

**FINE PRINTED BOOKS & MANUSCRIPTS
INCLUDING AMERICANA**

New York 25 October 2019

CHRISTIE'S

THE
GLASS
KEY

◆
Dasbiell
Hammett

THE GLASS KEY

by *Dasbiell
Hammett*



ed. A. Knopf

A 'different' detective thriller by the author of
THE MALTESE FALCON, etc.

FINE PRINTED BOOKS & MANUSCRIPTS INCLUDING AMERICANA

FRIDAY 25 OCTOBER 2019

AUCTION

25 October 2019

At 11:00 am (Lots 1 – 153)

20 Rockefeller Plaza

New York, NY 10020

VIEWING

Friday	18 October	10.00 am - 5.00 pm
Saturday	19 October	10.00 am - 5.00 pm
Sunday	20 October	1.00 pm - 5.00 pm
Monday	21 October	10.00 am - 5.00 pm
Tuesday	22 October	10.00 am - 5.00 pm
Wednesday	23 October	10.00 am - 5.00 pm
Thursday	24 October	10.00 am - 5.00 pm

FRONT COVER:
Lot 123

INSIDE FRONT COVER:
Lot 39

OPPOSITE SPECIALISTS PAGE:
Lot 59

INSIDE BACK COVER:
Lot 115

BACK COVER:
Lot 61

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Richard Lloyd (#1459445)

John Hays (#0822982)

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The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any such bids at or above the reserve.

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Christie's (#1213717)

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AUCTION CALENDAR

7 OCTOBER 2019

LIVRES RARES ET
MANUSCRITS
PARIS

7 OCTOBER 2019

COLLECTION ALFRED
CORTOT
PARIS

30 OCTOBER - 7 NOVEMBER 2019

ON THE SHOULDERS OF
GIANTS
LONDON ONLINE

20 NOVEMBER 2019

BANDE DESSINÉE ET
ILLUSTRATION
PARIS

27 NOVEMBER 2019

RUSSIA: IMPORTANT
BOOKS AND MANUSCRIPTS
LONDON

11 DECEMBER 2019

SHAKESPEARE AND
GOETHE: MASTERPIECES
OF EUROPEAN LITERATURE
FROM THE SCHØYEN
COLLECTION
LONDON

11 DECEMBER 2019

VALUABLE BOOKS AND
MANUSCRIPTS
LONDON

11 DECEMBER 2019

IMPORTANT BOOKS,
ATLAS, GLOBES &
SCIENTIFIC INSTRUMENTS
FROM THE COLLECTION OF
NICO AND NANNI ISRAEL
LONDON

ORDER OF SALE

Literature: Lots 1-12

The Scott Greenbaum Collection of Literary First Editions:
Lots 13-57

John Nash & Game Theory: Lots 58-64

Printed & Manuscript Americana: Lots 65-94

The Louisiana Purchase Collection of Alonzo J. Tullock: Lots 65-80

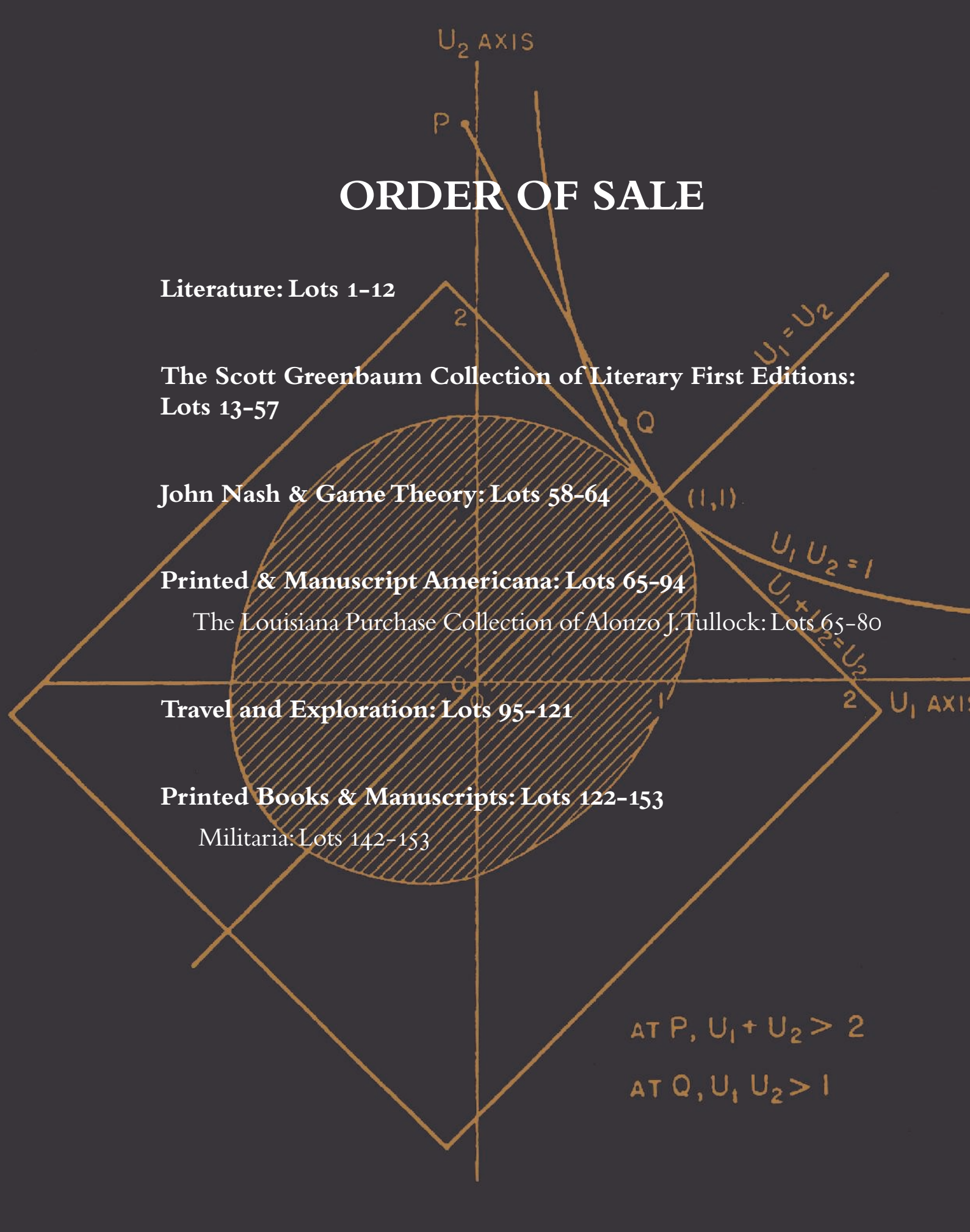
Travel and Exploration: Lots 95-121

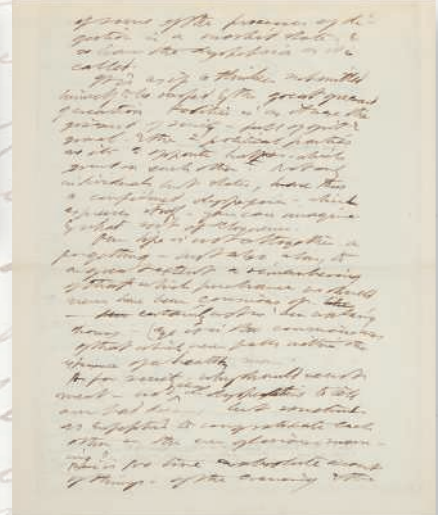
Printed Books & Manuscripts: Lots 122-153

Militaria: Lots 142-153

AT P, $U_1 + U_2 > 2$

AT Q, $U_1 U_2 > 1$





1 not engage the attention of
 men as politics & the daily ran-
 time I am of this one vital function

2

•1
 POE, Edgar Allan (1809-1849) – *Graham's Lady's and Gentleman's Magazine*.
 [Philadelphia, 1841.]

A rare broadside for the January 1842 issue of Graham's Magazine with mention of editor Edgar A. Poe. Poe joined *Graham's* in 1841 after an unsuccessful attempt to get his own literary journal, *The Penn*, off the ground; the only Poe broadsides that have come to auction in the past 75 years are for that failed enterprise. The January 1842 issue of *Graham's* includes a contribution from Poe devoted to chirography, titled "An Appendix of Autographs." It reproduces the signatures of figures such as Horace Greeley, Ralph Waldo Emerson, and Oliver Wendell Holmes together with Poe's shrewd analysis. For Emerson he writes, "His MS is bad, sprawling, illegible and irregular—although sufficiently bold." Poe would remain at *Graham's* until April 1842. The post's annual salary of \$800 (with additional pay for contributions) was the highest of his professional life.

Broadside (305 x 528mm). Lettered in black (laid down to poster board; worn; some chipping).
 \$5,000-8,000

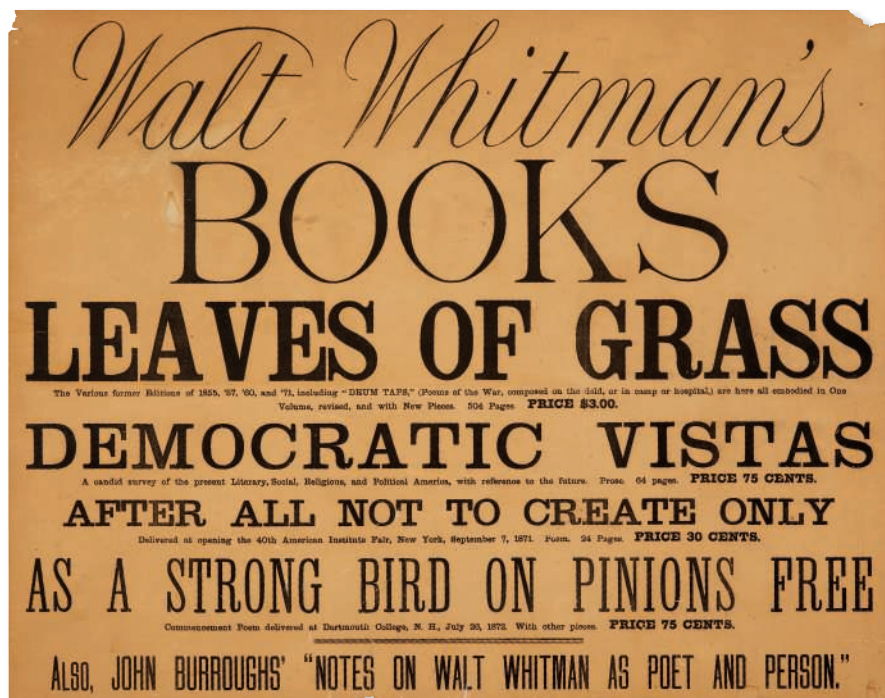
Two autograph draft manuscripts from Thoreau, both differing substantially from the published versions. The first is from "Life Without Principle," Thoreau's 1863 essay originally published in the *Atlantic Monthly* which offers his program for a righteous livelihood. He begins by describing a lackluster lecture he recently attended wherein the speaker discussed matters "not in or near to his heart, but toward his extremities and superficialities." The present leaf is a working draft from the end of the essay, where he has turned his attention to politics. He writes in part, "A wise man is as unconscious of the movements in the body politic as he is of the process of digestion or the circulation of the blood in the natural body. These processes are infra human—a kind of vegetation. I sometimes awake to a half consciousness of these things going on about me, as a man may become conscious so some of the processes of digestion in a morbid state and so have the dyspepsia as it is called." He continues, "Politics is, as it were, the gizzard of society—full of grit and gravel—the 2 political parties are its 2 opposite halves which grind on each other. Not only individuals but states, have thus a confirmed dyspepsia—which expresses itself—you can imagine by what sort of eloquence. Our life is not altogether a forgetting—but also, alas, to a great extent, a remembering of that which perchance we should never have been conscious of, certainly not from our waking hours."

The second leaf is from "Walking," an essay Thoreau considered one of his seminal works; he described it once as "a sort of introduction to all that I may write hereafter." Delivered as a lecture in April 1851 and published posthumously in the *Atlantic* in 1862, it extols immersing oneself in nature, and celebrating the wild and the natural over the civilized and conventional. He writes in part on the present leaf: "The man of the Old World sets out upon his way leaving the high lands of Asia, he descends from nation and station towards Europe. Each of his steps is marked by a new civilization..." On the verso, a passage not included in the published version: "The Old World is a mighty oak with stout and sturdy trunk, while America is the slender and flexible palm tree, so dear to this continent of the Old World—if it is allowable to employ here comparisons of their nature—calls to mind the square and solid figure of man; America the lithe shape and delicate form of woman."
 \$8,000-12,000

2
 THOREAU, Henry David (1817-1862). Two autograph manuscripts, working drafts from "Life Without Principal" and "Walking," Boston, 1862-1863.

Four pages on two leaves, 193 x 247mm and 190 x 237mm, in brown ink, several autograph corrections and insertions in pencil (laid into larger sheets). Bound into the first volume of: *The Writings of Henry David Thoreau*. Boston: Houghton Mifflin, 1906. Manuscript edition, limited to 600 sets (this is number 140). 20 volumes, octavo. Modern half morocco gilt (spines a touch darkened; volume one with repairs to joints).

4
 & a half consciousness of these
 things going on about me, a
 man may become conscious



3
WHITMAN, Walt (1819-1892). *Walt Whitman's Books*. [Washington, D.C. 1872].

A rare broadside designed by Walt Whitman for distribution in bookstores. RBH records only two copies selling at auction in the past 20 years. It advertises four of the author's most recent publications, together with a biography of Whitman by his friend John Burroughs. *Leaves of Grass*, first published in 1855 and continually revised until Whitman's death, was in its fifth edition by 1871-72. *Democratic Vistas*, a lengthy prose work originally intended for publication in *Galaxy* magazine, was first published in 1871 by J.S. Redfield. Myerson F94; Tane & Karbiener, *Poet of the Body*, 241.

Broadside (495 x 635mm). On paper (trimmed with loss of border in all but the lower left corner, laid down, closed tear extending from bottom edge, browning). *Provenance*: Walt Whitman Collection of Dr Leonard R. Levine (1924-2000; Christie's New York, 14 December 2000, Lot 164).

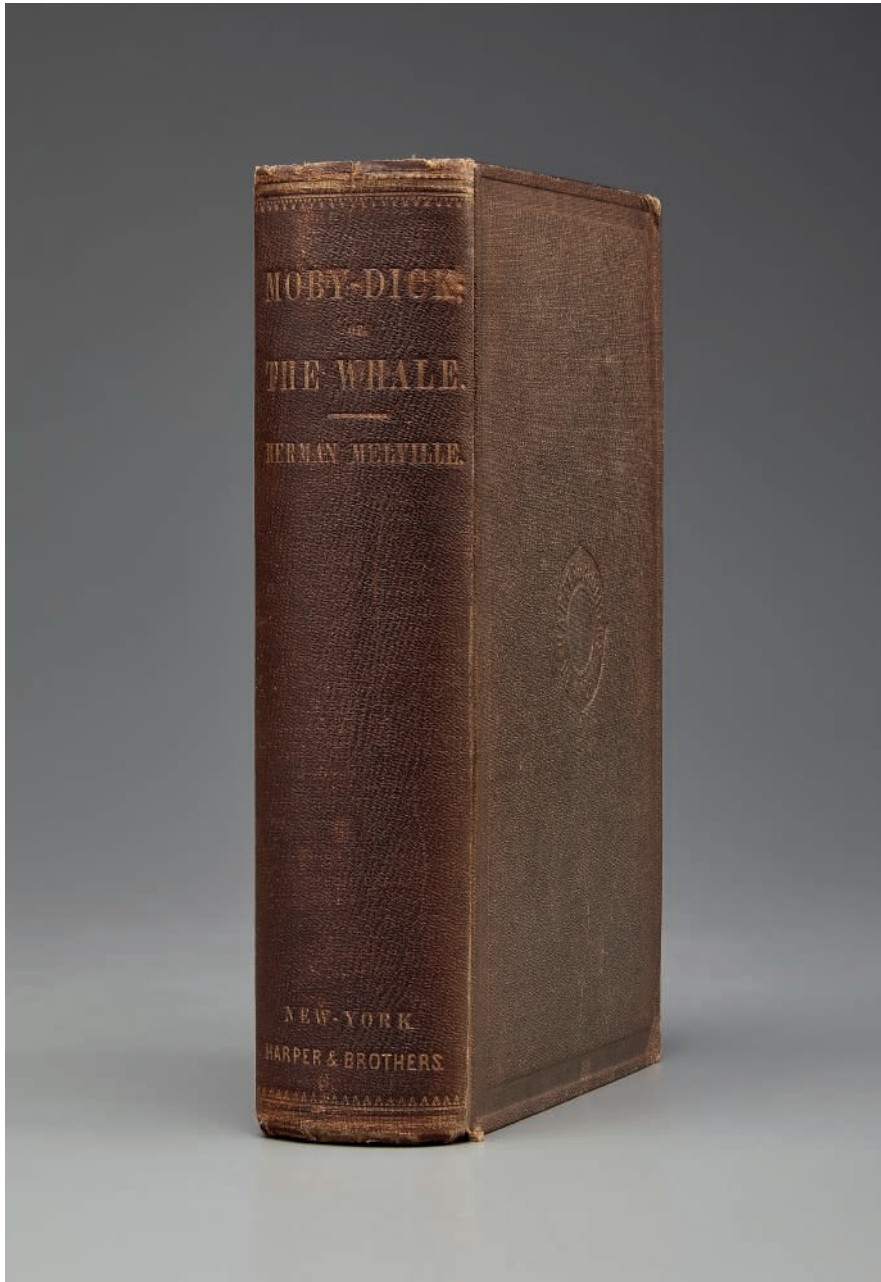
\$5,000-8,000

4
WHITMAN, Walt (1819-1892). *Two Rivulets Including Democratic Vistas, Centennial Songs, and Passage to India*. Camden, 1876.

First edition, first printing, with the author's autograph card and signed sepia photograph: "Dear Sir yours of 10th enclosing #10 received—Walt Whitman." The note, dated 11 March 1881, is accompanied by the front of the original envelope, addressed by Whitman to Richard Hoe Lawrence of New York City and tipped to the flyleaf. The photograph of the author is signed and dated: "Walt Whitman 1881." Richard Hoe Lawrence (1858-1936) was the president of the Grolier Club from 1906-1908. He was the great-nephew of Grolier Club co-founder and first president, the legendary bibliophile Robert Hoe III. BAL 21413; Meyerson A9.1a.

Octavo (115 x 192mm). One leaf publisher's advertisement at end. Photographic frontispiece portrait of the author signed and dated and inserted before the title page. Original white half calf, marbled boards, yellow-coated endpapers (spine lacking, covers detached, worn). *Provenance*: Richard Hoe Lawrence (bookplate and note) - Walt Whitman Collection of Dr Leonard R. Levine (1924-2000; Christie's New York, 14 December 2000, Lot 170).

\$2,000-3,000



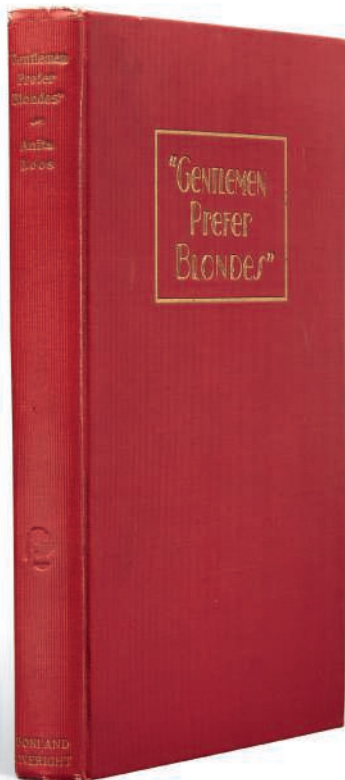
5

MELVILLE, Herman (1819-1891). *Moby-Dick; or The Whale*. New York: Harper & Brothers, 1851.

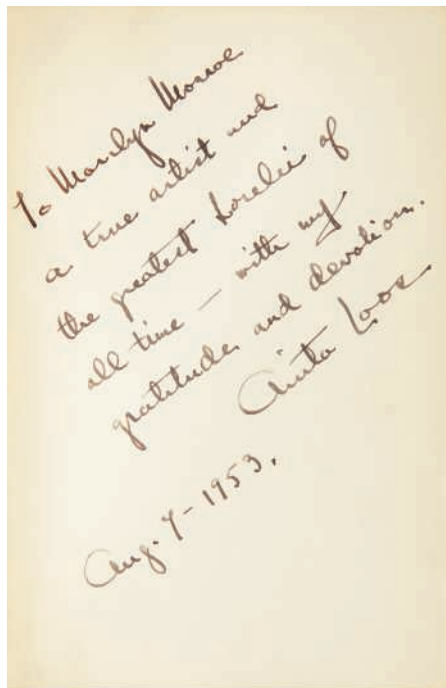
A fine, unrestored copy of the first American edition, first binding, the Webster copy. The American edition of Melville's 1851 whaling novel contained some thirty-five passages not present in the English edition, which had preceded it by a month. This copy is in the first binding with publisher's circular device and a heavy rule frame on both covers. BAL 13664; Grolier *American* 60; Johnson *High Spots* 57.

Octavo. Six-page publisher's advertisement at end (foxing). Original brown cloth stamped in blind, orange coated endpapers (corners just showing and slightly bumped, light fraying to spine ends); custom silk case. *Provenance*: Mrs L.G. Thomson (early pencil signature to endpapers and title, place name not legible) - Paul Francis Webster (1907-1984; morocco bookplate, his sale, Sotheby's New York, 24 April 1985, lot 64).

\$20,000-30,000



6



6

6
 MARILYN MONROE - LOOS, Anita (1889-1981). *Gentlemen Prefer Blondes*. New York: Boni and Liveright, 1925.

Marilyn Monroe's copy—inscribed to her by the author—of the book that inspired the iconic musical in which she starred, first state of the first edition. Edith Wharton called Loos's witty romp "The Great American Novel," and the 1953 movie, adapted from the Broadway musical and starring Marilyn Monroe and Jane Russell, immediately entered the canon of great American film. This copy was presented to Monroe by Loos, with the inscription: "To Marilyn Monroe / a true artist and / the greatest Lorelei of / all time—with my / gratitude and devotion / Anita Loos / Aug 4 - 1953."

Octavo. Illustrations in the text (inscription on neatly inserted leaf). Publisher's original red cloth with gilt title on upper board (lightly rubbed at caps and corners). *Provenance:* Marilyn Monroe (1926-1962; gift inscription).

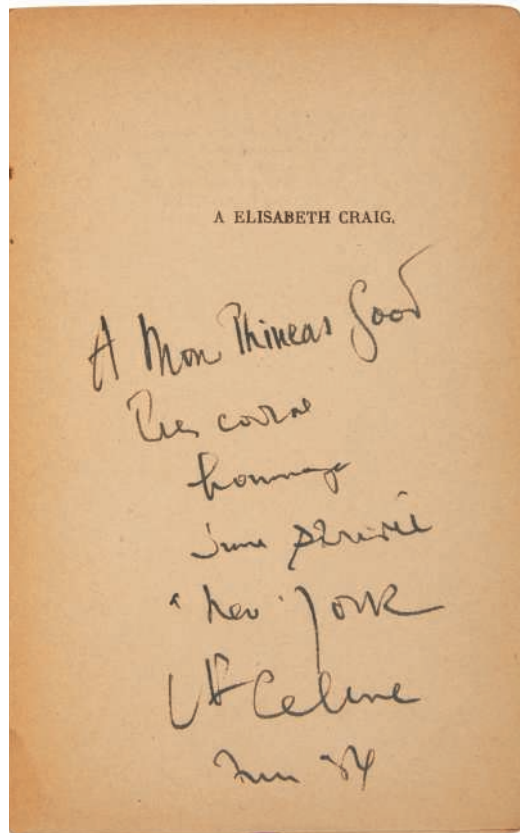
\$3,000-5,000

7
 CÉLINE, Louis-Ferdinand (1894-1961). *Voyage au bout de la nuit*. Paris: Denoël et Steel, 1932.

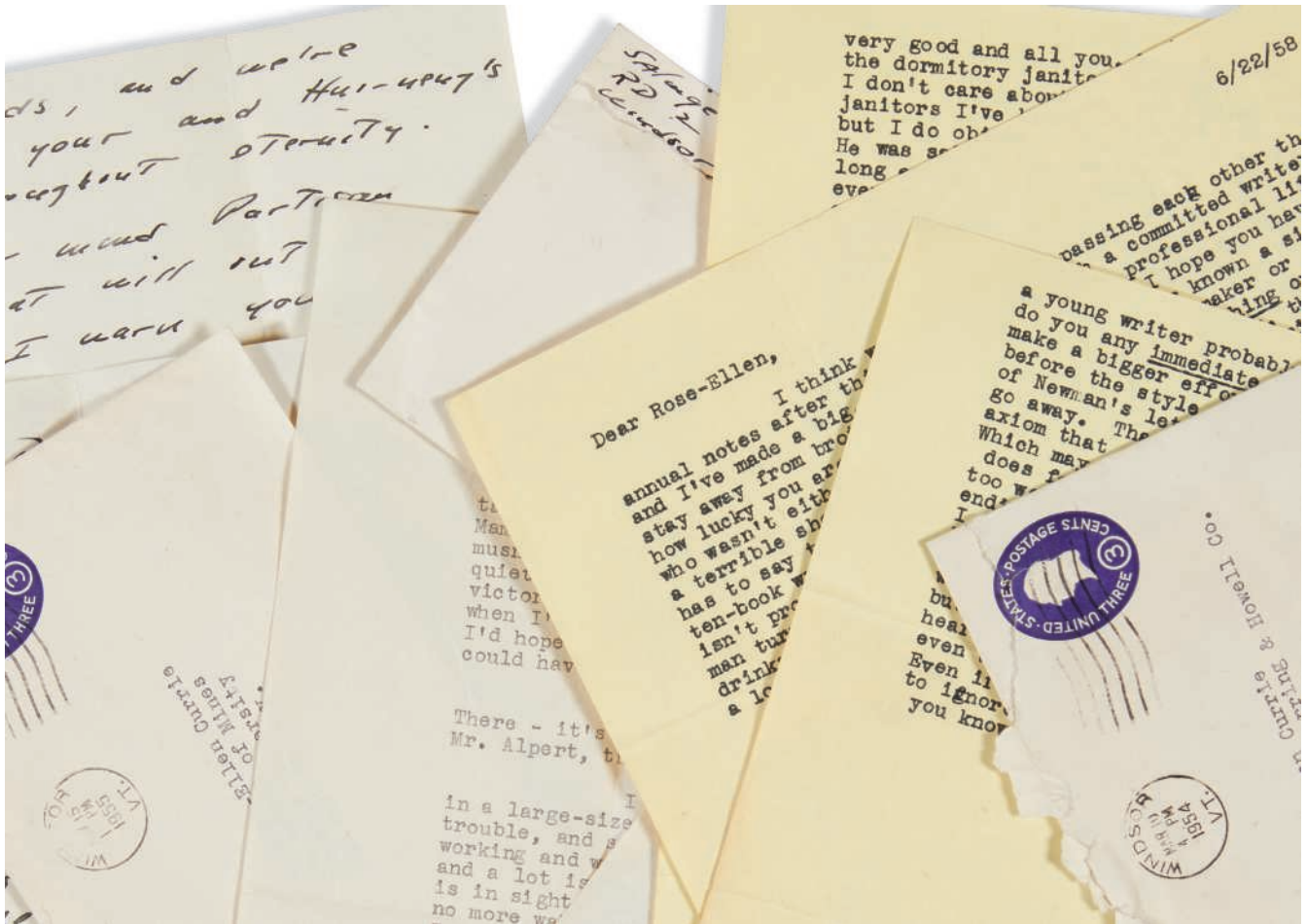
Céline's first novel, inscribed: "A Mon Phineas Good / Très cordial hommage / D'un plaisir a New York / L.F. Celine." Louis Ferdinand Auguste Destouches, better known under his pen name Céline, worked as a physician before abandoning medical practice for writing. His autobiographical *Voyage au bout de la nuit* follows the misadventures of misanthropic anti-hero Ferdinand Bardamu. Stylistically inventive, and drenched with nihilism and anxiety, it cemented Céline's place in 20th-century literature. Later printing. Connolly 74.

Octavo (185 x 115mm). Original wrappers printed in black and red (fading to spine, lightly soiled, a little chipping and wear at extremities; lacking front endpaper). *Provenance:* Phineas Good (inscription) - previous owner's pencil notes to half-title and light underlining to text.

\$3,000-4,000



7



8

SALINGER, J.D. (1919-2010). A group of ten letters, comprising one autograph and five typed letters signed ("Jerry," "J," and "J.D. Salinger"), together with four typed letters signed in type ("Whitey," "JDS," and "J.D. Salinger"), to Rose-Ellen Currie, Windsor Vermont, 1953-1958.

Together 14 pages, various sizes 215 x 280mm to 187 x 272mm; seven letters include their transmittal envelopes (paper stock a little browned in some cases, with slight wear at extremities). With two outgoing drafts from Rose-Ellen Currie, 11 and 13 April 1953, together with typed draft fragments, six pages.

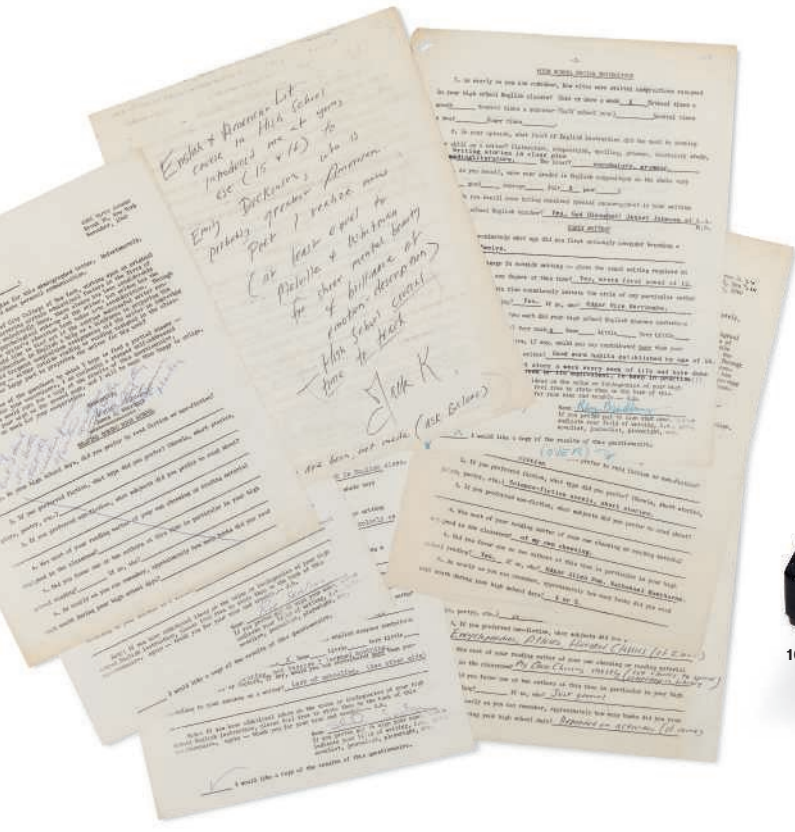
"I'll bet you anything I had more rejection slips (slips, not letters) from the New Yorker before I was eighteen than you've had to date. Funnier still, the magazine bought my first story in 1941 and didn't get around to publishing it till 1946." —22 June 1958

A group of unpublished letters from Salinger to a young writer, full of heartfelt advice on her work together with candid discussions of his own. Here Salinger touches on both *Nine Stories* (1953) and his story "Franny." Regarding *Nine Stories*, he reports on 14 July c.1952, "The book's still going. I may call it *Nine Novels*, if I get it done in this incarnation." In March 1954, on an unnamed project: "I am up to my flat, slug-white, writer's ass in a large-size book, which is giving me the usual amount of trouble [...] I'm just working and working, and a lot of it is beginning to shape up, and a lot isn't." Following the 1955 publication of "Franny" in the *New Yorker* he thanks her for her "bolstering word" on the story and writes gratefully: "The magazine mail on it has been

voluminous and terrible. You and you only would be counted on not to ask if Teddy were pregnant and whether Holden Caulfield pushed Franny into the swimming pool" (March 1955). "Franny" would appear in book form in *Franny and Zooey* in 1961. The letters are also rich in biographical detail, touching on getting married, having a child on the way, and his Vermont home (in November 1955: "Claire is joyful and beautifully protuberant – our baby is due within the next two weeks – and I'm at work every day in my new and very cosy little work house"; in July 1952: "I started to build a stone wall around the house, thinking it might be becoming to my style of neurosis, but lost interest in the project very quickly...").

Salinger helps young Rose-Ellen deal with creative rejection as she tries to see her work published, and provides a wealth of encouragement. He writes that one editor in particular "irritates the hell out of me," and calls him "a pustule-abroad type I know so well." He admonishes, "If you take seriously anything he has to say, you may as well go bury yourself in a grave of old *Harper's Bazaars*." "Both stories reek of talent. I promise you I wouldn't say that to you if I didn't mean it." The correspondence draws to a close following the publication of Currie's story "Tibs Eve" in the pages of the 5 April 1958 issue of the *New Yorker*. Salinger writes in a three-page missive on 22 June the same year: "You're now such a committed writer, and I've made a big, big effort most of my professional life to stay away from your brother and sister writers. I hope you have an idea how lucky you are I feel this way."

\$18,000-25,000



9

9
 20TH-CENTURY LITERATURE – a group of five completed author surveys returned to James Sherlock, c. November 1960, comprising: BRADBURY, Ray (1920-2012), typed manuscript signed ("Ray Bradbury"), three pages; JACKSON, Shirley (1916-1965), typed manuscript signed ("Shirley Jackson"), three pages; KEROUAC, Jack (1922-1969), autograph manuscript signed twice ("Jack Kerouac" and "Jack K."), three pages; MAILER, Norman (1923-2007), autograph note signed ("Norman Mailer"), one page; SERLING, Rod (1924-1975), autograph manuscript signed ("Rod Serling"), two pages.

13 pages total, 215 x 279mm; each survey with original author responses typed and in ink (occasional light soiling).

"Writers are born, not made (ask Balzac)": Jack Kerouac and others candidly reply to a graduate student's survey on writing. James Sherlock was enrolled at City College in New York when he composed a two-page questionnaire that he mimeographed and distributed as part of "an original research project aimed at uncovering certain educational factors in the lives of successful writers." His goal was to "find out if the average successful writer considers his high school education in English a help or a hindrance in preparing him for his profession." The questions explored what they each enjoyed reading, their library borrowing habits, and the classes they thought were important (or not); Kerouac, Ray Bradbury, and Shirley Jackson were all compelled to expound on the topic, each providing an extra paragraph on the verso of the survey, while Norman Mailer simply replied: "Dear Mr Sherlock I am sorry but I think it's better that the creative processes of writers continue to be a mystery. Norman Mailer."

Amid the replies, Shirley Jackson cops to reading "fiction almost entirely," elaborating, "novels, preferably fantasy or even fairy tales," and credits "Grammar, thank God," while noting that composition was the least helpful. Jackson also discusses leaving college, describing how she embarked on her career and at the outset "conscientiously imitated other writers and them



10

uniminated them." Ray Bradbury also mentions "science-fiction novels, short stories," along with Edgar Allan Poe and Nathaniel Hawthorne. On the verso he types "Only by writing and throwing away hundreds of stories can one learn to write. [...] High-school training if applied with zest and gusto, should throw the student out in the world ready to start writing...a story a week! No less than that!" Kerouac credits Emily Dickinson "who is probably great American poet I realize now," together with his Lowell High School English teacher Joseph Pyne. He notes emphatically, "High School crucial time to teach," before adding a post-script of sorts: "But writers are born, not made (ask Balzac)." James Sherlock submitted his paper based on the replies in January 1961. Provenance: James A. Sherlock, by descent to the consignor.

\$8,000-12,000

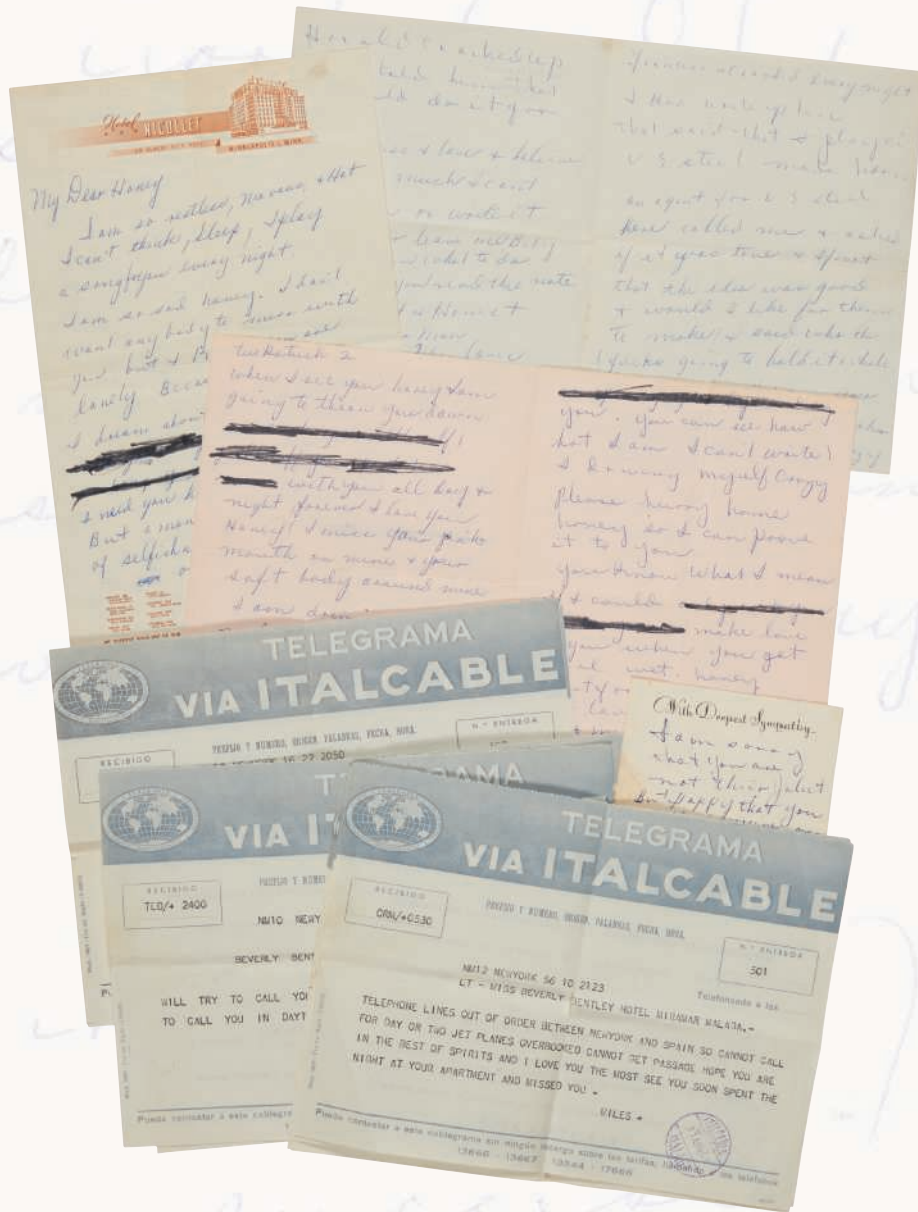
10
 ROTH, Philip (1933-2018). An IBM Seletic II Correcting typewriter, c.1974-1976, signed ("Philip Roth 1/11/07") in silver ink on the top of the ribbon spool cover.

Serial No. Z 140-6236-6 (currently not in working order, but appears to be complete with no parts absent).

A typewriter owned and used by Philip Roth. Roth used this typewriter from the mid 1970s until the mid 1990s, a period dominated by his Zuckerman novels.

[With:] ROTH, Philip. Typed letter signed ("Phil R.") to his driver "Pete", [n.p.] 3 December 2011. One page, 280 x 215mm. Roth offers his heartfelt thanks for being a "lifesaver, and, given all that happened to the house, I couldn't have gotten through without you." He mentions a gift for Christmas (which is not the typewriter).

\$4,000-5,000



PROPERTY OF THE DESCENDANTS OF BEVERLY BENTLEY AND NORMAN MAILER

11

DAVIS, Miles (1926-1991). Collection of three autograph letters signed (variously “Lady Bentley’s Lover”, “Your Man”, “Miles Loves Bentley Davis”) to Barbara Bentley, San Francisco & Minneapolis, c. April 1959. – Autograph note to Barbara Bentley, n.p., n.d. [With]: a series of 10 telegrams from Davis to Bentley, New York, 4 April - 30 May 1959.

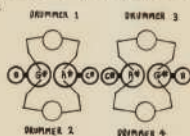
21 pages total, size ranges from 57 x 90mm to 238 x 150mm (redactions in black felt marker affect several lines of text, light toning in spots).

Miles Davis to his lover Beverly Bentley. An intimate series of letters and telegrams from the jazz great to actress Beverly Bentley (1930-2018), who dated Davis for several years in the late 1950s. Much of the content is quite graphic, to the point that Bentley herself added the redactions of the more salacious lines. Writing in “April next Day after phone call,” Davis recalled “when I talked to you last nite I thought I was going to explode[.] I found out (by myself) that I can’t openly not every [sic] love any body else I can’t stand for you too [sic] be away so far from my body & self & eyes & smile [...] If some one gets (fresh) tell them that you are (less see) pregnant [...] (save yourself for myself).” In another letter he complains that he is unable to “think, sleep, I play a song for you every night.” When Davis was not lusting from afar, he also provided updates on his shows and other humor. In his “April next Day” letter, Davis notes that “Bird land was crowded success TV success...” Writing from the Hotel Nicollet in Minneapolis, he updates her on his schedule, hoping to effect a liaison: “I go to the Black Hawk, in Frisco San from that is after Sun[day], then 4 days off which we could spend in New York.” Davis also offers some humor, joking about a proposed endorsement for U.S. Steel: “I Had note up here that said that I played US Steel made horn—an agent for US Steel called me & asked if it was true & If not that the idea was good & would I like for them to make [one.] I said who the fucks going to hold it while & play it (smile) can you imagine a dumb cock sucker like that...” Davis’ telegrams, while often short, are in a similar vein as his letters, begging her to return from Malaga, Spain so they can be together again. *Provenance:* Beverly Bentley - by descent to the consignors.

DRUMMING

PART ONE
FOR 4 PAIR OF TUNED BONGO DRUMS
AND MALE VOICES

The drums are stand mounted and played with firmhale sticks (dowels). One end of the stick is covered with masking tape, rubber, or some other padding to make the "soft stick" while the uncovered wood end is the "hard stick". The drums are tuned and arranged for the drummers who stand while playing them:



Since drummers 1+2 and 3+4 play on the same set of drums they must take care not to strike each others sticks.

Steve Reich 2/71

OTHER PROPERTIES

12

REICH, Stephen Michael (b.1936). Autograph manuscript, a fair copy, signed twice ("Steve Reich"), 8 May 1971.

Eight leaves, 356 x 280mm, vellum, rectos only (each leaf tipped to a larger piece of cardstock). Provenance: Steve Reich - acquired directly from the composer by the present owner.

Part One of Reich's minimalist masterpiece. Signed on first leaf "Steve Reich 2/71" and on the final leaf "Original version, copied in ink on May 8, 1971 - Steve Reich." Reich traveled to Africa in 1970 and *Drumming* was composed on his return, between the fall of 1970 and the autumn of 1971. He would later comment, "I am often asked what influence my visit of Africa in the summer of 1970 had on *Drumming*. The answer is confirmation. It confirmed my intuition that acoustic instruments could be used to produce music that was genuinely richer in sound than that produced with electronic instruments, as well as confirming my natural inclination toward percussion." Minimalism flourished in the 1960s and 70s as composers like Reich, Terry Riley, and Philip Glass distilled music to its most elemental forms. *Drumming* lasts 55 to 75 minutes—the longest continuous one Reich would compose—and is divided into four parts performed without pause. The present comprises Part One, written for four pairs of tuned bongo drums, stand-mounted and played with sticks. The remaining parts include marimbas together with women's voices; glockenspiels with whistling and piccolo; and finally, all instruments and voices combined. The present manuscript bears differences from the published version of the score, which did not appear until 2011.

Born in New York and raised there and in California, Reich graduated with honors in philosophy from Cornell University in 1957. For the next two years, he studied composition with Hall Overton, and from 1958 to 1961 he studied at the Juilliard School of Music with William Bergsma and Vincent Persichetti. He received his M.A. in Music from Mills College in 1963, where he worked with Luciano Berio and Darius Milhaud. In 1966 he founded his own ensemble of three musicians, which rapidly grew to 18 members or more. He has been called "America's greatest living composer" (*The Village Voice*), "the most original musical thinker of our time" (*The New Yorker*), and "among the great composers of the century" (*The New York Times*). In 2009 Reich was awarded the Pulitzer Prize for music. Autograph music from Reich is very rare on the market; ABPC records only one other sale.

\$12,000-18,000

the quarter note out of phase relationship is maintained by drummers one and two while drummers three and four's patterns they hear clearly emerging from the combination of the first two drummers. Two of these result

CASINO
ROYALE
FLEMING

CASINO ROYALE



THE SCOTT GREENBAUM COLLECTION
OF LITERARY FIRST EDITIONS

by
IAN
FLEMING

13

MARVELL, Andrew (1621-1678). *Miscellaneous Poems*. London: Robert Boulter, 1681.

First edition of the principal collection of Marvell's poems, edited by his widow and "taken from exact copies, under his own handwriting, found since his death among his other papers." His most famous poem, "To his Coy Mistress," appears on page 19, published here for the first time. With the gap in pagination and cancels as usual necessitated by the suppression of three impolitic poems on Cromwell. Grolier, *Wither to Prior* 536; Pforzheimer 671; Wing M-872.

Folio (293 x 195mm). Engraved portrait frontispiece (partial 17th-century ownership inscription on verso). Modern morocco-backed boards.

\$5,000-7,000



14

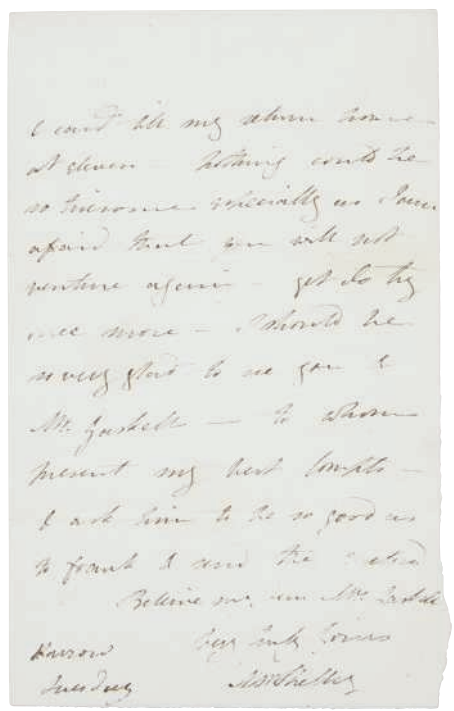
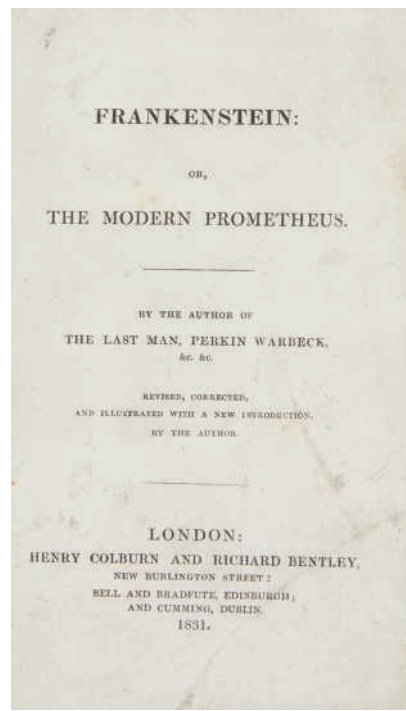
SHELLEY, Mary Wollstonecraft (1797-1851). *Frankenstein; or The Modern Prometheus*. [Bound with:] SCHILLER, Friedrich (1759-1805). *The Ghost-Seer!* London: Henry Colburn and Richard Bentley, 1831.

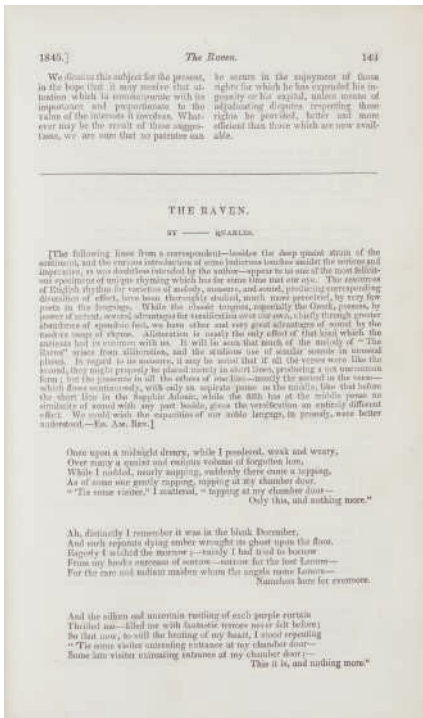
Third edition, with a new introduction by Shelley, and including an autograph letter by her to Mary Gaskell. The new introduction relates the origin story of *Frankenstein*, a famous tale in itself of the wet summer of 1816 she spent at Lake Geneva with Percy Bysshe Shelley and Lord Byron. The letter is to Mary Gaskell, expressing regret at the "contre-temps" which prevented their meeting. She had arrived home too late in the evening to receive the other's note.

Two volumes bound together, octavo (170 x 105mm). Two ad leaves at end. Engraved frontispiece depicting Frankenstein's animation, additional title with engraved vignette (title page worn, text with some scattered spots and stains, erasure on last text leaf affecting a few words). *The Ghost-Seer!* is volume one only as issued, being vol. 9 of Bentley's *Standard Novels*. Modern calf antique; slipcase.

[With:] Autograph letter signed ("MW Shelley") to Mrs [Mary] Gaskell, Harrow, "Tuesday." Two pages, 184 x 115mm. (2)

\$10,000-12,000





15
 POE, Edgar Allan (1809-1849). "The Raven" in *The American Review*. Volume I, number II. New York: Wiley and Putnam, February 1845 [but early January].

First printing of Poe's Raven, which appears anonymously on p. 143 as "by --- Quarles." The first appearance of "The Raven" is something of a bibliographical dispute. Heartman and Canny consider this presentation to be the first printing, maintaining that the 29 January 1845 appearance in *The Evening Mirror* is not the first. *The American Review* had announced that "No. II will bear date Feb. 1845, but will be issued early in January," thus, unless the publishers were unable to issue the work by the date promised, the present version clearly predates the late January appearance in *The Evening Mirror*.

Octavo (222 x 140mm). Frontispiece portrait of Henry Clay. Two stanzas in the poem bear contemporary pen emphasis marks in margin. Modern quarter morocco gilt.

\$1,500-2,500

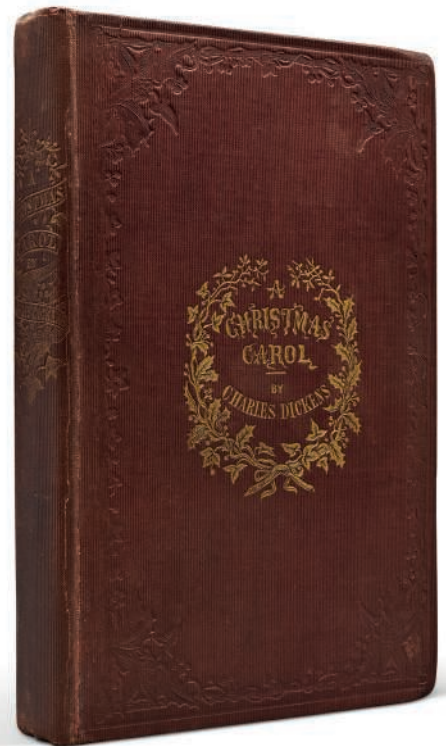


16
 DICKENS, Charles (1812-1870). *Oliver Twist; or, the Parish Boy's Progress*. By "Boz." London: Richard Bentley, 1838.

First edition, first issue, of the first English novel with a child hero. This first issue has the "Fireside" plate at p. 312 in volume 3 and authorship ascribed to "Boz" on each title page. This work began as a serial in Bentley's *Miscellany* in February 1837 but its publication in three volumes as here precedes its completion in the magazine which was not until March 1839. The decision to publish in book form first caused Cruikshank to complete his illustrations in some haste. Dickens did not have time to review them until the eve of publication and he objected to the "Fireside" plate which depicted Oliver at Rose Maylie's knee with Harry and old Mrs. Maylie all gathered around the living-room fire. Cruikshank's revised illustration had the same title ("Rose Maylie and Oliver") but showed Rose and Oliver standing before Oliver's mother's church memorial. This later plate was used to illustrate *Oliver Twist* as it appeared in Bentley's *Miscellany* and later issues of the book. Carter, p. 107; Eckel, p. 59-60; Sadleir 696; Smith I: 4.

Three volumes, 12mo (188 x 117mm). Half-titles in volumes one and two, four-page publisher's advertisements in volume one. Etched frontispiece in each volume and 21 plates after George Cruikshank (some foxing/darkening, chiefly at ends and plates). Contemporary half calf (rebacked to style, light wear to edges). *Provenance*: Reverend James Williams (contemporary ownership inscriptions to each volume on flyleaf) - Graham R. Pinkett (modern bookplates covering earlier ones).

