & then the experiment will have been a happy one. I believe this war would be vastly more unanimously approved than any one we ever were engaged in; because the aggressions have been so wonton & bare-faced, and so unquestionably against our desire." Robespierre would be overthrown less than three months later. Tench Coxe was an American political economist and Pennsylvania delegate to the Continental Congress in 1788-1789.

\$20,000-30,000

151

JEFFERSON, Thomas (1743-1826) and MADISON, James (1751-1836). Engraved document signed ("Th:Jefferson") as President, and Countersigned ("James Madison") as Secretary of State, n.p., early 1800s.

One page, 390 x 260mm, parchment with scalloped top edge, with an intact round papered seal at lower left (signatures pale; minor toning).

A Ship's Passport signed by President Jefferson and Secretary of State Madison. Decorated with engraved calligraphic text and two large vignettes by Savage – at top, a three-masted ship under full sail, and beneath, a scene of a lighthouse off the quay of a steeped city – the present document is an attractive example of a ship's passport, intended to secure the freedom of the seas to American merchant vessels plying the Atlantic and Mediterranean. This example with blank portions unfilled.

\$3,000-4,000



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

152

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

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

Lafayette endeavors to increase trade with the United States: "Having such a head start during the war and during the peace, it would be unfortunate if the English, who started so late, got there before us." To prevent this unfortunate turn of events, Lafayette outlines a detailed exposition on the solution, beginning with the tobacco trade. He suggests a six-year tax concession in order to fill up the nation's tobacco warehouses, but then allow individual traders the freedom to compete for the purchase of this tobacco. To facilitate this, Lafayette proposes that certain cities (such as Bordeaux and Bayonne) be granted the right to purchase and warehouse tobacco. To prevent price gouging by traders he suggests fixed prices for different grades of tobacco. All of this would need to be done in a transparent manner "so as to engage the Americans with their trust." He closes by enclosing a document [not present] relating to a proposed Franco-American fur trading company, and solicits comments on the proposal. [With:] Printed invitation for a "FETE TO LA FAYETTE," [New York], 10 September, [1824]. One page 201 x 125mm, bifolium (dampstained at left). According to another example of this invitation in the collections of Lafayette College, the event was moved from Friday 10 September to Monday 13 September.

\$2,000-3,000

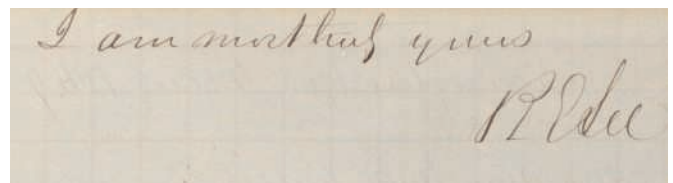
PROPERTY OF A GENTLEMAN

153

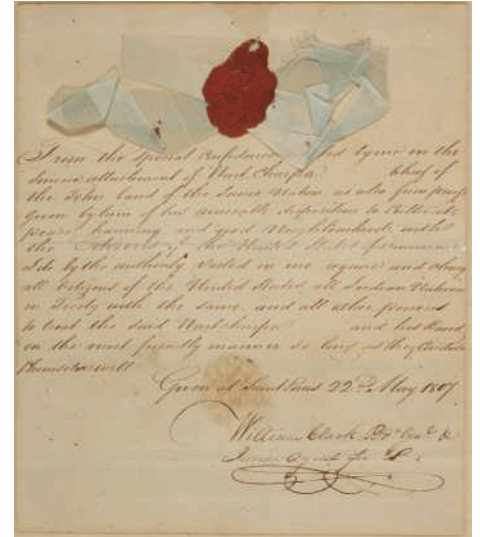
LEE, Robert E. (1807-1870). Autograph letter signed ("R.E. Lee") to Miss Bessie Thorne, Lexington, Virginia, 6 August 1869.

Two pages, 210 x 147mm (remnants of adhesive and minor loss to margin, closed tears along mailing folds).

Lee writes regarding his daughters, and a family visit to White Sulphur Springs. He thanks Thorne for "the beautiful pictures sent me by my daughter Mary," and continues, "I have been advised to drink the White Sulphur waters and shall leave tomorrow for the Springs with my daughters Agnes and Mildred." White Sulphur Springs, known as "Old White," in Greenbrier County, West Virginia, is one of the country's earliest resorts. Founded in the 1780s, it was commandeered as a military hospital during the Civil War and did not reopen until the 1867 season.



\$2,000-3,000



PROPERTY OF A LADY

155

LEWIS AND CLARK EXPEDITION – CLARK, William (1770-1838) Document signed (“William Clark Bgr Genl. & Indian Agent for Louisiana”) to “Wart Charpa Chief of the Teton band of the Sioux Nation”, St. Louis, 22 May 1807 [With:] A hand-sewn silk British treaty ensign, with a blue field and Union Jack at corner, n.p., c. 1812 [And:] MITCHELL, David Dawson (1806-1861) Document signed (“D. D. Mitchell Supt Ind Affairs”) to “Wart Charpa”, St. Louis, 20 August 1842 [And:] CUT-EAR. Document signed with his mark (“x”), Greenwood, S.D., 2 January 1902, “Statement of Chief Cut Ear Taken Down & Transcribed by Frank Adams”.

Three pages, ranging in size from 150 x 175mm to 245 x 190mm (visible, mat shadow at margins), framed; silk flag: 525 x 845 mm (scattered soiling, small tears at upper margin, some water spots), framed.

The United States and Great Britain vie for the friendship of a Lakota chief mentioned in the journals of Lewis and Clark. The Lakota (or Teton Sioux) figured prominently in Lewis & Clark’s northward journey, nearly derailing the expedition entirely by not allowing the party to pass for several days. Their journals record the encounter with “War-cha pa”, and describe him as a “Brave Man” (27 September 1804). His name, which translates to “sticker,” “stabber,” and “on his guard,” was a member of the SichangXu band, believed by Clark to be a subdivision of the Yanktonias, which was one of the Seven Council Fires of the Sioux Nation.

Following the successful conclusion of the expedition, William Clark, now an agent for Indian Affairs at St. Louis, issued this offer of friendship affirming “the sincere attachment [to the United States] of Wart Charpa Chief of the Teton band of the Sioux Nation as also firm proofs given by him of his amicable disposition to Cultivate peace, harmony and good Neighborhood with the Citizens of the United States of America.” This show of friendship went only so far: the United States was not yet all-powerful, and for this reason they chose to continue trading with the British as well as the United States.

During the War of 1812, British agents travelled amongst the Plains tribes, including the Lakota, offering treaty flags like the present example in a bid to secure their loyalty against the United States. The war with Great Britain

approaching, William Clark warned that a crisis was imminent and in May of 1812 had assembled an enormous delegation of thirty-three chiefs and warriors including representatives from the Sioux to travel from St. Louis to Washington. There, Madison warned the delegation about “bad birds” from Canada bearing “bloody belts in their beaks to drop among the red people.” While the chiefs spoke favorably in response, assuring Madison that they would not go to war with the United States, they cautioned that not all of their people would heed their words. The chief of the Sac and Fox observed that they had been taking presents from the English for some time, and were not in a position to cut off relations so suddenly. Many tribes did fight with the British, most famously Tecumseh, who also received a treaty ensign from the British. Even after the Treaty of Ghent, many of the Plains tribes still looked to British Canada for support for years afterward. (Viola, *Diplomats in Buckskins*, 22-24). War Cha Pa’s grandson, Cut Ear, attested to this reality, noting that for many years, “the flag was powerful and got much respect.”

The British treaty ensign is highly symbolic as it represents the Plains tribes’ final opportunity had to ally themselves with another great power against the United States. The later documents in the collection attest to their new reality. In August 1842, David Dawson Mitchell sent a similar document to War Cha Pa (echoing the words of William Clark), citing “proofs given by him of his amicable disposition to cultivate peace, harmony and good neighborhood with the Citizens of the United States of America.” In Cut Ear’s letter of sale to Frank Adams, he observed that while the flag had garnered much respect in earlier times, and was kept hidden for that reason, by 1902, the flag was “now old and power gone.”

Provenance: War Cha Pa by descent to Cut Ear – Frank Adams (purchase) – Walter C. Wyman – Chicago Historical Society (donation) – deaccessioned in 1975 to Arnold Marcus Chernoff – Norm Flayderman and Company (Catalogue 101, Number 791) – Larry Lewis, Springfield, Mass. – George Teraski – to a private collector and by descent to the consignor.

[With:] ADAMS, Frank. Typed letter signed to Walter C. Wyman, Greenwood, S.D., 5 January 1902, enclosing the aforementioned flag and documents.

\$40,000-60,000





PROPERTY OF A PRIVATE COLLECTOR

156

LINCOLN, Edwin Hale (1848-1938). *Wild Flowers of New England*. Pittsfield, Massachusetts, 1910-1914.

A very rare complete set of Lincoln's superb modernist floral photobook. Lincoln's obsessive project to capture the flora of New England produced this masterpiece of 20th-century photography. A transitional figure in botanical photography, Lincoln's work combines the philosophical outlook of the Transcendentalists with a cool aesthetic modernism. "With slow looking, each [print] becomes a marvel of order and ornament. Nature itself emerges as an artist of infinite inventiveness ... Like Thoreau, [Lincoln] had a reverence for nature that was as uncompromising as his coolly objective vision" (Johnson). His use of the platinum process, along with close-up shots against flat backgrounds, resulted in tonally complex images with remarkable depth.

Lincoln began work on this series in 1904, first producing a three-volume set with only 75 plates. The project continued for another ten years, culminating in this edition of 400 prints. Lincoln printed and assembled the individual parts himself, producing a special set for each subscriber. Only two other complete copies have sold at auction in the last 30 years, according to ABPC and RBH. See William F. Robinson, *A Certain Slant of Light: The First Hundred Years of New England Photography* and Ken Johnson, "Edwin Hale Lincoln: 'No Record so True'" (*New York Times*, 18 October 2002).

Sixteen parts in eight volumes, folio (380 x 335mm). 400 platinum prints, each mounted on paper with letterpress captions. Original slate half morocco by The Oakwood Binders of Pittsfield, MA, in original boxes with paper labels and all volumes in glassine wrappers except 4 and 8 (some wrappers chipped and tearing; boxes worn, sides perishing of box 8). *Provenance*: Boston Society of Natural History (gift labels from Susan Minns, H.S. Grew, M. H. Munro, David Pingree, and E.E. Norton, dated 1916, blindstamp).

(8)

\$60,000-90,000

131



ANOTHER PROPERTY

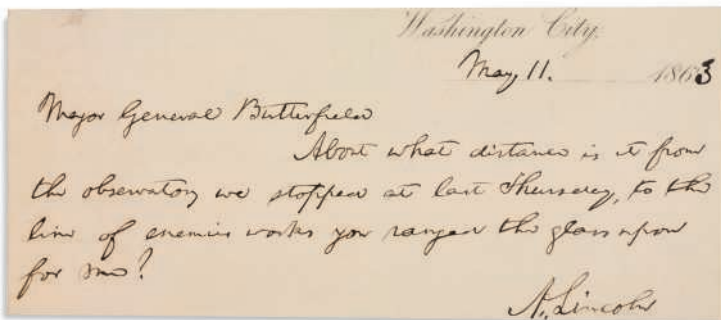
157

LINCOLN, Abraham (1809-1865) – Louis Maurer? (1832-1932, lithographer), "The National Game, Three 'Outs' and One 'Run'. Abraham Winning the Ball." New York: Currier & Ives, 1860.

The first cartoon to marry politics and baseball during the game's formative years. Lincoln is shown as the victorious player in the election of 1860, holding the ball as his three Democratic challengers, Stephens, Breckenridge & Bell voice their chagrin at their loss at the polls to the "Rail Splitter", who remarks: "Gentlemen, if any of you should ever take a hand in another match at this game, remember that you must have a 'good bat' and strike a 'fair ball' to make a 'clean score' & a home run." Peters, *Currier & Ives* 1660, pages, 86-87; Reilly 1860: 42.

Lithograph on paper, 294 x 184mm (mild toning, loss along extreme left margin infilled and not affecting text or artwork). Hinged to an acid-free mat.

\$5,000-7,000



PROPERTY OF A GENTLEMAN

158

LINCOLN, Abraham (1809-1865). Autograph note signed ("A. Lincoln") as President to Major General Daniel Butterfield, Washington, 11 May 1863.

One page, 80 x 189mm.

Following a federal loss at Chancellorsville, Lincoln requests additional details regarding his personal visit to Fredericksburg. In the wake of yet another failed Union effort to dislodge Confederate forces from Fredericksburg, Virginia, Lincoln travelled by railroad to Falmouth, on the northern side of the Rapidan River to observe the enemy's lines. Following his return to Washington, he asks Butterfield, who had assisted the President on his inspection tour: "About what distance is it from the observatory we stopped at last Thursday, to the line of enemies works you ranged the glass upon for me?" To this Butterfield replied the same day, "About two miles in a direct line" (Basler).

\$2,000-3,000



OTHER PROPERTIES

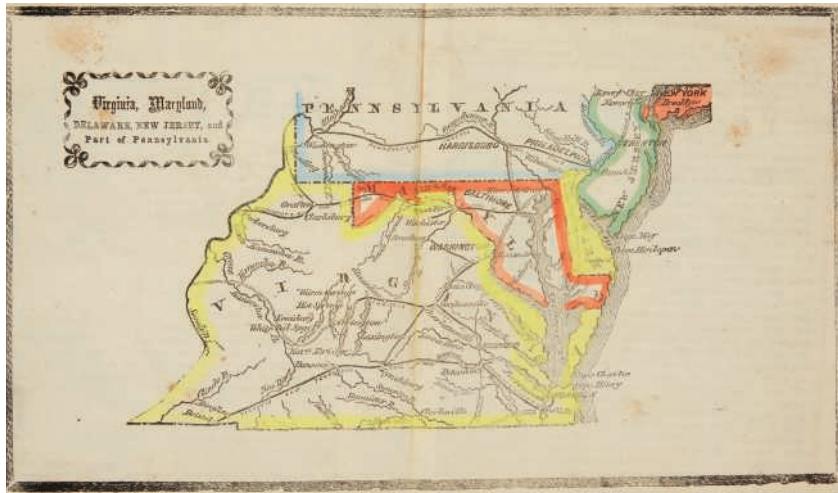
159

MELISH, John (1771-1822). *Map of the United States with the contiguous British and Spanish Possessions*. Philadelphia: John Melish, 1818.

A handsome copy of the first large and detailed American map to show the entire country from the Atlantic to the Pacific. This copy is the third state of the second edition, published in 1818. The first edition was published in 1816 and editions continued until 1823 in a couple of dozen different states. This issue is the first to show Illinois as a state rather than a territory and to include Chicago as part of Illinois. It was one of the 1818 Melish maps that was used in the negotiations to settle the boundary between U.S. and Spanish possessions in 1819. Ristow, "John Melish and His Map of the United States," *Quarterly Journal of Current Acquisitions*, vol. 19, no. 4, 1962.

Engraved map hand-colored in outline, 888 x 1450mm to neatline, printed on six plates, sectioned into 40 panels, linen-backed, and edged in yellow ribbon, two panels additionally backed in marbled paper (some mild browning along some folds, small losses to linen at fold intersections).

\$20,000-30,000



160

CONFEDERATE IMPRINT – MOORE, M[arinda] B[ranson] (1829-1864). *The Geographical Reader for the Dixie Children*. Raleigh, N.C.: Branson, Farrar, printed by Biblical Recorder, 1863.

“For the Dixie Children:” the very rare first edition of this fascinating Confederate school atlas with highly charged text. Although published in an edition of 10,000 copies, this was a hard-used and cheaply printed work and very few copies survived the War. Moore’s text is an invaluable source on the views of this young white Southern teacher in 1863. Moore boasts of the happiness of southern slaves and is venomous towards Abraham Lincoln, but, interestingly, also speaks of God’s coming punishment for the treatment of American Indians. Of the Yankees, she opines: “The people are ingenious and enterprising, and are noted for their tact in ‘driving a bargain.’ They are refined and intelligent on all subjects but that of negro slavery; on this they are mad.” The maps are of the Confederate states except Texas, plus Maryland, Delaware, Illinois and parts of Pennsylvania, New Jersey, Ohio and Indiana. This volume is the earliest geography textbook listed in Weeks’s bibliography and very rare: RBH and ABPC record no copies at auction since the Barnes copy sold nearly 100 years ago (Anderson Galleries, 13-14 October 1920, lot 104). Weeks, “Confederate Text-Books (1861-1865): A Preliminary Bibliography,” in: *Report of the Commissioner of Education*. USGPO, 1900.

Quarto (183 x 175mm). Six double-page wood-engraved maps hand-colored in outline (some foxing, small tear to title, some maps splitting at centerfold). Original cloth-backed printed boards (rubbed, a few leaves loosed from stitching).

\$7,000-9,000

PROPERTY OF A GENTLEMAN

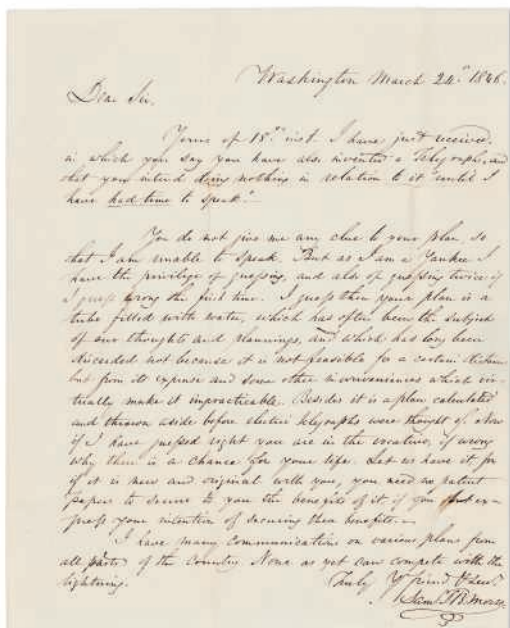
161

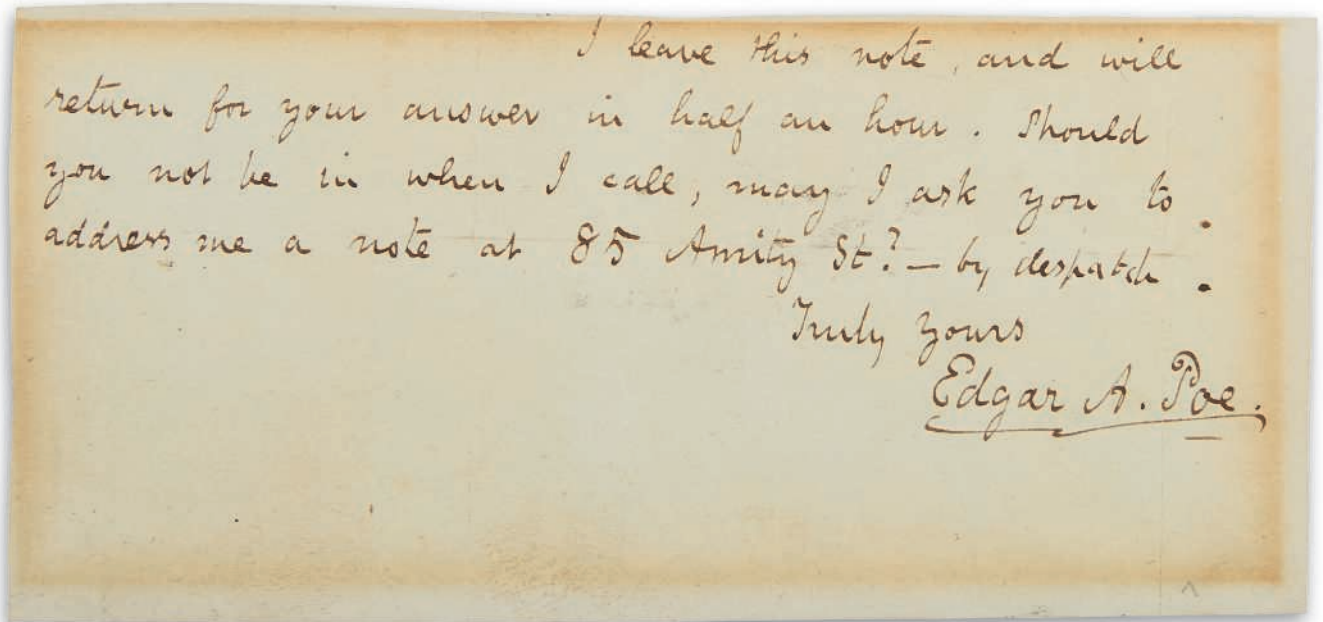
MORSE, Samuel F. B. (1791 - 1872) Autograph letter signed (“Saml: F: B: Morse”) to Joseph Tracy, Washington, 24 March 1846.

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

Samuel Morse offers sage advice to a Boston inventor of an alternative method of telegraphy: “None as yet can compete with the lightening.” A frank and blunt letter from Morse, writing less than two years after he had established the first long-distance telegraph line between Washington and Baltimore. Morse tersely acknowledges receipt of Tracy’s letter, “in which you say you have also invented a Telegraph, and that you intend doing nothing in relating to it ‘until I have had time to speak.’ You do not give me any clue to your plan, so that I am unable to speak. But as I am a Yankee I have the privilege of guessing, and also of guessing twice, if I guess wrong the first time. I guess then your plan is a tube filled with water, which has often been the subject of our thoughts and plannings, and which has long been discarded no because it not feasible for a certain distance but from its expense...” Assuring his correspondent that he has received many “communications on various plans from all parts of the country,” but “None as yet can compete with the lightening.” The recipient was likely the Reverend Joseph Tracy (1793-1874) who had claimed to have had developed method of using short and long pulses as a code for telegraphy, independently of Morse – and several years after the formulation of Morse’s own code (See Edward L. Morse, “The Dot and Dash Alphabet”, *The Century Magazine*, vol. 83, March 1912, pp. 700-701).

\$3,000-5,000





PROPERTY OF ANOTHER GENTLEMAN

162

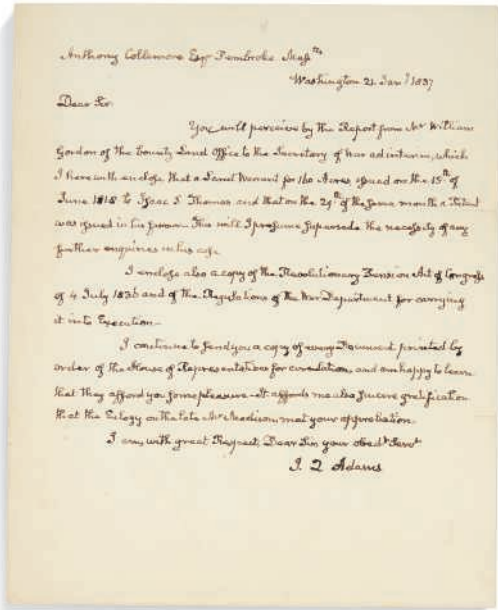
POE, Edgar Allan (1809-49). Autograph note signed ("Edgar A. Poe"), [New York] c. late 1845- early 1846.

One page, 160 x 75mm (trimmed at edges, mat shadow, remnants of old adhesive to verso).

"I leave this note, and will return for your answer in half an hour. Should you not be in when I call, may I ask you to address me a note at 85 Amity Street? - by despatch. Truly yours, Edgar A Poe."

A cryptic note relating perhaps to Poe's purchase of the short-lived *Broadway Journal* - or possibly its ensuing financial problems as he struggled to keep it afloat. The *Journal* was founded in 1844 by Charles Frederick Briggs and John Bisco, and Poe signed on as editor and literary critic in February 1845 before buying the publication outright that summer. The years 1845-46 would be among the most important in his career: January 1845 saw the publication of "The Raven," which brought Poe great acclaim, and following his move in autumn 1845 to 85 Amity Street, he undertook revisions of his major poetical works. There he produced the final, authoritative texts, several of which were published in the pages of the *Journal* before its imminent collapse in 1846. It is also where he wrote two of his most famous short stories, "The Cask of Amontillado" and "The Facts in the Case of M. Valdemar." 85 Amity (now 85 West Third Street) was Poe's final New York address. The house had a small garden and was situated close to Washington Square, ideal for his ailing wife Virginia, whose tuberculosis was worsening. They lived there from October 1845-March 1846 before departing for a cottage in Fordham where Virginia would succumb to her illness in 1847. *The Collected Letters of Edgar Allan Poe* considers this note a fragment, as it lacks the name of Poe's correspondent, but it is uncertain whether that is the case, or if this note is complete in itself and simply accompanied a longer letter, now lost. Ostrom *Collected Letters* (2008) 221a. *Provenance*: Michael J. Deas.

