

answers and says he wouldn't know, better call the coast guard,
wife says, "who was it, dear?" and mans says, "I don't know, som
who wanted to know if the coast was clear". Har-har-har)and we q
off several goodies, then, I go back to work; in Goodyear truck,
We'd done this numerous times when the "most homorous" evening c
was a sunday night, so no work, I waited outside 16th and High s
parents left and then went in and we fell to it. I had all my c
and in livingroom as she was washing my cock in bathroom, (left t
lesson to you, never become seperated from your clothes, at lea
trousers handy, when doing this sort of thing in a strange house
goodness, Jack, I forgot for a second that you were out of circu
certainly not in any need of "Lord Chesterfield's " counciling--
this to your wife, or tell her I offer this ~~active~~ advice to pass
your son, or, if that's to harsh, to your dilitante friends, whe
out of that) there's a rattling of the apt.'s door (don't think I
spell apt.-apartment; yeh-yeh,) and into the front room walks th
one of the parents of the baby C.Mary is watching, so fast did t
come in that we barely had time to shut the bathroom door before
Here I was, nude, no clothes, and all exits blocked. I couldn't
for what if the old gal wanted to pee, and most old women's blad
kidneys are not the best in the world. There was no place in th
to hide, ~~and I had to~~ but due to the layout of the apt. Wor
suddenly remembered the fact that this intruder was expected to
We consulted in whispers, laughing and giggling despite all, and
decided Mary would leave the bathroom and keep the old lady busy
suggesting a walk or coffee down the street and still try to col
clothes and get them to me; no mean feat. My task was to, as qu
mouse, remove all the years-long collection of rich peoples bath
that blocked the rooms only window, then, impossible tho it look
climb up the tub to it and with a fingernail file pry loose the
screen. Now, look at this window, Jack, it had four panes of gl
long and 4" wide, it formed a rectangle of about 12 or 13" high
across, difficult to squeeze thru at best, but, being modern as
way it was hooked to its frame was by a single metal bar in dir
which when opened split the panes of glass down the middle and m
windows, (see below) I could hardly reach outside to work on the s
the window opened outward--but I pushed and making a hellova nois
screen enough to open the window. Now the impossible
of my frame for the squeeze. I thought if I could get
I could make it; I just was able to, by bending the to
bar the slightest cunthair (in those days I cleaned and
lbs.) and, of course, I almost tore off my pride-and-
wiggled out into the cold November air. I was damn gl
on the second floor, if I'd been higher I would have b
n space for sure. So I dr
he side of the building, and hid there ~~diver~~ing and gloating wi
here was a film of snow on the ground, but this didn't bother an
xcept my feet until some man parked his car in the alley garage

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at 10.00 am (Lots 1-147)

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Saturday	11 June	10.00 am - 5.00 pm
Sunday	12 June	1.00 pm - 5.00 pm
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Tuesday	14 June	10.00 am - 5.00 pm
Wednesday	15 June	10.00 am - 5.00 pm

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Front cover: Lot 146
(The text of the letter © Cathy Sylvia Cassady,
Jami Cassady and John Cassady.)
Back cover: Lot 33

CHRISTIE'S

New York



PRINTED AND MANUSCRIPT AMERICANA (LOTS 1-35)



PROPERTY FROM THE CHARLES E. SIGETY COLLECTION

1
ADAMS, John (1735-1826), President. By the President of the United States of America. A Proclamation. Philadelphia, 6 March 1799.

Folio broadside, 13 $\frac{3}{8}$ x 8 in. Printed in two columns, printed circular seal. Small tear and minor loss at top corners. On verso, a note by Secretary of State Timothy Pickering and his free-frank.

PRESIDENT ADAMS PROCLAIMS A DAY OF THANKSGIVING AND PRAYER

“As no truth is more clearly taught more in the volume of inspiration than nor any more fully demonstrated by the experience of all ages, than that a deep sense and acknowledgment of the governing providence of the Supreme Being...I have thought proper to recommend ...that Thursday, the 25th of April next be observed, throughout the United States of America., as a day of solemn humiliation, fasting and prayer...”
Evans 36497.

\$7,000-10,000



PROPERTY OF A PRIVATE COLLECTOR

2

ADAMS, John. Autograph Letter Signed, as former president, to Speaker of the House of Representatives, Joseph Bradley Varnum (1751–1821), Quincy, Massachusetts, 9 January 1809. 16pp. (9 ¼ x 7 ¾; 230 x 195mm.). Written on rectos and versos (First leaf folded twice horizontally with minor defects repaired).

A SWEEPING, BITTER INDICTMENT OF THE BRITISH NAVAL PRACTICE OF IMPRESSMENT OF AMERICAN SAILORS ON THE HIGH SEAS. That brutal practice culminated in 1807 when four American sailors from the frigate *Chesapeake* were seized on the high seas, an incident provoked an international crisis and calls for war with Britain. Here, the former President appeals on historical and legal grounds for relief, in response to a recent royal proclamation justifying impressment.

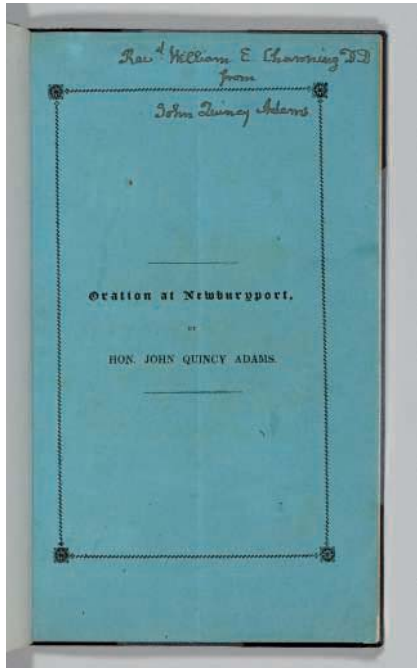
The King's recent Proclamation, he writes, "has a tendency to deceive many...and no doubt has deceived thousands. It is concealing the Asp in a basket of Figs..., and none of these Proclamations, till this last ever asserted a Right to take British Subjects by Force from the Ships of foreign Nations, any more than from the Cities and Provinces of foreign nations."

He notes that "the President of the U.S. has legal authority to issue similar Proclamations...but every American would say his compliance was voluntary..." In addition, "Impressments of Seamen...in port or at sea, are no better than the Conscriptions of Napoleon, or Louis XVI who set him the example." Ships are to be searched for sailors and "all British sailors they find on board...without regard to any Certificates of Citizenship; without regard to any contracts, covenants or connections...any marriages, Families or Children they may have in America...And in what principle or Law is this founded? Is there any Law of God to support it? Is there any Law of England to authorize it? Certainly not. The laws have no binding force, on board American Ships; no more than the Laws of China."

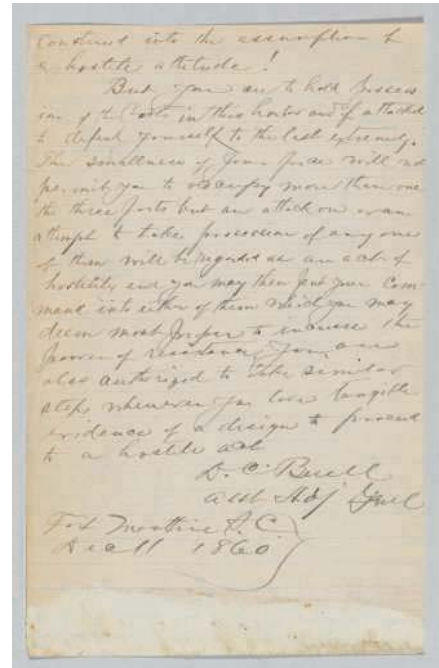
He dismisses the British claim that these Men are the Kings Subjects; asserting "Our Laws acknowledge no divine Right of Kings, greater than those Subjects," and assails "these Remnants of Feudal Tyranny and Ecclesiastical Superstition [that] have been long since exploded in America." The Royal Proclamation is "in direct contradiction of every Principle of English Liberty. It is a direct violation of Magna Charta... as well as the Habeas Corpus Act. It deprives them of the Trial by Jury." Then, Adams relates a famous incident of impressment in 1769: the case of *The Rose* and four Irish sailors accused and acquitted on a charge of murder, in a celebrated case tried before the court of the Admiralty in Boston. In conclusion, "I shall say nothing of Mr Jefferson's Administration, because the Negotiations already made public sufficiently show, that he has not been behind either of his Predecessors in his Zeal for the Liberty of American Seamen..."

A remarkably impassioned statement of principle, from a former President. *The Boston Patriot*, established in March 1809, published a series of four letters between April 1809 and May 1812, including recollections of John Adams. 20pp. Sabin 245. It was issued as *England's Proclamation of Oct 16, 1807, considered*. Boston, 1809. Reprinted in *The Correspondence of John Adams ... concerning the British Doctrine of Impressment*, Baltimore, 1809, pp. 1–18.

\$30,000–40,000



3



4

PROPERTY OF A GENTLEMAN

3
 ADAMS, John Quincy (1767-1848). *An Oration Delivered Before the Inhabitants of the Town of Newburyport, at their request, on the Sixty-First Anniversary of the Declaration of Independence, July 4th, 1837.* Newburyport: Newburyport Herald Office by Morss and Brewster, 1837.

12° (229 x 138 mm). 68 pages. (Soft vertical crease throughout.) 20th-century blue half morocco, original printed wrappers bound in (slightest wear to spine); quarter morocco folding case. *Provenance:* WILLIAM ELLERY CHANNING (1780-1842), leading Unitarianism's theologians in 19th-century America (presentation inscription from the author).

FIRST EDITION, A VERY FINE PRESENTATION COPY, INSCRIBED BY THE AUTHOR TO WILLIAM ELLERY CHANNING on the front wrapper: "Rev'd William E. Channing D.D. from John Quincy Adams." Unitarianism was a dominant topic in the life of John Quincy Adams. His mother and father, John and Abigail, were members of the First Parish Church of Quincy, part of the liberal wing of New England Congregationalism that became Unitarian as a result of the schism resulting from the Unitarian controversy. John Quincy's Harvard roommate, Henry Ware, had negotiated that schism, giving him an insider's view and Tocqueville, knowing of the younger Adam's insights in the area, asked him "do you not see in the Unitarianism of this country the last link that separates Christianity from natural religion?" (This line of thinking naturally led Tocqueville to Channing, the leading Unitarian in the country.) More conservative than Channing, Adams nonetheless admired the preacher's earnestness and became strong allies on the issue of slavery. In his oration, Adams discusses the history of the independence movement; finding support from the Declaration of Independence; attacking nullification and states' rights; condemning slavery; and supporting free speech. Sabin 294.

\$3,000-5,000

PROPERTY OF A LADY

4
 ADAMS, Samuel (b.1689). Autograph letter signed ("Samuel Adams") also signed by Timothy Prout, Oxenbridge Thacher, John Hunt, David Farnum and Jonathan Williams. Boston, 27 October, 1729. Folio, 2½ pp. Text in a clear clerical hand. Light stains.

POVERTY AND TAXATION IN COLONIAL BOSTON. A complex legal matter by the selectmen of Boston, concerning certain taxes on vessels landing at Boston, as specified in an earlier act; It references one Captain John Nimmo master of the ship Tyley recently arrived from Ireland, with passengers and various fees to be collected; Nimmo has failed to comply with the law as requested and thereby forfeits a bond of 100 pounds sterling for the use of the poor of the town of Boston.

\$800-1,200

Memorandum of Verbal instruction
to Major Anderson 1st Artillery, Ft. Moultrie.

You are aware of the great anxiety of the Secy. of War [John Floyd] that a collision of the troops with the people of this state shall be avoided and of his studied determination to issue with reference to the military force and forts in the harbor which will guard against such collision. He has therefore carefully abstained from increasing the force at this point or taking any measure which might to the present excited state of the public or which would throw any doubt on the confidence he feels South Carolina will not attempt by violence to obtain possession of the public works or interfere with their occupancy!

But as the counsel and acts of rash impulsive persons may forcibly disappoint these expectations of the Government he deems it proper that you should be prepared with instructions to meet so unhappy a contingency. He has therefore directed me verbally to give you such instructions. You are carefully to avoid every act which would needlessly tend to provoke aggression: and for that reason you are not without evident and imminent necessity to take up any position which could be

construed into the assumption of a hostile attitude!

But you are to hold possession of the Forts in this harbor and if attacked to defend yourself to the last extremity. The smallness of your force will not permit you to occupy more than one of the three Forts but an attack...an attempt to take possession of any one of them will be regarded as an act of hostility and you may then put your command into either of them which you may deem most proper to increase the power of resistance. You are also authorized to take similar steps whenever you...tangible evidence of a design to proceed to a hostile act.

D. C. Buell
Asst Adj. Genl
Fort Moultrie S. C.
Dec 11 1860

PROPERTY OF A GENTLEMAN

5
 BUELL, Don Carlos (1818-1898), Assistant Adjutant General. Autograph letter signed ("D.C. Buell"), to Major Robert Anderson, Fort Moultrie, 11 December 1860. 2pp., 9 x 5½, written on recto and verso in pale ink (A few discreet marginal repairs).

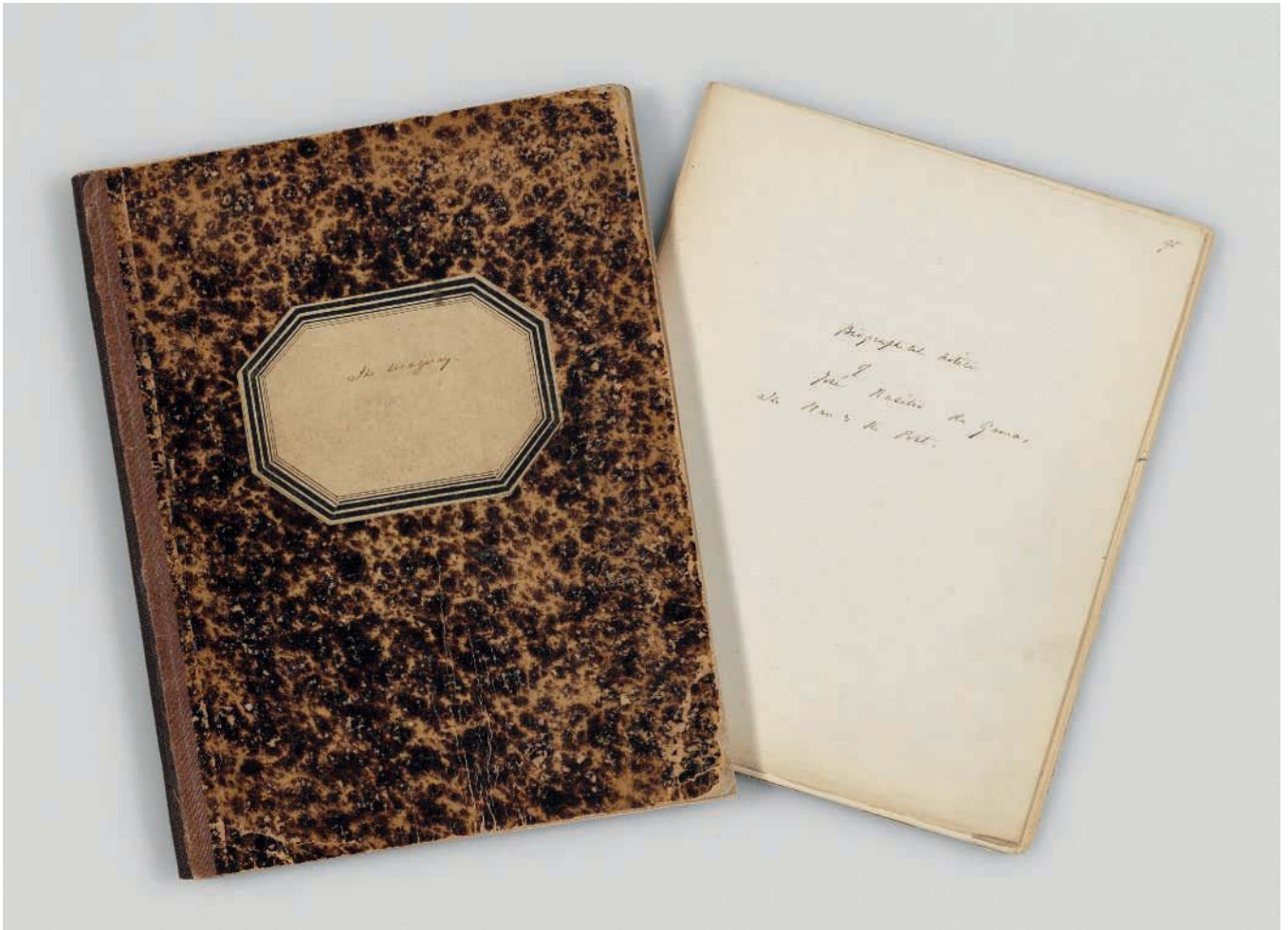
"YOU ARE TO HOLD...THE FORTS AND IF ATTACKED TO DEFEND YOURSELF TO THE LAST EXTREMITY..." A recently discovered autograph memorandum of Buell to Anderson, authorizing Anderson to abandon one of the three harbor forts; it would in April 12, 1861 culminate in the Confederate bombardment of Fort Sumter.

"Memorandum of verbal instruction to Major Anderson 1st Artillery, Fort Moultrie. You are aware of the great anxiety of the Secy. of War [John Floyd] that a collision of the troops with the people of this state shall be avoided and of his studied determination to issue with reference to the military force and forts in the harbor which will guard against such collision. He has therefore carefully abstained from increasing the force at this point or taking any measure which might to the present excited state of the public or which would throw any doubt on the confidence he feels South Carolina will not attempt by violence to obtain possession of the public works or interfere with their occupancy!

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The smallness of your force will not permit you to occupy more than one [of] the three fort but an attack...attempt to take possession of any one regarded as an act of hostility and you may then put your command into either of them which you may deem most proper to increase the power of resistance. You are also authorized to take similar steps whenever you...tangible evidence of a design to proceed to a hostile act." Robert Hendrickson, *Sumter: The First Day of the Civil War*, p.71, quoting this memorandum.

\$5,000-7,000



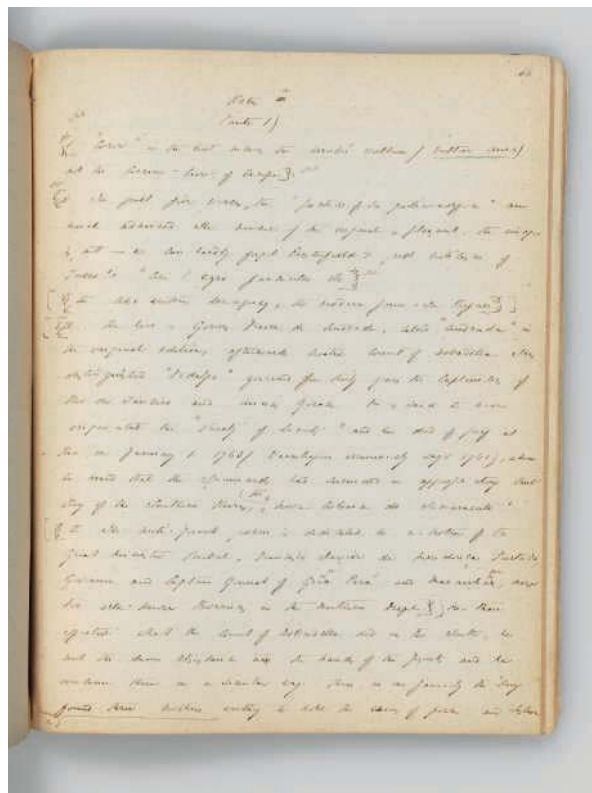
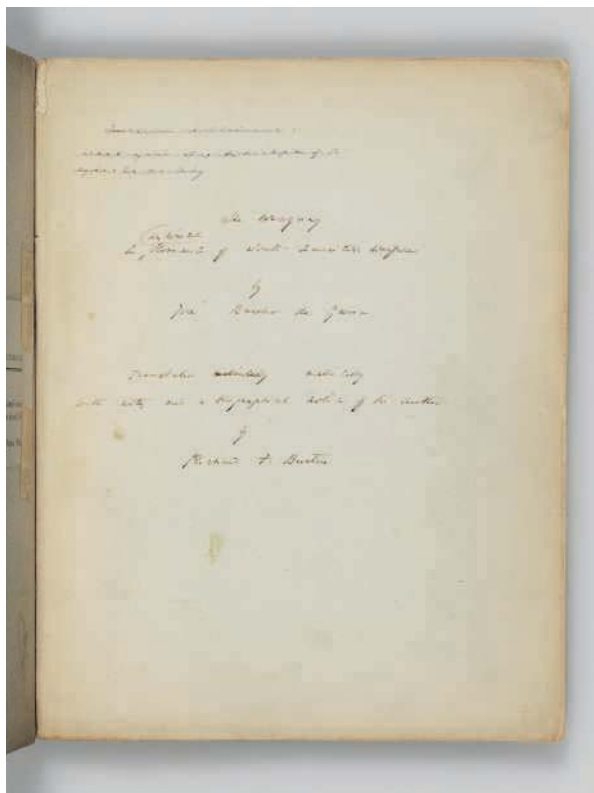
PROPERTY OF A PRIVATE COLLECTOR

6
 BURTON, Richard Francis (1821–1890). Autograph manuscript of *The Uruguay, a Historical Romance of South America* by José Basílio da Gama. Translated Metrically with notes and a biographical notice of the author by Richard F. Burton, signed by Burton on the first page, and on page 5 at the end of the preface in purple ink – “Biographical Notice...” signed by Burton on the last page. N.p., n.d. [Santos and Sao Paulo, ca 1867–68]. The manuscript comprises: Preface (pp. 1–5); the text of the poem, including Burton’s synopses of each canto (pp. 6–65); Notes (pp. 66–94); Biographical Notice: The Man (pp. 96–124); The Poet (pp. 125–140); Epilogue (pp. 141–154). Together 156 pages (pages 38 and 39 appear twice) plus title, consecutively numbered, 4to, in black ink with extensive revisions in purple ink and pencil and deletions mostly on rectos, first part bound in cloth backed boards, second part bifolio pricked for gathering, some light rubbing to boards, first and last leaf of bifolio loss; housed together in morocco backed folding case. Provenance: Sir Richard Burton; Lady (Isabel) Burton (1831–1896); Mrs Elizabeth Fitzgerald (her sister and literary executor, d.1902); a London bookseller (see Penzer 184); John B. Stetson Collection (his sale Park-Bernet Galleries New York, 14 April 1953, lot 157).

BURTON’S REDISCOVERED MANUSCRIPT OF HIS TRANSLATION OF *THE URUGUAY*, WITH THE UNPUBLISHED TRANSLATOR’S FOOTNOTES. ONE OF A FEW SUBSTANTIAL AUTOGRAPH MANUSCRIPTS BY SIR RICHARD BURTON REMAINING IN PRIVATE HANDS.

José Basílio da Gama (1740–1795) was a Brazilian poet and member of the Society of Jesus, he was born in the colony of Brazil, and his most important work is the epic poem *O Uruguai* published in 1769. The poem tells the story of the end of the Guaranic or Jesuit war (1754–1759)

continued



and focuses on the slavery of the Guarani people, which was imposed by the Society of Jesus. Burton describes the historical background of the war, discusses the individual Cantos of the poem and explains: "Let us, then, begin with the text of the favourite Brazilian Romantic Epic or rather Epic Romance... following with copious notations for the student's use derived by the author from a various sources and ending with a biography of the Poet" (Burton, preface).

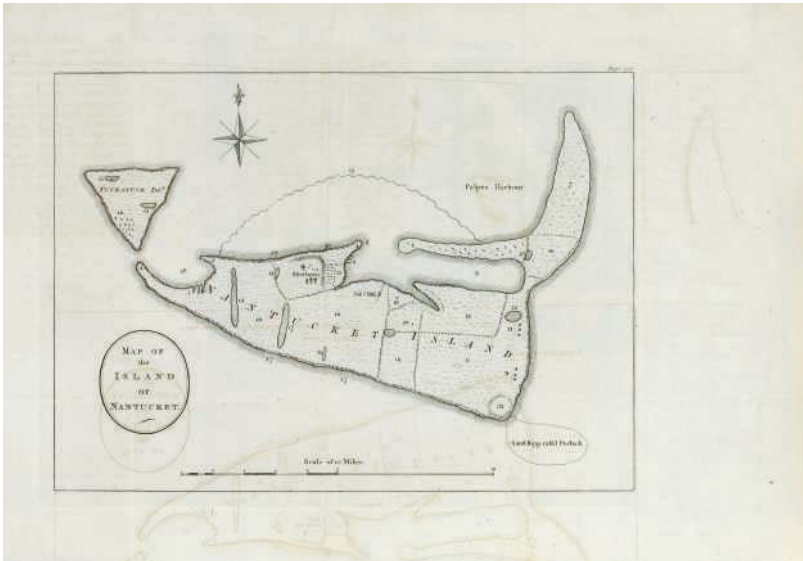
Richard Burton had an extraordinary knowledge of languages. Apart from translating *The Arabian Nights* (1885), he translated from the Portuguese. He had first studied Portuguese as a young army officer in Goa 1846. In addition to Gama's poem he also translated *The Lusíads*, the Portuguese national epic by Luís de Camões. The preface to *The Uruguay* ends with a remark on translating a work of poetry: "I will conclude this preamble with the words of Victor Hugo, no mean judge in such matters: 'to translate a foreign poet is to enrich the national literature.' Richard F. Burton."

As a member of the Foreign Service, Burton was transferred to Santos Brazil in 1865. He traveled through Brazil's central highlands, and in 1868-69 report on the long, bloody boundary war which pitted Brazil, Argentina and Uruguay (supported by Britain) against Paraguay and its dictator (supported by the United States). He described his observations in his *Letters from the Battlefields of Paraguay* (1870). During his time in Brazil Burton worked on his translation of *The Uruguay*. "Richard wrote to Albert Tootal in February [1868] 'here is a chronic state of death. I have finished my translation of Uruguay and am copying it out for print. My daily work begins at 6 a.m. and ends at 10 p.m.; there is an immensity of reading to be done before one can write about the Brazil'" (Lovell p. 481). (Penzer dates the work "at about 1878.")

The history of the manuscript after Isabel Burton's death was eventful. The trustees of her will included her nephew, Gerald Arthur Arundell (15th Baron Arundell of Wardour, 1869-1939). Her sister, Mrs Elizabeth Fitzgerald, her secretary, Miss Plowman and W.A. Coote were appointed her literary executors. Isabel's and her husband's letters, journals and manuscripts were to be burnt by Miss Plowman, according to separate instructions. (See M.S. Lovell. *A Rage to Live, A biography of Richard and Isabel Burton* London 1998, page 789). The burning of the papers was, however, delayed so that Isabel's editor, W.H. Wilkins, might have access to them to complete her autobiography. Mrs Fitzgerald meanwhile was eager for the publication of the manuscript.

The Huntington Library (Ms 27954) holds another version of Burton's manuscript, without the footnotes. (See "The Manuscript and Two Mysteries" in *Jose Basilio da Gama. The Uruguay. The Sir Richard F. Burton Translation*. Edited by Frederick C.H. Garia and Edward F. Stanton. Los Angeles: University of California Press, 1982.) Penzer p. 184.

\$20,000-30,000



7

PROPERTY OF A GENTLEMAN

7

CREVÉCOEUR, Michel Guillaume St. Jean de (1735-1813). *Letters from an American Farmer; Describing Certain Provincial Situations, Manners, and Customs, Not Generally Known; and Conveying Some Idea of the Late and Present Interior Circumstances of the British Colonies in North America.* London: Thomas Davies and Lockyer Davis, 1782.

8° (227 x 137 mm). Half-title, 2-page publisher's advertisement at end. 2 engraved folding maps of Nantucket and Martha's Vineyard (a few pale spots). Original blue boards, uncut (rebacked, covers detached, lightly soiled); blue cloth slipcase. *Provenance:* R.C. Gurney (early ownership signature on flyleaf); Robert Montgomery (bookplate on pastedown); Bradley H. Martin (his sale, Sotheby's New York, 31 January 1990, lot 2512); Carol G. and William E. Simon (bookplate in slipcase).

FIRST EDITION OF A WORK WHICH "HAD A GREATER INFLUENCE IN ATTRACTING ITS READERS TO AMERICA THAN ANY OTHER BOOK OF THE PERIOD" (Vail). The maps provide the first detailed descriptions of Martha's Vineyard and Nantucket. "The author was a native of Normandy, of noble birth, and came to the British Colonies at the age of sixteen. Having established himself on a farm near the frontier, he became one of the first victims of the War of Independence, the Indian allies of Great Britain setting fire and destroying his property. He wrote his letters during the different epochs of the war, in English. Returning to France, he translated them into French" (Sabin 17496). Clark *Old South* I:218; Howes C-883 ("As literature unexcelled by an American work of the eighteenth century"); Meisel III, p. 352; Monaghan 497; Phillips *Maps*, pp. 389, 457; Streeter II:711 ("These are a series of twelve charming letters, describing the life in America, four of them about Nantucket, and one about Martha's Vineyard and the Whale Fishery"); Vail 674.

\$1,500-2,500

THE PROPERTY OF A GENTLEMAN

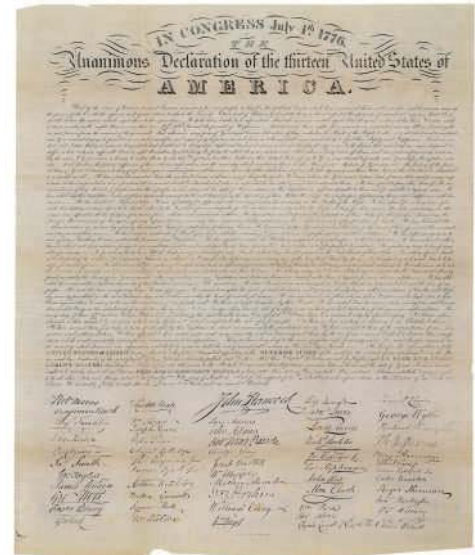
8

[DECLARATION OF INDEPENDENCE]. In Congress, July 4, 1776. The Unanimous Declaration of the Thirteen United States of America. When in the Course of Human Events... n.p. [Hartford, Connecticut?:] Engraved by E. Huntington, n.d. [ca.1820-24].

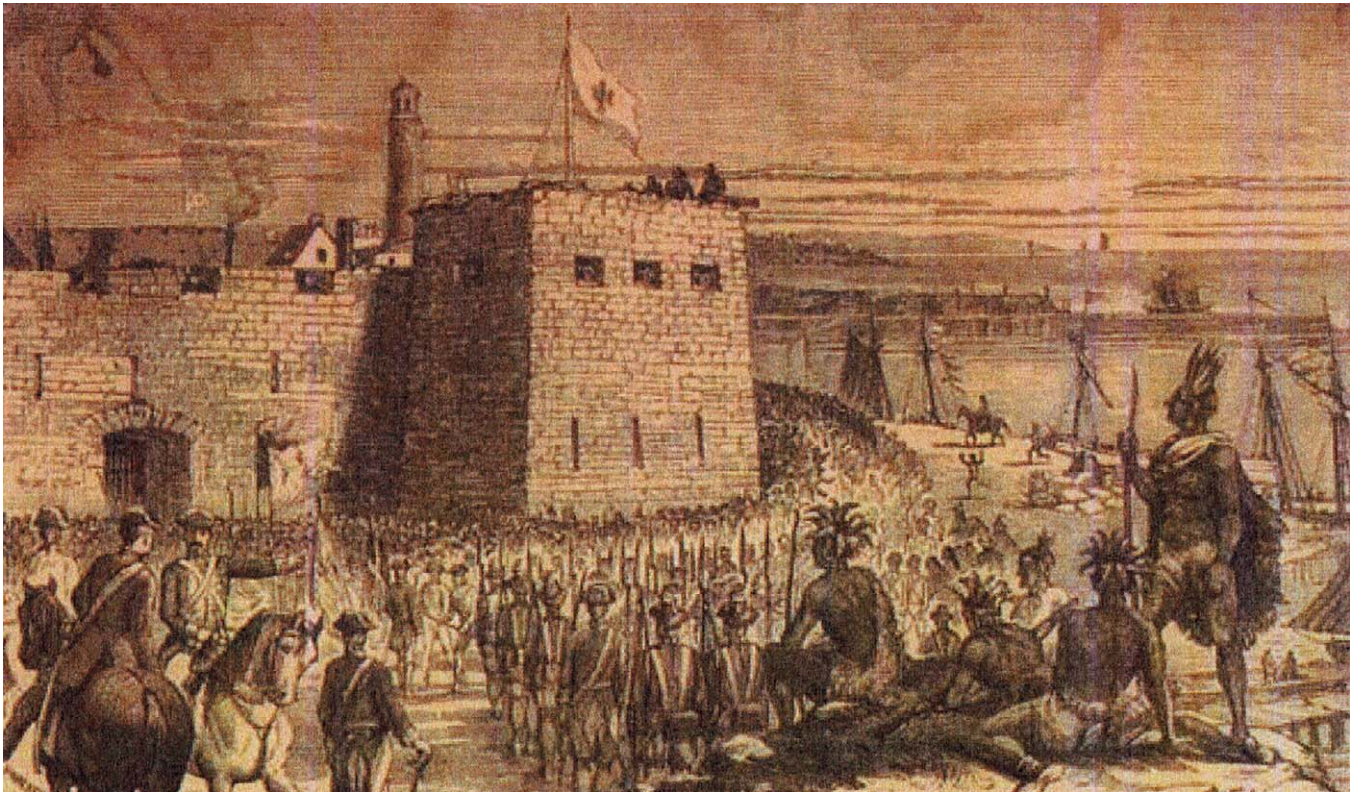
Folio broadside (23 x 19 in.; 507 x 308mm.). (Faint browning along old folds, small chip to bottom edge, not affecting text, other minor defects).

A rare, finely executed facsimile of the Declaration prepared by Eleazar Huntington, a little-known Connecticut engraver and author of a treatise on calligraphic penmanship *The American Penman* (1824). As his loose model, Huntington followed the Declaration facsimile issued by Benjamin Owen Tyler in 1818, a design which featured a variety of decorative calligraphic styles in the heading and text body. For the signatures of the delegates at bottom, Huntington may have drawn upon Tyler's engraving (though he did not preserve Tyler's grouping of signatures as in the original) or Sanderson's *Biography of the Signers of the Declaration of Independence*. J. Bidwell, "American History in Image and Text," in *Proceedings of the American Antiquarian Society*, vol.98, part 2 (October 1988), no.6.

\$4,000-6,000



8



The Surrender of Fort Oswego, University of Montreal, Department of Archives

PROPERTY OF A GENTLEMAN

9

[FRENCH & INDIAN WAR.] MERCER, James. An archive of 40 letters from Mercer to his mother and brother, William Mercer, written during his travels in Europe, Jamaica, and North America, 1736-1755. These include 5 letters by Col. Mercer from Fort Oswego, 1755-56. Also with some 70 letters in the aftermath of Col. Mercer's death, including correspondence of James Grahame, Mercer's friend, and a 13-page account of the Battle of Oswego by Grahame, praising Mercer and indicting Gov. William Shirley.

On 18 February 1755, Mercer provides his impressions of America, which he finds much more hospitable than the disease-ridden West Indies: North America, he writes, is "the finest country on the globe, luxuriant and abounding with all the necessaries of life. The industrious hand is the only thing wanting here to make it a perfect paradise." 9 June 1755: "We are forming four attacks against our enemys on this continent, in which if we succeed, I hope they'l abandon Canada." 22 July 1755, he mentions Braddock's defeat and death: "We have just heard of our loss in the back parts of Virginia, with the death of the general." He is not always impressed by the American inhabitants of this natural paradise. 22 July 1755. "The constitution all through British America is a democracy," which allowed for dissentions and animosities" which only gave "advantages to the enemy." Nothing would satisfy Americans "while there is a Frenchman on this continent," but they seemed inclined to let "their Mother country [be] at the expense of chasing them off it."

In the summer of 1756, the war intensifies, and his responsibilities increase as he gains his fateful command at Fort Oswego. "I am now," 14 March 1756, "by various causes, the second in command on this continent, and not entirely without some hopes of another testimony of his Majesties favor." Fate, and General Montcalm, had other plans. The French general led a force of 3,000. But poor supplies had forced Mercer's regiment of Massachusetts men to suffer badly in winter quarters. By the time Montcalm descended upon them, Col. Mercer's force of 2,000 was just over half that number in fighting effectiveness. Indeed, the men had been close to mutiny in the spring, as outlined in Grahame's damning account of the battle. Montcalm also showed his tactical superiority, gaining the high ground on Mercer, and pounding the fort's fortifications to rubble. When a cannonball killed Mercer on the morning of 14 August, the defenders quickly surrendered.

A fascinating archive of British America and the French and Indian War.

(2)

\$40,000-60,000

I did not till this morng to write your Excellency
 yesterday to which I was to be referred as I did allow to
 Rep^r rather for in what is by you remanded I had
 him what for the Intelligence we had from the Indians
 of which he will no doubt inform your Excellency
 I am just now converses with yours of the 11th Jan^y
 in answer to which I think it most necessary that
 some should go up to the Indians & endeavor to bring
 them heartily into our Interest & to join us in the war
 It is both our & Henrik's opinion that nothing will
 have greater weight with them than to know that
 Henrik all joined in one place & therefore they will
 be need to have your Excellency's assistance in the
 which with your aid will not amount to less
 than six hundred pounds but this only to be sent to
 those that will give us the strongest assurance of
 joining us heartily I have pay'd down to half for
 with him with what is necessary for this trip
 if the Assembly agree to this I will be well that then
 you & see how you can give back but in the Indians to come
 with them he can give back but in the Indians to come
 in of work with out which his experience would be
 much more to the Indians not so well pleased
 as they will go up amongst the Indians to
 out that affair of the Mohawks to be inform'd of
 having else your Excellency wants to be inform'd of
 but no more than an Indian in formation of this
 be gett from over there if it were should bring
 be of very great consequence if it were should bring
 down with him some of the most principle Indians
 here with that some will be more employ'd with
 from me for once or twice to use them most kindly
 to be conversed with them with
 I. It would be of utmost consequence in my opi-
 nion if it were possible that your Excellency
 should meet with a few of the most principle
 Indians in the Spring
 Feb 10 1746

I am just now converses with your Excellency
 by an over to which I have with Mr
 Barkley's help I have made a full reconciliation
 betwixt ye Moquus & Conajorie Indians & they are
 much pleased to know your Excellency's mind from
 me I have told them that I intended to go amongst
 the various nations with a Message from your Excellency
 with which they seemed much pleased
 & I design to bring a few of the most principle
 of Moquus & Conajorie Indians to consult with
 Mr J^r & me in what I am to talk to ye Indians
 and to gett them to join me in what I am to
 require of them & to send some of their Chief
 men with me which will I think have the
 greatest weight with ye various nations
 that is over I shall set out and see all
 that is in my Power to make the Indians
 lively to our Interest & procure your Ex-
 cellency all the Informations you desire
 & as it is their request to the Major & me that when
 any Message is sent to ye Indians that
 they may be inform'd of it be for it goes from
 us we know this with much pleasure We are agree
 that it should be so
 arendt Stevens

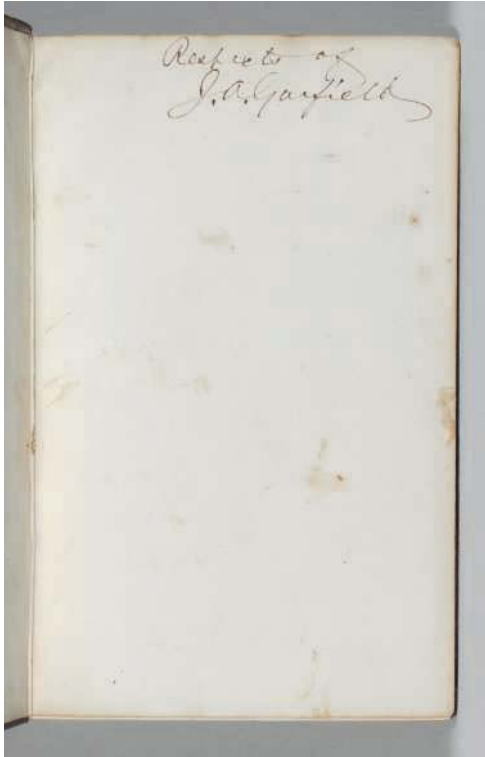
PROPERTY FROM THE CHARLES E. SIGETY COLLECTION

10
 [FRENCH AND INDIAN WAR.] STEVENS, Arendt. Autograph letter signed ("Arendt Stevens"), to Gov. George Clinton, n.d.
 Evidently a retained copy, with draft autograph letter, unsigned, to the same, 15 February 1745/6 (Old Style–New Style) on verso. 2 pages
 folio (Pro Patria watermark), chip along edge catching portion of one word

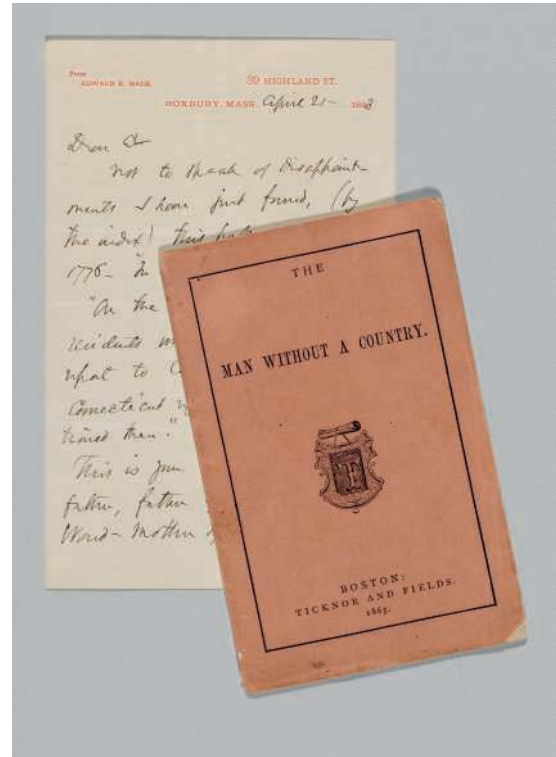
IROQUOIS DIPLOMACY DURING KING GEORGE'S WAR IN NORTH AMERICA

Stevens, an Anglo-Mohawk translator, proposes sending an emissary, "Aron," who "should go up to the Indians & endeavor to bring them heartily into our Interest & to join us in the war. It is both our & Henrik's opinion that nothing will have greater weight with them than to have their Houses all joined in one place..." Henrik refers to Hendrick Theyanoguin (c. 1691 – 1755), the Speaker of the Mohawk Council. The Iroquois confederacy held an important balance of power between the French and English during this third of the four French and Indian Wars in North America (known as King George's War in America; and the War of the Austrian Succession in Europe), which lasted from 1744-1748. "I have payed Aron & shall furnish him with what is necessary for this trip if the Assembly agree to this." Aron, Stevens points out, "hath more power with the [the Indians]" and has a good chance of prevailing upon them. "It would be of utmost consequence in my opinion if it were possible that your Excellency should meet with a few of the most principle Indians in the Spring." The demarche with the tribes was evidently successful, as the verso contains a second letter reporting that "I have with Mr Barkley's help...made a full reconciliation betwixt ye Moquus & Conajorie Indians & they are much pleased to know your Excellency's mind from me. I told them that I intended to go amongst the various nations with a Message from your Excellency with which they seemed much pleased..." A fascinating look at the delicate diplomacy between the European powers and the equally powerful tribes that populated the New York, Massachusetts and Nova Scotia regions in the mid-18th century.

\$1,000–1,500



11



12

PROPERTY OF A GENTLEMAN

11
 [GARFIELD, James (1831-1881)]. *Investigation into the Causes of the Gold Panic. Report of the Majority of the Committee on Banking and Currency. March 1, 1870.* Washington, D.C.: Government Printing Office, 1870.

8° (221 x 142 mm). (Some occasional staining, lower corner of p.377 torn away with loss of a few letters). Original cloth (front joint cracked, spine faded); half morocco folding case.

FIRST EDITION, PRESENTATION COPY, INSCRIBED BY JAMES GARFIELD on the flyleaf: "Respects of J.A. Garfield." Garfield's report, as chair of the House Committee on Banking and Currency, of Jay Gould's and James Fisk's notorious attempt to corner the gold market, including transcripts of Gould's and Fisk's testimony before the committee. In the fall of 1869, the two financiers tried to monopolize the nation's gold supply, hoping to reap a windfall profit when the government needed to buy gold and redeem the paper "greenbacks" issued during the Civil War. They also convinced Grant's brother in law Abel Corbin to aid them. Corbin lobbied Grant to appoint another Fisk-Gould confederate, Daniel Butterfield, as Assistant Treasurer of the United States. Butterfield promised to warn Gould and Fisk if the administration ever decided to thwart their scheme by selling off gold reserves, and thus breaking the speculators' stranglehold on the market. Grant eventually caught on to what was afoot, and did indeed order the market flooded with government gold on September 24, 1869. Apart from Corbin's involvement, Congressional investigators found no evidence of knowing complicity on the part of Grant or his wife in the scheme.

\$3,000-5,000

12
 [HALE, Edward Everett (1822-1909)]. *The Man Without a Country.* Boston: Ticknor and Fields, 1865.

12°. Original printed wrappers (a few nicks at corners and to spine); red quarter morocco slipcase.

FIRST EDITION, with an autograph letter signed by Hale, on his letterhead, to his son, 21 April 1893, about the Revolutionary-era exploits of his great-great grandfather Col. Andrew Ward and his Connecticut Regiment. *Peter Parley to Penrod*, p. 24. Sabin 39627. A FINE COPY.

(2)

\$1,500-2,500

I hereby authorize and direct the Secretary
of State to affix the seal of the United States to
the remission of one hundred dollars, in the case
of the United States against James H. Birch as
surety of George Wilson
done this day, and signed by me and for so doing
this shall be his warrant.

W. H. Harrison

Washington 23d March 1841-

13

HARRISON, William Henry (1773-1841), President. Partly printed document signed (“W.H. Harrison”) AS PRESIDENT, Washington, D.C., 23 March 1841. 1 page, 4to, 253 x 202 mm. (10 x 8 in.), partially dampstained, with some lightening of the letters “arri” in the signature and portions of the accomplished text, the document tipped to a gold-ruled mount protected by two sheets of UV-30 plexiglas and laid in a custom display case of red morocco, spine gilt-lettered, by R.R. Donnelly & Sons of Chicago.

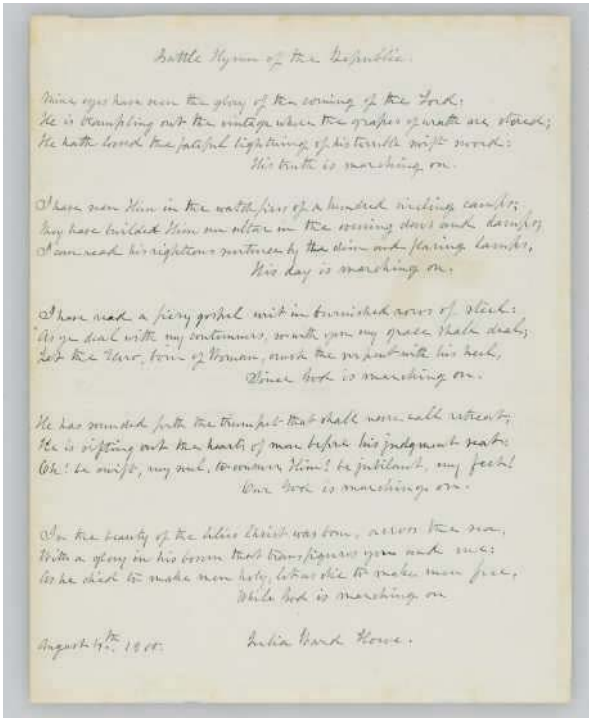
WILLIAM HENRY HARRISON IN OFFICE

“I hereby authorize and direct the Secretary of State to affix the seal of the United States to the remission of one hundred dollars, in the case of the United States against James H. Birch as surety of George Wilson...”

A document signed only 12 days before Harrison’s untimely death. On the day of his inauguration—a chilly, windy March day—the 68-year-old President delivered an inaugural address which lasted for an hour and forty minutes. Later drenched in a cold rain, he came down with a severe cold which grew steadily worse in the course of the next month. His doctors diagnosed his condition as “bilious pleurisy,” and by early April he was clearly declining. He died on the fourth, exactly a month after assuming office. His last words are recorded as “I wish you to understand the true principles of the government. I wish them carried out. I ask nothing more.” Harrison was the first President to die in office.

Documents signed by Harrison in office are extremely rare. Most authorities estimate that there are approximately half a dozen handwritten letters in office extant and that no more than two dozen documents signed in that brief one-month term exist. Two have been sold recently by Christie’s, both from the Sigety Collection. One was a document signed, dated 18 March 1841 (12 June 2015, lot 43, \$75,000), the other a whaling ship’s passport from March 1841 (7 December 2015, lot 103, \$68,750).

\$60,000-80,000



PROPERTY OF A PRIVATE COLLECTOR

14

HOWE, Julia Ward (1819-1910). Autograph manuscript signed (“Julia Ward Howe”), a fair copy of “Battle Hymn of the Republic” (“Mine eyes have seen the glory of the coming of the Lord...”), n.p., 4 August 1900. 1 page, 4to, small tear to text and margin repaired on verso.

“THE BATTLE HYMN OF THE REPUBLIC”: JULIA WARD HOWE’S ROUSING CIVIL WAR ANTHEM

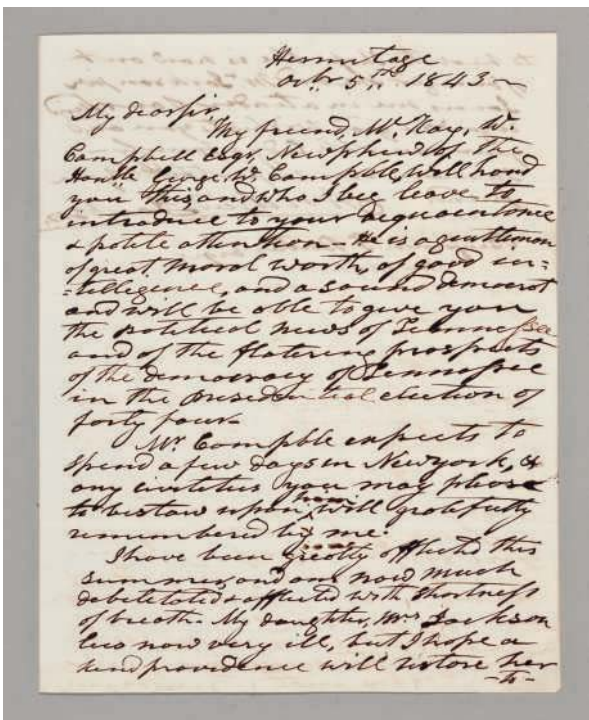
Originally untitled “The Battle Hymn of the Republic,” was composed by Howe in the semi-darkness of her hotel room in Washington, following a visit to President Lincoln and Union army encampments. First published in the *Atlantic Monthly* in February 1862, it was soon sung to the tune of “John Brown’s body,” and became an ideal marching song and a remarkably popular anthem during the Civil War. Here, The fifth and final stanza reads: “In the beauty of the lilies Christ was born, across the sea, With a glory in his bosom that transfigures you and me: As he died to make men holy, let us die to make men free While God is marching on.”

\$3,000-4,000

PROPERTY FROM THE FORBES COLLECTION

15

JACKSON, Andrew (1767-1845), President. Autograph letter signed (“Andrew Jackson,” with large flourish), to Benjamin Franklin Butler in New York; Hermitage, 5 October 1843. 1½ pages, 4to, integral address leaf in Jackson’s hand. In very fine condition.



A MONTH BEFORE THE ELECTION, JACKSON IS ENCOURAGED AT THE “FLATTERING PROSPECTS” OF “THE PRESIDENTIAL ELECTION OF FORTY-FOUR”

Jackson introduces a “sound democrat,” who will visit Butler in New York: “My friend W. Kay, W. Campbell Esq. Nephew of the Honble. George W. Campbell, will hand you this, and who[m] I beg leave to introduce to your acquaintance & polite attention. He is a gentleman of great moral worth, of good intelligence, and a sound democrat, and will be able to give you the political news of Tennessee and of the flattering prospect of the democracy in Tennessee in the presidential election of forty four.”