\$1,000-1,500

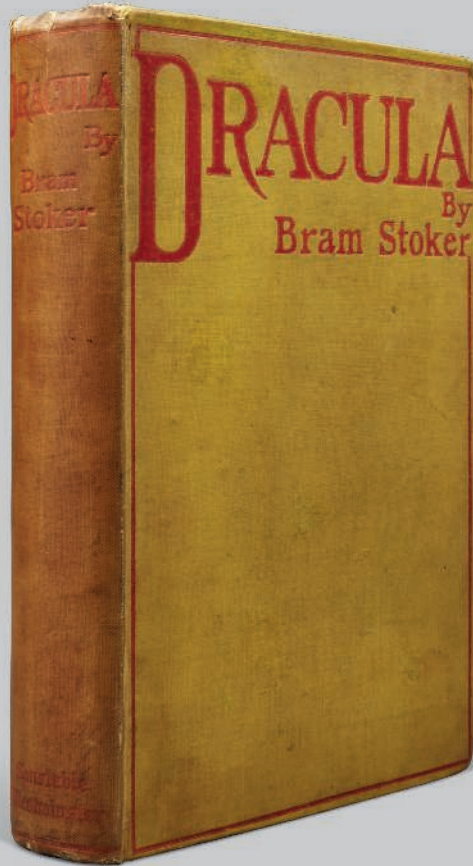


17
 DICKENS, Charles (1812-1870). *A Christmas Carol. In Prose. Being a Ghost Story of Christmas*. London: Chapman & Hall, 1843.

First edition, first issue, with "Stave I" as the first chapter heading, balance of text uncorrected, and red and blue title page dated 1843. Arguably the most widely read and cherished of Dickens's works, this copy bears a gift inscription dated Christmas Eve in the year of publication, 1843. Eckel, p. 110; Smith II:4.

Octavo (162 x 103mm). Half-title printed in blue, title-page printed in red and blue, verso printed in blue. 2-page publisher's advertisement at end. Hand-colored etched frontispiece and three plates by John Leech, four wood-engravings in the text by W.J. Linton after Leech. Original brick-red fine-ribbed cloth, covers with decorative blind border surrounding central gilt cartouche and lettering on upper, spine lettered and decorated in gilt, all edges gilt, green coated endpapers (hinges tender, endpapers rubbed and with partially erased pencil inscription, spine darkened); custom morocco-backed slipcase. *Provenance*: Maria B. Ashwell (gift inscription dated 24 December 1843).

\$5,000-7,000

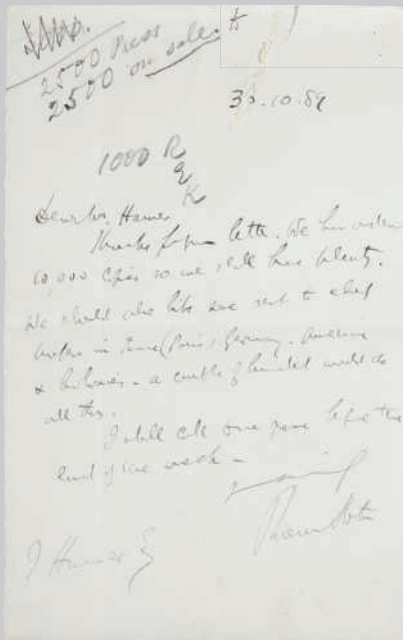


18

STOKER, Bram (1847-1912). *Dracula*. London: Archibald Constable, 1897.

First edition, first issue, with correspondence from Bram Stoker and from the book's dedicatee "Hommy-Beg," aka Hall Caine. The first issue is without the advertisement for Stoker's *The Shoulder of Shasta* on page [392]; the present is the variant with 8-page publisher's catalogue at end and the main body of text printed on uncoated wove paper. Bram Stoker first met the wildly popular novelist Hall Caine through their mutual friend Henry Irving. When Stoker proposed that he dedicate the book to his "dear friend Hommy-Beg," he wrote to Caine that "if the book is ever worth remembering it will be well understood what is meant" (23 February 1897). The letters from both authors included in the lot relate to their publishing activity. Stoker's letter confirms and expands a print run, likely a program or souvenir relating to a theatrical production.

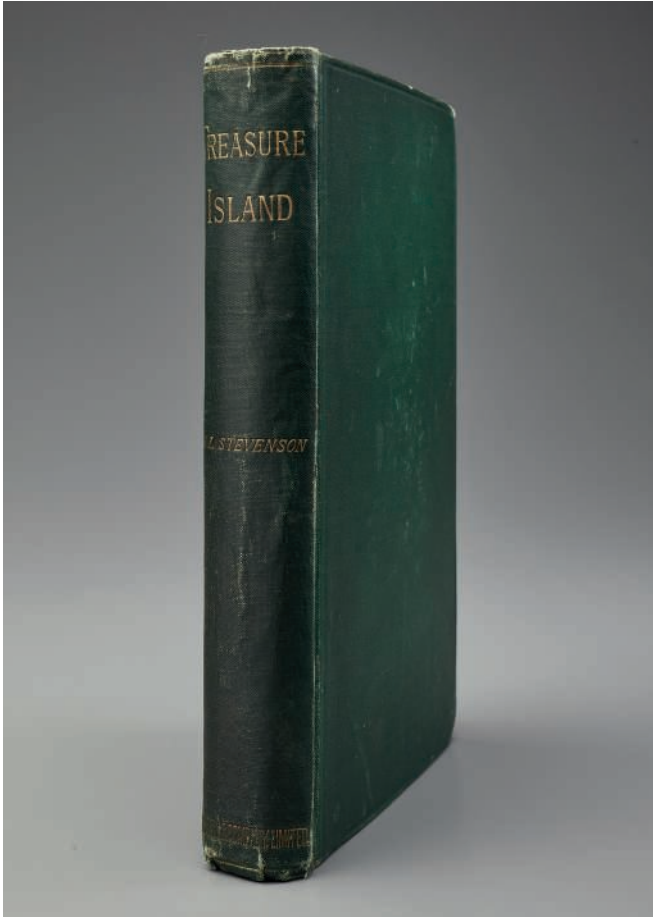
According to Bram Stoker's son Noel, the genesis of *Dracula* was a terrifying dream about a vampire king rising from his tomb, brought on by eating too much lobster. 3,000 copies of *Dracula* were sent to bookstores on 26 May 1897, and although reviews were mixed, Stoker's mother Charlotte wrote to him: "My dear, it is splendid, a thousand miles beyond anything you have written before, and I feel certain will place you very high in the writers of the day—the story and style being deeply sensational, exciting and interesting ... No book since Mrs. Shelley's *Frankenstein* or indeed any other at all has come near yours in originality, or terror." This maternal praise was echoed by a devoted Victorian readership but not by all contemporary critics, some of whom objected to the novel's imaginative structure. Arthur Conan Doyle, however, wrote that *Dracula* was "the very best story of diablerie which I have read for many years. It is really wonderful how with so much exciting interest over so long a book there is never an anticlimax." Stoker died 20 April 1912, not living long enough to see *Dracula*'s immense cultural impact, and its many permutations in print and on the screen. Today, just over a hundred years since it was first published, Stoker's *Dracula* continues to assert a profound hold on the popular imagination. As a character, Count Dracula remains an archetype of exceptionally enduring power. His nocturnal savageries are both deeply repellent and yet strangely compelling. Bleiler, *The Checklist of Science-Fiction and Supernatural Fiction* (1978), p.187; Dalby 10(a); Wolff 6581.



Octavo (193 x 125mm). Half-title. 8-page publisher's advertisements at end printed on laid paper (last gathering with some edge tears, apparently hastily opened). Original yellow cloth lettered in red (spine darkened, light soiling, a few small abrasions on upper cover retouched, lower hinge cracked); vintage carbon print portrait of the novelist Hall Caine affixed to lower inside cover.

[With:] Autograph letter signed ("Bram Stoker") on Lyceum Theater stationery, 30 October 1889, to J[ohn] Hamer. One page (tear through date). [And:] CAINE, Hall (1853-1931). Autograph letter signed ("Hall Caine"), Bexley Heath, 3 October 1886, to Mssrs Chatto & Windus. One page. Housed together in morocco-backed clamshell box.

\$8,000-12,000



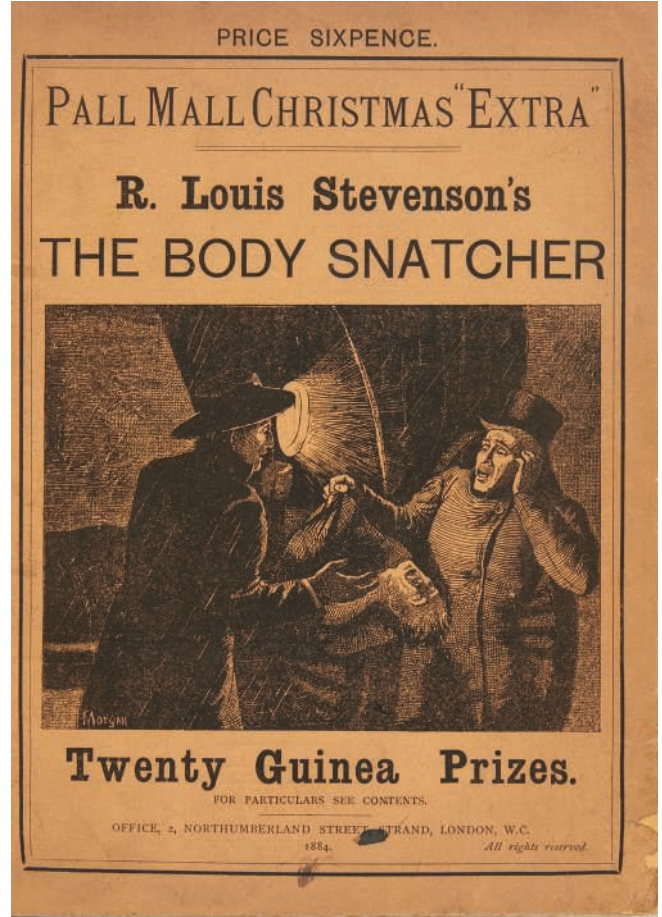
19

STEVENSON, Robert Louis (1850-1894). *Treasure Island*. London: Cassell & Company, 1883.

"Yo-ho-ho, and a bottle of rum!" **First edition *Treasure Island***, mixed issue points. Stevenson's classic tale of pirates, buried treasure, and disappointing father figures. "Dead Man's Chest" not capitalized at p. 2, line 7; publisher's advertisements dated "5R-1083" (third or fourth binding). McKay 240.

Octavo. 8-page publisher's advertisements at end. Frontispiece treasure map printed in black and three colors (thumbprint on title, few spots to fore-edge and internally). Original green cloth, spine gilt-lettered (neatly recased, light wear to tips); custom quarter morocco clamshell. *Provenance*: Edgar (gift inscription dated November 1883) – Thomas Harvey (bookplate).

\$2,000-3,000



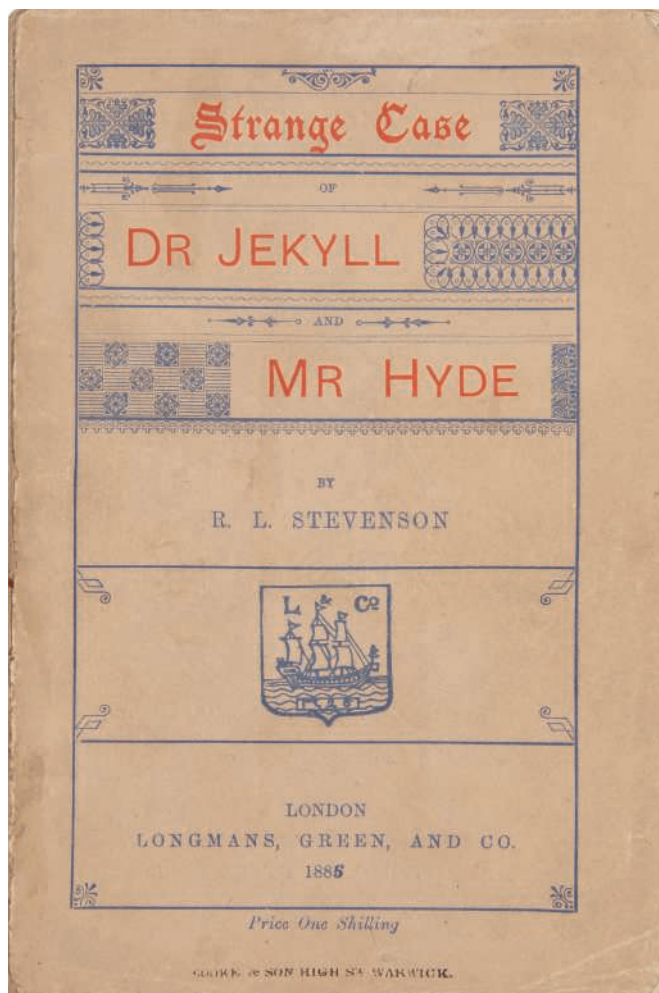
20

STEVENSON, Robert Louis (1850-1894). "The Body Snatcher." Pp 3-12. In: *Pall Mall Christmas Extra No. 13*. London: 1884.

The first appearance in print, with rare original wrappers. This grisly tale about the anatomist K and his need for cadavers is based on the real-life career of physician Robert Knox, whose classroom was supplied by the victims of the Westport murders. It did not appear in book form for another 11 years.

Quarto (250 x 180mm). Illustrated with a wood-engraving by Morgan, captioned "A wild yell rang up into the night," repeated on upper wrapper. Morocco-backed purple boards with original wrappers bound in (light wear, morocco hinges rubbed, upper wrapper with small corner repair, lower wrapper neatly backed repairing old tears).

\$3,500-4,500



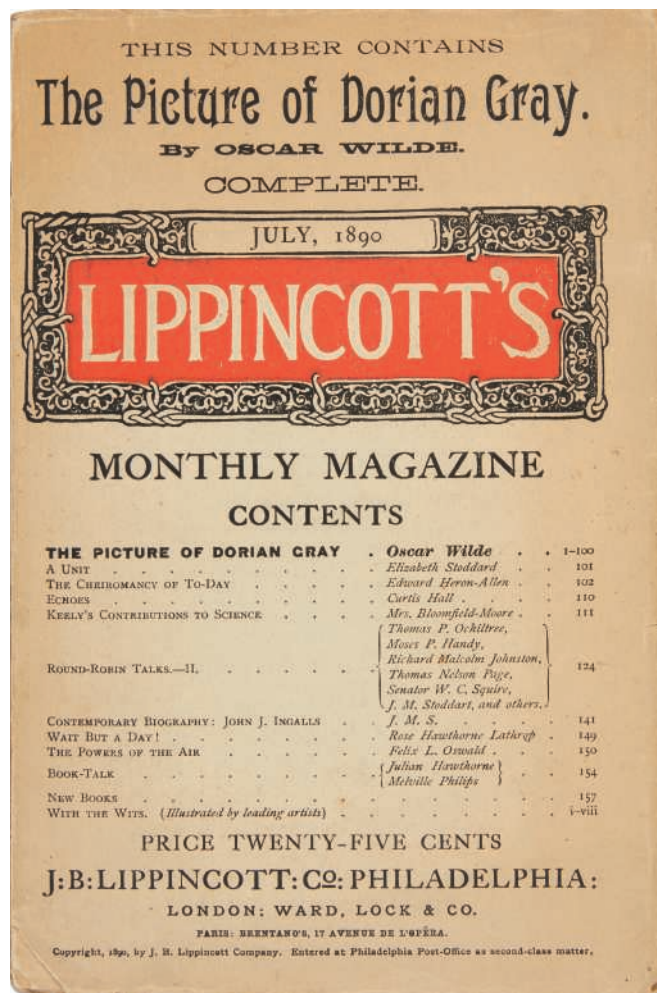
21

STEVENSON, Robert Louis (1850-1894). *Strange Case of Dr Jekyll and Mr Hyde*. London: Longmans, Green, and Co., 1886.

First English edition, wrappers issue, with the "5" in the date on front cover changed by hand to "6." This first English edition was preceded by the American Scribner edition by four days. "Like Shelley's *Frankenstein*, this is an updating of the Faust theme which speculates on the dangers of science out of control...Stevenson's theme of the human mind fragmenting into mutually exclusive, mutually destructive bits has been treated by countless later writers" (Lilly). Lilly 21.

Octavo (179 x 118mm). Advertisement leaf at end (thumbprint on half-title). Original wrappers printed in blue and red (some soiling and light wear, neatly rebaked, small erasure to top margin); custom quarter morocco case.

\$2,000-3,000



22

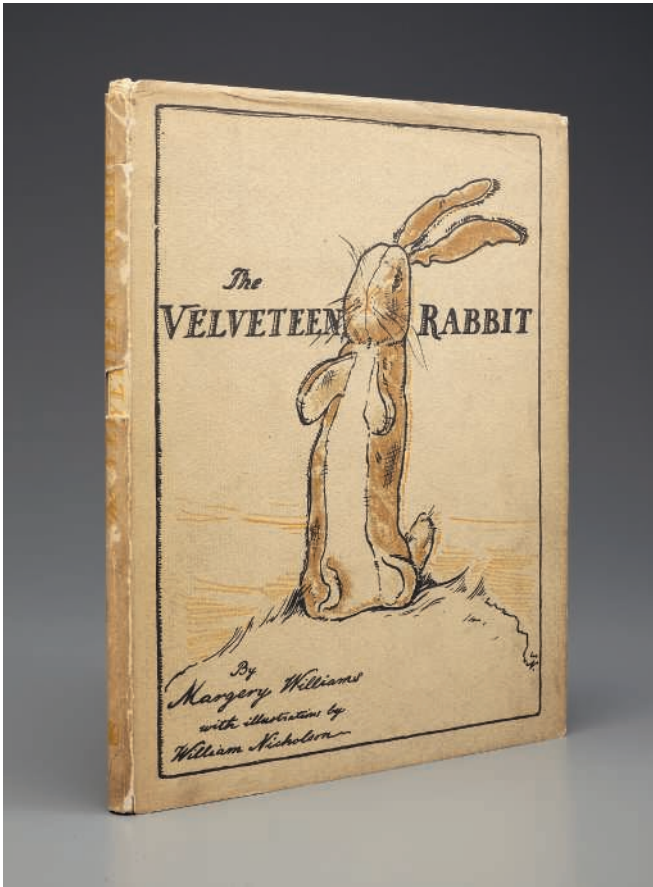
WILDE, Oscar (1854-1900). *The Picture of Dorian Gray*, in: *Lippincott's Monthly Magazine*, No. 271, pp. 1-100. Philadelphia: J.B. Lippincott, July 1890.

"There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all."

The first appearance of Wilde's most famous story, in the rarer American issue with fine wrappers. The book was printed in America but published in Philadelphia and London simultaneously, on 20 June 1890. J.M. Stoddard, the American publisher of *Lippincott's*, had traveled to London in the fall of 1889 in search of new material. He procured not only *Dorian Gray* but also Arthur Conan Doyle's *Sign of Four*. Mason 82.

Octavo (238 x 157mm). 24 pages of advertisements at beginning and 26 pages at end. Original wrappers printed in red and black (mild toning, small chip at foot); custom quarter morocco case.

\$3,000-5,000



24

23

DOYLE, Arthur Conan (1859-1930). *The Adventures of Sherlock Holmes*. London: George Newnes, 1892. [With:] *The Memoirs of Sherlock Holmes*. London: George Newnes, 1894.

First editions in book form. *The Adventures of Sherlock Holmes* was the first collection of Holmes stories to be published, following closely upon the phenomenal success of the series in the *Strand Magazine*. De Waal 520 and 596; Green & Gibson A10a and A14a.

Two volumes, small quarto. Illustrated by Sidney Paget, including a frontispiece of the Death of Holmes at Reichenbach Falls in *Memoirs* (few spots internally, title page of *Adventures* with lower corner repaired). Uniformly bound in blue half morocco, spines gilt in compartments, top edges gilt (spines sunned, some insect wear to cloth, 1894 ownership inscription on verso of frontispiece).

\$1,000-1,500

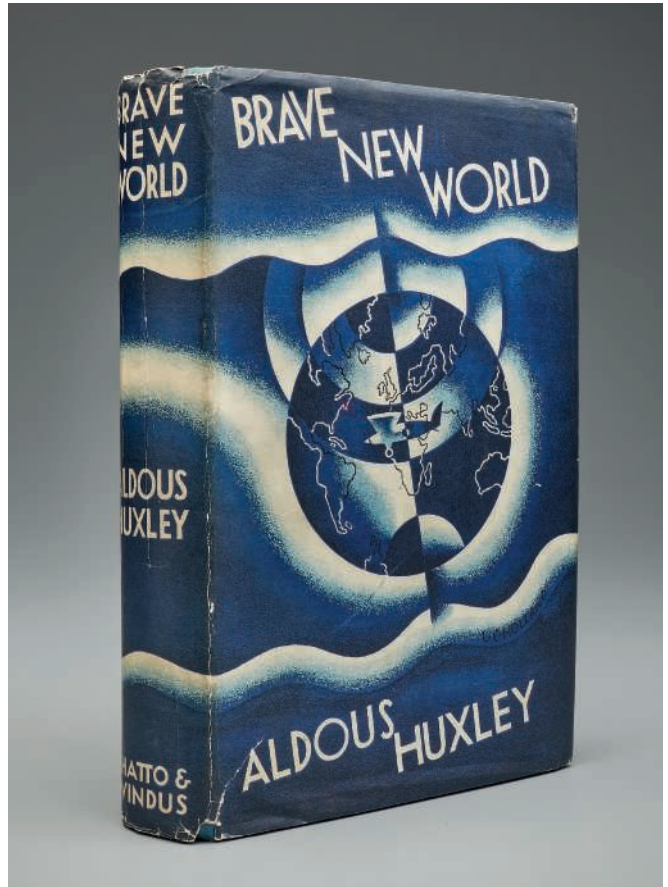
24

WILLIAMS, Margery (1881-1944). *The Velveteen Rabbit, or How Toys Become Real*. London: Heinemann, 1922.

First edition of the author's best-known work. The first edition is the only edition of *The Velveteen Rabbit* with Nicholson's iconic illustrations in lithograph. This copy stamped "presentation copy" in blind on the title-page.

Quarto. 7 color lithographed plates, 3 of which are double-page, after William Nicholson (some captions trimmed, as issued). Original yellow-tan pictorial boards, pictorial endpapers; original dust jacket (some minor soiling, wear to spine panel, small losses at spine panel and to top corners).

\$6,000-8,000



26

25

MILNE, A.A. (1882-1956). *When We Were Young. - Winnie-the-Pooh. - Now We Are Six. - The House at Pooh Corner*. London: Methuen and Co., 1924, [1927], 1927, and 1928.

Complete set of the Pooh books. *The House at Pooh Corner* is first edition; the others are early editions from within a few months of publication.

Four volumes, octavo. Illustrations by Ernest H. Shepard. Original gilt decorated cloth (mild shelfwear, light browning to endpapers of last vol.), top edges gilt; dust jackets to first and last volumes (both with light soiling and edgewear, *House* with light chipping at extremities). *Provenance:* Graham Hill (bookplates to second and third vols) - "Madge" (contemporary gift inscription to first vol.). (4)

\$600-800

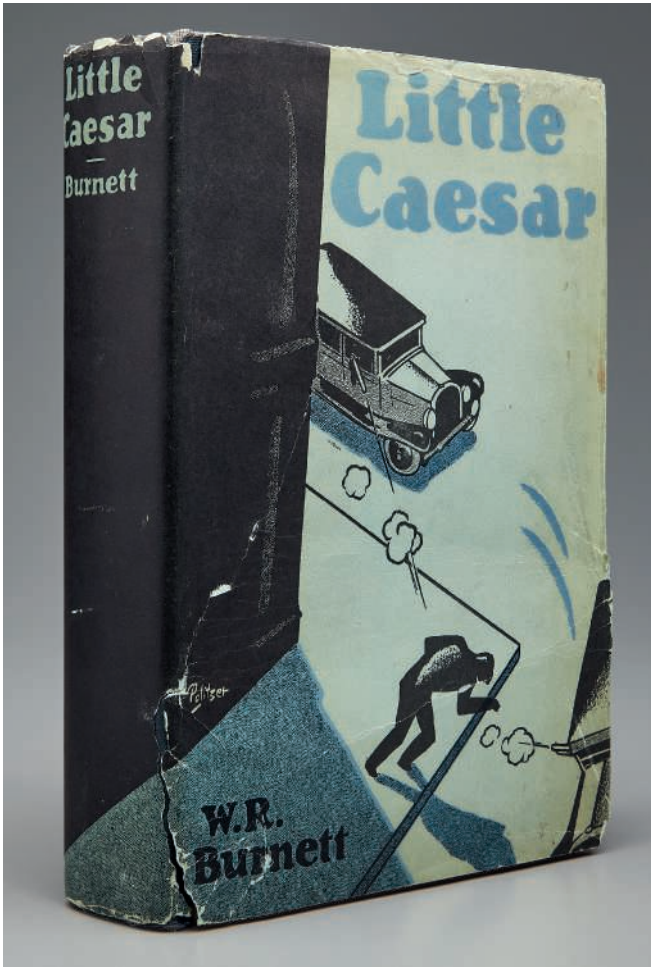
26

HUXLEY, Aldous (1894-1963). *Brave New World*. London: Chatto & Windus, 1932.

First edition in unrestored jacket. "It is a Utopia which is never dull, of which the horror is always credible as one's sympathies grow more involved with the fate of the young primitive ... who challenges the machine." Connolly, *The Modern Movement* 75.

Octavo. Original blue cloth, spine gilt-lettered (slight lean); pictorial dust jacket (spine panel with a crease and light fraying at ends, closed tear at foot into front panel).

\$3,000-5,000



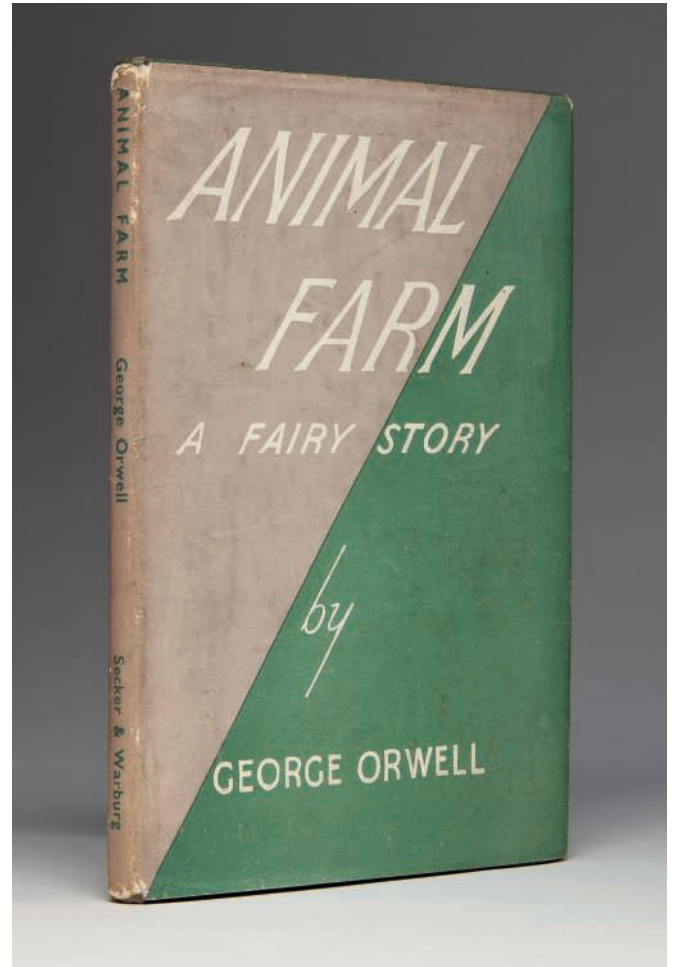
27

BURNETT, W.R. (1899-1982). *Little Caesar*. New York: The Dial Press, 1929.

First edition of the author's first book, signed on the front free endpaper "WR Burnett." A classic American crime novel and a great motion picture starring Edward G. Robinson as Cesare Enrico Bandello, a.k.a. Rico. This book is very rare both signed and in an unrestored jacket.

Octavo. Original cloth; pictorial dust jacket design by Irving Politzer (front panel with some creasing and some splitting at folds, two short closed tears to back panel); custom quarter morocco case.

\$3,500-5,500



28

ORWELL, George (1903-1950). *Animal Farm. A Fairy Story*. London: Secker & Warburg, 1945.

First edition of Orwell's great satire. *Animal Farm* sprang from Orwell's personal experience of the Soviet communists during the Spanish Civil War. Although written swiftly between November 1943 and February 1944, *Animal Farm* was not published until 1945. Orwell initially offered the work to Victor Gollancz, to whom he was contracted, but—as Orwell had predicted—Gollancz rejected it on political grounds because it was perceived as too overt a criticism of Britain's Soviet Allies and did not accord with Gollancz's personal pro-Soviet sympathies. Several other publishers rejected the book, including Jonathan Cape and Faber and Faber, before it was accepted by Secker and Warburg. The paper shortages of the war era and its immediate aftermath further delayed publication. Fenwick A.10a.

Octavo. Original green cloth, spine lettered in white; dust jacket (mild soiling and edge-wear, tiny losses at spine panel ends).

\$1,200-1,800

DASHIELL HAMMETT

*“the smartest, liveliest and most literate
detective story author in America”*

Dashiell Hammett’s career as a fiction writer lasted barely a dozen years, from 1922 to 1934. In that time he created works that transformed American literature and built a reputation that has endured for nearly a century. He is universally recognized as having pioneered hard-boiled crime fiction as a literary form, as having written one or two (or maybe three or four) English-language novels that command the attention of serious readers, as having been an early American practitioner of literary modernism and literary existentialism. And he is still arguably an underestimated author. The reasons are simple: he wrote crime fiction mostly published initially in pulp magazines; his audience for much of his career was decidedly lowbrow; and his subjects were often (though not always) denizens of the mean streets. It took a while for the American literati to accept the fact that great literature need not be confined to ordered communities.

Hammett’s career trajectory was mercurial. He dropped out of high school when he was fifteen to help support his family. In 1915, when he turned twenty-one, the minimum age for employment as a detective at Pinkerton’s National Detective Agency, he signed up and began a career as a private investigator. Three years later, he took leave to join the army, serving as a stateside ambulance driver in the medical corps during World War I, transporting soldiers returning from Europe with Spanish Influenza—which he contracted. He received a medical discharge in 1919, and, after a year, attempted to return to the detective business in the Far West, but he was too ill to persevere. Within two years, he was hospitalized with tuberculosis, fell in love with his nurse, fathered a child, and moved to San Francisco to get married. Still limited by his health but with a family to support, he turned to the only option available to him. He wrote about what he knew and cared about: crime, the people who commit it, and those who try to stop it.

Black Mask was founded in 1920 by H. L. Mencken and George Jean Nathan to take advantage of the penny-a-word (at best) pulp-magazine trade, to publish, in Mencken’s words, “hacks of experience” writing for “murder fans.” Initially *Black Mask* printed adventure stories without distinction. After Hammett sold a couple of short-short sketches to Mencken’s *Smart Set* magazine, the editor recommended that he might have better luck writing for *Black Mask*, which Mencken and Nathan had by that time sold. Hammett was a hit with *Black Mask* readers from the beginning, writing stories distinguished by their believability and their emphasis on the mechanics of detection. But *Black Mask* was going through a growth spurt, and the new editors, part-timers without serious editing credentials, were formula-bound. Action, they insisted, was the key to improving sales; violent action was better, and a sprinkling of sex only added to the appeal. As a new writer dependent on sales to feed his family, Hammett gave his editors what they wanted, even as he honed his skills with more carefully crafted characters and more complex plots. The editorial pressure to turn out stories about characters who had turned blood simple, to use Hammett’s term, continued until, in 1926, he had had enough. He was feeling better. He was fed up with what he regarded as tasteless, imperious editors. He was more and more confident in his own creative vision. And he had developed enough of a reputation as a writer to assert his will. So he quit. Within six months, during which he worked as an advertising manager, he learned he was not as healthy as he thought. He collapsed in his office and returned to his bed, again in need of an income.

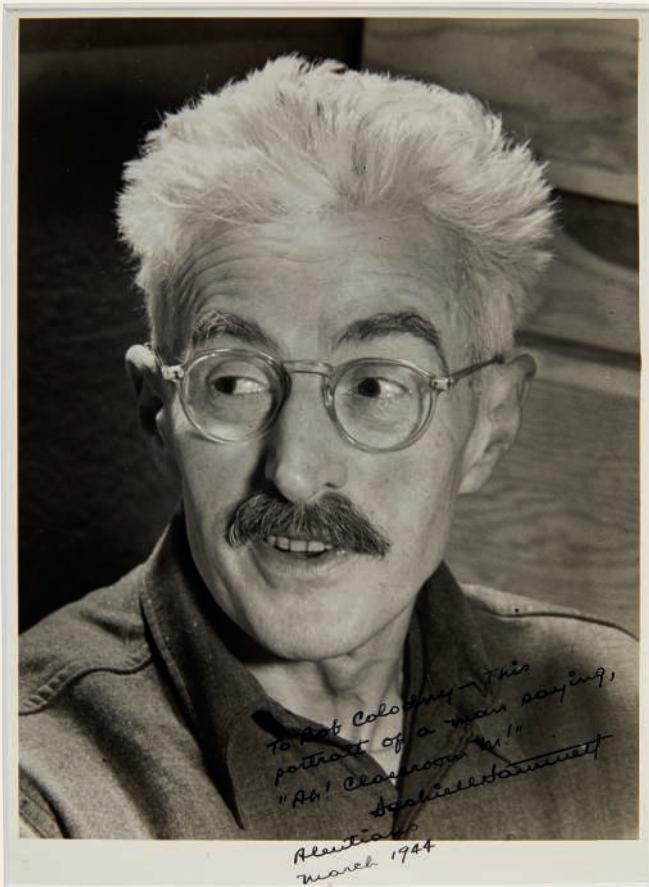
At the same time an ambitious new editor took the helm at *Black Mask*, Joseph T. Shaw, who regarded Hammett as a serious writer around whom he could build a magazine with a reputation for quality. He asked Hammett to come back, raised his pay, promised to promote him as a novelist, and gave him his head. That was fall 1926. The next year Hammett produced his first novel, serially published as *The Cleansing of Poisonville*. It was published in book form by Alfred A. Knopf in 1929 as *Red Harvest*, inaugurating a line called Borzoi Mysteries managed by Mrs. Knopf, whom her husband identified as the editor in the family. The response was electric. Writing in *Town & Country* magazine, William Curtis declared: “For the first time in my knowledge, the American policeman and police detective has been adequately represented in fiction.” Hammett was breaking the mold, being recognized as a crime writer who transcended genre fiction. The next year he submitted his third novel to Knopf with the declaration that now he was ready to turn detective fiction into literature. The result was *The Maltese Falcon*, followed by *The Glass Key*, and *The Thin Man*.



Hammett’s first four novels, all serialized in *Black Mask* before being published by Knopf, broke through the reader prejudices against detective fiction, and the reviews in the national press were glowing. In *The New Yorker*, Dorothy Parker gushed about Hammett’s detective Sam Spade, “after reading ‘The Maltese Falcon,’ I went mooning about in a daze of love such as I had not known for any character in literature since I encountered Sir Lancelot.” She preferred Spade to Ned Beaumont, the protagonist of *The Glass Key*: “But all that’s not to say that ‘The Glass Key’ is not a good book and an enthralling one, and the best you have read since ‘The Maltese Falcon.’ And if you didn’t read that, this is the swiftest book you’ve ever read in your life.” By the time his last novel, *The Thin Man*, was published in January 1934, Hammett was identified in *Vanity Fair* as “the smartest, liveliest and most literate detective story author in America.”

Dashiell Hammett had become a bona fide celebrity, and he lived the part—while he could. There was a price, of course, and, in the words of F. Scott Fitzgerald, the price was high. After *The Thin Man* was published, he was through as a writer, though the money from book royalties and movie rights kept flowing. Whiskey, women, reckless extravagance, and finally depression took their toll, before he righted himself. The Great Depression focused his attentions on political matters, he enlisted in the army during World War II, and he devoted his time after the war to the principle he articulated in a September 1936 letter to his not-quite fifteen-year-old daughter Mary: “Be in favor of what’s good for the workers, and against what’s not.” He paid the price for that, too. An unapologetic member of the Communist Party USA, he was jailed in 1951 for refusing to testify about his activities in federal court. He emerged from prison both financially and physically broken. The IRS seized his assets, and, eventually, he developed the lung cancer that killed him ten years later. What he left behind are those stories and novels that shine as brightly now as the day they were published.

Richard Layman
August 2019



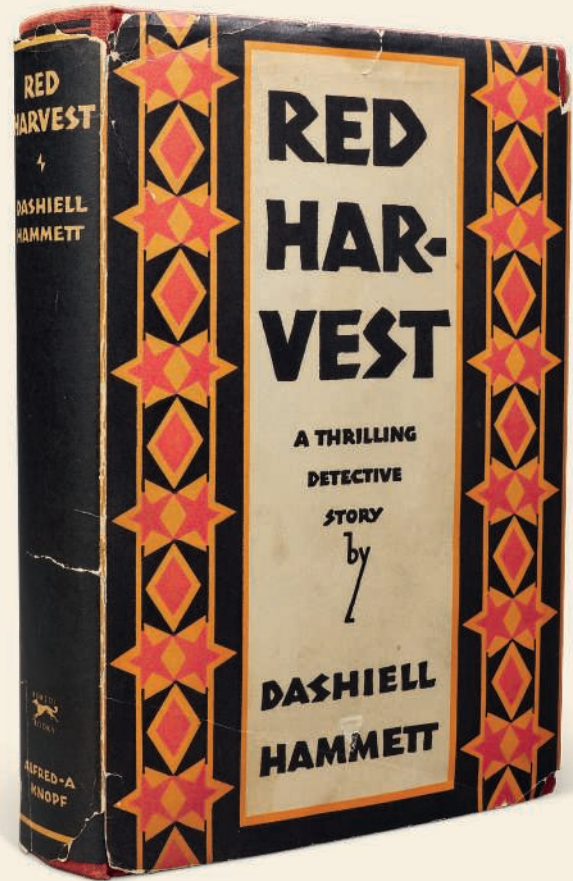
29

[HAMMETT, Dashiell (1894-1961).] Silver gelatin black & white print, inscribed and signed ("Dashiell Hammett"), Aleutian Islands, March 1944.

167 x 230mm, matted and framed (not examined out of frame, light scratch to surface of photograph).

A portrait of Hammett, inscribed: "To Bob Colodny—This portrait of a man saying, 'Ah! Classroom hi!' Dashiell Hammett / Aleutians March 1944." Hammett served as a sergeant in the United States Army during World War II with Corporal Robert Colodny. Stationed in the Aleutian Islands, in 1943 they co-authored *The Battle of Aleutians: A Graphic History* featuring text by Hammett and illustrations by Colodny. This inscribed portrait was reproduced as the frontispiece to Richard Layman's Dashiell Hammett bibliography.

\$3,000-5,000



30

HAMMETT, Dashiell (1894-1961). *Red Harvest*. New York: Alfred A. Knopf, 1929.

First edition of Hammett's first book, in dust jacket. Narrated by the Continental Op, Hammett's first novel begins with the mysterious murder of a newspaper publisher in Poisonville, a mining town in the American West. *Red Harvest*, first published in February 1929, was quickly followed by *The Dain Curse* that July, and *The Maltese Falcon* in February the following year. *Red Harvest* saw its second printing in March 1930, just after *The Maltese Falcon* appeared. This copy is in a second printing dust jacket, which retains the \$2.50 price on its front flap and adds publisher's copy on the front flap, blurbs for *The Dain Curse* and *The Maltese Falcon* on the rear flap, and three reviews—from *The Bookman*, *The Outlook*, and the *Chicago Post*—on the rear panel. See Layman A1.1.a.

Octavo. Publisher's deep red cloth stamped in black and yellow, green top edge (hint of fading to spine); dust jacket (light soiling; some chipping and wear to extremities and spine, with small nick to front panel over the m's in "Hammett"; adhesive reinforcement at flaps and to spine, mainly on verso); custom box.

\$15,000-25,000

"Laugh?" she said gravely. "I wish you could laugh it away. But you can't. It's there. It will always be there." She looked down at her hands and whispered: "Cursed."

Spoken in any other tone, that last word would have been melodramatic, ridiculously starchy. But she said it automatically, without any feeling, as if saying it had become a habit. I could see her lying in bed in the dark, whispering it to herself hour after hour, whispering it to her body when she put on her clothes, to her face reflected in mirrors, day after day.

I squirmed in my chair and growled:

"Stop it. Just because a bad-tempered woman works off her hatred and rage in a twenty-three speech about—"

"No, no; my stepmother never put in words what I have always known. I hadn't known it was in the Dain blood, but I knew it was in mine. How could I help knowing? Haven't I the physical marks of degeneracy?" She crossed the room to stand in front of me, turning her head sideways, holding back her curls with both hands. "Look at my ears—without holes, pointed tops. People don't have ears like that. Animals do." She turned her face to me again, still holding back her hair. "Look at my forehead—so small, thin, its shape—animal. My teeth." She leered then—white, small, pointed. "The shape of my face." Her hands left her hair and slid down her cheeks, coming together under her oddly pointed small chin.

"The shape of my face?" I said. "I thought you'd have—"

"All right. Say these things are as peculiar as you seem to think they are. What of it? Your stepmother was a Dain, and she was poison, but where were her physical marks of degeneracy? Wasn't she so normal, so wholesome-looking to any woman you'd likely to find?"

"But that's an answer." She shook her head impatiently. "She didn't have the physical marks perhaps. I have, and the mental ones too." She sat down on the side of the bed close to me, elbows on knees, forehead with face between hands. "I've not ever been able to think clearly, as other people do, even the simplest thoughts. Everything is always so confused in my mind. No matter what I try to think about, there's a fog that gets between me and it, and other thoughts get between us, so I hardly catch a glimpse of the thought I want before I lose it again, and have to hunt through the fog, and at last find it, only to have the same thing happen again and again and again. Can you understand how horrible that can become, going through life like that—year after year—knowing you will always be like that—or worse?"

"I can't," I said. "It sounds normal as hell to me. Nobody thinks clearly, no matter what they pretend. Thinking's a dirty business, a matter of catching as many of those foggy glimpses as you can and fitting them together the best you can. That's why people hang on so tight to their beliefs and opinions, because, compared to the haphazard way in which they're arrived at, even the goofiest opinion seems wonderfully clear, sure, and self-evident. And if you let it get away from you, then you've got to dive back into that foggy middle to wangle yourself out another to take its place."

She took her face out of her hands and smiled slightly at me, saying:

"It's funny I didn't like you before." Her face became serious again. "But—"

"But nothing?" I said. "You're old enough to know that everybody, even very crazy people and very stupid people suspect themselves now and then, or whenever they happen to think about it—of not being exactly sane. Evidence of goofiness is mostly found the more you dig into yourself, the more you turn up. Nobody's mind could stand the sort of examination you've been giving yours. Going around trying to prove yourself mad! It's a wonder you haven't driven yourself nuts."

"Perhaps I have."

"No. Take my word for it, you're sane. Or don't believe what I say. Look. You got a hell of a start in life. You got into bad hands at the very beginning. Your stepmother was plain poison, and did her best to ruin you, and in the end succeeded in convincing you that you were smothered with a very special family curse. In the past couple of months—the time I've known you—all the calamities known to man have been piled up on you, and you're 'labeled' in your curse' line make you hold yourself responsible for every item in the pile. All right. How's it affected you? You've been shared a lot of the time, hysterical part of the time, and when your husband was killed you tried to kill yourself, but weren't unbalanced enough to face the shock of the bullet tearing through your flesh."

"Well, good God, sister! I'm only a hired man with only a hired man's interest in your troubles, and some of them have laid me groggy. Didn't I try to bite a ghost back in that 'Thymide? And I'm supposed to be old and toughened to crime. This morning—after all you'd been through—somebody bundles off a package of nitroglycerine about beside your bed. Here you are this evening, up and dressed, arguing with me about your sanity."

31

HAMMETT, Dashiell (1894-1961). [*The Dain Curse*. New York: Alfred A. Knopf, 1929.]

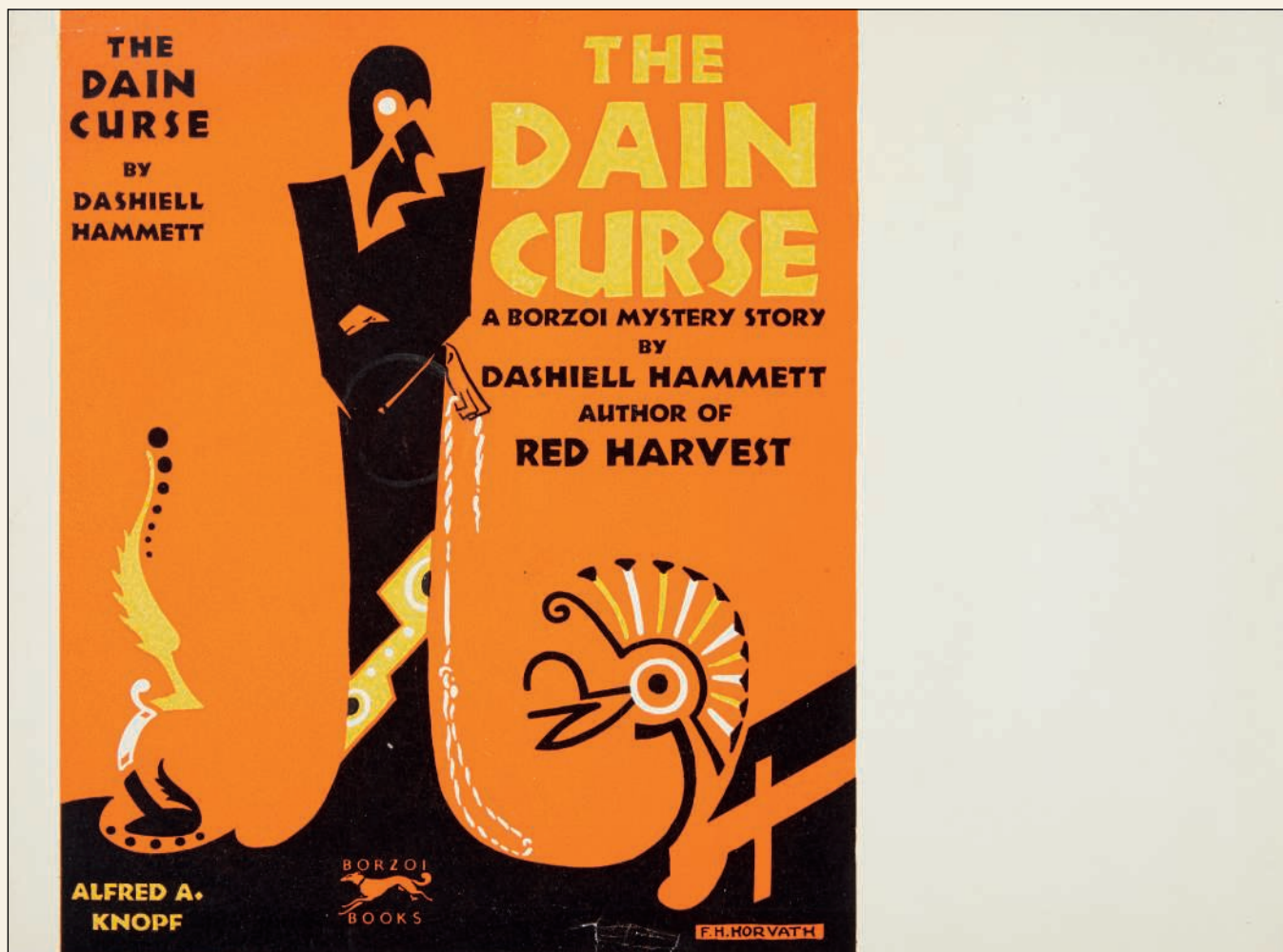
The author's corrected galley proofs for the first edition of his second novel. With over 50 edits including corrections, excisions, and insertions in Hammett's hand, the present proofs provide a rare opportunity to glimpse his creative process and painstaking attention to detail as he crafts his terse, hardboiled prose. *The Dain Curse* first appeared in the *Black Mask* in four parts during the winter of 1928-29, but was revised for publication in book form at the request of Hammett's publisher. Examples of the most substantial alterations include excising lines such as "I thought maybe she could be pumped;" tweaking word choice, as when "ghost" is replaced with "spook" and a "low forehead" becomes "hardly any forehead;" and altering dialogue, as when "'I'm disappointed in you,' I said. 'I thought you'd have cloven hoofs'" becomes "'Is that all?' I asked. 'Haven't you got cloven hoofs?'"

Long galley pages, 205 x 610mm (some edgewear with short closed tears to margins; final two leaves with some soiling and expert repairs to tears; "duplicate" penciled to verso of one leaf). Custom box. *Provenance*: Dashiell Hammett – Josephine Hammett Marshall.

[*With*] Two letters from Josephine Hammett Marshall, the author's daughter, the first stating that the proofs were in the Hammett family collection until 1980, and the second commenting that "it is now some fifty years since [her father's] death and it is a great source of pleasure for me to know that his fiction is still read and enjoyed." With the author's younger daughter's name inscribed to verso of last leaf in crayon: "Mary Jane Hammett."

\$30,000-50,000

"Is that all?" I asked.
"Haven't you got
cloven hoofs?"



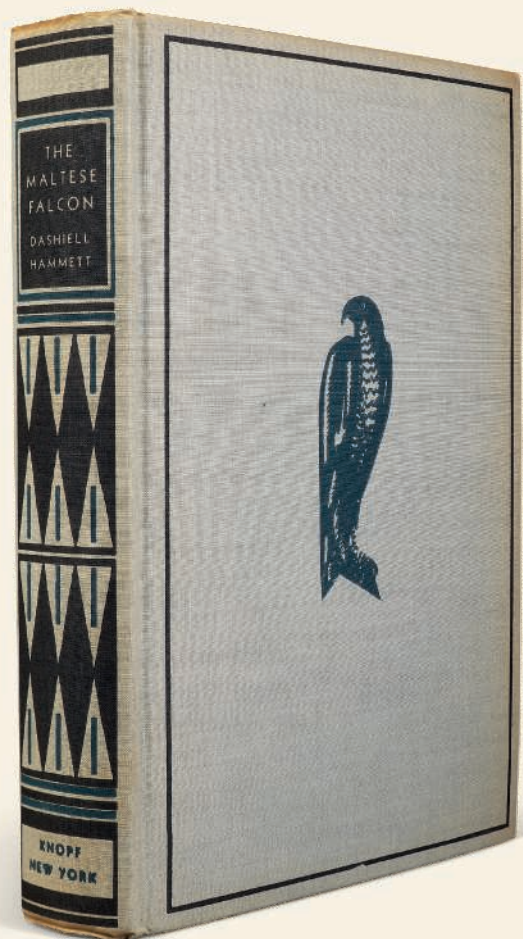
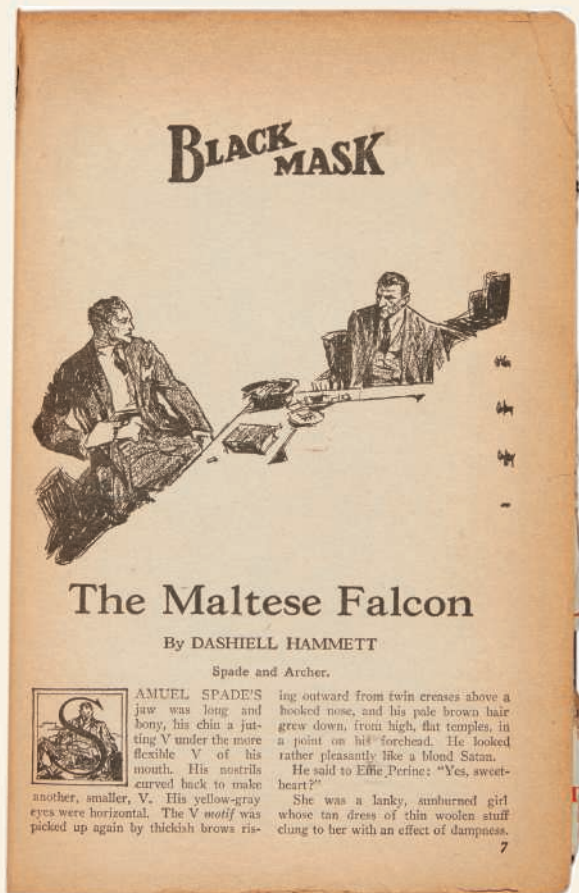
32

HAMMETT, Dashiell (1894-1961); HORVATH, Ferdinand Huszti, artist (1891-1973). *The Dain Curse*. [New York:] Alfred A. Knopf [1929].

A trial dust jacket for the first edition, crisp and vibrant. Hungarian artist F.H. Horvath would also create the iconic dust jacket for *The Maltese Falcon* in 1930 before beginning a career at Disney Studios. The dust jacket is together with documentation from Hammett bibliographer Richard Layman calling it "one of the great rarities in Hammett collecting," and noting that he is "not aware of another trial jacket for one of Hammett's novels having surfaced." Hammett's second novel featuring the nameless Continental Op and the first to be set in San Francisco, *The Dain Curse* investigates a diamond theft involving the eponymous Dain family.

480 x 197mm (single crease along rear joint, with slight separation at bottom margin; short closed tear to lower panel, a small faint circular impression to front panel); custom box. *Provenance*: Frank Lupo (sold to) - Heritage books (sold to) - Royal Books.