\$15,000-20,000

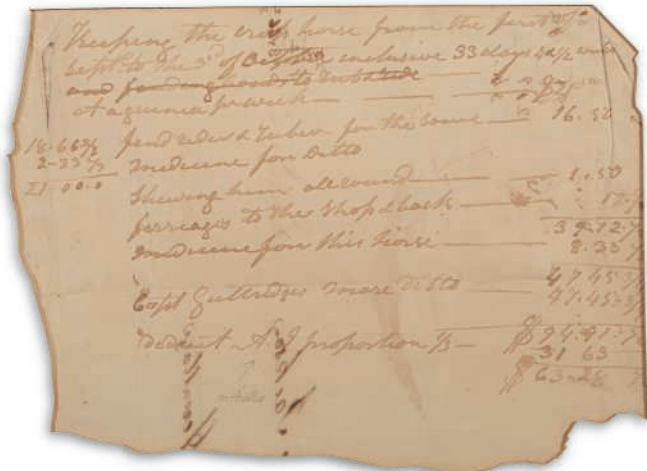


PROPERTY OF ANOTHER GENTLEMAN

163

AUTOGRAPHS, Politics & Military – A collection of 13 pieces, including ADAMS, John Quincy (1767-1848). ALS, 21 January 1837. – LANGDON, Loomis (1830-1910). Signed watercolor, c. 1899. – BUTLER, Benjamin Franklin (1818-1893). Partial TLS. – HOLMES, Oliver Wendell (1841-1935). Clipped signature. – MCKINLEY, William (1843-1901). Clipped signature. – TAFT, William (1857-1930). TLS, 28 April 1928. – ROOSEVELT, Theodore (1858-1919). TLS, 19 April 1918. – ROOSEVELT, James (1907-1991). TLS, 7 August 1934. [With:] signatures on cards for William McKinley, Rutherford B. Hayes, James Garfield, Grover Cleveland, and Chester Arthur.

\$1,500-2,000



PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

164

PRESIDENTS, 19th Century – A collection of 26 pieces including, MONROE, James (1758-1831). ALS, Highland, 14 September 1820, regarding an upcoming visit to the city. – JACKSON, Andrew (1767-1845). AD, relating to cost of caring for a cross horse. – VAN BUREN, Martin (1782-1862). ALS, Washington, 30 April 1829, concerning “an exploring survey of the Boundary Lines contended for by Great Britain, and the United States, on our North Eastern Frontier”; ALS, Washington, 6 October 1840. – HARRISON, William Henry (1773-1841). DS, 30 August 1795; DS, a receipt for provisions. – TYLER, John (1790-1862), DS, Washington, 22 June 1844, authorizing the Secretary of State to affix a seal of the United States. – POLK, James K. (1795-1849). ALS, relating to nominations to the Senate. – TAYLOR, Zachary (1784-1850). DS, April 1836; clipped signature. FILLMORE, Millard (1800-1874). ALS, Buffalo, 28 January 1860, regarding presiding over a public meeting in New York. – PIERCE, Franklin (1804-1869). ALS, Washington, 30 May 1854, concerning a recommendation; DS, Washington, appointing Abijah M. Ide as Deputy Postmaster. – BUCHANAN, James (1791-1868). DS, Washington, 17 March 1860, authorizing negotiation on a treaty with the government of Venezuela. – JOHNSON, Andrew (1808-1875). Document with stamped signature; AD, Washington, 9 February 1851; 9 May 1868, Senate Impeachment ticket. – HAYES, Rutherford B. (1822-1893), LS, Washington, 8 October 1828, congratulating the Emperor of Germany on the marriage of his grandniece; signature on card, 1870; DS, 31 October 1892, mail receipt. – GARFIELD, James A. (1831-1881). ALS, Hiram, Ohio, 4 November 1972; signature on card, Hiram, Ohio; GUNTER, Charles (1825-1912). Signature. – ARTHUR, Chester (1829-1886). Signed card. – HARRISON, Benjamin (1833-1901). DS, February 1857. – CLEVELAND, Grover (1837-1908). ALS, Albany, 20 October 1883; ALS, 9 December 1883.

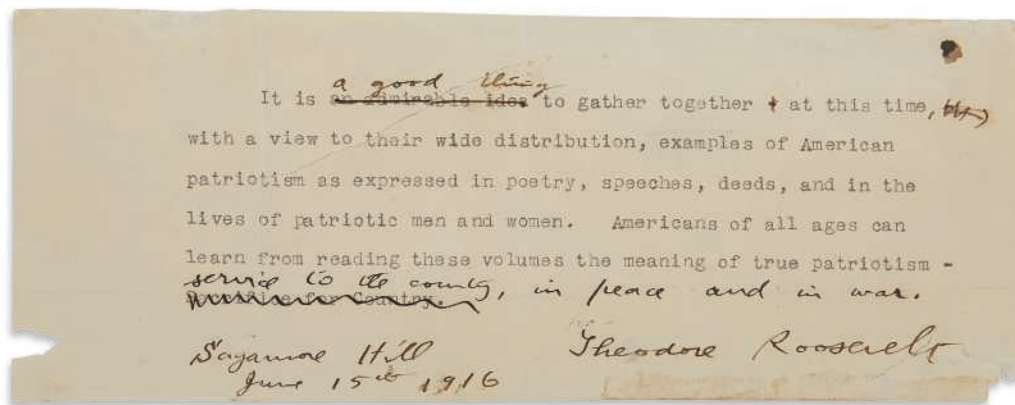
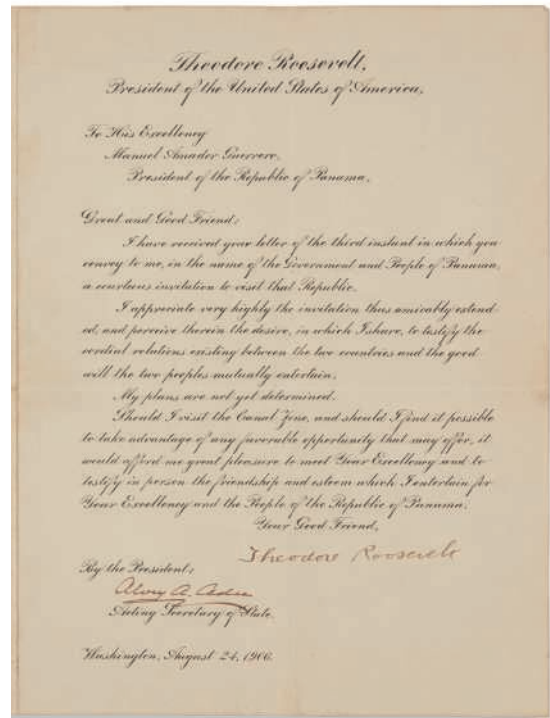
\$7,000-9,000

PROPERTY FROM THE FORBES COLLECTION

165

ROOSEVELT, Theodore (1858-1919). Document signed ("Theodore Roosevelt") as President, 3 May 1904, appointing Oscar Malmros (1826-1909) of Minnesota as Consul of the United States of America at Colón, Panama. 585 x 485mm, white seal affixed to recto, endorsed on verso by Republic of Panama (creasing, light soiling). - Letter signed ("Theodore Roosevelt") as President to the President of the Republic of Panama, Washington, 24 August 1906, regarding his "courteous invitation to visit" Panama. 265 x 355, bifolium (light soiling). - Document signed ("Theodore Roosevelt") as President 1 May 1908, appointing Howard Baily as Captain of the Medical Corps. 290 x 490mm, vellum, blue seal, and red stamp of adjutant general (creasing). - Broadside, "Col. Roosevelt tells the story of the Rough Riders in Scribner's Magazine," c.1898. 490 x 390mm (light creasing; closed tears at edges).

\$1,000-3,000



PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

166

ROOSEVELT, Theodore (1858-1919). Typed document signed ("Theodore Roosevelt") with autograph corrections, Sagamore Hill, 15 June 1916.

One page, 217 x 803mm (silked, short closed tear, light wear to extremities).

"Americans of all ages can learn from reading these volumes the meaning of true patriotism - service to the country, in peace and war": Roosevelt drafts an introduction for a collection of patriotic writings. Two years later he would publish such a volume: *Fear God and Take Your Own Part* gathered his essays from the *Metropolitan Magazine* and elsewhere, as well as other speeches and public statements. The published introduction to that work continues the thread started here, closing: "The principles set forth in this book are simply the principles of true Americanism..."

\$1,000-1,500

DEFENCE OF FORT M'HENRY.

From a Baltimore Paper.

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 the 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 M'Henry, 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, and at early dawn his eye was again greeted by the proudly-waving flag of his country.

Tune—ANACREON IN HEAVEN.

O! say can you see, by the dawn's early light,
What so proudly we hail'd at the twilight's
last gleaming,
Whose broad stripes and bright stars through
the perilous fight,
O'er the ramparts we watch'd were so gal-
lantlv streaming?
And the Rocket's red glare, the Bombs bursting
in air,
Gave proof through the night that our Flag was
still there;
O! say, does that star-spangled Banner
yet wave,
O'er the Land of the free, and the home
of the brave?

On the shore, dimly seen through the mists of
the deep,
Where the foe's haughty host in dread silence
reposes,
What is that, which the breeze o'er the tower-
ing steep,
As it fitfully blows, half conceals, half disclo-
ses?
Now it catches the gleam of the morning's first
beam,
In full glory reflected now shines on the
stream.
'Tis the star-spangled banner, O! long
may it wave
O'er the land of the free and the home
of the brave.

And where is that band who so vauntingly
swore,
That the havoc of war and the battle's confu-
sion
A home and a country should leave us no more?
Their blood has wash'd out their foul foot-
steps' pollution.
No refuge could save the hireling and slave,
From the terror of flight or the gloom of the
grave;

And the star-spangled banner in tri-
umph doth wave,
O'er the land of the free and the home
of the brave.
O! thus be it ever when freemen shall stand,
Between their lov'd home, and the war's de-
solation,
Best with vict'ry and peace, may the Heav'n-
rescued land
Praise the power that hath made and pre-
served us a nation!
Then conquer we must, when our cause it is
just,
And this be our motto—"In God is our
Trust!"

And the star-spangled banner in tri-
umph shall wave,
O'er the land of the free and the home
of the brave.

[Whoever is the author of those lines,
they do equal honor to his principles and
his talents.]—*Nat. Intel.*

From the Boston Patriot.

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ANOTHER PROPERTY

167

STAR SPANGLED BANNER - *National Intelligencer*. Washington: Gales & Seaton, 27 September 1814. Vol. XV, No. 2187.

An early printing of "The Star Spangled Banner." The text of Francis Scott Key's verses appears beneath the title, "The Defence of Fort M'Henry" with some details of the circumstances surrounding 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 set to the melody of the popular British tune, "Anacreon in Heaven". Although Key's identity as the author was first observed when the song appeared in the *Frederick-Town Herald* on 24 September, this had not been made known to the publishers of the *Intelligencer*. Following the fourth stanza, the editors added a comment: "Whoever is the author of those lines they do equal honor to his principles and his talents." (Filby & Howard, p.60). Published seven days after its first appearance in the *Baltimore Patriot* on 20 September 1814.

Four pages, 524 x 323mm, (clipping excised from first page, spine fold partly separated, first page creased).

\$7,000-9,000

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

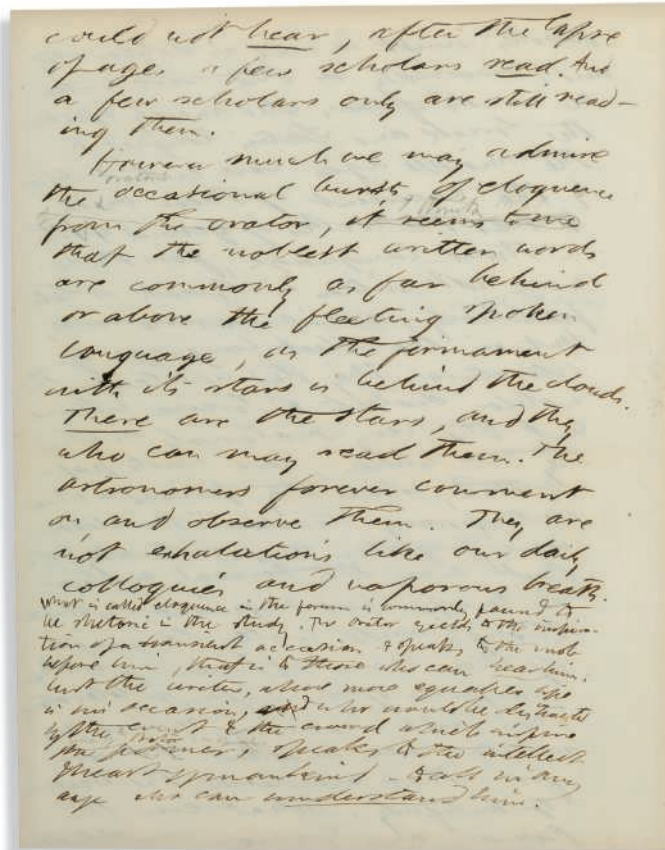
168

TYLER, John (1790-1862). Autograph letter signed ("J. Tyler") as President to the Secretary of War, Washington, 8 March 1844.

One page, bifolium, 255 x 200mm, with franking signature on verso.

President Tyler commends a soldier's "gallantry and good conduct." Tyler writes to Secretary of War William Wilkins (1779-1865) and "strongly" recommends Major Washington Seawell to command Battalion Cadets at West Point. Seawell's brother was John Boswell Seawell, a distinguished Virginia lawyer who was married to Maria Henry Tyler, the President's sister.

\$1,000-1,500



OTHER PROPERTIES

169

THOREAU, Henry David (1817-1862). Autograph manuscript, a working draft from chapter III, "Reading," of *Walden*, published in Boston in 1854, [Concord, MA, c.1849].

Two pages on a single leaf, 248 x 190mm, in brown ink, several autograph corrections and insertions in pencil (laid into larger sheet, last line on recto trimmed affecting three words). Bound into the first volume of: *The Writings of Henry David Thoreau*. Boston: Houghton Mifflin, 1906. Manuscript edition, limited to 600 sets. 20 volumes, octavo. (Partially unopened.) Original cloth (sunned and worn, vol 1 cover starting). The published version of the present manuscript is on page 113 of volume 2.

On the nobility of the written word: an outstanding leaf from the original, working manuscript of Thoreau's *Walden*. Only a handful of leaves from *Walden*—this quintessential American classic—remain in private hands. Even though Thoreau generated at least seven separate drafts over a period of nine years, portions of the manuscript of *Walden* are very rare on the market. Most of the manuscript is at the Huntington Library where it is on permanent view in the Library Exhibition Hall. A small handful of leaves were bound into sets of the Thoreau Manuscript Edition, as here, but this edition much more commonly contains leaves from other works. William L. Howarth, *The Literary Manuscripts of Henry David Thoreau* (1974), located 18 *Walden* leaves in permanent institutional collections. The present leaf is newly rediscovered.

This manuscript passage is from chapter three, "Reading," in which Thoreau delineates the vital importance of deliberative reading: "Books must be read as deliberately and reservedly as they were written" (line one). He specifies the superiority of the written over the spoken word in an argument which is timeless. While Thoreau's comparison is between books and the rhetoric of the classical forum, there are clear parallels to both the bombast of newspapermen in his own time and the rhetoric of chat shows and social media in our own time.

It reads in part: "However much we may admire the orator's occasional bursts of eloquence I think that the noblest written words are commonly as far behind or above the fleeting spoken language, as the firmament with its star is behind the clouds. There are the stars, and they who can may read them. The astronomers forever comment on and observe them. They are not exhortations like our daily colloquies and vaporous breath. What is called eloquence in the forum is commonly found to be rhetoric in the study. The orator yields to the inspiration of a transient occasion & speaks to the mob before him, that is to those who can hear him, but the writer, whose more equable life is his occasion, who would be distracted by the event & the crowd, speaks to the intellect & heart of mankind—to all in any age who can understand him." Full transcription available on request. The manuscript aligns closely to the published version, but a few lines about the mother tongue of oratory versus the father tongue of writing are not yet present in this draft.

\$30,000-50,000

To His Excellency the Right Hon^{ble} John Earl of Dunmore his Majesty's Deputy & Governour General of the Colony and Dominion of Virginia and Vice Admiral of the same and to the Hon^{ble} the Council.

The Memorial of
George Washington Col^l: of the first Virginia Regiment in behalf of
himself and others.
Most humbly sheweth -

That it being judg'd proper to raise Troops, and erect a Fort at the Confluence of the Rivers Ohio & Monongahela, the Deputy Governour of Virginia the Hon^{ble} Robert Dinwiddie Esq^r with the advice and consent of the Council, considering the numberless hardships that a winter & a winter in an uninhabited and almost barren Country, as well as the necessary supplies an Army require, (which are unavoidably to be met by the Officers, to a very considerable expense in the Article of Carriage only) and also to engage on such an emergency to deliver more cheerfully to enlist; on the 19th day of Feb^r 1764 did give a Proclamation whereby over and above their pay 200,000 ac of Land on the East side of the River Ohio (One hundred thousand of which he was contiguous to the Fort, and called Fort Pitt, and the other 100,000 ac on the West side of the River Ohio) were promised to be allotted to the Officers & Soldiers who should then enter the Service, in proportion to their Rank and Merit; to be laid off & granted to them immediately after the performance of the said intended Service; and to be sold and conveyed to them without paying any Right, & also free from the payment of Duties for the term of six years, to be computed from the date of their respective Grants.

That your Memorialists composed a part of the Regiment then raised, and continued on the Service till the Peace of 1763, and were entirely disposed of that Country, and presume to say, their behaviour ~~was~~ was always approved, not only by the General Officers of this Colony, but by the several General Officers of His Majesty's Regular Force, under whom they had the honor to serve, notwithstanding they were only provided for from time to time, and no fund established for the support of the Officers, after their Service ceased to be necessary, though they still always acknowledge with gratitude the favorable disposition of the Country toward them - This however being the compact, and which they embarked upon, and further to be

~~your Memorialists further beg leave to add~~ That after the Treaty with the Indians held at Fort Stanwix in the year 1768 and the entire Cession of the Land Eastward of the Ohio to His Majesty by those Tribes, his late Excellency the Right Hon^{ble} Lord Botolph in Council was pleased to recognize your Memorialists claim to the said 200,000 acres of Land, and being fully satisfied of the Equity & Legality of their Title, he was pleased by and with the advice and consent of the Council on the 19th day of Dec^r 1769 to Order and direct that they should have the same laid off to them within ^{the next} five years in any number of Surveys not exceeding 20 which at that time was thought sufficient to comprehend the 9/10th of such Lands, and was pleased moreover to advise, as a means of expediting this business, that the President and Masters of the College should be applied to requesting them to nominate & appoint a particular Surveyor for this purpose, which being accordingly done, and the Work undertaken your Memorialists ~~are~~ are persuaded that it is impossible for them from any thing they know, or believe at this time, to get the 9/10th of 200,000 acres in three times the number of Surveys above mentioned, without including

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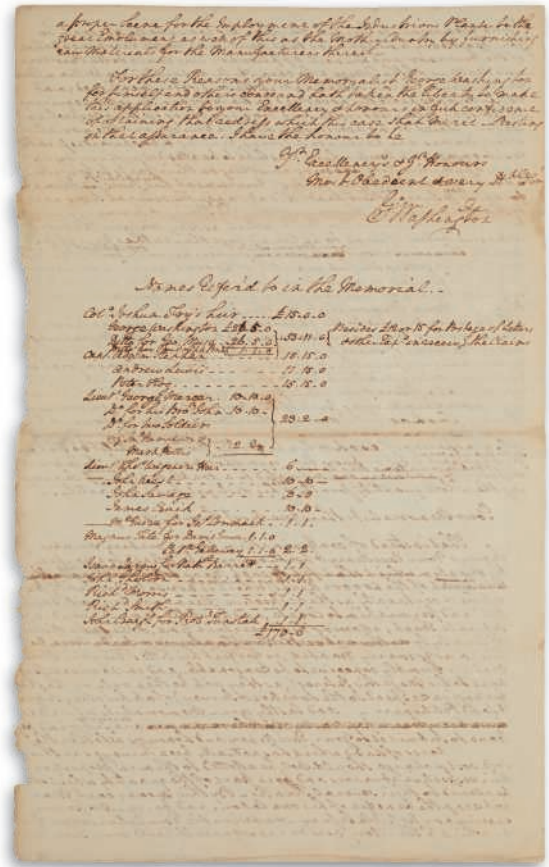
WASHINGTON, George (1732-1799). Autograph draft manuscript signed ("Go: Washington" in two places, "George Washington" in text), a draft petition headed "Memorial of Col. Washington of the 1st Virginia on behalf of himself and others," to John Murray, 4th Earl of Dunmore (1732-1809), last royal Governor of Virginia, containing many revisions, additions and cross-outs, n.p., n.d. [1-6 Nov. 1771].

Five pages on three sheets, 378 x 235mm. (Two sheets slightly frayed at one edge, catching a few letters of text. Otherwise in excellent condition, with a few minor mends.)

A frustrated Washington petitions the Crown for his just reward for French & Indian War Service. This lengthy petition in Washington's hand documents a crucial episode in his journey from loyal British army officer to American revolutionary. In 1754, then royal governor Dinwiddie issued a proclamation, pledging all Virginia recruits a share of 200,000 acres of land in the Ohio Valley. Seventeen years later Washington had still not gotten his land, and he was amazed and enraged when the new governor Dunmore rejected this petition to speed up the process.

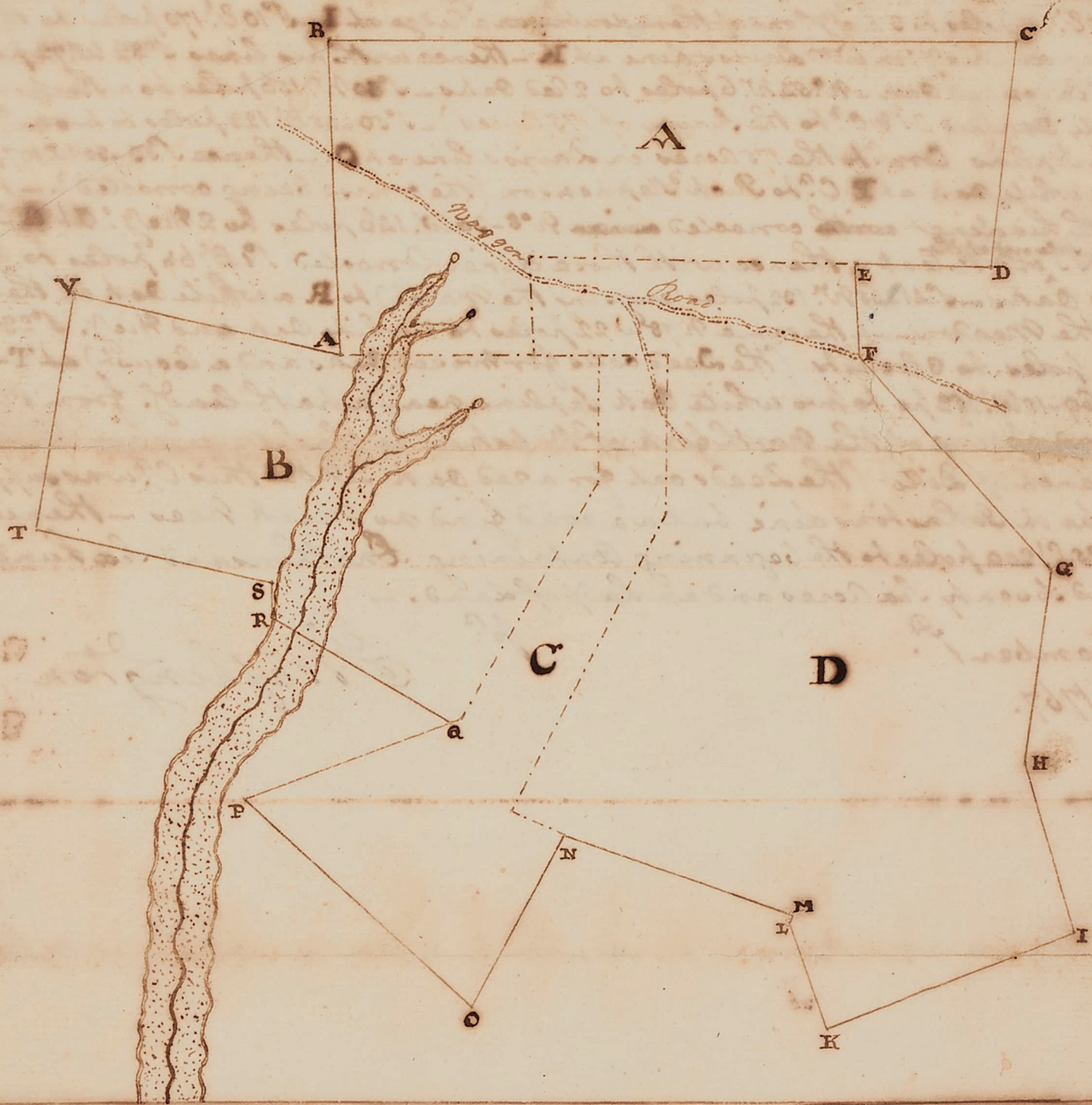
Not until the peace with France in 1763, and then the Treaty of Fort Stanwix in 1768, did Dinwiddie's bounty at last become a reality. But, as Washington here complains to Dunmore, the terms of the proclamation were highly impractical. It called for no more than 20 surveys to allocate the land among the men within five years' time. This would result, Washington argues, in hasty surveys and some men getting stuck with "Cragged Hills and Inhospitable Val[ley]s...as to render the Grant which was intended as a reward for the most laborious, and least desirable Service that any Troops ever engaged in of little or no Value." Ten surveys performed by William Crawford as of November 1771 had encompassed just 61,796 acres. They would never get the remaining 139,000 acres accurately surveyed in just ten more tries. Washington asked that "each individual" be permitted "to Locate his own Land; Spots may be found sufficient to answer each Man's purpose, and a desirable emulation set on foot by which means the country will be explored and settled and in all human probability our Barrier strengthened beyond anything that otherwise could be hoped for." To his astonishment, the governor and his council rejected this reasonable request.