The retired President details his fragile health: “I have been greatly affected this summer, and am now much debilitated & affected with shortness of breath. My daughter, Mrs. Jackson lies now very ill, but I hope a kind providence will restore her to health. I hope she is now out of danger...”.

Van Buren, Jackson’s hand-picked successor, had been unexpectedly edged out of the Democratic nomination for President. Polk, the first dark-horse candidate for the presidency, strongly endorsed the annexation of Texas and his candidacy was readily endorsed by Jackson. The aging Jackson even went to the length of campaigning for Polk in his home state of Tennessee. In spite of what Jackson saw as “the flattering prospects” for the Democrats in Tennessee, the Whig nominee, Henry Clay, succeeded in carrying Tennessee in the November elections, although he lost the election by a modest (2%) margin.

\$1,200-1,800

16

JEFFERSON, Thomas (1743-1826). *Notes on the State of Virginia... Illustrated with A Map, including... Virginia, Maryland, Delaware and Pennsylvania*. London: Printed for John Stockdale, 1787.

8° (215 x 123 mm). Full-page woodcut of "Madison's cave" at C8v, several printed tables in the text, large folding table of Indian Tribes, large folding engraved map [see below]. (Slightest offsetting from binding onto title edges.) Contemporary English tree calf, smooth spine gilt-ruled, red morocco lettering-piece (joints discreetly repaired.. *Provenance*: Sir Windham Dalling, Bart. (bookplate); Leonard Knight Elmhirst 1893-1974), co-founder of the Dartington Hall Trust, a progressive school in Devon, England (bookplate).

FIRST LONDON EDITION, following the privately printed, virtually unobtainable first edition (Paris, 1782 [i.e., 1785]) and a poor French translation (Paris, 1786). This edition contains new accounts of events during and since the Revolution (when Jefferson served as Governor) and features the map engraved at Jefferson's request to incorporate the most up-to-date topographical data on the soon-to-be-opened Ohio Valley.



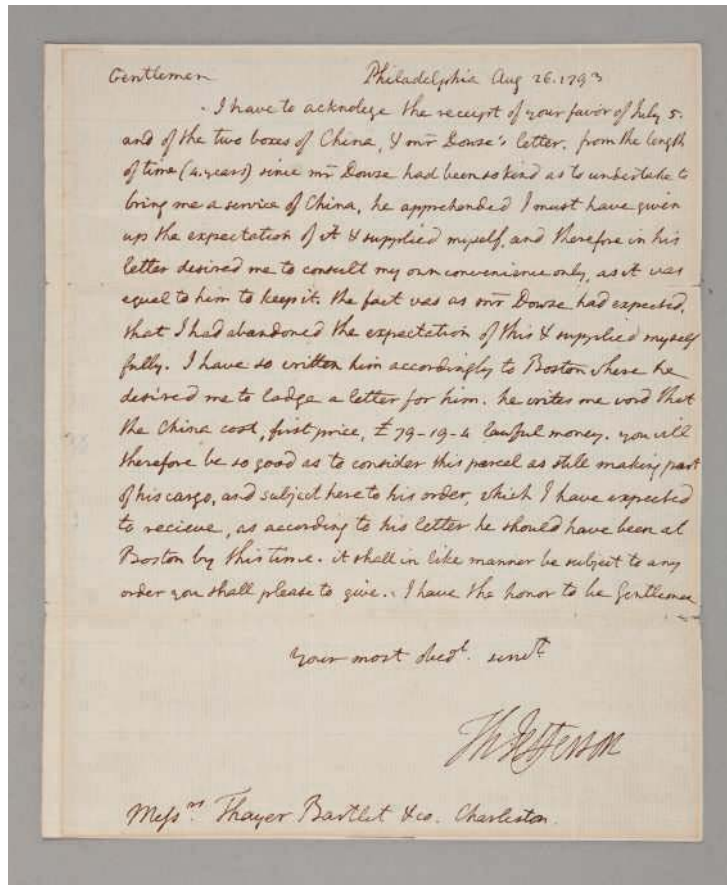
Two appendices are of considerable significance; these were issued as supplements with a few copies of the original edition, but are integral to this edition. Appendix II contains the full text of THE PROPOSED VIRGINIA CONSTITUTION, prepared by Jefferson and a committee of "revisers" in the summer of 1783. It was, Jefferson proudly declared, a legal code drafted in "the plain language of common sense" (quoted in R.B. Bernstein, *Are We To Be A Nation: The Making of the Constitution*, p.65). Appendix III contains THE VIRGINIA ACT FOR ESTABLISHING RELIGIOUS FREEDOM passed in 1786. This act was entirely drafted by Jefferson, who "rated it as second in importance only to the Declaration of Independence in such lists of his own achievements as he afterwards drew up" (Dumas Malone, *Jefferson the Virginian*, pp. 279-280). Pages 293-332 contain a bibliography of pamphlets published in Virginia relating to the controversy over taxation, plus a chronological catalogue of American state papers, largely treaties, compiled by Jefferson, certainly one of the earliest such bibliographical efforts. Church 1189 (first edition); Sabin 35896.

[With:]

A Map of the Country Between Albemarle Sound and Lake Erie, Comprehending the Whole of Virginia, Maryland, Delaware and Pennsylvania Engraved for the Notes on Virginia. London: Engraved by S.J. Neele, No.352 Strand, London, Published as the Act directs July 13th, 1787 by John Stockdale. 662 x 605 mm., hand-colored in outline in four colors (1-in. repaired tear just crossing border, otherwise a fine copy).

An important post-Revolutionary map of Virginia, first issued with the 1786 French edition of the *Notes*, derived from Fry and Jefferson's key map of Virginia (1751, additions in 1755), Nicholas Scull's of Pennsylvania, and Thomas Hitchins' of Virginia (1778). Jefferson was quite aware of the cartographic importance of the composite map: "When Jefferson, then minister to France, decided to publish his *Notes on the State of Virginia*, first in a French and then in an English edition of 1787, he had the [Fry & Jefferson] map re-engraved, for the occasion, speaking of it with justifiable pride as more valuable than the book in which it was to appear" (*The Eye of Thomas Jefferson*, ed. W. H. Adams, p. 4). Phillips, p. 984.

\$18,000-24,000



PROPERTY FROM THE CHARLES E. SIGETY COLLECTION

17

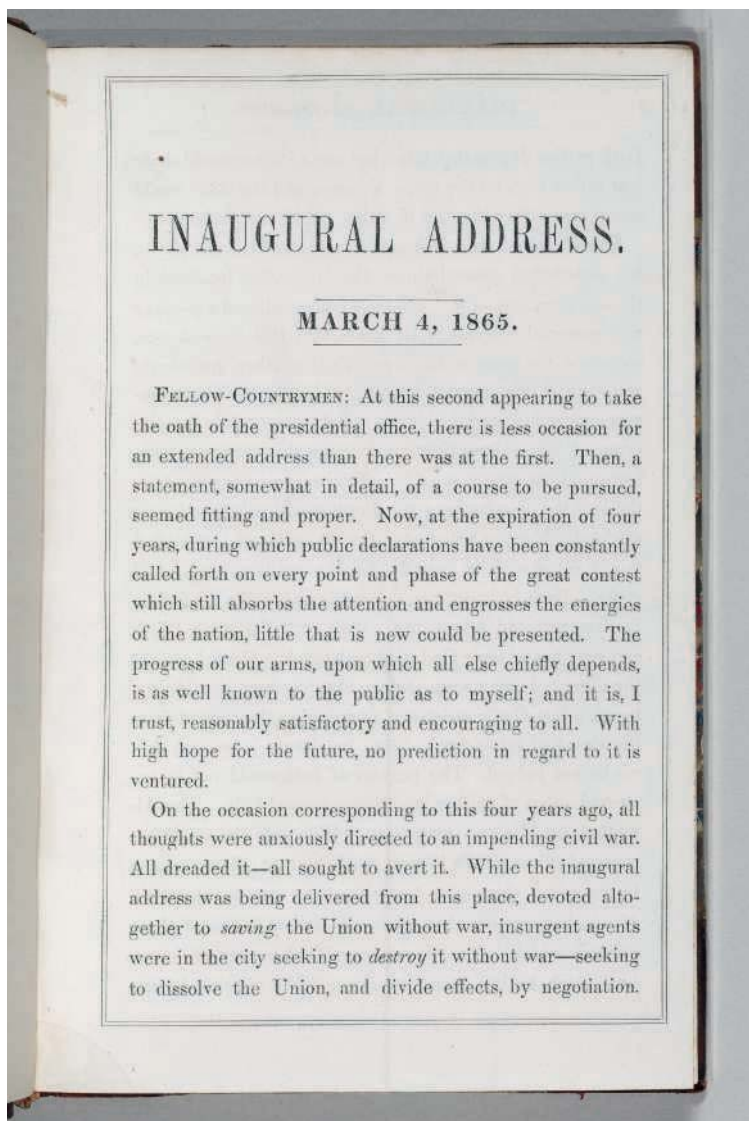
JEFFERSON, Thomas. Autograph letter signed ("Th: Jefferson") as Secretary of State, to Messrs. Thayer Bartlet & Co. Philadelphia, 26 August 1793. 1 page, 4to, docketed on verso, discreet repair to fold on verso, otherwise fine.

JEFFERSON LOOKS FORWARD TO RETIREMENT AS SECRETARY OF STATE AND CONSIDERS CHINA FOR MONTICELLO

At the end of July, Jefferson had told President Washington of his intention to retire at the end of September, but after a personal appeal by the President agreed to remain until the end of the year. It was a period fraught with difficult State Department matters, the crisis of the Genet affair, Revolution in France and problems of neutrality. With the end of his tenure in sight, Jefferson increasingly looked forward to his return to Monticello. Here, to a firm of merchants, he writes: "I have to acknowledge [sic] the receipt of your favor of July 5 and of the two boxes of China, & Mr Dowse's letter. From the length of time (4 years) since Mr Dowse had been so kind as to undertake to bring me a service of China, he apprehended I must have given up the expectation of it & supplied myself, and therefore in his letter desired me to consult my own convenience only, as it was equal to him to keep it. The fact was as Mr Dowse had expected, that I had abandoned the expectation of this & supplied myself fully. I have so written him accordingly to Boston where he desired me to lodge a letter for him. He writes me word that the China cost, first price, 79-19-4 lawful money. You will therefore be so good as to consider this parcel as still making part of his cargo, and subject here to his order, which I have expected to receive, as according to his letter he should have been at Boston by this time. It shall in like manner be subject to any order you shall please to give."

Jefferson had planned to resign at the end of Washington's first term, and yearned for Monticello "with a fondness of a sailor who has land in view." (W.S. Randall: *Thomas Jefferson: A Life*, p. 501). He finally submitted his resignation on 31 December 1793 and returned to Monticello, where he was to enjoy a three-year respite from public office.

\$7,000-10,000



PROPERTY OF A GENTLEMAN

18

LINCOLN, Abraham. *March 4, 1865* [caption title]. N.p., n.d.

Single bifolium (211 x 137 mm). 4 pages, the last blank, each page of text printed within double-rule border. Bound second in a sammelband of ten works [see below], 19th-century half calf, marbled boards, morocco spine-label titled "American Slaveholders' Rebellion" (restoration to spine); half calf folding case.

VERY RARE FIRST EDITION OF PRESIDENT LINCOLN'S SECOND INAUGURAL ADDRESS "... WITH MALICE TOWARD NONE...": A RARE PRINTING OF LINCOLN'S CELEBRATED SECOND INAUGURAL ADDRESS. It is likely that this printing of Lincoln's historic address was issued in Washington, D.C. at about the time it was delivered by the President from the Capitol steps on 4 March 1865. The present copy is one of only two copies to have appeared at auction since 1970, according to *American Book Prices Current* (the other, the Streeter-Sonneborn-Engelhard copy, sold Christie's New York, 26 January 1996, lot 159).

The Second Inaugural is justly regarded as a masterpiece. Taut, spare, bare of ornament or obvious rhetorical flourishes, it possesses "an emotional urgency entirely expressed in calm abstractions (fire in ice)" (G. Wills). Less than one-fifth the length of Lincoln's first Inaugural, it "ranks in its eloquence and its evocation of the meaning of this war with the Gettysburg Address" (James McPherson, *Lincoln and the Second American Revolution*, 1991, p.186). Gary Wills, in his searching exegesis of Lincoln's most famous address, *Lincoln at Gettysburg: The Words that Remade America* (1992), devotes an entire epilogue (entitled "The Other Address") to a careful consideration of the Second Inaugural, noting

continued

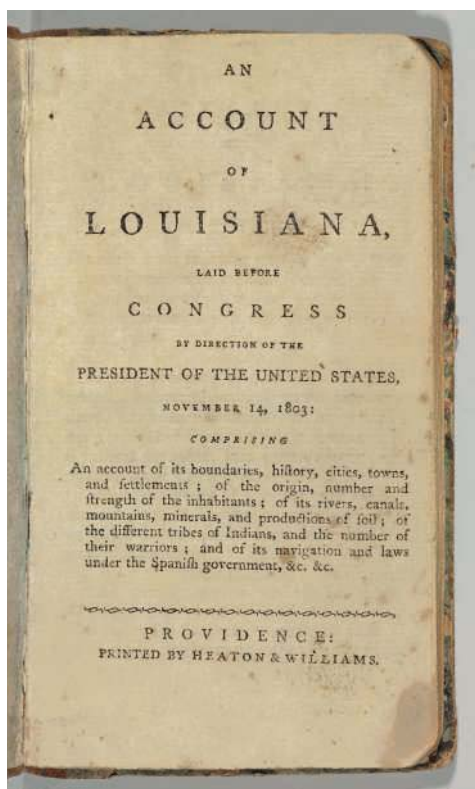
that “the Gettysburg Address, weighty as it is with Lincoln’s political philosophy, failed to express the whole of Lincoln’s mind” and “must be supplemented with his other most famous address, the Second Inaugural.” Wills contends that the Second Inaugural “complements and completes the Gettysburg Address”; of Lincoln’s many well-known addresses, he writes, the Second Inaugural “is the only speech worthy to stand with” the Gettysburg Address.”

In an age when Presidential inaugural addresses often lasted up to two hours, the extreme brevity of Lincoln’s Second Inaugural must have been disconcerting to many, and initially, in spite of the crowd’s applause, Lincoln had the impression that the address had not been well received. But in a letter dated 15 March to Thurlow Weed, who had praised the speech, Lincoln wrote that he expected it in time “to wear as well as—perhaps better than—anything I have produced; but I believe it is not immediately popular. Men are not flattered by being shown that there has been a difference of opinion between the Almighty and them. To deny, it however, in this case, is to deny that there is a God governing the world. It is a truth which I thought needed to be told; and as whatever of humiliation there is in it, falls most directly on myself, I thought others might afford me to tell it.” Daniel Fish, *Lincoln Bibliography*, 1906, 540; Jay Monaghan, *Lincoln Bibliography, 1839-1939*, 600.

BOUND IN A VOLUME CONTAINING THE FIRST BOOK PRINTING OF THE GETTYSBURG ADDRESS AND EULOGIES OF LINCOLN BY BANCROFT, SUMNER AND EMERSON:

MOTLEY, John Lothrop. *Historic Progress and American Democracy: An Address*. London: Stevens Brothers, 1869. 8°. 39 pages. — SEWARD, William H. *Speech of... at Auburn, October 20, 1865*. N.p., n.d. 8°. 16 pages. — EVERETT, Edward. *An Oration Delivered on the Battlefield of Gettysburg, (November 19, 1863)*. New York: Baker & Godwin, 1863. 8°. 48 pages. — SUMNER, Charles. *The Promises of the Declaration of Independence. Eulogy on Abraham Lincoln, Delivered Before the Municipal Authorities of the City of Boston. June 1, 1865*. Boston: Ticknor & Fields, 1865. 8°. 61 pages. — BEECHER, Henry Ward and Ralph Waldo EMERSON. The Address of Henry Ward Beecher on the Raising of the Flag of the United States at Fort Sumpter, April 14th, 1865. Also, Ralph Waldo Emerson’s Oration at the Funeral of Mr. Lincoln. [London:] William Wesley, n.d. 8°. 13 pages, and 3 pages advertisement. — BANCROFT, George. *Abraham Lincoln. A Memorial Address, Delivered by Invitation on Congress, in the House of Representatives, Washington, February 12th, 1866*. London: Stevens Brothers, 1866. 8°. 32 pages. — MOTLEY, John Lothrop. *Causes of the Civil War in America*. London: George Manwaring, 1861. 8°. Half-title. 30 pages. Second edition. — STORY, William W. *The American Question*. London: George Manwaring, 1862. 8°. 68 pages. — DUDLEY, Thomas H. *Proceedings at the Dinner Given by the Bar of New Jersey*. Newark: Daily Advertiser Office, 1868. 8°. 18 pages.

\$50,000-70,000



PROPERTY FROM THE CHARLES E. SIGETY COLLECTION

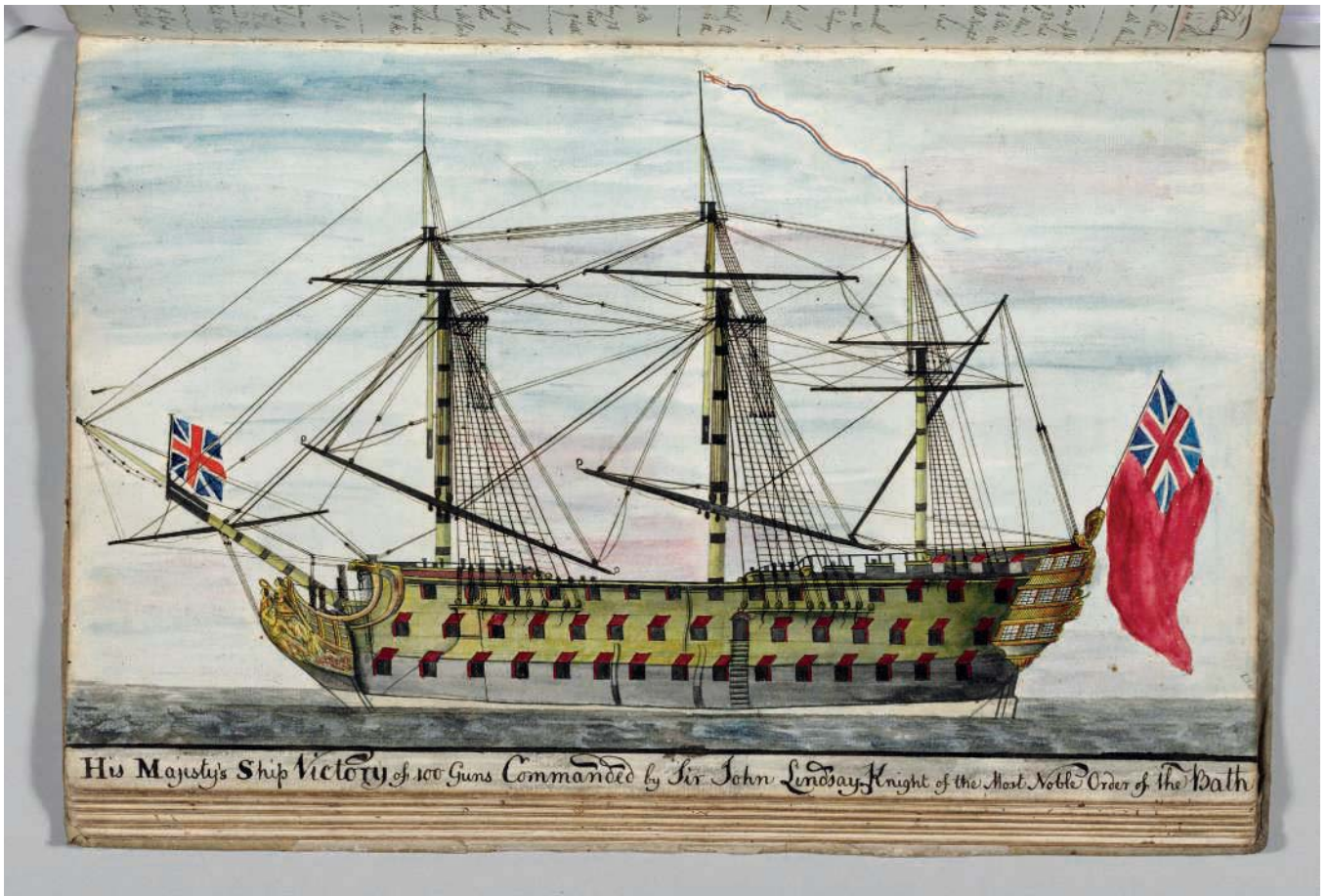
19

[LOUISIANA]. *An Account of Louisiana, Laid Before Congress by Direction of the President of the United States, November 14, 1803: Comprising an account of its boundaries, history, cities, towns, and settlements...* Providence: Heaton & Williams, n.d. [1804?].

12° (160 x 90 mm). 72 pp. (Some browning or staining.)
Contemporary sheep-backed marbled boards (some light wear).

A rare Providence edition of a popular compilation on Louisiana “furnished to the Executive by several individuals” (p. 1) and laid before Congress during its consideration of the ratification of the Louisiana Purchase Treaty. The principal author was probably John Sibley, who corresponded with Jefferson on the region. The fact that editions are recorded from Philadelphia, Wilmington and Carlisle, Pennsylvania in 1803 attests to the American citizenry’s widespread interest in the newly acquired territory. SCARCE: according to *American Book Prices Current*, only one copy of this work has appeared at auction in the last 40 years: Christie’s New York, 26 January 1996, lot 182.

\$3,000-4,000



H.M.S. warship Victory of 100 guns. Commanded by Sir John Lindsay, Knight. Later Horatio Nelson's flagship at the Battle of Trafalgar.

PROPERTY OF A GENTLEMAN

20

[MARITIME JOURNAL] RAYMOND, Robert. Manuscript journal of a British sailor, with extensive entries dated from 1767 to 1783, including eyewitness accounts of many Revolutionary War events, the text embellished with original poems and 24 finished watercolor drawings and small vignettes depicting British naval vessels and naval combat. Calligraphic title "Journal and Remarks of the most particular Passages that happened on board the different Ships Sail'd in. by Robert Raymond. Commencing, May 13 1767." Folio, 320 pp., 377 x 245 mm., bound in contemporary half vellum and pasteboards, edges stained red. Some soiling and rubbing to extremities but overall in excellent condition.

A FINELY ILLUSTRATED SEAMAN'S JOURNAL, WITH EXTENSIVE ENTRIES COVERING THE WHOLE PERIOD OF THE REVOLUTIONARY WAR AND ENDING WITH THE EVACUATION FROM NEW YORK. Among the warships depicted is the earliest known in-service image of the iconic HMS Victory, later the flagship of Admiral Horatio Nelson at the Battle of Trafalgar.

AN UNPUBLISHED MARITIME JOURNAL OF UNIQUE INTEREST.

An exceptional record, covering Raymond's sixteen years at sea as a warrant officer. Raymond kept meticulous meteorological records and describes not only the minutiae of daily life at sea but also provides detailed accounts of events, with lists of casualties, orders of battle and ammunition used. His involvement in the events of 1776-83 include a voyage on an East India Company ship carrying 698 chests of taxed tea to New York, the Battle of Sullivan's Island (1776), the blockade of Boston harbor, ending with the occupation of Dorchester Heights (March 2, 1776) which forced the British to abandon Boston. Raymond's ship, *HMS Chatham*, was part of the large British flotilla that anchored off

continued



View of New York harbor in the wake of the Battle of Brooklyn and the subsequent American evacuation. 22-27 August 1776.



The British evacuation of Fort George (New York), 19 November 1783, viewed from the harbor. With a depiction of the famous flag-pole greased by the British.

Staten Island on 25 June, 1776, in the opening phases of the decisive Battle of Long Island (27 August, 1776). Raymond notes the capture of Generals Sullivan and Sterling and the later destruction of a lead statue of George III – “we hear the lead with which this monument was made is to be run into bullets by the Rebels” and an “attack by the Rebels made at Quebec” that was “Totally Defeated by General Carlton.”

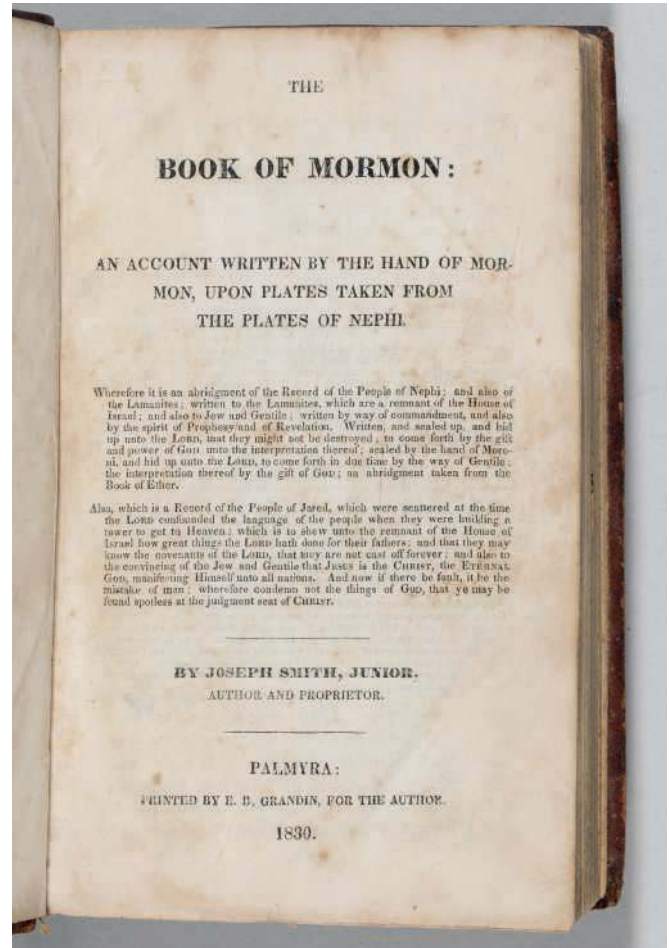
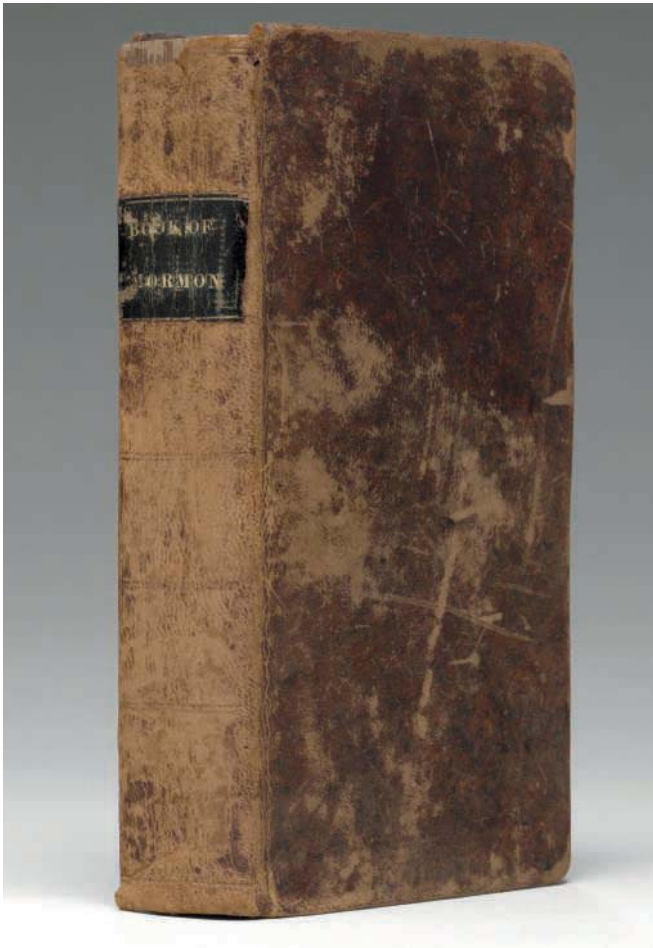
Raymond added to his journal a detailed watercolor panoramic view of New York in the wake of the fire which virtually destroyed the city (20–21 September 1776), with another view of Bedloe’s Island, the present site of the Statue of Liberty. He adds a decorative chart showing “A List of the Kill’d and wounded in the Attack at the White Plains, on the 20th of October 1776.”

He provides detailed accounts of engagements against French warships in the West Indies, Chesapeake Bay and elsewhere, including the Battle of Ushant (1778) – even down to the number of rounds of shot fired by each deck of guns, the Battle of Cape St. Vincent (1780) and the subsequent lifting of the Siege of Gibraltar, itself the subject of a watercolor view, the Battle of St. Kitts (1782), and the Battle of the Saintes (1782).

Raymond lived ashore in New York for over a year (1782–3), before the final entries recording the British evacuation from New York and the greasing of the flagpole as a closing gesture of contempt. This dramatic event is accorded by a panoramic watercolor view of New York on the day of the evacuation (November 24, 1783).

Additional information regarding this lot can be found on Christie’s website.

\$50,000–70,000



PROPERTY OF A GENTLEMAN

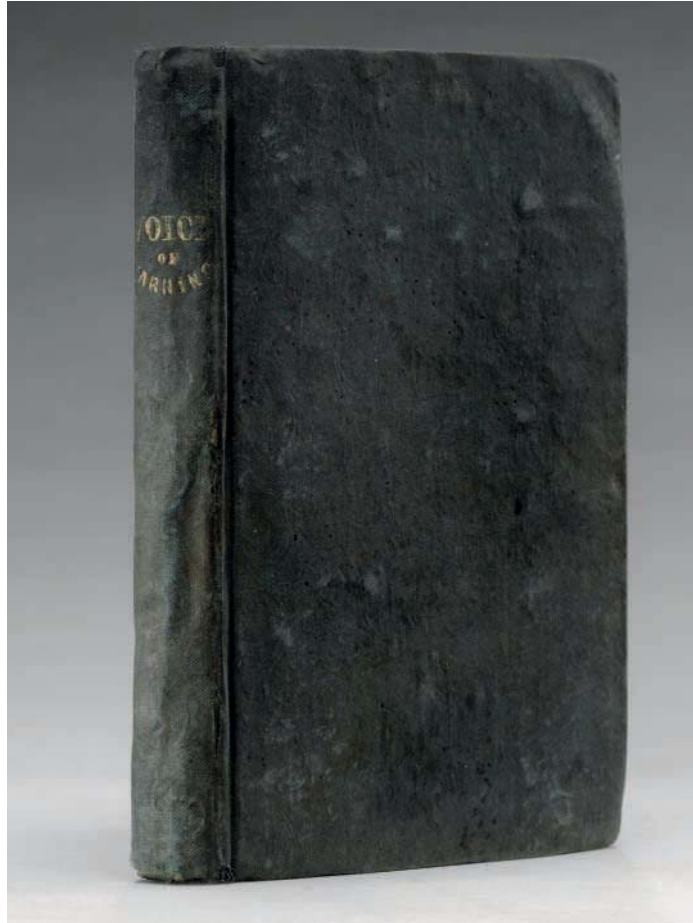
21

[MORMON CHURCH]. SMITH, Joseph (1805–1844). *The Book of Mormon: An Account Written by the Hand of Mormon, Upon Plates Taken from the Plates of Nephi...* by Joseph Smith, Junior, Author and Proprietor. Palmyra: Printed by E.B. Grandin, for the Author, 1830.

8° (187 x 115 mm). Title-page (copyright notice on verso), Preface “To the Reader,” signed “The Author” (pp.[iii]–iv), text (pp.[5]–588), extra leaf “The Testimonies of Three Witnesses” (recto) “And Also The Testimony of Eight Witnesses” (verso), final blank. Without the two-page index, issued at a later date. (Some spotting and browning as usual, a few small pale stains.) Original sheep, smooth spine, black morocco lettering-piece (slight scuffing and wear at extremities, head of spine with light chipping, short tear at foot of spine).

FIRST EDITION, with the extra leaf of testimonies. The Book of Mormon, Joseph Smith’s translation of the golden tablets revealed to him by the angel Moroni in the hill of “cumorah” near Manchester, New York. This edition is the only one in which Smith was styled “author,” rather than “translator,” and was issued only two weeks before the formal founding of the Church of Latter-Day Saints on 6 April 1830. The text was dictated to Oliver Cowdery, who served as scribe, and a local printer, Egbert B. Grandin, proprietor of the Wayne Sentinel, undertook to print the sizeable edition (5,000 copies) for the 25-year old Smith. The manuscript “was delivered a few pages at a time to the typesetter, who supplied all the punctuation and paragraphing” (Crawley and Flake). The Church catalogue notes that this first printing of the Mormon Bible forbade freemasonry and polygamy, but the latter doctrine was altered in subsequent editions so as to permit devotees a plurality of wives. Church 1342; Crawley 1; Crawley & Flake, *A Mormon Fifty* 1; Grolier *American* 37; Howes S623; Sabin 83028; Streeter 4:2262.

\$40,000–60,000



PROPERTY OF A LADY

22

[MORMON CHURCH]. PRATT, Parley Peter (1807-1857). *A Voice of Warning and Instruction to All People, Containing a Declaration of the Faith and Doctrine of the Church of the Latter Day Saints, Commonly Called Mormons*. New York: W. Sandford, 1837.

12° (147 x 94 mm). (Title margin partially glued in gutter to paste-down, a few leaves creased, some pale spotting or staining.) Original blue cloth, very faint embossed leaf pattern, gilt-lettered on spine “ (a few stains, corners bumped and rubbed).

“NO BELIEVER IN THE HOLY SCRIPTURES, WHO READS IT WITH ATTENTION, SHALL CLOSE THIS VOLUME WITHOUT BEING FULLY CONVINCED OF THE GREAT AND IMPORTANT TRUTHS CONTAINED THEREIN” (p.12)

FIRST EDITION OF “THE MOST IMPORTANT OF ALL THE NONCANONICAL LDS BOOKS” (Crawley). “Fleeing the dissention that swept the Mormon community in Kirtland, Parley Pratt went to New York in July 1837 to preach the gospel and purify himself. Few New York doors opened to him, and so impelled by the literary instincts within him, he retired to his room to write. In two months he produced the most important of all the noncanonical LDS books, *Voice of Warning*. In a letter of October 3, 1837, Parley reported that he was publishing the book in an edition of 3,000 with financial help from Elijah Fordham, and that the first copies would be out on October 4 or 5... [It] was not quite the first Mormon missionary tract or the first outline of the tenets of the Latter-day Saints, but it was the first to emphasize the differences between Mormonism and orthodox Christianity. It established a formula for describing the Church’s basic doctrines, and it included biblical proof-texts, arguments, and examples which would be used by Mormon pamphleteers for a hundred years. It was also an extremely effective missionary tract, and before the close of the century it would go through more than thirty editions in English and be translated into Danish, Dutch, French, German, Icelandic, Spanish and Swedish” (Crawley).

VERY RARE: according to *American Book Prices Current*, only two copies of this work have sold in the last 30 years: New Hampshire, 6 October 1991, lot 209; Christie’s 19 June 2007, lot 284. Crawley 38; Flake 6627.

\$30,000-50,000

A
VOICE OF WARNING
AND
INSTRUCTION TO ALL PEOPLE,

CONTAINING

A DECLARATION OF THE FAITH AND
DOCTRINE OF THE CHURCH OF
THE LATTER DAY SAINTS,

COMMONLY CALLED MORMONS.

BY P. P. PRATT, MINISTER OF THE GOSPEL.

Behold the former things are come to pass, and new things
do I declare: before they spring forth, I tell you of them.—
Isa. xlii. 9.

Produce your cause, saith the Lord; bring forth your strong
reasons, saith the King of Jacob.—Isa. xli. 21

New-York:
PRINTED BY W. SANDFORD, 29 ANN-ST.

MDCCCXXXVII.

(actual size)

23

[MORMON CHURCH]. PAGE, John E. (1799-1867) and John CAIRNS (1808-1885). *A Collection of Sacred Hymns, for the use of the Latter Day Saints*. N.p.: n.p., [1841?].

12° (105 x 73 mm). (Page numbers trimmed on a few leaves, some light spotting.) Contemporary blue boards, lavender endpapers, covered with later 19th-century black and gold decorative paper (spine worn, light wear to extremities, wormhole on lower board not affecting text leaves). *Provenance*: Margaret Wallin Ivins McKean (1806-1886 signature on flyleaf “Margaret McKean Toms River Ocean Co. New Jersey); by descent to Delora J. McKean (1845-1925) Margaret McKean’s daughter (signature on flyleaf); early inscription (in Margaret’s hand?) on lower flyleaf: “74 Chap. Of Paul to Corinthians / Read subject resurrection / expounded? by Lorenzo Wasson / Elder Robinson.”

A REMARKABLY RARE WORK WITH SUPERB EARLY LATTER DAY SAINT PROVENANCE

FIRST EDITION. Page joined the Mormon Church in 1833 in Ohio, and between 1833 and 1846, he moved between Kirtland, Missouri, New York and Pennsylvania. Joseph Smith called him to the Quorum of the Twelve Apostles in 1838, and he served until 1846. John Cairns was born in Glasgow Scotland, emigrated to Canada, and there converted to Mormonism in 1834. In 1839, “Joseph Smith and the twelve met to select hymns for a new book” as the Kirtland hymnbook was out of print (Crowley p.154). By March of 1841, that work had been printed to be sold at the April conference. Page and Cairns went on a missionary journey through Ohio and Indiana in 1841. They note on the title-page of their hymnal: “the publishers of this selection of Hymns have been induced, from the scarcity of our Hymn books, and the great demand that is every where made for the same, to present to the public this small collection, to answer the present demand, as there is a large collection about to be published at Nauvoo, Ill., by the Church of Jesus Christ of Latter Day Saints.” In light of this note, Crowley speculates that “it would seem that Page and Cairns published their book in February or March 1841, probably in Ohio or Indiana. That Page would publish a hymnal about the same time the Church was printing one is a measure of his independence” (Crowley p.153).

The book contains the text for 47 hymns. According to Crowley, 22 of the songs are from the original 1835 Hymnal, 7 come from Parley Pratt’s *Millennium and Other Poems*, 3 are previously unpublished by W.W. Phelps, and 6 others are by Page’s wife, Mary Judd Page. The attribution of the 9 remaining hymns isn’t as certain: 4 seem to be by Mormon authors, possibly by Cairns himself. “Ten of the songs in the Page-Cairns book, including two of Mary Page’s and Parley Pratt’s ‘An Angel of Glory from Heaven Descended,’ apparently were not printed in any other LDS hymnal. Two others published here for the first time, W.W. Phelps’s ‘Wake O Wake the World from Sleeping’ and Mary Page’s ‘Ye Who Are Called to Labor,’ were included in the official LDS hymnal from 1847-1947 and 1851 to the present, respectively” (Crowley pp.153-154).

The present copy has exceptional early provenance. Margaret Wallin Ivins McKean was an early convert to the Mormon Church in Toms River, New Jersey. The congregation was founded there in 1837, and her brother, Israel Ivins, converted in 1838; he would later serve as Presiding Elder in Toms River. She was baptized in 1839. The intriguing note on the lower flyleaf mentions a lesson received from Lorenzo Wasson, nephew of Emma Smith. It is known that Wasson served a mission to New Jersey in 1842, and Ivins family narratives recount that Israel Ivins served for four weeks throughout southern New Jersey as a missionary with Wasson. Margaret McKean’s son, Theodore McKean, served as branch president for the Mormon Church in Toms River before settling out west; he eventually brought Margaret out to settle in Salt Lake City, Utah in 1883 where she is buried; by that time the Toms River Mormon Church had dwindled and was no longer holding regular services.

EXCEEDINGLY RARE: Online auction records trace no copy of this work appearing at auction. Crowley notes only two copies in institutional collections, held by the Historical Department, Church of Jesus Christ of Latter-day Saints, Salt Lake City, Utah and the Library-Archives, Reorganized Church of Jesus Christ of Latter Day Saints, Independence, Missouri. WorldCat traces only one other copy to the Harold B. Lee Library at Brigham Young University. Crowley 102; Flake 6066.

\$40,000-60,000

A COLLECTION
OF
SACRED HYMNS,
FOR THE USE OF THE
LATTER DAY SAINTS.

SELECTED AND PUBLISHED BY
JOHN E. PAGE & JOHN CAIRNS, Elders.

TO THE PUBLIC.

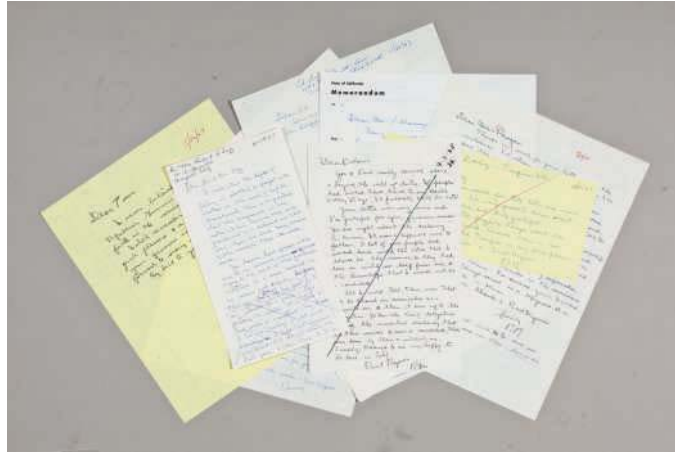
The publishers of this selection of Hymns have been induced, from the scarcity of our Hymn books, and the great demand that is every where made for the same, to present to the public this small collection, to answer the present demand, as there is a large collection about to be published at Nauvoo, Ill., by the Church of Jesus Christ of Latter Day Saints.

THE PUBLISHERS.

HYMN I. P. M.

1 What fair one is this, from the wilderness tra-
y'ling,
Looking for Christ, the belov'd of her heart?
O, this is the church, the fair bride of the Savior,
Which with every idol is willing to part.
While men in contention, are constantly howling,
And Babylon's bells are continually tolling.

(actual size)



24

REAGAN, Ronald (1911–2004). Eight draft autograph letters signed (“Ronald,” “Ron,” or “RR”), as Governor, to various recipients, April 1967 – September 1968. *Together 14 pages, 4tos, 8vos and oblongs.*

VIETNAM, CAPITAL PUNISHMENT AND HIS IRISH FAMILY TREE are just some of the topics touched on in this fascinating group of handwritten letters prepared by Governor Reagan for his typists. 19 April 1967: “I am convinced that [capital] punishment is a deterrent and that some citizens are alive today because of this threat to those who would murder.” His correspondents in this instance, Dr. and Mrs. Richard L. Sagg, had written to criticize him for being “callous and unfeeling” in handling a case and for throwing out the first pitch at a ballgame the day of the execution. To a Mrs. Schliesmayer he says, “I don’t know what we can do until our govt. in Wash. quits pretending this war can go on in Viet Nam without the rest of us joining in as we have in every war.” On his father, Reagan tells Miss Eileen O’Reagan that he “was orphaned when he was 3 yrs. old and hence didn’t talk too much about family or his parents. I do know that his father (my grandfather Michael Reagan) came from County Cork with a sister named Margaret,” and settled in Bennett, Iowa. “That’s about the extent of my information.”

To Miss Frances M. Ford, of Long Beach, he denies press reports that he angrily pounded the podium during a press conference. “I am at a loss sometimes to understand how the press can justify the libertys [sic] it takes.” On 29 Nov. he answers questions for Ed Langley about his experience speaking at GE plants: “They expected something in the way of entertainment as well as an exchange of ideas. I think I learned there is something called actor’s instinct.” To Dolores on 3 September 1968, he reports that his name went into nomination at the GOP convention “with no help form me” and that it was done with “the knowledge that I would not be a candidate.”

(8)

\$5,000–7,000

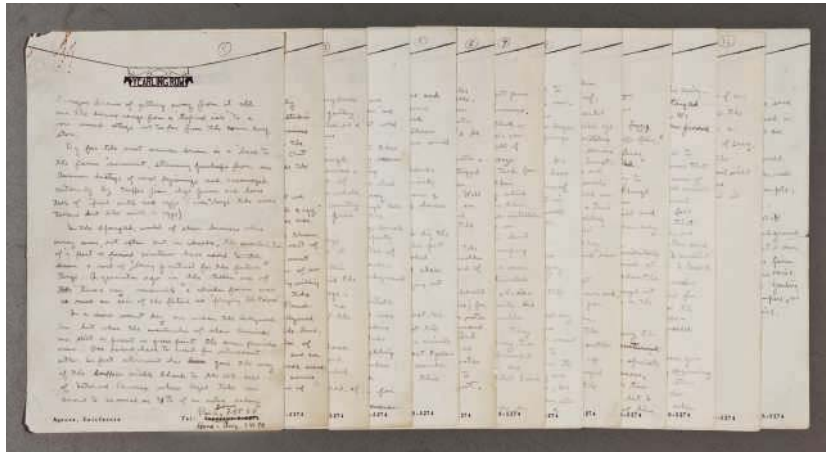
25

REAGAN, Ronald (1911–2004). Autograph manuscript, unsigned, in pencil, a story proposal for a television show based on the Reagan’s Yearling Row Ranch. *13 pages, 4to, Yearling Row stationery, paper-clip burn and closed tears along edges of first page.*

“RETIREMENT HAS GONE THE WAY OF THE BUFFALO NICKEL THANKS TO THE U.S. DEPT. OF INTERNAL REVENUE WHOSE LEGAL TAKE CAN AMOUNT TO AS MUCH AS 91% OF AN ACTOR’S SALARY”

One of the most extensive Reagan autograph manuscripts to appear at auction: he and his new wife Nancy Davis pitch the idea of a “radio series...based on the personal incidents as well as the ranch happenings of a Hollywood couple, an Actor and Actress who go into ranching. Not only is the usual Husband and Wife situation enhanced by a motion-picture background but it is played in a setting boasting its own glamour and adventure, a thoroughbred horse farm. Remember too that we ride them as well as raise them...” Yearling Row Ranch reflected Reagan’s passion for horses and the outdoor life, but it also bred race horses and he and his new wife Nancy looked on it as a secondary source of income if the vagaries of show business—or the Federal tax code—could no longer provide him a steady income. “Retirement,” Reagan grumbles here, “has gone the way of the buffalo nickel thanks to the U.S. dept. of Internal Revenue whose legal take can amount to as much as 91% of an actor’s salary.” His description of how they created the ranch includes warm praise for his wife Nancy. “She must certainly stem from pioneer stock. I know of no other way to explain *her* courage in being willing to trade the familiarity of curbstones for the unexplored mystery of ploughed ground.” She also had “an unexplainable conviction that my ideas made sense. This latter quality I am hoping will survive the familiarity of the forthcoming years of marital experience.”

Reagan details the costly problems he and Nancy experienced in irrigating the farm, and how they were taken advantage of by geologists and contractors. He adopts a characteristically light-hearted, Green Acres-type tone in accounting these misadventures. But some of his misfortunes have a darker hue. When the inadequate corral fencing resulted in a horse getting fatally tangled in barbed wire, Reagan explains his decision to



destroy the animal himself. “Nancy was reluctant and doubted our right to decide over life and death. My own view was that in domesticating animals we have to accept some of God’s responsibility in these things...I couldn’t ask someone else to do my job so I loaded the rifle. This was a bad day to receive a phone call that I had been rejected for a role in an outdoors picture because the producer didn’t think I was the ranch type—besides he’d found just the fellow he needed in a New York play.”

The ranch was located in Agoura, California, near Malibu Lake. “While off the beaten track it is still an easy 45 min. to Beverly Hills – 50 if the cops are out,” Reagan quips. He owned it from 1951 until 1966, when he sold it to 20th Century Fox to help pay off campaign debts from his successful gubernatorial run. The film company later sold it to the State of California which, together with other adjoining properties, became Malibu Creek State Park in 1974.

\$4,000–6,000

PROPERTY FROM THE CHARLES E. SIGETY COLLECTION

26

[REVOLUTIONARY WAR.] MASSACHUSETTS BAY. Engraved document signed by Treasurer Henry Gardner and counter-signed by T. Davies and R. Cranch, 1 January 1780. 1 page, oblong (5 x 10¹/₂in.), elaborately engraved, “State of Massachusetts” at top, decorative design along edges. Docketed on verso and endorsed by Daniel Brown.

MASSACHUSETTS SENDS ITS QUOTA OF SUPPLIES TO THE CONTINENTAL ARMY in this promissory note to Lieut. Daniel Brown, to pay him £750 by 1 March 1781, “in a greater or less sum,” accordingly as certain specified quantities of corn, beef, sheeps wool and sole leather “shall then cost more or less than One Hundred and Thirty Pounds current Money, at the current prices of said Articles. This sum being Thirty-two Times and a Half what the same quantities of the same Articles would cost at the prices affixed to them” according to the 1777 “Act to Prevent Monopoly and Oppression.” That statute fixed prices for a wide range of common goods, from “cod fish and haddock, guts and gills out” to “cord wood from the country,” and urged “all good people to conform themselves thereto, as they would avoid the Contempt of their Fellow-Countrymen, and the Penalties” specified in the Act. A 1779 Act, also mentioned in this promissory note, allowed the State to determine “the current prices” of goods to be supplied as “this State’s Quota of the Continental Army, agreeable to the recommendation of Congress...”

\$800–1,200

PROPERTY FROM THE FORBES COLLECTION

27

ROOSEVELT, Franklin D. Signed photo (“Franklin D. Roosevelt”), as presidential nominee. 10 x 13 in. (2 small marginal tears, generally in very good condition). A very unusual image, taken as Roosevelt prepares to board a plane to fly to Chicago, site of the 1932 Democratic Convention, to accept his party’s nomination for president. The photograph shows Roosevelt standing, his son James(?) supporting him; Eleanor stands to his left. Many journalists and photographers surround the Roosevelts. At the Chicago Convention, Roosevelt won the Democratic nomination after four contentious ballots. He broke with tradition and flew to Chicago to deliver his acceptance speech in person, on July 2, promising “a new deal for the American People.”

\$1,000–1,500



ANOTHER PROPERTY

28

RUSSELL, Andrew J. (1830-1902). *The Great West Illustrated in a Series of Photographic Views Across the Continent; Taken Along the Line of the Union Pacific Railroad, West from Omaha, Nebraska. With an Annotated Table of Contents, Giving a Brief Description of Each View; Its Peculiarities, Characteristics, and Connection with the Different Points on the Road.* Vol. 1 (all published). New York: [by D.H. Prime] Published by Authority of the Union Pacific Railroad Company, 1869.

Broadsheets (325 x 458 mm). Title, preface leaf, 3 leaves table of contents and 1 leaf fly title, all within red lithographed border with images of trains and tracks at the corners. 50 albumen photographs, each approximately 210 x 295 mm, each on mount with printed caption, all mounted on guards. (Plate 3 with repaired tear in sky, probably as issued, generally clean and fresh.) Original half morocco, gilt-lettered on front cover and spine, lettered in blind on rear cover, edges gilt, by E. Kettner, stamp signed on rear turn ins (some rubbing); cloth folding case.

FIRST EDITION OF RUSSELL'S MAGNIFICENT PHOTOGRAPHIC MASTERPIECE, an amazing visual record of the building of the Union Pacific Railroad and one of the most important photographically illustrated books published in the United States. The fifty superb photographs depict scenes along the 1,721 mile stretch of the Union Pacific Railroad, which ran from Omaha on the Missouri River to Sacramento in California.

Andrew J. Russell was born on March 20, 1829 in Walpole, New Hampshire and grew up in New York, where his family worked in canal and railroad construction. He initially trained as a painter, but when commissioned as an army captain during the Civil War he was assigned special duty as photographer for the United States Military Railroad. When the war ended, Russell became fascinated with the national project of constructing a transcontinental railroad, which officially got underway when President Lincoln signed the Pacific Railroad Act in 1862. In 1868 and 1869, Russell ventured west with his camera, recording the progress of the Union Pacific Railroad building west from Laramie to Promontory Summit.