\$30,000-50,000



33

HAMMETT, Dashiell (1894-1961), SHAW, Joseph, editor (1874-1952). "The Maltese Falcon." In *Black Mask*. New York: Pro-Distributors Publishing, September 1929-February 1930.

The first appearance in print of The Maltese Falcon. *Black Mask*, the monthly pulp magazine devoted to Western, detective, and adventure stories, was founded in April 1920 by H.L. Mencken and drama critic George Jean Nathan, the pair behind the literary journal *The Smart Set*. Joseph Shaw edited *Black Mask* from 1926-1936, and it was under his auspices that the magazine published writers including Hammett, Raymond Chandler, and Erle Stanley Gardner (Hammett dedicated his first novel, *The Red Harvest*, to Shaw). *The Maltese Falcon* ran across five issues of *Black Mask* from September 1929 to January 1930 before appearing in book form in February. February's *Black Mask* issue also includes Hammett's "The Farewell Murder." Layman C109 and C114.

Octavo (155 x 238mm). Six issues in original wrappers trimmed and bound together (brittle paper stock with some chipping at extremities; trimming affecting some cover text); modern cloth (rebacked, preserving portions of original spine); custom box.

\$2,500-3,500

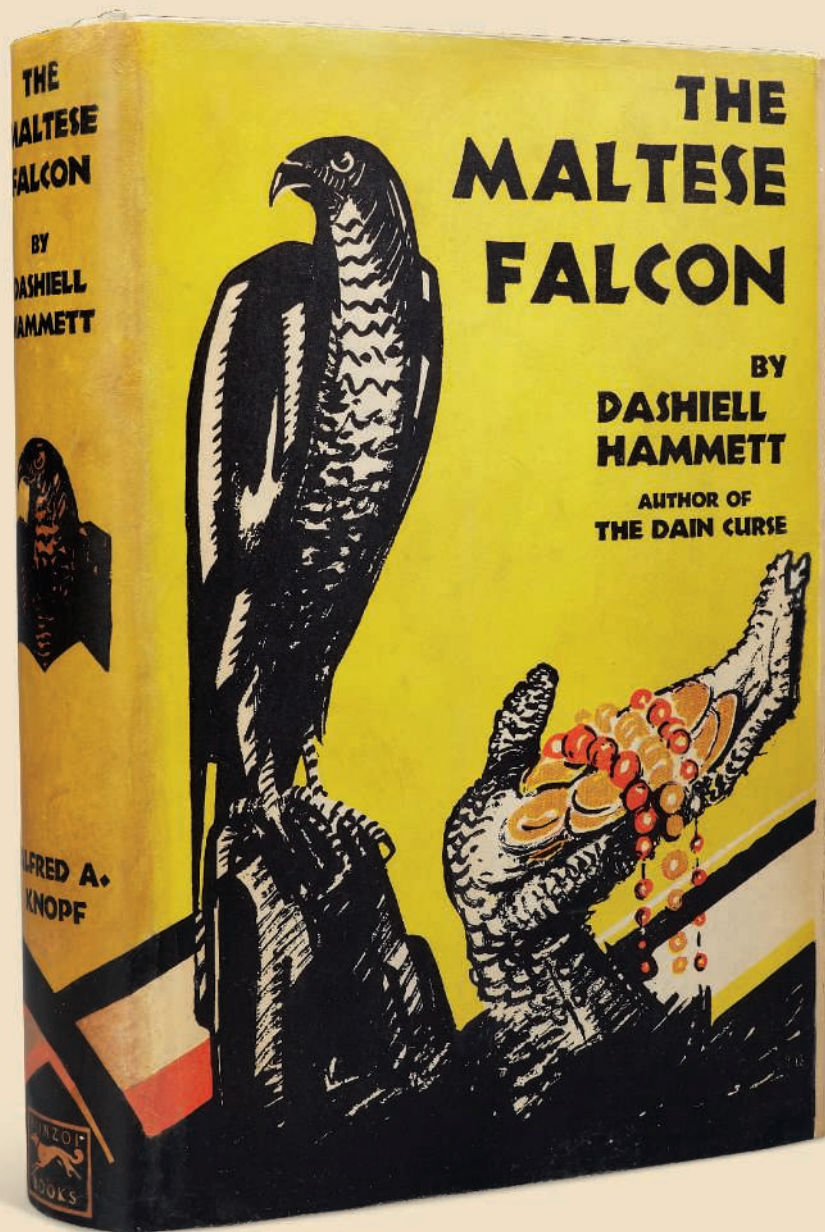
34

HAMMETT, Dashiell (1894-1961). *The Maltese Falcon*. New York: Knopf, 1930.

A fine copy of the first edition. *The Maltese Falcon* introduces private-eye Sam Spade and the mysterious "Miss Wonderly" as they pursue the fabled statuette. While loosely informed by Hammett's own experiences as a private detective for the Pinkerton Detective Agency in San Francisco, the author always maintained that Spade was fictional. In his introduction to the 1934 edition, he wrote: "Spade has no original. He is a dream man in the sense that he is what most of the private detectives I worked with would like to have been and in their cockier moments thought they approached." Layman A3.1a.

Octavo. Original publisher's cloth (some toning to spine and extremities; some offsetting to endpapers).

\$1,000-2,000



For Holly and Eric
with my best regards
Dashiell Hammett

35

HAMMETT, Dashiell (1894-1961). *The Maltese Falcon*. New York: Knopf, 1930.

The first edition of one of the most influential detective novels ever written, in its iconic dust jacket, with a rare inscription from the author: "For Holly and Eric with my best regards Dashiell Hammett." Inscribed first edition copies of *The Maltese Falcon* are notoriously scarce; ABPC records only two in the past twenty years, and only one of them in the coveted jacket. The identities of Holly and Eric are unknown, but the latter is perhaps Eric Sutton, a prolific literary translator. Sutton began his career in the 1920s and translated the work of many important 20th-century writers, including B. Traven, Jean-Paul Sartre, André Maurois, François Mauriac, Thomas Mann, Hans Fallada, and Guy Mazaline. Hammett mentioned an unidentified Eric in a 3 November 1934 letter to Lillian Hellman, and would write later that month of reading Mazaline's *The Wolves*. First serialized in *Black Mask* beginning in September 1929, *The Maltese Falcon* introduced the world to Sam Spade, the archetypal hardboiled detective. Layman A3.1b.

Octavo. Original publisher's cloth (some minor soiling; light dampstain to upper margin of preliminary leaves); dust jacket (some restoration to spine, folds, and margin of panels; spine repairs replacing small areas of loss); custom box.

\$60,000-80,000



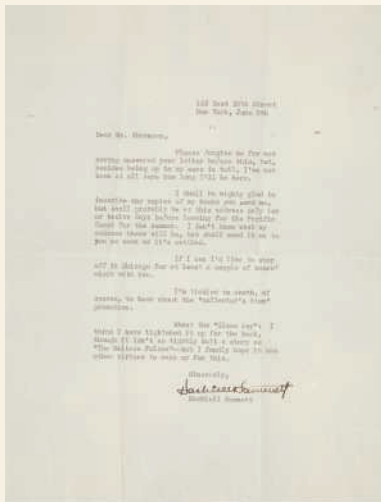
36

HAMMETT, Dashiell (1894-1961), SHAW, Joseph, editor (1874-1952). "The Glass Key." In *Black Mask*. New York: Pro-Distributors Publishing, March-June 1930.

The first appearance of The Glass Key, scarce in original wrappers. The novel would be published the following year by Knopf: first in London on 20 January 1931 and then in New York on 24 April 1931. Layman C115-118.

Four volumes, octavo. Original wrappers (some chipping to spines and extremities, brittle paper stock, faint stamp to upper cover of March 1930 issue, which has repairs to spine); custom box.

\$2,500-3,500



37

HAMMETT, Dashiell (1894-1961). Typed letter signed ("Dashiell Hammett") to Ben Abramson, New York, 8 June [1930].

One page, 215 x 280mm, matted and framed (several small punch holes, not affecting text, but one adjacent to signature). *Provenance:* Maurice F. Neville (Sotheby's New York, his sale, 16 November 2004, lot 534).

"About the Glass Key: I have tightened it up for the book, though it isn't as tightly knit a story as The Maltese Falcon—but I fondly hope it has other virtues to make up for this." Hammett writes to Ben Abramson, the owner of the Argus Book Shop in Chicago, about his most recent novel, which first appeared in the *Black Mask* in March to June 1930 before coming out in book form in January 1931. "...besides being up to my ears in toil, I've not been at all sure how long I'll be here. I shall be mighty glad to inscribe any copies of my books you send me, but shall probably be at this address only ten or twelve days before leaving for the Pacific Coast for the summer... If I can I'd like to stop off in Chicago for at least a couple of hours' visit with you. I'm tickled to death, of course, to hear about the 'collector's item' promotion." This letter is not in Layman's *Selected Letters* and is presumably unpublished.

\$3,000-5,000



38

HAMMETT, Dashiell (1894-1961), editor. *Creeps By Night. Chills and Thrills*. New York: John Day Company, 1931.

First edition in dust jacket, featuring stories from William Faulkner, H. P. Lovecraft, André Maurois, Conrad Aiken, and others. Hammett notes in the introduction that "The effectiveness of the sort of stories that we are here concerned with depends on the reader's believing that certain things cannot happen and on the writer's making him feel—if not actually believe—that they can but should not happen." It would be repackaged for English audiences and brought out by Gollancz in 1932 as *Modern Tales of Horror*. Layman A5.1a.

Octavo. Black cloth stamped in green (expert repair to lower joint); yellow dust-jacket printed in red and blue (short tears at edges, neatly reinforced on verso).

\$3,000-5,000



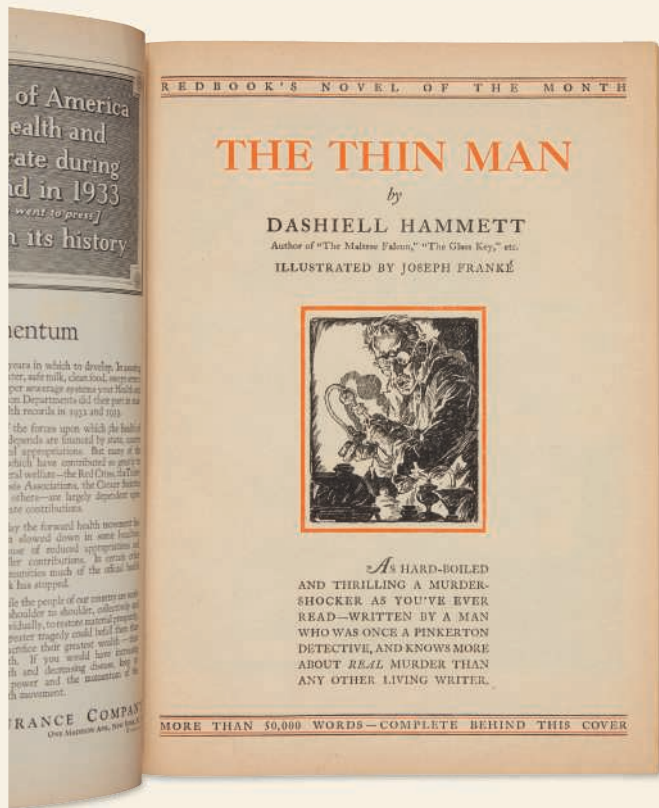
39

HAMMETT, Dashiell (1894-1961). *The Glass Key*. London: Alfred A. Knopf, 1931.

First edition in the scarce original dust jacket. The London printing of *The Glass Key* appeared on 20 January 1931, preceding New York's by just over three months. Shortly after *The Glass Key* was published, Knopf shuttered their London office and transferred the British publishing rights for Hammett and others to Cassell & Co. Hammett expert Mark Sutcliffe estimates that of the 3000 sets of sheets printed from the first impression, roughly 1000 copies were bound by Knopf before the turnover: the remainder of the sheets were then issued in a Cassell binding. The rare dust jacket, which features an image of the main character, gambler and racketeer Ned Beaumont, was created for the cover of the March 1930 issue of *Black Mask* where the story first appeared in four serial installments. According to ABPC, the last first edition in dust jacket of *The Glass Key* sold in 2005 (Swann Galleries, 14 April 2005, lot 368, \$60,000). *The Glass Key* was reportedly Hammett's favorite of his own works, but he was not the only one who felt that way; its reach can be seen from Raymond Chandler's essay "The Simple Art of Murder" all the way to the Coen Brother's 1990 film *Miller's Crossing*. Layman. A4.1.

Octavo. Publisher's royal blue cloth with white key ornament on front and spine (minor foxing to text block); dust jacket (a little light soiling, expert restoration to spine affecting two words of title and one word on lower panel, small repaired chip to blank area of upper panel).

\$60,000-80,000



40

40
HAMMETT, Dashiell (1894-1961). "The Thin Man." In: *Redbook*. New York: McCall Company, December 1933.

The first appearance of Hammett's witty, cocktail-drinking detectives, Nick and Nora Charles. *The Thin Man* first appeared in the December 1933 issue of *Redbook* before being published in book form in January 1934.

Quarto (214 x 292mm). Original wrappers (some rubbing and wear at extremities, neat repairs to spine); custom portfolio. [With:] A second copy of the story that has been excised from the magazine, with individual leaves mounted on stubs. Layman C128.

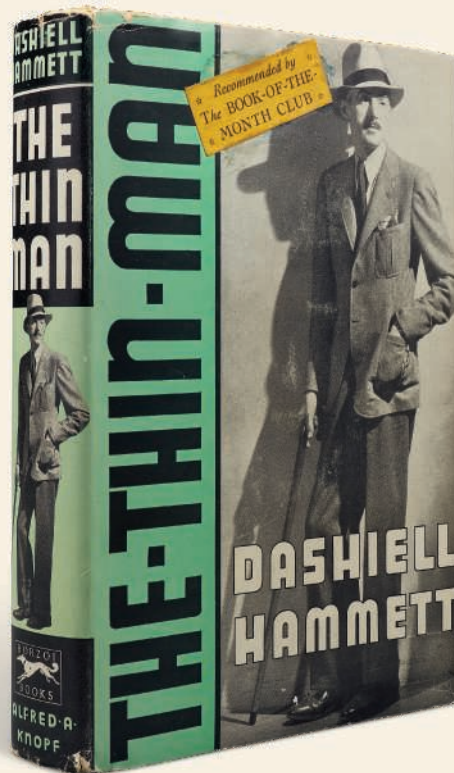
\$800-1,200

41
HAMMETT, Dashiell (1894-1961). *The Thin Man*. New York: Alfred A. Knopf, 1934.

A presentation copy, warmly inscribed to his longtime editor: "To Joe Shaw, who, by publishing all my previous books, made this one possible. Dashiell Hammett / New York Jan. 29 1934." Joseph T. Shaw served as editor of *Black Mask* from 1926-36, during which time he published Hammett's first four novels in monthly installments. This copy is the fourth printing. Layman A6.1d.

Octavo. Publisher's grayish green cloth (some wear at extremities, cloth slightly discolored on rear panel); dust jacket printed in black and green; with yellow "Recommended by the Book-of-the-Month Club" sticker to upper panel (spine panel with some fading and light chipping to ends, edgewear); custom box. *Provenance:* Joseph T. Shaw (1874-1952, edited of *Black Mask*; inscription).

\$6,000-8,000



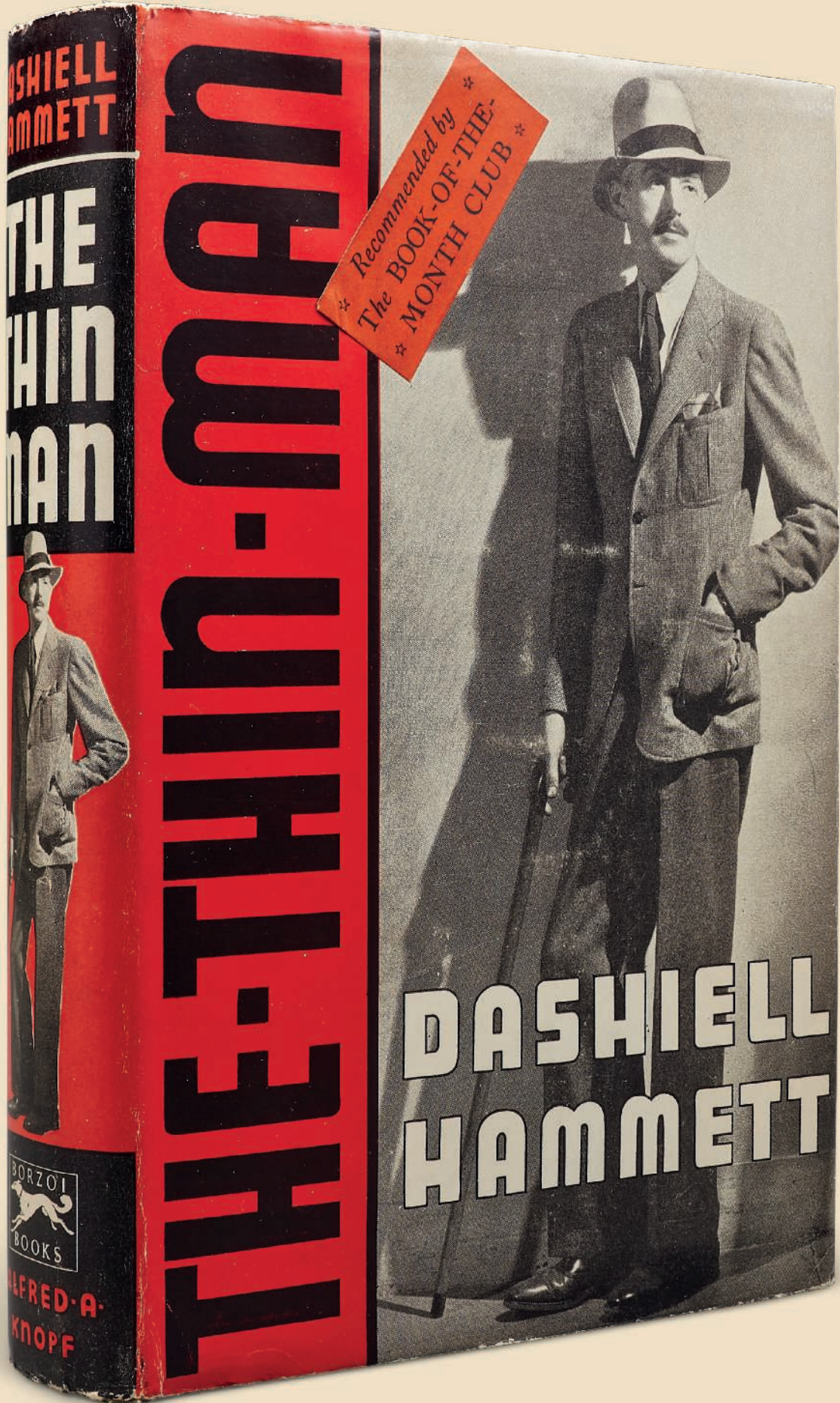
41

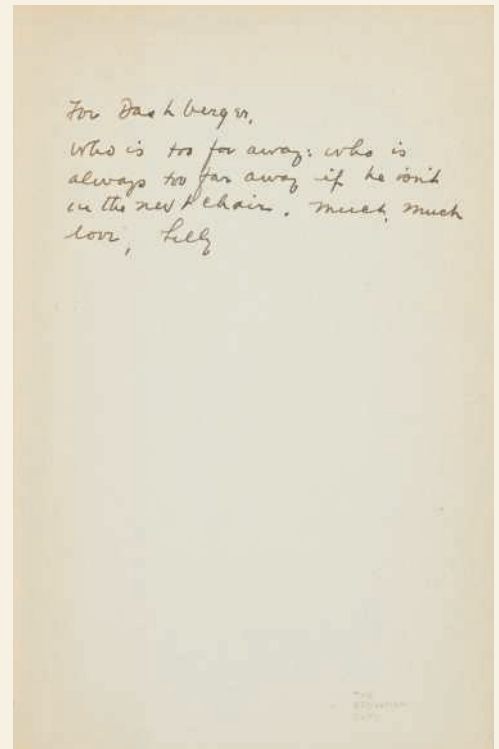
42
HAMMETT, Dashiell (1894-1961). *The Thin Man*. New York: Alfred A. Knopf, 1934.

First edition of Hammett's controversial fifth and final novel, in a superb dust jacket. Sinclair Lewis described Hammett as "undoubtedly the best of American detective story writers, and *The Thin Man* is certainly the most breathless of his stories" (Nolan). The book was banned in Boston and bowdlerized in Britain over the use of the word "erection," and while the word was excised from the London edition ("erections did not, at that time, exist in the English novel" according to Julian Symons), Alfred Knopf put an ad in *The New York Times* fanning the flames of the scandal. The story of married detective couple Nick and Nora Charles quickly inspired the series of films starring William Powell and Myrna Loy, with the first one released on 25 May 1934—Hammett was able to live for a decade off earnings from the franchise. Layman A6.1a; see William F. Nolan, *Hammett: A Life at the Edge*, p. 139.

Octavo. Publisher's grayish-green cloth stamped in red and blue (a little discoloration to cloth); dust jacket printed in black and red, with matching "Recommended by The Book-of-the-Month-Club" sticker to front panel (very minor rubbing at extremities); custom box.

\$14,000-18,000





43

HAMMETT, Dashiell (1894-1961) and RAYMOND, Alexander (1909-1956), illustrator. *Secret Agent X-9*. Books One and Two. Philadelphia: David McKay Company, 1934.

First edition in book form of the comic strip created by Dashiell Hammett and Alex Raymond. Originally syndicated beginning in January 1934, the strip continued through February 1936 (though Hammett and Raymond's involvement ceased in 1935). Alex Raymond was an American cartoonist, perhaps best-known for creating *Flash Gordon* in 1934. Layman A7.1 and A8.1.

Two volumes, small quarto (193 x 192mm). Illustrated stiff covers with cloth spine (some light rubbing and wear, binding error with pages 17-24 backwards and upside down in book one); custom box.

\$1,000-1,500

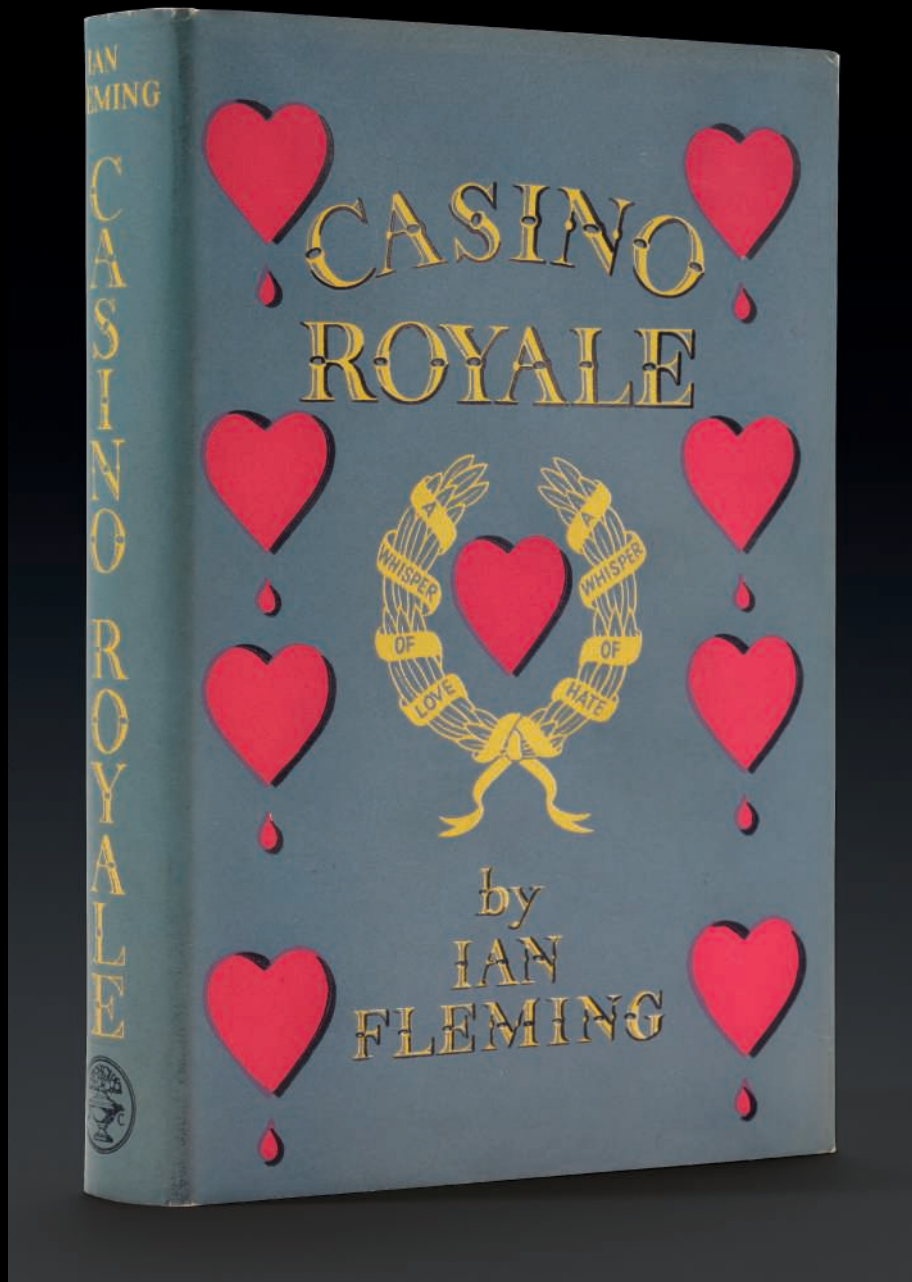
44

HAMMETT, Dashiell (1894-1961) – HELLMAN, Lillian (1905-1984). *The North Star*. New York: Viking Press, 1943.

From one great writer to another: "For Dashberger, Who is too far away; who is always too far away if he isn't in the next chair. Much, much love, Lilly." "Dashberger" is, of course, Dashiell Hammett, who was Hellman's partner for thirty-one years. *The North Star* was the acclaimed playwright's first work written directly for the screen, and the film was released in November 1943 starring Anne Baxter, Walter Huston, and Farley Granger, in his movie debut. While ABPC records two of Hammett's books inscribed to Hellman, this is the only one from her to him. From the collection of Robert Colodny, who served in the Army with Hammett during World War II. Colodny would write to Hellman after Hammett's death to see if she would like the book returned—a photocopy of her response is included here: "It is kind of you to offer to return the dedication copy of *The North Star*, but it would mean very little to me now. And if it means anything to you at all to have had it from Hammett, I would be glad if you kept it."

Octavo. Publisher's gilt-stamped red cloth; dust jacket (light chipping at extremities; a little soiling to spine and rear panel); custom box. *Provenance*: Dashiell Hammett (inscription) – Robert Colodny.

\$6,000-8,000



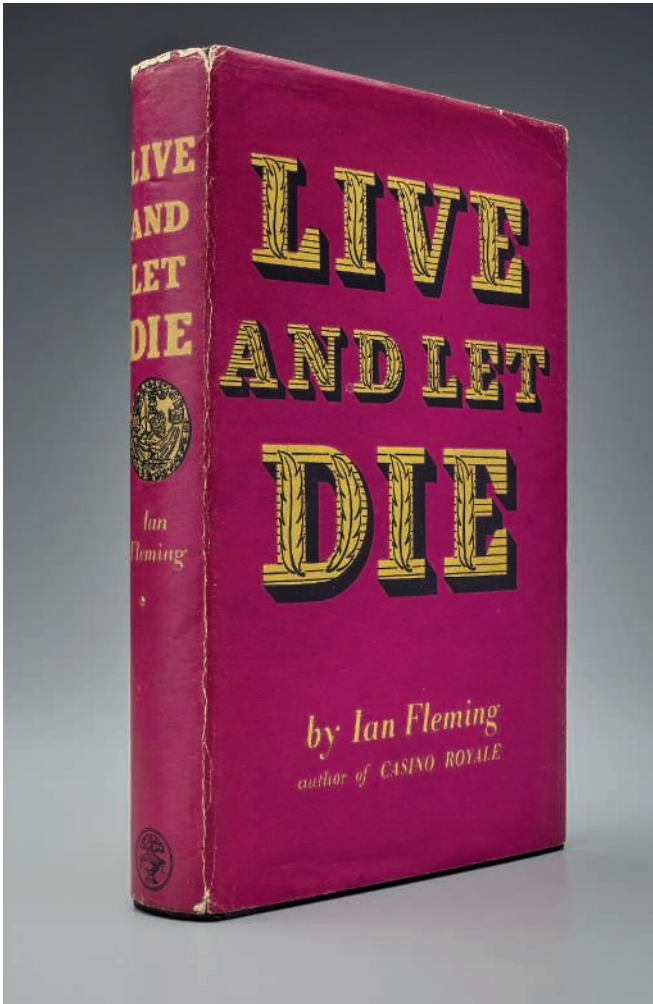
45

FLEMING, Ian (1908-1964). *Casino Royale*. London: Jonathan Cape, 1953.

An exceptionally fine copy of the first edition of the first James Bond novel. This copy is the best we have seen of a rare and fragile book, Ian Fleming's first. It retains the publisher's advertisement slip for the periodical *Now & Then* and was evidently never read. Perhaps the first owner was more impressed by Ian Fleming's brother Peter, who was "the more famous author," according to the book's jacket. Ian Fleming's inspiration for *Casino Royale* was a baccarat battle Fleming played in Lisbon during the Second World War against several Portuguese men. According to one biographer, Fleming whispered at the table to his friend John Godfrey: "Just suppose these fellows were German agents—what a coup it would be if we cleaned them out entirely!" (John Pearson, *The Life of Ian Fleming*, London, 1966, p. 131).

Octavo. Publisher's black cloth lettered in red; grey dust jacket decorated in red and yellow after the author's design (mildest even toning to jacket, few light spots to endleaves and publisher's slip). Custom box.

\$40,000-60,000

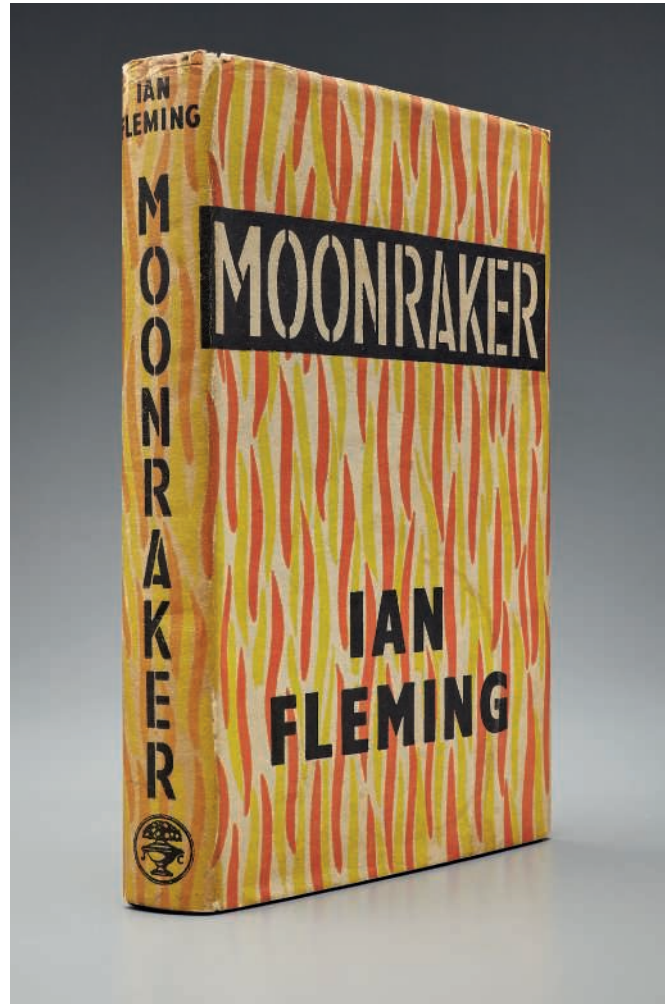


46
FLEMING, Ian (1908-1964). *Live and Let Die*. London: Jonathan Cape, 1954.

First edition in a first state, unrestored dust jacket. This first state jacket bears no printed credit for its design. Ian Fleming's second James Bond novel was well received and met with good reviews. A critic for *The Times Literary Supplement* wrote: "Mr. Ian Fleming is without doubt the most interesting recent recruit among thriller writers. The second adventure of his Secret Service agent ... contains passages which for sheer excitement have not been surpassed by any modern writer in this kind."

Octavo. Original black cloth stamped in gilt (few pale spots to endleaves and half-title, a crease to a few interior leaves); dust jacket (some pale browning, light wear at folds and spine panel ends).

\$8,000-12,000

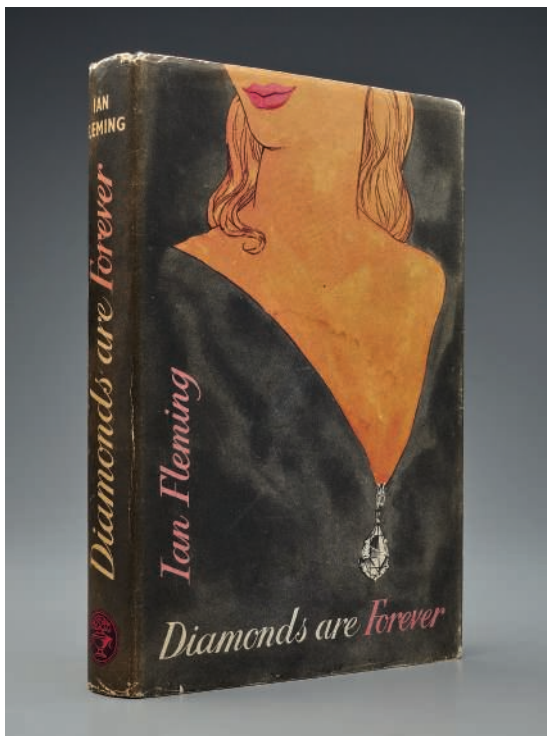


47
FLEMING, Ian (1908-1964). *Moonraker*. London: Jonathan Cape, 1955.

First edition, first state in an unrestored jacket. This is first state, with perfect type on page 10 and on preferred, thicker paper. The front free endpaper bears a tiny date stamp, 7 Apr 1955—the date of publication. *Moonraker* was the most self-consciously autobiographical of the Bond novels to date. When Raymond Chandler's signaled his approval of Fleming's previous book, *Live and Let Die*, "the real importance of the friendship went beyond the mere restoration of Fleming's confidence in James Bond. It quickly seems to have changed the whole attitude of Fleming to his hero and his work and to have made him decide that his next book [i.e. *Moonraker*], instead of finishing off Bond for good, would go to the opposite extreme" (Pearson). Pearson, *The Life of Ian Fleming*, p. 313.

Octavo. Original black boards, lettered in silver; dust jacket by Kenneth Lewis after Ian Fleming (faint circular stain to upper panel, toning, mild edge-wear).

\$3,000-5,000



48

48

FLEMING, Ian (1908-1964). *Diamonds are Forever*. London: Jonathan Cape, 1956.

First edition. The fourth novel in the Bond series.

Octavo. Original black boards blind-stamped with diamond design, stamped in silver on front cover and spine; pictorial dust jacket (some toning and edge-wear, small dampstain on front panel, closed tear to back spine fold and another to back panel).

\$2,000-3,000

49

FLEMING, Ian (1908-1964). *From Russia, With Love*. London: Jonathan Cape, 1957.

First edition. Fleming's fifth Bond novel. The jacket bears a small date stamp, April 1957.

Octavo. Original black cloth (slight lean, dent to spine), dust jacket by Richard Chopping after the author's design (some even pale spotting, tiny reinforcement to spine panel head).

\$2,000-3,000

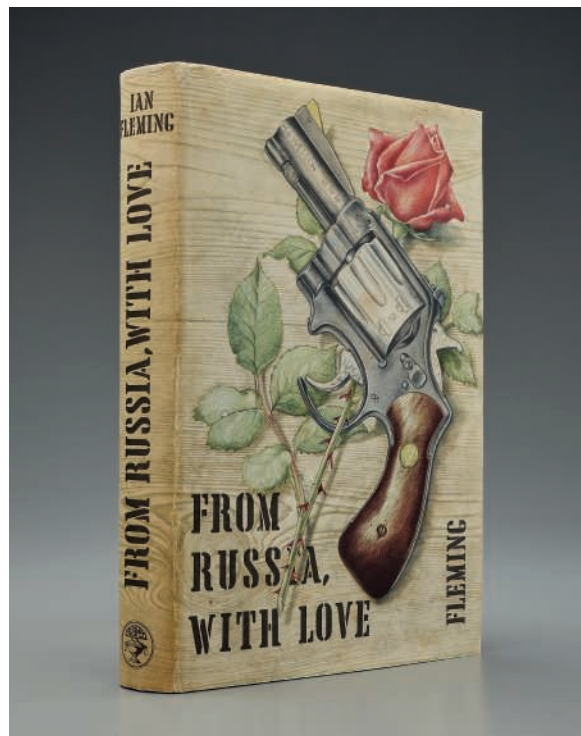
50

FLEMING, Ian (1908-1964). *Dr No*. London: Jonathan Cape, [1958].

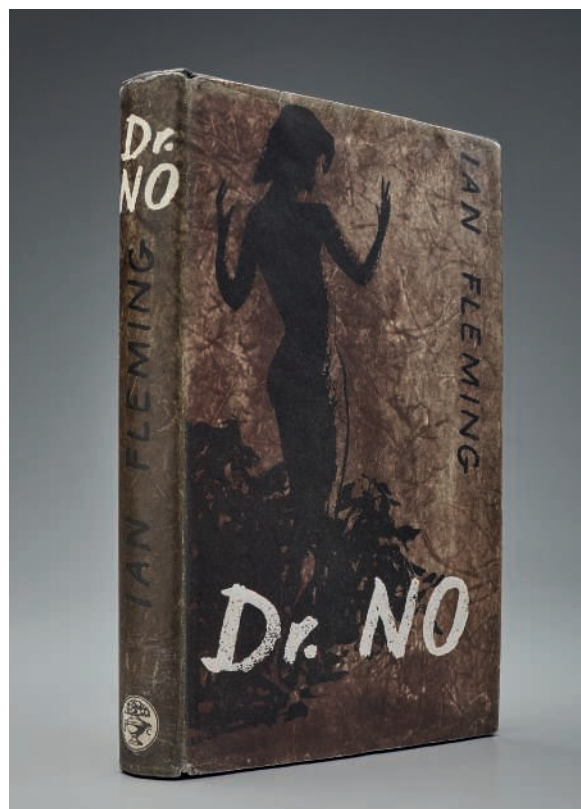
First edition, with scarcer variant binding without the woman on front cover of cloth. This was Fleming's sixth James Bond novel, and the first to be made into a film. Released in 1962, it starred Sean Connery in the role that launched him as a popular icon.

Octavo. Original charcoal cloth lettered in silver; pictorial dust jacket by Pat Marriott (mild edge-wear and soiling, a few small holes to fold of front flap).

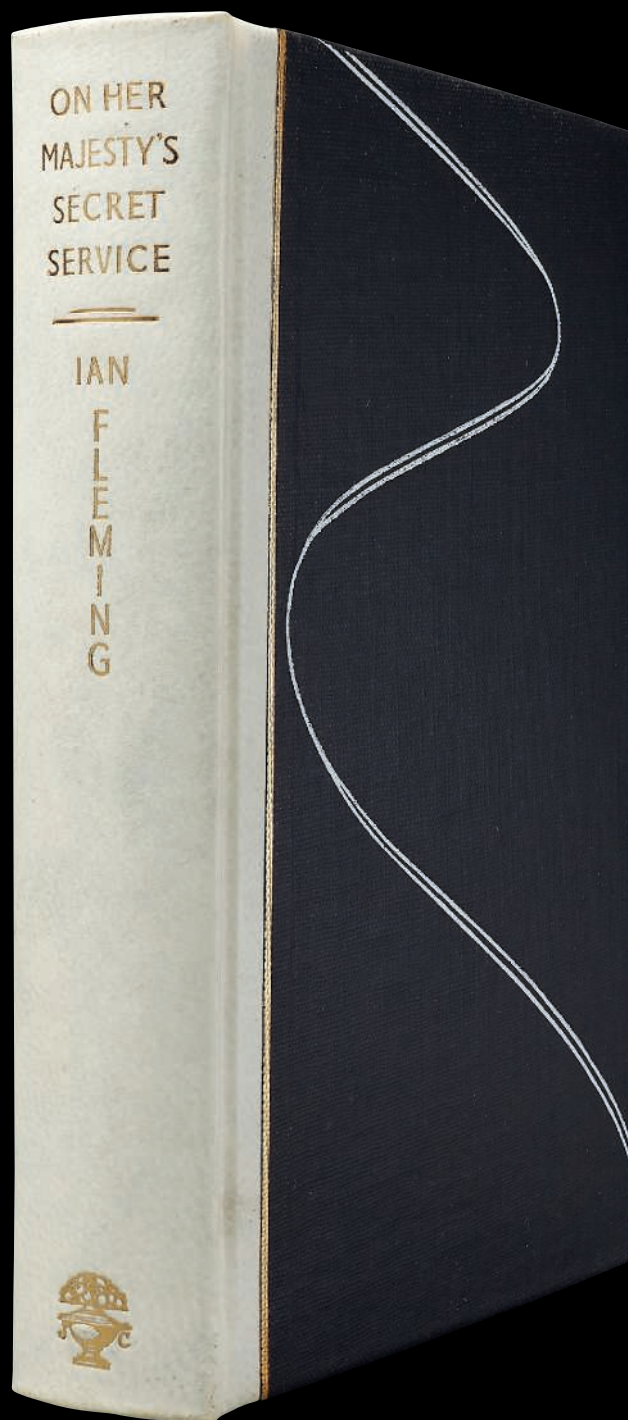
\$1,500-2,500



49



50



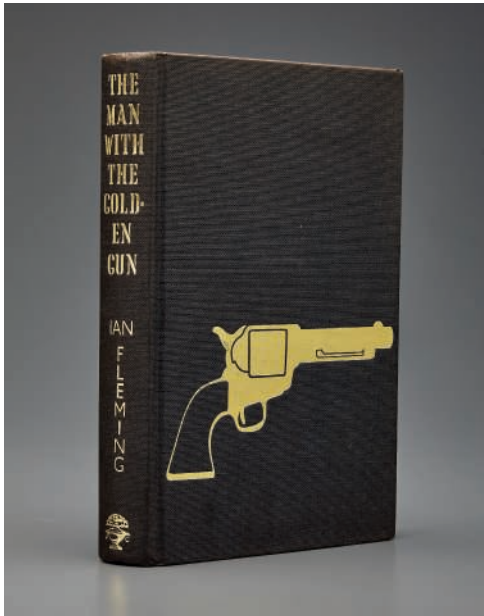
51

FLEMING, Ian (1908-1964). *On Her Majesty's Secret Service*. London: Jonathan Cape, 1963.

An important and fine association copy of the only Ian Fleming limited, signed first edition, no. 78 of 250 copies, signed by the author on the colophon. The first trade edition and the limited edition were issued concurrently. This copy belonged to Ian Fleming's close friend Amherst Villiers. Villiers painted the portrait of Fleming which was used as the frontispiece to this work and is currently in the National Portrait Gallery. In Bond lore, Villiers is best-known as the designer of the supercharged "Blown" Bentley, James Bond's automobile of choice in the first books and the precedent for Bond's love of fast cars.

Octavo. Color frontispiece after portrait by Amherst Villiers. Original parchment-backed black cloth stamped in white and gold; top edge gilt; plain acetate wrapper (small corner chip to acetate). *Provenance*: Amherst Villiers (1900-1991; signed bookplate, letter signed by Villiers's daughter).

\$10,000-12,000



52

52

FLEMING, Ian (1908-1964). *The Man with the Golden Gun*. London: Jonathan Cape, 1965.

Fine first edition, extremely scarce variant with a Golden Gun stamped on the front cover of cloth. "Copies of the first British edition exist with a variant binding on which, like the U.S. edition, the gun is stamped in gold on the front cover. It is reported that 1000 copies were produced for export to South Africa and Australia. It is extremely scarce..." (Penzler, pp. 28-30).

Octavo. Original black cloth, spine lettered in gilt, a gun image stamped in gold on the front cover, presumed first endpapers of patterned green; pictorial dust jacket by Richard Chopping (a few very pale spots, inconspicuous crease to spine panel).

\$6,000-9,000

53

FLEMING, Ian (1908-1964). *Goldfinger*. 1959. – *For Your Eyes Only*. 1960. – *Thunderball*. 1961. – *The Spy who Loved Me*. 1962. – *On Her Majesty's Secret Service*. 1963. – *You Only Live Twice*. 1964. – *The Man with the Golden Gun*. 1965. – *Octopussy and The Living Daylights*. 1966.

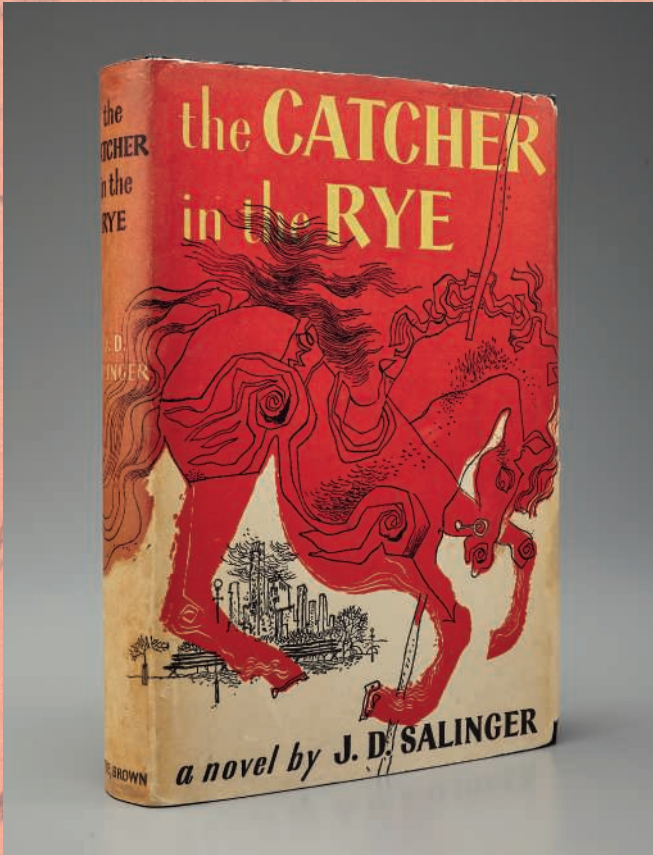
First editions in original dust jackets: all the James Bond novels from 1959 to Fleming's last.

Eight volumes, octavo. Original cloth variously stamped; pictorial dust jackets by Richard Chopping. Some overall toning, *Octopussy* with wavy text-block, one with ownership signatures, two first jackets with some staining, overall very good to near fine.

\$2,000-3,000



53



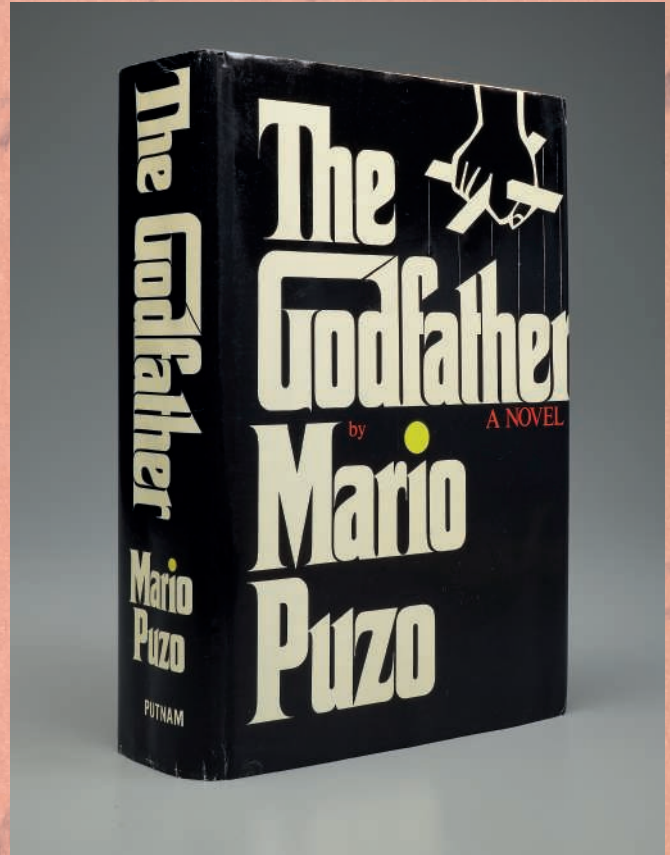
54

SALINGER, J.D. (1919-2010). *The Catcher in the Rye*. Boston: Little, Brown and Company, 1951.

First edition, first printing. *Catcher's* protagonist, Holden Caulfield, has entered the pantheon of American literary heroes. In the years following World War II, "the young used many voices—anger, contempt, self-pity—but the quietest, that of a decent perplexed American adolescent, proved the most telling" (Burgess, *99 Novels*, pp. 53-54).

Octavo. Original black cloth; original pictorial dust jacket by Michael Mitchell with portrait photograph of Salinger on rear panel (light toning, spine panel and one spot on lower flap fold reinforced on verso, light rubbing at folds and edges, small chips to extremities). Custom clamshell case.

\$7,000-9,000.



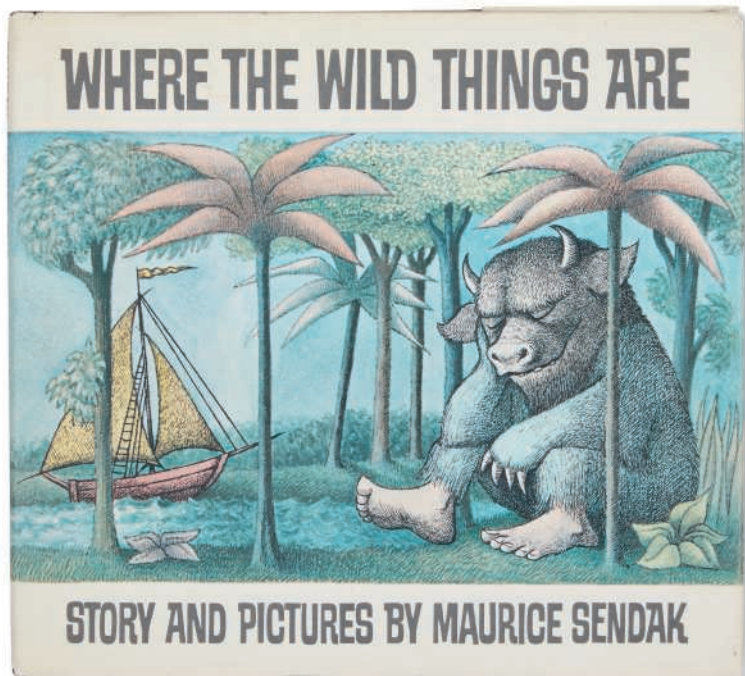
55

PUZO, Mario (1920-1999). *The Godfather*. New York: G.P. Putnam's Sons, 1969.

Presentation copy of the first edition, inscribed and signed by the author: "For Frank Adamucci Jr., With my sincere thanks for his kind words about this book and my best wishes. Hope you will like the next one. Mario Puzo" on the lower free endpaper (inverted). Puzo's extraordinary novel, the success of which rescued his family from debt, takes us inside the violent society of the Mafia underworld and its gang wars. It was the basis for the 1972 film starring Marlon Brando and Al Pacino and directed by Francis Ford Coppola. The movie won the Academy Award for Best Picture, Best Script, and Best Actor, and is considered the greatest mob movie of all time.

Octavo. Original two-toned cloth gilt (slight edge-toning); pictorial dust jacket by Neil Fujita Studio (a few tiny edge-creases and pale spots to flap versos). Custom quarter morocco folding case. *Provenance:* Frank Adamucci, Jr. (presentation inscription).

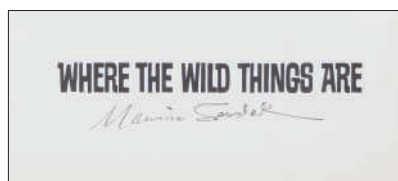
\$2,000-3,000



56

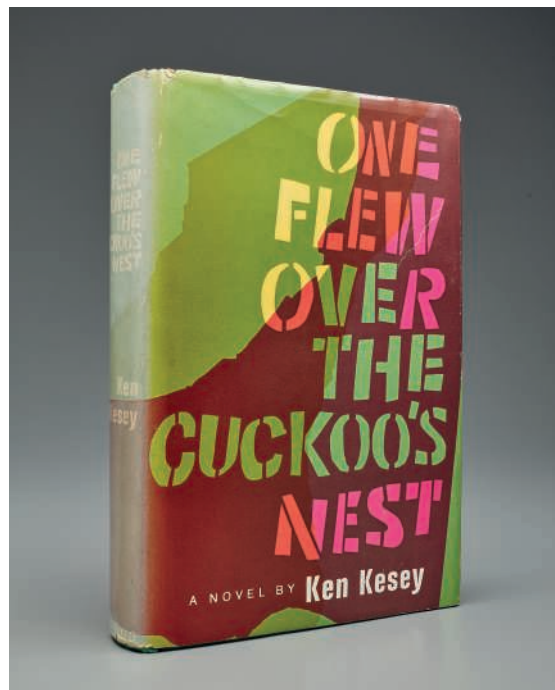
SENDAK, Maurice (1928-2012). *Where the Wild Things Are*. 1963. – *In the Night Kitchen*. 1970. – *Outside Over There*. 1981. All New York: Harper & Row, 1963-1981.