But it was not just the cost and inconvenience caused by the Crown's plan that rankle. Washington sees a calculated insult in the British refusal to treat the American soldiers with appropriate respect. Again and again he reverts to the point that the soldiers will "be run to double the expence of other People to obtain these Lands" (by having to pay for additional surveys out of pocket); and "that which was intended as an Incouragement, & offered as a Bounty" will "come with more difficulty and at great[er] expence than any other Individual of the Community is Subject to." His alternative plan he describes as "reasonable, and in no wise repugnant to his Majesty's Interest, as they will be then only on the same footing...of all his other Subjects & Land Petitioner's." The day after Dunmore's action, he vented in a letter that he thought the rejection was due to "lukewarmness in those from whom we seek redress" (GW to G. Mercer, 7 Nov. 1771, Abbot, *The Papers of George Washington*, 8:541-544).



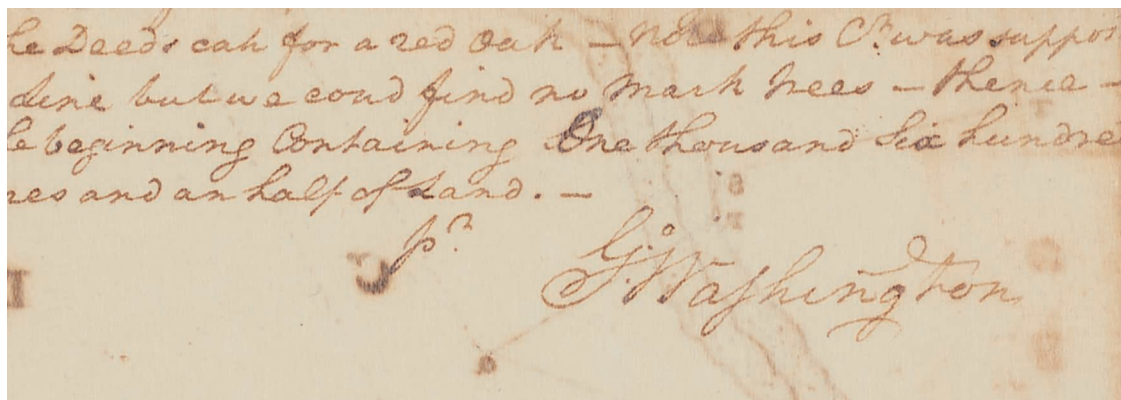
The following year, in November 1772, Washington finally got what he wanted. He convinced the Council to apportion certain select tracts for himself and a group of other officers—men who had borne the cost and hassle of the surveying done thus far. The remainder of the claimants would then subdivide the existing surveyed land amongst themselves. He met with his old regiment in Fredericksburg and pledged that if they felt he was acting unjustly, then he would surrender his entire claim. He was frank with his men: he was asking for special treatment, "which if considered as an indulgence, it is an indulgence I conceive myself in some degree entitled to, as I have already experienced much trouble, and felt many expenses peculiar to myself" (quoted in Freeman, 3:305). They approved his actions. Washington recommended that the soldiers coordinate with each other to pursue their remaining claims, but he made it clear he was finished with the matter. He had gotten what he wanted, but he never forgot the insult and disrespect leveled at him by haughty British authorities, who showed such grudging gratitude in return for having risked his life for King and country.

\$60,000-80,000



	Acres.	ac ^r . R. P.
A. Purchase from M ^r Kay, out of Worthington for. 435 but measures 422.1-14	435	422.1-14
B. Part of Pitts's Patent, purchas'd of Jos ^t Flite. for 320 measures 368.0.40	320	368.0.40
C. Pitts's Entry - Survey'd for Maj ^r L ^d Washington ... 175 ... Ditto ... 192.3.22	175	192.3.22
D. a Survey of Maj ^r Lawr ^d Washington's for. 613 ... Ditto ... 691.0.9	613	691.0.9
Total amount of the 4 parcels of Land ... 1543 ... Ditto ... 1676.2.5	1543	1676.2.5

The Including Survey of the above four Tracts or parcels of Land is made to begin at (A) a large white Oak near the Marsh Corner of Worthington's old Patent Pitts's Patent, and the land of M^r Rob^t Johns also to M^r Kay's purchase out of Worthington, and extend thence with M^r Kay's



detail

171

WASHINGTON, George (1732-1799). Autograph document signed ("G. Washington") A LAND SURVEY WITH AN ELABORATE PLAT DRAWING, recording four frontier tracts owned by Major Lawrence Washington, his half-brother. [Virginia], 1 December 1767.

Two pages, folio (329 x 204mm), integral blank with endorsement (by Corbin Washington?): "An Including survey of all the Lands left me in Frederick [County. Virginia], by my brother Lawrence Washington, done by George Washington Esqr...." Professionally strengthened along two folds, but otherwise in excellent condition, the ink strong and clear.

An elaborate survey by Washington of several adjoining parcels of land owned by his half-brother, Lawrence Washington (c. 1718-1752), who named George the residual heir to the Mount Vernon plantation and lands. As a young man, Washington had inherited his father's surveying instruments and honed his skills by assisting a local surveyor who laid out the town of Alexandria. On 20 January 1747, after swearing allegiance to the King, he was granted a commission from William & Mary College as Culpepper County Surveyor. In that capacity, over the next several years, he prepared a number of surveys of wilderness land on Virginia's western frontiers. Surveys were usually paid for in tobacco, and as Freeman relates, "surveying not only had interest and yielded a profit but it also offered excellent training. A good Surveyor had to be accurate and thorough: as George wanted to excel in surveying and in everything else he undertook, he painstakingly gave neatness and finish to surveys he made with the fullest care he knew how to display" (Freeman, *George Washington*, 1:198). Washington's knowledge of surveying would be useful throughout his life, especially as part of his 45-year effort to expand his Mount Vernon estate.

The care and precision of the future President's surveys is evident in this fine example. The top half of the first page consists of a detailed plat drawing by Washington (7½ x 8 in), with a four-letter key — "A", "B", "C", "D" — to distinguish the four separate tracts surveyed jointly. Specific landmarks are labeled (in clockwise order) as small "a" to "v". The plat drawing is framed in thick and thin ink rules, and a marsh and the course of an old "waggon road" (quite possibly an Indian path) are very carefully rendered. The four tracts are surprisingly irregular, particularly the narrow zig-zag tract labeled "C." Beneath, as required by law, Washington carefully notes the landmarks (usually large trees) which define the boundaries of the tracts in question: "The Including survey of the above four Tracts or parcels is made to begin at (A) a large White Oak near the Marsh Corner of [L.] Washington's old patent, Pitts patent, and the Lands of Mr. Robert Johnson...." Adjoining tracts are carefully identified by their owners: Worthington, Stephenson, McKay and Hite. He labels the four tracts belonging to Lawrence Washington and carefully tallies their acreage totaling 1,676 acres.

[With:] Eight bills charged to the Executors of George Washington's estate, 1818-1825, in connection with legal actions on behalf of the estate. Together 8 pages, oblong slips.

\$30,000-50,000

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

172

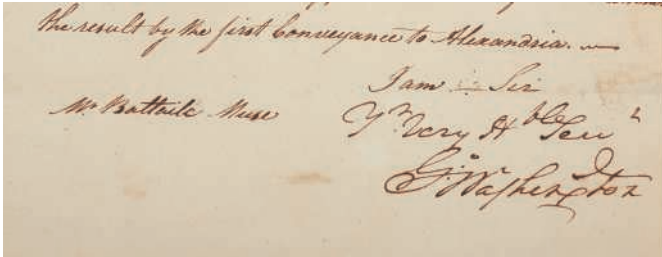
WASHINGTON, George (1732-1799). Letter signed ("G. Washington") to Mr Battaile Muse (1750-1803), Mount Vernon, 28 July 1785.

Three pages, 300 x 185mm, bifolium (marginal chips and tears, some repaired on verso).

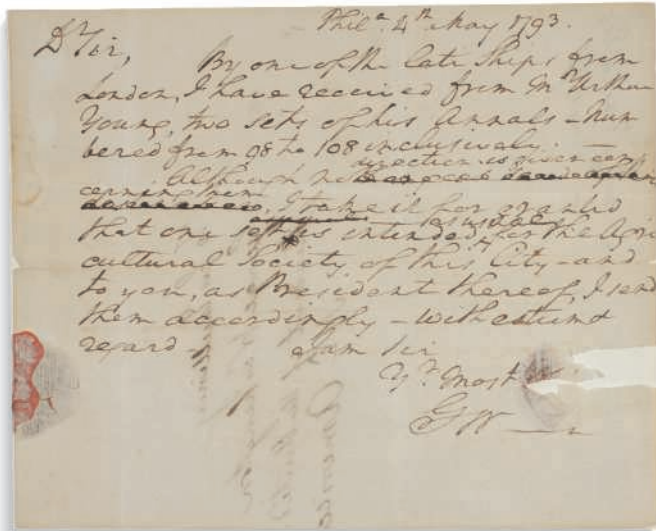
Washington writes to his agent regarding land in Frederick County.

Battaile Muse was the son of Colonel George Muse, who served with Washington in the Virginia Regiment during the Fort Necessity Campaign. Washington enlisted the younger Muse in November 1784 as his agent for land in Berkeley, Frederick, Fauquier, and Loudoun counties. By his own admission, Washington's knowledge of the status of his tenants was meager and rents were in arrears. Muse would serve as his land agent until 1791. Published in Fitzpatrick, *Writings*, 28:212. *Provenance*: John Gribbel (his sale, Parke-Bernet, 30 October - 1 November 1940, lot 775).

\$6,000-8,000



detail



173

WASHINGTON, George (1732-1799). Autograph letter signed ("GW") as President to Samuel Powel (1738-1793), Philadelphia, 4 May 1793.

One page, 190 x 152mm, remnant of red wax seal on verso (tear at left margin; backed with cardstock).

Washington the farmer. The President promises to forward Arthur Young's *Annals of Agriculture and Other Useful Arts* to the Philadelphia Society for Promoting Agriculture. The end of the War of Independence spurred an interest in agricultural reform and in 1785, the Society - the first organization of its kind - was founded by 23 prominent planters. Washington, a keen agriculturist in his own right, was elected as an honorary member, and Samuel Powel as its president. Powel served as the mayor of Philadelphia in 1775-1776 and 1789-1790, and Young was an English agricultural writer. Published in Fitzpatrick, *Writings*, 32:441.

\$8,000-12,000

174

WASHINGTON, George (1732-1799). Document signed ("G. Washington"), n.p., 25 July 1774.

Two pages, 102 x 55mm (light soiling with small loss at lower margin). Framed with portrait.

Washington pays one hundred fifteen shillings to Captain William Crawford (1722-1782). Crawford and Washington met in 1749 and struck up a friendship that lasted over thirty years. The two men shared a great deal in common, and Crawford looked up to Washington as a friend and benefactor. In 1770, he accompanied Washington down the Ohio River to scout property for French and Indian War veterans who had been promised land for their service. They did not meet again until 1776, and in 1782, whilst leading an expedition against the British and their Shawnee and Delaware allies in present-day northwestern Ohio, Crawford was tortured and executed at the hands of native captors.

\$5,000-7,000



PROPERTY OF A GENTLEMAN

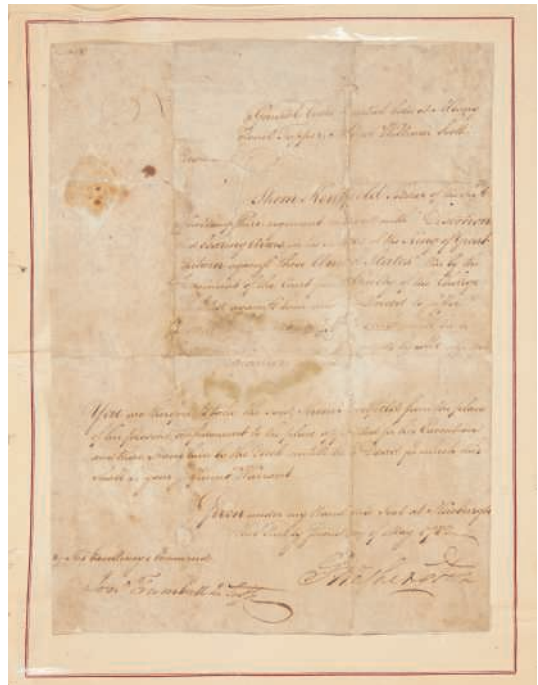
175

WASHINGTON, George (1732-1799). Document signed ("G. Washington"), Newburgh, 22 May 1782.

One page, 290 x 215mm (laminated on recto; soiling and tears, with small loss at upper edge).

Washington orders the execution of a traitorous New Hampshire soldier. Following a General Court Martial in Albany earlier that month, Shem Kentfield was found guilty of "desertion and bearing Arms in the service of the King of Great Britain" and sentenced "to suffer Death by Hanging by the Neck untill he is dead." Published in Fitzpatrick, *Writings*, 24:279. Provenance: American Art Association, 21 and 22 January 1926, lot 303.

\$5,000-7,000





DRESDEN

**THE 20TH
CENTURY
LOTS 176-223**





ANOTHER PROPERTY

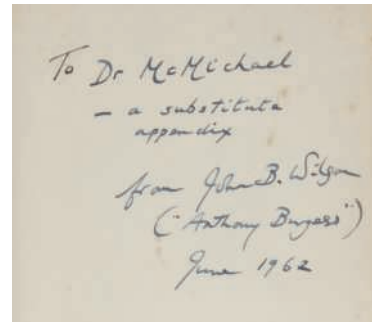
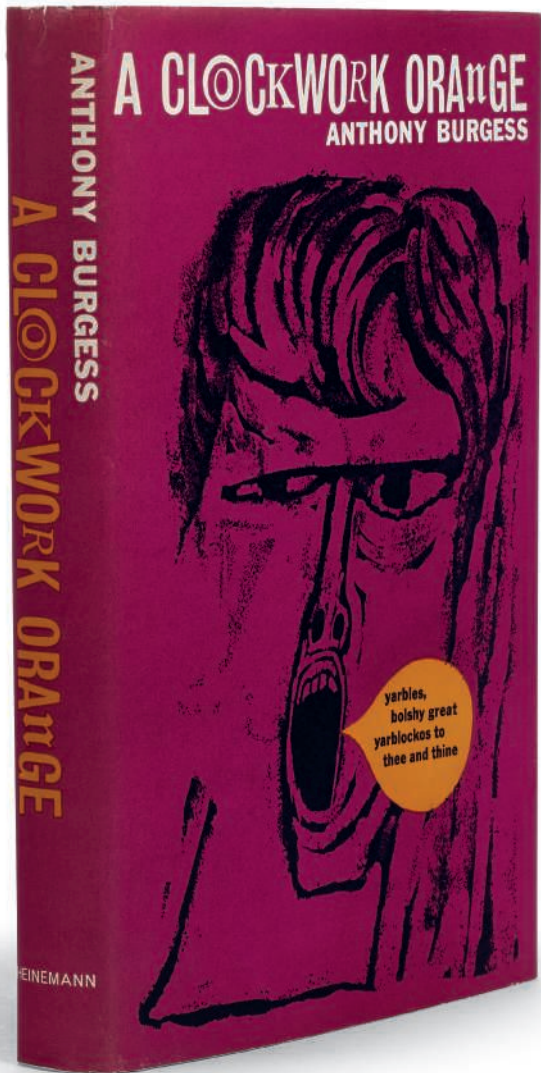
176

BEMELMANS, Ludwig (1898-1962). Miss Clavel, Madeline and pupils on the streets of Paris, original gouache, watercolor and ink drawing, signed ("Bemelmans") lower right [late 1950s or early 1960s].

Twelve Little Girls in Two Straight Lines: a charming and large scene of Paris in springtime featuring Miss Clavel, Madeline, and her other charges. This drawing, apparently unpublished, is quintessential Bemelmans. It features his most beloved characters in a setting full of Parisian detail, e.g. an iron street lamp, another nun in cornette, and flowering trees. A view of Saint-Germain-des-Prés locates this scene in the 6th arrondissement, a neighborhood renowned for its cafes such as Les Deux Magots of Lost Generation fame.

596 x 435mm (sight size), gouache, watercolor and ink on tan paper. Matted, glazed and framed. *Provenance:* Hammer Galleries (inkstamp preserved on frame verso).

\$22,000-30,000



PROPERTY OF A PRIVATE COLLECTOR

177

BURGESS, Anthony (1917-1993). *A Clockwork Orange*. London: Heinemann, 1962.

A presentation copy of a classic of post-war British literature, the first edition, first issue; inscribed near the time of publication by the author under his legal name: "To Dr McMichael—a substitute appendix from John B. Wilson June 1962." John McMichael had treated Burgess's wife after a suicide attempt, and the author would later dedicate his 1966 novel *Tremor of Intent* to him. Burgess's dystopian novel, which coined the term "ultra-violence," was judged by the Modern Library as one of the 100 best English novels of the 20th century, and was adapted as a now-classic film by Stanley Kubrick. Its radical exploration of language, violence, and government coercion have earned it a place on banned book lists for over 50 years. Presentation copies are rare; ABPC and RBH record only 4 others sold in the last twenty years, and these are mostly signed later.

Octavo (197 x 130mm). Original black cloth; dust-jacket by Barry Tengrove (two small closed tears to head of spine panel); in custom box. *Provenance:* Dr John McMichael (presentation inscription).

\$7,000-9,000

PROPERTY OF A GENTLEMAN

178

AUTOGRAPHS – A group of 38 items, including BUCK, Pearl S. (1892-1973). TLS, 23 November 1940. – CARUSO, Enrico (1873-1921). ALS, 25 November 1909. – DICKENS, Charles (1812-1870). ALS, 15 November 1859; ALS, 15 November 1859; autograph envelope. – GABRILOWITSCH, Ossip (1878-1936). TLS, 4 December 1925. – JOSEPHINE, Empress of France (1763-1814). Letter signed, "12 Ventôse, An XIII." – NAPOLEON I (1769-1821). Letter signed, 29 August 1813, recounting General Vandamme's victory over Prince Württemberg. – RACHMANINOFF, Sergei (1873-1943). Signature. – SHAW, George Bernard (1856-1950). ALS, 26 March 1923. [With:] additional signed photos, documents, and clipped signatures from Walter Huston, Jim Katcavage, Napoleon II, Joseph Lincoln, Josef Hofmann, and Lucrezia Bori. Numerous pieces laminated on album pages.

\$1,500-2,000

ANOTHER PROPERTY

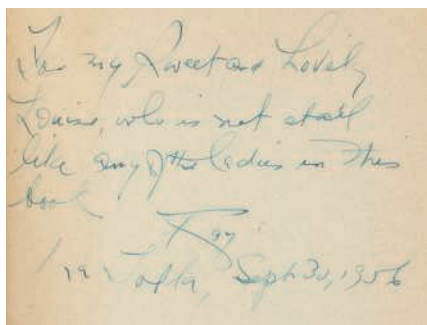
179

CASTRO, Fidel (1926-2016). Photograph signed ("Fidel Castro"), Havana, 8 January 1959.

203 x 251mm (abrasions and loss to emulsion at extreme corners, staple marks at left margin).

A superb image of Fidel Castro, signed only days after his triumphant arrival in Havana. Castro signs an image of himself looking out at Pico Turquino in the Sierra Maestra Mountains, where he began his resistance years before, wearing his black "26 Julio" armband.

\$5,000-7,000



PROPERTY OF A PRIVATE COLLECTOR

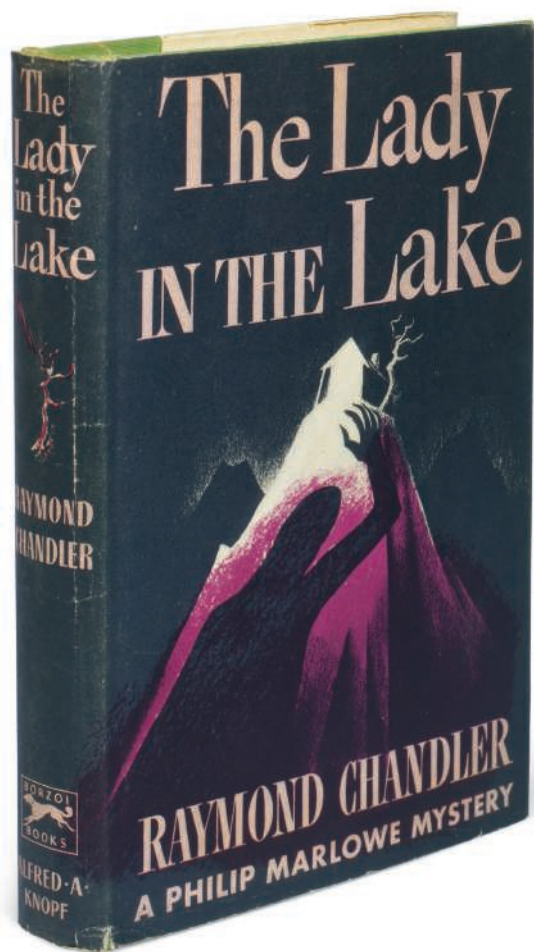
180

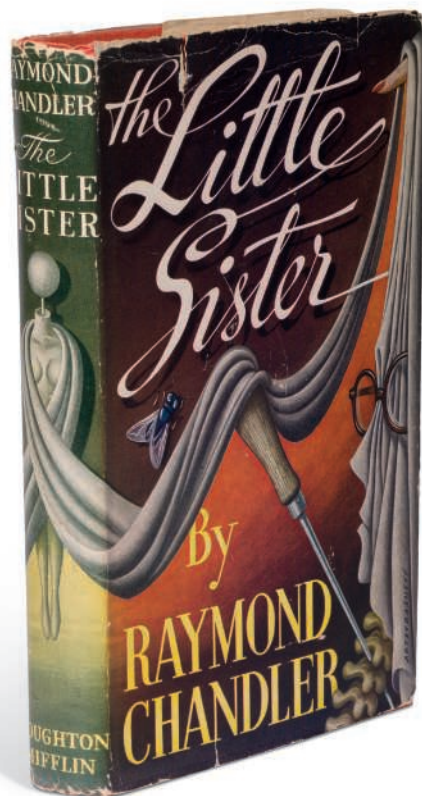
CHANDLER, Raymond (1888-1959). *The Lady in the Lake*. New York: Alfred A. Knopf, 1943.

A presentation copy of the first edition, in dust jacket, inscribed by Chandler: "for my sweet and lovely Louise, who is not at all like any of the ladies in this book. / Ray / La Jolla, Sept 30, 1956." The recipient may be Louise Loughner, an admirer from San Francisco with whom Chandler struck up a steamy epistolary romance in 1955-56 after his suicide attempt (they only met in person once). The novel, set in a fictional version of the resort town of Big Bear, California, is the fourth in the Philip Marlowe series and a quintessential example of Chandler's witty, tough-minded style. Brucoli A4.1.a.

Octavo (190 x 128mm). Original green cloth; original dust jacket (minor edgewear and faint staining); slipcase. *Provenance:* Louise [Loughner] (presentation inscription).

\$12,000-18,000





181

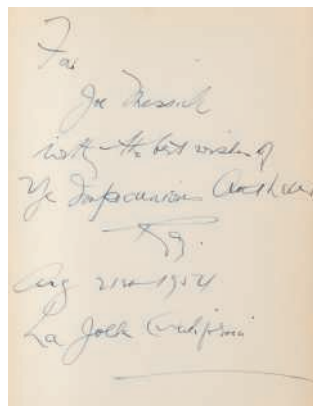
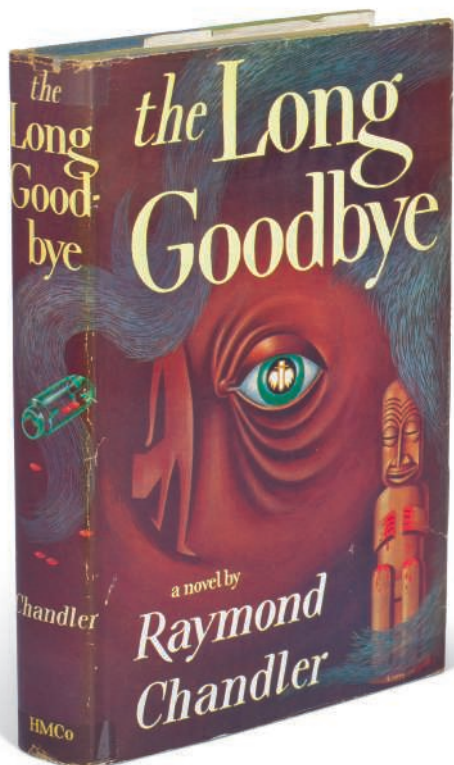
CHANDLER, Raymond (1888-1959). *The Little Sister*. Boston: Houghton Mifflin, 1949.