The Union Pacific Railroad Company was formed in 1863 aided by federal loans and land grants; around the same time, the Central Pacific Railroad Company, chartered in California, also was given federal sanctions. The two companies put all their post-war efforts into the construction of a transcontinental railroad, with the Union Pacific responsible for construction westward from Omaha, Nebraska and the Central Pacific for building east from San Francisco. The vast stretch of largely unexplored land provided an immense wilderness new to inhabitants of the coasts. The Union Pacific hired Andrew J. Russell to document their portion of the line. He made three trips along it, one in 1868 and two in 1869, producing his classic series of views of locomotives, wagon trains, bridges, towns and landscapes. Only Timothy O'Sullivan's photographs for the King Survey in 1867-68 and Alexander Gardner's views for the Kansas Pacific Railroad, 1867 were earlier to document a previously unphotographed section of the American land.

Russell's work is exceedingly rare, with fewer than 24 copies believed to exist, most in institutions. Combs, pp. 24-29, 34-35, 39-40, 60 and 64-65; NYPL 201; *Truthful Lens* 142.

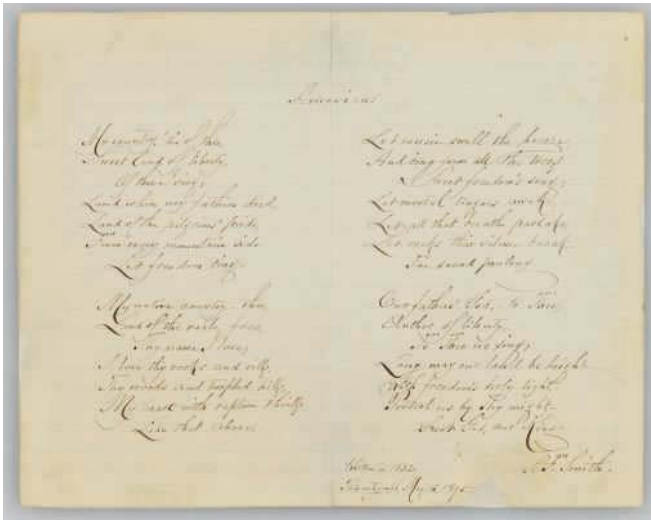
\$80,000-120,000



PLATE 11.
GEN. GRANT AND PARTY AT FORT SANDERS.



PLATE 47.
RESIDENCE OF BRIDGEMAN YOUNG.



29



30

PROPERTY OF A PRIVATE COLLECTOR

29
 SMITH, Samuel Francis (1808–1895). Autograph manuscript signed (“S.F. Smith” and “S.F.S.”) a fair copy of the full five verses of “America” (“My country ‘tis of thee ...”) N.p., 1895. 1 page, 4to, 28 lines in 4 stanzas and 8 lines “Centennial Stanza” on verso, a few short marginal repaired tears, small blank portion of lower margin renewed.

THE FULL FIVE VERSES OF “AMERICA.” On the first page appear the familiar four stanzas (28 lines) of the poem, concluding: “Our fathers’ God, to Thee, / Author of liberty, / To thee we sing; Long may our Land be bright / With freedom’s holy light. / Protect us Thy might, / Great God, our King.” Beneath, Smith notes “Written in 1832.” On the verso Smith pens the additional “Centennial Stanza,” whose concluding couplet is “Strong with our hundred years, / O God, to Thee.” Although Smith habitually noted that the verses had been written in 1832, while he attended Andover Theological Seminary, they were in fact first printed in a rare broadside under the title “Celebration of American Independence,” published by the Boston Sabbath School Union on 4 July 1831. The words (originally five stanzas) and the tune (“God Save the King”) first appeared together under the title “America” in 1832. Smith wrote this song in just thirty minutes, after being asked to contribute to a song-book. “America” became the national hymn of the United States in 1832. An attractive fair copy of Smith’s classic, neatly written out. See James J. Fuld, *The Book of World-Famous Music*, pp. 249–251.

\$1,000–1,500

PROPERTY FROM THE CHARLES E. SIGETY COLLECTION

30
 STUYVESANT, Peter (1572–1672). Document signed (“PStuyvesant” with flourish) as Dutch Governor of New Amsterdam, “Nieuw Amsterdam” [New York, N.Y.]. 31 January 1662. Oblong folio (310 x 420 mm)., remains of red wax seal at bottom margin, (mounted, even browning, especially along original folds).

STUYVESANT GRANTS LAND IN PRESENT-DAY HOBOKEN, NEW JERSEY. An excellent example of the early Dutch land transactions of this period, reflecting the burgeoning colonization on the west side of the Hudson River, facing New Amsterdam. A grant to Claes Jansen van Purmerent of land in Hoboken: “Peter Stuyvesant, on behalf of their Excellencies the Lords & Directors of the chartered West Indies Company...of the Governor General of the New Netherlands, Curacao, Bonaire, Aruba and appendages...” The grant comprises “a piece of land along the Continental coast at Haassemus, on the west side of the valley leading to the North River [Hudson]...excepting a wagon route between the valley and the woodland.” The precise boundaries are described in rods and include “a property...where Jacob Stoffels lives,” and “another piece for garden and orchard...” With a transcript and a full translation.

\$6,000–8,000



PROPERTY FROM THE FORBES COLLECTION

31
 TRUMAN, Harry S (1884-1972). Typed letter signed (“Harry S. Truman”), as President, to Emil Hurja (1892-1953), Washington, 19 April 1946. 2 pages, 4to, *White House stationery*.

TRUMAN GRIPES ABOUT THE “OBSTRUCTIONISTS RATHER THAN THE CONSTRUCTIONISTS”

Truman thanks Hurja for the gift of a volume inscribed by President Arthur to Missouri Senator George G. Vest. “I am going to read it with a lot of pleasure. Senator Vest never received his proper place in the history of the country,” Truman gripes. “He and Vice-President Tom Marshall were of the same piece of cloth, as public men—they really did excellent jobs and received very little notice.” Marshall, Truman reminds Hurja, was best remembered for the oft-quoted line: “What the country needs is a good five cent cigar.” He made that comment as a brush-off to reporters “when terrific pressure was being placed on him to assume control of the Government while Woodrow Wilson was in bed from his Wichita stroke. He absolutely refused to overstep the bounds of priority as Vice-President, and refused to comment on the national and international situation while he was Vice-President. If that is not self-control, I never saw it demonstrated.”

He takes a swipe at high-brow historians when he says he hopes “these brain trust researchers will pick out such men as Marshall and Vest and give them their true place in our American system.” Too often it was “the ballyhoo artists” like “Daniel Webster, old Tom Benton and Jim Reed” who “make the pages of history—obstructionists rather than constructionists. Borah is in that same class...” But “it has been the hard working silent men in the Congress...who have really made our government what it is.” Truman hopes that historians will give these men their proper due, “instead of building up the destructionists.” Hurja was a pioneer in polling, who worked for the Democratic National Committee during the 1932 and 1936 campaigns. He was also an avid book and manuscript collector.

\$1,200-1,800

PROPERTY FROM THE CHARLES E. SIGETY COLLECTION

32
 [UNITED STATES, CONTINENTAL CONGRESS]. A Complete set of: *The Journals of Congress: Containing their Proceedings from September 5, 1774 to January 1, 1776 [—November 5, 1787 to November 3, 1788]*. Mostly Philadelphia: Folwell’s Press, 1800-1801. [Volume VIII is the New York: John Patterson, 1787 edition; volume IX is the Philadelphia: John Dunlap, 1784 edition].

8° (8½ x 5½ in. approximately.) (Minor fraying of some deckle edges, light age-toning, otherwise in excellent condition). ALL 13 VOLUMES IN ORIGINAL PAPER BOARDS, most volumes wholly UN CUT, BY THE MONASTERY HILL BINDERY. Bound in dark red morocco, boards with gilt corner pieces and with central gilt “MCW” monogram, flat spines gilt-lettered, each slipcover with gilt note regarding the bindings: “This slip cover done in 1929 at the Monastery Hill Bindery for Marana Chase Webber for the protection of these original journals of Congress.” (Slight rubbing at spine extremities). Provenance: Marana Chase Webber (binding, 1929).

A COMPLETE SET OF THIS FUNDAMENTAL RECORD, with detailed daily records of the assembly and their growing disaffection with British rule, the drift into armed rebellion, the proclamation of independence (vol.2, pp, 229-231, full text and list of Signers), the difficult conduct of seven years’ war against a superior opponent, the Treaties ending the conflict, the formation of a Confederation, Indian affairs, the movement westward, the drafting of the Federal Constitution and its ratification (vol.12, pp.106; full text and list of signers, etc.); with extensive indices in each volume. Contents: Vols. I - XIII, 5 September 1774-3 November 1788, all (except Vols. VII and IX) Philadelphia: Folwell’s press, 1800-1801. Evans 38750. Vol.VII: New York: John Patterson, 1787, Evans 20773. Vol.IX: Philadelphia: John Dunlap, 1784, Evans 18840.

\$30,000-50,000



PROPERTY OF A LADY

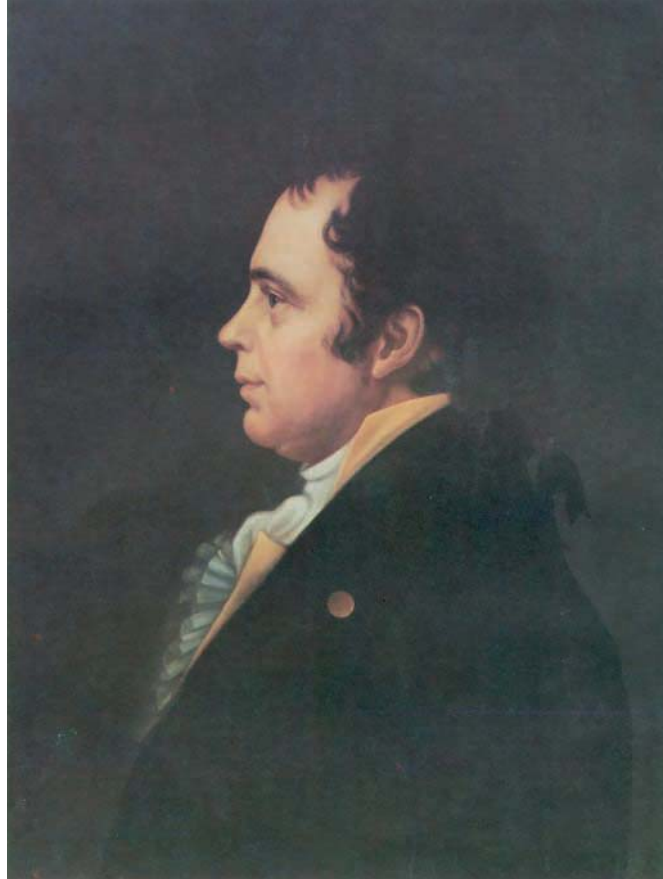
33

UNITED STATES OF AMERICA, FEDERAL CONSTITUTION, 1787. McHENRY, James (1753-1816), Delegate to the Constitutional Convention from Maryland, containing notes taken in Philadelphia at the proceedings of the Convention, 1787.

A working manuscript: McHenry's text with scattered underlines, emendations and brief additions. Neatly written in ink on rectos and versos of a bifolium (now separated), 4pp., (12 ¾ x 8 inches 325 x 200mm.) on laid paper without watermark. Originally folded horizontally in four sections, page 4 recto with light chipping along right-hand margin, catching a few letters text.

THE BIRTH OF THE FEDERAL CONSTITUTION: JAMES McHENRY'S NOTES DURING DEBATES AND PROCEEDINGS OF THE DELEGATES, INCLUDING THE CRUCIAL VIRGINIA PLAN.

While James Madison's "Notes on the Debates" of the Constitutional Convention of 1787 are undoubtedly the most well-known record of the Convention, Maryland delegate James McHenry's (1753-1816) records add considerably to our knowledge of those debates. McHenry diligently kept notes from May 29-31, leaving the Convention during June and July due to family illness, and returning in August. Most of his notes were kept in a leather-bound notebook (now located in the Library of Congress), but this document, a loose paper, augments those notes. The document covers the crucial dates of May 30 and 31, recording the debates after Edmund Randolph introduced the Virginia plan on May 29. The Virginia Plan, which proposed a three-branch government (executive, judicial, and bi-cameral legislature), radically expanded the Convention's mandate to revise the Articles of Confederation and set the terms for future debate. Speakers recorded are John Dickinson and George Read of Delaware; Rufus King and Elbridge Gerry of Massachusetts; Gouverneur Morris of Pennsylvania; Pierce Butler, Charles Pinckney, and Charles Cotesworth Pinckney of South Carolina; and James Madison, Edmund Randolph, and George Wythe of Virginia. The issues debated are the definition of a federal versus a national government, the nature of the powers granted to a national government, and the possible role of the states' individual governments. This document provides our most complete or only record of comments by Dickinson, King, Madison, Randolph, and Wythe.



James McHenry

James McHenry (1753-1816) was born in Ballymena, County Antrim, Ireland to Scots-Irish Presbyterians. He immigrated to Philadelphia in 1771. After attending the Newark Academy in Delaware, he studied medicine in Philadelphia with Benjamin Rush. In 1772, his parents and his brother John immigrated to Maryland, founding the mercantile firm of Daniel McHenry and Son. During the Revolution, McHenry served as a surgeon, first at a hospital in Cambridge, Massachusetts and then with the Fifth Pennsylvania Battalion. He was captured by the British in November 1776. After his parole in May 1778, he served as senior surgeon at the “Flying Hospital” at Valley Forge, until George Washington appointed him his assistant secretary. In this capacity he became close friends with Washington and Alexander Hamilton. In August 1780, he was appointed aid de camp to the Marquis de Lafayette, serving until December 1781. In 1783, McHenry became one of the founding members of the Society of Cincinnati. After the war, McHenry abandoned medicine for the life of trade and public service. Throughout the 1780s, he served as a Maryland state senator, justice of the peace, and representative to the Continental Congress. On May 26, 1787, the Maryland state legislature appointed him delegate to the Constitutional Convention. He attended until May 31, when he left to care for his sick brother. He returned to the convention on August 6, remaining until September 17, when he (with reservations), signed the Constitution. At the Convention, he seldom spoke, but attempted to reconcile differences among the other Maryland delegates. Politically, McHenry could be seen as a moderate nationalist, believing that Congress should have jurisdiction over interstate trade, foreign commerce, and defense, but he feared that the interests of both the smaller and southern states would be dominated by the larger and northern states. He reluctantly signed the Constitution, but supported it at the Maryland state ratifying convention. Afterwards, McHenry became a staunch Federalist, maintaining his relationships with Washington and Hamilton. He served in the Maryland legislature and became a major influence on Washington’s appointments in that state. In 1796, Washington appointed him secretary of war, a position he retained under Adams. However, his relationship with Hamilton, his criticism of Adams during the Quasi-War with France, and his Federalist partisanship all combined to force him to resign in 1800. He died in 1816.

continued

5

Resolution of Congress.

1787

21 Feby. Unexpedient Resolved that in the opinion of
of Congress it is expedient that on the 2d monday of
May next a convention of delegates who shall have been
appointed by the several states to be held at Philad.^a for
the sole and express purpose of revising the articles of
confederation, and reporting to Congress and the
several legislatures, such alterations and provisions
therein as shall when agreed to in Congress, and
confirmed by the states, render the federal constitu-
tion, adequate to the exigencies of government &
the preservation of the union!"

Mr. Randolph explains the intention of the 3^d
Resolution. Repeats the substance of his yesterday's ob-
servations. It is only meant to give the national govern-
ment a power to defend and protect itself. To take ^{therefore} from
the respective legislatures or states, no more sovereignty
than is competent to this end. —

Mr. Dickinson!

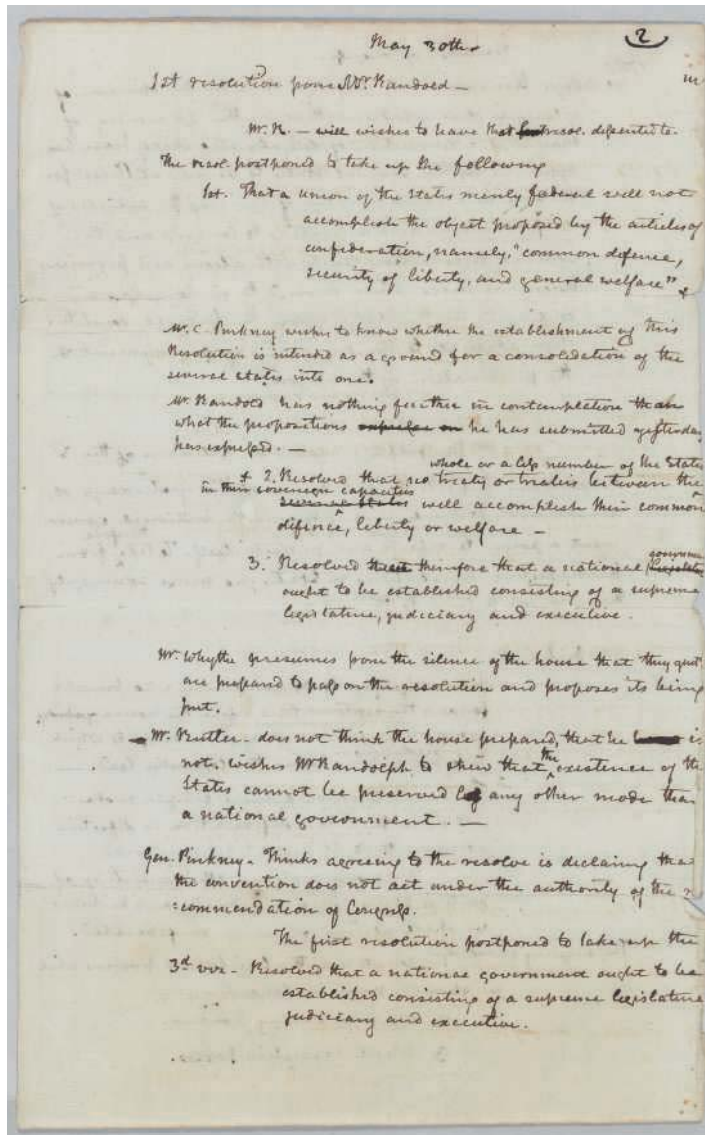
Under obligations to the gentlemen who brought
forward the systems laid before the house yesterday,
yet differs from the mode of proceeding to which
their ^{resolutions or} propositions before the committee lead. —

~~I~~ would propose a more simple mode.
all agree that the confederation is defective
all agree that it ought to be amended.

we are a nation altho' consisting of
parts or states - ^{we are} also confederated, and he hopes
we shall always remain confederated.

The enquiry should be, — what are the legislative powers which
we should vest in Congress.

2. What judiciary powers.
3. What executive powers.



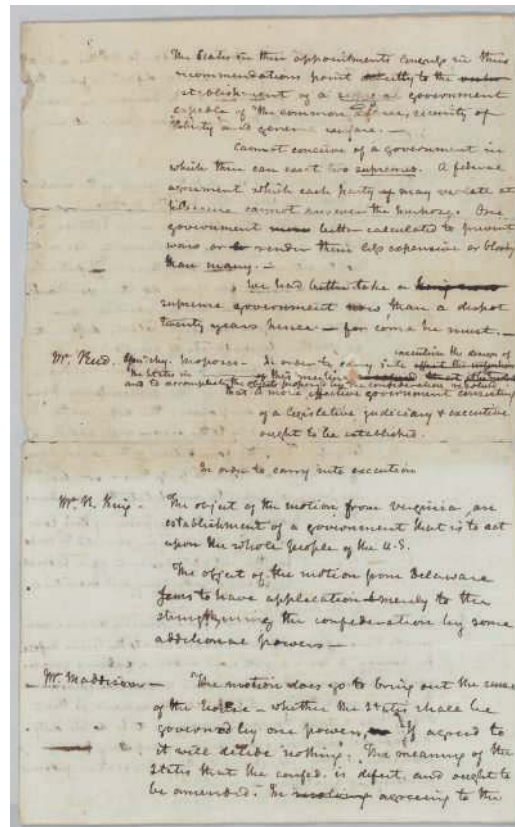
The Convention

By 1786, the Articles of Confederation, drafted in 1776, were proving inadequate to the realities of the post-Revolution United States. The states under this loose confederation often acted contrary to or in direct opposition to each other's interests, particularly in matters of interstate commerce, tariffs, international trade, foreign relations, and defense. On September 11-14, 1786, delegates from five states (Delaware, New Jersey, New York, Pennsylvania, and Virginia) gathered in Annapolis, Maryland, to discuss the future of the Articles. Lacking an official mandate and representation from all thirteen states, they could only present a report to Congress recommending a revision of the Articles. However, events such as several internal rebellions (most famously Shays' Rebellion) further heightened the urgency for a national government. On February 21, 1787, the Continental Congress resolved that

"... it is expedient that on the second Monday in May next a Convention of delegates who shall have been appointed by the several States be held at Philadelphia for the sole and express purpose of revising the Articles of Confederation . . ."

Accordingly, 55 delegates convened at Philadelphia from May 25 to September 17, 1787. On May 29, Edmund Randolph (1753-1813) presented the Virginia Plan, which proposed a three-branch government (executive, judicial, and bi-cameral legislature). While Randolph introduced the plan, Madison is generally accepted as its author. However, it was immediately controversial because the plan not only revised the Articles, but proposed to radically reshape them. The issues debated were the definition of a federal versus a national government, the nature of the powers granted to a national government, and the possible role of the states' individual governments. Key, too, was the proposed mode of representation in the legislature based on population, thus favoring the larger states.

continued



Debates of May 30 and 31, 1787

McHenry's notes open with Randolph proposing that the delegates consider the following resolutions:

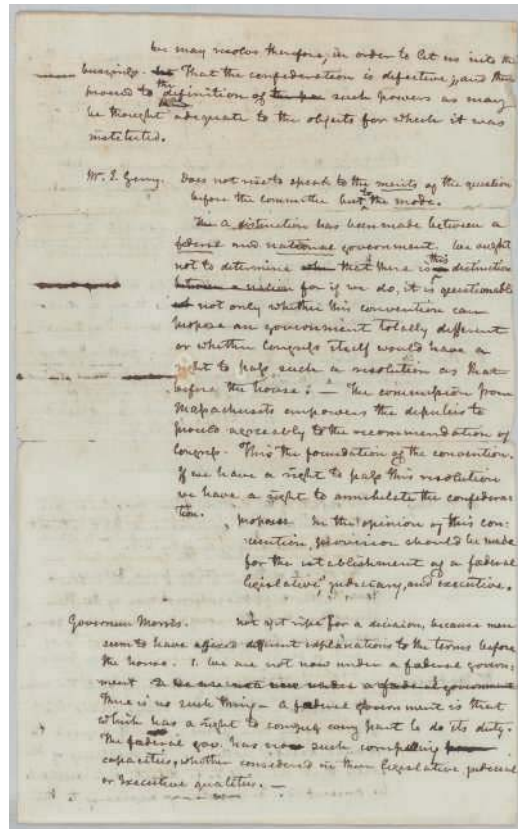
- 1st. That a union of the States merely federal will not accomplish the object proposed by the articles of confederation, namely, "common defense, security of liberty, and general welfare"
2. Resolved that no treaty or treaties between the several states whole or a less number of the States in their sovereign capacities will accomplish this common defence, liberty or welfare—
3. Resolved that a therefore that a national legislature government[t] ought to be established consisting of a supreme legislature, judiciary and executive.

McHenry then records the responses of John Dickinson (1732-1808) and George Read (1722-1798) of Delaware; Rufus King (1744-1827) and Elbridge Gerry (1744-1814) of Massachusetts; Gouverneur Morris (1752-1816) of Pennsylvania; Pierce Butler (1744-1822), Charles Pinckney (1757-1824), and Charles Cotesworth Pinckney (1746-1825) of South Carolina; and James Madison (1751-1836), Edmund Randolph, and George Wythe (1726-1806) of Virginia. This is in contrast to Madison's notes, which record the presence and/or responses of

the above, excluding Dickinson and Wythe, as well as of Roger Sherman (1721-1793) of Connecticut, William Pierce (1753-1789) of Georgia, Alexander Hamilton (1755/7-1804) of New York, James Wilson (1742-1798) of Pennsylvania, Richard Dobbs Spaight (1758-1802) of North Carolina, and George Mason (1725-1792) of Virginia.

McHenry's notes include comments by Dickinson, King, Madison, Randolph, and Wythe not recorded by Madison. The most interesting are those by Dickinson, King, and Madison.

Dickinson, one of the authors of the original Articles of Confederation, noted that "All agree that the confederation is defective all agree that it ought to be amended. We are a nation altho', consisting of parts or States— we are also confederated, and he hopes we shall always remain confederated." He then proposed that the Convention examine what legislative, judiciary, and executive powers should be invested in Congress. King, who entered the Convention in favor of only a moderate revision of the Articles but ended in favor of a more radical revision, remarked on the difference between the Virginians' plan and Dickinson's understanding of the national situation: "The object of the motion from Virginia, an establishment of a government that is to act upon the whole people of the U. S. The object of the motion from Delaware



seems to have application merely to the strengthening the confederation by some additional powers.” To which Madison replied “The motion does go to bring out the sense of the house— whether the States shall be governed by one power.”

James McHenry’s draft notes on the Constitutional Convention present another perspective on those debates. They show how the issues which dominated the Convention were debated from the very beginning, as the delegates struggled to define what kind of government the United States would have and what kind of nation the United States would become.

In 1906, the American Historical Review reports this document as being in the possession of McHenry’s biographer, historian Bernard C. Steiner of Johns Hopkins University, describing the document as “. . . a loose folio sheet, in Dr. McHenry’s handwriting, which was found lying in the book containing the main body of his notes.” Additional information is available from the Books and Manuscripts Department.

Christie’s is grateful for cataloguing assistance from Jennifer E. Steenshorne, PhD., Associate Editor, The Selected Papers of John Jay

Provenance

Likely to be the manuscript referred to by Bernard Steiner, editor, in the American Historical Review, Vol XI, April, 1906, pp. 595-624: (“The proceedings of May 30, up to this point, are set forth in much more detail in a loose sheet in Dr. McHenry’s handwriting, which was found lying in the book containing the main body of his notes.) – Richard W. Withington, Hillsboro, New Hampshire, auctioneer. Sold 3 January 1976 – Purchased by the present owner.

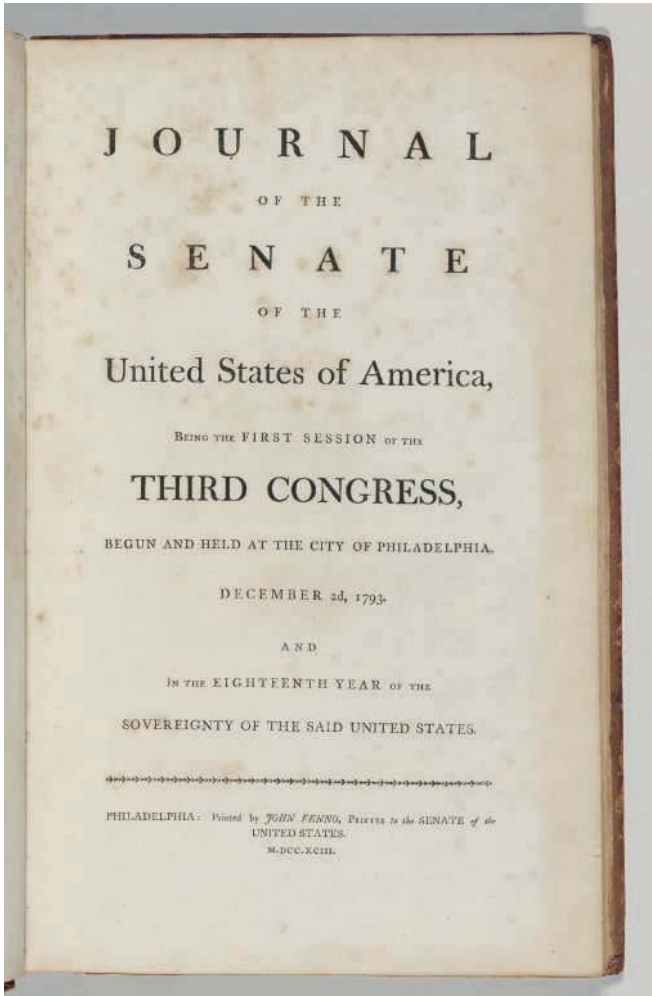
Sources

American Historical Association, “Papers of Dr. James McHenry on the Federal Convention of 1787,” American Historical Review 11, no. 3 (1906): 595-624.

Mary Sarah Bilder, *Madison’s Hand: Revising the Constitutional Convention*. Cambridge, MA: Harvard University Press, 2015

Karen E. Robbins. *James McHenry, Forgotten Federalist*. Athens, GA: University of Georgia Press, 2013.

\$400,000-600,000



PROPERTY OF A GENTLEMAN

34

[UNITED STATES SENATE]. *Journal of the Senate of the United States of America, Being the First Session of the Third Congress... December 2, 1793 [-9 June 1794].* — Philadelphia: John Fenno, 1793[-94] — *Journal of the Senate of the United States of America, Being the Second Session of the Third Congress... November 3rd, 1794 [-3 March 1795].* Philadelphia: John Fenno, 1794-[95].

Two parts in one volume, 2° (304 x 188 mm). (First title somewhat spotted.) Contemporary sheep (spine repaired). *Provenance:* John Rutherford (1760-1840), American politician and land surveyor (bookplate); Carol G. and William E. Simon (bookplate).

FIRST EDITIONS, SENATOR JOHN RUTHERFORD'S COPY.

Includes President Washington's December 1793 Address opening the Session, his first Message to Congress since his re-election and his message of December 5, 1793, expressing annoyance at Citizen Genet. His Message opening the Second Session of the Congress focuses on the Whisky Rebellion, the major domestic event at this time. WITH A FINE CONTEMPORARY PROVENANCE: owned by John Rutherford, who served in the New Jersey General Assembly from 1788 to 1790, and was then elected as a Federalist to the United States Senate from New Jersey and served in the Senate from 1791-98. Rutherford was the second Senator to serve from New Jersey, following Jonathan Elmer. Evans 27911 & 29724.

\$800-1,200

ANOTHER PROPERTY

35

WASHINGTON, George (1732-1799). Letter signed ("G: Washington") as Commander-in Chief, to Colonel Richard Gridley, Chief Engineer; Morris Town [New Jersey], 9 January 1777. 1p., in the hand of Washington's aide Tench Tilghman, with integral address panel. Small marginal tears, light stains.

IN THE WAKE OF HIS VICTORIES AT PRINCETON AND TRENTON, THE CONTINENTAL ARMY BUILDS FORTIFICATIONS. 'I rec'd yours of December last with plans of the several Fortifications in and about Boston. I dare say they are so constructed, as to answer the ends for which they were intended, in the most effectual Manner; but such is my multiplicity of Business that I have not had come to cast my Eyes upon them.

"I think it reasonable that Capt. Chadwick and your Son should be paid for your Services; and it is my desire, that Genl. Ward shall (upon sight of this) make them proper Compensation. It is impossible for the Quarter Master General to affix a price to the Boards, Nails, and other Materials used in building the Forts. I suppose they were Contracted for, at some certain price, and whatever that was, must be paid..." Published in *Writings*, vol.7, pp.485-486.

\$15,000-20,000

Head Quarters Morris Town 9th Jan^y
1777

Sir

I rec^d yours of Decem^r last with plans of the
seven Fortifications in and about Boston. I dare say
they are so constructed as to answer the Ends, for
which they were intended, in the most effectual manner
but such is my present multiplicity of Business
that I have not had time to cast my Eyes upon them

I think it reasonable that Capt. Chadwick
and your Son should be paid for ~~their~~^{their} Service,
and it is my desire that Gen^l. Ward shall (upon
Sight of this) make them proper Compensation.

It is impossible for the Lt. Gov^r. General
to affix a price to the Boards, Nails and other
Materials used in building the Forts. I suppose
they were contracted for at some certain price, and
whatever that was must be paid —

I am Sir

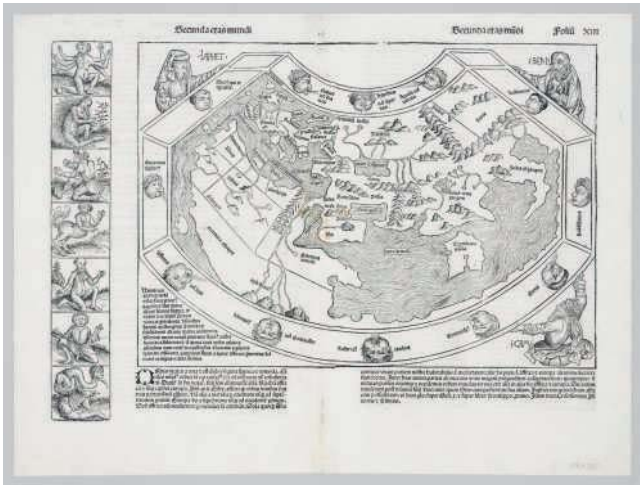
Y^r. most ob^t. Serv^t.

Wm. Mifflin

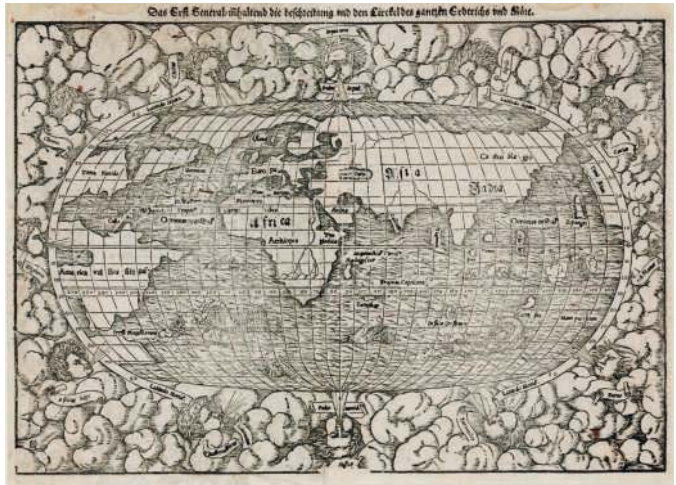
Richard Gedley Esq

MAPS AND VIEWS

(LOTS 36-72)



36



37

PROPERTY FROM THE CHARLES E. SIGETY COLLECTION

36

SCHEDEL, Hartmann (1440-1514). World map. "Secunda etas mundi." Nuremberg: Koberger, 12 July 1493.

Woodcut map of the world, image 310 x 438 mm (442 x 590 mm sheet), the world map surrounded by a woodcut border and 12 wind heads while the map is supported in three corners by woodcut figures of Ham, Shem and Japhet. Latin text (light staining at centerfold, fold strengthened and repaired on verso).

FIRST EDITION from the Latin edition of *Liber Chronicarum*, the Nuremberg Chronicle. "The world map is a robust woodcut taken from Ptolemy... What gives the map its present-day interest and attraction are the panels representing the outlandish creatures and beings that were thought to inhabit the furthestmost parts of the earth. There are seven such scenes to the left of the map and a further fourteen on its reverse." Shirley 19; Wilson, p.98-122.

\$1,000-1,500

37

MÜNSTER, Sebastian (1489-1552). *Das Erst General inhaltend die beschreibung und den Circkel des gantzen Erdtrichs und Mõre*. Basel: Heinrich Petri, 1550 [or later].

Woodcut world map, oval projection, image 265 x 379 mm (335 x 417 mm sheet). Within woodcut border incorporating 12 wind heads. With German title and German text on verso. (Minor marginal staining.)

Second issue of the map with David Kandel's initials "DK" in the lower left corner. From a German edition of Münster's *Cosmographia*. Published by Münster's son-in-law Heinrich Petri, this and the Latin editions are the first to contain the map of the modern world, "Typus Orbis Universalis," replacing the Ptolemaic world map used in previous editions (see Shirley 77). This is the first map to name the Pacific Ocean "Mare pacificum." "This second world map of Münster was used for a large number of editions of the *Cosmographia* up to and including the 1578 edition" (Shirley). All of North America is called Terra Florida. The west coast of America is depicted on the right side of the map. Shirley 92.

\$2,000-3,000



38



39

38

JANSSON, Joannes (1588-1664) and Henricus HONDIUS (1597-1651). *America noviter delineata*. [Amsterdam:] 1632 [or later].

Engraved map of the Americas, image 410 x 552 mm (472 x 568 mm sheet). Inset maps of the North and South Poles, galleons and sea monsters, three decorative borders, native figures along sides and town views along the top, German text on verso. (Upper right corner with chip to plate as usual, some minor staining).

Third state of Janssons map of the Americas derived from Jodocus Hondius' map of 1618. "This very rare map is most easily distinguished by the chipped top right hand corner of the plate that appears in virtually all known examples. The figures bordering the sides have been reversed." (Burden 207).

\$2,000-3,000

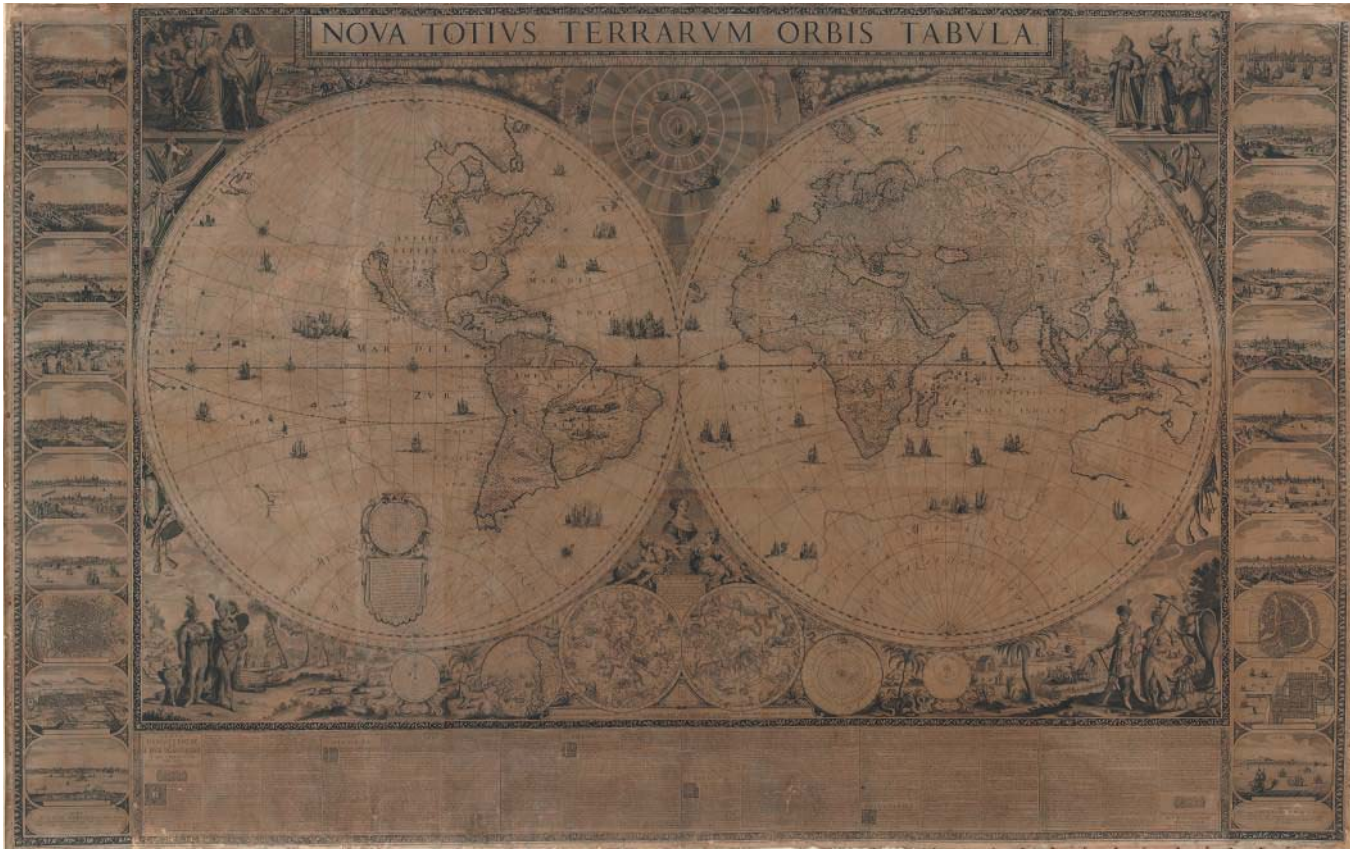
39

MERCATOR, Michael (ca. 1567-1600). *America sive India Nova*. [Amsterdam, ca. 1633].

Hand-colored engraved map of the Western Hemisphere, image 373 x 465 mm (456 x 560 mm sheet). The hemisphere surrounded by roundels in the four corners, three containing inset maps of the Gulf of Mexico, Cuba, and Hispaniola, the fourth containing the title, arabesque decoration filling the remaining border. French text on verso. (Some slight darkening, repair to centerfold at lower margin touching the map border.)

The only known printed map by Gerard Mercator's grandson Michael, engraved for the *Atlantis pars altera* (Duisburg 1595), the third part of Gerard Mercator's *Atlas*, published after the elder Mercator's death in 1594 by his son Rumold. The map is based on Rumold Mercator's world map of 1587, with the addition of minor supplementary detail. "A few of the most famous theories are still present: a large inland lake in Canada, two of the four islands of the North Pole, a bulge to the west coast of South America and the large southern continent. It does not show any knowledge of the English in Virginia, which is possibly a reflection of their failure by then" (Burden 87). Koeman Me 22, no. 78.

\$1,000-1,500



PROPERTY OF A GENTLEMAN

40

DE WIT, Frederick (1629/1630 – 1706) and Giacomo Giovanni DE ROSSI (1627-1691). *Nova Totius Terrarum Orbis Tabula*. Rome: Rossi, 1675.

ENGRAVED LARGE DOUBLE-HEMISPHERE WALL MAP OF THE WORLD on 12 sheets, border of city views on 6 sheets, and text along lower margin on 3 sheets, image (with border and text) 1480 x 2358 mm (1500 x 2380 mm sheet). Within fine allegorical border depicting personages of Europe, the Orient, Africa and South America against typical landscapes and hunting scenes, a large solar diagram at the top between the two hemispheres, a bust of Christiana, Queen of Sweden and two celestial hemispheres, north and south polar projections at bottom, the main imprint in a panel below the hemispheres. Each side of the map flanked with a total of 21 town views (including: Rome, Seville, Prague, London, Copenhagen, Cracow, Cologne, Lisbon, Madrid, Suratte, Amsterdam, Paris, Venice, Gdansk, Stockholm, Frankfurt, Antwerp, Constantinople, Moscow, Jakarta, Ormus), printed text along lower margin. (The whole re-mounted on archive linen, overall some darkening, some light chipping and losses at edges, some repairs, splitting and occasional minor loss to image and text.) *Provenance*: Spencer Ervin (presumably purchased in the 1930's at Martinus Nijhoff); by descent to the present owner.

EXTREMELY RARE, MONUMENTAL WALL MAP OF THE WORLD BY FREDERICK DE WIT, AND GIOVANNI DE ROSSI

Frederick de Wit was an engraver, publisher, and map seller active in Amsterdam where he founded his printing house in 1648. De Wit reissued Blaeu and Jansson maps from copper plates which he had bought at the sale of their stock. His wall maps are very scarce. De Rossi's newly engraved map is approximately the same size of De Wit's earlier twelve-sheet map and the geographical correspondence is very close, with the addition of 21 city views along the borders. "De Rossi has added the tentative coastline of Terra Jessi between North America and Japan and has brought back, in part, the coastline of the antarctic continent. There are two other changes which suggest an additional source: the large island in Hudson's Bay is now divided into three and the *Desertum Amo* (pocked to resemble sand) has been added in northern China..." (Shirley). VERY RARE: according to Shirley "only one copy of the De Wit-De Rossi map is known (Sotheby's London, 15 April 1980, lot 551)." Shirley 471.

\$40,000-60,000

PROPERTY OF A GENTLEMAN

41

MOLL, Herman. *A New and Exact Map of the Dominions of the King of Great Britain... Containing Newfoundland, New Scotland, New England, New York, New Jersey, Pensilvania, Maryland, Virginia and Carolina. According to the Newest and most exact observations by Herman Moll Geographer.* [London]: T. Bowles, John Bowles, and J. King, 1715 [but 1731].

Engraved map, on two joined sheets, 1020 x 630 mm, hand-colored in outline, elaborate cartouche in lower center with dedication to the Honourable William Dowglass, five inset maps or scenes added in lower portion, including “A Map of the Improved Part of Carolina”, “A Map of the Principal Part of North America”, “A View of ye Industry of Beavers in Canada”, “A Draught of ye Town and Harbour of Charles-Town”, and a map of Louisiana and East Florida. (Mounted on linen, light chipping along folds).

Moll’s famous “Beaver Map” (state 3) and his most celebrated effort as it documents the ongoing dispute between Great Britain and France over the boundaries separating their colonies in America. The map explains the postal routes throughout the British territories and is generally thought to be the first postal map of the colonies. In sections of text Moll describes the Iroquois along the Appalachian Mountains as “...hearty friends to the English...” and explains the terms outlined in the Treaty of Utrecht. The striking beaver scene inset serves to not only symbolize the industriousness needed to settle in America but also the lucrative fur trade spreading wealth and opportunity among the colonies. *Degrees of Latitude* 19; *Kershaw* II:331; *Tooley The Mapping of America* 55.

\$5,000–7,000



PROPERTY FROM THE CHARLES E. SIGETY COLLECTION

42

EVANS, Lewis (ca 1700–1756). *A general Map of the Middle British Colonies in America.* Philadelphia: Engraved by Jas. Turner and sold by R. Dodsley, London and by the Author, Philadelphia, 1755.

ENGRAVED MAP PRINTED ON SILK of North America, image 495 x 667 mm (565 x 683 mm sheet). (Mounted on linen, some splitting, light chipping especially along edges.) Framed (not examined out of frame).

“ONE OF THE MOST IMPORTANT MAPS PUBLISHED IN AMERICA BEFORE INDEPENDENCE” (Schwartz and Ehrenberg) in a rare printing on silk. Second state of the map, with “The Lakes Cataraqui” added just north of Lake Ontario; The map was issued both with and without the *Analysis*, in which Evans carefully acknowledges his sources.

Evans’s map was a masterpiece of cartographic synthesis, incorporating information from his own observation with that from the best available sources. His intense study of sources was distilled into this ambitious performance, which builds upon the work which had resulted in his *Map of Pennsylvania, New-Jersey, New-York, and the three Delaware Counties* of 1754. For Virginia, Evans consulted an early state of Fry and Jefferson’s *Map of the most inhabited part of Virginia* and William Mayo’s *Map of the Northern Neck of Virginia*. From the Fry and Jefferson, Evans adjusted the longitudinal position of the Potomac River and added the area claimed by the Ohio Company to Pennsylvania. He also consulted Walter Hoxton’s *Mapp of the Bay of Chesepeack, with the Rivers, Potomack, Potapasco, North East, and part of Chester* for his delineation of Chesapeake Bay. His sources for Connecticut were the maps of William Douglas and Thomas Pownall (to whom Evans dedicates the map in the upper left panel). *Pritchard & Taliaferro* 34; *Sabin* 23175; *Schwartz & Ehrenberg* p.165; *Stevens Nuggets* I:1019; *The World Encompassed* 255.



\$3,000–5,000



PROPERTY FROM CREDIT SUISSE'S AMERICANA COLLECTION

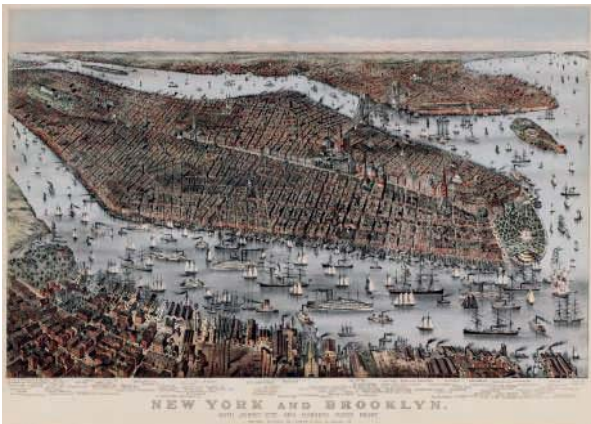
43

BURR, David (1803-1875). *Map of the City and County of New York with the Adjacent Country*. Ithaca, NY: Stone & Clark, 1839.

Engraved hand-colored map of Manhattan, image 500 x 1255 mm (564 x 1290 mm sheet). Ornamental cartouche. (Some light staining.) Matted and framed.

Third edition of David Burr's large format map of New York City, first published by Simeon De Witt, Surveyor General of the State of New York in 1829. The map covers Manhattan with the Hudson River and New Jersey to the west. To the east is the East River, "Town of Brooklyn," "Town of Bushwick," and "Town of Newtown." Burr distinguished himself with his *Atlas of the State of New York containing a Map of the State and of the Several Counties*, (1829), *A New Universal Atlas* (1836), and his *American Atlas* (1839) published under the auspices of the U.S. Post Office.

\$2,000-3,000



44

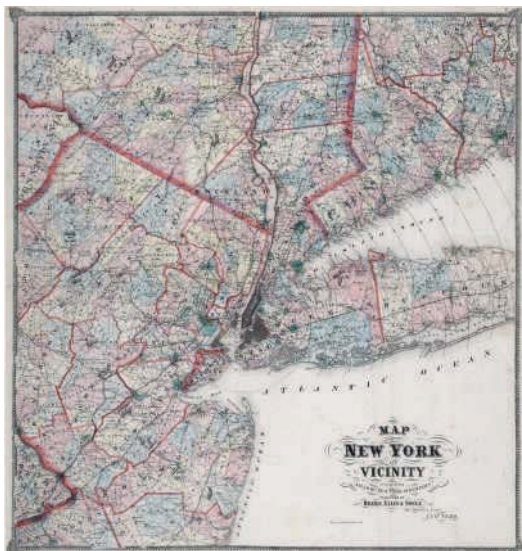
CURRIER and IVES, publisher. – After Charles R. Parsons and Lyman W. Atwater.

New York and Brooklyn, with Jersey City and Hoboken Water Front, 1877. (G. 4820)

Lithograph printed in color, image 460 x 703 mm (693 x 959 mm sheet). (Some light darkening.) Matted and framed.

A birds-eye view of New York. Numerous landmarks keyed below image.

\$5,000-7,000



45

SAUTHIER, Claude Joseph (1736-1802). *A Topographical Map of Hudson River, with the channels depth of water, rocks, shoals and the country adjacent, from Sandy-Hook, New York bay to Fort Edward, also the communication with Canada by Lake George and Lake Champlain, as high as Fort Chambly on Sorel River*. 1776. London: William Faden, dated 1776. Engraved map, some outline coloring, waterways in green, image 795 x 530 mm. (Sandwich mounted.) Matted and framed. – [With:] *Map of New York and Vicinity*. New York: Beers, Ellis and Soule, [ca 1867]. Hand-colored lithograph, image 745 x 700 mm (773 x 729 mm sheet). (Left margin reinforced.) Matted and framed. – [With:] COLTON, Joseph Hutchins. *Mountains and Rivers*. New York, 1864. Lithograph printed in colors, image 445 x 628 mm (468 x 738 mm sheet). Matted and framed. Showing the longest rivers and the highest mountains of the world.

(3)

\$800-1,200

46

BIEN, Joseph Rudolf (fl. 1870-1894). [*Atlas of Westchester County. New York. Prepared under the direction Joseph R. Bien, E.M. Civil and Topographical engineer from original surveys and official records.* New York: Julius Bien & Company, 1893.]

A selection of 27 (of 32) maps from the atlas each image approximately 460 x 720 mm, all matted and framed.

Includes: City and county of New York (2); Towns of Wester and Pelham (3); Towns of Yonkers, Mt. Vernon and Eastchester (4); City of Yonkers on 4 sheets (5-8); City of Mt. Vernon on 4 sheets (9-12); Towns of Scarsdale, New Rochelle and Mamaroneck (13); Village of New Rochelle on 2 sheets (14-15); Village of Larchmont (16); Towns of White Plains, Harrision and Rye (17); Village of White Plains (18); Village of Portchester (19); Town of Greenburg (20); Village of Hastings, Village of Dobbs Ferry, Village of Irvington (21); Villages of Tarrytown and North Tarrytown (22); Village of Sing Sing (24); Town of Cortlandt (25); Village of Peekskill (26); Towns of Bedford and Somers (30); Towns of Poundridge, Lewisboro and North Salem (31); Westchester County – Yonkers to Dobbs Ferry – East to State Line. See Phillips 2262.