A fine set of Maurice Sendak's defining trilogy, all signed and fine first editions, all three titles are signed by the author, *In the Night Kitchen* signature also dated (December 1982). *Where the Wild Things Are* with correct points on jacket and no mention of the Caldecott award. These works were Sendak's most controversial, for their melancholy and for their nudity. Sendak opined at his acceptance speech for the Caldecott Award for *Wild Things*: "...from their earliest years children live on familiar terms with disrupting emotions, that fear and anxiety are an intrinsic part of their everyday lives, that they continually cope with frustration as best they can. And it is through fantasy that children achieve catharsis. It is the best means they have for taming Wild Things." *Where the Wild Things Are* had the pre-schooler Max as its hero, *In the Night Kitchen* the toddler Mickey, and *Outside Over There* the pre-adolescent Ida.



Three volumes, quarto, two of which are oblong. Original cloth and boards; pictorial dust jackets (mild edge-wear to *Wild Things* jacket, one corner clipped).

\$6,000-8,000



57

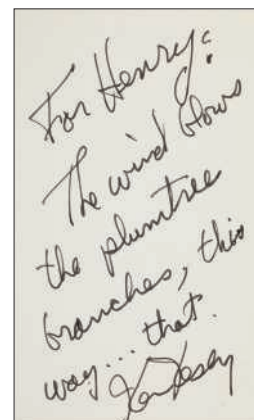
KESEY, Ken (1935-2001). *One Flew Over the Cuckoo's Nest*. New York: Viking Press, 1962.

First edition of Kesey's first novel, a cornerstone of 1960s counter-culture literature. This copy with a slip laid in **signed and inscribed by the author**: "For Henry: The wind blows the plumtree branches, this way ... that. Ken Kesey."

The book's central premise, that the really dangerous lunatics are those in positions of authority, has earned *Cuckoo* the dubious distinction of having been banned by several US school districts since publication. Milos Forman's 1975 film adaptation won five Oscars, including best film and best actor for Jack Nicholson. Karolides et al., *100 Banned Books*, pp. 398-400.

Octavo. Original green cloth lettered in yellow; dust jacket designed by Paul Bacon (spine panel sunned and a little chipped at head, two very short edge tears to back panel, a little creasing). Custom cloth case. *Provenance*: William H. Sims (collector's blindstamp to front free endpaper).

\$800-1,200



GOLD MEDALS FOR GAMES



Game theory is the science of strategy. In most political, social, and economic interactions, the choices of the participants impact one another. Therefore each has to think about others' decisions, recognizing that conversely the others are thinking about theirs. Amazingly, this complex thinking about thinking can be systematized. Research on how to do so has led to several Nobel prizes, starting with those to John Nash, Reinhard Selten, and John Harsanyi 25 years ago in 1994.

People have been making strategic decisions for millennia, perhaps most dramatically in military conflicts, but also in dealing with family, friends, business rivals, and sports opponents. They have developed a lot of art specific to their experiences. Game theory builds on that, identifies common features, and develops general principles which can then facilitate strategic thinking for new applications.

The first such successful theorizing came from the polymath John von Neumann and his economist coauthor Oskar Morgenstern. They considered two-person games of pure conflict (win-lose or zero-sum games) where one player's gain necessarily entails the other's loss. Sports contests are the best-known examples. Von Neumann and Morgenstern proved a mathematical theorem: that zero-sum games always have an equilibrium, a pair of strategies, one for each player, such that neither can gain by deviating to a different strategy. They also showed that the equilibrium often involves mixing moves: acting randomly on any one occasion so as to keep the other player guessing. For example, a penalty kicker in soccer should not always kick to the goalie's left. The theorem also shows how to calculate the proportions in which the kicker should mix left and right kicks.

But most games have more than two players, and can be win-win (international trade) or lose-lose (nuclear arms race). Most games are not one-offs; they can be repeated, or be a part of a sequence of different interactions. Advances in game theory have enabled us to understand such games and their outcomes.

JOHN NASH

John Nash's first Nobel-worthy contribution proved that many-player, non-zero-sum games also have an equilibrium: a configuration of all players' strategies where no one has any incentive to switch to a different strategy. With Nash equilibrium in hand as their "solution concept" for understanding and predicting strategic behavior, social scientists could now investigate countless applications that had previously eluded systematic investigation, in fields from economics and law to political science and military strategy, even biology.

As fellow Nobel Laureate Roger Myerson put it in his own homage: "Nash carried social science into a new world where a unified analytical structure can be found for studying all situations of conflict and cooperation... The formulation of Nash equilibrium has had a fundamental and pervasive impact in economics and the social sciences, comparable to that of the discovery of the DNA double helix in the biological sciences."

The best-known example of Nash equilibrium in action is the Prisoners' Dilemma. Nash's Ph.D. adviser Albert Tucker invented the story of this game. The police interrogate two suspects separately, and suggest to each that he

The formulation of Nash equilibrium has had a fundamental and pervasive impact in economics and the social sciences, comparable to that of the discovery of the DNA double helix in the biological sciences.

Nobel Laureate Roger Myerson

or she should fink on the other and turn state’s evidence. “If the other does not fink, then you can cut a good deal for yourself by giving evidence against the other; if the other finks and you hold out, the court will treat you especially harshly. Thus no matter what the other does, it is better for you to fink than not to fink—finking is your uniformly best or ‘dominant’ strategy.” This is the case whether the two are actually guilty, as in some episodes of *Law and Order*, or innocent, as in *LA Confidential*. Of course, when both fink, both fare worse than if both had held out. Although holding out is jointly better, it does not survive their separate temptations to fink—it is not a Nash equilibrium!

These dilemmas arise everywhere. Perhaps the biggest concerns action to combat climate change. Each country wants to continue its economic growth, but more economic activity usually requires more greenhouse gas emissions. Any one country’s emissions add only a little to the total accumulation of these gases. But when all countries give in to the temptation to pursue growth, the effect is substantial and the resulting warming puts humanity’s future at risk.

Such dilemmas can be resolved in multiple ways. First, if players interact repeatedly over a long time horizon, then fear of lost future cooperation may keep them cooperating today; this is the well-known tit-for-tat strategy. Second, a “large” player who suffers disproportionately more from complete finking may act cooperatively, tolerating small-fry finking. Thus the United States bears a disproportionate share of the costs of its military alliances. Finally, if the group as a whole will do better in its external relations if it enjoys internal cooperation, then biological instincts or social norms that support cooperation and punish cheating can arise and prevail. Many biologists claim that the evolution of cooperation in humans has such game-theoretic origin. In fact, any “evolutionarily stable” outcome of an evolving biological system corresponds to a Nash equilibrium of an “evolutionary game.”

Nash’s formulation of the concept of “Nash equilibrium” and proof of equilibrium existence would have been enough. But he had a second contribution worthy in its own right of a Nobel prize: a theory of bargaining known as “Nash bargaining” that is the mainstay of most subsequent theories and applications to labor-management negotiations, international trade, and merger analysis, among other areas.

REINHARD SELTEN

Unlike Nash, whose star immediately shone, Reinhard Selten’s seminal work languished nearly unknown at first. Indeed, it was not until 1980 that Selten’s earliest Nobel-cited work (published in 1965 in *Staatswissenschaft*) was mentioned in an English-language review. But then the floodgates opened dramatically. In 1982, five brilliant young theorists—Ariel Rubenstein on bargaining; David Kreps and Robert Wilson on reputation; and Paul Milgrom and John Roberts on entry deterrence—all built on Selten’s foundation with seminal contributions that may, one day soon, win their own Nobel prizes.

Selten’s contributions, most notably, “subgame perfection,” refine Nash’s concept: in some situations, many sorts of outcomes can be consistent with equilibrium, making it difficult to gain insight into the economic phenomena being studied. However, Selten showed that Nash equilibria can be refined down to a smaller set, by discarding information that fails to pass certain plausibility tests (e.g., by disallowing Nash equilibria in which any player makes a non-credible threat which, if put to the test, she would back away from carrying out).

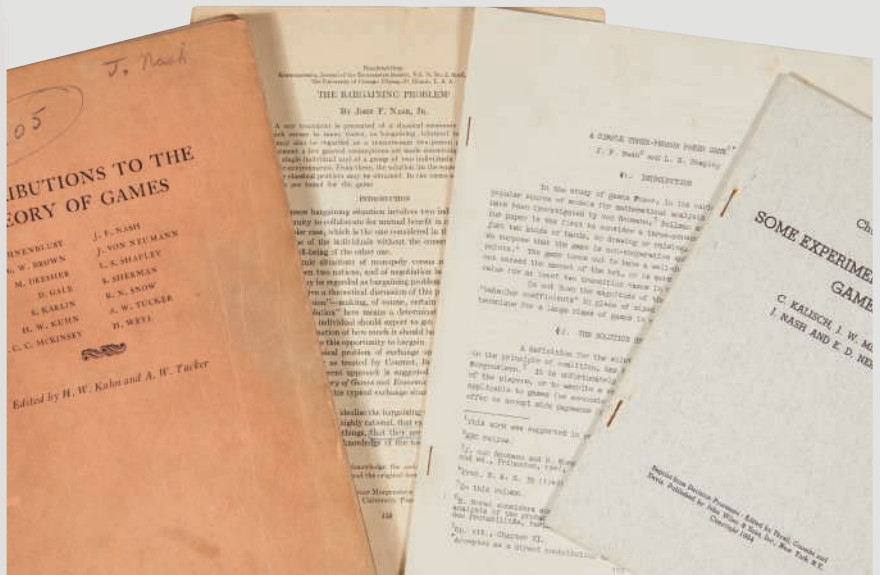
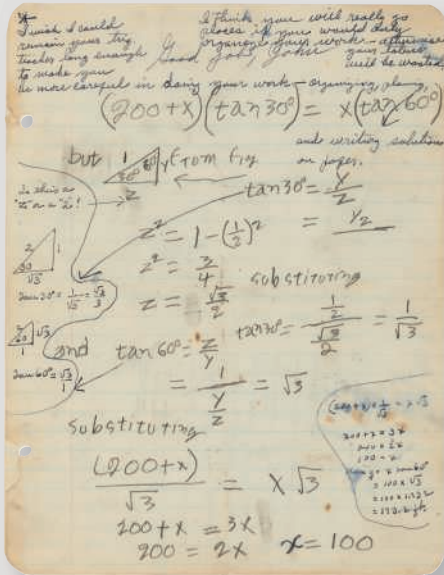
Together, John Nash and Reinhard Selten laid the groundwork for a blossoming of the social sciences that continues to this day. The discoveries honored by these Nobel Prizes changed the game of how we understand and compete in our ever-changing world. We hope that whoever secures these treasures finds a way to share them with the world, to inform and inspire future generations.

—Avinash Dixit, David McAdams, and Susan Skeath

Avinash Dixit is University Professor of Economics, Emeritus, at Princeton and the author of Art of Strategy (with Barry Nalebuff, W.W. Norton, 2008). David McAdams is Professor of Economics at Duke University and the author of Game-Changer (W.W. Norton, 2014). Susan Skeath is Professor of Economics at Wellesley College and Acting Director of the Quantitative Reasoning Program. Together they are coauthors of the forthcoming fifth edition of Games of Strategy (W.W. Norton, 2020).

John Forbes Nash, Jr.’s contribution led to other Nobel-winning research, extending Nash equilibrium to:

1996 & 2001	games with hidden information (Mirrlees and Vickrey, 1996 and Akerlof, Spence, and Stiglitz, 2001)
2005	conflict and cooperation (Aumann and Schelling, 2005)
2006	applications to issues such as credibility in monetary policy (Kydland and Prescott, 2006)
2007	design of auctions and incentive mechanisms (Hurwicz, Maskin, and Myerson, 2007)
2010	labor markets (Diamond, Mortensen and Pissarides, 2010)
2014	industrial organization (Tirole, 2014)
2016	contracts (Hart and Holmstrom, 2016)



THE FOLLOWING THREE LOTS ARE SOLD IN PART TO BENEFIT THE NATIONAL ALLIANCE ON MENTAL ILLNESS

58
 NASH, JR. John Forbes (1928-2015). Autograph manuscript signed on verso ("John Nash") [West Virginia, c.1943].

Three pages, 203 x 266m, pencil on lined paper with three holes punched (some light soiling and creasing, a couple short tears at margin). *Provenance:* John Forbes Nash, Jr.

A high school trigonometry paper replete with encouraging words from Nash's teacher, and retained by Nash for the rest of his life. Mr Durr has written to the young student: "I think you will really go places if you would only organize your work—otherwise your talent will be wasted. I wish I could remain your trig teacher long enough to make you be more careful in doing your work—organizing, planning, and writing solutions on paper." On the verso he continues, "Remember: Your work is only useful insofar as it may be of use to other people. Therefore, learn to organize your work and put the solutions to your problems in a nice, neat, orderly manner on a clean uniform paper. Best of luck, John. Mr. Durr." Nash grew up in Bluefield, West Virginia, and as a high school student took mathematics at Bluefield College. He entered Carnegie Institute of Technology in June 1945 with the intent of following in his father's footsteps and becoming a chemical engineer—but within months he was dazzling mathematics professors and soon committed to a mathematics major.

\$800-1,200

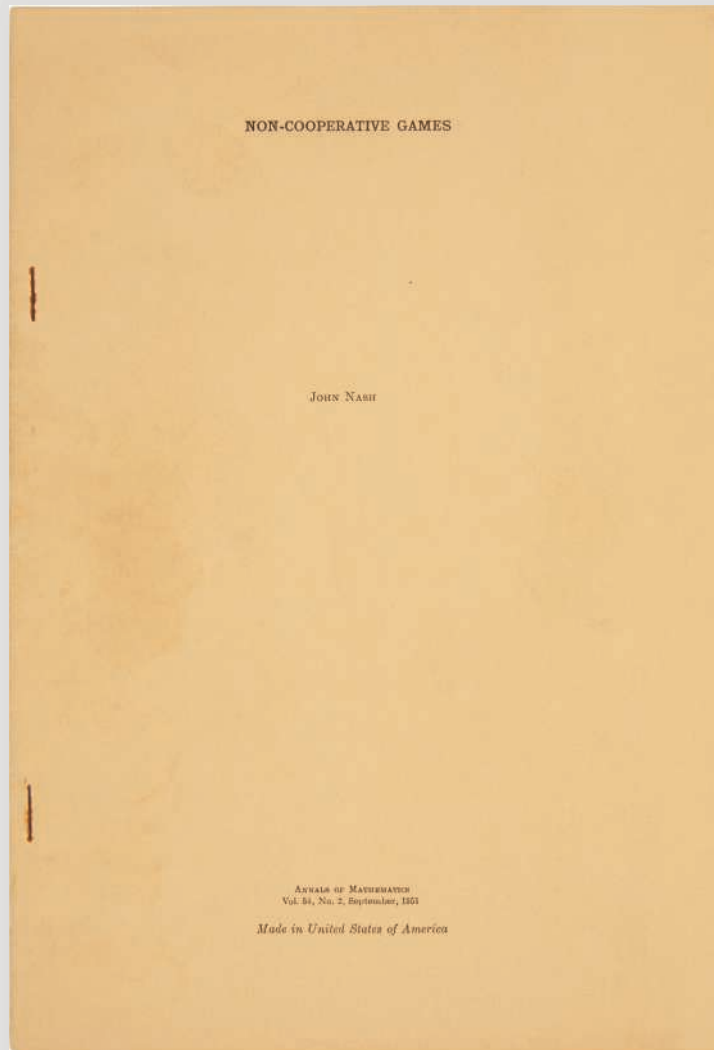
59
 NASH, JR. John Forbes (1928-2015). "The Bargaining Problem." Offprint from: *Econometrica*, pp.155-162, Vol 18, No 2, April 1950. - "Chapter XIX. Some Experimental n-Person Games." Offprint from: *Decision Processes*, edited by Thrall, Coombs, and Davis, pp. 301-327, New York: John Wiley & Sons, 1954. - NASH, JR. John Forbes (1928-2015) and SHAPLEY, Lloyd (1926-2016). "A Simple Three-Person Poker Game." Offprint from: *Contributions to the Theory of Games* (Annals of Mathematics Studies, Number 24), edited by Kuhn and Tucker, pp. 105-116, Princeton University Press, 1950. - KUHN, H.W. and TUCKER, A.W. *Contributions to the Theory of Games* (Annals of Mathematics Studies, Number 24). Princeton University Press, 1950.

A group of rare offprints from Nash's personal library, two of them annotated. "The Bargaining Problem" is annotated by Nash on the first page where he has commented "a bad choice of phrasing" next to the line "that they are equal in bargaining skill." *Contributions to the Theory of Games*, which includes Nash and Shapley's "A Simple Three-Person Poker Game" (for which an offprint is also present) has Nash's ownership signature on the first page.

"The Bargaining Problem" was Nash's first great contribution to game theory, and now regarded as a classic of modern economics. Economist and Nobel Laureate Roger Myerson notes, "By a beautiful axiomatic argument, Nash introduced a bargaining solution that was virtually unanticipated in the literature." In his biographical essay for the Nobel Prize, Nash would recall how he came to write it: "While I was still at Carnegie [Institute of Technology, now Carnegie Mellon] I took one elective course in 'International Economics' and as a result of that exposure to economic ideas and problems, arrived at the idea that led to the paper 'The Bargaining Problem' [...] And it was this idea which in turn, when I was a graduate student at Princeton, led to my interest in the game theory studies there."

Four volumes together, octavo. (Some minor soiling, rust to staples; *Contributions to the Theory of Games* worn and stained). *Provenance:* John Forbes Nash, Jr.

\$2,500-3,500



60

NASH, JR. John Forbes (1928-2015). "Non-Cooperative Games." Offprint from: *Annals of Mathematics*, pp. 286-295, Vol 54, No 2, September 1951.

First edition, offprint issue of Nash's doctoral thesis, formulating the theory of non-cooperative games and describing the Nash equilibrium, for which he was awarded the 1994 Nobel Prize in Economic Sciences. In his biographical essay for the Nobel Prize, Nash humbly noted, "As a graduate student I studied mathematics fairly broadly and I was fortunate enough, besides developing the idea which led to 'Non-Cooperative Games,' also to make a nice discovery relating to manifolds and real algebraic varieties. So I was prepared actually for the possibility that the game theory work would not be regarded as acceptable as a thesis in the mathematics department and then that I could realize the objective of a Ph.D. thesis with the other results." It was not only a Ph.D., but also a Nobel Prize. *Non-Cooperative Games* put forth the concept now widely known as the Nash equilibrium. It provided a framework for analyzing strategic interaction of all kinds, and its reach would be felt from economics to social and biological sciences and beyond.

Octavo (258 x 173mm). Original orange stapled wrappers (some light soiling to covers, a little rusting to staples). *Provenance:* John Forbes Nash, Jr.

\$3,000-5,000

A NOBEL PRIZE THAT NEARLY WASN'T

At one point in the film *A Beautiful Mind*, when it looked as if things were all over for John Nash, his wife Alicia takes his hand and places it over her heart and says, "I have to believe that something extraordinary is possible."

Again and again in a life that encompassed genius, madness and reawakening, the extraordinary was possible.

At Princeton in the late 1940s, the 20-year old West Virginian was conspicuous for his movie star looks and Olympian manner. He was six feet, one inch tall, heavily muscled. He wore his fingernails unusually long. His conversation had a stilted, ornamental quality. He avoided classes as a matter of principle. "He was obnoxious, immature, a brat," a fellow student recalled. "What redeemed him was a keen, logical, *beautiful* mind."

Within 14 months of his arrival, Nash discovered the original idea that gained him a doctorate a few days before his 22nd birthday and would, many years later, win him a Nobel prize.

By the time Nash turned 30, he was a celebrity in the rarified world of mathematics. As a rising young academic, he had made astounding contributions not only in game theory but in several disparate branches of pure mathematics. *Fortune* magazine singled him out. A full professorship was around the corner. An MIT physics major who resembled Elizabeth Taylor yet displayed a certain steely resolve had fallen in love with him and was now his wife.

Then, like a curtain falling in the middle of a scene, the meteoric rise was over. One morning, Nash walked into the common room at MIT carrying a copy of the *New York Times*. He remarked, to no one in particular, that a story on the front page contained encrypted messages from inhabitants of another galaxy that only he could decipher. A graduate student was so intimidated by Nash's intellect that he told no one when Nash took him aside, gave him an "intergalactic" driver's license, and offered him a seat in his world government.

A mathematician from Harvard who visited Nash in the psychiatric hospital where he had been committed asked, "How could you, a mathematician committed to rationality, how could you believe that aliens from outer space were recruiting you to save the world?" Nash replied, "These ideas came to me the same way my mathematical ideas did, so I took them seriously."

The inability to distinguish between delusion and reality, between voices and one's own thoughts, is the tragedy of schizophrenia. We now know that schizophrenia is as "real" a disease as diabetes or cancer. But when Nash got sick, the science was primitive and so were the treatments.

By the 1980s the ideas Nash had in his twenties about conflict and cooperation were becoming influential in economics, political science and biology. But Nash, the man, was all but forgotten. Students around Princeton knew him only as the Phantom of Fine Hall, a mute, ghost-like figure who scribbled numerological messages on the blackboards of Princeton's math building. Outside of a small circle of mathematicians and the loving wife who sheltered him, most people benefitting from his work simply assumed that its author was dead.

Then, after three decades, something extraordinary happened. Nash gradually recovered from the illness that most people regarded as a life sentence. "It was beautiful," a Princeton physicist recalled. "Slowly, he just somehow woke up."

In October, 1994, Nash's remarkable story was about to become public with the announcement of the Nobel Prize in Economics. What few learned until several years later was that Nash was nearly denied the *ne plus ultra* of intellectual honors. Literally one hour before the award was to be announced it was nearly voted down in an unprecedented refusal by many members of the Swedish Academy of Sciences to affirm the prize committee's choice. They feared that honoring a "madman" would sully the Nobel brand and spoil the prize ceremony. Ultimately, those who held that a mental illness should be no more of a bar than, say, heart disease, prevailed, but only narrowly.

"We resurrected him in a way," the chairman of the prize committee said proudly. Recognition proved a balm for many ills. The prize paved the way for getting back a life... not all that was lost, of course, but little things like a driver's license and dinner invitations and big ones like a research post, reconciling with his older son and obtaining treatment for his younger son.

The old, dry humor came back too. At the ceremony where he and Alicia repeated their marriage vows, Nash was asked to kiss her again for a photo. "A second take?" he shot back. "Just like the movies!"

And it was.

Sylvia Nasar, author,
A Beautiful Mind: Genius, Madness, Reawakening

Kungliga
Svenska Vetenskapsakademien
har den 11 oktober 1994 beslutat
utdela det av SVERIGES RIKSBANK
år 1968 instiftade priset i
EKONOMISK VETENSKAP
till ALFRED NOBELS MINNE
gemensamt till
John F. Nash
John C. Harsanyi och Reinhard Selten
för deras banbrytande analys
av jämvikter i teorin för
icke-kooperativa spel

STOCKHOLM DEN 10 DECEMBER 1994



John F. Nash





John Nash, 1950s. Courtesy of John D. Stier.



SOLD IN PART TO BENEFIT THE JOHN C.M. NASH TRUST

61

The 1994 Nobel Prize in Economic Sciences awarded to John Forbes Nash, Jr. for his contributions to Game Theory, namely introducing the "distinction between cooperative games, in which binding agreements can be made, and non-cooperative games, where binding agreements are not feasible. Nash developed an equilibrium concept for non-cooperative games that later came to be called Nash equilibrium."

NASH, JR., John Forbes (1928-2015). The Sveriges Riksbank Prize in Economic Sciences in Memory of Alfred Nobel awarded to John Forbes Nash, Jr. in 1994. 18 carat gold, 65mm diameter, 180.6 grams. Profile of Alfred Nobel facing left on obverse, with "Sveriges Riksbank till Alfred Nobels Minne 1968" (The Sveriges Riksbank, in memory of Alfred Nobel, 1968) around the upper side and the bank's crossed horns of plenty below, reverse with the North Star emblem of the Royal Swedish Academy of Sciences, dating from 1815, with the words "Kungliga Vetenskaps Akademien" (The Royal Swedish Academy of Sciences). "J.F. Nash" engraved on the edge of medal. Housed in original red morocco gilt case, lettered "J.F. Nash," interior lined with velvet and satin. *WITH:* John Forbes Nash, Jr.'s 1994 Nobel Prize Diploma, two leaves, 330 x 207mm, in tan morocco gilt portfolio and original suede-lined blue cloth clamshell box; both portfolio and box gilt-lettered with recipient's initials on upper covers; housed in original velvet pouch.

25 years ago, on 11 October 1994, The Royal Swedish Academy of Sciences decided to award the Bank of Sweden Prize in Economic Sciences in Memory of Alfred Nobel jointly to Dr. John F. Nash, Princeton University; Professor Dr. Reinhard Selten, Rheinische Friedrich-Wilhelms-Universität, Bonn, Germany; and Professor John C. Harsanyi, University of California, Berkeley, for their pioneering analysis of equilibria in the theory of non-cooperative games.

A brilliant insight into human behavior

The contributions to economics that garnered John Forbes Nash, Jr., a Nobel prize in 1994 began to surface around 1949, when he was all of 21 years old. What was perhaps the chief insight—the Nash equilibrium—came on the heels of several weeks crammed with exams, where the break from research had given vague ideas the chance to take shape.

As a student at Princeton, Nash was spending his summers at RAND, the civilian think tank in Santa Monica. RAND was one of the first think tanks to focus on nuclear strategy, which in 1950 was a source of anxiety worldwide. Military strategists were the first to see the value in game theory and they sought to apply it to nuclear defense, from intelligence missions to bombing patterns. Where game theory had previously focused on two-person zero-sum games—e.g., win-lose scenarios that inflict the greatest amount of damage on an enemy—researchers were beginning to realize this view held limited applicability to the real world.

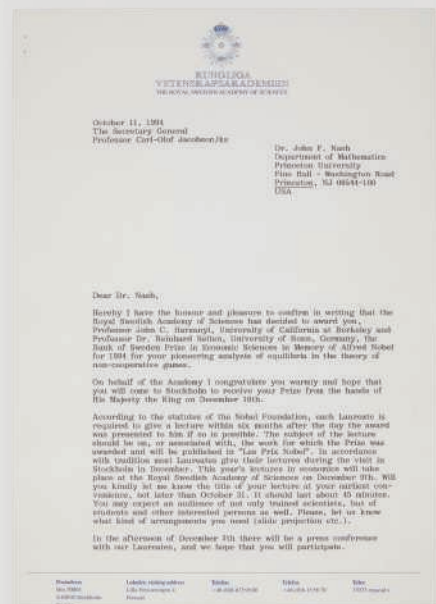
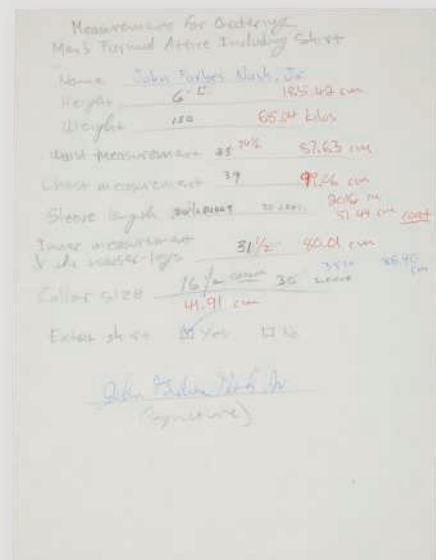
Enter John Forbes Nash, Jr. He broadened the view from two-person zero-sum games, and provided a tremendously valuable mathematical framework within which to analyze conflict. He introduced the distinction between cooperative and noncooperative games, and demonstrated that in multi-player interactions, each player always has a dominant strategy that is a best response to other player's strategies. It was simple, it was brilliant, and it would provide a general unifying structure for analyzing social institutions of all kinds.

It was a breakthrough that has been compared to those of Newton and Darwin. Fellow Laureate Roger Myerson would call it "one of the great watershed breakthroughs in the history of social science," noting that "Nash's theory of noncooperative games should now be recognized as one of the outstanding intellectual advances of the twentieth century. The formulation of Nash equilibrium has had a fundamental and pervasive impact in economics and social sciences which is comparable to that of the (nearly contemporaneous) discovery of the DNA double helix in the biological sciences." Biographer Sylvia Nasar would call it a "brilliant insight into human behavior." Mathematician and economist David Gale reflected later, "He had a concept that generalized to disarmament," and Nash's own co-recipient Reinhard Selten would observe: "Nobody would have foretold the great impact of the Nash equilibrium on economics and social science in general" (qtd in Nasar, pp.93-98).

Nash would close his biographical essay for the Nobel Prize with this observation: "Statistically, it would seem improbable that any mathematician or scientist, at the age of 66, would be able through continued research efforts, to add much to his or her previous achievements. However I am still making the effort and it is conceivable that with the gap period of about 25 years of partially deluded thinking providing a sort of vacation my situation may be atypical. Thus I have hopes of being able to achieve something of value through my current studies or with any new ideas that come in the future." Nash would keep working and achieving for the next twenty years. He received the prestigious Abel Prize just before his death in 2015.

The Nobel Prize and diploma are together with the following items relating to the ceremony: Typed letter signed, 11 October 1994, from the Royal Swedish Academy of Sciences, notifying Nash of his award; Nash's copy of *Les Prix Nobel 1994*, Stockholm: Nobel Foundation, 1995; Nash's handwritten dimensions for his formal attire, signed ("John Forbes Nash"), one page, c.October 1994; and Nash's nametag ("Dr. John F. Nash, Economics") bearing the Nobel logo. (6)

\$500,000-800,000





SOLD IN PART TO BENEFIT SCHOLARSHIPS TO THE CALIFORNIA INSTITUTE OF TECHNOLOGY

62

The 1994 Nobel Prize in Economic Sciences awarded to Reinhard Selten for his contributions to Game Theory, namely as the first person to "refine the Nash equilibrium concept for analyzing dynamic strategic interaction."

SELTEN, Reinhard (1930-2016). The Sveriges Riksbank Prize in Economic Sciences in Memory of Alfred Nobel awarded to Reinhard Selten in 1994. 18 carat gold, 65mm diameter, 180.4 grams. Profile of Alfred Nobel facing left on obverse, with "Sveriges Riksbank till Alfred Nobels Minne 1968" (The Sveriges Riksbank, in memory of Alfred Nobel, 1968) around the upper side and the bank's crossed horns of plenty below, reverse with the North Star emblem of the Royal Swedish Academy of Sciences, dating from 1815, with the words "Kungliga Vetenskapsakademien" (The Royal Swedish Academy of Sciences). "R. Selten" engraved on the edge of medal. Housed in original red morocco gilt case, lettered "R. Selten," interior lined with velvet and satin. WITH: Reinhard Selten's 1994 Nobel Prize Diploma, two leaves, 330 x 207mm, in tan morocco gilt portfolio and original suede-lined blue cloth clamshell box (box with a little minor soiling); both portfolio and box gilt-lettered with recipient's initials on upper covers.

25 years ago, on 11 October 1994, The Royal Swedish Academy of Sciences decided to award the Bank of Sweden Prize in Economic Sciences in Memory of Alfred Nobel jointly to Professor Dr. Reinhard Selten, Rheinische Friedrich-Wilhelms-Universität, Bonn, Germany; Dr. John F. Nash, Princeton University; and Professor John C. Harsanyi, University of California, Berkeley,





for their pioneering analysis of equilibria in the theory of non-cooperative games. Reinhard Selten "was the first to refine the Nash equilibrium concept for analyzing dynamic strategic interaction," and further "applied these refined concepts to analyses of competition with only a few sellers." In short: Nash's equilibria provided a framework for analyzing conflict across disciplines, but it could at times produce an embarrassment of riches. Selten's principal idea was to use stronger conditions not only to reduce the number of possible equilibria, but also to avoid equilibria which are unreasonable in economic terms. It was a contribution with direct significance in discussions of credibility in economic policy, the analysis of oligopoly, and the economics of information, and is considered the most fundamental refinement of Nash equilibrium.

Reinhard Selten was born in Breslau, Germany (now Wrocław, Poland) in 1930, to a German-Jewish family. In 1945 they fled Nazi Germany for Austria where he worked as a laborer. After the war he studied mathematics at Goethe University in Frankfurt, completing his undergraduate studies in 1955 before earning a master's degree in 1957 and a doctorate in 1961. In his biographical essay for the Nobel Prize, Selten would recall: "My first contact with game theory was a popular article in *Fortune* Magazine which I read in my last high school year. I was immediately attracted to the subject matter and when I studied mathematics I found the fundamental book by von Neumann and Morgenstern in the library and studied it. Somewhat later I saw the announcement of a student seminar for economists on game theory, headed by Professor Ewald Burger who taught advanced mathematical courses but also mathematics for economists. I participated in the seminar and Ewald Burger gave me the chance to write a master's thesis in cooperative game theory. My master's thesis and later my Ph.D. thesis had the aim of axiomatizing a value for n -person games in extensive form. This work made me familiar with the extensive form, in a time when very little work on extensive games was done. This enabled me to see the perfectness problem earlier than others and to write the contributions for which I am now honored by the prize in memory of Alfred Nobel." Professor Selten passed away in 2016 at the age of 86.

The Nobel Prize and diploma are together with a group of 11 photographs of Dr Selten, all 1990s-2000s, various sizes, including shots of him teaching as well as accepting his Nobel Prize.

Fifty percent of the net proceeds of this sale (after all seller's costs) will be donated to be used as financial aid for gifted students in mathematics and information technology from Eastern Europe studying at the California Institute of Technology.

(2)

\$200,000-300,000

Outline for 20 mins talk

My theme for this talk was inspired as a consequence of having given a lecture last summer at a "science camp". For the science camp presentation I decided to talk about "The Prisoner's Dilemma" as a good introductory example where the paradoxes relating to the conflicts between the values of non-cooperative and cooperative behavior are well illustrated.

As I researched the specific area of studies relating to the Prisoner's Dilemma I found that the most interesting recent work seemed to be that of the theoretical biologists. In this area the abbreviation 'PD' had become standard and I found that the theoretical biologists were using generalized 'PD' models in a repeated game context, for studies on the theme of "the evolution of cooperation".

Then after I had given my lecture at the camp I began to think about the problem of modelling, in terms of 'moves' or 'actions', the steps towards cooperation that could be taken by players in a game for which a cooperative solution concept was desired. This led to considering the possibility of introducing "attorneys" to represent the various alternative coalitions that might be formed in the process of moving towards an efficient cooperative solution.

History of Game Theory Development in Princeton

The fundamental key to the ~~contributions~~ ^{text} to game theory that were made by those persons in Princeton or who had been in Princeton for a time is the book by von Neumann and Morgenstern which first appeared in 1944 and the presence of the authors in Princeton, with V.N. at the I.A.S. and O.H. in the econ. dept. of Princeton University.

Their book has the title "Theory of Games and Economic Behavior" and thus one sees there the assertion of the existence of "the theory of games" and it is not about anything that there is a recognized concept of a theory of it.

European Prehistory

But there is some significant underlying prehistory in the locale of Europe underlying the history of developments really starting in Princeton. We can had, for example, that the phrase "theorie des jeux" seems to have preceded either a German or an English translation meaning the same.

THE FOLLOWING TWO LOTS ARE SOLD IN PART TO BENEFIT THE NATIONAL ALLIANCE ON MENTAL ILLNESS

63
 NASH, JR. John Forbes (1928-2015). Autograph manuscript, no place [c.1996].
 11 pages in notepad, 215 x 279mm, black and blue ink on lined paper.
 Provenance: John Forbes Nash, Jr.

John Nash's handwritten lecture considering the evolution of cooperative behavior, the work of fellow Nobel laureates Harsanyi and Selten, and more. Nash's deceptive header at the top of the first page—"Outline for 20 min talk"—betrays the level of detail found in the pages that follow. He notes that the talk was inspired by his recent visit to the West Virginia National Youth Science Camp in his home state, where he had spoken about biological game theory and been struck with an idea for his theory of cooperative games. "As I researched the specific area of studies relating to the Prisoner's Dilemma I found that the most interesting recent work seemed to be that of the theoretical biologists. In this area the abbreviation 'PD' had become standard and I found the theoretical biologists were using generalized 'PD' models in a repeated game context, for studies on the theme of 'the evolution of cooperation.' [Then] I began to think about the problem of modelling, in terms of 'moves' or 'actions,' the steps towards cooperation that would be taken by players in a game for which a cooperative solution concept was desired. This led to considering the possibility of introducing 'attorneys' to represent the various alternative coalitions that might be formed in the process of moving towards an efficient cooperative solution..." The talk runs 11 pages with sections including "Ideals of a Co-Op Games Theory (over two pages); "Generalizations of Coalitions" (one page), "Secret Treaties" (half page), "Examples of Treaties" (one page), "Approaches via Artificial Intelligence and Theo[retical] Biol[ogy]" (two pages), "The Analogy of Debate" (one page), and "The Approach of Harsanyi and Selten (almost two pages).

\$2,000-3,000

64
 NASH, JR. John Forbes (1928-2015). Autograph manuscript, no place [late 1990s-2000s].
 11 pages, 215 x 280mm, ink on lined paper. Provenance: John Forbes Nash, Jr.

Nash's handwritten lecture on Game Theory at Princeton University. At the time of his death in 2015, Nash had been associated with Princeton for nearly 70 years, first as an ingenious doctoral student and for the final ten years of his life as a senior research mathematician. After winning the Nobel Prize in 1994, Nash entered a long period of renewed activity and confidence, and here he looks back on the field. His overview begins with the contributions of French mathematician and politician Emile Borel followed by Princeton colleagues John von Neumann and Oskar Morgenstern (he notes that von Neumann "entered the picture" in 1928, the year of his own birth). Nash comments that "scientific concepts often are discovered in stages," and credits Antoine Augustin Cournot and Frederik Zeuthen's work ahead of his own, as well as Shizuo Kakutani's fixed-point theorem. He also touches on the work of Albert Tucker, Alvin Roth, David Gale, Robert Aumann, and Lloyd Shapley.

\$2,000-3,000

PRINTED & MANUSCRIPT AMERICANA



CARTE DE LA LOUISIANE

Dressée sur un grand nombre de Mémoires entrés sur ce

THE LOUISIANA PURCHASE COLLECTION OF ALONZO J. TULLOCK

The historical significance of the Louisiana Purchase cannot be understated. With the stroke of a pen, the addition of the vast territory west of the Mississippi nearly doubled the size of the still young United States. The purchase set the nation upon a seemingly inevitable course to dominate the North American continent while simultaneously setting the stage for the sectional disputes that would nearly destroy the Union six decades later. While much has been written on the Purchase itself, less attention has been devoted to the actual mechanics of the transfer of sovereignty in the years 1803 to 1804. That story involves three powers: Spain, which had taken control of the French possessions west of the Mississippi at the close of the Seven Years War in 1763; France, which had been awarded the territory in 1800 as per a secret treaty with Spain, but had yet to assume formal administration; and the United States, which had recently lost its trading privileges in New Orleans—nearly going to war with Spain over the matter. While Napoleon's surprise offer of all France's territory west of Mississippi rendered the prospect of war academic, the sudden acquisition presented a range of logistical issues for the federal government in Washington. Most pressing was the assumption of sovereignty and organizing a government.

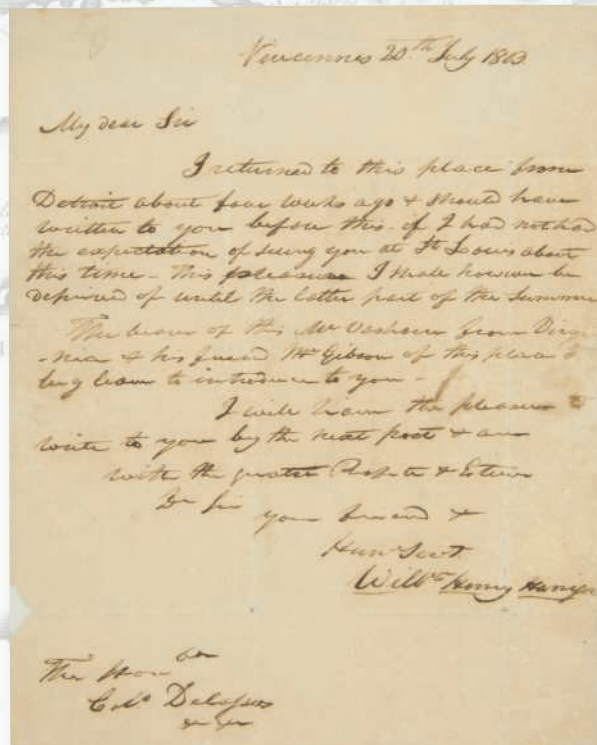
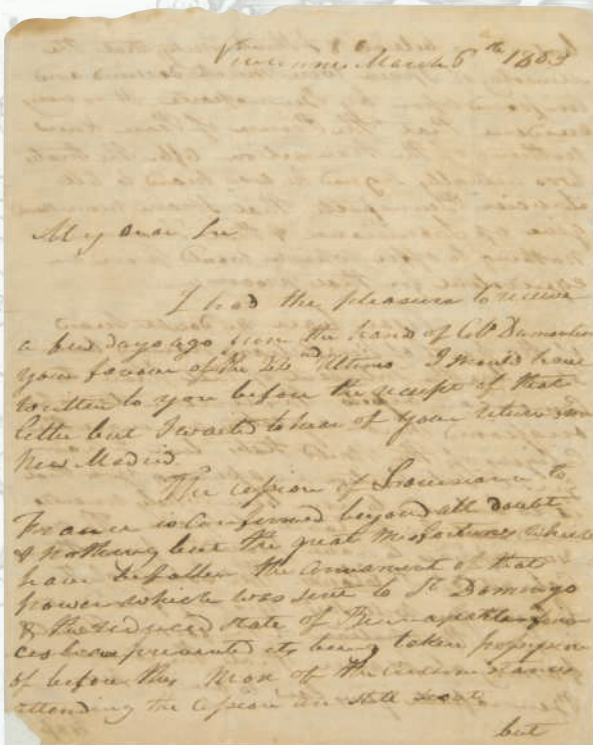
In 1804 Congress designated the territory below the 33rd parallel, today the northern boundary of modern Louisiana, as the Territory of Orleans, while the lands northward became, temporarily, a district of the Indiana Territory. Thus the responsibility for overseeing the transfer of sovereignty in upper Louisiana, as it had been called by the Spanish, fell upon the governor of the Indiana Territory, an office occupied by William Henry Harrison (1773-1840), better known for his military exploits during the War of 1812 and for his single-month term in the White House that ended with his untimely death. Appointed by John Adams in 1800, Harrison enjoyed the trust of Adams' successor as well: Thomas Jefferson reappointed Harrison to the post in 1803. During his tenure, Harrison had come to know Charles DeHault Delassus (1764-1846) the Lieutenant Governor of Upper Louisiana. In 1794, the Belgian-born Delassus had been serving in the Royal Walloon Guards for Carlos III of Spain when he learned that his family had fled French political persecution and requested a transfer to the Louisiana Regiment. Upon his arrival, Governor Condelet appointed Delassus civil and military commander of New Madrid, allowing him to be close to his parents in New Bourbon. In 1799, Delassus became the lieutenant governor of Upper Louisiana. Harrison's letters to Delassus begin in March 1803, delivering news of the secret treaty that transferred Louisiana from Spain to France, and concludes with the transmittal of the first governing structure for the newly-acquired Louisiana Territory. Most notable is Harrison's letter informing Delassus of the news of the Louisiana Purchase. This letter was the first news to reach west of the Mississippi River of the momentous event.

The Harrison letters are the centerpiece of the collection assembled by Alonzo J. Tullock (1854-1904), a civil engineer and successful bridge and pier builder based in Leavenworth, Kansas, who built many of the railway crossings over the Missouri River in the late nineteenth century, as well as the construction of the major wharf at Tampico for the Mexican government. Working closely with Andrew Carnegie, Tullock was instrumental in bringing the Carnegie Library to Leavenworth. In memorializing Tullock a year after his passing, the *Journal of the Western Society of Engineers* recalled that despite his "exceptionally busy" professional life, Tullock was also a voracious reader and avid book and manuscript collector—who paid "particular attention to the acquisition of books and papers relating to the Louisiana Purchase and his collection of these, diligently pursued for years, was unique." (1905, p. 553).

Tullock acquired much of his collection from the noted New Orleans antique dealer Armand Hawkins in the last decade of the nineteenth century. Hawkins acquired the Harrison letters from Emile Delassus and his mother, direct descendants of Lieutenant Governor Delassus in the 1890s.

Christie's honored to present this important historical collection assembled over a century ago.

ET DU COURS DU MISSISSIPPI
 de M. le Maire Par Guill^{laume} De l'Île de l'Academie R^{le} des Sciences



PROPERTY FROM THE DESCENDANTS OF A. J. TULLOCK

65

HARRISON, William Henry (1773-1841). Autograph letter signed ("Willm Henry Harrison") as Governor of the Indiana Territory to Charles (Don Carlos) DeHault Delassus (1764-1846), Lieutenant Governor of Upper Louisiana, Vincennes, 6 March 1803.

Four pages, 251 x 202mm (silked, small marginal chips do not affect text).

"The cession of Louisiana to France is confirmed beyond all doubt". An important letter from Harrison to Delassus informing him of the transfer of the Spanish territory to France—a move delayed, in Harrison's opinion, only by the reduced state of the First Consul's finances and his efforts to reconquer Haiti. "More of the circumstances attending the cession are still secret but it is believed, and I think truly, that the Ministry of Spain were much deceived and imposed upon by Beunaparte." Not even the Spanish King was cognizant of the transaction: "After the treaty was actually signed he was heard to tell Lucien Beunaparte [sic] that Spain would never give up Louisiana and that France had nothing to offer which would prove an equivalent for that province." Machinations in Europe notwithstanding, the United States stood on the brink of war with Spain over the closing of the Port of New Orleans to American vessels: "You have no doubt heard of the port of New Orleans having been shut by, the intendant of that place to American vessels—this circumstance has occasioned much agitation amongst the citizens of the United States— but I have great satisfaction in apprising you that it is believed to have been wholly unauthorized by the court of Spain." Rather the order came from Napoleon: "Happy will it be for the world if his ambition is at length satisfied. But there is reason to believe that this native of a small island will not be contented until he has reduced a continent at least, perhaps the whole civilized world, to his dominion." He reports that James Madison had sailed for Madrid to seek a reopening of the port and would continue on to France. "I think it is not improbable that the strong remonstrances of the United States backed by

those of Great Britain, may prevail upon Beunaparte to give up his designs upon Louisiana and suffer it to be retained by Spain." An important diplomatic letter reflecting growing international tensions between France, Spain and the United States on the eve of the Louisiana Purchase. James Madison was a signatory in Paris less than two months later. *Provenance:* Don Carlos Dehault Delassus – by descent to Emile Delassus – Armand Hawkins – sold to Alonzo J. Tullock, 1901 – by descent to the consignors.

\$7,000-9,000

66

HARRISON, William Henry (1773-1841). Autograph letter signed ("Willm Henry Harrison") as Governor of the Indiana Territory to Charles (Don Carlos) DeHault Delassus (1764-1846), Lieutenant Governor of Upper Louisiana, Vincennes, 20 July 1803.

Two pages, 252 x 200mm, with integral transmittal leaf addressed in his hand (silked, loss to transmittal leaf not affecting text).

A brief letter noting his return to Vincennes from Detroit, advising his correspondent that he would have written sooner "if I had not had the expectation of seeing you at St. Louis about this time." Yet circumstances had intervened in the meantime that made the meeting impossible until the close of summer. *Provenance:* Don Carlos Dehault Delassus – by descent to Emile Delassus – Armand Hawkins – sold to Alonzo J. Tullock, 1901 – by descent to the consignors.

\$2,000-3,000

signified to the Spanish Court that their
 neutrality would be respected so long as it
 was preserved by them.

I do not know what the
 United States will do with Upper Louisiana
 but think it probable that it will be
 annexed to this Territory. Should this be
 the case it may give me an opportunity
 of serving some of your friends if this
 opportunity ~~can~~ offer to opened my desire
 in that it shall not be neglected.

If you should consider it properly
 consistent with your duty I should like
 much to know the number of persons in
 your government together with their dis-
 tribution into the several Commanderies.

Please to give my sincere respects to
 Mr. & Madam DeHault Delassus & believe
 me your friend

Wm. Henry Harrison

P.S. Since writing the above
 I have received official information
 of the cession of the Territory of Louisiana
 from the Secretary of War. I believe
 it to be the intention of the United States
 to take the Island of St. Louis

My dear Sir

Since I have received very important intelligence
 in other than the entire cession of New Orleans
 and the whole of Louisiana to the United
 States. Our Government has received
 official information of a treaty having
 been signed to that effect on the 30th of
 April last by our Ministers in Paris &
 a Minister Plenipotentiary on the part
 of France. enclosed is a strip from a
 newspaper containing the information
 I give you the earliest information of
 this event supposing that it might be
 material to you in some way or other
 of the truth of it you need not doubt
 it is also certain that war was declared
 on the 16th of May by Great Britain against
 France. I am also not enclosed in the
 Declaration of the King of Great Britain

67

HARRISON, William Henry (1773-1841). Autograph letter signed ("Willm Henry Harrison") as Governor of the Indiana Territory to Charles (Don Carlos) DeHault Delassus (1764-1846), Lieutenant Governor of Upper Louisiana, Vincennes, 2 August 1803.

Two pages, 255 x 188mm (silked, small loss to bottom left margin affecting a few words of text).

"I have received very important intelligence. It is no other than the entire cession of New Orleans and the whole of Louisiana to the United States..."

The first report of the Louisiana Purchase to reach Upper Louisiana. An important letter containing the first intelligence received by Spanish (now turned French) colonial officials in Upper Louisiana of the surprise sale of the Louisiana Territory to the United States on 30 April 1803. Harrison reports that since his last letter "I have received very important intelligence. It is no other than the entire cession of New Orleans and the whole of Louisiana to the United States. Our Government has received official information of a treaty having been signed to that effect on the 30th of April last by our Ministers in Paris & a Minister Plenipotentiary on the part of France." Sending the particulars in a newspaper clipping [not present], Harrison hopes that by sending "the earliest information of this event," that "it might be material to you in some way or other. Of the truth of it you need not doubt." He then offers his thoughts on the future of the newly-acquired lands: "I do not know what the United States will do with Upper Louisiana, but think it probable that it will be annexed to this Territory. Should this be the case, it may give me the opportunity of serving some of your friends—If this opportunity does offer, be assured, my dear sir, that it shall not be neglected." Preparing for the eventual assumption of administration by the United States, Harrison seeks some basic intelligence, including the "number of persons in your government, together with their distribution into the several Commanderies." After closing, Harrison adds a postscript confirming the news: "Since writing the above I have received official information of the cession of Louisiana from the Secretary of War."

Reproduced in Walter Barlow Stevens, *St. Louis, the Fourth City, 1764-1909*, Vol. 1, p. 392; Daniel Graff, *Forging an American St. Louis: labor, race, and citizenship from the Louisiana Purchase to Dred Scott*, (Madison, 2004), p. 41; William E. Foley and C. David Rice, *The First Chouteaus: River Barons of Early St. Louis*, (Urbana: University of Illinois Press, 1983), p. 89. Provenance: Don Carlos Dehault Delassus – by descent to Emile Delassus – Armand Hawkins – sold to Alonzo J. Tullock, 1901 – by descent to the consignors.

\$20,000-30,000

Vincennes 26th Sept 1803.

My dear Sir,

I have great pleasure in introducing to your acquaintance my friend Mr. Davis the Chief Justice of the Indiana Territory, who you will find in every respect worthy your attention and regard.

I am free to make use of an other hand to write this letter, in consequence of my being very much affected with sea-sickness. I am my dear Sir your friend and Amable Servant

Wmth Henry Harrison

The Honble
Charles Dehault Delassus
Lieut Gov

68

HARRISON, William Henry (1773-1841). Letter signed ("Willm Henry Harrison") as Governor of the Indiana Territory to Charles (Don Carlos) DeHault Delassus (1764-1846), Lieutenant Governor of Upper Louisiana, Vincennes, 26 September 1803.

One page, 227 x 186mm with integral transmittal leaf addressed in his hand (small loss at bottom left corner, moderate toning).

Harrison introduces Judge Davis. "I have great pleasure in introducing to your acquaintance my friend Mr. Davis, the Chief Justice of the Indiana Territory, who you will find in every respect worthy your attention and regard." Thomas Terry Davis (d. 1807) was a three time Congressman from Kentucky before taking the post of Chief Justice for the Indiana Territory in February 1803. A week later, Davis would describe the territory to Thomas Jefferson: "The People are wealthy & the Land rich. most of them are averse to the Cession of Louisiana to the U.S. but I think by a little attention & moderation they may be easily won over. They are affraid [sic] of the Liberation of their Slaves (of which they have great numbers). I advised them to petition Congress on the subject they have done so." (Davis to Jefferson, 3 October 1803, *The Papers of Thomas Jefferson Digital Edition*, ed. James P. McClure and J. Jefferson Looney. Charlottesville: University of Virginia Press, Rotunda, 2008-2019) *Provenance*: Don Carlos Dehault Delassus - by descent to Emile Delassus - Armand Hawkins - sold to Alonzo J. Tullock, 1901 - by descent to the consignors.