A presentation copy of the first edition, in dust jacket, inscribed to the CBS

executive who brought Philip Marlowe to radio and television: "For Harry Ackerman / with good wishes / Raymond Chandler, Sept. 7, 1949." This fifth novel in the Philip Marlowe series is set in Los Angeles among the shady characters of old Hollywood. Ackerman's radio adaptation of the Marlowe novels ran from 1949-1950. Brucoli A8.2.a.

Octavo (205 x 132mm). Original orange cloth; original dust jacket (some creasing and small tears to top edge and folds, rubbing and minor loss at spine head); custom decorated box. *Provenance:* Harry Ackerman (CBS producer; presentation inscription).

\$7,000-9,000



182

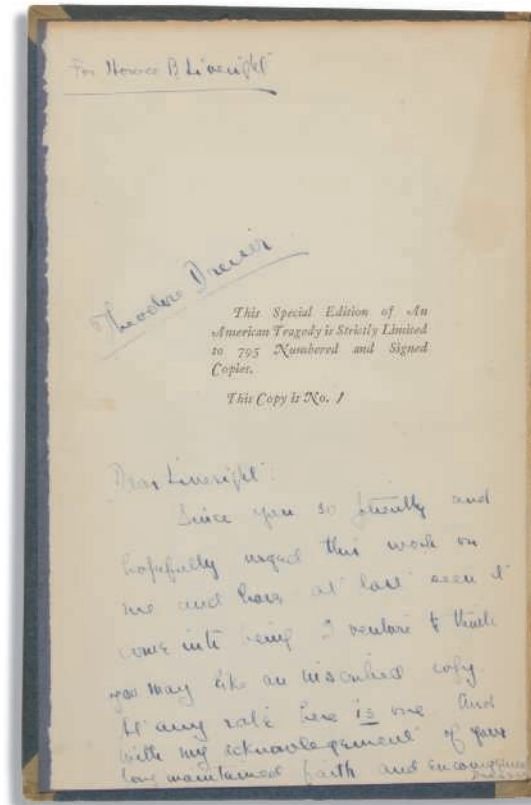
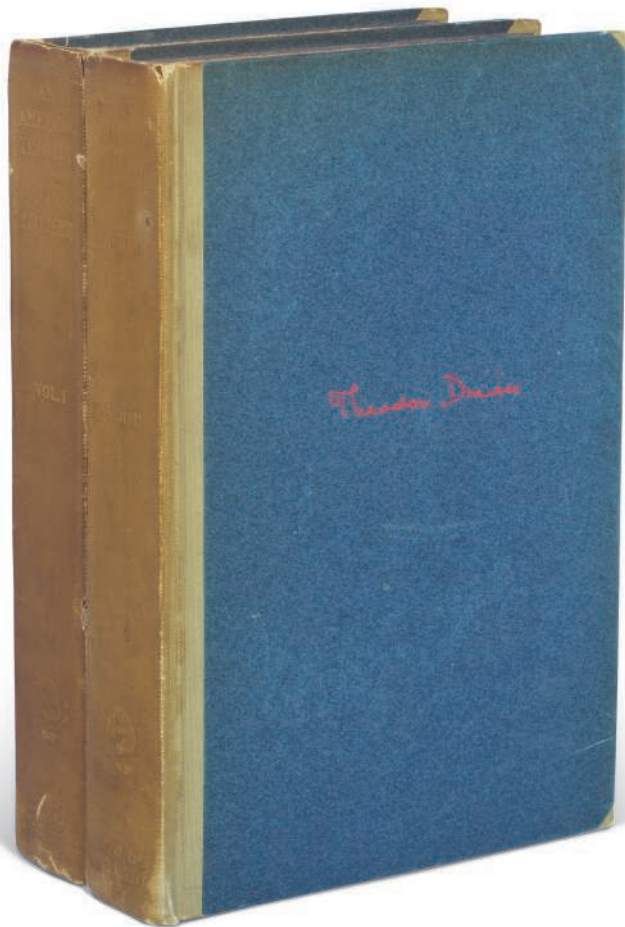
CHANDLER, Raymond (1888-1959). *The Long Goodbye*. Boston: Houghton Mifflin, 1954.

A presentation copy of the first American edition—"if this is not literature, what

is?" (Burgess). Inscribed by Chandler: "For Joe Messick with best wishes of Ye Impecunious Author, Ray. Aug 21st, 1954, La Jolla, California." The last great novel of Chandler's career, it won the Edgar for Best Novel and is still regarded as the most penetrating of the Philip Marlowe novels. Joe Messick was the husband of Chandler's faithful secretary and caretaker Juanita Messick, who typed up the final draft from the author's half sheets. RBH and ABPC record only two other inscribed copies of this edition. Brucoli A10.2.a; Burgess 99.

Octavo (206 x 136mm). Original blue and green cloth; dust jacket (chipping at flap folds, with large closed tear to rear flap, old tape remains reinforcing corners); in custom case. *Provenance:* Joe Messick (presentation inscription) – Maurice Neville (his sale, Sotheby's New York, 16 November 2005, lot 490 for \$15,600).

\$7,000-9,000



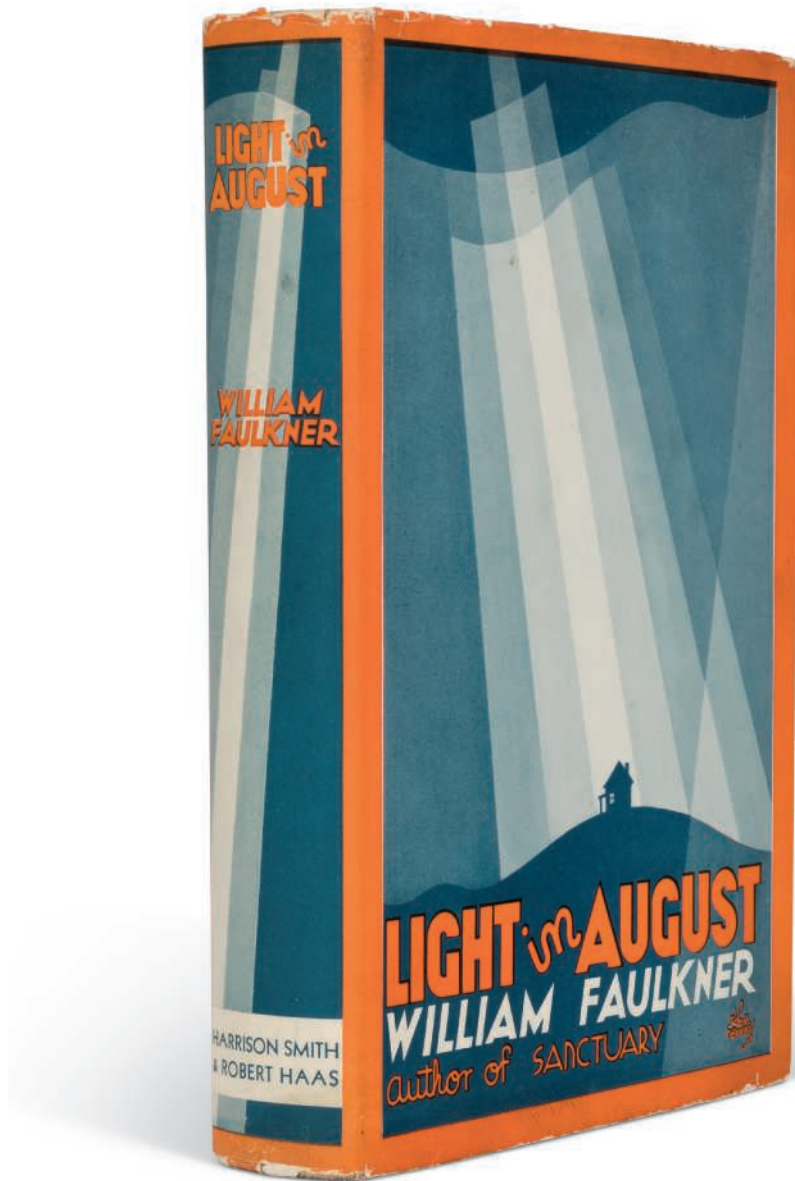
183

DREISER, Theodore (1871-1945). *An American Tragedy*. New York: Boni and Liveright, 1925.

A presentation copy to his publisher and literary champion, Horace Liveright, of Dreiser's first commercial success—copy no. 1 of the deluxe issue. Known for taking risks on literary long-shots, Liveright published and marketed *An American Tragedy* to great success. Dreiser's grateful inscription reads: "Dear Liveright, since you so patiently and hopefully urged this work on me and have at last seen it come into being I venture to think you may like an inscribed copy. At any rate, here is one. And with my acknowledgement of your long maintained faith and encouragement." Horace's name appears on later issues of the first edition. McDonald 18; Orton 34.

Two volumes, octavo (222 x 144mm). Original half cloth over paper boards, largely unopened (hinges tender and spines lightly sunned); in custom box. *Provenance*: Horace Liveright (1883-1933, publisher; presentation inscription).

\$10,000-15,000



184

FAULKNER, William (1897-1962). *Light in August*. New York: Harrison Smith & Robert Haas, 1932.

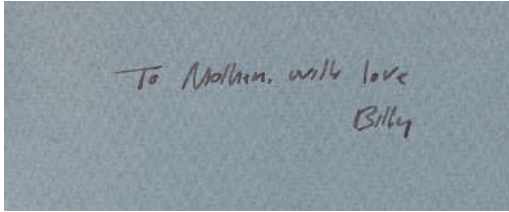
The first edition of one of Faulkner's greatest novels, meaningfully inscribed to a close childhood friend: "For Myrtle Ramey / Oxford Miss 30 May 1934 / William Faulkner."

Faulkner had few grade school friends, but Myrtle Ramey was certainly one of them. They met in third grade, and though she was a fragile girl who was only permitted to attend school part-time, Faulkner met her delicate nature with kindness and compassion. They shared a love of literature, and beginning with *The Marble Faun* in 1924, she was one of a very select few to whom he sent

copies of his books. Perhaps tellingly, despite Ramey's marriage in 1926, the majority of his inscriptions persisted in using her maiden name. *Light in August* has taken its place as not only one of Faulkner's masterpieces but one of the great novels of the 20th century. Indeed, the "fine galloping language" that "begins to swim smooth and swift and peaceful" that he ascribes to a main character's beloved volume of Tennyson's poetry also describes his own writing. Massey 103.

Octavo (202 x 135mm). Original cloth stamped in orange and blue, top edge orange (light offsetting from jacket flap to front endpaper); orange and blue printed dust-jacket (very light wear along top edge); remnants of glassine; in a custom quarter morocco slipcase. *Provenance*: Myrtle Ramey (inscription) – Louis Daniel Brodsky – Christie's New York, 2 December 2005, lot 69, \$31,200).

\$25,000-35,000



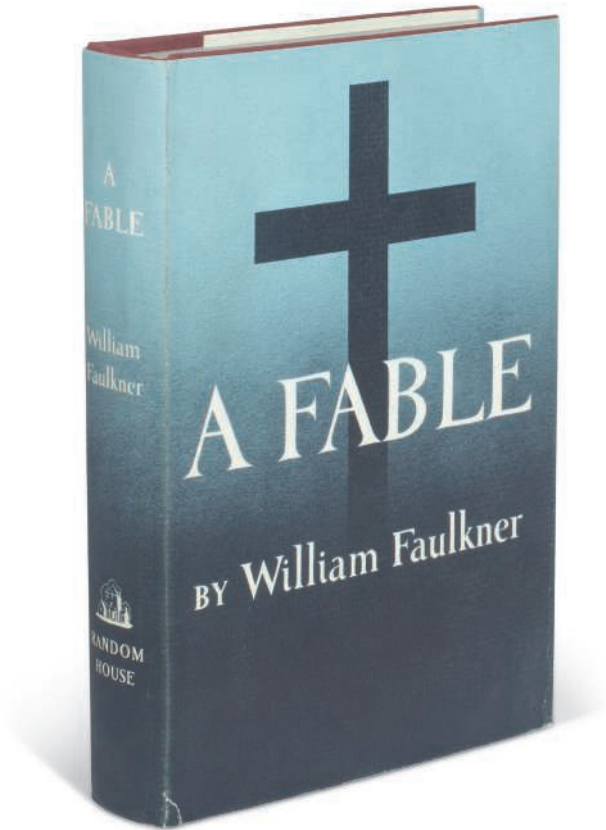
185

FAULKNER, William (1897-1962). *A Fable*. New York: Random House, 1954.

"The best work of my life": a presentation copy of the first edition, inscribed, "To Mother with love / Billy." Additionally signed on the title page and dated about two months prior to publication: "William Faulkner Oxford Miss 10 June 1954." While the previous decade had found Faulkner mostly out-of-print, the 1946 publication of Malcolm Cowley's *The Portable Faulkner* introduced his work to a whole new readership and brought the critical and popular acclaim that had eluded him. Although *A Fable* was received with mixed reviews, Faulkner considered it his masterpiece, and it won him his first Pulitzer Prize (he would win a second for *The Reivers* in 1963). He wrote in 1953, "Am just finishing what I think is the best work of my life and maybe of my time, a book, novel, fable" (Blotner 576). Here, he presents his great accomplishment to his mother, underscoring the depth of their relationship. Maud Butler Faulkner (1871-1960) by all accounts favored William, the eldest of her four sons, fostering his love of literature when he was young and nurturing his talent throughout his life. She was intensely devoted to him, and provided emotionally while he attempted to provide financially – though in most cases she declined his help. Massey 38.

Octavo (201 x 103mm). Original maroon cloth, dust jacket (short closed tear at heel of spine panel, minor wear); in a custom quarter-morocco slipcase. *Provenance*: Maud Faulkner (1871-1960; inscription).

\$15,000-25,000



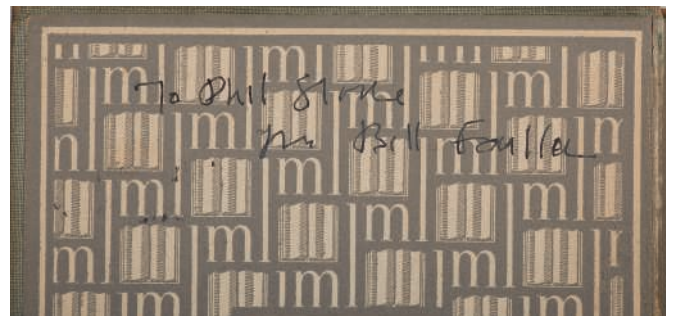
186

FAULKNER, William (1897-1962). *The Sound and the Fury & As I Lay Dying*. New York: The Modern Library, 1946.

A presentation copy inscribed to his longtime friend: "To Phil Stone from Bill Faulkner." Phil Stone (1893-1967) and William Faulkner both hailed from Oxford, Mississippi, where they met during the summer of 1914. Stone, a law student, quickly became the younger man's close friend and confidant; older by four years and outgoing, he was "uniquely fitted to serve as William Faulkner's friend and mentor. He was a compulsive talker, a man who loved to teach and tell stories. Moved by impulses toward literary creation but lacking the drive to carry them through to fruition, he could satisfy them only vicariously. He would later say of himself, 'I'm like an elaborate, intricate piece of machinery which doesn't quite work'" (Blotner 44). As they grew older, Stone encouraged his friend's literary interests: his secretaries typed Faulkner's early work and he personally paid for the fine press publication of *The Marble Faun*, Faulkner's first book. In turn, Faulkner would dedicate the three books of the Snopes Trilogy to Stone, and base characters on both Stone and his family. The lawyer Gavin Stevens, a major character in *Intruder in the Dust* and *Knight's Gambit*, was based upon him. The present copy is from the first Modern Library edition.

Octavo (176 x 115). Original cloth (some soiling); dust jacket (lower cover panel separated, some wear to extremities); in a custom slipcase. *Provenance*: Philip Avery Stone (1893-1967; inscription).

\$5,000-8,000





ANOTHER PROPERTY

187

FISCHER, Robert (1943-2008). An archive featuring an autograph letter signed ("Bobby") to Regina Pustan, Brooklyn, 12 October 1965. – Autograph score sheet, 2 March 1956. Fischer versus Jenkins. – Photo document, New York City Parks Department Tennis Permit, 1957. – Together with three period photographs of Fischer, c.1956-57; Deutsche Post telegram from Regina Pustan to Fischer, 23 September 1965; and 14 carbon autograph score sheets, February 1956 and December 1959.

Letter, two pages, 150 x 230mm; score sheets, 14 pp., various sizes, average 140 x 280, ten on Manhattan Chess Club letterhead (staining to two carbons).

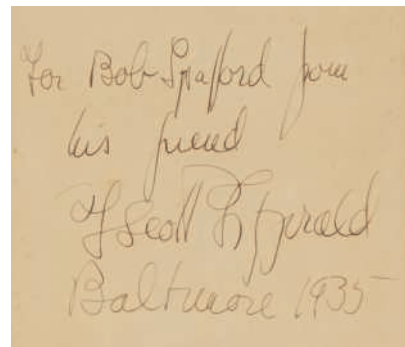
An archive documenting pivotal years in Bobby Fischer's

career. The young prodigy joined the Manhattan Chess Club in the summer of 1955 at age 12, and over the next year his game quickly transformed. His notoriety began with stunning performances at the

U.S. Junior Chess championship in July 1956 and the Rosenwald Memorial tournament in October, in which Fischer beat Donald Byrne – one of the strongest American players of the decade – in what has been called the "Game of the Century." The archive includes scoresheets from three 1956 matches that predate those early triumphs. The balance are from December 1959 and include matches against Byrne, Bisguier, and others.

Fischer's 1965 letter to his mother (who by this time was married to her second husband, Cyril Pustan, and visiting East Germany) describes his successful performance in the José Capablanca Memorial Tournament in Havana, Cuba. "The tournament was very exciting at the very end," he writes. It was "neck n' neck going into the last round...I tied for second." He further recounts the heavy press coverage, which resulted from the fact that the U.S. State Department had denied him permission to travel to the club, so he participated via telex from the Marshall Chess Club in New York. *Provenance:* Regina (Fischer) Pustan – Joan Fischer (by descent to) – Russell Targ.

\$4,000-6,000



PROPERTY OF A PRIVATE COLLECTOR

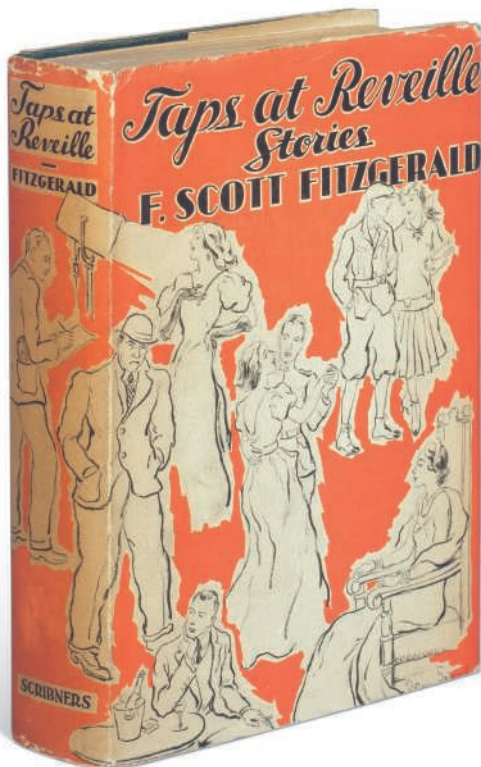
188

FITZGERALD, F. Scott (1896-1940). *Taps at Reveille*. New York: Charles Scribner's Sons, 1935.

A presentation copy of the first edition, first state—with the author's own corrections. Pages 349-352 are integral and have the misprints corrected by Fitzgerald in red pencil. Inscribed by Fitzgerald: "For Bob Spafford / from his friend / F. Scott Fitzgerald / Baltimore, 1935." Fitzgerald and Spafford had collaborated on a film treatment of "Gracie at Sea" the previous year. This collection of eighteen stories would be the last book published in Fitzgerald's lifetime. Corrected copies are scarce. Brucoli A18.1.a1.

Octavo (188 x 128mm). Original green cloth; dust jacket (light wear and chips to spine caps); in custom box. *Provenance:* Bob Spafford (1913-2000, writer and actor; presentation inscription).

\$15,000-25,000



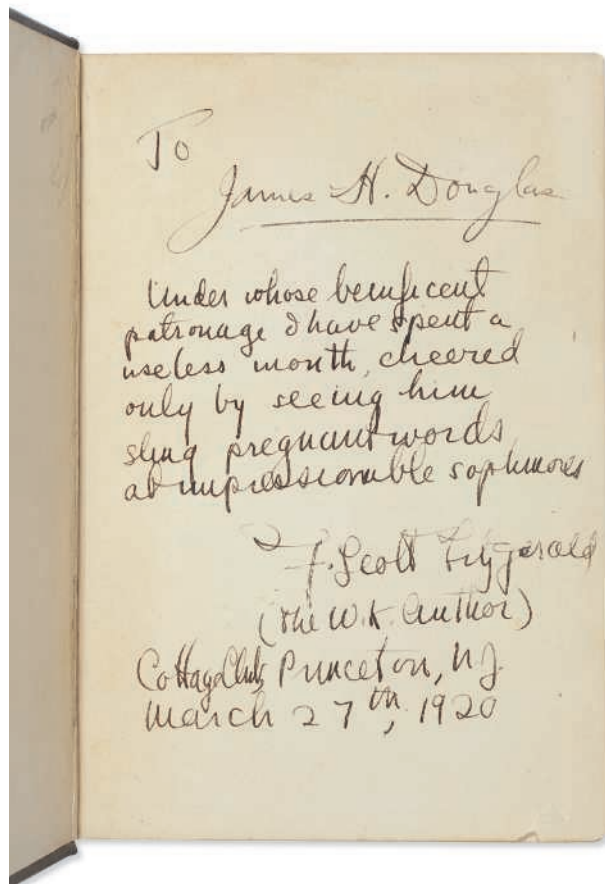
189

FITZGERALD, F. Scott (1896-1940). *This Side of Paradise*. New York: Charles Scribner's Sons, 1920.

A presentation copy of the first edition of his first novel, inscribed by Fitzgerald to James H. Douglas, a fellow member of the Princeton Cottage Club: "Under whose beneficent patronage I have spent a useless month, cheered only by seeing him sling pregnant words at impressionable sophomores. F. Scott Fitzgerald (the W.K. author), Cottage Club, Princeton, N.J. March 27th, 1920." This autobiographical novel set at Princeton was an immediate success, securing Fitzgerald's reputation as the voice of his generation. Fitzgerald had come back to live at Princeton specifically for the release of the novel, the "defiant tone [of which] had the same powerful impact on rebellious postwar youth as Salinger's *Catcher in the Rye* did in 1951, and it became a Bible and guidebook as the Twenties began to roar" (Meyers, p.56). Bruccoli A5.1.a; see Meyers, *Scott Fitzgerald: A Biography*.

Octavo (192 x 126mm). Original blue cloth (hinges neatly strengthened); slipcase. *Provenance*: James H. Douglas (1899-1988, Secretary of the US Air Force; inscription) – Christie's New York, 22 May 1981, lot 108.