(2)

\$3,000-4,000



47

JOHN JAMES AUDUBON, after. – HAVELL, Robert.

Double-crested Cormorant (Plate CCLVII)

Phalacrocorax

Engraving with hand-coloring, etching, and aquatint, on J Whatman dated 1836, with margins. Image 650 x 501 mm (859 x 618 mm sheet). (Light marginal mat burn, small stain to lower margin, two short marginal tears.) Matted and framed.

\$2,000-3,000



48

BIERSTADT, Albert (1830-1902), after – Goupil, publisher.

The Last of the Buffalo, signed in print and in pencil, lower right: "Albert Bierstadt," 1891.

Photogravure, images 408 x 698 mm (587 x 800 mm sheets). (Very minor marginal staining.) Matted and framed.

German-born American artist Albert Bierstadt is one of the most important painters of the American West. By the time Bierstadt painted this famous scenes, the buffalo was on the brink of extinction.

\$8,000-12,000





49

CURRIER and IVES, publishers. – Arthur F. Tait, after. American Hunting Scenes: “An Early Start.” 1863. (G.0187) – Arthur F. Tait, after. “A Good Chance.” 1863. (G.0186).

2 hand-colored lithographs, image 478/480 mm x 702/707 mm (523/610 mm x 734/860 mm sheet). (“A Good Start” title shaved affecting letters, some mat burn, toning and staining affecting image, a few marginal chips or tears, some repaired.) Matted and framed. Two hunting scenes.

(2)

\$2,500-3,500



50

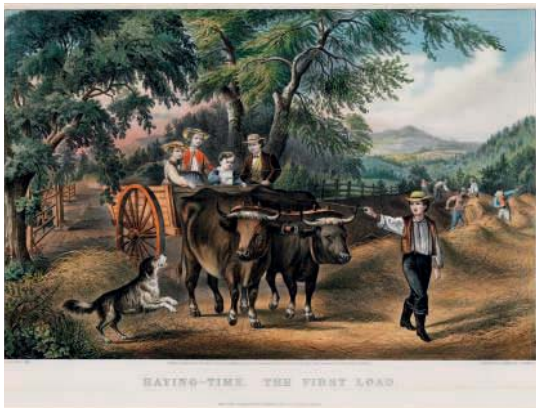
CURRIER and IVES, publisher. – George Catlin, after.

The Buffalo Hunt: “Surrounding the Herd,” n.d. (G.0813). – Buffalo Hunt under the White Wolf Skin. An Indian Stratagem on the Level Prairies, n.d. (G.0814).

2 hand-colored lithographs, images 305 x 443 mm (478/418 mm x 605/540 mm sheets). (Some light darkening and staining, a few short marginal tears.) Matted and framed.

(2)

\$2,000-3,000



51

CURRIER and IVES, publishers. – Arthur F. Tait after Louis Maurer. Arguing the Point. 1855. (G.0287) – After Frances F. Palmer and John Cameron. Haying Time. The Last Load. 1868. (G.2988). – After Frances F. Palmer. The Return from the Woods. (G.5568).

3 hand-colored lithographs, image 460/282 x 604/390 mm (543/404 x 686/504 mm sheet). (Some light mat burn and toning, a few corners or tears repaired on verso, “Return from the Woods” with pale dampstain in lower margin.) Matted and framed. Three rural scenes.

(3)

\$1,500-2,500



52

CURRIER and IVES, publishers. – Louis Maurer, after. Life in the Woods: “Returning to Camp.” 1860. (G.3781) – Louis Maurer, after. Life in the Woods: “Starting Out.” 1860. (G.3782).

2 hand-colored lithographs, image 475/490 x 700/697 mm (603/625 x 803/830 mm sheet). (Some mat burn, light mostly marginal toning, spotting or staining occasionally affecting image, a few corners and small marginal tears repaired on verso.) Matted and framed. Two camping scenes.

(2)

\$1,500-3,500

53

CURRIER and IVES, publisher. — After Fanny Palmer. New York Bay. From Bay Ridge, L.I. 1860. (G. 4821). — Staten Island and the Narrows. From Fort Hamilton. 1861. (G. 6123).

2 hand-colored lithographs, images 376/375 x 510/505 mm (477/454 x 598/550 mm sheets). (Light darkening to edges.) Matted and framed. Views of New York Bay.

(2)

\$2,000-3,000

**54**

CURRIER and IVES, publishers. — Otto Knirsch after a painting by John Trumbull. Surrender of General Burgoyne at Saratoga N.Y. Oct. 17th. 1777 (G.6371) — Franz Venino after a painting by John Trumbull. Surrender of Lord Cornwallis At Yorktown VA. Oct. 19th. 1781 (G.6378).

2 hand-colored lithographs, images 401/394 x 630/629 mm (495/503 x 672/708 mm sheets). (Each with light mat burn, some toning, spots or stains primarily in margin, a few short mostly marginal tears repaired on verso.) Matted and framed. Two American Revolution scenes. [With:] LAWLER, Thomas, publisher. Mount Vernon. Hand-colored lithograph, image 447 x 629 (552 x 706 sheet). (A few marginal stains and spots, a few holes and marginal tears repaired on verso.)

(3)

\$1,500-2,500

**55**

CURRIER and IVES, publishers. — Frances F. Palmer, after. The Village Blacksmith. 1864. (G.6976) — Frances F. Palmer, after. The Wayside Inn. 1864. (G.7103).

2 hand-colored lithographs, images each 403 x 590 mm (572/625 x 760/795 mm sheets). (Some mat burn and toning, a few marginal spots, stains or pinholes, a few adhesive stains on verso.) Matted and framed. Two rural scenes illustrating verse by Henry Wadsworth Longfellow.

(2)

\$1,000-1,500

**56**

CURRIER and IVES, publishers. — Arthur F. Tait, after. Camping in the Woods: "A Good Time Coming." 1863. (G.0864) — Arthur F. Tait, after. Camping in the Woods: "Laying Off." 1863. (G.0865). — Louis Maurer, after. Camping Out: "Some of the Right Sort." 1856. (G.0867).

3 hand-colored lithographs, images 474/477 x 700/695 mm (602/558 x 859/758 mm sheets). (Some mat burn and toning, a few marginal stains, a few tears repaired on verso occasionally touching image, a few small marginal chips.) Matted and framed. Three camping and outdoor scenes.

(3)

\$2,000-3,000





57

CURRIER and IVES, publishers. – Louis Maurer, after. “Centreville” and “Black Douglas”: Centreville Course L.I. July 21st 1853. Match \$500 Mile Heats Best 3 in 5 to Wagons. 1853. (G.1049) – Louis Maurer, after. Sontag and Flora Temple: At the Hale Mile Pole in 1:13!! 1855. (G.6019). – John Cameron, after. Trotting Stallion Dan Rice, Owned by T.M. Lynn. Portsmouth O.: Washington Park, Providence R.I. Oct 25th 1866, Purse \$1000, Mile Heats Best 3 in 5 in Harness. 1866. (G.6686).

3 hand-colored lithographs, image 442/426 x 683/662 mm (588/620 x 800/830 mm sheets). (Some mat burn and toning, a few mostly marginal spots or stains, a few short mostly marginal tears repaired on verso.) Matted and framed. Three harness racing scenes.

(3)

\$2,000–3,000



58

CURRIER and IVES, publishers. – John Cameron, after. Fast Trotters on Harlem Lane N.Y. 1870. (G.2071) – Louis Maurer, after. [Four-In-Hand]. 1861. (G.2271). – Edwin Forbes, after. Small Hopes and Lady Mac. 1878. (G.5960).

3 hand-colored lithographs, image 445/520 x 705/860 mm (651/471 x 947/728 mm sheet). (“Four in Hand” with title trimmed away, some mat burn and toning, a few pale vertical stains or spots affecting image, “Small Hopes” fully backed, a few tears repaired occasionally touching image.) Matted and framed. Three harness racing and horse-and-carriage scenes.

(3)

\$2,000–3,000



59

FISHER, George Bulteel, after – J.W. Edy, publisher.

View of Cape Diamond, Plains of Abraham and part of the Town of Quebec, 1795.

Hand-colored aquatint, image 410 x 605 mm (464 x 637 mm sheet). (Some light darkening.) Matted and framed.

One of a series of six North American views based on the drawings of Goerge Bulteel Fisher. “PROBABLY THE MOST BEAUTIFUL PRINTS OF CANADA EVER PUBLISHED” were made from drawings by Lieut. G.B. Fisher. George Bulteel Fisher was ADC to Prince Edward – later the Duke of Kent, and father of the future Queen Victoria – while he was Commander-in-Chief in Nova Scotia. Six fine drawings by Fisher were engraved in aquatint and published by J. W. Edy in 1796” (Spendlove, p.22). Deak 186.

\$3,000–4,000

60

FISHER, George Bulteel, after – J.W. Edy, publisher.

View of St Anthony's Nose, on the North River, Province of New York, 1795.

Hand-colored aquatint, image 410 x 610 mm (458 x 639 mm sheet). (Some light darkening.) Matted and framed.

One of a series of six North American views based on the drawings of Goerge Bulteel Fisher. See previous lot. Deak 188.

\$3,000-4,000



61

[NEW YORK CRYSTAL PALACE.] CARSTENSEN and GILDEMEISTER, after – Goupil, publisher. New York Crystal Palace for the Exhibition of the Industry of all Nations, by Nagel and Weingaertner, 1852. Hand-colored lithograph, image 452 x 730 mm (560 x 750 mm sheet). (Laid down, repaired tears crossing image.) – [With:] CURRIER and IVES, publisher. Burning of the New York Crystal Palace on Tuesday Oct. 5, 1858, n.d. (G. 829) Hand-colored lithograph, image 425 x 642 mm (518 x 730 mm sheet). (A few short marginal tears.)

(2)

\$800-1,200



62

[MADISON SQUARE, NEW YORK]. View of Madison Square, N.Y. Looking North, 1873. Hand colored wood engraving, image 430 x 680 mm (518 x 696 sheet). (Laid down on Japan paper.) Matted and framed. View of Madison Square from the Supplement to the Daily Graphic, Saturday, April 26, 1873 listing Hotel and businesses in the lower margin, including Pollak & Gallaher, Wines and Cigars; J.B. Brewster & Co., Carriages; Knox, the Hatter; Philip Rein, Jeweler; Fifth Avenue Hotel; St. James Hotel; and others.

CONDIT, W.J., (after). – H.R. Robinson, publisher. The Government House, 1847. Lithograph printed in colors, image 250 x 510 mm (507 x 608 mm sheet). (Light darkening and a few small chips to edges.) Matted and framed. The Government House, originally designed in 1790 as the residence of George Washington when in the capital. The capital was moved in the same year, and he never occupied it.

[BALL & BLACK, JEWELLERS.] Ball and Black & Co. Jewellers & Silversmiths 565 & 567 Broadway, Cor. of Prince St. New York, by H. Lawrence, [ca 1860]. Lithograph printed in colors, image 493 x 664 mm (590 x 714 mm sheet). (Upper left corner renewed, short repaired tear touching image.) *Provenance:* Wilbur Trafton ("presented from Henry Ball... July 12, 1864" in pencil on verso). Matted and framed. "In elegance of design, thoroughness of construction, and architectural beauty, this building surpasses anything yet erected in this City, and as a structure for commercial purposes, it is doubtful whether it has its equal in the world" (New York Times, 2 July 1860).

(3)

\$800-1,200





63



64

NIAGARA FALLS

(LOTS 63-69)

63

VANDERLYN, John (1779-1852), after, and publisher.

A Distant View of the Falls of Niagara including both Branches with the Island, and Adjacent Shores, taken from the Vicinity of the Indian Ladder, by Merigot, 1804. – A View of the Western Branch of the Falls of Niagara, taken from the Table Rock, looking up the River, over the Rapids, by F.C. Lewis, 1804.

Aquatint and engraving, images 533/525 x 758/752 mm (637/629 x 87%67 mm sheets). (A few short marginal tears, some light staining.) Matted and framed.

A pair of aquatints after John Vanderlyn. The first engraved view of the Niagara Falls appears in Hennepin, *Nouvelle decouverte d'un tres grand pays situe dans l'Amerique...* in 1697. Vanderlyn “was the first professionally trained artist to visit the falls with the intention of depicting them in finished paintings” (*Albany Institute of History and Art, New York, 1998 p. 76*). *Penney Collection 35 and 36.*

(2)

\$8,000-12,000

64

VANDERLYN, John (1775-1852), after, and publisher.

A Distant View of the Falls of Niagara including both Branches with the Island, and Adjacent Shores, taken from the Vicinity of the Indian Ladder, by Merigot, 1804.

Hand-colored aquatint and engraving, image 522 x 740 mm (603 x 824 mm sheet). (With a few repaired tears affecting image, some marginal staining, light darkening.) Matted and framed.

A hand-colored slightly smaller version of the previous lot.

\$2,000-3,000



65



66

65

COCKBURN, James Pattison, Lt-Col. 60th regiment (after). — Ackermann, printer.

The Falls of Niagara. This View of Table Rock and Horse-Shoe-Fall by C. Hunt. 1833. – The Falls of Niagara. This General View above the English Ferry by J. Edge. 1833. – The Falls of Niagara. This View of the Horse-Shoe-Fall, from below Goat-Island. 1857.

3 hand-colored aquatints, each image 434 x 663 mm (each 582 x 818 mm sheet). (“View of Table Rock” with 7-in. tear to left margin and image, one short marginal tear, some minor darkening; “General View” with a few short marginal tears, light marginal browning; “Horse-Shoe-Fall” sandwich mounted.) Each matted and framed.

THE MOST FAMOUS PRINTS OF ALL THOSE CREATED BY ARTISTS ACTIVE IN CANADA IN THE NINETEENTH CENTURY

The first three of a series of six prints of the Niagara Falls published by Ackermann, the first two in first edition the third in second edition. “After 1820, artists captured Niagara’s scenic diversity by creating a set of four or more different views. For the most part these multiple images were conceived as prints, either published as a series or as illustrations in a gift book. ... [A] set of six Niagara images published abroad in the 1830s – the series of aquatint engravings after watercolor compositions by the English soldier-artist James Pattison Cockburn ... – helped familiarize European audiences with the iconography of the Falls” (J.E. Adamson, *Niagara Two Centuries of Changing Attitudes, 1697-1901* (Corcoran Gallery of Art exhibition catalogue), Washington, DC, 1985, pp.37-8). The set was reprinted in 1857. See *Penney Collection* 299, 300 and 301.

(3)

\$6,000-8,000

66

SEBRON, Hippolyte Victor (1801-1879), after – Goupil, publisher.

Les Chutes du Niagara, Le Fer a Cheval; Niagara Falls, The Horse Shoe, by Salathe, 1852.

Aquatint, hand-colored, image 590 x 940 mm. (Sandwich mounted.) (Some light darkening.) Matted and framed.

Large panoramic view of the Niagara Falls. *Penney Collection* 230.

\$3,000-5,000



67

BORNET, John (fl. 1850-55), after. — Goupil, publisher.

Niagara Falls, American Side, by Nagel and Weingaertner, 1855.

Lithograph with hand-coloring, image 593 x 903 mm (662 x 922 mm sheet). (2 clean tears affecting upper margin of image, light darkening.) Matted and framed.

Large panoramic view of the Niagara Falls. *Penney Collection* 271.

\$3,000-5,000



68

BENECKE, Theodore (fl. 1850-55), after. — Goupil, publisher.

Niagara Falls, Canadian Side, by Benecke, 1856.

Lithograph with hand-coloring, image 590 x 900 mm (775 x 1070 mm sheet). (Backed, a few marginal repaired tears.) Matted and framed.

Large panoramic view of the Niagara Falls. *Penney Collection* 293.

\$3,000-5,000



69

CURRIER and IVES, publisher. — After B. Hess.

The Falls of Niagara. "From the Canada side," by Charles Parsons, 1859. (G. 1986)

Lithograph with hand-coloring, image 460 x 703 mm (599 x 825 mm sheet). (Some minor staining.) Matted and framed. *Penney Collection* 328.

\$1,000-1,500

70

RENAULT, John Francis, after. – Tanner Wallace Kearney Co. and William Allen, publishers.

The British Surrendering their Arms to General Washington after their Defeat at York Town in Virginia October 1781. 26 January 1819.

Engraving, image 547 x 835 (625 x 850 sheet). (Fully backed, trimmed close to left edge touching image, small tear touching image, some light chipping.)

\$600–800



71

ROBERTSON, Alexander (fl. early 19th c), after – Francis Jukes, publisher.

Mount Vernon in Virginia. The Seat of the Late Lieut. General George Washington: Commander in Chief of the Armies of the United States, 1800.

Hand-colored aquatint and engraving, image each 318 x 450 mm (352 x 458 mm sheets). (Some light darkening.) Matted and framed.

\$2,000–3,000



72

WHITEFIELD, Edwin, after. — P.R. Stewart and Co., publisher.

View of the Public Garden and Boston Common, by J.H. Bufford, 1866.

Lithographed bird's-eye view of Boston Common printed in three colors, image 412 x 735 mm (551 x 828 mm sheet). (7-in. repaired tear to right side of image, a few marginal tears, some staining.) Matted and framed.

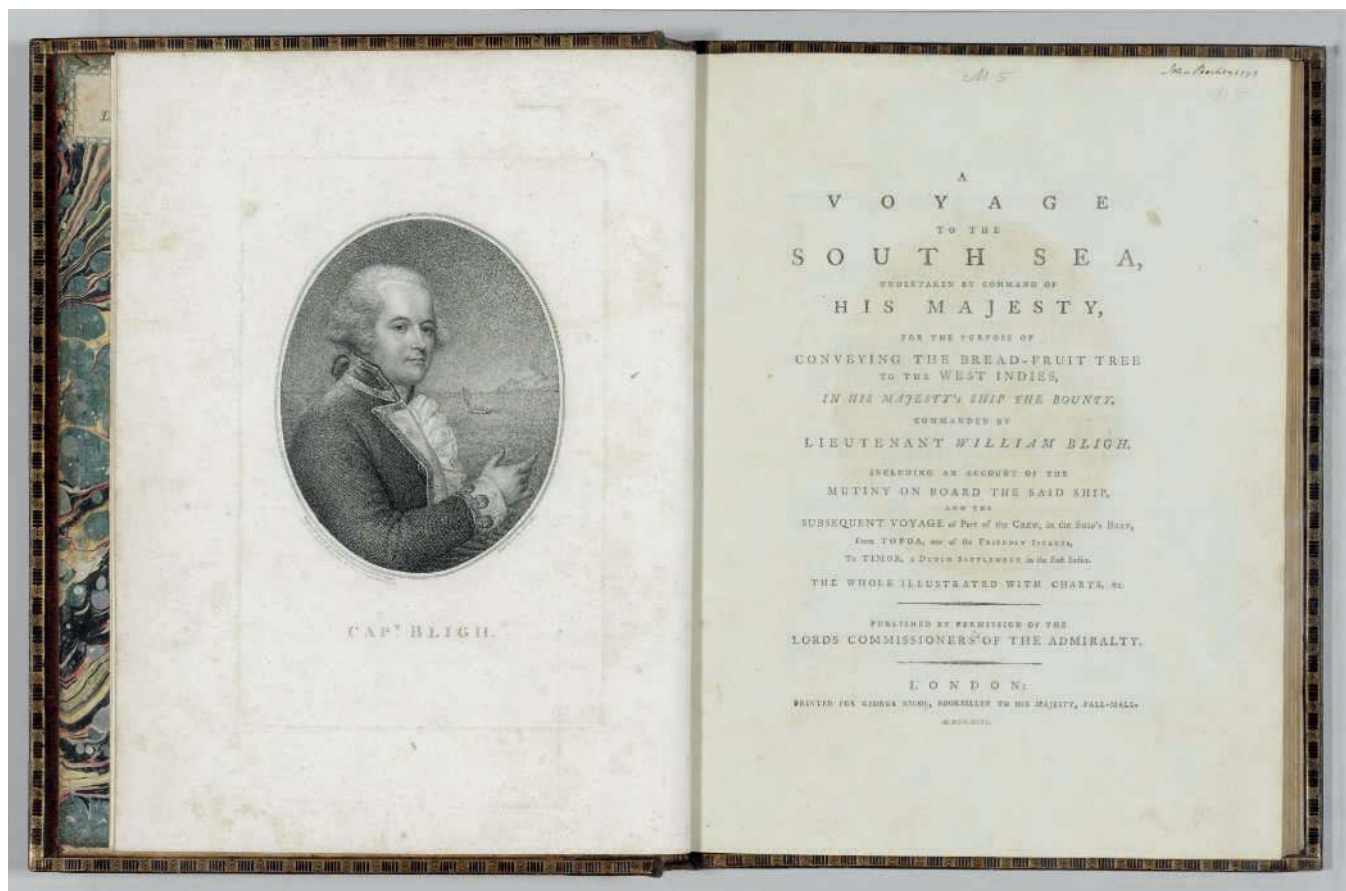
Large bird's-eye view of Boston Common from Arlington Street. Repts 1374.

\$2,000–3,000



FINE PRINTED BOOKS AND MANUSCRIPTS

(Lots 73-147)



PROPERTY OF A GENTLEMAN

73

BLIGH, William. *A Voyage to the South Sea, undertaken by command of His Majesty, for the purpose of conveying the Bread-fruit Tree to the West Indies, in His Majesty's Ship the Bounty...* Including an Account of the Mutiny on Board the said Ship, and the subsequent Voyage of Part of the Crew, in the Ship's Boat, from Tofua, one of the Friendly Islands, to Timor, a Dutch Settlement in the East Indies. London: George Nicol, 1792.

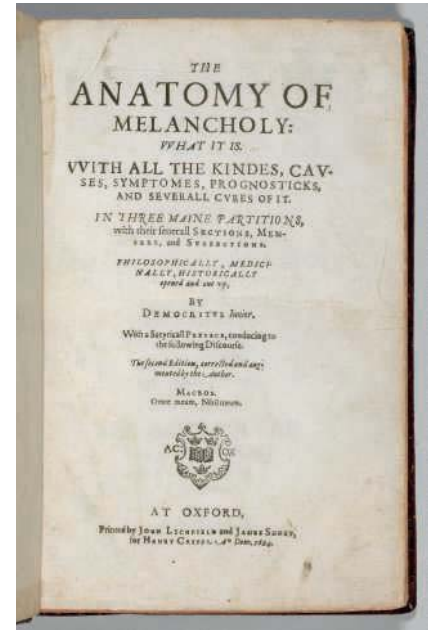
4° (293 x 226 mm). Engraved portrait frontispiece (lightly spotted), one plate and 6 engraved maps and charts, 5 folding (one map with short tear near gutter crossing text, some pale spotting). (Title with tiny hole touching one letter, repaired marginal tear on I4.) Contemporary marbled calf gilt (skillfully rebacked preserving original spine). *Provenance*: John Peachey, 2nd Baron Selsey (1749-1816) of West Dean, Sussex (signature dated 1793 on title, Westdean Library bookplate); John Arthur Brook of Fanay Hall (1844-1920), amateur ornithologist, known largely for his collection of books on ornithology and natural history (bookplate); Carol G. and William E. Simon (bookplate).

FIRST EDITION OF ONE OF THE MOST REMARKABLE INCIDENTS IN THE WHOLE OF MARITIME HISTORY. Following a request by West Indian merchants to George III, Sir Joseph Banks recommended that the Admiralty fit out the *Bounty* for a voyage to collect bread-fruit trees from Tahiti for shipment to the West Indies. Banks also recommended Lieutenant Bligh as commander of the voyage on which Fletcher Christian sailed as Master's Mate. Reaching Cape Horn in 1787 and encountering fierce head winds, Bligh retreated across the South Atlantic to round the Cape of Good Hope and sail south to Australia and New Zealand to Tahiti. This is the first official account of the voyage and mutiny, edited from Bligh's journals by James Burney under the supervision of Sir Joseph Banks while Bligh was on his second bread-fruit voyage. The year of publication also marked the court-martial proceedings against fourteen returned mutineers, three of whom were hanged. Ferguson 125; Hill 135; Kroepelien 93; NMM 1:624; Sabin 5910.

\$8,000-12,000



74



75

74

BRAUN, Georg (1541-1622) and Frans HOGENBERG (fl. c. 1540-1590). *Civitates orbis terrarum*. Cologne: [G. von Kempen], 1575.

First volume (only), 2° (389 x 273 mm). Engraved hand-colored allegorical title, 58 double-page engraved maps and views with early hand-coloring. (Some maps and views torn or repaired, approx. 9 with loss to image crudely patched, title and 4 text leaves with loss, last leaf laid down.) 19th-century leather backed boards (worn).

Second Latin edition. This is the first systematic city atlas containing plans, bird's-eye views, and maps of all major European cities, as well as important Asian, African, and South-American cities. The text was written by Georg Braun of Cologne, the engraving of the plans executed by Frans Hogenberg and Simon Novellanus. Braun and Hogenberg relied on existing maps, but also on maps made after drawings by the Antwerp artist Joris Hoefnagel (1542-1600), who had travelled through most of Western Europe. Koeman B & H 1.

\$8,000-12,000

75

[BURTON, ROBERT (1577-1640)]. *The Anatomy of Melancholy ... by Democritus Iunior*. Oxford: John Lichfield and James Short for Henry Cripps, 1624.

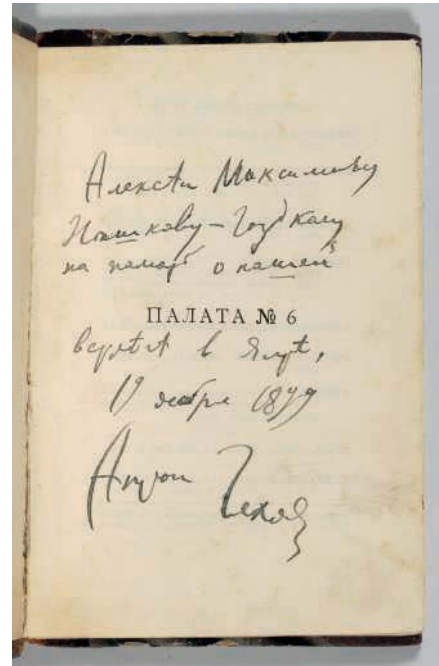
2° (273 x 171 mm). (Some pale browning, generally clean and crisp.) Contemporary blind-tooled English calf (rebacked preserving original spine). *Provenance*: 19th-century marginalia in ink on D3.

Second edition, following the first in 1621 issued in quarto by the same combination of printers and publisher. Burton's remarkable treatise was conceived as a medical work, and expanded to cover all aspects of the life of man. Madan I, p. 120; STC 4160.

\$2,000-3,000



76



77

76

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

8° (174 x 112 mm). Woodcut portrait of the author on title verso, two folding diagrams, folding table. Contemporary limp vellum, early manuscript title on spine (front cover and endpaper largely perished); quarter morocco folding case. *Provenance*: 17th-century inscription on front flyleaf: "Cost 14. Pence pence [sic] from Mr. Char. Lumsden 13. March 1695); Trotter family (armorial bookplate); Turner Collection, The Library University of Keele (bookplate).

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

\$6,000-8,000

ANOTHER PROPERTY

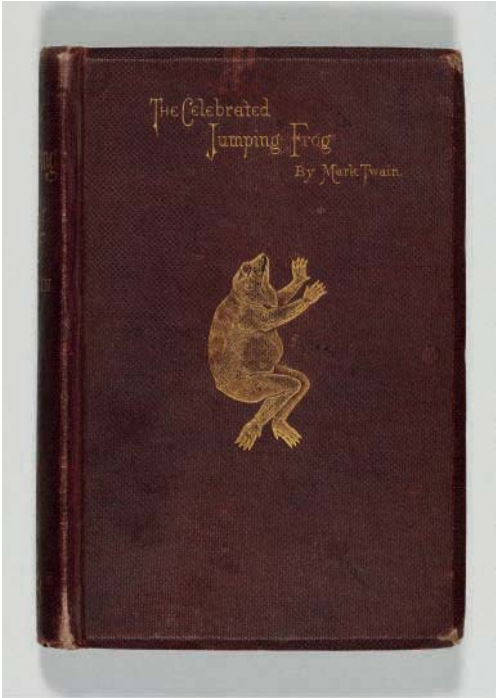
77

CHEKHOV, Anton Pavlovich (1860-1904). *Palata No. 6*. [Ward Six.] St. Petersburg: A. S. Suvorin, 1899.

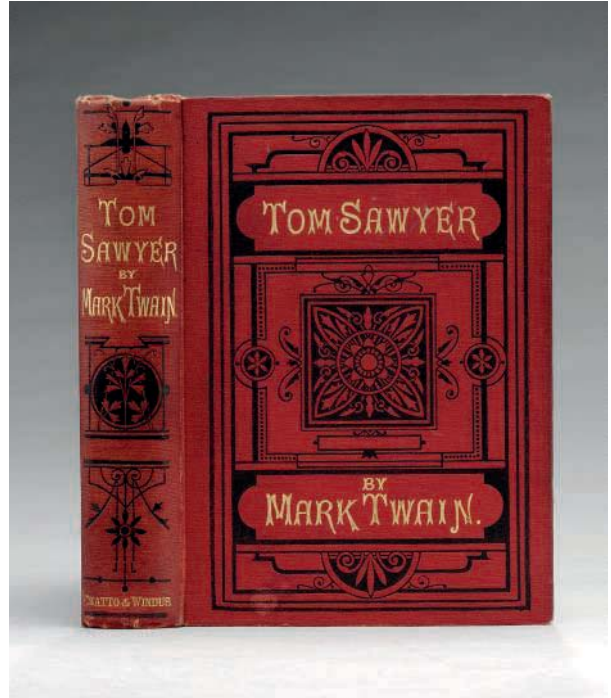
8° (172 x 115 mm). (A few leaves at beginning loose, two small chips to blank margins at end.) Contemporary quarter leather, marbled boards and cloth corners (rubbed, spine worn). *Provenance*: Maxim Gorky [pseudonym of Aleksei Maksimovich Peshkov] (1868-1936), Russian novelist (presentation inscription from the author on half-title).

PRESENTATION COPY INSCRIBED AND SIGNED BY ANTON CHEKHOV TO MAXIM GORKY: "To Alexei Maximovich / Peshkov-Gorky / to the memory of our / meeting in Yalta / 19 December, 1899 / Anton Chekhov." Chekhov inscribes a copy of his classical story of the abuse of psychiatry, to the young admirer remembering his visit in Yalta, in 1899. Ekaterina Peshkova, Maxim Gorky's wife describes a meeting of Gorky with Chekhov this inscription might refer to: "On March 19, 1899, when Alexey Maximovich Gorky came to Yalta, he met Chekhov there. He wrote me: 'Chekhov is a wonderful person. He is very soft, kind and attentive. People love him. He has crowds of friends, and someone is always striking up a conversation with him. I have never had such pleasure from a conversation as when I talked with him.'" (Serkirin, *Memories of Chekhov*, Jefferson, N.C., 2011, p. 168). Gorky and Chekhov remained friends until he died in 1904.

\$10,000-15,000



78



79

PROPERTY OF A GENTLEMAN

78
 CLEMENS, Samuel Langhorne ("Mark Twain", 1835-1910). *The Celebrated Jumping Frog of Calaveras County, and Other Stories*. Edited by John Paul [Charles Henry Webb]. New York: John A. Gray & Green for C.H. Webb, 1867.

12°. One-page publisher's advertisement at front. (Some very occasional pale spotting.) Original brown beveled patterned cloth, with frog at center in gilt on front cover, and same position in blind on back cover, gilt-lettered on front cover and spine, brown coated endpaper (some wear at spine ends, hinges cracked); cloth slipcase. *Provenance*: H. Bane, Salt Lake City (ownership inscriptions on flyleaf dated 1880); O. Hollister (pencil signature on free endpaper); with Philip C. Duschnes; Raymond Epstein (his sale Swann Galleries, 22 April 1992, lot 466); Carol G. and William E. Simon (bookplate);

FIRST EDITION OF THE AUTHOR'S FIRST BOOK, FIRST ISSUE, with the leaf of ads and unbroken type on pages 21, 66 and 198. The patterned cloth with rows of small rectangles is a variant from the pebble-grained cloth referenced in BAL 3310 (the Manney copy is this same variant cloth). Johnson *Mark Twain* 3; *Zamarano* 80 17.

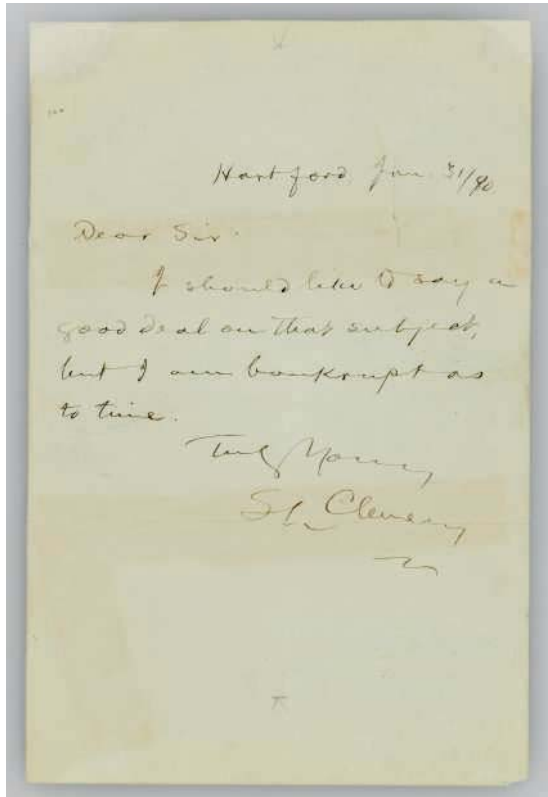
\$8,000-12,000

79
 CLEMENS, Samuel Langhorne ("Mark Twain") (1835-1910). *The Adventures of Tom Sawyer*. London: Chatto and Windus, 1876.

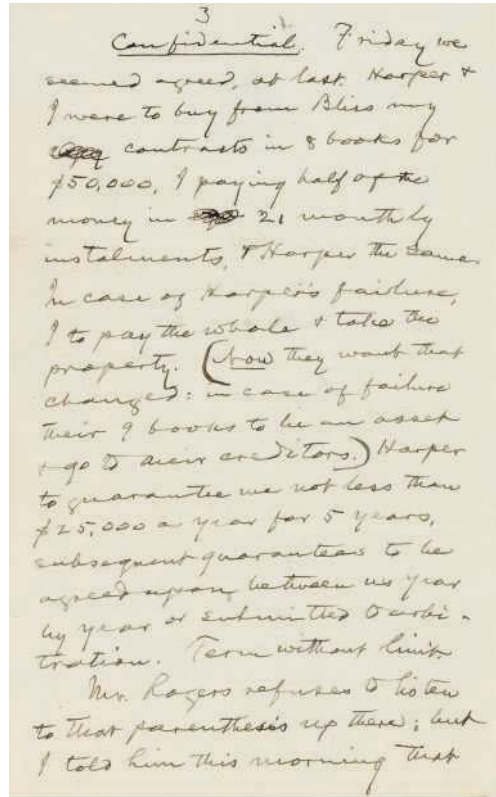
8° (195 x 138 mm). Half-title; advertisements. Original publisher's red cloth, upper cover blocked in black and gilt, spine printed in black and gilt, yellow endpapers (hinges starting, slight fraying at ends of spine, a few small, pale stains).

FIRST EDITION. "The irresponsibility, the love of odd adventure, and the sense of natural justice as opposed to the village code, which characterize the heroes of this book and its sequel *Huckleberry Finn*, presented a sharp contrast to the Sunday School or rags-to-riches literature which was then the common fare doled out to children... these books let fresh air into the minds of parents who had shut the door on their own childhood, and they will be classics the world over as long as there are boys" (Grolier). Published 9 June 1876, the English edition of *The Adventures of Tom Sawyer* is the true first edition. Mark Twain did not want an American edition published until the novel had first appeared in England, thus securing a British copyright. But the American edition was further delayed, and not published until nearly 6 months after this English edition. BAL 3367; Grolier, *American* 79.

\$6,000-8,000



80



81

PROPERTY OF A PRIVATE COLLECTOR

80
CLEMENS, Samuel Langhorne ("Mark Twain", 1835-1910). Autograph letter signed ("S.L. Clemens") to an unknown recipient. Hartford, Connecticut, 31 January 1880. 1 page, 8vo, torn, with repairs on verso, two corners renewed.

CLEMENS ON BANKRUPTCY

"Dear Sir: I should like to say a good deal on that subject, but I am bankrupt as to time." "Mark Twain himself never declared personal bankruptcy... As Mark Twain was growing up, fear of bankruptcy was never far from his mind. His father, John M. Clemens, had died virtually bankrupt, leaving his family mired in poverty..." (Rasmussen, *Mark Twain A-Z*, p.25).

\$3,000-4,000

81
CLEMENS, Samuel Langhorne ("Mark Twain"). Autograph letter signed ("S.L. Clemens") to "Mr. Mac Alister" (1856-1925). New York, 11 October 1903. 5 pages, 8vo, on Grosvenor stationery, envelope.

CLEMENS IS MOVING HIS AMERICAN PUBLISHING RIGHTS TO HARPER AND BROTHERS

Clemens writes to his close friend of his last decade John Young Walker Mac Alister about his planned trip to Florence and his plan to move his publishing right to Harper. "Confidential. Friday we seemed agreed, at last. Harper and I were to buy from Bliss my contracts in 8 books for \$50,000. I paying half of the money in 21 monthly instalments, and Harper the same... Harper to guarantee me not less than \$25,000 a year for 5 years... I have found to my cost that with publishers it is no guaranty, no work. The guaranty proposed by the Harpers is only half as large as in fairness it ought to be." In October 1903 Harper's became "Mark Twain's exclusive American publisher and ending his connections with the American Publishing Company. The new agreement guaranteed him \$25,000 a year, but his income from the company generally exceeded this amount" (Rasmussen, *Mark Twain A-Z*, p.193).

\$6,000-8,000



82



83

PROPERTY OF A GENTLEMAN

82

COLLADO, Luigi. *Prattica manuale dell'artiglieria, opera historica, politica, e militare, Dove principalmente si tratta dell'eccellenza, & origine dell'Arte Militare, e delle Machine usate di gli antichi...* Milan: Filippo Ghisolfi and Giovanni Battista Bidelli, 1641.

4° (275 x 206 mm). 27 folding plates, engraved vignette on title, numerous woodcut illustrations throughout. (Pale waterstain to lower margin of first two gatherings, short tear to D1 not affecting text, a small amount of underlining in red pencil to a few leaves, figure 56 browned, otherwise fine and fresh.) 19th-century Italian quarter vellum, tree-calf paper sides, UNCUT (lightly rubbed). *Provenance*: Max Dreger (bookplate).

Very scarce early edition in Italian, following the first of 1586, of this celebrated treatise on artillery by a Spanish engineer attached to King Philip II's army in Italy. Collado's manual is the first work detailing ballistic experiments based on the cannon. This edition is illustrated with 84 woodcuts, many folding, and entirely different from those in the original Spanish edition of 1586. Following progress in the science of arms at the end of the 16th Century, the author revises his work entirely, to such an extent that this present edition can be considered a separate work altogether, providing a complete picture of the state of artillery at the beginning of the 17th Century. The book is divided in seven sections detailing the history of projectiles prior to the invention of powder, the construction of cannons, the mathematics of artillery based mostly on the treatises of Tartaglia, as well as the transport, setting and use of cannons. There is also a chapter on fireworks and dialogues on the practice of artillery. The present expanded edition is much scarcer than the first edition, with only one copy having sold in the last thirty five years, according to *American Book Prices Current*.

\$1,500-2,500

83

COOPER, James Fenimore (1789-1851). *The Last of the Mohicans; A Narrative of 1757*. Philadelphia: H.C. Carey & I. Lea, 1826.

2 volumes, 12° (196 x 118 mm). (Some browning and spotting as usual.) Original tan paper boards, paper spine labels, uncut (spines and labels restored); cloth slipcase (joint broken). *Provenance*: Minnie S. Lewis? (faint pencil signature on free endpaper); Jean Hersholt (1866-1956), Danish-born actor and translator of Hans Christian Andersen (bookplate); Dr. Thomas A. McGraw (sold Parke-Bernet, 1967, lot 41); Carol G. and William E. Simon (bookplate).

FIRST EDITION IN ORIGINAL BOARDS, with the following points: volume one: pagination present on p. 71, p.89 misnumbered 93, p.243 reads "XIV" for "XVI", last "i" is not present in pagination on p. vii. The copyright notices read "a Book" in both volumes and the blank conjugate of the title-leaf in volume 2 and the terminal blanks in each volume are present. Although it was published first, *The Last of the Mohicans* is the second story in Fenimore Cooper's Leatherstocking series. BAL 3833.

(2)

\$10,000-15,000



PROPERTY OF A PRIVATE COLLECTOR

84

CRUIKSHANK, George (1792-1878). Album containing 20 sheets (with 23 items and 17 items laid in or mounted on versos) of original watercolors, pencil and pen-and-ink drawings and letters by George Cruikshank, his father Isaac, and his brother Isaac Robert, most of them dating from the 1860s and 1870s, some hinged to card or window mounted some laid in, bound in to a red morocco by Riviere and Son, gilt-lettered "Original Drawings by Isaac, Robert and George Cruikshank" on front cover and spine, edges gilt (upper joint splitting, rubbing to joints and edges); cloth slipcase. *Provenance*: Adolph Zukor (bookplate).

Including: Drawings added to a letter to George Cruikshank from his friend William Hone, who wrote to ask for his autograph, evidently an elaborate joke. The figures of mostly male dandies and fashion-plates are similar to those in some of Cruikshank's satirical prints, "Monstrosities," fashions of the 1820s. - "Pierce Egan's Life in London," 1821, an unpublished drawing apparently rejected for the final version of the book. - Numerous sketches, portraits, animals and others on one sheet. - Watercolor drawing for "Frank Fairleigh," on verso with original sketch "Table Book, Migration of Birds." - Watercolor drawing "Num (Num-Skull)." - Watercolor drawing "The Bear, The Bull and the Stag, original Sketch for Comic Alm. 1847." - Watercolor drawing "Dear Stalking." - Watercolor drawing for "Frank Fairleigh." - "Original Sketch, Whom to Marry." - Watercolor drawing "Midsummer Night's Dream," on verso architectural drawings. - Watercolor drawing for "Hop-O' My Thumb." - Watercolor drawing for "Vicar of Wakefield." - Watercolor drawing for "Dibdin's Sea Songs." - Pencil drawings for "Sketch for 'my Sketch Book.'" - Watercolor drawing, self-portrait. - Watercolor drawing "The adventures of Mr. Lambkin (Gent)." - Watercolor drawing "Dressing for the Day," a dog dressed up for a day of street performance with his owner. - And many others.

\$3,000-4,000



Francis Crick



Georg Kreisel

PROPERTY OF THE GEORGE KREISEL-INSTITUT FÜR WISSENSCHAFTSTHEORIE

85

CRICK, Francis Harry Compton (1916–2004). An important archive containing 19 autograph letters, 11 typed letters, 2 autograph card, and 2 printed e-mails from Francis Crick to Georg Kreisel, mathematician and internationally known expert on the foundations of logic and mathematics. Approximately 42 pages, various 4to sizes, many on The Salk Institute letterhead. (Archive also includes copies of Kreisel's correspondence to Crick.) Mostly La Jolla, 1989–1996.

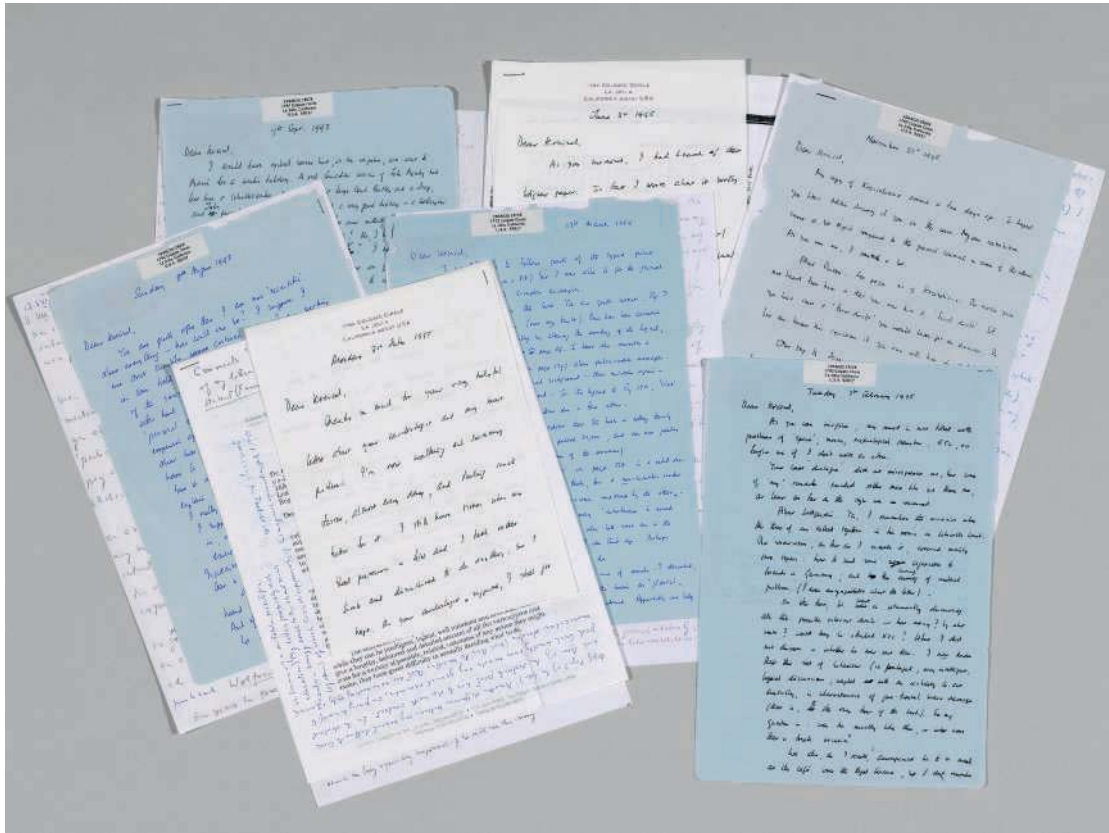
Francis Crick is most noted for being a co-discoverer of the structure of the DNA molecule in 1953 with James Watson. Together with Watson and Maurice Wilkins, he was jointly awarded the 1962 Nobel Prize in Physiology or Medicine “for their discoveries concerning the molecular structure of nucleic acids and its significance for information transfer in living material”. During the latter part of his career, he held the post of J.W. Kieckhefer Distinguished Research Professor at the Salk Institute for Biological Studies in La Jolla, California, where his research centered on theoretical neurobiology and attempts to advance the scientific study of human consciousness. He remained in this post until his death in 2004.

Georg Kreisel (1923–2015) was born in Graz and came from a Jewish background; his family sent him to the United Kingdom before the Anschluss, where he studied mathematics at Trinity College, Cambridge, and then, during World War II, worked on military subjects. After the war he returned to Cambridge and received his doctorate. While a student at Cambridge, Kreisel was the student most respected by Ludwig Wittgenstein. “In 1944—when Kreisel was still only twenty-one—Wittgenstein shocked Rush Rhees by declaring Kreisel to be the most able philosopher he had ever met who was also a mathematician” (Ray Monk, *Wittgenstein: The Duty of Genius*, Penguin, 1991, p. 498).

He taught at the University of Reading until 1954 and then worked at the Institute for Advanced Study in Princeton from 1955 to 1957, following an invitation by Kurt Gödel. He was elected to the Royal Society in 1966. Subsequently he taught at Stanford University and the University of Paris. Kreisel was appointed a professor at Stanford University in 1962 and remained on the faculty there until he retired in 1985. Kreisel worked in various areas of logic, and especially in proof theory, where he is known for his so-called “unwinding” program, whose aim was to extract constructive content from superficially non-constructive proofs. After retirement Kreisel lived in Salzburg, Austria. He wrote several biographies of mathematicians including Kurt Gödel, Bertrand Russell, and Luitzen Egbertus Jan Brouwer. He died in Salzburg, aged 91.

Kreisel first met Crick when both were in the Royal Navy during WWII, and later developed a very close friendship during their time in Cambridge, where Kreisel was in Wittgenstein's circle. They corresponded ever since.

continued



The contents of the letters are detailed and diverse, but most are concerned with the following main topics:

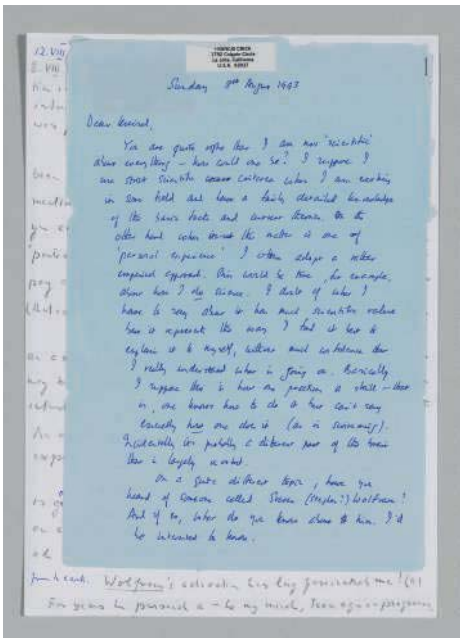
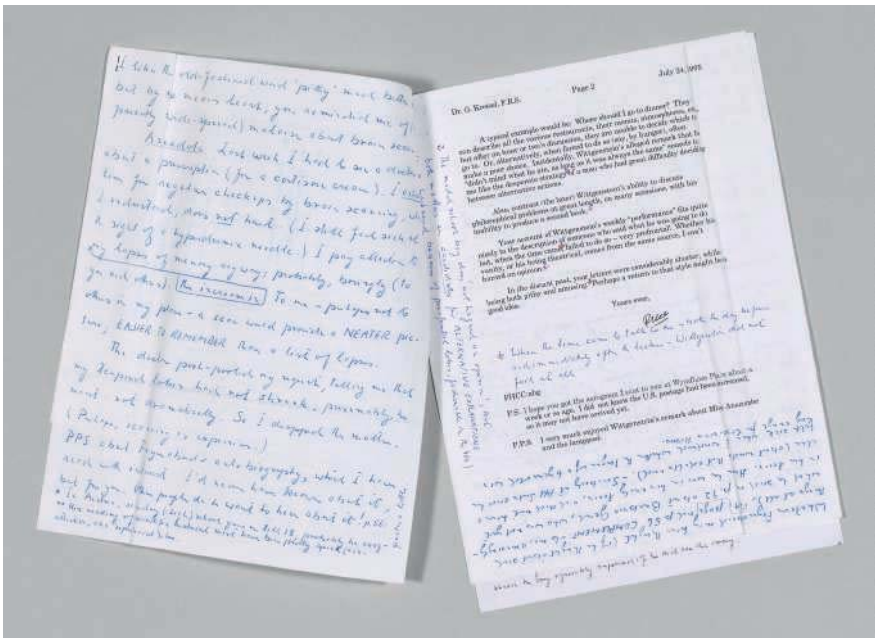
1. Correspondence concerning Crick's book *What Mad Pursuit*.
2. Correspondence about Crick's book *The Astonishing Hypothesis*, and Penrose's book *The Emperor's New Mind and the question how the brain works*.
3. Correspondence requesting information from Kreisel about the foundations of logic and mathematics, especially about the theory of proofs and Turing machines.

In other letters Crick discusses Dyson's ideas on the origin of life, "how I do science," meeting Wittgenstein, why the discovery of DNA structure "was so exciting," and personal matters including his heart and health issues.