\$7,000-9,000

...aining every man to be in order
...tion. It is said of late however that
the first Council will not be held in
person because it is supposed that the moment
of his embarkation will be the signal for the
Whilbertons to rise. I have not yet
that we know of to take part in the war, it
is even said that the bishops of the Court are
strongly in favour of England. The Russian
powers (Russia particularly) are very much
opposed at the operations of the French in
Hanover. A strong Squadron of Russian
ships of war have been put in Commis-
sion daily expected in view of the
... what the ultimate destination
he is not known but it cannot be supposed
to England as they are to see the port of the
Kingdom to refit

G. Black P.M.

The mail has just arrived &
has brought us the intelligence of the Treaty
with France having been ratified by the
President & Senate of the United States
Enclosed herewith you will receive a
copy of the Treaty Conventions.

Some public business remaining

69

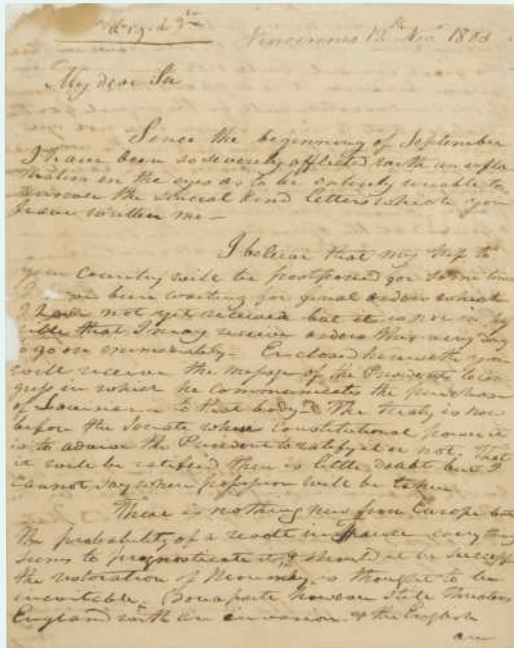
HARRISON, William Henry (1773-1841). Autograph letter signed ("Willm Henry Harrison") as Governor of the Indiana Territory to Charles (Don Carlos) DeHault Delassus (1764-1846), Lieutenant Governor of Upper Louisiana, Vincennes, 12 November 1803.

Three pages, 251 x 198mm (marginal chips, loss from seal tear affecting a few words of text, silked).

"The mail has just arrived and has brought us the intelligence of the Treaty with France having been ratified by the President and Senate of the United States."

Harrison sends the first report of the Senate's ratification of the Louisiana Purchase. Harrison opens his letter early in the day before news of the 19 October Senate vote had reached Vincennes, writing that he has yet to embark for St. Louis, as he had been awaiting official instructions from Washington. "Enclosed herewith [not present] you will receive the message of the President to Congress in which he communicates the purchase of Louisiana to that body. The treaty is now before the Senate whose constitutional power it is to advise the President to ratify it or not. That it will be ratified there is little doubt but I cannot say when possession will be taken." He then turns to European news, including rumors of an imminent revolt against Napoleon in France and a restoration of the Bourbon monarchy, as well as British preparations against a French invasion, and movements of the Russian navy. At 5:00 pm, Harrison reports of the arrival fresh mail which "brought us the intelligence of the Treaty with France having been ratified by the President and Senate of the United States. Enclosed herewith [not present] you will receive a copy of the Treaty and Conventions." It would not be until 20 December 1803 that the United States assumed control over New Orleans. It would be another three months before an American military officer, Captain Stoddard arrived in St. Louis to hoist the American flag on 10 March 1804. *Provenance*: Don Carlos Dehault Delassus - by descent to Emile Delassus - Armand Hawkins - sold to Alonzo J. Tullock, 1901 - by descent to the consignors.

\$12,000-18,000



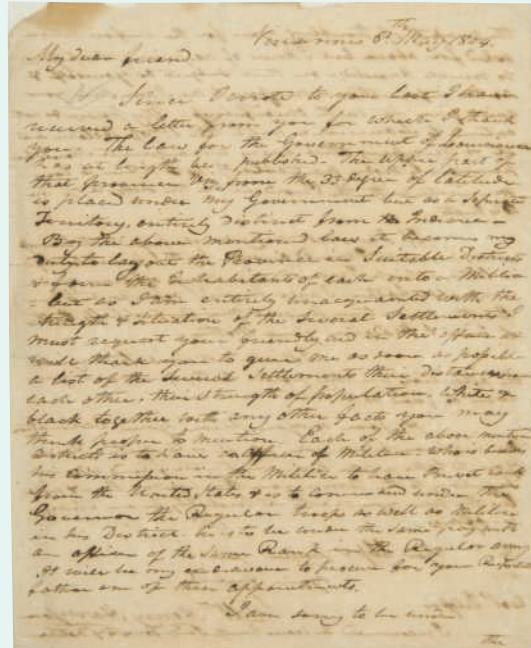
70

HARRISON, William Henry (1773-1841). Autograph letter signed ("Willm Henry Harrison") as Governor of the Indiana Territory to Charles (Don Carlos) DeHault Delassus (1764-1846), Lieutenant Governor of Upper Louisiana, Vincennes, 25 February 1804.

Two pages, 251 x 198mm, with integral transmittal leaf addressed in Harrison's hand (small loss at left margin from seal tear affecting two words of text, toned, silked).

"I have delayed writing ... to inform you of the final arrangement of our Government relative to Louisiana." Harrison complains that he is still not in receipt of confirmed legislation, but offers some guidance of the new government for the territory based on the draft of a bill still under debate that he was certain would pass: "For Upper Louisiana a governor is to be appointed who is to be vested with all the powers of the late governor-gen'l.," and assuring continuity for the resident population: "the laws now in force are to prevail." There would be differences: "The commandants, however, of the several districts are to be appointed by the President" After offering details of pay scales and rations for the commandants, Harrison asks that if Delassus' father planned to remain in the region, "assure him, my friend, that every exertion in my power will be made to procure for him one of these appointments. I am not by any means sure that I shall succeed, but my friends have some influence. I mean to write myself immediately to the President on the subject, and I have some reason to believe that he will respect my recommendation. I would like to know as soon as possible when you propose to take your departure, and if you go to New Orleans or embark at Philadelphia for Spain—in the latter case I would have the pleasure of seeing you here." *Provenance:* Don Carlos Dehault Delassus – by descent to Emile Delassus – Armand Hawkins – sold to Alonzo J. Tullock, 1901 – by descent to the consignors.

\$8,000-12,000



71

HARRISON, William Henry (1773-1841). Autograph letter signed ("Willm Henry Harrison") as Governor of the Indiana Territory to Charles (Don Carlos) DeHault Delassus (1764-1846), Lieutenant Governor of Upper Louisiana, Vincennes, 6 May 1804.

Two pages, 250 x 202mm, with integral transmittal leaf addressed in his hand (silked, chipped at top margin).

"The law for the Government of Louisiana has at length been published." Harrison advises Delassus that the "upper part" of the territory "from the 33 degree of latitude, is placed under my government, but as a separate territory, entirely distinct from Indiana." But his unfamiliarity with the territory's demographics prompt him to request "a list of the several settlements, their distance from each other, their strength of population, white and black, together with any other facts you may think proper to mention." In thanking his correspondent for his assistance, he advised that his powers would not "extend to Louisiana until the 1st of October but it is necessary that every arrangement should be previously made particularly as I have to communicate with the President on the subject of the Districts." Understanding that Delassus would depart Upper Louisiana after the United States assumed administration, Harrison asked to be advised of his ultimate destination: "If it is to be Madrid I wish you to take a letter to an intimate friend who is Secretary to the American Ambassador there and will by the time you reach it probably be our Charge d'Affaires." He added a short postscript to introduce the bearer of the letter, John Rice Jones (1759-1824), the attorney general for the Indiana Territory. Jones, who moved into the Louisiana Territory in 1808, would become a justice of the Missouri Supreme Court following the state's admission to the Union in 1820.

Writing of the transition shortly after the event's centennial, William Barlow Stevens observed that this letter "paved the way to peaceful acquisition of St. Louis and of all Upper Louisiana by the United States. The result was a transfer of territory and of citizenship which could hardly have taken place more smoothly if it had been annexation sought by the people rather than involuntary sale to serve the ends of a European government." (St. Louis, the Fourth City, 1764-1909, Vol. 1, 1909 p. 78). The Indiana Territory's administration of Upper Louisiana would not last long. In 1805 Congress enacted fresh territorial legislation that cleaved the vast district into a distinct territory with its capital at St. Louis. *Provenance:* Don Carlos Dehault Delassus – by descent to Emile Delassus – Armand Hawkins – sold to Alonzo J. Tullock, 1901 – by descent to the consignors.

\$7,000-9,000

72

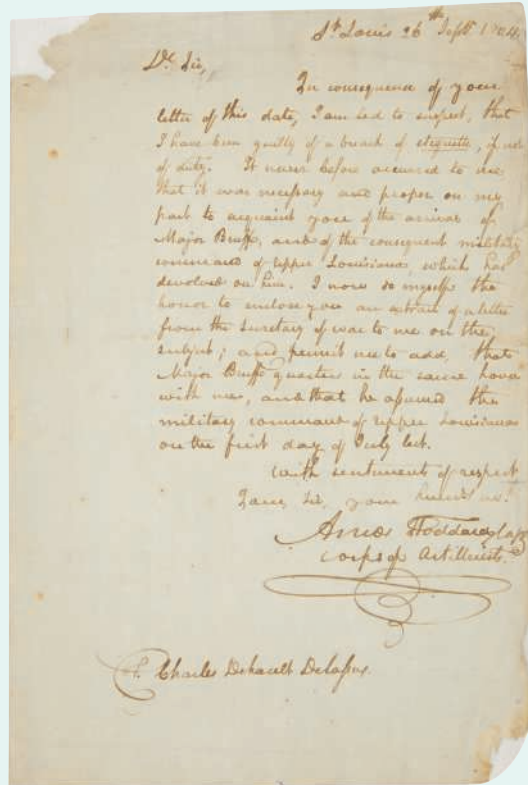
(LOUISIANA PURCHASE) STODDARD, Amos (1762 - 1813). 2 autograph letters signed ("Amos Stoddard Capt Corps of Artillerists") to Charles Dehault Delassus, St. Louis, 3 April & 26 September 1804 - autograph document, a contemporary copy of a letter of Henry Dearborn, [Washington], 4 May 1804.

Seven pages, various sizes (marginal war and losses to 26 September 1804 letter).

Assuming control of Upper Louisiana for the United States. An archive of correspondence and documents relative to the transfer of sovereignty in Upper Louisiana. Stoddard had been appointed military commander of the District of Louisiana—a temporary territorial designation for the lands north of the 33rd parallel that had not been organized into the Orleans Territory. Following the formal transfer at New Orleans, Stoddard travelled north to officiate the three flag ceremony at St. Louis. In his 3 April letter, Stoddard addresses a thorny, ongoing land dispute, in which the inhabitants of Belleview [Missouri] were preventing the surveys of their lands. While advising that the surveys should cease, he left the matter of any criminal charges and civil reparations to the incoming governor. In his 26 September letter, Stoddard apologizes for a breach in protocol by not introducing, James Bruff, the new American military commander for Upper Louisiana. Stoddard had been absent from St. Louis at the time when Bruff arrived to submit his credentials and sends a copy of Secretary of War Henry Dearborn's letter concerning the appointment. Stoddard had been absent from St. Louis in May as he had travelled to St. Charles to oversee the departure of Lewis and Clark on their expedition to the Pacific. *Provenance:* Don Carlos Dehault Delassus - by descent to Emile Delassus - Armand Hawkins - sold to Alonzo J. Tullock, 1901 - by descent to the consignors.

[With:] A printed facsimile (c. 1900) of Laussat's 12 January 1804 notice to Charles Dehault Delassus empowering Stoddard to assume control of Upper Louisiana for the United States.

\$1,000-1,500



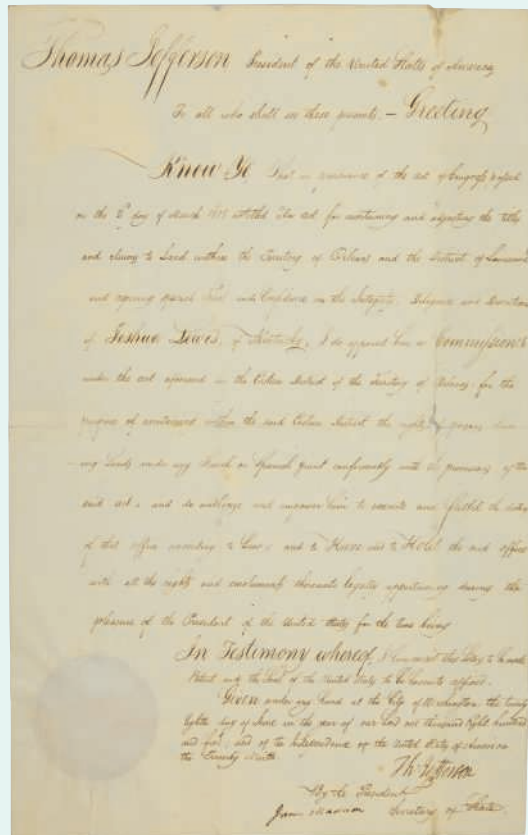
73

JEFFERSON, Thomas (1743-1826) Manuscript document signed ("Th. Jefferson") as President, countersigned by James MADISON (1751-1836) as Secretary of State, Washington, 28 June 1805.

One page, folio (396 x 248mm) bifolium (silked, minor losses along vertical fold at right).

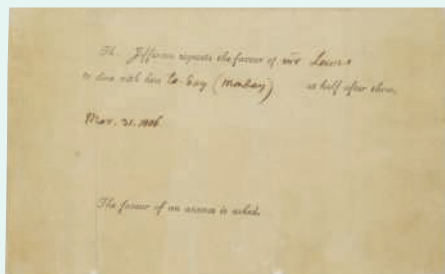
Appointing Joshua Lewis a commissioner to adjudicate land claims in Louisiana—specifically the special Commissioner to judge on all land grants and claims in the Eastern District of Louisiana, pursuant to the Act of Congress of March 2nd, 1805: "An Act for ascertaining and adjusting the titles and claims to land, within the territory of Orleans, and the district of Louisiana." Considering the often overlapping and conflicting land claims endemic to the region, we can only assume that he welcomed an appointment as a justice for New Orleans the same year. *Provenance:* Armand Hawkins - sold to Alonzo J. Tullock, 1995 - by descent to the consignors.

\$3,000-4,000



74

JEFFERSON, Thomas (1743-1826). Pre-printed note with blanks filled out in Jefferson's hand, [Washington], 31 March 1806.



One page, 124 x 204mm bifolium, addressed "Mr. Joshua Lewis of Kentucky" on the integral leaf in another hand (silked, marginal wear, loss at corner not affecting text).

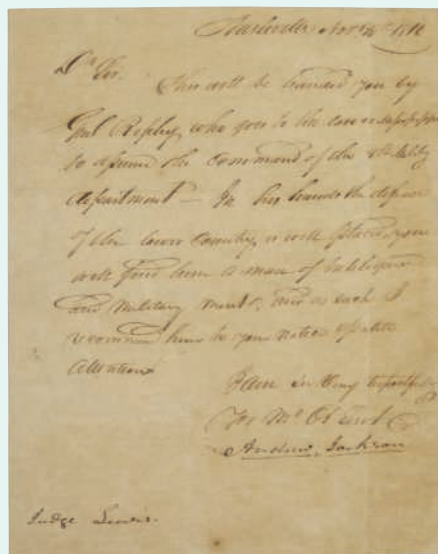
An interview with the President. Joshua Lewis (1772-1833) had been serving as a United States Commissioner empowered to settle disputed land claims within the Territory of Orleans in 1805. Likely frustrated at his position, Lewis may have been discussing a new role. In 1806 he became one of three judges in the Superior Court for the Orleans Territory—a role he continued when Louisiana became a state in 1812.

[With:] Calling card, bearing the name "Genl. Lafayette" on recto and "Mrs Lewis" on verso, n.p., n.d. 42 x 80mm. Identified on accompanying envelope as "Calling card of Genl Lafayette and Miss Lewis". The card likely dates from Lafayette's triumphal 1824-25 tour of the United States (he stopped in New Orleans in April 1825), and may have belonged to Lewis' wife, America Lawson Lewis (1778-1830). *Provenance:* Armand Hawkins - sold to Alonzo J. Tullock, 1995 - by descent to the consignors.

\$2,000-3,000

75

JACKSON, Andrew (1767-1845). Letter signed ("Andrew Jackson") to Judge [Joshua] Lewis, Nashville, 20 November 1816.



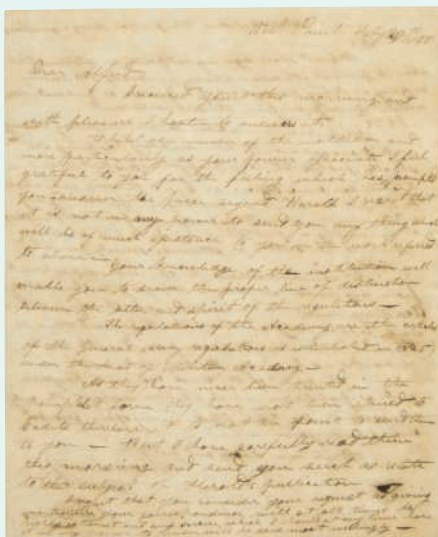
One page, 256 x 201mm, bifolium (silked, moderate toning).

Introducing General Eleazer Wheelock Ripley to New Orleans. Writing to Lewis in New Orleans, Jackson introduces General Ripley, who was arriving soon to "assume command of the 8th Milit[ar]y department," and assures the judge that "In his hands the defence of the lower country is well placed" and describes him as "a man of intelligence and military merit". Ripley, who distinguished himself during the War of 1812, had become embroiled in a quarrel with a fellow officer that erupted into a well-publicized court-martial. Concerned that the appointment would disrupt the general harmony that existed between the officers under his command, he initially opposed the transfer, but was overruled by the Secretary of War, William Crawford. Upon meeting Ripley in Nashville in November 1816, Jackson found the general supported his efforts to promote William Drayton's nomination as Secretary of War and quickly warmed to him as evidenced by this letter of recommendation to Judge Lewis. *Provenance:* Armand Hawkins - sold to Alonzo J. Tullock, 1995 - by descent to the consignors.

\$1,000-1,500

76

DAVIS, Jefferson (1808-1889). Autograph letter signed ("Jefn. Davis") to Alfred Jefferson Lewis, West Point, 29 February 1828.



Two pages, 246 x 201mm bifolium (silked, two losses from seal tear not affecting text). Addressed in Davis's hand on the integral transmittal leaf with a black "West Point Feb" cancellation.

A rare and early letter from Davis at West Point responding cautiously to a friend's request to reproduce a set of confidential Academy regulations, apparently to aid another friend's publication. Davis trusted his correspondent, a fellow cadet who left West Point to pursue a career in law, to "draw the proper line of distinction between the letter and the spirit of the regulations." that had yet to be "printed in the pamphlet form," nor had they "been issued to cadets, therefore it is not in [my] power to send them to you ." He was, however willing to paraphrase, including an unpublished regulation that, ironically in this instance, came close to home: "All publications relative to the Military Academy or to transactions at the Military Academy are strictly prohibited. Any professor, assistant professor, teacher, academic officer or cadet therefore who shall be at all concerned in writing or publishing any article of such character in any newspaper or pamphlet or in writing or publishing any hand-bill shall be dismissed [from] the service or otherwise severely punished." This would not be Davis's only with insubordination—two years later he would find himself under house arrest for smuggling in the whiskey that fueled the infamous 1826 West Point Eggnog Riot.

[With:] LEWIS, Theodore (b. 1803). Autograph letter signed ("Theodore Lewis") to his brother, Alfred Jefferson Lewis, n.p., n.d. One page, 244 x 195 mm bifolium (silked, text faded but legible, loss to address panel not affecting text). "This will be handed you by Mr. Davis, a Mississippian... He leaves this University to complete his education at West Point. So distant from your home and friends, I hope you may develop a friendship for each other which will cease only in the grave..." Lewis would serve with Davis during the Mexican War ("The Early Life of Jefferson Davis," *Proceedings of the Mississippi Valley Historical Association...*, Vol. 9, 1915, p. 173). *Provenance:* Armand Hawkins - sold to Alonzo J. Tullock, 1995 - by descent to the consignors.

\$1,000-1,500

77

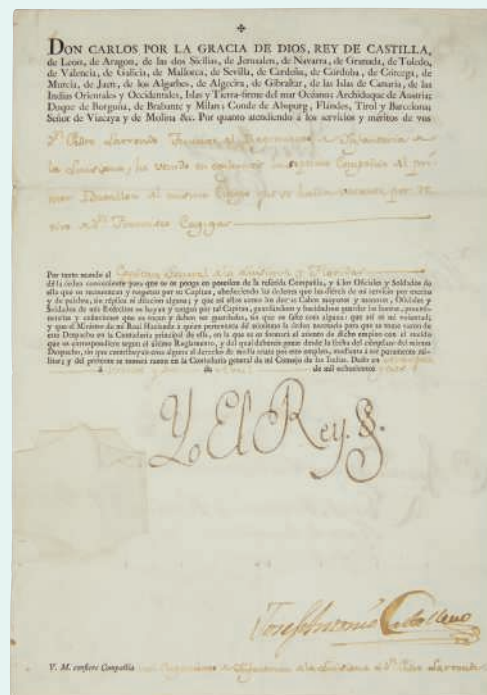
CARLOS IV (1748-1819). Document signed ("Yo El Rey") Madrid, 4 April 1803.

Three pages, 304 x 216mm bifolium with wax seal affixed to the left of the signature.

Pierre Denys de la Ronde is appointed Captain General of Louisiana and the Floridas.

Carlos IV executed the commission in Madrid less than a week before France offered the entirety of Louisiana to the United States (11 April 1803). The document is endorsed additionally by Pedro Aparici, Minister of the West Indies, Madrid, 6 May 1803; Marques de Somexuelos. Capitan General de Cuba, Havana, 27 July 1803; and by Intendant Juan Ventura Morales, New Orleans, 26 September 1803. The newly-installed Captain General would only serve in this capacity until 30 November, when Spain would formally convey Louisiana to France which in turn, would transfer it to U.S. jurisdiction on 20 December 1803. Pierre Denis de la Ronde (1762–1824) was a native of New Orleans born to a family that had arrived in Louisiana via Quebec. Following the transfer, he remained in Louisiana, where he established a sumptuous plantation, Versailles, which in late 1814 became the site of the Battle of New Orleans. *Provenance:* Don Carlos Dehault Delassus – by descent to Emile Delassus – Armand Hawkins – sold to Alonzo J. Tullock, 1901 – by descent to the consignors.

\$4,000-6,000



77

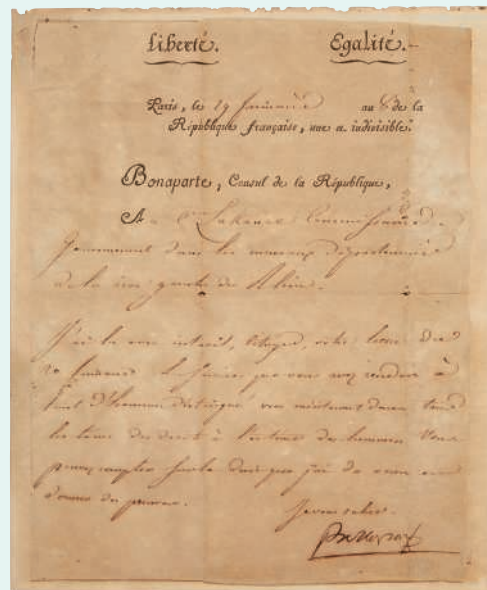
•78

NAPOLEON I (1769-1821). Letter signed ("Bonaparte") to Joseph Lakanal, Paris, 29 Frimaire, 8th Year of the Republic [29 December 1799].

One page, 215 x 168mm bifolium (toned, affixed at corners to an additional bifolium of lined paper).

Praising Lakanal's defense of the Rhine. "I read with interest, Citizen, your letter of the 20 February. The service that you have rendered with such distinguished honor, will give you for all times the Esteem of Men. You can count on the confidence I have in you in giving you these Powers." Joseph Lakanal was an distinguished French educator during the French Revolution who proposed free education, and later served in the government. In 1799 he was sent by the Directory to organize the defense on the left bank of the Rhine. Later exiled in 1815 for his support of the Regicide, he emigrated to America, settling in Kentucky and later New Orleans, becoming a director of the College d'Orleans. However, Laknal's reputation as an atheist drew the ire of the city's more pious residents who demanded his resignation. When the college refused to dismiss Lakanal, most of the wealthy pupils were promptly withdrawn from the school, which closed its doors in 1818. See *The Picayune's Guide to New Orleans*, 1904, p. 45. *Provenance:* Alonzo J. Tullock – by descent to the consignors.

\$800-1,200



78

•79

(NEW ORLEANS) ROCHEFORT, Nicolas. Document signed, New Orleans, 1 April 1815.

In French. One page, 158 x 216mm.

As president of the College d'Orleans, Rochefort acknowledges the receipt of \$50.50 from "Messieurs White & Maruce" for the boarding costs of a student. Erected on St. Claude Street on the site of the former Morand Plantation Collège d'Orleans had a very short life, closing its doors in 1818 after only seven years in existence. *Provenance:* Alonzo J. Tullock – by descent to the consignors.

\$400-600

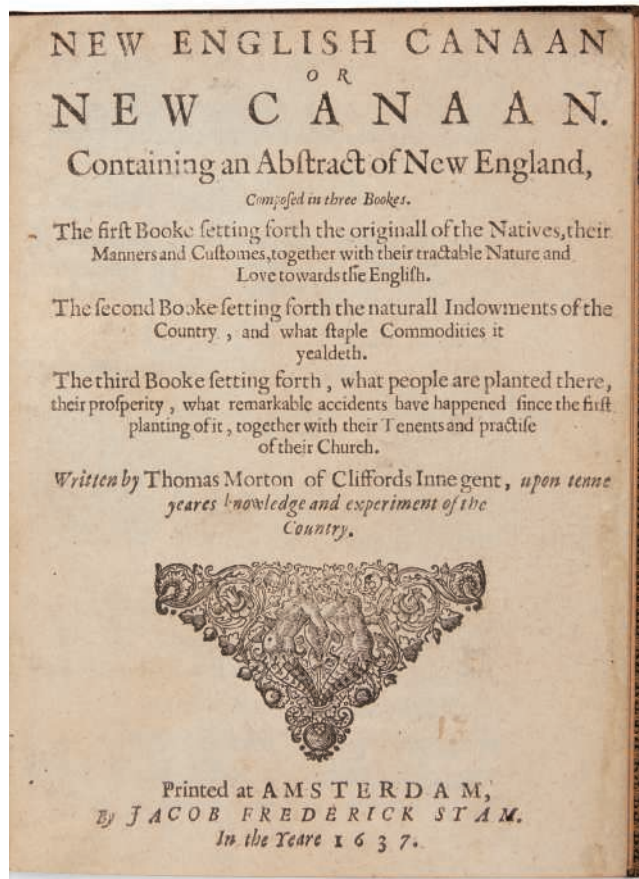
•80

MOREAU, Jean Victor Marie (1763-1813). Letter signed ("Moreau") to the Minister of War, General Quarters at Strasbourg, 24 Prairial, 5th Year of the Republic [12 Jun 1797].

In French. Two pages, 257 x 209mm (silked).

Moreau questions the competency of the appointment of Citizen La Chalmette to the command of the 7 1/2 Brigade. Although he won Bonaparte's favor for his service during the coup d'état of 18 Brumaire, he would soon be seen as a threat to his rule, and was banished. In 1804 he moved to the United states, and would visit Louisiana in 1808 to great fanfare. *Provenance:* Alonzo J. Tullock – by descent to the consignors.

\$800-1,200



OTHER PROPERTIES

81

MORTON, Thomas (1564-1659). *New English Canaan or New Canaan*. Containing an Abstract of New England, Composed of three Bookes. Amsterdam: Jacob Frederick Stam, 1637.

The Brinley copy of the first edition of America's first banned book—"the most lively and entertaining account of early New England" (Kupperman). Author Thomas Morton, called "Lord of Misrule" by Plymouth colony governor William Bradford, overthrew his former partner, the slaver Richard Wollaston, and transformed their trading post into an egalitarian society called *Ma-Re Mount* (later known as Merrymount). The Puritans of Massachusetts Bay were scandalized by Morton's "Comus-crew of disaffected fur traders, antinomians, loose women, Indians and bon-vivants" (Hakim Bey). The Merrymount "consociates" traded guns to the Algonquins—and even worse, engaged in "dancing and frisking together" with them (according to Bradford in *Of Plymouth Plantation*). They were also prospering, and threatened Plymouth's trade monopoly in the region.

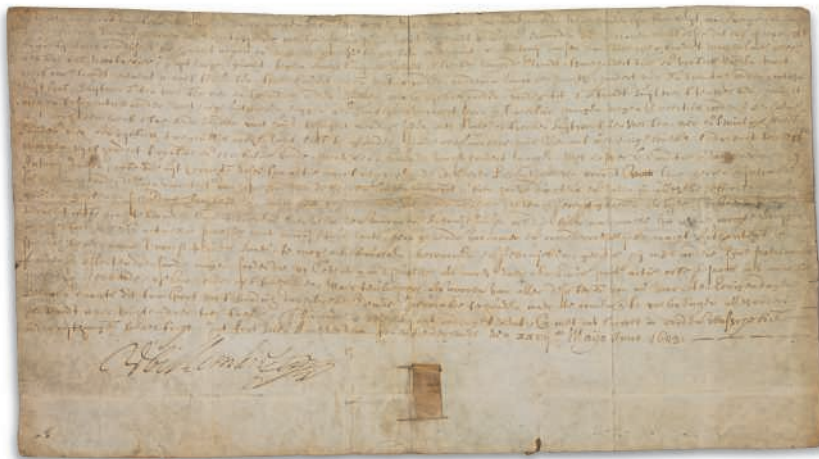
Tensions came to a head in 1628 over Merrymount's Mayday festival, which involved dancing around an 80-foot Maypole surmounted by stag antlers in a celebration that included the local native people. The Plymouth militia, led by Myles Standish, referred to by Morton as "Captain Shrimp," chopped down the Maypole and arrested Morton, who was put on trial for supplying arms to the Indians and left to die on an island off the coast of New Hampshire. Morton survived to make it back to England and bring a lawsuit against the Massachusetts Bay Company. This book, *New English Canaan*, was based on the reports gathered during his legal battle and launched him into newfound celebrity.

Blending picaresque literary flourish with historical accounts and poetic interludes, this work—composed with help from literary friends at the Mermaid Tavern, including Ben Jonson—is an unremitting satirical attack on the Puritans as well as a joyous Jacobite romp, telling a lost true story of America's colonial history. Morton particularly denounces the Puritan's policy of land enclosure and genocide of the native population, and ends with a call for the "demartialising" of the colonies and the creation of a multicultural *New Canaan* in the New World. The book was banned in Puritan New England. There is some bibliographical confusion due to ghost records; the work was entered to the London publisher Charles Greene in the Stationer's Register on 18 November 1633 but not published (or completed) until 1637. Several copies with cancel titles reading "London, for Charles Greene" are extant. According to Sabin, it's likely that this first edition was actually published in London. Only two other copies at auction in the last 30 years. Church 437; JCB (3) 11:443; Sabin 51028; Vail 90. See John Beckman, *American Fun: Four Centuries of Joyous Revolt*; Hakim Bey, *The Temporary Autonomous Zone*; Karen Ordahl Kupperman, "Thomas Morton, Historian" in *The New England Quarterly*, Vol. 50, No. 4 (1977).

Quarto (168 x 120mm). Woodcut ornament on title, woodcut initials (repairs to edges of title page and corners of Aa3; final leaf in facsimile). 19th-century green morocco with gilt spine (faintest wear to joints). *Provenance*: George Brinley (1817-1875; one of the most important Americana collectors of the 19th-century; book label; his sale, G.A. Leavitt & Co., New York, 22-25 March 1880, lot 2691).



\$35,000-45,000



82

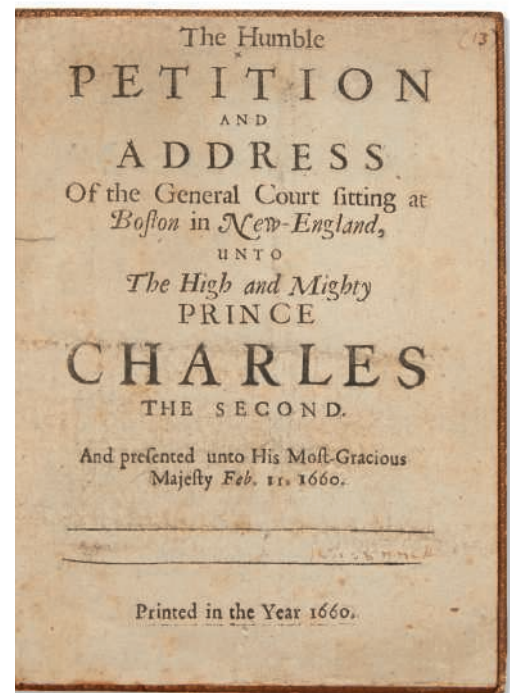
KIEFT, Willem (1598-1647). Manuscript document signed ("Willem Kieft") as Director of New Netherland, Fort Amsterdam, New Netherland, 27 May 1643. Endorsed on the verso by Peter STUYVESANT (1592-1672), c. 1647.

One page, 179 x 328mm, on vellum (mild soiling at margins, text on verso significantly faded).

The first person of Muslim origin to settle in America is granted land near Coney Island by Willam Kieft, Director of New Netherland. An important grant of 100 morgens (approximately 200 acres) of land on the south shore of Brooklyn opposite Coney Island ("Conynen Eylant") to Anthony Jansen van Salee (1607-1767). Jansen was born at the port of Salee in Morocco, the son of Jan Jansen, a Dutch buccaneer in the service of the Sultan. The elder Jansen had taken a local Muslim wife, who bore Anthony and is believed to have raised him as a Muslim. Anthony Jansen emigrated to New Netherland in the mid-1630s and acquired a farm between present day Maiden Lane and Ann Streets. Locally known as "Anthony the Turk," he soon became notorious for his quarrelsome nature—evidenced by numerous lawsuits recorded at the time involving him as well as his wife, Grieste Reyniers (believed to have been a prostitute in Amsterdam who continued in her occupation in the New World). The couple's continual disputes with their neighbors came to a head when they were accused of slander by the town's Domine (Anthony's wife had insinuated that the Domine's wife was soliciting prostitution). Anthony's refusal to back down from the charges forced the hand of Director Willem Kieft, who ordered the couple banished from New Netherland in 1639, which at that time meant crossing the East River to Long Island. Anthony sold his farm in Manhattan and moved to Brooklyn to a tract near Coney Island, and a grant was conferred by Kieft in 1643 (the present document) making him one of the first non-native settlers of Brooklyn. Jansen flourished in his new home, and soon became one of the largest landowners in the area. Anthony and Grieste fathered four daughters, one of which became the great-great-grandmother of Cornelius Vanderbilt. See Leo Herszkowitz, "The Troublesome Turk: an Illustration of Judicial Process in New Amsterdam," *New York History*, Oct. 1964, pp. 299-310.

Extremely rare. The last example of Kieft's signature to appear at auction was over 130 years ago: a clipped signature from 1639 document (Estate of Lewis J. Cist, Bangs, New York, 6-8 October 1886, lot 1070).

\$5,000-7,000



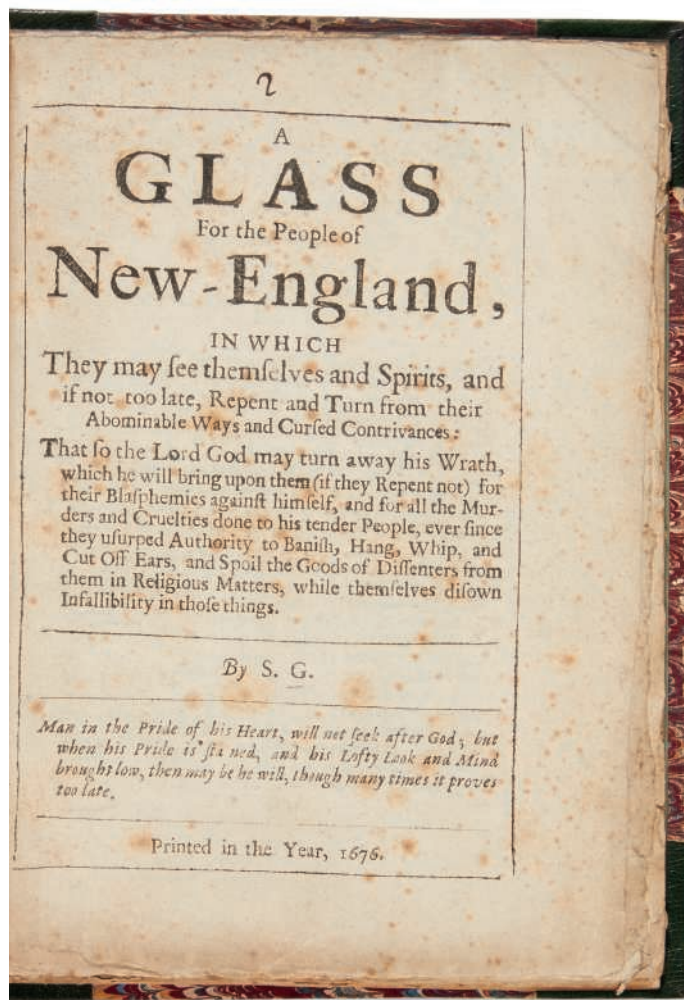
83

ENDICOTT, John (c.1600-1664). *The Humble Petition and Address of the General Court Sitting at Boston in New England, unto the High and Mighty Prince Charles the Second.* [London,] 1660-61.

The White Kennett copy of the first edition of a rare pamphlet on religious persecution in the American colonies. Upon news of the restoration of Charles II to the English throne in 1660, Massachusetts Bay governor John Endicott addressed the new monarch with a plea for religious tolerance for the Puritan colonists. Endicott doubles down, however, on his own draconian treatment of the Quakers, which had only months earlier culminated in the execution of the Boston Martyrs—including Mary Dyer, a former follower of exiled prophetess Anne Hutchinson. While the King granted their petition and promised a benign rule, the pamphlet also provoked a number of rebuttals from American Quakers. This copy is from the collection of White Kennett, whose 1713 *Bibliothecæ Americanæ Primordia* is one of the earliest works of bibliography dealing exclusively with Americana. Sabin records imprints at both London and Cambridge, but the Cambridge copy is likely an error on the part of Evans. This is only the second copy to appear at auction in over 50 years, according to ABPC and RBH. Church 566; JCB (3) III:43; Sabin 33696; Streeter 629.

Quarto (178 x 130mm). 4 leaves (repairs where title page was once folded, lower edges of all leaves strengthened, top margin shaved touching one page number, some soiling). 19th-century calf by Francis Bedford (front board detached). *Provenance:* White Kennett (1660-1728, collector and Bishop of Peterborough; ownership inscription on title and final leaf).

\$10,000-20,000



84

G[ROOM], S[amuel]. *A Glass for the People of New-England, in which They may See Themselves*. [London,] 1676.

The uncut Brinley copy of a rarity of printed Americana. "This rare tract contains one of the best accounts which have come down to us of the famous prosecutions by the ruling class of Massachusetts of John Wheelwright, Anne Hutchinson, Mary Dyer, Midwife Hawkins, and Obadiah Holmes for opinions regarded as subversive to church or state" (Streeter). The Quaker Samuel Groom secretly published this excoriating tract against the intolerance and injustice of the New England Puritans. He seems to have had manuscript copies of Wheelwright's fast-day sermon, which ignited the Antinomian controversy—"the single most important event in 17th-century American colonial history" (Winship)—as well as transcripts of his trial before the General Court. This printed work is the only surviving report of the trial, and also contains a wealth of information on the women involved in the conflicts with the Boston Church, including the prophetess Anne Hutchinson, her follower the martyr Mary Dyer, and midwife Jane Hawkins, detailing their cruel treatment by the Puritans following their troubled pregnancies and supposed "monstrous births." Extremely rare in institutional collections; the last copy to appear at auction was the Streeter copy in 1967. Absent from Murphy, Barlow, Ives, Church, Hoe, Huth, and Christie-Miller. Sabin 28926; Streeter sale 636. See Michael Winship, "The Most Glorious Church in the World: The Unity of the Godly in Boston, Massachusetts, in the 1630s," in *Journal of British Studies*, January 2000, pp. 71-98.



Quarto (210 x 140mm). 22 leaves (spotting to first gathering, some toning, closed tears to C1, occasional wormtracks at gutter). 19th-century green half morocco over marbled boards (light scuffing at joints and corners). *Provenance:* George Brinley (1817-1875; one of the most important Americana collectors of the 19th-century; book label; his sale, G.A. Leavitt & Co., New York, 22-25 March, 1880, lot 3526).

\$20,000-40,000



85

AMERICAN REVOLUTION – ERSKINE, John, after Robert ERSKINE (1735-1780). Manuscript map, "A MAP of part of the STATES of NEW YORK, NEW JERSEY, & PENNSYLVANIA. For the use Hon.ble Major Gen.l Greene from the Original of Rt. ERSKINE F.R.S. BY Jn.o ERSKINE May 28th 1779." Additionally titled, "MAP of NEW JERSEY" on verso.

Folding map, 739 x 530mm, in iron gall ink and graphite, divided into 16 sections (approx. 180 x 133mm each) on laid paper backed with linen bearing a watermark of a crown over a heart and inverted *fleur-de-lis* motif above "GR" (lightly browned in some areas, marginal wear to individual sections including minor curling, tears, and separation from linen backing; mild damp stains and soiling to linen backing).

A period map of "the cockpit of the American Revolution" intended for use in the field by Nathanael Greene. A terrific survival, depicting nearly the entirety of northern New Jersey (as far north as Andover Forge and Hibernia), central New Jersey (including Trenton and as far as out has Haddonfield), and the New Jersey Shore—as well as most of present-day Greater New York City. The map delineates rivers, creeks, roads (represented with dotted lines), and most of the principal towns, villages, and hamlets. In 1777, George Washington appointed Robert Erskine, a Scottish-born inventor and engineer, as

Geographer and Surveyor General of the Continental Army. During his tenure, Erskine drew more than 275 maps of the northern theater of operations. Most of Erskine's original maps still extant are rough sketches of specific localities, but several larger surveys survive, and this copy appears to closely resemble a significant portion of a large map begun in 1778 that is part of the collections of the New York Historical Society ("New York, Philada, + Neighboring Country: 8 miles to an Inch. No. 66," Robert Erskine-Simeon DeWitt maps, 1778-1783). Little is known of John Erskine, the draftsman of the present copy. He does not appear to be related to Robert, but was associated with the Quartermaster and Commissary departments of the Continental Army. The Papers of Nathanael Greene at the American Philosophical Society hold several letters from this period from Erskine to Greene concerning supply matters during this period (11 February & 5 October 1779).

Rare. Original maps produced for use in the field during the Revolutionary War are exceedingly unusual in private hands. *Provenance:* given to the consignor, then a student archaeologist, in the late 1950s by the caretaker of Johnson Hall in Johnson, New York.

\$20,000-30,000

Now will receive herewith (Plans of the Grounds
 You desire me to survey along the Falls
 of Delaware - have her been taken to each on
 the Plans, all the Advantages & Disadvantages of the Grounds
 as well as the Soil, &c. &c. &c. &c. in so
 particular a Manner, that I have only to desire your
 attention to the few following Observations. The
 Situation of the Grounds on the Pennsylvania Side
 of the Delaware is very high very healthy con-
 -venient & most extensive & delightful Prospect
 over Trenton Lambertton several Miles up & down
 the River. The Soil is a mixture of Clay
 & sand any quantity of which may be made
 of the high Grounds furnish plenty of excellent
^{fire} ~~brick~~ building with being of good water -
 the Land on the Pennsylvania Side also
 affords a very delightful Prospect, but with
 less Variety & Extent: The Soil is light but
 good, the Situation is better health, & the River
 are as above on the Fall the Water runs low
 for bricke makes the best Water yet a Tree

86
 GERRY, Elbridge (1744-1814). Autograph document, Annapolis, 26 December 1783.

Two pages, 318 x 202mm (chipped at left margin, minor tears, small loss at upper left corner affects one word of text).

Surveying a site for a new capital city. Gerry accomplishes a contemporary copy of a report from surveyor Thomas Hutchins, who the Continental Congress had tasked with assessing the lands along the banks of the Delaware River above Trenton for a new capital city for the United States. The search was prompted after Congress had been forced to leave Philadelphia after a body of Pennsylvania militia surrounded the Pennsylvania State House demanding their unpaid wages. Congress tasked Thomas Hutchins, the Geographer of the United States, to perform a survey of two districts, one on each side of the river as a committee. Hutchins, who conducted his survey in November accompanied by a Congressional committee headed by Gerry, found the Pennsylvania side more desirable as it was upon "very high airy & healthy [ground] command a most extensive & delightful Prospect over Trenton, Lambertton several Miles up & down the River" and found that the high clay content of the soil was favorable for brick making. The New Jersey side was somewhat less promising: although the view was similarly "delightful" and the water "healthy," the ground was "light and not good" and there were no "stones on the spot for building, nor Clay for bricks" nearby. While neither proposed district was established, the notion of a capital independent from any state persisted, coming to fruition with the creation of the District of Columbia in 1790—which became the seat of the federal government in 1800.

\$6,000-8,000

GEORGE WASHINGTON, President of the United States of America.
 To all who shall see this Proclamation, GREETING.

Know Ye, that upon great and well considered Deliberation in the Congress and Stability of the said
 Article of Confederation - I do appoint Samuel Howell one of the first Commissioners to be appointed
 to the Bank of the United States, and do authorize and require him to accept and sign the Statute
 in that behalf made, and to have and to hold the said Office with all the Powers Privileges
 and Immunities to the same of Right appertaining until such time as he shall be removed
 by the Order of the Board of Directors of the said Bank.

In Testimony whereof I have caused these Letters to be made public in the great Seal of
 the United States at Philadelphia the 19th day of March 1791.

G. Washington
 By the President

87
 WASHINGTON, George (1732-1799). Document signed ("Go: Washington") as President, countersigned by Thomas JEFFERSON (1743-1846) ("Th. Jefferson") as Secretary of State, Philadelphia, 19 March 1791.

One page, 315 x 330mm, on vellum mounted to an acid free mat (some toning, mild dampstain, minor chip at bottom margin).

George Washington appoints Samuel Howell as a Commissioner of the Bank of the United States. A scarce early appointment of one of the first three commissioners to oversee and gather subscriptions for the bank less than after a month following its charter on 25 February 1791. Howell (1723-1807), a prominent Philadelphia merchant, served on the commission with David Rittenhouse and Thomas Willing. An important document relative to the history of the First Bank of the United States which, though an important stabilizing influence on the early economy of the United States, also became a political punching bag for Jeffersonians opposed to the notion of central banking.

\$15,000-25,000

Vol. II — Chap. XXX (59)

153 lies below the upper stratum
 or Corn mould is dead earth
 till it is turned up to the sur-
 face & incorporated with manure
 - so that in short it is diffi-
 cult to discover what sort
 of soil Mr. Roquer expects
 unless it be garden mould

Chap. XXXI
 On Manure Land

154 Mr. Tull says, that dung is an
 useless article to a farm,
 particularly in Corn land,
 - recommending tillage before
 it - but experience proves
 that in some degree he is
 wrong - for tho' it is admit-
 ted that plowing with ex-
 tra or fertilize land to a
 great pitch - yet it is al-
 so well known that dung
 Manure, or compost of any

Vol. II — Chap. XXXI (60)

154 sort, will cause a fermen-
 tation &c. & consequently
 meliorate the soil, and cause
 it to be more productive

155 He is of Mr. Tull's, and other
 opinion - & therefore with
 his manure Corn land;
 but carries that by plow-
 ing, and lay the manure
 upon grass land. When
 reason tells us it is of
 more use. - see this page
 155 & 156. -

Chap. XXXII
 On Manures in
 general.

157 Whatever has the most
 salts or Nitre in it is the
 richest manure - and a
 less bulk of it is required
 to be laid on the land. -
 as for instance some
 sorts of Marle requires to
 be laid nearly as thick as

88

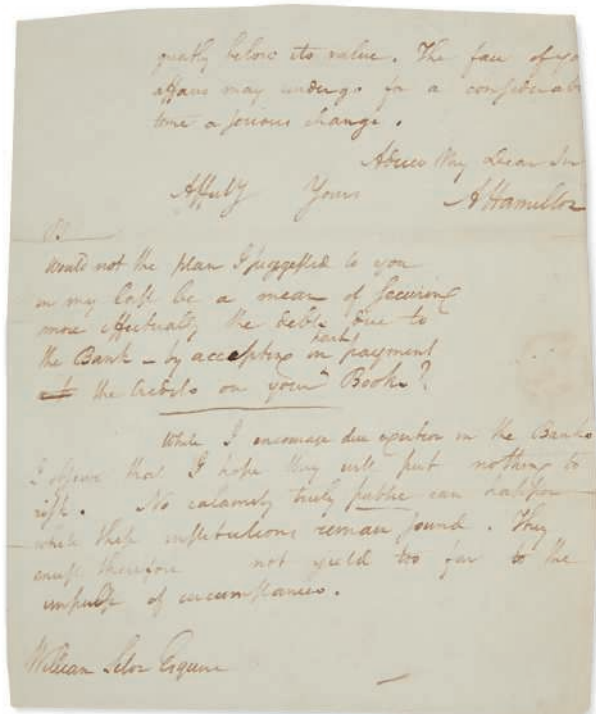
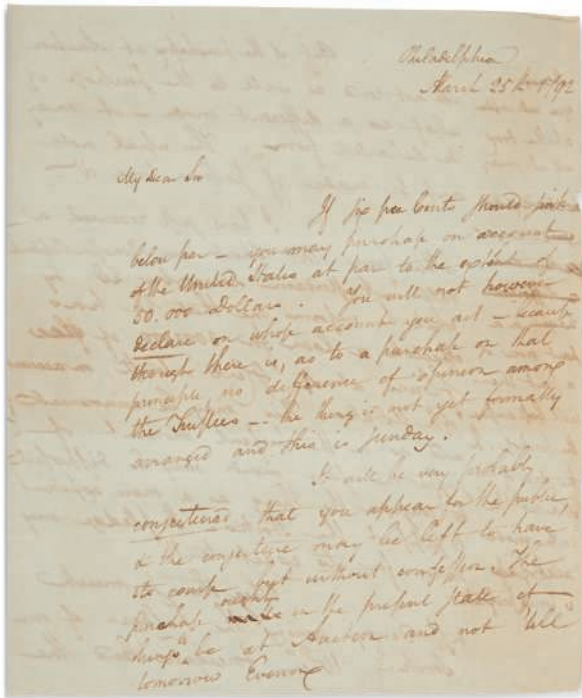
WASHINGTON, George (1732-1799). Autograph manuscript fragment, comprising two pages from his "Compend of Husbandry," a notebook containing observations on agriculture and husbandry [Mount Vernon, c.1790s].

Two pages, 102 x 164mm, a single leaf from a pocket-size notebook, paginated "59" and "60" by Washington in upper corners.

A leaf from Washington's Husbandry Notebook. A rare leaf from a small-format notebook in which Washington collected advice and techniques from modern agricultural writers including Jethro Tull, Arthur Young, Edward Lisle, and Thomas Hale, whose agricultural reforms were referred to as the "new husbandry." Many of these modern precepts, techniques, and inventions were put into practice at Mount Vernon, which served the former President as an experimental farm. Initially, when he took over Mount Vernon, Washington followed the path of other Virginia planters who cultivated tobacco for export to Great Britain. But as he soon discovered, tobacco was hardly an ideal cash crop, nor was the clay soil of Mount Vernon very suitable for its cultivation. When a glutted market resulted in a sharp decline in the wholesale price of tobacco in the 1760s, "Washington found his dependence upon a single cash export to the mother country unacceptable on economic, and, increasingly, on political grounds" (A. and D.J. Fusonie, *George Washington: Pioneer Farmer*, p.9). From about 1764 on, Washington experimented a variety of new crops, especially grains: wheat, corn, hops and oats, as well as hemp and flax, and he eventually raised over 60 different crops at Mount Vernon. "Washington's preoccupation with and love of farming at Mount Vernon was complemented by his national vision for the future of agriculture in the new America" (ibid., p.55).

Washington was particularly interested in the experiments and theories on soil preparation published in Jethro Tull's 1731 *Horse-Hoeing Husbandry*, and owned a copy of the expanded third edition of 1751, which "provided descriptions of the four-coultured plow, the drill plow and a comparison of the old and new husbandry" (ibid, p.8). Tull strongly recommended tillage to loosen and enrich soil and denied the usefulness of cow manure - an opinion with which Washington here takes issue, based on his own experience. In the present fragment Washington accompanies chapter and page references with his own observations. [Together with:] Autograph letter of Christopher Hughes, 25 December 1832, presenting the two leaves to the Rev. Samuel Knight, "Rector of Welwyn, Herts." Provenance: George Washington - Bushrod Washington, his nephew, who inherited Mount Vernon and most of Washington's papers, presented to - Christopher Hughes (1786-1849), career diplomat (presented in 1832 to) - Rev. Samuel Johns Knight, of Welwyn, Hertfordshire - Malcolm Forbes (his sale, Christie's, part two, 9 October 2001, lot 15).