\$10,000-15,000



ANOTHER PROPERTY

190

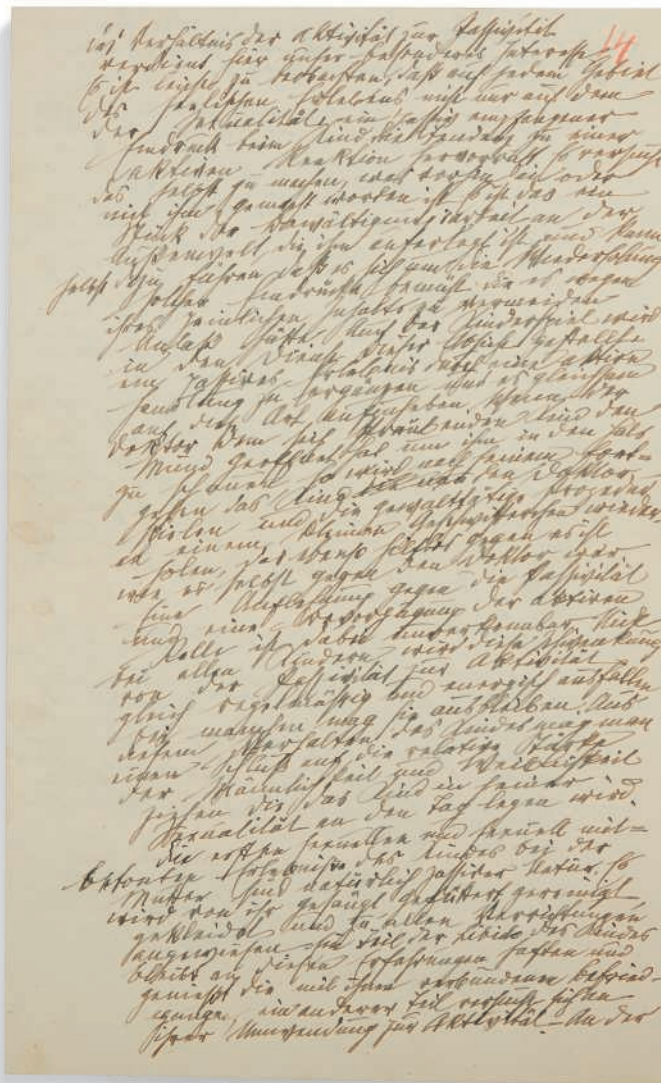
FOUJITA, Léonard Tsuguharu (1886-1968) – JOSEPH, Michael (1897-1958). *A Book of Cats being Twenty Drawings by Foujita*. New York: Covici Friede, 1930.

Foujita's most beloved work, "certainly one of the rarest and most desired books on cats in existence" (Kalda). No. 23 of 500 copies, signed by the artist. Born and educated in Tokyo, Foujita emigrated to Paris where he became a leading member of the French avant-garde; a friend of Picasso and Modigliani, he counted Kiki de Montparnasse among his models. The languid etchings of felines in this work, accompanied by the prose-poetry of Michael Joseph, exemplify the signature hybrid Japanese-European style which earned him great acclaim. Sam Kalda, *Of Cats and Men*, p. 43.

Folio (325 x 250mm). 20 etchings (without the additional suite of etchings; occasional marginal soiling). Original cloth, front cover and spine lettered in silver (spine sunned, light soiling).

\$20,000-30,000





PROPERTY FROM A PRIVATE COLLECTION

191

FREUD, Sigmund (1856-1939). Autograph manuscript. N.p., c.1931.

In German. Two pages, 247 x 400mm, ink with crayon.

Freud on female sexuality. From his 1931 essay "Über die weibliche Sexualität" ("Female Sexuality"), this manuscript comprises the end of section II and beginning of section III. Freud first published "Some Psychological Consequences of the Anatomical Distinction Between the Sexes" in 1925, and its appearance brought discussions of female psychology to the forefront of psychoanalysis throughout Europe. His follow-up would be this piece, which explores the development of female children and their attachment to their mothers. While other contemporary female psychiatrists had previously emphasized the psychic significance of the pre-Oedipal phase, Freud had considered this early attachment of a girl to her mother only insofar as it related to the girl's later attachment to her father. Early Freud theories considered female sexuality obscure, and generally assumed a parallel development between the sexes that was fundamentally phallogocentric. In this essay, however, Freud notes the important work of female analysts including Jeanne Lampl-de Groot, Helene Deutsch, and Ruth Mack Brunswick, and acknowledges the potential importance of the pre-Oedipal phase. Here he delineates the sexual passivity of female children in their early encounters with their mothers and considers how it informs later stages of development. "Über die weibliche Sexualität" was first published in *Internationale Zeitschrift für Psychoanalyse*, 17 (1931), 317, and later gathered in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. The balance of this manuscript is held with the Sigmund Freud Papers in the Manuscript Division at the Library of Congress. Freud manuscripts are rare at auction; according to ABPC, this is the most substantial autograph manuscript for a major work sold since 1989.

\$40,000-60,000



PROPERTY OF A LADY

192

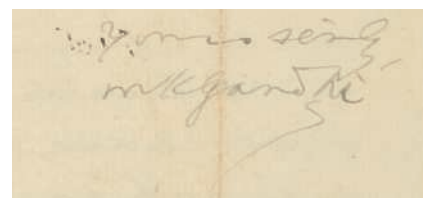
GANDHI, Mohandas Karamchand (1869-1948) – JONES, E. Stanley (1884-1973). A correspondence, including 13 letters from Gandhi, five of which are autograph letters signed (“M.K.Gandhi”), to Earl Stanley Jones, Sabarmati and Sevagram, 1922-1940. – TAGORE, Rabindranath (1861-1941). Two typed letters signed and one autograph letter signed (“Rabindranath Tagore”) to Jones, Almora, 1923-37. – SINGH, Sundar (1889-1929). Three autograph letters signed (“Sundar Singh”) to Jones, Subathu, 1927. – NEHRU, Jawaharlal (1889-1964). Typed letter signed (“J.Nehru”) to Jones, Allahabad, 4 March 1939.

In total approx. 28 pages, with Gandhi correspondence comprising 15 pp., 140 x 90mm to 200 x 165.

“If the whole world accepted my message that would be no proof of its truth as it is intrinsically untrue. I early understood the truth that peace and light came from within and were independent of the world’s verdict,” Gandhi to Jones, 18 January 1928.

A correspondence to missionary and evangelist E. Stanley Jones, documenting the interfaith dialogue in India during the first decades of the 20th century. Jones lectured widely throughout India and counted Gandhi, Tagore, Jawaharlal Nehru, and others among his friends. Gandhi writes on civil disobedience and his efforts toward Indian independence: “I can only say that my heart is absolutely open. I have no axes to grind. I want to find truth – to see God face to face. It will be a mistake to suppose that my people – the mass – have missed my message but if they have I should be unconcerned. If the whole world accepted my message that would be no proof of its truth as it is intrinsically untrue. I early understood the truth that peace and light came from within and were independent of the world’s verdict. So please come whenever you the time.” Tagore writes in reference to available ashrams and Singh regarding upcoming trips to Tibet. E. Stanley Jones hailed from Baltimore and was the author of numerous books, including *Christ of the Indian Road* (1925), his first, and *Mahatma Gandhi: An Interpretation* (1948). [With:] additional letters from Rufus Jones, Norman Vincent Peale, and Billy Graham (two telegrams), and Helen Keller (with secretarial signature) [AND:] Jones, Earl Stanley. *Gandhi: Portrayal of a Friend*, Abingdon Press, 1993.

\$25,000-35,000



PROPERTY OF A PRIVATE COLLECTOR

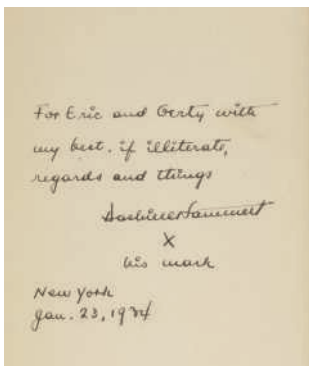
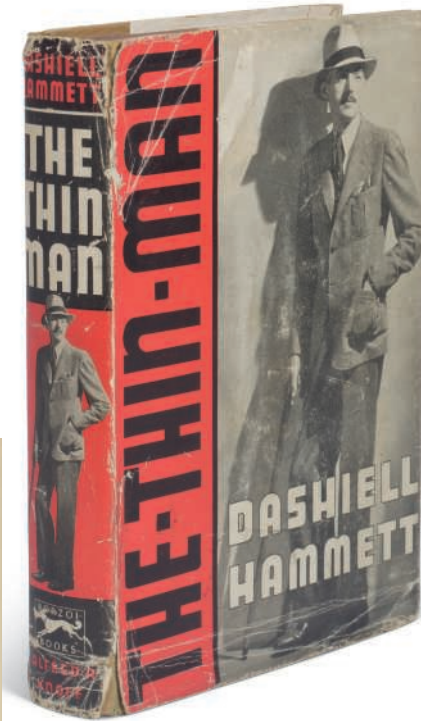
193

HAMMETT, Dashiell (1894-1961). *The Thin Man*. New York: Alfred A. Knopf, 1934.

A presentation copy of the first American edition of Hammett's controversial hardboiled classic, in jacket, inscribed: "For Eric and Gerty with my best, if illiterate regards and things." Sinclair Lewis described Hammett as "undoubtedly the best of American detective story writers, and *The Thin Man* is certainly the most breathless of his stories" (Nolan). The book was banned in Boston and bowdlerized in Britain over the use of the word "erection." While the word was excised from the London edition ("erections did not, at that time, exist in the English novel" according to Julian Symons), the American publisher put an ad in *The New York Times* fanning the flames of the scandal. Layman A6.1.a; see William F. Nolan, *Hammett: A Life at the Edge*, p. 139.

Octavo (188 x 129mm). Original green cloth (spine slightly frayed); dust jacket (rubbed with a few creases, closed tears, and tape repairs); in slipcase. *Provenance*: Eric and Gerty (presentation signature) – Roger Rechler (his sale, Christie's New York, 11 October 2002, lot 136, \$17,925).

\$15,000-25,000



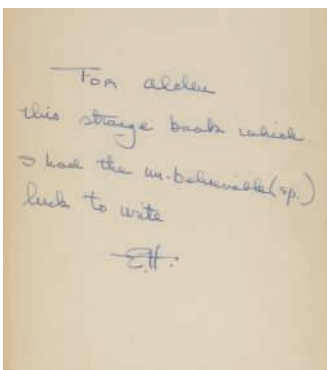
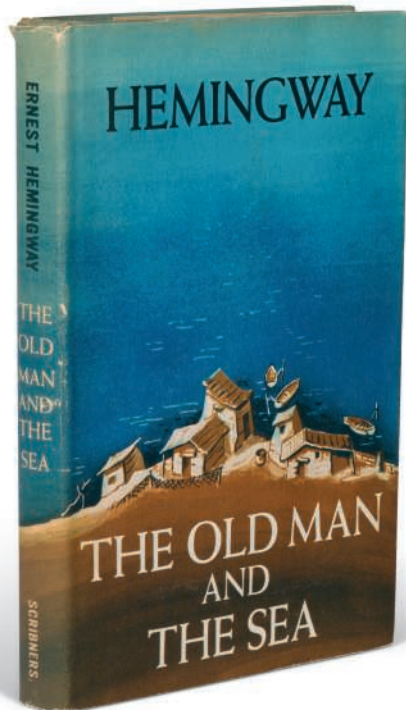
194

HEMINGWAY, Ernest (1899-1961). *The Old Man and the Sea*. New York: Charles Scribner's Sons, 1952.

The first edition of Hemingway's last major work of fiction, inscribed to his goddaughter Alden Calmer as a belated wedding gift. The full inscription reads: "For Alden this strange book which I had the un-believable (sp.) luck to write. E.H." Hemingway's reputation had reached a low point after *Across the River and into the Trees* (1950), but critics loved *The Old Man and the Sea*. Accolades poured in from all corners, including from William Faulkner who simply called it "his best." The short novel would garner a Pulitzer Prize, and help him earn the Nobel in 1954. Chicago-born journalist Ned Calmer met Hemingway while writing for the *Paris Tribune* in the 1930s and would make his good friend his only daughter's godfather. Hanneman A24a.

Octavo (204 x 138mm). Original light blue cloth (rubbing to spine), dust jacket (hint of wear to extremities, price-clipped); in a custom quarter-morocco slipcase.

\$8,000-12,000



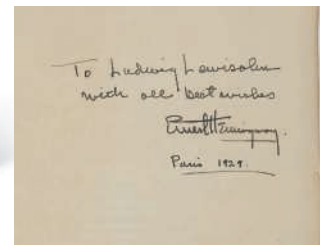
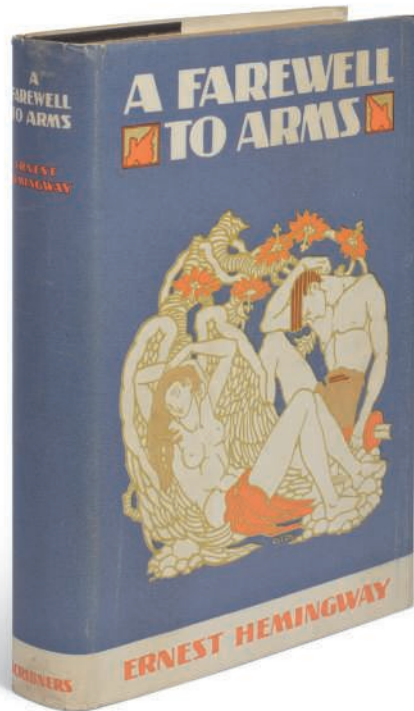
195

HEMINGWAY, Ernest (1899-1961). *A Farewell to Arms*. New York: Charles Scribner's Sons, 1929.

A superb presentation copy of the first edition of one of Hemingway's greatest novels, inscribed: "To Ludwig Lewisohn with all best wishes Ernest Hemingway Paris 1929." *A Farewell to Arms* was met with great acclaim and propelled Hemingway from "mere fame into living legend" (Lynn 391) – Dorothy Parker would famously profile him in *The New Yorker* the same year, deeming him "One of the greatest contemporary writers of the day," before adding blithely: "Is in his early thirties, weighs about 200 pounds and is even better than those photographs." Novelist, critic, and professor Ludwig Lewisohn (1882-1955) was Berlin-born and a prominent Zionist, the author of several autobiographies and books on Judaism. He met Hemingway, however, in Paris in the 1920s following the publication of *The Case of Mr Crump*, his thinly-veiled 1926 novel about a young man trapped in a loveless marriage with an evil, vengeful woman. Lewisohn published a chapter of *A Farewell to Arms* in the 1933 issue of *Creative America*. Hanneman A8a.

Octavo (190 x 128mm). Original smooth black cloth, gold paper labels (hinges cracked), dust jacket; in a custom quarter-morocco slipcase. *Provenance:* Ludwig Lewisohn (1882-1955, author; inscription) – Richard Manney (his sale, Sotheby's New York, 11 October 1991, lot 172).

\$15,000-25,000



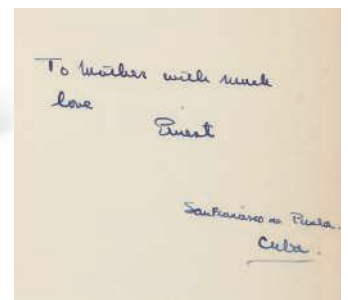
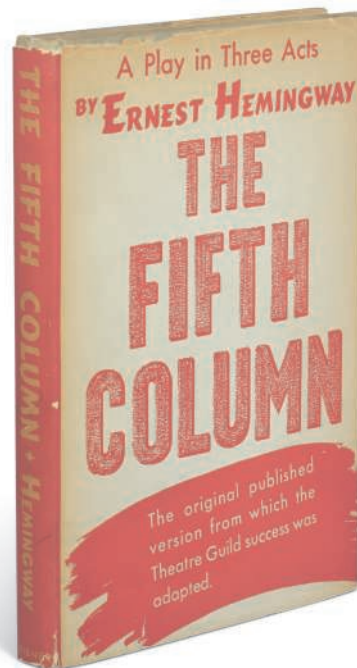
196

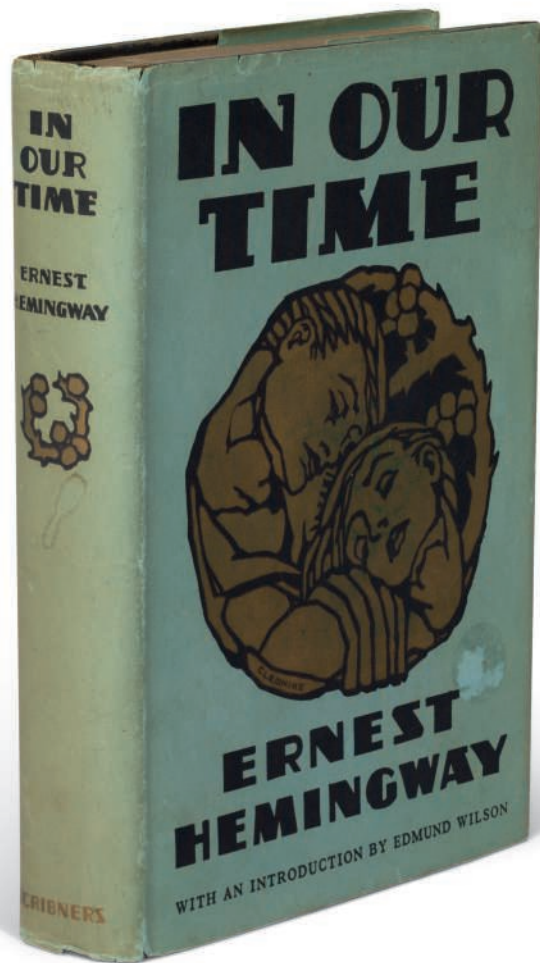
HEMINGWAY, Ernest (1899-1961). *The Fifth Column*. New York: Charles Scribner's Sons, 1940.

A presentation copy of the first separate edition of Hemingway's only full-length play, inscribed: "To Mother with much love / Ernest / San Francisco de Paula Cuba." The inscription is not dated, but "Mother" likely refers to Mary Pfeiffer. This edition was published in June 1940, during the final months of Hemingway's marriage to Pauline Pfeiffer, his second wife, and Mary was her mother. The couple would divorce on 4 November 1940, and Hemingway would marry his third wife, Martha Gellhorn, only a few weeks later. Hemingway had met Gellhorn in 1936 and, by the time *The Fifth Column* was published, had been involved with her for years. Nonetheless, he corresponded at great length with Mary throughout 1939, writing at length on his progress with *The Fifth Column*: "The trip to N.Y. was an Old Testament nightmare. I re-wrote and then finally wrote two absolutely new acts. [...] It should be called the 4.95 Column marked down from 5 now. It really is an awful business" (21 July 1939). Later in the year, he explained to his mother-in-law the turmoil at home and reassured her that he would continue to take care of his children. He closed "Much love and a good Christmas" (12 December 1939). Hemingway had misgivings while working on *The Fifth Column*, wishing he had written a novel instead. Hanneman A17.

Octavo (216 x 140mm). Original cloth (light dampstain to upper cover), dust jacket (minor toning, light chipping to extremities); in a custom quarter-morocco slipcase.

\$8,000-12,000





197

HEMINGWAY, Ernest (1899-1961). *In Our Time*. New York: Charles Scribner's Sons, 1931.



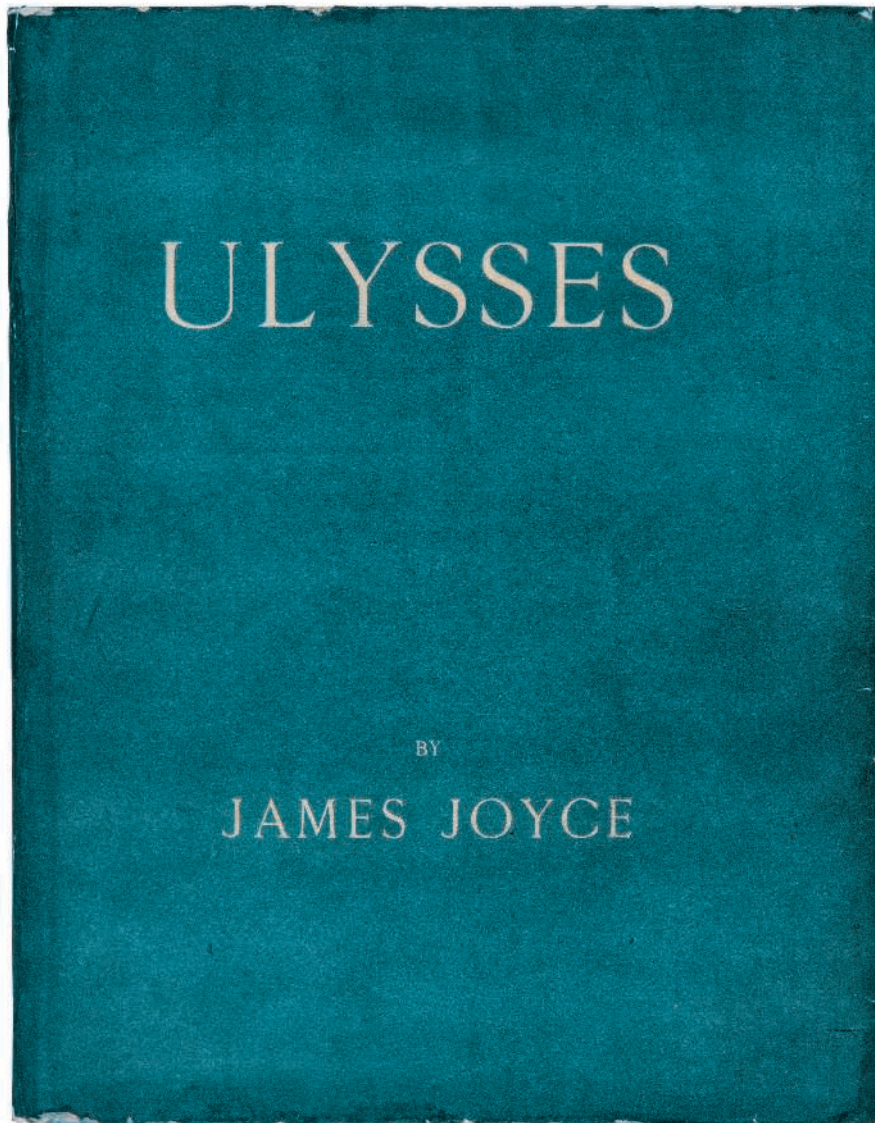
A presentation copy, inscribed by Hemingway to his third wife, the war correspondent credited with paving the way for generations of female journalists:

"For Martha Gellhorn with admiration and affection (for her works) from her friend Ernest Hemingway." With an additional line added, "P.S. I love you Bougie," one of several nicknames he had for her. Gellhorn (1908-1998) was educated at Bryn Mawr and published her first book, *The Trouble I've Seen*, a collection of novellas, in 1936. Later the same year she met Hemingway in Key West, and in 1940 they were married. Gellhorn enjoyed – if that is the word – the shortest-lived of his marriages: indeed, Gellhorn was Hemingway's only wife who left him before he left her. Her storied journalistic career began during the Spanish Civil War, and continued through the Second World War where she would be the only woman at D-Day, as well as one of the first to report on the liberation of Dachau. She spent the next decade working as a

war correspondent in Spain, Finland, China, England, Italy, France, Germany, and Java for *Collier's Weekly*; twenty years later, she resumed these duties in Vietnam and Israel for *The Guardian*. In addition to *The Trouble I've Seen*, Gellhorn published a dozen other novels, short story collections, nonfiction, and won the O. Henry Award for *Two by Two* (1958). *In Our Time* was Hemingway's first collection of short stories, first published by Boni & Liveright in 1925, before being revised and brought out by Scribner's in 1931. The present copy is a later printing of that American edition. The introduction by pre-eminent literary critic Edmund Wilson solidified Hemingway's reputation as one of the greatest writers of the time. See Hanneman A3b.

Octavo (187 x 127mm). Original smooth black cloth, gold paper labels (some abrading to paper labels), blue dust jacket printed in gold and black (dust jacket spine panel lightly toned, minor wear to extremities); in a custom quarter-morocco slipcase. *Provenance:* Martha Gellhorn (1908-1998, journalist; blindstamp and inscription).

\$20,000-30,000



198

JOYCE, James (1882-1941). *Ulysses*. Paris: Shakespeare and Company, 1922.

The first edition in original wrappers, copy no. 112 of 150 copies, of one of the most formative novels of English-language modernism.

This issue, printed on larger, heavier paper, is the hardest to find in such attractive condition. The complexities of its formal structure, its linguistic inventiveness and its imaginative cohesion of historical sources have made *Ulysses* the most diligently studied work of modern literature in English. Although the tumultuous publication nearly bankrupted Sylvia Beach, owner of Shakespeare & Co, her clever marketing won the day, with reviews of the novel's salaciousness prompting an avalanche of orders. All three subscription tiers were sold out by August. Cyril Connolly, while criticizing Joyce's "preference for language rather than people," nevertheless could not reject the novel's immense intellectual weight: "somehow it does achieve greatness like a ruined temple soaring from a jungle—and should be judged perhaps as a poem, a festival of the imagination." This is copy no. 112 of 150 printed on verge d'Arches. The Modern Movement 42; Slocum & Cahoon A17.

Quarto (264 x 204mm). Original "Greek flag" blue printed wrappers (minor wear to edges; some very neat expert restoration to the spine and extremities); in custom box with plexi window. *Provenance*: The Sunwise Turn, Inc (avant-garde bookshop co-founded by Madge Jenison and Mary Horgan Mowbray-Clarke; bookplate on colophon).

\$80,000-100,000

shall not be bound by any terms, conditions, statements, warranties or representations, oral or written, not herein contained. Executed in

J. RUPERT MOHLER, INC.

By _____
Agent

We, the undersigned, hereby ratify, accept and agree to the above memorandum of sale and acknowledge it to be our contract.

_____, 19 _____

Lyndon B. Johnson
Purchaser

John W. Scott
Purchaser
Carolyn J. Scott
Seller
Wife of Seller

The above does not apply to racial covenants. I will not accept them - they are unconstitutional.