Crick writes on how he "does" science on 8 August 1993: "You are quite right that I am not 'scientific' about everything—how can one be? I suppose I use strict scientific criteria when I am working in some field and have a fairly detailed knowledge of the basic facts and current theories. On the other hand when the matter is one of 'personal experience' I often adopt a rather empirical approach. This would be true, for example, about how I do science. I doubt if what I have to say about it has much scientific value but it represents the way I find it best to explain it to myself, without much confidence that I really understand what is going on. Basically I suppose this is how one practices a skill—that is, one knows how to do it but can't say exactly *how* one does it (as in swimming). Incidentally it's probably a different part of the brain that is largely worked."

Referring to the discovery of the structure of DNA, he writes on 9 September 1993: "Curiously enough, the book deals with the 'awareness' problem at about its same stage as DNA was *before* we had the structure... I think that the docudrama you said failed to put across was exactly *why* the structure of DNA was so exciting. It showed that it was, but only in more worldly terms..." The docudrama he is referring to is most likely the film 'Life Story' about the discovery of the DNA structure.

From the several letters mentioning Wittgenstein, he writes on 7 February 1995: "About Wittgenstein. Yes, I remember the occasion when the three of us talked together in his rooms in Whewell's Court. The conversation, as far as I recall it, covered mainly two topics: how to send some cigarettes to friends in Germany; and the curing of medical problems. (I was unsympathetic about the latter)."



The archive is from the Institut für Wissenschaftstheorie (Institute for Philosophy of Science) in Salzburg (since January 2015 Georg Kreisel-Institut für Wissenschaftstheorie), which Prof. Kreisel and Prof. Weingartner privately ran with the help of several scientific assistants until Kreisel's recent death in March 2015. Kreisel left his Crick-correspondence to Prof. Weingartner for the above mentioned institute.

Crick wrote a paper in which he describes his relationship with Kreisel (Francis Crick, "Kreiseliana: About and Around Georg Kreisel." Edited by Odifreddi. 1996), and in which he writes: "Kreisel is an excellent letter writer. I have kept all his letters to me. They are unlikely to be published in our life-times, because of their frankness, but they should make amusing reading for posterity... More recently they have become rather longer and more convoluted, but this is partly because he has had to explain to me some rather elementary points related to mathematical foundations—why he thinks Roger Penrose's arguments about the brain and computability are wrong, for example." He concludes his piece: "I have known him now for about fifty years. Over that time I have been immensely influenced by his powerful intellect. We have many interesting and enjoyable times together. If I had never met him my life would have been very different. It is with deep gratitude and affection that I salute him on his 70th birthday."

In his acclaimed book on the race to discover the structure of DNA, *The Double Helix*, James Watson reports that Kreisel helped Crick to solve a mathematical problem concerning certain helix structures. Watson writes:

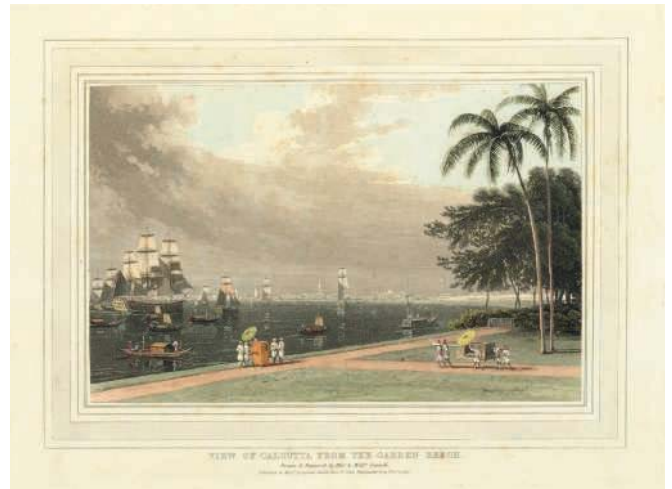
"Peter Pauling arrived with the inside news that his father was preoccupied with schemes for the supercoiling of α -helices in the hair protein, keratin. This was not especially good news to Francis. For almost a year he had been in and out of euphoric moods about how α -helices packed together in coiled coils. The trouble was that his mathematics never gelled tightly. When pressed he admitted that his argument had a woolly component. Now he faced the possibility that Linus's solution would be no better and yet he would get all the credit for the coiled coils.

Experimental work for his thesis was broken off so that the coiled-coil equations could be taken up with redoubled effort. This time the correct equations fell out, partly thanks to the help of Kreisel, who had come over to Cambridge to spend a weekend with Francis. A letter to *Nature* was quickly drafted and given to Bragg to send on to the editors, with a covering note asking for speedy publication. If the editors were told that a British article was of above-average interest, they would try to publish the manuscript almost immediately. With luck, Francis's coiled coils would get into print as soon as if not before Pauling's" (chapter 20).

\$20,000-30,000



86



87

PROPERTY OF A GENTLEMAN

86
DAGUERRE, Louis Jacques Mandé (1787–1851). *Historique et description des procédés du daguerréotype et du diorama*. Paris: Alphonse Giroux et Cie, 1839.

8° (224 x 140 mm). Half title, lithographed frontispiece portrait of the author and 6 engraved plates. (Some occasional spotting and a few pale stains.) Original pink printed wrappers (spine largely perished, a few chips and stains); quarter morocco folding case.

FIRST EDITION, eighth issue of Daguerre's exposition of his photographic process. No one individual can be called a true inventor of photography, but Daguerre's technique of fixing photographic images on a metallic surface was the first to capture the public's curiosity and imagination, bringing photography out of the laboratories of a few researchers into the mass market. Daguerre's manual, published by order of the government, was quickly sold out. A total of 39 reprints, new editions, and translations appeared in the following 18 months. The great demand accounts for the profusion of issues of the first edition: 7 are recorded, all from the same basic setting of type. Of these the first four differ in the booksellers' names alone. This eighth issue is the first to include a portrait of Daguerre and to have the original plates reengraved. See Dibner 183; Norman 569; *PMM* 318; Gedeon pp.202-03.

\$6,000–8,000

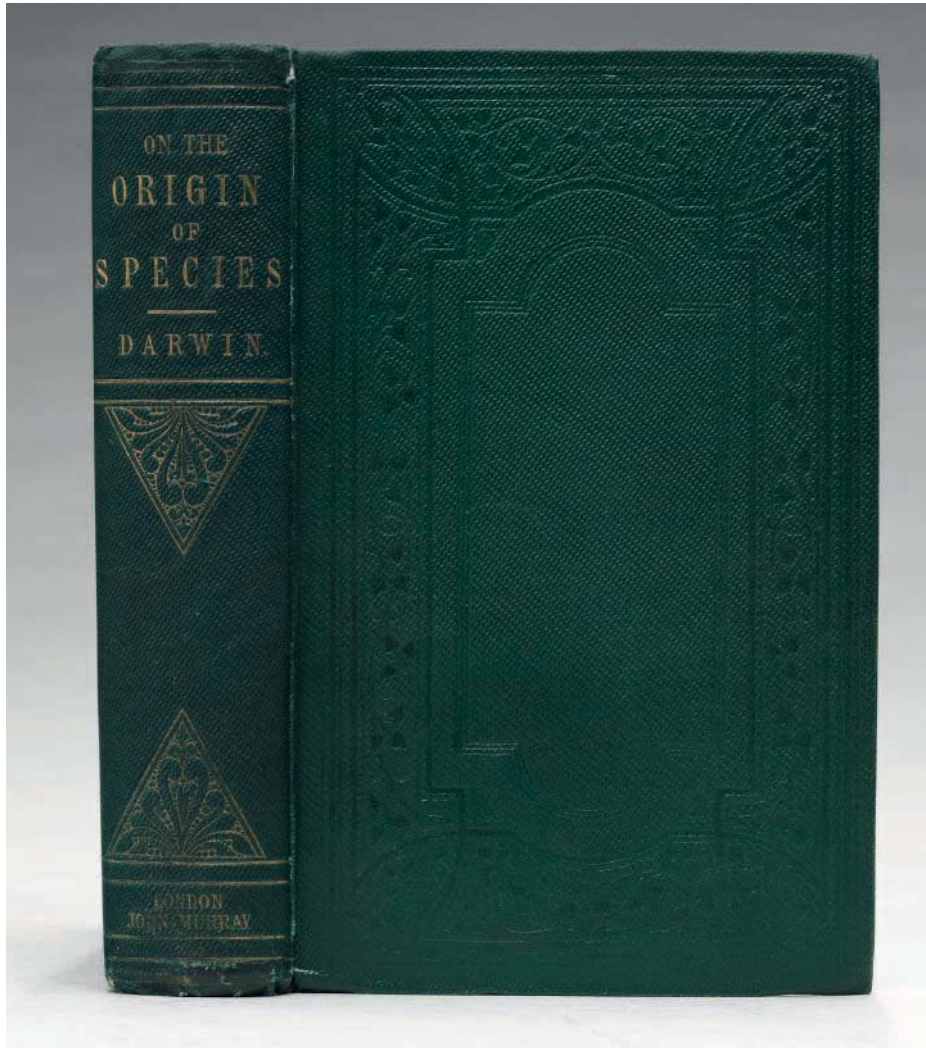
PROPERTY FROM A PRIVATE COLLECTION

87
DANIELL, Thomas (1749–1840) and William (1769–1837). *A Picturesque Voyage to India; by the way of China*. London: Longman, Hurst, Rees, Orme and William Daniell, 1810 (text watermarked 1808).

Oblong 2° (250 x 339 mm). 50 hand-colored aquatint plates by Thomas and William Daniell, on thick paper, mounted on guards, each with accompanying text (bound horizontally). (Some light spotting or staining, some guards reinforced.) Later morocco (some light wear). *Provenance*: Sold Sotheby's London, 26 November 1996, lot 188.

FIRST EDITION. Originally issued in ten parts, the *Picturesque Voyage* documents Thomas and William Daniell's long voyage to China and on to India. The Daniells left England in April 1785 on board the Indiaman *Atlas*, arriving in Whampoa, China in August. The plates include views of Madeira, the Cape of Good Hope, Java, Macao and Canton, while the accompanying text includes observations and descriptions of native peoples. Having spent several months in China, the Daniells then sailed on to Calcutta in a "country" coastal vessel. *Abbey Travel* 516; *Tooley* 173.

\$3,000–5,000



PROPERTY OF A GENTLEMAN

88

DARWIN, Charles (1809–1882). *On the Origin of Species by Means of Natural Selection, or the preservation of favoured races in the struggle for life*. London: John Murray, 1859.

8° in 12s (197 x 121 mm). 32 pp. publisher's catalogue dated June 1859 [Freeman variant 3] at end. Half-title with quotations from "W. Whewell" and Bacon only on verso. Folding lithographic diagram by William West after Darwin bound to face page 117. (Half-title repaired along gutter margin, a few minor marginal repairs.) Original green cloth, covers decorated in blind, gilt spine [Freeman variant a], brown coated endpapers, uncut (recased, head of spine skilfully repaired); morocco slipcase with inset design of an egg. *Provenance*: Raymond Epstein (his sale Swann Galleries, 30 April 1992, lot 107); Carol G. and William E. Simon (bookplate).

"A TURNING POINT, NOT ONLY IN THE HISTORY OF SCIENCE, BUT IN THE HISTORY OF IDEAS IN GENERAL" (DSB)

FIRST EDITION OF DARWIN'S MOST INFLUENTIAL WORK. 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 theory which Malthus applied to humans made it clear to him that with species in general competition left only the best adapted to biological life. While the randomness of the process made it irreconcilable with higher design, Darwin nevertheless treated nature anthropomorphically "as a sort of omnipotent breeder who selected the most useful traits" (Adrian Desmond, James Moore and Janet Browne in *ODNB*). Before moving to Down House, he wrote a 35-page sketch of his evolutionary theory, completed in June 1842. By February 1844 he had converted this into a coherent 231-page essay. There was then a considerable break until late in 1854 when, having finished his barnacle volumes, he returned to collating his notes on species. On

continued

14 May 1856, after consulting Charles Lyell, he began writing an extended treatise aimed at his peers. By March 1858 “Natural Selection” was two thirds complete at 250,000 words, the whole book projected to run to three volumes. Then in June 1858 Darwin received a letter about evolution from Alfred Russell Wallace, who had arrived at similar conclusions independently. This led to papers on the subject by both scientists being read to the Linnean Society of London on 1 July. To stay ahead of the field Darwin had now to publish more rapidly. Urged on by Hooker, he wrote an “abstract” of “Natural Selection,” finishing a manuscript of 155,000 words in April 1859. “The book, stripped of references and academic paraphernalia, was aimed not at the specialists, but directly at the reading public.” Finally published as *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. With “species” misspelled “speceies” on page 20, with the whale-bear story in full on page 184. Dibner *Heralds of Science* 199; *Heirs of Hippocrates* 1724; Freeman 373; Garrison-Morton (1991) 220; Grolier *Science* 23b; Norman 593; *PMM* 344b; Sparrow *Milestones* 49; Waller 10786.

\$80,000-120,000

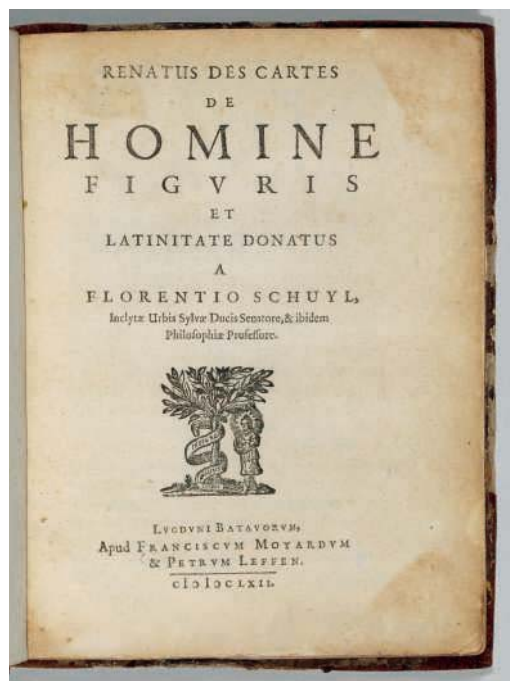
PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

89

DEGAS, Edgar (1834-1917). Autograph letter signed (“Degas”) to Albert Bartholomé, non-paginated, no date [“Friday, 19 August, 1892”]. 2 pages, 8vo, slightly faded, framed.

“The marble will certainly quake before you, as it did for Puget...” The letter is addressed to the sculptor Albert Bartholomé (1848-1928), who had been a close friend of Degas for more than twenty years. See T. Reff, “Some Unpublished Letters of Degas”, *Art Bulletin*, vol. 50, 1968, pp. 92-93

\$800-1,200



PROPERTY OF A GENTLEMAN

90

DESCARTES, René (1596-1650). *De homine figuris*. Translated from French into Latin by Florentius Schuyl (1619-1669). Leyden: Petrus Leffen and Franciscus Moyardus, 1662.

4° (198 x 152 mm). Printer’s woodcut device on title-page, 10 engraved plates, one with overlays showing the interior regions of the heart, numerous engravings and woodcuts in text. (Some dampstaining throughout, occasional browning, marginal hole on fig. LII.) Contemporary paste-paper boards, rebacked and recormed with later sheep (some wear to board edges).

THE FIRST EDITION OF THE FIRST TEXTBOOK OF PHYSIOLOGY.

Originally written as a physiological appendix to the *Discours*, this work was suppressed after the condemnation of Galileo in 1663, fearing that his mechanistic view of the human body might be considered heretical. “Descartes considered the human body a material machine, directed by a rational soul located in the pineal body. This book was the first attempt to cover the whole field of ‘animal physiology’” (Garrison-Morton). Descartes understood the significance of Harvey’s discovery, especially the circulatory motion of the blood, and includes a long description of the circulation of blood in this work. “Without Descartes, the seventeenth-century mechanization of physiological conceptions would have been inconceivable” (*DSB*).

This unauthorized edition is noted with title-pages in two states by Guibert, without priority. The title-page of this copy corresponds with Guibert’s second noted (the first has the printer’s name reversed in the imprint and bears a different printer’s device). The first authorized edition of *De homine figuris* was published in French in 1664. Garrison-Morton 574; Grolier *Medicine* 31; Guibert, pp. 196-97; Norman 627; NLM/Krivatsy 3120; Osler 931; Tchmerzine II, p.798 (describing two variants of the title-page, no priority mentioned); Waller 2376; Wellcome II, p. 453.

\$1,000-1,500

"May all our difficulties vanish as easily!" ^{said} ~~said~~
Sherlock Holmes.

"But it is a very singular thing" ^{remarked} ~~said~~ Dr. Mortimer, "I
searched this room carefully before lunch"

"And so did I" said Baskerville. "Every inch of it"

"There was certainly no boot in it then"

"In that case the waiter must have placed it there
while we were lunching"

The German was sent for ~~it~~ but professed to know
nothing of the matter nor could any inquiry clear it up. Another
clue had been added to that constant and apparently purposeless
series of small mysteries which had succeeded each other so
rapidly. Setting aside the whole grim story of Sir Charles'
Death we had a line of inexplicable incidents all within the
limits of two days which included the receipt of the printed
letter, the black bearded spy in the Hansom, the loss of the
new brown boot, the loss of the old black boot, and now the
return of the ~~a~~ new brown boot. Holmes sat in silence in the
cab as we drove back to Baker Street, and I felt knew
from his drawn brows and keen face that his mind, like
my own, was busy in endeavouring to frame some scheme
into which all these strange and apparently disconnected
episodes could be fitted. All afternoon and late into the
evening he sat lost in tobacco and thought, and before
dinner two telegrams were handed in, ^{closely followed by} ~~the~~
the first ran "Have just heard that Barrymore is at
the Hall. Baskerville". ^{Visited 23 hotels as directed but} The second, "Sorry to report unable
to trace cut sheet of Times, Cartwright"

"There go two of my threads, Watson. There is
nothing more stimulating than a case where everything goes
against you. We must cast round for another secret"

"We have still the cabman ^{who drove the spy}"

"Exactly. I have wired to get his name and

One page, 2° (310 x 198 mm). Written in dark brown ink on the recto of a leaf of laid paper, watermarked “Waverly / J.S. & Co.”. 33 lines, with eight cross-outs and interlinear additions. Part of the compositor’s copy, with a spindle hole in top left-hand corner and a faint penciled “31,” in blank margin, denoting the 31st page in the chapter. (Tiny chip at lower right corner, narrowest band of browning along left and right edges.)

“THERE GO TWO OF MY THREADS, WATSON. THERE IS NOTHING MORE STIMULATING THAN A CASE WHERE EVERYTHING GOES AGAINST YOU. WE MUST CAST AROUND FOR ANOTHER SCENT.”

The fate of Doyle’s original handwritten manuscript of *The Hound of the Baskervilles* is well known. As part of a 1902 promotional campaign in the United States, McClure, Philips & Co., Doyle’s American publisher, broke up and distributed leaves of the manuscript to booksellers for window displays to boost sales. Only a small number survived this crude dismemberment. A recent online census by Randall Stock locates 36 extant leaves, most of them in permanent institutional collections. The complete manuscript, it has been conjectured, would have comprised 185–190 pages. The present is Stock’s H5, a passage from Chapter 5 “Three Broken Threads”: the manuscript comprises the time between the meeting between Holmes, Watson, Henry and Mortimer and Sir Henry’s Hotel, and their return to Baker Street. It is there they receive the telegram eliminating two of Holmes’s suspicions, and providing the chapter with its title: “All afternoon and late into the evening he sat lost in tobacco and thought. Just before dinner two telegrams were handed in. The first ran ‘Have just heard that Barrymore is at the Hall. Baskerville.’ The second ‘Visited 23 hotels as directed but sorry to report unable to trace cut sheet of Times. Cartwright. ‘There go two of my threads, Watson. There is nothing more stimulating than a case where everything goes against you. We must cast round for another scent.’”

Many of the surviving leaves from *The Hound of the Baskervilles* make no mention of the erstwhile Doctor Watson; this leaf names him once. Holmes himself does not figure in about two-thirds of the novel, but he is named twice here, and six lines of his dialogue are included. The appearance of leaves from *Hound of the Baskervilles* is notably rare: only three including the present have sold at auction in the last fifty years according to the online databases. For Randall Stock’s census see <http://www.bestofsherlock.com/baskervilles-manuscript.htm>. Stock H5.

\$80,000–120,000



ANOTHER PROPERTY

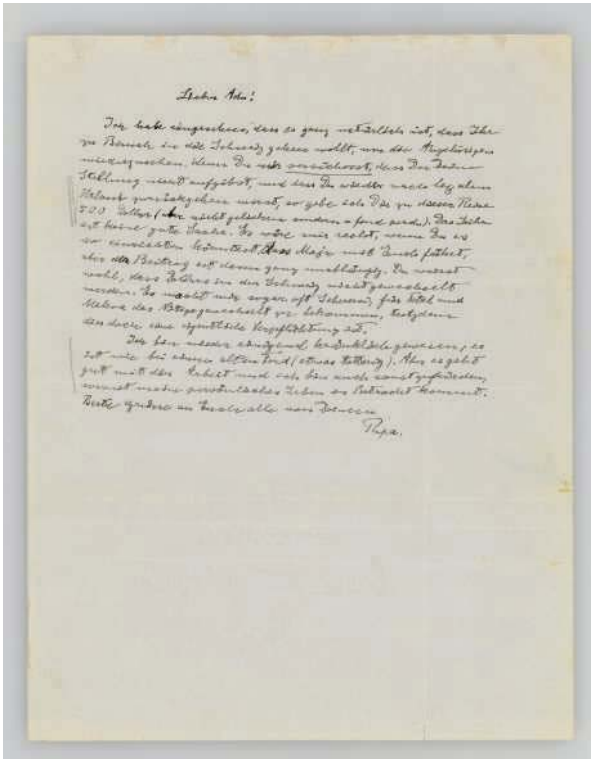
92

EIFFEL, Gustave (1832–1923). *La Tour de trois cents mètres*. Paris: Société des imprimeries Lemercier, 1900.

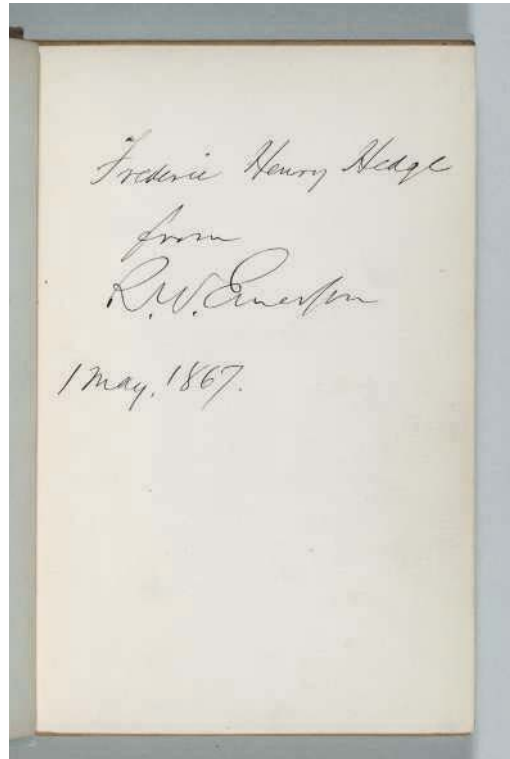
2 volumes, 2° (540 x 380 mm). Text volume with portrait of Eiffel and illustrations in text, small vignette of the Eiffel Tower on titles, plate volume with 53 double-page lithographed plates, most in color, 13 photographic plates and one colored map of the environs of Paris. (Some minor darkening to margins.) Original green half morocco (some minor rubbing, to edges).

FIRST EDITION, LIMITED ISSUE, number 265 (plate vol. number 227) of 500 copies of the first complete monograph on a modern building. It has served as the standard for all subsequent studies on the architecture of 19th-century metal structures. The Eiffel Tower was the marvel of the 1889 Paris Exposition Universelle. The present publication coincides with the 1900 exposition, again held in Paris. In 1900, the Eiffel Tower was still the tallest structure in the world. Without plates 26 and 27 as issued. *En français dans le texte* 326.

\$12,000–18,000



93



94

PROPERTY OF A PRIVATE COLLECTOR

93
EINSTEIN, Albert (1879-1955). Autograph letter signed ("Papa") to his son Hans Albert ("Lieber Adu"), n.p., n.d. [Princeton, ca. 1946]. In German, 1 page, 4to, folds, small repairs to upper margin.

A PERSONAL LETTER WITH REMARKS ON EINSTEIN'S HEALTH

Einstein is writing to his eldest son regarding his planned trip to Switzerland to visit his relatives. Einstein offers him \$500 for the trip, under the condition that he returned to the United States. "To lend money is not a good thing. I would be very glad if you could arrange to take Maja [Einstein's sister] along with you." The letter concludes: "I felt several times not very well; it is just as with an old Ford (a little tottering). But the work is getting along fine and I am also satisfied as fare as my personal life is concerned."

\$2,000-3,000

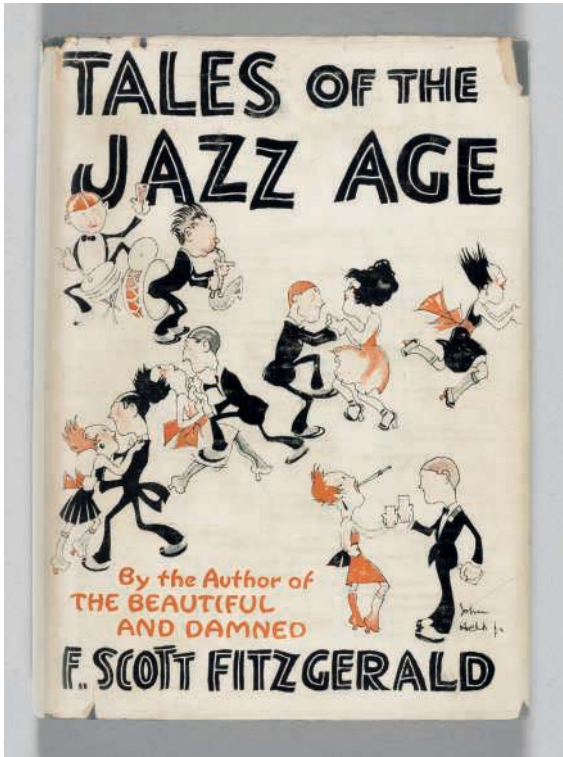
PROPERTY OF A GENTLEMAN

94
EMERSON, Ralph Waldo (1803-1892). *May-Day and Other Pieces*. Boston: Ticknor and Fields, 1867.

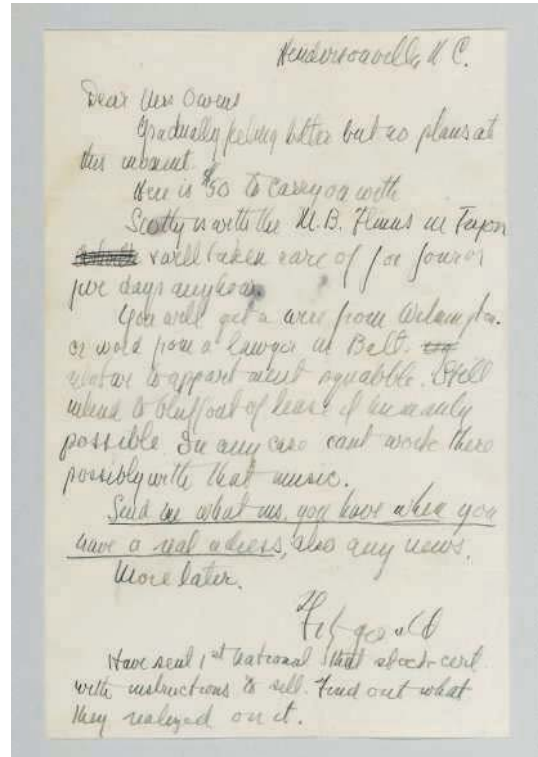
8°. Original white linen gilt-decorated on front cover and -lettered on spine, top edges gilt (covers soiled, some wear at ends of spine); quarter morocco slipcase. *Provenance*: Frederic Henry Hedge (1805-1890), Unitarian Minister, Harvard Divinity School professor and close friend of the author (presentation inscription from the author); Estelle Doheny (bookplate; her sale Christie's New York, 21 February 1989, lot 1892).

FIRST EDITION, ONE OF 100 COPIES IN THIS SPECIAL PRESENTATION BINDING, INSCRIBED BY EMERSON on the front flyleaf: "Frederic Henry Hedge from R.W. Emerson, 1 May 1867). Emerson and Hedge were classmates at the Harvard Divinity School and remained life-long friends. Hedge was the prime mover in the founding of the Transcendental Club. *May-Day* contains the first book appearance of Emerson's celebrated poem "Brahma." BAL 5250; Myerson A28.1a. A FINE ASSOCIATION COPY.

\$5,000-7,000



95



96

95

FITZGERALD, F. Scott (1896-1940). *Tales of the Jazz Age*. New York: Scribner's, 1922.

8°. Original green cloth; printed dust jacket (some chipping and splitting along edges, small chip at center of spine panel); half morocco chemise and slipcase. *Provenance*: Raymond Epstein (his sale Swann Galleries, 29 April 1992, lot 159); Carol G. and William E. Simon (bookplate).

FIRST EDITION of Fitzgerald's second book of stories. Among the six "Tales of the Jazz Age" is the well-known "May Day." Brucoli A9.I.a.

\$7,000-10,000

ANOTHER PROPERTY

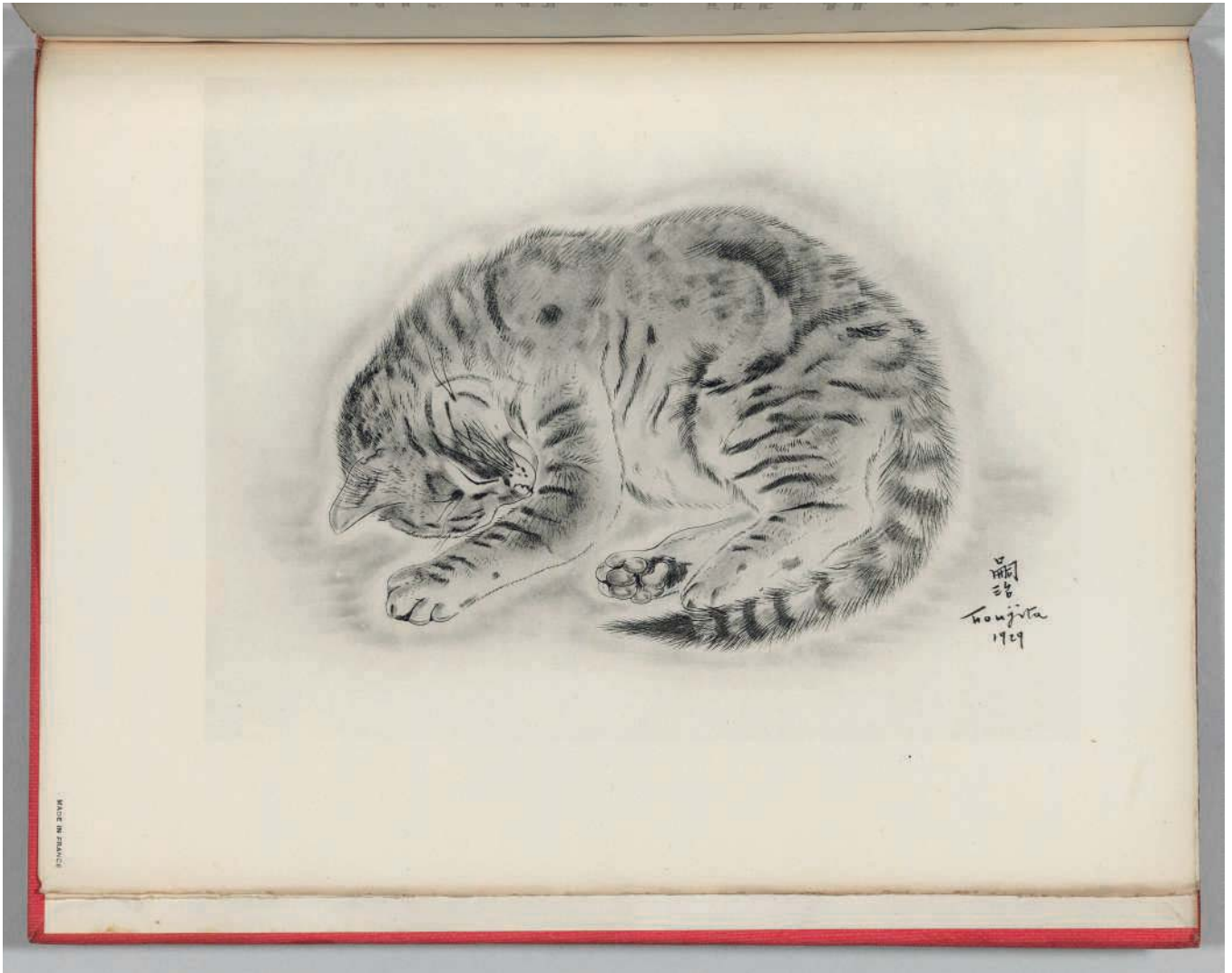
96

FITZGERALD, F. SCOTT. Autograph letter signed ("Fitzgerald") to Mrs Owens, his secretary, Hendersonville, N.C., no date [1935]. *Folio, pencil, boldly penned.*

A fine letter, evincing the impulsiveness of the author at this period, tormented by the growing conviction that he had so far failed to live up to his literary expectations: "Gradually feeling better but no plans at this moment. Here is \$50 to carry on with, Scotty is with the M.B. Flinns in Tryon & well taken care of..." Fitzgerald had rented an apartment in Baltimore only to discover the adjoining apartment was occupied by a pianist. "You will get a wire from Wilmington or word from a lawyer at Balti[more] relative to apartment squabble. Still intend to bluff out of lease if humanly possible. In any case can't work there possibly with that music."

"Send me what ms. you have when you have a real address, also any news. More later." In an after-thought he adds: "Have sent to 1st National that stock cert[ificate] with instructions to sell. Find out what they realized on it." Mrs. Owen, the recipient was Fitzgerald's long-time secretary, Zelda's companion and Scotty's governess.

\$5,000-7,000



PROPERTY FROM A PRIVATE COLLECTION

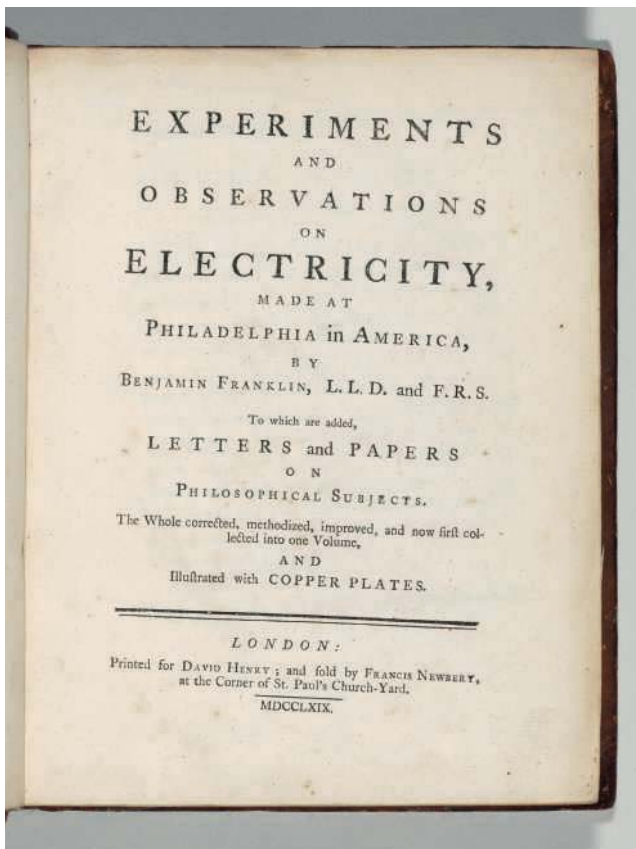
97

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

2° (330 x 254 mm). 20 etchings. (Lacking the additional suite of 20 plates on Japanese vellum, a few leaves with very light marginal soiling.) Original red cloth, front cover and spine lettered in silver (some soiling, particularly to spine, hinges starting). *Provenance*: Gotham Book Mart sticker on lower pastedown.

LIMITED EDITION, number 341 of 500 copies on handmade Arches paper SIGNED BY FOUJITA. Foujita was born and educated in Tokyo before moving to Paris in 1913. He applied Japanese ink techniques to Western-style art. He lends his well-loved depictions of cats to this popular work.

\$20,000-30,000



PROPERTY OF A GENTLEMAN

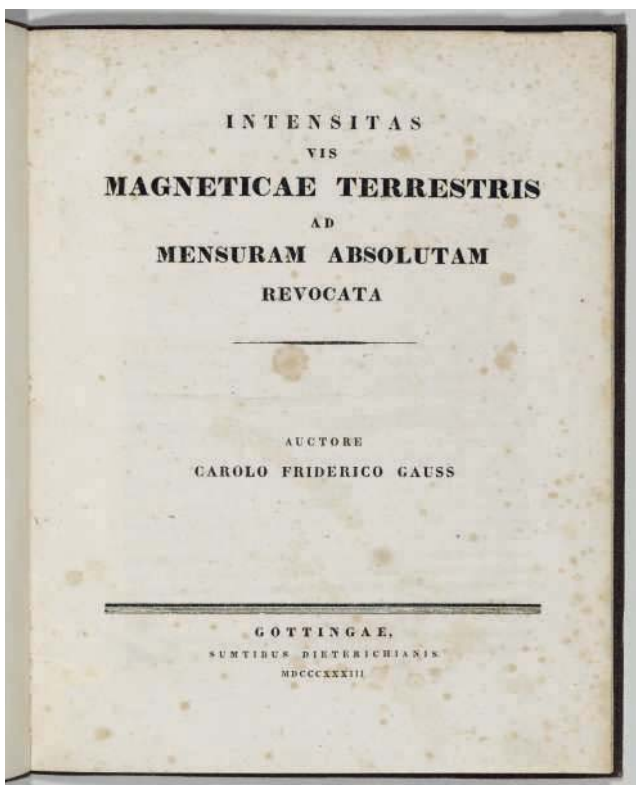
98

FRANKLIN, Benjamin (1706-1790). *Experiments and Observations on Electricity, made at Philadelphia in America ... to which are added, Letters and Papers on Philosophical Subjects*. London: for David Henry and sold by Francis Newbery, 1769.

4° (204 x 176 mm). 7 engraved plates, two folding. (Some mostly light browning and spotting.) Contemporary calf (rebacked to match). *Provenance*: Turner Collection, The Library University of Keele (bookplate).

FIRST COLLECTED EDITION, and fourth edition of Franklin's most important scientific publication. Ford 307; Howes F-320; Sabin 25506; Wellcome III:62.

\$10,000-15,000



99

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

4° (242 x 192 mm). (Some spotting.) Contemporary German flexible cloth, morocco title label gilt-lettered on front cover; quarter morocco folding case. *Provenance*: Collection, The Library University of Keele (bookplate).

FIRST EDITION of Gauss's most important geomagnetic work. The first collaborative work between Gauss and Weber, this work "is an account of the measurement of magnetic force, containing the first systematic use of absolute units (distance, mass, time) to measure a non-mechanical quantity" (Norman 881). Wheeler Gift Catalogue 867.

\$1,500-2,500

PROPERTY FROM A PRIVATE COLLECTION

100

GOULD, John (1804-1881) & Nicholas Aylward VIGORS (1787-1840). *A Century of Birds from the Himalaya Mountains*. London: [for the Author, 1831-] 1832.

2 volumes, large 2° (545 x 370 mm). 80 hand-colored lithographic plates by Elizabeth Gould after sketches by John Gould, printed by Charles Hullmandel. (Some spotting, primarily to text leaves, some pale offsetting.) Contemporary green morocco gilt, edges gilt by Miller (with his ticket) (some light rubbing, head of spine torn off but present). *Provenance*: Jacob Bell (1810-1859) British pharmaceutical chemist, member of the Royal Institution of Great Britain (gift inscription dated 2 June 1859 to); Library of the Royal Institution of Great Britain (blind stamp on half-title).

GOULD'S FIRST WORK, FIRST EDITION, FIRST ISSUE with the backgrounds uncolored ("You will probably recollect that in my first work ... neither the plants or Backgrounds were colored; In order to render the Series of my Publications complete ... I have had those parts colored in the few copies I have left...." Gould to Lord Derby, letter dated 5 Feb. 1844). By 1825 Gould had moved to London to pursue his career as a taxidermist. In 1827, shortly after the foundation of the Zoological Society of London, he was appointed Curator of Birds and Preserver at the Society's museum in Bruton Street. The present work came about as a result of this appointment: while working on a collection of bird specimens from the Himalayas Gould realized that they formed the first collection of any size from the area to reach Europe and that there would be a ready market for a large format work which included accurate descriptive text and plates. Sauer 1; Anker 168; *Fine Bird Books* p. 77; Nissen *IVB* 374; Wood p. 364; Zimmer p. 251.

\$6,000-8,000



PROPERTY FROM THE CHARLES E. SIGETY COLLECTION

101

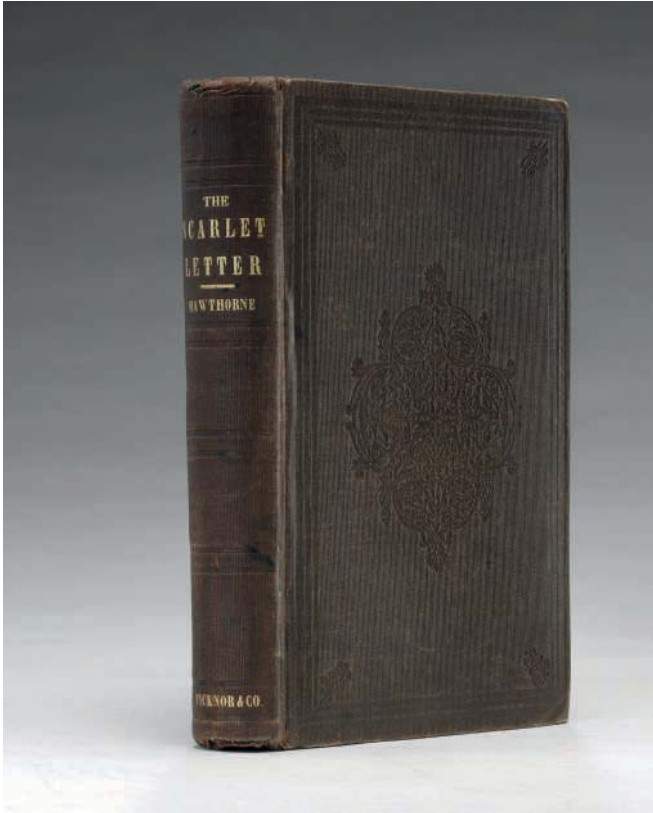
GOULD, John (1804-1881). *The Birds of Europe ... Vol.III. Insessores*. London: by Richard and John E. Taylor for the Author, 1837.

Volume III only (of 5), large 2° (545 x 370 mm). 87 hand-colored lithographic plates only by and after J. & E. Gould printed by C. Hullmandel. (Lacks the Siberian Jay, Chough, Raven, Carrion Crow, Rook, and Wall Creeper and accompanying text leaves, some spotting, mostly marginal, one plate and a few leaves of text creased.) Contemporary brown half morocco by Mackenzie, gilt spine in compartments, edges gilt (rubbed, worn at extremities, hinges weak). *Provenance*: T. Fowell Buxton, 1st or 3rd Baronet (ownership signature on label on pastedown); sold Christie's London 30 October 1996, lot 249.

FIRST EDITION. The purpose of *The Birds of Europe*, Gould's second work, was to "supply the deficiency" of studies of local ornithology. The drawings of continental species were taken from specimens in museums and zoos in Holland, Germany and Switzerland, which Gould had toured several times in the 1830s. The plates in this volume were based on drawings by Gould and were lithographed and drawn by Mrs. E. Gould, though other volumes feature plates drawn and lithographed by Edward Lear. The coloring was completed under the direction of Mr. Bayfield. The accompanying text for each plate provides a characterization of the genera, and the habitat, habits, and geographical location for each are briefly described. Anker 169; Ayer/Zimmer pp.251-252; *Fine Bird Books* p.77; Nissen *IVB* 371; Sauer 2.

\$5,000-7,000





PROPERTY OF A GENTLEMAN

102

HAWTHORNE, Nathaniel (1804–1864). *The Scarlet Letter. A Romance*. Boston: Ticknor, Reed, and Fields, 1850.

8°. Title-page printed in red and black. Original brown blind-stamped cloth, gilt-lettered on spine, cream endpapers (lightly frayed at ends of spine, generally fresh); quarter morocco slipcase. *Provenance*: Raymond Epstein (sold Swann Galleries, 29 April 1992, lot 215); Carol G. and William E. Simon (bookplate).

FIRST EDITION, with 4-page publisher's advertisement dated March 1, 1850 bound in at front. In spite of the controversial subject matter, *The Scarlet Letter* was an immediate success. 2,500 copies were sold in its first week of publication, lifting Hawthorne out of literary obscurity. BAL 7600; Clark A16.1; Grolier *American* 59. A FINE COPY.

\$5,000–7,000

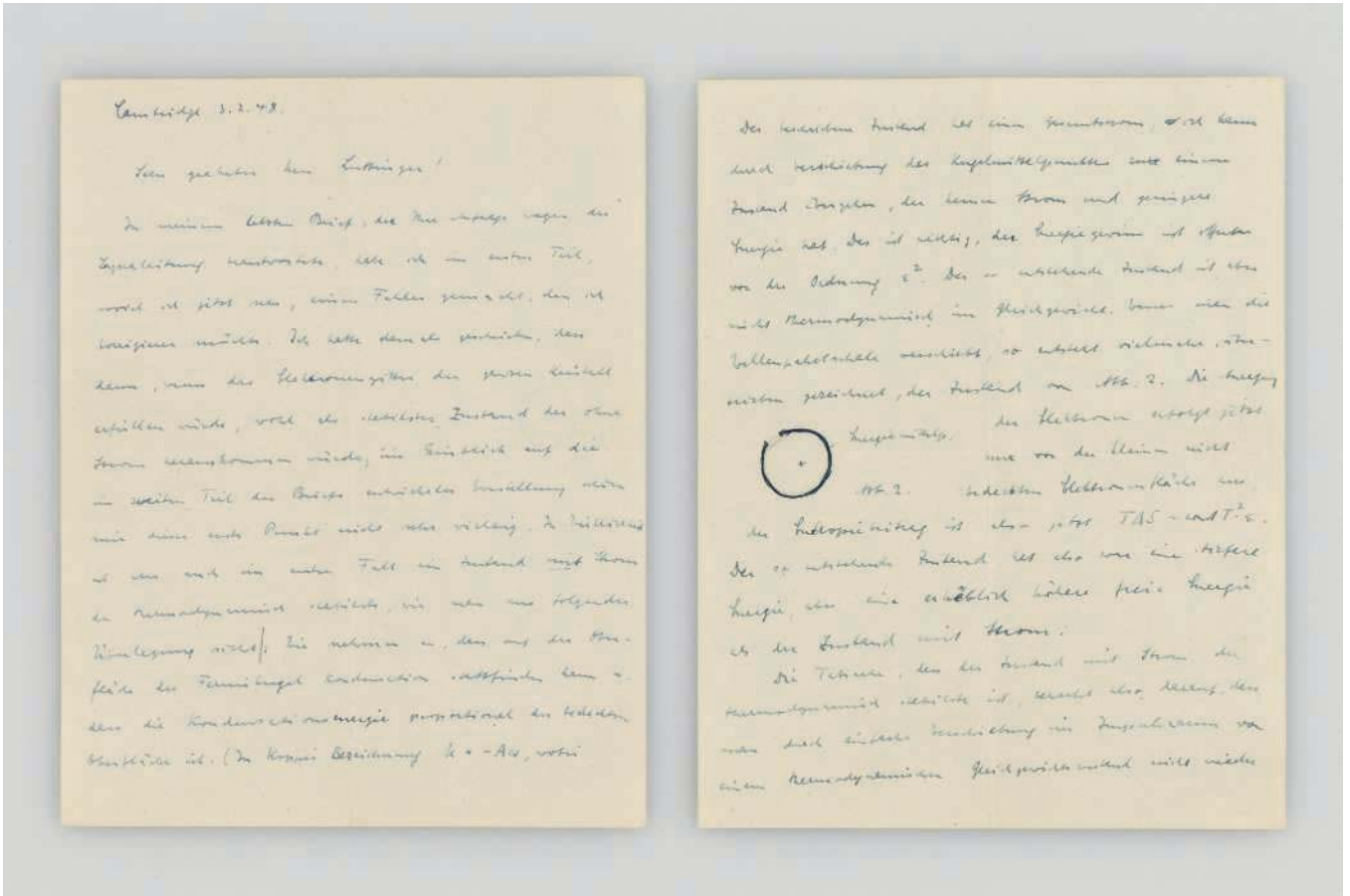
PROPERTY OF A LADY

103

HEISENBERG, Werner (1901–1976) and Joaquin M. LUTTINGER (1923–1997), correspondence regarding Heisenberg's papers on superconductivity, including: LUTTINGER, Joaquin and Res JOST. Typed letter signed ("J.M. Luttinger" and "Res Jost") to "Herr Professor" [Heisenberg], Zurich, 29 October 1947. 2 pages, in German, 4to, with ink manuscript corrections. – HEISENBERG, Werner. Typed letter signed ("W. Heisenberg") to "Herr Jost and Herr Luttinger" Goettingen, 11 November 1947. One page, in German, 4to (torn along folds with chipping affecting text). – Carbon copy to "Prof Heisenberg," 3 December 1947. One page, in English. 4to. – HEISENBERG, Werner. AUTOGRAPH LETTER SIGNED ("Werner Heisenberg") to "Herr Luttinger," Cambridge, 3 February 1948. 4 pages, in German, small 4to, in ink with two small drawings, envelope. — Carbon copy to "Herr Professor" [Heisenberg], 4 March 1948. 2 pages, in German. 4to.

Heisenberg was famous for his work on quantum theory, and atomic structure as well as his founding of quantum mechanics. He was awarded the 1932 Nobel Prize for physics. In 1947 and 1948 Heisenberg's studies focused on superconductivity. He published two papers on the subject: "Die Übertragung Elektromagnetischer Kräfte im Supraleiter," 1947 and "Das Elektrodynamische Verhalten der Supraleiter," 1948.

In the first letter dated 29 October 1947, Luttinger and Jost refer to the first publication and question whether he can arrive at reliable conclusions regarding the energy conditions: "Demnach glauben wir, dass man aus Ihrer geordnete[n] Phase keine zuverlässigen Schlüsse bezüglich der wirklichen energetischen Verhältnisse ziehen darf..." Heisenberg is clarifying his point of view in the two subsequent letters. Heisenberg responds immediately on 11 November 1947 defending his findings. Luttinger and Jost respond to Heisenberg on 3 December 1947: "We have your letter of 11 November but unfortunately are still having difficulties with some of the points discussed. It is, of course, clear to us that your theory does include the fact that the lowest state is currentless: the superconductivity arising from the unusually high density of states with current. It is just our point, however, that such an abnormally high density of states cannot exist..." In his response, dated 3 February 1948, Heisenberg corrects a mistake he made in his response to Luttinger and elaborates more on his theory: "Die Verschiebungen zwischen Strukturen und Elektronengitter haben zunächst nur zur Folge, dass sich das E-Gitter relative zum E.-Gas bewegen muss. Die Gasambewegung wird erst festgelegt, wenn auch Gleichgewicht zwischen den Elektronen und dem Ionengitter hergestellt wird." ("The shift between the structure and the electro-grid have only one result, the E-grid has to move in relation to the e-Gas. The entire movement is first established if also a balance between electro and ion grid is produced.") The final carbon copy concludes the discussion, mentioning that both Luttinger and Jost had moved on to other projects. It was not until 1958 that the "Theory of Superconductivity" was solved by Leon N. Cooper.