\$8,000-12,000



THE COLLECTION OF

TERRY ALLEN KRAMER

89

HAMILTON, Alexander (1757-1804). Autograph letter signed ("A Hamilton") as Secretary of the Treasury to William Seton, President of the Bank of New York, Philadelphia, 25 March 1792.

Five pages, 225 x 190mm, 2 bifolia with integral transmittal leaf addressed in his hand (first page lightly toned, a few marginal tears, loss from seal tear does not affect text).

Alexander Hamilton moves to quell the Panic of 1792: America's first financial crash. A highly-important letter written in the wake of his friend William Duer's financial collapse that caused a panic in early March 1792. To stem the crisis, Hamilton wanted to use moneys from the Sinking Fund. While the fund had been designed to help reduce government debt, it could also be used in certain instances to intervene in a crisis as a lender of last resort. Hamilton called a meeting of the Sinking Fund Commission, composed of five members including John Adams, Thomas Jefferson, Edmund Randolph, John Jay and himself. Only four members were present when Hamilton called the Commission to meet on 21 March (Jay was absent), and they found themselves evenly split (Jefferson and Randolph stood opposed). But with more dire news arriving from New York on a daily basis, Hamilton was determined to take action despite internal opposition. Writing to Seton at the Bank of New York, which was under severe pressure as depositors withdrew funds, Hamilton advised that "If six per Cents should sink below par— you may purchase on account of the United States at part of the extent of 50,000 Dollars. You will not however *declare* on whose account you act— because though there is, as to a purchase on that principle, no difference of opinion among the Trustees the thing is not yet formally arranged and this is Sunday." Fortunately for Hamilton, Randolph switched sides on Monday 26 March, giving him more authority to act.

To further bolster confidence, Hamilton shares with Seton the news that a major loan from the Netherlands had been secured and authorizes him to make it public. Hamilton assures Seton of the U.S. Treasury's solvency and its ability to act further if necessary. Yet Hamilton is bewildered by the scale of the panic: "Why then so much depression?" Answering his own question, he concludes it was due to "The immediate necessity for money. But if the banks are forbearing as to the Necessity of paying up—cannot the parties give each other *mutual credit* and avoid so great a press? If there are a few *harpies*, who will not concur on this forbearance let such be paid and let such be paid and execrated, and let others forbear." Hamilton's efforts over the coming weeks helped calm the markets, although the turmoil boiled over into the fall.

One of the most enduring legacies of the crisis was an agreement among about two dozen brokers who met under the shade of a buttonwood tree at 68 Wall Street to establish rules for securities trading—giving birth to the New York Stock Exchange. Economic historians have argued that Hamilton's actions during the crisis anticipated "Bagehot's Rules" for managing a financial crisis by nearly a century. (See Cowan, Sylla & Wright, "Alexander Hamilton, Central Banker: Crisis Management During the US Financial Panic of 1792" *Business History Review*, Spring 2009, pp. 61-86.) Published Harold C. Syrett, ed., *The Papers of Alexander Hamilton*. Vol. 11., pp. 191-192 (from Seton's handwritten copy.) *Provenance*: Paul Richards, Catalogue No. 1, Lot 192 – H. P. Kraus – the consignors.

\$8,000-12,000



ANOTHER PROPERTY

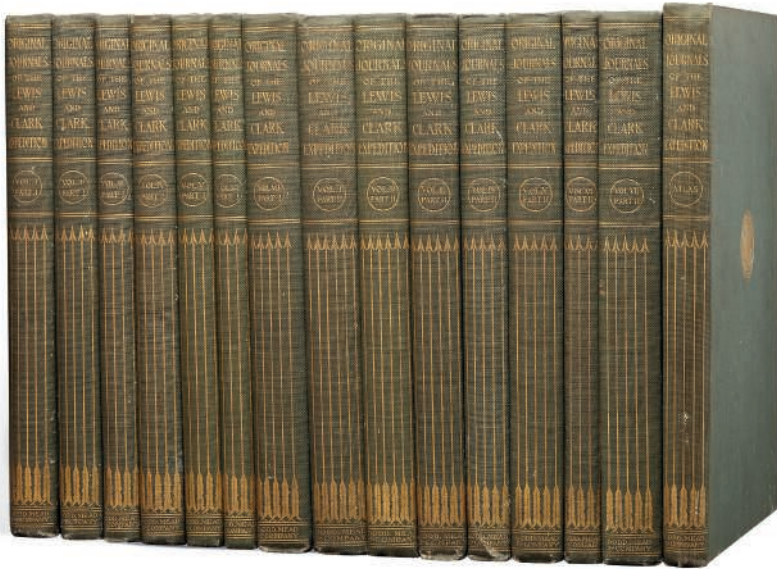
90

BODMER, Karl (1809-1893) – MAXIMILIAN ZU WIED-NEUWIED, Prince Alexander (1782-1867). [*Travels in the Interior of North America*. London: Ackermann and Co.; Paris: Arthus Bertrand; Koblenz: J. Hölscher, 1840-1843.]

A nearly complete run of plates from the best illustrated travel book of the American West, with contemporary hand-coloring and in near fine condition. Karl Bodmer, a Swiss artist then in his early twenties, was employed by the scientist Prince Maximilian to record his travels among the American tribes of the Plains, reaching as far west as Fort Mackenzie and the Blackfoot tribe of Montana. On their return to Europe, "Maximilian finally realized that, in his careful observations and hundreds of exotic watercolors and sketches Bodmer created, he possessed a priceless cache of ethnographic and historical information that would add much to the scientific literature about North America, and he set about producing one of the last of the great illustrated books of the Enlightenment as well as a thoroughly romantic document of his North American expedition" (Tyler, "Karl Bodmer and the American West," in Ruud). Bodmer's plates depict the scenery, villages, dances and, most outstandingly, the hand-colored portraits of individuals from various tribes: his portrait of Pehriska-Rupha, the "Moennitarri warrior in the costume of the Dog dance," is one of the greatest icons of a vanished way of life. These were also the first accurate depictions of Native Americans to reach the larger public. Abbey *Travel* 615 (English ed.); Howes M-443; B.K. Ruud, ed., *Karl Bodmer's North American Prints* (2004), pp. 77-321; Wagner-Camp 76:2.

Broadsheets (each approx. 590 x 423mm). 79 (of 81) colored aquatint plates, many with additional hand-coloring heightened with gum arabic, comprising 47 "tableaux" (lacking no. 22, "Fac-simile of an Indian Painting"), and 32 "vignettes" (lacking no. 32, "Cleveland Lighthouse on the Lake Erie"); by various engravers, all bearing the Bodmer stamp, and all but three plates in states 1 or 2 (i.e., with trilingual captions but before the imprints were dated) (small pinprick thread holes on long edge of most plates, very light toning and spotting on a few plates; paper repairs to four plates not affecting image area). Overall a bright, lovely set.

\$40,000-60,000



PROPERTY OF DANA M. BALDWIN

91

LEWIS, Meriwether (1774-1809) and CLARK, William (1770-1838). *Original Journals of the Lewis and Clark Expedition, 1804-1806*. New York: Dodd, Mead & Company, 1904.

Limited edition of the first scholarly edition of the Lewis & Clark journals, "The most elaborate work on this expedition" (Howes). Reuben Gold Thwaites edited this cornerstone of modern historical research, which for the first time made available major primary documents that did not appear in the Biddle edition of 1814. It included the Floyd and Whitehouse journals and material from the Clark-Voorhis papers, along with facsimile manuscripts, maps, portraits and other illustrative matter. "This edition is notable for its thorough Introduction, covering the history of the expedition and earlier exploration, and a detailed account of the original journals and their various editions. In its maps and numerous illustrations, the Thwaites edition is an outstanding source of visual materials relating to the expedition" (*Literature of the Lewis And Clark Expedition*, 5d1). One of 200 large paper sets printed on Van Gelder paper (out of series). Howes L-320; Wagner-Camp-Becker 13:7n.

Eight volumes in 15, folio (320 x 235mm). Title-pages printed in red and black, numerous portraits, views, maps, plans, and facsimiles, including 54 folding maps and charts in the atlas volume (occasional offsetting). Publisher's green cloth, edges untrimmed, gilt spine lettering and designs, covers with Lewis & Clark monograms (a little spotted and rubbed). *Provenance*: John G. Pryor (bookplate).

(15)

\$4,000-6,000

OTHER PROPERTIES

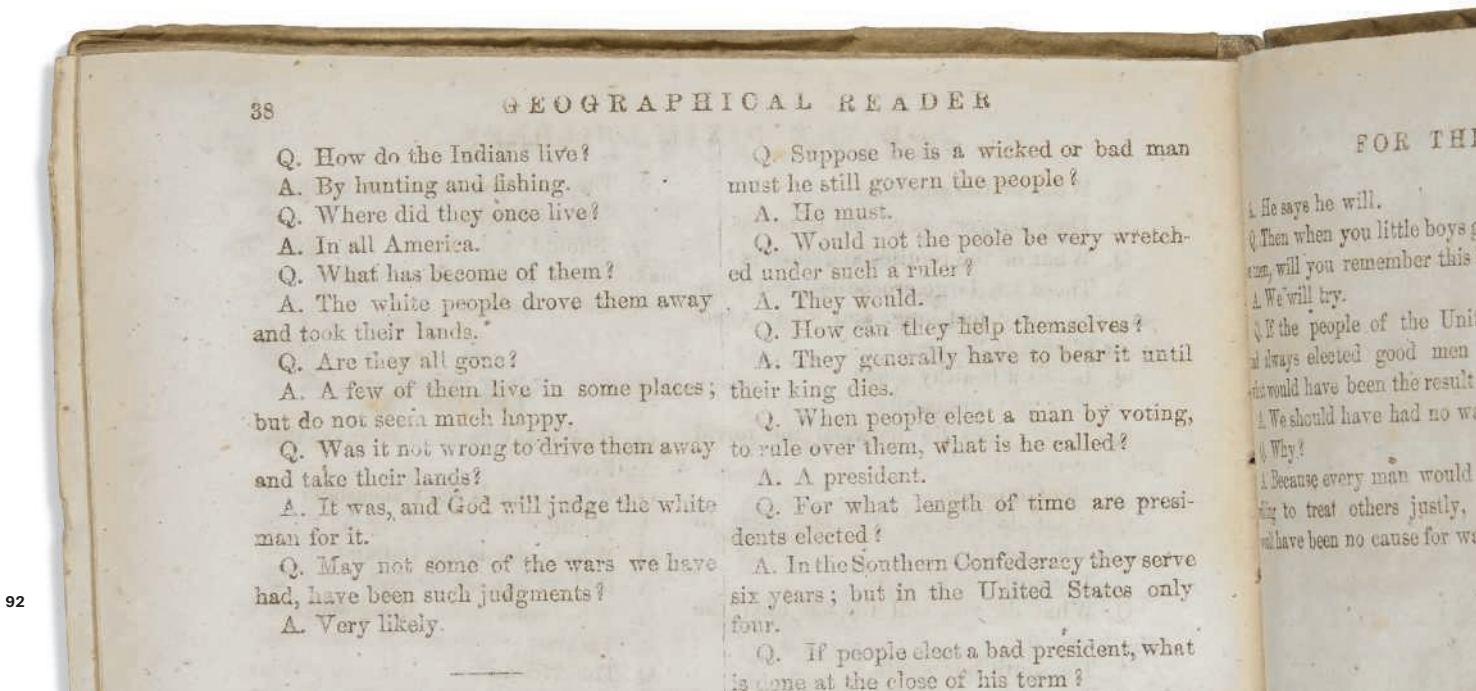
92

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

"For the Dixie Children:" the very rare first edition of this fascinating Confederate school atlas with highly charged text. Although published in an edition of 10,000 copies, this was a hard-used and cheaply printed work and very few copies survived the War. Moore's text is an invaluable source on the views of this young white Southern teacher in 1863. Moore boasts of the happiness of southern slaves and is venomous towards Abraham Lincoln, but, interestingly, also speaks of God's coming punishment for the treatment of American Indians. Of the Yankees, she opines: "The people are ingenious and enterprising, and are noted for their tact in 'driving a bargain.' They are refined and intelligent on all subjects but that of negro slavery; on this they are mad." The maps are of the Confederate states except Texas, plus Maryland, Delaware, Illinois and parts of Pennsylvania, New Jersey, Ohio and Indiana. This volume is the earliest geography textbook listed in Weeks's bibliography and very rare: the last copy recorded at auction sold in 1982. Weeks, "Confederate Text-Books (1861-1865): A Preliminary Bibliography," in: *Report of the Commissioner of Education*. USGPO, 1900.

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

\$4,000-6,000





93

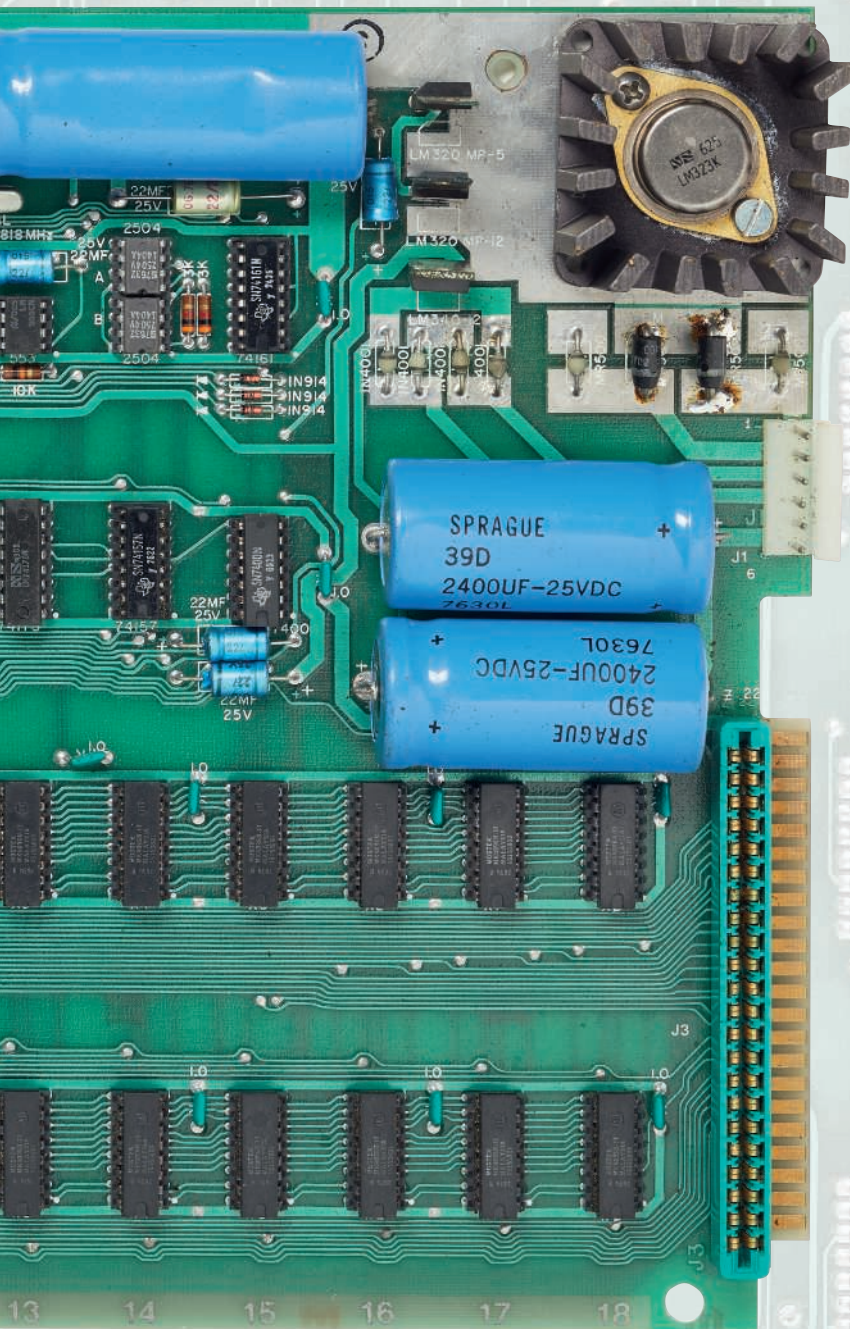
COBURN, Alvin Langdon (1882-1966) – SHELLEY, Percy Bysshe (1792-1822). *The Cloud*. Los Angeles: C.C. Parker, 1912.

Limited edition, signed by the artist, of Coburn's photographic ode to Shelley's classic poem.

Shelley's dreamy poem on the cycles of nature is here illustrated by six mounted original photographs of Yosemite and the Grand Canyon by the American pictorialist photographer Alvin Langdon Coburn. Of it, he wrote: "Clouds are especially good subject matter for the photographer...the patterns of moving clouds and water are never the same now to all eternity, and these patterns are ever moving to our continual delight." While Coburn is best known for his abstract and symbolist work, these photos of the Western United States helped to inspire the creation of the National Park Service. According to his autobiography, the intended run of 60 copies was never completed. This is copy no. 11. See Coburn, *Alvin Langdon Coburn, Photographer*, p. 46.

Quarto (305 x 235mm). 6 original platinum prints, mounted to sheets. Original cloth-backed paper boards, with paper title label on cover (wear to caps and some spotting to cloth, light wear to corners). *Provenance*: Fred William Carter (California photographer; signature on flyleaf, dated San Francisco, February 1913).

\$10,000-20,000



94

AN OPERATIONAL APPLE-1 PERSONAL COMPUTER.
PALO ALTO, 1976.

An Apple-1 motherboard: labelled "Apple Computer 1 Palo Alto Ca. Copyright 1976" on obverse with four rows A-D, and columns 1-18, white ceramic MOS Technologies 6502 microprocessor, 8K bytes RAM in 16-pin 4K memory chips. Condition report available on request.

The first Apple computer—herald of the home computing revolution and of the internet age. The Apple-1 computer is the first personal computer sold with a fully assembled motherboard. What began as the attempt by two techie friends to design and build a microprocessor became the first personal computer and launched Apple Computer, the perennially pioneering company that defined and redefined its industry—and changed the lives of millions of customers—to become the world's largest corporation. After introducing their new creation to a small group of like-minded friends at the Homebrew Computer Club in Palo Alto, California, Steve Jobs and Steve Wozniak were able to secure an order for 50 computers from Paul Terrell, owner of the Byte Shop, a small local retail outlet. The Apple-1 systems were sold without casing, power supply, keyboard or monitor, but offered a pre-assembled motherboard, something that put Apple far ahead of its competitors.

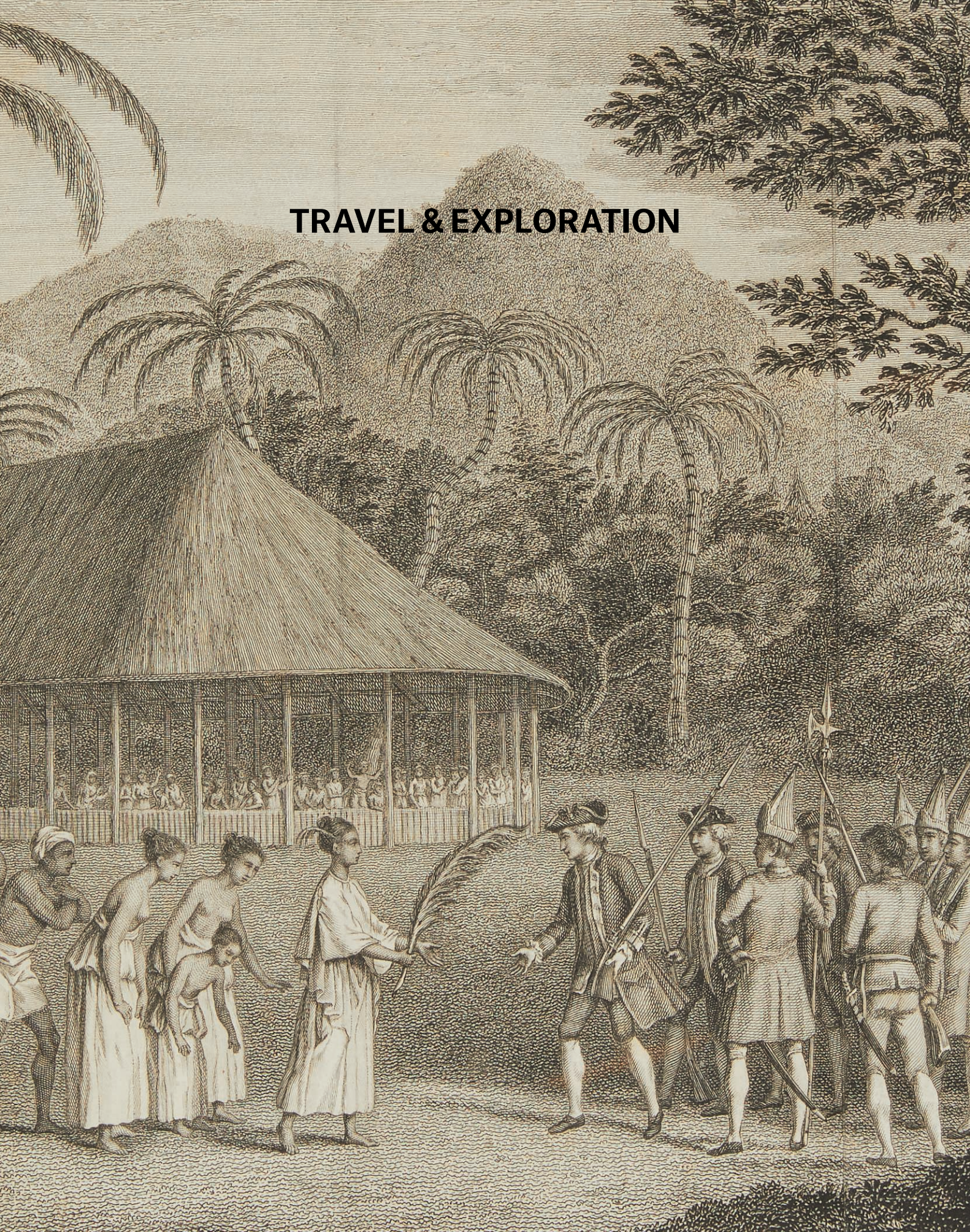
After securing that initial order, Jobs and Wozniak scrambled to find cash for the necessary parts, selling personal property (a VW van and HP-65 calculator, respectively) to finance the operation. Working furiously from the Jobs household, spread out through the garage, living room and even a bedroom, the young men and their friends and families built the motherboards by hand to fulfil the Byte Shop order, and made an additional small quantity to be sold directly to friends and members of the Homebrew Computer Club. Approximately 200 Apple-1s were built, but only a quarter of those still exist, as recorded in Mike Willegal's online Apple-1 Registry.

Emboldened by the success of the Apple-1, Jobs and Wozniak soon developed the far more advanced Apple-II, first sold on June 10, 1977 and which remained in production, with improvements, until 1993. Jobs and Wozniak officially discontinued the Apple-1 in October 1977, offering discounts and trade-ins to encourage Apple-1 owners to return their machines. These were destroyed, and few Apple-1s survived, fewer yet in working order or in private hands. Fifteen examples are extant in public collections, including examples in the Smithsonian, and in twelve other museums of technology or science worldwide.

Originally priced at \$666.66, Steve Jobs advertised the Apple-1 as a "truly complete microcomputer system on a single PC board ... an extremely powerful computer system that can be used for anything from developing programs to playing games or running BASIC. [...] Since the Apple comes fully assembled, tested & burned-in and has a complete power supply on-board, initial set-up is essentially 'hassle-free' and you can be running within minutes."

\$200,000-300,000

TRAVEL & EXPLORATION





95

PROPERTY OF DANA M. BALDWIN

95

ANSON, George (1697-1762) – WALTER, Richard (c.1716-1795). *A Voyage Round the World*. London: for the author by John and Paul Knapton, 1748.

A landmark of 18th-century English circumnavigation. The first official report of George Anson's voyage, which laid the groundwork for the British voyages of exploration in the Pacific in the latter half of the 18th century. Walter produced a masterpiece of descriptive travel that became the most popular book of maritime adventure of the time. Cox I, 49; Hill 1817; Sabin 101175; Spence 37.

Quarto (255 x 200mm). 42 engraved plates, charts, plans, and maps (repaired tear to one plate, some smaller stub tears; dampstain to upper margin of a few leaves). Contemporary sprinkled calf (rebacked).

\$2,000-3,000

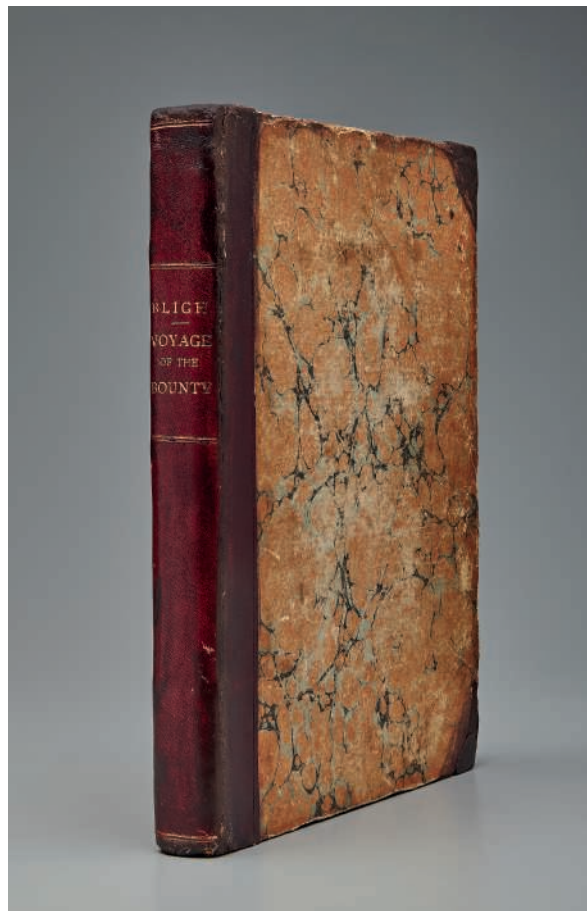
96

BLIGH, William (1754-1817). *A Voyage to the South Sea*. London: George Nicol, 1792.

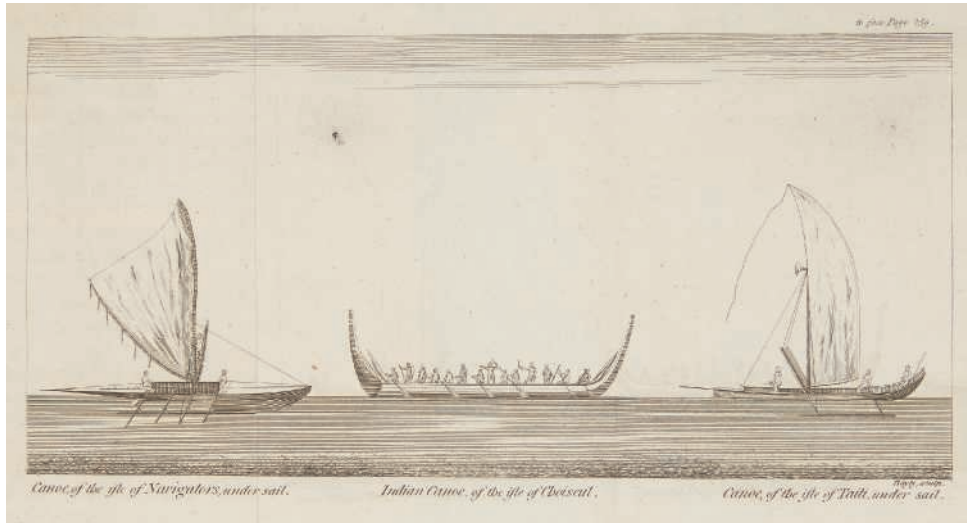
First edition of one of the most remarkable incidents in maritime history, "an extremely important book" (Hill). Following a request by West Indian merchants to George III, Sir Joseph Banks recommended that the Admiralty fit out the *Bounty* for a voyage to collect bread-fruit trees from Tahiti for shipment 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.

Quarto (294 x 226mm). Engraved frontispiece portrait of Bligh by J. Condé after J. Russell (spotted and toned); 7 engraved plates, maps and charts, of which 5 are folding (pp. 97-104, i.e. gathering O, misbound before pp. 89-96, i.e. gathering N). Early 19th century half-morocco over marbled boards (rebacked with new leather, corners renewed; a little rubbed, edges worn, endpapers browned). *Provenance*: two 19th century stamps on title page, erased and patched over with paper.

\$5,000-8,000



96



97



98

97

BOUGAINVILLE, Louis-Antoine de (1729-1811). *A Voyage Round the World. Performed by Order of His Most Christian Majesty, in the Years 1766, 1767, 1768, and 1769.* Translated by John Reinhold Forster. London: J. Nourse and T. Davies, 1772.

The first English edition of the first official French circumnavigation of the globe. Bougainville was given the task of formally handing over the Falklands Islands to Spain, from where he continued to explore the Pacific, including Tahiti. His expedition sparked great interest in England, coming only a year after Cook had completed his first Pacific voyage. This copy is bound with a later map depicting the Cape of Good Hope from the voyage of Andreas Sparrman. Hill 165; Howgego B142; Sabin 6869; Spence 158.

Quarto (270 x 207mm). Engraved view, 5 folding engraved maps, bound with an extra map of the Cape of Good Hope (some spotting, small repaired tears at joins of first map, some light offsetting). Contemporary calf (rebacked to style, edges of boards repaired).

\$2,000-3,000

98

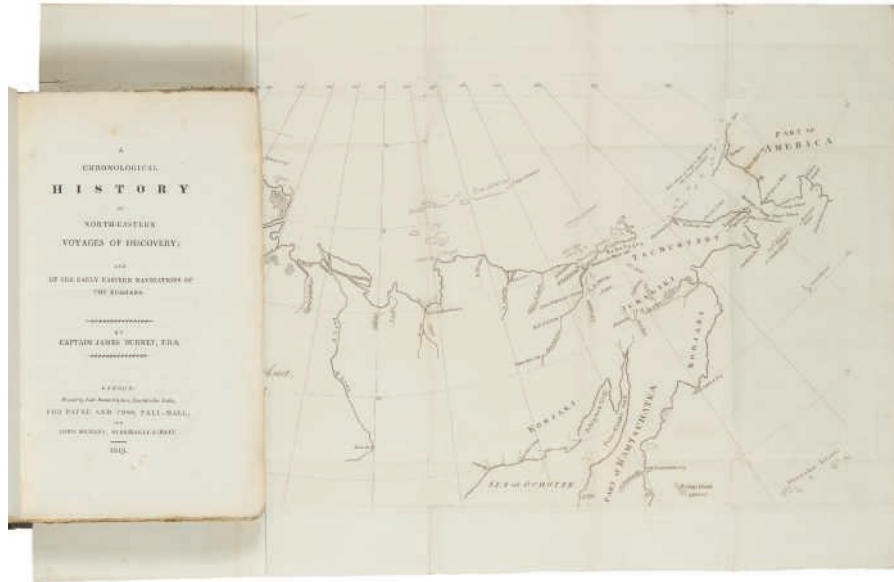
BURNEY, James (1750-1821). *A Chronological History of the Discoveries in the South Sea or Pacific Ocean.* London: Printed by Luke Hansard for G. and W. Nicol, 1803-17.

A fine first edition copy of "the most important general history of early South Sea discoveries" before those of James Cook (Hill). The author was the commander of the *Discovery* who brought the ship home after Cook's death in 1779. Voyages related are those of the earliest Europeans to Francis Drake in 1579 (vol. 1), with a separate "History of the Buccaneers of America" in vol. 4, and those completed to 1764 in vol. 5. Burney became a great authority on maritime history, having served the whole of his professional life in the Navy and on Cook's second and third voyages. Through his access to the London literary world, he collected the voyages for this work and wrote important remarks on them that a contemporary review called "a masterly digest of the voyages to the South Sea, displaying a rare union of nautical science and literary research." Cox II, p. 497; Howes B-1002; Hill 221; Sabin 9387.

Five volumes, quarto (301 x 237mm). 28 engraved maps, 17 folding, and 13 engraved plates, one folding, with 6 in-text woodcuts (minor toning and soiling to edges, a few spots). Modern half morocco over marbled boards, spines gilt in compartments.

(5)

\$6,000-9,000



99
 BURNEY, James (1750-1821). *A Chronological History of North-Eastern Voyages of Discovery; and of the Early Eastern Navigations of the Russians*. London: Luke Hansard & Sons for Payne and Foss and John Murray, 1819.

First edition, with important accounts of Cook's third voyage, uncut in original publisher's boards. It includes, amongst others, accounts of voyages in search of the North-East Passage to Japan and China, Russian explorations in Kamchatka, Siberia, and the Kuril Islands, and Cook's voyages along the coast of North-West America and through the Bering Straits. During Cook's second voyage, Burney had served as an able seaman aboard the *Resolution* and as second lieutenant on the *Adventure*, acting as interpreter to Omai on his return to England. In 1776, he again sailed with Cook on the third voyage and served as first lieutenant of the *Resolution* before being transferred to the command of the ship on Clerke's death. Burney witnessed Cook's death in Hawaii, and his accounts of the third voyage ("Captain James Cook on the North-west Coast of America" (chapter XIX), "Captain Cook through Bering's Strait, and in the Sea North of the Strait" (chapter XX), and "Sequel" (chapter XXI) contain important material not found elsewhere. Beddie 1657-1658; Cox II, p. 497; Hill 223; Howes B-1001; Sabin 9386.

Octavo (226 x 140mm). 2 engraved folding maps, one by J. Russell, and final blank leaf X4 (uncut, scattered light spotting). Publisher's quarter cloth over buff boards, printed paper titling piece on spine (rebacked in cloth preserving original spine, corners renewed).

\$3,000-5,000

PROPERTY FROM AN EAST COAST COLLECTION

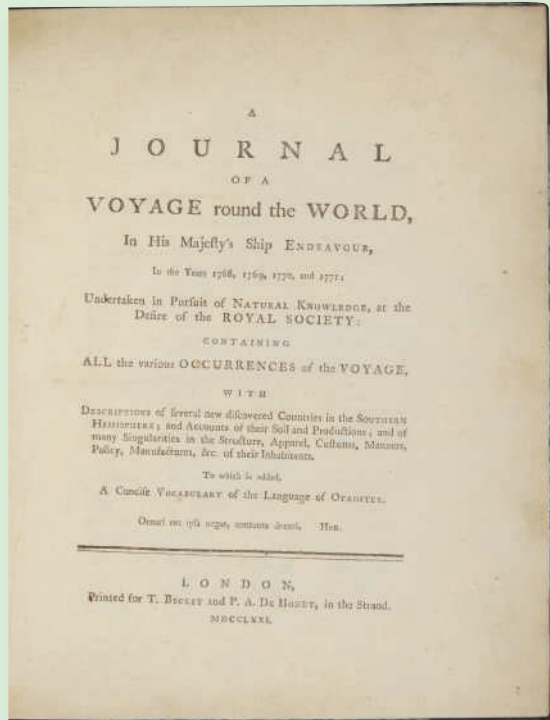
100
 CEYLON – O'BRIEN, Charles (d. 1866). *A Series of Fifteen Views in Ceylon illustrative of Sir J. E. Tennent's Work, from Sketches made on the Spot*. London: Day & Son, 1864.

A hand-colored copy of the first edition. O'Brien was employed as Assistant Surveyor in Ceylon, a position which gave him ample opportunity to collect information and make studies for this book. His manner of working was legendary: R.W. Jenkins in *Ceylon in the Fifties and Eighties* (1886) notes that "with his famous 'magazine' or huge flasks of raw brandy over one shoulder, and another flask over the other shoulder for the drinking mixture (with water), a tin of sardines and some biscuits in his pocket, he did many a good day's work at a good old age." Hand-colored copies are rare. De Silva, *Early Prints of Ceylon*, p. 225ff.

Folio (535 x 365mm). Hand-colored lithographed title with vignette, dedication leaf, and 15 hand-colored lithographed plates, followed by list of plates and 15 leaves of explanatory text (edge of dedication leaf repaired; light wear to margins and a few repairs). Publisher's crimson buckram, upper cover lettered in gilt (recased, some leaves sprung). *Provenance:* John Weatherstone, Matale, Ceylon (pencil ownership inscription).

\$4,000-7,000





PROPERTY OF DANA M. BALDWIN

101

COOK, James (1728-1779) — MAGRA, James, (1746-1806). *A Journal of a Voyage round the World in His Majesty's Ship Endeavour, in the Years 1768, 1769, 1770, and 1771.* London: Printed for T. Becket and P.A. De Hondt, 1771.

First edition of the first printed account of Cook's first voyage.

This anonymous work was published just two months after the expedition's return to England and almost two years prior to Hawkesworth's account of the first voyage. The authorship of the work remains undiscovered, but it is most often attributed to James Magra or Matra, an American midshipman. This copy contains the two leaves of vocabulary at the beginning; without the suppressed publisher's dedication to the Lords of Admiralty found in the earliest issues of this book (Hill). Hill 1066; Holmes 3; Sabin 16242.

Quarto (259 x 208mm). (Some toning throughout.) 19th century half-calf over marbled boards (a little rubbed). *Provenance:* David R. Parsons (book label).

\$10,000-15,000



102

HAWKESWORTH, John (c.1715-1773). *An Account of the Voyages undertaken by the Order of His Present Majesty for making Discoveries in the Southern Hemisphere.* London: W. Strahan and T. Cadell, 1773.

The first edition of the official account of Cook's first voyage, early issue. Hawkesworth was commissioned by the Admiralty to prepare this collection of maritime reports, which includes Captain Byron's voyage on the *Dolphin* as well as Cook's first scientific mission to the South Seas. This volume "ensured Hawkesworth's position in maritime literary history, as the official chronicler of Cook's first voyage" (Hill). The original purpose of the trip was to observe the transit of Venus from Tahiti; the discoveries made on the voyage were so successful that Cook was promoted and assigned a further series of now-famous voyages of discovery. Hill 782 (early issue as here, without Straits of Magellan chart).

Quarto (283 x 226mm). With 2 leaves of directions to the binder. 51 engravings of maps and views, many folding (without chart of the Straits of Magellan present in the later issues; some spotting and offsetting). 19th-century polished calf by Comte de Caumont. *Provenance:* Francis Gerald Kenyon-Slaney (1858-1938; armorial bookplate).

\$4,000-6,000



103

PARKINSON, Sydney (1745-1771). *A Journal of a Voyage to the South Seas, in his Majesty's Ship, The Endeavour*. Edited by Stanfield Parkinson. London: Stanfield Parkinson, 1773.

The first edition of a controversial publication by the young artist-naturalist who sailed on James Cook's first voyage. Parkinson died at Batavia on the homeward journey, and his brother Stanfield battled against Sir Joseph Banks and Sir John Hawkesworth to publish this journal and a selection of Sydney's outstanding drawings—a dispute recounted in the preface. As completed by his brother, Parkinson's journal remains the finest personal account of Cook's first voyage and gives a more intimate portrait of the newly discovered islands, people, and languages than either Hawkesworth's account or Banks's own journal. This work contains the first publication of the word "kangaroo" (here spelled "kangooroo"), and valuable vocabularies of the languages of the South Seas. Hill 1308; Mitchell Library Cook 712; Sabin 58787.

Quarto (334 x 269mm). Engraved frontispiece portrait, 27 engraved plates (some light offsetting from plates). Contemporary marbled boards (rebacked with new calf corners, retaining original morocco). *Provenance:* Nicholas Nicolas (signature on front pastedown, dated 1773).

\$5,000-8,000

104

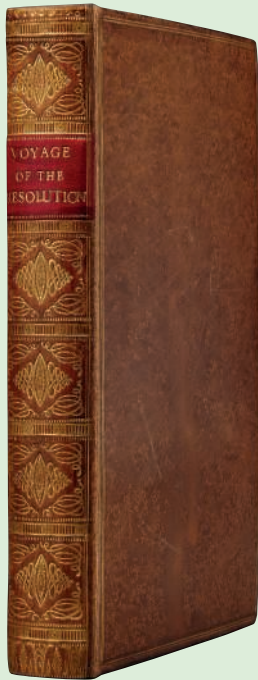
PARKINSON, Sydney (1745-1771). *A Journal of a Voyage to the South Seas, In His Majesty's Ship The Endeavour*. London: for Charles Dilly and James Phillips, 1784.

The second edition of the finest personal account of Cook's first voyage, expanded from the 1773 edition. "Because of the many additions, this is considered the best edition" (Hill). Offended by the original's abrasive account of the conflict over Parkinson's drawings, Dr John Fothergill bought up the unsold sheets of the first edition and had them republished. This new edition contains information on Cook's further voyages, including his visit to (and death at) Hawaii, as well as a new double-hemisphere world map. In answer to Stanfield Parkinson's accusatory preface to the first edition, Fothergill added "Explanatory Remarks on the Preface." This copy without the rare four-page Gomeldon supplement, as often, which defended Stanfield's original animus. Hill 1209; Forbes 82 (without Gomeldon supplement); Parsons 95 (this copy); Sabin 58788.

Quarto (342 x 260mm). With errata leaf. Engraved frontispiece portrait, 27 engraved plates, an engraved double-hemisphere map (some offsetting and spotting, marginal dampstain affecting double-hemisphere map). 19th-century red half morocco over red cloth (rebacked, corners showing). *Provenance:* faint old ownership stamps (Steuben County, NY) - David Parsons (book label).

\$15,000-20,000





105

COOK, James (1728-1779) – MARRA, John. *Journal of the Resolution's Voyage, in 1772, 1773, 1774, and 1775. On Discovery to the Southern Hemisphere ... also a Journal of the Adventure's Voyage, in the years 1772, 1773, and 1774.* London: F. Newbery, 1775.

The first edition of the "first printed account of man's entry into the region South of the Antarctic Circle, with rare additional chart facing p. 1" (Spence). "This rare account of Cook's second voyage was published surreptitiously eighteen months before Cook's official narrative. It records many incidents omitted by Cook and gives the reasons which caused Sir Joseph Banks and his twelve assistants to withdraw from the expedition at the last moment. Marra was a gunner's mate on the *Resolution*. He was an Irishman whom Cook had picked up in Batavia during the first voyage. Marra made an unsuccessful attempt to desert at Tahiti on May 14, 1774. Marra probably supplied material from his private journal which was put into shape by some literary person in the pay of the publisher Newbery" (Hill). The plates include the first views of the Antarctic. The maps are rare and include the untitled folding map facing the title-page that shows *Resolution's* track through the Southern Hemisphere; and the map, "Part of the tropical discoveries of the *Resolution* sloop, Captain J. Cook 1774," facing the first page. The latter map was apparently inserted by the publisher in unsold copies of the book in 1776 and is today found in only a few copies. Hill 1087; Mitchell Library Cook 1270; Rosove 214.A1b ("very scarce"); Spence 758.

Octavo (203 x 124mm). 5 engraved plates, 2 engraved folding maps (leaf D2 is a cancel as usual). Modern polished tree calf gilt. *Provenance:* David R. Parsons (book label).

\$5,000-8,000

106

FORSTER, Georg (1754-1794). *A Voyage round the World, in His Britannic Majesty's sloop, Resolution.* London: for B. White, J. Robson, P. Elmsly, and G. Robinson, 1777.

The first edition of Forster's unauthorized account of Cook's second voyage. "An important and necessary addition to Cook's voyages" by the expedition's naturalist (Hill). Although it was originally intended that Forster's father, who also sailed on the mission, would write the official account of the voyage, a dispute with the Admiralty arose over payment and this unofficial account written by father and son was issued in March 1777 under the son's name, scooping the official account of the voyage which would come out only six weeks later. Forster became an important figure of the German Enlightenment and was a major influence on Alexander von Humboldt. Hill 625; Sabin 25134.

Two volumes, quarto (288 x 234mm). Large folding map, hand-colored in outline (repaired marginal tear to one leaf). Contemporary sprinkled calf (rebacked). *Provenance:* Thomas Carter, Esq., of Edgcott (bookplate). (2)

\$3,000-5,000

107

COOK, James (1728-1779). *A Voyage towards the South Pole, and Round the World, performed in His Majesty's Ships the Resolution and Adventure, in the Years 1772, 1773, 1774, and 1775.* London: W. Strahan and T. Cadell, 1777.

The first edition of the official account of Cook's second voyage, with plates in atlas volume. After the success of the first voyage, the Admiralty sent Cook on a second expedition: to investigate the globe as far south as possible. "Cook earned his place in history by opening up the Pacific to western civilization and by the foundation of British Australia" (PMM). On this voyage, he also made the first crossing of the Antarctic Circle, dispelling the myth of *Terra australis* and hinting at another continent beyond the ice fields. This is the only publication on his voyages which Cook prepared himself, having been "greatly dissatisfied with Hawkesworth's treatment of the first voyage" (Parsons). The illustrations are after the work of expedition artist William Hodges. Hill 358; Parsons 104 (this copy); PMM 223; Sabin 16245.

Two volumes, quarto (288 x 229mm), with folio atlas (472 x 286mm). Engraved portrait frontispiece in vol. 1; 63 plates, charts and maps in atlas volume (one print very slightly shaved at outer edge). 19th-century mottled calf, flat spines with gilt stamping. *Provenance:* John Kennion (d. 1792, a plantation and slave owner in Jamaica; armorial bookplate) – David Parsons (book label). (3)

\$8,000-12,000

108

COOK, James (1728-1779) and KING, James (c.1750-1784). *A Voyage to the Pacific Ocean. Undertaken by the Command of his Majesty for making Discoveries in the Northern Hemisphere*. London: W. and A. Strahan for G. Nichol, 1784.

The first edition of Cook's third voyage, with the rare Death of Cook engraving. With orders to seek the Northwest Passage, Cook set sail again in the *Resolution* for his final mission. "This voyage resulted in what Cook judged his most valuable discovery"—making the first European contact with the people of the Hawaiian Islands (Hill). After charting the American West coast from California to the Bering Strait, where he was stopped by the pack ice, Cook returned to Hawaii to overwinter. The legendary captain was killed during an ill-advised attempt to kidnap Kalani'ōpu'u-a-Kaiamamao as part of a disagreement over a boat. This set includes the rare "Death of Cook" plate, often absent, bound into the atlas. Hill 361.

Three volumes, quarto (278 x 222mm) with folio atlas (555 x 405mm). 88 engraved maps and views, some folding, with "Death of Cook" plate bound in; folding table of world languages (a few repaired marginal tears to map; some offsetting and very light toning; language table with binder's instructions partially shaved). Modern calf to style (spines sunned), atlas with half calf over marbled boards. *Provenance:* University of California (ink library stamps throughout, two repaired perforated stamp). (4)

\$5,000-8,000



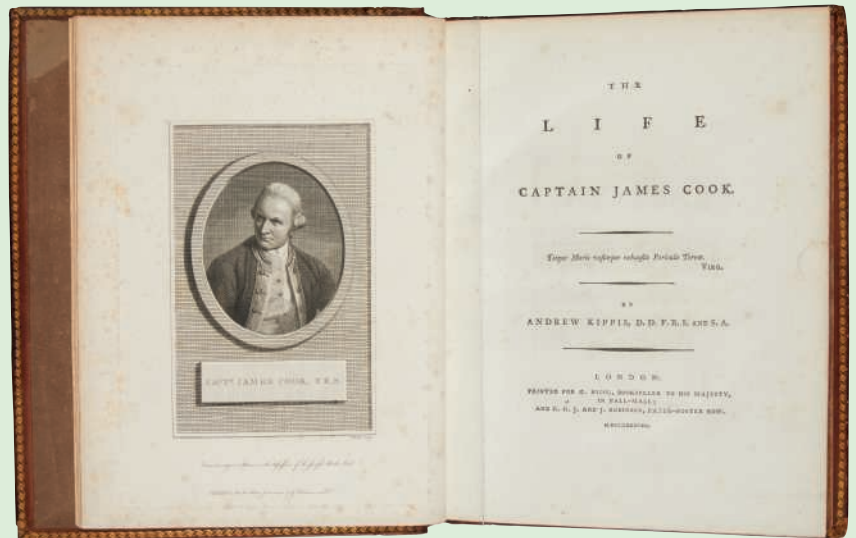
109

KIPPIS, Andrew (1725-1795). *The Life of Captain James Cook*. London: G. Nicol and G.G.J. and J. Robinson, 1788.

The first edition of the first full-scale biography of Captain Cook. Few facts are given of Cook's private life, justified by the author because they "can never compare, either in number or importance, with his public transactions." His early career and surveys of Newfoundland and Labrador are covered in the opening chapter only, and his three voyages are discussed at great length in the remainder. A copy of the "Safe Passage" letter from Benjamin Franklin to all American ships regarding Cook is included by Kippis with his further comment that the letter's terms were reversed by Congress which believed "it would be injurious to the United States for the English to obtain knowledge of the opposite coast of America." Forbes 149; Hill 934; Lada-Mocarski 40; Sabin 37954.

Quarto (298 x 231mm). Engraved portrait after a painting by Nathaniel Dance; half-title (small repaired marginal tear to title). 19th-century calf, edges marbled (rebacked preserving original spine, boards renewed). *Provenance:* Richard Warren Coley, M. D. (fl. early 19th century, British Naval surgeon; two pages of manuscript notes copied from newspaper articles about Captain Cook, dated 1817) - Roland Craig-Laurie of Redcastle (1810-1896, a Scottish magistrate; armorial bookplate) - Ebenezer Palmer, Bookseller (book label).

\$2,000-3,000





CAPE EVANS IN WINTER



ANOTHER PROPERTY

110

CHERRY-GARRARD, Apsley (1886-1959). *The Worst Journey in the World, Antarctic 1910-1913*. London, Bombay and Sydney: R. & R. Clark for Constable & Co. Ltd, 1922.

The first edition, with one of the very rare dust jackets, of Cherry-Garrard's classic account of the tragic Terra Nova expedition. The name for the book came from Cherry-Garrard's comment about the winter journey to Cape Crozier to collect emperor penguin eggs, and was later adopted to refer to the entire expedition. The book contains the only detailed account of the arduous journey to the Pole apart from Scott's own diaries. Spence 277; Taurus 84

Two volumes, octavo (224 x 145mm). Half-titles; 48 plates, 6 of which colored; 10 folding panoramas; 5 maps, 4 of which folding (occasional light marginal spotting; some tears and creases of folding plates). Original cloth-backed boards, paper labels on spines, replacement labels tipped in at front of each volume; volume II with original dust jacket (light soiling to dust-jacket, small tears and creases to paper label on vol. I, replacement label to vol. I detached, dust jacket to vol. I supplied in facsimile). *Provenance:* Mrs. Maconochie (presentation inscription dated Christmas 1922) - Marcus Züst (his sale, Christie's, 9 May 2002, lot 216). (2)

\$5,000-8,000

PROPERTY OF DANA M. BALDWIN

111

[CLERKE, Charles (1741-1779).] *A Voyage Round the World on his Majesty's Ship, the Dolphin, Commanded by the Honourable Commodore Byron*. London: J. and F. Newberry, 1767.

The first edition of the earliest account of the voyage of the *Dolphin* to the South Seas. The *Dolphin* set sail from Plymouth in 1764, ostensibly for East Asia but really to explore the South Seas—a mission not divulged to the crew until they had left Rio de Janeiro. This edition was published six years before Hawkesworth's official account, and still attracts interest for its strange description and illustrations of giants in Patagonia. This report, signed only "an officer on board said ship," is attributed to Charles Clarke, who later sailed on all three of Cook's voyages. Hill 311; Sabin 9732; Spence 237.

Octavo (200 x 123mm). 3 engraved plates (a few scattered stains). Contemporary sprinkled calf (rebacked preserving original endpapers). *Provenance:* D. J. Kilby (ownership inscription dated 1793).

\$1,500-2,500

ANOTHER PROPERTY

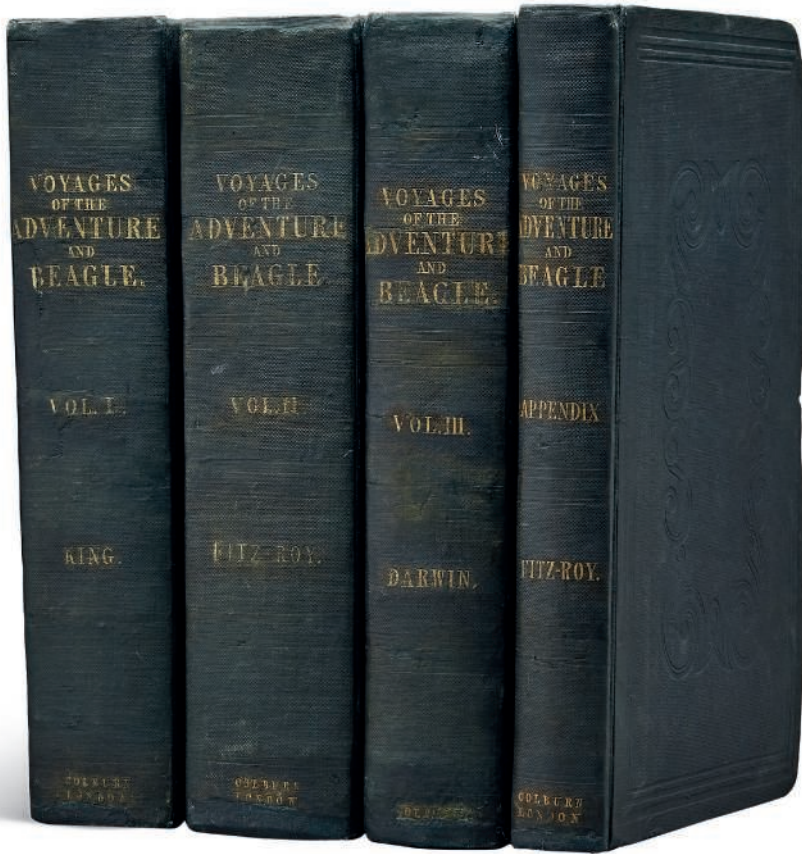
112

GUIANA - SCHOMBURGK, Sir Robert Hermann (1804-1865). *Twelve Views in the Interior of Guiana*. London: Whitehead & Co. for Ackerman & Co., 1841.