ANOTHER PROPERTY

199

JOHNSON, Lyndon B. (1908-1973) and JOHNSON, Claudia "Lady Bird" (1912-2007). Document signed ("Lyndon B Johnson", "Claudia T. Johnson" and initialed twice in body, "LBJ" & "CTJ"), Washington, 3 April 1961.

One page, 430 x 215mm.

Lyndon Johnson, the power behind the 1964 Civil Rights Act, refuses to adhere to "Racial Covenants" when purchasing a home for his family in Washington, believing them to be "un-Constitutional." A previously unknown document concerning Lyndon Johnson's opposition to racial housing covenants, the contract concerns a home on Dexter Street in Washington that Lyndon Johnson planned to purchase for his residence soon after assuming the duties of Vice President. During his long tenure in Congress and in the Senate, the Johnsons had rented, but the new office (which at this time still lacked an official residence), merited the purchase of a house befitting his new station. It was in this search for homes, that the Johnsons encountered the restrictive racial housing covenants that had segregated much of Washington. Mindful of the Kennedy campaign's criticism of Nixon's purchase of a home in Washington that included covenants against selling the home "to negro people or any person or persons of the Semitic race, blood or origin..." (the clause exempted "domestic servants"), Johnson added a pair of amendments to the present contract which bound the prospective purchaser to adhere to "covenants" among other considerations. At the conclusion of the document, Johnson added the following clause: "The above does not apply to Racial Covenants - I will not accept them - they are un-Constitutional. L.B.J."

As it happened, the Johnsons decided not to purchase the Dexter Street house, but rather chose a home on 2nd Street, "The Elms." The terms of sale were similar, and with the same type of restrictive covenants, which elicited a similar response from the Johnsons. In this case, the couple submitted a formal affidavit "in regard to Restrictive Covenants", stating that "restrictions based on race, color or creed", are not "legally or morally enforceable."

While his opposition to racial covenants became public record as the transaction of "The Elms" was a completed sale that resulted in a deed, Johnson's comments on the Dexter Street contract were never made public. This circumstance suggests strongly that Lyndon Johnson didn't make his opposition to racial covenants in for his purchase of "The Elms" merely as a public relations maneuver. Indeed, Johnson had been the first, as Majority Leader of the Senate, to have shepherded a civil rights bill to passage in 1959. Five years later, in the wake of John Kennedy's assassination he would expend years of political capital to pass the landmark

Civil Rights Act of 1964. In 1968, he would build upon that landmark with the Fair Housing Act, which prohibited discrimination, "by force or by threat of force, injure, intimidate, or interfere with anyone [...] by reason of their race, color, religion, or national origin."

[With:] Document signed ("J. Rupert Mohler"), Washington, 2 October 1961. A release document concerning the contract of 3 April 1961.

\$20,000-30,000

PROPERTY OF A GENTLEMAN

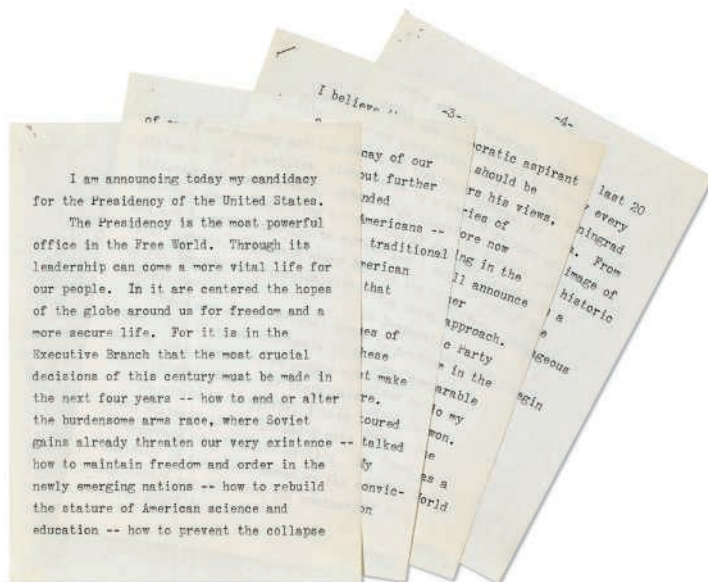
200

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.

\$10,000-15,000



PROPERTY FROM A PRIVATE COLLECTION

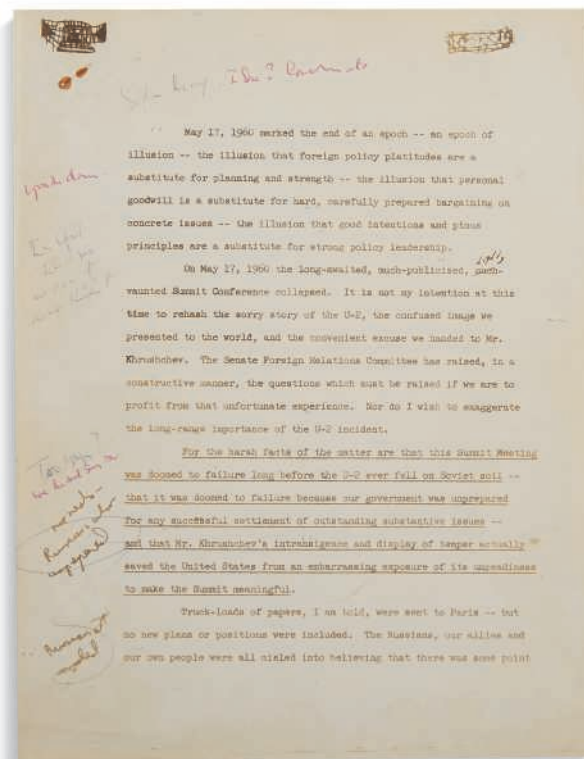
201

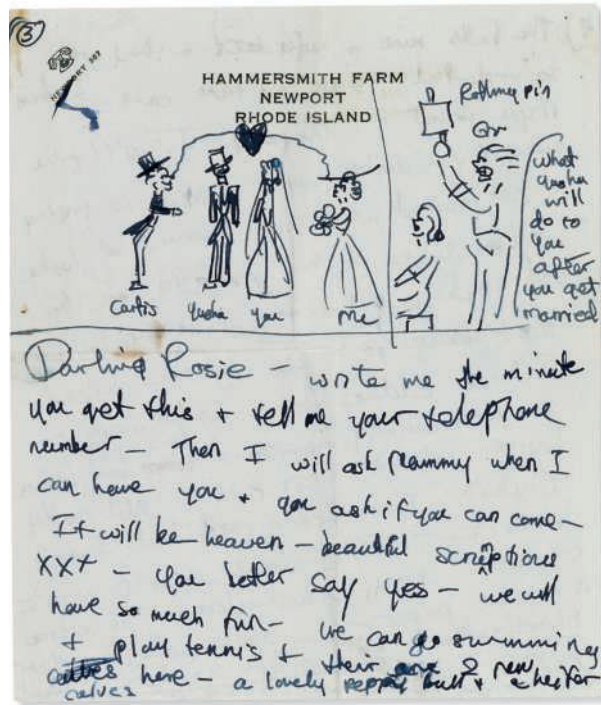
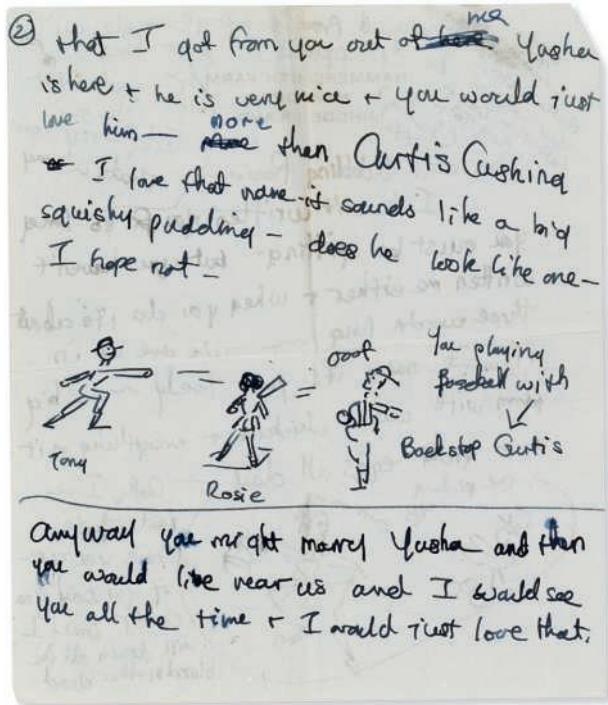
KENNEDY, John F. (1917-1963). Photostat typescript draft, with autograph annotations [Washington, June 1960].

13 pages, 277 x 215mm (some toning at staple holes).

John F. Kennedy's address to the United States Senate on the U-2 Incident. A draft of an important address to the Senate, delivered in the midst of his campaign for the Democratic nomination for President. On 1 May 1960, the Soviet Union shot down an American U-2 spy plane over its skies, capturing pilot Gary Powers. The incident set off a diplomatic firestorm, which scuttled the long-awaited summit meeting in Paris between the United States, the U.S.S.R., Great Britain, and France the same day it began on 16 May 1960. Kennedy chose to use the incident to highlight his own foreign policy credentials, outlining a 14-point agenda that included the strengthening of U.S. armed forces while bolstering NATO allies and improving relations with other nations, and devising an effective arms control program. In the margins, Kennedy offers some thoughts on the draft as it stood, making fifteen separate comments on the text (together with an additional 12 comments in an unknown hand, together with earlier handwritten comments by Kennedy that appear in photostat). Beside language bemoaning American unpreparedness at the Paris summit, he asks "Too tough?" When discussing the lack of a comprehensive national defense plan, he comments "We were armed better 10 years ago". He also comments on the tone of certain passages, adding comments such as "respect" and "careful". The draft offers an intimate look into the construction of a major foreign policy address during Kennedy's historic 1960 presidential campaign.

\$4,000-6,000





OTHER PROPERTIES

202

KENNEDY ONASSIS, Jacqueline Bouvier (1929-1994). Autograph letter signed ("Jackie") to Rosamond Lee, [transmittal envelope postmarked Washington, D.C., 9 April 1943] with a separate pencil drawing of a horse enclosed; Autograph letter signed ("Jackie") to Lee, [transmittal envelope postmarked Washington, D.C., 26 April 1943]; Autograph letter signed ("Jackie") to Lee, [transmittal envelope postmarked Newport, Rhode Island, 29 June 1943]; Autograph note signed ("Jackie"), to Lee, n.p., n.d.; 4 later autograph letters, notes, and cards signed ("Jackie"), also to Lee, c.1989. [With:] four unpublished photographs, c.early 1940s of young Jacqueline Kennedy and Lee.

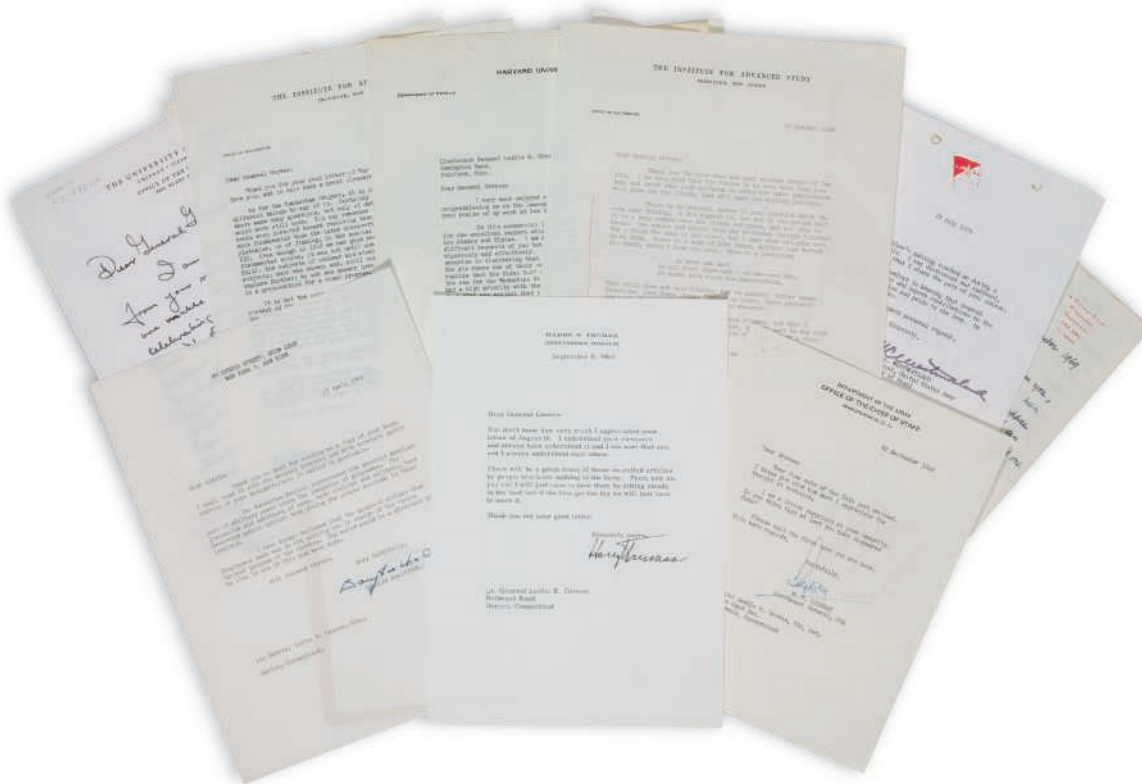
Together 17 pages, 132 x 95mm to 175 x 147mm, various stationery, 3 original transmittal envelopes, (occasional ink blotches or transfer); small pencil drawing of a horse (70 x 80mm) and 4 black and white photographs.

A very early, illustrated correspondence from a young Jacqueline Bouvier.

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

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

\$6,000-9,000



203

MANHATTAN PROJECT - GROVES, Leslie (1896-19770), and OPPENHEIMER, J. Robert (1904-1967). An archive of correspondence featuring three typed letters signed ("Robert Oppenheimer") to Leslie Groves, Princeton, 1961-65; together with letters from numerous other scientists, military figures, former Presidents, and public officials, as well as Groves's occasional outgoing carbons.

Approximately 163 items in total, c.1940s-60s (most dating 1950s-60), with Oppenheimer letters on three pages, various sizes, 190 x 150mm to 280 x 215mm.

"There is no rational answer to your question about the code name Trinity":

Oppenheimer reflects on the Manhattan Project. Together, Groves and Oppenheimer, the military general and the Berkeley physicist, led the top secret research project during the Second World War. Afterward, Groves entered the private sector before retiring in 1961, at which point he turned his full attention to writing about the Manhattan Project and publishing a book on the subject - *Now it Can Be Told* - in 1962. In an apparently unpublished letter, Oppenheimer comments, "As for the Manhattan Project, it is not likely that you and I would have very different things to say about it. Certainly when you were assigned responsibility there were many questions, not only of detail, but of fundamental feasibility, which were still open." He further considers that "The purpose of the program must, in the context of the present day, make a kind of sense - must command the interest and the devotion of those will have to work on it. This, by and large, the Manhattan Project did" (17 May 1961). In another letter, he famously looks back on the Manhattan Project's code name, where he tells Groves, "There is no rational answer." He concedes: "There is a poem of John Donne, written just before his death, which I know and love. From it a quotation: 'As West and East / In all flatt Maps - and I am one - are one, /

So Death doth touch the Resurrection.' That still does not make Trinity; but in another, better known devotional poem Donne opens, 'Batter my heart, three person'd God; - ' Beyond this, I have no clues whatever" (20 October 1962).

Over 150 other letters document Groves's career as well as the Manhattan Project's legacy throughout the 1950s and 60. British physicist James Chadwick comments: "You must not expect me to agree wholly with your statement that B and C were the first to realize that the bomb might be made in time to be used during the war. I realized this in the early spring of 1941. I had no one to talk to, and the possible consequences caused me great anxiety..." General MacArthur thanks Groves for his book and writes "The Manhattan Project represented the greatest development of military power since the invention of gunpowder. [...] I have always believed that the greatest mistake that Eisenhower made was in not putting you in charge of the entire nuclear program of the country. The world would be a different place to live in now if this had been done." Other incoming correspondence likewise responds to Groves's book after publication, or seeks to clarify a factual point, or congratulates him on his achievements, including various awards or commendations, such as the 1970 Atomic Pioneer Award he received from President Nixon. Later, after his death, letters send condolences to his son, Brigadier General Richard H. Groves, and wife Mrs Groves. The archive includes letters from Harry Truman, Herbert Hoover, Dwight D. Eisenhower, Douglas MacArthur, Richard Nixon, Harry Truman, William F. Buckley Jr, Vannevar Bush, Rudolf Peierls, Shields Warren, Harold C. Urey, W.G. Penney, Harry Boyd, James F. Byrnes, Philip J. Philbin, Norman Ramsey, H.G. Rickover, M.B. Ridgway, Charles Duval Roberts, John D. Rockefeller Jr., Charles Sawyer, Abner Sibal, William Childs Westmoreland, Earle G. Wheeler, Bernard Baruch, Peter Batty, Earl H. Blaik, Frank Boyden, David C.G. Gattiker, A.M. Gaudin. [With:] Original contract, Leslie Groves and Richard Groves, *The Manhattan Project*, 7 October 1960.

\$20,000-25,000



204

MACARTHUR, Douglas (1880-1964), EISENHOWER, Dwight David (1890-1969), SHAFER, Thomas (1910-1986). Photograph signed ("Douglas MacArthur" and "Dwight Eisenhower"), Tokyo, May 1946.

258 x 190mm, signed in the bottom edge of the image, photographer's stamp on verso, glazed and framed (light wear at corners; not examined out of the frame).

A signed photograph of the two generals in Japan during Eisenhower's 1946 visit.

Combat photographer Tom Shafer spent most of World War II in the Pacific, taking official pictures of MacArthur, including his wading ashore on Leyte for his "I have returned" landing in the Philippines, and during his time in Japan. This photograph appeared in newspapers on 2 June 1946. *Provenance*: Thomas Shafer (d.1986).

\$6,000-9,000

205

MAO ZEDONG (1893-1976). *Mao Zhuxi Yulu*. [Quotations from Chairman Mao Zedong.] Text in Chinese. [Shenyang: Political Department, Air Force Division, probably autumn 1963].

A rare prototype of the iconic "Little Red Book," longer than the 1964 version by 100 pages. Mao's quotations were published for mass distribution to the People's Liberation Army in 1964 in an abbreviated version of 30 chapters with 250 pages, quickly becoming the most widely-read book in China. It includes, as here, an endorsement from Lin Baio, head of national defense and Mao's intended successor. That endorsement was removed from all further editions after rumors spread of an assassination plot against Mao by Lin, forcing Lin and his family to flee. Although the claim of a plot was never substantiated, Lin's plane was shot down over Mongolia in September 1971. This precursor issue was assembled under Lin Baio's leadership and contains 64 sections in 351 pages. Baio's endorsement is likewise longer in this issue, printed in red ink in four lines and reading: "Everyone should study the Chairman's writings, follow his teachings, act according to his instructions and be Chairman Mao's good soldier" (in translation). The later version removed the reference to being "Mao's good soldier." This prototype is known in two versions, one dated December 1963 and one, as here, undated. Guo Dongpeng, *Outline for Cataloguing Mao Zedong's Works*, p. 71; Schiller, *Mao*, 1d (dated version).

16mo (120 x 87mm). Title and endorsement printed in red. Original cream wrappers printed in red and with red star (some light creasing and soiling).

\$12,000-18,000



206

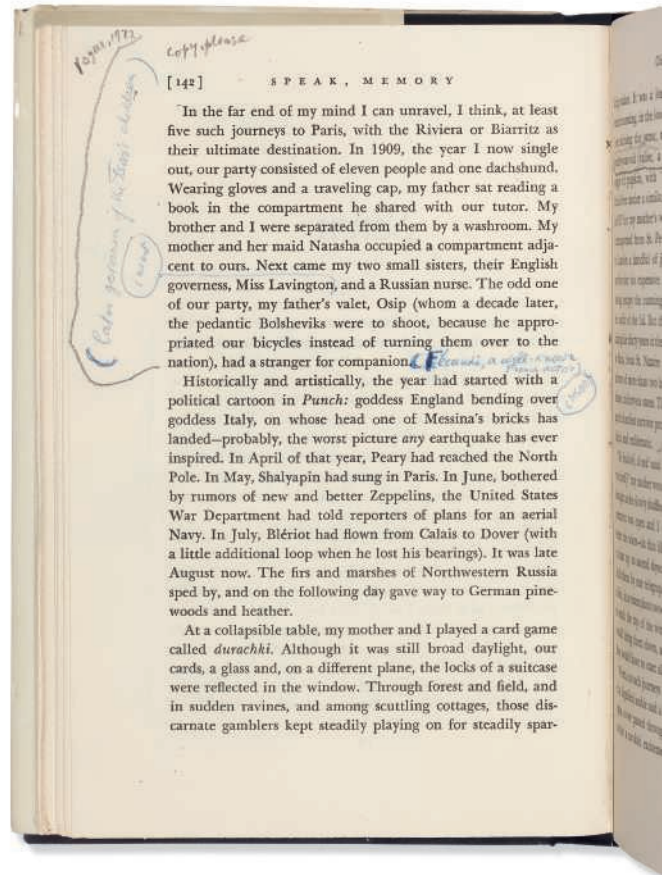
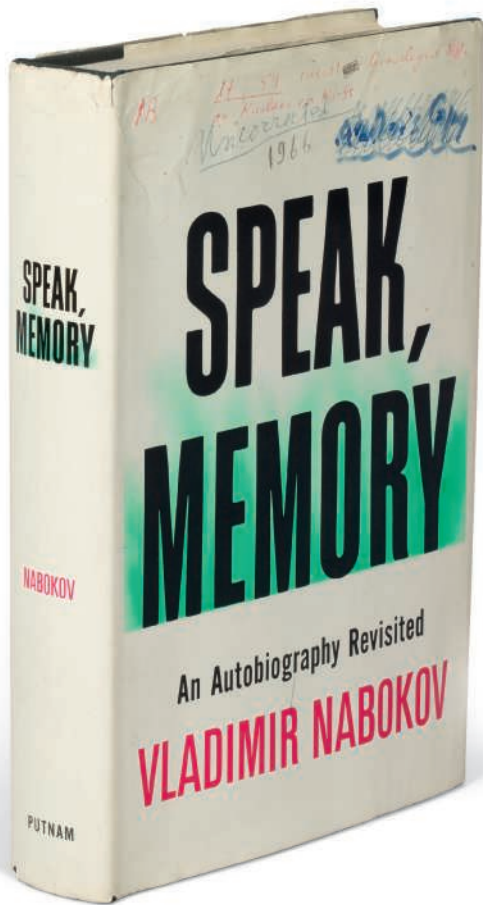
MAO ZEDONG (1893-1976). *Mao Zhuxi Yulu*. [Quotations from Chairman Mao Zedong.] Text in Chinese. [Beijing:] Central Political Department of the Chinese People's Liberation Army [May 1964]. [With:] Another edition. Beijing: August, 1965. [And with:] A bilingual English-Chinese edition [Beijing: 1967].

A trio of "Little Red Books," including the first edition in iconic red vinyl, and with textual error on pp. 82/83 corrected by hand. Lin Biao's calligraphic endorsement survives in both the first edition and the 1965 edition, but it is corrected in the 1965 to remove the superfluous brush stroke in the second line. The 1965 edition is the first complete edition, expanded to 270 pp. See Schiller, *Mao*, 2014

Together, three volumes, 16mo. (Various ink inscriptions and a few pilgrimage stamps; first edition lacking errata slip and first leaves dampstained.) Original paper wrappers, first and last works both in original blindstamped red vinyl covers (some light soiling, second work with chip at head of spine).

\$5,000-8,000





PROPERTY OF A PRIVATE COLLECTOR

207

NABOKOV, Vladimir (1899-1977). *Speak, Memory. An Autobiography Revisited*. New York: G.P. Putnam's Sons, 1966.

The author's own working copy of the definitive English-language edition of his autobiography. Originally released in parts in the *New Yorker* and *Atlantic* magazines and then in book form as *Conclusive Evidence*, Nabokov's memoir went through several iterations before being published here in what he refers to in the introduction as the "final version." Fellow author John Updike wrote of it: "Nabokov has never written English better than in these reminiscences; never has he written so sweetly." This copy was annotated by Nabokov, with word counts at the top of each page in the first chapter and notes on nearly twenty pages. Field 1104; Juliar A26.5.

Octavo (208 x 134mm). Illustrations from 17 family photographs and plate depicting butterflies. Original black cloth; dust jacket (closed tear to front panel, light edgewear and chipping to rear panel); in custom box. *Provenance:* Vladimir Nabokov (1899-1977; bookplate and annotations) – Roger Rechler (his sale, Christie's New York, 11 October 2002, lot 237, \$26,290).

\$20,000-30,000

to.

Mr. Gus Hall
Mrs. C. S. Flynn
P.O. Box 28 Madison Sq. Station
New York 10, N.Y.