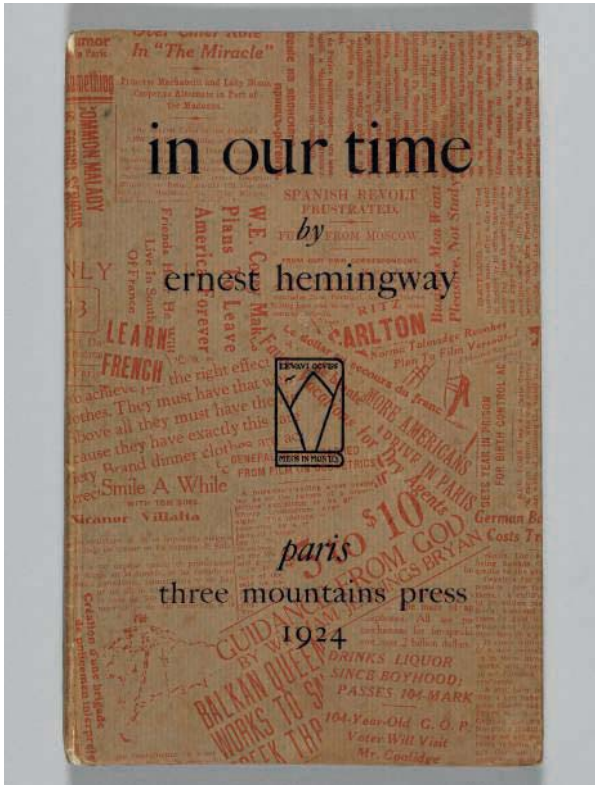


[With:]

[LUTTINGER, Joaquin M. (1923-1997)]. A collection of approximately 180 autograph or typed letters or postcards, most with signatures, addressed to Luttinger (mostly at Department of Physics, The University of Wisconsin; The Institute for advanced Study, Princeton, N.J.; Eidgenoessische Technische Hochschule Physikalisches Institut, Zurich, Switzerland; Physics Department, University of California, Berkeley; Department of Physics, University of Pennsylvania, Philadelphia; Department of Physics, Columbia University, New York) from correspondents including: Oppenheimer; Teller; Pauli; de Groot; Lederberg; Glaser; van Hove; Tisza; Weisskopf; Sachs; Jost; Uhlenbeck; Freeman; Nozieres; Jensen; Steinberger; Schrieffer; Kaplan; Frisch; Pais; Cohen; Ward; McLennan; James; Thouless; David; Mills; Robert; Klauder; John – and others, various sizes, 1942-1992 including: OPPENHEIMER, Robert (1904-1967). TLS, 11 December, 1952; TLS 13. December 1953. ALS (draft?) from Luttinger to Oppenheimer, n.d. – and 8 letters and related papers by the Atomic Energy Commission including a “Confidential” letters denying Luttinger’s “security clearance.” — TELLER, Edward (1908-2003). TLS, 17 February 1950; TLS 20 August, 1952; TLS, 6 January, 1953; TLS 21 January 1953 concerning Luttinger “clearance.” — PAULI, Wolfgang Ernst (1900-1958). ALS, 18 July 1932 signed (“W. Pauli”); ALS, 19 July 1949 signed (“W. Pauli”); ALS, 17 November 1949 signed (“W. Pauli”); and 3 other items. — WEISSKOPF, Victor Frederick (1908-2002). 6 ALS, ca 1947-48 and one postcard signed (“Viki”). — GLASER, Donald Arthur (1926-2013). 4 ALS, 1955-1956 signed (“Dannie” or “Dan”). — VAN HOVE, Léon Charles Prudent (1924-1990). 3 ALS, 1948 signed (“Van Hove”), one TLS, 1960 signed (“Leon”). — JOST, Res (1918-1990). 22 ALS ca 1949-1990, signed (“Res”). — LEDERBERG, Joshua (1925-2008). 3 TLS and 2 ALS ca 1940-1945, signed (“Josh” and “Josh Lederberg”) and 6 postcards.

Joaquin “Quin” Luttinger’s “work was marked by his exceptional ability to illuminate physical properties and phenomena through the use of appropriate and beautiful mathematics” (Kohn). He worked at some the most prestigious institutions and collaborated with some of the most important physicist of his time. He is best remembered for his work on Luttinger Liquid, the Interacting Electron Gas in Three Dimensions (1957-64); Interacting Fermions in one Dimension (1963); Superconductors, Disordered Systems, Mathematical Theorems and Techniques. See: Walter Kohn, *A Biographical Memoir*, National Academy of Sciences. (A copy of the Memoir is included in the lot).

\$20,000-30,000



PROPERTY OF A GENTLEMAN

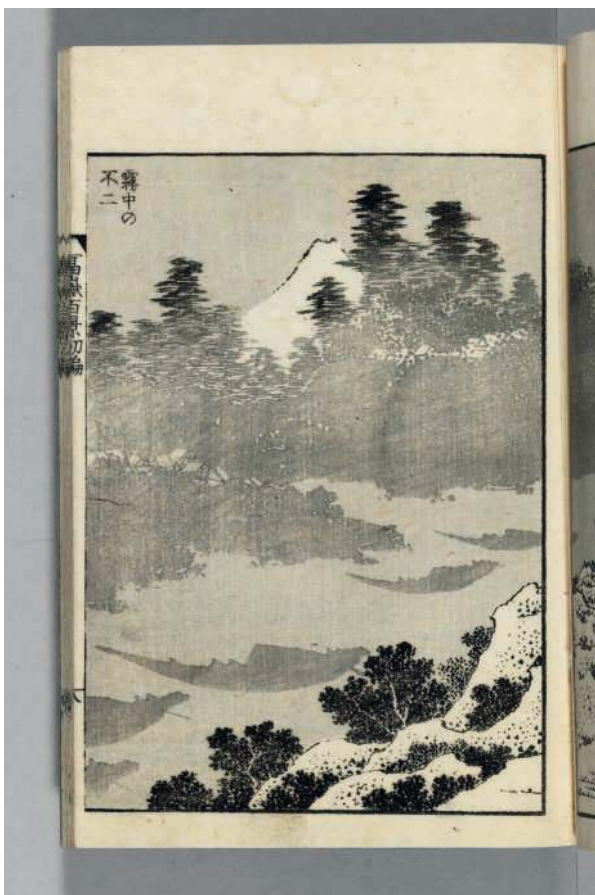
104

HEMINGWAY, Ernest (1899-1961). *In Our Time*. Paris: Three Mountains Press, 1924.

Tall 8°. Woodcut portrait frontispiece after Henry Strater. Original printed paper boards (small chips at ends of spine, front cover slightly bowed, slight wear at corners, minor glue discoloration on endpapers as usual); quarter morocco folding case. *Provenance*: with the label of Shakespeare and Company on the rear pastedown; F. Ross Hanes? (signature on free endpaper); Raymond Epstein (his sale Swann Galleries, 29 April 1992, lot 228); Carol G. and William E. Simon (bookplate in slipcase).

FIRST EDITION, LIMITED ISSUE, number 40 of 170 copies printed on Rives hand-made paper. Hemingway was a correspondent for the "Toronto Star" newspaper, filing more than a dozen articles on the Greco-Turkish War with the paper in 1923 (some of the short stories in the present title are based on these experiences). While in Toronto he personally left copies of *Three Stories and Ten Poems* (his first book) and the Paris edition of *In Our Time* at the bookshop, The Little Shop Round the Corner, and according to Morley Callaghan's memoir, *That Summer in Paris*, later returned to the store with Callaghan in tow to pick up a copy of *Three Stories...* Hanneman A2a; Connolly, *The Modern Movement* 49 (describing the expanded 1925 edition, the first of Hemingway's books to be published in the United States).

\$10,000-15,000



PROPERTY FROM A PRIVATE COLLECTION

105

HOKUSAI, Katsushika (1760-1849). *Fugaku Hyakkei*. Edo: Nishimura Yzo, 1834, 1835; Eirakuya Toshiro, [c.1849].

3 parts in 3 volumes, 8° (223 x 149 mm). 75 double-page woodblocks. (Volumes 2 and 3 with some worming touching image and repaired.) Bound Japanese style in later green, orange and cream wrappers with labels on each volume, Japanese stitching with blue thread (thread broken vol.1); modern cloth folding case.

Editions of this work are distinguished by the title slip on the wrappers. As this copy is preserved in later wrappers without the original title slip, the precise edition cannot be determined. The collation of this copy follows the Dr. and Mrs. Gerhard Pulverer copy at the Smithsonian Institution with the exception of the final bifolium text leaves in each volume that are present in the Pulverer copy but not here. "The book was planned to be in three volumes, and the publishers had the most ambitious aims, enlisting Hokusai, then at the height of his powers, as the artist... It was to be printed in *sumi* rather than colour, but the utmost refinement was demanded of the printers, and the sharpness of the line and the marvelously soft gradations of tone, where called for, make the first two volumes the finest examples of consistent *sumi*-printing in the whole range of the Japanese book" (Jack Hillier, *The Art of the Japanese book*, 1987).

(3)

\$5,000-7,000

PROPERTY OF A GENTLEMAN

106

HOLMES, Oliver Wendell, Jr. (1841-1935). *The Common Law*. Boston: The University Press for Little, Brown, 1881.

8°. Original russet cloth (corners and spine ends lightly touched). *Provenance*: Thomas J. Lynch (signature on free endpaper); Carol G. and William E. Simon (bookplate).

FIRST EDITION, second issue in the russet cloth. This important series of lectures includes Holmes' famous dictum: "The life of the law has not been logic; it has been experience." *Grolier American* 84.

\$800-1,200

PROPERTY OF A PRIVATE COLLECTOR

107

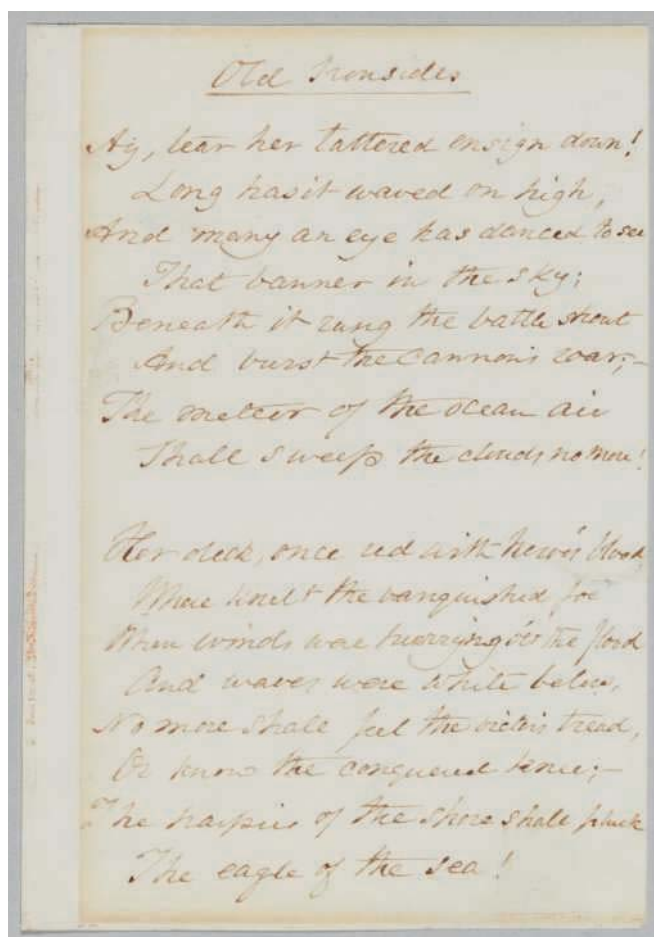
HOLMES, Oliver Wendell (1809-1894). Autograph manuscript signed ("Oliver Wendell Holmes") a fair copy of the full three verses of "Old Ironsides" ("Ay, tear her tattered ensign down!") Boston, 29 November 1883. 2 page, 8vo, 24 lines in 3 stanzas, some light darkening and staining, a few short tears repaired on verso.

A FAIR COPY BY OLIVER WENDELL HOLMES OF HIS MOST FAMOUS POEM

Ay, tear her tattered ensign down!
Long has it waved on high,
And many an eye has danced to see
That banner in the sky;
Beneath it rung the battle shout,
And burst the cannon's roar;—
The meteor of the ocean air
Shall sweep the clouds no more.

According to Holmes his poem was first printed in the *Boston Daily Advertiser* 16 September 1830 as a tribute to the eighteenth-century frigate USS *Constitution*. The poem is based on an article in the *Advertiser* (14 September 1830) announcing the dispose of the frigate *Constitution*. "Such a national object of interest, so endeared to our national pride as Old Ironsides is, should never by any act of our government cease to belong to the Navy, so long as our country is to be found upon the map of nations." As a result of the publication, the ship was preserved.

\$4,000-6,000





PROPERTY FROM A PRIVATE COLLECTION

108

HUMBOLDT, Alexander von and Aime J. A. BONPLAND. *Plantes équinoxiales, recueillies au Mexique, dans l'île de Cuba, dans les provinces de Caracas, de Cumana et de Barcelone, aux Andes de la Nouvelle-Grenade, de Quito et du Pérou, et sur les bords du Rio-Negro, de l'Orénoque et de la rivière des Amazones*. Paris: F. Schoell and Tuebingen: J.G. Cotta, 1808-09.

2 volumes, 2° (518 x 358 mm). Titles in French and Latin, engraved dedicatory portrait frontispiece and 124 (of 141) engraved plates by Sellier after Poiteau and Turpin. (Lacking half-title, Vol.II lacking pages 125-191 and plates 122-140, lacking frontispiece portrait, some spotting and marginal staining.) 19th-century cloth-backed boards (worn). *Provenance*: W.J. Bonser (bookplate on pastedowns); Hodgson (pencil note dated 16 August 1917); Gloucestershire county Library (stamp on pastedown vol.I, stickers on verso of title-pages). *Provenance*: Sold Sotheby's, 26 November 1996, lot 39.

FIRST EDITION, of *Plantes équinoxiales, recueillies au Mexique...* the first section of the sixth part of Humboldt's and Bonpland's monumental scientific survey of Central and South America, conducted between 1799 and 1804. Stafleu and Cowan remark that Humboldt's own copy of this work was uncolored. A contemporary announcement of this work mentions no issue with colored plates. Dunthorne 143; *Great Flower Books* 51; Nissen *BB1* 954; Sabin 33760; Stafleu and Cowan TL2 3141. Sold as a collection of plates not subject to return.

\$4,000-6,000



109

HUMBOLDT, Alexander von (1769-1859) and Aimé J.A. BONPLAND (1773-1858). *Vues des Cordillères, et monumens des peuples de l'Amérique*. Paris: F.Schoell, 1810 [but 1813].

Large 2° (558 x 404 mm). Half-titles to general and section title, 3 sub-section titles, engraved dedication to Visconti, 16pp introduction dated 1813. 69 engraved, etched and aquatint plates on 68 leaves by Bouquet and others, several printed in sepia, 26 hand-colored, one double-page. (Some general light marginal spotting, affecting a few plates, small tears to blank margins of three plates.) Contemporary mottled boards, neatly rebacked and cornered in mottled calf, spine in seven compartments with raised bands, red or green morocco lettering-piece in two compartments, the others ruled in gilt. *Provenance*: Sold Christie's London, 10 April 1997, lot 6.

FIRST EDITION of the "most beautiful and generally interesting of Humboldt's works" (Sabin). The superb

colored aquatints include the double-page plate of the great volcano of Chimborazo in the Andean highlands. Most of the illustrations were made after Humboldt's original sketches; he was closely involved in the publication, especially in checking the coloring of the illustrations. This *Atlas Pittoresque*, part of a 30 volume work, is one of the most important publications resulting from Humboldt's and Bonpland's journey through Central and South America (1799-1804), which opened the continent to the scientific explorers of the 19th century. Brunet III: 373; Lipperheide Md6; Sabin 33754.

\$8,000-12,000



110



111

PROPERTY OF A GENTLEMAN

110

JACQUES, Brian (1939–2011). A consecutive run of the Redwall novels, ALL FIRST EDITIONS, ALL BUT ONE SIGNED. London: Hutchinson, 1986–2001].

Together 16 volumes, 8°. In original cloth [one in wrappers] as issued, original illustrated dust jackets.

A FINE SET OF THE REDWALL NOVELS, SIGNED BY THE AUTHOR. This set comprised the first 16 novels in the series, through 2002. While growing up in Liverpool Jacques developed a keen interest for Tolkien and Kenneth Grahame’s stories. Both of these influences clearly are evident in his extended series. Jacques’ talent for writing revealed itself from a young age, when on his first day at school he was assigned to write a story about animals. His teacher refused to believe that a ten year old could write that well and branded him a liar, when the young author refused to falsely admit he had copied the story. At fifteen, he set out for adventure and became a merchant seaman. He returned to Liverpool and worked as a railway fireman, longshoreman, long-distance truck driver, bus driver, boxer, Police Constable, postmaster, and stand-up comic. Each title is signed except the elusive *Mariel of Redwall*. The set includes both the first hardback and the paperback original of *Lord Brocktree*. The paperback was published two months before the hardcover. [With:] four other volumes, one a later edition, the others treatments of the Redwall story for young children.

\$2,000–3,000

111

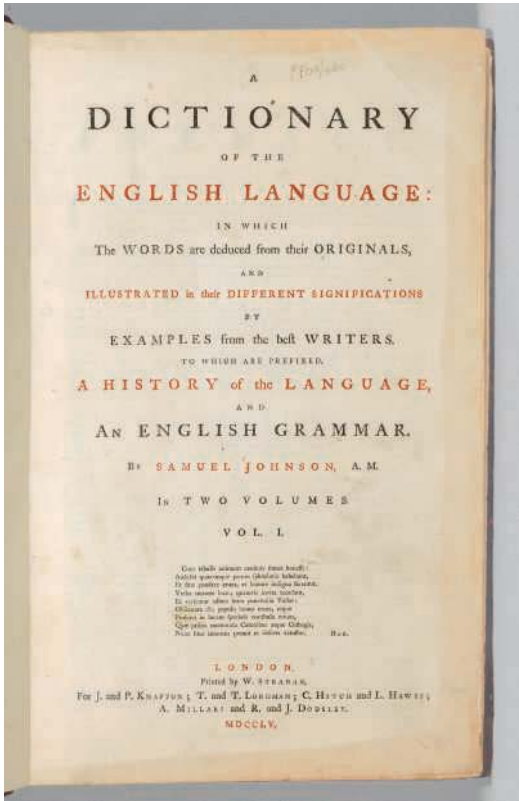
[JAPANESE PRINTING]. A *Hyakumanto* pagoda with associated printed *dharani*. Nara Period (ca 770 CE).

A three-tier turned wood pagoda with detachable finial covering an interior cavity containing a block-printed *dharani* [charm] with the standard 31-column text of five characters per column, 465 x 61 mm, with fitted inscribed wood box. (The scroll lined on verso.) 8¾ in. (21.2cm.) high.

THE EARLIEST AUTHENTICATED PHYSICAL EXAMPLE OF PRINTING

The Empress Shotoku, either in gratitude or hopes for the end of civil strife or to atone for an inappropriate liaison with a Buddhist monk (accounts vary), commissioned one million miniature pagodas to be placed in Buddhist temples throughout Japan. Each *hyakumanto* contained in its hollow core one small scroll, called *dharani*, in Sanskrit with Chinese characters, printed on paper from either a wood block or metal plate (historians disagree on the production method). The Buddhist charm or prayer is an excerpt from a sutra (a collection of precepts) that promises expiation of sin and the awarding of religious merit through the copying of prayers and construction of the repositories. There was a selection of four texts for the *dharani*. This is the earliest authenticated physical example of printing (there is a Korean contender), preceding Gutenberg’s moveable type by several centuries. Although there remain pagodas in the temple at Huryuji, examples of the *hyakumanto* are fairly rare outside of Japan.

\$20,000–30,000



ANOTHER PROPERTY

112

JOHNSON, Samuel (1709–1784). *A Dictionary of the English Language: in which the words are deduced from their originals, and illustrated in their different significations by examples from the best writers*. London: W. Strahan for J. and P. Knapton, T. and T. Loshman, C. Hitch and L. Hawes, A. Millar, and R. and J. Dodsley, 1755.

2 volumes, 2° (400 x 250 mm). Titles printed in red and black, woodcut tailpieces. (A few pale stains and spots, approximately 55 leaves with wormhole occasionally touching letters vol.2, a few leaves creased.) Contemporary calf (leather of spines and lower cover renewed, some light wear). *Provenance*: James Milliken (armorial bookplate).

FIRST EDITION OF JOHNSON'S GREATEST LITERARY LABOR and "the most amazing, enduring and endearing one-man feat in the field of lexicography" (PMM). As his use of 114,000 illustrative quotations shows, Johnson clearly intended to combine lexicography with entertainment and instruction. Descriptive rather than prescriptive, Johnson included "the entire sweep of words from the crude and demotic to ... recent fanciful forms imported from other languages" (DNB). As his preface made clear, the difficulties in production were many for it "was written with little assistance of the learned, and without any patronage of the great; not in the soft obscurities of retirement, or under the shelter of academic bowers, but amidst inconvenience and distraction, in sickness and in sorrow." Its success as a dictionary was unprecedented. For it was "the first in England to combine in one reliable work the various functions we now demand of a dictionary" (James Clifford, *Dictionary Johnson*, 1979, p. 145). Alston V, 177; Courtney and Smith p. 54; Chapman and Hazen p. 137; Fleeman I, p. 410; Grolier *English* 50; PMM 201; Rothschild 1237.

(2)

\$6,000–8,000



PROPERTY OF A GENTLEMAN

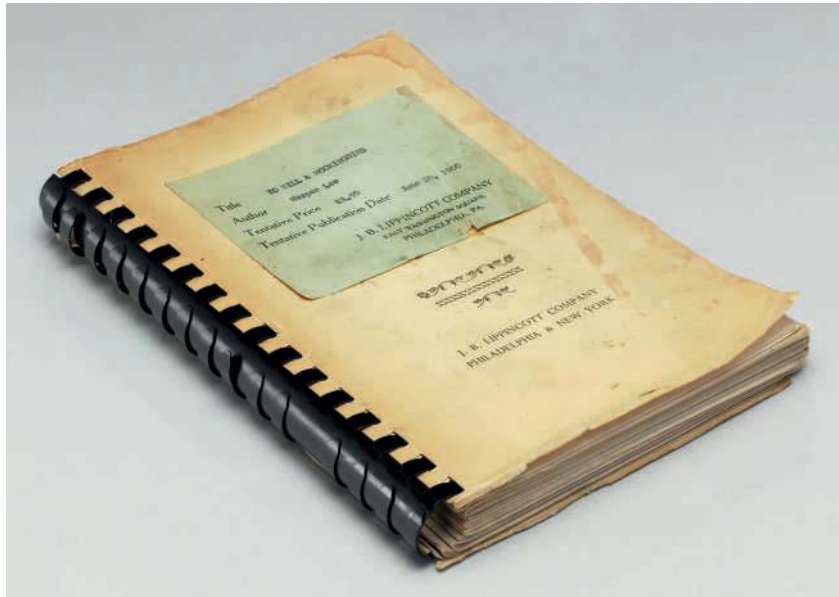
113

LA FONTAINE, Jean de (1621–1695). *Fables Choisies... ornées de figures lithographiques*. Paris: Engelmann, 1818.

Two parts in one volume, oblong 2° (265 x 370 mm). 121 lithographic plates by Carle and Horace Vernet and Hippolyte Lecomte. Contemporary red half morocco, spine double-ruled and -lettered in gilt (some light soiling and minor wear at extremities). *Provenance*: Fürstliche Fürstenbergische Hofbibliothek at Donaueschingen (small inkstamp on foot of title and verso of final leaf, paper library label at foot of spine).

FIRST EDITION OF LA FONTAINE'S FABLES TO BE ILLUSTRATED LITHOGRAPHICALLY, a superb early example of French lithography. The first lithographic presses were set up in Paris by Godefroy Engelmann (1788–1839) and Comte Charles Philibert de Lasteyrie (1759–1849), firmly establishing the vogue for lithography which pervaded graphic publishing in the early-Romantic period. "For this edition, commissioned by Englemann, Carle Vernet signed sixty-three lithographs, his son Horace nineteen, and his son-in-law Hippolyte Lecomte thirty-four.... [T]his is certainly one of the notable sequences of illustration for the *Fables*" (Ray). The elder Vernet's work, in particular, exemplifies a pleasing fusion of the older neo-classical styles and the Romantic preoccupation with the gothic and picturesque. No copy is listed in BLC and NUC lists only the imperfect Library of Congress copy (lacking 3 or 4 plates) in the Rosenwald Collection. Ray *French* 99.

\$2,000–3,000



PROPERTY OF A LADY

114

LEE, Harper (1926-2016). *To Kill a Mockingbird*. Barnstable, MA: Crane's Duplicating Service, for: Philadelphia and New York: J.B. Lippincott Company, [1960].

8° (235 x 158 mm). Original spiral-bound printed wrappers marked in type "uncorrected proof," printed and typed label pasted on upper cover. (Covers stained.) *Provenance*: Hodding Carter (1907-1972) Southern progressive journalist (according to the present owner); gifted to James Robertshaw (1916-1996) attorney; by descent to present owner.

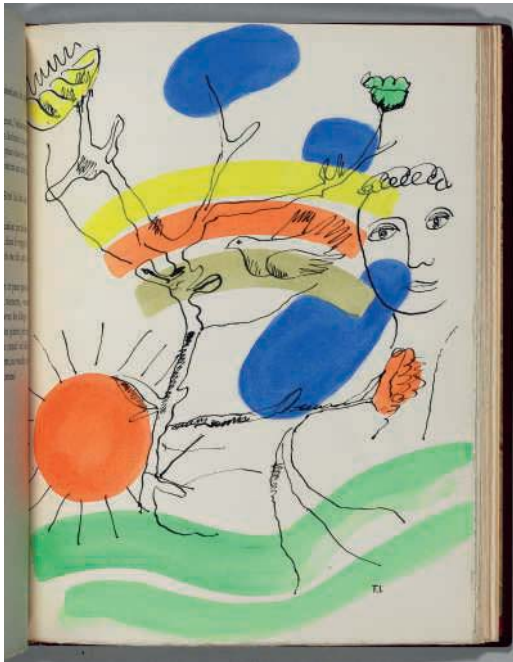
ADVANCE "UNREVISED, UNCORRECTED PROOFS" OF THE FIRST EDITION OF THE AUTHOR'S FIRST BOOK. Preceding the half-title is a leaf stating that this copy was prepared by Crane's Duplicating Service of Barnstable, Massachusetts. "These PROOFS were made directly from long galleys, and are a substitute for that unwieldy method of pulling proofs, which we hope you will find easier to read."

The dust-jacket of the first edition bears Truman Capote's famous appraisal of the novel: "Someone rare has written this very fine first novel: a writer with the liveliest sense of life and the warmest, most authentic humor. A touching book; and so funny, so likeable." First published on July 11th, 1960, it has since been translated into 40 languages, and has sold more than 30 million copies; it has never been out of print since it was first published. Despite never earning the top spot, Lee's work spent 98 weeks on the New York Times Best Seller List. In its 41st week on the list, *To Kill a Mockingbird* was awarded the Pulitzer Prize for fiction.

Hodding Carter founded the *Delta Star* newspaper in Greenville, Mississippi, in 1936, which he merged with the *Democrat Times* in 1938 to form the *Delta Democrat-Times*. As an editorial writer, "he wrote a series of articles dealing with racial, economic, and religious problems in Mississippi. His editorials were published at a very rocky time in the South, and Hodding's articles stood apart from other debate and speculation on the status of African-Americans in society at the time. Widely acclaimed and criticized, Hodding received national recognition as a writer when he won the Pulitzer Prize for Editorial Writing in May of 1946" (Jennifer Phillips, *Mississippi Writers and Musicians*). According to the 23 February 1946 *Saturday Evening Post* introduction to Carter, "the South is so often damned for social backwardness, for reaction entrenched in smugness and lethargy, that it is a pleasure to introduce a young Southerner who represents a totally different school of thought and action" (quoted in *Mississippi Writers and Musicians*). In her blurb for Ann Waldron's biography of Carter, Harper Lee wrote: "Always a Southern gentleman, Hodding Carter used his ferocious energy and talent to do battle with the politics of cruelty that prevailed in his time. For his beliefs in the essential dignity and political rights of all American citizens, he risked his living and his life... [Waldron] shows us why Hodding Carter is one of the most honored names in American journalism." Carter also served on the Pulitzer Prize board which gave Harper Lee the award in 1961. When Carter moved to Greenville in the 1930s, he began his long friendship with James Robertshaw, who eventually also became Carter's lawyer. Carter gifted the proof to Robertshaw as a token of their deep friendship and mutual respect.

RARE: According to online auction records, no other example of this proof, nor galleys have ever appeared on the market. Despite Crane's Duplicating Service being a major supplier of corrected proofs to the publishing industry since 1950 (they claim to have printed over 174,000 proofs for a multitude of works), we are unable to trace any other example of this in the marketplace.

\$10,000-15,000



115



116

PROPERTY FROM A PRIVATE COLLECTION

115

LÉGER, Fernand, illustrator (1881-1955). – RIMBAUD, Arthur (1854-1891). *Les Illuminations*. Lausanne: Grosclaude, [1949].

2° (327 x 248 mm). 15 lithographs, 13 with pochoir coloring, Saphire 32 with a variant coloring. Modern morocco, original wraps bound in (some light wear to spine); marbled slipcase.

LIMITED EDITION, number 120 of 275 copies SIGNED BY LÉGER AND THE EDITOR LOUIS GROSCLAUDE on Papier Vélin Teinté from a total edition of 395. “Léger went even further with *Les Illuminations* than the final version indicates, designing a lively cover that was not used and at least two other illustrations. The omission of Léger’s cover, a hallmark of his books since the very beginning, put *Les Illuminations* into a conventional mold. The reason was that the editor was aiming at an audience of bibliophiles, and the classic typography, also at variance with Léger’s normal bent, reflected this aim as well. But these conditions do not diminish the effect of Léger’s fifteen illustrations” (Saphire). Saphire 24-38.

\$1,500-2,500

116

LEVAILLANT, François (1753-1824). *Histoire Naturelle des Oiseaux d’Afrique*. Paris: J.J. Fuchs and Delachaussée, [1796-] 1799-1808.

6 volumes, large 4° (333 x 248mm). 300 fine etched plates (5 double-page), printed in color and finished by hand, by C.M. Fessard and J.L. Perée after J.L. Reinold. (Some spotting and offsetting.) Near-contemporary red-brown morocco gilt, edges gilt (extremities scuffed, some chipping to spine labels, spines somewhat discolored). *Provenance*: Sold Christie’s London, 30 October 1996, lot 255.

FIRST EDITION. A fine copy of “by far the most important ornithological work on Africa published up to this period” (Mendelssohn). The work was published in both 4° and 2° formats in 51 parts, the printing directed initially by J.B. Audebert and continued by Langlois. Levaillant was the son of the French consul to Dutch Guiana, and through him acquired a love of travel; his interest in natural history began at an early age, and in 1779 he set off on his first trip to southern Africa, arriving in Cape Town in March 1781. He completed his first six-month trip of the Veldt the following year, and began a second trip in 1783 travelling north up the Orange River. On his return to France he was imprisoned by the revolutionaries, but survived and returned to his estate of La Noue in Champagne, where he wrote about the exotic fauna that he loved. Anker 298; *Fine Bird Books* 90; Mendelssohn 1, 892; Nissen *IVB* 555; cf. Zimmer 391.

(6)

\$6,000-8,000



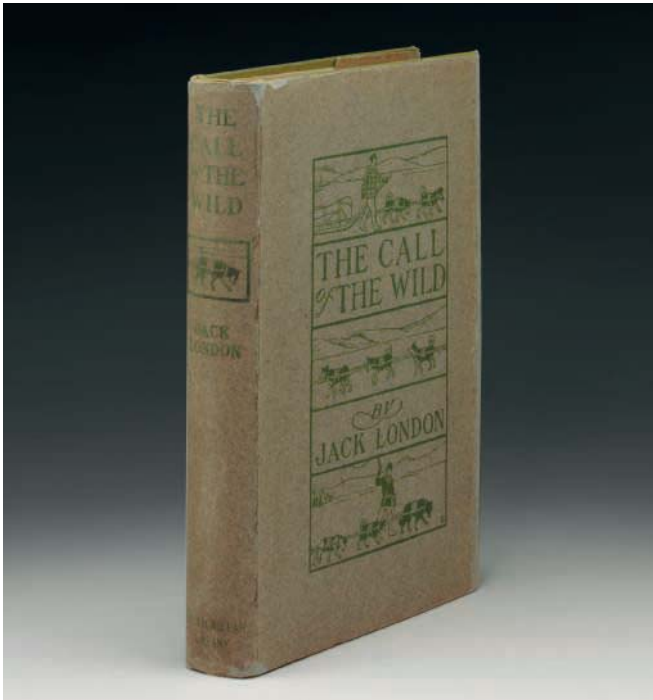
PROPERTY FROM THE CHARLES E. SIGETY COLLECTION

117
 LEVAILLANT, François (1753-1824). *Histoire naturelle des oiseaux de paradis et des rolliers, suivie de celle des toucans et des barbuis*. Paris: chez Denn le jeune, Perlet, [1801]-1806.

2 volumes, 2° (516 x 348 mm). Half-titles, 114 etched plates after Jaques Barraband by Bouquet, Grémilliet, and Pre, most printed in colors by Langlois and Rousset, all finished by hand, 2 folding. (Plates in vol. I dampstained, at times severely, color offsetting onto a few text leaves, one folding plate torn along fold, some plates in vol. II lightly browned or spotted, some offsetting onto text, Latin names penciled onto plates, half-titles with note erased, pp. 107/108 Vol. I with small marginal hole.) Contemporary half calf, marbled boards, spines in 6 compartments with 5 raised bands, green morocco lettering—piece gilt in one (worn, small library label on foot of spine Vol. I, lacking compartment at foot of spine Vol. II, hinges reinforced). *Provenance*: Sir Giles Loder Bt. (1914-1999) British book collector (sold Christie's London 2 June 1999, lot 58).

FIRST EDITION, originally published in 19 parts, of the work regarded by Ronsil as unequalled in French ornithology. The spectacular plates of exotic birds owe much to the special gifts of Jacques Barraband (1767-1809) who turned to book illustration after training as a draughtsman at the Gobelins tapestry factory and while also working as a ceramic artist, supplying drawings to the Sèvres factory in 1806. 5 plates in Vol. II before letters (see Anker). Anker 304; Ayer/Zimmer p. 393; *Fine Bird Books* p. 90 (**); Nissen *IVB* 559; Ronsil 1780; Wood p. 434.

\$6,000-8,000



PROPERTY FROM A PRIVATE COLLECTION

118

LONDON, Jack (1876–1916). *The Call of the Wild*. New York: The Macmillan Company, 1903.

8°. 2-page publisher’s advertisement at end. Frontispiece and plates by Charles Edward Hooper. Original green decorated cloth, decorated endpapers, t.e.g.; PICTORIAL DUST JACKET (joints and folds repaired, backed with Japan paper); quarter morocco slipcase. *Provenance:* Katharine de Berkeley Parsons (bookplate).

FIRST EDITION, A VERY FINE, BRIGHT COPY. BAL 11876.

\$8,000–12,000

PROPERTY OF A PRIVATE COLLECTOR

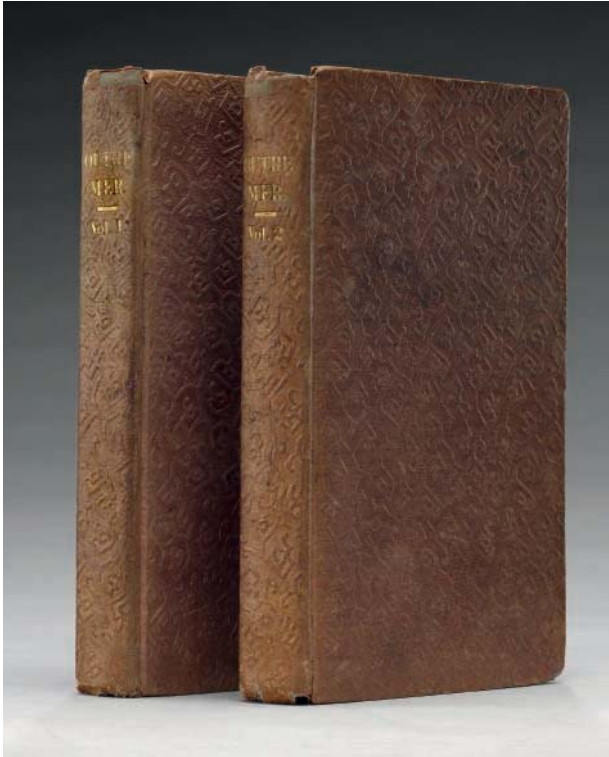
119

LONDON, Jack. Autograph letter signed (“Jack London”) to “Dear Michael.” [Oakland], 23 October 1912. 4 page, 4to, torn, with repairs on verso, two corners renewed.

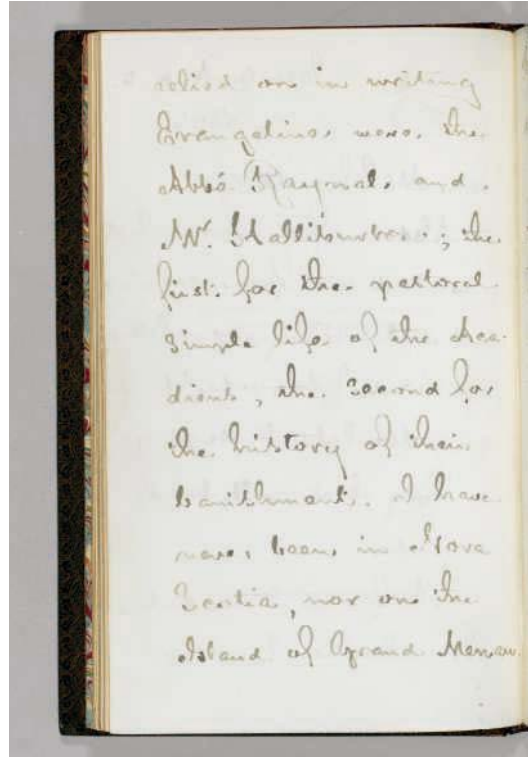
“AT THE END... I... KISSED HIM ON THE LIPS. I ALWAYS LOVED HIM”

Jack London writes to his friend Michael [Monahan? Editor of *The Papyrus*] that he is in Oakland “where Charmian had just undergone an operation, and where my eldest daughter is seriously down with typhoid.” He continues to remember his recent visit to New York and writes about a mutual friend: “Poor ‘Blas’ — in his last days, despite all one’s love for him, he was difficult to get along with. He was feverishly burning himself out, and was really not accountable. Those last days of our stay in Harlem he really behaved like a ‘madman’ — a beloved madman, for I sent for him compelled lines to thresh things out gave him hell, and at the end of it did what I had intended at the beginning —- kissed him on the lips. I always loved him.”

\$1,000–1,500



120



121

PROPERTY OF A GENTLEMAN

120

LONGFELLOW, Henry Wadsworth (1807-1882). *Outre-Mer; a Pilgrimage Beyond the Sea*. New York: Harper & Brothers, 1835.

2 volumes, 12° (187 x 111 mm). 12 leaves of advertisements (BAL "Catalog A"), 3pp. advertisements dated "May 1835". (Some light spotting or browning, vol.II with pale dampstain in lower margin.) Original purple muslin embossed with a maze pattern (BAL Cloth 2) (spine ends with light chipping, a few stains, spines sunned). *Provenance*: Rossiter Johnson (1840-1931) American author and editor (signatures on flyleaves).

FIRST COMPLETE EDITION, FIRST STATE of Volume II. Longfellow's first literary work. Volume I is a reprint of the first edition of 1833, with the addition of two works: "Spain," and "A Tailor's Drawer." Volume II contains "Coplas de Manrique, first published in 1833, as well as material first published in book form. The work was first published in 1833 and 1834 in pamphlet form. RARE: *American Book Prices Current* only traces 4 copies of this edition at auction in the last 40 years. BAL 12059.

(2)

\$500-700

PROPERTY OF A PRIVATE COLLECTOR

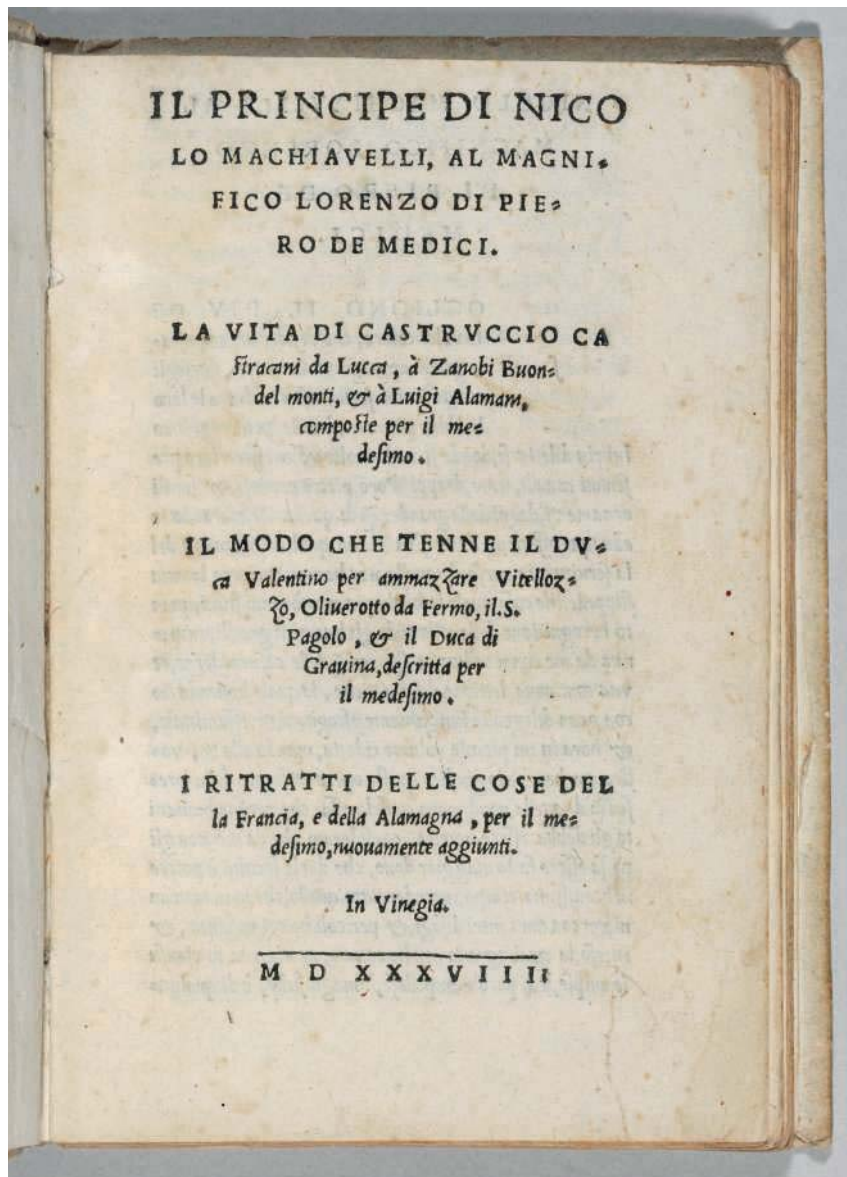
121

LONGFELLOW, Henry Wadsworth. Autograph letter signed "Henry W. Longfellow to "Dear Mr Chandler" Cambridge, 5 March 1876, 4 pages, 8vo, regarding the sources for *Evangeline*. "As far as I remember the authorities I mostly relied on in writing *Evangeline* were the Abbé Raynal and Mr Haliburton, the first for the pastoral simple life of the Acadiens. The second for the history of their banishment..."

[Tipped in:]

LONGFELLOW, Henry Wadsworth. *Evangeline, a Tale of Acadie*. Boston: Houghton, Mifflin and Company, 1867. 8° (174 x 110 mm). 19th-century green morocco by Pétrus Ruban covers with gilt floral design within roll-tooled border, spine in six compartments gilt, morocco turn-ins, silk doublures and linings, gilt edges (rebacked, old spine laid down and evenly faded to brown); cloth folding case. Later edition.

\$800-1,200



PROPERTY OF A GENTLEMAN

122

MACHIAVELLI, Niccolò (1469-1527). *Il Principe ... La Vita di Castruccio Castracani da Lucca ... Il modo che tenne il duca Valentino per ammazzare Vitellozzo ... I ritratti delle cose della Francia e della Alamagna*. Venice: [n.p.], 1539.

8° (154 x 103 mm). (Pale marginal staining to upper outer corners, K8 with upper corner torn away without loss of text.) Early stiff-paper wrappers.

Sixth edition of Machiavelli's epoch-making *The Prince*. The text was first printed posthumously in 1532 in Rome, and it became a masterpiece of Italian Renaissance literature. Unlike Castiglione's equally important *Il Cortegiano*, *Il Principe* offers advice to a prince on how to gain power, how to keep it and how to increase it. As early as 1557 the book was placed on the *Index librorum prohibitorum*. The volume also prints the Life of Castruccio Castracani, Machiavelli's account of Cesare Borgia's murder in 1503 of his mercenary captains, and his 'Sketches of the state of France and Germany.' Bertelli & Innocenti, *Bibliografia Machiavelliana* 43. Edit 16 68020; Gerber 6; USTC no. 839326; USTC records four copies in public libraries, all in Italy.

\$3,000-4,000

123

[MANUSCRIPT]. NOTED LECTIONARY, in Latin and
German, ILLUMINATED MANUSCRIPT ON PAPER

[southern Germany, c.1500]

200 x 140mm. 143 paper leaves including final 29 blanks,
original foliation in roman numerals to f.87. Text-only pages
with 16 lines written in black ink between 17 horizontals
and two verticals ruled in black, noted pages with five
lines of text and *hufnagelschrift* neumes on a four-line
stave with one line ruled red, written area 140 x 100mm,
capitals touched red and rubrics in red, THREE LARGE
ILLUMINATED INITIALS WITH PART-BORDERS
(repair to upper corner of f.1, occasional small spots or
stains). SIXTEENTH-CENTURY BLIND-STAMPED
PIGSKIN, central panel of twining foliage within ruled
fillets, field and margins stamped with rosettes, fleur-de-lis
in lozenges and ferns, five brass bosses on upper and lower
cover, two clasps and catches, brass border-strips at top and
bottom, brown morocco lettering-piece (a few superficial
scratches, some spotting and stains, joints splitting and
surface splits to spine).

PROVENANCE:

(1)The style of illumination indicates an origin in southern
Germany. One of the clippings from sales catalogues
pasted inside first flyleaf is in German. (2) DREXEL
COLLECTION, given by Mrs. Lucy Drexel wife of Joseph
William Drexel (1833-1888), banker, philanthropist,
bibliophile and trustee of the Metropolitan Museum of Art, to
the Library of the Museum, no 5147. (3) METROPOLITAN
MUSEUM OF ART, withdrawn from the Library for
'Bookease' and presented to the Department of Medieval Art: their bookplates. To be sold for the benefit of the Acquisitions Fund.

CONTENT AND ILLUMINATION:

Readings for: matins and lauds for the Feast of the Visitation with noted antiphons, invitatory and responsories ff.1-33v; for the Feast of St Anne, mother of the Virgin ff.33v-35; for the Feast of the Virgin of the Snow ff.35-38; for the Presentation of the Virgin ff.38-40v; for matins and lauds for the Feast of the Transfiguration with noted responsories ff.41-58; Office for the Feast of St Monica with noted antiphons, invitatory and responsories ff.58v-80v; for the Feast of St Joseph ff.80v-86v; for the Feast of St Erasmus ff.86v-90v; for the Conception of the Virgin 91-98; the chant, *Kyrie fons bonitatis...*, neumes not supplied f.99r; SEBASTIAN BRANT (1457-1521), *Ave durchluchte stern des meres*, noted ff.100-103; a sequence of hymns *Ecce iam noctis renuatur...*, *Verbum supernum prodiens...*, *Amorem sensus erige...*, *Audi benigne conditor...*, *Summi largitur praemii spe...*, *Martine confessor dei valens...*, noted ff.103v-112v; recipes for potions ff.112v-114v.

It appears that originally the Lectionary finished at f.86v. The remaining texts are written in a variety of hands and formats although all seem to be near-contemporary in date and to belong together: the lessons for the Feast of St Erasmus (ff.86v-90v), follows directly on from the end of the original text, and is written in the same hand as the sequence of hymns (ff.103v-112v). The script of these is a gothic bookhand very similar to the original text. Matins for the Conception of the Virgin (ff.91-98) and the translation of *Ave Praeclara maris stella* by Sebastian Brant, author of *The Ship of Fools*, are written in two different cursive scripts. The first follows directly on from the Erasmus readings and the Brant immediately precedes the hymn sequence. The final addition is an intriguing group of recipes for the preparation of potions involving ginger, one effective against infidelity and two, based on rosewater, for one 'who wishes to have a good face'.

The inclusion and importance given to the Office of St Monica may indicate that the manuscript was made for the use of an Augustinian nun.

\$1,500-2,000





124

[MANUSCRIPT]. KYRIALE and HYMNAL, in Latin, DECORATED MANUSCRIPT ON PAPER

[Spain, first half 17th century]

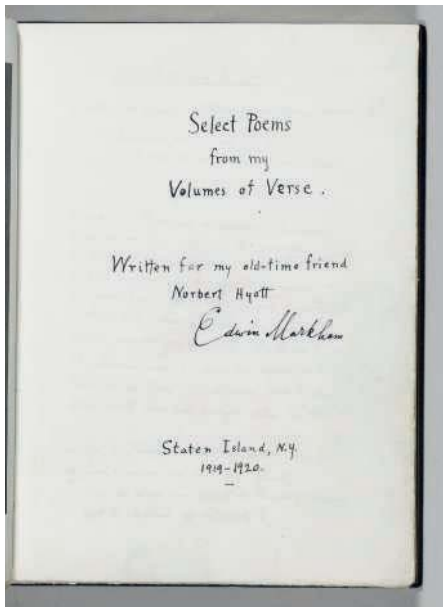
419 x 289mm. 161 leaves, apparently COMPLETE, pagination in pencil 1-150 and 1-168. 5 lines of text and music, rubrics in red, very large calligraphic initials in black, large initials in black and red throughout, one decorative initial in red and blue opening the antiphon for vespers of the Nativity (one duplicate leaf loosely inserted before f.81, occasional small tears one, f.36, into music, offsetting from ink, some marginal staining and smudging). CONTEMPORARY Spanish brown leather with metal bosses and edges (the metal rusted, some scuffing to leather).

PROVENANCE:

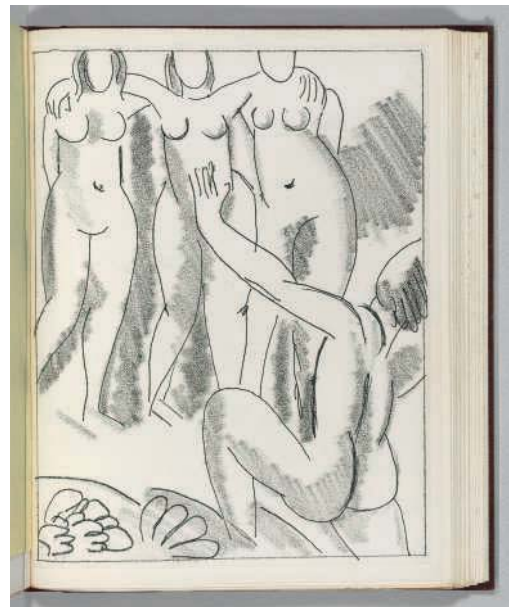
The script and five-line staves indicate a Spanish origin, while the binding and style point to a date in the first half of the 17th century. (2) DREXEL COLLECTION, given by Mrs. Lucy Drexel wife Joseph William Drexel (1833-1888), banker, philanthropist, bibliophile and trustee of the Metropolitan Museum of Art, to the Library of the Museum, no 5141. (3) METROPOLITAN MUSEUM OF ART, withdrawn FROM THE Library for 'Bookease' and presented to the Department of Medieval Art: their bookplates. To be sold for the benefit of the Acquisitions Fund.