The first edition of a rare and important book of views of Guiana. It was published at 2/12/6d uncolored and 4 guineas colored. Schomburgk, as a result of the journey described here, discovered and sent to England the Victoria Regia waterlily, and was awarded the Royal Geographic Society's gold medal for his scientific work. As is made clear in the preface, James Morrison (the expedition draftsman) made sketches under the direction of Schomburgk, these were then worked up by Charles Bentley in London, and plates were produced from these finished sketches. Abbey Travel, 720; Sabin 77796.

Folio (525 x 325mm). 2-page subscribers' list. Hand-colored additional lithographed title; engraved map by John Murray, hand-colored in outline; 12 hand-colored lithographed views by George Barnard, Coke Smyth and P. Gauci after Charles Bentley; wood-engraved in-text illustrations (spotting to plates). Contemporary calf (covers detached).

\$4,000-6,000



PROPERTY OF DANA M. BALDWIN

113

DARWIN, Charles Robert (1809-1882); FITZROY, Robert (1805-1865), ed. *Narrative of the Surveying Voyages of His Majesty's Ships Adventure and Beagle*. London: Henry Colburn, 1839.

First edition, first issue and complete, of Darwin's first published book, *Journal and Remarks 1832-1836*, in volume III. Darwin seems to have been genuinely surprised by FitzRoy's invitation to publish it as part of the official narrative of the voyage. Next to the *Origin*, it was his most important and most popular book, leading to the opening of his first notebook on "Transmutation of Species" in 1837. While his studies on the voyage concentrated initially on geology, the experience also aroused a desire to understand and explain the distribution and development of the species he encountered. He returned "almost convinced that species had not always been as they were since the creation, but had undergone change" (DSB III, p. 566). Overall, the great open-mindedness and pointed curiosity of the *Journal* make it the finest example of a scientific autobiography ever written. Freeman 10; Hill 607; Norman 584; Sabin 37826.

Four volumes including index of vol. II, octavo (232 x 146mm). Half-titles, 44 engraved plates, 4 engraved charts and maps including one folded, 8 folding engraved maps inserted in cover pockets, and 6 woodcut illustrations, with 16 pages of advertisements dated August 1839 at end of appendix volume (long closed tear at fold of one map, short closed tears at folds of other maps; paper repairs on margin of one map; light marginal waterstains on most plates in vols. I and II affecting image of some plates; spotting and occasional light soiling). Original publisher's dark blue cloth (rebacked in blue cloth preserving original spines). *Provenance*: Gilbert [Faw?] (signature dated "6/9/1959").

(4)

\$12,000-18,000





OTHER PROPERTIES

114

HAMILTON, Sir William (1730-1803). *Campi Phlegraei. Observations on the Volcanos of the Two Sicilies*. Naples: [Pietro Fabris,] 1776, 1779.

The first edition, complete with supplement, of Hamilton's magnificent "superbly illustrated work on the volcanic region around Naples"

(Rudwick). Hamilton, the English ambassador to the Kingdom of Naples from 1764 to 1800 and a prolific collector of Greek vases, became captivated by the grandeur of Vesuvius. He collected specimens, led tours, and devoted himself to the scientific study of the volcano. He obsessively documented the 1765-67 eruption of Vesuvius, recording his observations in several letters to the Royal Society which were later printed as a book, cementing him as the "outstanding scientific authority" of the region (Rudwick). The present work is the result of his desire to give the public a taste of his experience of the volcano; he writes in the introduction: "I flatter myself at least by these exact representations of so many beautiful scenes, all of which have been undoubtedly produced by the explosions of volcanos, that this tremendous operation of nature will now be consider'd in a creative rather than a destructive light." The *Campi Phlegraei* "provided a clearer, more precise and useful explanation of volcanic activity than ever published before" (Jenkin and Sloan). It republishes Hamilton's original letters, with the addition of a supplement recounting Vesuvius's 1779 eruption.

The work's remarkable hand-colored plates, after the work of artist Peter Fabris and executed under the watchful eye of Hamilton himself, depict the changing rim of the erupting Vesuvius, as well as other volcanoes in the region, lava samples, and dramatic views of the region. Hamilton chose Fabris after the artist had accompanied him on a trip Sicily in 1768, believing him to be uniquely capable of capturing the campi phlegraei with the perfect balance of accuracy and beauty. The plates often depict Hamilton and Fabris, in red and blue coats respectively, moving through the landscape together. The fineness of the engravings coupled with the rich coloring "give[s] the appearance of a mezzotint" (Jenkin and Sloan). *Campi Phlegraei* did a great deal to cement the romance of the volcano in popular culture, and to promote Vesuvius as a major destination during the grand tour (ODNB). Brunet III, 31 ("Interesting and

well-executed work"); ESTC T71231 (parts I-II); I. Jenkins & K. Sloan, *Vases and Volcanoes*, cat. 43; Lowndes II, p. 989; M.J.S. Rudwick, *Bursting the Limits of Time* (2005), p. 30.

Three parts in 2 volumes, folio (455 x 318mm). Title pages, 59 hand-colored plates after Fabris, each with wide margins washed in grey; double-page hand-colored engraved map of the Gulfs of Gaeta and Naples by J. Guerra after Fabris (faded dampstain visible on reverses of some plates and some text leaves; color darkened/oxidized on some plates; some minor toning and spotting to text and plate margins not affecting image). Rebound in the 20th century preserving contemporary red morocco boards and endpapers. *Provenance*: Two unidentified late 18th and early 19th-century library stamps - Henry Maxwell, 7th Baron Farnham (1799-1868; bookplate) - Yorkshire Philosophical Society, Tempest Anderson Bequest (bookplate dated 26 August 1913, embossed YPS stamp in upper margin of each plate outside image). (2)

\$40,000-60,000





115

MERIAN, Maria Sibylla (1647-1717). *Dissertatio de generatione et metamorphosisibus insectorum Surinamensium*. Amsterdam: J. Oosterwyk, 1719. [With:] -. *De Europische Insecten*. Amsterdam: J.F. Bernard, 1730.

The works of the naturalist-artist Maria Sibylla Merian, whose “careful and deliberate portrayal of insect and host plant together had no precedent in scientific illustration” (Blunt and Stearn). Born in Frankfurt in 1647, Merian was the daughter of the engraver Matthäus Merian and step-daughter of the flower painter Jacob Marrel. She studied miniature painting under her step-father’s pupil, Abraham Mignon, and became interested in insects from an early age, capturing and drawing specimens from life. Merian’s scientific work is notable for its accurate observation of insect life and transformation in an age when spontaneous generation was still widely accepted. She published the first two parts of her great work on the insects of Europe in 1679 and 1683, and was still immersed in preparing the third part of the *Raupenbuch* for publication at her death almost 60 years later. The final volume would be completed by her daughters. The present 1730 edition was published by J.F. Bernard, who had purchased the plates of both the completed *Raupenbuch* and Merian’s very rare first work, *Blumenbuch*. It includes all 150 insect plates, along with 36 plates of flower designs from *Blumenbuch*, and represents their first appearance in folio format.

After divorcing her husband, Merian and her two daughters spent a period of time living with the Labadist religious community at Castle Waltha, which contained a fine collection of tropical insects brought back from Surinam (then Dutch Guiana) by Cornelius van Sommerdijk. Inspired, she traveled to Surinam with her daughter Dorothea in 1699. The women spent two years recording insects and plants, often aided by enslaved Africans and Indigenous people who brought them specimens and shared traditional knowledge about their properties. The resulting book is “easily the most magnificent work on insects so far produced ... her portrayals of living insects and other animals were imbued with a charm, a minuteness of observation and an artistic sensibility that had not previously been seen in a natural history book” (Dance). First published in 1705, this expanded second edition was printed 1719 with the addition of 12 plates after Merian’s elder daughter Johanna. Dunthorne 205; Hunt 467 (1726 ed.) & 483 (French ed.); J. Landwehr, *Dutch Books with Coloured Plates*, 131 & 136; Nissen BBI 1341 & 1342; Sitwell, p. 119. See Blunt & Stearn, *The Art of Botanical Illustration*, pp. 142-146 and Peter Dance, *The Art of Natural History* pp. 50-51.



Two works bound in one volume, folio (515 x 350mm). *Dissertatio*: hand-colored engraved frontispiece by J. Oosterwyck after F. Otters; title page and dedication leaf with hand-colored engraved vignettes; 4-page preface and introduction; 72 engraved plates, all hand-colored in a contemporary hand (toning and occasional spotting and offsetting throughout, small marginal repairs to frontispiece, marginal tear with loss to plate 61, small marginal dampstain from plates 33 to 41). *De Europische Insecten*: half-title; title page printed in red and black with hand-colored engraved vignette; 184 engraved plates on 47 leaves, all with contemporary hand-coloring; with hand-colored engraved vignette at end (toning and occasional spotting throughout; small marginal closed tear at bottom of leaves 22 and 23). Contemporary paneled Dutch vellum over paste-boards, blind-stamped panels, fillets and globe motifs on corners, ink titling on spine (rebacked preserving the original spine; a little soiled and rubbed). *Provenance*: Robert de Belder (1921-1995) and Jelena de Belder-Kovačić (1925-2003) (horticulturists and proprietors of Arboretum Kalmthout in Belgium; their sale, Sotheby’s, 28 April 1987, lot 238).

\$180,000-250,000





PROPERTY FROM AN EAST COAST COLLECTION

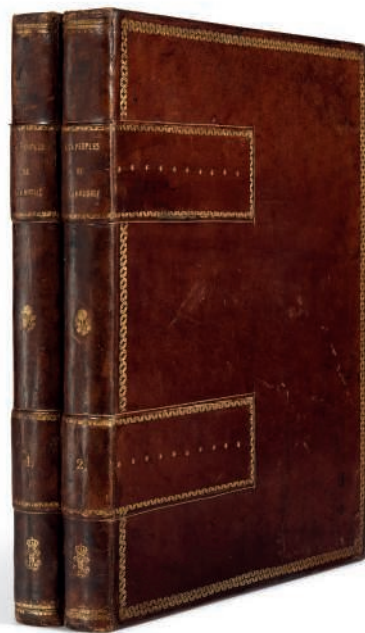
116

RECHBERG, Karl, Graf von (1775-1847) and DEPPING, George Bernhard (1784-1853). *Les peuples de la Russie, ou description des moeurs, usages et costumes des diverses nations de l'Empire de Russie*. Paris: D. Colas, 1812-1813.

A magnificent copy of the first edition in an unusual, possibly Russian, binding. With the subscription prospectus laid in. The artist Emelian Mikhailovich Karnejeff joined G. M. Springporten's 1802-05 survey of the Russian hinterland including the breadth of Siberia, the Caucasus, and the Urals, and here includes detailed ethnographic portraits of two Alaskans (of the Kodiak / Fox Islands, as well as of the Aleutian Islands). In addition to depicting Slavs, Tartars, Caucasians, and Mongols, Karnejeff recognizes the contributions of "peuples immigrés" to Russian society, including portraits of Armenian, Persian, Chinese, and Japanese subjects in his survey. Karnejeff's watercolors (some of which survive at the Russian Historical Museum in Moscow) impressed Rechberg, the Bavarian ambassador to the court of Alexander I, who commissioned the present volumes. The work was published in French due to its status as a *lingua franca*: from the subscription leaf, the dedication to Tsar Alexander I, and the plates captioned in Russian, it is evident that the work was intended to be distributed throughout Europe and especially in the Russian Empire ("A Pétersbourg, chez Alici.") This copy is lacking, as usual, the plate of the "Cosaques du Don." The "indecent" and often suppressed "Le Bain russe" is, however, present here. Colas 2491; Fekula 3568; Lipperheide 1348.

Two volumes, folio (465 x 380mm). Half-titles, 95 [of 96] engraved and aquatinted plates, printed in color by A. Manz, Scotnikoff, Melnikoff, Hesse, Gros, Adam and others, after E. Karnejeff and partially hand-colored (a few spots; lacking as usual plate 18). Full calf gilt, with gilt Russian imperial monogram at foot of both spines (untraced) and two spine straps tooled with gilt stars. *Provenance*: Harris Hollin (bookplate).

\$15,000-25,000



116



117

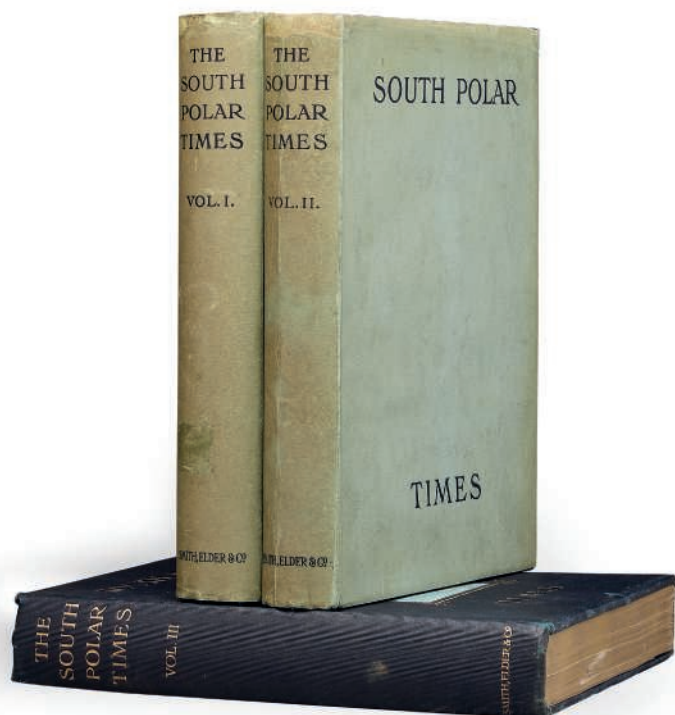
SCOTLAND - CLARK, John Heaviside (1770-1863). [*Views in Scotland*. London: Smith, Elder & Co, 1823-1825].

Eighteen views of Scotland during the Industrial Revolution. The Scottish-born Clark earned fame as a painter of English landscapes, and his talents as an engraver are on display in the present series. Abbey suggests that the plates appeared in parts, and no general title-page was ever issued; no complete copy traced in auction records of the last 50 years. The sweeping views here comprise Inverary, Hamilton, Aberdeen, Port-Glasgow, Ayr, Peebles, Jedburgh, Dundee, St Andrews, Stirling, Linlithgow, Dunkeld, Elgin, Edinburgh, Glasgow, Renfrew, Dingwall, and Inverness. *Abbey Scenery* 489.

Oblong folio (680 x 500mm). 18 (of 35) hand-colored aquatint plates of various sizes mounted on guards, some with central fold (some marginal repairs and soiling, one or two instances of wrinkling or abrasion to images, last plate loose; a facsimile title-page bound in). Modern blue half calf, with gilt calf title-piece on cover.

\$6,000-9,000

117



OTHER PROPERTIES

118

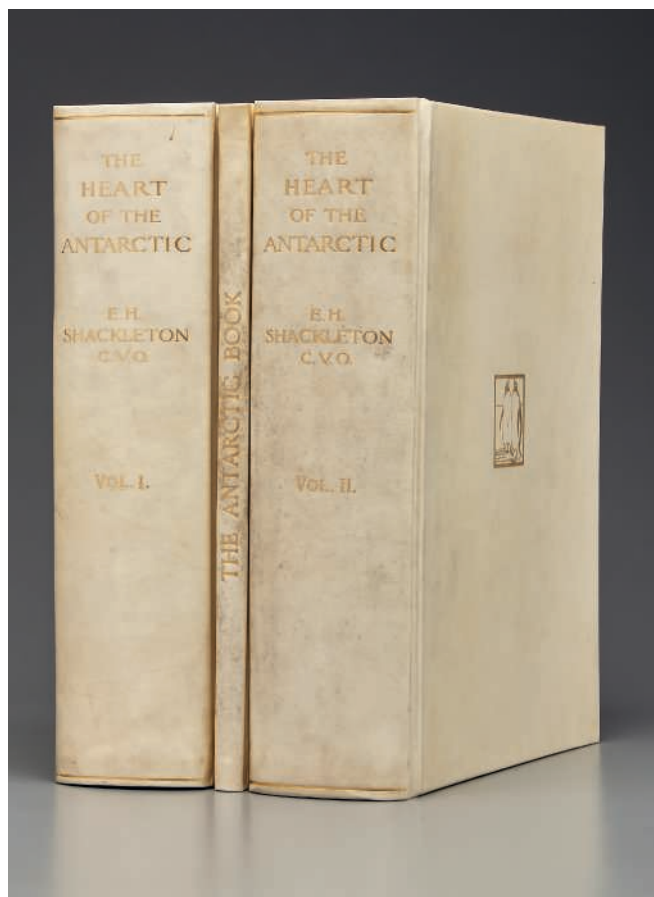
SHACKLETON, Ernest H. (1874-1922); SCOTT, Robert Falcon (1868-1912); BERNACCHI, Louis C. (1876-1940); and CHERRY-GARRARD, Apsley (1886-1959), eds. *The South Polar Times*. London: Smith, Elder & Co., 1907-14.

A fine set of the cornerstone of Antarctic bibliography, first two volumes with original jackets and an important association copy of the third volume. Volumes 1 and 2, no. 154 from an edition of 350, publish the periodical produced during the winters of 1902 and 1903 by members of Robert Falcon Scott's 1901-1904 *Discovery* expedition. Volume 3, also from an edition of 350, publishes those issues created during the tragic *Terra Nova* expedition of 1910-13, on which the entire five-man polar party led by Scott ultimately perished. The final issue was created by the men overwintering in the Ross Island Hut. This copy of volume three was owned by Oriana Souper Wilson, the wife of naturalist Edward Wilson who froze to death alongside Scott as they struggled to return from the Pole. Rosove 287.A1 & 291.A2a; Spence 1094; Taurus 42 & 49.

Three volumes, quarto (280 x 206mm). Half-titles; plates and illustrations, some chromolithographic (occasional very light spotting to first or last few leaves). Publisher's original decorated blue cloth, upper covers with gilt lettering and rope-work surrounding centrally-placed inset pictorial cloth panels, edges gilt; vols 1 and 2 with original dust jackets (head and foot of spine of vol. 1 jacket neatly repaired with six characters supplied in manuscript facsimile). *Provenance*: vol. 3 only, Oriana Souper Wilson (c.1874-1945, naturalist and wife of expedition member Edward Wilson) - thence by descent to her great niece (sold, Christie's, 25 September 2001, lot 184).

[*With*:] An unused envelope with logo of the 'Terra Nova R.Y.S./British Antarctic Expedition' on rear flap. (3)

\$15,000-25,000



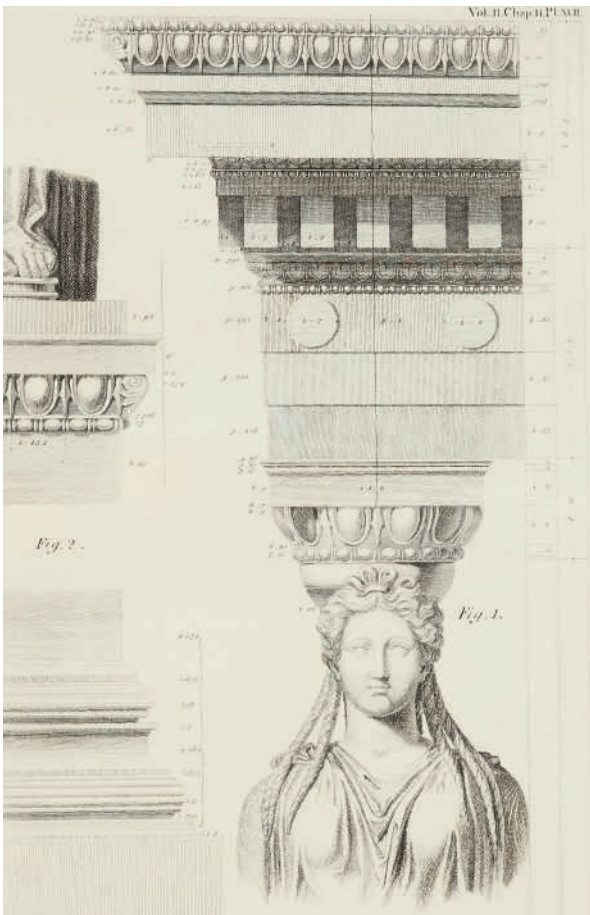
119

SHACKLETON, Ernest H. (1874-1922). *The Heart of the Antarctic being the story of the British Antarctic Expedition 1907-1909*. London: Ballantyne & Co. Limited for William Heinemann, 1909.

The deluxe first edition of Shackleton's epic account of the voyage of the *Nimrod*, no. 243 of 300 copies signed by all the members of the shore party. "The most luxurious publication ever to have appeared during the 'heroic age' of Antarctic exploration" (Taurus). During the *Nimrod* expedition, Shackleton's team reached the south magnetic pole, ascended the volcano of Mount Erebus, printed the first book in Antarctica (*Aurora Australis*), and pushed to within 97 miles of the South Pole. Famous for his strength under pressure and devotion to his team, Shackleton's only comment to his wife on not reaching the South Pole was "a live donkey is better than a dead lion, isn't it?" Rosove 305. A2; Spence 1096; Taurus 57.

Three volumes, quarto (265 x 233mm). Half-titles. Plates, a few double-page, some mounted including 16 coloured after George Marston, some etched; 1 folding panorama and 3 folding lithographic maps printed in three colours in pocket at back of vol. II. Original vellum (vols I & II) and vellum-backed boards (supplement), covers of vols. I & II blocked in gilt with the two penguins device, spines of all three volumes lettered in gilt. (3)

\$18,000-22,000



FROM THE PRIVATE COLLECTION OF CLASSICAL ARCHAEOLOGIST MICHAEL KATZEV

120

STUART, James (1713-1788) and REVETT, Nicholas (1720-1804). *The Antiquities of Athens*. London: John Haberkorn and John Nichols (vols 2-3) and T. Bensley (vol. 4), 1762 [but some sheets after 1808]-1816.

A complete set of "the source book for the later Greek revival in England" (Fowler), with engravings by a young William Blake. Stuart and Revett traveled to Greece in 1750 to make the drawings which would eventually become this work, published in four volumes plus supplement over the course of nearly seventy years which saw the deaths of many of its authors, artists, and editors. This work was the first scholarly survey on Greece of its kind—and is also the first published work to discuss polychromy in Greek sculpture. The book's arduous publication history was satirized by William Hogarth, who mocked it with his engraving *Five Orders of Periwigs...to be Published in about 17 Years*. Four plates in volume three were executed by William Blake, then apprenticed to engraver James Basire. This set includes "the silent new edition of parts of volumes I-III" which Josiah Taylor had reprinted in conjunction with the publication of the fourth volume (RIBA). Complete sets are rare at auction. RIBA 3183-7; Fowler 340; Cicognara 2713.

Four volumes, folio (529 x 359mm). Errata leaves in vol. 1 and 3; 2 engraved portrait frontispieces; 313 engraved plates, some folding or double-page; 4 engraved maps, some folding and one of which hand-colored in outline; many engraved vignettes and in-text illustrations (plate 29 in vol. 2 omitted as usual and according to binder's instructions; pl. 1 in vol. 3, ch. 2 on smaller sheet, as usual; toning to some pages, some spotting throughout occasionally affecting plates). Contemporary diced calf, stamped and gilt, edges gilt (rebacked). *Provenance*: Robert Peel, Drayton Manor (1788-1850, former Prime Minister of the United Kingdom; armorial bookplate).

[With:] *Antiquities of Athens and other Places in Greece, Sicily, Etc., Supplementary to the Antiquities of Athens*. London: Priestley and Weale, 1830. Folio (528 x 362mm). Half title and subscribers list. 2 engraved portraits, 52 engraved plates, in-text illustrations (some toning, spotting and staining to plates). Contemporary calf, gilt and blindstamped (wear at joints and edges). (5)

\$12,000-18,000



L. Mocarski del. from a Sketch taken on the Spot by J. Sykes

J. Landwehr Sculp.

MOUNT RAINIER, from the South part of ADMIRALTY INLET.

PROPERTY OF DANAM M. BALDWIN

121

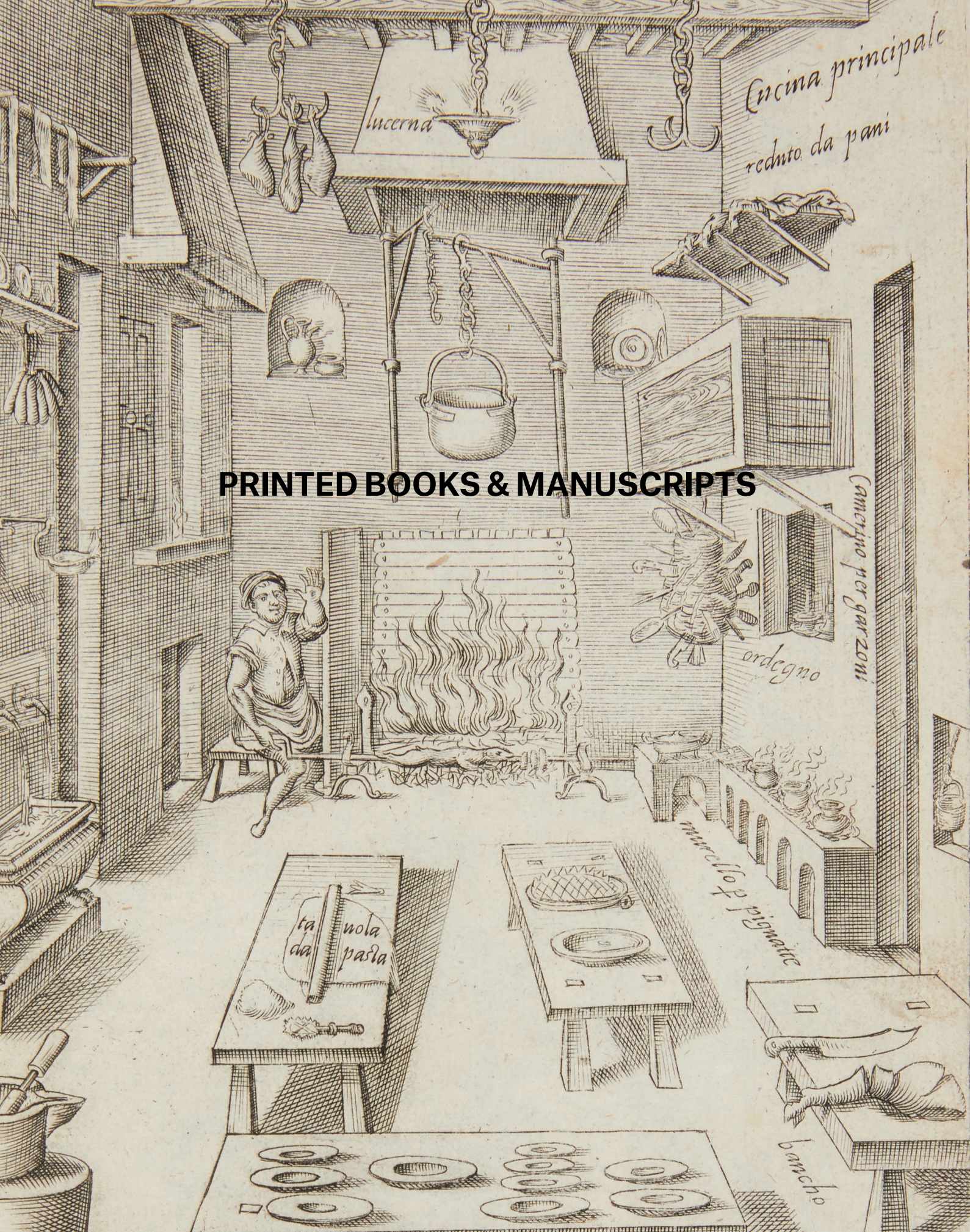
VANCOUVER, George (1757-1798). *A Voyage of Discovery to the North Pacific Ocean, and Round the World; in which the Coast of North-west America has Been Carefully Examined and Accurately Surveyed*. London: G. G. & J. Robinson, 1798.

The first edition of Vancouver's Voyage, "one of the most important voyages for the history and the cartography of the Northwest coast in general and of Alaska in particular" (Lada-Mocarski).

The Nootka Convention had established that Vancouver, a veteran of Captain Cook's second and third voyages, would chart the coast of North America in search of a passage to the Atlantic. In three seasons, he surveyed the coast of California, visited San Francisco and San Diego, met with the Spanish at Nootka, investigated the Strait of Juan de Fuca, discovered the Strait of Georgia, circumnavigated Vancouver Island, and disproved the existence of a passage between the Pacific and Hudson's Bay. The present work was published posthumously by his brother John, with the assistance of Captain Peter Puget, after Vancouver's sudden death less than three years after his return. Forbes 298; Hill 1753; Howes V-23c; Lada-Mocarski 55; Sabin 98443; Spence 1221; Streeter sale 3487; Wickersham 6601.

Three volumes, quarto (298 x 232mm) with folio atlas (571 x 445mm). Half titles. 18 engraved plates in text volumes; 16 engraved plates in atlas (some toning and spotting). Contemporary mottled calf (hinges worn and starting in places), atlas in original boards (spine perishing). *Provenance*: Joseph Radcliffe, Milnsbridge, Yorkshire (1744-1819, armorial bookplate). (4)

\$20,000-30,000



*Cucina principale
reduto da pani*

lucerna

PRINTED BOOKS & MANUSCRIPTS

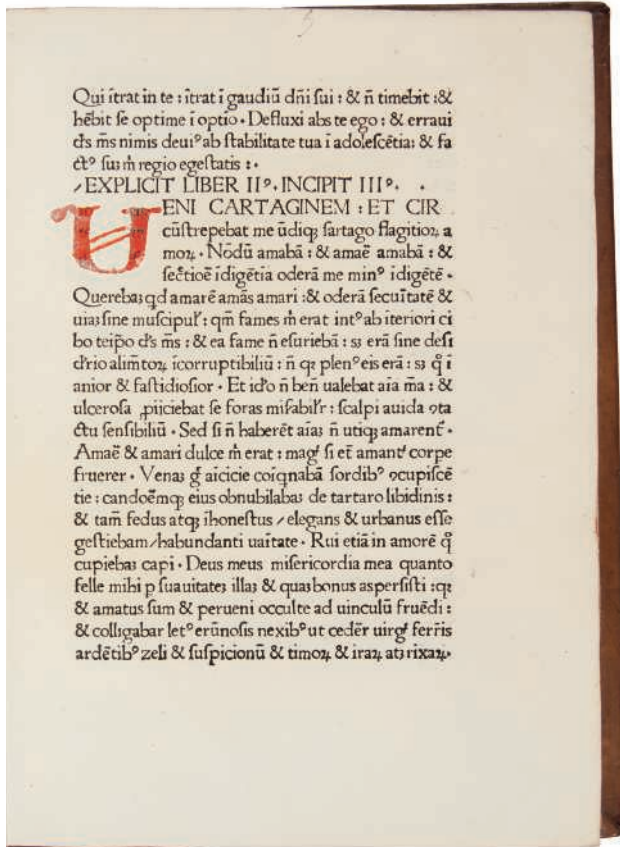
Camerino per garzoni

ordigno

murello e pignate

*ta nola
aa pasta*

bancho



OTHER PROPERTIES

122

AUGUSTINUS, Saint Aurelius (354-430). *Confessiones*. Milan: Johannes Bonus, 21 July 1475.

The second edition of Augustine's *Confessions*—"something quite new in literary composition" (PMM). Saint Augustine's pervasive intellectual legacy is in many ways characterized by his *Confessions*, which marries painfully candid emotional autopsy with serious and deep theological considerations—all in a bright and sometimes quippy prose style. From the tales of his seedy, sinful life in Carthage where he prayed that God "give me chastity and temperance, but not yet!" to his intellectual journey to Christianity by way of Neo-Platonism, the *Confessions* has been a beloved and influential text for over a thousand years. Only four editions were printed in the fifteenth century; this second edition was published in the city of the author's conversion and baptism by Saint Ambrose. Bod-inc A-536; Goff A-1251; GW 2894; ia01251000. See PMM 7 (first edition).

Quarto (202 x 148mm). 164 leaves (of 164). Initials painted in red, signed in manuscript in red ink (fore-margin of first leaf and penultimate 4 leaves reinforced, final leaf laid down. 18th-century calf with morocco title label (some expert repairs to spine, piece missing from title label). *Provenance*: erased early marginalia – two numerical library labels, one manuscript and one printed – William H. Schab (1888-1975, an important Austrian-American book dealer, cat. 24, no. 21) – George S. Heyer Jr. (1930-2015, Texan theologian).

\$8,000-12,000



123

BIBLE, in Low German. With glosses according to Nicolaus de Lyra's postils. Cologne: [Bartholomaeus de Unkel and Heinrich Quentell, for Johann Helmann and Arnold Salmonster, c.1478].

The second edition of the Bible in Low German, with brilliant contemporary hand-colored cycle of woodcuts attributed to the Master of the Cologne Bibles. "With the exception of Dürer's Apocalypse, the most influential woodcut programme from Germany was that of the Cologne Bible 1478/9" (Price). These cuts exerted a decisive influence on later Bible illustrations, including Anton Koberger of Nuremberg. Most woodcut compositions correspond closely with the illustrations in a manuscript Low Rhenish Bible produced in Cologne 1457, now in Berlin (Ms. germ. fol. 516). Quentell published two nearly identical Low German Bibles almost simultaneously: this one in the West Low German dialect resembling Dutch; the other, given priority, in the Low Saxon dialect. Part one, with 40 leaves of Part two only. Bod-inc B-333; BSB-Ink B-494; GW 4308; Hain 3141; Darlow and Moule 4182; ib00637000. See David H. Price, "The Bible and the visual arts in early modern Europe" in *New Cambridge History of the Bible*, 3, 723.

Folio (385 x 266mm). Part 1: 269 leaves (of 270, without initial blank); Part 2: 40 leaves (of 274, lacking the Prophets and the New Testament); 309 leaves total. Painted red and blue initials with pen flourishes; hand-colored decorated woodcut borders on first and fourth leaves; large-format hand-colored woodcuts throughout; strokes and paragraph marks rubricated (first three leaves reinforced at margins, a few small patch repairs). Two later leaves with 18th-century engraved borders by C. Galle bound in; four blank spaces with prints pasted in, then recovered with later paper. 18th-century mottled calf (spine perishing, boards worn). *Provenance*: early German marginalia – later manuscript tables of contents on two leaves.

\$8,000-12,000



124

BIBLE, in Latin. Lyon: Marcus Reinhart and Nicolaus Philippi, 1482.

The second Bible printed at Lyons and the third printed in France with contemporary ownership inscription. This Bible is one of the *Fontibus ex Graecis Hebraeorum* editions, following the superior text of Johann Amerbach's 1479 Bible. The printers, Marcus Reinhart (a relation of Johannes Grüninger, the prolific Strasbourg printer) and Nicolaus Philippi founded the second press at Lyon together—this is the last of their editions to mention both names, marking the end of the partnership. Bod-inc B-283; GW 4249; ib00574000; Goff B-574.

Folio (273 x 196mm). 484 leaves (of 486, without blanks). Rubricated in red and blue, with red and blue painted initials (light dampstaining throughout, occasionally affecting the blue initials; some soiling and spotting; small holes and closed tears; some headlines shaved towards end; last leaf in signature A worn and remargined). 18th-century vellum (lacking ties, wear to corners and edges of bands). *Provenance:* Frater Andrea di Constantia (several contemporary ownership inscriptions).

\$7,000-10,000

125

BIBLE, in Latin. Lyon: Jacques Sacon for Anton Koberger, August 1512.

The first of the Bibles printed for Koberger at Lyon, illustrated by woodcuts in contemporary hand-coloring. Jacques Sacon was “by far the most famous and important printer of Bibles [at Lyon] in the early sixteenth century” (Van Gulik), and this work was the first of a series of Bibles printed by him at the expense of the Kobergers—most famous as the publishers of the Nuremberg Chronicle. This edition includes over one hundred charming woodcut illustrations in various sizes, many after the designs for the Giunta Malermi Bible cuts. Adams B-988; Baudrier XII, 330. See Darlow and Moule 6101 (later edition) and Egbertus Van Gulik, *Erasmus and his Books*.

Folio (342 x 245mm). Printed in black and red, rubricated in red ink (lacking title page; large woodcut device from final leaf cut out and mounted to back of C9). Over 130 hand-colored woodcut illustration in various sizes, hand-colored woodcut initials (some dampstaining and soiling, light worming; many small marginal paper repairs, with a few larger repairs affecting edges of text). Old blindstamped calf, edges red, retaining original bosses and clasps, remains of leather index tabs (boards worn and abraded, with cords showing on the spine). *Provenance:* Monastery of the Blessed Virgin Mary in Bildhausen (several early inscriptions, one dated 1644) – William Appleton (1786-1862; Boston-based shipping merchant and congressman for the state of Massachusetts; stamps dated 1875 throughout) – Dozier Finley (d. 1960, member of the California Historical Society and research director of Fibreboard Paper Products; notes laid in).

\$3,000-5,000

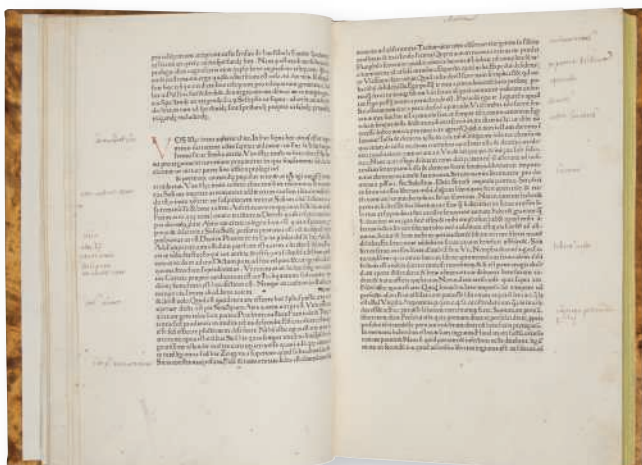
126

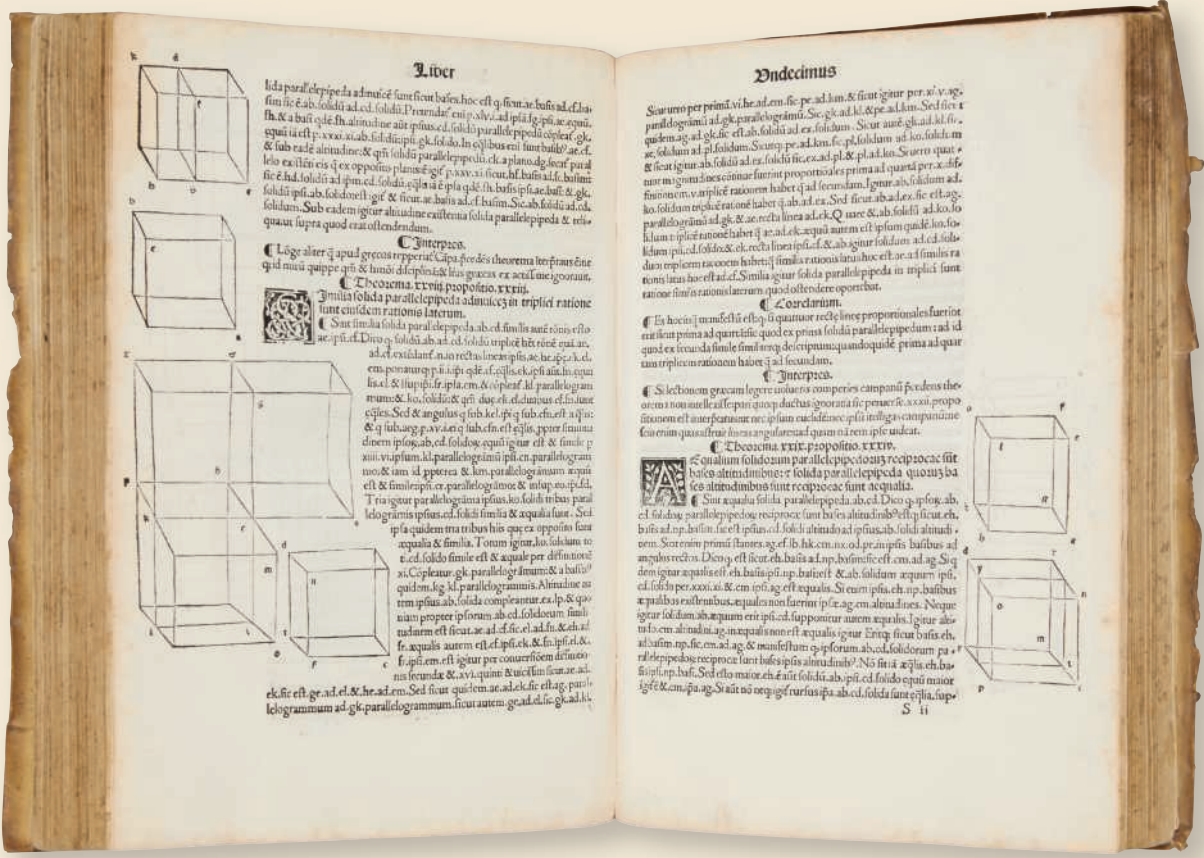
DONATUS, Aelius (4th century CE). *Commentarius in Terentii comoedias*. Edited by Raphael Zovenzonius. [Venice:] Vindelinius de Spira, [about 1472].

The first edition of Donatus's commentary on the plays of Terence. The works of Publius Terentius Afer, a freed slave of African descent, were widely read and studied throughout the Middle Ages and Renaissance. This fourth-century is a major work of scholarship, explaining not only unusual words but the dramatic techniques, historical context, and rhetorical models of the genre. De Spira's verse colophon sums up the appeal of the work: “one who desires to taste the obscure fruits of Terence / Should seek to know the grammarian Donatus.” The printer had produced an early edition of Terence's plays only a few years prior. Very rare at auction—the last copy recorded by RBH or ABPC sold 100 years ago. Bod-inc D-153; BSB-Ink D-277; Goff D353; GW 9035; istic id00353000.

Folio (326 x 221mm). 160 leaves (of 163, lacking blanks only). Greek and Roman types. First page with silvered floral border and large painted initial P on blue patterned ground; smaller red and blue painted initials throughout (upper left corner of border excised, margins reinforced with new paper; some worming throughout). 19th-century brown mottled vellum, gilt spine, yellow speckled edges (hinges reinforced). *Provenance:* early marginalia in at least three hands.

\$5,000-8,000



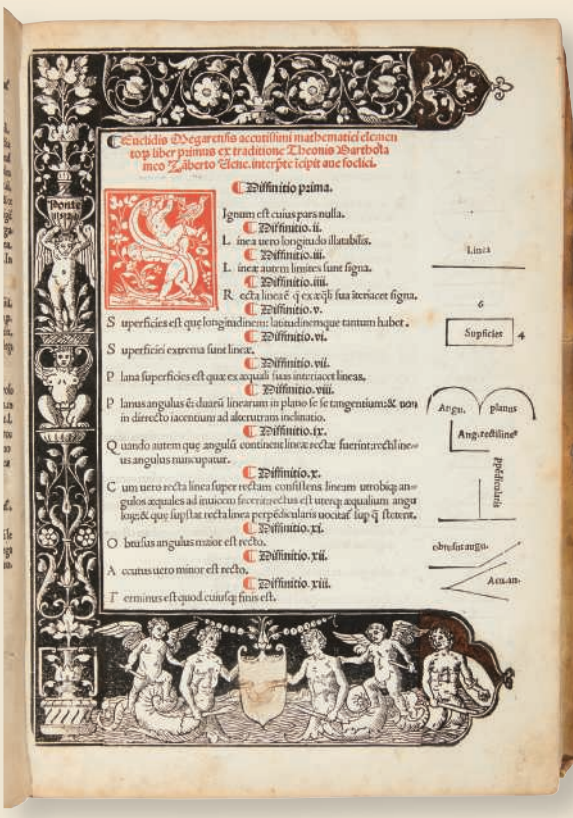


127
 EUCLID (fl. 300 BCE). *Elementorum libri XIII [-Phaenomena; Specularia; Perspectiva; Data]*. Translated by Bartolommeo Zamberti. Venice: Johannes Tacuinus, 1510.

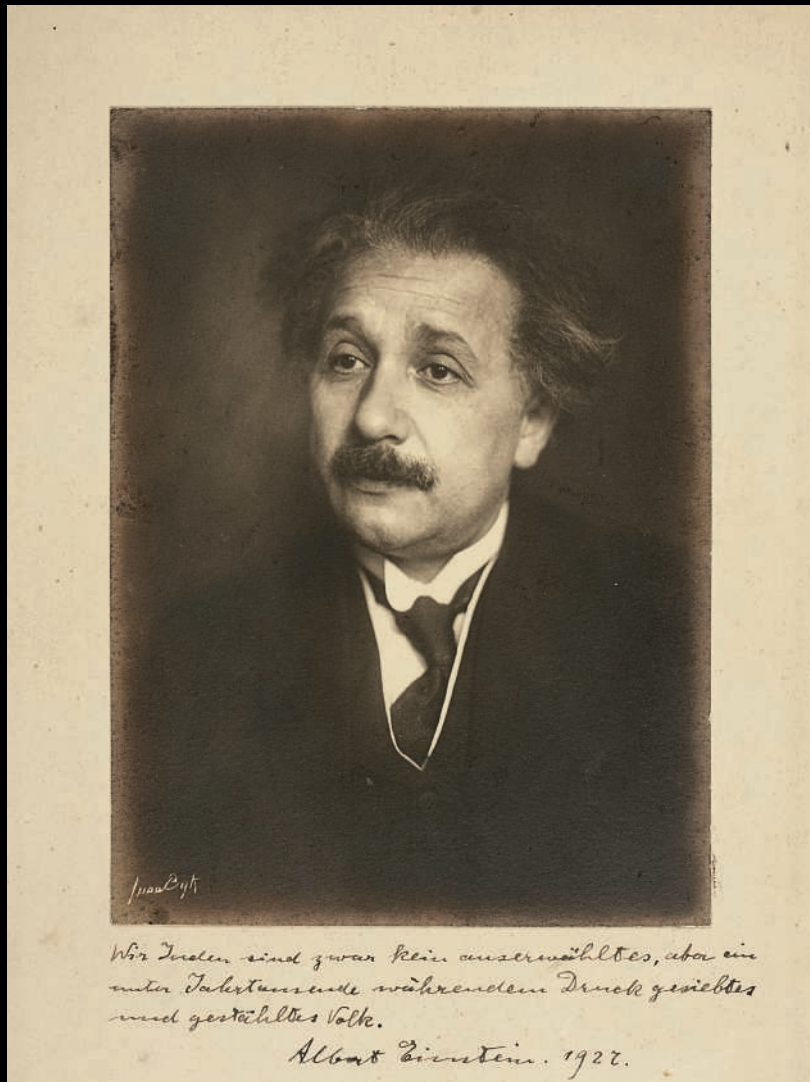
A beautiful, tall copy of the first edition of Euclid's complete works, second issue. "The volume itself is a first rate example of the Venetian book of the time" (Thomas-Stanford). This new edition of Euclid is a translation into Latin from a Greek text by Bartolommeo Zamberti, who claims that he has restored and excluded from the exposition of Theon many things that were "turned around and absurdly confused" in the earlier version by Campanus. According to Thomas-Stanford, "in 1510 some of the same sheets were reissued with a freshly printed last page containing the colophon, a misreading of which has often led to the issue being described as of 1517. Both issues seem to be among the rarest of early Euclids." In addition to the title page, this 1510 issue has been reset from gathering O. Adams E-973; Thomas-Stanford 5.

Folio (309 x 214mm). Title with xylographic heading and woodcut vignette of St. John the Baptist; A1r printed in red and black within woodcut historiated border; numerous woodcut initials, the larger historiated showing putti at play, and numerous woodcut diagrams in margins and text (occasional marginal staining). Contemporary vellum, remains of ties. *Provenance*: "Ponte" (elaborate calligraphic inscription on title page, another inscription dated 1521 hidden in woodcut border) - Bartholomeus Franciscus Barutelli (1566-1634; two ex-libris inscriptions describing his death).

\$15,000-25,000



128
 EUCLID (fl. 300 BCE). *Elementorum libri XIII [-Phaenomena; Specularia; Perspectiva; Data]*. Translated by Bartolommeo Zamberti. Venice: Johannes Tacuinus, 1510.



128

EINSTEIN, Albert (1879-1955) and BYK, Suse (Photographer, 1890-1960). Photograph inscribed and signed ("Albert Einstein"), n.p., 1927.

Silver print photograph, 137 x 101mm, affixed to Byk's blindstamped studio mount, 230 x 170mm (small tear at top margin of mount, light foxing, silvering at margins).

Albert Einstein dismisses the notion that the Jews are "a chosen people." A powerful quotation written below a masterful portrait by the Berlin photographer Suse Byk: "We Jews are absolutely not a chosen people, but one that has been sifted and hardened by millennia of pressure" ("Wir Juden sind zwar kein auserwähltes, aber ein unter Jahrtundende währenden Druck gesiebtes und gestähltes Volk").

Here Einstein encapsulates the core tenet of his identification with Judaism. Just as he rejected repeatedly the notion of an anthropomorphic god, so he rejected the possibility that a particular group of people could be chosen by such an entity for some divine purpose. Einstein appreciated that the Jewish people had endured a unique history that shaped their culture profoundly, but that this shared identity did not confer privilege over others—sentiments he expanded upon in his 1954 letter to Eric Gutkind: "the Jewish people to whom I gladly belong, and in whose mentality I feel profoundly anchored, still for me does not have any different kind of dignity from all other peoples. As far as my experience goes, they are in fact no better than other human groups, even if they are protected from the worst excesses by a lack of power. Otherwise I cannot perceive anything 'chosen' about them." (Christie's, New York, 16 December 2018, lot 1).

\$35,000-45,000



129

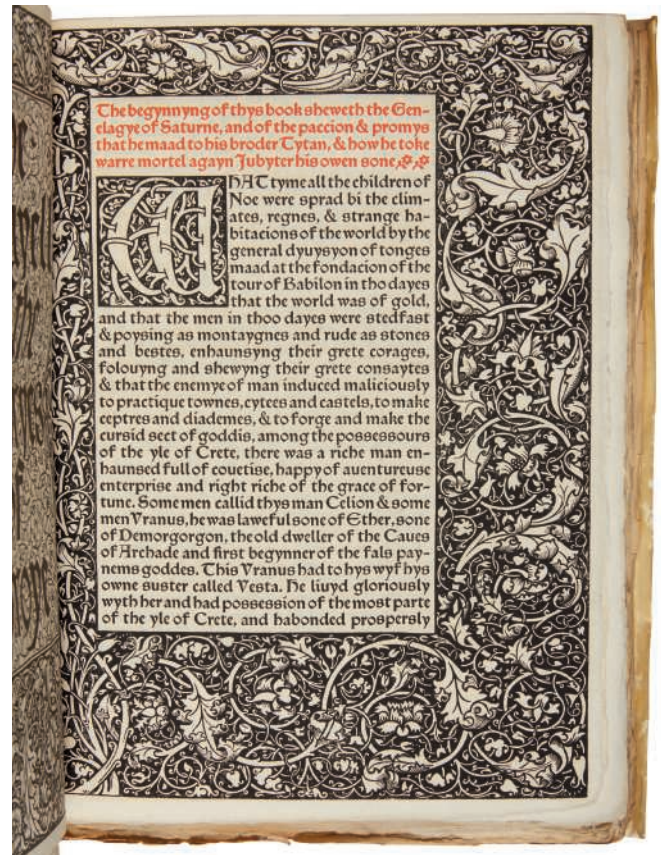
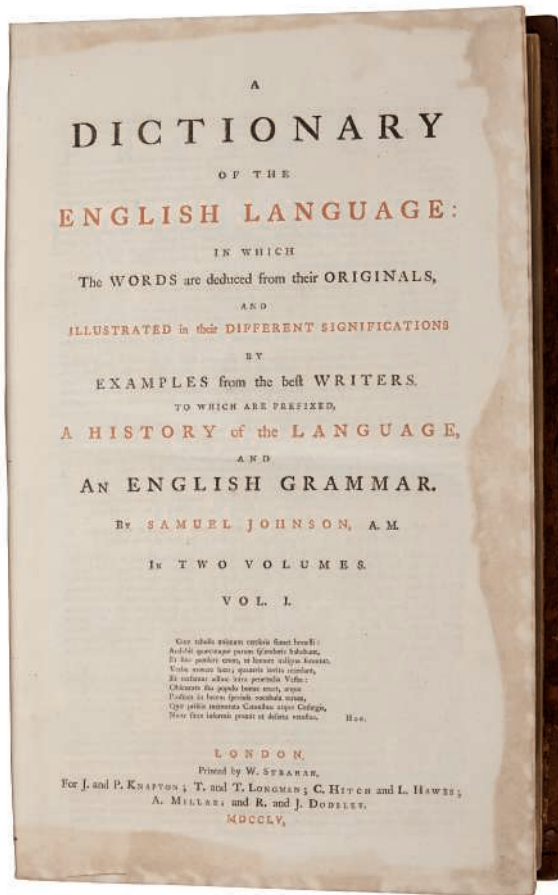
GANDHI, Mahatma (1869-1948) and MOUNTBATTEN OF BURMA, Louis 1st Earl (1900-1979). Photograph signed ("M. K. Gandhi" and again in Hindi & "Mountbatten of Burma"), [1 April 1947].