Dear Sirs;

I have followed the activities of the C.P. for the last few years, and have decided that it is very timely and correct for me at this time; to apply for membership in the Communist party of the U. S.

I wish to become a member so that I may share, as fully as is possible, your trials and tribulations, as well as your glories and victories.

Very sincerely,
Lee H. Oswald

P.O. Box 2915
Dallas, Texas

ANOTHER PROPERTY

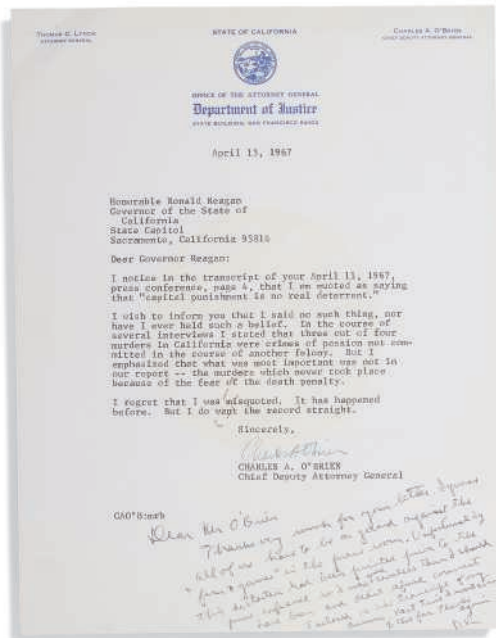
208

OSWALD, Lee Harvey (1939-1963). Autograph letter signed ("Lee H. Oswald") to Gus Hall (1910-2000), New York [February or March 1963].

One page, 220 x 126mm.

Lee Harvey Oswald's 1963 unanswered application to join the Communist Party of the United States of America: "I have followed the activities of the C.P. for the last few years, and have decided that it is very timely and correct for me at this time; to apply for membership in the Communist party of the U. S." The letter bears the return address of the infamous Dallas post office box rented by Oswald to purchase the mail-order rifle he used in the assassination of President Kennedy later that year. Gus Hall joined the Communist Party in 1927, organizing the Young Communist League in the Midwest and rising to the position of General Secretary in 1959, an office he held for over 40 years. By all accounts, he never responded to Oswald and the letter remained in his files until his death in 2000. Despite Hall's failure to respond, however, Oswald may have already considered himself a member of the party (he was a subscriber to *The Worker*). Upon his arrest in the wake of the Kennedy Assassination, Oswald requested that John Abt, chief counsel for the Communist Party U.S.A., represent him. However repeated calls to Abt went unanswered as the attorney was out of town that weekend. At the Warren Commission hearings the following spring, Apt testified that he had never known of Oswald prior to the shooting in Dallas. [With:] Two photographs, one of Gus Hall, "Party Man," taken by Marcia Keegan, 26 July 1973, and a second of Oswald being shot by Jack Ruby, signed in ink by Dallas homicide detective James Leavelle, who was escorting the prisoner through the basement of Dallas Police Headquarters at the time he was killed.

\$25,000-35,000



209

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

209

REAGAN, Ronald (1911-2004). Autograph note signed ("RR") as Governor of California to Charles A. O'Brien, Sacramento [April 1967], penned in the lower half of O'Brien's original incoming letter, 13 April 1967.

One page total, 217 x 280mm (minor creasing at upper left corner).

Reagan warns against "fun & games in the press room" following a press conference on the impending execution of Aaron Mitchell. During an 11 April 1967 press conference, Deputy Attorney General O'Brien had been misquoted to Reagan as stating that "capital punishment is no real deterrent" and here he writes to inform the Governor that he "said no such thing." Reagan, in turn, explains, "I guess all of us have to be on guard against the 'fun & games' in the press room. Unfortunately this distortion had been printed prior to the press conference so I was more careless than I should have been and didn't refuse to comment." The press conference in question related to Aaron Mitchell, who had been sentenced to death for the murder of a Sacramento policeman. Reagan refused to grant clemency – despite an all-night vigil outside of the Reagan home – and Mitchell was executed on 12 April.

\$800-1,200

PROPERTY FROM THE FORBES COLLECTION

210

ROOSEVELT, Franklin (1882-1945). Typed letter signed ("Franklin D. Roosevelt") to William Casey, Hyde Park, 4 December 1924. – Typed letter signed ("Franklin D. Roosevelt") as President to Charlton Ogburn (1911-1998), Washington, 17 January 1936.

Three pages in total, 213 x 277mm to 175 x 223mm, Hyde Park and White House stationery (the latter marked "Personal").

"We are unequivocally the party of progress and liberal thought. Only by uniting can we win" – a bold and modern look at Democratic Party strategy, showing how FDR would soon emerge as its national leader. Trying to understand why the Democratic Party was successful at winning state gubernatorial races, yet losing those same states in the Presidential elections, Roosevelt asks William Casey what should be done to make the Party stronger. "Something must be done, and done now to bring home to the voting population the true basis and sound reasons why the Democratic Party is entitled to national confidence as a governing party. [...] The Republican leadership has stood and still stands for conservatism, for the control of the social and economic structure of the nation by a small minority of hand-picked associates." William Casey was a prominent Democrat and owner of the *Knoxville Express*, an Iowa newspaper.

In his 1936 letter, FDR is intrigued by a scheme to amend the Constitution by popular vote. He thanks Ogburn, a Southern journalist, later State Department official and author of the popular "Merrill's Marauders," for his letter, "which I read with interest, particularly your suggestion for amending the Constitution to provide for ratification by popular vote. I shall keep it in mind." After the Supreme Court struck down key components of his New Deal program in 1935, Roosevelt was itching for a fight, and on the lookout for ways to circumvent the "nine old men" who seemed stuck in a "horse-and-buggy" mentality about the economy and the government's role in stimulating growth. [With:] Photograph signed ("Franklin D. Roosevelt), n.p., n.d.

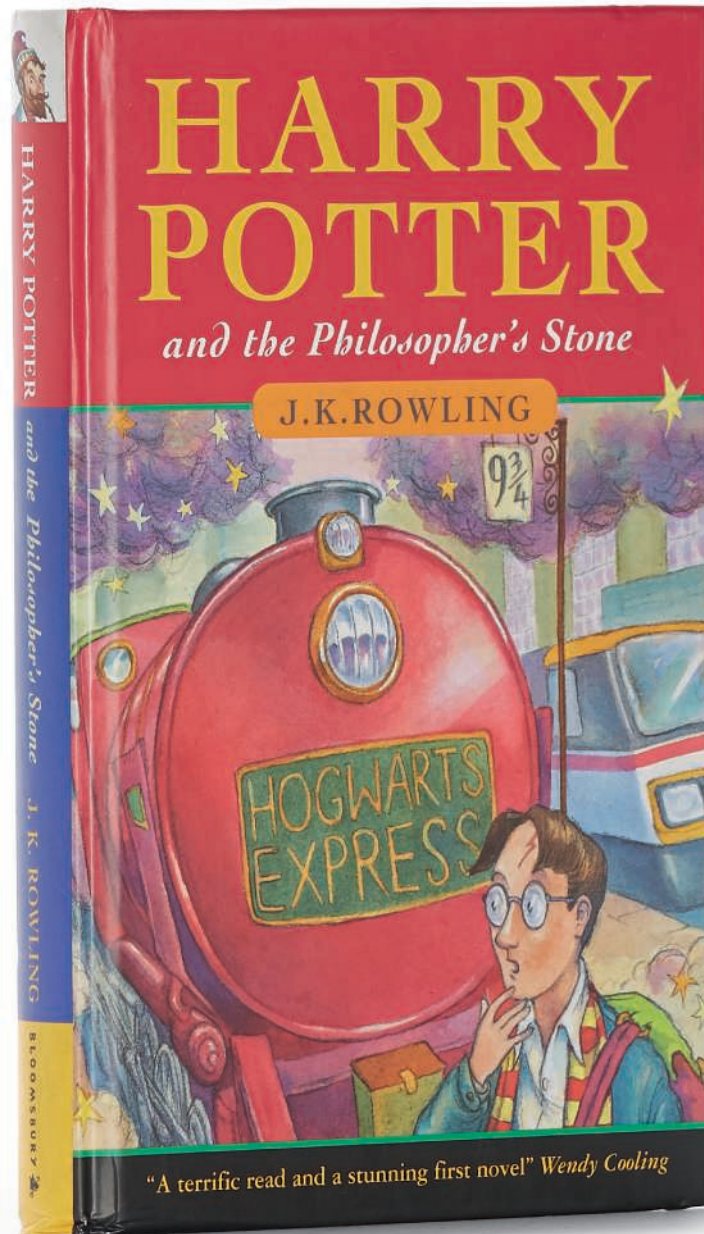
\$4,000-6,000

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

211

PRESIDENTS, 20th century – A collection of 27 items, including MCKINLEY, William (1843-1901). TLS, 30 June 1896. – ROOSEVELT, Theodore (1858-1919). TLS, 14 February 1906; signature on card. – TAFT, William (1857-1930). TLS, 11 December 1912; signature on card. – WILSON, Woodrow (1856-1924). TLS, 11 November 1908; TLS, 15 December 1916. – HARDING, Warren (1865-1923). TLS, 21 December 1920. – COOLIDGE, Calvin (1872-1933). TLS, 20 December 1923. – HOOVER, Herbert (1874-1964). TLS, 18 January 1926; TLS, 20 January 1926; signature on card. – TRUMAN, Harry S. (1884-1972). DS, 12 March 1934; TLS, 2 February 1957. – EISENHOWER, Dwight D. (1890-1969). Signed photograph; TLS, 4 February 1955. – KENNEDY, John F. (1917-1963). TLS (autopen), 9 September 1960; printed card. – JOHNSON, Lyndon B. (1908-1973). DS, 29 September 1967, "Space Treaty." – NIXON, Richard (1913-1994). TLS, 31 July 1947; signed photograph. – FORD, Gerald (1913-2006). TLS, 22 April 1968. – CARTER, Jimmy (b.1924). Signature on inaugural invitation. – REAGAN, Ronald (1911-2004). TLS, 2 February 1970; signed photo of Ronald and Nancy Reagan (autopen). – BUSH, George H.W. (b.1924). ALS, 25 November 1984. – CLINTON, William Jefferson (b.1946). ALS, 25 August 2000. [With:] signatures on cards for Wallace Graham, Kermit Roosevelt, and Margaret Truman.

\$3,000-4,000



PROPERTY OF A PRIVATE COLLECTOR

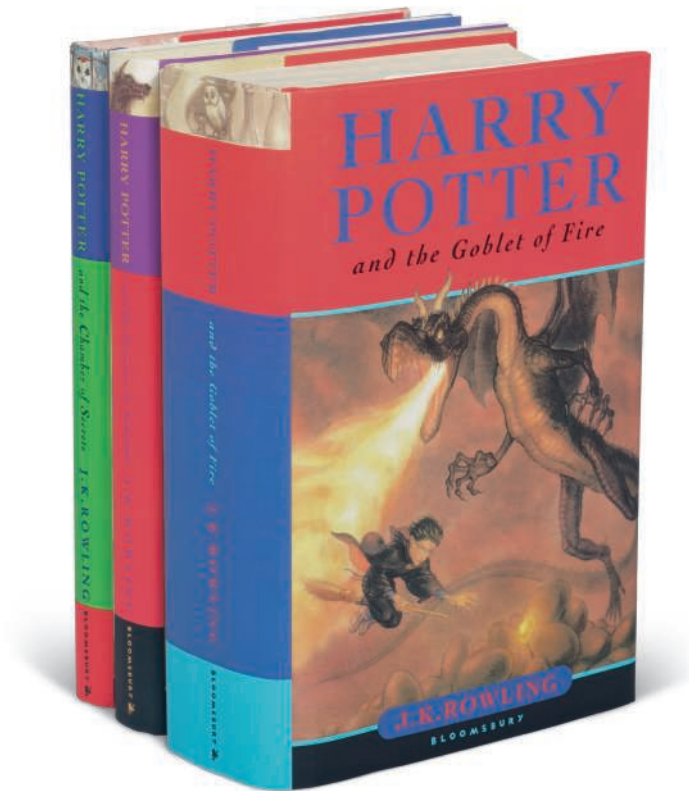
212

ROWLING, J. K. (b. 1965). *Harry Potter and the Philosopher's Stone*. London: Bloomsbury, 1997.

The rare true first edition of the beloved children's classic, signed by the author. The first issue, with "wand" error on p. 53. While the story of the boy wizard Harry Potter would go on to take the world by storm, Rowling was totally unknown upon its first publication. Only 500 copies were printed of the initial run, 300 of which went to libraries. This first edition was not issued with a dust jacket; the present copy is protected by a jacket reproducing the pictorial boards and signed by the artist. This copy is also signed by Rowling on the half-title, with a ticket laid in from the signing event at Harrods.

Octavo (197 x 130mm). Harrods ticket to a signing with Rowling laid in. Original pictorial boards by Thomas Taylor (negligible wear); in custom box.

\$45,000-65,000



213

ROWLING, J. K. (b. 1965). *Harry Potter and the Chamber of Secrets*. London: Bloomsbury, 1998 [With:] –*Harry Potter and the Prisoner of Azkaban*. London: Bloomsbury, 1999 [With:] –*Harry Potter and the Goblet of Fire*. London: Bloomsbury, 2000.

The first editions of books 2-4 of the Harry Potter series, signed by the author, in original jackets signed by the artists. After the immediate success of *Harry Potter and the Philosopher's Stone*, the boy wizard's adventures continued, with each successive book covering a year at Hogwarts School for Witchcraft and Wizardry. The first movie in the film franchise would appear a year later, ushering in a multi-media Harry Potter mania which has continued for decades. The first issue of each book, with the dropped text in *Prisoner of Azkaban*.

Octavo (197 x 130mm). Original pictorial boards; pictorial dust jackets signed by the artists; each in a custom box.

(3)

\$5,000-7,000

ANOTHER PROPERTY

214

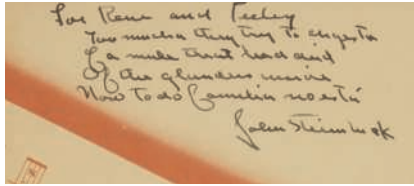
SATIE, Erik (1866-1925) and MARTIN, Charles (1884-1934). *Sports & Divertissements*. Paris: Lucien Vogel, 1914 [but 1923].

A fine copy of the deluxe first edition of Erik Satie's "superb marriage of style and idea" (Gillmor). This copy is no. 156 of 225. Lucien Vogel had originally approached Igor Stravinsky to compose music for Martin's playful Art Deco designs, but when he turned down the commission, it was offered to Satie. Satie presents his avant-garde musical sketches with humorous directions such as "moderately & with great boredom," each accompanied by one of twenty full page engravings, all colored by Jules Sauté using pochoir stenciling. In this work, according to Gillmor, "the relationship between music and poetry, to which now is added a third element, drawing, is often quite subtle, even at times hermetic. But to perceive this fragile multi-dimensional texture is to savor the full flavor of these intriguing miniatures and experience them as the composer almost certainly intended." Gillmor, "Musico-poetic Form in Satie's 'Humoristic' Piano Suites (1913-14)," 1987.

Oblong folio (389 x 427mm). Facsimile of Satie's score on red staves, 20 plates after Martin colored in pochoir by Jules Sauté (light offsetting on score of *Comédie Italienne*). Original card portfolio covered in paper with an all-over pictorial design printed in pink, large label printed in maroon on taupe paper mounted on the front cover (without pink silk ties, corners worn).

\$5,000-8,000





PROPERTY OF A PRIVATE COLLECTOR

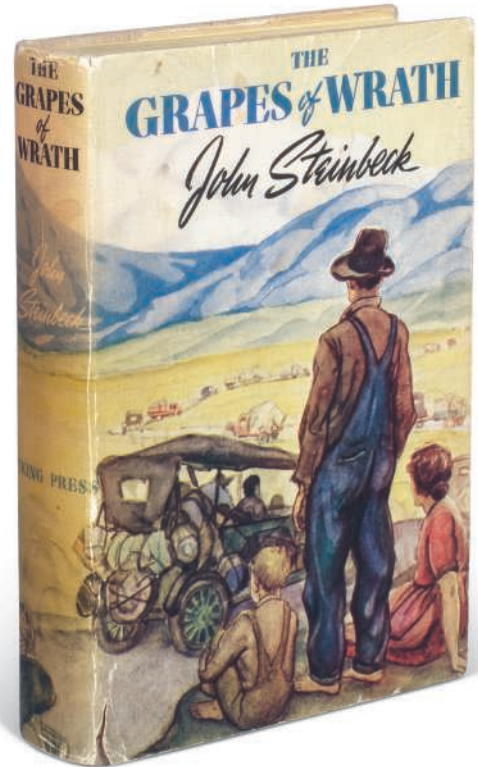
215

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

A presentation copy of Steinbeck's Pulitzer Prize-winning masterpiece, in dust jacket. This copy is inscribed by Steinbeck to his school friend Rena Bromley Jackson with an original limerick: "For Rena and Peeley / Too mucha they try to digesta / Of a mule that had died / Of the glanders inside / Now toda familia no está." A distinctive copy of one of the most influential novels of the 20th century, which tells the story of a family forced to leave their Dust Bowl home in search of a better life in California. Goldstone-Payne A12.a.

Octavo (203 x 136mm). Original cloth; dust jacket (a few small chips and closed tears, light rubbing at folds); in slipcase. *Provenance:* Harriet "Rena" Bromley and Leland "Peeley" Jackson (a teenage friend of Steinbeck and her husband; presentation inscription).

\$12,000-18,000



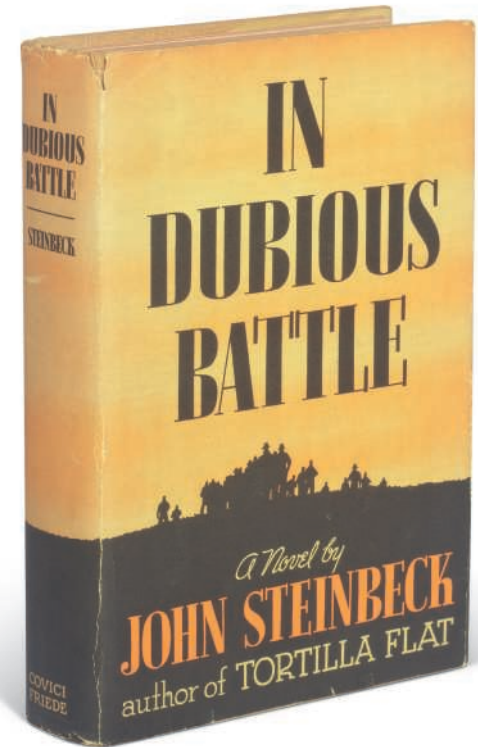
216

STEINBECK, John (1902-1968). *In Dubious Battle*. New York: Covici-Friede, 1936.

A presentation copy of the first edition, inscribed to one of Steinbeck's closest friends: "For Dook / with affection." Carleton "Dook" Sheffield was a classmate of Steinbeck's at Stanford, and their intense friendship lasted for decades before falling apart due to the stresses of celebrity. Set in California, Steinbeck's tale of striking migrant apple pickers "accomplishes in a strike novel what no writer has been able to accomplish before him: he dramatizes scenes from the front-line trenches of economic warfare in the essential terms of humanity" (jacket). Goldstone-Payne A5b.

Octavo (204 x 134mm). Original orange cloth (front hinge tender, lightly dampstained); dust jacket (chipped creases at head and tail of spine and a few small closed tears); in slipcase. *Provenance:* Carleton "Dook" Sheffield (author; inscription and bookplate).

\$4,000-6,000





*“It is through fantasy that children achieve catharsis.
It is the best means they have for taming Wild Things.”*

— Maurice Sendak

ANOTHER PROPERTY

217

SENDAK, Maurice (1928-2012). A Wild Thing Christmas, original watercolor drawing, signed and dated (“M. Sendak '76”) lower right, 1976. [With:] *Rolling Stone*. No. 229. New York: 30 December 1976.

The King of all the Wild Things: a fine and large original drawing from the prime of Sendak’s career as the greatest of Post-War children’s book artists. The drawing depicts Moishe and two small children celebrating Christmas. Although the Wild Things were unnamed in the book, they were modeled on Sendak’s rather intimidating uncles and were first individuated for the opera production. Moishe was Sendak’s own family nickname, and he was the most prominent of the Wild Things and Sendak’s favorite. In this wonderful and bittersweet drawing, Moishe allows himself to be tamed by the two small children: his sharp teeth in a tolerant smile, his claws balancing votive candles and ornaments, and his furry waist and bushy tail circled with evergreens and a candy cane. A small dog gazes up from the snow with a quizzical expression. *Published: Rolling Stone*. No. 229. New York: 30 December 1976, front cover (a copy of the magazine is included with the lot).

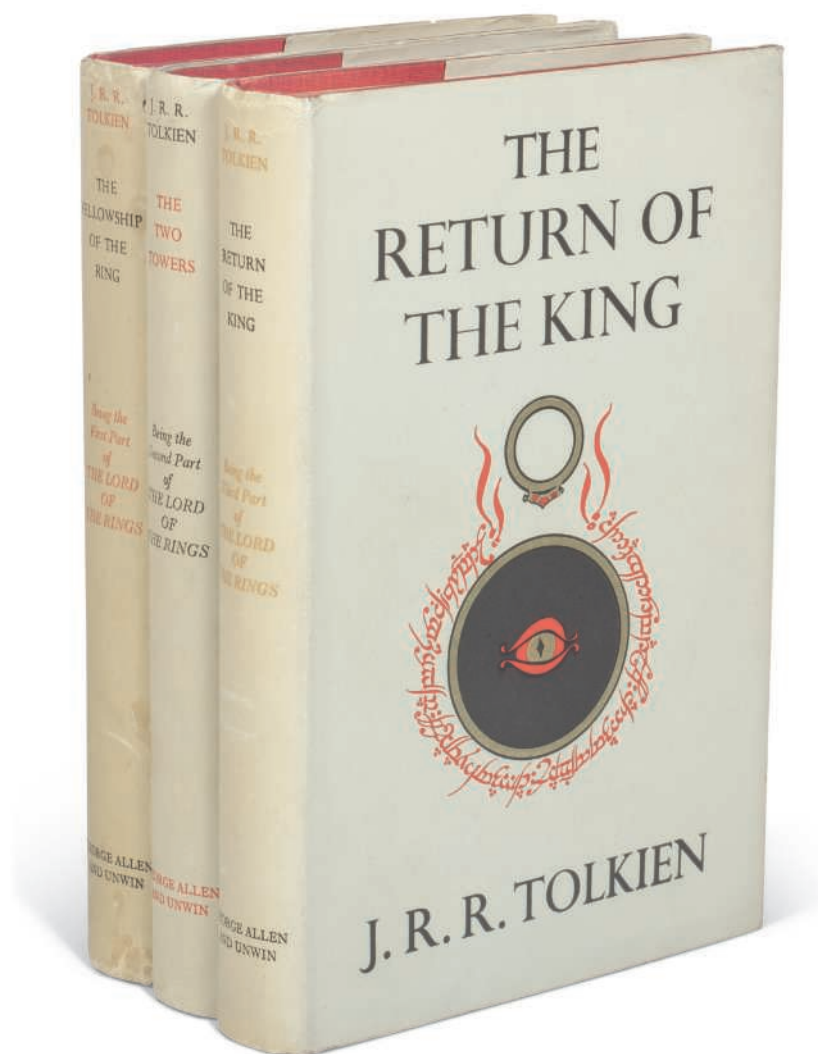
This is the original design used for the cover of *Rolling Stone* featuring an interview with Maurice Sendak by Jonathan Cott entitled “Maurice Sendak—King of All the Wild Things.” Cott’s profile is wide-ranging, referencing William Blake, antiquarian books, Melville, Kafka, nudity in art, Freud and, particularly, Sendak’s response to the controversy engendered by both *Where the Wild Things Are* and *In the Night Kitchen*. Sendak was then working on the third book in the sequence, *Outside Over There* (the story of pre-adolescent Ida as compared to toddler Mickey and pre-schooler Max). Cott quotes Sendak’s acceptance speech for the Caldecott Award for *Wild Things*: “...from their earliest years children live on familiar terms with disrupting emotions, that fear and anxiety are an intrinsic part of their everyday lives, that they continually cope with frustration as best they can. And it is through fantasy that children achieve catharsis. It is the best means they have for taming Wild Things.”

This superb drawing of a tamed Wild Thing represents both the best of Sendak’s art and his vision of childhood. After it first appeared on the front cover of *Rolling Stone*, it was reproduced in many forms—books, posters, cards, calendars. Outside of the drawings for the *Wild Things* book (which are owned by the Maurice Sendak Foundation), this image of Moishe as a Christmas tree is Sendak’s most frequently reprinted drawing. The speech bubbles for the two children and dog lend themselves to myriad scenarios.

394 x 330mm, pen and ink and watercolor drawing on 505 x 410mm sheet of Arches paper. Fine condition. Archivaly matted, glazed and framed.