This handsomely written manuscript comprises two sets of chants for the Mass and for the Divine Office: the first a Kyriale, containing the Kyrie, the Gloria, the Sanctus and the Agnus Dei (ff.1-75v) and the second, a Hymnal with antiphons and hymns for major feasts of Christmastide, Eastertide, Trinity and Corpus Christi (ff.76-160v). The volume would have been produced as part of a series of large-format choirbooks providing the sung elements for Mass and Office throughout the liturgical year.

\$500-700



125



126

PROPERTY OF A PRIVATE COLLECTOR

125

MARKHAM, Charles Edwin (1852–1940). *Select Poems from my Volumes of Verse*. Written for my old-time friend Norbert Hyatt. Staten Island, N.Y. 1919–1920. Portrait photograph, 125 pages, 4to, with fair copies of manuscript poems on versos only, bound in contemporary gilt ruled blue morocco, blue morocco turn-ins, silk doublures and linings, top edge gilt, slipcase.

Markham's selection includes his best known poems: "The Man with the Hoe" (1899) and "Lincoln, the Man of the People" (1900). The first was inspired by the famous painting of the same name by French artist Jean-Francois Millet, vividly illustrates the exploitation of the laboring classes. "The plaint of the laboring man, in an honest, passionate truly poetic outcry, which still rings to shame and shock — and to stimulate" (Grolier). The second commemorates Lincoln's birthday in 1900 and Markham also read the poem at the dedication of the Lincoln Memorial in 1922. Other poems are: "A Look into the Gulf;" "Wail of the Wandering Dead;" "The Desire of Nations; Imagination;" "The Hidden Valley;" "The Joy of the Morning;" "The Invisible Bride;" "The New Century; The Mighty Hundred Years;" "Villon;" "Virgilia; The Crowning Hour;" "The Woman of Dreams;" "The Road to the Gallows-Tree;" "In Memory of Edgar Allan Poe;" and others. Grolier, *American* 99.

\$3,000–5,000

PROPERTY OF A GENTLEMAN

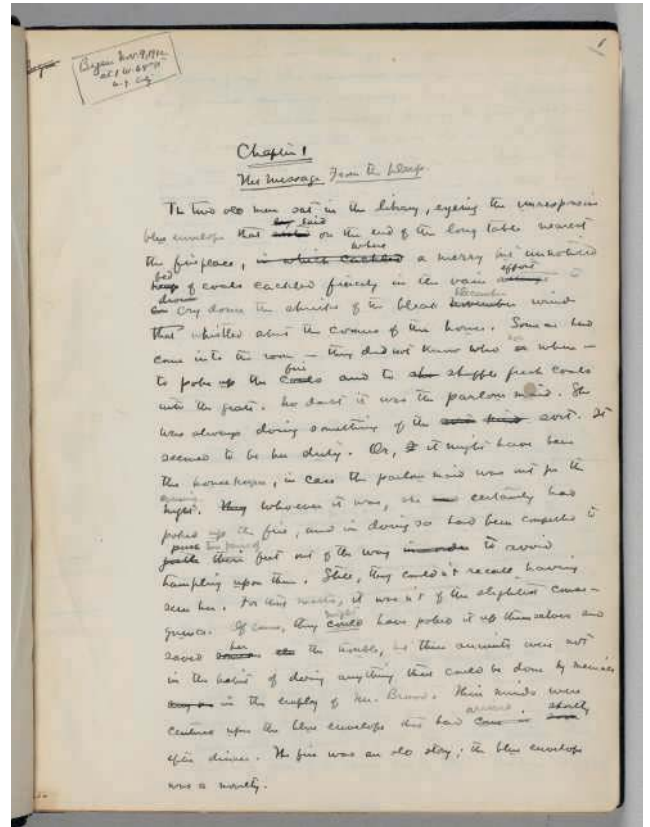
126

MATISSE, Henri, illustrator (1869–1954). —JOYCE, James (1882–1941). *Ulysses*. New York: The Limited Editions Club, 1935.

4°. 6 etchings and 20 reproductions of preliminary drawings by MATISSE. Original brown cloth, gilt-decorated on front cover and spine; publisher's board slipcase (some wear and short cracks along edges).

LIMITED EDITION, ONE OF ONLY 250 COPIES SIGNED BY BOTH MATISSE AND JOYCE, number 239 from a total edition of 1500 copies. "One of the very few American *livres de peintres* issued before World War II. According to George Macy, who undertook this only American publication of Matisse's illustrations, he asked the artist how many etchings the latter could provide for five thousand dollars. The artist chose to take six subjects from Homer's *Odyssey*" (Riva Castleman, *A Century of Artists Books*, pp.35, 61). When asked why he decided to illustrate the Calypso, Aelous, Cyclops, Nausicaa, Circe and Ithaca episodes of the classic poem rather than events from Joyce's novel, Matisse replied that it was because he had not read Joyce's *Ulysses*. A FINE COLLABORATION BETWEEN ARGUABLY THE GREATEST WRITER AND THE GREATEST ARTIST OF THE TWENTIETH CENTURY. *The American Livre de Peintre* 32; *The Artist and the Book* 197.

\$10,000–15,000



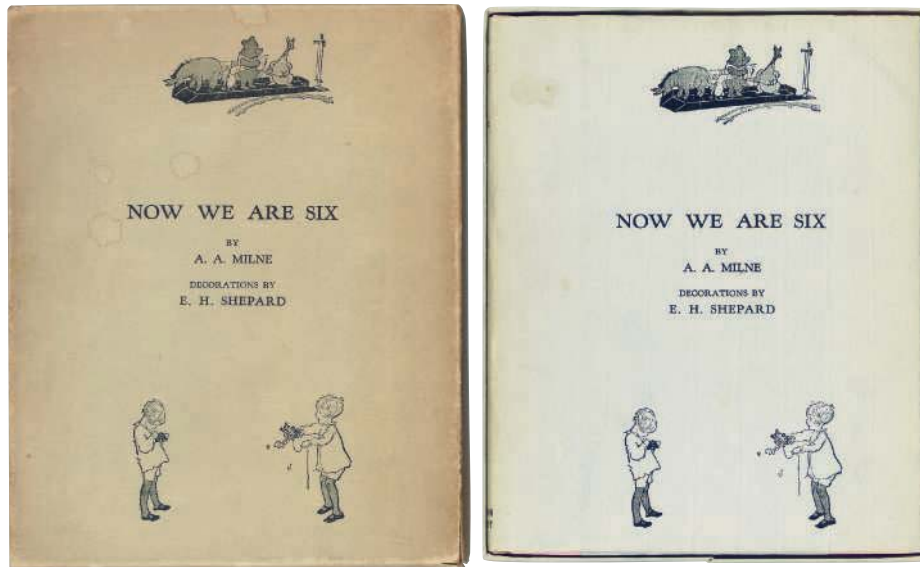
PROPERTY OF A PRIVATE COLLECTOR

127

McCUTCHEON, George Barr (1866-1928). Autograph manuscript of his novel *Black is White*. New York, 9 November 1912- 4 May 1913. 338 pages plus contents page and title (page 135 torn, tiny corner of 223 chipped away and laid in), 4to, in ink with revisions and deletions on rectos, dated on first and last pages, bound in contemporary gilt ruled green morocco, upper cover decorated with an inlaid small stylized blossoming tree on black morocco background, spine in six compartments gilt lettered in two, green morocco turn-ins, each doublure set with an original watercolor portrait by JAMES MONTGOMERY FLAGG (1877-1960), gilt edges; cloth slipcase. Provenance: George Barr McCutcheon (bookplate).

George Barr McCutcheon was prolific American novelist (and book collector), best known for his first published novel, *Graustark* (1901) and other novels set in this fictional East European country. *Black is White* was published by Dodd, Mead and Company in 1914. In 1920 it was the bases for a silent movie starring Dorothy Dalton and directed by Charles Giblyn. The protagonists, a jealous husband and his wife are depicted in the watercolor portraits by James Montgomery Flagg who illustrated many of McCutcheon's novels. Montgomery Flagg is best known for his recruitment poster of Uncle Sam, "I want you for US Army." See BAL 13533.

\$4,000-6,000



PROPERTY FROM A PRIVATE COLLECTION

128

MILNE, Alan Alexander (1882-1956). *Now we are Six*. New York: Dutton and Company, 1927.

4°. Illustrated by E. H. Shepard. Original half cloth and pictorial boards; pictorial dust jacket; publisher's pictorial box (splitting to a few edges).

LIMITED EDITION, number 171 of 200 copies printed on hand-made large-paper, signed by Milne and Shepard.

\$4,000-6,000

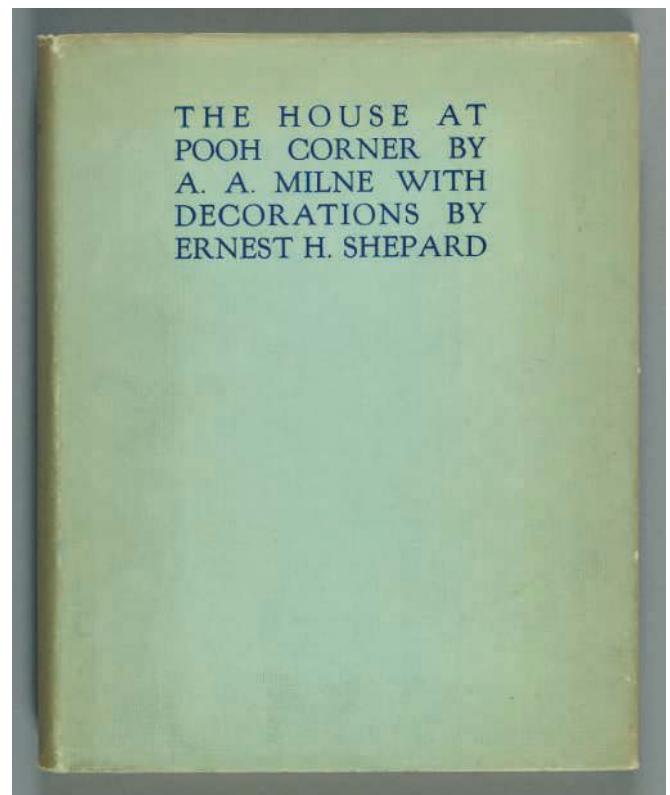
129

MILNE, Alan Alexander. *The House at Pooh Corner*. London: Methuen & Co., 1928.

8°. Illustrations by E. H. Shepard (stain to verso of front free endpaper). Original quarter cloth and boards; dust jacket (light darkening to spine panel, minor staining to lower panel); quarter morocco slipcase. Provenance: Herbert L. Carlebach (bookplate).

FIRST EDITION, LIMITED ISSUE, number 219 of 350 copies signed by Milne and Shepard.

\$2,000-3,000



S02

William Maxwell

from

Vladimir Nabokov

April 1956

*1

(actual size)

130NABOKOV, Vladimir. *Lolita*. Paris: The Olympia Press, 1955.

2 volumes, 8°. Original green printed wrappers (a few small ink stains, edges lightly rubbed, a soft crease to vol.1). *Provenance*: William Keepers Maxwell (1908–2000) American author, editor at the *New Yorker* (presentation inscription from the author); Peter Lubin, Nabokov scholar, collector, and friend (presentation inscription from William Maxwell on half-title dated April 1985).

FIRST EDITION, FIRST ISSUE, with printed price “Francs: 900” on back cover. Juliar’s “issue a” with the inner form of the fifth signature in volume one uninked (see below).

A REMARKABLE ASSOCIATION COPY, INSCRIBED BY NABOKOV TO WILLIAM MAXWELL on the first blank of volume one: “For William Maxwell from Vladimir Nabokov April 1956.”

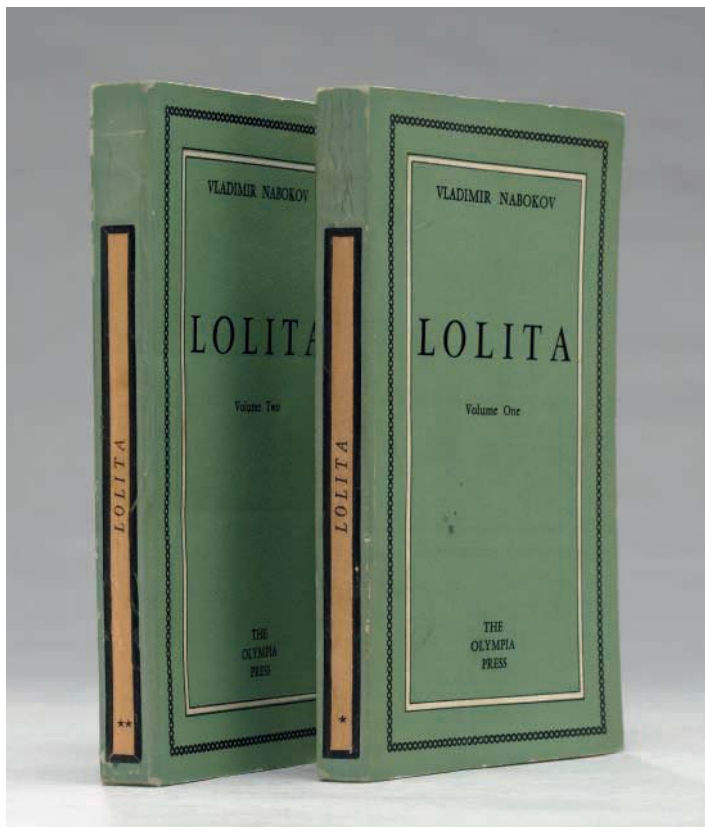
In 1955, William Maxwell became Nabokov’s editor at *The New Yorker* after Katharine White stepped down from her role. Nabokov’s first work in the *New Yorker* was a poem, “Literary Dinner,” which appeared in 1942, shortly after he arrived in America, and which marked the beginning of his long-standing relationship with the magazine. “Nabokov picked the *New Yorker* up and, in literary daring and true sophistication, brought it to a new place. But the association with the magazine did something for him as well. It established a name for him in the United States and...afforded him his first great public success” (Ben Yagoda, *About Town: The New Yorker and the World It Made*, 2001, p.227).

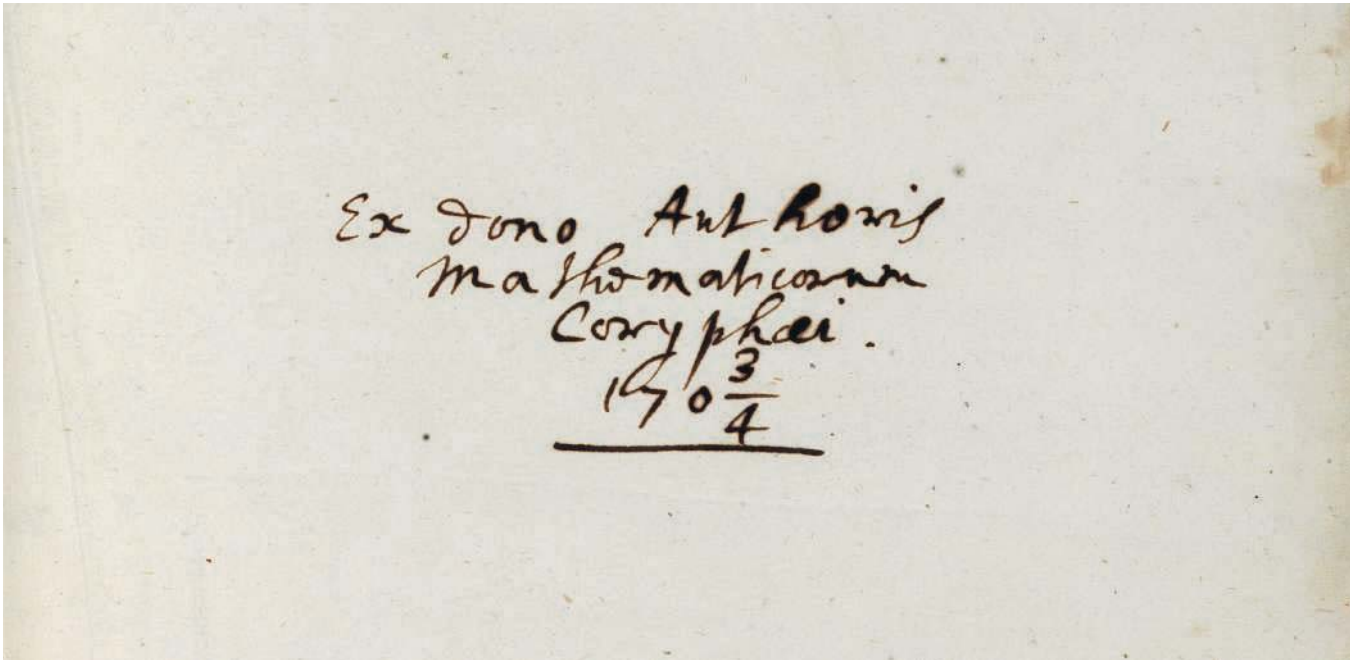
In *Vladimir Nabokov: The American Years*, Brian Boyd notes: “The novelist William Maxwell, Katharine White’s successor as Nabokov’s editor at the *New Yorker*, considers that no other *New Yorker* contributor, with the possible exception of Rebecca West, was as loyal as Nabokov to the magazine” (p.144). “Nabokov would enjoy the warm and witty tributes to his work that he received from...the talented novelist William Maxwell” (p.293). In his introductory remarks given at the American Academy of Arts and Letters on the occasion of Nabokov’s Award of Merit in 1969, Maxwell noted: “Mr. Nabokov is the phoenix we had no reason to expect. He is one more in the line of great Russian storytellers, and, strangely, he is our own. We got him through accident; history displaced him. Personal deprivation made him a great literary artist... His account of a heartless middle-aged man’s sexual pursuit of an even more heartless pre-adolescent girl turns out in the end to be, by feat of prestidigitation, heartbreaking... He is the vaudeville magician par excellence, astonishing us again and again by producing out of the air, in front of our eyes, life untampered with. He is also a poet dealing in prose fiction with the shifting, fictitious nature of reality, with the artifice that we call Time, with the aurora borealis of memory. There is no discoverable limit to the range of his talent. And sadness is his very home” (*Proceedings of the American Academy of Arts and Letters and the National Institute of Arts and Letters*. Second Series, No.20. New York, 1970. Publication No. 262 [pp.23–24]).

In April 1985, William Maxwell inscribed his presentation copy of *Lolita* to commemorate his gift to his friend, the Nabokov scholar Peter Lubin. Critic William Woodin Rowe quotes Lubin’s article, “Kickshaws and Motley” in his 1971 work, *Nabokov’s Deceptive World*. In his footnote, Rowe notes: “Recently speaking of Peter Lubin with the present writer, Nabokov said: ‘He’s a genius.’ And of the parodic interview in Lubin’s article Nabokov intriguingly offered: ‘He’s more like me than I am’” (p.43).

INSCRIBED COPIES OF THE FIRST EDITION OF NABOKOV’S “LOLITA” ARE VERY SCARCE. *American Book Prices Current* records only two presentation copies in the last 40 years. Bibliographers record approximately 6 presentation copies of the first edition, including copies inscribed to his wife Vera, his son Dimitri, Graham Greene, William and Alice James Jr., and the early Russian aviatrix Lucy Davidova. A VERY FINE ASSOCIATION COPY OF NABOKOV’S MOST IMPORTANT BOOK. Juliar A28.1.1 “issue a” (with the uninked impression of the inner form of the fifth signature in volume one, as described by Juliar, see: <http://www.vnbiblio.com/wp-content/uploads/2013/09/Lolita-1-83.pdf>).

\$80,000–120,000





PROPERTY OF A GENTLEMAN

131

[NEWTON, Sir Isaac (1643–1727)]. *Opticks: or, a Treatise of the Reflexions, Refractions, Inflexions and Colours of Light. Also Two Treatises of the Species and Magnitude of Curvilinear Figures*. London: Samuel Smith and Benjamin Walford, 1704.

4° (242 x 186 mm). Title printed in red and black. 19 engraved folding plates. Woodcut diagrams and letterpress tables in the text. Contemporary English paneled calf, gilt-paneled spine (skillfully restored at extremities). *Provenance*: unidentified recipient of presentation; EDWARD GIBBON (1737–1794), English historian, author of *The History of the Decline and Fall of the Roman Empire* (engraved bookplate); Dr. B. Silugni? (signature dated 1861 on title).

A VERY SCARCE PRESENTATION COPY OF THE FIRST EDITION, AND LATER FROM THE LIBRARY OF EDWARD GIBBON

FIRST EDITION, FIRST ISSUE, with the title printed in red and black within a border and with the imprint, but without the author's name, and with the two treatises on calculus at the end.

PRESENTATION COPY, inscribed on the front free endpaper "Ex dono Authoris Mathematicorum Coryphaei, 1703/4" ("the gift of the author, the preeminent mathematician, 1703/4" [i.e. some time between New Year and Easter 1704]).

Opticks was "every bit as revolutionary and challenging, and every bit as controversial as the *Principia*" (Feingold). *Opticks* contains Newton's summarization of his discoveries and theories concerning light and color, from his first published paper in 1672 onward, and includes his work on the spectrum of sunlight, the degrees of refraction associated with different colors, the color circle, the rainbow, "Newton's rings", and his invention of the reflecting telescope. "The core of his work was the observation that the spectrum of colours (formed when a ray of light shines through a glass prism) is stretched along its axis, together with his experimental proof that rays of different colours are refracted to different extents. This causes the stretching, or dispersion, of the spectrum. All previous philosophers and mathematicians had been sure that white light is pure and simple, regarding colours as modifications or qualifications of the white. Newton showed experimentally that the opposite is true" (PMM). In contrast to the belief in the simple composition of natural white light, Newton demonstrated that natural white light is a compound of many pure elementary colours which could be separated and recombined at will.

The book ends with two mathematical papers in Latin, published to establish Newton's prior claim over Gottfried Wilhelm von Leibniz (1646–1716) in the invention of the calculus. "In a Letter written to Mr. Leibnitz in the Year 1676 and published by Dr. Wallis, I mentioned a Method by which I had found some general Theorems about squaring Curvilinear Figures, or comparing them with the Conic Sections... And some Years ago I lent out a Manuscript containing such Theorems, and having since met with some Things copied out of it, I have on this Occasion made it publick" (Newton's "Advertisement").

continued

OPTICKS:

OR, A

TREATISE

OF THE

REFLEXIONS, REFRACTIONS,
INFLEXIONS and COLOURS

OF

LIGHT.

ALSO

TWO TREATISES

OF THE

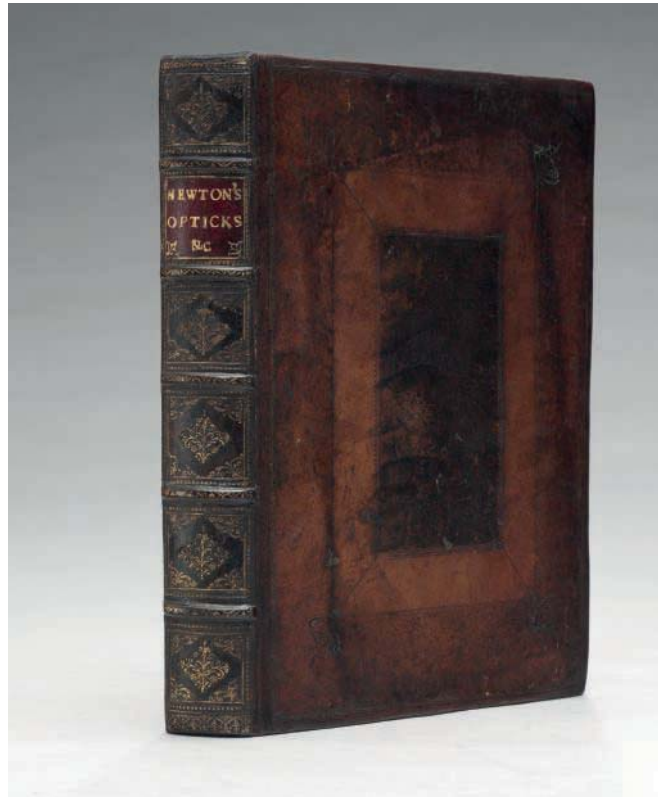
SPECIES and MAGNITUDE

OF

Curvilinear Figures.

LONDON,

Printed for SAM. SMITH, and BENJ. WALFORD,
Printers to the Royal Society, at the *Prince's Arms* in
St. Paul's Church-yard. MDCCIV.



FROM THE LIBRARY OF THE HISTORIAN EDWARD GIBBON, with the earliest state of his armorial bookplate on the front pastedown. According to Keynes, Gibbon only owned two of Newton's books, but his adulatory view of him is clear from his essay "Remarques critiques sur le nouveau système de chronologie du Chevalier Newton": "The name of Newton raises the image of a profound Genius, luminous and original. His System of Chronology would alone be sufficient to assure him immortality." And thus it was to the now-often neglected aspect of Isaac Newton as historian that Gibbon responded mostly strongly. Newton was one of Gibbon's highest exemplars throughout his career: chronology was his juvenile passion (in his autobiography he speaks of early readings of Newton's *Chronology*), and in his first published work, the *Essai sur l'Étude de la Littérature*, he uses Newton's authority as chronologist to absolve Virgil of the charge of anachronism for bringing Dido and Aeneas on stage together.

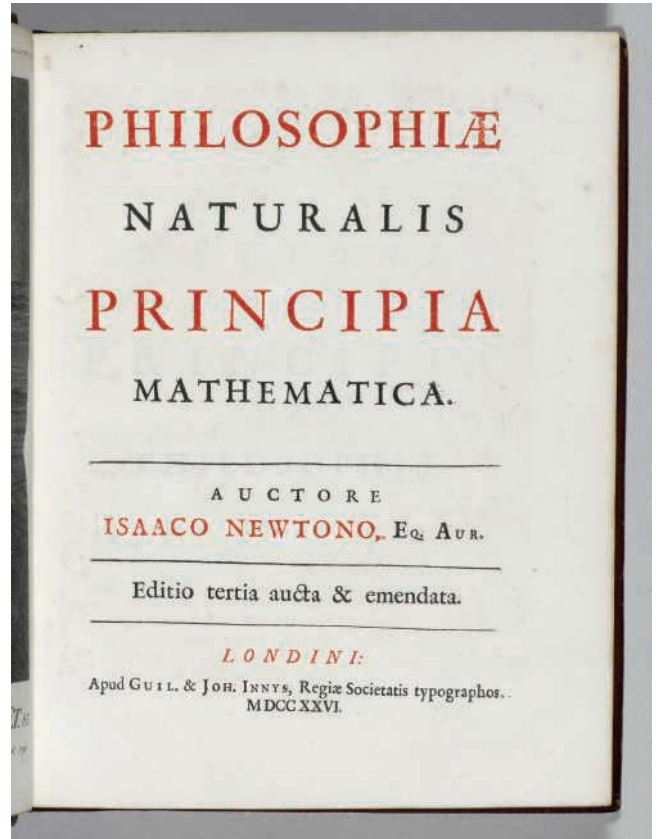
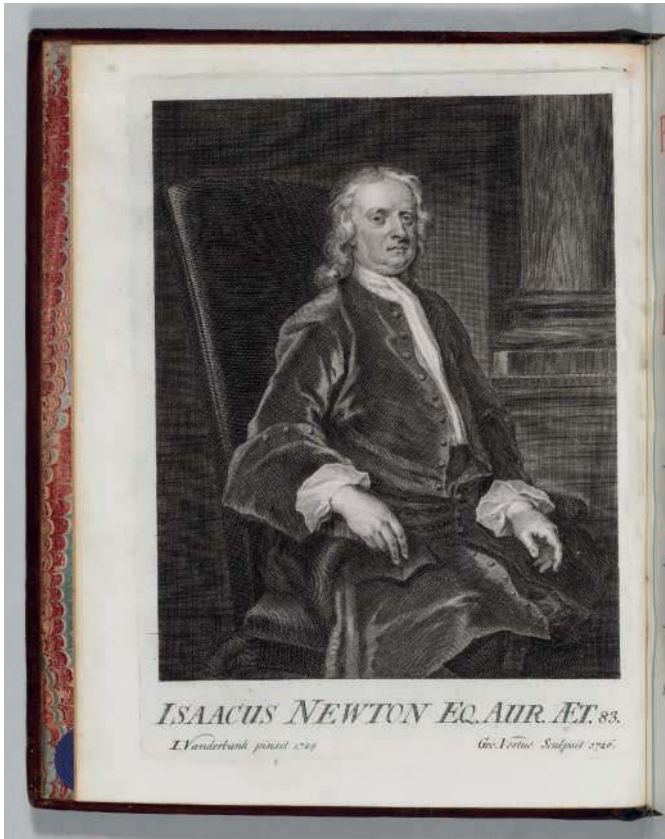
Gibbon was by no means uninterested in pure science, and, as a diversion from the composition of the *Decline and Fall*, in 1777 took a course of anatomy under Hunter and of chemistry under Higgins. "The principles of these sciences," he wrote, "and a taste for books of natural history, contributed to multiply my ideas and images; and the anatomist and chemist may sometimes track me in their own snow." The Bentinck Street catalogue shows that of the 1,920 titles in his library in 1777, 52 were classified under the heading "Artes & Scientiæ."

Gibbon's project as Enlightenment historian can be seen in much the same terms as Newton's as scientist, to supply a vast unifying overview based on exact and incontrovertible facts. This is certainly how the eighteenth century saw him: at the completion of the *Decline and Fall*, Gibbon's publisher threw a party for him at which were read verses composed by William Hayley praising the English triumvirate of Shakespeare in drama, Newton in science, and Gibbon in history.

The present copy is noted in the earliest known list of Gibbon's library, the Bentinck Street catalogue, which contains nothing later than 1777, before the wilder excesses of his book-buying had begun, and it may be it was inherited by him. If this were so, the most likely conduit for the book would be his great-uncle John Gibbon (1629-1718), a writer on heraldry whose circle of friends included the astrologer and alchemist Elias Ashmole, whose works and library Newton is known to have consulted often. As usual with Newton presentation copies, the inscription is in the hand of the recipient, but the hand is not John Gibbon's. Nevertheless, this remains a possible avenue for Gibbon's acquisition of it.

PRESENTATION COPIES OF THE 'OPTICKS' ARE VERY SCARCE: according to the online databases, the only other presentation copy to be sold at auction in the last 50 years was that presented to Edmund Halley (and similarly with ex dono inscription in Halley's hand), sold in the collection of Robert S. Pirie, Sotheby's New York, 4 December 2015, lot 918. Babson 132; Dibner *Heralds of Science* 148; Feingold *The Newtonian Moment* pp. 41-42; Grolier *Science* 79b; Norman 1588; *PMM* 172.

\$400,000-600,000



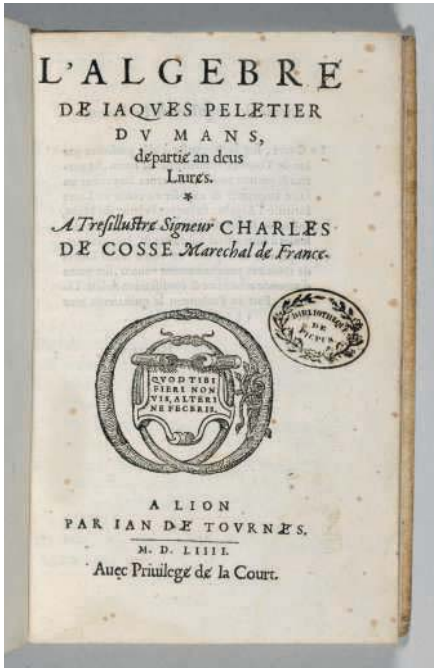
132

NEWTON, Sir Isaac. *Philosophiæ Naturalis Principia Mathematica. Edition tertia aucta et emendata.* Edited by Henry Pemberton. London: William & John Innys, 1726.

4° (247 x 192 mm). Half-title (bound after the title), title-page printed in red and black, engraving on page 506, woodcut diagrams throughout, 2-page advertisements at end. Engraved portrait frontispiece of Newton by Vertue after Vanderbank. (Lacks privilege leaf as often, light marginal soiling on several leaves at end.) Contemporary calf (rebacked preserving original gilt spine panel).

Third edition, the last published in the author's lifetime, and THE BASIS FOR ALL SUBSEQUENT EDITIONS. "Pemberton was invited to superintend the editing of the third edition of the Principia... Pemberton was then about thirty years old and was rightly flattered to get the opportunity to work so closely with the great eighty-year-old Newton. However, Newton often ignored Pemberton's editorial suggestions. Pemberton wrote *A View of Sir Isaac Newton's Philosophy*, which he had partly read to the dying Newton. It made no great mark but could at least be recommended as being propaedeutic" (DNB). Including Newton's Prefaces to previous editions and his new one mentioning Halley's comet, and many alterations "the most important being the scholium on fluxions, in which Leibnitz had been mentioned by name. This had been considered an acknowledgement of Leibnitz's independent discovery of the calculus. In omitting Leibnitz's name in this edition, Newton was criticised as taking advantage of an opponent whose death had prevented any reply" (Babson). Babson 13; Wallis 9.

\$10,000-15,000



133



134

133

PELETIER, Jacques (1517-1582). *L'Algebre*. Lyon: Jean de Tournes, 1554.

Two parts in one volume, 8o (152 x 94 mm). Printer's woodcut device on title, some woodcut diagrams in text. (Without final blank, a few headlines shaved, some minor marginal dampstains.) Eighteenth-century French speckled vellum. *Provenance*: Bibliothèque de Picpus (stamp on title and at end); Haskell F. Norman (his sale Christie's New York, 18 March 1998, lot 153).

RARE FIRST EDITION of one of the first practical textbooks on algebra. Peletier believed French was the perfect instrument for sciences and wrote *L'Algebre* in French in his own orthographic style. He adopted several ingenious ideas from Stifel's *Arithmetica integra* 1544 (lot 199) and showed himself to have been strongly influenced by Cardano. He was the first mathematician to recognize relations between coefficients and roots of equations. The important two-leaf "Jacques Peletier aus Franoes" - usually found at the beginning but here at the end - contains the author's apologia for his use and spelling of French. Brunet IV:471; BM/STC *French* p. 343; Cartier *De Tournes* 284; Norman 1677; Smith p. 245 note.

\$5,000-7,000

PROPERTY FROM A PRIVATE COLLECTION

134

PIRANESI, Giovanni Battista (1720-1778). *Antichità Romane de' tempi della Repubblica, e de' primi Imperatori*. Rome: 1748.

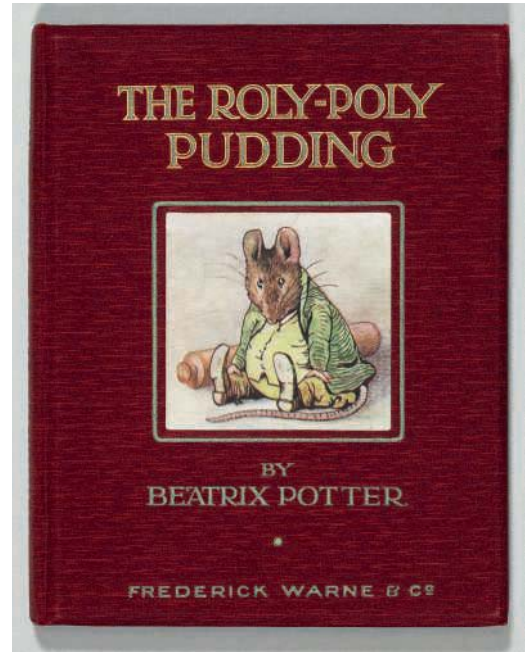
2° (532 x 387mm). Etched throughout, 2 titles, dedication leaf, 2 other preliminary leaves, 25 plates, with plate numbered I corrected by hand as usual, and including the final unnumbered *Arco di Galieno* plate, plates numbered 13 and 14 after Silvestre. (Occasional light spotting.) Contemporary mottled calf gilt, coroneted 'P' of the dukes of Portland at center of covers (neatly rebacked, old lettering-piece laid down, a few discreet repairs, some light wear). *Provenance*: William Henry, 3rd Duke of Portland (1738-1809) Prime Minister of Great Britain and Prime Minister of the United Kingdom (binding); by descent to William Arthur, 6th Duke of Portland (1857-1943) British Conservative politician (armorial bookplate, binding); Giannalisa Feltrinelli (blind stamp on flyleaf, her sale, Christie's London, 3 December 1997, lot 334).

A fine copy with wide margins of Piranesi's etchings of the antiquities of Rome and of monuments outside Rome, preceding his similarly named magnum opus. Piranesi's archaeological interests are evident not only in the historical accuracy of the views, but in the 2 plates recording inscriptions on monuments which precede the views. Hind p.75; Foucillon pp. 287-290.

\$4,000-6,000



135



136

PROPERTY OF A GENTLEMAN

135

PLATO (?427-347 B.C.). *The Works ... viz. His Fifty-Five Dialogues and Twelve Epistles*. Translated from the Greek, translated by Floyer Sydenham and Thomas Taylor, London: for Thomas Taylor, by R. Wilks and sold by E. Jeffery and R. H. Evans, 1804.

5 volumes, 4° (310 x 243 mm). Half-titles, one folding engraved plate. (Occasional light spotting, portion of the first title repaired not affecting text, with two small old tape stains.) ORIGINAL DRAB BOARDS, UNCUT AND PARTIALLY UNOPENED (rebacked to style in cloth, original printed spine labels preserved).

FIRST COMPLETE EDITION OF PLATO'S WORKS IN ENGLISH. The work was begun by Floyer Sydenham, who translated nine of the dialogues, and finished by Thomas Taylor after Sydenham's death. Taylor also added a commentary and notes on the existing manuscript and on Plato's philosophy. Taylor's edition was immediately important, and remains in print today. This edition is uncommon complete in any condition, but especially so uncut in boards. Lowndes 1877.

\$3,000-5,000

PROPERTY FROM A PRIVATE COLLECTION

136

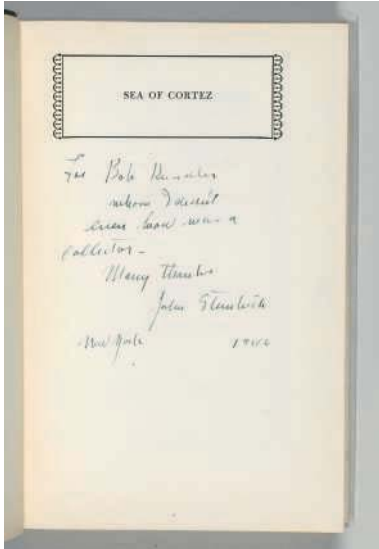
POTTER, Beatrix (1866-1943). *The Roly-Poly Pudding*. London: Frederick Warne & Co., 1908.

Small 4°. Color pictorial title-page, 18 color illustrations, and numerous text illustrations (printed in dark brown). Original red cloth over bevelled boards, upper cover with inset color pictorial label, upper cover and spine lettered in grayish-blue (title outlined in gilt on upper cover), color pictorial endpapers (Quinby V [at front] and VI [at rear]); owner's ink inscription on front free endpaper blank recto, otherwise a fine copy; cloth slipcase. FIRST EDITION, second issue, without "[all rights reserved]" on title-page, one of 5500 copies printed in December, 1908. Linder, p. 427; V & A 1554.

[With:] TRAVERS, P.L. *Mary Poppins and Mary Poppins Comes Back*. New York, (1937). Small 4°. Original cloth (spine darkened). American edition.

\$400-600

(2)



PROPERTY OF A GENTLEMAN

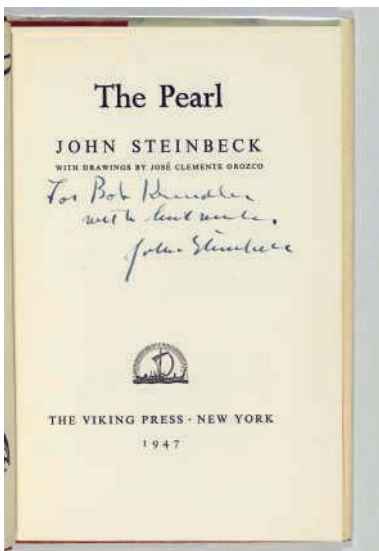
137

STEINBECK, John (1902-1968). *Sea of Cortez*. New York: Viking Press, 1941.

Thick 8°. Original green cloth; dust jacket (a few tears at edges, light wear at extremities). *Provenance*: Bob Kriendler (presentation inscription from the author); Carol G. and William E. Simon (bookplate).

FIRST EDITION. PRESENTATION COPY, INSCRIBED BY STEINBECK on the half-title: "For Bob Kriendler whom I didn't even know was a collector – Many thanks John Steinbeck. New York 1946." Bob Kriendler was a member of the family of legendary founders of the "21" Club. While a student at Rutgers, he became a doorman at the Club and because he had an interest in writers, he persuaded Jack Kriendler to institute a policy of stocking books written by illustrious author-customers. Bob eventually amassed a large collection of inscribed books, most of which he donated to his alma mater. (See H. Peter Kriendler, "21": *Every Day was New Year's Eve*, 1999, p.69). Goldstone and Payne A15b.

\$4,000-6,000



138

STEINBECK, John. *The Pearl*. New York: Viking Press, 1947.

8°. Illustrated by José Clemente Orozco. Original russet cloth; dust jacket (minor wear at ends of spine panel and edges); quarter morocco folding case. *Provenance*: Bob Kriendler (presentation inscription from the author); Carol G. and William E. Simon (bookplate).

FIRST EDITION, second state jacket with Steinbeck looking to the right in the photo. PRESENTATION COPY, INSCRIBED BY STEINBECK on the title: "For Bob Kriendler with best wishes John Steinbeck). Bob Kriendler was a member of the family of legendary founders of the "21" Club (see previous lot). Goldstone & Payne A25a.

\$4,000-6,000



PROPERTY OF A PRIVATE COLLECTOR

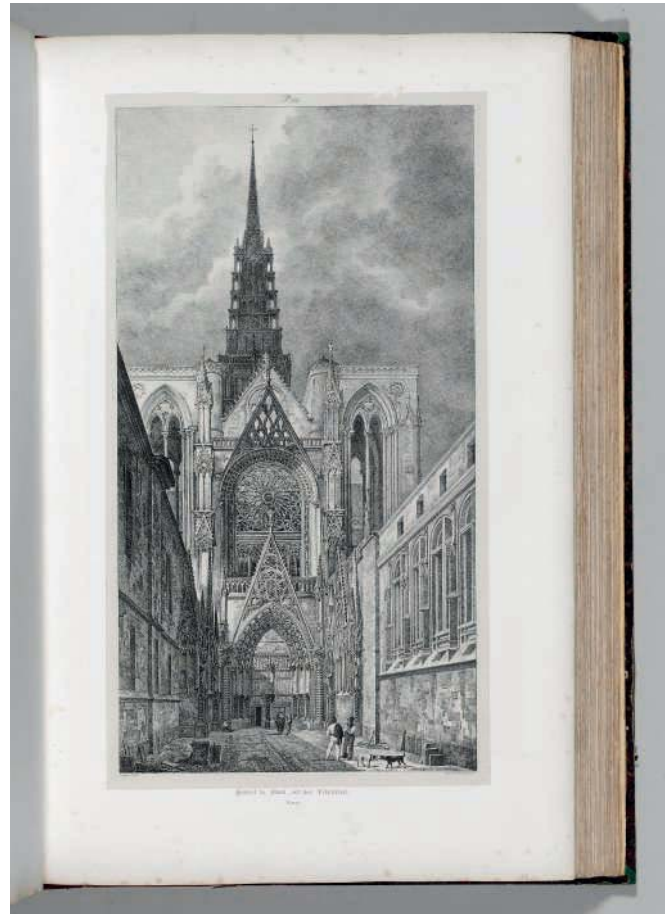
139

SWIFT, Jonathan (1667-1745). *Travels into Several Remote Nations of the World ... by Lemuel Gulliver*. London: Benj[amin] Motte, 1726.

4 parts in 2 volumes, 8° (184 x 117 mm). Engraved portrait frontispiece of Gulliver and 6 plates. (Some browning and light foxing.) 19th-century morocco (rebacked, old spine laid down); slipcase.

Teerink's B edition, or third octavo edition, with the frontispiece portrait of Gulliver in the second state (with the legend round the frame). Swift's work, known as "Gulliver's Travels," has long been considered the epitome of satirical fable writing and has also become a classic tale for children over the years. Grolier/*English* 42; *PMM* 185; Rothschild 2104; Teerink 291.

\$1,000-1,500



PROPERTY FROM A PRIVATE COLLECTION

140

TAYLOR, Isidore-Justin-Séverin, Baron (1789-1879), Charles NODIER and Alphonse de CAILLEUX. *Voyages pittoresques et romantiques dans l'ancienne France*. Paris: Firmin Didot frères for Gide and G.Engelmann, 1820-1878.

19 volumes in 21, 2° (540 x 343 mm). Approximately 2,815 (of about 3,000) engraved and lithographic plates, most printed on Chine and mounted, numerous lithographic vignettes and borders throughout by Bergeret, Bichebois, Bonington, Chapuy, Ciceri, Daguerre, Fragonard, Géricault, Ingres, Isabey, Sabatier, Taylor, Vernet, Villeneuve, Viollet-le-Duc, and many others (see below for approximate counts per part). (Some spotting or browning, mostly marginal but heavier in some volumes.) Similar but not uniform late 19th-century red half morocco over cloth or marbled boards, spines gilt, top edges gilt (extremities rubbed, upper joint splitting *Languedoc* vol.1). *Provenance*: Bellamy Storer (bookplate in *Auvergne* vol.2); sold Sotheby's New York, 4 December 1996, lot 191.

The set comprises:

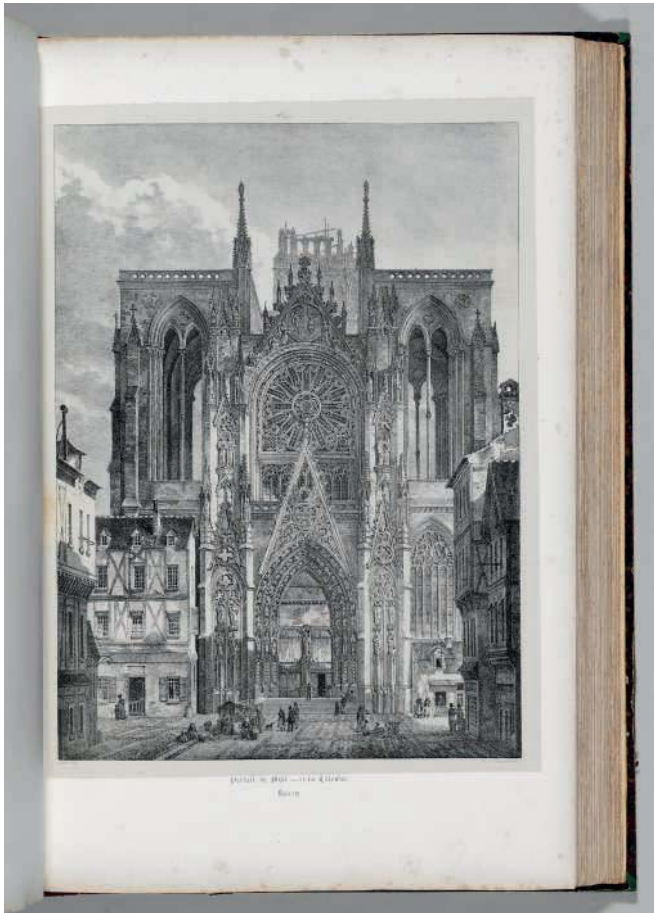
Ancienne Normandie. 1820-1825-1878. 3 volumes. Half-titles, letterpress title-pages with lithographic vignettes, pictorial title-page in vol.1, section-titles, 411 plates, including 7 plates in vol.1 in 2 or 3 states and approximately 30 plates before letters in vol.3, list of plates in each volume, subscriber's list in vols.1-2. (Title-page in vol.2 detached.)

Franche-Comté. 1825. Half-title, letterpress title-page with lithographic vignette, section-title, frontispiece, 154 plates, list of plates and subscriber's list.

Auvergne. 1829-1833. 2 volumes. Half-title in vol.1, letterpress title-pages with lithographic vignettes, section-titles, frontispiece in vol.1, 253 plates, list of plates in each volume, list of subscriber's vol.2.

Languedoc. 1829-1834-1835-1837. 2 volumes in 4. Half-titles, letterpress title-pages with lithographic vignettes (printed on Chine in Vol.1 part 1), lithographic section-title in vol.1 parts 1 and 2, frontispiece, text within elaborate historiated lithographic borders incorporating arms, medallions and vignettes, 546 plates, list of plates in each volume, subscriber's list vol.2 part 2.

continued



Picardie. 1835-1840-1845. 3 volumes. Half-titles, letterpress title-pages with lithographic vignettes, pictorial section-title vol.1, section-titles vols.2-3, text within elaborate historiated borders, 471 plates, list of plates in each volume, subscriber's list vol.3. (Half-title vol.3 backed.)

Bretagne. 1845-1846. 2 volumes in 3. Half-titles, letterpress title-pages with lithographic vignettes in 2 vols. (lacking in vol.2 pt.1), section-titles, frontispiece, 352 plates, list of plates and subscriber's list vol.3.

Dauphiné. 1854. Half-title, letterpress title-page with lithographic vignette, section-title 172 (of 175?) plates, list of plates.

Champagne. 1857. 1 (of 2?) volume in 2. Half-titles, letterpress title-pages with lithographic vignettes, section-titles, 297 (of 416?) plates. (Lacking text beyond page 363 and 119 plates per Vicaire's collation, without list of plates or subscriber's list as called for by Vicaire.)

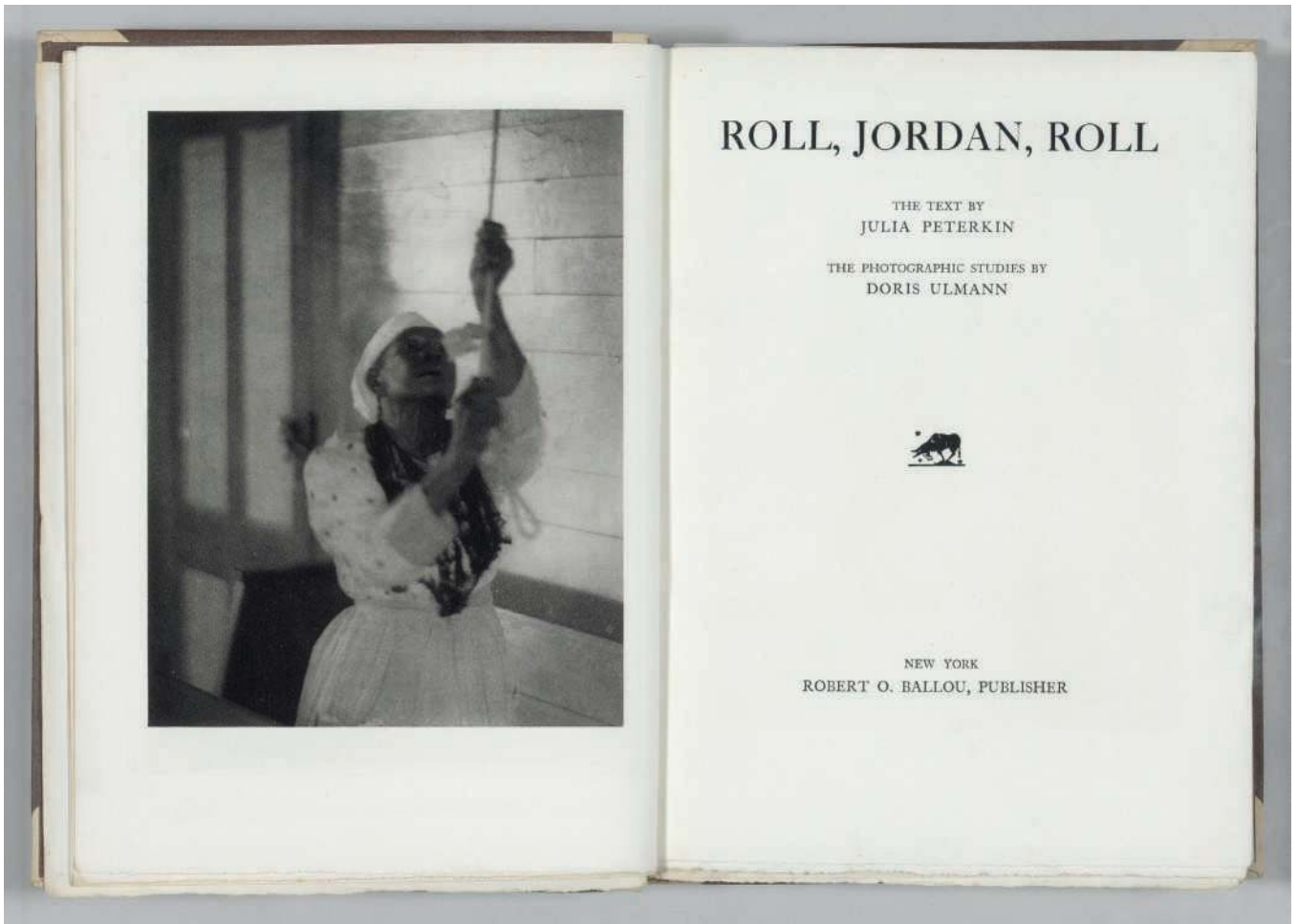
Bourgogne. 1863. 1 volume in 2. Half-titles, letterpress title-pages with lithographic vignettes, section titles, 155 (of 180?) plates (including a dozen or so photolithographs), list of plates vol.2.