237 x 281mm on a 250 x 300mm paper mount (crease at upper right, marginal tears, Mountbatten's signature faded).

A rare signed portrait from Gandhi's first dinner at the Viceroy's House, months before Indian independence and partition. Prime Minister Clement Attlee, eager to end British rule over India, appointed Mountbatten as Viceroy on 20 February 1947 and charged him with overseeing the transition to independence. His first meeting with Gandhi came the day before this image was taken. During their meetings, which lasted for several days, Gandhi advocated for a united India, and lobbied Mountbatten to invite Muhammad Ali Jinnah, the leader of India's Muslim population to join a new central government. Already convinced that partition was the only realistic option, Mountbatten never passed along Gandhi's proposal to Jinnah, though he did attempt to convince the Muslim leader of the merits of a united India. Following independence and partition in August 1947, Mountbatten would remain in India serving as Governor General until June 1948. Tragically, the sectarian violence consuming the Subcontinent would lead to Gandhi's assassination in January 1948.

[With:] MOUNTBATTEN, Louis, *Relationship Tables Compiled for his Children*. New Delhi: The Viceregal Press, 1947. Inscribed on the front pastedown: "To Squadron Leader D. N. Prakash in appreciation of the assistance which he gave in the dispatching of the copies of this book [signed] Mountbatten of Burma" Provenance: Divan Naveen Prakash - by descent to the consignor.

\$10,000-15,000



PROPERTY OF DANA M. BALDWIN

130
 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 [et al.], 1755.

First edition of Dr. Johnson's greatest literary achievement and "the most amazing, enduring and endearing one-man feat in the field of lexicography" (PMM). Johnson and his successive amanuenses took just over eight years to list the 40,000 words found in the *Dictionary*. He illustrated his definitions with over 114,000 quotations garnered from the classics of English literature, even rewriting some to fit his purposes. This first edition of the complete *Dictionary* was published on 15 April 1755 in a print run of 2,000 copies. Chapman and Hazen p.137; Fleeman I, p.410; PMM 201; Rothschild 1237.

Two volumes, folio (410 x 252mm). Titles printed in red and black, woodcut tailpieces (browning along margins of title page and endpapers). Contemporary speckled calf, gilt morocco lettering pieces (rebacked preserving most of original spines, corners renewed).

\$5,000-8,000

131
 KELMSCOTT PRESS - LEFÈVRE, Raoul. *The Recuyell of the Histories of Troye.* Translated by William Caxton, edited by H. Halliday Sparling. Hammersmith: Kelmescott Press, 1892.

The limited edition by William Morris of the first book printed in the English language. Caxton translated and printed Lefèvre's original French work in 1477. In a memorandum to Bernard Quaritch in 1892, Morris outlined his plans for printing Caxton's work: "The book will be ornamented very richly with woodcut ornaments entirely designed by myself; no labour or expense will be spared on them and there will be much variety in them. The semi-Gothic type designed by me (with special regard to legibility) will appear in this book for the first time" (Peterson). *The Recuyell* was one of the first books issued by the Kelmescott Press, and the first printed using two new typefaces modeled by Morris on the Gothic lettering that he so admired. Cockerell 8; W.S. Peterson, *The Kelmescott Press* (1991), A8.

Three volumes in two, quarto (290 x 210mm). Printed in Troy type, with the table of chapters and glossary in Chaucer type, in black and red. Woodcut title page, facing page with full woodcut page-border, numerous partial page-borders, 8-line and smaller initial capitals, printer's device at end of volume 2. Original limp vellum, spines gilt-lettered, silk ties, uncut and unopened (covers lightly soiled). (3)

\$3,000-5,000



ANOTHER PROPERTY

132

LODOSA, Didaco Gómez (17th-century). *Iugum ferreum Luciferi, seu exorcismi terribles*. Valencia: Heirs of Hieronymus Vilagrassa, 1676.

The first edition of rare exorcism manual for priests, including the first printed guide to self-exorcism. The seventeenth century was the golden age of the demoniac, in which the religious fervor of the Reformation (and counter-Reformation) found an expression in a wave of reports of demonic possession and the rise of rogue exorcists. Printing technology played a large part in this, disseminating terrifying tales of possession as well as illicit exorcism manuals (many were listed in the *Index librorum prohibitorum*) which created standardized pathologies of bedevilment. This manual for priests on dealing with demonic activity includes a unique section on self-exorcism, written in vernacular Spanish and aimed specifically at the uneducated, especially women. Here the author gives practical advice—urging sufferers to first seek help from a doctor, then a trusted priest, before resorting to self-exorcism. He also warns against fraudulent exorcists, operating without ordination and selling snake oil to the desperate. Palau 104.058; not in Coumont. See also Brian Levack, *The Devil Within: Possession & Exorcism in the Christian West*.

Quarto (199 x 142mm). Engraved frontispiece (waterstaining affecting some gatherings, some spotting; final gathering sprung). Original vellum, title in ink on spine (some soiling, remains of one tie, textblock coming loose). *Provenance*: José Arroniz (contemporary ownership inscription).

\$5,000-8,000



PROPERTY OF THE BELTRÁN-KROPP FOUNDATION

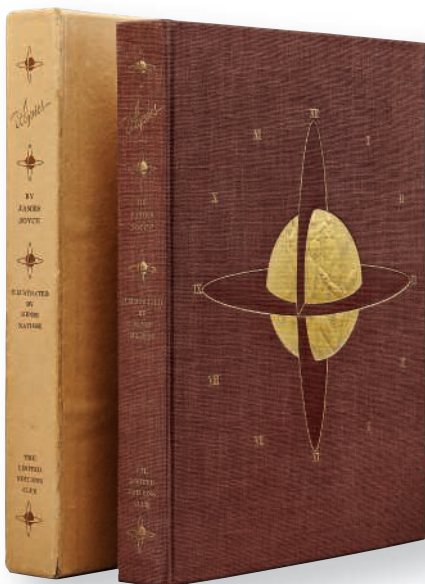
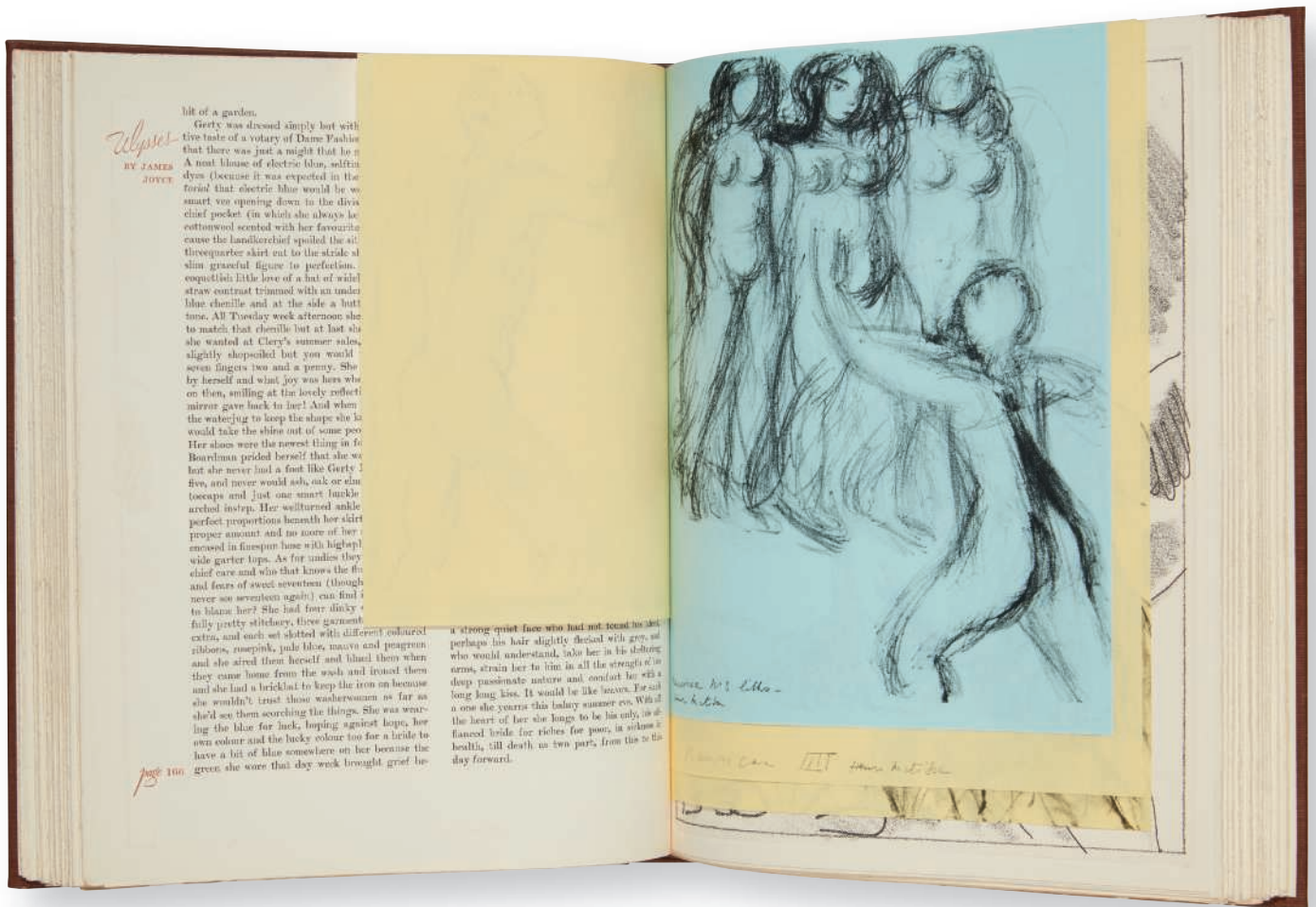
133

MONTALVO, Francisco Antonio de (fl. 17th century). *El sol del nuevo mundo ideado y compuesto en las esclarecidas operaciones del bienaventurado Toribio Arcobispo de Lima*. Rome: Angel Bernavo, 1683.

The first and only edition of a biography of the second Archbishop of Lima, “so rare that it has escaped the researches of Ternaux and Brunet” (Sabin). Saint Toribio of Mogrovejo was nominated for Archbishop of Lima against his own wishes, despite not yet being ordained a priest. During his time in Peru, Toribio founded the first seminary in the Western Hemisphere—where indigenous languages were a required subject. He also clashed with colonial governors in the course of his struggles to protect native Peruvians from exploitation, and became the spiritual advisor of numerous divines who would later themselves be beatified: Saint Rose of Lima, Saint Martin de Porres, and Saint Francisco Solano. Sabin 50071.

Folio (294 x 210mm). Two full-page engravings by Benoit Thiboust (1660-1719), engraved device on title, woodcut initials and ornaments (heavy worming at inner margin, with first few leaves detached; some leaves browned and a few spots of ink burn). Contemporary vellum wrapper (front pastedown loose, some light worming and staining). *Provenance*: Don Celedonio Gaspar de Bustillos (early ownership inscriptions, one dated 28 April 1793) – Pedro and Miriam Kropp Beltrán (former Prime Minister of Peru and his wife, both celebrated art collectors).

\$2,000-3,000



PROPERTY OF DANA M. BALDWIN

134

MATISSE, Henri, (1869-1954) - JOYCE, James (1882-1941). *Ulysses*. With an introduction by Stuart Gilbert. New York: The Limited Editions Club, 1935.

Limited edition, one of only 250 copies signed by both Matisse and Joyce, number 544 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*" (Castleman). 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*. C. Duthuit, *Henri Matisse, Catalogue raisonné des ouvrages illustrés*, no. 6; *The American Livre de Peintre*, 32; *The Artist and the Book*, 197. See Riva Castleman, *A Century of Artists Books*, pp. 35, 61.

Quarto (304 x 235mm). 6 etchings and 20 reproductions of preliminary drawings by Matisse. Original publisher's brown cloth, gilt-decorated on front cover and spine, with original cardboard slipcase, all housed in custom half-morocco slipcase (light soiling on publisher's slipcase). *Provenance*: Baldwin M. Baldwin (1904-1970; name in gilt on slipcase chemise).

\$8,000-12,000



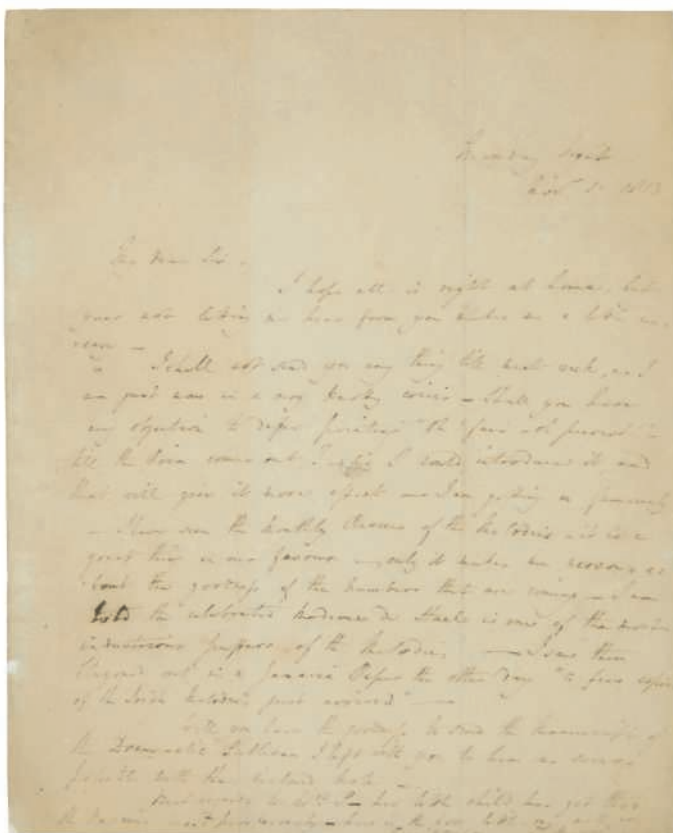
135

MATISSE, Henri, (1869-1954). *Six Signed Proofs of Original Etchings by Henri Matisse...Made to Serve as Illustrations for Six Episodes in James Joyce's "Ulysses" which have their Counterparts in Homer's "Odyssey."* New York: The Print Club, 1935.

Rare suite of etchings, limited to only 150 sets, each plate signed in pencil by Matisse. Number 61 from an edition of 150. The plates depict episodes in the edition of James Joyce's *Ulysses* published in 1935 by the Limited Editions Club and illustrated by Matisse. They comprise: "The Calypso Episode"; "Aeolus, Cave of the Winds"; "The Cyclops"; "The Episode of Nausicaä"; "The Circle Episode"; and "Symbolic Landscape: Ithaca." *Henri Matisse, L'oeuvre gravé*, 235-240; Slocum & Cahoon, 22.

Broadsheets (415 x 320mm). 6 soft ground etchings printed on Arches vellum paper, each separated by original tissue guards in a folded wrapper bearing title, each signed by Matisse in pencil, numbered and titled in pencil. Publisher's cloth portfolio (worn at tail of spine, a little browned and sunned at spine). (6)

\$15,000-20,000



PROPERTY FROM THE DESCENDANTS OF A. J. TULLOCK

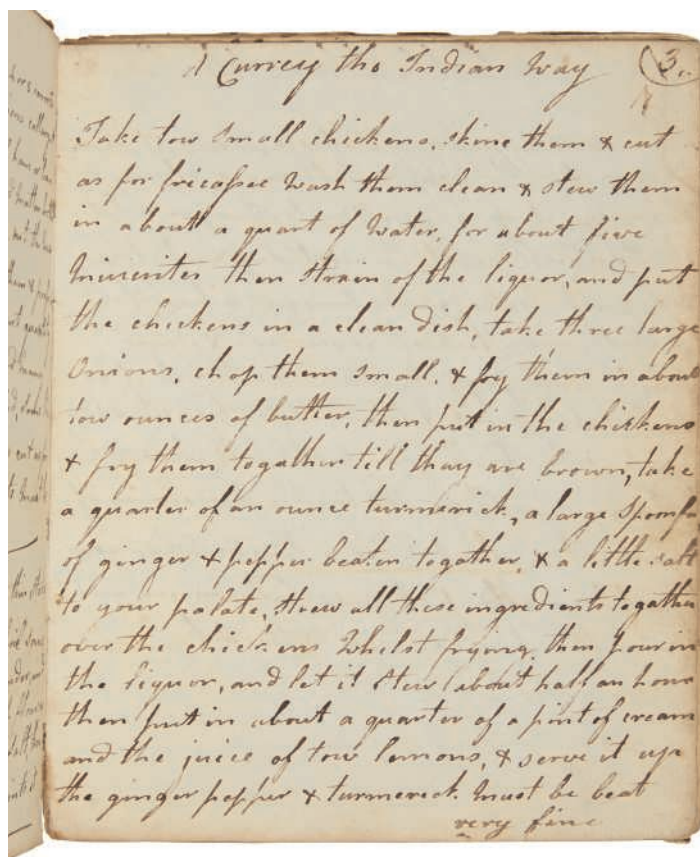
136

MOORE, Thomas (1779-1852). Autograph Letter Signed ("T. Moore") to his publisher James Power, n.p., 1 November 1813.

One page, quarto (silked).

"I have seen the Monthly Review of the Melodies, it is a great thing in our favour." A letter from Irish poet Thomas Moore to his publisher discussing the recent positive reviews of his *Irish Melodies*, which Powers published in ten volumes between 1808 and 1843. Moore is famous for his writings as well as his role as confidante and executor of Lord Byron, whose memoirs he had burned instead of published at the request of Byron's family. *Provenance*: sold Puttick & Simpson, London, 23 June 1853, lot 56 – Alonzo J. Tullock – by descent to the consignors.

\$400-600



PROPERTY OF DANA M. BALDWIN

137

RECIPES – HARDY, Elizabeth (c.1790s). 45 leaves of manuscript recipes for cuisine, medicines, and dyes. England (Shrewsbury?), c.1791.

A remarkable manuscript recipe book created by an 18th-century woman. The culinary recipes include "A Currey the Indian Way" as well as more than one recipe for imitation turtle. The medicinal and chemical recipes begin from the other end of the album, containing recipes for dyes, ointments, and even a "Surfeit Water" made of poppies boiled in brandy.

Quarto (204 x 165mm). 45 leaves of manuscript recipes, comprising 68 pages of culinary recipes with an index and further 33 pages of other chemical recipes, both medicinal and artisanal. Contemporary quarter calf over marbled boards, printed "Arithmetical Tables" pasted to lower board (boards very worn and spine perishing, some leaves detached); in custom slipcase and chemise. *Provenance*: Elizabeth Hardy – Anita Baldwin (engraved bookplate).

\$1,500-2,500



138

SCAPPI, Bartolomeo (c.1500-1577). *Opera di M. Bartolomeo Scappi, Cuoco Secreto di Papa Pio Quinta*. [Venice: Michele Tramezzino, 1570?].

The undated edition of the monumental cookbook of Papal chef Bartolomeo Scappi, who “is to cooking as Michelangelo is to the fine arts” (Willan). This work marks “the high point of Renaissance achievement and [sets] a standard by which all later cookbooks can be judged” (Willan). It not only details the lavish meals served by Scappi’s staff, it lays out the entire operation of life in the Renaissance kitchen. The engraved plates provide Europe’s first cookware catalogue, and document the layouts and functions of the different kitchens in a grand household. A folding plate depicts the procession of servers at the Papal conclave of 1550, with hampers of hot and cold foods being inspected as they are brought into the Sistine Chapel through special revolving hatches. There is some disagreement over the priority of this undated Tramezzino edition; the printer also published an edition with a colophon dated 1570 and a different state of the plates. Mortimer and Wellcome both specify that the undated edition was first, but Krohn’s monograph on Scappi identifies the dated edition as first, and points out that various other dates have been suggested for the undated edition. Bitting 419 (imperfect); Deborah Krohn, *Food and Knowledge in Renaissance Italy: Bartolomeo Scappi’s Paper Kitchens*, pp. 21-35. See also Wellcome 5811, Mortimer *Italian* 467, and Cagle 1182 for the dated edition; and Anne Willan, *The Cookbook Library*, pp. 87-91.

Quarto (205 x 144mm). Engraved portrait of Scappi, one folding engraved plate depicting the Papal conclave, 26 single-page engravings, woodcut initials and woodcut device on title (title page slightly soiled, a few small paper flaws). 18th-century calf, rebound preserving original leather by Eedy in the 19th century. *Provenance*: Llanover Library (bookplate and shelfmark, two stamps).

\$15,000-20,000



139

PAN ART JOURNAL – MEIER-GRAEFE, Julius (1867-1935) and BIERBAUM, Otto J. (1865-1910), editors.
Pan. Berlin: Genossenschaft Pan, 1895-1900.

Complete run of the influential art nouveau journal, “the first significant German periodical of the Nineties devoted to contemporary art and literature” (Garvey & Wick). When poet Otto Julius Bierbaum and art critic Julius Meier-Graefe launched *Pan* in 1895, it was the first German periodical advocating for new directions in poetry and the graphic arts, as well as *Buchkunst*—encompassing printing, typography, design, and bookbinding. Like the journal *Jugend* (1896-1940), the editors of *Pan* were critical of the artistic policy of the German Empire under Kaiser Wilhelm II. While *Pan* actively supported the work of unknown young artists, they also showcased artists with international reputations, including Aubrey Beardsley, Thomas Theodor Heine, Ludwig von Hofmann, Max Liebermann, Edvard Munch, Auguste Rodin, George Seurat, Paul Signac, and Henri de Toulouse-Lautrec. *Pan* printed stories and poems by writers of the emerging Symbolist and Naturalist movements, and the pages of the journal were filled with original designs and illustrations. Each of the 21 issues was printed in an edition of between 1100 to 1400 copies, and most sold by subscription. Besides the standard edition as here, there was a luxury edition printed on imperial handmade paper, and an “artist” edition with additional original drawings that could only be purchased by members of the Pan cooperative. The journal proved to not be commercially viable, and ceased publication in 1900. This is one of 1100 standard edition copies issued on copper plate printing paper, and with Toulouse-Lautrec’s “Mademoiselle Marcelle Lender” often lacking in other sets. E. Garvey & P. Wick, *The Turn of a Century, 1885-1910: Art nouveau-Jugendstil Books* (1970), 98. See F. Schlawe, *Literarische Zeitschriften, 1885-1910* (1961), pp. 48ff.

21 issues, 5 volumes bound in 10, folio (361 x 278mm). Titles, lists of plates, and other illustrations, color initials, vignettes and tail-pieces, with decorative protective tissue guards (occasional toning and foxing throughout). 229 (of 234) etchings, aquatints, lithographs, facsimiles, and photo reproductions, many printed in color and several mounted on stubs (lacking “Mondaufgang” by Arthur Illies, “Umrahmung” by Max Klinger, “Landschaft” by Hans Thoma, and two reproductions of works by Karl Haider; also lacking two poems on 4 pages, dedicated to Hans Thoma). Early 20th-century half vellum, gilt leather titling pieces, top edges gilt (without original printed paper wrappers to individual issues; minor rubbing to boards and spines).

(10)

\$20,000-30,000

Lord Blantyre
AN
I N Q U I R Y
INTO THE
Nature and Causes
OF THE
WEALTH OF NATIONS.

By ADAM SMITH, LL. D. and F. R. S.
Formerly Professor of Moral Philosophy in the University of GLASGOW.

IN TWO VOLUMES.

V O L. I.

L O N D O N :

PRINTED FOR W. STRAHAN; AND T. CADELL, IN THE STRAND.

MDCCLXXVI.

ANOTHER PROPERTY

140

SMITH, Adam (1723-1790). *An Inquiry into the Nature and Causes of the Wealth of Nations*. London: W. Strahan and T. Cadell, 1776.

First edition of the first major expression of the theory of free trade.

Exalted equally as a compassionate conservative and sympathetic liberal, Smith propounds individual liberty and the accumulation of wealth, while arguing strongly for moral fairness and a duty to society. He describes a system of natural liberty and justice which strives towards improvement in the living standards of the population at large, equating higher wages with a healthier and more productive workforce. He expounds the belief that the limits to growth are political, not economic, and he sets out principles to guide legislators. Smith also provides a history of economic theory, an historical analysis of the wealth of nations, including China, and forecasts for the future.

A central figure of the Scottish Enlightenment, together with his friend David Hume, Smith gave up his chair at the University of Glasgow in 1764 to serve as travelling tutor to the third duke of Buccleuch on the Continent. His observations of absolute monarchy and the ensuing fiscal problems laid the

ground for his economic thought, as did meetings with intellectuals such as Voltaire and D'Alembert and economists such as Mirabeau and Turgot. After two decades of composition, *Wealth of Nations* was published in 1776 its profundity was immediately recognized. "**The first and greatest classic of modern economic thought,**" (PMM) the first edition sold out within six months of publication. This copy with early Scottish provenance. Goldsmith 11392; Grolier English 57; Kress 7621; PMM 221; Rothschild 1897.

Two volumes, quarto (268 x 217mm). With the half-title only in volume 2, as issued, and the final blank in volume 1, adverts printed on verso of last leaf in volume 2 (handful of leaves with light spotting; vol. 1 with closed marginal tear to 2Q4, one blank corner torn; vol. 2, 2Y1 with small paper flaw causing loss of two letters). Full calf (worn and dry, vol. 2 front cover detached). *Provenance:* Lord Blantyre (peer of Scotland, probably Alexander Stuart, 10th Lord Blantyre, d. 1783; ownership inscriptions to titles, shelfmarks "D47") - letter dated 1846 laid in from Bryce Wright regarding land tax and referencing the Potato Famine - some pencil emphasis marks, three pages with penciled commentary on taxes.

\$50,000-80,000



PROPERTY OF A PRIVATE COLLECTOR

141

ROWLANDSON, Thomas (1756-1827) and PUGIN, Augustus Charles (1762-1832). *The Microcosm of London; or London in Miniature*. London: Rudolph Ackermann, [1808-10].

An exceptionally fine copy of an early issue, on paper watermarked 1806-08: "original impressions of these splendid plates have a luminous quality entirely absent from later printings" (Abbey). According to Abbey, the work was originally issued in 26 monthly parts, and early impressions bound from these parts can be distinguished by watermarks dated 1806-1808 (as here); the contents leaf without 'Vol. I.' (as here); and the 12 of 13 uncorrected errata (as here, although the printed errata of vol. 3 have been corrected in manuscript). "The *Microcosm of London* is one of the great colour-plate books, and a carefully selected copy should form the corner stone of any collection of books on this subject. The plates of Rowlandson and Pugin present an unrivalled picture of London in early 19th century, of historic value, as many of the buildings no longer exist" (Tooley). Abbey Scenery 212; Tooley 7.

Three volumes, large quarto (328 x 269mm). Letterpress half-titles, engraved titles, engraved dedication leaves in each volume, and 104 hand-colored aquatint plates by Bluck, Stadler and others after Rowlandson and Pugin (small repair to contents leaf of vol. 1, light offsetting and marginal spotting to a handful of plates). Late 19th century red gilt-ruled straight-grain morocco, spine and all edges gilt; custom red cloth slipcases. *Provenance*: David and Lulu Borowitz (bookplate). (3)

\$5,000-8,000

MILITARIA



142

BOWYER, Robert (1758-1834). *An Illustrated Record of Important Events in the Annals of Europe, during the Years 1812, 1813, 1814, & 1815*. London: T. Bensley for R. Bowyer, 1815 [-16]. [With:] *The Campaign of Waterloo, illustrated with Engravings of Les Quatre Bras, La Belle Alliance, La Haye Sainte, and Other Principal Scenes of Action*. London: T. Bensley and Son for Robert Bowyer, 1816.

A fine copy of Bowyer's color-plate book of Europe during the Napoleonic Wars. The work has a complicated publishing history and often appears in different combinations. According to Abbey, Bowyer's work "originated in 1814 with the *Triumphs of Europe*, [was] enlarged in 1815 by the addition of a second part, *The Annals of Europe*, and then, through the return and final defeat of Napoleon, enlarged further with the above as an Appendix to the whole. Each of the three parts is, however, also complete in itself, and numerous copies exist in bindings of the three separately or with two of the three bound together to form one volume." The present copy comprises Abbey 352 (the second title, map and facsimiles, and plates 1-19; lacking the first title and the four plates of views of Porto Ferrajo that make up part three); and Abbey 354 (lacking only the "Directions to binder"). Abbey Life 352 & 354; Tooley 97 & 98.

Folio (470 x 330mm). *An Illustrated Record*: 76, [26] pages, 22 leaves of plates; *The Campaign of Waterloo*: 10, 2, 34 pages, 7 leaves of plates. Altogether 29 plates, including 23 hand-colored aquatints of which 5 are folding, 2 maps, 1 facsimile, and 3 further engraved plates (2 folding plates splitting at crease encroaching into image). Contemporary diced calf gilt, all edges gilt (rebacked with original spine laid down; joints worn and extremities rubbed and chipped). *Provenance*: George Porcher (bookplate).

\$3,000-5,000



143

EBEN, Adolphus Christian Frederick, Baron d' (1771-1832) and HEIDELOFF, Nicolaus (1761-1837). *The Swedish Army. Modèles de l'Uniforme Militaire Adopté dans l'Armée Royale de Suède*. London: Rudolph Ackermann, 1808.

Colored aquatints of Swedish officers and soldiers against picturesque backgrounds of army camps, fortifications, and city views. Baron Eben, born of an ancient Prussian family in Silesia, entered the English service in 1800 and eventually served in the Prince of Wales's 10th Regiment of Light Dragoons in 1806-1808. At the command of the Prince of Wales, he established a company of light horse, after the manner of the Hungarian hussars and composed of foreigners. The present work, dedicated to the Prince of Wales, consists of 29 pages of "Remarks on the Organization and Present State of the Swedish Army" (with facing text in French), followed by vivid aquatints by Heideloff after original drawings by Eben. It was probably meant as a study to aid Eben's efforts to reorganize the English army. Colas 927; Prideaux p. 334; Tooley (2nd ed.), p. 432. See *Encyclopedia Americana* (Philadelphia, 1847), vol. IV, pp. 383-4.

Quarto (336 x 270mm). 2 engraved dedication leaves in English and French; 1 partly colored aquatint plate entitled "The Distinctive Marks of Rank"; 24 colored aquatints heightened in silver and gold, individual captions in ink (occasional spotting and smudging). 19th century half calf over marbled boards, gilt leather titling pieces on front board and spine (a little rubbed).

\$8,000-12,000



144

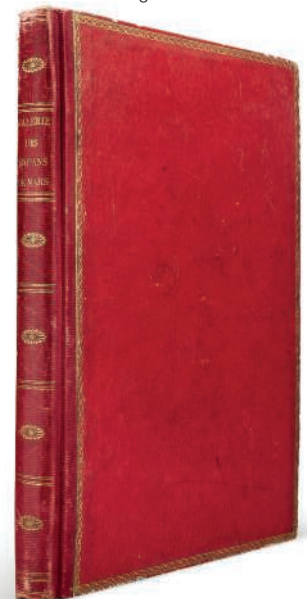
Galerie des Enfants de Mars. Offrande à sa Majesté l'Impératrice et Reine. Paris: Chez Martinet, [1811].

First edition, complete, of a suite of hand-colored plates showing uniformed officers and members of the French Imperial Guard.

The first plate, entitled "Troupes françaises," depicts Emperor Napoleon on horseback leading his army to battle. According to Colas, this suite of plates is an extract from the series *Troupes françaises, premier Empire*, published contemporaneously by Martinet. It was also available in large-paper. Colas 1157; Vinet 2249.

Folio (302 x 214mm). Engraved title page; 46 hand-colored engraved plates, some with engraved plate numbers and captions and some with the same added in ink. Contemporary embossed red glazed paper gilt over boards, in a modern clam-shell box (a little rubbed). *Provenance*: Unidentified ink stamp – Ferdinand Casper Koch (1873-1957; bookplate).

\$3,000-5,000





145

GRAMMONT, Emmanuel (b. 1862). [Troupes à cheval de la Maison du Roi, Cavalerie et Dragon. France, c.1890s.]

Watercolors of French cavalry and dragoons from the royal household of France. The *Maison militaire du Roi* was the military part of the French royal household under the Ancien Régime. It was akin to the Household Division of the British Army, in that it comprised units serving as the sovereign's personal guard and as elite troops during war. The artist here, Emmanuel Grammont, specialized in military themes. His watercolors, all unsigned, are copies of gouache originals in the Hermand Collection at the Bibliothèque de la Guerre. See L. Rousselot, *Le Passepoil: Bulletin illustré de la Société d'Etudes des Uniformes* (10 année, no. 2), pp. 25-36.

Folio (430 x 320mm). 48 watercolor drawings, each approximately 348 x 248mm, several heightened in silver and gold, mounted on card. Contemporary marbled-board portfolio, cloth spine, corners and ties (wear and rubbing). *Provenance:* Albert Millot (French collector of military costume books; ink monogram stamp on verso of each drawing; his sale A. Geoffroy frères, Paris, 5-7 May 1904, lot 84).

\$3,000-5,000



146

HANNOTIAU, Alexandre (1863-1901). [Sketchbook of Military Costumes from French Revolutionary Wars, 1792-1793. Brussels, c.1890s.]

Ink drawings of French and Austrian soldiers by a distinguished genre painter. Hannotiau, a native of Brussels, was a noted painter, draftsman, and lithographer, well known for his work on archaeological and architectural subjects. He was a pupil of Dutch-Belgian artist Louis Artan de Saint-Martin (1837-1890), a professor at the school of decorative arts in Molenbeek, Brussels, and a founder of the Brussels Society "Pour l'Art".

12mo (129 x 83mm). 32 finished ink drawings, some fully colored, all with captions in ink. Contemporary marbled-covered boards, paper spine label with title in ink (minor wear).

\$3,000-5,000



147

LANGENDIJK, Jan Anthonie (1780-1818). [Watercolor Drawings of Dutch Soldiers. Netherlands, 1797-1800.]

Colorful depictions of Dutch soldiers from the Batavian Republic.

The artist, Jan Anthonie Langendijk, was trained by his father, Dirk Langendijk (1748-1805), both of whom specialized in battle scenes. Together they are regarded as the most important Dutch painters of military scenes documenting the French Revolutionary and Napoleonic Wars in the Low Countries, from the arrival of the French armies to the Dutch Republic in 1794, through the Batavian Republic of 1795-1806, to the Battle of Waterloo in 1815. Each drawing in the present album shows two officers or soldiers of an army unit against a background of officers' quarters, barracks, or landscapes. The majority of the drawings depict soldiers of the Dutch Batavian Republic allied with Napoleon, but some also show Spanish soldiers in Tenerife, English dragoons, and French officers. See Colas 1760.

Quarto (285 x 210mm). 20 watercolor water-color drawings mounted on blank leaves, each drawing approx. 160 x 105mm, with handwritten captions in ink or pencil on verso in Dutch. Modern red morocco.

\$6,000-9,000



148

LITTRET DE MONTIGNY, Claude Antoine (1735-1775). *Uniformes militaires... les uniformes de la Maison du Roy, de tous les Régiments de France, des drapeaux, et étendards et guidons.* Paris: Chez l'auteur, 1772.

Fine and complete copy of an important plate book on French military uniforms, "a very beautiful suite, quite rare complete" (Colas). The plates, by the French engraver Littret de Montigny, depict soldiers and cavalymen from different units of the French military during the reign of Louis XV, each wearing his standard uniform surrounded by his unit's colors, and each with an engraved caption giving the date of the unit's establishment and describing its uniform and colors. In addition there are four unnumbered royal portrait plates of Louis XV, Louis Dauphin, Louis Stanislas, and Charles Philippe. Cohen (6th ed.) 735; Colas 2137; Lipperheide (1965) Qk13.

12mo (154 x 88mm). Hand-colored engraved title page; two-page engraved "Avertissement"; 170 numbered plates, with no. 140 appearing twice, and 5 unnumbered engraved plates, all hand-colored; 2 engraved leaves of table of contents. 19th-century morocco gilt by signed by Cambolle-Duru, all edges gilt, multi-colored silk endbands and silk ribbon bookmark.

\$4,000-6,000



149

MOREAU, Jean-Michel (1741-1814). [*Collection des drapeaux faits dans les soixante districts de Paris en juillet 1789*. Paris, 1789-90.]

The rarest of the illustrated French books of the 18th century, in contemporary hand-color and from the library of the former mayor of Paris executed during the Terror. This series of engravings, unsigned but attributed to Moreau le jeune, of flags for the ten battalions of each of the six divisions of the Garde Nationale. Each plate depicts the flag held by a soldier dressed in the appropriate uniform and colors of the military district. The engraved frontispiece by Jean Dambrun after Moreau, entitled "À un peuple libre," depicts the people embracing King Louis XVI; Lafayette; and Jean-Sylvain Bailly, the French astronomer and first mayor of Paris after the fall of the Bastille. Bailly was guillotined in the Champs de Mars in November 1793 during the height of the Reign of Terror. The present copy, from his library, includes an undated letter signed by Bailly acknowledging the receipt of this book, as well as another letter dated 4 December 1919 from Anna de Brémont, American journalist and writer, to Mrs. Laughlin offering to sell her the book as a gift for her husband, American diplomat Irwin B. Laughlin. Cohen (6th ed.) 248.

Quarto (287 x 202mm). 2 engraved portraits of Bailly; engraved frontispiece; engraved view of the Champs de Mars in Paris; and 60 numbered engravings printed on blue paper, all with contemporary hand-color sometimes heightened in gold, some separated by tissue guards; nos. 1-30 captioned in stencil and nos. 31-60 with engraved captions (occasional toning and spotting). Contemporary full calf, boards decorated with fan designs in corners and matching center ornament, each with small red inlays, edges gilt (rebacked). *Provenance:* Jean-Sylvain Bailly (1736-1793; laid-in letter) – Sir William Augustus Fraser (1826-1898; bookplate; his sale, Sotheby, Wilkinson & Hodge, 22 April 1901, lot 532) – Anna de Brémont (ca. 1849-1922; laid-in letter) – Irwin B. Laughlin (1871-1941; bookplate).

\$7,000-9,000



K.K. ARMEE.

150

MANSFELD, Johann Georg (1764-1817). *Abbildung der neuen Adjustirung der K.K. Armee*. Vienna: Tranquillo Mollo & Co., [1796-98].

First issue of one of the finest military costume books of the period. The dedication portrait of the Archduke Ferdinand Karl (1793-1875, later Ferdinand I, Emperor of Austria) as a young boy confirms the traditional dating of this work to the end of the 18th century. Ferdinand I was familiar with the engraver, lithographer, and watercolorist Johann Georg Mansfeld from a watercolor portrait of the Duchess of Oldenburg in his possession. The artist Vincenz Georg Kininger (1767-1853) was professor of drawing and etching at the Vienna Academy. The work was re-issued sometime around or just after 1800, without the portrait and without the soldiers' pigtails. Colas erroneously calls for 44 plates only. Colas 1609; De Ridder 53; Glasser 142.

Folio (499 x 370mm). Stipple-engraved frontispiece portrait of the dedicatee, Archduke Ferdinand Karl of Austria, by and after Mansfeld; engraved title-page; 46 aquatints of soldiers and cavalymen and their uniforms by Mansfeld after Kininger, each plate lettered "C.P.S.C.M." on lower margin (small area of loss on fore-edge of plate 2, repaired, browning and smudging to some plates, and occasional off-setting on back of plates). 19th-century half calf over marbled boards (light rubbing to extremities).

\$6,000-8,000

151

SAUERWEID, Alexandre (1783-1844). *Uniformes de la Garde de Sa Majesté le Roi de Westphalie*. [Cassell, c.1810.]

The dedication copy of an extremely rare suite of colored plates illustrating the Royal Westphalian Guard, from the library of Jérôme Bonaparte, King of Westphalia and brother of Napoleon. Colas attributes the illustrations to either the itinerant Russian-born military painter Gottlob Alexander Sauerweid or to a certain "Colonel Gautier." Born in Courlande in present day Latvia, Sauerweid earned a reputation as a painter of battle scenes and horses, alongside working as an engraver and etcher. He died in St. Petersburg on 25 October 1844. Colas 2641 (not calling for title page, attributed to Sauerweid); Lipperheide (1965) Qdf8. See Colas 2930 (quarto edition, attributed to Colonel Gautier).

Folio (316 x 222mm). Title and 19 finely hand-colored aquatint plates with tissue-guards. Contemporary red straight-grain morocco gilt, with arms of Bonaparte on both boards; all edges gilt; green glazed endpapers. *Provenance:* Jérôme Bonaparte (1784-1860; binding) - Hector de Backer, comte Foy (1843-1925; his sale, 17 Feb. 1926) - Georges Lemallier (his sale, 21-24 Nov. 1927).

\$3,000-5,000

in Wien
bey J. Mollo und Comp. am Hof No. 3546



152

TOMKINS, Charles (1757-1823). *The British Volunteer: or, A General History of the Formation and Establishment of the Volunteer and Associated Corps, enrolled for the Protection and Defence of Great Britain*. London: T. Egerton [et al.]; printed by C. Whittingham, 1799.

An extra-illustrated first edition of a very rare work. Organized to defend Britain against Napoleonic invasion, this short-lived volunteer army (1794-1805) consisted of 300,000 members at its peak. The present publication closely followed Prime Minister Pitt's 1798 appeal for more volunteers in the face of the threat posed by Napoleon. This is probably an association copy, with the signature of "[?] Le Mesurier" on the front flyleaf, also in pencil on title-page. Colonel Paul le Mesurier (1755-1805), officer of the Honourable Artillery Company, is depicted in the first portrait plate, and his name is asterisked in pencil on p. 5. This copy includes all six aquatint portraits, without the two supplemental prints apparently issued separately, but extra-illustrated with five plates of tactical diagrams and one folding map. *Index to British Military Costume Prints* 911; not in Abbey, Colas or Tooley.

Large quarto (290 x 230mm). 12 engraved plates, comprising 6 colored aquatints of full-length portraits with tissue guards, 5 hand-colored "Tactics Plates" of which 2 are folding, and 1 hand-colored folding map of the United Provinces (map with long repaired closed tear). Contemporary mottled sheep with gilt trim and gilt filets (rebacked with original spine laid down). *Provenance:* Le Mesurier (flyleaf inscription and pencil annotation on title-page).

\$3,000-5,000



PROPERTY FROM AN EAST COAST COLLECTION

153

WILLYAMS, Cooper (1762-1816). *A Voyage up the Mediterranean in his Majesty's Ship the Swiftsure, one of the Squadron under the Command of Rear-Admiral Sir Horatio Nelson...with a Description of the Battle of the Nile*. London: T. Bensley, 1802.

First edition of "the first, the most particular, and the most authentic account" of the Battle of the Nile, a large-paper copy (ODNB). The topographer and artist Willyams served as chaplain on board the *Swiftsure*, part of Sir Horatio Nelson's squadron in the Mediterranean in 1798-99. His sketches chronicle the coasts during the Napoleonic Wars, and include much commentary on the Ottoman forces in North Africa—sometimes allies of the British against Napoleon. The work was also issued in regular folio and quarto sizes. *Abbey Travel* 196; *Blackmer* 1813; *Atabey* (2nd ed.) 1339.

Folio (480 x 340mm). Engraved dedication, double-page map, and 41 plates including one plan (a few scattered spots). Contemporary calf gilt, all edges gilt, small gilt motifs of pyramids, anchor, and ship (rebacked to style with new endpapers, minor scuffs to boards).

\$5,000-8,000

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
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- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
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- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
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- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

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 - 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
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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 Client Services Department at +1 212-636-2000.

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 Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(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 CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- refuse any bid;
 - move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
 - withdraw any **lot**;
 - divide any **lot** or combine any two or more **lots**;
 - reopen or continue the bidding even after the hammer has fallen; and
 - in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
- If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% of that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
 - Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

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. 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.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
 - Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. 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 <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.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 Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@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 Ψ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the display endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2 (f) 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules.

The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHIRSTIES.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

auctioneer: the individual auctioneer and/or Christie's.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, 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.

□

Bidding by interested parties

•

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

~

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

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

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. 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.

◊ 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 if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the purchase price net of the fixed financing fee.

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

□ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

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.

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.

29/03/19

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

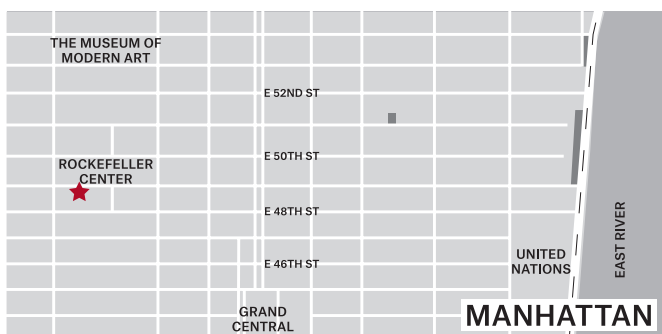
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



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20 Rockefeller Plaza, New York 10020

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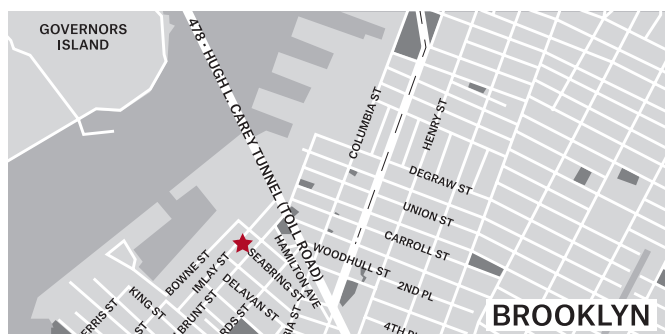
PostSaleUS@christies.com

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

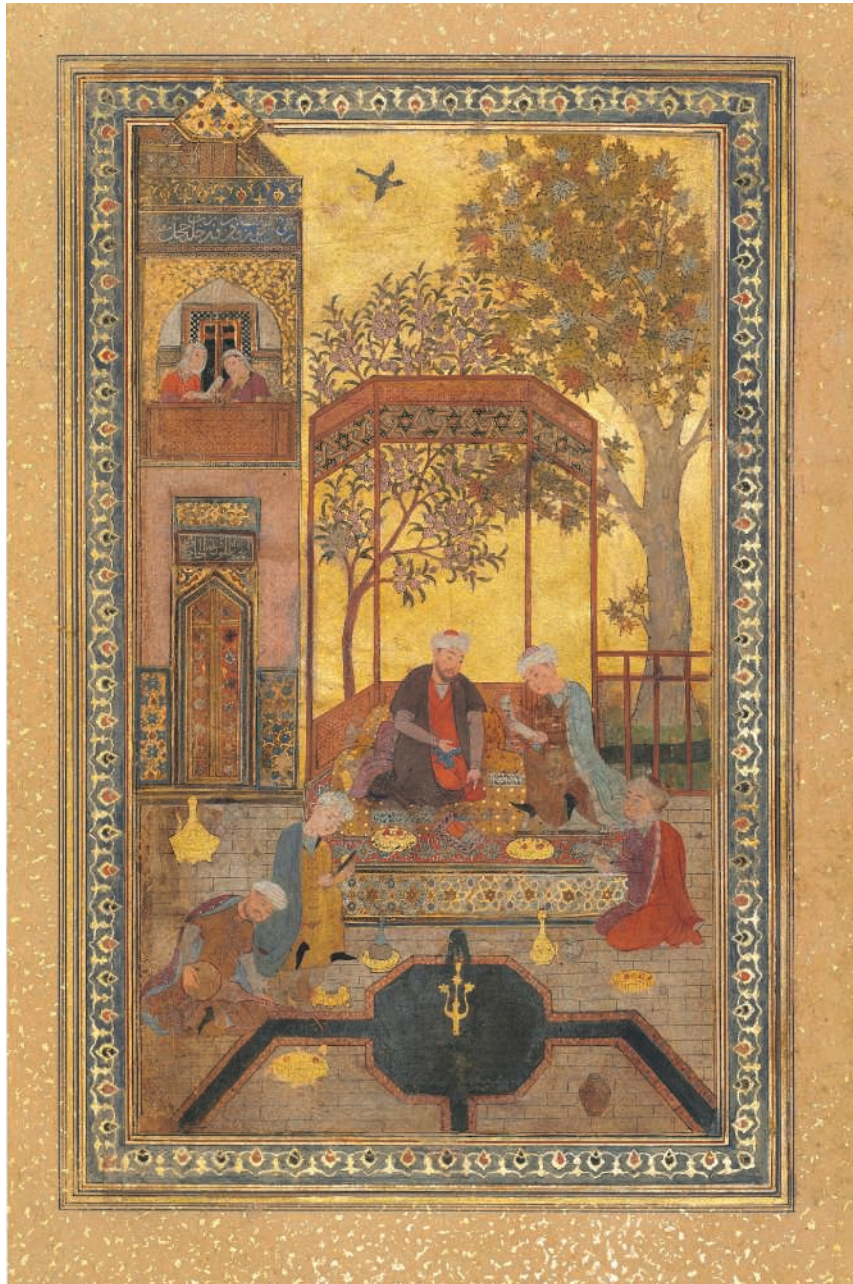
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RUKN AL-DIN AWHADI MARAGHA'I KNOWN AS AWHAD AL-DIN ISFAHANI (D. 1338 AD): JAM-I JAM (THE CUP OF JAMSHID)
THE TEXT SIGNED SHIR 'ALI, THE ILLUSTRATIONS ASCRIBED TO BIHZAD, TIMURID HERAT, DATED AH 863/1459-60 AD
7 $\frac{7}{8}$ x 4in. (19.3 x 10.2cm.); folio 12 x 7 $\frac{7}{8}$ in. (30.5 x 19.3cm.)
£1,000,000-1,500,000

THE OLIVER HOARE COLLECTION

London, 25 October 2019

VIEWING

19-24 October 2019
8 King Street
London SW1Y 6QT

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+44 (0) 7770 963 625

CHRISTIE'S

THE PICTURE OF
DORIAN GRAY.

Given to
Pierre Louÿs
by his
friend

Oscar Wilde

in London:

in June:

OSCAR WILDE

The Picture of Dorian Gray.

London: Ward, Lock & Co., 1891. First edition.

A deluxe copy inscribed by the author to Pierre Louÿs.

€30,000-40,000

LIVRES RARES ET MANUSCRITS

Paris, 7 October 2019

VIEWING

2-5 and 7 October 2019
9, Avenue Matignon
75008 Paris

CONTACT

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+33 (0)1 40 76 83 74

CHRISTIE'S



CAROLINE LEE RADZIWILL (1933-2019); JACQUELINE KENNEDY ONASSIS (1929-1994)

Visit of Mrs. John F. Kennedy to India (March 1962)

Privately-produced photo album

[New Delhi:] Press Information Bureau, Ministry of Information and Broadcasting, Government of India [1962]

\$40,000-60,000

THE COLLECTION OF LEE BOUVIER RADZIWILL

New York, 17 October 2019

VIEWING

11-15 October 2019
20 Rockefeller Plaza
New York, NY 10020

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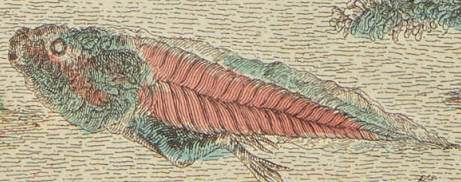
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The fundamental key to the ~~state~~ ^{resting} to game theory that was made by persons in Princeton or Princeton for a time have been to 17th involve intellec

NON-COOPERATIVE GAMES

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THE BARGAINING PROBLEM¹

By JOHN F. NASH, JR.

Statement is presented of a classical economic problem, one in many forms, as bargaining, bilateral monopoly, etc. be regarded as a nonzero-sum two-person game. In this few general assumptions are made concerning the behavior individual and of a group of two individuals in certain circumstances. From these, the solution (in the sense of Nash) of the problem may be obtained. In the case of a bilateral monopoly, the solution is shown to be unique and is shown to be the only solution for the game.

THE THREE-PERSON POKER GAME^{1*}
 J. F. Nash² and I. S. Shapley

§1. INTRODUCTION

Study of Games Poker, in its varied forms, has become a model for mathematical analysis. Various simple Pokers first to consider a three-person model. This version has hands, no drawing or raising, and only one size of bet. the game is non-cooperative and solve for "equilibrium" game turns out to have a well-defined value if the ante does amount of the bet, or is more than four times the bet; but no least two transition cases in between. This is an effective "coefficients" in place of mixed strategies. This is an effective for a large class of games in extensive form.

§2. THE SOLUTION OF AN n-PERSON GAME

the solution of an n-person game, based on its ability to predict the actions of the players are free to (each player himself) in



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October 11, 1994
 The Secretary General
 Professor Carl-Olof Jacobson/ks

Dr. John
 Department
 Princeton
 Fine Hall
 Princeton,
 USA



Dear Dr. Nash,

by I have the honour and pleasure to confirm in writing that the Swedish Academy of Sciences has decided to award the Nobel Prize in Economic Sciences to Professor John C. Harsanyi, University of California at Berkeley, and Professor Dr. Reinhard Selten, University of Bonn, Germany, for their pioneering analysis of equilibria in the theory of non-cooperative games.

If you are able to come to Stockholm to receive your Prize from the hands of the King on December 10th.

to the statutes of the Nobel Foundation, each Laureate is to give a lecture within six months after the day of the award. The subject of the lecture should be related to the work for which the Prize has been awarded. In accordance with the statutes during the year of the award, the Laureate is to give a lecture during the year of the award.

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I think you will be pleased if you will receive your work. Good job, John. I think your work is very good. I think your work is very good. I think your work is very good.