\$300,000-400,000

*One Ring to rule them all, One Ring to find them,
One Ring to bring them all and in the darkness bind them*



PROPERTY OF A PRIVATE COLLECTOR

218

TOLKIEN, John Ronald Reuel (1892-1973). *The Lord of the Rings* Trilogy – *The Fellowship of the Ring*. London: Allen & Unwin, 1954. [With:] – *The Two Towers*. London: Allen & Unwin, 1954. [And:] – *The Return of the King*. London: Allen & Unwin, 1955.

An attractive example of the first edition of the greatest fantasy trilogy of the modern era. C.S. Lewis wrote of it that: “no imaginary world has been projected which is at once as multifarious and so true to its own inner laws; none so seemingly objective, so disinfected from the taint of an author’s merely individual psychology; none so relevant to the actual human situation yet so free from allegory.” Tolkien, a noted scholar of Old English, conceived the idea for his tales set in “Middle Earth” while in the trenches of the First World War; its immense influence has been felt ever since. This copy is from the first state of the first impression, with the publisher’s card laid in. Hammond and Anderson A5.a.i-iii.

Three volumes, octavo (218 x 140mm). 3 folding maps after Christopher Tolkien, printed in red and black; publisher’s note of gift laid in. Original red cloth; pictorial dust jackets printed in red, black, and gold (light rubbing to vols 2 and 3, minor chipping and short closed tear to rear panel of vol. 1).

(3)

\$30,000-40,000

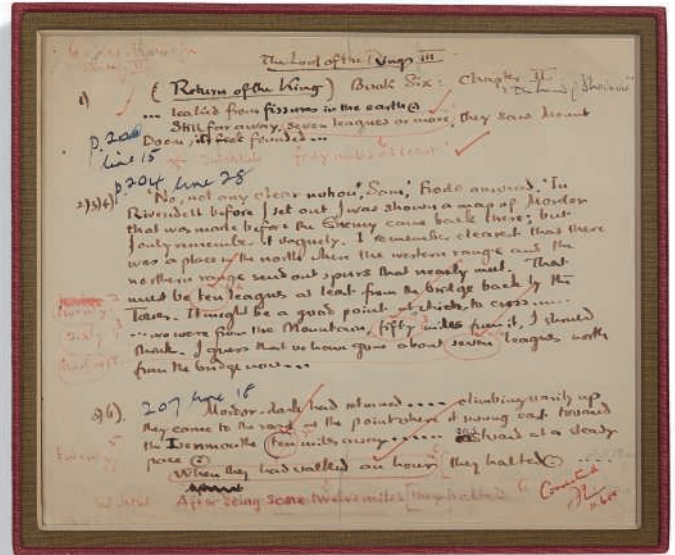
OTHER PROPERTIES

219

TOLKIEN, J.R.R. (1892-1973). Autograph manuscript, headed "The Lord of the Rings III," being late revisions to *Return of the King*, book six, chapter two, n.p. [spring 1955].

One page, 155 x 190mm, in brown ink, with copy editors' markings in red, blue, black, and pencil (some short repaired edge tears). Matted and framed together with "A Map of Middle-Earth" after Pauline Baynes. Provenance: Sotheby's, 21 July 1992, lot 183.

"Just how far is it to Mount Doom?"—a manuscript leaf for the last book in the Lord of the Rings trilogy. This manuscript makes six corrections to the chapter, "The Land of Shadow" in which Sam Gamgee and Frodo Baggins traverse the wastes of Mordor. The names "Sam" "Frodo" "Rivendell" "Mordor" and "Isenmouthe" all are present in Tolkien's own characteristic hand. Most of the corrections relate to figuring the distance traveled by Sam and Frodo. Where Tolkien has written, "seven leagues or more", the copy editor exclaims that this is forty miles at least. A few calculations appear in pencil. The longest passage is one in which Sam is trying to recollect a map he saw in Rivendell. Here the editor has lengthened all of the specific distances written by Tolkien to the final versions which appear in editions today (ten leagues to twenty, fifty miles to sixty, etc). An unknown editor has written on the verso in apparent exasperation: "Just how far is it to Mount Doom?"



Tolkien was still working on the ending and the complicated appendices to *Lord of the Rings* after *Return of the King* was already typeset. The changes present were written just a few months before publication and after the main body of manuscript had already been returned to Tolkien. That main manuscript and the manuscripts for Tolkien's other literary works were purchased by the far-seeing librarian at Marquette University in 1957. Tolkien manuscripts outside of Marquette are therefore extremely rare. The present, along with the annotated proofs with which it was sold in 1992, are the only manuscripts for the original edition of *The Lord of the Rings* which appear in the auction records of ABPC.

\$15,000-25,000

220

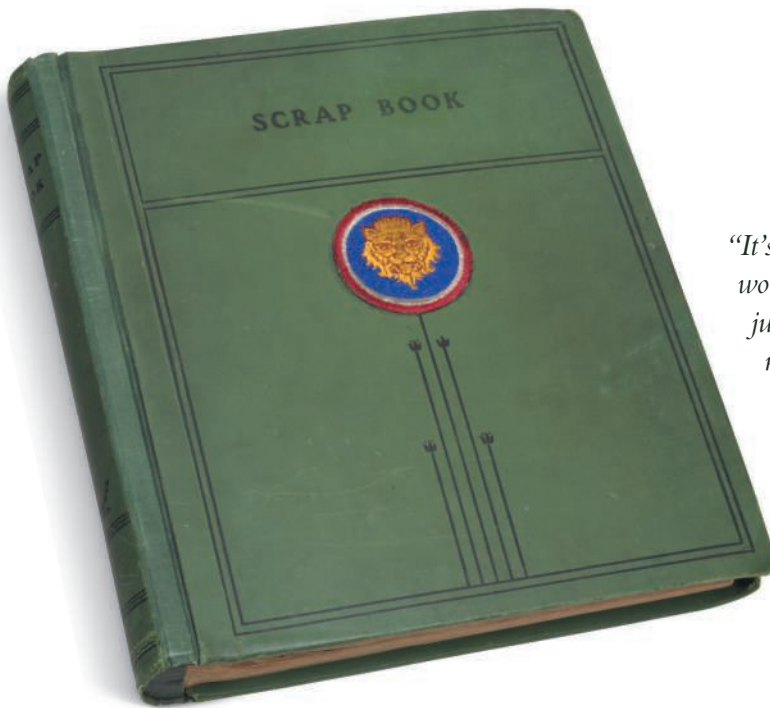
TOMLIN, Bradley Walker (1899-1953). 24 sketches in a Victorian Jules Cuendet music box-photo album. New York, c.1940.

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

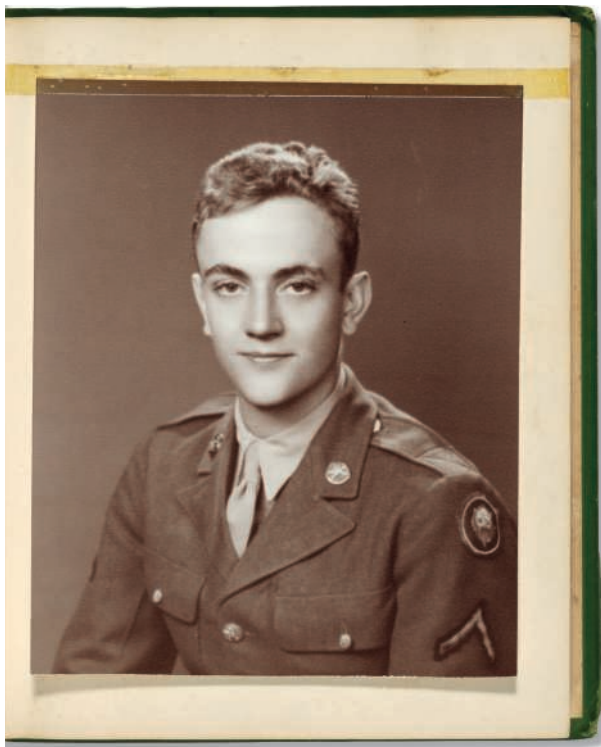
Quarto album (306 x 236 x 108mm). 24 pencil sketches (145 x 100mm) in 14 leaves of card window-mounts with gilt decorative motifs, with a signed Christmas card laid in (sketches in excellent condition, some toning and wear to card mounts). A plastic music box with faux-wood pattern by Jules Cuendet, with a green image of two deer on front cover, edges gilt (hairline crack and faint scratches to deer image; wear to spine. Provenance: Sylvia Pedlar (1901-1972, American fashion designer).

\$3,000-4,000





“It’s been one helluva holiday season for all of us. The worst of all my somewhat sensational experiences just undergone in the course of battle and capture is not being able to tell you wonderfully affectionate people not to worry – to tell you that I came through the whole god-awful slaughter without a scratch.”



PROPERTY OF THE VONNEGUT FAMILY

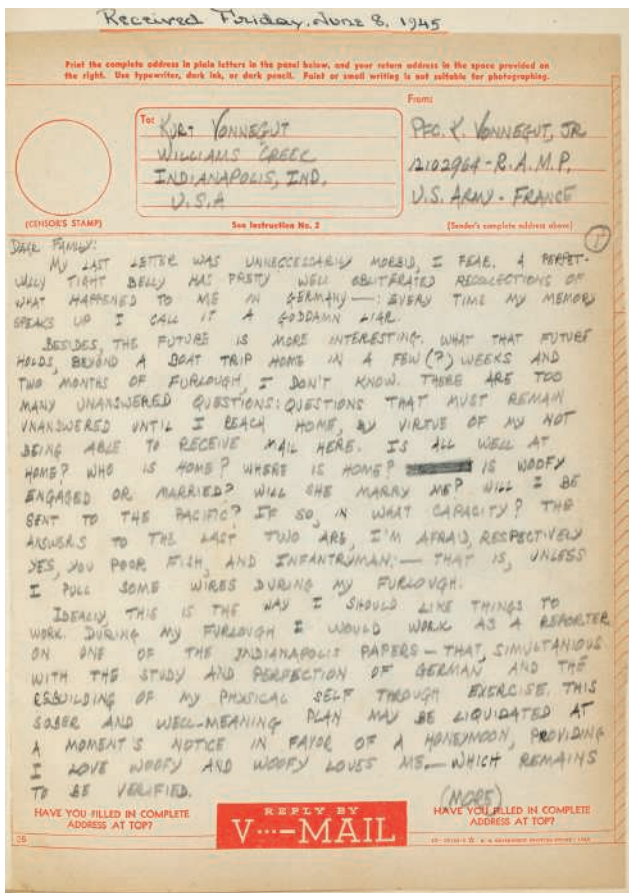
221

VONNEGUT JR, Kurt (1922–2007). World War II Scrapbook, including 22 autograph letters signed (“Kurt III” and “Kay”) to his family; together with telegrams, period photographs, printed matter, ephemera, and related material; Dresden and Indianapolis, 1944–45.

Bound scrapbook, green cloth with 106th Infantry Division Golden Lion insignia mounted to upper cover, 302 x 245mm, with approximately 84 pages filled; including 30 pages of correspondence, sizes varying 108 x 126 (for V-mail prints) to 210 x 280mm.

Letters from Dresden: Vonnegut’s unpublished wartime correspondence recounting the events that inspired *Slaughterhouse-Five*, collected in a contemporary scrapbook kept by his family. In January 1943, Kurt Vonnegut, Jr. left Cornell University in Ithaca, New York to enlist in the United States Army. He was assigned to study mechanical engineering at Carnegie Mellon and the University of Tennessee before deployment to Europe with the 106th Infantry Division in late 1944. During the Battle of the Bulge that December he was captured and held as a Prisoner of War in Dresden, where he famously survived the Allied bombing in the meat locker of a slaughterhouse. It was an experience that would inform the writing of his best-known and most influential work, the semi-autobiographical novel *Slaughterhouse-Five* (1969).

This remarkable scrapbook, which includes Vonnegut’s own photos of Dresden and its surroundings, was kept by his sister, Alice, and his father,



Kurt Vonnegut, Sr. It opens with a portrait of the young soldier in uniform and quickly follows with newspaper clippings (often carefully annotated by Alice) from January 1945. Local news coverage is interrupted by a telegram to Kurt Vonnegut, Sr.: "The Secretary of War desires me to express his deep regret that your son Private First Class Kurt Vonnegut Jr Has been reported Missing in Action," which Alice docketed "Received Thursday morning, January 11, 1945."

Eight letters from Vonnegut, Jr. are dated between October and November 1944; they relay the excitement of being abroad with cautious optimism: "Today I am a world citizen. [...] This adventure began a great deal more quickly than any of us had expected. How violent it will be I don't know" (1 October 1944). And a few days later: "Methinks I'm in a safe and static situation" (5 November 1944). Several letters from Vonnegut Jr. following his capture finally begin to wend their way to Indiana starting in March. His first notes home are on Kriegsgefangenenlager ("POW Camp") letterhead, and are poignantly followed in the scrapbook by a wine label, taped to the page and docketed again by Alice: "Celebration and rejoicing Monday night, March 26 1945."

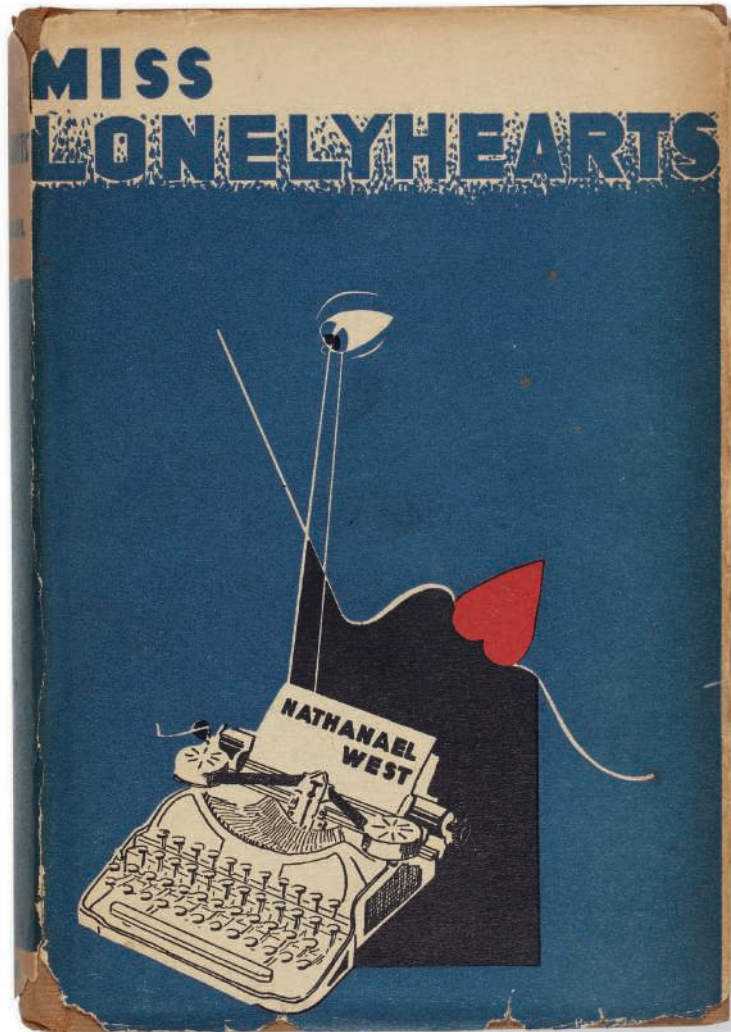
Despite the most dire of circumstances, Vonnegut's letters showcase trademark satire and dry humor. On 3 January 1945: "It's been one helluva holiday season for all of us. The worst of all my somewhat sensational experiences just undergone in the course of battle and capture is not being able to tell you wonderfully affectionate people not to worry – to tell you that I came through the whole god-awful slaughter without a scratch." On 9 January:

"Family: I was captured Dec 19. This is my third week in prison. We move out tomorrow to be put to work. Please don't worry..." Months later, his 21 May letter begins with a lighthearted description of events before ending on a somber note: "This letter started as a huge joke. There's no sense in going through with it. There's nothing funny in watching friends starve to death or in carrying body after body out of inadequate air-raid shelters to mass kerosene funeral pyres – and that is what I've done these past six months." On 29 May 1945: "I've been told that you were probably never informed that I was anything other than 'missing in action.' Chances are that you also failed to receive any of the letters I wrote from Germany. That leaves me a lot of explaining to do – " This letter, the only one to have been published, follows with a four-page account of his capture.

One of the final letters finally brings the good news his family was waiting for: "It is a source of great delight to be able to announce that you will shortly receive a splendid relic of World War II with which you may decorate your hearth – namely, me in an excellent state of preservation. You may well say "Huzzah!" for this prodigal princeling has survived." He reports being liberated two days prior and closes, "It will soon be your maudlin duty to set goodies before me that I may once more be my merry, curly-topped, little-ol butterball self."

Vonnegut returned home in the summer of 1945 and married soon after. His first novel, the dystopian *Player Piano*, was published in 1952. *Provenance*: the Vonnegut family.

\$150,000-200,000



PROPERTY OF A PRIVATE COLLECTOR

222

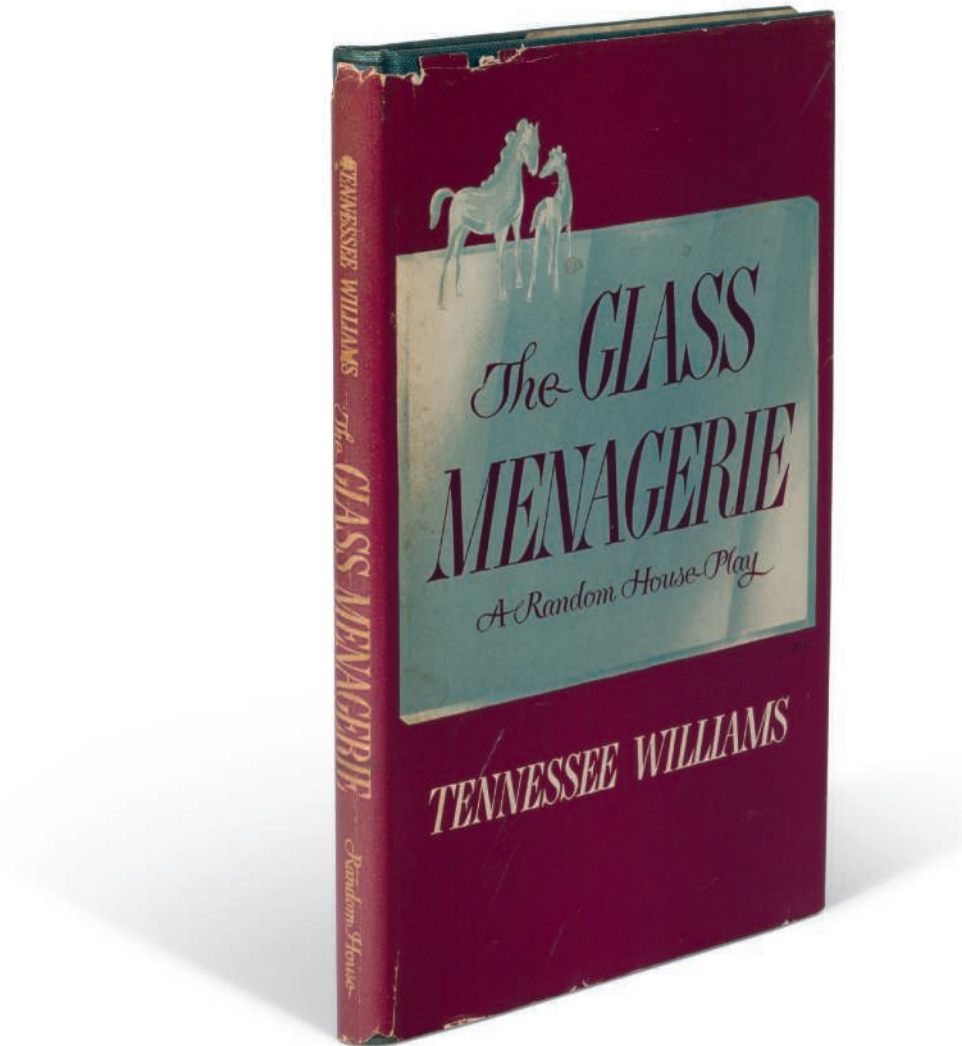
WEST, Nathaniel (1903-1940). *Miss Lonelyhearts*. New York: Liveright, 1933.

A presentation copy of the first edition of West's classic black comedy, inscribed to fellow dramatist Arthur Kober. West, a non-practicing Jew, wryly signed this copy "to Arthur Kober for his bar mitzvah / from his great and good friend." This darkly humorous tale of alienation and advice in Depression era New York was well reviewed, but the publisher went bankrupt almost immediately and bookshops were unable to source copies. Copies of the first issue are rare, especially in the original dust jacket. Connolly 76.

Octavo (190 x 128mm). Original brown cloth (light soiling, bottom of spine slightly frayed); illustrated dust jacket (folds torn with losses, chipping at ends of spine panel; rear panel detached); in custom box. *Provenance:* Arthur Kober (1900-1975, writer and husband of Lillian Hellman; presentation inscription) – Maurice F. Neville (Sotheby's New York, 16 November 2004, lot 447, \$31,200) – Annette Campbell-White (Sotheby's, 7 June 2007, lot 165).

\$15,000-25,000

For Arthur Kober
 infor his bar-mitzvah
 from his great and
 good friend -
 Nathanael West



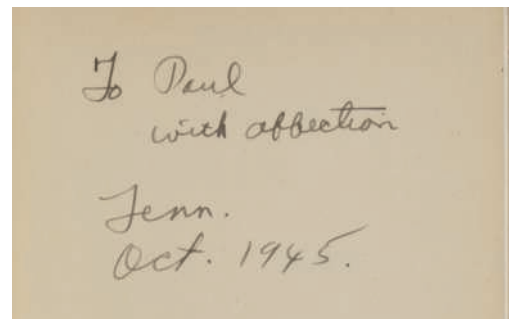
223

WILLIAMS, Tennessee (1911-1983). *The Glass Menagerie. A Play*. New York: Random House, 1945.

A presentation copy of the first edition of Tennessee Williams's first major play, inscribed to close friend Paul Bigelow: "to Paul with affection / Tenn. Oct. 1945." Williams and Bigelow met in New York and later shared rooms together in Macon, Georgia where they spent time with the Massee family. Jordan Massee was Williams's lover, and his father William Massee would become the inspiration for the character of Big Daddy in *Cat on a Hot Tin Roof*. *The Glass Menagerie* won the author a New York Drama Critic's Circle Award. Crandell A1.1.a.

Octavo (184 x 119mm). 4 photographic plates from the first stage production at New York City's Playhouse Theatre. Original blue cloth; dust jacket (some chipping to edges); in custom slipcase. *Provenance:* Paul Bigelow (1905-1988; inscription).

\$5,000-8,000



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 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 will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you 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:

- 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**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does

not apply to any information other than in the

Heading even if shown in **UPPERCASE type**.

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if 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.
- In order to claim under the **authenticity warranty** you must:
 - 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;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(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:

- Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
- Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. 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 PostSale-US@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(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):

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- (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

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at www.christies.com/storage will apply.
- 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**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.
- (d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot**

originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1 (a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2. **lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1 (a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

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**.

◆

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.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

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

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 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.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

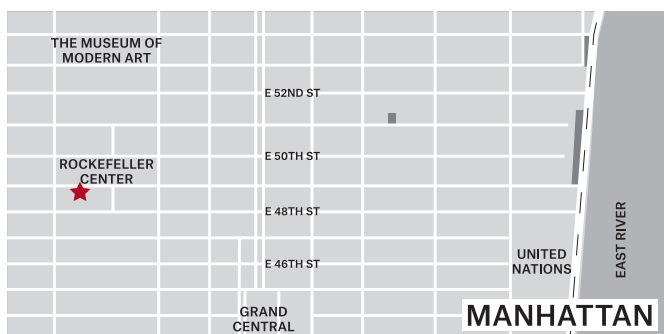
Email: PostSaleUS@christies.com

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.

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

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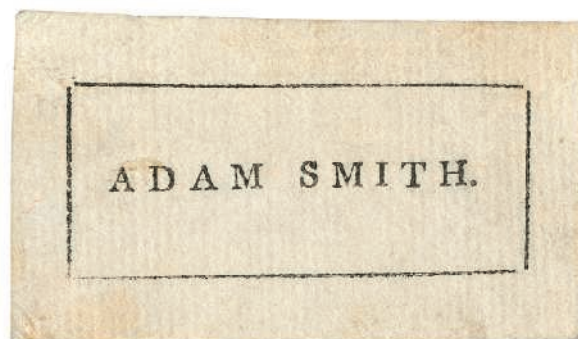
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31 May-4 June 2019
8 King Street
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Julian Wilson
+44 207 389 2157
jwilson@christies.com

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ADAM SMITH (1723-1790)
An Inquiry into the Nature and Causes of the Wealth of Nations
London: W. Strahan and T. Cadell, 1776.
First edition, the author's own copy.
£500,000 - 800,000

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