"One of the most ambitious publication ventures of all time and the first French topographical work to rely solely on lithography" (Twyman). According to Beraldi, *Voyages pittoresques* represented a major achievement in the history of lithography. Indeed, the large number of artists involved has led to the claim that it is among "the greatest of all publications illustrated with lithographs" (Ray I, p.165). "Taylor's intention had been to cover the whole of France in his survey, but in the event he was able to describe only nine provinces. The pace of the edition slowed as the years went by. His time was pre-empted by other work; and there were complaints about the heavy subsidy which the publication required" (Ray I, p.164). By 1837, 10 volumes had been published; the rest appeared over a period of 41 years. Owing to these factors, complete sets of the *Voyages pittoresques* are extremely rare, and plate totals provided in bibliographical resources are approximations only. Twyman suggests that a complete set comprises 20 volumes and, by his estimation, some 2,700-3,000 plates.

The present set represents THE MOST COMPLETE SET TO COME TO AUCTION IN AT LEAST THE LAST 75 YEARS. Beraldi XII, 90; Brunet V:684; Ray I, 165; Twyman *Lithography 18100-1850* Chapter 15; Vicaire 762-770.

(21)

\$10,000-15,000



141

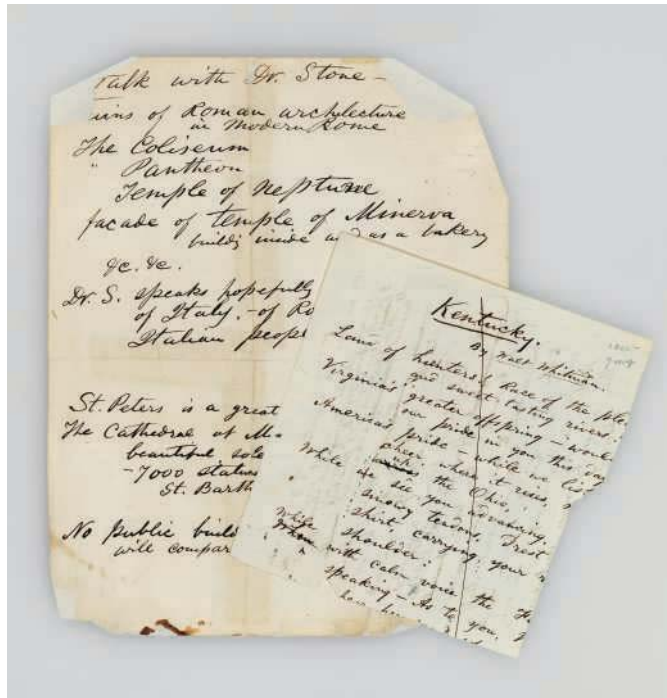
ULMANN, Doris (1882-1934). Julia PETERKIN, text (1880-1961). *Roll, Jordan, Roll*. New York: Robert O. Ballou, 1933.

4° (290 x 210 mm). 90 hand-pulled photogravures, and one additional signed gravure laid-in, tissue guards. (A few leaves with very pale spotting to the edge of margin, signed photogravure with a few small marginal stains and a marginal crease.) Original cream half-cloth and brown boards, front cover blocked in blind, spine lettered in gilt, top edge gilt, others uncut (a few light spots or stains on spine); original slipcase (some light wear).

FIRST EDITION, DELUXE ISSUE IN THE ORIGINAL SLIPCASE, NUMBER 160 OF 350 COPIES SIGNED BY ULLMAN AND PETERKIN, AND WITH AN ADDITIONAL SIGNED PHOTOGRAVURE. "Ullman's soft-focus photos – rendered as tactile as charcoal drawings in the superb gravure reproductions here – straddle Pictorialism and Modernism... many of her pictures would not be out of place in a Farm Security Administration photo essay" (*101 Books*). "One of the most singular documentary photobooks of the 1930s" (*The Photobook*). *101 Books*, pp.78-9; *The Photobook*, vol. I, p.135 (the trade edition).

\$15,000-20,000





PROPERTY OF A PRIVATE COLLECTOR

142

WHITMAN, Walt. Autograph manuscript signed (“By Walt Whitman,” at head), comprising a working draft of the poem “Kentucky,” a fragment of five lines with emendations to one line by the poet, n.p., n.d. [ca 1861]. On verso: autograph manuscript, 16 lines on American government and the individual. Together two pages, 5 ¼ x 5 ½ inches, each only fragmentary, “Kentucky” with losses at ends of each line, chips at edges, a few pale stains.

A FRAGMENT OF WHITMAN’S UNFINISHED POEM “KENTUCKY”

The present fragment is one of several known from this proposed long poem. The Library of Congress holds six leaves from the poem, one of which, like the present, is written on the verso of a repurposed sheet. That example, a portion of a letter about Jesse Whitman’s employment, can be dated to 1861, the date most likely attributable to the present manuscript. According to auction records, no other fragment of this fugitive poem has ever been sold. It is boldly titled and signed by the poet at head, and was apparently written on a narrow sheet that was then cropped along the right edge (ellipses below indicating lacunae at ends of lines). It contains its opening lines: “Land of hunters, Race of the pl[...] and sweet tasting rivers. / Virginia’s greater offspring – would [...] our pride in you this day [...] / America’s pride – while we lis[...] cheer, where it rises, [...] up the Ohio, / While we see you advancing, sinewy tendons, drest shirt, carrying your [...] shoulder: / While with calm voice the [...] speaking – As to you, [...]”. Whitman characteristically repurposed another manuscript sheet for this draft, with prose content on the verso adumbrating his verse in “Kentucky”: “Yet in America, in these times, individuality so asserts itself every where, and by such a broad scale, that the reformer as the public man is dwarf’d, and every thing comes or is settled by mass impulses and choosings.”

[With:] WHITMAN, Walt. Autograph manuscript, notes titled “Talk with Dr. Stone,” n.p., n.d. [ca 1865–72]. One page, 24 lines, on verso of stationery from the Attorney General’s Office, chipped at edges, glue remnants on verso from previous mounting.

WHITMAN ON ROMAN ARCHITECTURE

The poet records notes made with a Dr. Stone, most likely the sculptor Horatio Stone who served as a contract surgeon for the Union forces during the Civil War. He is best remembered for his busts and statues, including the full-length statue of Alexander Hamilton that stands in the rotunda of the Capitol Building. Whitman records notes on Roman architecture from a conversation with Stone, listing the Coliseum, Pantheon, Temples of Neptune and Minerva. “Dr. S. speaks hopefully of the future of Italy – of Rome — & of the Italian people – (on death of either the Pope of Louis Napoleon–Victor Emanuel will enter Rome). St. Peter’s is a great disappointment. The Cathedral at Milan is inexpressible beautiful...” And his last note is a quintessential Whitman detail, relating to the democratic: “No public buildings in Europe any where will compare with ours in Washing[ton].”

(2)

\$8,000–12,000

Attorney General's Office,
Washington. March 31, 1868

My dear Swinton,

Could you send
me two or three copies
of the Sunday edition, *Times*,
March 29 - containing
Swinburne's William Blake -
- or any other edition -
(Weekly or Semi Weekly)
containing that article?
- Or, if plenty, send me
half a dozen copies.

Discreet Walt Whitman
Attorney Gen's office
Washington,
D. C.

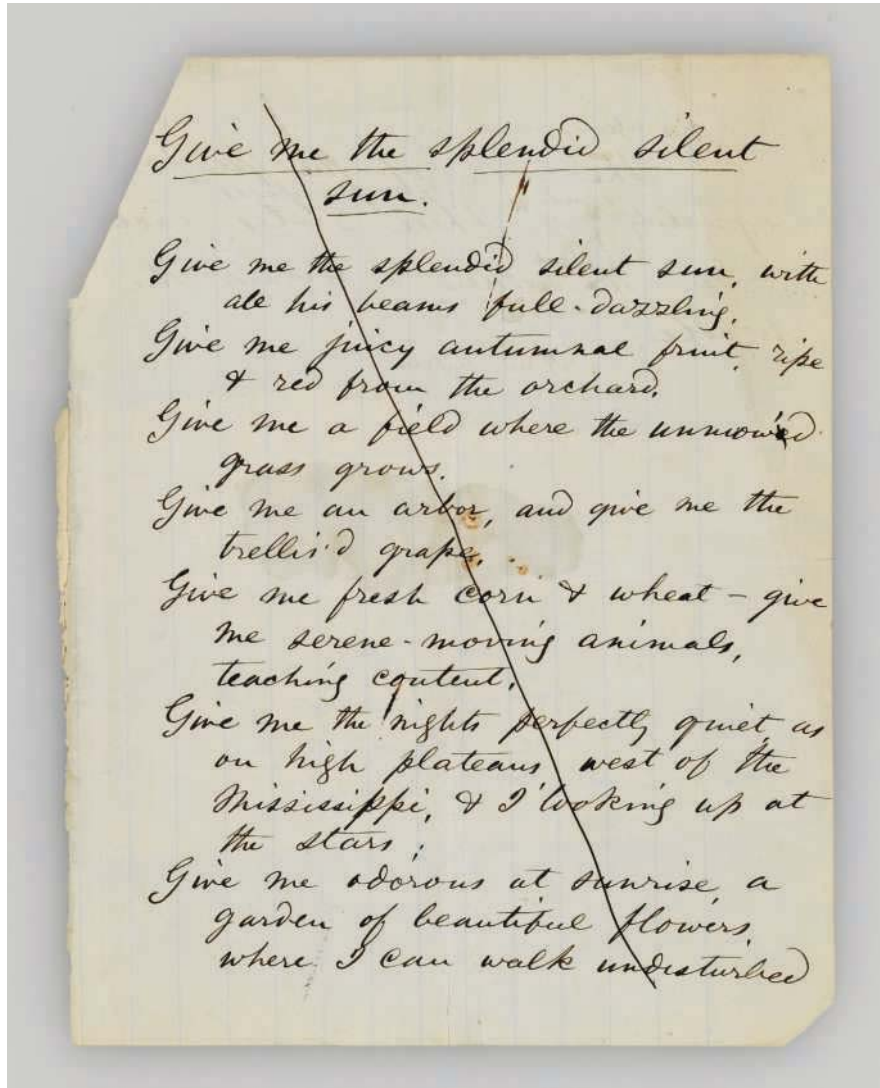
143

WHITMAN, Walt. Autograph letter signed ("Walt Whitman") to John Swinton, Attorney General's Office, Washington, D.C., 31 March 1868. One page, 8vo, on lined stationery of the Attorney General's Office, discreet reinforcements along folds on verso, in fine condition.

WHITMAN REQUESTS AN ARTICLE ON SWINBURNE'S BLAKE

Whitman asks *New York Times* editor John Swinton to send him one or two copies (or as many as six if they are plentiful) of the Sunday, March 29 edition of the *Times* containing an article on Swinburne's *William Blake*. This English edition was published by John Camden Hotten, who had published an edition of Whitman's *Poems*, edited by William Michael Rossetti. Whitman received a copy of Swinburne's study of Blake from Hotten earlier in the month. In the book Swinburne wrote a flattering comparison of Whitman and Blake: "Whitman has seldom struck a note of thought and speech so just and so profound as Blake has now and then touched upon; but his work is generally more frank and fresh, smelling of sweeter air, and readier to expound or expose its message, than this of the 'Prophetic Book.' Nor is there among these any poem or passage of equal length so faultless and so noble as his 'Voice out of the Sea' ['Out of the Crade'...], or as his dirge over President Lincoln—the most sweet and sonorous nocturne ever chanted in the church of the world" (quoted in Gay Wilson Allen, *the Solitary Singer: A Critical Biography of Walt Whitman*, NY, 1960, p.392). John Swinton (1829-1901), was managing editor of the *New York Times*, and frequented Pfaff's beer cellar, where he probably met Whitman.

\$3,000-5,000



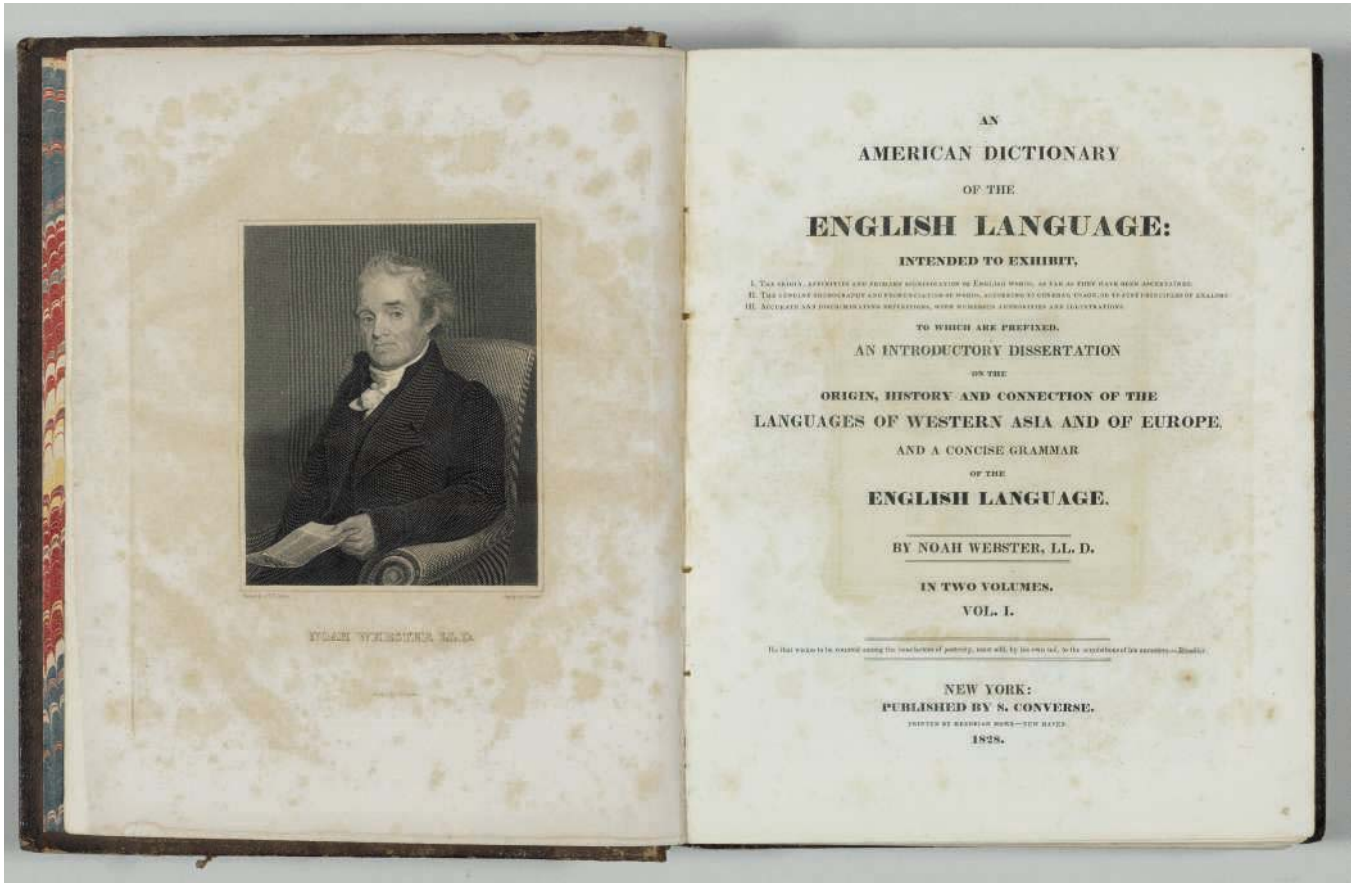
144

WHITMAN, Walt. Autograph manuscript, comprising a working draft of the poem "Give me the splendid silent sun," with the poet's emendations to four lines; on verso a manuscript fragment of a prose work on Equality and the American government, n.p., n.d. [ca 1870]. Two pages, on a composite sheet assembled by Whitman from a single sheet of lined paper and a smaller unlined slip pasted on verso [written on both sides of slip], with editorial cross-through, a few chips at edges, upper corner cut away with loss of several letters on verso, a few small stains.

WHITMAN'S WORKING DRAFT OF "GIVE ME THE SPLENDID SILENT SUN", AND HIS THOUGHTS ON THE DUTIES OF THE AMERICAN GOVERNMENT

This poem first appeared in the 1871 edition of *Leaves of Grass*, and the present manuscript comprises the first seven lines of the first of its two stanzas: "Given me the splendid silent sun, with all his beams full dazzling / Give me the juicy autumnal fruit, ripe & red from the orchard, / Give me a fiend where the unmow'd grass grows, / Give me an arbor, and give me the trellis'd grapes, / Give me fresh corn & wheat - give me serene-moving animals, teaching content; / Give me the nights perfectly quiet as on high plateaus, west of the Mississippi, & I looking up at the stars; / Give me adorous at sunrise, a garden of beautiful flowers, where I can walk undisturbed." This section roughly comprised one-fourth of the complete poem. It is written on the verso of a sheet Whitman repurposed and on which he had written about equality and the government: "the idea of the perfect equality and average rights and privileges of these States, each toward any other, & towards the whole. And again the idea that the contracts and compacts of American government are strictly with *each individual*, with you me, the man who stands next to you - and that it is not permitted for the government to shrink its duty to any person or class of persons."

\$10,000-15,000



PROPERTY OF A GENTLEMAN

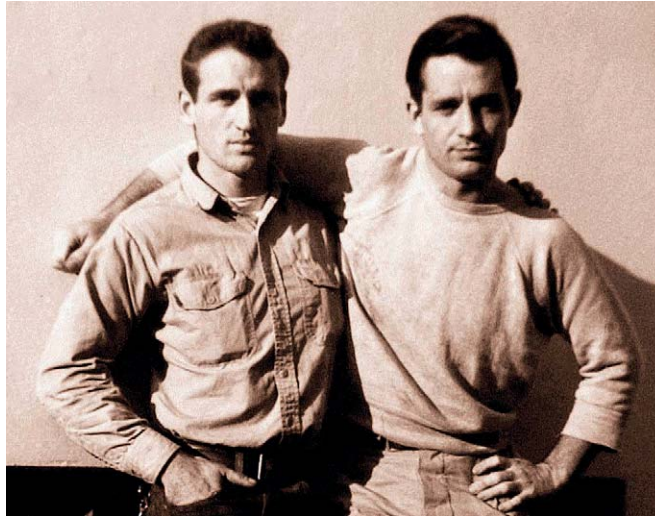
145

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

2 volumes, 4° (288 x 231 mm). Engraved portrait frontispiece (pale foxing). (Some occasional light spotting.) 19th-century calf, spines gilt (rebacked preserving original spines).

FIRST EDITION of the quarto unabridged dictionary (preceded by the *Compendious Dictionary*, 1806, with its abridgement for schools, 1807). Grolier *American* 36 ("The most ambitious publication ever undertaken, up to that time, upon American soil"); Sabin 102335; *PMM* 291 ("Webster's great dictionary, all the 70,000 entries of which he wrote with his own hand... marked a definite advance in modern lexicography, as it included many non-literary terms and paid great attention to the language actually spoken... Webster succeeded in breaking the fetters imposed upon American English by Dr. Johnson, to the ultimate benefit of the living languages of both countries.")

\$7,000-10,000



Neal Cassady and Jack Kerouac. Photo © Carolyn Cassady

VARIOUS PROPERTIES

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CASSADY, Neal (1926–1968). Typed letter with ending completed in autograph and with autograph additions, corrections, and deletions in pencil and pen, known as the “Joan Anderson Letter,” to JACK KEROUAC (1922–1969), Denver, 17 December 1950. *18 pages, comprising nearly 16,000 words, some pale browning and minor marginal chipping; see below for accompanying typed leaf by Cassady and envelope.*

“It was the greatest piece of writing I ever saw...” Jack Kerouac

NEAL CASSADY’S VISIONARY “JOAN ANDERSON LETTER”: A SEMINAL DOCUMENT OF THE BEAT ERA AND PROGENITOR OF JACK KEROUAC’S RADICAL STYLISTIC EVOLUTION

Though lost from public view for over sixty years, Neal Cassady’s 17 December 1950 letter to Jack Kerouac has permeated virtually every conversation about the Beat Era since its writing. Referenced not only by Kerouac, but by Allen Ginsberg, Laurence Ferlinghetti, Herbert Hunke, and a host of their contemporaries, Cassady’s fluid, incantatory, and deeply revealing prose influenced the entire generation of Beat writers and gave Kerouac the model for his own literary revolutions. Kerouac famously hailed its impact in an interview with Ted Berrigan, published in the Summer 1968 issue of *The Paris Review*: “I got the idea for the spontaneous style of *On the Road* from seeing how good old Neal Cassady wrote his letters to me, all first person, fast, mad, confessional, completely serious, all detailed, with real names in his case, however (being letters).”

“Cassady also began his early youthful writing with attempts at slow, painstaking, and all—that—crap craft business, but got sick of it like I did, seeing it wasn’t getting out his guts and heart the way it felt coming out. But I got the flash from his style. It’s a cruel lie for those West Coast punks to say that I got the idea of *On the Road* from him. All his letters to me were about his younger days before I met him, a child with his father, et cetera, and about his later teenage experiences.”

While Kerouac subverts the idea that the letter provided him with the content for his masterwork, he powerfully acknowledges that the form and style of the “Joan Anderson Letter” transformed his approach. His answers to Berrigan also show how the ensuing years had built up its mythology. In Kerouac’s memory, the letter’s length increases and takes on the weight of a novella: “The letter he sent me is erroneously reported to be a thirteen-thousand-word letter ... no, the thirteen-thousand-word piece was his novel *The First Third*, which he kept in his possession. The letter, the main letter I mean, was forty thousand words long, mind you, a whole short novel. It was the greatest piece of writing I ever saw, better’n anybody in America, or at least enough to make Melville, Twain, Dreiser, Wolfe, I dunno who, spin in their graves. Allen Ginsberg asked me to lend him this vast letter so he could read it [original envelope included in this lot, see below]. He read it, then loaned it to a guy called Gerd Stern who lived on a houseboat in Sausalito, California, in 1955, and this fellow lost the letter: overboard I presume. Neal and I called it, for convenience, the Joan Anderson Letter ... all about a Christmas weekend in the pool halls, hotel rooms and jails of Denver, with hilarious events throughout and tragic too, even a drawing of a window, with measurements to make the reader understand, all that. Now listen: this letter would have been printed under Neal’s copyright, if we could find it, but as you know, it was my property as a letter to me, so Allen shouldn’t have been so careless with it, nor the guy on the houseboat. If we can unearth this entire forty-thousand-word letter Neal shall be justified. We also did so much fast talking between the two of us, on tape recorders, way back in 1952, and listened to them so much, we both got the secret of LINGO in telling a tale and figured that was the only way to express the speed and tension and ecstatic tomfoolery of the age...”

continued

Dec, 17, 50

Dear Jack;

To hell with the dirty lousy shit, I've had enough horseshit. I got my own pure little bangtail mind and the confines of its binding please me yet. I wake to more horrors than Céline, not a vain statement for now I've passed thru just repititious shudderings and nightmare twitches. I have discovered new sure doom, but this is my secret, and if I'm to find the pleasure of its devulgance in recognizable form I must tighten my grip while abiding the wait of years. The exquisite twists of this self-wrought terror rival Fleur de Mal in that they are as hopeless. Aha! I am well beyond hope, though, and my helplessness has only tiny Action to dominate. I am fettered by cobwebs, countless fine creases indelibly etched on the brain. There are no unexplored paths in my mind and few that are not entangled in the weave of my misery mists. It is but gentle fog thru which I navigate and made friendly by constant intimate communion. Within the hour from arising off the suffer-couch each sleep I've gained anew the daily grease for the bearings on which I roll. I embrace to its exhaustion the night's gleanings with the sure calm mind now maintained by my dry brittle soul. This calls for strength, you bums, all jump off the gravy-train of stupidity. Fall to the game of your inheritance and shove to the hilt for salvation. I'm within my rights, for deep are the roots and deeper its nourishment. Lovely Life, where is thy sting?

Dark facts I put to you; I've been cut off. I had to go to San Luis O. for the last 10 days. I earned but 180 bucks in last 5 weeks. The fixing of the car for east trip is proving well nigh impossible. If I must travel by train, transportation of tape recorder big problem, but on the soul of death I vow to have you and this fragile instrument wedded within the month. I must tomorrow find job here in SF to get money for trip. Carolyn is about to starve, as is Diana. Poverty looms big, to be even solvent by May will entail huge effort and larger luck. If I can't have car in NY for our winter tour of sad Galloway I shall surely shed tears for first time since mother's death in 1936. There are 27 separate items I must attend before Jan. 1, this is but SF too, Booking south may prove necessary with loss of time and more hassles. All this mess I struggle to straighten and prevent inconvenience of plans, there is yet hope all can be made well, actually it the whole thing hinges on car and money. So, bah!

Enfolded in bleak Obispo and blank Hinkle's household for the second time in less than 2 months, 3 weeks and 10 days respectively, I had nothing to blast but Melville and Céline. In one sitting, (poor ass) of 30 hours I took between my ears Moby Dick from end to end, while forcing into my belly-where it settled so sour--the inanely sick dialogue of Helen and Al. This copy of Herman's Hankering was a magnificent Modern Library giant with great pen-and-ink illustrations. Of course, I was inclined not to enthuse over the old boy too much and certainly picked him up offhandily for I'd read it all long ago. Then too, the new school hangup (remember a certain lecture we attended on MD) and all the hustlebustle of his recent rediscovery made me pretty sure I wouldn't find another mystery to delve, and I didn't. I simply had a nice ordinary period of reading except that as I read I replaced certain words, admired others, and all in all went thru the thing as one author digging another for help, yet critically. One new impression, especially when compared to long-ago reading; he is simple, writes so simple and is very simple to understand. Its wonderful that he is so, would that I was as clear, would too that I had his strength as I have his philosophy and death knowledge. Céline too, I knew again, hasn't got it like good ole Tommy boy, yet Ferdy is purty and his humor's a zoomer. Naturally, there is nothing I can tell you about this trio (long tom, big tom, lunging plunging gaping gulping grasping gone gurgleboy tom, but best; Tasty Tommy. Dirty Ferdy, filthy ferdy, lousy louie, looney louie, lecherous louie, lazy louie, lucky louie, blue Lou, limpin' lou, ad infinitum or ad nauseum or et al or etc or on and on and so forth about C. Huge herman, humpback herman, hardy herman, hasty herman, hamstrung herman, healthy herman, hallelalulah herman, Spermy ~~Hermy~~, Hermie, Hammy Herman, holy herman,--dammit, I saved the best nickname for Melville until last, and in fact got the idea for this whole parentheses from it, now what? I just forgot it completely that's all, fapdratit) . --thats a period, whazza matter, you can't see or sumpin?(flip for flappy

addendum to Cassady's book *The First Third* and later formed the basis of the 1997 film *The Last Time I Committed Suicide*, directed by Stephen T. Kay, and starring Thomas Jane and Keanu Reeves. The text that was presented there has significant differences from the original: an editor's hand, and perhaps Cassady's hindsight, shaped it into a more controlled distillation of the letter's raw expressiveness.

"I HAVE RENOUNCED FICTION AND FEAR... MY SECOND BOOK SHALL STILL BE THE FIRST BOOK OF TRUTH I SHALL HAVE WRITTEN" – Jack Kerouac

Kerouac wrote this incantatory response to the "Joan Anderson Letter" on 28 December 1950. "There is nothing to do but write the truth," he wrote to Cassady. "I have to write because of the compulsion in me, No more can I say... my second book will still be the first book of truth I shall have written." He had been working on the follow-up to his debut novel, *The Town and the City*, since the fall of 1948. By the fall of 1950, he was still in the grips of a Thomas Wolfe-inspired prose and had started and stopped the book several times, experimenting with styles amidst growing frustrations and discouragement. On 6 October he wrote to Cassady, "I've been trying to find my voice. For a long time it sounded false... For a long time I labored on several other variations" (*Selected Letters*, p.233). And then he received Cassady's letter of 17 December.

The compulsive and charismatic Neal Cassady played a powerful role in Kerouac's finding his voice as a writer. Nearly everyone who knew Cassady was struck by his natural verbal virtuosity as a monologist. Jack's first wife, Joan Haverty Kerouac, was bowled over by Cassady's talk when she first met him, and recounted his tales of "cares and escapades, jail memories and women and nights and blues," though she was certain that no writing "could... capture the vitality and intensity of the voice I now heard, describing everything in such a way that lived it just by listening... I became aware of his ability to perceive an event on several different levels at once... To listen was to hear social commentary, poetry, philosophy, geography and natural history" (*Nobody's Wife*, pp.176-177).

Neal's wife, Carolyn Cassady, has recorded that he "enjoyed the challenge of finding words or expressions that described his observations, feelings and impressions in as minute detail as possible. He reveled in the game of continuing a sentence as long as he could before resorting to a period, much like "his favorite feat of driving a car as far as possible before applying the brakes" (Carolyn Cassady to Neal Cassady, *The First Third and Other Writings*, p.140). With encouragement from Carolyn, Kerouac and Ginsberg, Neal had learned to type and worked sporadically on an autobiography and long narrative letters. It is Cassady's letters that best exemplify his exuberant extemporaneous monologues: long, highly convoluted, freely associative and unaffected. Kerouac expressed unreserved admiration for Neal, who, in his untutored energy, had already attained a measure of freedom of expression he was seeking: "You, man, must write exactly as everything rushes into your head, and AT ONCE," and he praised the absence of literary contrivance in Neal's prose: "the way you write when you're not hung up on making a literary voice and working two days on one crazy sentence." Neal had set the example: "my important recent discovery and revelation is that the voice is all," he vowed, and stated that in his new writing he planned to "let the voices speak for themselves" (JK to NC, 6 October 1950, *Selected Letters I*, p.233).

But nothing could have prepared Kerouac and his other East-Coast friends for the extraordinary letter he received from Neal at Christmas. Cassady's letter had been written on a three-day Benzedrine high, Neal later confessed. It contained, by Jack's first calculation, at least 13,000 words and ran to 40 pages. (The letter is mentioned in Part Five of *On the Road*.) Compelling, unaffected and discursive, it narrated Neal's frenetic love life in 1946, particularly with Joan Anderson and "Cherry Mary," recounting an acrobatic escape through a bathroom window when they were surprised by Mary's aunt. Neal's uninhibited, non-literary narrative pointed to the way to the free, truthful style to which Kerouac aspired. Joan Haverty Kerouac described its immediate impact on Kerouac: "Jack picked it up from the front steps and had the opportunity to read it on the subway on his way into town but that wasn't enough. He spent two more hours perusing it in a cafeteria and didn't get home until 6:00..." (quoted in *Selected Letters*, I, p.241). Overwhelmed by what he read, Kerouac wrote ecstatically to Cassady on December 27, in the same terms he later used in his *Paris Review* interview 18 years later: "I thought it ranked among the best things ever written in America... it was almost as good as the unbelievably good 'Notes from the Underground' of Dostoevsky... You gather together all the best styles... of Joyce, Celine, Dosy &c... and utilize them in the muscular rush of your own narrative style & excitement. I say truly, no Dreiser, no Wolfe has come close to it; Melville was never truer" (*Selected Letters*, I, p.242). As Kerouac's first biographer observed, "Neal had discovered a new way of writing that exposed everything in a mad rush of frenzied ecstasy... Neal's autobiographical style was exactly what Kerouac had been fumbling toward... Instead of Wolfe, Kerouac took Cassady for his model" (Charters, *Kerouac*, p.130).

The letter had an incendiary effect on Kerouac. It immediately became the catalyst for Kerouac's critical breakthrough as a writer, transfiguring his approach to the material stored in his memory and recorded in his journals. The "Joan Anderson letter" revealed Kerouac's path to an entirely new approach to writing, first attempted in *On the Road*, then developed and codified into the style he would term "spontaneous prose." In this new voice, Kerouac would write in the next six years at least eleven novels and a significant number of short works. The effects of the letter immediately sparked a remarkable series of lengthy, uninhibited letters to Cassady, in which Kerouac enthusiastically adopted, practiced and polished the organic, aleatoric new style of recollection he would use in *On the Road* (see *Selected Letters*, I, pp.246-309 for this series). In his December 28 letter, Jack proclaimed that "we are now contending technicians in what may well be a little American Renaissance of our own and perhaps a pioneer beginning for the Golden Age of American Writings... I have renounced fiction and fear. There is nothing to do but write the truth. I have to write because of the compulsion in me. No more can I say... my second book shall still be the first book of truth I shall have written" (*Selected Letters*, I, p.248).

continued

PROVENANCE

As with many documents of the era, the “Joan Anderson Letter” traveled a complex path through many hands. For the majority of the last 66 years it was considered lost. Kerouac immediately responded to the power of the letter he received in late 1950, and gave it to Allen Ginsberg to read and offer to publishers. Ginsberg brought the letter to his friend Gerd Stern, who was then living in Sausalito on a houseboat and working as a West Coast rep for Ace Books. Within the tight Beat-nexus, Ginsberg and Stern formed a bond having met at the mental facility where they were both introduced to Ginsberg’s friend Carl Solomon, to whom he dedicated “Howl”. Solomon’s uncle owned Ace Books, and it was Ace that had published William S. Burroughs’s *Junkie* in 1953. Despite their enthusiasm, Ace rejected publication of Cassady’s typescript and it was returned by Stern to Ginsberg. The letter then went missing and the story was born—perpetuated most emphatically by Kerouac—that it had been lost over the side of Stern’s boat.

In fact, Cassady’s letter had been preserved in the files of the Golden Goose Press, owned by Ginsberg’s and Stern’s friend Richard W. “Dick” Emerson. The Golden Goose Press was known for publishing some of the finest poets of the period, and for making audio recordings of their readings. Emerson placed the envelope containing the letter on his “to read” pile. Never opened, or merely neglected, it remained untended until its discovery in 2012.

Ginsberg later had no memory of giving the “Joan Anderson Letter” to Emerson, and when Emerson closed the Golden Goose Press the letter was packed further into obscurity. It may have been lost forever had not John “Jack” Spinosa, Emerson’s officemate at 40 Gold Street in San Francisco, insisted on preserving the press’s archives when they were forced to vacate their rental. Spinosa’s reverence for poetry and the work of writers ultimately preserved literary history, and saved them from going into the dumpster as Emerson was about to discard all of the Golden Goose Press files. When Spinosa questioned Emerson as to why he would destroy these works, Emerson responded by giving the entire collection to Spinosa. Jack Spinosa retained the archive until he and his then wife Kathleen Cohan moved to their new home in Oakland, CA, and there the collection remained until after his death on 29 November 2011. On the following May 15th, Jack Spinosa’s daughter Jean discovered this long-lost monument of post-war American literature, humbly interfiled within the remains of the Golden Goose Press.

RARITY

The circumstances of the letter’s preservation and appearance at auction constitute a unique opportunity to acquire a foundational post-war literary manuscript that transcends its seemingly humble origins as a “letter.” The appearance of Neal Cassady material is not merely infrequent at auction: it is unprecedented. No sales are recorded for any of Cassady’s letters, let alone for anything of this significance in the annals of literary history. There are 52 letters from Cassady to Kerouac published in the *Collected Letters*, and all but the present are preserved in the Carolyn and Neal Cassady Papers at the Harry Ransom Humanities Center, The University of Texas at Austin. Cassady’s letters to Allen Ginsberg, totaling 43 in the *Collected Letters*, are at Columbia University.

[*With:*]

CASSADY, Neal. Typescript giving a graphic description of losing his virginity to his father’s girlfriend and other early sexual encounters. *One page, 4to, written on verso of handwritten letter from a “Michael,” 6 October 1945, Korea.* [*With:*] Original recycled envelope in which the letter and additional page were delivered by Ginsberg, marked from Allen Ginsberg (206 E 7th St, New York, NY) to Neal Cassady (1047 E Santa Clara St, San Jose 27 California), with several illegible notes in Cassady’s hand. It was in this envelope that Ginsberg delivered the “Joan Anderson Letter” to Gerd Stern, see provenance above. The original mailing envelope for the “Joan Anderson Letter” is at Columbia University.

REFERENCES

Neal Cassady, *The First Third & Other Writings*, revised ed., San Francisco: City Lights, 1981; Neal Cassady, *Collected Letters*, Ed. Dave Moore, New York: Penguin Books, 2004; Ann Charters, *Kerouac: A Biography*, San Francisco: Straight Arrow, 1973; Allen Ginsberg and Neal Cassady, *As Ever: The Collected Correspondence*, Berkeley: Creative Arts, 1977; Jack Kerouac, *Selected Letters, 1940-1956[1957-1969]*. Ed. Ann Charters. New York: Penguin, 1995, 99; Joan Haverty Kerouac, *Nobody’s Wife: The Smart Aleck and the King of the Beats*, Berkeley: Creative Arts, 1995.

\$400,000–600,000

These two letters have returned here, so Alton knows, huh?
 Give you - Alton. I'm sure she went straight to the
 accidently read any of it - to you - wife &
 many Xmas to your mother - some to you, anyway,
 surely get it, so put no name on it - damn it - those letter mailmen on Xmas such can't read.

18
He was a near-perfect replica of Danny Kaye, and patterned his patter after him; this 5 years ago too, when Kaye was just getting in bigtime. He was really very funny and never at loss for a quip; I'll modify this because being the only entertainment in sight his antics were hungrily picked up by me without criticism, besides, I favored his clowning since I'd known a similar fool named John Chevroletti in L.A., 1942. Quick with the wit from having worked the nightclubs all over the U.S.A., this D.Kaye also had many crazy charades of prominent people to toss at me. WE became jailpals and he told me some shady slut stuckup a place and he'd been living with her and the cops had him for questioning. Bemoaning the fact he'd lost a good job and fallen to the level of a jailbird he put on such a hilarious show I split with laughter. Summarizing him quickly, I say he so enlivened the place with his comic tragedy that I scarcely had time for any morbid brooding or serious planning.

But the time for serious thoughts had come, Garrard called me to his office the day before New Year's, 1946. I tried to ready a speal to rival the only speech I'm proud of--my talk-escape from San Quentin in 1944--yet, knew I didn't have it as I came before his ugly face. Oh joy, oh happy day, oh unbelievably pretty words. He said I was free, not now tho, to teach me a little "respect", as he put it, I was to stay in jail until Jan. 2nd and miss any NY celebration. That was alright with me, I poured out thanks because I knew he was being good enough to forget about the parole violation. After all, he could have sent me up for a minimum of 18 months, he said earlier he would if he took a mind to, whether The poolhall story checked or not. Evidently it did check for he didn't mention it, His flatfeet told him what an obvious whore Mary Lou was, so he gave me the benefit of the doubt there and C. Mary's mother had dropped her charge Xmas day, just teaching me a lesson she told him. (I remember now a big lecture--and this is highly unusual for Garrard--he gave me on ruining a fine girl from a good family like Cherry Mary was) So I was free, yippee! I went back upstairs bubbling.

One other thing I did in that jail, and that was very easy to do considering my exultant condition. I vowed never to be in jail again, I'd done this before of course, but I mention it here only because I never have. And perhaps I might be allowed to say that this final vow I somehow knew would be kept, altho I suspect--as would anyone else--I think now that I felt that way then only in the light of subsequent events, i.e., I've been prison-free ever since. (hastily I add that nowadays I don't feel the security of this vow being upheld and tho I certainly wont commit any overt act to land behind bars, Allen's Chance might popu.)

I left jail for the last time on January 2nd at 9 A.M. I went to the poolhall and bummed breakfast and a shave. I hurried from the barbershop to 162? Lincoln St. My sweet dove had fled, the lady said Joan had waited 3 days for me to return and then went to FT. Collins. Woe for me, I went back to the poolhall. (listen Jack, I've just gotten a chance for one more trip on RR, altho I've been cut off for a week, so since I've got to leave SF within the hour will rush this off to you) I went to Ed Uhl's ranch, you recall my letters of nonsense to Haldon, I wrote others to Brierly too. I came back to Denver to pick up a cow for old man Uhl, I was to stay over night and get the bull (I think it was a bull) back next day. I ran into J. Holmes, he knew where Joan was, I flipped, I found her. I can't possibly describe that night, I know I can, intended to, fillup 10 pages with the

"ion of it. Suffice to say here that she had been back in Denver since April (early) and it was the Ides of May (I'm not confused) where we had our 8 hours together. She was a whore, I mean she was living as a whore from one man to another. Paradoxically, her virginal nature was more pronounced than ever--she asked to kiss my privates--even tho she had learned to make love mechanically like a whore. I haven't seen her since. But enuf, The End.

I got the letter from Rambler (thats you) and Moe (Johnny boy) and I didn't say, or didn't intend, "Now that I got Jack married off--" etc, I meant now that Jack is married, I wouldn't be surprised, or next in line, -Allen and Ans

eres the horror: you mean you didn't get a letter from me about Dec. 7th? I wrote a big typewritten one to; Now Honorable Married Man and thought you'd

Allen's letter off at the post office if you see him ask who got it.
 I sent a big letter to Allen H., but lost his address & guessed it to be 416 E. 34th St. Ft. N.J., Right? I sent



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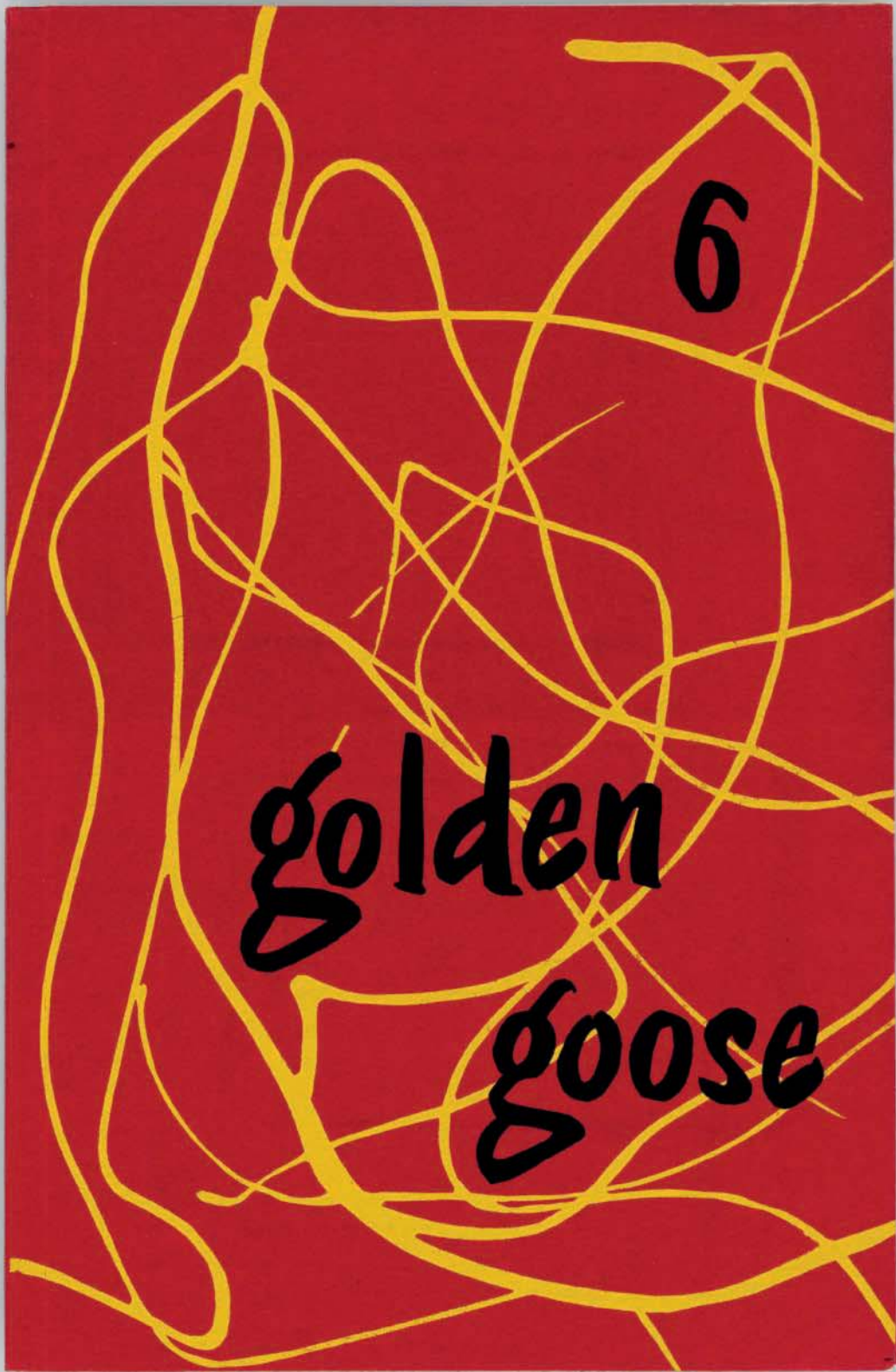
[GOLDEN GOOSE PRESS]. The complete extant archive of the Golden Goose Press, in which was discovered Neal Cassady's groundbreaking "Joan Anderson Letter." Sausalito, California, 1950s-60s. Together nearly 200 pamphlets, letters, pieces of ephemera, and related material. A complete list is available on request.

THE ARCHIVE OF ONE THE PRIME PUBLISHERS OF THE 1950S AVANT GARDE AND COUNTERCULTURE

Founded by poet/publisher Richard Wirtz Emerson and Frederick Eckman in Columbus, Ohio in the late 1940s, Golden Goose Press moved to Sausalito, California in the 1950s and quickly developed a roster of some of the best poets of the day. Eckman phased himself out after the move until officially releasing his half of the company over to his friend Emerson so that the latter would have full ownership. Contributors included William Carlos Williams, E.E. Cummings, Kenneth Rexroth, Robert Penn Warren, and Ezra Pound. Emerson also built a valuable library of recordings of poets, and among his earliest subjects was Gerd Stern who wrote about Emerson in his *From Beat Scene Poet to Psychedelic Multimedia Artist in San Francisco and Beyond, 1948-1978*. Stern and Emerson expanded their relationships with the younger generation of poets that included Allen Ginsberg, Denise Levertov, Robert Creeley, Larry Eigner, Theodore Enslin, Lorine Niedecker, and Irving Layton.

The press ceased operating sometime in 1954-55, but Emerson brought all that remained of the Golden Goose press with him when he moved his audio recording business from Sausalito to an office at 40 Gold Street in San Francisco in the late 50s. The press's archive of publications, pamphlets, unread submissions, and correspondence was given to Jack Spinosa, who was sharing the office space with Emerson and expressed disapproval when he found Emerson relinquishing the files to the dumpster. Spinosa preserved but never studied the archive, and so not only neglected to rediscover Neal Cassady's "Joan Anderson Letter" (see previous lot), but a wealth of material that reveals the close relationships forged by members of the Beat, Black Mountain and San Francisco Renaissance writers. More than 70 poets are represented in postcards, letters and notes; pamphlets and publications; proof bindings and original artwork by Press artist Patricia Northway Harris. And as with Cassady's "Joan Anderson Letter," the appearance of such an archive – at once historical, literary, and intimate – provides a virtually unique opportunity at auction. This unstudied archive, preserved whole and untrammled, humbly held one of the most important literary epistles of the Post War period, and remains a pure encapsulation of the universe of ideas, beliefs, and creations of the American avant garde.

\$10,000-15,000



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- 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 our first 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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

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

(c) Written Bids

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

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • 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 but to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

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

2 TAXES

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full

catalogue description before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with 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**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
 - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

(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.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this,

we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.

- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - charge you storage fees while the **lot** is still at our saleroom; or

- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping 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 ~ 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 LIVETM, 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 LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce

a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

Charges	All Property
Administration (per lot, due on Day 36)	\$150.00
Storage (per lot/day, beginning Day 36)	\$12.00

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: Tel + 1 212 636 2070, storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays

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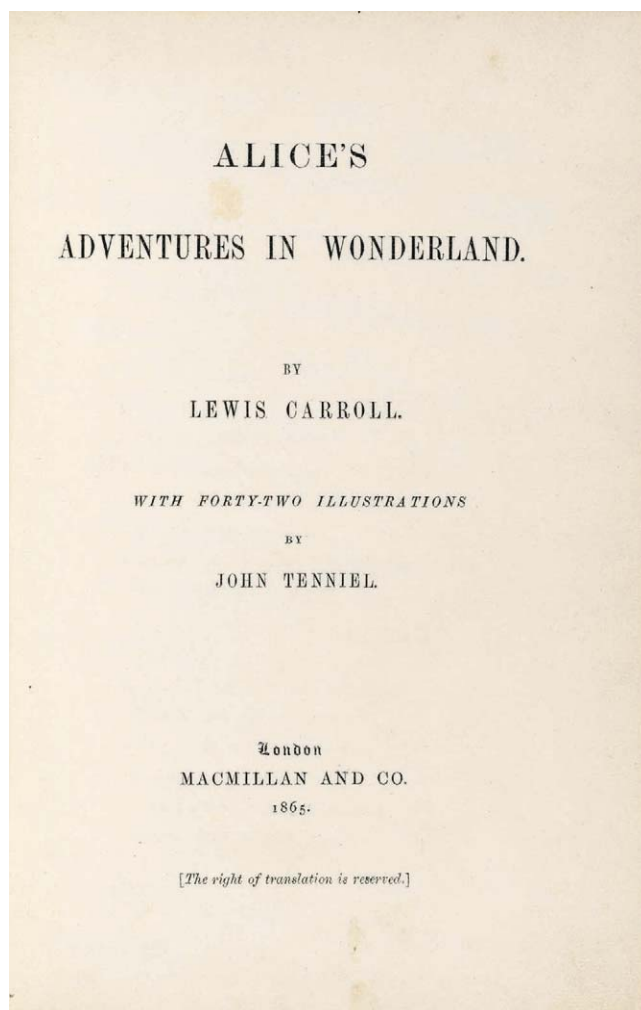
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Resolution of Congress.

1787

21 Feby.

This expedient Resolved that in the opinion of Congress it is expedient that on the 2d Monday of May next a convention of delegates who shall have been appointed by the several States to be held at Philad. for the sole and express purpose of revising the articles of confederation, and reporting to Congress and the several legislatures, such alterations and provisions therein as shall when agreed to in Congress, and confirmed by the States, render the federal constitution, adequate to the exigencies of government & the preservation of the union.

Mr. Randolph explains the intention of the 3^d Resolution. Repeats the substance of his yesterday's observations. It is only meant to give the national government a power to defend and protect itself. To take ^{therefore} from the respective legislatures or States, no more sovereignty than is competent to this end.

Mr. Dickinson.

Under obligations to the gentlemen who brought forward the systems laid before the house yesterday yet differs from the mode of proceeding & which ^{resolutions on} their propositions before the committee lead.

Would propose a more simple mode. All agree that the confederation is defective all agree that it ought to be amended.

We are a nation altho' consisting of parts or states - ^{we are} also confederated, and he hopes we shall always remain confederated.

The enquiry should be - what are the legislative powers which we should vest in Congress.

- 2. What judicial powers.
- 3. What executive powers.

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